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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 27. No. 347.

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

MAY 23, 1930

Every Friday. TWO PENCE.

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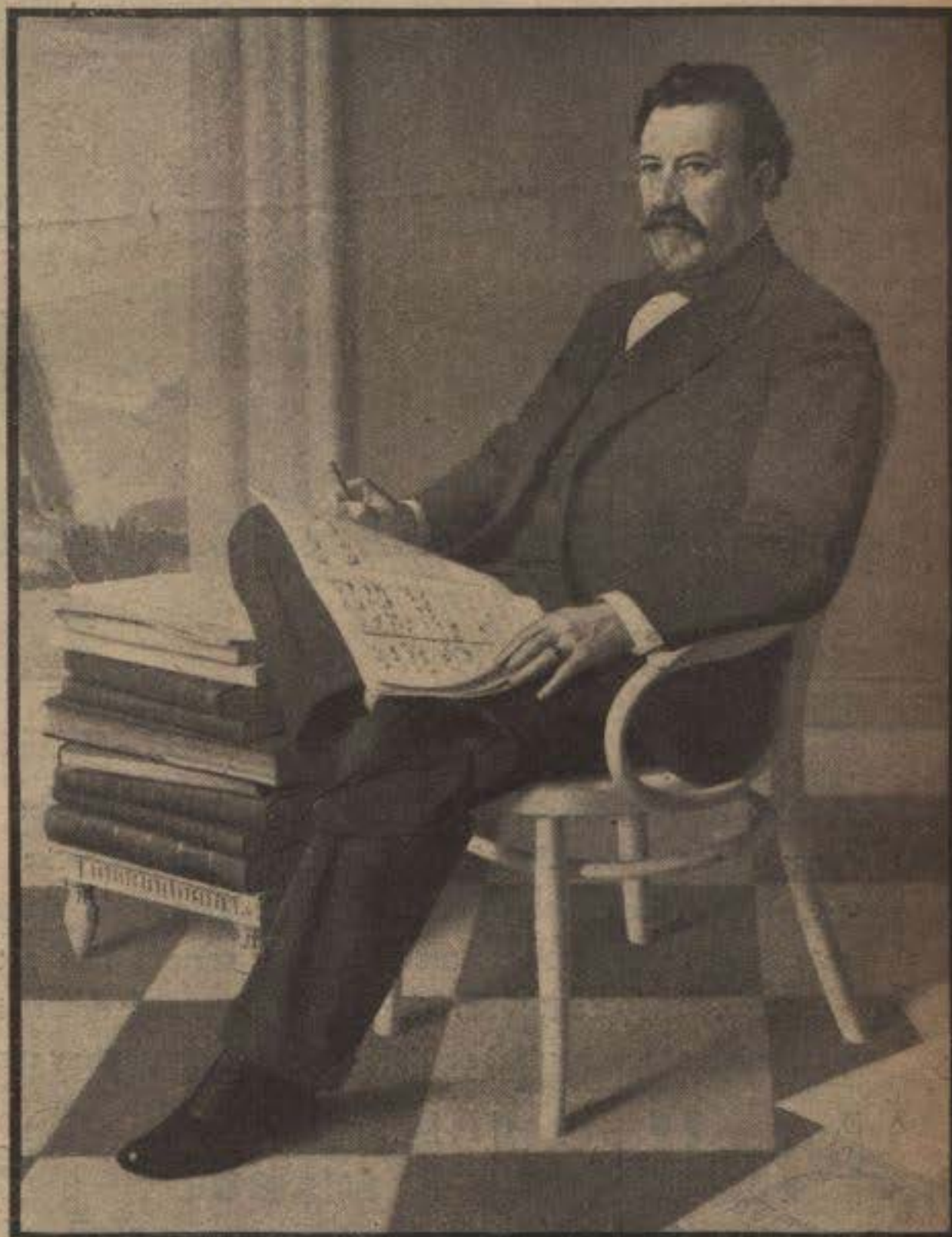
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etc., etc.

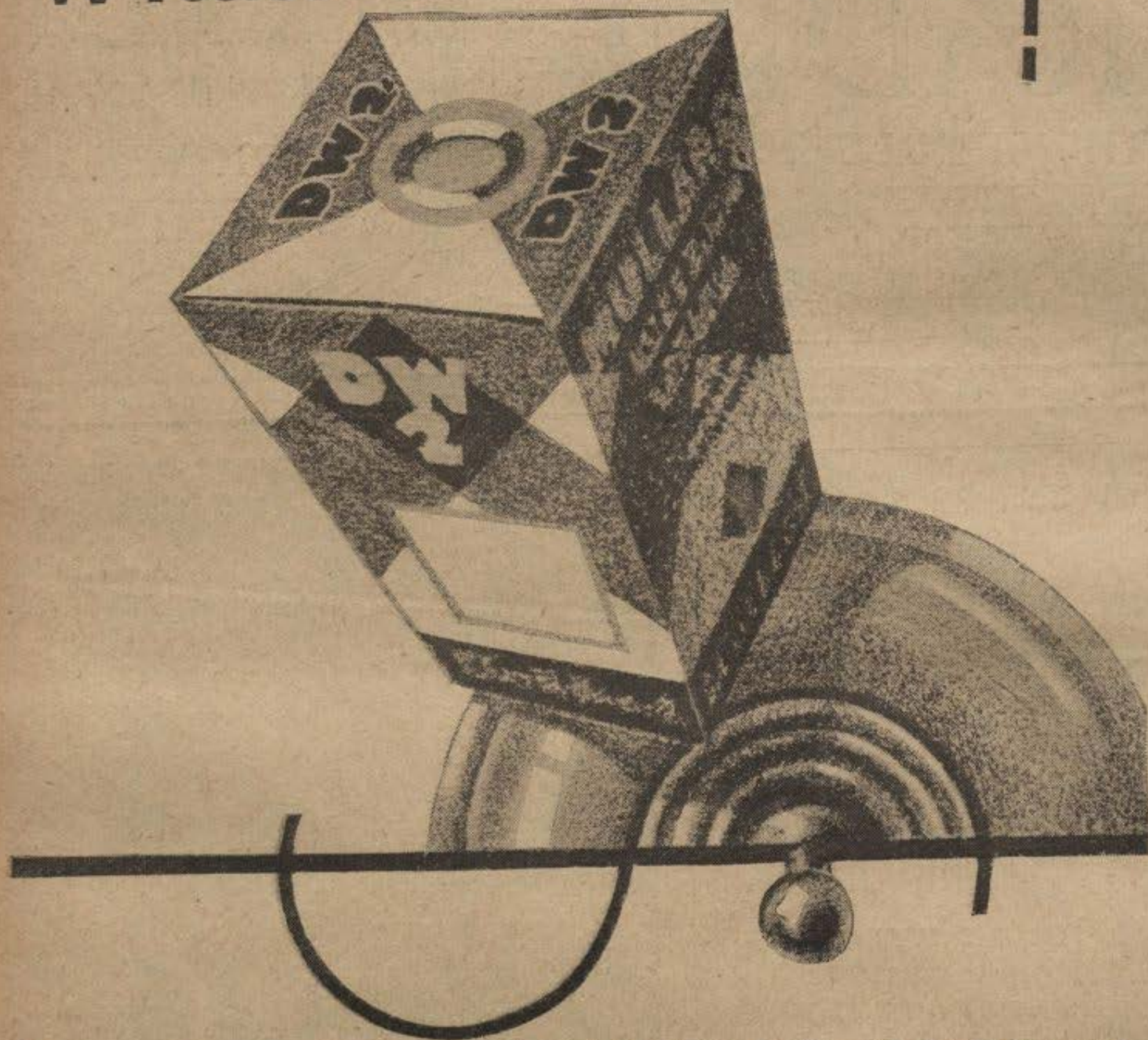


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SIR HENRY WOOD. A PORTRAIT BY MEREDITH FRAMPTON.

Sir Henry, the genius of the 'Proms' and a staunch worker in the cause of Broadcasting, conducts a concert on Sunday evening (National).

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'TOMMY TUCKER MUST SING FOR HIS SUPPER'

THE text (more for my readers' embroidering than for mine) comes, by permission of the Editor of *The Gramophone*, from the May issue of that journal. A reader who has evidently fought with lions at Ephesus besieges the Editor with a letter from which I quote:—

DEAR SIR,—All who are fond of classical music take a great interest in the distaste most people have for music other than dance music. Many people have told me that they know several dance tunes which they prefer to any melodies of Bach and Beethoven; and have gone on to ask me why I keep on saying that classical music is better than dance music; and can I please explain to them what the attraction is?

I have no reply. If I give a friend the usual reasons that we know so well, I goad him to fury. For instance:—

(1) Classical music has lived for many years, and will live for ever; while dance music dies in a day. (Friend: In other words, I ought to take up Shakespeare and the Bible and chuck magazines. Let's see you do it first!)

(2) A classical composer knew his job thoroughly, and worked hard at it all his life; therefore the result is much better than that of three men who get together to crib up a dance tune. (Friend: I don't think he's better. Oh, do get on!)

(3) You can only get to appreciate classical music by knowing it. Take the trouble to know it better, and then you will like it. (Friend: That also applies to archaeology, and to rigging model Elizabethan ships. But I don't feel attracted by any of them.)

(4) Classical music is artistic. Dance music isn't. (Friend: My wife is artistic. Lumme, how she bores me!)

(5) Classical music is original. Dance music isn't. (Friend: I agree. And, like virtue, originality is to be admired. But I have noticed as much or more originality in the National Gallery as I have in the Queen's Hall. They'd both make quite good dance halls.)

Now is there no one who can show, in terms which this typical human can understand, a few of the points in which the *Second Brandenburg Concerto* is superior to *I love to hold you in my arms at night* (fox-trot)?... [Unfinished.]

This certainly sounds very dreadful, and at first reading one is inclined to declare, with Pepys, 'What is to be the end of it God knows.' But is it really so serious? Aren't we in danger of getting a little too solemn about saving souls in music? Is it sure damnation for a man if he never comes Bach to the fold? We all love missionizing, but (as one who has harried his brethren not a little in his time) I wonder if we don't rather overdo the business. Now that all kinds of music are on tap for everybody, for next to nothing, anybody can shape his musical life as he will, and no one can plead lack of material for his choice.

Of course, the writer of this letter is far too sweeping. Thousands of my readers could tell him that 'most people' have no 'distaste for music other than dance music.' If they had, how would one explain the Proms, and the Old Vic., and the People's Palace, and the millions of happy competitors at musical festivals all over the country? And if it is true, as one freely admits, that many do prefer dance tunes to almost anything else, that is partly because

By W. R. ANDERSON

'There is too much of the "get rich quick" about some talking and writing on music. That only cheapens good things. If anyone wants to amplify his experience in music, he must work at it, not merely turn on a loud-speaker and read a book.' Mr. Anderson, like Mr. W. J. Turner, believes that we are apt to set ourselves up as connoisseurs and critics of music upon too slight an acquaintance.

that kind of music has a special purpose. No one expects them to dance to Beethoven. Often I wish dance music were better written, for I can see no reason why we should put up with poor music of any kind; but the first thing to do is to separate the music of amusement from that which aims at 'the amplification of life' (to quote from *The Promenade Ticket*, about which I wrote here last August). There are times when none of us wants anything but a time-passing pleasure; then dance music or comic songs or ballads fill the bill; but does anyone seriously maintain that there is never any time when he feels a need for something more deeply satisfying? What one would like to show the doubters is that music can supply that need as well as literature, or a talk with an understanding friend—almost as well, sometimes, as religion itself.

The music-lover who has been through the mill knows that what I say is simple truth. No amount of exhortation will convince anyone, if he doesn't want to come in; and if after he has tried serious music for a time, he still can't get anything out of it, I should not want him to worry about it. After all, music is not, for most people, a life-and-death matter. For some musicians it is, though.

The trouble is that there are so many mansions of music, and the inquirer may easily go in at the wrong door. If he has been used to short tunes, and suddenly comes on a forty-minute symphony, he may only too easily go down three times, and stay down; and another trouble is that those who want to help him don't always know how to do it.

Of course, there are obvious responsibilities as well as pleasures in listening to the music that endures. It needs attention and pains, and time, and self-development up to the level of feeling of the men who made it. That conveniently rules out all hearers whose education ceased when they left school—and who are determined to let you know it. It may also, unfortunately, rule out some who, with the right help, and the kind of graded, short-and-frequent doses that one takes in learning anything else worth while, would have come in time to be freemen of the world of fine music. Energetic people can always manage to teach themselves (to listen, that is; I am not speaking of performing, though there are a few fine self-taught performers); but no inexperienced

person can listen intelligently without definitely learning the job of listening, any more than he can become a good cabinet-maker or pianist without hard work.

That, I think, needs to be a bit more widely said and believed than it yet is. There is too much of the 'get rich quick' about some talking and writing on music. That only cheapens good things. If anyone wants to amplify his experience in music, he must work at it, not merely turn on a loud-speaker and read a book.

The B.B.C. once did a great disservice to music, when it broadcast a so-called debate entitled 'Do You Prefer Classical Music, or Jazz?'—which is about as useful as asking, 'Do you prefer ices or travel?' Why compare things so dissimilar in every way? I once, in a wireless talk, made a plea that we should all agree to regard jazz and dance music as just a form of light entertainment that happens to be made out of sound (and has the additional charm of giving us something to move gracefully to)—regarding it as an ear-entertainment, on the same level with juggling, or ping-pong, or any other perfectly legitimate and enjoyable eye- or body-entertainment; but keeping it out of the plane of serious music. The two do not clash, and need never be compared at all. The 'amplification of life' through music is a matter for those who feel attracted to it. No others need apply themselves, in paths that they may fear to find painful. Indeed, music's satisfactions are partly rewards for one's own good work. Some people get them very easily; others have to come at them more slowly. A certain amount of pleasure in fine music is open to anyone, with practically no trouble at all, and musicians rejoice at that. It is when one wants to get really inside that some effort is needed—to listen for more than a few minutes at a stretch, to learn a little more about the ways in which composers go to work, to know sound work from shoddy, and inspiration from perspiration, to catch a composer's eye, so to speak, and take his hint; most of all, to learn to live music's dramatic life in its own terms, not in those of pretty pictures or imitative sound. No one is bound to go deeply into technique or history, though if he knows a little of both he is likely to enjoy everything better, just as the knowledgeable spectator is at Lord's. He may even in time hold forth on how it ought to be done—and realize what difference a few years' real experience makes to one's judgment.

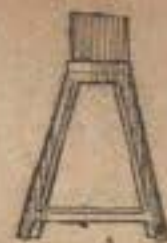
As for the hard case I introduced in the head of this article, who cares for him? I only drove him in as a peg for our reflections. He will find his own level in time—but not through anyone's trying to 'show a few of the points in which the *Second Brandenburg Concerto* is superior to *I love to hold you in my arms at night*.' A place for everything and everything in its place' is the motto there, and those two worlds don't meet, and never will: though it is possible, I think, to live at times in both. But readers may know of rather milder cases than this, and may like to lay them at the Editor's feet, so that he may exhibit them for the encouragement or admonition of the rest of us.

W. R. ANDERSON.



'The Broadcasters'' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



Last of the Victorian Giants.

FOR the last of his 'Six Victorian Poets,' F. L. Lucas has chosen Hardy (June 4, National). Most people still know Hardy as a novelist only—but then, most people don't read poetry. Hardy, however, wrote no novels after the turn of the century, though he still had more than a quarter of a century to live. He gave his attention entirely to poetry, which, as Mrs. Hardy's recent book on her husband reveals, had always held his strongest allegiance, so that he turned from novel-writing even with joy. It will be particularly interesting to hear what Mr. Lucas has to say about this giant of Victorian England, who lived on into two later reigns, and kept so closely in touch with the times that the most advanced of modern poets never spoke of him without a respect bordering on reverence. Three years have now passed since his ashes were buried in Westminster Abbey, his heart in the church at Stinsford; and the time has come to assess his work. He himself wrote: 'No man's poetry can be truly judged till its last line is written. What is the last line? The death of the poet.' And, almost literally, Hardy's last written line coincided with his last years.

We Take Ship.

WEARING neat gloves and carrying an umbrella, we arrived at Tower Pier to take part in the trial run of the recent 'Pool of London' broadcast. The nautical gentlemen on the pier smiled at our umbrella. We smiled back. The experience was romantic but chilling. Perched perilously on the cabin-roof of the wreck ship *Brent*, we slid down river towards Limehouse, escorted by a launch full of river police in white caps. London Bridge was a necklace threaded with lighted omnibuses. Despite the umbrella, we felt very fine and adventurous at the thought of the landlubbers buying their penny tickets. Inside the cabin, engineers crouched over the complicated transmitter with its five valves like Victorian decanters. From the roof of Wapping Police Station other engineers signalled with a flash-lamp that our transmission was coming through. On either side were wharves and piers with romantic names—Morocco Wharf, Pickle Herring Wharf, Dust Yard, Cherry Garden Pier, Fountain Stairs Wharf, and Eagle Sufferance Wharf. The river police provided local colour by shouting these questions and instructions



'A brutal Norwegian mate.'

to the craft anchored in the stream. 'Where are you putting in?' they called to the skipper of a Dutch steamer. 'At Hough's Wharf?' Back came the guttural reply, 'Huffs Wuff, ja.' This realism excited us so much that, if we had only seen a couple of Lascars and a brutal Norwegian mate we should have given up our paragraphs and gone to sea. Still, it was very cold and, towards the end, we began to wish that the valves had been decanters.

Journalists of the Empire.

ON Monday evening, June 2, listeners to the National Programme will hear a speech by Major J. J. Astor relayed from a banquet which the British Press is giving in the Guildhall to the delegates to the Imperial Press Conference. The conference is the fourth of its kind; previous conferences were held in 1909 (London), 1920 (Canada), and 1925 (Australia). Representatives of all the great newspapers of the Empire meet together to discuss not only the business of their profession, such as news and cable communications, but to exchange ideas and information on the broader aspects of Imperial affairs. The overseas delegates to the conference, proprietors and editors of leading journals in the Dominions and Colonies and in India, to the number of ninety-two, arrive in this country on June 1. They will be the guests of the British Press, acting for the purpose through the Empire Press Union, the president of which, Major the Hon. J. J. Astor, M.P., chief proprietor of *The Times*, will also preside over the conference which is to be held at Grosvenor House, where the delegates are staying. A tremendous programme has been arranged for the visitors, including a tour of the provinces, visits to Epsom for the Derby, Ascot, the Aldershot Tattoo, a naval display at Portsmouth, and the R.A.F. Pageant at Hendon; luncheons given by the Lord Mayor and the Empire Parliamentary Association, and banquets at which they will be the guests of the Royal Empire Society, the Canada Club, and the Empire Marketing Board, as well as the Empire Press Union. The aim of the Empire Press Union is to enable its guests to see as many aspects of life in this country as possible, to meet its most prominent citizens, and to learn of every modern development from those best qualified to speak of them.

Radio Favourites on the Halls.

IT is good to see the 'stars' of the studio making a place for themselves on the stage. Jack Payne and his Orchestra have created something of a sensation on their first tour of the music-halls, which concludes next week at Bournemouth, though it will be continued later in the summer. The fact that they were chosen to appear before the King and Queen in the Royal Command performance in aid of the Variety Artists' Benevolent Fund speaks for their success. Doris and Elsie Waters, too, have done well. In a recent week they 'topped the bill' at the Coliseum. Leonard Henry, Tommy Handley, and Clapham and Dwyer pack the house wherever they go, while Mabel Constanduros encounters almost embarrassing enthusiasm when she forsakes the microphone and takes the Bugginses before the footlights. Doris and Elsie Waters are returning to Savoy Hill in a National programme on Saturday, June 7, when the bill includes Leslie Weston, 'Imito,' Gillie Potter, Betty Warren, and Fairchild and Lindholm. 'Imito' (Mr. J. B. Philips), is famous as a mimic of animals; he has been called in to make several of the animal records used as 'sound effects' in wireless plays. On Monday, June 2, there will also be a National Vaudeville programme, with Desirée Ellinger, Edith Clegg, Melville Gideon, Edith Penville, and Angela Baddeley. Stainless Stephen and Norman Long take part in a Regional Programme on Thursday, June 5.

Recollections of Comus.

AN American visitor was taken to visit Milton's cottage, in which he displayed a fanatic interest, even kneeling on the floor and kissing the flagstones. 'It is interesting,' remarked his guide, 'to see you so inspired by the memory of Milton. I had



'Displayed a fanatic interest.'

no idea that Americans took such interest in poetry!' 'Milton!' exclaimed the other, in a tone of bitter disappointment, 'I thought you said *Lipton*!' The name of John Milton has lately been much before the public, with Mr. George Rylands broadcasting a talk on the poet every Sunday. This Sunday and next Mr. Rylands talks about *Comus*. This enchanting drama was commissioned from Milton by Henry Lawes, who composed the music for it and presented it at Ludlow Castle before John, Earl of Bridgewater, Lord President of Wales, in 1634. Lawes himself was the Attendant Spirit, a part played in the pre-war Cambridge revival by Rupert Brooke. We ourselves once appeared as the Younger Brother in an out-of-doors production of the masque. Our 'Comus' was a famous poet who attended no rehearsals but trotted down from town in time for the first performance. He had attempted to learn the lines in the train, but with so little success that he had to carry a book on the stage. The weather was cold and the leopard skin supplied by the costumier so inadequate that the great man had to be stitched into it for propriety's sake. He wore his spectacles.

New Gramophone Records.

THAT CERTAIN TRIO, already familiar to listeners, was heard on a gramophone record (H.M.V. B3422) in Mr. Christopher Stone's programme on Friday, May 16, and Fred Astaire (Col. DB96), Leslie Hutchinson (Parlo. R639), Ambrose and his Mayfair Orchestra (H.M.V. B5813) and Jay Whidden and his Band (Decca F1724), contributed song and dance. Other records included were Peter Dawson in *So I Left* (H.M.V. B3378), the Emory University Glee Club in *Carry me back to Old Virginia* (Piccadilly 5024), and Suppé's *Light Cavalry Overture* (Col. DX42), played by the Court Symphony Orchestra, conducted by Percy Pitt.

Two Concerts from Manchester.

TWO of the Northern 'Proms' for the week beginning June 2 will be available to Southern listeners: Thursday (Regional) and Friday (National). The main item of the former will be Tchaikovsky's *Pathétique* Symphony; whilst the latter includes Schumann's tuneful and romantic Fourth Symphony and Grieg's ever-popular Pianoforte Concerto, with William Murdoch as soloist. The Hallé Orchestra will, of course, be conducted by Sir Hamilton Hartv.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



An Empire News Service?

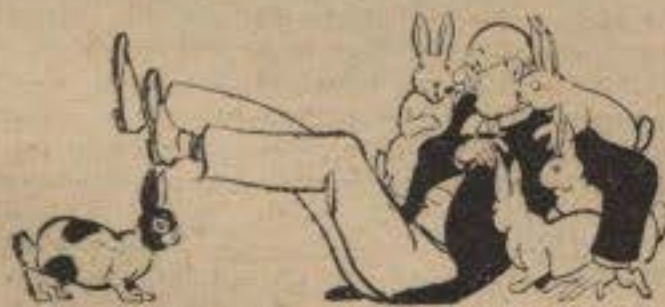
THE last of the news bulletins which were specially prepared for Colonial listeners, and transmitted every weekday at 5.55 p.m. from April 30 onwards by the B.B.C.'s experimental short-wave station, 5SW, was issued on May 17. The transmission of these special news bulletins was in the nature of an experiment, undertaken with the idea of obtaining from the Colonials themselves before their delegates leave home for the forthcoming Colonial Office Conference in June, the utility and acceptability of a regular news service. Such a service would, of course, require a new short-wave station, as the present one is capable of experimental work only. The final decision on the whole matter will probably depend to a great extent on the discussion which it is hoped will take place at the Colonial Conference.

Sir Granville Bantock at the Piano.

SIR GRANVILLE BANTOCK appears in the forthcoming programmes (June 2, National), both as composer and pianist. With Albert Sammons he will play his Violin Sonata; he will also accompany Robert Maitland in a group of his own songs. Other chamber-music concerts and recitals of the same week include: the Virtuoso String Quartet, with Tatiana Makushina on Saturday (Regional); pianoforte recitals by Ernest Lush (National), and Lilia Mackinnon (Regional) on Thursday; and a harpsichord programme on Tuesday by Marguerite Delcourt (Regional), who includes, among other old masters, William Byrd's happy variations on 'The Carman's Whistle.'

Do Not Read This.

ON Monday morning, June 2, Mr. John Sherborne is to talk, in the 'Country-woman's Day' series, about 'Rabbit-keeping to Lessen Household Expenses.' Were we invited to broadcast on this subject, we should not know what to say, for we are very little acquainted with rabbits. Here, however, is a suggestion—take it for what it is worth—no, don't take it, it's worthless. Buy a rabbit. Give it nothing to eat until it is so hungry that it will devour a gas bill. Next day give it the



'Rabbits fed on Final Notices.'

grocery account and, for a treat on Sunday, the summons for the rates. Bills should never be stamped and receipted. Large rabbits, if fed for six months on Final Notices, have even been known to eat the income-tax collector! Before feeding your rabbit on the butcher's book, be sure to remove the stiff covers. Very old accounts, running into three figures, are not recommended; these upset most decent-minded rabbits. It would really be better to listen to Mr. Sherborne; he knows what he's talking about, while we are merely silly.

A Play to Hear.

AS we suggested last week, the forthcoming production of C. K. Munro's war satire, *The Rumour* (June 12 and 13), is likely to arouse keen discussion among listeners. Here is a play of serious ideas, one of the first of its kind to come before the public via the microphone. Its production was not decided upon without considerable deliberation, not that the play raises controversial issues (in this measured ridiculing of war no one is spared—neither politicians of all parties, financiers, generals, nor even the man in the street), but there are always some people who refuse to accept fiction as such, and must be about tacking real names to the persons and places in a book or a play. Przimia and Loria, the two minor states involved in Mr. Munro's 'war,' are countries of the imagination. Both Great Britain and France are mentioned in the play in a 'behind the scenes' capacity, but, says Mr. Munro in the introduction to the published version, 'they are intended to typify any great modern states. No special reference is intended. Any states wealthy enough to finance enterprise in smaller states would have done as well. The play is a study in modern tendencies which are perfectly general.' Should *The Rumour* prove as successful in its new form as we hope, it will have opened up a new avenue for the radio dramatists, who seem at present to be dabbling too devotedly in the manner while letting the matter go hang. To pretend that the public is not sufficiently balanced and interested to appreciate plays which stimulate, and demand a reply from, its intelligence, is to be merely insulting.

She Stepped Out of a Botticelli Canvas.

OF all mediæval romances none keeps a brighter hold on the fancy than that which tells of Aucassin and Nicolette. Aucassin, who was the son of the tyrannical Count Garin of Beaucaire, loved Nicolette; and of Nicolette herself what more need be said than that she was so fair, so white, that 'the daisies she brake with her feet in passing, showed altogether black against her instep and her flesh'? But she had no dowry, and so Aucassin's father wished him to marry a more profitable lady. He therefore saw to it that Nicolette was shut away in a tower; but she escaped and called the shepherds of the neighbouring countryside to her aid, bargaining with them that when Aucassin passed that way they should tell him of a quarry that waited his hunting in the wood. It was, of course, herself. She made herself a bower and hid there, awaiting the coming of Aucassin. The rest is obvious; though what happens to the lovers after the tale is closed, and they have ridden out of the forest and come home to the irate Count, is not too obvious. These ancient minstrels had a way of baulking such inconvenient facts. Still, one should not brush the bloom off these naive romances by reading them in a too logical frame of mind; their characters live in a paradise like that of Botticelli's paintings, and are as other-worldly as his Venuses and Primavera. *Aucassin and Nicolette* has been arranged for broadcasting, in a translation by Eugene Mason, with music by V. Hely-Hutchinson. It will be heard on Thursday, June 5 (Regional), and on Friday, June 6 (National), when the producer will be Howard Rose.

International Item.

A CERTAIN French radio magazine, which shall be nameless, makes some very strange errors when reprinting our English programmes in translation. A recent issue included the following item: 9.15: *Causerie sur le Grillon Australien.* Trained



'Habits of the Wood Louse.'

linguists as we are, we knew that *grillon* was the French for some sort of insect; without a dictionary, we could only imagine that the comedians' notion of broadcasting had come true and that, bang in the middle of the evening programmes, there was to be a talk on 'The Habits of the Wood Louse.' Later we discovered that *grillon* means a 'cricket.' On the evening in question Archie McLaren was talking about the play of the Australian Test Match team.

A Hard Hitter from the States.

THE fourth contributor to the 'Stars and Stripes' series (intended to give a proper perspective of the position of America in world affairs) is to be Mrs. Ruth Hanna MacCormick, who is now standing for the Senate, and has, it seems, a very fair chance of representing Illinois as the first woman Senator. Mrs. MacCormick, who is the daughter of Mark Hanna, is an energetic individualist; she boasts, we believe, that in no way has she consciously sought to influence her children since they were five years old. Since she is noted for her hard hitting, and since, also, she is fearless in her outspoken criticism of Great Britain, we may look for a lively evening (June 4, National). The talk will be relayed from America.

Wolfe of Quebec.

ON Thursday afternoon, June 5 (Regional), the National Programme will include a relay from Greenwich of the ceremony of unveiling the monument to General Wolfe which has been presented to the people of Great Britain by the people of Canada. The ceremony will be performed by the Marquis de Montcalm, a descendant of General Montcalm, who commanded the French forces in the Battle of the Heights of Abraham. A brilliant company of French and British representatives will be present at the unveiling. Wolfe's boyhood was passed at Greenwich, where he lies buried in the parish church. The gift of such a monument from the people of Canada, unveiled by a descendant of the great Montcalm before the representatives of France, might have struck James Wolfe's contemporaries as strange. A great deal of history has been thrust down in the upward growth of the great Dominion of Canada as we know it today.

'The Broadcasters.'



Editorial Offices: Savoy Hill, W.C.2

Published Every Friday. Price 2d.

Rates of Subscriptions:

12 months (Foreign) 17s.
12 months (British) 15s.
including postage.

Subscriptions should be sent to the Publisher of
The Radio Times, 8-11, Southampton Street,
Strand, W.C.2

THE late Poet Laureate, in the last years of his life, showed a deep and practical interest in the progress of Broadcasting. Unlike many of his contemporaries, who, in early days, were shy or scornful of the new medium, Dr. Bridges soon identified himself with the B.B.C. As a member of the Committee on Spoken English, he gave generously of his wisdom, experience, and enthusiasm; and few who listened to it will forget the essay on Poetry with which, in March of last year, he inaugurated the series of National Lectures. The name of Mr. John Masefield, his successor in the Laureateship, is also happily connected with Broadcasting, principally as that of a poet and playwright whose work has figured largely in the programmes. A recent broadcast of *Pompey the Great* was acclaimed one of the most successful dramatic productions as yet attempted; it was followed, a few weeks later, by *Philip the King*. Mr. Masefield's poems, among them the longer narrative 'Reynard the Fox,' have been included many times in the readings of poetry. This identification of the acclaimed poet of the day with a medium which, as the art of speaking poetry and the public appreciation of poetry grow is becoming year by year a more apt vehicle for the poet, is right and proper indeed. Mr. Masefield has announced that he will not allow his Muse to be the slave of official occasions. Should his resolution falter and some public happening inspire the most English of all English poets, we hope that it will be from a studio at Savoy Hill, perhaps from the lips of the Laureate himself, that his poem will be first published to the country.

BACH, says the *Nineteenth Century*, in a detailed and interesting study of 'wireless music,' broadcasts better than almost any other composer. Jazz, too, keeps company with Bach in this suitability for broadcasting. (Time, in its whirligig, sees strange things comes to pass; but few can be stranger than the prospect of the home-loving *Kapellmeister* of St. Thomas', in Leipzig, as radio's world-ambassador of good music—and bedfellow of jazz. Yet it is true.) The three qualities, this article goes on to suggest, which music must possess if it is to broadcast well, are clear melody, simple harmony, and a well-accented rhythm; and these, of course, Bach's music possesses in excelsis. It follows, therefore, that music which depends, for its effect,

on thick harmony and subtlety of colour, will not 'come through' nearly as well: Strauss and Wagner, for instance, cut a poor figure, when it comes to broadcasting, in comparison with Bach. This conclusion is not without significance. Art today is all for the objective way of looking at things, and what could be more objective than the music of Bach? Such romantics as Strauss and Wagner are, in the vanguard, already outmoded. Modern composers, who extol Bach beyond all other classical masters and look to him as their model, should be more than delighted, therefore, that Bach broadcasts so well: it is as a gift in their hands straight from the gods to find waiting for them a wide public familiarized with the music of their master and guide. The conclusion is of interest, too, in connection with the endeavours that are being made to get young composers to write music expressly for broadcast purposes. Here, if the writers of this article in the *Nineteenth Century* are correct in their analysis, are the golden rules these composers must observe: clarity of melody, simplicity of harmony, and boldness of rhythm.

THE WORLD WE LISTEN IN

A scientist who studies birds must wish to observe them unseen. The duty, indeed, of every scientist is to obliterate himself. I shall listen with a mixture of envy and respect when Mr. Julian Huxley talks about their habits on Friday, in the National Programme. For my own intercourse with birds has been wholly unscientific. If I aimed at anything, it was at intimacy. One is ashamed that these creatures should acquire a fear of man, and when I found myself, for several years, the tenant of a garden well furnished with bushes, hedges, and trees, I set out to discover how far one could succeed in overcoming their terrors. The prudence which teaches a bird to dread a human being at sight can hardly be an inherited instinct. I have met with grown birds which were wholly without it.

It was on a voyage in late autumn from Oslo to Hull. As we sailed down the long fjord, many little passengers, among them half-a-dozen golden-crested wrens, came aboard, bent, I suppose, on wintering in our milder climate. The wrens set to work to make a systematic examination of the rigging. Up the ropes they ran, busily pecking, and chirping to one another. They seemed the liveliest and gayest creatures in nature, as the bright sunshine lit their yellow plumage. They must have been looking for grubs or insects. I doubted whether the rigging could have rewarded their industry, and went down to beg bread from the stewards. When I returned, they had extended their search to the chairs. I scattered breadcrumbs on the deck, and sat down. They showed no sign of fear, but the crumbs failed to interest them. I sat still, and presently one of them was climbing my deck-chair, steadily pecking at the wood. From the chair, it hopped to my shoulder, and continued its search, pecking at my sleeves and finally at my hair. Two of its companions joined it, and all three were running up and down me, investigating what I suppose they took for an odd and novel kind of tree.

One can only suppose that in the deep forests of the Norwegian mountains, they had never seen a man. Let us hope nothing happened, when they reached our shores, to teach them to beware when they saw men, as trees, walking.

It is with the prettiest birds that one succeeds first in overcoming fear. Tits, chaffinches, and robins respond quickly to gifts of breadcrumbs and nuts. Perhaps their beauty has won for them a relatively favourable experience of mankind. The robin may be specially tame, because folklore, which associated him with the Crucifixion, made him for our ancestors a sacred bird. One might have supposed that the music of blackbirds and thrushes would have won for them also an habitual welcome. They multiplied in my garden, but save during a long frost, when they depended on us for porridge and water, they never grew tame.

My most intimate friend was a blue-tit. For pine-kernels tits will sell their souls. 'Mr. Blue' would follow me about the garden, perching near me as I dug, and singing his little bell-like song to attract my attention. He learned to catch pine-kernels in mid-air, and when he had his family to feed, his needs became exacting. He came to know my movements, and would wait, in a lunc, a quarter of a mile from the house, to greet me with his ethereal song, and demand the minstrel's guerdon. Once as he was following me in a high wind, he struck his head against a post, and fell to the ground. I picked up the limp body, and gave him first aid by sponging his head with cold water. He soon came to, and stood for a time on my knee. After that experience, we were, if possible, more intimate, and occasionally he would come and perch upon me.

Chaffinches will grow as tame as tits. They are sociable creatures, who go off in search of adventure, cocks and hens in separate flocks, as soon as their families are reared. Public opinion among them must have spoken well of our garden, and I have watched a young male, encouraging his rather plain and timid bride to risk herself within the verandah in which we dispensed hospitality. The nut-hatch never joined the others at the common table. This aristocrat would await us at his own oak tree. Our plan was to stick pine-kernels into its gnarled bark. Presently his powerful head would peer cautiously from behind, and soon, with a movement more like that of a mouse than a bird, he would run down to pick up the nut.

The experiment succeeded: year by year the birds in this garden grew more confident. Yet among them all it was the swallows that I most loved. One aspires to no intimacy with a swallow. He never sets foot upon your soil. There is no service that you can render him, unless it be to stretch a rope near his nest, on which the whole family will gossip, while the youngsters are learning to fly. Aloof he may be, and in his aerial kingdom sufficient to himself, and yet his music will become the pattern of your dreams, and set the key of all your thoughts of home. In the whole year there is no moment so magical as his return. As you dig, one April morning, with your eyes upon the earth, a new peace creeps into your heart. Something has happened: you are reconciled anew to life. At last you look up, and understand: twittering as they wheel, the swallows have come back.

H. N. Brailsford

'THE COMPLETE, UNEXPURGATED MR. EVERYMAN'

That is how Mr. R. M. Freeman, the authority on Samuel Pepys, describes the famous diarist. The memory of Samuel Pepys, whom Mr. Freeman's weekly parody in *The Radio Times* has introduced for the first time to thousands of listeners, was last week celebrated by a broadcast memorial service.

NEVER in all history, I suppose, has a dead man, long relegated to the limbo of the forgotten, come to life again so startlingly and so completely as did Samuel Pepys. For Samuel, mark you, though fairly well known to his contemporaries, never attained that sort of public notability which attracts the eye of the historian. An eminently capable and industrious Civil Servant, who did an immense amount of invaluable, but mostly unobtrusive work at the Navy Office, he lost his post after the Revolution and passed the last fourteen years of his life in leisured retirement, entirely out of the swim of current public affairs. By the date of his death, in 1703, he was already, to all intents and purposes, forgotten, except by his personal acquaintances. And as these in their turn passed out, little save official records remained to indicate that such a person as Samuel Pepys had ever existed. Samuel was in very truth dead to the world, and so continued for 120 years.

But, unknown to the world, the seeds of resurrection unto immortality were all this while lying dormant, yet very far from dead, in the Pepysian Library at Magdalene College, Cambridge. Pepys was an ardent *bibliophile* and had in the course of his life collected a considerable library of some three thousand volumes, which, under certain discretionary directions to his nephew and heir, John Jackson, were made over to the College authorities of Magdalene. Of those three thousand volumes, about two hundred and fifty were manuscripts—some of them rare and valuable. But the rarest and most valuable of them all passed unrecognized. Six stout note-books, running into several thousand pages of closely-written shorthand, in Samuel's own calligraphy, were apparently not deemed worth the trouble of deciphering. The priceless gem was ignored as an inconsiderable pebble.

So it remained until 1819, when the Rev. The Hon. George Neville, then Master of Magdalene, conceived the notion that Pepys' personal memoirs might be worth examining. He therefore set one, John Smith, an undergraduate of St. John's, to work upon them. The task proved long and laborious. It occupied the young man three years, in the course of which, incidentally, he took holy orders. And the shocks this young clergyman must have had by the time he came to the end of his job may be more easily imagined than expressed. It must have been something like investigating the rusty machinery of a seemingly derelict electric apparatus and then, on a sudden, finding oneself in unexpected contact with a disconcertingly live wire.

A live wire, in truth; and more live every day. For if, with the first publication of the Diary under Lord Braybrooke's editorship in 1825, Samuel Pepys sprang to life, he has not merely maintained, but progressively increased his vitality ever since. Lord Braybrooke, indeed, scarcely gave Pepys a fair chance. He expurgated him far too ruthlessly. He showed us only about half of Samuel, the more respectable, but by no means always the more interesting half. Mynors Bright, in his edition published in the later 'seventies, was less reticent. He gave us approximately four-fifths of Samuel. But it was reserved for Wheatley, close on a generation afterwards, to give us the whole of Samuel, or as nearly the whole of him as could be committed to print, thirty odd pages of absolutely unprintable matter alone being omitted. And it is significant that the more fully Pepys, with all his naughtiness, has been allowed to reveal himself to the public, the greater has his fame



Samuel Pepys Esq. Secretary to the Admiralty.
From an Original by Sir Godfrey Kneller.

and his credit grown. The complete confession of his failings, side by side with his virtues, has enhanced rather than diminished his appeal to the general esteem. Never has the once dead and forgotten, but now resurrected, Samuel Pepys, stood on so sure a pedestal among mankind's immortals as he stands today.

It is an astonishing come-back. Nay, much more than a come-back. For the risen Pepys is in all respects an infinitely more noted personage than the Pepys who was laid to rest in St. Olave's, Hart Street, two hundred and twenty-seven years ago. It is the Diary that has worked the miracle—the Diary and nothing else. Now, how is that? For other men have left diaries behind them, some of them equally important as chronicles, some perhaps even more so; and yet none of those diarists has approached the unique position occupied by Samuel Pepys.

Well, the explanation, as I see it, lies in the fact that Pepys was not merely a diarist; he was *the* diarist, the born diarist, the world's supreme diarist. Nature had fitted him for this particular method of expression as she has fitted no other man before or since. She had endowed him with an innate and unrivalled gift of (if I may be allowed the vulgarism) vividly 'putting across' all his own vivid experiences and his whole vivid self as part of them.

Reading between the lines of his immortal chronicle, it is plain to see that this heaven-born diarist was not merely recording his experiences, but actually living them over again at the moment of recording them. They were as vividly present to him at the time of writing as they had been at the time of occurrence. The joy of living things and the joy of recording them coincided in him as they have never coincided in any other chronicler. Indeed, one might almost say of Samuel Pepys that he not merely wrote the Diary, but that he *was* the Diary—that most delicious blend of conscious revelation and unconscious self-revelation that was ever penned.

Such a production was only possible to one who was, as Pepys was, an essentially spontaneous and objective writer. He never stopped to think or to analyze, to indulge in introspective reflections or comparative speculations. Down went the various items in his Diary one after

the other; each a self-contained item complete of itself, and having no reference, in the Diarist's mind, to any of the rest. Pepys, in a word, narrated everything, but he related nothing.

Hence those numerous incongruities and inconsistencies (subjectively considered) that are one of the chief joys of the Diary; the essence of their joy lying in the fact that Pepys himself was utterly and blissfully unaware of them. He could go to church to see a pretty woman, and, when there, be roused to righteous fury by the presence of Pembleton, the dancing-master, whom he suspects of having come with intent to ogle Mrs. Pepys. He could dilate, in scathing terms, on the extravagant sums he has had to pay his wife's dressmaker, and then, in the next sentence, complacently mention a sum of double or treble the amount that he has just laid out with his own tailor. Such incongruities as these are endless. So are incongruities of another kind, namely, the haphazard mingling of the important and the trivial as matters of apparent equal moment in the day's occurrences. And this to Samuel, in a sense, they were. To a man of his omnivorous appetite for experiences everything was interesting. Importance or triviality was, so far as he was concerned, outside the case. All things of equal interest were of equal importance.

This is, in fact, the way of human nature when left to follow its own self-conscious bent. The little things that touch us nearly count to us for more than the big things that don't. But the trouble with most of us is that when we start writing things down, we are seized with a self-conscious anxiety to make an impression. So we funk making a song about the little (though to us acutely interesting) things in our daily lives, for fear of seeming trivial. Our utterly unself-conscious Samuel, being immune from this handicap, could be as trivial as he pleased, and yet 'get away with it' every time.

I have heard it said, indeed, not without truth, that Pepys can 'get away with' anything. This was in particular reference to the improprieties in which the Diarist occasionally indulges and on the strength of which he was recently denounced, in my hearing, for 'a smutty old wretch.'

Now, far be it from me to defend Samuel's amorous lapses. But if the implication conveyed in the words above cited be that he was a bad old man, obsessed with a sex complex, this is by no means the fact. In the first place, Pepys in his Diary days was not an old, but still a young man. The Diary begins shortly before he was twenty-seven and ends shortly after he was thirty-six. So on that point, though he cannot be absolved for giving way, as he should not have done, to the impulses of youth, he does stand exculpated from the more nauseous imputation of having been a vicious old rake. In the next place, while Pepys was no doubt interested in sex, he was very far from being obsessed by it. It was only one, and that by no means the chief one, among a hundred interests. Where it comes into the day's events, he records it, usually with devastating candour. But having done that, he leaves it and passes on to something else, which he finds at least equally absorbing.

The same observation applies to the intimate medical details with which he occasionally startles us. He records them vividly because they interest him vividly. The fact that such things are not usually talked about hardly enters into his consideration. He is not

(Continued on page 473, col. 1.)



WHAT THE OTHER LISTENER THINKS

Selections from the Editor's Post Bag
Enlivened by GEORGE MORROW

GÖTTERDÄMMERUNG.

The writer of your 'Notes' and the announcer stressed the importance of translating 'Götterdämmerung' (owing to its verbal form) by some word implying gradual change. Considering the catastrophic end of Valhalla, many listeners probably found the point puzzling rather than helpful. But in fact the whole argument is unsound, as the word did not originate with Wagner but was a translation of the ragnarök of the Edda (not itself of verbal form), and had been current as such since about 1800. 'Twilight of the Gods' is the quite independent English translation of the Icelandic word, and goes back even further (to 1768). One may even hazard the paradox that if the asserted difference in meaning does exist, the English is actually nearer than the German, to what Wagner must have understood by the original of his title. I say 'understood' because both translations are based on a corrupt reading, the true one meaning simply 'destruction.'—C. Sully.

TYPHONICS AND HARMONICS.

I HAVE tried to derive pleasure from orchestral music but have failed. On the other hand Brass Band music gives real delight. Is this difference accounted for in the numerical strength of each? Can it be that in the former, scores of zealots, sawing away at the strings, produce a volume of sound that is typhonic, beyond the scope of one's mind to compass intelligently—like a tidal wave swamping the mentality? In the latter, does the smaller instrumentation enable one better to follow the air, whilst at the same time appreciating the harmonics of the middle and lower sections? Or does the difference lie in the clear-cut, distinctive sound of the trumpet against the mellow, subtle strain of the strings?—'Salfusionist,' to, Forge Lane, Bradford, Manchester.

[The trumpet is not often heard in British bands, though it is a regular member of the concert orchestra. In bands it is usually replaced by the cornet.—Music Editor, 'The Radio Times'.]

THE YOUNGER GENERATION.

I SUPPOSE that as a 'young person' of sixteen I ought not to thrust my immature opinions upon the august *Radio Times*; and indeed, fear has long kept me silent. But I would very much like to tell you that the idea which has so long existed about the younger generation is wrong very often. We do think about other things than dance bands and cocktails, and if



only the B.B.C. would realize this, what joy would awaken in the hearts of people too old for the Children's Hour, and too young—and sensible—for samples of American vaudeville. I applaud those of your correspondents who advocate the idea of having the Points of View of Youth. In conclusion, may I thank you for your beautiful controversial articles, and ask for a little more youth in the B.B.C.—Millicent E. Blything, 24, Stokenchurch Street, Fulham, S.W.6.

THE READING OF VERSE.

I HOPE that the writings of 'A Listener' in a recent issue of *The Radio Times* will not induce you to give us less reading of verse. 'Listener's' remedy is so obvious that I forbear to state it. It is true that in the past one of your readers always gave the impression that he was suffering from a broken heart; but even so this was but one defect, albeit a grave one, among several virtues. In Mr. Clinton Baddeley, however, I think that you have a verse reader who is to be heartily congratulated on a pleasing voice, unexceptional articulation, and freedom from mannerism. He gives the impression that he not only sees but feels what the poet means, which is exactly as it should be. I would suggest, however, that there might be a little more variety in the poetry chosen. Is it not true that we had some good light verse, e.g. the parodies of S. C. Calverley and those of J. C. Squire in 'Steps to Parnassus', and some samples of the exquisite craftsmanship of Austin Dobson?—J. H. Gardner, 7, Battenburg Ave., Portsmouth.

LET IT BE CHEERFUL.

I HAVE been meaning to write my plea for some time, but lack of opportunity has prevented it; but seeing a letter in a recent issue of *The Radio Times* has spurred me on to the controversy. I am one of those odd beings who enjoy poetry readings, so do let us have more of it! But do let it be read by someone who can do so and not give it out in a husky drone which is so often the way. And there is heaps of cheerful stuff to be read.—'Old King Cole.'

AN EPIITAPH.

In this Unhallowed Spot
lie
the Fetid Ashes of
Jazz,
Laid to Rest
on the 6th day of May, 1930,
by Mr. Ernest Newman.
Mourned only by the Musical Illiterates.

—Descant.

OPEN LETTERS TO BROADCASTERS.*

TO MR. WALTON O'DONNELL.

DEAR MR. O'DONNELL.—For the past forty years I have heard most of the best bands in Britain—and at least two Continental and two American bands; and as I do not like to use superlatives, I am not going to say that your band is better than the best of any of these, but your band is certainly easily equal to any of them. The tone of your band, both in pianos and fortissimos, is very fine; the balance, tone, phrasing and expression leave little to improve upon. Sometimes you take the Allegro movements just a little on the quick side; there is a limit to the human ear in its ability to take in sounds. As to the choice of music, could not you throw in occasionally a selection from some of the fine old operas, or an overture belonging thereto?—Geo. Robertson, 53, Dens Road, Dundee.

TO MR. CLINTON BADDELEY.

DEAR MR. CLINTON BADDELEY. You not only spoilt your recent article 'Now Consider The Bicycle' but added insult to the real cyclist by calling his 'iron' a push-bike; why not pedal-cycle, Mr. Baddeley?—C.T.C. 3752.

TO MRS. STAFFORD NORTHCOTE.

DEAR MRS. STAFFORD NORTHCOTE.—It is a pity, I think, that you make your talks on 'Contract Bridge' quite so elementary. Listeners who wait until half-past ten in the evening for these games are probably already Auction Bridge players, and some of them good players. In any case, if they cannot play Auction and don't know what a 'quick trick' means, they would be much better in bed. The games which you have so far given have been very simple and quite evident to any ordinary Bridge player, and some of us would be grateful for a little more expert teaching and some hints on the conventions.—Mrs. A. L. Lancaster, Peard, Lyne Rees, Dorset.

TO TED LEWIS AND HIS BAND.

DEAR TED LEWIS.—Congratulations and many thanks to you and your Band on your first broadcast of dance music from the 'Kit-Kat' on May 12. It was really quite a pleasant change from the 'symphonic' dance music, usually dished up to us weary listeners! Incidentally, why not some Hawaiian music occasionally? In hopes.—Bertram Allard, Victoria Road, Stroud Green, N.4.

TO ANY TALKER.

DEAR MR. GIVER OF TALKS.—I have been awaiting an opportunity for the past five and a half years to offer you some small and humble pieces of advice: (1) Don't waste precious seconds in saying you could say a lot more if you had time! (2) In giving a talk on a person, please mention the name more than once, in case anyone has not heard it the first time. Also, do not try and lead up to anyone's name, however noted he may be, by giving bits of information of his life or works first. It is all lost ground if you don't know him, because your attention is concentrated on listening for the name to be disclosed. (3) Remember—listeners do not know more of your private affairs than you care to tell them—e.g., a professor once told us that Linus garden in Sweden was smaller than he expected, only twice as large as his own!—M., Woking.

TO MR. HOWARD ROBERTSON.

DEAR MR. ROBERTSON.—I must thank you for your recent talk 'Modern Structure and Material', but yet could not understand why you omitted the most commonly used substances. Pisé-de-terre, cob, wattle, chalk are, perhaps, materials which text-books of today do not like to include, yet Essex has hundreds of rammed earth and lath-and-plaster buildings—not easy to recognise because of their various coverings and colourings. To one Parthenon in Greece a traveller will find a hundred thousand mud houses, and therefore a lecture upon Grecian buildings should of necessity include the domestic mud as well as the artistic temple of stone. Also, might I suggest that you were too theoretical when you mentioned that modern foundations are scientific, for although, for example, City buildings have foundations designed by the engineer, and the calculations revised—or perhaps only checked—by the District Surveyor, it does not follow that the concrete mix poured in before breakfast is of the same strength as that poured in after the City awakes? Even a 'D.S.' sleeps, and not always at night. Architects of the past were not a whit more competent than we are today—perhaps not; but when the builder worked he used the materials close at hand, no less shoddy than those in use today. And the true story of the architect who went into the big London store full of counter-fittes and offered five shillings for every screw-driver on the job, is a perfectly modern story. The architect did not part with any money.—'Dunel.'

TO THE DIRECTOR OF PROGRAMMES.

DEAR DIRECTOR OF PROGRAMMES.—Might I suggest that you slot, say, one hour a week to the encouragement of young, unknown writers and composers? I suppose there must be hundreds if not thousands of men and women in this country who have musical or literary compositions in the merits of which they still retain some faith despite repeated rejections by publishing firms. Is it not possible, in view of the notorious fallibility and over-cautiousness of publishers, that here and there that faith may be justified? And is not the B.B.C. an eminently suitable instrument for settling the question once and for all? A publisher who produces a work by an unknown author or composer runs the risk of sustaining considerable financial loss; but the B.B.C. would merely run the risk of receiving a flood of indignant letters from outraged listeners. My perusal of *The Radio Times* leads me to believe that this would not seriously disturb the equanimity of the B.B.C.—W. R. H., Birmingham.

'THE FOUR FEATHERS.'

I THINK you like listeners' criticisms of broadcast plays, and, having just heard *The Four Feathers*, I tender mine. The plays produced by Cecil Lewis in the past have been, without exception, excellent. I think *The Four Feathers* was rather different from most of his previous productions in that the plot was very full of action and needed much more time than was allowed in order to grip one's attention. In this respect it was not unlike some other plays recently produced, e.g. *Huntingtower* and *Rupert of Hentzau*. Plays of this type fail to 'grip,' I believe, because plots based on physical action are more difficult to put across than those which might be called 'psychological.' At the same time, those pseudo-psychological plays such as *The First Second* are neither edifying nor enjoyable.—R. G. Woodfall, Staple Lees, Hastingleigh, Ashford, Kent.

'THE PLAY AND THE INTERVAL.'

DURING the broadcasting of plays, sketches, dramas, etc., it often happens that a musical interlude takes place, as during *The Four Feathers* and other pieces. These dramas take place after the children are put to bed, and of course the volume of the set is toned down, so that the speech is comfortably heard, but there comes a moment when suddenly the music surges in. All no doubt is carefully thought out, but I do think that it would be much better if the music could be faded in quietly. The sudden increase in sound makes it necessary to jump to one's set to avoid waking children and neighbours who retire to bed very early.—'Railvaite,' Gladstone Road, Wimbledon.

THE PERFECT RADIO PLAY.

I DO wish misguided people would not complain about extraneous noises in radio plays. I love them. These noises swamp the dialogue, it is true, but words do not matter in a play any more than in a song. Indeed, I have written a full-length radio play in which only two words are spoken. These words, which I will not repeat here, are spoken to the accom-



paniment of internal combustion and machine-gun fire in a momentary lull between a railway collision and an air raid during one of the earthquakes. Mashed bands will play continuously throughout the programme. The play, which is called 'Spasmaki the Typhoonist,' is based on the story of a Scotsman who put a penny in a slot machine which was out of order. This play should go with a bang.—Robert Tattersall, Priory Lodge, Mill Hill.

THE MISSED LAST ITEM.

WHY is it that 'music' is always 'hurried off' for a 'talker' but never a 'talker' for 'music'? I have just been listening to a very excellent organ recital given by Dr. Rhodes from Coventry Cathedral, and the last item on the programme, for which I was waiting, and doubtless many more were too, was cut clean out for a talk on 'Architecture,' and this without a word of apology. Granted, Dr. Rhodes was a few minutes late, but the last item would not have taken more than four minutes; yet talkers are allowed to go well over time. After all, both are soloists, and one should not receive more consideration than the other. I do not know who is responsible for 'fading out' and 'switching off,' but I sometimes wonder whether the B.B.C. actually know when a relay has finished.—H. F. Histed, 23, Addington Road, Croydon.

REMEMBER THE WEST COUNTRY.

MAY I say how heartily I agree with 'Devonian' in your issue of May 9? Though fortunate enough to be living in the West Country, I am unable to get Cardiff on my set and, like 'Devonian,' often regard the Cardiff programme with a sigh of regret. This south-west corner of England is of such historical and legendary interest that surely other listeners would not be bored by an occasional West Country programme. I was disappointed and amused by a short sketch broadcast not long ago in the Somerset 'dialect' (?) The sketch was good, but only a true West Country man or woman can achieve the true dialect.—C. S. Collins, Foxcroft, West Coker, Yeovil.

NORTH VERSUS SOUTH.

It has long been the contention of those of my friends who have been able to compare Southern audiences in the theatre, music-hall, and concert room with those of the North that the former seem entirely to lack any instincts of criticism and intelligent appreciation, but lavish their applause upon performances good, bad, and indifferent with equal impartiality. It was therefore with great interest that I read the last paragraph of Mr. Compton Mackenzie's article in your issue of May 9. I am in entire agreement with the concern expressed in his final sentence, and consider it unfair and unwise to refuse Regional Stations liberty to produce plays of a National interest. This is particularly so in the case of those counties 'North of the Humber' having a culture distinct from that of 'Chelsea and Hampstead' and contributing almost one-third of the total number of wireless licences for 1929.—A. M. Smith, Church Lane, Normanton.



CLÉMENT MAROT, THE POET,

looking more dignified in this contemporary print than he appears in *La Basoche*, of which Messager's librettist made him the hero.

WHAT is a 'Basoche'? That was a question which, forty years ago, was stirring theatrical London to its depths. And why was Sullivan's *Ivanhoe* to be succeeded, after a record run of 153 nights at the new Royal English Opera (now the Palace Theatre), by a French piece that had been running on and off for two years at the Paris Opéra-Comique? Let me answer this second question first. When Richard D'Oyly Carte closed his house in the summer of 1891 he would gladly have gone on devoting it to native opera had he found ready to hand something which he thought good enough to follow *Ivanhoe*. But there was nothing; for he had omitted to build a repertory when he built his theatre. The only course to pursue, therefore, was to follow the practice of the period and look abroad for a novelty. He found it in the Parisian success, *La Basoche*.

The *Basoche*, founded by Philippe le Bel early in the fourteenth century, was a sort of guild or association composed of law students which, in course of time, had grown into a very large and powerful body. It used to sit like a Court of Justice at the ancient Palais-Royal in the Cité de Paris, under the leadership of an elected chief, who was known and addressed as the 'Président-Roi.' Now, this personage was allowed almost every privilege but the possession of a wife. He was definitely bound by his oath to be and to remain a bachelor. He might receive all the honours due to a king; but he must not marry. And here was the two-edged weapon seized upon by that adroit librettist, Albert Carré, wherewith to fashion a comic opera plot for his friend André Messager, the no less adroit composer. To sharpen it thoroughly, however, there were one or two things to do.

In the first place, the story has to be laid in the sixteenth century, with the poet Clément Marot as the presumptive head of the Basoche. And a very pleasant position, too, were it not for the unfortunate fact that the poet happens to be secretly married to a charming peasant girl, Colette by name, and which fact is only known to his bosom friend, L'Eveillé. It also happens that Colette, with all the perverseness of her sex, insists upon coming to Paris to pay her husband a visit on the self-same day that he is to be elected by the Basoche, which regularly celebrates that event with public processions and masques and a grand review of the law students held by their 'Président-Roi.'

* *La Basoche* is to be twice broadcast this week—on Monday (Regional) and Wednesday (National).

'KINGS' AND QUEENS

Herman Klein on the Opera *La Basoche** by André Messager

In the second place, there fits into this complication another—a genuine historical event likewise. As luck will have it, the young Princess Marie d'Angleterre, sister of Henry VIII, who has just been married by proxy to King Louis XII of France, arrives in Paris, escorted by the Duc de Longueville, a day before she is expected, and takes up her quarters at the very inn where Colette has engaged herself as a serving-maid in the hope of covertly meeting her poet-spouse. When the latter comes upon the scene the title of 'King' is freely used, and, as may be imagined, the payment of Royal honours to Clément leads to the Princess and peasant-girl each looking upon the same man as their husband. Out of the imbroglia thus created, a number of highly-diverting incidents and situations ensue.

In the opening act the eye finds itself more interested than the ear, being largely occupied with the picturesque processions and quaintly-attired groups that fill the stage for the election of the King of the Basoche. The second act, carefully followed, proves the most 'intriguing' and amusing of three, for there Clément, in the interior of the inn, is brought face to face with his real and supposed wife, not daring to acknowledge either, and very nearly trapped by his enemies among the Basoche. The character-drawing, too, is especially good at this point, notably the contrast between the lively, skittish princess and the demure Colette; while the scheming Duc de Longueville is an admirable study of cunning and stupidity, of coxcombing and conceit. In the last act the listener has to mentally conjure up a striking picture of the great hall in the palace of King Louis, where Colette, now mistaken for the Queen of France, is introduced in her regal state costume and formally received by King Louis, whom she, of course, does not consider to be the real King. Ultimately the arrival of the Basoche, headed by Clément, sets everything right.

The music of *La Basoche* bears a strong family resemblance to that of Messager's other operas. It has the same touches of musicianly refinement, the liveliness and gaiety of tuneful rhythm, that we associate with the scores of *La Béarnaise*, *Véronique*, *Mirette*, *Les Petites Michus*, and *Monsieur Beaucaire*, all of which have at some time or other enjoyed successful runs upon the London stage. Messager could always write clever, pleasing duets, and when *La Basoche* was first given here it struck me that one of the most charming things in a charming score was the duet sung by the 'clandestine' husband and wife in Act II, excellently sung as it was by Ben Davies and Lucile Hill. The latter as Colette made much of a pastoral air in the opening number of the second act, called 'Once there was a shepherd maid'; while the more difficult music for Marie d'Angleterre (notably her recitative and air when she arrives at the inn) had an admirable interpreter in Esther Palliser. Particularly to be noted also are the two sets of couplets for the Duc de Longueville and his delightfully fatuous waltz-air in the third act.

In addition to the numbers mentioned above, there are several ensembles and choruses of equal interest that can hardly escape notice in the broadcast performance which is the occasion of this article. Among them the most important, perhaps, is the finale to the second act. It brings in most of the prominent characters,

and among them two strongly-contrasted members of the Basoche, L'Eveillé and Roland—the good and the naughty law students—who are respectively the friend and the enemy of Clément Marot. Upon this finale Messager lavished his meticulous yet facile talent to obvious advantage. The 'Song of the Basoche,' sung by the whole of the students, is another item that always went down well; and yet another, as an example of the composer's technical resource, was the graceful *Passépiéd* that furnishes an entr'acte just before the final scene.

Having regard to the popularity that the comic operas of André Messager enjoyed in this country for many years, one argument only would seem to explain why they have latterly shifted so far into the background, namely, change of fashion. It is for the same reason that we no longer, unfortunately, hear the operas of Offenbach, Lecocq, and Hervé, save at an occasional revival of no particular duration. (For example, we heard Lecocq's *Madame Angot* at Drury Lane not long ago; and even at this moment Offenbach's *La Vie Parisienne* is enjoying a prosperous run in the provinces.) On the other hand, we have also witnessed during the past decade the brilliant restoration to popular favour of the Gilbert and Sullivan operas, not to mention the tuneful British works of Sir Edward German; and, by all the rules of the game, these should have been accompanied by two or three of their contemporary rivals from the pen of the Frenchman Messager. The British Broadcasting Corporation is, at any rate, adopting the right course in performing pieces like *La Basoche*—something with a plot clever and interesting, yet not too involved, and with lots of music avowedly light but undeniably pretty, deftly put together and ably scored. In a word, something good enough to satisfy and please the vast variety of tastes that must perforce exist in a community which is counted by millions.



THE SISTER OF HENRY VIII, the Princess Marie d'Angleterre, also borrowed from history for *La Basoche*.

THE PEASANT IN THE PALACE:

The Man behind the Music (XI), Josef Haydn, by W. Rooke-Ley

THE corner of Europe where Josef Haydn was born is music-haunted. The western edge of Hungary, if you examine it on a map, is peppered with outlandish names which tell of Slavonic migrations and the settlement among its rich pastures of that most musical of peoples. These names conjure up a world of romance: old castles crowning vine-clad hills, the clash and glitter of Turkish wars, the pageantry of feudalism; bands of wandering violins, the wild rhythm of the dances, the strange and lingering cadences of their melodies. Here the peasant lives his life to music; harvest and vintage, birth, and wedding, and burial have minted him a treasury

that quality, luminous in his music, a certain broad serenity. He had the peasant's faith, his endurance, his unfailing good-humour; and he lived to a peasant's old age. The peace of nature that enfolded his childhood, the clean orderliness of his home, a tradition of faith that was the very air he breathed, bred in him a simplicity that never deserted him and picties from which he never swerved. Never in his life was he fashionably dressed; but there was a pathetic neatness about his clothes that overrode fashion. And in his work, too, there was a method, a strictness that would have become a merchant. These things, he said, he owed to his mother.

To his parents he owed the beginnings of his music. The whole household was musical; though not more so perhaps than any other peasant household in that musical countryside. The father was a wheelwright. It seems to have been a family trade, for his six brothers were wheelwrights, and his wife's maiden name, Koller, was a German variant of the Slavonic *Kolar*, a wheelwright. Josef, who was born in 1732, was the second of twelve children. Two of his brothers later became musicians, but Josef's quick ear to the part-singing, his absorption in the playing of the violin by the village schoolmaster, marked him for music even in infancy. A peasant's ambition for his children is deep and romantic. There would be the priesthood, which the mother perhaps would place first in her heart; or school-teaching, for a boy who was always at his books; but here lay talent that might lead to the ultimate goal of musicianship. Suppose the child were to be one day a kapellmeister! Relatives were consulted, wires were pulled, and Josef found himself at the age of eight a choir-boy at the Cathedral of St. Stephen in Vienna.

It took him twenty years to become a kapellmeister. All the adventure of his life is crowded into those twenty years. He was kicked out of the choir school at the age of eighteen and found himself penniless in the streets of Vienna. There was the adventure of starving: the picking up at some desperate hour of a few thalers for fiddling at a dance; or of a few lessons given for a trifle. There was the adventure of getting hold of books and music: the long winter months in a freezing attic at a cracked spinet, or pouring over the scores of Emanuel Bach, procured Heaven knows how; and the adventure of getting lessons. The renowned Porpora taught him for a time—at the charge of blacking his shoes and brushing his clothes. And there was the greater adventure of friendship: timely Samaritans finding him, when all seemed lost, a bed and food—and perhaps pupils. And there was the honest tradesman, one Buchholz, who at a crisis of destitution lent him unconditionally one hundred and fifty thalers, out of sheer Christian charity, and because he believed in him! But for the obscure Buchholz, we may ask, might not Haydn have perished; would Mozart have found a master for the string quartet, or Beeth-

oven an orchestra ready to his hand? Perhaps Herr Buchholz saved modern music! His loan, however, was the turning of the tide. It gave Haydn breathing space. He had leisure to write; the rumour of his powers passed from mouth to mouth; and ultimately came the longed-for kapellmeistership, first with a Count Morzin, and later with no less a nobleman than Prince Esterhazy. He was now twenty-eight years of age.

The wealth of the Esterhazys was beyond compute. Their position had no parallel in Europe. The constant menace of the Turks to Western civilization, which made the Austrian Empire the chief bulwark, had bred this race of warriors, whose prowess in the field had ennobled them, had won them territories that were little short of kingdoms. When the menace lifted, the energy and pride of these princes turned to building. It was the dream of Prince Nicolas Esterhazy that his new palace at Esterhazy should be a second Versailles. There should be the long avenues and the groves, the pleasure gardens with their statues, and fountains, and waterfalls. The palace itself should be a temple reared for the enthronement of beauty. There should be great halls with frescoed roofs, splendid with rows of chandeliers, columned with marble; galleries rich with the plunder of Moslem camps and the purchased treasure of Italy; a ballroom for a thousand guests; a music room; a theatre; an opera-house; and in the park, walled like a grotto with sparkling stones and shells, a marionette theatre. The theatre should be furnished with every device of scenery and wealth of costume. The music should be the best in Europe. There should be a performance in the theatre every day; an opera twice a week. Life should be lived exquisitely to music: on the terrace, at dawn, when the Prince's hunt paraded; during the day, at some charming moment of the park, where the Prince and his party were taking their pleasure, or cunningly accompanying, like a wandering minstrelsy, some exalted guest in his tour of fairy-land; in the evening, in the music room, amid the glitter of candles and the sparkle of diamonds and brocade; and on warm summer nights, when the quaint hedges stood out black against a violet sky, music should lend its lustre to the jewelry of the stars and the fireworks. Such was the dream; and like a dream it has faded away. Alone the music remains.

If patronage died at Esterhazy, it died in a blaze of splendour. The prince was the ideal patron. Between him and his kapellmeister there was complete sympathy. There was an excellent little band of instrumentalists and singers; and Haydn was given that freedom which is breath of life to the artist, the freedom to experiment. To modern ears, when the music of Haydn is played, it is as though a wind had blown over fields of asphodel, vintaging whatever is sweet in the memory. It is impossible to believe that music so joyous and so simple was ever thought 'advanced.' Yet Haydn too was a pioneer; life was a voyage of discovery to him as to any supreme artist. Humour was a novel thing in music; novel, too, was the use of folk tunes with which his music abounds. He was the first of the 'nationalists.' And if he was also 'the founder of the modern orchestra,' the first great master of the quartet and the symphony, this implies experiment. How easy it is to understand the friendship between himself and Mozart! Mozart vowed



Josef Haydn: 'he called all men "children"; and instinctively men call him "father".'

of song. Often the Slavonic names have been softened into German equivalents. Thus Rohrau in lower Austria, where Haydn was born, is a translation of the unpronounceable Trstnik; and Haydn itself is only a derivation from a Slavonic Hajden or Hajdin. Not so very far from Rohrau is Rustnik, where Liszt was born; but the whole region is dotted with the birthplaces of musicians.

The Slav in Haydn, like the peasant, is clear in his face. The portraits are not prepossessing. You see the high cheek-bones, the vigorous nose, which later in life became disfigured, the protruding under-lip; the whole heavy, even dour. We know that his skin was so dark that they called him 'the Moor,' and that it was pitted with the smallpox. His body was ill-proportioned, but strong and wiry, like a peasant's. It amused him always to acknowledge his ugliness. But what the portraits give no hint of are the eyes. These were grey and large, and in them lay the humour of the man and the tenderness; through them we see the soul, and

HAYDN

Wilfrid Rooke-Ley, whose essays on Music and Musicians have become very popular with our readers, gives a picture of one of the most contented of all composers—Josef Haydn (1732-1809), the wheelwright's son who became Director of Music to Prince Esterhazy.

he learned how to write quartets from Haydn; Haydn's later orchestration was the inspiration of Mozart. They saw all too little of each other. Mozart never came to Esterhazy; the prince visited Vienna as rarely as he was able. Was not Esterhazy, rather than Vienna, the capital of the arts? Exile as it was for Haydn, it carried its opportunities. 'My prince was always satisfied,' he said. 'I could make experiments. I could be as bold as I pleased. I was cut off from the world, there was no one to confuse or torment me, and I was forced to become original.'

Haydn was 'cut off from the world' for thirty years. Yet the little world of Esterhazy was as bustling almost and as complex as the capital. The palace and park, the country for leagues around, swarmed with officials and retainers, serfs and dependants, whose lives were ordered by strict ritual and precedent, whose bond was the service of their prince. Among them was the kapellmeister, with his office and practice-room, his position, in this hierarchy of service, neatly defined, his duties scheduled and exact. The musicians had their quarters, and their liberties too were defined. Haydn wears the prince's livery with the rest, the famous livery of blue and silver; in this he has audience of his master, and presides at the harpsichord among his players, they too in livery. He goes to his office in the morning with the punctuality of a clerk; he works upon the new symphonies, quartets, operas, concertos, *divertimenti*, with the method of an accountant; he rehearses. He keeps the peace; his art is not bruised, nor his soul scared. What was drollery in his music was good humour in the man; its simple themes, sweet-breathing as the country air, its sylvan rhythms are but an echo of his heart's serenity. Whatever virtue carried him through those thirty years, it was not tact. Nothing so

sophisticated can be brought to his charge; as soon apply wit to his melodies or epigram to his counterpoint. These are urban things; his qualities were natural. It was rather a great simplicity, a great kindness, and the deep content of a man whose will is anchored in primitive loyalties, whose thoughts dwell in a super-terrestrial vision. He calls all men 'children'; and instinctively men call him 'father.' His musicians adore him. They too, poor fellows, were 'cut off from the world.' Their minds often enough wandered from their music to the lamp-lit avenues of Vienna. And often enough the prince forgot the promised holiday, so long overdue. They had only their 'father' to turn to; but did he not compose a little symphony in which one by one the players fade out of the score, fold their music, blow out their candles, pack up their fiddles and depart? In comparison with so divine a joke, tact appears the blunt weapon of the bungler.

So sheltered a life was Haydn's, after the short sharp struggle of youth, that it could hardly have passed without a shadow. Perhaps it was his marriage. He had married young, at the first whisper of success, and the marriage had turned out ill. We hear very little of his wife; but we know that he was a homeless man. He carried in his heart the memories of his childhood; it is strange that Life should have stung him here. He was never many miles from his own people—save twice when he came to England; he spoke always their rough dialect; their joys and sorrows are warp and woof of his music. Yet he had never a hearth of his own. Not in the honours that crowded upon him could he have found recompense. Long before the old prince died his name was known throughout Europe. He had received commissions from the King of Prussia, from the Grand Duke Paul, from the Cathedral of Cadiz, from Paris. And when at length the prince's death set him free, and the astute Salomon secured him for London, honours continued to crowd upon him. The audiences that filled the Hanover Square Rooms for the Salomon concerts would read how ambassadors waited upon him; how Hoppner was to paint his portrait and Oxford confer a degree; how many were the commands to Buckingham Palace. They would know nothing of the intolerable ache at his heart when the news reached him of the death of Mozart; nor would they suspect that so much adulation, so much entertainment wearied so simple a soul, and that he was often very homesick. The two visits to England were the only travel he ever made.

Vienna received his last years—those years so fruitful in mature work. London had yielded the great Salomon symphonies; in Vienna he was to write his last eight masses, his finest chamber-music, the *Creation*, and the *Seasons*. There is little to distinguish Haydn's religious from his secular music; but if he had been capable of formularizing any theory on the matter he would have said simply that such labels are rubbish and that all art is religious. He did once say to Carpani that 'at the thought of God his heart leapt for joy and he could not help his music doing the same'; but the child-like gaiety of his masses has scandalized a more self-conscious age, which nevertheless delights in the gay baroque which was their setting and is to a certain extent their plastic counterpart.



Prince Nicolas Esterhazy, in whose palace Haydn, for thirty years, was Director of Music.

Unlike the nineteenth century romantics, he had no call to read, or write, or talk himself into any doctrine of art; the elaborate gospel of Lamennais as to the mission of the artist, which Liszt absorbed, he already lived by a sort of divine intuition. Was it not summed up in the 'In nomine Domini' which heads each one of his manuscripts, be it mass or minuet, and the 'Laus Deo' at the end; and is it not here, when all is said and done, that at last we touch, in very essence, the man behind the music?

In the Esterhazy days a Viennese writer had referred to him as 'the darling of our nation'; he was now in his old age their idol. In 1797 he composed their national anthem. Again it was a Croatian peasant tune that he took, shaped it into the fine sonorous hymn, and laid it at the feet of the Emperor, an emblem of the loyalty of his people who for centuries had borne the first shock of the Turk. Already the old order was changing. A new menace was near, this time from the West: an enemy was again at the gates of Vienna. Napoleon's cannon shattered the peace of his last days. The city had been occupied by the French in 1805, and in 1809, a few days before his death, they attacked it a second time. A shell fell close to his house. His servants were terrified. But Haydn summoning all his strength cried to them: 'Do not be afraid, children. No harm can come to you while Haydn is here.' The dying man had himself carried to his piano. His trembling fingers found the notes of his anthem and played it three times. This last act of his gathers history into a symbol: the welding of these Slavs, with their Austrian masters in face of a common peril, which Time in the course of years would dissolve; and the welding of their rustic song with the culture that came from Italy, which was Haydn's genius, and which Time can never dissolve as long as music is honoured.



The Cathedral of St. Stephen, in Vienna, where, at the age of eight, Haydn was a choirboy.

Wilfrid Rooke-Ley

This Week's Music

Notes on the Programmes

WAGNER OPENS THE NORTHERN PROMS

'Mother Goose.'

('National,' Sunday, 9.5.)

RAVEL'S Suite is founded on children's fairy tales with at least three of which all of us were happily familiar in nursery days. It illustrates in a very vivid way the cunning with which Ravel uses his orchestral instruments to give just the impression which he has in mind; it betrays, too, the merry sense of humour which is his. There are five movements, all of them such deft illustrations of the little stories, that no more guidance to the music is needed than the several titles. The first is the Pavane (that old-fashioned stately dance) of the 'Sleeping Beauty.' The second is 'Hop o' my Thumb,' and we can quite clearly follow the boys in fancy, as they wander through the woods, looking in vain for the crumbs which they have strewed upon the ground on their outward path, to guide them home again. The birds, listeners will remember, had eaten every crumb. The third movement has an Eastern subject, and is bizarre, even startling in places. Its subject is taken from a book by Madame d'Aulnoy, called 'Le Serpentin Vert,' and tells of little creatures who played on instruments made of nutshells and viols of almond husks. The fourth movement is 'Beauty and the Beast,' and both are clearly presented to us, as well as the happy ending of the story. The movement is in waltz rhythm. The last movement describes a magic garden, and the quiet charm of its fairy atmosphere is so vivid that the listener must perforce resent the dramatic climax in which the garden vanishes.

Saint-Saëns' Best-known Concerto.

('National,' Sunday, 9.5.)

IT was Rubinstein who suggested this work, so the story goes, proposing that he and Saint-Saëns should appear together as conductor and pianist, in a concerto by the French master. Only three weeks were available for the composition of the new work, but Saint-Saëns completed the task triumphantly, well within the allotted time, playing it himself on its first appearance with complete success. The first movement begins with a brilliant flourish for the soloist, and then with accompaniment only from the winds, he introduces the first main theme. The strings very soon join in the accompaniment but the pianoforte has matters largely in his own hands. The second movement is pretty much in the usual scherzo and trio form, the pianoforte, again with very slight accompaniment, introducing the first vivacious theme almost at the outset. The section corresponding to the 'Trio,' although still in the 6-8 tempo of the first part, has something of the effect of a waltz movement. The last movement is, to all intents and purposes, a brilliant and vivacious Tarantelle; it brings the work to an end in the gayest of bright spirits. Arthur de Greef, who is to play it, is one of the fortunate people who can look back to the inspiring teaching of the great Liszt. A native of Louvain, and for many years Professor of Pianoforte at Brussels—he was appointed at the early age of twenty-three—he is at home wherever in the world good music is esteemed. His distinguished playing and his genial personality have won him affection everywhere, and he has counted many such great men as Saint-Saëns among his friends.

Mozart's Pianoforte Music.

('National,' Monday to Saturday, 6.45.)

ONE of the most amazing child prodigy pianists, Mozart naturally wrote for his first instrument with special affection, and he has left a great volume of music for pianoforte alone and along with other instruments. It includes, very naturally, a good deal of his early work, and in the pianoforte Sonatas there are little failings which he afterwards outgrew. His good humour, to be sure, his wholehearted youthful zest in life, as well as the earnestness of youth, can all be traced in



From Grove's 'Dictionary of Music'

MOZART AT THE AGE OF 14.

Mozart's pianoforte music forms the 'Foundations' for this week.

them, but they are not expressed with the clearness or fullness which we can hear in later and bigger works. The slight nature of some of them has been explained by the assumption that they were composed for pupils, but that is doubtful. One or two which are dedicated to players who were known to have been his pupils, are among the best and most important of the early pianoforte works, and it is quite possible that even the simpler ones were composed for him to play himself. In listening to them it should be borne in mind that keyboard music had scarcely passed the transition stage from the old instruments of the clavichord group to the modern pianoforte; even the pianoforte of Mozart's day had a somewhat slender, delicate tone as compared with the modern concert grand. None the less, his pianoforte music lends itself well to performance on a present-day instrument, with all the fullness and resonance which that has at command; dainty and delicate as are many of his effects, there are passages which do call for the fullest tone which present-day players can obtain from a big instrument. In the 'Foundations,' from June 9 to 14, some of his music for two pianofortes will make this even clearer.

Wagner Programme.

('National,' Monday, 7.45.)

THE programme with which Sir Hamilton Harty begins the Northern Promenade Concert season is quite like those which Wagner himself arranged for his concerts at the Albert Hall in London in 1877. There was a time when he would have resented any such cutting up of his big stage works, but after the first production of the *Nibelung's Ring* at Bayreuth, he was landed in so heavy a debt that he was only too glad to follow out the suggestion of Wilhelmj, his leader at Bayreuth, and try to make good the deficiency in London. He arranged all the extracts from his big works himself, and brought with him a number of the singers who had taken part in the 'Ring'; he conducted the first half of each of the six concerts himself, Hans Richter taking the second half. Although the concerts were welcomed by a large section of the London public, they barely succeeded in paying expenses; only as a result of two additional concerts, arranged with less lavish outlays, was a profit made, which Wagner could send on to Bayreuth. The pieces Sir Hamilton has chosen are all known by this time to every music-lover throughout the world; all that it may possibly be necessary to point out is that the Venusberg music from *Tannhäuser* is the version specially composed for the Paris production of the opera, the production which ended in such disaster.

'Hary Janos.'

('London Regional,' Tuesday, 9.15.)

KODALY'S Suite is made from the music of a Comic Opera, and its hero is rather like a Hungarian Münchhausen, a distinguished romancer. But his tales of fantastic doings are more than the mere glorification of himself; they embody something of noble imaginings, of splendid 'might-have-beens.' The first movement is called 'The Fairy-Tale begins,' and it opens with a musical 'sneeze.' The reference is to the Hungarian superstition that if a listener sneeze when a tale is being told it must be true. Throughout most of the movement there is a sense of mystery and magic, and it comes to an end with great emphasis. The second movement tells of Hary's delight in the clockwork music of the Palace in Vienna, where little soldier figures in bright uniforms move in and out as the clockwork revolves to make the music. The third, called 'Song,' is like a simple old folk-tune, and we are to imagine the hero and his sweetheart longing for home and the homeland melodies. In No. 4, headed 'Battle and Defeat of Napoleon,' Hary, with his own wonderful hussars, charges and routs the whole French army, until at last the Emperor himself begs for mercy. At the end the movement becomes a Funeral March, with a saxophone playing a slow form of the melody which trombones had at first. An Intermezzo follows, again like a real piece of Hungarian music, and the last movement is a piece of good-humoured irony called 'Entrance of the Emperor and his Court.' It is for the most part in march rhythm.

Puccini's 'Madame Butterfly.'

('National,' Thursday, 8.0.)

SEVERAL Japanese tunes are woven into the fabric of the music, and the prelude is founded on one of them; it runs through a great part of Act I, lending it
(Continued on page 434.)

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NOTES ON THE WEEK'S MUSIC

(Continued from page 432.)

much of its Japanese atmosphere. When the curtain rises, Pinkerton, an American naval officer, is inspecting a little house which has been found for him by Goro, the Japanese agent who has also found him a little Japanese wife. She is Cho-cho-san, known to her friends as Butterfly. Japanese servants are in the house already, among them Suzuki, Butterfly's faithful attendant. Sharpless, the American Consul, comes in and tries hard to dissuade Pinkerton from the pretended marriage he has in view, fearing that the girl is taking it seriously. Pinkerton makes light of his protests, and their talk is interrupted by the arrival of the bride and her friends. Sharpless soon discovers that Butterfly is so serious about her marriage that she has renounced her own religion and adopted Pinkerton's, although that means a complete breach with all her own kindred. Various officials arrive, and the ceremony is carried out. In the midst of the merrymaking which follows it, there is a startling interruption. A priest, who is an uncle of Butterfly's, having learned of her desertion of the old faith, rushes in and calls down violent curses on her head, insisting that all the family shall join with him in renouncing her. Pinkerton wrathfully turns the relatives out of the house, and sets himself to comfort the weeping Butterfly; the Act closes with a joyous love duet between the two.

Variations on a Haydn Theme.

(National, Wednesday, 7.45.)

THE reproach has been hurled at Brahms sometimes that he cared very much more what he had to say, than how it should be said, and this work has been quoted as 'evidence for the Prosecution,' because it was published simultaneously in two forms: as Op. 56A for orchestra, and as Op. 56B for two pianofortes, neither being an arrangement of the other. It is so full of strength and virility, set forth with such beauty and shapeliness of design and with so much variety and resource of invention, that it matters but little in which form these are given to us. The theme is from a little piece for wind instruments by Haydn, which is still in MS., and in the original Haydn called it 'Choral St. Atonii.' We do not know whether Haydn meant that he was here using, as he so often did, some hymn or folk-tune from the rich store of his own country, or whether this was merely a name which he had given to one of his own pieces. In any case, it is a beautiful theme, dignified in its straightforward simplicity. The first variation is founded on the repeated five notes which we hear at the end of the first playing on the theme. The second, in minor, is in a more agitated spirit; the third, more tranquil, returns to the original major. The fourth introduces two new melodies, and the fifth and sixth are both lively; in the seventh, a gracious variation, two melodies are heard in combination. The eighth is the only part of the work which has anything of a sombre character; it is once more in minor. The last variation, major again, makes use of the first five bars of the theme in the bass, and at the end it rounds off the work by a repetition of the fine breadth and bigness of Haydn's tune.

A Late Beethoven Quartet.

(National, Thursday, 9.40.)

ALTHOUGH in six movements, this big work is meant to be played without a break. It is very unusual in design, and neither Beethoven nor any later composer

ever made one again of a similar pattern. The first movement is actually a fugue, at moderate speed, dignified and impressive. The following allegro is almost like a harking back to the older suites, in its shape, and then we come to a typically Beethoven movement, a splendid song-like theme with seven variations. It is wound up by a return to the theme and some elaboration of it. The next movement, too, is such as Beethoven has often given us elsewhere, a big scherzo with a two-fold repetition. It is followed by another slow movement, in song form with two sections, and only in the last movement do we meet the traditional form in which string quartet movements, especially first movements, are usually cast. Like all the last great quartets of Beethoven, it is accepted as largely expressive of his own feelings in those last sad years. But it is by no means so profoundly melancholy as some of its neighbours; there are long spells of really joyous beauty in it.

'Norma.'

(Regional, Friday, 8.0.)

A PRIME favourite in the palmy days of Italian opera during the last century, *Norma* is but seldom given now. The principal part demands florid singing of a style which is but little cultivated now, and it is usually only on behalf of a distinguished *prima donna* that the work is revived. But it is by no means the worn-out back number from an artificial age which the present day anticipated when the Royal Opera produced it last year after a long neglect; there is real dramatic strength and power in the music, as in the story. It deals with the old Druids, of whom *Norma* is a High Priestess. The religion requires strict chastity of her, but she has accepted one of the Roman soldiers as a lover and has two children. Pollione, the Roman, has wavered in his affection for her, and is strongly attracted by a younger Priestess, Adalgisa, who finds it difficult to withstand his advances. She comes to *Norma*, asking to be released from her vows. *Norma* discovers who the would-be lover is, and tells the young Priestess of her own past sin; the first Act ends with Adalgisa's vowing to have nothing more to do with one who has betrayed her High Priestess.

'The Ship o' the Fiend.'

(Regional, Saturday, 7.15.)

HAMISH MACCUNN, the richly-gifted Scotsman whose untimely death was so heavy a loss to British music, was little more than twenty when this stirring piece appeared. Instinct with all that is most picturesque and vivid in the national idiom, it won an immediate success and has ever since been popular. The tale on which it is based is common to the folk-lore of many lands. In Scott's version, which was MacCunn's inspiration, the Daemon Lover carried off a fair lady from her husband and two bonnie babes, on his ship whose 'masts were of the beaten gold.' But very soon she spied his cloven foot, and watched with horror as he grew to monstrous height.

Until the tops o' that gallant ship
Nae taller were than he.

The music presents the whole impression of the ballad, rather than illustrating the course of the grim tale. There are three introductory bars, and then the horn has a theme; soon afterwards, the oboe plays a beautiful phrase which the horn answers, and we come to a quicker section with a new and important melody, introduced first by the violoncellos. The piece grows in excitement to reach a strong climax, and after a slightly quieter mood there is an eloquent description of the tempest and the tragic close of the story.

Chamber Music.

(London Regional, Saturday, 9.5.)

PROFESSOR TOVEY'S duties in the Chair of Music at Edinburgh do not prevent his taking part in concerts in many parts of the world, and he is widely known in America and in Europe as pianist, composer, and lecturer. He has often joined forces with Adila Fachiri in chamber music; she and her sister, Jelly d'Aranyi, have on many occasions appeared, too, as soloists at the concerts of his Reid Orchestra in Edinburgh. That Professor Tovey's is no mere 'academic' outlook on music is emphasized by his choice of a Hindemith sonata. It is a work in which a new combination of melodic elements is attained by the use of dance idioms—the antithesis of any dramatic expression. Strength and vigour pervade the first of its two short movements, even in the calmer second subject: a tender mood prevails in the other, 'in the measure of a slow and solemn dance.' There is a more vivacious middle section, in which the violin soars above an emphatic bass in the pianoforte.

Strauss Songs.

(London Regional, Saturday, 9.35.)

SCHON sind, doch kalt.—'Lovely, but cold, the Stars of Heaven,' a lover sings. For one glance of the beloved's eyes he would give them all. Parted from her throughout the year, he recalls the blessing that her presence meant, unchanged in the changing seasons. 'Muttertändelei' ('A Mother's Dallying'), a playful song of mother love, of tenderness, and happy pride. No one else has so bonnie nor so loving a child: not for the wealth of the richest merchant would her mother part with her. 'Ach Lieb, ich muss nun scheiden' is a song of parting, in which the lover tells how hills and valleys, and even the trees, share in his and his beloved's grief. 'Meinem Kinde' ('To my Child'). A mother's prayer that Heaven may shed its blessing on the cradle and her little one who lies asleep. 'Ich schwebe' ('I hover'). A song of farewell, in which glad memories prevail over the grief of parting. 'I hover as the angels do, between the earth and heaven, with the sound of her "Good-bye" echoing tenderly in my thoughts and dreams.'

Brahms' Third Violin Sonata.

(London Regional, Saturday, 9.50.)

DEDICATED by Brahms to his friend Hans von Bülow, the D Minor Sonata is first favourite of the three with a great many players and listeners. It begins at once with a big, broad tune on the violin, the pianoforte accompanying with his right hand half a beat after the left. A little transition passage is made up from the first big tune, and then the pianoforte plays a second subject, another noble melody, and after that the course of the movement is perfectly clear. Towards the end there is a fine section built up on a pedal bass. The slow movement, quite short, is among the most beautiful of all Brahms' big conceptions. The tune itself has all the simple dignity of a fine old song. The third movement has been called fairy-like, and is indeed delicate and nimble, with moments of vigour and crisp energy. It is practically in the scherzo and trio form, a first section with a contrasting middle part after which the first returns. The last movement is bold and strong, beginning with a theme of quick, restless energy, on which a calmer mood breaks in more than once.

D. M. C.

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A CALENDAR FOR THE LISTENER

Sunday, May 25

- 3.0 Bach Church Cantata (National)
- 3.55 For the Children (National)
- 6.25 A Religious Service from Southwark Cathedral (National)
- 10.30 The Epilogue



THE BISHOP OF SOUTHWARK

Wednesday, May 28

- 8.15 'La Basoche': a comic opera (National)
- 8.35 Leonard Henry (Regional)
- 9.45 Violin Recital by Renée Chémet (Regional)



LEONARD HENRY

Other Sunday Programmes

- 5.30 Olczewska: Song recital (National)
- 9.5 Arthur de Greef in a Concert, conducted by Sir Henry Wood (National)



ARTHUR DE GREEF

Thursday, May 29

- 9.15 Muriel Brunskill in a Northern Prom (Regional)
- 9.40 The Brosa String Quartet (National)



MURIEL

Monday, May 26

- 7.15 'La Basoche': a comic opera (Regional)
- 7.45 Sir Hamilton Harty: Northern Promenade Concert (National)



SIR HAMILTON HARTY

Friday, May 30

- 7.45 Olga Haley in a Northern Prom (National)
- 9.5 Kathleen O'Regan in a Vaudeville Programme (Regional)



KATHLEEN O'REGAN

Tuesday, May 27

- 6.40 Angus Morrison: Foundations of Music (National)
- 7.30 'Talkie Town': a super special (Regional)



ANGUS MORRISON

Saturday, May 31

- 7.30 Morris Harvey in Vaudeville (National)
- 9.5 A Chamber Music Concert (London Regional)



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without a moment's attention**

More and more housewives are delightedly discovering the "New World" Gas Cooker. They're enraptured with it—and no wonder! Just a turn of a dial, and you *know* that you will have a perfectly-cooked dinner!

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Sounds like a revolution in cooking methods? Yes, it is! The "Regulo" is a really remarkable device which does away with all the old guess-work and anxious worrying about how meals are going to turn out. It controls and regulates the heat of the oven automatically—far more effectively than even an expert chef can—keeping the oven to just the temperature needed to cook your food perfectly and evenly. And by perfect control of the oven temperature the "Regulo" prevents gas wastage. With the "New World," gas bills are actually reduced.

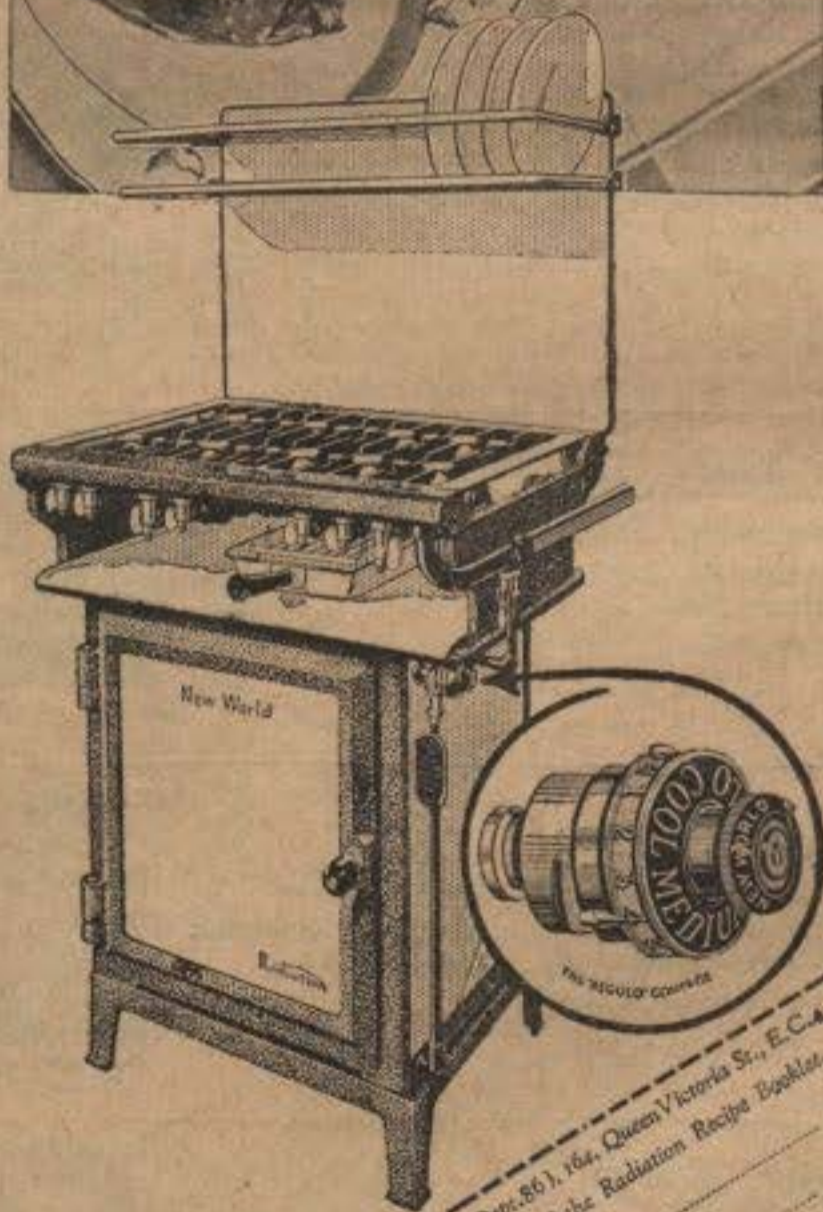
The complete dinner shown here—Fillet of Mutton, Baked Potatoes, Braised Celery, Stuffed Onions, Coconut Pudding and Cheese Souffle cost only 1½d. to cook (gas at London rates). There are 50 such simultaneous whole-dinner recipes given in the complete Radiation Cookery Book. It was cooked, with all dishes in the oven together, in 1½ hours with the "Regulo" set at Mark 7.

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6.25
SERVICE FROM
SOUTHWARK
CATHEDRAL

SUNDAY, May 25
NATIONAL PROGRAMME
1,148 kc/s (261.3 m.) 193 kc/s (1,554.4 m.)

9.5
THE WIRELESS
SYMPHONY
ORCHESTRA



The Times

OLCZEWSKA,
the famous opera singer, will give a recital this evening at 5.30

10.30 a.m. (1,554.4 m. only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.0 CHURCH CANTATA (No. 86) BACH

'WAHRlich, ICH SAGe KUCH'
('VERILY, I SAY UNTO YOU')

Relayed from THE GUILDHALL SCHOOL OF MUSIC
Singers

- DOROTHY HELMICH (Contralto)
- TOM PICKERING (Tenor)
- WILLIAM BARRAND (Bass)
- THE WIRELESS CHORUS

Players

- S. KNEALE KELLEY (Violin)
- LESLIE WOODGATE (Organ)
- THE WIRELESS ORCHESTRA
(Oboe d'Amore and Strings)
- Conducted by PERCY PITT

(For the text of the Cantata see page 439)

3.55 FOR THE CHILDREN

Conducted by Mr. E. R. APPLETON, West Regional
Director of the B.B.C.
(From Cardiff)

4.15 The Wireless Military
Band

Conducted by B. WALTON O'DONNELL
HUBERT EISEDELL (Tenor)

- BAND
- Overture, 'Aroldo' Verdi
 - Ballet, 'The Swan Lake' Tchaikovsky
 - Waltz; Dance of the Swans; Hungarian Dance

- HUBERT EISEDELL
- Dusk in the Valley Liza Lehmann
 - The Roadside Fire Vaughan Williams
 - The Unforeseen Cyril Scott
 - It was a Lover Quilter

BAND
Rhapsody, No. 13 ... Liszt, arr. Gerrard Williams
Nocturne ('A Midsummer Night's Dream')
Mendelssohn

The Bees' Wedding Mendelssohn

HUBERT EISEDELL
So we'll go no more a-roving ... Maude Valerie
Absent, yet present White
Little Lady of the Moon Eric Coates

BAND
Ballet Suite, 'Les Erinnyes' ('The Furies')
Massenet
Greek Dance; The Woman of Troy Mourning
for her Native Land; Finale

5.30 A Recital
by
OLCZEWSKA

- Von ewiger Liebe Brahms
- Mainacht Brahms
- Immer leiser wird mein schlummer... Brahms
- Guten Abend, gut nacht Brahms
- Ruhe meine Seele Traum durch die
Dämmerung gelunden Strauss
- Ständchen Strauss
- The Early Morning Peel
- Lullaby Scott
- Sanzer Chadwick

6.0-6.20 MILTON—III

By Mr. GEORGE RYLANDS
Reading from 'Cornus'—I

A Masque presented at Ludlow Castle, 1634
... a dainty piece of entertainment ...
wherein I should much commend the tragical
part, if the lyrical did not ravish me with a
certain Doric delicacy in your Songs and Odes
whereunto I must plainly confess to have seen
yet nothing parallel in our language.
(Sir Henry Wotton to the Author)

6.25 A RELIGIOUS SERVICE

Relayed from SOUTHWARK CATHEDRAL
THE BELLS

- 6.30 Psalm 121, 'I will lift up mine eyes unto
the hills'
- First Lesson, II Chronicles vi, v. 12, 14-21, 41
- Magnificat (Stanford in C)
- Second Lesson, I Peter ii, vv. 1-9
- Nunc Dimittis (Stanford in C)
- Anthem, 'I was glad' (Parry)
- Hymn, 'City of God' (English Hymnal, 375)
(Tune, Richmond)
- Address by The Rt. Rev. CYRIL FORSTER GAR-
BERT, D.D., Lord Bishop of Southwark
- Hymn, 'Ye Holy Angels bright' (English
Hymnal, 517) (Tune, Darwall's 148th)
- Procession
- Hymns 646 and 365 (English Hymnal)
- Blessing

8.0 A Recital of Church Music
Old and New

Sung by
THE WIRELESS CHOIR

Conducted by STANFORD ROBINSON

- XII Century Choral arr. Bach
- Venite (Chant) Hayes
- Hymn, 'Onward, Christian Soldiers' Holst
- Never weather beaten sail Thomas Campion
- Benedictus (Chant) Kellow J. Pye
- Anthem ('God is a spirit') Sterndale Bennett
- Kyrie Vaughan Williams
- Choral, 'O Sacred Head' Bach
- Magnificat (Chant) Wesley
- Hymn for Children, 'How far is it to Bethle-
hem?' 'There is an old belief' Parry
- Nunc Dimittis Stanford Robinson
- Psalm Tune, Old 104th, 'Now Israel may sing'
(Genevan Psalter, 1551)

8.45 The Week's Good Cause

Appeal on behalf of THE METROPOLITAN HOSPITAL
SUNDAY FUND, by The Rt. Hon. Viscount
KNUTSFORD, C.B., Vice-President of the Fund
Donations would be gratefully received by
Lord Knutsford at the Mansion House

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN;
(1,554.4 m. only) Shipping Forecast

9.5 The Wireless Symphony
Orchestra

(Leader, S. KNEALE KELLEY)

Conducted by SIR HENRY WOOD
ARTHUR DE GREEF (Pianoforte)

ORCHESTRA

- Overture, 'Cosi fan Tutto' ('The School for
Lovers') Mozart
- Suite, 'Mother Goose' Ravel
- Pavane of the Sleeping Beauty; Hop o'
my Thumb; Little Ugly, Empress of the
Pagodas; The Conversation of Beauty and
the Beast; The Fairy Garden

ARTHUR DE GREEF and Orchestra

Concerto in G Minor (No. 2) Saint-Saens
Andante sostenuto; Allegro scherzando;
Presto

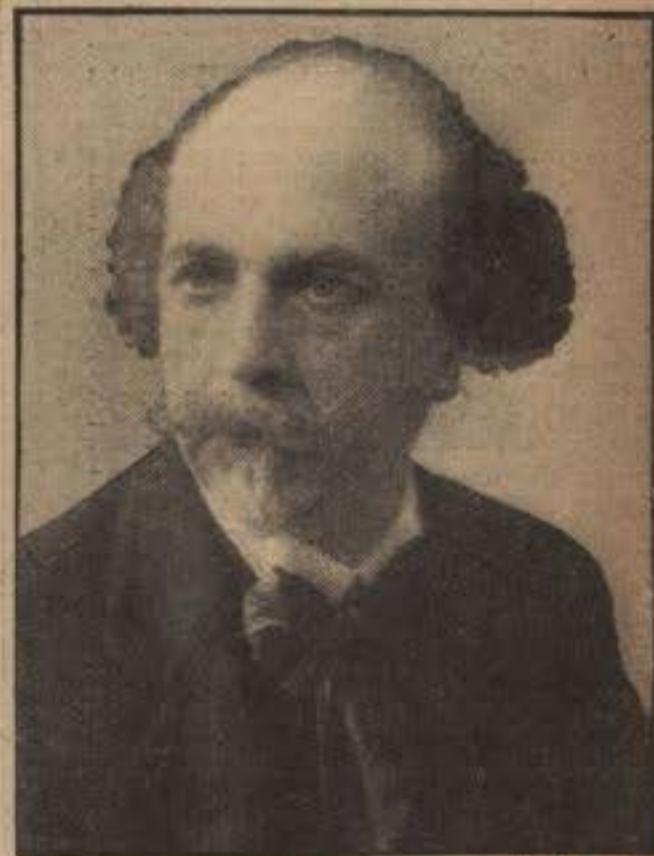
ORCHESTRA

- Siegfried Idyll Wagner
- Polovstian Dances ('Prince Igor') Borodin

10.30 Epilogue

'THE EARTH IS THE LORD'S. THE SPRINGS
INTO THE RIVER'

(For details of this week's Epilogue see page 452)



Claude Harris

ARTHUR DE GREEF

will play Saint-Saens' second Concerto in
the concert that Sir Henry Wood conducts
tonight.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 439). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 438)

Hear again these Gems

from this week's Programme on

"His Master's Voice"

Vocal

NUR WER DIE SEHNSUCHT KENNT (None but the weary heart) — Glazounoff—E534, 46. London Nat. Thursday, 1.45.
SO, SIR PAGE—"FIGARO" — John Browning — D1465, 60. London Nat. Thursday, 4.5.
O DON PATALE—"DON CARLOS" — Oséga—D1122, 8.8. Midland Reg. Saturday, 9.10.
LARGO AL FACTOTUM—"BARBER OF SEVILLE" — Jughliaci — D1028, 66. London Reg. Monday, 11.0.
SEA FEVER — Stuart Robertson — B294, 3. London Reg. Monday, 11.30.
LINDEN LEA — George Baker—B296, 3. London Reg. Monday, 11.30.
ENTRANCE OF THE GODS INTO VALHALLA—"RHINEGOLD" — Schors — D1419, 66. London Nat. Monday, 1.45.

Instrumental

NOCTURNE—"A MIDSUMMER NIGHT'S DREAM" — Royal Albert Hall Orchestra (conducted by Sir Landon Ronald)—D1094, 66. London Nat. Sunday, 4.45.
BEES' WEDDING (Mendelssohn) — Mark Hambourg—B210, 3. London Nat. Sunday, 4.38.
COSI' FU TUTTE OVERTURE — Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1224, 66. London Nat. Sunday, 9.5.
CONCERTO in G MINOR (Saint-Saëns) — Dr. Greif and New Symphony Orchestra (conducted by Sir Landon Ronald)—D1002, 66 each. London Nat. Sunday, 9.30.
SIEGFRIED IDYLL — London Symphony Orchestra (conducted by Siegfried Wagner)—D1227-8, 66 each. London Nat. Sunday, 9.35.
"MASTERSINGERS," OVERTURE — Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1314, 66. London Nat. Monday, 7.45.
KLINGSOR'S MAGIC GARDEN and the FLOWER MAIDEN'S SCENE—"PARSIFAL" — Symphony Orchestra (conducted by Albert Coates)—D1016, 66. London Nat. Monday, 7.55.
"FLYING DUTCHMAN" OVERTURE — Philharmonic Symphony Orchestra of New York (conducted by Mendelssohn)—D1030, 66. London Nat. Monday, 8.7.
FOREST MURMURS—"SIEGFRIED" — Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1331, 66. London Nat. Monday, 8.17.
VENUSBERG, MUSIC—"TANNHAUSER" — Symphony Orchestra (conducted by Albert Coates)—D1011-2, 66 each. London Nat. Monday, 8.26.
"DIE FLEDERNAUS" WALTZ — Vienna Philharmonic Orchestra (conducted by Erich Kleiber)—C1678, 4.6. London Reg. Tuesday, 11.11.
TRIANA (Albeniz) — Bachaus — D1125, 8.8. London Reg. Tuesday, 7.0.
MAY NIGHT OVERTURE (Rimsky-Korsakov) — London Symphony Orchestra (conducted by Albert Coates)—D1744, 66. London Nat. Tuesday, 7.48.
BALLET EGYPTIEN — New Light Symphony Orchestra—C1234-5, 66 each. Midland Reg. Tuesday, 6.50.
TURKEY IN THE STRAW — New Light Symphony Orchestra—B311, 36. London Reg. Wednesday, 7.46.
VALSE TRISTE (Sibelius) — Chicago Symphony Orchestra (conducted by Frederick Stock)—D1264, 66. Midland Reg. Wednesday, 7.32.
TRIO in B FLAT (Beethoven) — Cortot, Thibaud, Casale Trio—D1127-7, 66 each. Album Series No. 78. London Nat. Wednesday, 8.21.
SYMPHONY No. 9 in E MINOR (Dvorak) — Royal Albert Hall Orchestra (conducted by Sir Landon Ronald)—D1294-4, 66 each. Album Series No. 43. London Reg. Thursday, 8.20.
MIKADO, SELECTION — Coldstream Guards Band — 10251, 3. Midland Reg. Thursday, 7.30.
SCHERZO, Op. 91 (Chopin) — Moisewitsch—D1065, 66. London Nat. Thursday, 11.21.
HEBREW MELODY — Heifetz — D1048, 66. London Nat. Thursday, 1.47.
"FAUST" BALLET MUSIC — Royal Opera Orchestra, Covent Garden—D1402-3, 46 each. London Reg. Friday, 7.30.
MARCHE SLAVE — Philadelphia, Symphony Orchestra (conducted by Leopold Stokowski) — D1069, 66. Midland Reg. Friday, 11.5.
PRELUDE in C SHARP MINOR (Rachmaninoff) — Jack Hylton and His Orchestra—C1854, 46. Midland Reg. Friday, 11.20.
FINLANDIA—Symphonic Poem — Royal Albert Hall Orchestra (conducted by Sir Landon Ronald) — D1099, 66. Midland Reg. Saturday, 6.25.
BAVARIAN DANCES Nos. 1 and 2. — London Symphony Orchestra (conducted by Sir Edward Elgar) — D1367, 66. Midland Reg. Saturday, 9.15.
"HENRY VIII" DANCES — New Symphony Orchestra (conducted by Dr. Malcolm Sargent) — B2981, 3. Midland Reg. Saturday, 9.52.
POUPEE VALSANTÉ — Sydney Gustard — B3118, 3. Midland Reg. Saturday, 9.58.
GAYOTTE—"MIGNON" — Virtuoso String Quartet — B2284, 3. Midland Reg. Saturday, 10.5.
DANCE OF THE HOURS—"LA GIOCONDA" — New Light Symphony Orchestra — C1403, 46. London Nat. Saturday, 1.5.

"His Master's Voice"

The Gramophone Co., Ltd.

London, W.1.



SUNDAY, May 25 MIDLAND REGIONAL

626 kc's (479.2 m.)

3.30
THE MIDLAND
STRING
ORCHESTRA

3.30 A String Orchestral Concert

THE MIDLAND STRING ORCHESTRA

Conducted by FRANK CANTELL

HERBERT SIMMONDS (Baritone)

VICTOR HELY-HUTCHINSON (Pianoforte)

ORCHESTRA

Miniature Suite O'Donnell
 Canzonetta; Pizzicato; Caprice

HERBERT SIMMONDS and Orchestra

Aria, 'Ladies have such Variations' .. Mozart

3.50 VICTOR HELY-HUTCHINSON and Orchestra

Pianoforte Concerto in D Minor Bach

ORCHESTRA

Nocturne Dvorak

HERBERT SIMMONDS

Slumber Song Delius

First Loss Medtner

Requiescat Butterworth

Old Clothes and fine Clothes Martin Shaw

4.30 ORCHESTRA

Canzonetta Mendelssohn

Three Fugal Fancies Hely-Hutchinson

(Conducted by THE COMPOSER)

Dance Suite Dunhill

Ballet Intrada; Rustic Dance; Rigaudon;

Reel

Fiddle Dance Fletcher

5.0-5.30 London Regional Programme

8.0 National Programme

8.45 The Week's Good Cause

An Appeal on behalf of THE OLD CONTEMPTIBLES' LEAGUE by Mr. JAMES H. SUEKLING

Contributions would be gratefully received by the Secretary, The Old Contemptibles' League, 148, Edmund Street, Birmingham

8.50 'The News'

WEATHER FORECAST; GENERAL NEWS BULLETIN

9.0 Midland News

9.5 National Programme

10.30 Epilogue

The alternative to the Midland Regional Programme is the National programme (see page 437), which you can receive from Daventry 5XX on 1,554.4 metres.

Home, Health and Garden.

SOME ECONOMICAL MEALS

IF you want to plan economical meals, take into account the three things you will use—money, time, and fuel—and try to balance the three wisely. The first thing that occurs to one is that uncooked food will be economical of both time and fuel; but in this country so far uncooked food has never received fair attention. Yet a fruit salad made of fresh, raw fruit, or fruit eaten uncooked, with or without cream, is a much better food than stewed fruit; the vitamins are preserved and the flavour in most cases is infinitely better. The same applies to raw vegetables in salad.

Now, when some people plan an economical meal they have in mind a vague idea of saving time and fuel, and so you find them running to the shop for a little cooked meat and some pickles. Not in any one particular can such a meal be called economical. To begin with, it deteriorates the health of any family to be fed on such food. Not only that, but it does not satisfy; it has no body-building constituents, no heat or energy foods in it at all, and a slice of bread and margarine, or a little boiled rice, would be a much finer meal for anybody.

I am going to give some recipes which will provide suggestions for economical meals. To begin first with meals which incorporate soup in the menu. The basis of soup is stock, and this can be made from bones, inferior scraps of meat, and vegetables of all descriptions. They should be cut up and boiled together, then the liquid is poured off and allowed to cool so that the fat may collect on top and be skimmed off.

A splendid and economical dish is the Italian soup called minestrone. I make my English variant of this by boiling a dessertspoonful of Patna rice in stock till soft, then adding shredded vegetables of all sorts—carrots, turnips, a little cabbage heart, shredded, a very little cauliflower—you must never put much cauliflower in soup as it is rather too strong in flavour and disguises everything else. Peas, beans, everything but potatoes can go into this sort of soup. I always add a spoonful of yeast extract to such soups as this for flavouring, colouring,

and digestive reasons. Ten minutes before serving, add some broken macaroni or spaghetti. Serve this soup with grated cheese—a good way of using up old stale bits of cheese, by the way.

Here is a salad of the sort that makes a square meal when eaten with brown bread and butter or cheese.

Break up some lettuce and watercress into a bowl, and if you have a cabbage in the house take the best bit of the heart and shred it into the bowl. You can add a few dandelion and sorrel leaves if you can pick them in your neighbourhood, and mustard and cress if you like them. Here is the basis of the salad, the actual *live* material which is so necessary to keep you in good health. Now add some cold boiled potatoes cut into pieces, some carrot cut up very small, and if you like, a small tin of baked beans; or, add cold boiled rice or macaroni or spaghetti cooked in boiling salted water and allowed to cool. Mix well with the green stuff and pour over it a simple dressing made of one part vinegar to three of olive oil, with salt, mustard, and pepper to taste. This salad can have cold fish, tinned fish such as salmon or crayfish, or cold ham cut into tiny dice added to it. The rice or beans or macaroni and the fish or meat make the meal a perfectly adequate one.

The economical dishes that need meat for their preparation should always be cooked in a casserole or some similar dish. Very few people, unless they are trained cooks, know how to make a casserole or stew properly. The important thing is to cut the meat small so that it will easily lose all its gravy; for in these dishes the gravy is the important thing. The meat should be fried first in dripping, then put into the casserole or stewpan; all the vegetables should be cut up small and dipped in flour, then fried in dripping until a nice brown. Then add them to the meat, cover with water or stock, and cook for three hours at least. When everything is quite tender, thicken and flavour. The best thickening is either cornflour or barley flour; wheat flour spoils the flavour of stews and should not be used if you can help it.—From a talk by Mrs. Leonora Eyles.

3.30
THE MIDLAND
STRING
ORCHESTRA

SUNDAY, May 25
LONDON REGIONAL
842 kc's (356.3 m.)

8.0
CHURCH MUSIC
OLD
AND NEW

3.30 A String
Orchestral Programme

(From Midland Regional)

THE MIDLAND STRING ORCHESTRA
Conducted by FRANK CANTELL
HERBERT SIMMONDS (Baritone)

VICTOR HELY-HUTCHINSON (Pianoforte)

ORCHESTRA

Miniature Suite O'Donnell
Cauzonetta; Pizzicato; Capriccio

HERBERT SIMMONDS and Orchestra

Aria, 'Ladies have such Variations' .. Mozart

3.50 VICTOR HELY-HUTCHINSON and Orchestra

Pianoforte Concerto in D Minor Bach

ORCHESTRA

Nocturne Deorak

HERBERT SIMMONDS

Slumber Song Delius

First Loss Madner

Requiescat Butterworth

Old Clothes and fine Clothes Martin Shaw

4.30 ORCHESTRA

Canzonetta Mendelssohn

Three Fugal Fancies Hely-Hutchinson
(Conducted by THE COMPOSER)

Dance Suite Dunhill

Ballet Intrada; Rustic Dance; Rigaudon;

Reel

Fiddle Dance Fletcher

5.0-5.30 'Society and Politics in the Old
Testament'—III

'Every man did that which was right in his own
eye' (Judges), by the Rev. Canon S. C. CARPENTER,
Master of the Temple

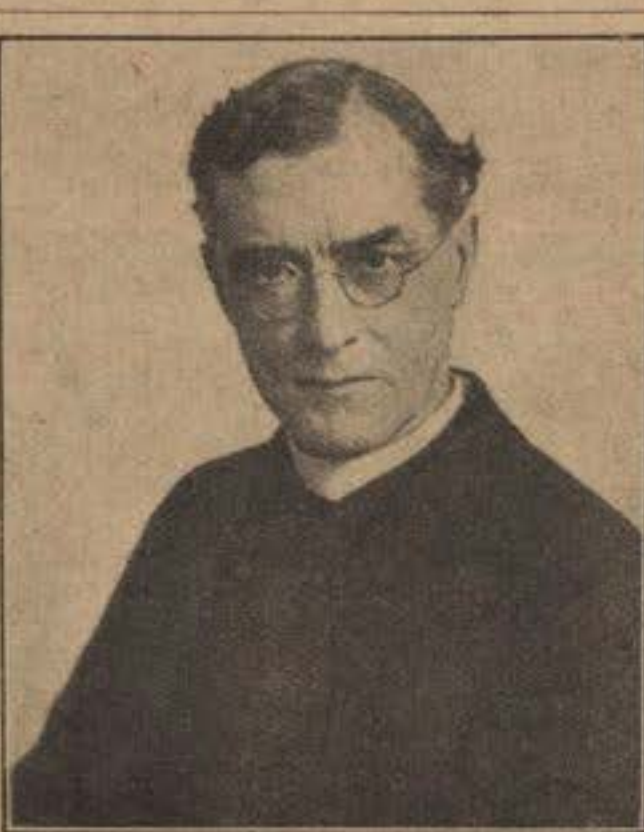
8.0 A Recital of Church Music

Old and New

Sung by THE WIRELESS CHOIR
Conducted by STANFORD ROBINSON
(National Programme)

XII Century Choral arr. Bach
Venite (Chant) Hawes

Hymn, 'Onward, Christian Soldiers' Holst
Never weather beaten hail Thomas Campion
Benedictus (Chant) Kellow J. Pys
Anthem ('God is a spirit') Sterndale Bennett
Kyrie Vaughan Williams
Choral, 'O Sacred Head' Bach
Magnificat (Chant) S. Wesley
Hymn for Children, 'How far is it to Bethlehem?'



CANON S. C. CARPENTER,

Master of the Temple, will broadcast the
third in his series of talks on 'Society
and Politics in the Old Testament' this
afternoon at 5.0.

There is an old belief Parry
Nunc Dimittis Stanford Robinson
Psalm Tune, Old 104th, 'Now Israel may sing'
(Genevan Psalter, 1,551)

8.45 The Week's Good Cause

Appeal on behalf of THE METROPOLITAN HOSPITAL
SUNDAY FUND
(National Programme)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN
(National Programme)

9:5 The Wireless Symphony
Orchestra

(Leader, S. KNEALE KELLEY)

Conducted by SIR HENRY WOOD

ARTHUR DE GREEF (Pianoforte)

(National Programme)

ORCHESTRA

Overture, 'Cosi fan Tutte' ('The School for
Lovers') Mozart

Suite, 'Mother Goose' Ravel

Pavane of the Sleeping Beauty; Hop o'

my Thumb; Little Ugly, Empress of the

Pagodas; The Conversation of Beauty and

the Beast; The Fairy Garden

ARTHUR DE GREEF and Orchestra

Concerto in G Minor (No. 2) Saint-Saens

Andante sostenuto; Allegro scherzando;

Presto

ORCHESTRA

Siegfried Idyll Wagner

Polovstian Dances ('Prince Igor') Borodin

10.30 Epilogue

THE RADIO TIMES.

The Journal of the British Broadcasting
Corporation.

Published every Friday—Price Twopence.

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

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London Regional programme listeners can receive the National programme by adjusting their sets to a wave-
length of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 437).

THIS WEEK'S BACH CANTATA.

Cantata No. 86, 'WAHRLICH, ICH SAGE EUCH' (John xvi, 23), ('Verily, I say unto you')

This has for many years been one of the most popular of the
Bach Cantatas, and there is no difficulty in understanding
that. Like several which have already been broadcast, it
makes use of more than one chorale, not springing, as many
do, from one as a central foundation. As a rule, when Bach
sets an actual text from Scripture, it is in arioso form, but here
the opening bass solo, on a text from the Gospel of John, is
an elaborate fugue. The instrumental accompaniment is in
four parts, and most of the way through, the voice is a fifth
part in the fugue, only here and there joining the instrumental
mass. It makes an immensely impressive setting of the words.
The accompaniment to the alto aria which follows is one of
the most exuberantly joyous in all the Cantatas, and then
comes a chorale sung either by a soprano voice or by the boys'
voices of the choir, with a full and rich accompaniment. The
other aria, for tenor, is no less beautiful than the first, con-
ceived in a mood of cheerfulness, and the concluding chorale
is a very eloquent one.

I.—Aria (Bass):

Verily, verily, I say unto you,
whatsoever ye shall ask the Father in my
name, He will give it you.

II.—Aria (Alto):

I will always walk in gladness,
Tho' the world be dark with sadness.
For I trust His promise sure,
He will hear my cry, my pleading,
Nor will turn away unbending;
Always shall His Word endure.

III.—Choral (Soprano):

For God His everlasting Love
Vouchsafed hath from heav'n above,
So man on Him believeth;
Amid the Angel host, a place
Shall be giv'n to him who grace
Through Jesus Christ receiveth.

IV.—Recitative (Tenor):

Not as the world, God keepeth faith,
Man holdeth ne'er to what he saith;
What God hath said, shall be fulfilled,
And we shall know both grief and joy as He hath willed.

V.—Aria (Tenor):

His help is sure, yea though He seemeth not to hear us,
Yet always watching He is near us,
God is our Rock and shall endure.

VI.—Chorale:

In hope we wait till Thou shalt call,
As Thine own Word hath bidden.
Thy way, O Lord, is best of all,
Though from our knowledge hidden.
And Thou shalt still Thy people lead,
Our helper Thou in sorest need,
In Thee we trust for ever.

(English text by D. Millar Cook. Copyright B.B.C., 1930.)

Cantatas for the next four Sundays are:—

- June 1.—No. 43, 'Gott führet auf mit Jauchzen' ('God is gone
up with a shout').
- June 8.—No. 68, 'Also hat Gott die Welt geliebt' ('God so loved
the World').
- June 15.—No. 129, 'Gelobet sei der Herr unser Gott' ('I praise
Thee evermore, my God').
- June 22.—No. 29, 'O Ewigkeit, du Donnerwort' ('Eternity, thou
awful Word').



Miss Betty Balfour says:—

"... in no other profession is the care of the teeth so important. To the actress, gleaming white teeth are essential—and I must express my appreciation of Odol. It is one of the most valuable of all my toilettries and I always keep it in my dressing-room, my home and my travelling-case, and use it several times every day—and doesn't it make the mouth feel delightfully refreshed!"

If you have teeth which are discoloured, you, too, will appreciate Odol. It will turn the unpleasant yellow to a pearly whiteness in a few days—it will please you with its fragrance and with the refreshing feeling it gives to the mouth.

Odol

TOOTH PASTE

A Large Tube costs only 1/-

MOUTH WASH

In Flasks, 1/6, 2/6 and 3/6

Odol Mouth Wash is specially recommended for artificial teeth. It will not discolour or crack denture plates.

Sunday's Programmes continued (May 25)

CARDIFF

968 kc/s (309.9 m.)

- 3.0 *National Programme*
- 3.55 'For the Children'
(*National Programme*)
Conducted by Mr. F. R. APPLETON, West
Regional Director
'The Story of Joseph'
Part III—Joseph as Ruler
- 4.15-6.20 *National Programme*

- 9.0 West Regional News
(From Cardiff)
- 9.5 *National Programme*
- 10.30 Epilogue
- 10.40-11.0 The Silent Fellowship
(*West Regional Programme*)

PLYMOUTH

1,040 kc/s (288.5 m.)



JOSEPH AS RULER IN EGYPT.

From Poynter's picture showing Joseph presiding at the distribution of coin. Mr. Appleton will tell the story of Joseph's rise to power in Egypt in his broadcast for the children this afternoon.

- 6.25 *National Programme*
- 8.45 The Week's Good Cause
An Appeal on behalf of THE CITY OF BRISTOL
GUILD OF THE HANDICAPPED, by Miss MABEL
GLANVILLE
(Donations would be gratefully received by the
Hon. Secretary, Foley Cottage, Redland, Bristol)
- 8.50 *National Programme*
- 9.0 West Regional News
- 9.5 *National Programme*
- 10.30 Epilogue
- 10.40-11.0 The Silent Fellowship

SWANSEA

1,040 kc/s (288.5 m.)

- 3.0-6.20 *National Programme*
- 6.25-8.45 *National Programme*
- 8.50 *National Programme*

- 3.0-6.20 *National Programme*
- 6.25-8.45 *National Programme*
- 8.50 *National Programme*
- 9.0 Local News
- 9.5 *National Programme*
- 10.30 Epilogue

BOURNEMOUTH

- 3.0-6.20 *National Programme*
- 6.25 *National Programme*
- 10.30 Epilogue

MANCHESTER

797 kc/s (376.4 m.)

- 3.0-6.20 *National Programme*
- 6.25 *National Programme*
- 8.45 The Week's Good Cause
An Appeal on behalf of THE TOC H LIBRARIES'
SCHEME by Mr. F. G. HAZELL, Superintendent of
the Manchester Royal Infirmary
All books would be gratefully received by The
Secretary, Toc H, Mark IV, Victoria Park,
Manchester, or any other Toc H branch

- 8.50 *National Programme*
- 9.0 North Regional News
- 9.5 *National Programme*
- 10.30 Epilogue



9.25
HUGH WALPOLE
ON
AMERICA

MONDAY, May 26
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.45
ANONA WINN
IN
'TALKIE TOWN'



10.15 a.m. **THE DAILY SERVICE**

10.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—IV

Miss FLORENCE PETTY: 'More about Vegetables and Their Uses'

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)

12.0 **ORGAN RECITAL**

By EDGAR T. COOK
HELEN CURTIS (Soprano)
Relayed from SOUTHWARK CATHEDRAL

1.15 Gramophone Records

2.0 **FOR THE SCHOOLS**

Special Talk for Preparatory Schools
Lieut. Colonel J. T. C. MOORE-BRABAZON, M.C.: 'Transport—IV. Sailing Ships; Canals'

2.20 Interlude

2.30 Miss RHODA POWER: 'Days of Old: In the Eighteenth and Nineteenth Centuries—V. Changing Days in the Village'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger Pupils—V. The Princess who came out of an Egg (Esthonian)'

3.20 JACK PAYNE
and his B.B.C. DANCE ORCHESTRA

4.15 **Light Music**

THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEEUS
Relayed from GROSVENOR HOUSE

5.15 **The Children's Hour**

'Souvenir' (Schumann) and other Pianoforte Solos played by CECIL DIXON

'On the Coal Train,' being the third of the Incidents in Cook Minor's Story (Belton-Cobb)

'The Gay Highway' and other Songs by ARTHUR WYNN

6.0 Mrs. OLIVER STRACHEY: 'Law-making for Foreigners'



THE FIRST OF THE NEW SERIES OF
NORTHERN PROMENADE CONCERTS

a Wagner Concert will be relayed from the Free Trade Hall, Manchester, this evening at 7.45

THE HALLÉ ORCHESTRA
conducted by
SIR HAMILTON HARTY
PROGRAMME:

7.45

GOD SAVE THE KING
Overture, 'The Mastersingers'

7.55

Klingsor's Magic Garden and the Flower Maidens ('Parsifal')

8.7

Overture, 'The Flying Dutchman'

8.17

Forest Murmurs ('Siegfried')

8.26

Venusberg Music ('Tannhäuser')

8.40

Entrance of the Gods into Valhalla ('Rheingold')

Other Northern Proms. will be broadcast in the National programme on Friday, and in the London Regional programme on Tuesday and Thursday.
For notes on the music see page 432.

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **The Foundations of Music**

MOZART'S PIANOFORTE MUSIC
Played by ANGUS MORRISON

7.0-7.20 'BOOKS IN GENERAL'

By Mr. DESMOND MACCARTHY

7.25 Monsieur E. M. STÉPHAN:
French Talk

7.45 **Northern Promenade Concert**

(From Manchester)
THE HALLÉ ORCHESTRA
Conducted by
SIR HAMILTON HARTY
Relayed from THE FREE TRADE HALL
(See centre of page)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; LONDON and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices.

9.25 'STARS AND STRIPES'—III
Mr. HUGH WALPOLE

9.45 'Talkie Town'

A SUPER SPECIAL
Written and produced by JOHN WATT
Theme Song and Choruses by PHILIP WHITEWAY and CLIFTON HELLIWELL
Other music arranged by GEORGE BARKER
Cast:
ANONA WINN, PETER POUNDS, FLORENCE McHUGH, CHARLES FARRELL, J. HUBERT LESLIE, ALMA and MARK VANE, HARRY PEPPER
THE REVUE CHORUS and SPECIAL ORCHESTRA
Conducted by GEORGE BARKER
(See also page 440.)

10.45-12.0 (1,554.4 m. only)
(And, perhaps, the Song of the Nightingale)

DANCE MUSIC

THE PICCADILLY PLAYERS, directed by SID BRIGHT, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: BEE'S WEDDING (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9344-4s. 6d.). National.
 MOTHER GOOSE-Suite (Walter Damrosch and New York Symphony Orchestra) (Nos. 9516-9518-4s. 6d. each). National.
Monday: PARSIFAL—Klingsor's Magic Garden (Bruno Walter and Royal Philharmonic Orchestra) (Nos. 11746-11747-6s. 6d. each). National.
 FLYING DUTCHMAN—Overture (Bruno Walter and Royal Philharmonic Orchestra) (Nos. 11961-11962-6s. 6d. each). National.
 SIEGFRIED—Forest Murmurs (Bayreuth Festival Orchestra) (No. 12014-6s. 6d.). National.
 TANNHAUSER—Venusberg Music (Bruno Walter and Royal Philharmonic Orchestra) (Nos. 11982-11983-6s. 6d. each). National.
 RHINEGOLD—Entry of the Gods (Bayreuth Festival Orchestra) (No. 12016-6s. 6d.). National.
 ROSAMUNDE—Magic Harp Overture (Sir Hamilton Harty and Halle Orchestra) (No. 11908-6s. 6d.). Lon. & Mid. Reg.
Tuesday: SCHUMANN'S PIANO CONCERTO—Intermezzo (Fanny Davies and Royal Philharmonic Orchestra) (No. 9618-4s. 6d.). Lon. & Mid. Reg.
 ROSE SELECTION (H.M. Grenadier Guards Band) (No. 9221-4s. 6d.). Lon. & Mid. Reg.
 TRIANA (Madrid Symphony Orchestra) (No. 9603-4s. 6d.). Lon. Reg.
 INVITATION TO THE WALTZ (Weingartner and Basel Symphony Orchestra) (No. 9691-4s. 6d.). Lon. Reg.
 OBERON—Overture (Menzelberg and Concertgebouw Orchestra) (Nos. 12312-12313-6s. 6d. each). Mid. Reg.
 BALLET EGYPTIEN (Orchestra Symphonique of Paris) (Nos. 9566-9567-4s. 6d. each). Mid. Reg.
Wednesday: VALSE TRISTE (H.M. Grenadier Guards Band) (No. 508-4s. 6d.). Lon. & Mid. Reg.
 ROSAMUNDE—Alphonse and Estrella Overture (Sir Hamilton Harty and Halle Orchestra) (No. 12123-6s. 6d.). Lon. & Mid. Reg.
Thursday: TOSELLI'S SERENADE (Albert Sandler and His Orchestra) (No. DB14-5s.). Lon. Reg.
 FROM NEW WORLD SYMPHONY (Sir Hamilton Harty and Halle Orchestra) (Nos. 9770-9774-4s. 6d. each). Lon. & Mid. Reg.
Friday: TSCHAIKOWSKY'S PIANO CONCERTO (Solomon, Sir Hamilton Harty and Halle Orchestra) (Nos. LX19-LX22-6s. 6d. each). National.
 SYLVIA—Ballet Music (H.M. Grenadier Guards Band) (No. DX34-4s. 6d.). Lon. & Mid. Reg.
 FAUST—Ballet Music (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 11794-11795-6s. 6d. each). Lon. Reg.
Saturday: KETELBEY'S TANGLED TUNES (Castro Orchestra) (Nos. 2423-2424-3s. each). National.
 LA GIOCONDA—Dance of the Hours (Milan Symphony Orchestra) (No. DX11-4s. 6d.). National.
 IN A CHINESE TEMPLE GARDEN (Albert W. Ketelbey's Concert Orchestra) (No. 9859-4s. 6d.). National.
 IL SERAGLIO—Overture (Zurich Tonhalle Orchestra) (No. 9992-4s. 6d.). Mid. Reg.
 FINLANDIA (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9655-4s. 6d.). Mid. Reg.
 HENRY VIII DANCES (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. 5577-3s.). Mid. Reg.
 DANCING DOLL—Poupee Valsante (Eastbourne Municipal Band) (No. 5401-3s.). Mid. Reg.

Instrumental.

Tuesday: SALUT D'AMOUR (J. H. Squire Celeste Organ) (No. 4294-3s.). Lon. Reg.
Wednesday: BEETHOVEN'S TRIO IN B FLAT, OP. 97 (Sammons, Squire and Murdoch) (Nos. 11851, 11855-6s. 6d. each). National.
Thursday: HEBREW MELODY (Toscha Seidel-Violin) (No. 9761-4s. 6d.). National.
 HUNGARIAN DANCE, No. 3 (Arthur Chittell—Violin) (No. 4832-3s.). National.
 BEETHOVEN'S QUARTET IN C SHARP MINOR, OP. 131 (Capet String Quartet) (Nos. 12283-12287-6s. 6d. each). National.
Friday: DELIUS' SONATA No. 2 (Teris and Eaves) (Nos. 12342-12343-6s. 6d. each). National.
Saturday: BRAHMS' SONATA IN D MINOR, OP. 108—Adagio (Szigeti and Rührsdta) (No. 12249-6s. 6d.). Lon. Reg.

Vocal.

Sunday: OLD CLOTHES AND FINE CLOTHES (Norman Allin) (No. 5140-3s.). Lon. & Mid. Reg.
Monday: BARBER OF SEVILLE—I'm the Facetum (Dennis Noble) (No. 9556-4s. 6d.). Lon. Reg.
 ROSE SOFTLY BLOOMING (Dora Labbette) (No. 9704-4s. 6d.). Lon. Reg.
 MAIRE, MY GIRL (The Maestros) (No. 5616-3s.). Lon. Reg.
 BLIND PLOUGHMAN (Francis Russell) (No. 4159-3s.). Lon. Reg.
 LINDEN LEA (Edgar Coyle) (No. 3211-3s.). Lon. Reg.
Tuesday: CYRIL SCOTT'S LULLABY (Gertrude Johnson) (No. 5611-3s.). Lon. Reg.
 TREDS (Dame Clara Butt) (No. X337-6s.). Lon. Reg.
Wednesday: SILENT NOON (Norman Allin) (No. 9895-4s. 6d.). Lon. & Mid. Reg.
Thursday: WHEN WE WERE VERY YOUNG—Song Cycle (J. Dale Smith) (Nos. 4104-4107-3s. each). National.
Saturday: JUS' KEEPIN' ON (Raymond Newell) (No. 5688-3s.). National.

Now on Sale at all Stores and Dealers.

Complete Catalogue of Columbia "New Process" Records—post free—COLUMBIA, 102-108, Clerkenwell Road, London, E.C.1.

MONDAY, May 26
MIDLAND REGIONAL
 626 kc's (479.2 m.)

6.40
A VIOLIN AND HARP RECITAL

12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Overture, 'Rosamunde' Schubert
 Berceuse ('Jocelyn') Godard
 Selection, 'Genevieve de Brabant'... Offenbach
 Serenade, 'Rusticanaella' Cortopassi
 Second Italian Suite Becco
 Ballad, 'At Dawning' Cadman
 Dance of the Ouled Nails ('The Garden of Allah')
 London Ronald

5.15 The Children's Hour

'The little Leaf,' a Story, by F. S. Burnell
 Dance Music by PHILIP BROWN'S 'DOMINOES'
 DANCE BAND

JACKO will entertain

s.s. Happiness, a travel Tale, by Frances Pearman

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 VIOLIN and HARP RECITAL

ELSIE STELL (Violin)

WINIFRED COCKERILL (Harp)

Hornpipe a l'Inglese and Ayre
 John Barret, arr. Moffat
 La Folia Corelli (1653)
 Minuet Porpora, arr. Kreisler
 Chanson, 'Meditation' Cottenet
 Humoresque Dvorak
 Waltz Brahms

7.15 London Regional Programme

8.30 Midland News

8.35 London Regional Programme

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-10.45 London Regional Programme

The alternative to the Midland Regional programme is the National programme (see page 441), which you can receive from Daventry 5XX on 1,554.4 metres.

Home, Health and Garden.

QUILTING AN EIDERDOWN

AS beds vary in size I cannot give you the amount of material you will need for your particular bed. You will have to choose your material, and then work out how many yards you will need. If you are going to make your eiderdown without a lining, you will be rather tied by your material, for you must get down-proof sateen, or satin, or whatever it is you are going to use. Much the best way is to use a lining, and to treat this with a very light coat of beeswax.

With regard to fabrics for the outer cover, I certainly like a smooth, dull satin best. Do not choose a shiny satin—you will find that it rubs badly after a time. I do not like jap silk for eiderdowns, but artificial silk is good, and has some body to it. Sateen is excellent, and so is tussore. A fine mercerized poplin also makes a good cover.

Now for the down and the lining. You will require a pound and a half of down for an average single-size bed, and amounts in proportion for larger quilts. You need not use the best white down, except for babies' quilts. Fine Bolton sheeting or calico make good linings; I have also used Government balloon cloth with success. Make an oblong case to the required size, and leave an opening at one end of not more than six inches. Take your case and down into a small room, close the door and windows, and get someone to hold the case for you. Now gently open the top of the bag of down, and insert it in the opening of the calico case. Shake the down in as well as you can, then roll up your sleeve to the elbow, carefully slip your hand into the bag and help out the down which has clung to the sides. When you think that you have emptied in all the down, quickly sew up the calico case. You have now the body of your eiderdown.

Plan your outer cover so that it will be exactly the same size as the lining after the corded binding has been sewn on. If you allow an extra half-inch all round for the binding you will not be far wrong. You will cut two oblong pieces of material of the same size, one for the top, the other for the

underside of the eiderdown. The quilting plan must now be marked on to the top section. Do not attempt rounded or oval shapes for the quilting. You will find it much easier to stick to straight lines.

The next thing to tackle is the binding. Use a fine cord, and cut bias binding at least an inch wide. Double the bias strips over the cord and pin at intervals to keep it in place. Then tack it to the edge of the top section on the right side, with all three rough edges together. Now sew the binding to the material, putting your stitches as close to the cord as possible. When the top section has been bound, turn in a narrow hem on the under-section and join it to the back of the binding with slip-stitch, leaving one end open. Put in the down-filled bag, and slip-stitch the other end in the same way.

Get someone to hold one end of the eiderdown with you, and shake the down evenly all through. Lay it on a table until you are ready to do the quilting. The actual quilting can be done by hand, but it is much more satisfactory to do it with a sewing-machine. If you have not got a machine, however, you may quilt the eiderdown by hand with a very long, fine darning-needle, using strong silk to match the material. Work small backstitches on the lines you have marked out, and keep as straight as possible, taking care that all the stitches are taken right through to the underside of the quilt. If you are using a sewing-machine, you will find that the eiderdown, thick as it is, will go quite easily under the needle. You may have to adjust the stitch a little, but it is surprising how quickly the needle bites into the down. By the way, you must take care that the down is not shaken more into one spot than another during the machining.

When the machining is completed, finish off all ends neatly at the back, and make four ventilation holes, one at each corner. These are done by piercing the quilt with an embroidery stiletto, and buttonholing the edges with silk.—From a talk by Mrs. J. Webb.

7.15
 'LA BASOCHE'
 FROM
 THE STUDIO

MONDAY, May 26
 LONDON REGIONAL
 842 kc's (356.3 m.)

8.0
 'TO-DAY
 AND
 TO-MORROW'

12.0 A Ballad Concert
 MARGARET REES (Soprano)
 DAVID EVANS (Baritone)

DAVID EVANS
 Largo of Façotum (Make way for the Façotum) *Rossini*
 Kashmiri Song *Woodforde-Pindlen*

MARGARET REES
 Open the Door to Spring *Evelyn Sharpe*
 Always I close my Eyes *Eric Coates*
 Someone *Bealy*
 Rose, softly blooming *Spohr*

DAVID EVANS
 Mine, my Girl *Aikens*
 The blind Ploughman *Clarks*
 Sea Fever *Ireland*

MARGARET REES
 Gavotte *Herbert Howells*
 The Maiden *Perry*
 Linden Lea *Vaughan Williams*
 Spring is at the door *Quilter*

12.30 A Recital of Gramophone Records

1.0 Light Music
 MAX JAPPA and his PICCADILLY GRILL
 ORCHESTRA

2.0-3.0 LOZELLS PICTURE HOUSE
 ORCHESTRA

Conducted by ERNEST PARSONS
 (From Midland Regional)

Overture, 'Rosamunde' *Schubert*
 Berceuse ('Jocelyn') *Godard*
 Selection, 'Genoëve de Brabant' *Offenbach*
 Serenade, 'Rusticella' *Cortopassi*
 Second Italian Suite *Becco*
 Ballad, 'At Dawning' *Cadman*
 Dance of the Ouled Nails ('The Garden of Albah')
London Ronald

5.15 JACK PAYNE
 and his
 B.B.C. DANCE ORCHESTRA

6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN

6.40 A Ballad Concert
 THE SONGSTERS
 DAVID WISE (Violin)

6.40 THE SONGSTERS
 The Magic Chase *Debussé*
 Like a violet *Debussé*
 Love has not departed *Brahms*
 The Sisters *Brahms*

6.50 DAVID WISE
 Adagio (from Concerto) *Max Bruch*
 Country Dance *Mozart*
 Slav Dance in G Minor *Debussé, arr. Kreisler*

7.5 THE SONGSTERS
 Evening Prayer *Humperdinck*
 Duet before the Witches House ('Hansel and Gretel')
 Snowdrops *Liza Lehmann*
 Kingfisher Blue *Woodforde-Pindlen*

7.15 'La Basoche'
 ('THE KING OF THE STUDENTS')

A Comic Opera in Three Acts by ANDRÉ
 MESSAGER
 Translated from the French by ALBERT CARRÉ
 English Dialogue by SIR AUGUSTUS HARRIS
 English Lyrics by EUGENE OUDIN
 THE WIRELESS CHORUS
 CHORUS MASTER, STANFORD ROBINSON
 THE WIRELESS SYMPHONY ORCHESTRA
 (Leader, S. KNEALE KELLEY)
 Conducted by PERCY PITT

(Relayed from the Parlophone Studios by the
 courtesy of the Parlophone Company)

Cast
 His Majesty King Louis XII of France SYDNEY RUSSELL
 Le Duc de Longueville FRANKLYN KELSEY
 Clément Marot (a poet) FRANK TITTERTON
 L'Évoille (his friend) TREFOR JONES
 Roland BERNARD ROSS

Master Guillot (landlord of the Pewter Platter) FRANK PHILLIPS
 The Chancellor of the Basoche }
 The Watchman }
 The Equerry of the King } TOM PURVIS
 A Royal Page }
 Marie d'Angleterre (wife of Louis XII and sister of Henry VIII of England) KATE WINTER
 Colette (a peasant) MAGGIE TEYTE
 Jeanette MARY HAMLIN
 Clarice DORIS OWENS

Narrator, FILSON YOUNG
 Act I
 A public place in Paris in 1514

8.0 TODAY AND TOMORROW—A PHILOSOPHY OF PROGRESS—V
 Professor J. MACMURRAY: 'About being real in our feelings'

8.30 Regional News

8.35 'La Basoche'
 Act II
 Interior of the Pewter Platter Inn
 Act III
 Great Hall in the Palace of Louis XII

9.50 A PIANOFORTE RECITAL
 John, come kisse me now (Variations) *William Byrd*
 Rondo in A Minor (K. No. 511) *Mozart*
 Islamey (Fantasia Orientale) *Balacireva*

10.15 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

10.30-12.0 DANCE MUSIC
 (And, perhaps, the Song of the Nightingale)
 THE PICCADILLY PLAYERS, directed by SID BRIGHT, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL



SINGERS IN 'LA BASOCHE' TONIGHT (and in the National programme on Wednesday): from left to right, Frank Titterton (Clément Marot), Maggie Teyte (Colette), Franklyn Kelsey (Duc de Longueville), Kate Winter (Marie d'Angleterre), and Trefor Jones (L'Évoille).

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 441).

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Monday's Programmes continued (May 26)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 *National Programme*
1.15 *National Programme*
4.45 'WELSH SKETCHES'—IV
Mr. F. J. HARRIES: 'Caradog and his Cor Mawr'
5.0 *National Programme*
5.15 THE CHILDREN'S HOUR
'THE CHILDREN'S WAY OF THE WORLD'
III, 'The English Countryside'
Devised by IAN KYRLE FLETCHER
6.0 Mr. LEIGH WOODS: 'West of England Sport'
6.15 *National Programme*
9.15 West Regional News
9.25-10.45 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 *National Programme*
2.0 *National Programme*
4.45 West Regional Programme
5.0 *National Programme*
5.15 West Regional Programme
6.15 *National Programme*
9.15 West Regional News
9.25-10.45 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 *National Programme*
2.0 *National Programme*
5.15 THE CHILDREN'S HOUR
'MOONSHINE'
by
CAREY GREY
A Play specially written for broadcasting
6.0 *National Programme*
9.15 Local News
9.25 *National Programme*
10.45-11.0 *London Regional Programme*

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
10.30-11.0 *National Programme*
2.0-10.45 *National Programme*

MANCHESTER

797 kc/s (376.4 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 *National Programme*
2.0 *National Programme*
3.20 An Orchestral Concert
Relayed from THE SPA, SCARBOROUGH
(From Hull)
PAUL BELINFANTE'S ORCHESTRA
Overture, 'Oberton' Weber
Waltz, 'Pas des Fleurs' (Flower Dance) *Delibes*
Andante Cantabile (String Quartet) *Tchaikovsky*
NORMAN CRABTREE (Tenor) (From Leeds)
If Love sounds the Alarm ('Acis and Galatea')
Handel
St. Agnes Morn *Geoffrey Shaw*
I heard you singing *Eric Coates*
ORCHESTRA
Selection ('Tales of Hoffman') *Offenbach*
Andante from Concerto for Violin and Orchestra
Mendelssohn
(Solo Violin, PAUL BELINFANTE)
NORMAN CRABTREE
Siegfried's Love Song ('The Valkyrie') *Wagner*
At Dawning *Cadman*
I'll sail upon the Dog Star *Purcell*
Flower Song ('Carmen') *Bizet*
ORCHESTRA
Suite, 'Summer Days' *Eric Coates*
Slav Rhapsody *Friedemann*
4.45 'Tonight's Promenade Concert'
A Gramophone Lecture by MOSES BARITZ
5.15 THE CHILDREN'S HOUR
6.0 'HOLIDAY TALKS—HERE AND THERE'—I
Professor and Mrs. W. L. BRAGG: 'Baden or Bath'
6.15 *National Programme*
7.45 A Northern Promenade Concert
THE HALLÉ ORCHESTRA
Conducted by SIR HAMILTON HARTY
Relayed from THE FREE TRADE HALL
MANCHESTER
GOD SAVE THE KING
WAGNER
Overture, 'The Mastersingers'
Klingsor's Magic Garden and the Flower Maidens
(Parsifal)
Overture, 'The Flying Dutchman'
Forest Murmurs ('Siegfried')
Venusberg Music ('Tannhäuser')
Entrance of the Gods into Valhalla ('Rhinégold')
9.0 *National Programme*
9.15 North Regional News
9.25-10.45 *National Programme*



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7-45
A CONCERT
BY THE
ORCHESTRA

TUESDAY, May 27
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9-45
DANCE MUSIC
AND THE
PALLADIUM

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'OTHER PEOPLE'S LIVES'—II
Miss I. MARSHALL: 'A Shopkeeper in Old Wapping'
- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)
- 12.0 A Ballad Concert
REBE HILLIER (Contralto)
FREDERICK STEGER (Tenor)
- 12.30 EDWARD O'HENRY
AT THE ORGAN OF TUSSAUD'S CINEMA
- 1.0-2.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
From the PICCADILLY HOTEL
- 2.0 Experimental Transmission for the Radio Research Board, by the Fultograph Process
- 2.5 Gramophone Records
- 2.30 FOR THE SCHOOLS:
Sir WALFORD DAVIES' Music
(a) A Beginner's Lesson
(b) A Miniature Concert
(c) An Advanced Lesson
- 3.30 Interlude

- 3.35 Monsieur E. M. STÉPHAN: Elementary French
- 4.0 Interlude
- 4.5 SPECIAL TALK FOR SECONDARY SCHOOLS
The Rt. Hon. Sir HERBERT SAMUEL, G.C.B., G.B.E., M.P.: 'How the Country is Governed—V, How Laws are Carried Out'
- 4.25 Interlude
- 4.30 THE BRIXTON ASTORIA ORCHESTRA
Directed by FRED KITCHEN
With PATTMAN
At THE ORGAN
Relayed from THE BRIXTON ASTORIA



SIR OLIVER LODGE, one of the most popular broadcast talkers, will sum up the 'Looking Backward' series this evening at 7.0.

- 5.15 The Children's Hour
BIG BEN A BOULOGNE BY ANCHIBLPLANE
Professor WUNCLE'S latest invention
- 6.0 READINGS FROM THE VICTORIAN POETS
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 The Foundations of Music
MOZART'S PIANOFORTE MUSIC
Played by ANGUS MORRISON



THE WIRELESS ORCHESTRA, conducted by John Ansell, who will give a concert this evening at 7.45, are here seen photographed between items in one of the London Studios.

- 7.0-7.20 'LOOKING BACKWARD'—XVII
Sir OLIVER LODGE
'A SUMMING UP'
- 7.25 'THE MAKING OF A PERSONALITY'—V
Professor G. ELLIOT SMITH: 'The Nervous System—I, The Nature of Nerves.'
- 7.45 The Wireless Orchestra
Conducted by JOHN ANSELL
ELSIE COCHRANE (Soprano)
- ORCHESTRA
Polonaise Paganini
Overture, 'A Night in May'... Rimsky-Korsakov
Gavotte and Tarantelle Klughardt
- 8.0-8.30 *(1,554.4 m. only)
ELSIE COCHRANE and Orchestra
Grande Valse.....Luigi Venzano
- ORCHESTRA
Byzantine Suite, 'Illys'.....Ganne
Byzantine Cortège; Orientale; Nocturno; Bacchanale
- ELSIE COCHRANE
Fleur des Alpes (Alpine Flower) (Tyrolienne) arr. Weckerlin
L'Amour de Moi (Love of Mine) (XV century) arr. Tiersot
Jeunes Fillettes (Young Maids) .. arr. Weckerlin
- ORCHESTRA
Overture, 'The Merry-makers' Eric Coates
Suite, 'Russian Ballet'.....Luigini
- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices
- 9.25 'THE PROGRESS OF MUSIC'
By Dr. GEORGE DYSON
Beethoven—'Eroica' Variations, Op. 35

- 9.45 DANCE MUSIC
Including a Variety Item from the LONDON PALLADIUM
Supported by JACK PADBURY and his COSMO CLUB SIX
- 10.30-12.0 SYDNEY KYTE and his CIRO'S CLUB BAND, from CIRO'S CLUB
(And, perhaps, the Song of the Nightingale)
- 12.0-12.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)
- * 'THE STUDY OF THE MIND'—V
Dr. CYRIL BURT: 'Temperamental Qualities'

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 449). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 448).

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R.T., 23/5/30.

TUESDAY, May 27

MIDLAND REGIONAL

626 kc's (479.2 m.)

6.40
PATTISON'S
SALON
ORCHESTRA

12.0 A Concert
THE ZIGEUNER ENSEMBLE
MADGE NICHOLSON (Soprano)
(London Regional Programme)
Overture, 'Das Spitzentuch der Königin'
(The Queen's Lace Kerchief) Johann Strauss
Flirt Gavotte Alfred Grunfeld
Waltz, 'Die Fledermaus' ('The Bat')
Johann Strauss
12.18 MADGE NICHOLSON
An Eriskay Love Lilt
arr. Kennedy-Fraser and Macleod
I'll rock you to Rest..... arr. Stanford

6.40 Light Music
PATTISON'S SALON ORCHESTRA
Under the direction of NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT,
CORPORATION STREET, BIRMINGHAM
Overture, 'Oberon' Weber
Chant Elegiaque Tchaikovsky
NORRIS STANLEY and Orchestra
Finale, Violin Concerto in G Minor...Max Bruch
ORCHESTRA
Egyptian Ballet Music Luigini
Intermezzo, 'The little Gadabout' Lincke
7.30 London Regional Programme
9.0 Midland News



'THE GIRL FROM —'

A MUSICAL COMEDY
REMINISCENCE
TO BE BROADCAST IN
THE MIDLAND REGIONAL
PROGRAMME TONIGHT AT
9.5 WITH

EFFIE ASHMAN (Soprano)
GEORGE DAWKINS (Baritone)
DONALD DAVIES
THE MIDLAND WIRELESS
CHORUS and ORCHESTRA
Conducted by JOSEPH LEWIS

12.25 ENSEMBLE
Die Libelle Josef Strauss
Selection, 'Wien bei Nacht' ('Vienna at Night')
Komzak

12.40 MADGE NICHOLSON
Weep you no more Parry
Thine Eyes still shine for me Parry
To one who passed whistling through the
Night Armstrong Gibbs

12.48 ENSEMBLE
Selection, 'Madame Pompadour' Fall

2.0-3.0 Light Music
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Athalie' Mendelssohn
Intermezzo (Pianoforte Concerto) .. Schumann
Selection of English Melodies, 'The Rose'
arr. Myddleton
Waltz, 'Lysistrata' Lincke
Three African Dances Ring
Ballet Suite, 'The Shoe' John Ansell

5.15 The Children's Hour
'LIGHTS AT DUSK'
A Nature Sketch by DOROTHY COOPER
Duets by MARJORIE PALMER (Soprano) and ETHEL
WILLIAMS (Contralto)
Songs by HAROLD CASEY (Baritone)

6.0 London Regional Programme

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

9.5 'The Girl From —'
(See above)
10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

Why should you read
the Listener?

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Listener.

6.40
THE GERSHOM
PARKINGTON
QUINTET

TUESDAY, May 27
LONDON REGIONAL
842 kc's (356.3 m.)

9.15
HALLÉ ORCHESTRA
FROM
MANCHESTER

12.0 A Concert
MADGE NICHOLSON (*Soprano*)
THE ZIEGLER ENSEMBLE
Overture, 'Das Spitzentuch der Königin' ('The Queen's Lace Kerchief') *Johann Strauss*
Flirt Gavotte *Alfred Grunfeld*
Waltz, 'Die Fledermaus' ('The Bat') *Johann Strauss*

12.18 MADGE NICHOLSON
An Eriskey Love Lilt
arr. Kennedy Fraser and Macleod
I'll rock you to Rest... *arr. Stanford*

12.23 ENSEMBLE
Die Libelle *Josef Strauss*
Selection, 'Wien bei Nacht' ('Vienna at Night') ... *Konczak*

12.40 MADGE NICHOLSON
Weep you no more }
Thine Eyes still shine for } *Parry*
me }
To one who passed whistling
through the Night
Armstrong Gibbs

12.48 ENSEMBLE
Selection, 'Madame Pompadour'
Full

1.0 REGINALD FOORT
AT THE ORGAN OF THE REGENT
CINEMA
Relayed from Bournemouth

2.0-3.0 Light Music
(From Midland Regional)
THE MIDLAND WIRELESS
ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Athalie' ... *Mendelssohn*
Intermezzo (Pianoforte Concerto)
Schumann
Selection of English Melodies, 'The
Rose' *arr. Myddleton*
Waltz, 'Lysistrata' *Lincke*
Three African Dances *Ring*
Ballet Suite, 'The Shoe'
John Ansell

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST GEN-
ERAL NEWS BULLETIN

6.40 THE GERSHOM PAR-
KINGTON QUINTET

ARTHUR WILKES (*Tenor*)
QUINTET
Three English Dances *Quilter*
Lullaby *Cyril Scott*

ARTHUR WILKES
Spindrift *Eric Fogg*
Trees *Hely-Hutchinson*
Phyllida *Howard Fisher*



To be Broadcast this evening at 7.30

'TALKIE TOWN'

A Super Special

Written by John Watt

A SAM E. HOKUM PRODUCTION

ADAPTED BY EZRA BOGUM
SCENARIO BY ELI Q. COKEHAM
CONTINUITY BY ED. CROCKEM
ORIGINAL STORY BY IRA FOLKUM
PHOTOGRAPHY BY OTTO MOCKHEIM
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ASST. TECHNICIAN, AL NOKEHAM
TITLE EDITOR, GUS K. KOKEM
ART EDITOR, ELIJAH SLOKUM
GENERAL EDITOR, ZOKEMSKY

A Hundred Per Cent Talking
and Singing

DON'T MISS

'TALKIE TOWN'

MUSIC

Full of

LOVE THRILLS

and

GIRLS, GIRLS, GIRLS

Featuring

ANONA WINN

and

PETER POUNDS

It's a Sam E. Hokum Production

Actually produced by somebody else

QUINTET
Triana *Albeniz*

ARTHUR WILKES
The Question }
Impatience } *Schubert*

QUINTET
Salut d'Amour (Love's Greeting)
Elgar
Chanson Napolitaine .. *D'Ambrosio*
Al Fresco (In the open air)
Victor Herbert
Sweet Geneviève *Tucker*

7.30 'Talkie Town'

Written and Produced by JOHN
WATT

Theme Song and Choruses by
PHILIP WHITEWAY and CLIFTON
HELLIWELL

Other Music arranged by GEORGE
BARKER

Cast

ANONA WINN
PETER POUNDS
FLORENCE McHUGH
CHARLES FARRELL
J. HUBERT LESLIE
ALMA and MARK VANE
HARRY PEPPER
THE REVUE CHORUS
and SPECIAL ORCHESTRA
Conducted by GEORGE BARKER
(See centre of page)

8.30 'TODAY AND TOMORROW
IN ARCHITECTURE'—V

Mr. HOWARD ROBERTSON: 'Modern
Architecture of Europe'

9.0 Regional News

9.5 Interval

9.15 Northern
Promenade Concert

(From Manchester)

Part II

THE HALLÉ ORCHESTRA
Conducted by SIR HAMILTON
HARTY

Relayed from THE FREE TRADE
HALL

Suite, 'Háry János' *Kodaly*

ADILA FACHIRI, JELLY D'ARANYI
and Orchestra

Concerto in C for Two Violins
and Orchestra *Mozart*

REGINALD WHITEHEAD (*Bass*)

SONGS

ORCHESTRA

Overture, 'The Bartered Bride'
Smetana

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

London Regional programme listeners can receive the National programme by adjusting their sets to a wave-length of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 447).

Tuesday's Programmes continued (May 27)



**"South
for
Sunny
Holidays"**

Says Sunny South Sam

SUNSHINE FIGURES
for 1929, published by the
Meteorological Office:

	Hours
JERSEY	2,084.4
EASTBOURNE	2,081.3
VENTNOR	2,068.6
LITTLEHAMPTON	2,068.1
WORTHING	2,062.5
BRIGHTON	2,034.2
BOGNOR	2,030.2
WEYMOUTH	2,024.1
SANDOWN	2,014.4
TOTLAND BAY	2,011.1
ST. LEONARDS-ON-SEA	2,002.7
HOVE	1,995.6
RYDE	1,978.8
Torquay	1,956.5
BEXHILL-ON-SEA	1,944.5
MARGATE	1,942.4
Felixstowe	1,940.7
BOURNEMOUTH	1,936.1
BUDE	1,933.5
PLYMOUTH	1,917.4
Teignmouth	1,903.3
RAMSGATE	1,897.8
DOVER	1,896.9
Rhyl	1,894.4
Newquay	1,891.8
FOLKESTONE	1,887.1

For full details of Cheap Period, Tourist and Week-End Tickets, Train Services and all other Holiday information, ask for programmes at S.R. Stations, Offices and Agencies, or write direct to the Traffic Manager (Commercial), London Bridge Station, London, S.E. 1.

**SOUTHERN
RAILWAY**

"Quickest Way to Sunshine."

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 2.30 *National Programme*
- 5.15 THE CHILDREN'S HOUR
'THE TOYTOWN TREASURE'
by
S. G. HULME BEAMAN
- 6.0 'THE INNS OF SOUTH WALES AND THE
BORDER'—VI
Mr. J. KYRLE FLETCHER: 'Little-known and
forgotten Inns on the Welsh Roads'
- 6.15 *National Programme*
- 7.0 Egwyl Gymraeg
(A Welsh Interlude)
'YR AIL GYFNOD YN HANES Y NOFEL GYBRAEG'
'The Second Period in the History of the Welsh
Novel'
Gan
Y PARCH J. DYFNALLT OWEN
- 7.25 *National Programme*
- 7.45 Three Valleys Festival
First Festival Concert
Relayed from
THE PAVILION, MOUNTAIN ASH
MEGAN THOMAS (*Soprano*)
FRANCIS RUSSELL (*Tenor*)
CHOIR OF 1,600 VOICES
NATIONAL ORCHESTRA OF WALES
(Cerdiorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by Dr. W. GILLIES WHITTAKER
THE ORCHESTRA
Overture, 'Figaro' Mozart
Overture, 'Der Freischütz' ('The Marksman')
Weber
(Conducted by BUMFORD GRIFFITHS)
FRANCIS RUSSELL
Aria Don R. S. Hughes
THE CHOIR
Choral Song, 'Tudraw i'r llen' de Lloyd
(Conducted by the COMPOSER)
THE ORCHESTRA
Rustic Suite in D Minor D. C. Williams
Rustic Dance; Romance; Dance of the
Witches
MEGAN THOMAS and Orchestra
Llani y Cariadau R. S. Hughes
THE CHOIR
Ancient Welsh Song (Twelfth Century) 'Gogoned-
dawe Arglwydd' Walford Davies
(Conducted by the COMPOSER)
THE ORCHESTRA
Welsh Rhapsody German
- 9.0 *National Programme*
- 9.15 West Regional News
- 9.25-12.0 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 2.30 *National Programme*
- 5.15 West Regional Programme
- 6.15 *National Programme*
- 7.0 West Regional Programme
- 7.25 *National Programme*
- 7.45 West Regional Programme
- 9.0 *National Programme*
- 9.15 West Regional News
- 9.25-12.0 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 12.0-1.0 *National Programme*
- 2.30 *National Programme*
- 5.15 THE CHILDREN'S HOUR
Letters taken from
'THE PILLAR BOX'
(Tony Galloway)
will be dealt with in rotation
Songs by TOM ROBINS (*Baritone*)
- 6.0 *National Programme*
- 7.0 'THE OLD SONGS OF CORNWALL'—II
By-Dr. RALPH DUNSTAN, with Illustrations by
TOM ROBINS (*Baritone*)
- 7.25 *National Programme*
- 9.15 Local News
- 9.25-12.0 *National Programme*

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 12.0-1.0 *National Programme*
- 2.30-12.0 *National Programme*

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0:—Gramophone Records. 1.0-2.0:—National Programme. 2.30:—National Programme. 4.30:—Evelyn Barrow (Pianoforte) (From Newcastle). 4.45:—'Tonight's Promenade Concert.' A Gramophone Lecture by Moses Baritz. 5.15:—The Children's Hour. 6.0:—Commander J. B. Adams, C.B.E., D.S.O.: 'Northern Youth in the Dominions' (From Leeds). 6.15:—National Programme. 7.0:—Professor R. S. Conway: 'Railway Travelling in America.' 7.25:—National Programme. 7.45:—The Cecil Moon Trio. (From Leeds.) 'Nowt Wrong,' a Comedy in One Act by E. A. Carter. Performed by Members of The Huddersfield Theatians (From Leeds). The Cecil Moon Trio. 9.0:—National Programme. 9.15:—North Regional News. 9.25-12.0:—National Programme.

7.45
ETHEL BARTLETT
 AND
RAE ROBERTSON

WEDNESDAY, May 28
NATIONAL PROGRAMME
 1,148kc's (261.3 m.) 193kc's (1,554.4 m.)

8.15
A MESSENGER
 COMIC
 OPERA

- 10.15 a.m. **THE DAILY SERVICE**
- 10.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 **'THE WEEK IN WESTMINSTER'**
 By Lady IVEAGH, M.P.
- 11.0-11.30 **Experimental Television Transmission by the Baird Process**
 (356.3 m. Vision; 261.3 m. Sound)
- 12.0 **Gramophones Records**
- 1.0 **Light Music**
FRASCATI'S ORCHESTRA
 Directed by **GEORGES HAECK**
 From **THE RESTAURANT FRASCATI**
- 2.0 **A BALLAD CONCERT**
JOAN VINCENT (Soprano)
BURTON HARPER (Baritone)
- 2.30 **FOR THE SCHOOLS**
 Miss C. VON WYSS: 'Nature Study for Town and Country Schools—V, The Study of a Lawn'
- 2.55 **Interlude**
- 3.0 Miss **MARJORIE BARBER**: 'Stories and Story-Telling in Prose and Verse—V, Novels which ask for Reform: "Nicholas Nickleby"—"Oliver Twist"'
- 3.20 **Interlude**
- 3.25 **A Light Classical Concert**
HELEN TAYLOR (Contralto)
THE HENRY BRONKHURST TRIO
MARIE WILSON (Violin), EDWARD ROBINSON (Violoncello), HENRY BRONKHURST (Pianoforte)
- 4.45 **REGINALD NEW**
 At **THE ORGAN OF THE BEAUFORT CINEMA**
 Relayed from **WASHWOOD HEATH, BIRMINGHAM**

'La Basoche'
 (THE KING OF THE STUDENTS)

A Comic Opera in Three Acts
 by
ANDRÉ MESSENGER
 Translated from the French of Albert Carré
 English Dialogue by Sir Augustus Harris
 English Lyrics by Eugene Oudin
THE WIRELESS CHORUS
 (Chorus Master, **STANFORD ROBINSON**)
THE WIRELESS SYMPHONY ORCHESTRA
 (Leader, **S. KNEALE KELLEY**)
 Conducted by **PERCY PITT**
 (Relayed from the Parlophone Studios by the courtesy of the Parlophone Company)

CAST:

His Majesty King Louis XII of France **SYDNEY RUSSELL**
 Le Duc de Longueville .. **FRANKLYN KELSEY**
 Students—members of the Basoche—
 Clément Marot (a poet) .. **FRANK TITTERTON**
 L'Éveillé (his friend) .. **TREFOR JONES**
 Roland .. **BERNARD ROSS**
 Master Guillot (landlord of The Pewter Platter) ... }
 The Chancellor of the Basoche } **FRANK PHILLIPS**
 The Watchman .. }
 The Equerry of the King .. } **TOM PURVIS**
 A Royal Page .. }
 Marie d'Angleterre (wife of Louis XII and sister of Henry VIII of England) **KATE WINTER**
 Colette (a peasant) .. **MAGGIE TEYTE**
 Jeanette .. **MARY HAMLIN**
 Clarice .. **DORIS OWENS**
 Narrator, **FILSON YOUNG**

ACT I

A public place in Paris in 1514

ACT II

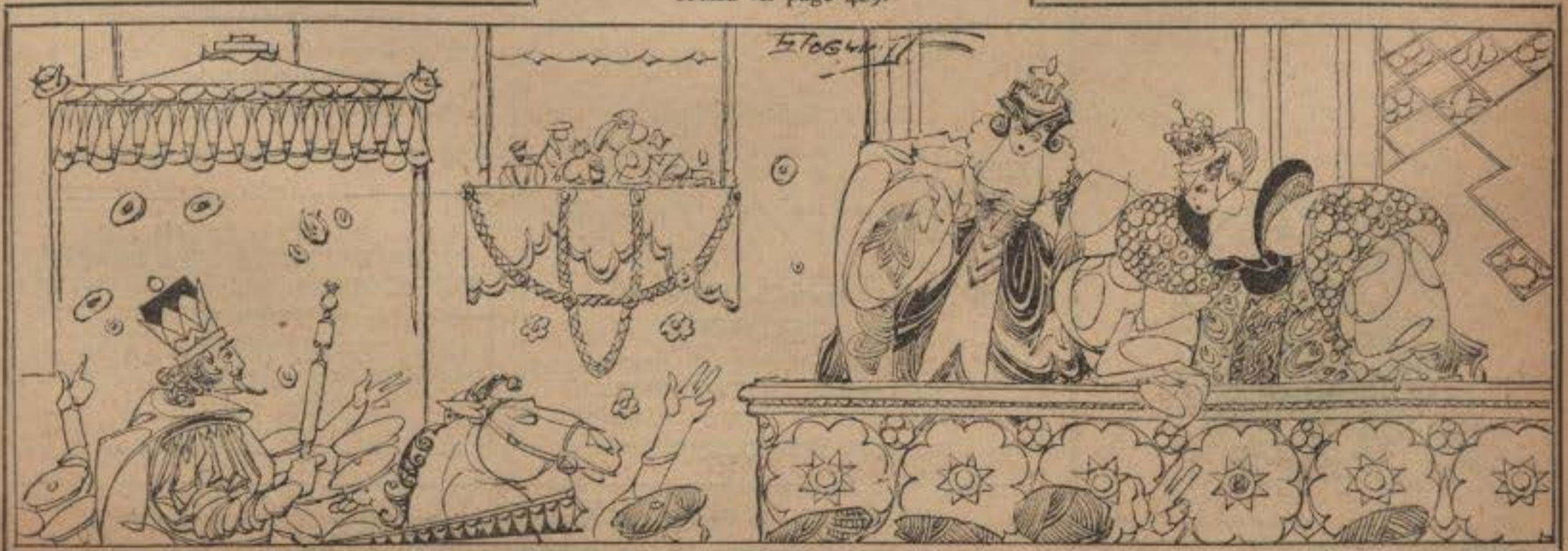
Interior of the Pewter Platter Inn

ACT III

Great Hall in the Palace of Louis XII

Act I will begin at 8.15, and Act II at 9.25. An article on the opera will be found on page 429.

- 5.15 **The Children's Hour**
 'WHEN YOU TURN ON THE TAP'—The Story of how London gets its Water Supply, written and told by **JOHN HEYGATE**
 Violoncello Solos by **BEATRICE EVELINE**
 'The Capture of Taku,' being the further Adventures of Taku, a Tale of the South Seas written and told by **DEREK MCCULLOCH**
- 6.0 **Ministry of Agriculture Fortnightly Bulletin**
- 6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 **The Foundations of Music**
MOZART'S PIANOFORTE MUSIC
 Played by **ANGUS MORRISON**
- 7.0-7.20 **Mr. J. W. BRIGDON, H.M. Trade Commissioner, Johannesburg: 'Trade and Travel in the Argentine' (Under the auspices of the Department of Overseas Trade)**
- 7.25 **'SIX VICTORIAN POETS'—V**
Mr. F. L. LUCAS: 'Swinburne'
- 7.45 **A Recital of Music for two Pianofortes**
 by
ETHEL BARTLETT and RAE ROBERTSON
 Variations on a Theme of Haydn *Brahms*
 Slav Dance in A *Dvorak*
 Lindaraja *Debussy*
 Waltz *Arensky*
- 8.15 **'La Basoche'**
 (See column 2)
- 9.0 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices
- 9.25 **'La Basoche' (Continued)**
- 10.40 **READING**
- 11.0-12.0 (1,554.4 m. only)
DANCE MUSIC
 (And, perhaps, the Song of the Nightingale)
THE SPLENDIDE DANCE BAND, from THE HOTEL SPLENDIDE



WEDNESDAY, May 28
MIDLAND REGIONAL
 626 kc's (479.2 m.)

6.40
MIDLAND WIRELESS ORCHESTRA



A
good item
on any
programme

Player's please



N.C.C.780

12.0 *London Regional Programme*

1.30 **A Light Orchestral Concert**

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'Die Felsenmühle' ('The Mill on the Rock') *Reissiger*

WINIFRED MORLAND (Mezzo-Soprano)

Early Morning *Graham Peal*

Silent Noon *Vaughan Williams*

A Madrigal of Sleep *Hubert Brown*

ORCHESTRA

Incidental Music, 'The Eve of St. Agnes' *Coleridge-Taylor*

2.5 LENA WOOD (Violin)

Caprice *Erio Fogg*
 Idyll: 'For Aulin'

WINIFRED MORLAND

Cradle Song *Schubert*

Secrecy .. }
 Through Wolf }
 the Night }
 Song of the Open }
 La Forge }

ORCHESTRA

Valse Triste *Sibelius*

Trepak (Russian Dance) *Rubinstein*

LENA WOOD

Obertass *Wieniawski*

Romance *Ries*

2.45-3.0 ORCHESTRA

Selection, 'The Damnation of Faust' *Berlioz, arr. Foulds*

Morris Dance, 'Skipton Rig' *Holliday*

5.15 **The Children's Hour**

'Tullius the Centurion,' a Story, by Bladon Peake

Songs by GERTRUDE DAVIES (Soprano)

'The Week's Sport,' by MAURICE K. FOSTER
 ARTHUR LINDSAY will entertain

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **A Light Orchestral Programme**

THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CANTELL

MILLCENT RUSSELL (Contralto)

MICHAEL MULLINAR (Pianoforte)

ORCHESTRA

Overture, 'Alfonso and Estrella' *Schubert*

MILLCENT RUSSELL and Orchestra

Recit. and Aria, 'Where shall I fly?' .. *Handel*

ORCHESTRA

Suite, 'Pleasant Memories' *Godin*

7.10 MICHAEL MULLINAR

Gigue in G Minor *Locillet*

Knitting Girls *Couperin*

Largo (Concerto in F Minor) .. *Bach, arr. Craxton*

Gigue in D *Bach*

MILLCENT RUSSELL

Sweet Chance that led my Steps *Heid*
 A queer Story
Breyer

Love is a Sickness
Armstrong Gibbs

ORCHESTRA
 French Suite
Foulds

7.40 MICHAEL MULLINAR

Sentimental Waltz
Cyril Scott

Siciliana (Ballot Music, 'Pomona')
Constant Lambert

Turkey in the Straw .. *Guion*

ORCHESTRA

Fantasy on the Music of Weber
arr. Schreiner



WINIFRED MORLAND (left), mezzo-soprano, sings in the concert which begins at 1.30, and MILLCENT RUSSELL (right), contralto, in the Light Orchestral programme this evening at 6.40.

8.0 *London Regional Programme*

8.30 Midland News

8.35 *London Regional Programme*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30 *Experimental Transmission for the Radio Research Board by the Faltograph Process*

10.35-11.0 *London Regional Programme*

This Week's Epilogue:

'THE EARTH IS THE LORD'S.
 THE SPRINGS INTO THE RIVER.'

Psalm 42

Isaiah Iv.

Hymn, 'As pants the Hart' (Ancient and Modern, No. 238)
 St. John iv, 13-15

The alternative to the Midland Regional programme is the National programme (see page 451), which you can receive from Daventry 5XX on 1,554.4 metres.

8.35
TONIGHT'S
VAUDEVILLE
BILL

WEDNESDAY, May 28
LONDON REGIONAL
842 kc/s (356.3 m.)

9.45
A RECITAL
BY
RENÉE CHÉMET

12.0 ORGAN RECITAL
by
WALTER S. VALE
Relayed from ALL SAINTS', MARGARET STREET
MONA TATHAM (*Mezzo-Soprano*)
WALTER S. VALE
Fugue on the name Bach, Op. 60, No. 5 *Schumann*
Choral Preludes *Brahms*
Wie selig seid ihr doch, Op. 122, No. 6; O
Gott, du frommer Gott, Op. 122, No. 7
MONA TATHAM
Cymon and Iphigenia (Cantata)
Arne, arr. Fuller Maitland
WALTER S. VALE
Sonata, No. 2, in C Minor *Bach*
MONA TATHAM
On a Time } *arr. Keel*
Whither runneth my Sweetheart? }
Waly Waly } *arr. Vaughan Williams*
William Taylor }
WALTER S. VALE
Choral Partita on 'O Gott, du frommer Gott' *Bach*

1.0 Gramophone Records
1.30 A Light Orchestral Concert
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Die Felsenbühle' ('The Mill on the
Rock') *Reissiger*
WINIFRED MORLAND (*Mezzo-Soprano*)
Early Morning *Graham Peck*
Silent Noon *Vaughan Williams*
A Madrigal of Sleep *Hubert Brown*
ORCHESTRA
Incidental Music, 'The Eve of St. Agnes'
Coleridge-Taylor
2.5 LENA WOOD (*Violin*)
Caprice *Eric Fogg*
Idyll *Tor Aulin*
WINIFRED MORLAND
Cradle Song *Schubert*
Secrecy } *Wolf*
Through the Night }
Song of the Open *La Forge*



RENÉE CHÉMET
will give a violin recital in the London
Regional programme tonight at 9.45.

ORCHESTRA
Valse Triste *Sibelius*
Trepak (Russian Dance) *Rubinstein*
LENA WOOD
Obertass *Wieniawski*
Romance *Ries*
2.45-3.0 ORCHESTRA
Selection, 'The Damnation of Faust'
Berlioz, arr. Foulds
Morris Dance, 'Skipton Rig' *Holliday*
5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 A Light Orchestral
Programme
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
MILLICENT RUSSELL (*Contralto*)
MICHAEL MULLINAR (*Pianoforte*)
ORCHESTRA
Overture, 'Alfonso and Estrella' *Schubert*
MILLICENT RUSSELL and Orchestra
Recit. and Aria, 'Where shall I fly?' *Handel*
ORCHESTRA
Suite, 'Pleasant Memories' *Godin*
7.10 MICHAEL MULLINAR
Gigue in G Minor *Loeillet*
Knitting Girls *Couperin*
Largo (Concerto in F Minor) *Bach, arr. Craxton*
Gigue in D *Bach*
MILLICENT RUSSELL
Sweet Chance that led my Steps *Head*
A queer Story *Brewer*
Love is a Sickness *Armstrong Gibbs*
ORCHESTRA
French Suite *Foulds*
7.40 MICHAEL MULLINAR
Sentimental Waltz *Cyril Scott*
Siciliana (Ballet Music, 'Pomona')
Constant Lambert
Turkey in the Straw *Guion*
ORCHESTRA
Fantasy on the Music of Weber, *arr. Schreiner*
8.0 Mr. OTTO SIEPMANN: German Language Talk
8.30 Regional News
8.35 Vaudeville
(See foot of page)
9.45 A VIOLIN RECITAL
by
RENÉE CHÉMET
10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
10.30-12.0 DANCE MUSIC
(And, perhaps, the song of the Nightingale)
THE SPLENDE DANCE BAND, from THE HOTEL
SPLENDE

MURIEL GEORGE
and
ERNEST BUTCHER
in Traditional Songs

LEONARD HENRY
Comedian

ALFRED CAMMEYER
and
BERNARD SCHEAFF
Zither-Banjo Duets

VAUDEVILLE AT 8.35

ETHEL LODGE
in a monologue,
'Mrs. Spiffkins goes to a Christening,'
by Nora Hudson Lewis

THE BEE JAYS
in Comedy Songs

LILIAN KEYES
in English folk-songs,
collected and arranged by S. Gould and
Cecil Sharp

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 451).

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3. Sports and Presentation for Ladies

ILLUSTRATION

Wednesday's Programmes (continued May 28)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.0 National Programme
- 5.15 THE CHILDREN'S HOUR
Another Competition—Guess the missing book
Willum Wurmman—His Wit and Wisdom
- 6.0 National Programme
- 9.15 West Regional News
- 9.25-11.0 National Programme

- 5.15 THE CHILDREN'S HOUR
A Visit to
'THE GLASS BALL COUNTRY'
(Richard Hughes)
A Visit from
MEMBERS OF WOODWARD'S LADIES' CHOIR
Directed by H. WOODWARD
- 6.0 National Programme
- 9.15 Mid-Week Sports Bulletin; Local News
- 9.25-11.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30-11.0 National Programme



From Plymouth

this afternoon

Plymouth children will be taken on a visit to 'THE GLASS BALL COUNTRY' by RICHARD HUGHES this afternoon.

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.0 National Programme
- 5.15 West Regional Programme
- 6.0 National Programme
- 9.15 West Regional News
- 9.25-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 3.25 An Orchestral Concert
Relayed from PARKER'S RESTAURANT
MANCHESTER
PARKER'S RESTAURANT ORCHESTRA
Musical Director, LADDIE CLARKE
TOM CASE (Baritone) (From the Studio)
- 4.45 'Tonight's Promenade Concert'
A gramophone lecture by MOSES BARITZ
- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 9.15 North Regional News
- 9.25-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme

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8.0
OPERA FROM
COVENT
GARDEN

THURSDAY, May 29
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
THE BROSIA
STRING
QUARTET

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'OURSELVES AND THE STATE'—IV
Mrs. H. A. L. FISHER: 'The Child at Work'

11.0-11.30 Experimental Television Transmission
by the Baird Process
(356.3 m. Vision) (261.3 m. Sound)

12.0 A Concert

MARJORY HARRISON (Soprano)
NORINA SEMINO (Violoncello)
OLIVE BLOOM (Pianoforte)

NORINA SEMINO
Largo Veracini
Les Cherubins Couperin

MARJORY HARRISON
The soft complaining Flute Handel
Bist du bei mir (Art Thou by me?) Bach
Willst du dein Herz mir schenken (Wilt Thou give me Thy Heart?) Bach

OLIVE BLOOM
Study in E Minor, Op. 25 Chopin
Scherzo in C Sharp Minor Chopin

NORINA SEMINO
Habanera Ravel
Musette Bach, arr. Pollain

MARJORY HARRISON
Orpheus with his Lute Vaughan Williams
Silver Armstrong Gibbs
A Piper Head

OLIVE BLOOM
Ballade in G Minor Brahms
Minuet from Sonatine Ravel
Etincelles Moszkovsky

1.0 REGINALD FOORT
At THE ORGAN OF THE REGENT CINEMA
(From Bournemouth)

2.0 Gramophone Records

2.30 FOR THE SCHOOLS
Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Interlude

3.0 EVENSONG
From WESTMINSTER ABBEY

3.45 A Concert
DOROTHY GORDON (Soprano)
JOSEPH YATES (Baritone)
ANDREW BROUN'S QUINTET

QUINTET
Overture, 'Mirella' Gounod
None but the weary Heart
Tchaikovsky, arr. Mulder

THE FIRST ACT OF
PUCCINI'S
'MADAME
BUTTERFLY'

will be relayed from

THE ROYAL OPERA,
COVENT GARDEN,

tonight at 8.0.

Notes on the music will be found on
page 432.

Syncopation Kreisler
Gavotte Gluck

JOSEPH YATES
The Carpet Sanderson
So, Sir Page ('Figaro') Mozart

QUINTET
Suite of lesser-known Pianoforte Music
Bach, arr. Charles Woodhouse

DOROTHY GORDON
Hoppity Fraser Simson
In the Fashion Fraser Simson
Missing Fraser Simson
Vespers Fraser Simson
Buckingham Palace Fraser Simson

JOSEPH YATES
Love leads to Battle Buononcini
O soft was the Song Elgar
Eleanore Mallinson

QUINTET
Waltz, 'The Wedding Dance' Lincke
Hebrew Melody Achron
Two Hungarian Dances, Nos. 3 and 7... Brahms
DOROTHY GORDON
Creation Adele Holstein
Shortnin' Bread Adele Holstein
Great Big Dog Robert Hughes
Little Pig Robert Hughes

QUINTET
Clair de Lune (Moonlight) Fauré
Petite Suite Chaminade
Air Italien; Air Russe; Air Espagnole

5.15 The Children's Hour
'Mr. Toad' (from 'The Wind in the Willows'
—Kenneth Grahame), arranged as a Dialogue
Story, with Incidental Music by ERNEST LUSH

6.0 Miss IRENE COOPER-WILLIS, reading from
'Jane Eyre,' by Charlotte Brontë

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.35 Market Prices for Farmers

6.40 The Foundations of Music
MOZART'S PIANOFORTE MUSIC
Played by ANGUS MORRISON

7.0-7.20 'THE CINEMA'

7.25 'PROBLEMS OF INDUSTRY'—V
Mr. T. H. MARSHALL: 'Rivals or Allies?'

7.45 CECIL DIXON (Pianoforte)

8.0 The Royal Opera,
Covent Garden
(See top of centre column)

8.50 INTERVAL

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; London and New York Stock
Exchange Reports; (1,554.4 m. only) Shipping
Forecast

9.25 'THE WAY OF THE WORLD'
By Mr. VERNON BARTLETT

9.40 Chamber Music
THE BROSIA STRING QUARTET
(BROSA—WISE—RUBENS—
PINI)

Quartet in F Sharp Minor (Op. 50,
No. 4) Haydn
Allegro spiritoso; Andante;
Menuetto; Finale (Fugue)

10.0 Quartet in C Sharp Minor, Op.
131 Beethoven
Adagio; Allegro molto vivace;
Andante (Theme and Variations);
Presto; Adagio; Allegro

10.45-12.0 DANCE MUSIC
(And, perhaps, the Song of the
Nightingale)
JACK PAYNE and his B.B.C.
DANCE ORCHESTRA

12.0-12.5 (1,554.4 m. only)
Experimental Transmission for the
Radio Research Board, by the
Fullograph Process



THE BROSIA STRING QUARTET

will give a concert of chamber music tonight from 9.40 to 10.45.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 459). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 458).

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THURSDAY, May 29 MIDLAND REGIONAL 626 kc's (479.2 m.)

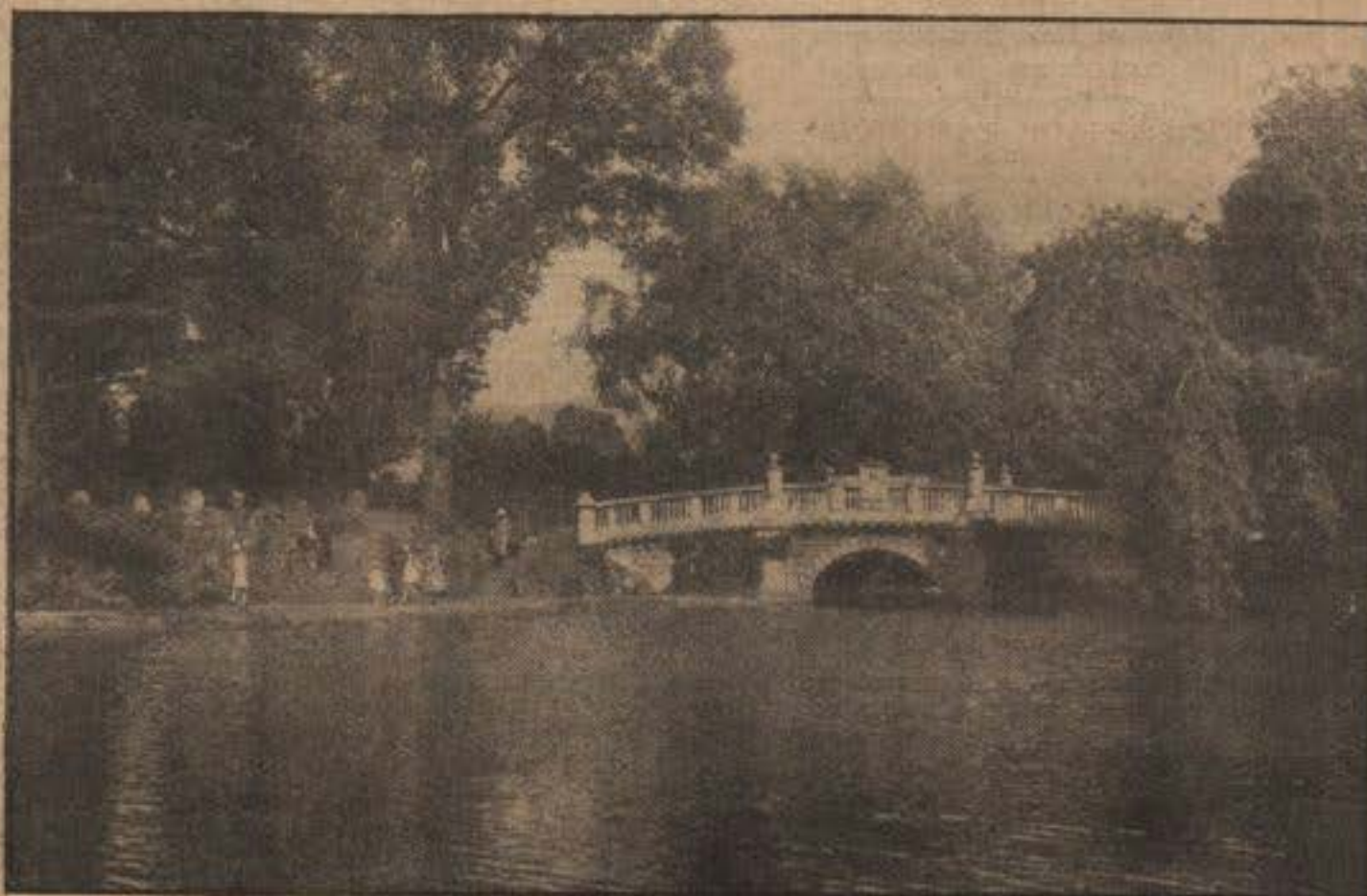
6.40
'FOR THE
OLD
FOLKS'

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
Relayed from SMALL HEATH, BIRMINGHAM
March, 'The Invincible Eagle' Sousa
Selection, 'The Libae Domino' Cavallier
Overture, 'The Caliph of Baghdad' Boieldieu
Waltz, 'Casino Dance' Gung'l
Selection, 'Charlot's Show, 1926' arr. Gay
Ballad, 'None but the weary Heart' Tchaikovsky

1.0 A Ballad Concert
By THE WINNING SOLOISTS
At THE CHELTENHAM SPA OPEN COMPETITIVE
MUSICAL FESTIVAL

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 'For the Old Folks'
THE MIDLAND WIRELESS ORCHESTRA
and
CHORUS
Conducted by JOSEPH LEWIS
GEORGE CREWS (Tenor)
JAMES COLEMAN (Bass)



PRIZE-WINNERS FROM CHELTENHAM.

A picturesque corner of the famous spa, where a musical festival has just been held. Prize-winners in the competitions will broadcast in a ballad concert at 1.0 today.

1.30	London Regional Programme	7.45	London Regional Programme
2.30-3.0	REGINALD NEW At THE ORGAN OF THE BEAUFORT CINEMA Relayed from WASHWOOD HEATH, BIRMINGHAM Selection, 'The Mikado' Sullivan Ballad, 'The laughing Cavalier' .. Haydn Wood Entr'acte, 'Coming Home' Willaby Turkish Patrol Michaelis	9.0	Midland News
5.15	The Children's Hour 'THE OAK STAIRCASE,' a Play, by MABEL FRANCE THOMAS FREEMAN (Violoncello) TONY will entertain	9.5	Interval
6.0	London Regional Programme	9.15	London Regional Programme
		10.15	'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
		10.30-11.0	Bridge Broadcast—VI. MRS. STAFFORD NORTHCOTE 'CONTRACT BRIDGE' (London Regional Programme)

The alternative to the Midland Regional programme is the National programme (see page 457), which you can receive from Daventry 5XX on 1,554.4 metres.

7.45
A NEW
RADIO
PLAY

THURSDAY, May 29
LONDON REGIONAL
842 kc's (356.3 m.)

9.15
NORTHERN
PROMENADE
CONCERT

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
Relayed from SMALL HEATH, BIRMINGHAM
(From Midland Regional)
March, 'The Invincible Eagle' Sousa
Selection, 'The Lilac Domino' Cuillier
Overture, 'The Caliph of Baghdad' Boieldieu
Waltz, 'Casino Danes' Gung'l
Selection, 'Charlotte's Show, 1926' arr. Gay
Ballad, 'None but the weary Heart' Tchaikovsky

1.0 A Ballad Concert
by
THE WINNING SOLOISTS
At THE CHELTENHAM SPA OPEN COMPETITIVE
MUSICAL FESTIVAL
(From Midland Regional)

1.30 Light Music
MAURICE TOUBAS and his ORCHESTRA
Relayed from THE KIT-CAT RESTAURANT

2.30-3.0 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
(From Midland Regional)
Selection, 'The Mikado' Sullivan
Ballad, 'The laughing Cavalier' Haydn Wood
Entr'acte, 'Coming Home' Willeby
Turkish Patrol Michaelis

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 THE GERSHOM PARKINGTON
QUINTET
DALE SMITH (Baritone)
Three Dream Dances Coleridge-Taylor
Reverie Debussy
DALE SMITH
On the Brow of Richmond Hill
Purcell, arr. Adlington
More Love, or more Disdain }
I'll sail upon the Dog Star . } Purcell arr. Diack

E deals
Score:—Game all (E and W, 70; N and S, 90)

N
♠ A Q
♥ Q 9, 7, 6, 5
♦ A, 6
♣ 8, 7, 3, 2

W
♠ 9, 3, 2
♥ K, Kn, 9, 4,
♦ A, K, Q, 9, 6, 4
♣

E
♠ Kn, 10, 6, 5
♥ A, 4, 3
♦ 10, 8, 7, 5, 3
♣ 5

S
♠ K, 8, 7, 4
♥ K, Kn, 10, 8, 2
♦ Q, 2
♣ Kn, 10

QUINTET
Serenade Toselli
Perpetuum Mobile Ries
Prelude, No. 17 Chopin
Fairy Frolic Quilter

DALE SMITH
In shelter'd Vale (Old German Tune)
arr. Adlington
It was a Lover and his Lass .. Morley, arr. Keel
The bonnie Earl o' Moray (Scottish)
arr. Lawson
The Garden where the Praties grow (Irish)
arr. Liddle

QUINTET
Romance and Two Dances ('The Conqueror')
German
The Admiral's Galliard arr. Moffat

7.45 'Copy'
A Radio Intrigue
by
CYRIL L. ASHHURST
Produced by PETER CRESWELL

Characters in the Play:
Paul Harding (A Journalist in search of 'Copy')
William Russell (His Friend)
A Waiter (In any Continental Cafe)
Mrs. Webster (A Landlady)
Michael
The Man in the Car
The Girl at the Corner Table (The required
A Stranger in the Vestibule 'Copy')
Christine

Two Englishmen are lingering over their after-
noon coffee and liqueurs in a popular restaurant
somewhere on the Continent

In the Cast are:
MALCOLM YOUNG, GEORGE HOWE, LIONEL
MILLARD, CARLETON HOBBS, ANDREW CHURCH-
MAN, ETHEL LODGE, and JESSIE WINTER

8.30 'BIO-CHEMISTRY'—V
Dr. BARBARA HOLMES: 'Animal Growth'

9.0 Regional News
9.5 Interval

9.15 Northern Promenade
Concert

(From Manchester)
Part II
THE HALLE ORCHESTRA
Conducted by SIR HAMILTON HARTY
Relayed from THE FREE TRADE HALL,
MANCHESTER
Variations on a Theme of Haydn Brahms
POUSHNOFF (Pianoforte)
Two Poems, Op. 32 Scriabin
Polonaise in E Liszt
MURIEL BRUNSKILL (Contralto)
Hymns from the 'Riga Veda' Holst
Ushas (Dawn); Varuna (Sky); Marutz
(Stormclouds)
ORCHESTRA
'Death and Transfiguration' Richard Strauss

10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-11.0 Bridge Broadcast—VI
Mrs. STAFFORD NORTHCOTE
'Contract Bridge'
(See top of column 2)



'COPY'

A Radio Intrigue by
Cyril L. Ashhurst,
produced by Peter Creswell,
will be broadcast in the
London Regional programme

THIS EVENING AT 7.45
and in the National Programme
tomorrow night.

Jessie Winter (above) and
Carleton Hobbs (right) are
included in the cast.

For particulars see cols. 2 and 3 above



A NORTHERN
PROMENADE CONCERT
will be relayed from
The Free Trade Hall, Manchester
and broadcast in the
London Regional programme

TONIGHT AT 9.15.

The Soloists will be Pouishnoff
(above) and Muriel Brunskill.
The Halle Orchestra will be
conducted by

Sir Hamilton Harty (right).
For particulars see col. 3 above



Assemble an OLDHAM H.T. Accumulator this new easy way


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Thursday's Programmes continued (May 29)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
2.0 National Programme
4.45 Light Music
BOBBY'S STRING ORCHESTRA
Relayed from BOBBY'S CAFE, CLIFTON, BRISTOL
5.15 THE CHILDREN'S HOUR
'FROM A WELSH HILLSIDE'
by VAUGHAN THOMAS
'Merlin keeps his Promise'
6.0 'The Departed Drama'—III
Mr. FROOM TYLER: 'The Exquisite Perdita,
Bristol's Queen of Beauty'
6.15 National Programme
6.35 Market Prices for Farmers
6.40 National Programme

7.45 Three Valleys Festival Third Festival Concert

Relayed from THE PAVILION, MOUNTAIN ASH

'MESSIAH'

(HANDEL)

Artists

ELSIE SUDDABY (Soprano)

GLADYS PALMER (Contralto)

PARRY JONES (Tenor)

HORACE STEVENS (Bass)

CHORUS OF 1,600 VOICES

NATIONAL ORCHESTRA OF WALES

(Cerdoria Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by DR. MALCOLM SARGENT

PART I

Overture

Recit., 'Comfort ye, my People'

Air, 'Ev'ry Valley'

Chorus, 'And the Glory of the Lord'

Recit., 'Thus saith the Lord'

Air, 'But who may abide?'

Chorus, 'And He shall purify'

Recit., 'Behold, a Virgin shall conceive'

Air and Chorus, 'O thou that tellest good Tidings'

Recit., 'For behold, Darkness'

Air, 'The People that walked in Darkness'

Chorus, 'For unto us a Child is born'

Pastoral Symphony

Recit., 'There were Shepherds'

Recit., 'And lo! the Angel of the Lord'

Recit., 'And the Angel said unto them'

Recit., 'And suddenly'

Chorus, 'Glory to God'

Air, 'Rejoice greatly'

Recit., 'Then shall the Eyes of the Blind'

Air, 'He shall feed His Flock'

Chorus, 'His Yoke is easy'

PART II

Chorus, 'Behold the Lamb of God'

Air, 'He was despised'

Chorus, 'Surely He hath borne our Griofs'

Chorus, 'And with His Stripes'

Chorus, 'All we like Sheep'

Recit., 'All they that see Him'

Chorus, 'He trusted in God'

Recit., 'Thy Rebuke hath broken His Heart'

Air, 'Behold and see'

Recit., 'He was cut off'

Air, 'But Thou didst not leave'

Chorus, 'Lift up your Heads'

- 9.0 National Programme
9.15 West Regional News
9.25-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
2.0 National Programme
4.55 West Regional Programme
6.15 National Programme
6.35 West Regional Programme
6.40 National Programme
7.45 West Regional Programme
9.0 National Programme
9.15 West Regional News
9.25-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0-1.0 National Programme
2.30 National Programme
5.15 THE CHILDREN'S HOUR
'MR. TOAD'
from
'THE WIND IN THE WILLOWS'
by KENNETH GRAHAME
6.0 National Programme
9.15 Local News
9.25-12.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
1.0-2.0 National Programme
2.30-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—A Ballad Concert. Cecil Jepson (Bass-Baritone), Betty Peckover (Violoncello), Jessie Hubbo (Pianoforte) and Simone Belmont (Violin). 4.30:—Marjorie Lloyd and Winifred Astley (Duets on two Pianofortes). 4.45:—'Tonight's Promenade Concert.' A Gramophone Lecture by Moses Baritz. 5.15:—The Children's Hour. 6.0:—National Programme. 6.35:—Market Prices for Northern English Farmers. 6.40:—National Programme. 7.45:—A Northern Promenade Concert. The Hallé Orchestra, conducted by Sir Hamilton Harty. Muriel Brunskill (Contralto), Poulshoff (Solo Pianoforte). Relayed from the Free Trade Hall, Manchester. 9.0:—National Programme. 9.15:—North Regional News. 9.25-12.0:—National Programme.



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Mutual A.C. Conductance (M.A.V.), 2.0.

Constants taken at Ea, 150; Es, 60; Eg, 0.

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As Others Have Told Their Patients.

Mrs. J. G. R. writes:—"My Doctor here has recommended one of these stockings to me. Please send same at once, so as to avoid any delay, as Dr. — is most anxious for me to have it at once."

Mrs. F. E. M. writes:—"I am writing to tell you how pleased I am with the Compri-Vena Stockings. For the first time I have received something that gives real support and at the same time is beautifully comfortable, and, last, but not least, I can wear really thin silk stockings. My night they were hell with the ordinary elastic stockings. My night they were really unbearable. I wish that I am able to wear a smaller size in shoes and I have told several of my friends about them."



Mrs. B. J. M. writes:—"I have decided to have one, as my Doctor, when in town a few weeks ago, saw them and recommended them strongly."

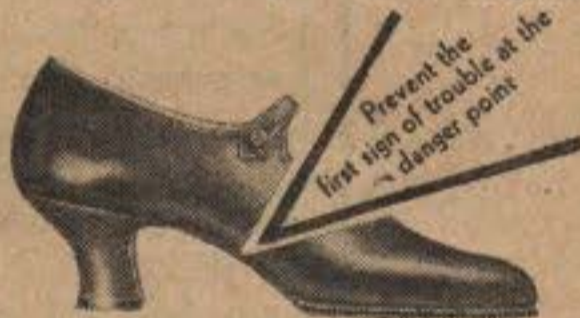
Compri-Vena stockings are washable and keep their fit throughout their life.

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NON-RUBBER
STOCKINGS

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Keep that youthful vigour!



You are as young as your feet!

Once strain begins to tell upon the unsupported part of your foot, you will begin to lose that natural, youthful energy.

Arch-Moulded shoes (invisibly supported at the "danger point") will prevent that.

The style illustrated is in Dark Brown Glacé Kid or Colt Patent. Priced at 45/-.

(Prices do not apply to Irish Free State.)

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**ARCH-MOULDED
SHOES**

Support your feet at the danger point!

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WINS**

**Gives Years of
Efficient Service**

The "Whirlwind" is British Made and sturdily built. Its efficiency is ensured by powerful suction and a soft revolving brush, which takes up all dust, dirt, hairs and litter from your carpets, rugs and other floor coverings. Used daily, the "Whirlwind" will last for years and keep the home healthy and clean.

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5/- DOWN
Balance payable by 10 fortnightly payments of 10/-

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**Daily
Bread
needs
'Golden
Shred'**



Robertson — only maker

7.45
TONIGHT'S
NORTHERN
'PROM'

FRIDAY, May 30
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
'COPY'
A
RADIO PLAY

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45 Mrs. D. D. COTTINGTON TAYLOR: 'Well-set Preserves'

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)

12.0 A Sonata Recital
MARGOT MACCIBBON (Violin)
FREDERIC JACKSON (Pianoforte)
Sonata, No. 2, in C *Debuss*
Con moto
Sonata in B Minor, Op. 21 *Mendner*
Canzona; Danza; Dittirambe

12.30 AN ORGAN RECITAL
By LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
WINIFRED LINGLEY (Vocalist)

LEONARD H. WARNER
Fantasy, 'The Storm' *Lennens*
Songs of Sunshine *Hollins*

WINIFRED LINGLEY
Songs
LEONARD H. WARNER
Fantasy Prelude *Macpherson*

WINIFRED LINGLEY
Songs
LEONARD H. WARNER
Sursum Corda... *Elgar, arr. Lemare*
Prelude and Fugue in C Minor
Mendelssohn

1.20 A Recital of Gramophone Records
By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS
Miss CHARLOTTE A. SIMPSON:
'Rural Survey—XIV, Some Rural Industries'

2.55 Interlude

3.0 'Peoples of the World and their Homes'—
V. Mr. JAMES FAIRGRIEVE: 'The People of the Fjords'

3.20 Interlude

3.30 Dramatic Reading
'Hamlet'
(William Shakespeare)

4.15 Light Music
MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL



TO BE BROADCAST TONIGHT AT 9.40

'COPY'

A Radio Intrigue by CYRIL L. ASHHURST
Produced by PETER CRESWELL

CHARACTERS IN THE PLAY:

- PAUL HARDING a journalist in search of 'copy'
- WILLIAM RUSSELL his friend
- A WAITER in any Continental café
- Mrs. WEBSTER a landlady
- MICHAEL (the required 'copy')
- THE MAN IN THE CAR
- THE GIRL AT THE CORNER TABLE
- A STRANGER IN THE VESTIBULE
- CHRISTINE

Two Englishmen are lingering over their after-dinner coffee and liqueurs in a popular restaurant somewhere on the Continent.

The CAST will include:

MALCOLM YOUNG, GEORGE HOWE, LIONEL MILLARD, CARLETON HOBBS, ANDREW CHURCHMAN, ETHEL LODGE AND JESSIE WINTER

5.15 The Children's Hour
'THE WOODEN HORSE,' a Legend of the Fall of Troy, told in Four Scenes, by L. DU GARDE PEACH

6.0 Mr. F. W. MILES: 'Modern Methods in Vegetable Culture'

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music
MOZART'S PIANOFORTE MUSIC
Played by ANGUS MORRISON

9.40 'Copy'
(See centre of page)
(1,554.4 m. only)

10.25 DANCE MUSIC
(And, perhaps, the Song of the Nightingale)
THE AMBASSADOR CLUB ORCHESTRA, conducted by EDDIE GROSS-BART, from THE AMBASSADOR CLUB

11.15-12.0 JACK HARRIS' GROSVENOR HOUSE BAND from GROSVENOR HOUSE

7.0-7.20 Mr. GERALD HEARD: 'Research and Discovery'

7.25 'BIRD WATCHING AND BIRD BEHAVIOUR'—V
Professor JULIAN HUXLEY: 'Bird Mind'

7.45 Northern Promenade Concert
(From Manchester)
THE HALLÉ ORCHESTRA
Conducted by
SIR HAMILTON HARTY
Relayed from THE FREE TRADE HALL, MANCHESTER

ORCHESTRA
Eighth Symphony in B Minor (The 'Unfinished') *Schubert*
Allegro moderato; Andante con moto

OLGA HALBY (Soprano)
Ich grolle nicht. (I murmur not) *Schumann*
Im Abendroth (In the glow of evening) *Schubert*
Das Wandern (Wandering) *Schubert*
Der Schmied (The Blacksmith)

ORCHESTRA
Second Symphony in D, Op. 73
Eralms
Allegro ma non troppo; Adagio ma non troppo; Allegretto gracioso; Allegro con spirito

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN: London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 The Hon. HAROLD NICOLSON
'PEOPLE AND THINGS'

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 465). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 464).

FRIDAY, May 30
MIDLAND REGIONAL
626 kc's (479.2 m.)

6.40
THE WALTZ
AND
THE POLKA

HOVIS
solves the
Vitamin Question

With Hovis as your daily Bread you need not give a thought to Vitamins or Minerals.

Hovis supplies them to you scientifically, neither too little nor too much, but in the precise amount necessary for raising the Vitamin 'B' ratio of your diet to the Health Standard.

It supplies them in the most agreeable manner—in delicious, palatable and nutritious Bread. Also at a substantial saving on what they cost when obtained from Patent Foods and Cereal Preparations.

HōVIS
TRADE MARK



**Best Bakers
Bake it**

HOVIS LTD., LONDON, BRISTOL, MACLESFIELD, ETC.

12.0 Lunch-Hour Concert
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Slav March Tchaikovsky
Suite, 'At the Play' York Bowen
Pizzicato (Ballet Music, 'Sylvia') Delibes
ANNETTE SMITH (Soprano)
The Bird with a broken Wing .. Florence Colson
Forest Echoes } Phillips
The Dawn has a Song }
ORCHESTRA
Prelude in C Sharp Minor Rachmaninov
Selection, 'Lilac Time' .. Schubert, arr. Clusam

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 'Ball-room' Memories
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
One Step, 'All aboard for Dixie Land' Cobb
Polka, 'Pizzicato' Strauss
Mazurka, 'The Gipsy' Ganne
Four Country Dances arr. Balfour
The Merry Mouth of May; The Jolly Waggoner;
Sailor's Hornpipe; Sir Roger de Coverley
Waltz, 'Destiny' Baynes
Barn Dance, 'Down South' Myddleton



MEMORIES OF THE WALTZ,

before the Boston came in to contaminate its sprightly grace, will be recalled in the programme of bygone dance music this evening at 6.40. This scene from *Bitter Sweet* shows the real Viennese waltz being danced in all the solemnity of top-hats and spurs.

ANNETTE SMITH
A Lament Coleridge-Taylor
A Thrush's Love Song Alison Travers
Blackbird's Song Sanderson
ORCHESTRA
Celtic Waltz O'Donnell
Russian Ballet Music Luigini

Veleta, 'The Mascot' Godin
Schottische, 'Dancing in the Barn' Turner
Quadrilles, 'The Pirates of Penzance' ... Sullivan
Galop, 'Rip Van Winkle' Planquette

7.30 ORGAN RECITAL
by
T. W. NORTH
Relayed from THE CHURCH OF THE MESSIAH,
BIRMINGHAM
Allegro Maestoso (Sonata, Opus 28) Elgar
Bourée Handel, arr. Best
Concert Fugue in G Krebs
Spring Song Hollins
First Movement, Sixth Symphony Widor

1.15 London Regional Programme
2.15-3.0 London Regional Programme
5.15 The Children's Hour
'The Fairy Flag of Dunvegan,' a Scots Tale
by Estelle Steel-Harper
CHRISSE THOMAS and her Musical Glasses
'Some Great Inventions in Electricity—the
Electro-Magnet,' by E. W. ANDERSON
Songs by MARJORIE HOVERD (Soprano)
6.0 London Regional Programme

8.0 London Regional Programme
9.0 Midland News
9.5 London Regional Programme
10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
10.30-11.0 London Regional Programme

The alternative to the Midland Regional programme is the National programme (see page 463), which you can receive from Daventry 5XX on 1,554.4 metres.

8.0
OPERA
FROM
COVENT GARDEN

FRIDAY, May 30
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
AN HOUR
OF
VAUDEVILLE

12.0 Lunch-Hour Concert
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Slav March Tchaikovsky
Suite, 'At the Play' York Bowen
Pizzicato (Ballet Music, 'Sylvia') Delibes
ANNETTE SMITH (Soprano)
The Bird with a broken Wing .. Florence Colson
Forest Echoes } Phillips
The Dawn has a Song }
ORCHESTRA
Prelude in C Sharp Minor Rachmaninov
Selection, 'Lilac Time' .. Schubert, arr. Cluteam

6.40 The Wireless Military Band
Conducted by B. WALTON O'DONNELL
RONA VALDEZ (Soprano)
BAND
Overture, 'Reminiscences of Ossian' Gade
RONA VALDEZ
January Dusk } Kenneth Walton
Autumn Leaves }
You and I }
BAND
Selection, 'The Rival Poets'
German, selected by Hely-Hutchinson,
arr. Gerrard Williams
Slav Dances, Nos. 4 and 6 Dvorak

RONA VALDEZ
Loneliness } Rachmaninov
Spring Waters }
Harvest of Sorrow }
BAND
Ballet Music, 'Faust' Gounod
Waltz; Ensemble; Dance of the Nubians;
Cleopatra's Dance; Dance of the Trojan
Maidens; Helen's Dance; Bacchaulia

8.0 'Norma'
ACT I
(BELLINI)
Relayed from THE ROYAL OPERA,
COVENT GARDEN



KATHLEEN O'REGAN (centre) presents and announces, tonight at 9.5, her own Vaudeville bill, which will include FLORENCE McHUGH (left), Mr. FLOTSAM and Mr. JETSAM (above) and DOROTHY DICKSON (right).

ANNETTE SMITH
A Lament Coleridge-Taylor
A Thrush's Love Song Alison Travers
The Blackbird's Song Sanderson
ORCHESTRA
Celtic Waltz O'Donnell
Russian Ballet Music Luigini

1.15 Light Music
MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL

2.15-3.0 ORGAN RECITAL
by LEONARD H. WARNER
Relayed from St. BOTOLPH'S, BISHOPSGATE
Dithyramb Harwood
Offertoire Funebre in C Sharp Minor Mulet
Prelude, Act III ('The Mastersingers')
Wagner, arr. Brewer
Canzona Wolstenholme
Meditation a Sainte Clotilde Philip James
Tocatta in C Rheinberger

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

THIS WEEK IN THE GARDEN

MOST of us who rely on bedding plants for part or all of our summer garden will be thinking of putting the plants out soon. Some still find Scarlet Pelargoniums, yellow and brown Calceolarias, Fuchsias and Heliotropes, blue Lobelias, and perhaps an edging of Golden Feverfew to their taste. Others who perhaps affect to despise bedding out will be dealing with Pentstemons, Antirrhinums, early-flowering Chrysanthemums and dwarf Dahlias, giant Pansies, coloured Kales, and so on. Well, fortunately tastes differ. Our English gardens would not be nearly so interesting if they were all made to the same pattern, as in mid-Victorian times they tended to be, nor would they so well express the British character. But whatever our tastes, if we wish to plant outdoors for the summer things that are scarcely hardy, or even tender, we must prepare them betimes for it. They will need hardening off and it is not too soon to see to it. In some places aphid and in many caterpillars are making strides. Nicotine soap sprays for the former (we have given recipes several times), and lead arsenate for the latter, will be needed. Have you sown your *Primula sinensis*, *Primula obconica*, and *Primula malacoides*, for the winter greenhouse yet? Have you sown the Cinerarias? No doubt the Sweet Williams and the Columbines, the Canterbury Bells and the Wallflowers are coming up and a gentle loosening of the surface soil between the rows will be wise. If you have forgotten to sow them, there is still time, but do not delay longer.—*Royal Horticultural Society's Bulletin.*

9.0 Regional News
9.5 A Vaudeville Programme
Presented and announced
By KATHLEEN O'REGAN
DOROTHY DICKSON

Excerpts from 'REYNARD THE FOX,' by JOHN
MASEFIELD
RECITER, PETER CRESWELL
RONALD FRANKAU
STANLEY HOLT'S QUINTET
Accompanying FLORENCE McHUGH
in 'SIX LITTLE BALLET GIRLS'
Words by HAROLD SIMPSON, Music by STANLEY
HOLT
Mr. FLOTSAM and Mr. JETSAM
JOHN PAUER, who will play Pianoforte Solos
throughout the programme

10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30 DANCE MUSIC
(And, perhaps, the Song of the Nightingale)
THE AMBASSADOR CLUB ORCHESTRA, conducted by
EDDIE GROSS-BART, from the AMBASSADOR CLUB

11.15-12.0 JACK HARRIS' GROSVENOR HOUSE BAND,
from GROSVENOR HOUSE

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 463).



When Washing-up

A little Pure Malt Vinegar poured into the washing-up water will ease off greasiness, neutralise fish, onion and other odours, and help to disinfect the sink.

INSIST ON Pure MALT VINEGAR

Every housewife should send at once for a FREE copy of Elizabeth Craig's new book, "101 Recipes and Uses for Pure Malt Vinegar." Cookery hints, up-to-date recipes, household and toilet hints and other valuable information.



Strikingly original! Offered absolutely FREE and post paid. Send a POST-CARD or the coupon below to the address given and a copy will be sent to you.

This 64 book by Elizabeth Craig FREE!

Post this TO-DAY!

To Dept. R.T., Malt Vinegar Brewers' Federation, Sydenham, London, S.E.26.
Please send me FREE copy of Elizabeth Craig's BOOK.

NAME

ADDRESS

R.T. 21/6

Friday's Programmes Continued (May 30)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0 National Programme
- 5.15 THE CHILDREN'S HOUR
'THE ADVENTURES OF CHRISTOPHER'
by
VIVIEN LAMBELET
I, The Midnight Birthday Party
- 6.0 THE DRAMA IN WALES—IV
Professor W. J. GRUFFYD: 'Native Drama'
- 6.15 National Programme
- 9.15 West Regional News
- 9.25 National Programme
- 10.25-11.0 London Regional Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 5.15 West Regional Programme
- 6.15 National Programme
- 9.15 West Regional News
- 9.25 National Programme
- 10.25-11.0 London Regional Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 5.15 THE CHILDREN'S HOUR
'A PORTRAIT OF THE MAYOR'
A Dialogue Story
by
S. G. HULME BEAMAN
(Arranged for broadcasting)
- 6.0 National Programme

- 9.15 Forthcoming Events; Local News
- 9.25 National Programme
- 10.25-11.0 London Regional Programme

BOURNEMOUTH

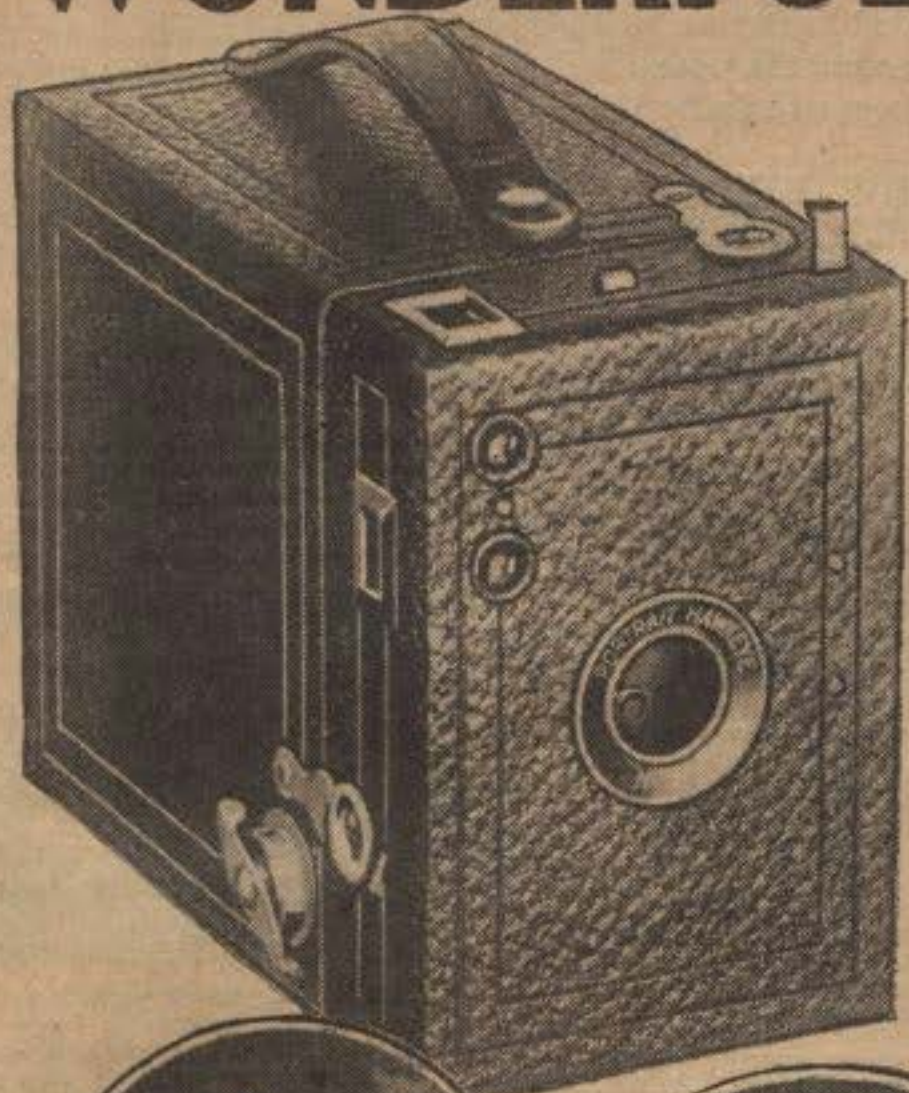
- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 10.25-11.0 London Regional Programme

MANCHESTER

797 kc/s (376.4 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 4.45 'Tonight's Promenade Concert'
A gramophone lecture by MOSES BARTZ
- 5.15 THE CHILDREN'S HOUR
PASSING THE TIME
Songs by DORIS GAMBELL and HARRY HOPKINWELL,
including 'The Fairy on the Clock' (Myers),
'Song of the Clock' (Burchell), 'The Old Cottage
Clock' (Molloy)
- 6.0 SUMMER STORIES BY NORTHERN AUTHORS—II
Miss MONA MAUD: 'Impending Bigamy'
- 6.15 National Programme
- 7.45 ERIC ROBERTS (Violin)
Poem J. R. Heath
Capriccio Haydn arr. Burmeister
Martinmas-tide MacEwen
Slav Dance in G Dvorak, arr. Kreisler
- 8.0 'The Summer Mummings'
in
A LIGHT ENTERTAINMENT
KITTY DARNELL
CHRISSE MARSHALL
LILIAN WHITELEY
WALTER JONES
JOE LOUGHLIN
JOHN WOODS-SMITH
At the Piano, ERIC FOGG and W. E. WRIGHT
Special Lyrics by HENRICK EGE, set to music
by ERIC FOGG and HAROLD DEHN
- 9.0 National Programme
- 9.15 North Regional News
- 9.25 National Programme
- 10.25-11.0 London Regional Programme

WONDERFUL NEW CAMERA



With the **PORTRAIT** *and* **SNAPSHOT** **ATTACHMENT**

Here's a splendid offer of a camera complete with additional portrait attachment, made in England by Kodak Ltd. It will take both **PORTRAITS** and **SNAPSHOTS**. Start saving coupons now and take it with you on your holidays—it's daylight loading, takes Kodak roll film No. 120 (size 3 1/4" x 2 1/4") and is fitted for time and instantaneous exposures, two viewfinders—a really first class gift for smokers of "Black Cat," the quality cigarettes.



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KODAK-MADE
PORTRAIT
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MADE IN ENGLAND

**GREAT NEW
OFFER**
for
200
COUPONS

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VIRGINIA  CIGARETTES

10 for 6^d  20 for 1/-

★ Only a good gift—with a good name is good enough for a good cigarette

**5
FREE
COUPONS**



FIVE FREE COUPONS

(Dept. 106), Gift Dept., CARRERAS LTD., Hampstead Road, London, N.W.1.
Please send me Free Gift Catalogue and Five Free Coupons.

Name.....

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Only One of these signed Coupons accepted.

TUNE IN TO RADIO PARIS 1725 METRES ON SUNDAY NEXT AT 6.30 P.M. AND LISTEN TO THE BLACK CAT CONCERT.

GREAT NATIONAL "HAIR" WEEK

Every Man and Woman in the Country to Receive Free Supply of Wonderful New "Radio-Active" Hair Tonic



Mr. FREDERICK GODFREY, the leading British Hair Specialist, whose discovery of the value of Radio-Activity in relation to Hair Growth is one of the most important Scientific Achievements of recent times, is the organiser of the Great National "Hair" Week.



Corner of the room in which over 100,000 reports of New Hair Growth and Hair Improvement under Mr. Godfrey's advice are filed. This section has had to be enlarged every few months since Mr. Godfrey first placed his discovery and advice regarding Hair Growth at the disposal of the Public.



Work never ceases all the year round in the wonderful Hair Research Laboratory which Mr. Godfrey has equipped at the Matlock Bath Radio-Active Thermal Spring Establishment.



Miss S. attributes her wonderful head of hair to the remarkable hair-growing powers of the new "Radio-Active" treatment which, she says, has improved her hair out of all recognition and earned the admiration of her friends.

Mr. Frederick Godfrey's Public Spirited Invitation to all whose Hair is Failing or Imperfect to Try what the Greatest Hair Growth Discovery of Modern Times will do for them.

OFFER APPLIES EQUALLY TO THE BALD—THE GREY—AND ALL WHO HAVE ANY HAIR DEFICIENCY OR IMPERFECTION.

ONLY a man of wide vision, tireless energy and wonderful powers of organisation would or could have planned so gigantic an effort as the Great National "Hair" Week announced to-day.

Our country derived its very name from the splendid heads of "Hair" which adorned our ancestors, but how many of us to-day, when we look in the glass, can say that we are keeping up the standard of hirsute beauty?

Mr. Frederick Godfrey, of Matlock Bath, during recent years, has done many big things for the benefit of the bald—the grey—the thinly "thatched" and all those whose hair is not what it should be.

GREAT OFFER EVERYONE SHOULD ACCEPT

To-day's announcement, however, puts all previous efforts in the shade—just think what it means in thought, work, organisation and outlay to offer a Free supply for personal test to every man and woman in the country of the now famous Radio-Active Hair Tonic which forms an important part of the Hair Treatment discovered by Mr. Godfrey, which has placed him in the forefront of the world's specialists in Hair growth.

Already hundreds of thousands of men and women have to thank Mr. Godfrey for removing the traces of age as evidenced by failing or greying locks,

even quite bald people have secured splendid healthy hair growth once again under Mr. Godfrey's skilled advice.

YOUR LIVELIHOOD MAY DEPEND UPON YOUR HAIR

In many cases a man's or a woman's livelihood depends upon the maintenance of a youthful appearance, in which the hair plays so prominent a part, whilst the social handicap of poor hair is too obvious to need emphasis.

Now Mr. Godfrey tells all who suffer from Baldness, Loss of Hair, Loss of Colour, Lack Lustre, Limp Hair, Scaly Scalp, Dry, Brittle, Impoverished Hair, that they need not despair. Fine, full healthy heads of hair can be theirs once more.

Mr. Godfrey goes further and offers them First-Hair-Aid at his own expense and risk. He wants everyone to benefit by the "Great National Hair Week" he has arranged.

YOU WILL NOT BE DISAPPOINTED

The accompanying photographs give a slight idea of the immense organisation which Mr. Godfrey has created to carry through the gigantic Hair Week programme. Everything is now ready and all you have to do is to fill in and forward the form below. Mr. Godfrey and his specially-trained staff will do the rest.

You will receive as quickly as possible—probably by return of post, so complete are the preparations made—a letter of valuable advice how to secure and maintain a perfect head of hair which will excite the admiration of all who are less well endowed in the matter of Hair growth, and a Free Testing Sample of the Famous Radio-Active Hair Tonic to carry you through the Great National "Hair" Week.



A large staff has for weeks past been making preparations for the Great National "Hair" Week so that there may be as little delay as possible and no disappointments. You should not fail to dispatch the coupon below to-day.



Special Printing Machinery has been installed to prepare the millions of copies of instructional literature, which it is anticipated will be called for during the Great National "Hair" Week.



The latest types of modern labour saving equipment have been installed to cope with the gigantic task which lies before Mr. Godfrey and his enthusiastic staff.

Post This Form Now for Your Free Trial Supply

of Radio-Active Hair Tonic

To F. GODFREY
(R.T. Special Offer Dept.)
WHATSTANDWELL,
MATLOCK, DERBYSHIRE.

NAME.....

ADDRESS.....
Please Print in Block Letters. Not ordinary writing.

MY HAIR AILMENT IS:—

I enclose two 1½d. stamps (value 3d.) towards cost of postage and packing.



The ageing effect of baldness upon one's appearance could not be more strikingly depicted than in this picture and its companion, which shows the same individual with a new growth of hair.



The same man, but what a remarkable difference. He looks at least 20 years younger. If you are bald or grey or losing hair you should not lose an opportunity of effecting a similar transformation in your age appearance by posting the accompanying Free Trial Form.

7.30
SATURDAY-NIGHT
VAUDEVILLE

SATURDAY, May 31
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
MILITARY
BAND
PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mrs. LESLIE MENZIES: 'Plywood in the Small House'

1.0-2.0 Light Music
THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT

FROM
THE COMMODORE THEATRE, HAMMERSMITH
Medley, 'Tangled Tunes'..... Ketelbey
Song Waltz, 'Molly'..... Goldin
Ballet, 'Dance of the Hours'.. Ponchielli
Fox-trot, 'With you'..... Berlin
Barcarolle, 'Neapolitan Nights'.. Zamecnik
Oriental, 'In a Chinese Temple Garden'
Ketelbey
Fox-trot, 'I'm in Love with You'.. Doumer
Suite, 'Woodland Pictures'..... Fletcher
Selection, 'Gipsy Love'..... Lehar

2.45 OPENING CEREMONY
of
BRISTOL AIRPORT
by
H.R.H. Prince George
Relayed from WHITCHURCH, BRISTOL

3.30 A Concert
CONSTANCE WILLIS (Contralto)
THE PALL MALL PLAYERS
(LLOYDS BANK, LTD.)
Hon. Musical Director, Mr. S. HUGH BRADFORD
THE PLAYERS
March, 'The Spirit of Paganry'.. Fletcher
Norwegian Dance, No. 3..... Grieg
Three Irish Pictures John Ansell

CONSTANCE WILLIS
Valley of Lilies..... Oliver
Old Man might have been Besly
The Monkey's Carol.... Stanford

THE PLAYERS
Fantasy, 'Tosca'
Puccini, arr. Tavan

CONSTANCE WILLIS
Magdalene..... Maude
Weathers..... Besly
Dawn Sprite..... Olive Turner

THE PLAYERS
Woodland Pictures.... Fletcher

4.45 REGINALD NEW
At THE ORGAN OF THE BEAUFORT
CINEMA
Relayed from
WASHWOOD HEATH, BIRMINGHAM
March, 'Blaze away' Holmann
Suite, 'In Downland'.. Hewitt
Selection, 'Mignon'
Ambroise Thomas
Song of Songs..... Moya

Vaudeville

The Lyrical Three

two violins and a soprano

'Many Happy Returns'

a sketch by STANLEY COOKE

Harry Hemsley

child impersonations

Muriel George

and

Ernest Butcher

in folk songs and duets

Morris Harvey

in stories and impersonations

Edgar Fairchild

and

Robert Lindholm

the famous duo pianists

From 7.30 to 9.0



PRINCE GEORGE OPENS A NEW AIRPORT.
The speeches at the opening ceremony of the Bristol airport, at Whitchurch, which Prince George (inset above) will inaugurate this afternoon, will be relayed between 2.45 and 3.30.

5.15 The Children's Hour
'The Keeper' and other Unison and Part-Songs by THE EAST LANE SCHOOL CHOR, NORTH WEMBLEY, MIDDLESEX, directed by Mr. HARRY WILLIS, L.R.A.M., and Mr. C. B. THOMPSON (Music Master)
'The Story of "Mike's Mount"' (M. J. Redman)
Another Competition—stand by with your pencils and postcards

6.0 Musical Interlude

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and General Sports Bulletin

6.40 Regional Sports Bulletin

6.45 The Foundations of Music
MOZART'S PIANOFORTE MUSIC
Played by ANGUS MORRISON

7.0 Talk

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

7.30 Vaudeville
(See top of column 2)

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 Talk

9.40 The Wireless Military Band

Conducted by
B. WALTON O'DONNELL
ASHMOOR BURCH (Baritone)
BAND
Overture, 'Mignon'
Ambroise Thomas
Rigaudon..... Ruff
ASHMOOR BURCH
The Garden of Allah
Charles Marshall
Cape Horn Gospel..... Keel
BAND
Selection, 'Haddon Hall'
Sullivan
ASHMOOR BURCH
Jus' keepin' on Alexander Phillips
A Devon Romance... John Laker
BAND
Four Dances, 'The Rebel Maid'
Phillips
Jig; Gavotte; Gracoful Dance;
Villagers' Dance
March, 'The Man behind the Gun'..... Sousa

10.40-12.0 DANCE MUSIC

(And perhaps the Song of the Nightingale)
AMBROSE'S BAND, from THE MAY FAIR HOTEL

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 471). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 470)

DEAF EARS

never place you more at a disadvantage than when others are happy and you just sit out and "look on"—a life apart cut off from nearest and dearest—you see them smile and wonder why, you see them speak and wonder what they say, you see them play and wish you could join in and so shorten time which hangs so dully upon you. Children's games, grown-ups' conversation, church service, wireless broadcast, music, and those whispered asides are for you again when the new scientific method enables you again to HEAR.

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- BIRMINGHAM—118, NEW ST.
- NEWCASTLE—59, NORTHUMBERLAND ST.
- DUBLIN—97, GRAFTON ST.

SATURDAY, May 31 MIDLAND REGIONAL

626 kc's (479.2 m.)

9.5
THE MIDLAND
WIRELESS
ORCHESTRA

3.30 DANCE MUSIC
THE WEST ENDIANS BAND
Under the direction of BILLY FRANCIS
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM
MABEL ADEANE (*The Versatility Girl*)

4.30 'Any Rags'
A Third Thaga of Thyncopation
Arranged by
CHARLES BREWER
with

JEAN HARLEY and
GEORGE BARKER
JACK VENABLES
(at the piano)
and
PHILIP BROWN'S
'DOMINOES'
DANCE BAND

5.15 The Children's Hour

'Ero the Eagle'
by Mary Haras

JEAN HARLEY
and GEORGE
BARKER will
entertain

'The Highest
Railway in
Europe', a
Talk, by KEN-
NETH LAWSON

EDA KERSEY
(Violin)



MABEL ADEANE (left) will broadcast this afternoon, in the intervals of the dance music from the West End Dance Hall. EDA KERSEY (right) plays in the Children's Hour, and again in the Orchestral Programme at 7.15.

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 A Military Band Concert

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASELL

Relayed from CANNON HILL PARK, BIRMINGHAM

Overture, 'The Black Domino'.....Auber
Selection, 'The Prodigal Son'

Wormser, arr. Winterbottom

Cornet Solo, 'When you sing'.....Gounod
Finlandia.....Sibelius

7.15 An Orchestral
Programme

THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

EDA KERSEY (Violin)

ORCHESTRA

Overture, 'Tam o' Shanter'..Izarmon Drysdale

EDA KERSEY and Orchestra

Violin Concerto in A Minor, Opus 53....Dvorak
Allegro; Adagio; Allegro giocoso

7.55 ORCHESTRA

Ballad for Orchestra, 'The Ship o' the Fiend'
MacCunn
Tone Poem, 'A Fantasy of Life and Love' Cowen

8.30 London Regional Programme

9.0 Midland News

9.5 A
Popular
Orchestral
Concert

THE MIDLAND
WIRELESS
ORCHESTRA

Conducted by
JOSEPH LEWIS

Overture, 'The
Soraglio'
Mozart

ALICE VAUGHAN
(Contralto) and
Orchestra

Aria, 'O Don
Fatale' ('O
fatal Gift')
(Don Carlos)
Verdi

ORCHESTRA

Three Bavarian Dances.....Elgar

9.35 WALTER RANDALL (Pianoforte)

Erotik Dance.....} Grieg
Butterfly.....}
Danse Creole.....Chaminade

ALICE VAUGHAN

The String of Pearls.....Lydell Phillips
O Western Wind.....Brahe
Rest at Eventide.....Baynton Power

ORCHESTRA

Three Dances, 'Henry VIII'.....German

WALTER RANDALL

Vesperale.....Cyril Scott
Poupée Valsante (Dancing Doll).....Poldini
Waltz.....Sibelius

ORCHESTRA

Gavotte, 'Mignon'.....Ambroise Thomas

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-10.35 Experimental Transmission for the
Radio Research Board by the Fultograph Process

The alternative to the Midland Regional programme is the National programme (see page 469), which you can receive from Daventry 5XX on 1,554.4 metres.



9.5
PROFESSOR
TOVEY AT
THE PIANO

SATURDAY, May 31
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
ADILA FACHIRI
WILL
PLAY



3.30 A Brass Band Concert

(From Manchester)

THE WINGATES TEMPERANCE BAND
Conducted by H. MOSS

- Overture, 'Oberon'.....Weber
- MEHLION MORRIS (Bass-Baritone)
- Song of the Flea.....Mussorgski
- Arthur yn Gyfodi.....Gwyn Williams
- Song of the Toreador.....Bizet
- BAND
- Selection, 'Lily of Killarney' Benedict, arr. Godfrey
- ALBERT HARDIE (Pianoforte)
- Toccata, Op. 18.....Sgambati
- Scherzo in B Minor, Op. 20.....Chopin
- BAND
- Cornet Duet, 'Marionettes'.....Sgambati
- (CLAYTON and NICHOLSON)
- Overture, 'The Italian in Algeria'.....Rossini
- MEHLION MORRIS
- Prince Galitzky's Aria.....Borodin
- The Wraith.....Schubert
- The Erl King.....Schubert
- ALBERT HARDIE
- Polonaise in E.....List
- BAND
- Waltz, 'Morgenblätter' ('Morning Leaves')
Johann Strauss
- Gems from Sullivan's Operas.....arr. Hume

5.15 DANCE MUSIC
THE WEST ENDIANS BAND
Directed by BILLY FRANCIS
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN; Announcements and Sports Bul-
letin

6.40 Sports Bulletin

6.45 A Ballad Concert

ROSE HIGNELL (Soprano)
STANLEY POPE (Bass)

- ROSE HIGNELL
- Lady Betty.....Oliver
- Buy my Strawberries.....Phillips
- The Dorothy Perkins Rose.....Phillips
- STANLEY POPE
- My Captain.....Cyril Scott
- Blow, blow, thou Winter wind.....Quilter
- The terrible Robbermen.....Hughes
- ROSE HIGNELL
- Town and Country.....Haydn Wood
- A Thought.....M. Woolmer
- The Little Damsel.....Novello
- STANLEY POPE
- The March.....Bantock
- Love's Philosophy.....London Ronald

7.15 Orchestral Programme
(See Midland Regional)

8.30 Love Scenes from the English Novelists
—V

Mr. GEORGE RYLANDS: 'Love in the Drawing
Room—Jane Austen'

9.0 Regional News

9.5 Chamber Music

LOUISE MARSHALL (Mezzo-Soprano)
ADILA FACHIRI (Violin)

DONALD FRANCIS TOVEY (Pianoforte)
ADILA FACHIRI and DONALD FRANCIS TOVEY
Sonata in A Minor for Violin and Pianoforte

Schumann
Mit leidenschaftlichem Ausdruck (With impas-
sioned expression); Allegretto; Lebhaft (Lively)
Sonata in E Flat for Violin and Pianoforte
(Op. 11, No. 1) in Two Parts.....Hindemith

LOUISE MARSHALL

Schön sind, doch kalt, die Himmels-
sterne (Lovely, but cold, the Stars
of Heaven).....Strauss
Muttertändelei (Playful Mother-Love)
Ach Lieb, ich muss nun scheiden (Dear
Love, I must now leave thee).....
Meinem Kinde (To my Child).....
Ich schwebe (I hover).....

ADILA FACHIRI and DONALD FRANCIS TOVEY
Sonata in D Minor (Op. 108).....Brahms
Allegro; Adagio; Un poco presto e con senti-
mento; Presto agitato

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

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Saturday's Programmes continued (May 31)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.0-2.0 National Programme
- 2.45 International Air Pageant
On the Occasion of the Official Opening of the
BRISTOL MUNICIPAL AIRPORT
by
HIS ROYAL HIGHNESS PRINCE GEORGE
(National Programme)
Relayed from THE BRISTOL AIRPORT,
WHITCHURCH, BRISTOL
Music by THE BRISTOL CITY POLICE BAND
(By kind permission of the Deputy Chief Constable)
- 3.30 National Programme
- 5.15 THE CHILDREN'S HOUR
'THE SCHOOLBOYS' SPORTS FEATURE'
(Vaughan Thomas)
A COUPLE OF COONS with Song and Jest
- 6.0 National Programme
- 6.40 Regional Sports Bulletin
- 6.45 National Programme
- 7.0 The Lord Mayor of Bristol
'FRANCE COMES TO BRISTOL'
Relayed from THE VICTORIA ROOMS, CLIFTON,
BRISTOL
- 7.20 National Programme
- 7.30 Three Valleys Festival
Fifth Festival Concert
Relayed from
THE PAVILION, MOUNTAIN ASH
Artists
MURIEL BRUNSKILL (Contralto)
MALE VOICE CHOIR (1,000 voices)
NATIONAL ORCHESTRA OF WALES
(CERDDORFA GENEDLAETHOL CYMRU)
(Leader, LOUIS LEVITUS)
Conducted by SIR HENRY WOOD
- ORCHESTRA
Overture, 'The Mastersingers' Wagner
Suite, 'Peer Gynt' No. 1 Grieg
Morning; Death of Ase; Anitra's Dance;
In the Hall of the Mountain King
- CHOIR
Cantata, 'To the Sons of Art' Mendelssohn
- ORCHESTRA
Air on the G String Bach
Rhapsody for Contralto and Male Voice Chorus
and Orchestra Brahms
(Soloist, MURIEL BRUNSKILL)
- ORCHESTRA
Minuet in D (Divertimento No. 17) Mozart
Symphony No. 5, in E Minor ('From the New
World') Dvorak
Adagio—Allegro molto; Largo; Scherzo and
Trios; Allegro con fucce
- 9.0 National Programme
- 9.15 West Regional News
- 9.25-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.0-2.0 National Programme
- 2.45 National Programme
- 5.15 West Regional Programme
- 6.0 National Programme
- 6.40 West Regional Sports Bulletin
- 6.45 National Programme
- 7.0 West Regional Programme
- 7.20 National Programme
- 7.30 West Regional Programme
- 9.0 National Programme
- 9.15 West Regional News
- 9.25-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 GRAMOPHONE RECITAL
A Miscellaneous Programme
- 2.45 National Programme
- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 6.40 Sports Bulletin
- 6.45 National Programme
- 9.15 Items of Naval Information; Local News
- 9.25-12.0 National Programme

BOURNEMOUTH.

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.0-2.0 National Programme
- 2.45-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15.—The Daily Service. 10.30-11.0.—National Programme. 12.0.—Gramophone Records. 12.40-1.0.—'Tonight's Promenade Concert.' A Gramophone Lecture by Moses Baritz. 2.45.—National Programme. 3.30.—A Brass Band Concert. (London Regional Programme.) The Wingates Temperance Band, conducted by H. Moss. Melrion Morris (Bass Baritone). Albert Hardie (Pianoforte). 5.15.—The Children's Hour. 6.0.—Mr. F. R. Stalton: 'Yorkshire and the 1930 Cricket Season' (From Leeds). 6.15.—National Programme. 6.40.—Interlude. 6.45.—National Programme. 7.0.—Mr. Edward B. Powley: 'Andrew Marvell, sometime Member for Hull' (From Liverpool). 7.20.—Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30.—Gramophone Records. 7.45.—Northern Promenade Concert. The Halle Orchestra, conducted by Sir Hamilton Harty. Relayed from The Free Trade Hall. Alec Whittaker (Oboe). Leonard Hirsch (Solo Violin). 9.0.—National Programme. 9.15.—North Regional News. 9.25.—National Programme. 9.40.—Vaudeville. 10.40-12.0.—National Programme.

SAMUEL PEPYS

(Continued from page 427.)

writing for other people; he is writing for himself. Besides, after all, these things are part of life. And nothing that was part of life was, or could be, taboo to that comprehensive *vivre* Samuel Pepys.

It is, in fact, this comprehensiveness of interest in every phase of our manifold human nature that constitutes the main secret of Pepys' wide appeal. He is the complete, unexpurgated edition of Mr. Everyman. He is common Humanity in all its varying aspects, the good, the bad, the indifferent. Morally he is, if anything, better rather than worse than the average man; but he makes no pretensions, when he does well, to being a saint, and no excuses, when he does ill, for being a sinner. If he is censorious of other people's vices, he never seeks to defend his own. And as for his virtues, which were many, no one can possibly accuse him of parading them. On the contrary, in that respect he rather tends to make the worst of himself, not so much, I think, from modesty as from honesty. If he is not sure whether he has been actuated to a certain course by worthy or unworthy motives, Pepys seldom or never gives himself the benefit of the doubt. Rather he often disclaims credit when he might fairly have taken it.

For Samuel Pepys was essentially an honest man, and, like most honest men, also a courageous one. He proved his courage on several occasions, notably during the Plague, when he stuck manfully to his post, though nearly all official London, from the King downwards, had run away. But, after all, the most signal proof alike of his courage and of his honesty is to be found in the unflinching candour with which he faces up to himself in the Diary. Other men have dared to look danger in the face fearlessly; but no man within my knowledge has dared to look himself in the face so fearlessly as Samuel Pepys.

R. M. FREEMAN.

'THE MAN BEHIND THE MUSIC'
in next week's issue will be
TCHAIKOVSKY
By JOHN MANN.

TODAY AND TOMORROW

Prof. W. G. de Burgh reviews a notable B.B.C. Pamphlet*

THE B.B.C. is to be congratulated on the inclusion of Philosophy among the subjects of its educational talks, and particularly on their choice of Professor Macmurray as its exponent. He realizes clearly that Philosophy has a message of vital significance for the thinking public of today. If it is to realize its full mission, it must quit the atmosphere of the university and proclaim its message to the man in the street. This does not mean that it is an easy subject of inquiry. Exact thinking is always difficult; and the problems raised by human life—such problems as those of reality and unreality, personality, freedom, self-realization, and the moral ideal, which form the theme of Professor Macmurray's twelve talks—are not to be answered without strenuous mental effort. But the effort required is from first to last in close touch with life. Hence philosophy must declare its teaching in the language of ordinary speech. This descent from the clouds is especially called for at the present time, when the War has changed both the world we live in and the spirit in which we live in it. It has brought disillusionment with traditional standards in politics, morals, and religion. We hear everywhere a cry for new values; and Professor Macmurray believes that philosophy can help us to create them.

For philosophy to do this, however, there must be, as he says, a common ground of understanding between the philosopher and his audience. So Prof. Macmurray sets himself to sketch the background of past inheritance from which the contemporary world has arisen. For the changed new world is the product of the old, and the new philosophy which strives to understand and guide it will be likewise the product of the thought of earlier generations. Of the three historic currents of civilization, the Hebrew (religious), the Greek (artistic), and the Roman (organizing and scientific), it is the last-named that has been the dominating influence in the fashioning of the modern world. Our morality is, Professor

* 'A Philosophy of Freedom,' By Prof. J. Macmurray (B.B.C. Bookshop, 2d.). Published in connection with the present series of talks at 8 p.m. on Mondays (London and Midland Regional).

Macmurray maintains, essentially a Roman morality, based on rational policy or plan, restrictive of freedom and emotion, a morality governed by the ideas of duty, authority, and law. Such a morality of will and obedience is alien, he thinks, alike to the imaginative freedom that inspired the Greeks and, above all, to the religious freedom of the teaching of Christ. Professor Macmurray's philosophic gospel is to recover the Greek and Christian ideal, thereby to liberate the world of today from the yoke of the legacy of Rome. Twice in the last five centuries has the free spirit of men striven in revolt against the tyranny of law and intellect, once at the period of the Renaissance and once again in the Romantic Revival at the close of the eighteenth century. Today, as the issue of the War, 'Europe seems to be gathering her emotional forces together for a third great attack on rationalism, for another bid for real freedom, for another reassertion of art and religion against organization and efficiency.' It is Professor Macmurray's faith that, with the help of a living philosophy, this third effort will prevail.

Such is the prelude offered us to these twelve talks. It furnishes plentiful matter for controversy and discussion. The theme of the talks themselves is the meaning of 'real freedom.' Professor Macmurray proposes to analyze, first, the ideas of reality and unreality, so as to determine the nature of *real* knowledge, *real* emotion, and *real* persons (I—VI). Then we pass to freedom (VII—XII), and find real freedom in the ideal life of self-realization, dependent on personal sincerity and personal friendship; in the realization, that is, of a self that is truly real because it rests on real thinking, real feeling, and relationship between real persons. The programme promises much that is interesting and much that is provocative. Concerned as it is throughout 'with the simplicities of ordinary life,' it cannot fail to prove of eminent assistance to the thinking public who are asking themselves questions and looking to philosophers of Professor Macmurray's ability and enthusiasm for an answer.

W. G. DE BURGH.

SAMUEL PEPYS, LISTENER, By R. M. Freeman

April 29.—To Sanderstedd to mine old friend Mr. Roberts for a ramble, day being sunny yet fresh. Soe by fieldways to Warlingham and presently past Woldingham to the head of the Chalk-Pitts. Here having sat awhile joying ourselves of the clear shine and the wide prospects, adown into Oxtedd, where we did take up for tee at a pleasant little *café* by the station. Here an observable thing was, we having scones to our tee, the trim young mis in blue that attends us did pronounce them scones, as to my mind they shd be, and have always heard them soe pronounced in our family. Whereby I remarking on this to Roberts, a young man at next table did very civilly interpose with word that up in Scotland everyone do call them scones (not scones) after the town of Scone, where first these cakes were made and the Scottish kings aforetime crowned there, upon the historick coronation stone, which, for shape, the cakes were thought to resemble. And to this, says he, he speaks confidently, himself hailing from within a few miles of Scone. So whether be the politer usage of pronunciation, scones or scones, God knows.

Missing train home by 2 or 3 min. and not another for 1½ hrs., we thought to gain time by busing it into Croydon; but lost a good deal more than we gained by the way the buses wander; carrying us first to Godstone Greene, thence by another bus that, when it

comes to Caterham, turns away up the hill, soe past Little Sparta (as they do hereabouts name The Guards' Barraques, and well the recruits know it, poor young devils!), forward to Coulsdon Common, and at last did hit the London road abt. a mile South of Purley. Hereby having roved ½ Surrey almost, 'twas after 8 when I caught a train at Croydon and neare on 9 when I came home; my wife mad from wondering what I have been up to, Cook mad from having had to keep back dinner, Brenda mad from having lost an expected hour out, and do manifestly hate me with her eyes that I despoil her of it. Soe they are all mad together; and if aught can make a man's evening more discomfortable than having 3 mad women about him, let someone tell me what it be.

May 1.—Walking for my liver in Hide Park, met Mumps, the 1st time of my meeting her these severall mōs, and some turns with her by the Serpentine River. She now slimmer and lengthens her skirts a little, but onelie a little, so as it still does justice to her trim legs; which I was glad to see. In discourse as roguish as ever and full of her old saucy roperies, in particular the way she uses her eyes, demure yet in a manner inciting, and do play as good a game of flirts with them as any girl I know. Presently parting from her, I found 'twas already hard upon one-of-the-cloque beyond my expect-

taion. Soe home with all speed, lest I be late for lunch, and to walk myself into a devilish sweat thereby. However, all my sweat was for naught, my wife being herself abroad and not coming in for full 10 min. after me. But Lord! how perverse a thing is life in these respects! When I sweat myself dead almost to be home in time, then, as sure as Fate, my wife tarries. But when I reckon upon her tarrying to tarry myself, then no less surely is my wife always home upon the tick.

Listening-in this night, vastly diverted we were by 'A Mad Mummer's Bright Dream,' which they name for a May-Day Revel, and the most excellent good riotous extravagance it is, alike for words, musique and all else. Presently, upon a consideration of this being not onelie May-Day, but alsoe a double Saints' Day (Philip and James), I did, besides my wonted night-capp, allow myself 2 night-capps additional, to do duteous reverence to both these Saints, so to bed with a good conscience.

May 2.—Squillinger coming with Reggie, his Oxford nephew, my wife engrosses the lad in the most ridiculouse manner possible. Which did, I confess, vex me, her soe carrying-on with a bit of a boy, whose mother she might be. And how she cannot see what a fool this makes her look, at her years, onelie Heaven do know.



THE ARCHBISHOP OF CANTERBURY conducts the service relayed from Birmingham Cathedral, in celebration of the twenty-fifth anniversary of the diocese, on June 3.

Two Religious Services.

AT 8 p.m. on Sunday, June 1, listeners to the Midland Regional Programme will have an opportunity of hearing a service relayed from the Town Hall, Birmingham, conducted by the Right Rev. the Bishop of Pretoria—Neville S. Talbot, D.D., who is a son of Bishop Talbot, one time Bishop of Southwark and then of Winchester. His brother was killed in the Great War, and it is in his memory that Talbot House—'Toc H'—was founded. The occasion which brings the Bishop to Birmingham is in connection with the Crusade which is to be held from May 22 to June 2, to proclaim the application of the Christian Gospel to every department of life. One hundred crusaders, led by the Bishop of Croydon and Dr. Herbert Gray, the well-known Free Church writer and speaker, will take part. Another service will be relayed from the Birmingham Cathedral at 11 a.m. on Tuesday, June 3. It is to be conducted by his Grace the Lord Archbishop of Canterbury, and is being held to commemorate the twenty-fifth anniversary of the birth of the diocese and enthronement of the first Bishop of Birmingham. It was on March 2, 1905, that the old St Philip's Church became the cathedral church of the new diocese and Dr. Gore—a statue of whom stands in the Cathedral Yard—was enthroned as the first Bishop of Birmingham.

Sea Songs.

THE 'Fireside Singing' programme arranged for Monday evening, June 2, should have a distinct tang of the briny about it, being given over to songs of the sea, which Harold Casey (baritone) will troll—if one does 'troll' sea songs—and the Midland Wireless Chorus—inside the studio, and 'listeners' outside will rollick the choruses. So Yo! heave ho! and a jolly good sing-song. Fireside singing has not yet wholly disappeared. There are still houses—we know of one or two—where every friend or neighbour who drops in is at once enrolled in the family glee club, to join in the best of all possible sports, team-music. Who knows but that that may some day be again the universal custom it once was.

IMPORTANT OUTSIDE BROADCASTS

The Archbishop of Canterbury at Birmingham Cathedral—Thirty Years as Principal of the Midland Institute School of Music.

Marital Duets.

THERE have been quite a few examples of domestic felicity on the concert platform since Clara Butt and Kennerley Rumford used to delight us with their charming duets—for who should make a better 'balance' than husband and wife? In the Light Music programme at 6.40 p.m. on Monday, June 2, we have a Midland example in Evelyn Stevenson (soprano) and Charles Hedges (tenor), whose romance, begun when they met as students years ago, can confidently be said to have been inspired in and by music—a fact which should be exemplified in the duets which they have chosen for this programme—that is, if one can judge by the titles of at least two of them.

Choral and Orchestral.

AN interesting concert will be broadcast on Sunday evening, June 1, at 9.5 p.m., when Emilie Waldron (soprano), Geoffrey Dams (tenor), and James Howell (bass), with the Midland Wireless Orchestra and chorus, will be heard in excerpts from Von Bree's delightful *St. Cecilia's Day* and excerpts from *Hiawatha* and *Hymn of Praise*, dear to the hearts and ears of choral music-lovers. In the same programme is included the first broadcast performance of a setting of *Abide with Me*, by Sir Ivor Atkins. The appeal of these beautiful lines by H. F. Lyte, already universal, is considerably enhanced by Sir Ivor's new setting, which is in truly devotional style, full of melodic and harmonic interest.

Sir Granville Bantock.

THE concert to be relayed from the Birmingham Town Hall for Midland Regional listeners at 7.30 p.m. on Tuesday, June 3, is of more than ordinary interest, since it will mark the thirtieth year of Sir Granville Bantock's association with Midland music as Principal of our local 'Royal Academy'—the Birmingham and Midland Institute School of Music. In contemplating the international fame which Sir Granville has won by his remarkable compositions and the brilliance of his creative genius, one is apt to lose sight of his quiet work which has added many laurels to this famous school. Many artists and composers have come under the Principal's influence, among them, to mention only a few: Julius Harrison, Frank Mullings, Rosina Buckman, Walter Hyde, and Arthur Cramer; while the Midland Regional Orchestra's Musical Director and Leader both graduated from the same School of Music. The students' concert each year invariably contains a feature in the inclusion of some notable works, and at this year's concert Delius' great tone poem for chorus and orchestra, *Appalachia*, will be performed. This is indeed ambitious, but judged by the standard of performance at previous concerts, its inclusion will be abundantly justified.

More New Works.

ACCORDING to a contemporary, Birmingham has a reputation for producing the new works of British composers at an average rate of one per week. This is being maintained by the inclusion at 9.10 p.m. on Friday, June 6, in the Orchestral Concert of Dr. Maldwyn Price's *Valse in G Minor*, a charming prelude, *Pelleas and Melisande*, by Fred Adlington, and a tone poem, *Summer Night in the Austrian Tyrol*, by Margaret More, a gifted Welsh composer. In the same programme Tom Bromley will play the Beethoven *C Minor Pianoforte Concerto*.

An Army Concert Party.

THE Duds Concert Party, who will be on the air again in the Midland Regional programme at 6.45 p.m. on Saturday, June 7, are really a continuation of one of the innumerable Army concert parties of the same name which existed during the War. 'The Duds' in this case belonged to a battalion of the King's Liverpool Regiment. The party was reorganized on post-war lines in the autumn of 1920, and only four of the original cast remain. An amusing story is told by the party of how a kind friend once assured them that if they visited his village they would pack the local hall to the doors. Elaborate arrangements were made to deal with the seething masses, the doors were flung open, and in rushed—fresh air. Not a soul clamoured for admission. Eventually curiosity brought the audience up to a meagre fourteen. The 'friend' came along with his two daughters and claimed free admission for 'services rendered.' The fourteen did, however, stay till the end!

'MERCIAN.'



J. W. Harrison

BIRMINGHAM CATHEDRAL,

where the twenty-fifth anniversary of the foundation of the diocese will be commemorated with a special service, to be relayed on Tuesday, June 3.

BRITISH-FRENCH WEEK AT BRISTOL

Several interesting Relays for West Regional listeners—The Psalm of Welsh Nationalism—A Talk on Carmarthen's Treasures.

Bristol and Rouen.

IN my notes last week I mentioned that the Lord Mayor of Bristol (Councillor Walter Bryant) is to give a talk to West Regional listeners on Saturday, May 31, on the aims and objects of British-French Week. British-French Week is to be an important occasion, not only to Bristol, where it takes place, but to the whole of England and France, since its main purpose is to provide closer friendship between the two countries and to expand their trade, industry, and commerce, particularly through the ports of Bristol and Rouen. The 'Week' lasts from Saturday, May 31, to Saturday, June 7, and it is only fitting that some of the broadcast programmes for the West during that period should have special association with the events which have been arranged.



H. C. Dunster

IN THE ZOOLOGICAL GARDENS, BRISTOL,

where the Rouen Municipal Band will play every day during British French Week, its music being relayed on June 5.

Exhibition of French Art.

PERHAPS the most important contribution of France to the 'Week' will be the exhibition of Modern French Art which will take place in the West of England Academy, Clifton. It will include works by Cézanne, Matisse, Ségonzac, Marie Laurencin, Marchand, Picasso, Gauguin, and many others. Sculpture will be represented by Rodin, Maillol, etc., and Modern French Glass will include works by Lalique and Marinot. Programmes of music by the Lockier String Orchestra, conducted by Harold Bernard, will be relayed from the Exhibition on Monday, June 2, and on Friday, June 6, from 4.15 to 5.15 p.m.

The Rouen Municipal Band.

ON Sunday evening, June 1, between 9.5 and 10 p.m., listeners will hear an Entente Concert, relayed from the Colston Hall. The programme will be given by the Rouen Municipal Band, conducted by Marius Perrier, Madame Georges Dupan (soprano), Herbert Parsons (pianoforte), and C. W. Stear (grand organ). The Rouen Municipal Band is also to play in the British-French Week Exhibition at the Zoological Gardens, Clifton, every day. It will be heard by listeners on Thursday afternoon, June 5.

Anglo-French Programme.

AN Anglo-French programme will be given in the Cardiff Studio on Thursday evening, June 5, at 7.45 p.m., when the National Orchestra of Wales, conducted by Warwick Braithwaite, will play French music. The usual relay of music from Bobby's Café will this week take place on Tuesday afternoon, June 3, instead of on Thursday. Yvonne Claire (soprano) will be the singer, and light French music will be played by the orchestra. On Tuesday evening, June 3, the Bristol Drama Club is presenting a Radiotravelogue, entitled *Daphne in Paris*, which has been prepared by Hedley Goodall, and covers a tour of Paris, introducing descriptions of scenes by various authors. Earlier the same evening a talk, entitled 'Bristol Looks at Pictures,' will be relayed from the Victoria Rooms, Clifton. It will be given by Mr. J. E. Barton, Chairman of the Sub-Committee of the Art Section of British-French Week, who is noted in Bristol for his articles and lectures on modern art.

'Hen Wlad fy Nhadau.'

THE fifth of his series of 'Welsh Sketches' which Mr. F. J. Harries is giving on Monday, June 2, will deal with 'The Origin of Hen Wlad fy Nhadau.' This talk is probably very timely, for few who know the stirring anthem, which has been described as the accepted psalm of Welsh Nationalism, know the story of its origin. The words were written by a Pontypridd weaver, Evan James (Ieuan ap Iago), who kept a slate beside him on the bench so that when he had to stop to tie the broken ends he also made a note which he could later work into a stanza. His son, who was also employed in his father's business, turned towards music and played on the harp. It is not known precisely whether the music or the words came first, but one Sunday afternoon, early in January, 1856, both father and son gave expression to their thoughts, and the result was the song, the only one of their joint efforts to survive. It is said to have been publicly sung for the first time in a chapel at Maesteg. It was published in 1860 in 'Gems of Welsh Melody.'

The Drama in Wales.

THE fifth talk in the series, entitled 'The Drama in Wales,' will be given by Mr. D. Haydn Davies on Friday, June 6, at 6 p.m., his subject being 'Schools of Drama.' Mr. Haydn Davies has been appointed Adjudicator of Drama for the National Eisteddfod of Wales to take place at Bangor in 1931. He has been a member of the National Council of Welsh Drama League since its formation.



MR. HEDLEY GOODALL,

whose 'radiotravelogue,' *Daphne in Paris*, presented by the Bristol Drama Club, will be broadcast on June 3.

Carmarthen Museum.

THE 'Treasures in Carmarthen Museum' is the title of a talk for West Regional listeners by Mr. George Eyre Evans on Thursday, June 5, at 6 p.m. For over twenty-four years Mr. Eyre Evans has been honorary secretary of the Carmarthenshire Antiquarian Society, during which time he has familiarized himself with all the treasures in the Museum at Carmarthen, which Dr. Fox, Director of the National Museum of Wales, recently described as one of the most valuable collections in the Principality. In his talk on June 5 Mr. Eyre Evans will describe some of the treasures for the first time.

A Welsh Programme.

A WELSH programme has been arranged for Friday evening, June 6, when the Afan Glee Society, conducted by T. J. Roblin, will sing three groups of songs, one of them in Welsh. Madame Chloe Curtis-Morgan will present two scenes from Welsh Life. She is a well-known impersonator and entertainer, and claims descent from the Huguenots who left France and settled on the Welsh coast. Her debut as a soloist was made at the age of six, and she was conducting choirs when still in her teens.

'STEEP HOLM'



H. C. Dunster

THE ROYAL WEST OF ENGLAND ACADEMY at Clifton, Bristol, at which the Exhibition of French Arts is being held during British French Week.

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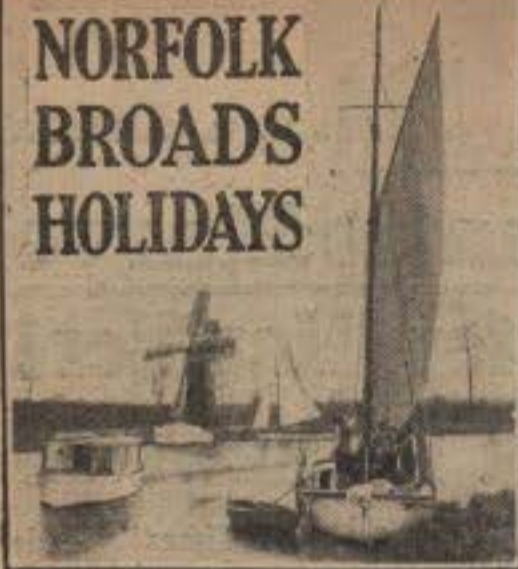
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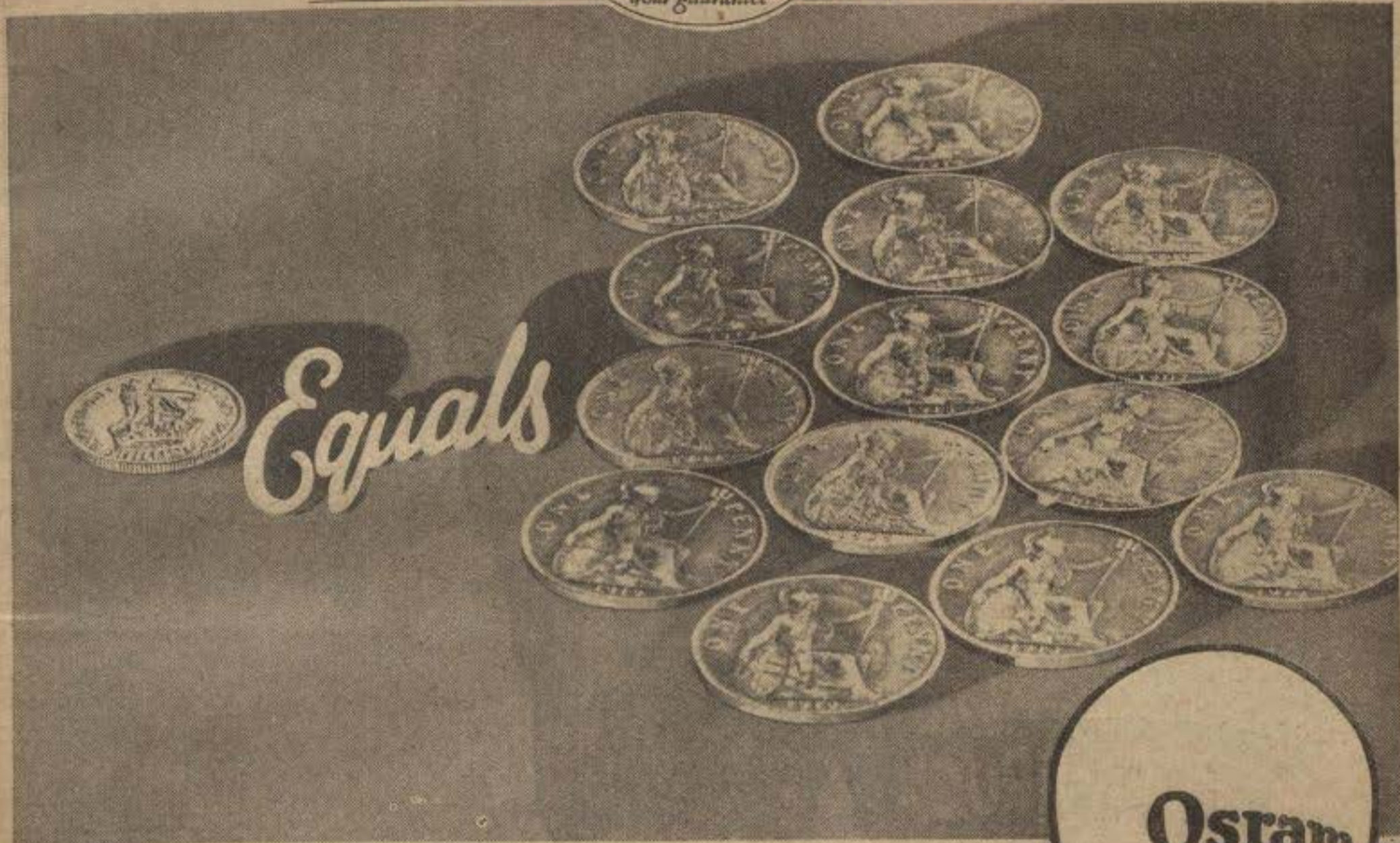
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