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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

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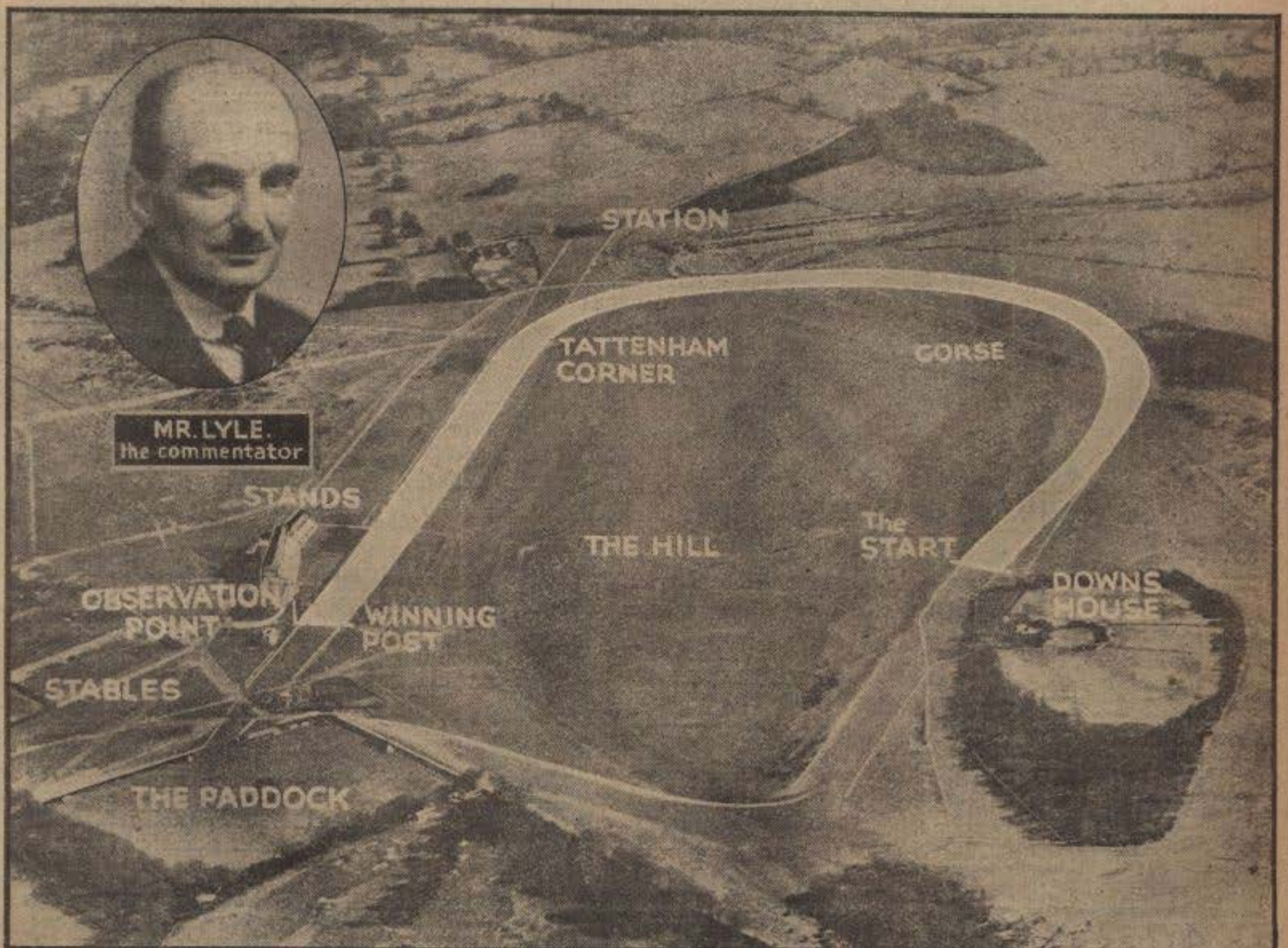
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Registered at the G.P.O. as a Newspaper

MAY 30, 1930.

Every Friday. TWO PENCE.

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'MUST WE BE BOTHERED WITH THOSE ALLEGROS?'

They played him a sonata—let me see!
'Medulla oblongata'—key of G.
They then began to sing
'That extremely lovely thing,
Scherzando! ma non troppo, ppp.'
—Bab Ballads.

WE musicians are, I suppose, not more sensitive to satire than other folk, but we are more subject to it. It is the penalty we pay for being singular in our mental habits and, if all the tales are true, our bodily habits as well. Most of the banter that surrounds us is, of course, founded on fancy and can be met with equanimity. But a charge founded on fact weighs on the conscience, and when we are twitted with the affectation of using a secret language borrowed from the Italian we not only plead but feel guilty. Gilbert's little satire, however delicate, touches us on a tender place.

In the old days when music remained within its own bounds, the world did not take much notice of its vocabulary except by way of an occasional joke; but now that music has invaded public affairs, spreading its noises into everybody's home and its foreign palaver into every page of *The Radio Times*, the world is displaying a closer interest in the matter, usually by the process of getting more and more infuriated every time it sees a pack of Italian words offered as a guide to an item of broadcasting. To those who do not share it this must seem a strange habit of ours—almost as strange in fact as the use of *chauffeur* and *garage* seemed to the horse-driving world of a generation ago. As in that case, the habit is past all remedy, for it is deep-rooted by long acquiescence. Moreover, it is not merely an English habit but a world-habit. The whole of musical Germany is thoroughly 'accustomed to the use of Italian terms. Beethoven's 'Moonlight' is as much a *Sonata quasi una fantasia* in Oslo as in Milan. I have evidence before me that the remoter nations follow suit. Here, for instance, is a Czechoslovakian musical journal. From its tangle of strange type the words *capriccio*, *presto*, *bel canto*, and the rest of them peer out like familiar homely flowers in a wilderness. I open a Polish journal and learn that in the land of Chopin they put a pianoforte back to front and call it a *fortepian*; but it is none the less Italian. The word *skrzypce* for a violin seems to cast an aspersion upon the local fiddling; but a *wiolonczela* thinly disguises its southern origin, and, for the rest, all the usual Italian words display themselves openly and unashamed.

In fact, the musical language is a world language, and it speaks very highly for the common sense of musicians that they have adopted so convenient a system. The outcome of it is that, say, a string-quartet party recruited from the United States, Portugal, Rumania, and Sweden can sit down to a piece of Russian music printed in Switzerland and play it off without a word of mutual explanation. But sit them down to play bridge, and there will soon be an international deadlock. Except in the abstruse sciences, no other technical matter has been so coded among the nations. How convenient it would be, for instance, if you could walk into any store in Europe and ask for a tyre-lever, a view-finder, a massey, or a high-tension battery without turning a hair or using a dictionary!

Thus wrote a correspondent in a recent issue, to whose protest the accompanying article by W. McNaught is a reply. Mr. McNaught concludes that, with its long history and international significance, the Italian vocabulary of music is bound to persist, though the programmes and the announcer can help us by simplifying it.

To the practising musician, therefore, the Italian terms are a boon and a blessing—how much so can only be realized by one whose hobby or profession has brought him face to face with printed music with all sorts of languages for the surrounding texts but the one accepted and familiar language for the player's instruction. The working of the system is so prevalent and so fundamental in the musical life that the standard Italian words lose their foreign sound and appearance and slip as casually into our musical talk and writing and thinking as if they were English words. We speak of Mozart's allegros and Beethoven's adagios without a thought to the mixture of tongues. Listen to Sir Henry Wood as he rehearses an orchestra, and you will conclude that *pianissimo* and *sforzando* are English adverbs. It is this matter-of-fact, easy-going character of the Italian musical terms that is not understood by the layman. He spies exotic words, and suspects cant where there is, in fact, colloquialism.

We may say, then, that the use of Italian terms is justified from the point of view of the performer. But what of the listener whose only acquaintance with music is made through his receiving set? He has never had, nor ever will have, any intention of buying, playing or singing a piece of music, and he may well ask why his attention should be taken up with a lot of jargon. Whether he has good cause for complaint I will not judge. But undoubtedly

the constant recurrence of these formulae must set up a good deal of prejudice against an art that offers so forbidding a welcome; and it is perhaps debatable whether the purveyors of music to the nation are wise in adopting a practice that must harden many hearts among their customers.

It would not improve matters to abolish the Italian technicalities altogether, for they supply useful information to the initiated. Just now I mentioned Mozart's allegros and Beethoven's adagios. These words stand for definite types of form and expression in music written during the classical age. So do many other words—*andante*, *presto*, *allegretto*, *scherzo*, *rondo*, and the like. Symphonies and sonatas are made of successions of such movements, and when a musician sits down to listen to a work, or switches it on half-way, he likes to know what the succession of movements is. Thus words which were originally adverbs of speed, expression, and style have become defining substantives, playing a similar part in music to that played by *sonnet*, *triolet*, *ode*, *ballade* and other formal words in poetry.

But composers also use a number of Italian expressions that serve not as a guide to the contents of a work, but as a guide to the performer in the interpretation of it. Very often these expressions merely register the varying degrees of fussiness on the part of the composers who write them. For instance, one composer, suspecting slackness on the part of his future performers, will write '*allegro con spirito*' (allegro, with spirit); whereas another, knowing how prone some players are to excessive speed, will write '*allegro, ma non troppo*' (allegro, but not too much so). In each case the piece is just an allegro, and that is all the listener needs to know. The other expressions are private messages from the composer to the interpreter. In fact, many of these Italian labels are in this way half public and half private. One has a feeling that an announcer should distinguish between the two parts, delivering the public part straight into the microphone and turning aside to address the rest of it to the performer. I confess that on several occasions I have been tickled on hearing this *ma non troppo* warning, especially when it has failed to act. After being publicly admonished not to go too fast, the players have fiddled away as hard as they could go, as if they resented this unwarrantable piece of advice from a hitherto discreet attendant. There are a number of similar expressions—referring in some cases to the style of performance, in others merely to the notation of the music—that continually find their way into programme matter and confuse the issue. I submit that they offer a problem that has yet to be worked out. Some sort of compromise seems to be necessary between giving the whole of a composer's Italian directions and giving none, and the process would involve continual vigilance and endless consideration of individual cases; but in the long run a good deal would be gained by propitiating two classes of listeners—the instructed listener, by giving him just as much as he really needs, the uninstructed listener, by leaving out as much as possible of what offends him. *Emeglio piacere un po' a tutti.* W. McNAUGHT.



A reproduction of Bert Thomas's famous caricature, from *The Radio Times* of 1927.



'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Six Scientific Saturdays.

THE Detection Club's serial story which we announced several weeks ago is to begin on Saturday evening, June 14 (National), and will be continued for 'six strange Saturdays.' The stage will be set by Mr. Hugh Walpole who, having, so to put it,



'A family circle of suspects.'

won the toss, has entitled the story 'Behind the Screen.' Mr. Walpole is not actually a member of the famous club of detective writers, but he has written in 'Portrait of a Man with Red Hair,' and 'Death above the Circus' two of the most eerie 'psychological thrillers' of the time. With his gift for sketching-in real and vivid characters he is just the man to devise a situation for the scientists of the game to sharpen their wits upon. We have been privileged to read the synopsis of Mr. Walpole's first instalment, which leaves his successors in the series plenty to worry about—a dead body and quite a family circle of suspects. The mystery will be developed on successive Saturdays by Agatha Christie (creator of 'Poirot'), Dorothy Sayers (whose pet detective is 'Lord Peter Whimsey'), Anthony Berkeley (Secretary of the Club), E. C. Bentley (author of 'Trent's Last Case,' and as such the Dean of Detective Writers) and Ronald Knox.

Stage to Microphone.

WHEN C. K. Munro's satire, *The Rumour*, is broadcast on Thursday, June 12, and Friday, June 13, it will be heard with incidental music by Victor Hely-Hutchinson. Hely-Hutchinson, who is one of the most outstanding of our younger composers, has, in his capacity as a worker in the Music Department at Savoy Hill, devoted much time and thought to the question of music in radio productions. Many who read this will remember his music for *R.U.R.*, *Through the Looking Glass*, and *The House Fairy*. Plays written for the stage are not always successful when transferred to the studio; much that is effective visually has to be suppressed, and what remains, deprived of physical gesture and movement, has its *longeurs*. *The Rumour*, we believe, will not fall within this category. With its numerous scenes (fourteen in all), its wide canvas of place and character, its lucid development and compact dialogue, it might almost have been written for broadcasting in the first instance. It may even prove more successful in its new form than in the old, for the Dramatic Control Panel will enable scene to follow scene in immediate succession—a facility which can only be of advantage in a play of such relentlessly logical development. We shall not be insulting theatre audiences if we say that *The Rumour* was a jolly sight too good for them. Food for the mind is not today the *plat du jour* on the menu of the theatre. Do not, however, run away with the idea that *The Rumour* is highbrow and 'Sunday Society-ish.' It is as exciting in its own way as Edgar Wallace in his.

The Trooping of the Colour.

THE microphone has lately been present at two Royal occasions—at the Command Variety performance and at Covent Garden, when Their Majesties attended a performance of *Die Fledermaus*. On Tuesday morning next, June 3, there is to be a relay of the Trooping of the Colour from the Horse Guards Parade, to all stations except Midland Regional. The occasion is the King's birthday, and it will be the first on which His Majesty has reviewed his troops since his illness. This ceremony was broadcast on a previous occasion, in 1927. It is one of those pageants of stentorian voices and swinging music which the microphone admirably succeeds in capturing. The colour 'trooped' is the 'King's Colour' of the battalion of the Brigade of Guards furnishing the King's Guard on the day in question—this year the 2nd Scots Guards. Also taking part in the parade are two troops of Household Cavalry and the massed bands and drums of 'the Brigade.' The King, accompanied by members of his family and a distinguished body of military representatives, rides down from Buckingham Palace to the Horse Guards Parade. The Royal Salute is followed by an inspection of the troops, marching and counter-marching by the bands, the trooping of the Colour, the march past the King and the return of His Majesty to the Palace at the head of his troops. The broadcast will be heard between 11 and 12 (National).

A Chapter in Military History.

THE carrying of colours by regiments dates from very early times. The Egyptians, Assyrian, Greek, and Roman armies all carried colours, the purpose of which was to indicate a rallying point for the men in moments of disorder. We hear of the Pope consecrating the standard carried by William the Conqueror in his invasion of England. All infantry battalions of the British Army carry two colours today—except the four rifle regiments, which carry no colours, a custom dating from the time when they acted as skirmishers and had need of concealment. The ceremony of Trooping the Colour did not, as might be supposed, originate in a guard-mounting display like that which at present bears the name. It was connected with the housing and sending for the colours which, after parade, were taken by the ensigns to their own lodgings and displayed there. When fetching or returning these colours, the battalion marched past the place where they were lodged and so came to know the rallying point in case of alarm. The King's Birthday Parade, in which the Trooping of the Colour is only one incident, dates from the eighteenth century.

Mr. Woolley of Ur.

ARCHAEOLOGISTS do not generally inspire light-hearted anecdotes. It is said, however, of Mr. Leonard Woolley that once, on entering a drawing-room, he was buttonholed by a garrulous lady with the words: 'Now, Mr. Woolley, do come and sit in the corner and tell me all about the terrible time you had among those dreadful Chaldees!' Mr. Woolley, who is in charge of the excavations at Ur of the Chaldees in Mesopotamia, is to give on Wednesday, June 11, the first of several talks on 'Digging up the Past.' The relics disclosed by the present excavations, which are exhibited each year at the British Museum, date from as early as 3000 B.C.

A Thousand Choral 'Indians.'

MUCH has been said of the spectacular virtues of *The Miracle* and the Passion Play at Ober-Ammergau. No less impressive as a spectacle is the annual production of Coleridge-Taylor's *Hiawatha* at the Royal Albert Hall, in which 1,000 'Indians,' 'braves,' and 'squaws' of the Royal Choral Society, with a distinguished band of principals, take part. Those who know the polite Albert Hall of Sunday celebrity concerts, and the frenzied arena of prize-fights, would hardly recognize the great rotunda in its Indian guise. The organ is clothed in pine forests, a real waterfall dashes down the platform, the arena, stripped of its stalls, is unrecognizable beneath a carpet of moss. From every entrance warriors resplendent in feathers and wampum pour on to the floor, while friends and relations watch admiringly from above. Both scenery and lighting are cleverly contrived. Dr. Malcolm Sargent and his orchestra are tucked away in a corner, though the conductor insists upon making his entrance through the pine woods—a feat which one day will land him in the waterfall if he isn't careful! The coloured, dramatic music is admirably suited to the method of production. This *Hiawatha* is distinctly a performance to be seen. An excerpt from it will be relayed to the National Programme on Saturday evening, June 14.

A Hazlitt of the Fairway.

ON Tuesday evening, June 10, Bernard Darwin opens a new series of 'Hints on Sport,' with a talk about Golf. He will be followed, it is hoped, by H. W. Austin and Mrs. Fearnley Whittingstall on Tennis, and P. G. H. Fender on Cricket. Mr. Darwin, grandson of Charles Darwin, has had a notable career in golf, captaining Cambridge in 1897, playing for England against Scotland and America, and appearing twice as semi-finalist in the Amateur Championship. Equally notable has been his career as a chronicler of golf. As correspondent to *The Times* and *Country Life* he has brought to his knowledge of the game the pen of a Hazlitt. His admirably styled reports in *The Times* are eagerly followed by many who have never held a club in their lives. We have seen Mr. Darwin at the conclusion of



'Talk about golf.'

a big match retire to a corner of the clubhouse and, amidst all the babel, dash off an article, the style and balance of which enchanted us when we read it in next morning's newspaper. Golf, like fishing and cricket, seems to inspire good writing—a fact due, perhaps, to the comparatively contemplative character of the three sports. Fishing has its Izask Walton, golf its Bernard Darwin, and those who read *The Manchester Guardian* will be acquainted with the cricket articles of Neville Cardus, who is also a critic of music.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Old-World Courtesy.

A LISTENER writes: 'Having no other way of thanking the kind engineer or official who, while I was attending the recently broadcast Petersfield Music Festival, turned off my leaking petrol, leaving only the famous initials "B.B.C." as identification, I beg



'Uplifted that of my car.'

to avail myself of your columns to do so. I confess it moved me deeply to find that the B.B.C., not content with uplifting my spirit by harmony, had also uplifted that of my car, which was running away on the roadway. Such gratitude affected us profoundly. One of the first things which we are taught at the knee of Mother B.B.C. is to be kind to listeners.

Goossens Comes to England.

EUGENE GOOSSENS was one of the 'live wires' in English music—was, we say, because he seems more or less lost to us these days. America has won him over; he now occupies the position of conductor of the Rochester Symphony Orchestra, which he uses to the advantage of some of his English composer-contemporaries by giving frequent and first-rate performances of their works. That is a fine thing, it is true; but we are not so rich in young English conductors over here that we can afford to squander his brilliance to the States; and we confess we would rather he were able to give us the benefit of his intelligent enthusiasm for modern English music. Happily for us, he still occasionally comes to England in the capacity of conductor. He will be doing so in June, when, on the 11th, he is to conduct a symphony concert on the National wavelength.

Leslie Henson, P. G. Wodehouse, etc.

THE experiment of broadcasting performances of a vaudeville show on successive nights will be attempted on Tuesday, June 10 (Regional), and Wednesday, June 11 (National). We hear that the leading attraction of this programme may be Leslie Henson. Other artists will be Desirée Ellinger, Irene Russell, and Jack Payne and his Band. Miss Ellinger, whom we used to hear as 'Susanna' and 'Butterfly' with the Beecham Opera Company, is now an important person in the world of musical comedy. Jack Payne has recently concluded his first tour of the musical halls. His 'act' on June 10 and 11 will, no doubt, include some of the numbers which he so successfully presented from the stage. Another feature of the programme will be revival of the miniature Viennese operetta *Zara*, for which P. G. Wodehouse wrote the lyrics and his daughter the 'book,' in collaboration with C. Denis Freeman. On Saturday evening, June 14, Philip Ridgeway presents the last of his present series of special programmes. This will be a sequel to his recent *Music Hall in Wartime*, visiting in turn half a dozen of the musical successes of 1917, including *Chu Chin Chow*, *The Bing Boys*, *Maid of the Mountains*, *High Jinks*, and *My Lady Frayle*.

A Provocative Discussion.

THE recent discussion on 'What is Good English?' between Mr. St. John Ervine and Mr. Lloyd James, in which two of the Savoy Hill announcers also took part, drew the following limerick from a lady in Worthing:—

'Attentive we listened to Ervine,
Whose anger was almost unnervin',
When his fury he focussed
On faults that he "notussed"
In you, me and her, but not Ervine.'

Speaking with his well-known directness against the 'refaned' voice and that mincing pronunciation which makes words of different meaning and spelling sound alike, Mr. Ervine stated that 'much of our trouble today in this matter is due to women.' One day Mr. Ervine will be torn in pieces.

Requests for a Scottish Programme.

THE name of the Radioptimists may be strange to Southern listeners, though it is very well known in Scotland. The Radioptimists are Glasgow's broadcasting Concert Party, and one of the most popular features of the Scottish programmes. On June 11 next these people are broadcasting a special show from Glasgow in celebration of the approaching change-over of the B.B.C.'s Scottish headquarters from Glasgow to Edinburgh; they are anxious to make it as successful as possible. Scottish listeners who would like to hear favourite items from previous Radioptimist programmes included on June 11, should write at once to the concert party, c/o The B.B.C., 21, Blythswood Square, Glasgow.

A Library List.

CECILE,' by F. L. Lucas (Chatto and Windus); 'The Handmaid of the Lord,' by Ramon Maria Tenreiro, translated from the Spanish by J. B. Trend (Martin Secker); 'The Under Dogs,' by Mariano Azuela (Jonathan Cape); 'Tales told by Simpson,' by May Sinclair (Hutchinson); 'Shrimps for Tea,' by Josephine Blumenfeld (Heinemann); 'Seven Bobsworth,' by J. D. Beresford (Faber and Faber); 'The Years That Take the Best Away,' by Barbara Noble (Heinemann).

Some of The New Records.

HANDEL'S *Alcina Suite*, played by the Philharmonic Symphony Orchestra of New York (H.M.V. E548-9), and Brahms's *Variations and Fugue on a Theme by Handel*, played by Moisevitch (H.M.V. D1828-30), were among the records broadcast by Mr. Christopher Stone on the 23rd. Others were the Overture to *Norma*, Milan Symphony Orchestra (Col. DB74), Beethoven's *Pathétique Sonata*, Brighouse and Raestrick Band (Decca F1704-5), the *Polovtsi Dance* from *Prince Igor*, Berlin S.O.O. (Parlo. E10979), *Nightingale Song*, Elisabeth Schumann (H.M.V. E552), *Selection of Boosey Ballads*, Jack Hylton and his Orchestra (H.M.V. C1886), the *Faithful Hussar*, Ferdy Kauffman and his Orchestra (H.M.V. B3365), the Maestros singing Tosti's *Venetian Song* (Col. DB78), fantasy of *Harry Lauder Melodies*, arranged and sung by Jock MacGregor (Winner 4997); some light orchestral and dance records were also included.

Not a Specialist.

A MAN of uncompromising energy is Mr. Sydney A. Moseley, known to listeners for his wireless talks and his disrespectful criticism of programmes in *Amateur Wireless*. From the latter we judge that he finds time to listen to everything broadcast from every station, as well as controlling the Television Press, running an independent publicity company and pouring out a steady stream of books and articles on Finance, Crime, Sociology, Religion, and Politics—a formidable list, which, we understand, may soon include a book on the Movies. His latest publication is a well-illustrated and comprehensive book on 'Television Today and Tomorrow' (Pitmans, 7s. 6d.), in which he has collaborated with Mr. Barton Chapple. 'To Friends at the B.B.C.' is the ingenious dedication. Some months ago Mr. Moseley published 'The Small Investor's Guide' (Pitman, 5s.), a vade-mecum for the investor, to which Sir Robert Kindersley wrote an enthusiastic foreword.

Erudite Essay on Bagpipes.

A RECITAL of Pipe Music by Seton Gordon, a member of the Scottish Pipers Society, relayed from Glasgow, is to be included in the National Programme at 7.45 p.m. on Tuesday, June 10—a fact which gives us additional pleasure, for June 10 happens to be our own birthday, and if there's one thing we do like, it is bagpipes on our birthday. The pipes are among the oldest of musical instruments. Nero, we know, was partial to a tune on the *tibia utricularis*, the ancestor of the modern instrument which the Romans introduced into Britain—an escapade which many Sassenachs may find it hard to forgive them. French cousins of the bagpipe are the *cornemuse* and the *biniau*. The *cornemuse* returned to fashion in eighteenth-century France when the languid aristocracy affected an artificial 'back to nature' cult. While Marie Antoinette played at milking an artificial cow, courtiers in sprigged waistcoats droned away on the pipes. They found the good old way of supplying air-pressure too vulgar and exhausting to the lungs; accordingly their *cornemuses* were fitted with miniature bellows worked by pressure of the elbow. The *biniau* is an old Breton instrument, still played at country dances in Brittany. We



'Milking an artificial cow.'

ourselves once danced to the sound of it in a village near St. Brieuc—a communal measure like the Cornish Floral Dance, in which all the local beauty took part, with the whole village for a ballroom. At the end we were white with dust—but there is cider in Brittany. Other branches of the bagpipe family include the *Dudelsack* of peasant Germany and the Neapolitan *surdelina*.

'The Broadcasters.'



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ON Thursday afternoon listeners to the National Programme will hear, relayed from Greenwich, the ceremony of unveiling the monument to General Wolfe which is the gift of the people of Canada to Great Britain. This programme, together with Major the Hon. J. J. Astor's speech to the delegates to the Imperial Press Conference (Monday), sounds the note of Empire in the week's broadcasting. History, in its passing, sees many strange appositions. The Greenwich ceremony, to us a fine and fitting symbol of Imperial solidarity, might have struck Wolfe's soldiers with amazement—a statue to the victor of Quebec, presented by Canada to Great Britain, unveiled in the presence of the French Ambassador by the Marquis de Montcalm, descendant of the great French general who fought Wolfe on the Heights of Abraham and, like Wolfe, died there. Truly 'a great deal of history has been thrust down in the upward growth of the great Dominion.' The relay on Monday afternoon will be heard by thousands of school children, for it falls at the time when the schools make use of the programmes specially arranged for them. No method of making history a living recollection could be more calculated to appeal to the young listener than this picturesque tribute to the memory of a great soldier.

ONE of the many questions that vex the radio dramatist is that of background music. Shall he, or shall he not, have recourse to that traditional aid of the spoken word in the theatre? In the good old days of the melodrama, how many audiences, that would have listened unmoved while the actor declared his deathless (and, alas! unrequited) love, piped an eye because the scene was played against a background of 'soft music'? With radio plays, however, it is a different matter. Background music, that might have the most telling effect in a stage play, may easily prove the ruin of a radio-play. The utmost discretion is necessary if what was intended as an aid is not to become a hindrance. For the stage play we use both eyes and ears; for the radio play we use our ears only. Now it seems that, whereas it is possible to use two senses at the same time without one unduly handicapping the other, it is not possible to use one sense (even when all the others are blotted out) in a double capacity. And this is the demand made by background music in a radio play: the attention of the ear is divided. It may become possible, of course, to develop this double capacity in the course of time—when

we have grown, as it were, radio ears; but that time is not yet. There are obvious instances when such music can be used to heighten the emotion of the scene: Ruritanian weddings, ballroom scenes, national celebrations, etc. It may safely be said, however, that background music is not generally a success; yet it may equally be held that neither is the naked spoken word (unless it is a play solely of ideas) altogether successful. A wireless critic recently gave it as his opinion that 'a much more fruitful field of research for composers (e.g. than the composing of music specially written for broadcasting) would seem to be that of writing fitting and subdued backgrounds to radio plays.' We disagree that the one is more likely to prove fruitful than the other; but we do emphatically agree that here is a field of research that our young composers should certainly be encouraged to till.

THE WORLD WE LISTEN IN

In the Tube the other day, I found myself scrutinizing my fellow-passengers. Some yawning, some intent, they were all, with one exception, scampering through the news in the morning papers. Only one of them was reading a

book. She seemed to me, as I watched her, the one enviable human being in this train. She was living, so her face seemed to say, in some gentler and less hurried world than the rest of us inhabited. She got out at St. James's Park, and I caught a glimpse of her book. It was Thomas Hardy's 'Winter Words.' Poetry in the roar of an Underground train? The wind and rain of Egden Heath in this subterranean cave? Amid the trampling feet and the terrifying automatism of the sliding doors, was she watching 'a blackbird on a budding sycamore'?

But why should I have felt astonishment? It is a conviction of mine that verse is our most natural, as it certainly is our oldest, form of expression. Our ears are still human, amid all this modern mechanism. Primitive peoples resort to rhythmical speech at the first touch of wonder or excitement. To Hardy himself, I suspect, it was the more congenial medium. His prose in a preface, at the opening of a book, and even in the first pages of a chapter, is apt to be stiff, formal, at times even pedantic: only as he warms to his theme does it flow naturally. In verse he is at ease from the first line. It will be interesting to hear what Mr. Lucas has to say on June 4 (in the National Programme) about his workmanship. To my thinking, the magic of his first lines is the sign of its spontaneity. 'This is the weather the cuckoo likes': 'Only a man harrowing clods.' They came to him unsought, these first lines of his lyrics: they haunted him, and compelled him at last to sit down with pen and ink and shape them to the end.

Hardy, it seems to me, is nearer to the common man and woman that is in us all than any of his equals among the poets. One never thinks of him as the professional artist in verse. Could one without irreverence call him a gossip of genius? In gossip there may be malice and uncharity, but at bottom what is it but the fruit of our

deep interest in our fellow men? Hardy, with a rarer insight and an inexhaustible fund of pity, is telling us all the while his anecdotes about his neighbours, as the patriarch of the village will tell them round the fire in a Dorset inn. These curious tales of lives that went awry, usually through some mistake or misunderstanding, the oddities, the coincidences, the chances and slips that ended in tragedy—it is such tales that peasants cherish. Hardy's windows opened, indeed, on the great universe. He sits on the steps of the throne of destiny, and sees all history as a moving pageant. The Stone Age barrows open their secrets to him, and he hears on these Wessex roads the tramp of the Roman legions. This Dorset yeoman's son is at home in the world where Darwin and Einstein speculate. But the things that move him are still the themes of village gossip—the girl who murdered her baby, the organist who was dismissed for scandal, the wife who sewed up her drunken husband in the sheets, the man who thrice made a coffin for himself, and died in the end at sea. Men and beasts confided in him. If he is proud of anything it is that nothing fears him. The ring doves 'stay on cooing, as if they said, "Oh, it's only he,"' and 'wet-eyed mourners' are sure that 'he quizzes with our misery.'

What is it, then, that turns this village gossip into great poetry? Few poets seem so little

The Play of Chance

concerned with the technique of their trade, and yet, when Hardy stops to render in words a thing seen, has he an equal among them? One could gather from his poems a collection of lines that are superb impressionist paintings. 'Like little crossbows animate, The Swallows flew in the curves of an eight.' 'Planing up shavings of crystal spray, A moor-hen darted out.' Few novelists visualize the scenes in which their characters move with anything approaching his power of composition. So sharp are these vignettes, and so well designed, that one wonders whether he drew them with his pencil before he described them with his pen. His poems have the same visual gift, and an even greater verbal felicity, for he usually achieves his purpose with a single luminous phrase. He manages the most difficult metres with apparent ease, though his verse is not often rich in the subtler effects of music.

But it is atmosphere rather than technique which turns even the simplest of Hardy's tales in verse into great poetry. Behind them all is an attitude towards destiny. It is usual to speak of his pessimism. That is the wrong word. It is not that he expects misfortune and searches for it. That, indeed, would be a relatively tolerable attitude towards life. He does not suspect the Fates of malignity: if that were so, one could at least rebel. For him there is neither pattern nor purpose, and chance might as well have brought good as ill. In the poems this attitude is even clearer than it is in the novels. Above all, in those terrific early verses entitled 'Hap.' Is he wrong—is he right? What does it matter? A creed is worth the cathedral it builds. This view of life can inspire poems that will haunt you through the years. Did any Elizabethan write a line that one could set beside 'And dicing time for gladness casts a moan.' When one has read that poem one understands at last his interest in odd tales. These tragedies, that might, save for a chance, as well have been comedies, are not oddities and exceptions at all. For him they are typical life. Time is shaking the dice.

A. N. Brailsford



General Wolfe.

MAN WITH RED HAIR

A PORTRAIT OF THE FAMOUS HERO OF QUEBEC.

On Thursday afternoon, June 5, a memorial to General Wolfe, the hero of Quebec, will be unveiled at Greenwich (National). The Marquis de Montcalm, who performs the ceremony, is a descendant of the General whose army Wolfe defeated. In the evening, the toast of Wolfe and Montcalm will be proposed at the Canada Club Dinner at the Savoy Hotel (National).

WOLFE was only fourteen years old when he received a commission as second lieutenant in his father's regiment of the Marines. He was only thirty-two when he died upon the Heights of Abraham—to leave behind him a name heroic in the annals of English history.

Rapid indeed had been his rise from ensign to that final brilliant command. But Wolfe was clearly destined to become a great soldier: it was written all over him. He was audacious, in an age when audacity was the first requisite of a great military leader; and to that audacity he added, quixotically enough, an earnestness and studiousness rare among the soldiers of his time.

He has often been compared with Nelson, and the comparison is not unjust. Both were emotional, impetuous, impatient. 'It is my misfortune,' Wolfe wrote, 'to catch fire on a sudden, to answer letters the moment I receive them, when they touch me sensibly, and to suffer passion to dictate my expression more than reason.' And the story is told that, at a dinner to which he had been invited by Pitt on the eve of his departure for Canada to take command, he drew his sword, rapped upon the table with it, flourished it round the room, and let fly a fusillade of strangely arrogant bravado. He had other likenesses to Nelson. He was reckless in danger, confident, admired by his men, and utterly fearless. And he was fond of the society of ladies.

Like Nelson, too, with his special glory he combined a most human heart. That he inspired confidence, not only in his men but in their wives, is witnessed in the trusting letters written to him by some of the women of his regiment. Here, for instance, is the petition of one Anne White:—

'Colonel,—Being a True Noble-heart'd Pittyful gentleman and Officer your Worship will excuse these few Lines concerning the husband of ye undersigned, Sergt. White, who not from his own fault is not behaving as Hee should towards me and his family, although good and faithful until the middle of November last. . . .'

If, however, he inspired confidence and even affection in his men, it by no means followed that he was as successful in winning the confidence of his fellow-officers. Such dashing qualities as he possessed were not unnaturally provocative of envy. In the famous despatch to England that told of the victory of Quebec, his death was barely mentioned.

The quality by which Wolfe most glaringly stood out from his soldier-contemporaries was his studiousness. If he left school at an unduly early age, at least he never slackened in his desire to learn: mathematics, Latin, military science, and languages constantly occupied his attention. Several letters exist, in the incomparable collection now stored in Squerryes, to show the store he set by learning, both for himself and for all who would take up the military career. 'In the army,' he said, 'as

well as in other professions, learning is absolutely necessary.' But, loudly as he may have protested that learning was useful because better brains make better soldiers, it was from a far deeper need that he himself persisted in his studies. His was a sensitive nature: one to whom culture was a necessity. In his supreme moment of danger, the words that sprang to his lips were some lines by a young contemporary poet, Thomas Gray. Further, he was heard to say: 'I would rather be the author of that poem [it was the "Elegy in a Country Churchyard"] than take Quebec.'

James Wolfe, then, was no ordinary soldier riding into fame on a chance. It is certain

opportunity for quiet rumination, and the old lady's thoughts were never far from her famous son. With what anxiety she must have waited news from far-off Canada. In mother-fashion, as one can well imagine, how much more she must have been concerned for her son's queasiness as he crossed the turbulent Atlantic (Wolfe was the worst of sailors) than for any dangerous hazard he might indulge in his command.

When Wolfe sailed from Spithead, in 1759, on that last voyage, he carried under his jacket a tiny miniature. His life now owned another allegiance than that to his mother: at Bath he had become engaged to a Miss Lowther. The days ahead looked fair.

The scene that followed, once he had reached the St. Lawrence, is familiar to all. It is the paradox of the whole affair that, much as Wolfe may have claimed that what was needed in the army was more brains, it was not brains that carried the day at Quebec. What finally succeeded in wresting Canada out of the hands of the French was the fine daring of the man and his unshakable confidence in himself—a confidence not by any means shared by his officers. 'I have never served,' wrote Townsend to his wife, 'so disagreeable a campaign as this. General Wolfe's health is but very bad. His generalship in my opinion is not a bit better.' And on the eve of the battle his three brigadiers sent him a joint request for 'more distinct orders.'

With seventeen hundred men, however, Wolfe dropped down the river in the dark of early morning. The landing-place was to be Anse du Foulon, where the wooded cliffs were so steep that Montcalm himself had boasted a hundred men posted there would stop the whole army. Up that cliff slope clambered the light infantry. They drove away the guard on top. Wolfe followed. Other troops were ferried across from the opposite bank. Soon, between four and five thousand men, with two guns, were stationed on the heights above Quebec. Then came the General's famous command—a command which strangely forestalled the memorable signal at Trafalgar: 'The officers and men will remember what their country expects from them. . . . Wolfe himself was struck in the breast by the enemy's sharpshooters, and retired to the rear. His smile, as the word was finally brought him that the enemy was everywhere retreating, has become history; and every child has prattled his dying words.

So, in the noise of battle, closed the life of one of the strangest mixtures of audacity and painstaking that England has ever known. At the news of the victory, England blazed with bonfires—save at Westerham, where the hero of the battle had been born, and at Blackheath where, in the mansion that had been the scene of so many of his happy hours, his widowed mother still lived on. The days that had looked so fair held nothing now. Five years later she died. And Miss Lowther? For her there were memories and a strange bequest—her miniature, set in precious stones.

MAURICE VIDAL.



'I DIE CONTENT!'

The death of General Wolfe, as pictured by Benjamin West.

that one would only have needed to see him to realize that he was far out of the common rut. His portraits, it is true, reveal an uncompromisingly receding chin: they also reveal, however, an intelligently gleaming eye. In an age of powdered wigs, too, he must have cut an odd figure, wearing (for a time) his own red hair undisguised. He was tall and thin. He was never a strong man. How much of his ill-health he owed to his adoring mother we shall never know—and it would be unfair, perhaps, to guess: nevertheless, if any just conclusions may be drawn from an old cookery-book, still extant, and written out in her own hand, she must have taxed his constitution not a little in those early days at Greenwich. Here, for instance, is part of an elaborate potion she copied out: 'A good water for Consumption':—

'Take a peck of green garden snails, wash them in beer, put them in an oven and let them stay till they've done crying; then with a knife and fork prick the green from them and beat the snail shells and all in a stone mortar. Then take a quart of green earthworms, slice them through the middle, and strow them with salt. . . .'

After which, not all the angelico, rosemary flowers, agrimony, cloves, and saffron can do much to ameliorate the horrid dose according to our modern notions. Mrs. Wolfe was, nevertheless, a careful and adoring mother. An ill woman of the eighteenth century had plenty of

ONLY HIS MUSIC WAS GAY:

The Man Behind the Music (XII): Tchaikovsky, by John Mann.

IN 1885 the casual visitor to Maidonovo near Klin, half way between Moscow and St. Petersburg, would have noticed that the morale of the villagers was being affected. He would observe that they disappeared on lengthy and mysterious excursions and returned, generally, with disappointment in their eyes. What were they doing? Dogging the Hermit of Klin in his solitary rambles. Popping up in front of him when he thought he was most alone, with a smirk obviously meant to prompt a tip.

Really it was the Hermit's own fault. When he had gone to live at the decaying Villa Maidonovo he had distributed largesse among the children with thoughtless generosity. The infection had spread to the parents, and now the whole village had a watching, predatory look. The inhabitants skulked outside the gates and laid ambushes about the forest walks. Casual visitors themselves, trippers from the great civic centres, did much the same thing, though with the comparatively pure motive of curiosity. For might they not catch a glimpse of Tchaikovsky, composer of an Empire's music, of whom greater and greater things were expected?

So Peter Ilich Tchaikovsky discovered that a country life is all very well when you are unknown: when you are celebrated it is merely making a silhouette of yourself. 'Alas,' he writes, 'the lovely park, the beautiful views and the splendid bath, are all alike spoiled by summer visitors. I cannot take a step in the park without coming across some neighbour.' Yet the fact that the tourists were more or less right, that there was a great work on hand, was some consolation. Rather, one should say, two great works, an opera, *The Enchantress*, which was to eclipse all his previous efforts of the kind, and a programme symphony based on Byron's 'Manfred.' Presently came suffocating fogs from the near marshes, fogs which drove away unwelcome visitors and deepened the gloomy mood necessary to give atmosphere to such works.

At this time, as almost to the end of his career, by far the greater part of Tchaikovsky's correspondence was with Madame Nadejda von Meck, a widow ten years older than himself, with a fortune, a large family, and an enthusiasm for music. Eight years previously she had heard Tchaikovsky's compositions and had fallen in love with them. Too strong-minded to delude herself with dreams of an actual alliance with a young and struggling composer she had held out a richly helping hand, given him nobly extravagant payment for small compositions which she ordered, and, to crown her generosity, made him an annual allowance, disarming his scruples with the words, 'My most precious beliefs and feelings are in your keeping; your very existence gives me so much enjoyment. So, you see, my thought for your welfare is purely egotistical, and, so long as I can satisfy this wish, I am happy and grateful to you for accepting my help.' The pair of idealizers thenceforth determined to put Romance to the severest test. As friends they never met, and when they did accidentally they treated each other like strangers. That was tacit, and perfectly understood. But in their letters they poured out their souls to one another, voiced the warmest sentiments with the artlessness inherent in the Slav nature, exchanged photographs, views on life and opinions on music with the utmost

freedom and intimacy. Plato must have made approving gestures among the shades at this perfect practice of his theory. But in the end it brought tragedy to Tchaikovsky, and the great sorrow of his life when he could least bear it.

True, he had had two other affairs, but neither of them brought to him the intellectual satisfaction for which he craved, and with which Nadejda, his mother-confessor, supported him as well as with the pension. In 1868, when a Professor of Harmony at the Moscow Conservatoire and soon after the composition of his first symphony, he heard Desirée Artôt, a soprano of passing fame, plain but fascinating, sing at St. Petersburg. Unlike many *prima*



PETER ILICH TCHAIKOVSKY

donnas she was a splendid actress, and Tchaikovsky found her as captivating in private life as she was on the stage. His friends, especially Nicholas Rubinstein, who saw where he was heading, did their utmost to curb him. Tchaikovsky in his trouble wrote a long and anxious letter to his father. He was not earning enough, he said, to keep them both, and if he married it might mean the end of his musical career, for his wife—so his friends said—might insist on turning him into a sort of henchman, and monopolize his time for her service. The fond and sentimental old man replied with a screed full of unhelpful, romantic platitudes. A month or two later we find Tchaikovsky saying: 'With regard to the love affair I had early in the winter . . .—a brisk and businesslike reference indeed—after which it is not surprising to hear that he was too absorbed in an opera to be deeply hurt when he heard of her sudden marriage in Moscow to a fellow singer. Nevertheless, when he saw her on the stage shortly afterwards he kept his opera glasses glued upon her, tears streaming down his face the while. When they met again, twenty years on, no sign of their old passion remained in either. They had reached the commonplace anti-climax of mere friendliness.

Then there was his wedding, a wildly farcical affair which nearly cost Tchaikovsky his reason. It was one of those things which should never have occurred, but are probably inevitable. From start to finish the affair is staggering in its fantasy. The first we hear about it is in a letter to his brother Modeste in 1876 when he says his reflections have resulted in the firm determination to marry some one or other. This determination persisted through several letters to other correspondents, but for a time disappeared on his first making acquaintance with Nadejda. To her he wrote the letter announcing his engagement, surely the strangest in the annals of matrimony. A lady, he said, had written to him saying she loved him. He tried to reason with her—'I described to her in detail my character, my irritability, my nervous temperament, my misanthropy, finally my pecuniary situation.' Confidently Tchaikovsky put the question—and terribly, she accepted him. Terribly, for listen: 'The agonies I have endured since that evening defy description. To live thirty-seven years with an innate antipathy to matrimony, and then suddenly, by force of circumstances, to find oneself engaged to a woman with whom one is not in the least in love—it is very painful.' Her name was Antonina Ivanovna Milioukov and she was aged 28, good looking, of spotless reputation, capable of a loyal attachment—in fact, Everywoman.

His father was delighted, the rest of the family maddened. They were justified, for Tchaikovsky, having married on principle (with a last attempt to lay the blame on Fate), was to repent in practice. As his wife prepared their home in Moscow, a nervous crisis prepared itself in Tchaikovsky, and nine weeks after the wedding it revealed itself as a condition approaching insanity. He separated from his wife—whom he was emphatic was not to blame—and was taken by his brother Anatol on a journey of recovery to Switzerland and Italy. The experience was a warning to him, and never again did he embark on an emotional exploit. Other adventures of the spirit he had, but they came to him, he did not seek them. All he wanted was a quiet country life in which he could compose *ad infinitum*. But by the time he had got a country house of his own fame had begun to show her claws. With them she dragged him, from his retirement at Klin, upon a world clamouring for him to be a conductor as well as a composer. He who, in his youth, had hated conducting so greatly that he said: 'When I stand on the platform I feel as if my head will come off,' and to prevent it happening held his chin with one hand while he waved the baton in the other!

Again and again Tchaikovsky's heart pressed the suit of opera upon a coldly rejective mind. A melancholy, lyrical temperament does not father great opera, and faint praise told him so whenever one reached production point. The first night would be a huge success—his reputation would ensure that. Then the applause would vanish like a blown-out candle. Of compromises there were plenty: ballet music, suites (do not forget the *Casse Noisette*, though even that was coldly received by the Russian public), musical accompaniments to dramatic action. In any work where the music had not to be integral with the idea of the drama, Tchaikovsky was successful. He could paint atmosphere, but not character in music—no character, that is, except his own. At that

TCHAIKOVSKY

Missed ultimate fame by an inch

he showed an increasing grasp and facility which finally stamped him as a master of mourning. Yet he never lost his infatuation for opera, and there is much wistfulness in the thought of a man whose triumph was to be the revelation of his own soul, striving after that will-o'-the-wisp, the exposition of the souls of others. Typical, too, of that strange perversity was it that Mozart was his favourite composer, that the first musical love of his life, when he was a careless and unambitious student qualifying for a Government clerkship in the School of Jurisprudence, should have been Italian opera. Both influences persisted in the texture of his later works, and gave them a flavour of sombre gaiety, so that we can say of Tchaikovsky more than of any other composer, that his sincerest laughter with some pain is fraught. In his greatest moments he reaches humanity through the dark street where all blinds are drawn and every ear listens for the hearse.

The first measure of real freedom he had known came to him at the Villa Maidonovo, and he took advantage of it to act as a kind of presiding deity. He instituted a routine as strict as the rising and setting of the sun, including the two-hour afternoon walk which the villagers came to know so well. As his fame spread, so did his spirit withdraw. He became secretive about his compositions, cultivated few friends and made the rest unwelcome. He was marshalling his energies for a great assault on the public, under his own supervision. The first awakening of interest in public affairs was parochial—he took a leading part in the establishment of a school for the village children, whom he considered were unduly idle—probably he had an eye to quieter walks. Thus he rusticated for two years, and in his retirement many honours were paid him. He had dedicated twelve songs to the Empress, and she returned the compliment with the gift of an autograph portrait. On an excursion to the Caucasus he was crowned by brother composers with a silver wreath. Everything about him made for happiness, yet he was not happy. Life at Maidonovo began to sicken him. He longed for action and began a triumphant tour of the capitals of Central Europe, met Brahms, Grieg and Dvorak, and recorded that in London he was recalled three times, 'which means a great deal from the reserved London public.'



A Corner of Tchaikovsky's birthplace, in Votkinsk.

Returning from the tour, he made a new home at Frovloskoe, not far from his old one, and settled down to finish his *Fifth Symphony*. But a devil of restlessness was upon him, an incubus which was henceforth to haunt him until the end of his days. In less than a year's time he plunged into a riot of public engagements, toured, conducted the Jubilee Festival of his old teacher, Anton Rubinstein, and then, almost exhausted by exertions which another composer would have taken in his stride but which were novel to him, he retired to Italy to work on his new opera, *Queen of Spades*.

As always, he declared that he had at last found the ideal subject. St. Petersburg did not think so when it was given there in 1890. That might have upset him had not a far greater sorrow loomed in his path. His 'dear, kind, incomparable friend,' Nadejda, suddenly cut off the allowance she had made him for thirteen years, with the excuse that she was on the brink of ruin. Tchaikovsky replied with a letter full of expressions of gratitude and sympathy. Immediately afterwards he heard that her affairs had been righted. To a nature like Tchaikovsky's the sudden recovery was full of significance. It was, he declared, an attempt to get rid of him on the first opportunity. From then on he regarded their friendship as 'a commonplace, silly joke, which fills me with disgust and shame.' The blow left him with a scar which he carried to the grave. His last delirium was full of reproaches directed to the faithless friend.

With such an event were initiated the years of the *Pathetic Symphony*, the work which, above all others, was to submit the decision of Tchaikovsky's fame, not only to contemporary Europe, but to posterity as well. There were no lack of episodes to confirm in him the mood which set in upon the news of Nadejda's dereliction. Not long before, he had lost his old friend Hubert, and his favourite niece, Vera Rimsky-Korsakov. Then, on the eve of a tour in America, he learnt accidentally of the death of his favourite sister who, in the troubled days of his youth, had given him the run of her estate in which to find the peace which the city denied him. On his way to America he found he was not cut out for seafaring. He was seasick. The siren, 'a machine which emits a hideous roar, like a gigantic tiger,' got on his nerves. The tour was successful, but Tchaikovsky was not the man to believe that one ray of sunshine makes a summer. He settled again, in yet another new house near Klin, and began work on the *Symphony*.

Into it he poured all his essential nature, transferring from opera the whole of his belief that he was writing a masterpiece. He was to



The Moscow Conservatoire, where Tchaikovsky was once a Professor of Harmony.

miss the world's applause by a few weeks, and to go to his grave thinking it had failed, for when he conducted the performance at St. Petersburg in October, 1893, the orchestra was indifferent and the applause very moderate. A few days later Tchaikovsky took to his bed. Cholera was diagnosed, and he faced his end with calm before drifting into a delirium only ended by death, unilluminated by the knowledge that had he lived a month or two longer he would have heard his last symphony take Europe by storm.

So this son of an inspector of mines wandered out of life as he had wandered through it, missing by the merest margin the reward of an achievement towards which he had struggled blindly for thirty years, since that critical time when he had, after a careless adolescence, rejected clerkship and given his soul to music and his body to poverty. Into the unknown he followed a trail of friends, Zvierev, Kondratiev—by whose deathbed at Aix he experienced heart-rendering emotions—and Apukhtin, the poet. All Russia, from the Emperor downwards, mourned him. Among the friends he left, to more particular grief, were Anton Rubinstein, his early teacher, whom all his life he revered, but who returned his devotion with a scarcely concealed contempt for his brilliant pupil's works. Tchehov, too, who had honoured him with the dedication of a book. Laroche, another of those who had helped him in his youth and pained him by criticism of his mature work. Pained, but not alienated; for Tchaikovsky always took criticism heroically, perhaps because he did not pay much attention to it. He would accept dogma on everything except his music, and there he claimed to be the supreme, the final, judge. Terribly he nurtured in himself the Miltonic dictum: 'The mind is its own place. . . . He found that, left to its own conclusions untempered by outside influences, it is more likely to make a hell of heaven than a heaven of hell. But, fighting magnificently through the smoke and flame of his own temperament to the clear levels of symphonic tragedy, he at last came to grips with the sombre implications of his own spirit and exorcised them with a master stroke which ranks him with Brahms, Mozart and Beethoven. After a lifetime's tussle with Quantity he achieved through a thickening haze of suffering that Quality which, however small its vessel, irrevocably places its author in that select region where comparison is frivolous and criticism irrelevant. Tchaikovsky died short of universal fame, but within him must have been the song of the Archangels driving Satan from Paradise.

John Mann

THE IMPERIAL PRESS CONFERENCE

By Major the Hon. J. J. Astor, M.P.
Major Astor, as President of the Empire Press Union, addresses the delegates to the Fourth Imperial Conference at a Mansion House Banquet on Monday (National).

THE first Imperial Press Conference was held in London in 1909. It sprang from an idea first mooted by Sir Harry Brittain, and its realization was largely due to his initiative and organizing ability. It was an unqualified success. Delegates from the Dominions and Colonies came to it—to discover for the first time the extent of the interests which they, as Pressmen, had in common with their colleagues of the Mother Country and other parts of the British Commonwealth. They were brought into close touch with the thought of British statesmen at that critical time. They learned also the warmth of the regard in which the British people held both them and theirs. It was in truth, as Lord Rosebery said at the time, a 'welcome home.' It was also a factor in the achievement of that united front with which the Empire faced the war.

So completely was the experiment justified that it demanded repetition. The Empire Press Union was, therefore, established as a permanent organization, with the special objects of facilitating exchanges of information and opinions, and of arranging for future conferences. These, it was decided, should be held at four- or five-yearly intervals, and in different parts of the Empire. The second Conference, therefore, should have been in 1914, but, owing to the War, it was delayed until 1920. The place chosen was Canada. The visiting delegates travelled through a welcoming Dominion, and again a huge success was registered. The third Conference was at Melbourne in 1925. The delegates from this country crossed Canada, called at Fiji, spent nearly a fortnight in New Zealand, and made an extensive tour of the Australian continent. Everywhere they went they were greeted with enthusiasm. The educational value was immense, and nothing has done more to promote understanding of the conditions and appreciation of the ideals of the southernmost Dominions.

The fourth Conference will open at Grosvenor House on June 2. The hosts of the overseas delegates will be the Press of Great Britain and Northern Ireland, acting through the Empire Press Union. An elaborate programme has been prepared. In addition to a number of official, semi-official and private functions, in London, including a Government reception at Hampton Court and a Guildhall banquet, tours have been arranged in the Provinces and in Scotland. The organizers have felt it due to the reputation of this country to return, as far as possible, the lavish hospitality of the Dominions on similar occasions and in this connection gratefully acknowledge the generous and hospitable spirit in which various great organizations have come forward to co-operate in the entertainment of their guests. They believe, moreover, that the British public will, whenever the chance presents itself, be eager to demonstrate that the visitors from overseas are the welcome guests of the nation at large.

We feel that no honour paid to the visitors, however signal, can be disproportionate to the importance of the occasion. The delegates will in every case be proprietors, editors, or trusted representatives of leading journals of the Empire. As such, their influence is enlarging in scope and lasting in effect. They will have come not only to discuss technical matters, but to debate

(Continued at foot of col. 2.)

AN OPEN LETTER TO DOUGLAS WOODRUFF

A reply to his recent article from a 'Listener who hates Talks'

SIR,—Permit me to present you with my credentials. I am no ordinary listener, but perfervid. No office, shop, or business calls me to the S.15. I toil not, neither do I spin; though sometimes, with a Dutch hoe (you remember, sir, that talk last year?) I do a little weeding. In very deed, the siren voice of radio holds me in its thrall. I listen from Monday's Time Signal to Sunday's Epilogue. I would not, even if I could, pick up Vladivostock. Once, in the days of 2LO, I was a happy man. Now, with a plethora of programmes, my mind is worked to such a pitch that, like the centipede, I lie distracted, not in a ditch but in an armchair, considering how to listen. To overcome my difficulty, I bought two radio sets. It was then, sir, that I discovered a flaw in the Creation. Though the framer of my fearful symmetry provided me with two ears, he might, for all the use their duplication was to me, have spared his pains. Could I listen to a National at the same time as a Regional programme? I could not. I succumbed, sir, to a nervous breakdown.

I trust I have said enough to convince you of my worthiness to join issue. Though I listen for as many hours out of the twenty-four as there is matter to listen to, I do not love the talks. When my nurse gave me Gregory Powder cunningly wrapped in marmalade I did not love Gregory Powder the more, though I swallowed the mixture; and I ended by detesting marmalade. Not that I would have you think me disloyal to the B.B.C. My house (till the neighbours imputed it an arrogance in me above my residential station) was called 'Brookmans Park.' In it everything was arranged according to talks: the books according to Miss Sackville-West; the topiary of my garden according to a talk on gardens; my opinions of the League of Nations according to Mr. Vernon Bartlett. The result was as near standardized perfection as is attainable this side of the Atlantic. Only when I discovered that a house farther down the street was called 'Savoy Hill' did I grow discontented; there, even the plays they attended were according to Mr. James Agate. It was then that I began to long for one speck of dust (see talk on spring cleaning) in the corner of the drawing-room; for a mousetrap which, just for once, would catch no mice; for but a little dandelion among the calceolarias. And, sir, such is the power of discontent, I grew bored. You remember Hotspur in 'Henry IV'?

(Continued from col. 1.)

wider aspects of Imperial affairs. The Conference itself will be a clearing-house of thought. Out of it there may well emerge points of view and ideas which, though not embodied in decisions and resolutions, will have their effect upon the course of Imperial events.

Consequently, it has been the aim of the hosts to assist the judgment of the guests by enabling them to behold Great Britain as it really is. Some of the functions will be held in historic and splendid settings; but the visitors will also see industrial areas and all they can be shown of the general life of the community. They will meet persons distinguished in every branch of national activity, and hear of the nation's achievements and purposes from its leading statesmen. Thus, we believe, will the ultimate purpose of the Conference, the closer union of the British Empire through knowledge and understanding, most faithfully be served. J. J. ASTOR.

'sometime he angers me
With telling me of the moldwarp and the ant,
Of the dreamer Merlin and his prophecies,
And of a dragon and a finless fish,
A clip-wing'd griffin and a moulted raven,
A couching lion and a ramping cat,
And such a deal of skimble-skamble stuff
As puts me from my faith.'

'Such a deal,' sir, 'of skimble-skamble stuff'!
One night, 'put from my faith,' I switched off.
'I had rather,' I cried,

'live
With cheese and garlic in a windmill, far,
Than feed on cates and have him talk to me
In any summer house in Christendom.'

And so, sir, I come to the gravest of my charges against you. You would standardize us. You would so educate father as to make it impossible for him to be wrong, so improve cook that those endearing little incidents of family life—an inedible omelette, cabbages swimming in water—would be things of the past. What is home without the zest of showing up father, of a crisis in the kitchen? 'Sir,' said Dr. Johnson, 'I perceive you are a vile Whig.' But you, sir, are worse. You are a Bolshevik, a home-wrecker; you would throw the backbone of the nation, not to the cats, but to the hierarchs of Savoy Hill.

My second charge, being personal, is almost graver than my first. I tilt, sir, against the weapons you employ in controversy. Not for you the homely thrust and parry. You break a subtler lance; you would unhorse us with flattery.

Let us consider this matter of beetles. You impute to us an all embracing fairness, a passionate desire to do justice to beetles, which can only be attained by a course of intensive listening. I have said you flatter. While such an attitude may be part of your intellectual make-up, most assuredly, sir, it is not a part of ours. To us the baser metal. We do not like beetles; we see no use in beetles; our only reaction to a beetle is to exterminate it, whether with a powder or a boot is immaterial.

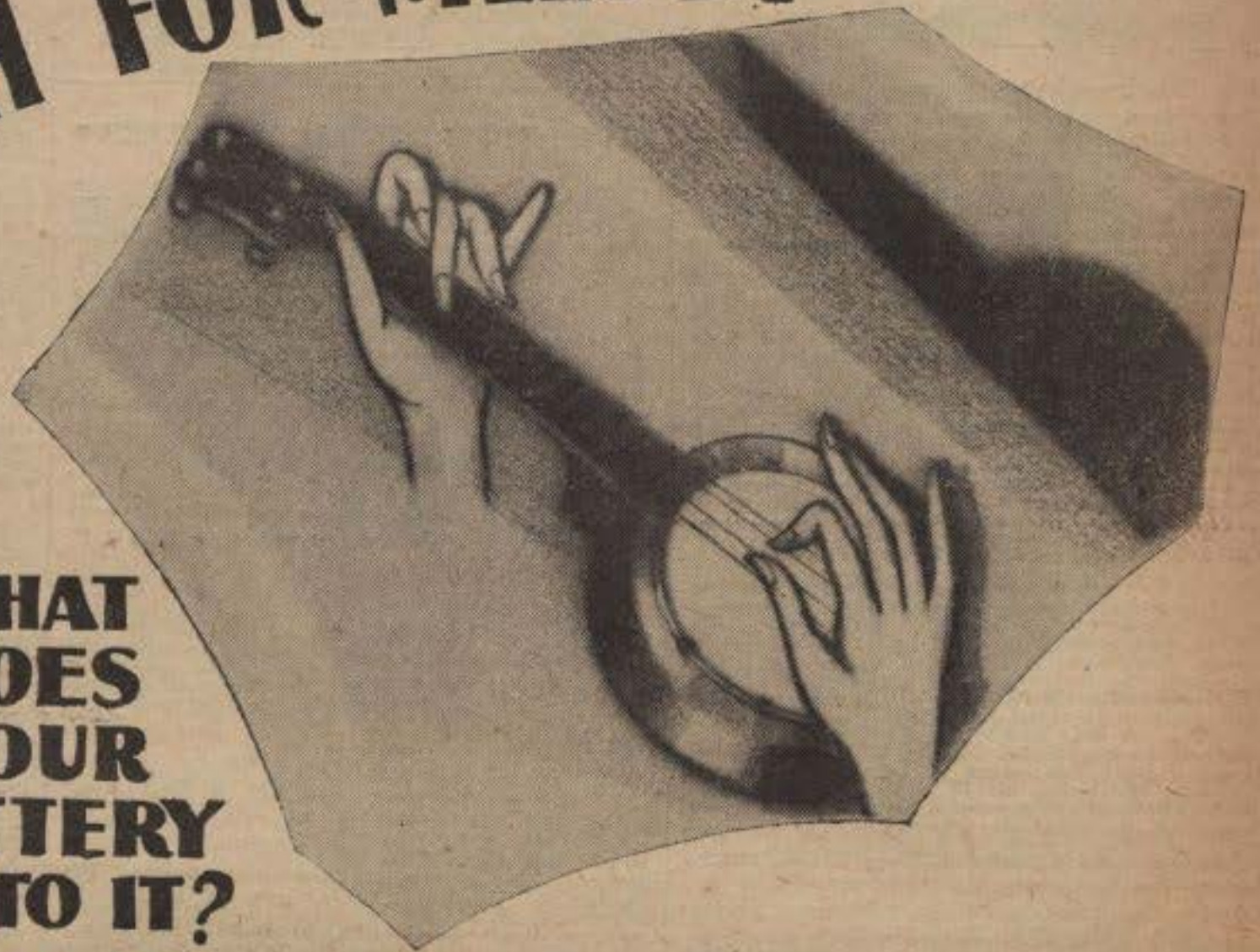
Do you not perceive how insidious is the poison you pour into our ears? You remind me, so forensic is your manner, of the counsel who demanded a yes or no to the question on wife-beating. 'Would you not improve your minds?' say you. Do we reply with a negative, you dub us fools and good-for-nothings; do we say 'yes,' we admit the room for improvement. And, sir (as if so much were not enough), lest we be persuaded by idleness to pursue the casier path, you add honey to your wormwood and flatter us with the assumption that we have minds to improve.

Would that I could steal Jove's thunder to confound you. 'No one pretends that acquiring knowledge is particularly pleasant.' Are you then a schoolmaster, sir? Would you fob us off with 'It hurts me more than it hurts you'? 'If we have not got any money we need knowledge to get some, if we have, we need knowledge to keep it' . . . Begin with the A B C and you will end with the £ s d. Oh, sir, how poor an argument is here. Must we, if we would own a Rolls Royce, conjugate *amo amas*? Assuredly the cap and gown, the cane and rostrum hover not far from your scholastic shoulders. I would that you would venture into places where two or three with money are gathered together. There are motor-cars a-plenty, but education? Alas, sir, for your argument, too often have those who have ended with the £ s d (though they may have begun with the A B C) omitted the letter H.

I remain, sir, your sincerest admirer,

CHRISTOPHER MARTIN.

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WHAT THE OTHER LISTENER THINKS

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

THIS 'GOOD ENGLISH'

REGARDING the discussion between Mr. Ervine and Mr. James—the Americans, Scotch, and Irish have long wished to instruct us in our own speech. They particularly want us to pronounce the 'wh' which no one can do. If they like to pronounce it 'hw'—'hwat', 'hwen' and 'hwy'—is there any reason we should copy them? The English certainly drop the medial and final 'r' except before a vowel; they also drop the 'h' in words like honour, honest, and hour. Is one worse than the other? I have never heard English people of good social position say 'refaimed' or 'naice', any more than they say, 'Ow now, Lydy Blank, it's reely not sow, pardon, that's roight.' Mr. James hinted at the truth when he talked about class. This was daring of him, because class is now almost as unmentionable as war. There may be slight differences in a few words: a vulgarity may crop up, as in the quickly suppressed clipping of the final 'g' in the nineties; but in the main the vast majority of English people of good social position, and also (breathe it low) most Scotch and Irish people of a similar position, talk exactly alike, so that you cannot tell whether a man comes from north, south, east, or west. This, I take it, is good English, or, if we stick up for ourselves like other races, I should say English. The French do not talk about a good French accent, but l'accent Français.—N. Ramsay, 1, Cleveland Terrace, W.2.

MR. ST. JOHN ERVINE'S 'BASS'

THE interesting debate on the English language in which Mr. St. John Ervine, Mr. Lloyd James, and incidentally Mr. Hibberd, were engaged, will almost certainly add to your postal burden. I have just returned from Inverness, where the English has a charm of its own, but the accent is unmistakably Scottish. The likeable accent of Northern Ireland, of which I have some sort of analytical knowledge, is assuredly Irish. The slovenly enunciation and abnormal vowels which Mr. Ervine rightly pilloried are no more English than the delightful burr of Mr. St. John Ervine. Your readers must have derived infinite amusement, after hearing Mr. Hibberd's faultless exposition, from the debaters' quest for a normal standard. It was at their elbow. If I was adjudicating I should give the announcer 100%. Mr. James would be second and Mr. Ervine a not very good third.—Charles H. Moody, C.B.E., D.Mus., F.S.A., F.R.C.O. Ripon.

THE ZOO BROADCAST.

I CANNOT refrain from sending a line of warm appreciation and thanks for the delightful entertainment broadcast from the Zoo during the Children's Hour on May 13. You took



such infinite pains to ensure that we heard the actual sounds in wild animal life that the final result was little short of a marvel, and all listeners, I am sure, must agree with me that it was a wonderful success.—M. N., Hythe, Kent.

THE 'TUNEFULNESS' OF 'DOROTHY'

I SHOULD like to express my warmest thanks for the splendid broadcast of Dorothy. How wonderfully refreshing it was with its tuneful melodies after the continual, stupid jazz. I cancelled an engagement recently to hear a selection from *The Geisha*, but to my intense disappointment the announcer stated that being behind time the item would be deleted—why? so that the following jazz band should not be late. I notice that the time given to these bands is never curtailed, and yet we have to endure hours of syncopated rubbish daily, for I am not one of those fortunate listeners who can switch on the foreign stations. Now then, a few more of the old musical comedies, please. I am again hearing Dorothy on Saturday.—Miss Doris Vere, 165, Addison Way, N.W.11.

KAIKHOSRU SORABJI'S DISCLAIMER.

I AM afraid I resent as keenly as the distinguished Scottish artists and literary men whom I have the pleasure and honour to call my friends, any attempt to lump me together with the contents of that portmanteau of travellers' samples that is the word 'British'. I am involved in English musical life to the extent that I am domiciled in this country and work here; by no stretch of imagination nor technical abuse of language can I be called English or British either by race, tradition, upbringing, outlook or psychology. I am far too proud of the incomparable racial and cultured heritage of intellectual age that is mine by right of birth to have the slightest wish to exchange it for anything even were that possible.—Kaikhosru Sorabji.

(In receiving Mr. Sorabji's music as a contribution to the art of the country which affords him domicile, we recognized it as the work of one who is with us if not of us.—Music Editor, *The Radio Times*.)

Mark your letter 'What the Other Listener Thinks,' or 'Open Letters to Broadcasters,'* and address it to the Editor, 2, Savoy Hill, London, W.C.2.

OPEN LETTERS TO BROADCASTERS.*

TO MR. PHILIP RIDGEWAY.

DEAR MR. RIDGEWAY—The other night I listened to your Period Vaudeville No. 5, and in spite of the fact that every nerve in my body was racked and tortured by the brutal ugliness of most of the items it contained, the realism of 'A War Time Music Hall' was so complete, that I am compelled to take off my hat to you as a great artist. Like most men who served in the War and were granted ten days leave in England, I upheld the honoured tradition and 'did' a show at a London Music Hall before returning to France, and tonight the hateful memory of two precious hours so ill-spent, which thirteen years of healing time had nearly sunk in a merciful oblivion, was rudely awakened. How perfectly resurrected was that cacophonous bedlam! The raucous howling of insane songs, the horrible pandering to the most slothful variety of sentiment, the absence of any vestige of beauty in thought, speech, or music, and the apparent indifference on the part of both performer and audience to the possible (then probable) consequences of a war which was threatening to destroy the very well-springs of human civilization, made the nightmare complete.—W. R. Stevens, 31, Henty Road, Worthing.

TO MR. W. J. TURNER.

DEAR MR. TURNER—I should like to thank you for your very able article on 'Modernist Music' in *Radio Times* for May 16. I trust it will be read by all, and that the B.B.C. will continue to give us more and more of such music. As for your article, it should be printed as a penny tract and scattered everywhere.—G. W. St. George Saunders, Chatsworth Road, Brighton.

TO MISS SACKVILLE WEST.

DEAR MISS SACKVILLE WEST—Although it is with the greatest reluctance that I have decided to question the quality of one of your many delightful pronouncements, I feel it my duty to mention, with all due respect, an instance of what I consider to be misplaced appreciation on your part. A few weeks ago you reviewed that orgy of poetical misdemeanours 'The Stuffed Owl,' an Anthology of Bad Verse compiled by D. B. Wyndham Lewis and Charles Lee, and to my great astonishment you actually stated that 'it ought to be in every house.' The effect that the dissemination of such verisimilar frightfulness may have on the younger generation is almost too terrible to contemplate, and I can only suggest, in order to counteract this calamity, you recommend in your next talk that Palgrave's 'Golden Treasury' ought to be in every room in every house.—Alarum, Shrewsbury.

TO THE DIRECTOR OF PROGRAMMES.

DEAR DIRECTOR OF PROGRAMMES—Having heard and enjoyed the relay from Willesden Signal Box on Thursday evening, may I suggest that you eclipse that by an 'O. B.' from Willesden Police Court?—J. W. B., Ipswich, Suffolk.

TO MISS FANNY DAVIES.

DEAR MISS FANNY DAVIES—I wonder if you can recall the following? A concert was being given (in London some forty-three years ago). There was a large audience. The performers had to walk through a dimly windowed church, and among them was a very nervous youth of nineteen who had left his accompanist behind him, and who was hanging on to his Radcliff flute wondering what on earth to do. Heaven befriended him, however, as one of the angels who had just played a beautiful Schumann piano solo turned to him with a kindly smiling face and offered to play his accompaniment. Thanks no doubt to the splendid accompaniment as played by that Heaven-sent angel, the nervous flautist's Cossack Dance was encored, and he then played a piece called 'Phoebus,' which ended with a long-sustained trill on upper C, and on retiring from the platform the angel remarked to the nervous one: 'You played that trill most beautifully.' That nervous youth, now aged sixty-three, has never forgotten your kindly action on that, to him, memorable day.—Jas. H. Burn-Murdoch, Great Shelford, Cambs.

TO THE TWO DEBATERS ON SPOKEN ENGLISH.

GENTLEMEN—During your debate on May 14 you repeatedly used such expressions as 'don't', 'can't', 'they'd', 'couldn't', 'I'm', 'it's', 'hadn't', 'isn't', 'doesn't', 'shan't', as well as the phrase 'that's this.' Will you please inform your listeners if these expressions are permissible under such circumstances?—A. R. P., Leigh-on-Sea, Essex.

TO MR. F. L. LUCAS.

DEAR MR. LUCAS—Some of us listened with awe-struck silence on May 7 while you talked on Robert Browning and 'put him in his place.' You told us with great cleverness and wealth of epigram that poor Browning was not a great poet, and that he was but a muddled thinker, a blatant egoist and a poseur even to the last in his 'Epilogue,' which some of us poor fools had thought to be true poetry. Overawed by your denunciations, but quite unconvinced of the truth of your criticisms, we can still feel that it will be well with us (or even with you) when the end comes, if we have lived up to the words of the despised 'Epilogue,' 'One who never turned his back but marched breast forward . . . Held we fall to rise, are baffled to fight better, Sleep to wake.' When you, Mr. Lucas, have written such heartening and inspiring lines as these, then you may have the right to cast a stone at Robert Browning.—Dr. Ivan B. McCann, Union Road, Leytonstone.

THE BAYREUTH FESTIVAL.

I HAVE recently seen somewhere that it is intended to broadcast throughout Germany the performances at the Bayreuth Festival of 1930. With the wonderful relay of the Bach St. Matthew Passion from Leipzig fresh in mind, may I suggest that some arrangement of a similar kind be entered into with the German authorities, so that listeners in this country may be given the unique advantage of hearing the Wagnerian Dramas as they will be presented in the Theatre on the Hill? One of the privileges which the B.B.C. enjoys is that of being in a position to bring millions into personal touch with things of which otherwise they would have no conception. I venture to think there are many in this country for whom a pilgrimage to Bayreuth is quite out of the question, and who would value beyond expression such a relay as I have indicated.—Brunnhilde.

ANGLICIZED WORDS.

We are writing to ask you if the Advisory Committee on English Pronunciation realizes what a disappointment it is to some listeners that it advises the 'Englishizing' of foreign words, instead of helping us to learn the original pronunciation in the original language, which would be both useful and interesting.—L. M. & G. C.

THE MISSED 'ANNOUNCEMENTS.'

I TOO miss the announcements because I habitually switch off on the word 'sport,' and I expect that many thousands do the same. I have for some time past been thinking of suggesting that announcements should be given out before the sports news. I am sure that announcements are meant to be heard, and that it would be a good thing to enable the greatest number of listeners to hear them.—Discriminating Listener.

NEVER 'TOO HEATED'

A WORD in praise of your radio drama, *Journey's End* was magnificently done. It affected me emotionally more by wireless than by any other medium, more even than *Brigade Exchange*; but I found the latter broader, and more intellectually satisfying. I protest against Compton Mackenzie's charlatanism. He always tries to eat his cake and have it, and that, presumably, is why he lives at Jethou. Please don't let him mess up our radio drama. Even his talks are mostly piffle, witness his 'Christmases.' Should you publish any of this, blue pencil anything too heated.—F. C. Watts, Oakley Square, N.W.1.

THEIR RIGHTFUL CALLING.

ACCORDING to a certain musical dictionary, I see that Dvorak was intended by his father to become an innkeeper and butcher,



Fortunately he became a musician. Would it be possible for the B.B.C. to induce some musicians whose works are performed to try their hands at butchering and innkeeping?—Oxonian.

JEWISH SONGS AND MUSIC.

BEING an ardent listener, I fully enjoy and also appreciate the programme that floats across the ether; we have had English, French and German music, and also songs, but there is one thing that we seldom get, and that is Jewish songs and music. I am sure that there are thousands of Jews in Great Britain who would welcome and be glad to hear some songs in their own language, and they would be specially welcome to those who cannot understand English perfectly. I hope that in the future we shall get half an hour of programme time now and then devoted to good old Jewish folk songs.—A Jewish Listener.

THE NOVELTY OF 'DIVERSIONS.'

MAY I congratulate the producer upon the originality displayed in the recent 'Diversions' broadcasts, and most particularly on the tenth and last edition? There is something very appealing in the novelty of each separate item which makes it far more enjoyable than it would be if 'listed' in the *Radio Times*. I hope that when you have had a little time to find fresh novelties we shall have some more of these entertaining broadcasts. A constant use of them might well lead to staleness, but I am sure many of your listeners will share my opinion that they are one of the most delightful forms of entertainment provided by your corporation.—S. X. S.

AND THE OTHER VIEW.

I HAVE just finished listening to the last of your 'Diversions' programmes, and can only say I am extremely glad that it was the last. These programmes have been, to my way of thinking, a dismal failure. For example, how many people want to hear the sound of trains dashing past a signal box? We can hear this outside any railway signal box, we can hear this outside any railway station. Again, speedway racing, which, by the way, I have witnessed on several occasions, and consider a fine sport, does not lend itself to broadcasting. Although I think I have as keen an imagination as most people, I failed to catch the atmosphere or the thrills of the dirt track.—R. M. D., Downham Drive, Hessell, Wirral.

*This Week's Music.**Notes on the Programmes.*

TWO ITALIAN OPERAS

—Wagner in the Northern Proms. from Manchester—
Symphonies of Russia, Spain, and Germany—Hugo Wolf's
songs in the 'Foundations'—A Recital of Lute-Music



HUGO WOLF.

THERE are few pieces of music which tell a story so clearly as the brilliant musical jest by which Dukas is as yet best known to us in this country. He was one who decided on his career in early boyhood, and before he had left school he had composed two dramatic overtures. And he was one of the youngest pupils of the Paris Conservatoire who ever won its most coveted prize, the Prix de Rome. Although his music sets before us Goethe's version of the 'Magician's Apprentice,' the story itself is a very old one; the original wizard who clothed broomsticks and changed them into slaves to work for him, learned his magic from the Egyptian goddess, Isis. As Goethe tells the story, and Dukas presents it to us in merry music, the apprentice seizes the chance of his master's absence to pronounce the magic spell which sets the broomstick to work carrying water to the house. But he finds, when it is too late, that he has forgotten the words which undo the spell, and the carrying of water goes on until the house is well-nigh engulfed. In desperation the apprentice seizes an axe and chops the stick in half, only to find that his predicament is twice as bad as before, since both halves carry on the work with equal energy. The master magician returns—the tremendous blast of the brass instruments which announces that is unmistakable—just in time to avert final catastrophe.

*Lalo's 'Spanish' Symphony.**(National, Sunday, 9.5.)*

THE name of this work is a little misleading. It is not a symphony, but a concerto for solo violin and orchestra in the form of a suite. Composers of many nations have delighted in setting forth their own ideas of Spanish music, and this is, of course, Spain as seen by a Frenchman. The first movement is bold and vigorous, with a brilliant solo part; the second is slighter and almost in jesting mood. It is mainly a solo, with accompaniment by plucked strings. In the third movement the rhythm of the Tango is used; the movement is called Intermezzo. The fourth is the only really slow movement, rather solemn in mood, and the fifth is a lively Rondo. Lalo began his own career as a violinist, and all that he wrote for strings is melodious and what players call 'grateful.' But he composed a good deal which his fellow-countrymen regard as of real importance: they think of him in France as having blazed the trail for the school of which Debussy, Dukas, and d'Indy were the founders. They all acknowledged his influence, and all paid him the sincere tribute of studying his work deeply: it is recorded that each of them knew by heart his masterpiece, the ballet *Namouna*, produced in Paris in 1882.

*The Apprentice Magician.**(Regional, Sunday, 3.30.)**Borodin's Popular Symphony.**(National, Sunday, 9.5.)*

BORODIN, like many of his compatriots in the modern Russian school of music, was, strictly speaking, an amateur. Medicine was his real life-work, with chemistry as his special subject, and at the early age of twenty-eight he was Assistant Professor of Chemistry in the Medical Schools of Petrograd. His text-books on the science are looked up to as of real value and importance. He had a large part, too, in founding the Petrograd School of Medicine for Women, and gave one of his daily lectures there on the day on which he died. When we remember the strenuous life he led and the scanty nature of his musical equipment, the volume of music which he left and the high level which much of it reached are both astonishing. His opera *Prince Igor*—founded on an old Russian story which corresponds in many ways to our King Arthur legends—will always rank as among the finest of national operas, and all his work is bold and original. The Second Symphony owes its origin also to a patriotic impulse. In listening to it, one has to remember that Borodin had something of the East in his blood—his father was a Prince of the old State, Imeretia, beyond the Caucasus—and that the warmth and brilliance of the East appealed to him strongly.

*Wolf's Songs from Goethe.**(National, Monday to Saturday, 6.40.)*

HUGO WOLF, thought by many people whose opinion is worth while to be the greatest song writer since Schubert, died at an early age in a mental institution. All his life he was a queer, restless mortal, working sometimes for quite long stretches at fever heat and then relapsing into idleness for months, sometimes even for years. Like every song writer from Schubert onwards, he was strongly attracted by the poetry of Goethe, and many of his finest songs are settings of words which other composers have chosen also.



HANS NEEMANN WITH HIS LUTE.

This famous lutanist will broadcast on Friday, June 6.



GOETHE.

How great a wealth of opportunity Goethe offered might be gauged by the fact that his published works run to a hundred volumes, and that he was writing busily from his teens until his eighty-third year. Songs from 'Mignon' and many other well-known sources will be included in the 'Foundations of Music' this week, and if they are sung in German, it is partly because satisfactory English versions are still awaited. As a sample of the English with which the singer is at present faced, there may be quoted the first line of one of the 'Harper's songs,' 'To the doorways will I glide me,' the German for 'glide' being in two syllables, and the English translator having made good the deficiency in the readiest way.

*The Dusk of the Gods.**(Regional, Monday, 9.15.)*

THE ardent Wagnerite is prone to object that parts of the great music-dramas should not be torn from their context and presented as concert music. It might well be replied that some of the scenes are so hopelessly beyond the power of even modern stagecraft to present at all adequately, that it is better to let the music tell its own story; makeshift scenic effects can all too easily destroy the illusion which the music alone is so well able to produce. And of no part of the *Ring* is this more true than of the great closing scene. Hagen, the son of Alberich, who first stole the gold, is scheming to win it back, and by wicked treachery betrays Siegfried until his death is clamoured for by all about him. In the midst of a hunting party, Hagen stabs the hero in the back, and his body is borne on his own shield back to the hall of Hagen and his clan on the banks of the Rhine, to be burned on a great funeral pyre. Brünnhilde sings a noble farewell to her hero, and then, mounting her Valkyr horse, leaps into the flames to perish beside him. The Rhine rises and engulfs the hall, and the three Rhine Maidens swim through the flood to take their Ring from Brünnhilde's finger amid the ashes. The pyre and all it holds are carried away by the stream, and in the distance can be seen the home of the gods, Valhalla, in flames, crumbling to its ruin.

*'Tosca,' Act III.**(National, Tuesday, 10.35.)*

PUCCHINI'S opera is founded on the drama by Sardou, and is a grimly tragic tale of love and jealousy and black-hearted treachery. Tosca is a famous singer, and she and the painter, Cavaradossi, love one another. But Scarpia, Chief of Police, also loves the singer, and it is he who brings about the final tragedy. The painter had befriended Angelotti, who was escaping from prison, and that is made the excuse for Scarpia first to subject him to torture and finally to

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A CALENDAR FOR THE LISTENER

Sunday, June 1

- 3.0 Bach Church Cantata (National)
 3.45 Children's Service (National)
 6.30 Religious Service from Edinburgh
 (1,554.4 m. only)
 8.0 Religious Service (Right Rev. Bishop Charles
 Gore, D.D., D.C.L.) (National)
 10.30 The Epilogue



BISHOP GORE

Wednesday, June 4

- 2.45 The Derby (National)
 8.30 A Symphony Concert (National)
 10.25 'Stars and Stripes': Mrs. R. H. MacCormick
 (National)

MRS. R. H.
MACCORMICK

Other Sunday Programmes

- 5.30 Song Recital: Rheinhold Gerhardt (National)
 9.5 Frank Bridge conducts the Wireless Sym-
 phony Orchestra (National)



FRANK BRIDGE

Thursday, June 5

- 2.50 Unveiling of General Wolfe's Memorial
 (National)
 3.45 The Rouen Military Band (National)
 7.45 Northern Prom (Regional)

SIR CAMPBELL
STUART

Monday, June 2

- 7.45 A Vaudeville Programme (National)
 9.50 Chamber Music: Albert Sammons and
 Granville Bantock (National)



ALBERT SAMMONS

Friday, June 6

- 7.45 William Murdoch in a Northern Prom
 (National)
 9.40 'Tis of Aucassin and Nicolette' (National)



WILLIAM MURDOCH

Tuesday, June 3

- 7.45 The Wireless Military Band (National)
 8.0 Harpsichord Recital: Marguerite Delcourt
 (London Regional)
 9.45 Mary O'Farrell in 'Irish Bulbuls' (National)



MARY O'FARRELL

Saturday, June 7

- 7.30 A Vaudeville Programme (National)
 9.5 The Virtuoso String Quartet (London
 Regional)
 9.40 Concert of Haydn Wood's Music (National)



HAYDN WOOD

4.15
THE GERSHOM
PARKINGTON
QUINTET

SUNDAY, June 1
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.5
THE WIRELESS
SYMPHONY
ORCHESTRA

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

3.0 CHURCH CANTATA (No. 43) BACH

'GOTT FÄHRET AUF MIT JAUCHZEN'
(God is going up with a shout)
Relayed from THE GUILDHALL SCHOOL OF MUSIC

Singers
ISOBEL BAILLIE (Soprano)
GLADYS RIPLEY (Contralto)
WALTER GLYNNE (Tenor)
KEITH FALKNER (Bass)
THE WIRELESS CHORUS

Players
ERNEST HALL (Trumpet)
LESLIE WOODGATE (Organ)
THE WIRELESS ORCHESTRA
(3 Trumpets, Tympani, 2 Oboes, and Strings)
Conducted by STANFORD ROBINSON
(For the text of the Cantata see page 497)

3.45 CHILDREN'S SERVICE

Relayed from ST. JOHN'S CHURCH, WESTMINSTER
Conducted by the Rev. Canon C. S. WOODWARD

4.15 THE GERSHOM PARKINGTON
QUINTET

JOHN THORNE (Baritone)

QUINTET
Petite Suite de Concert Coleridge-Taylor
JOHN THORNE

Four Salt Water Ballads Keel
Hell's Pavement; A Wanderer's Song; A Sailor's Prayer; Cape Horn Gospel

QUINTET
Havanaise Saint-Saens
Liebestraum (A Dream of Love) Liszt
Serenata Albeniz
Sevilla Albeniz

JOHN THORNE
Requiescat Butterworth
Dream Song Hely-Hutchinson
The two Corbies Hely-Hutchinson

QUINTET
Selection, 'La Bohème' Puccini
Sweet and Low Barnby

5.30 A RECITAL

by
RHEINHOLD GERHARDT (Baritone)
Songs with Pianoforte Accompaniment:
Im Abendroth (At Sunset) Schubert
Ganymed Schubert

Auf dem Kirchhofe (In the Church-yard) Brahms
Die Mainacht (May Night) Brahms

Songs with Guitar Accompaniment:
Süßes Lieb, O komm' zurück ('Come back to me, sweet Love') Dowland
Kum, kum, geselle min (O Come, my Friend) arr. Willy Arndt
(Old German Folk Song, Thirteenth Century)
Der Spielmann vor der Himmelstür (The Minstrel at Heaven's Gate) Berner
(Old German Folk Song)
Die Funken (Sparks) Hermann Löns
Bruder Liederlich (The Ne'er do well) Hannes Ruch
Trio Hannes Ruch

6.0-6.20 MILTON—IV

'Comus'—II
Read by GEORGE RYLANDS

(1,554.4 m. only)

6.30-7.45 AN EVENING SERVICE

Relayed from ST. CUTHBERT'S PARISH CHURCH, EDINBURGH
(From Edinburgh)

Paraphrase No. 59
Prayer
Prose Psalm, No. 24
Old Testament Lesson
Hymn, 'Our Blest Redeemer, ere He breathed' (R.C.H., No. 180)
New Testament Lesson
Hymn, 'The Head that once was crowned with Thorns' (R.C.H., No. 131)
The Apostles' Creed
Prayer
Anthem, 'Blessing and Glory and Wisdom and Power be Unto Him' (Bach)
Address, by the Rev. Professor ARCHIBALD MAIN, D.D., Litt.D.
Hymn, 'Crown Him with many Crowns' (R.C.H., No. 136)

Benediction

8.0 A RELIGIOUS SERVICE

(From the Studio)

Conducted by the Right Rev. Bishop CHARLES GORE, D.D., D.C.L.

The Avenues of the Spirit.

Hymn, Ancient and Modern 147, 'Hail the day that sees Him rise'
Hallowing Introduction
General Thanksgiving
Psalm xxiv
Lesson: Acts i, 1-11
Nunc Dimittis

Petitions
Address by the Right Rev. Bishop CHARLES GORE, D.D.

Hymn: Ancient and Modern 220, 'Jesus shall reign where'er the sun'

Evening Prayer

Blessing

(The text of the above service, with slight alterations, will be found on page 32 of Services for Broadcasting.)

8.45 The Week's Good Cause

Appeal on behalf of THE ACTORS' BENEVOLENT FUND by Mr. HENRY AINLEY

(Contributions would be gratefully received by Mr. Henry Ainley, Actors' Benevolent Association, 8, Adam-Street, W.C.2.)

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 FRANK BRIDGE

ORCHESTRA
Overture, 'In der Natur' (Nature) Dvorak
Pavane pour une Infante défunte (Pavane for a dead Princess) Ravel

ANTONIO BROSIA (Violin) and Orchestra
Symphonie Espagnole (Op. 21) Lalo
Allegro; Scherzando; Andante; Rondo

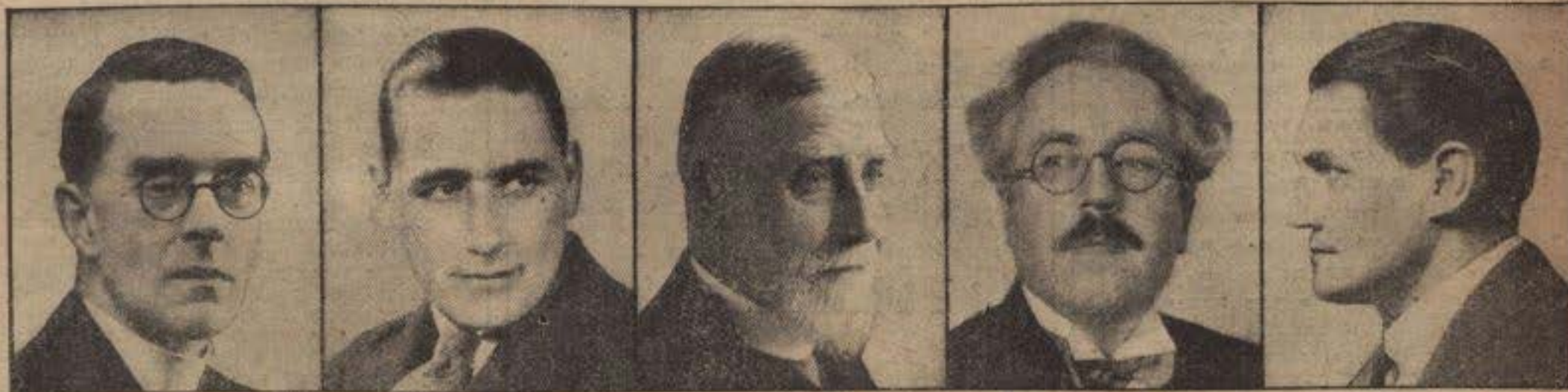
ORCHESTRA
Symphony, No. 2, in B Minor Borodin
Allegro; Scherzo-Prestissimo; Andante; Allegro

10.30 Epilogue

'THE EARTH IS THE LORD'S—THE BEASTS OF THE FIELD'

(For details of this week's Epilogue see page 501.)

THE RADIO TIMES.
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SOME OF TODAY'S BROADCASTERS (from left to right): Canon Woodward, who conducts the Children's Service at 3.45; John Thorne, who sings at 4.15; Bishop Gore, who gives the address in the Studio Service at 8.0; Frank Bridge, who conducts the concert at 9.5, and Henry Ainley, who broadcasts an appeal at 8.45.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 497). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 496).



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: COLERIDGE-TAYLOR'S PETITE SUITE (John Apple and New Queen's Hall Light Orchestra) (No. 9540-9341-4s. 6d. each). National.
LA BOHEME-Selection (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9307-4s. 6d.). National.
Monday: ORAL ROMANO - Overture (Albert W. Kotelby's Concert Orchestra) (No. 9408-4s. 6d.). Lon. & Mid. Reg.
TALES FROM VIENNA WOODS (Bruno Walter and Symphony Orchestra) (No. 12234-Dr. 6d.). Lon. & Mid. Reg.
CARMEN-Selection (Percy Pitt and B.B.C. Orchestra) (No. 9125-4s. 6d.). Lon. Reg.
Tuesday: LA PALOMA (Paul Whiteman's Orchestra) (No. 9459-4s. 6d.). Lon. & Mid. Reg.
BEGGAR'S OPERA - Selection (H.M. Grenadier Guards Band) (No. 927-4s. 6d.). Lon. Reg.
SONG OF INDIA (Paul Whiteman's Orchestra) (No. 9738-4s. 6d.). Lon. Reg.
HUNGARIAN RHAPSODY No. 2 (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9765-9766-4s. 6d. each). Lon. Reg.
DOCTRINE - Waltz (Johann Strauss and Symphony Orchestra) (No. 9245-4s. 6d.). Lon. Reg.
Wednesday: MIGNON - Overture (Milan Symphony Orchestra) (No. 9783-4s. 6d.). Lon. & Mid. Reg.
Thursday: BARBER OF SEVILLE - Overture (Percy Pitt and B.B.C. Orchestra) (No. 9166-4s. 6d.). Lon. & Mid. Reg.
TSCHAIKOWSKY'S PATHETIQUE SYMPHONY (Osver Fried and Royal Philharmonic Orchestra) (Nos. 9567-9571-4s. 6d. each). Lon. & Mid. Reg.
Friday: SCHUMANN'S SYMPHONY No. 4 (Bruno Walter and Mozart Festival Orchestra) (Nos. 12202-12212-6s. 6d. each). National.
GRIGIO'S PIANO CONCERTO IN A MINOR (Friedman and Orchestra) (Nos. 9449-9449-4s. 6d. each). National.
BOHEMIAN GIRL - Overture (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9307-4s. 6d.). Lon. Reg.
IOLANTHE-Selection (Court Symphony Orchestra) (No. 952-4s. 6d.). Lon. Reg.
WILLIAM TELL - Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9058-9059-8s. each). Mid. Reg.
BE'S WEDDING (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9844-4s. 6d.). Mid. Reg.
Saturday: MARTIAL MOMENTS (H.M. Grenadier Guards Band) (No. 9065-4s. 6d.). National.
BLUE DANUBE - Waltz (Debroy Somers Band) (No. 5636-3s.). National.
ROCCORINI'S MINUET (Percy Pitt and B.B.C. Orchestra) (No. 9092-4s. 6d.). Lon. Reg.
VILLANELLE (H.M. Grenadier Guards Band) (No. 9913-4s. 6d.). Lon. Reg.
EGMONT - Overture (Menzelberg and Concertgebouw Orchestra) (No. 11799-6s. 6d.). Mid. Reg.

TED LEWIS and his BAND

As Broadcast in the B.B.C. Programmes on Monday evenings. Two new records just issued. Ask to hear them at your dealer's. Only on Columbia.

Instrumental.

Sunday: LIEBESTRAUME (J. H. Squire Celeste Octet) (No. 9142-4s. 6d.). National.
Tuesday: WAGNER'S ALBUMELATT (J. H. Squire Celeste Octet) (No. DX20-4s. 6d.). Lon. Reg.
PICCANINNIES' PICNIC (J. H. Squire Celeste Octet) (No. DHE-5s.). Lon. Reg.
EVERYBODY'S MELODIES (J. H. Squire Celeste Octet) (No. 9748-4s. 6d.). Lon. Reg.
SCHUBERT'S OCTET IN F-Adagio (Léner String Quartet-Hobday, Draper, Hinchelliff, and Brails) (No. 12108-6s. 6d.). Mid. Reg.
Wednesday: SVENDSEN'S ROMANCE (Albert Sammons-Violin) (No. 4954-3s.). Lon. & Mid. Reg.
Thursday: MOZART'S QUARTET IN G (A Little Serenade) (Léner String Quartet) (Nos. 11729-11730-6s. 6d. each). Lon. & Mid. Reg.
Friday: SONGS BY MOTHER TAUGHT ME (J. H. Squire-Cello) (No. D1620-4s. 6d.). Mid. Reg.
Saturday: GRASSHOPPERS' DANCE (J. H. Squire-Celeste Octet) (No. 3608-3s.). Lon. & Mid. Reg.
LIEBESLEID (Zumbalatt-Violin) (No. 9050-4s. 6d.). Lon. Reg.

Vocal.

Sunday: SWEET AND LOW (Sillsbury Singers) (No. 3278-3s.). National.
Monday: HOMEWARD TO YOU (Hubert Eisdell) (No. 5363-3s.). Lon. & Mid. Reg.
DEAR LOVE OF MINE (Eisdell and Labbette) (No. 9346-4s. 6d.). Lon. & Mid. Reg.
GOTTERDÄMMERUNG - Hagen's Watch (Tear Andersen) (No. 12341-6s. 6d.). Lon. Reg.
Tuesday: LALO'S AUBADE (Joseph Rogatchewsky) (No. 12062-4s. 6d.). Lon. Reg.
Thursday: PASSING BY (The Macatros) (No. DHT8-3s.). Lon. & Mid. Reg.
Friday: AS VESTA WAS DESCENDING (St. George's Singers) (No. 5717-3s.). National.
TUNE THE BOB'UN PLAYED (Robert Maxton) (No. D980-3s.). Lon. & Mid. Reg.
PELLEAS AND MELISANDE (Frascona French Artists, with Orchestra) (Nos. 12235-12234-6s. 6d. each). Lon. Reg.
Saturday: TREES (Dame Clara Butt) (No. X337-6s.). Lon. & Mid. Reg.

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.

SUNDAY, June 1
MIDLAND REGIONAL
 626 kc's (479.2 m.)

8.0
SERVICE FROM BIRMINGHAM TOWN HALL

3.30 London Regional Programme

5.0-5.30 London Regional Programme

8.0 A RELIGIOUS SERVICE

Conducted by

The Rt. Rev. THE BISHOP OF PRETORIA (NEVILLE S. TALBOT, D.D.)

Relayed from THE TOWN HALL, BIRMINGHAM

8.45 National Programme

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 A Choral and Orchestral Concert

THE MIDLAND WIRELESS CHORUS and ORCHESTRA

Conducted by JOSEPH LEWIS

EMILIE WALDRON (Soprano)
 GEOFFREY DAMS (Tenor)
 JAMES HOWELL (Bass)

ORCHESTRA

Overture, 'Athalie'Mendelssohn

EMILIE WALDRON and Chorus

Give way now to Pleasure ('St. Cecilia's Day')
 Chorus, Holy Music.....J Von Brea

JAMES HOWELL and Orchestra

Aria, 'She alone charmeth my Sadness' ('The Queen of Sheba').....Gounod

9.30 Excerpts from 'HIAWATHA' (Coleridge-Taylor)

Tenor Solo, 'Onaway, awake, Beloved'
 Soprano Solo, 'Then he sat down'
 Chorus, 'From his Wanderings'
 Tenor Solo, 'He had seen a Water'
 Bass Solo, 'True is all Iago tells us'

9.55 Excerpts from The 'HYMN OF PRAISE' (Mendelssohn)

Duet and Chorus, 'I waited for the Lord'
 Tenor Solo, 'The Sorrows of Death'
 Chorus, 'The Night is departing'
 Chorale, 'Let all Men praise the Lord'
 Duet, 'My Song shall be always Thy Mercy'
 Chorus, 'Ye Nations'

10.20 JAMES HOWELL and Orchestra

Aria, 'How willing, my paternal Love' ('Samson') .. Handel

CHORUS and Orchestra
 'Abide with me'
 Ivor Atkins

10.30 Epilogue (From Birmingham)

'THE LAST SHALL BE FIRST'
 Hymn (Ancient and Modern, 703)
 Scripture Reading, St. Matthew, Chapter XX, v. 23 to end of Chapter
 Solo, 'O Rest in the Lord'
 Benediction



FROM PRETORIA TO BIRMINGHAM. Dr. Neville Talbot, Bishop of Pretoria, will conduct the broadcast service to be relayed from Birmingham tonight at 8.0. This photograph shows the interior of his own cathedral, which, designed by Sir Herbert Baker, is one of the most impressive buildings in South Africa.

LISTENERS' LETTERS.

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

But would correspondents please note that:—

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

The alternative to the Midland Regional programme is the National programme (see page 495), which you can receive from Daventry 5XX on 1,554.4 metres.

3.30
THE WIRELESS
MILITARY
BAND

SUNDAY, June 1
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
TOM JONES
AND HIS
ORCHESTRA

3.30 The Wireless Military Band

Conducted by

B. WALTON O'DONNELL

ANNA TIBELL (Contralto)

SEYMOUR WHINYATES (Violin)

BAND

'Tragic' Overture Brahms

3.45 ANNA TIBELL

O del mio dolce ardor (O Zephyr, soft and kind) Gluck
Ogie sabato (Every Saturday) ... Gordigiani
Tre giorni (Three Days) Pergolesi

3.53 BAND

Scherzo, 'L'Apprenti Sorcier' ('The Apprentice Magician') Dukas

4.5 SEYMOUR WHINYATES

Adagio (Organ Toccata in C) Bach, arr. Kochanski
Slav Dance, No. 2, in E Minor Dvorak, arr. Kreisler
Habanera Ravel
Mazurka in A Minor.... Chopin, arr. Kreisler

4.20 BAND

Italian Capriccio Tchaikovsky

4.37 ANNA TIBELL
Nobody knows the trouble I've seen... }
Swing low, sweet Chariot } arr. Burleigh
Steal away }
Go down Moses }

4.45 BAND
Overture, 'Donna Diana' Reznicek
Spanish Rhapsody Chabrier

9.5

Tom Jones

and

The Grand Hotel, Eastbourne, Orchestra
Relayed from THE GRAND HOTEL,
EASTBOURNE

BEN WILLIAMS (Tenor)

ORCHESTRA

Tone Poem, 'Finlandia' Sibelius
Reconciliation Fletcher

BEN WILLIAMS

Flower Song ('Carmen') Bizet

ORCHESTRA

Selection of Mendelssohn's Music ... arr. Urbach

TOM JONES

Violin Solos:

Romance }
Legende } Kreisler
Schön Rosmarin (Fair Rosemary) }



SEYMOUR WHINYATES (left) plays some violin solos in the Wireless Military Band Concert this afternoon, and BEN WILLIAMS (right) sings in the concert from the Grand Hotel, Eastbourne, tonight.

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

'Now, therefore, behold the King whom ye have chosen' (Saul to Ahab), by the Rev. Canon S. C. CARPENTER, Master of the Temple

8.45

National Programme

BEN WILLIAMS

Soft and pure, fraught with Love ('Martha') Flotow

ORCHESTRA

Fantasy, 'Cavalleria Rusticana' Mascagni

10.30

Epilogue

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 495).

THIS WEEK'S BACH CANTATA

Cantata No. 43, 'GOTT FAHRET AUF MIT JAUCHZEN' ('God is gone up with a shout')

A *Long* Cantata in two parts, this is a very big one in every sense. The fine text—supposed to be by Marianne von Ziegler, begins with a verse from the Psalms, and goes on to describe the Ascension. Bach's first chorus illustrates the image of God's 'going up' with tremendous power, and 'the sound of a trumpet' is almost barbaric in its force and splendour. The chorus rises more than once to a great climax and is throughout impressive, well-nigh overwhelming, in its sheer strength. The arias for tenor and soprano, which follow, make a striking contrast, the first bold and animated with a swaying figure in the accompaniment (earth and heaven bending beneath the Chariot of the Lord), and the other full of a quiet tenderness. The bass aria, 'The he,' has a vivid trumpet accompaniment, and the bold figure in the bass of the organ part is suggested by the old Testament image of treading the winepress. Each of the last three solo numbers finishes with a wistful phrase, as the text tells of the watcher gazing after the risen Saviour, and that is expressed in the music with great beauty; very eloquent, too, is the simple Chorus at the end.

I.—Chorus:

God is gone up with shouting,
And the Lord with sound of trumpet.
Sing praise to God, sing praises to our King and Lord.

II.—Recitative (Tenor):

Behold the Lord will set a seal upon His victory
For he hath led captivity a captive bound,
Who about His praise? At whose command do trumpets
sound?
And by His side who standeth? The army of the Lord
The praises of His name, His glory, pow'r and might in
anthems raise their voices,
Hosanna to the Lord in whom the world rejoices,

III.—Aria (Tenor):

Lo, mighty the host that before Him now goeth,
His praises and honour and glory forth-sheweth.

The earth and the Heavens all worship His Name,
And cast down for ever the ice He o'creame.

IV.—Recitative (Soprano):

So the Lord, when He had spoken with His disciples, was
received up into Heaven and sitteth upon the right hand
of God.

V.—Aria (Soprano):

My Saviour all Thy work of grace Thou hast fulfilled,
And to the Father goest now, as He hath willed.
O'er-come are death and sin, ye Heavens open gates
That he may enter in.

Part 2.

VI.—Recitative (Bass):

Behold the Victor's crown, to Satan's conqueror given,
Who death hath striken down, and man from guilt hath
shriven,
Who scattered His foes; Lo, mighty Angel hosts were nigh
when He arose,

VII.—Aria (Bass):

'Twas He alone did go—a lowly man He seemed—
Through sorrow, pain and woe, that man might be redeemed,
By bitter sacrifice.
O crown Him, praise His Name and loud let anthems rise.

VIII.—Recitative (Alto):

On Him the Lord on high a crown of life bestoweth;
The season draweth nigh, when to His Throne He goeth
Whom mankind did despise. And from the earth He trod,
I gaze with joyful eyes.

IX.—Aria (Alto):

In spirit do I see, at God's right hand He reigneth;
Before Him foes shall flee, when He His own sustaineth
And bids the fallen rise. And from the earth He trod,
I gaze with longing eyes.

X.—Recitative (Soprano):

He will prepare for me with Him in Heav'n a dwelling,
There with His own to be, His praise and might forth-
telling,
Redeem'd from woe and shame. And from the earth He
trod, I call His blessed Name.

XI.—Chorus:

Thou Prince of life, Lord Jesu mine,
To Heav'n art Thou ascended,
Thy crown is won, the glory Thine,
Thy earthly travail ended:
How shall I praise Thy victory
O'er death, that Thou hast won for me?
How can I, Saviour, shew Thee
The blessed grace I owe Thee?
And when Thou callest us to Thee,
Thy wings of Faith Thou givest:
This world of care that we may see,
Bear us to where Thou livest.
Dear God! when shall that hour draw nigh,
When I may come to Thee on high?
My spirit, contrite, lowly
To yield to Thee, most Holy!

English text by D. Millar Craig. Copyright B.B.C., 1930.

Cantatas for the next four Sundays are:—

June 8. No. 68. 'Also hat Gott die Welt geliebt' (God so loved the World).
June 15. No. 129. 'Gelobet sei der Herr mein Gott' (I praise Thee evermore, my God).
June 22. No. 20. 'O Ewigkeit, du Donnerwort' (Eternity, thou awful Word).
June 29. No. 76. 'Die Himmel erzählen die Ehre Gottes' (The Heavens declare the Glory of God).



WHEN RAILWAY ENGINES LOOKED LIKE THIS

IN the days of quaint locomotives, a great new nerve remedy—Compound Syrup of Hypophosphites "Fellows"—was coming into use. Doctors were recommending it, and they have been recommending it ever since. Just as "Fellows" cured nervous complaints in the far-away sixties, so does it cure the nervous troubles of the present time. For it is a scientific compound of just those mineral salts and tonic agents which are needed to increase your vital forces. If you feel "out-of-sorts," if you lack energy and appetite, take a short course of "Fellows." It is by far the best tonic for the many nervous illnesses of today.

Recommended for

**DEBILITY, FATIGUE
NERVOUS AILMENTS
LOSS OF APPETITE
'RUN-DOWN' CONDITIONS**

FELLOWS

TRADE MARK

Recommended by Doctors
for over 60 years

Sunday's Programmes continued (June 1)

CARDIFF

988 kc/s (309.9 m.)

3.0-6.20 *National Programme*
8.0 *National Programme*
9.0 West Regional News

9.5 British-French Week

BRISTOL

'Entente' Concert

Relayed from THE COLSTON HALL, BRISTOL



THE COLSTON HALL, BRISTOL, S. G. Sumner

from which a concert in connection with British-French Week is being relayed by Cardiff tonight at 9.5.

THE ROUEN MUNICIPAL BAND

Conducted by MARIUS PERRIER

C. W. STEAR (*Grand Organ*)

The Storm..... *Newkonn-Stear*

THE BAND

Gayotte..... *Arne (1710)*

Sicilian..... *Purcell (1658)*

GEORGES DUPAN

Madame GEORGES DUPAN (*Soprano*)

Chère Nuit (Dear Night)..... *Bachelet*

Chanson Triste (Song of Sadness)..... *Duparc*

HERBERT PARSONS (*Pianoforte*)

Hark, hark, the Lark..... *Schubert, arr. Liszt*

Hungarian Rhapsody, No. 11..... *Liszt*

THE BAND

Marche Solennelle..... *Pierné*

10.0 *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*

8.0 *National Programme*

9.0 West Regional News

9.5 *National Programme*

10.30 *Epilogue*

10.40-11.0 *The Silent Fellowship*

PLYMOUTH

1,040 kc/s (288.5 m.)

3.0-6.20 *National Programme*

8.0-8.45 STUDIO SERVICE

Conducted by the Rev. GEORGE FORD, D.D.,

of THE CATHEDRAL, PLYMOUTH
Assisted by THE CATHEDRAL CHOIR

Conducted by ALBERT A. DOYLE

In the Name of the Father, etc.
Introductory Prayer

Hymn, 'Praise to the Holiest'
(Westminster Hymnal, No. 56)

Ave Verum—Motet (*Gounod*)

Collects from the Missal

Missa Quinti Toni (*Orlando di Lasso—1520-1595*) Kyrie, Sanctus, Benedictus, Agnus Dei

Reading from the Gospel
Bone Pastor (*T. Tallis—1515-1585*)

Address by the Rev. A. G. B. HEARNS, D.D.

Nicene Creed (Vatican Chant), No. 3

(*Harmonized by Tombelle*)

Cibavit Illos (*Christopher Tye*)

Hymn, 'Sweet Saviour, bless us' (Westminster Hymnal, No. 215)

Blessing

8.50 *National Programme*

9.0 Local News

9.5 *National Programme*

10.30 *Epilogue*

BOURNEMOUTH.

3.0-6.20 *National Programme*

8.0 *National Programme*

10.30 *Epilogue*

MANCHESTER

797 kc/s (376.4 m.)

3.0:—National Programme. 4.15:—The City of Sheffield Police Band, conducted by Harry W. Tait. Relayed from the Police Headquarters, Castle Green, Sheffield. Ripah Goodacre (Contralto). (From Leeds.) 5.30-6.20:—National Programme. 8.0:—A Jubilee Service, from Leyland Road Wesleyan Church, Southport, conducted by the Rev. A. Price Hughes. 8.45:—National Programme. 9.0:—North Regional News. 9.5:—A Studio Concert, with interludes of Organ Music, relayed from Manchester Cathedral. Organist, Dr. A. W. Wilson. Albert Mergatroyd (Baritone). Alfred Barker (Violin) and Lucy Pierce (Pianoforte). 10.30:—Epilogue.

7.45
TONIGHT'S
VAUDEVILLE
ENTERTAINMENT

MONDAY, JUNE 2
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.15
A SPEECH
BY
MAJOR J. J. ASTOR

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45 'THE COUNTRYWOMAN'S DAY'—V
Mr. JOHN SPERBORN: 'Rabbit-Keeping to Lessen Household Expenses'
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
Relayed from SOUTHWARK CATHEDRAL
CATHERINE AULSEBROOK (Contralto)

4.15 THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEYER
Relayed from GROSVENOR HOUSE
5.15 The Children's Hour
6.0 Earl BEAUCHAMP: 'English Church Art'
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.40 The Foundations of Music
WOLF'S GOETHE LIEDER
Sung by DOROTHY HELMRICH and GEORGE PARKER
7.0-7.20 'BOOKS IN GENERAL'
By Mr. DESMOND MACCARTHY

4. Sketch: 'THE MOUSE'
By BEATRICE MAYOR
The Girl ANGELA BADDELEY
The Old Man ANDREW CHURCHMAN
5. THE WIRELESS ORCHESTRA
6. MELVILLE GIDEON
7. EDITH CLEGG (Poems and Stories)
8. THE WIRELESS ORCHESTRA
9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
9.15 THE FOURTH IMPERIAL PRESS CONFERENCE BANQUET
(See centre of page)

The Press of the Empire Meets in Conference



1.15 NATIONAL ORCHESTRA OF WALES
AN ORCHESTRAL CONCERT
Relayed from the National Museum of Wales
(From Cardiff)
2.0 FOR THE SCHOOLS
Special Talk for Preparatory Schools. Lieut.-Colonel T. J. C. MOORE-BRABAZON, M.C.: 'Transport—V, Steamships'
2.20 Interlude
2.30 Miss RHODA POWER: 'Days of Old: In the Eighteenth and Nineteenth Centuries—VI, School Days in Town and Country'
3.0 Interlude
3.5 Miss RHODA POWER: 'Stories for Younger Pupils—VI, The Stone Lion of the Mountain (Tibetan)'
3.20 JACK PAYNE
and his B.B.C. DANCE ORCHESTRA

A Speech by
Major the Hon. J. J. ASTOR,
President of the
EMPIRE PRESS UNION,
following the opening banquet
to the delegates to the fourth
IMPERIAL PRESS CONFERENCE,
and THE FLEET STREET CHOIR
will be relayed from the Guildhall
TONIGHT AT 9.15

7.25 COMMERCIAL SPANISH TALK
By DON JUAN MASCARO

7.45 Vaudeville
1. THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL
2. DESIREE ELLINGER (Soprano)
(By kind permission of Moss Empires and Clayton and Waller)
3. EDITH PENVILLE (Flautist)

9.45 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.50 Chamber Music
ALBERT SAMMONS (Violin)
Sonata in G Minor Tartini
Sonatina in D for Violin and Pianoforte Schubert
ROBERT MAITLAND (Singer)
Three Songs of Hafiz (the Persian Poet). Bantock
(Accompanied by THE COMPOSER)
ALBERT SAMMONS and GRANVILLE BANTOCK (Pianoforte)
Sonata for Violin and Pianoforte.....Bantock
(First Performance)

11.0 (1,554.4 m. only)
DANCE MUSIC
THE AMBASSADOR CLUB ORCHESTRA
Directed by EDDIE GROSS-BART from THE AMBASSADOR CLUB
11.15-12.0 THE SPLENDEID DANCE BAND from THE HOTEL SPLENDEID

Hear again these Gems

from this week's Programme on

"His Master's Voice"

SUNDAY

L'APPRENTI SORCIER (Dukas) — Philharmonic-Symphony Orchestra of New York (conducted by Arturo Toscanini)—D168, 8s. London Reg. 3.53.
CAPRICCIO ITALIEN (Tchaikovsky)—Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D180, 6s. London Reg. 4.20.
ONAWAY! AWAKE, BELOVED Coleridge-Taylor—Tudor Dances—D142, 6s. Midland Reg. 9.30.
I WAITED FOR THE LORD (Mendelssohn) — E. Lough, E. Mallett and Temple Church Choir—C198, 4s. Midland Reg. 2.55.
SALT WATER BALLADS — Port of many ships! Mother Carey; Trade Winds—Keith Falkner—E2017, 3s. London Nat. 4.33.
LIEBESTRAUM, No. 3 (Liszt)—New Light Symphony Orchestra—C182, 4s. London Nat. 4.48.
LA BOHEME, SELECTION (Puccini)—De Groot and His Orchestra—C143, 4s. London Nat. 5.10.
IM ABENDROTH (Schubert)—Schumann—D141, 6s. London Nat. 5.30.
DIE MAINACHT (Brahms) — Olssonwald — E346, 4s. London Nat. 5.45.
PAYANE POUR UNE INFANTE DEFUNTE (Ravel)—Symphony Orchestra (conducted by M. Coppola)—D154, 6s. London Nat. 9.5.

MONDAY

"CARMEN" SELECTION—Massed Bands of Aldershot Command—C137, 4s. London Reg. 8.35.
FORGING SONG — "SIEGFRIED" — Melchior and Reiss—D189, 1.8s each. London Reg. 9.27.
HAGEN SUMMONS THE VASSALS and HAGEN BIDS THE VASSALS PREPARE FOR THE FEASTING — "TWILIGHT OF THE GODS" — Ambrosen and Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D157-9, 8s each. London Reg. 9.57.
SIEGFRIED'S FUNERAL MARCH — "TWILIGHT OF THE GODS" — Berlin State Opera Orchestra (conducted by Karl Mack)—D188, 6s. London Reg. 9.50.
CLOSING SCENE — "TWILIGHT OF THE GODS" — Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D127, 6s. London Reg. 10.0.
LE CYGNE (THE SWAN) (Saint-Saëns) — De Groot Trio—E2943, 3s. Midland Reg. 2.12.
TALES FROM THE VIENNA WOODS (Strauss) — March Weber and His Orchestra — E2405, 3s. Midland Reg. 2.20.

TUESDAY

HAD A HORSE and SHEPHERD, SEE THY HORSE'S FOAMING MANE — Keith Falkner — E2105, 3s. London Reg. 9.53.
COCKAIGNE OVERTURE — Royal Albert Hall Orchestra (conducted by Sir Edward Elgar) — D119-1, 6s each. London Nat. 7.45.
SERENADE (Schubert) — Mavis Bennett — C1481, 4s. London Nat. 8.0.

WEDNESDAY

OH! COULD I BUT EXPRESS IN SONG — Peter Dawson—E245, 3s. London Reg. 1.28.

THURSDAY

BANNER OF SEVILLE, OVERTURE — Berlin State Orchestra (conducted by Dr. Leo Blech) — D124, 6s. Midland Reg. 12.5.
BOIS EPAIS (SOMBRE WOODS) — Caruso — DA107, 6s. Midland Reg. 1.3.
EINE KLEINE NACHTMUSIK (Mozart) — Barbicoll's Chamber Orchestra—C165-8, 4s each. London Reg. 7.45.
SYMPHONY No. 8 in B MINOR (Tchaikovsky)—Symphony Orchestra (conducted by Albert Coates) — D119-1, 6s each. Album Series No. 32. London Reg. 8.3.

FRIDAY

PIANO CONCERTO in A MINOR (Grieg) — De Groot and Royal Albert Hall Orchestra (conducted by Sir Ronald Oldham)—D127-49, 6s each. Album Series No. 41. London Nat. 8.31.
WILLIAM TELL, OVERTURE — Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent) — E247-8, 3s each. Midland Reg. 4.40.
THE BEES' WEDDING (Mendelssohn)—Hambourg—E2481, 3s. Midland Reg. 7.27.
SONGS MY MOTHER TAUGHT ME (Dvořák) — Casals—DB189, 8s. Midland Reg. 7.25.

SATURDAY

BLUE DANUBE WALTZ (Strauss) — International Concert Orchestra—C193, 4s. London Nat. 4.55.
EGMONT OVERTURE — New Light Symphony Orchestra. C185, 4s. Midland Reg. 7.33.
MARCHE SLAY (Tchaikovsky) — Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D106, 6s. Midland Reg. 7.55.
LIEBESLEID (Kreisler) — Kreisler — DE88, 8s. London Reg. 7.30.
ICH LIEBE DICH (I LOVE THEE) — De Groot and His Orchestra—E3184, 3s. London Reg. 7.40.
CUCKOO—Mavis Bennett — E1190, 3s. London Reg. 8.6.

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MONDAY, June 2

MIDLAND REGIONAL

626 kc's (479.2 m.)

8.35
SEA SONGS
AND
SHANTIES

12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Overture, 'Chal Romano' (Gipsy Lad)... *Ketelhey*
 Dance ('The Damnation of Faust')... *Berlioz*
 Selection, 'Eugene Onegin'... *Tchaikovsky*
 Violoncello Solo, 'The Swan'... *Saint-Saëns*
 (FREDERICK BYE)
 Suite, 'A Lover in Damascus' *Woodforde-Finden*
 Waltz, 'Tales of the Vienna Woods'... *Strauss*

ORCHESTRA

Three English Dances *Quilter*

EVELINE STEVENSON

The Fairy Pipers *Brewer*
 Homeward to You *Eric Coates*
 Good-morning, Brother Sunshine... *Liza Lehmann*
 What's in the Air today *Robert Eden*

7.35 ORCHESTRA

Entr'acte à la Gavotte *Eric Coates*



To be Broadcast
TONIGHT AT 8.35.
'SONGS FROM THE SEA'

A Programme of Sea Songs and Shanties
 by
HAROLD CASEY (Baritone)
 and
THE MIDLAND WIRELESS CHORUS,
 conducted by **JOSEPH LEWIS**

5.15 The Children's Hour

'Mr. Muffin and the Marmaluke,' a Story without an excuse by **BARBARA SLEIGH**
 Duets by **EVELINE STEVENSON (Soprano)** and **CHARLES HEDGES (Tenor)**
STANLEY LOWE (Violin)
 'The Boy without a Shadow,' a serious tale by **MILDRED FORSTER**

EVELINE STEVENSON and CHARLES HEDGES

Dear Love of mine *Goring Thomas*
 Still as the Night *Goetz*
 See, Love, the Moon is beaming..... *Rossini*

ORCHESTRA

Roman March *Gounod*

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

8.0 London Regional Programme

8.30 Midland News

8.35 'SONGS FROM THE SEA'

A Programme of Sea Songs and Shanties
 by
HAROLD CASEY (Baritone)
 and
THE MIDLAND WIRELESS CHORUS
 Conducted by **JOSEPH LEWIS**

6.40 A Light Orchestral Programme

THE MIDLAND WIRELESS ORCHESTRA
 Conducted by **JOSEPH LEWIS**
EVELINE STEVENSON (Soprano)
CHARLES HEDGES (Tenor)

9.15 London Regional Programme

ORCHESTRA

Overture, 'Lurline' *Wallace*
 Selection, 'Songs of the Sea' *Stanford*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

7.5 CHARLES HEDGES

Old Mrs. Jarvis *Leslie Woodgate*
 A Warwickshire Wooing *William James*
 My Queen *Blumenthal*

10.30-11.0 London Regional Programme

The alternative to the Midland Regional programme is the National programme (see page 499), which you can receive from Daventry 5XX on 1,554.4 metres.

6.40
THE MIDLAND
WIRELESS
ORCHESTRA

MONDAY, June 2
LONDON REGIONAL
842 kc's (356.3 m.)

9.15
WAGNER
FROM
MANCHESTER

- 12.0 A Ballad Concert
MARY MADDOCK (*Soprano*)
ARTHUR HORNAN (*Baritone*)
- 12.30 A Recital of Gramophone Records
- 1.0 Light Music
MAX JAFFA and his PICCADILLY GRILL
ORCHESTRA
From the PICCADILLY HOTEL
- 2.0-3.0 LOZELLS PICTURE HOUSE
ORCHESTRA
Conducted by ERNEST PARSONS
(From *Midland Regional*)
Overture, 'Chal Romano' ('Gipsy Lad')
Ketelbey
Dance ('The Damnation of Faust')....*Berlioz*
Selection, 'Eugene Onegin'.....*Tchaikovsky*
Violoncello Solo, 'The Swan'.....*Saint-Saëns*
(FREDERICK BYR)
Suite, 'A Lover in Damascus' *Woodforde-Finden*
Waltz, 'Tales of the Vienna Woods'...*Strauss*
- 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
Concert
(From *Midland Regional*)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
EVELINE STEVENSON (*Soprano*)
CHARLES HEDGES (*Tenor*)
ORCHESTRA
Overture, 'Lurline'.....*Wallace*
Selection, 'Songs of the Sea'.....*Stanford*
- 7.5 CHARLES HEDGES
Old Mrs. Jarvis.....*Leslie Woodgate*
A Warwickshire Wooing.....*William James*
My Queen.....*Blumenthal*
ORCHESTRA
Three English Dances.....*Quilter*
EVELINE STEVENSON
The Fairy Pipes.....*Brouer*
Homeward to You.....*Eric Coates*
Good Morning, Brother Sunshine *Liza Lehmann*
What's in the Air today?.....*Robert Eden*



ODA SLOBODSKAYA

A NORTHERN
PROMENADE
CONCERT

will be relayed from the Free Trade
Hall, Manchester, tonight at 9.15
THE HALLÉ ORCHESTRA
conducted by
SIR HAMILTON HARTY
A WAGNER CONCERT

- ORCHESTRA
Prelude, 'Lohengrin'
FRANCIS RUSSELL (*Tenor*)
The Forging Songs ('Siegfried')
NORMAN ALLIN and Chorus
Hagen's Call and the Gathering of the
Vassals ('The Dusk of the Gods')
ORCHESTRA
Siegfried's Death March ('The Dusk of
the Gods')
ODA SLOBODSKAYA
Closing Scene ('The Dusk of the Gods')

- 7.35 ORCHESTRA
Entr'acte à la Gavotte.....*Eric Coates*
EVELINE STEVENSON and CHARLES HEDGES
Dear Love of mine.....*Goring Thomas*
Still as the Night.....*Goetze*
See, Love, the Moon is beaming.....*Rossini*
ORCHESTRA
Roman March.....*Gounod*
- 8.0 'TODAY AND TOMORROW—A PHILO-
SOPHY OF PROGRESS'—VI
Professor J. MACMURRAY: 'About Real and
Unreal Persons'
- 8.30 Regional News
- 8.35 THE GERSHOM PARKINGTON
QUINTET
Selection, 'Carmen'.....*Bizet*
Black Roses.....*Sibelius*
The Tryst.....*Sibelius*
Selection, 'Rio Rita'.....*Tierney*
The Waters of the Rhine.....*Liszt*
Youth.....*Liszt*

9.15 Northern Promenade
Concert

(From *Manchester*)

THE HALLÉ ORCHESTRA
Conducted by SIR HAMILTON HARTY
Relayed from THE FREE TRADE HALL

Wagner Concert

- Prelude, 'Lohengrin'
FRANCIS RUSSELL (*Tenor*)
The Forging Songs ('Siegfried')
NORMAN ALLIN and Chorus
Hagen's Call and the Gathering of the Vassals
('The Dusk of the Gods')
ORCHESTRA
Siegfried's Death March ('The Dusk of the
Gods')
ODA SLOBODSKAYA
Closing Scene ('The Dusk of the Gods')

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

10.30-11.15 DANCE MUSIC

THE AMBASSADOR CLUB ORCHESTRA, directed by
EDDIE GROSS-BART, from THE AMBASSADOR CLUB

This Week's Epilogue:
'THE EARTH IS THE LORD'S—
THE BEASTS OF THE FIELD'
Psalm 50, 1-15
Job xl, 6-23
Hymn, 'All things bright and beautiful'
(Ancient and Modern, 573)
Psalm 107, 38, 31

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 499).

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Monday's Programmes continued (June 2)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 *National Programme*
1.15 **An Orchestral Concert**
Relayed from THE NATIONAL MUSEUM OF WALES
(*National Programme*)
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Comedy Overture Max Reger
Ballet Music, 'Les Petits Riens' Mozart
Danse des Sylphes } Berlioz
Hungarian March }



Kathleen Chivers

THE LOCKYER STRING ORCHESTRA,
whose music will be relayed from the Exhibition of French Arts at the Royal West of England Academy, this afternoon at 4.15.

- 2.0 *National Programme*
4.0 Mr. F. J. HARRIES: 'Welsh Sketches—V,
The Origin of Hen Wlad fy Nhadau'
4.15 **The Lockyer String Orchestra**
Conducted by HAROLD BERNARD
Relayed from
THE EXHIBITION OF FRENCH ARTS
at the
ROYAL WEST OF ENGLAND ACADEMY, CLIFTON,
BRISTOL
5.15 **THE CHILDREN'S HOUR**
NATIONAL ORCHESTRA OF WALES
IN FAIRYLAND—II
Faerie Suite Bernard Johnson
The Fairies' Glen Percy Pitt
MAI RAMSAY (Soprano)
Dialogue

- 6.0 Mr. ERNEST T. BABER: 'South Wales and
Monmouthshire League Cricket'
6.15 *National Programme*
9.45 West Regional News
9.55-11.0 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 *National Programme*
1.15 *National Programme*
4.0 West Regional Programme
6.15 *National Programme*
9.45 West Regional News
9.55-11.0 *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**
Thrills for Forty-five Minutes
'THE MYSTERY OF THREE-
WAYS HALL'
(W. Bourne Cooke)
will be amongst them

- 6.0 *National Programme*
9.45 Local News
9.55-11.0 *National Programme*

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
10.30-11.0 *National Programme*
2.0-11.0 *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 and his Orchestra. Florence Mabel Higgs (Contralto). (From Leeds.) Paul Belinfante (Violin) and John Hume (Pianoforte). 4.45:—'Tonight's Promenade Concert.' A Gramophone Lecture by Moses Baritz. 5.15:—The Children's Hour. 6.0:—Mr. A. A. Harrison: 'Here and There Holiday Talks, II—In the Dauphiné.' (From Leeds.) 6.15:—National Programme. 9.45:—North Regional News. 9.55-11.0:—National Programme.

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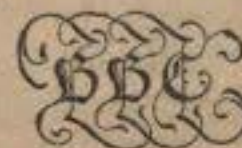
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The B.B.C. have now issued, in book form, a list of prayers, hymns, epilogues, and forms of service which have been found acceptable in their series of Religious broadcasts. The contents consists of Fifteen Groups of Hallowings, Confessions, Thanksgiving Prayers, Petitions, Evening Prayers, and Blessings; Collects from the Book of Common Prayer; Prayers translated from the Missal; Forms of Service; Epilogues, Hymns, and Anthems.

Copies can be had from the Publications Dept. of the B.B.C., Savoy Hill, W.C.2: in paper covers, post paid 1s. 3d., or bound in strong cloth, 2s. 4d. It is advisable to order copies as early as possible, as a very great demand is anticipated.



CHEAP TICKETS FOR LONG WEEK-ENDS

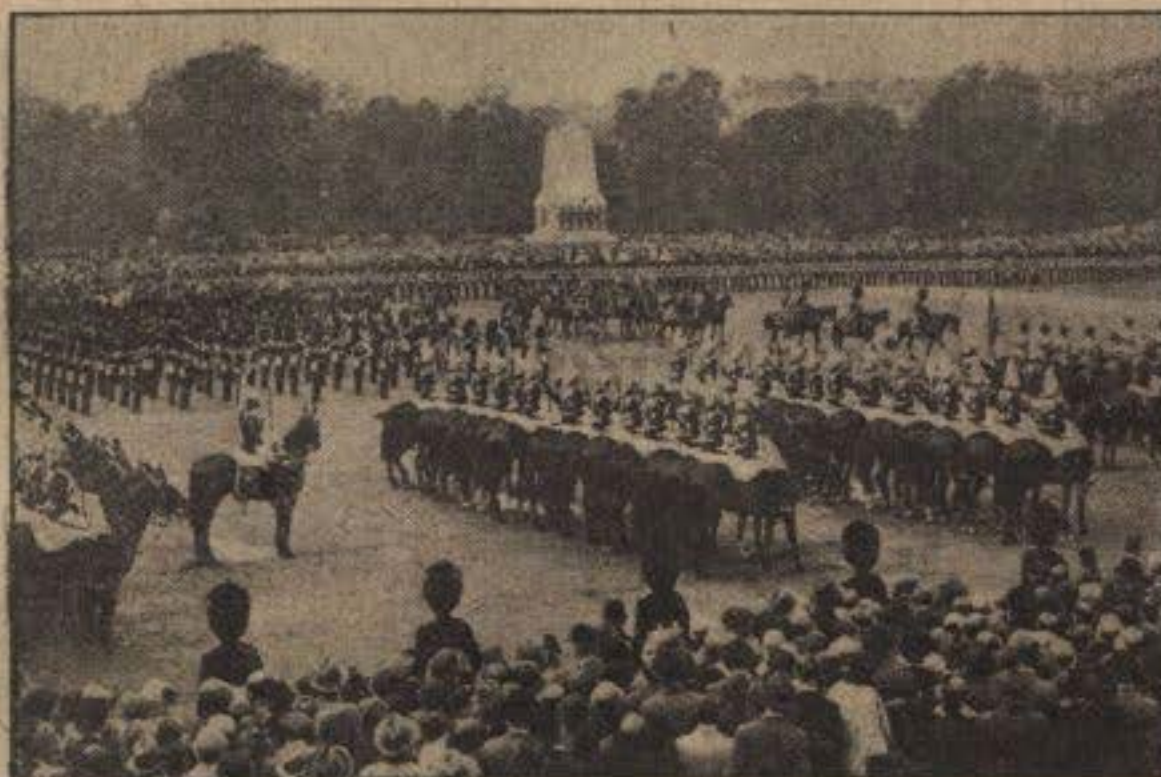
You can get Return Tickets on the L M S at a single fare and one-third for long week-ends. Available from Friday to Tuesday.

7.0
Mr. FRANCIS TOYE
ON
'THE OPERA'

TUESDAY, June 3
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.45
LIGHT FARE
FROM
IRELAND

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45 Listeners' Recipes for Dried Fruit
10.55 H.M. The King's Birthday
TROOPING THE COLOUR
With a description by Major J. B. S. BOURNE-MAY
Relayed from THE HORSEGUARDS, WHITEHALL
The Ceremony will open with the arrival of the Royal Procession, when the Royal Salute will be given.
H.M. THE KING inspects the troops, after which, the massed bands and drums of the Brigade of Guards will play a slow march, countermarch, halt and play a quick march.
A Drummer beats the Drummers' Call, and the escort marches up to the Colour, the bands and drums playing the 'British Grenadiers.' The Sergeant-Major receives the Colour and hands it to the Ensign for the Colour. The escort salutes the Colour by presenting arms, the bands and drums playing 'God Save the King.'
Colour and escort march down the line of Guards, and the whole Parade marches past H.M. THE KING in slow time, and again in quick time and finally forms up in line and gives the Royal Salute.
The Household Cavalry march off. H.M. THE KING places himself at the head of the King's Guard and the Guards march off to Buckingham Palace, headed by the Massed Bands, Drums and Pipes.



THE TROOPING OF THE KING'S COLOUR
on the Horse Guards' Parade, where the King's birthday is celebrated with the most brilliant military ceremonial of the year. This year's ceremony will be broadcast this morning at 10.55.

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—VI, How the Towns and Counties are Governed'
4.25 Interlude
4.30 PATTMAN
at THE ORGAN
and
THE BRIXTON ASTORIA ORCHESTRA

7.45 The Wireless Military Band
Conducted by B. WALTON O'DONNELL
ROBERT NAYLOR (Tenor)
BAND
Overture, 'Cockaigne' Elgar
8.0-8.30 * (1,554.4 m. only)
ROBERT NAYLOR
Go, lovely rose Quiller
The Star Rogers
Over the mountains Quiller

BAND
Slow Movement and Scherzo (Nocturno) (From 'The London Symphony')
Vaughan Williams, arr. Howgill

ROBERT NAYLOR
Sigh no more Aiken
When Song is sweet Sans-Souci
Farewell, O happy home ('Madame Butterfly') .. Puccini

BAND
Characteristic Suite, Op. 9
Glazounov, arr. Gerrard Williams

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEW BULLETIN; London and New York Stock Exchange Reports; (1,564.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 'THE PROGRESS OF MUSIC'
By GEORGE DYSON
Beethoven, 'Diabelli' Variations, Op. 120

9.45 'Irish Bulbuls'
Light Fare with a Hibernian Flavour

Production and Dialogue by GORDON MCCONNELL
'... you'll find two cows lying down in a field, and the one that's standing up will be an Irish Bull.'—Old Drawing Room Story

Artists
DENIS O'NEIL and MARY O'FARRELL
WYNNE AJELLO
THE GERSHOM PARKINGTON QUINTET
THE WIRELESS SINGERS
Conducted by STANFORD ROBINSON

10.35 'Tosca'
(Puccini)
ACT III
Relayed from THE ROYAL OPERA, COVENT GARDEN

11.5-12.0 DANCE MUSIC
BERTINI'S BAND, relayed from THE EMPRESS BALLROOM, WINTER GARDENS, BLACKPOOL (From Manchester)

12.0-12.30 Experimental Television Transmission
By the Baird Process
(356.3 m. Vision) (261.3 m. Sound)

* 'THE STUDY OF THE MIND'—VI
Dr. CYRIL BURT: 'Self Observation'

12.0 A Ballad Concert
VERA LESLIE (Soprano)
CLIFFORD MILLAR (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

Directed by FRED KITCHEN
Relayed from THE BRIXTON ASTORIA
5.15 The Children's Hour
Songs at the Piano by HELEN ALSTON
The Latest Fish Stories from the Zoo, by LESLIE G. MAINLAND
The Story of 'The Noose' (H. Mortimer Batten)
6.0 READINGS FROM THE VICTORIAN POETS
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.35 Sir LANDON RONALD
A GREAT SCHOOL OF MUSIC
6.40 The Foundations of Music
WOLF'S GÖRTHE LIEDER
Sung by DOROTHY HELMRICH and GEORGE PARKER
7.0-7.20 'THE OPERA'
By Mr. FRANCIS TOYE
7.25 'THE MAKING OF A PERSONALITY'
—VI
Professor G. ELLIOT SMITH: 'The Nervous System—II, The Central Nervous System'

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 507). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 506).

SOMETHING NEW FOR RHEUMATISM



Buntingford.

I have been a great sufferer for years from Acute Neuritis. My right hand and arm were the worst, but I had it all over my body; I was not able to do my hair or hold a pen. My thumb and two fingers were absolutely useless, and the pain was awful, but thanks to Hervea I can now use my hand and am feeling wonderfully well in myself. I feel so much stronger and better in my general health, and can prove it is good for weak Nerves, Indigestion, Constipation, Sleeplessness, and loss of appetite. I have told several people about it in this village and they have sent to you; all say how much better they feel. You can make whatever use of this letter you wish as I do not know how thankful to be now that I have found such relief.

F. O. (Mrs.)

I have a simple but WONDERFUL REMEDY for Rheumatism, Neuritis, and "acid" complaints. Not a drug nor medicine but a tropical plant called HERVEA. A beverage is made of the tiny leaf, which you prepare and drink like ordinary "Tea." No trouble or fuss, you make it in your own home; the RELIEF IS FELT AT ONCE, and becomes evident more and more every day. Hundreds of people in all ranks of life have received lasting benefit and have sent me letters praising this wonderful little plant. Drink a cupful of HERVEA each morning and you will feel a different being. The reason is that it expels the uric acid poisons and PREVENTS NEW ACCUMULATIONS of further acid deposits in the system.

TRIAL PACKAGE FREE

Just send me your name and address, stating Mr., Mrs. or Miss; also a stamp for postage, and I will post you Free of Charge a trial package. If you feel that you are getting benefit I will supply a further quantity at a small charge. I do not vend patent medicines, but can say, from my own personal experience, that the product now offered is most effective for Rheumatism and allied complaints, and what it did for me in a few weeks it should do for you, if you will give it a fair trial. Address:

Mr. H. LEE, Colonial Importer,
(Dept. 327a),
3, ALFRED PLACE, LONDON, W.C.1.

N.B.—Please mark your envelope "HERVEA" in the left-hand corner and possibly delay will be avoided.

TUESDAY, June 3 MIDLAND REGIONAL 626 kc's (479.2 m.)

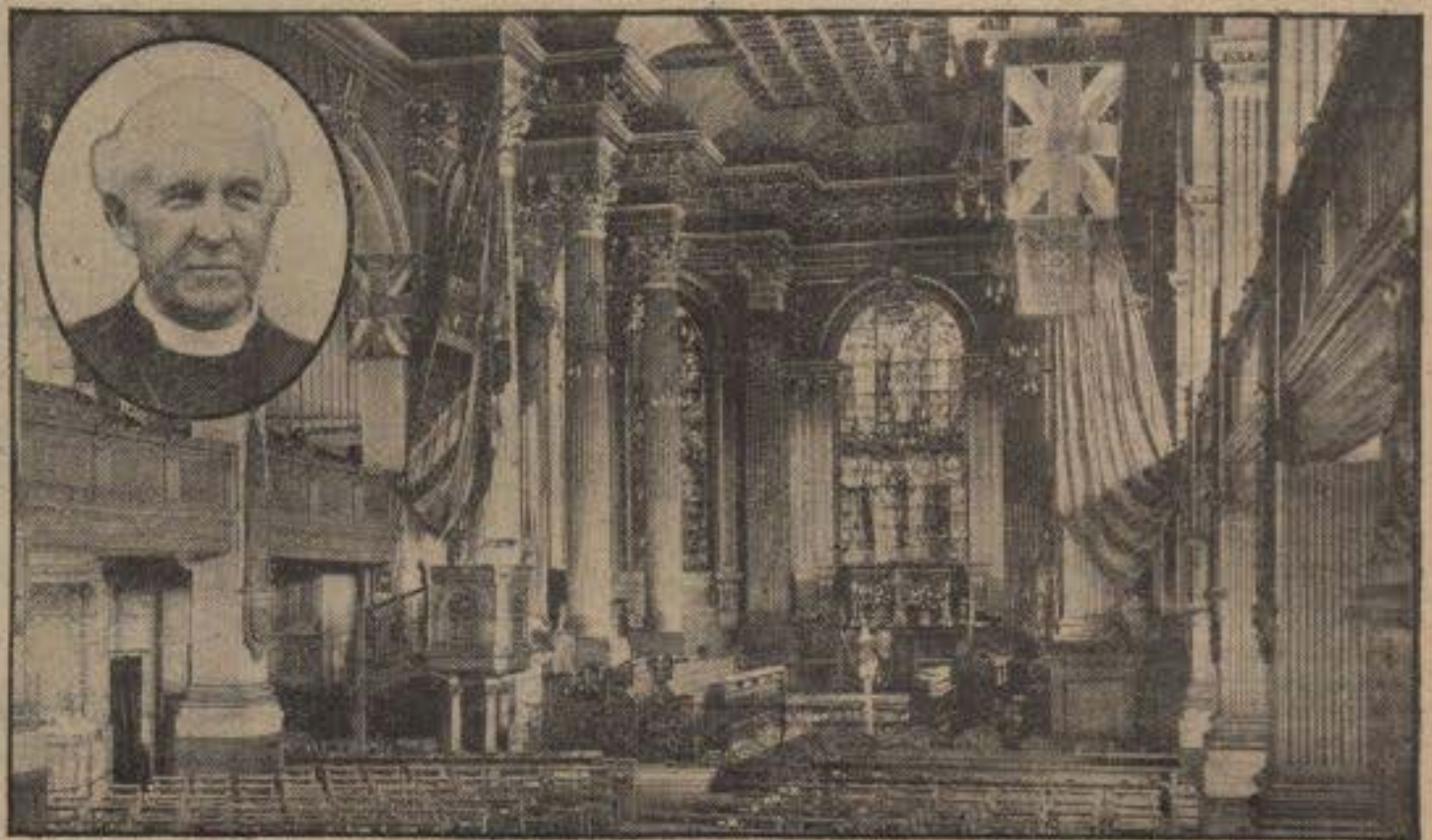
7.30
CONCERT FROM
BIRMINGHAM
TOWN HALL

11.0 a.m. A RELIGIOUS SERVICE

Conducted by HIS GRACE THE LORD ARCHBISHOP OF CANTERBURY (DR. LANG)
Relayed from THE CATHEDRAL, BIRMINGHAM
SPECIAL SERVICE in connection with THE 25TH ANNIVERSARY OF THE FORMATION OF THE DIOCESE OF BIRMINGHAM
Procession of Lay Readers and Clergy
Procession of Visiting Bishops
Procession of the Archbishop and Bishop of the Diocese
During which will be sung
Hymn, 'O Faith of England,' 544, English Hymnal

7.30 An Orchestral Concert

By THE STUDENTS OF THE BIRMINGHAM AND MIDLAND INSTITUTE
Relayed from THE TOWN HALL, BIRMINGHAM
THE INSTITUTE ORCHESTRA
Conducted by Sir GRANVILLE BANTOCK
Brandenburg Concerto No. 3, in G, for Strings
Appalachia (Variations for Orchestra and Chorus)
Bach
Delius



J. Wilsophby Harrison.

THE ARCHBISHOP OF CANTERBURY (inset) conducts the special service to be relayed from BIRMINGHAM CATHEDRAL this morning at 11.0.

- Hymn, 'Ye Watchers and Ye Holy Ones,' 519, English Hymnal
- Short Service of Thanksgiving
- Hymn, 'Lift up your Hearts,' 429, English Hymnal
- Address
- Solemn Te Deum
- Blessing
- 12.0 London Regional Programme
- 2.0-3.0 Light Music
- THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
- 5.15 The Children's Hour
- 'An Incident in the Life of Bach,' a Musical Play by GLADYS WARD
- Songs by EMILIE WALDRON (Soprano)
- MARGARET ABLETHORPE (Pianoforte)
- JACKO will entertain
- 6.0 London Regional Programme
- 6.15 'The First News'
- WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 Organ and Violin Recital
- Relayed from THE CHURCH OF THE MESSIAH, BIRMINGHAM
- GILBERT MILLS (Organ) FRANK CANTELL (Violin)

- ARNOLD BIDDULPH (Baritone) and Orchestra
- Field Marshal Death Mussorgsky
- ARTHUR ROBERTS (Pianoforte) and Orchestra
- Concerto in E Flat Liszt
- BEATRICE ROBSON, BETTY MACPHERSON and Orchestra
- Duet, The Portraits, 'Cosi fan tutte' ('The School for Lovers') Mozart
- JOYCE JACKSON (Pianoforte) and Orchestra
- Fantasy for Pianoforte and String Orchestra, 'Sixpence' Hayford Morris
- ORCHESTRA
- Imperial March Elgar

- 8.30 London Regional Programme
- 9.0 Midland News
- 9.5 London Regional Programme
- 10.15 'The Second News'
- WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.30-11.5 London Regional Programme

The alternative to the Midland Regional programme is the National programme (see page 505), which you can receive from Daventry 5XX on 1,554.4 metres.

6.40
THE J. H. SQUIRE
CELESTE
OCTET

TUESDAY, June 3
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
THE WIRELESS
STRING
ORCHESTRA

10.55 H.M. The King's Birthday
TROOPING THE COLOUR
Relayed from THE HORSEGUARDS, WHITEHALL
(National Programme)

12.0 A Concert
KATHLEEN NELSON COOKES (Soprano)
THE CHELSEA OCTET

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 CASTELL

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 Concert
GERTRUDE JOHNSON (Soprano)
THE J. H. SQUIRE CELESTE OCTET

OCTET
The Man of the Moment..... J. H. Squire
Albumblatt (Album Leaf)..... Wagner
The Piccaninnies' Picnic..... J. H. Squire
Memories of Chopin..... arr. Willoughby

GERTRUDE JOHNSON
The Rose enslaves the Nightin-
gale..... Rimsky-Korsakov
Chanson Indoue (Hindoo Song)
The Lilaes..... Rachmaninov
Gathering Berries ('The Snow Maiden')
..... Rimsky-Korsakov

OCTET
Operatica..... arr. Squire
Minuet in D..... Mozart
Second Rhapsody..... Liszt, arr. Willoughby

GERTRUDE JOHNSON
Lullaby..... Brahms
Aubade..... Lalo
Soft-footed Snow..... Sigurd Lie
L'Eté (Summer)..... Chaminade

OCTET
Waltz, 'Doctrinen'..... Johann Strauss
Everybody's Melodies..... arr. Squire

8.0 HARPSICHORD RECITAL

by
MARGUERITE DELCOURT

Prelude and Fugue in C Minor ('The well-
tempered Klavier')..... Bach
Barricades mystérieuses..... Couperin
Tic Toc Choc, ou les Maillotins.....
Sonata in D..... Albeniz
The Carman's Whistle..... William Byrd
Presto in D Minor..... Marcello, ar. Bach
Gavotte avec doubles..... Rameau
Sonata in G..... Domenico Scarlatti
Fantasia in C Minor..... Bach
Sonata in D..... Soler
Toccata..... Paradisi

8.30 'ARCHITECTURE—VI, TODAY AND
TOMORROW'

Mr. R. A. DUNCAN: 'The Architecture of the
Future'

9.0 Regional News

9.5 The Wireless String Orchestra

Conducted by JOHN ANSELL

A Bach Suite..... arr. Gerard Williams
Scherzo..... Cherubini

BANTOCK PIERPOINT (Baritone) and Orchestra
Nasco al bosco (There grows in the Wood)
('Ezio')..... Handel
Tears such as tender Fathers shed (' Deborah ')
..... Handel

ORCHESTRA

Les Feux du Soir (Evening Fires)..... Rebois
Suite..... Scarlatti, arr. Julius Harrison

BANTOCK PIERPOINT

Hungarian Folk-songs..... Korbay
Good Wine; Had a Horse; Shepherd, see thy
Horse's foaming Mane

ORCHESTRA

Three Idylls..... Gustav Blasser
'Meadow Fairies' and 'Festivity' ('In Rural
England')..... Dunhill

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-11.5 DANCE MUSIC

BERTINI'S BAND, relayed from the EMPRESS
BALLROOM, WINTER GARDENS, BLACKPOOL.
(From Manchester)

"D rat it! what is this station.....keep quiet everybody—can't you keep quiet? NO—I'm not losing my temper.....For goodness' sake, do keep quiet—ah! there it goes, fading again—might be Munich, might be China.....Yes, Donald, Daddy's trying to get a foreign station, confound it. Turin! that's what it is—no! Toulouse—no, sounds like Milan. No, Donald, I'm sorry, you can't hear any pretty music. Not tonight. Next week PERHAPS.....All right, Dorothy, I'll make a bonfire tomorrow morning. We'll burn the blessed thing....." KEEP

COOL THIS SUMMER: World-Radio will trace those elusive stations for you: World-Radio will help you to overcome summer fading. Keep your set awake! — Sustain it with

PRICE 2D. EVERY FRIDAY, OF ALL BOOKSTALLS, AND NEWSAGENTS

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for all occasions

You could scarcely imagine a more delightful answer to your Menu Problem than Chivers' Jellies—served as a simple mould or as a more elaborate recipe. Just the ideal dessert to make your luncheons, dinners or suppers memorable events. Ask your grocer for Chivers' Jellies—there are no Coupons and no Prize Schemes—just highest possible quality.

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THE SET FOR REGIONAL AND NATIONAL STATIONS



CASH PRICE £8.8s **AMAZINGLY SELECTIVE AND LOUD** **YOURS FOR 15s DOWN**

Because of Lissen's Wonderful Values

This new Lissen 2 Valve Trans-Portable Receiver brings in regional, national and general broadcast stations at the loudspeaker strength, separates them easily and tunes in clearly and loudly the stations you want. So sensitive that the only aerial required is a piece of wire around pictures rail or skirting. There is always the choice of several programmes for you.

AMAZING SELECTIVITY because of a special selectivity device that will separate the two regional stations at close quarters. It is the only 2-Valve set that will do this.

A wonderful loudspeaker is included in the receiver. It is a four-pole fully balanced armature loudspeaker, and fully adjustable. The volume it puts out is startling.

An expensive Lissen power pentode valve is included—the only pentode valve which delivers the same amazing power without shortening the life of the batteries.

CASH PRICE £8-8s Accumulator, batteries, loudspeaker, valves—ALL ARE INCLUDED IN THE PRICE. Nothing is extra. See this receiver at your nearest dealer or send 15/- to secure immediate delivery. Balance payable in 11 monthly instalments of 15/6. Total extended credit price £9.3.6.

ALL ELECTRIC £11 11 6 cash, or 50/- down and 11 monthly MAINS MODEL payments of 22/-. LISSEN LIMITED (Dept R.T.), WORPLE ROAD, ISLEWORTH, MIDDLESEX.

Tuesday's Programmes continued (June 3)

CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE
10.30-12.0 National Programme
2.30 National Programme
4.30 Light French Music
By BOBBY'S STRING ORCHESTRA
Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL

THE ORCHESTRA
Overture, 'La Princesse Jaune' ('The Yellow Princess') Saint-Saëns

YVONNE CLAIRE (Soprano)
Bois Epais (Sombre Woods)..... Lully
Three Bergerettes..... Weckerlin

THE ORCHESTRA
Selection, 'Mignon'..... Ambroise Thomas
Waltz ('Coppelia') Delibes

YVONNE CLAIRE
Ninon Tosti
Le Cloche ('The Bell') Saint-Saëns

THE ORCHESTRA
Suite, 'Normande' Auray
Suite, 'Two Old French Dances' Bombic

5.15 THE CHILDREN'S HOUR
'SPIKE'S HOLIDAY,' by FRANKLYN KELSEY
6.0 Mr. J. E. BARTON: 'Bristol Looks at Pictures'
Relayed from THE VICTORIA ROOMS, CLIFTON, BRISTOL

6.15 National Programme

7.0 Egwyl Gymraeg
'Pyncau'r Dydd Yng Nghymra'
Gan:
Yr Athro E. ERNEST HUGHES
Yr Athro E. ERNEST HUGHES. A WELSH INTERLUDE
'Current Topics in Wales.' A Review, in Welsh, By Professor E. ERNEST HUGHES (From Swansea)

7.25 National Programme

7.45 British-French Week
BRISTOL

'DAPHNE IN PARIS'

by DAVID CARLILE

In which 'Bertha' takes Daphne, Reggie and the Smythe Hoppers on a personally conducted tour through France

Performed by the BRISTOL DRAMA CLUB
Cast includes

EILEEN HARTY-HODDER; PEGGY HOOD;
YVETTE; W. STANLEY BROWN; HEDLEY GOODALL, etc., etc. (not forgetting 'Bertha')
YVETTE (The Quaint Comedienne)

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

10.30-12.0 National Programme

2.30 National Programme

4.30 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

10.30-1.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR
A ROYAL SALUTE

With Musical Interludes by the ROYAL HOTEL DANCE BAND, under the direction of CHARLES FORD

6.0 National Programme

7.0 Mr. H. CYRIL BOOTH: 'Revelations of an Old Book'

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

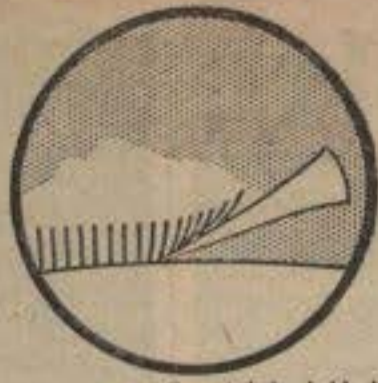
MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-12.0:—National Programme. 12.0:—Gramophone Records. 1.0-2.0:—National Programme. 2.30:—National Programme. 4.30:—Alan Hichon (Piano-forte): Impromptu in B Flat, Op. 142, No. 3; Impromptu in F Sharp, Op. 36 (Schubert). 4.45:—'Tonight's Promenade Concert.' A Gramophone Lecture by Moses Baritz. 5.15:—The Children's Hour. 6.0:—Mr. W. Redpath Scott: 'Gems from the Visitors' Book.' 6.15:—National Programme. 7.0:—Railway Travelling in America—II. Professor R. S. Conway: 'The Personal Side.' 7.25:—National Programme. 7.45:—A Northern Promenade Concert. The Hallé Orchestra, Conducted by Sir Hamilton Harty. Relayed from The Free Trade Hall, Manchester. Orchestra: Overture, 'Abu Hassan' (Weber); Symphony in G Minor (Mozart). 8.15:—Elsie Suddaby (Soprano): 'Air des Aïeux' ('Joan of Arc') (Tchaikovsky). 8.25:—Orchestra: Concerto for Violin and Orchestra in D (Tchaikovsky). (Solo Violin, Alfred Barker.) Doris Vane (Soprano): Aria. Orchestra: The 'Enigma' Variations, Op. 36 (Elgar). 9.0:—National Programme. 9.15:—North Regional News. 9.25:—National Programme. 11.5-12.0:—Dance Music. Bertini's Dance Band, relayed from The Tower Ballroom, Blackpool. (National Programme.)



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Erasmic lather holds the hairs up to the blade.

A closer lather for closer shaving

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In Nickel-container - - 1/3.

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5/- Ebonite for same 12 x 8	3/-	2/- 12in. Cone Speaker Prets	11d.
5/11 Transformer ...	3/6	3/- 15in. " " "	1/11
4/6 5005 Variable Condenser	2/11	6/6 Double Reading Voltmeter	3/11
2/- 5003 Condenser ...	1/3	10/6 6 Volt Amplion Valve ...	3/11
1/6 5003 Condenser ...	10d.	17/6 New Cossor Type Long Wave Coils, pair ...	9/6
1/- Grid Leak 2 meg. ...	10d.	12/6 Cone Unit ...	6/11
1/- Anti-Mic. Valve Holder ...	9d.	7/6 Old Cossor Type Coils ...	3/11
2/3 Rheostat ...	9d.	15/- Old Cossor Type Cabinets, 21 x 7 ...	7/11
2/- Indoor Aerial ...	9d.	Ebonite for same ...	3/11
5/- Earth Tube ...	1/6	12/6 Mullard Type Cabinet 18 x 7 ...	6/11
10/- Guaranteed 'Phones ...	4/11	7/6 Aluminium Panel, 18 x 7	3/11
3/6 S.M. Dial ...	1/11	17/6 Dual Coil for M.M.3 ...	12/6
5/- Cycle Tyre ...	2/6	Trioiron Dull Emitter Valve ...	4/11
6d. Panel Transfer ...	3d.	2/- Loud Speaker Cord ...	11d.
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2/6 Daventry 5GB Coil ...	1/3	£2 Loud Speaker ...	15/-
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7/6 Volume Control ...	3/11		
7/6 H.F. Choke ...	3/11		

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Radio and Cycle Manufacturers, NORTHAMPTON.

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2.45
LISTEN
TO
THE DERBY

WEDNESDAY, June 4
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.30
A
SYMPHONY
CONCERT

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE WEEK IN WESTMINSTER'
By Miss PICTON-TURBERVILLE, M.P.

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

12.0 Gramophone Records

1.0 Light Music
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
FROM THE RESTAURANT
FRASCATI

2.0 A Ballad Concert
HESSIE JONES (*Soprano*)
CYRIL WHITTLE (*Baritone*)
DOROTHY HOGDEN (*Pianoforte*)

2.45 THE DERBY
A Running Commentary by
Mr. R. C. LYLE
Relayed from the GRAND-
STAND BUILDING, EPSOM

3.15 Interlude

3.30 The Kneller Hall
Band

Conducted by
Captain H. E. ADKINS, Mus.Bac., L.R.A.M.,
A.R.C.M.
(By kind permission of Colonel L. M. GREGSON,
O.B.E.)

Relayed from Kneller Hall, Twickenham
Overture, 'Carnival Roman' *Berlioz*
Suite, 'Les Deux Pigeons' *Messager*
Serenade ('Millions D'Arlequin') *Drigo*
Flight of the Bumble Bee *Rimsky Korsakov*
Selection, 'Gipsy Love' *Lehar*
Polonaise *Chopin*
MALE VOICE CHORUS, 'There Was a Crooked
Man' *Hughes*

Selection, 'Iolanthe' *Sullivan*
Piccolo Solo, 'Silhouettes' *Barsotti*
(Student R. BARSOTTI, A.R.C.M.)
Prelude, Act III, 'Lohengrin' *Wagner*
Rule, Britannia
GOD SAVE THE KING

5.0 Gramophone Records

5.15 The Children's Hour

The Story of 'Tinker and the Detective Faculty'
(*Frances Cowen*)

6.40 The Foundations of Music
WOLF'S GOETHE LIEDER
Sung by DOROTHY HELMRICH and
GEORGE PARKER

7.0-7.20 Talk under the auspices of the Ministry
of Labour

7.25 'SIX VICTORIAN POETS'—VI
Mr. F. L. LUCAS; 'Hardy'



CHICAGO TELLS US ABOUT ITSELF.

In the 'Stars and Stripes' series, tonight at 10.25, Mrs. Ruth Hanna MacCormick will broadcast from Chicago. Senatorial candidate for Illinois, with a good prospect of being the first woman Senator, she will give the viewpoint of the State whose capital is now America's most exciting city, with a notoriously anti-British Mayor.

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

8.30 Symphony
Concert
THE WIRELESS
SYMPHONY ORCHESTRA
Conducted by
STANFORD ROBINSON

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

9.30 Symphony
Concert
(Continued)

10.15 London and New York
Stock Exchange Reports;
(1,554.4 m. *only*) Shipping
Forecast and Fat Stock Prices

GENIAL JEMIMA to the Fore!

'The Legend of the Argentan Lace'
(*Margaret Davis*)

6.0 The Rt. Hon. LORD EDNAM, M.C., County
Commissioner for the Staffordshire Boy Scouts:
'The Ubiquitous Scout and his Universal Appeal'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

10.25 'STARS AND STRIPES'—IV
Mrs. RUTH HANNA MACCORMICK
(Speaking from America)

10.45-12.0 (1,554.4 m. *only*)

DANCE MUSIC

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

A running commentary on THE DERBY will be broadcast by Mr. R. C. Lyle from Epsom Downs this afternoon, starting at 2.45. Follow his account on the plan of the course printed on the front page.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 513). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 512).

WEDNESDAY, June 4
MIDLAND REGIONAL
626 kc's (479.2 m.)

6.40
PATTISON'S
SALON
ORCHESTRA



All stations
will
now switch
over to

Player's
please



N.C.C. 779

12.0	<i>London Regional Programme</i>	6.40	Light Music PATTISON'S SALON ORCHESTRA Conducted by NORRIS STANLEY Relayed from THE CAFÉ RESTAURANT, CORPORATION STREET, BIRMINGHAM Overture, 'The Arcadians' Monckton Liebestraum (Dream of Love) Von Blon NORRIS STANLEY (Violin) Romanco Svendsen ORCHESTRA Three Famous Pictures Haydn Wood
1.30	A Light Orchestral Programme THE MIDLAND WIRELESS ORCHESTRA Conducted by FRANK CASTELL RONALD CLIFF (Baritone) ALEX PENNEY (Soprano) (For details see <i>London Regional programme on opposite page.</i>)	7.10	<i>London Regional Programme</i>
2.45-3.15	THE DERBY A RUNNING COMMENTARY RELAYED FROM EPSOM (National Programme)	8.30	MUSICAL COMEDY PROGRAMME
5.15	The Children's Hour 'Fishy Houses—Cockle Court,' by MARGARET MADELEY Items by THE MIDLAND PIANOFORTE SEXTET Songs by HAROLD CASEY (Baritone) The Week's Sport By MAURICE K. FOSTER	9.15	'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
6.0	<i>London Regional Programme</i>	9.30	<i>London Regional Programme</i>
6.15	'The First News' WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN	10.15	Midland News
		10.20-11.0	<i>London Regional Programme</i>
		11.0-11.5	Experimental Transmission for the Radio Research Board by the Fultograph Process

The alternative to the Midland Regional programme is the National programme (see page 511), which you can receive from Daventry 5XX on 1,554.4 metres.

SUMMER LABOUR SAVING.

IT is important to see that the kitchen is as cool as possible. Since the continual use of even an electric cooker will add to the temperature of the room, cooking must be reduced to a minimum. Salads and fruits should form the backbone of many meals. Whenever proper cooking is necessary it is a good plan to use a tiered steamer, as this means that only one burner need be kept on. Another method of saving heat is to buy or make a fuelless cooker, or some variety of hay-box.

A considerable amount of time is often spent in the summer months in saving food from becoming tainted. For any family that can afford it, there is no doubt that a good refrigerator of the automatic description is the best solution to the difficulty. Next best to a good refrigerator proper, there are a large number of more or less elaborate ice-boxes to be had. It is sometimes a little difficult to train the ice-supplier to send ice for these ice-boxes in single lumps, but there is no doubt that this is the only economical method when ice has to be used. Small pieces melt too quickly. When choosing an ice-box type of refrigerator, the housewife should try to make sure that the ice compartment is quite separate from the food compartment, as dryness of atmosphere is important in preserving foods.

Where ice is not obtainable, and where refrigeration is impossible, a water-cooled safe can be employed, the cooling being arrived at by the evaporation of water. The principle of evaporation is employed, as a matter of fact, in most efficient butter coolers.

Quite apart from methods of keeping food cool, every house in summer, especially, should be equipped with a proper set of meat and food covers. A simple and good meat safe can easily be made at home with three small hoops and a length of butter muslin. The muslin is tacked to the hoops in such a way that a long funnel-shaped bag is made, held in shape by the hoops. The top and bottom muslin of the funnel is drawn together and a hook is fixed on the inside of one end. The muslin is not joined down the side of the funnel. The whole arrangement is best kept in a draught and out of the sun. Ordinary metal food covers are best if purchased with only the sides perforated. The top should be solid. Covers for milk jugs can be simply made of butter muslin and beads, but a better sort can be purchased cheaply, which clips round the tops of jugs or jars.

Adequate ventilation will often save trouble during the summer months, especially in the larder. It is quite possible to manage cross ventilation if the larder door is perforated with a few holes. In winter these can easily be covered from the inside.

In summer, many meals are taken out of doors. This usually means considerable tray carrying, unless the problem is dealt with. Wherever possible a wooden or a wicker trolley or service wagon should be used, and the bigger the wheels, within reason, on a trolley, the better. Big wheels slip easily over unevennesses, while small wheels stick and will upset dishes as a result of jerking. Where, however, steps have to be negotiated, a service wagon is not of much use. In this case a tiered tray is better.

The preparation of summer meals can be lightened if a few small gadgets are used in the kitchen. For sliced eggs, for example, a sixpenny aluminium egg-slicer is very satisfactory. A tomato-knife is also useful, especially if of stainless steel. The type which has a serrated edge is probably the best. And a good bread knife is essential in summer time, for picnics do mean a lot of cutting for somebody.

The bathroom is usually in great demand in the summer. Cold baths usually mean a great deal of splashing and much water on the floor. If the floor is of wood, a little putty in the cracks and a touch of stain will save leakage on to the ceiling below. However, it is better, if the floor is not already so treated, to indulge in a really nice summer present to the house and have a jointless composition flooring laid. A lead surface under the bath with a small ledge to separate the splash area from the rest of the room is another good summer present, if a whole composition floor is too much to manage. In the bathroom, too, it is possible to save work in the way of cleaning if taps are properly treated. Since cold baths are to be the order of the day, a good cleaning of the brass-taps followed by a coat of lacquer should last a considerable time. The best solution of the summer, or winter, cleaning problem for that matter, in the bathroom is certainly the installation of chromium-plated taps or of stainless steel. Such taps and plugs may cost a little extra to install, but they always look extremely clean and bright, and never require to be polished. —From a talk by Mrs. Clifton Reynolds.

2.45
LISTEN
TO
THE DERBY

WEDNESDAY, June 4
LONDON REGIONAL
842 kc's (356.3 m.)

7.10
A REVUE
OF
IRELAND

12.0 ORGAN RECITAL
by
WALTER S. VALE
Relayed from
ALL SAINTS', MARGARET STREET
ENA FORST (Contralto)

WALTER S. VALE
Fugue on the Name 'Bach,' Op. 60, No. 6 *Schumann*
Choral Preludes *Brahms*
'Es ist ein Ros' entsprungen' Op. 122, No. 8
'Herzlich thut mich verlangen,' Op. 122, No. 9

ENA FORST
Ist der Himmel darum (In
Heaven so)
Herbsthauch (Breath of Autumn)
Die Einsame (The Lonely Maid)
Nachts (By Night) } *Hans Pfitzner*

WALTER S. VALE
Toccata and Fugue in C *Bach*

ENA FORST
Liebes Briefchen (Little Love Letter)
Volksweise (Folk Song) *E. W. Kerngold*
Liebesfeier (Love's Rite) *Müller*
Marias Wiegenlied (The Virgin's Cradle Song) *Weingartner*
Regar

WALTER S. VALE
Prelude and Fugue in C
Prelude and Fugue in D Minor } *Bach*
Nos. 1 and 2 of the eight short preludes and fugues

1.0 Gramophone Records

1.30 A Light Orchestral Programme
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Mignon' *Ambroise Thomas*

RONALD CLIFF (Baritone)
Oh, could I but express in Song *Malashkin*
False Phyllis
Come, let's be merry } *arr. Lane Wilson*

ORCHESTRA
Fantasy, 'Don Pasquale' *Donizetti*

2.0 ALEX PENNEY (Soprano)
The Yellow-hammer
The Wren
The Owl } *Liza Lehmann*

RONALD CLIFF
The pretty Creature *arr. Lane Wilson*
Kirsty Forsyth *arr. Robert Macleod*
Cargoes *Clarke*

ORCHESTRA
Proserpine *Saint-Saëns*

2.30 ALEX PENNEY
Listening
The New Umbrella } *Besly*
A Birthday *Cowen*

ORCHESTRA
Petite Suite *Chaminade*

2.45-3.15 THE DERBY
A RUNNING COMMENTARY RELAYED FROM EPSOM
(National Programme)

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

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

6.40 Light Music
(From Midland Regional)
PATTISON'S SALON ORCHESTRA
Conducted by NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT, CORPORATION STREET, BIRMINGHAM
Overture, 'The Arcadians' *Monckton*
Liebestraum (Dream of Love) *Von Blon*
NORRIS STANLEY (Violin)
Romance *Svendsen*
ORCHESTRA
Three Famous Pictures *Haydn Wood*

7.10 'Irish Bulbuls'
Light Fare with a Hibernian Flavour
PRODUCTION AND DIALOGUE
by
GORDON McCONNEL
"... you'll find two cows lying down in a field and the one that's standing up will be an Irish Bull." (Old Drawing-Room Story)
Artists
DENIS O'NEIL and MARY O'FARRELL
WYNNE AJELLO
THE GERSHOM PARKINGTON QUINTET
THE WIRELESS SINGERS
Conducted by LESLIE WOODGATE


8.0 Mr. OTTO SEKPMANN: German Language Talk

8.30 Musical Comedy Programme
(From Midland Regional)

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

9.30 The Gershom Parkington Quintet
10.15 Regional News

10.20-12.0 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by SID BRIGHT, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL



TO BE BROADCAST TONIGHT AT 7.10:

'IRISH BULBULS'


LIGHT FARE WITH A HIBERNIAN FLAVOUR

Production and Dialogue
by GORDON McCONNEL

"... you'll find two cows lying down in a field,
and the one that's standing up will be an Irish
Bull." (Old Drawing-Room Story).

DENIS O'NEIL and MARY O'FARRELL
WYNNE AJELLO

The Gershom Parkington Quintet
The Wireless Singers, conducted by
LESLIE WOODGATE.



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 511).

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Wednesday's Programmes continued (June 4)

CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 A Symphony Concert

Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdodfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WAEWICK BRAITHWAITE

Overture, 'Roman Carnival' Berlioz
Symphony, No. 4, in D Schumann

2.0 National Programme

5.15 THE CHILDREN'S HOUR

'Introducing Timothy' (Lena Dutton)

MAI JONES and LYN JOSHUA—Syncopation and
a Ukulele
A Bed-Time Story

6.0 National Programme

10.15 West Regional News

10.25 National Programme

10.45-11.0 London Regional Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 West Regional Programme

2.0 National Programme

5.15 West Regional Programme

6.0 National Programme

10.15 West Regional News

10.25 National Programme

10.45-11.0 London Regional Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.45 National Programme

5.15 THE CHILDREN'S HOUR

We hear more about the peculiar powers of
'THE SHIELD OF MALCCHUS'
(FRANKLYN KELSEY)

6.0 National Programme

10.15 Mid-week Sports Bulletin; Local News

10.25 National Programme

10.45-11.0 London Regional Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.45-10.45 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.45 National Programme

3.30 An Orchestral Concert

Relayed from PARKER'S RESTAURANT

Conductor, LADDIE CLARKE

Selection, 'Mirella' Gounod
Waltz, 'Lustige Brüder' ('Merry Brothers')
Vollstedt
Novolty Foxtrot, 'The Clatter of the Clogs'
Flynn

3.50 J. J. SHEPHERD (Ventriloquial Entertainer)
(From the Studio)

4.0 ORCHESTRA

Selection, 'Maid of the Mountains'
Fraser-Simson
Waltz Intermezzo, 'Lovely Night' .. Ganne
Fox-trots: 'March of the Musketiers' .. } Friml
'Mabelle'

4.24 J. J. SHEPHERD

4.34 ORCHESTRA

Suite, 'Four Indian Love Lyrics'
Woodforde-Finden
Ancient Dance, 'La Cinquantaine'
Gabriel-Marie
March, 'War March of the Priests' Mendelssohn

5.0 'Tonight's Promenade Concert'

A gramophone lecture by MOSES BARTZ

5.15 THE CHILDREN'S HOUR

FLOWER ANIMALS

A Competition

Songs by BEATRICE COLEMAN and HARRY
HOPEWELL

6.0 National Programme

7.45 Famous Northern Resorts
Blackpool

A Special Recital by R. H. DIXON at the
Organ at the TOWER BALLROOM, BLACKPOOL

7.55 WILL HURST and his SYNCOPATORS
relayed from the PALACE BALLROOM,
BLACKPOOL

8.20 Recital by Mr. R. H. DIXON (Continued)

8.30 National Programme

10.15 North Regional News

10.25-10.45 National Programme

Home, Health, and Garden.

FOR THE UNEXPECTED GUEST.

TINNED foods keep and, like knowledge, they are no burden, taking up, as they do, but little space on the pantry shelf, but testifying clearly to delicious, dainty, and satisfying meals if properly dealt with. Have, therefore, by you such cans as salmon, sausages, peas, French beans, asparagus, spinach, sweet corn, tomatoes, and all such fruits as apples, plums, gooseberries, loganberries, besides the usual pineapple, peaches, evaporated milk and cream, etc. Then the hospitable housewife, faced with unexpected visitors, may proceed to the preparation of a delicious meal, and half to three-quarters of an hour will be all the time required.

The menu may be as follows: grape-fruit; a salmon kedgerce with a dish of peas; or sausages served on a mound of tomato rice with French beans in the vegetable dish; asparagus or the more uncommon sweet corn as an entrée; fruit pie with a tin of cream; and last of all, some biscuits, cheese, and a cup of good coffee.

Supposing, then, you have the modest stock of cans that I have suggested and also the rice, flour, margarine, butter, biscuits, cheese, coffee, and sugar, which are usually found in every house. You can begin the preparation. First light your gas oven. Then put a quart of salted water on a gas burner to boil, also an egg in either hot or cold water to boil for ten minutes. Now make a little pastry; weigh six ounces of self-raising flour and sift it on to your pastry board. The water in the pan will be boiling by now, so throw in half a pound of rice, stir it from the bottom and leave it to boil while you finish making your pastry. Rub three or four ounces of margarine into the flour and mix with a little cold water, into a consistency of putty. Form into a ball and leave it while you go and select your cans, just looking at and stirring the rice by the way. Open one of the fruit cans and empty the contents into a pie-dish, having first placed a pie-dish funnel in the centre. Add sugar, wet the edges of the dish, roll out the pastry to as nearly the size as possible. Cover the dish and press the edges gently so that they may stick and so prevent the juice from boiling out. Trim off the edges, nick them round with a knife, cut the scraps left over into the semblance of little leaves and make a wreath round the pie, pop it into the oven and turn down the gas a little. There you can leave it while you open your tin of grape-fruit and divide the contents into as many portions as you have guests. It will suffice for six. A little red-currant jelly (mock or real) placed on top makes them look pretty and improves the taste.

Your rice will now be done enough, for it has been boiling at least twenty minutes, and your egg also will be quite cooked. Pour off any superfluous water, open the half-pound tin of salmon, turn it on to a plate, remove any bits of skin and bone and stir the flesh and liquid into the rice. Chop up the egg, not too finely, and add that too, together with two ounces of butter and some pepper or cayenne, stir it well together and press it into a buttered basin. Choose your vegetable. I like peas best with salmon. Wash them in fresh water and put them on in a pan to get hot. The asparagus, or sweet corn, should be opened and placed in the oven in time to get thoroughly hot. Your pie will be nearly done now and all your fine dinner ready. The sweet corn will need a little butter, milk, pepper, and salt before it is served. If asparagus is preferred, a piece or two of buttered toast is first put on the dish and the heads of the vegetable resting on it and some butter put on top. The pie may be stood on a dish with a paper doyley and some sugar sprinkled on top.

Put a dessertspoonful of coffee for each person into a pan with sufficient cold water and a pinch of salt and let it boil for a minute, stir and let it settle, then pour off very carefully into a jug and stand the jug in a pan of boiling water. You must also have some hot milk to serve with it.

If you prefer sausages to salmon, and they are very good indeed, you will need also a small tin of tomatoes. When your rice has boiled for about ten minutes, pour off the water and substitute the tomatoes together with a small bit of butter and a little salt. Let them simmer until it is time to serve them—about half an hour—then put your sausages, previously heated in a pan, on top and you will have a very tasty dish. I should serve the French beans with this dish.—From a talk by Miss Kate Lovell.

LATEST RADIO SENSATION

NEW SUPER 4-VALVE PORTABLE SEPARATES TWO BROOKMAN'S PARK STATIONS UNDER THE AERIALS

This is the latest model circuit by the Northampton Plating Co. offered to the public for the first time. It has been specially designed to satisfy the requirements of the new regional stations. Owing to its wonderful selectivity, it requires no wave trap and obtains under favourable conditions a large number of Continental Stations at loud speaker strength, including Toulouse, Hilversum, Eiffel Tower, Königswusterhausen, and Radio Paris. At less than half the price of a high-class portable set, it is acknowledged under severe technical tests to be far superior. In order to show what marvellous results can be obtained, the set was placed between two aerials at the entrance to Brookman's Park, and the two programmes were easily separated. The set was also taken on 1,000-mile motor-tour over England and Wales. On the South coast and East coast many stations were easily obtained on loud speaker at good strength. Even in Wales, where reception is difficult, excellent results were also obtained. In order that everyone may be able to construct this unique portable set, a full-size shilling Blue Print, with full details and instructions, can be obtained from Northampton Plating Co. for 6d. Letters must be fully stamped. **NAME AND ADDRESS IN BLOCK LETTERS.**

An Amateur with very limited knowledge of Wireless was asked to construct this Portable Set, and he informs us that he was amazed at the simplicity of the Blue Print and was able to complete the Set in under 4 hours. The Local Stations, 5 XX and 5 GB came in at wonderful Volume and Purity, also the two Brookman's Park Regional Stations. In addition he logged the following:—

LONG WAVE.—Radio Paris, Hilversum, Eiffel Tower, Königswusterhausen, Huizen.

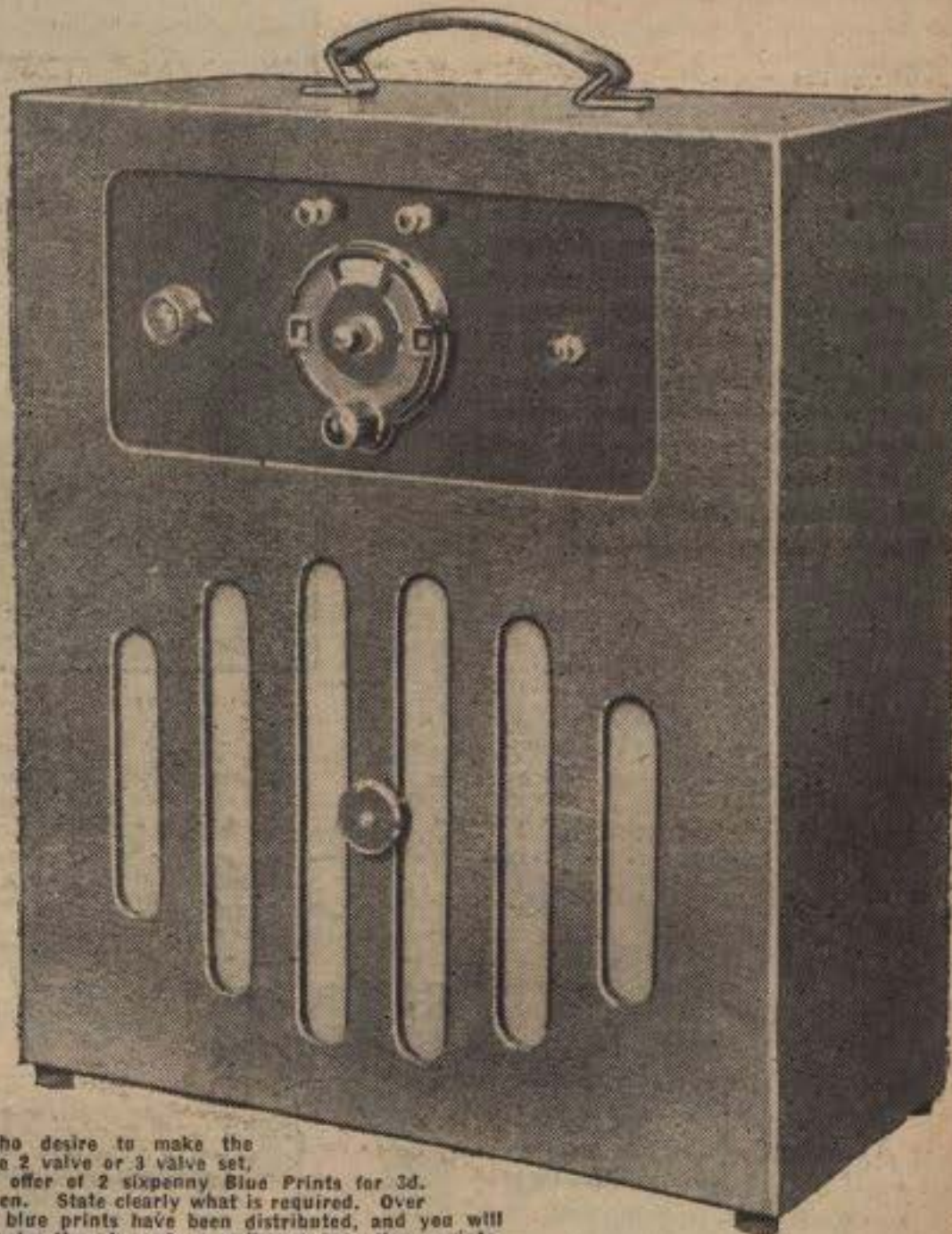
LOW WAVE.—Toulouse, and several other Continental Stations.

The Cabinet is hand polished Solid Oak, with a suitable Silk front for Loud Speaker. The Panel is Black Polished Ebonite and the whole Set is an asset to any room as a piece of furniture.

Components are all of high-class manufacture. If desired the Set can be used with an outside Aerial by means of a simple adjustment.

This new portable set is a constructor's set which millions of people have been eagerly awaiting for years. Panel and base board are ready drilled, aerial coil is already wound on chassis, and every detail is so marvellously simplified that any schoolboy with average intelligence will be able to construct this set. No soldering is required, and practically the only tool required is a screwdriver.

TRADE SERVICE AGENTS WANTED ALL OVER THE WORLD.



To those who desire to make the Super Selective 2 valve or 3 valve set, the wonderful offer of 2 shilling Blue Prints for 3d. each is still open. State clearly what is required. Over half a million blue prints have been distributed, and you will find nothing easier than to make a radio set from these prints.

READ THE LATEST REPORTS BY THE LEADING RADIO EXPERTS OF THE DAY:—

"I refer to the receiver marketed by the Northampton Plating Co. as a kit set at a price that is more than reasonable. I had a pleasant surprise when I first operated it. I found that there were 12 or 13 Stations easily brought in at loud speaker strength on the medium wave in addition to 5 GB. The set has remarkable qualities of selectivity and sensitivity, two characteristics rarely coupled in any one receiver. It must be set down as a definite advance."

(*"NOTTINGHAM JOURNAL,"* December 21st, 1929.)

"Those who are too far from a station to use a crystal and are deterred from wireless by the present high cost of valves will find it best to make a set from the Northampton Co.'s blue prints for two or three valves, price 3d. each. If they cannot afford a Mullard, the same company supply excellent valves at 4s. 11d., which give admirable reception, though so cheap. A thoroughly good two-valve set ought not to cost more than £2 10s., including everything, and a three-valve about 11s. more."

(*"REYNOLDS' NEWS,"* January 12th, 1930.)

**X TURN TO PAGE 509 for Special List of X
WIRELESS AND CYCLE BARGAINS**

Owing to the enormous number of inquiries and orders, write clearly Name and Address in Block Letters to the firm that made Radio popular. Letters must be fully stamped. Address inquiries to Dept. R.

NORTHAMPTON PLATING CO., Radio and Cycle Manufacturers, NORTHAMPTON.



You can improve your Wireless by using Cossor New Process Valves. You can make it louder, clearer, and richer in tone. And because of their exceptional sensitivity Cossor New Process Valves give increased range too. They will make a surprising improvement in the performance of any Receiver. They're sold at every Wireless Shop.

*Make it louder
and clearer with*



COSSOR

NEW PROCESS

VALVES



8.5
AN OPERETTA
IN
ONE ACT

THURSDAY, June 5
NATIONAL PROGRAMME
1,148kc's (261.3 m.) 193kc's (1,554.4 m.)

10.20
'THE WAY
OF
THE WORLD'

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'OURSELVES AND THE STATE'—V
Mrs. H. A. L. FISHER: 'The Family: Health and Welfare—I'

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

12.0 A Concert
WINIFRED BURY (Soprano)
THE HENRY SENSICLE QUINTET

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'

2.50-3.30 app. Unveiling of the Monument (in Memory of) GENERAL WOLFE
by the MARQUIS DE MONTCALM
Relayed from GREENWICH PARK

Arrival of the MAYOR OF GREENWICH, Councillor T. H. P. BEECHAM, J.P., and ALDERMEN OF GREENWICH, accompanied by Dr. TAIT MCKENZIE, the sculptor, and Mr. A. S. G. BUTLER, the Architect and

The CANADIAN MINISTER TO FRANCE, the Hon. PHILIPPE ROY
'O Canada,' by the Band

The FRENCH AMBASSADOR, M. DE FLEURIAU, and the MARQUIS DE MONTCALM
'La Marseillaise,' by the Band

The DUKE OF CONNAUGHT, accompanied by the FIRST LORD OF THE ADMIRALTY, the Rt. Hon. ALBERT VICTOR ALEXANDER, M.P., and the SECRETARY OF STATE FOR WAR, the Rt. Hon. THOMAS SHAW, C.B.E., M.P.
'God Save the King,' by the Band

3.0 app. Sir CAMPBELL STUART will invite the MARQUIS DE MONTCALM to unveil the Monument. The MARQUIS DE MONTCALM will unveil, and will deliver a short address in French. He will be followed by THE CANADIAN MINISTER TO FRANCE BAND of the ROYAL HOSPITAL SCHOOL, GREENWICH (by kind permission of Rear-Admiral LAURENCE R. OLIPHANT)

3.30 Gramophone Records

3.45 The Rouen Military Band
Relayed from THE BANDSTAND, ZOOLOGICAL GARDENS, CLIFTON, BRISTOL (From Cardiff)

5.15 The Children's Hour
Open your ears and close your eyes
And see what the microphone sends you

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



CANADA HONOURS WOLFE.
This afternoon the monument to General Wolfe, the captor of Quebec, presented by Canada to the people of Britain, will be unveiled by the Marquis de Montcalm, descendant of Wolfe's great adversary. The speeches at the unveiling and at the Canada Club dinner in the evening will be relayed. Above is shown the model for the memorial (sculptor, Dr. TAIT MCKENZIE; architect, Mr. A. S. G. BUTLER). An article on Wolfe appears on page 487.

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

6.35 Market Prices for Farmers

6.40 The Foundations of Music
WOLFE'S GOETHE LIEDER
Sung by DOROTHY HELMRICH and GEORGE PARKER

7.0 'PLAYS AND THE THEATRE'
by Mr. JAMES AGATE

7.25 'PROBLEMS OF INDUSTRY'—VI
Mr. T. H. MARSHALL: 'Britain's Place in the World'

7.45 A PIANOFORTE RECITAL
by ERNEST LUSH
Two Musical Sketches Mendelssohn
Four Concert Studies Poldini
E Flat; F Minor; A Major; E Minor
Witchery Poldini

8.5 'There's no Fool like a Young Fool'
An Operetta in One Act
by MEHUL

English Version by HARRY GRAHAM
Mervale STUART ROBERTSON
Cliton (his son) HUBERT LANGLEY
Elise VIVIENNE CHATTERTON
Rose (her niece) JANE CONNARD

The scene is a room in Mervale's house.

THE ORCHESTRA
Conducted by STANFORD ROBINSON
Produced by JOHN WATT

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

9.30 Speeches following
THE CANADA CLUB DINNER
in connection with the Wolfe Memorial
Relayed from THE BALLROOM, SAVOY HOTEL
The Chairman, Sir CAMPBELL STUART, will propose the toast of Wolfe and Montcalm

This toast will be replied to by THE FRENCH AMBASSADOR, M. DE FLEURIAU
VISCOUNT ELIBANK a descendant of General JAMES MURRAY, who was with Wolfe before Quebec

Lieut.-Colonel J. H. WOODS, President of the Canadian Press Delegation

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

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

11.30-12.0 DANCE MUSIC
HAL KEMP and his CAROLINA ORCHESTRA,
from the CAFE DE PARIS

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



The tiny Fortiphone Earpiece!

Unlocks Deaf Ears

and opens them to the
whole world of sound!

Thousands who were Deaf now hear everything. Many had been deaf 10, 20, even 50 years! Now they hear and enjoy conversation, music, wireless, Church services, lectures, talkies, plays, concerts, birds singing, the clock ticking, the rustling of a newspaper!

The Very Latest Invention!

Even if you are very deaf—just slip this tiny receiver in your ear and you will hear everything you want to hear. This receiver is the midget earpiece of the marvellous New "Universal" Fortiphone, the very latest invention for the Deaf. Three eminent electrical scientists worked 25 years to perfect this wonderful invention which utilises important discoveries never before available for the relief of deafness! Nothing is seen but this tiny earpiece. No headband is necessary, there is nothing to hold. Distant sounds are heard as truly as the whisper of the person sitting next you. No irritating "buzzing" or "crackling." So light and inconspicuous, it yet surpasses the most cumbersome box devices in its power to make you hear. Instantly adjusted for every degree of deafness from "hard of hearing" to very deaf. Undoubtedly the most wonderful invention for relief of deafness ever seen.

Test the NEW "Universal"
FORTIPHONE
in your own home 15-30 days
without obligation to purchase!

The Fortiphone Home Trial Plan has given back the joy of perfect hearing to thousands of deaf people, very many of whom had given up all hope. Now is offered an unique opportunity to obtain the wonderful New "Universal" Fortiphone at specially reduced prices. Please call, telephone, write or send coupon to-day! Our offices are on the THIRD floor of Langham House, 308 Regent St., London, W.1, opposite the Polytechnic. Nearest Station, Oxford Circus.

Apply within 10 days to secure
SPECIAL REDUCED PRICES

Send this Coupon—or a postcard
to FORTIPHONE Ltd. (Dept. 24)
308 Regent Street, London, W.1

Please send Illustrated Booklet describing the New
"Universal" Fortiphone, (particulars of your) Home
Trial Plan without obligation to purchase, and Special
Reduced Price Offer to

Name.....

Address.....

Telephone: Langham 1034.

R.T. 30-5-30 37

THURSDAY, June 5 MIDLAND REGIONAL

626 kc's (479.2 m.)

2.30-3.0
THE BEAUFORT
CINEMA
ORGAN

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD

Relayed from SMALL HEATH, BIRMINGHAM

March, 'Perpetuum Mobile' Von Blon
Selection, 'Phi-Phi' Christine
Overture, 'The Barber of Seville' Rossini
Waltz, 'Hawaiian' Warrender
Selection, 'The White Lady' Boieldieu
Second Serenade Toselli

1.0 A Ballad Concert

STANLEY LEE (Baritone)

META KEMP (Pianoforte)

MARY WYNN (Contralto)

1.30 London Regional Programme

2.30-3.0 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Selection, 'The Desert Song' Bomberg
Moonlight Serenade Marsden
Ballad, 'The English Rose' German
Danse des Galantes Lardelli

5.15 The Children's Hour

'Dream Cove'

A Play by Mona Pearce

Songs by PHYLLIS PECK (Soprano)

SIDNEY HULL (Banjo)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 London Regional Programme

9.0 Midland News

9.5 London Regional Programme

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

The alternative to the Midland Regional programme is the National programme (see page 517), which you can receive from Daventry 5XX on 1,554.4 metres.

OF POLITICS, FINANCE AND ANIMALS

SEVERAL new series of talks are due to start in a week's time. Those who were interested by the International Co-operation talks earlier in the year will find that one of the subjects discussed then by Mr. W. M. Citrine has now been made the basis of a series of six talks. 'Labour and International Affairs' will describe the work of the International Labour Office at Geneva. Several of these talks will be relayed from Geneva, and given by delegates to the International Labour Conference, including representatives from Canada and South Africa. Other talks in the series will be given by Miss Margaret Bondfield, M.P., Minister of Labour, Mr. W. R. Smith, and Dr. Alfred Zimmern, Director of the Geneva School of International Studies. The series will be concluded by Mr. H. B. Butler, Assistant Director of the International Labour Office, who will give a summary of the work carried out by the I.L.O.

A parallel series to this will be given on Thursday nights. 'Some Industries of Great Britain Today' will consist of six talks on six of the great industries—Coal, Steel, Cotton, Wool, Engineering, and Agriculture, given by such experts as Sir Daniel Hall and Sir William Larke. These talks will form the culmination of the related series on industrial history that have been broadcast during the past year. They will shed new light on many live issues of the day. A Talks Pamphlet (2d. post free from any B.B.C. station) has been prepared in connection with this series, containing many pictures, as well as a summary of each talk.

The scientific talks which are now being given by Professor G. Elliot Smith will be continued by Professor F. A. E. Crew, of Edinburgh University, already a popular broadcast talker. Professor Crew has given his four talks the intriguing title of 'Choosing One's

Parents,' and in them he will discuss various problems of heredity and environment.

In the London and Midland Regional Programme on Tuesdays will be six talks on 'Modern Aspects of Finance,' by Mr. F. W. Hirst. Recent financial alarms and excursions have interested most people, if not always in the pleasantest way, so there will probably be many anxious to hear what Mr. Hirst has to say on such questions as 'The Recent Boom and Collapse in Wall Street' and 'The Budget and the Taxpayer,' which are the sub-titles of two of the talks in his series. In other talks Mr. Hirst, who is a governor of the School of Economics, and was, at one time, editor of *The Economist*, will talk about the functions of money, the Bank of England and Bank Rate, the London Stock Exchange, and international finance.

On Fridays there will be six talks about animals. Mr. David Seth-Smith, the Curator of Mammals and Birds at the Zoological Gardens, will talk about 'Animals in Captivity,' explaining the early history of the Zoological Gardens and telling of his experience with various different types of animals and their behaviour in captivity. He will also talk about the keeping and breeding of birds in captivity. Dr. S. Zuckermann will give three talks about 'The Behaviour of Apes.' Dr. Zuckermann has only just returned from South Africa, where he has been studying apes under natural conditions. He has also studied them in captivity, both in England and Germany.

Further details of practically all the serial talks can be found in the Programme of Broadcast Talks. If listeners want a copy of this, it can be obtained from any B.B.C. station for 1d., but please send a 1d. stamp and not a stamped envelope!

6.40
AN HOUR
OF
VAUDEVILLE

THURSDAY, June 5
LONDON REGIONAL
842 kc's (356.3 m.)

7.45
NORTHERN
PROMENADE
CONCERT

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
(From Midland Regional)
Relayed from SMALL HEATH, BIRMINGHAM
March, 'Perpetuum Mobile' Von Blon
Selection, 'Phi-Phi' Christine
Overture, 'The Barber of Seville' Rossini
Waltz, 'Hawaiian' Warrender
Selection, 'The White Lady' Boieldieu
Second Serenade Toselli

1.0 A Ballad Concert
(From Midland Regional)
STANLEY LEE (Baritone)
Passing By E. C. Purcell
Bois Epais (Sombre Woods) Lully, arr. A.L.
At Grendon Fair Paul Marie
META KEMP (Pianoforte)
Prelude and Fugue in B Flat Bach
Waltz in D Flat, Op. 64, No. 1 Chopin
Romance in D Flat Sibelius
MARY WYNN (Contralto)
Big Lady Moon Coleridge-Taylor
Soul of mine Ethel Barns
Dance while the World is young .. Herbert Oliver

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

2.30 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
(From Midland Regional)
Selection, 'The Desert Song' Romberg
Moonlight Serenade Marsden
Ballad, 'The English Rose' German
Danse des Galantes Lardelli

3.0-3.45 EVENSONG
From WESTMINSTER ABBEY

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

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

6.40 Vaudeville
GEORGE PIZZEY (Singing Compère)
ELSIE CARLISLE (Syncopated Songs)
(With HARRY JACOBSON at the Piano)
STAINLESS STEPHEN (Comedian)
NORMAN LONG (A Song, a Joke, and a Piano)
DOROTHY McBLAIN (The Girl who Whistles
in her Throat)
CECIL WATTS and THE GWEN ROGERS TRIO
(In South Sea Music)

7.45 Northern Promenade
Concert

(From Manchester)
THE HALLÉ ORCHESTRA
Conducted by SIR HAMILTON HARTY
Relayed from THE FREE TRADE HALL
Eine Kleine Nachtmusik (A Little Serenade)
Mozart
Sixth Symphony in B Minor, Op. 74 (The
'Pathetic') Tchaikovsky
Adagio—Allegro non troppo; Allegro con
grazia; Allegro molto vivace; Adagio lamen-
toso

9.0 Regional News

9.5 'Tis of Aucassin and
Nicolette'

A Medieval Romance
Translated from the French
by EUGENE MASON
Music arranged by
V. HELY-HUTCHINSON
People in the Romance

A Speaker
A Singer
A Narrator
Count Garin of Beaucaire
Aucassin, son of Count Garin
Another Singer
A Viscount, one of the Count's men
Count Bougars of Valence
Nicolette, a captive maid
A Shepherd
A Knight
A Man, marvellously ugly
Who will deign to hear the song,
Solace of a captive's wrong,
Telling how two children met,
Aucassin and Nicolette?
How by grievous pains distraught,
Noble deeds the varlet wrought
For his love, and her bright face!
Sweet my rhyme, and full of grace.

Presented and Produced by
HOWARD ROSE

9.50 A RECITAL
by
LILIAS MACKINNON
Intermezzo in E, Op. 116 } Brahms
Capriccio in D Minor, Op. 116 }
Intermezzo in C, Op. 119 }
Two 'Visions Fugitives' (Nos. 8 and 9), Op. 22 } Prokofiev
Prelude in D Flat, Op. 31 }
Prelude in C, Op. 48 }
Quasi Valse, Op. 47 } Scriabin
Study in G Sharp Minor, Op. 8 }
Fourth Sonata (F Sharp), Op. 30 }

10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN



Dorothy
McBlain

A Vaudeville Programme

will be broadcast this evening at 6.40,
with

GEORGE PIZZEY—Singing Compère
ELSIE CARLISLE—Syncopated Songs, with
HARRY JACOBSON at the piano
STAINLESS STEPHEN—Comedian

NORMAN LONG—A Song, a Joke, and a Piano
DOROTHY McBLAIN—The Girl who Whistles in her Throat
CECIL WATTS and the GWEN ROGERS TRIO—
In South Sea Music



Elsie Carlisle

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 517).

BEMAX

brings
Buoyant Health

"Below par" means vitamin starvation. You cannot be fit and well without vitamins. Their deficiency from the ordinary modern diet is the direct cause of most common illnesses, including Indigestion, Constipation, Nervous Debility, Sleeplessness, even Appendicitis.

Avoid these ills by taking BEMAX, the NATURAL vitamin food, invented by a medical man and recommended by doctors because it restores to the ordinary diet those essential vitamins and mineral salts without which complete health is impossible. The regular use of Bemax promotes abounding health and creates a rich store of mental and physical fitness.

ONE MONTH'S SUPPLY

2/6

Obtainable from Chemists everywhere.

TASTING SAMPLE FREE

Please send your booklet, "New facts on Health" and a FREE Tasting Sample of Bemax.

Name

Address

VITAMINS (1928) LTD. (Dept. R.T.2),
35, Danemere Street, London, S.W.15.

Fresh as a daisy!



all next week

You wake up with that fresh feeling in your mouth, if you brush your teeth night and morning with Euthymol.

Its antiseptic properties keep dental decay germs at bay, whilst its refreshing tang makes your mouth feel clean and healthy all day long.

Euthymol TOOTH PASTE

Kills Dental Decay Germs Within 30 Seconds.

Send in the coupon if you would like to try it; a booklet worth reading will be sent to you. The free sample tube will last you a week.

Then buy a large tube for 1s. 3d. at your chemist.

COUPON

Send this coupon with your name and address to Dept. 45G, Euthymol, 50, Beak Street, London, W.1, for a sample tube.

Thursday's Programmes continued (June 5)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.0 National Programme
- 3-45 THE ROUEN MUNICIPAL BAND
Conducted by MARIUS PERRIER
Relayed from THE BRITISH-FRENCH WEEK EXHIBITION, at THE ZOOLOGICAL GARDENS, CLIFTON, BRISTOL.
(National Programme)
- 5.15 THE CHILDREN'S HOUR
'THE LITTLE WHITE HOUSE'
A Sketch
by DOROTHY COOMES
Gramophone Records

6.0 Mr. GEORGE EYRE EVANS; 'The Treasures in Carmarthen Museum'
(From Swansea)

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

7.45 **Anglo-French Orchestral Programme**

NATIONAL ORCHESTRA OF WALES
(Cerdoria Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'Patrie' ('Fatherland').....Bizet

MAURICE D'OISLY (Pianoforte)

Entendez-vous le carillon du verre arr. Austin

Plaisir d'Amour Martini

Margoton Weckerlin

La bonne Chanson Hahn

THE ORCHESTRA

Petite Suite Debussy

Au Cabaret (At the Inn)... } ('Alsatian Scenes')

Sous les Tilleuls (Under the Limes) Mussenet

MAURICE D'OISLY

Chanson de l'Adieu..... } Tosti

Ninon Pessard

Adieu du matin Weckerlin

THE ORCHESTRA

Suite, 'Francaise' Foulds

Les Zouaves; La Fee Tarapatapoum; Hymne

Heroique a la Franée; Joie de Vivre

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
- 3-45 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
DREAMS OF LONG AGO
'In Those Days'
(ELEANOR FARJEON)
the world seems changed
- 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. (From Leeds.) 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. (London Regional Programme.) 9.0:—National Programme. 9.15:—North Regional News. 9.25-12.0:—National Programme.

That Penetrating Foam won thousands over to Gibbs Dentifrice



The fragrant antiseptic foam of Gibbs Dentifrice penetrates into the hidden recesses and crannies where the toothbrush cannot go—dissolving and sweeping away all decay-causing deposits.

Healthy pearly lustre is brought out without slightest risk of scratch. The whole mouth is refreshed. Gums are toned-up—made firm and rosy. The teeth kept safe and sound.

No wonder Gibbs Dentifrice is the favourite family Dentifrice in the British Isles.

Buy each member of your household a case of Gibbs Dentifrice to-day.

Your teeth
are Ivory Castles
—defend them with

Gibbs Dentifrice



BRITISH MADE

Popular size 7½d.; Large size 1/-; De Luxe 1/6; Refills 11d.

For those who prefer a paste, Gibbs Dental Cream—in Tubes 6d. and 1/-. (These prices do not apply in the Irish Free State.)

D. & W. GIBBS Ltd. LONDON, E.1.

GD40R

FREE CHURCH TOURING GUILD.

President: The Rev. J. Alfred Sharp, D.D. Vice-President: Sir Donald Maclean, K.B.E.

OBER AMMERGAU.

Visit to the PASSION PLAY and 3 days at BRUGES or BELGIAN COAST ... £10 19 6
Tours to Ober Ammergau combined with NUREMBERG, ROTHEMBERG, COLOGNE and the RHINE, TYROL, SWITZERLAND, etc. Extensions to AUGSBURG, ERFURT, EISENACH. Special Booklet on application.

SPECIMEN SUMMER TOURS.

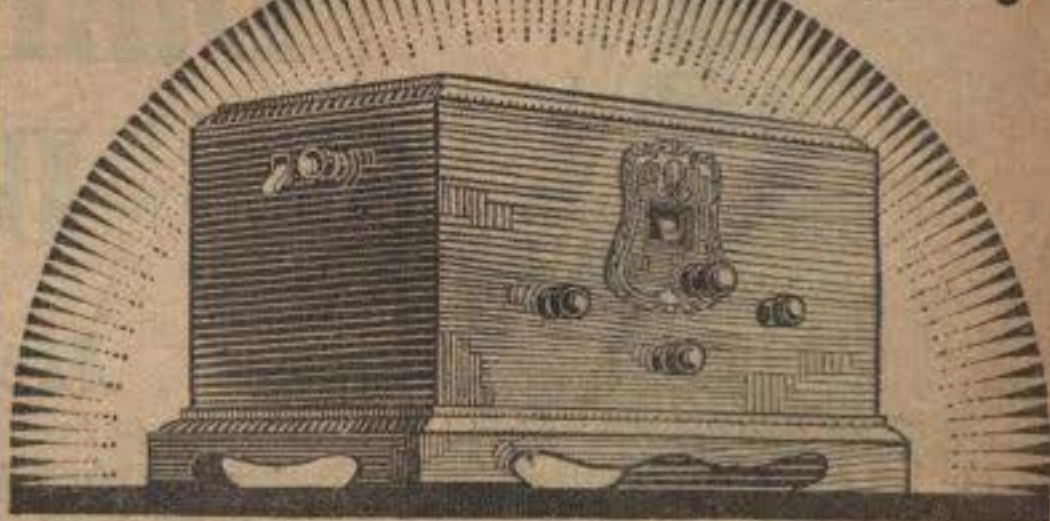
LUCERNE (10 Days' Tour)	£7 15 0
LUCERNE and GRINDELWALD (17 Days' Tour)	£12 12 0
INTERLAKEN (10 Days' Tour)	£8 6 6
MONTREUX-CLARENS (10 Days' Tour)	£7 16 0
WEEK-END TOUR TO PARIS	£5 3 6
BRUGES (8 Days' Tour)	£4 9 0
BELGIAN COAST (8 Days' Tour)	£4 19 0

Inclusive Prices. All Tours conducted from London.

Illustrated Summer Booklet with full details from

Secretary, F.C.T.G., 81, Memorial Hall, Farringdon St., London, E.C.4.

Trouble-free Radio!



No batteries! No Accumulators!
Switch-on—that's all!—that's "EKCO"

You leave nothing to chance when you fit in three minutes an "EKCO-LECTRIC" Radio Receiver.

"EKCO" gives everlasting dependability. Ask your dealer! He will prove out every word by demonstration.

Plug in the "EKCO" Adaptor to your electric light or power supply—switch on—and know what it means to receive modern radio at its best from home and foreign stations. Hand-polished walnut cabinet—single tuning control—sockets for gramophone pick-up—Westinghouse Metal Rectification in A.C. Models—British made for D.C. as well as A.C. Mains.

Model P.2. Two valves. Superior to ordinary three valve sets £12 . 17 . 6

Model S.G.P.3.
Three Valves (as illustrated) £21 . 0 . 0
(Prices include valves and royalties).

Obtainable on Easy Payments.

There are also "EKCO" Power Supply Units for electrifying or partly electrifying your present set. Write for literature giving full particulars and details of Easy Payments.

E. K. Cole Ltd., Dept. H, "Eko" Works, Leish-on-Sea.



"EKCO-LECTRIC" RADIO RECEIVERS

295

TYPE LDG
2v 60ah
9'6d



THE SUPER BATTERY
THAT LASTS LONGER

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"Syncopate your playing like BILLY MAYERL"



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Now KILTIE footwear is built on principles which provide freedom and comfort for growing toes ... at the same time holding the heel in correct position and supporting the arch of the foot ... thus allowing for development as nature intended.



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A style which is in great demand in PATENT LEATHER or BROWN WILLOW CALF with white leather linings and OAK LEATHER SOLES ... in sizes and half-sizes to fit children from 3 to 14 years.

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PRICES from **7/11** according to size and leather

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PRICES from **9/6** according to size and leather

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7.45
NORTHERN
PROMENADE
CONCERT

FRIDAY, June 6
NATIONAL PROGRAMME

1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
'AUCASSIN
AND
NICOLETTE'

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Dr. STELLA CHURCHILL: 'Keeping Well in a Heat Wave.'

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

12.0 A Sonata Recital
SONIA MOLDAWEKY (Violin)
ETHEL HORDAY (Pianoforte)
Sonata in A Minor...Schumann
Sonata.....Elgar

12.30 ORGAN RECITAL
by
NICOLAS CHOVEAUX, F.R.C.O.
Organist and Director of the
Choir, St. John's, Wimbledon
Relayed from St. Mary-le-Bow
Tom Purvis (Tenor)

1.30 A Recital of Gramophone Records
By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS
Dr. B. A. KEEN: 'Farming—III,
Why Manures are Needed'

2.55 Interlude
3.0 'Peoples of the World and
their Homes'—VI The Hon.
HAROLD NICOLSON: 'Country
and City in Germany'

3.20 Interlude
3.30 Concert to Schools
THE SYBIL EATON QUARTET
SYBIL EATON (1st Violin);
PIERRE TAS (2nd Violin); RAY-
MOND JEREMY (Viola); ALAN
FORD (Violoncello); JOHN
THORNE (Bass)

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

5.15 The Children's Hour
THE PORTRAIT OF THE MAYOR,
another TOY TOWN Dialogue Story
(S. G. HULME-BEAMAN),
with music by THE GERSHOM PARKINGTON
QUINTET

6.0 Mrs. M. H. BECKER: 'The Cooking of Cakes'

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

6.40 The Foundations of Music
WOLF'S GÖTTIN LIEDER
Sung by DOROTHY HELMRICH and
GEORGE PARKER

7.0-7.20 THE B.B.C. MUSIC CRITIC
Mr. ERNEST NEWMAN



Aucassin that loving squire, dainty, fair to hearts desire,
Rode from out the forest dim clasping her he loved to him

'Tis of
Tonight at 9.40
Aucassin and Nicolette'

A MEDIAEVAL ROMANCE
Translated from the French by EUGENE MASON
Music arranged by V. HELY-HUTCHINSON

PEOPLE IN THE ROMANCE:
A Speaker A Singer A Narrator
Count Garin of Beaucaire
Aucassin—son of Count Garin
Another Singer
A Viscount—one of the Count's Men
Count Bougars of Valence
Nicolette—a captive maid
A Shepherd A Knight
A Man—marvellously ugly

Who will deign to hear the song
Solace of a captive's wrong,
Telling how two children met,
Aucassin and Nicolette;

How by grievous pains distraught,
Noble deeds the varlet wrought
For his love, and her bright face!
Sweet my rhyme and full of grace.

Presented and Produced by HOWARD ROSE

7.25 'BIRD WATCHING AND BIRD BEHAVIOUR'—VI

Professor JULIAN HUXLEY: 'The Bird's Place in Nature'

7.45 Northern Promenade
Concert

(From Manchester)

Relayed from THE FREE TRADE HALL
THE HALLÉ ORCHESTRA

Conducted by
SIR HAMILTON HARTY
Overture, 'The Barber of Bagdad'...Cornelius
Fourth Symphony in D Minor Op. 120 Schumann
MEGAN THOMAS (Soprano)

Non mi dir (Tell me not) ('Don Giovanni').....Mozart

Concerto in A Minor, Op. 16,
for Pianoforte and Orchestra
Grieg

(Solo Pianoforte, WILLIAM
MURDOCH)

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 'PEOPLE AND THINGS'
The Hon. HAROLD NICOLSON

9.40 'Tis of Aucassin and
Nicolette'
(See centre of page.)

10.25 A RECITAL
HANS NEEMANN (Lutenist)
THE WIRELESS SINGERS
HANS NEEMANN
Overture.....Graf Lory
Sonatine.....Eccias Reusner
Praelude, Ayre and Tattle de Moy
Thomas Mace

WIRELESS SINGERS
My bonny lass she smileth
Thomas Morley
Sister, awake...Thomas Bateson
Dainty Fine Bird
Orlando Gibbons
As Vesta was from Latmos Hill
descending...Thomas Weelkes

HANS NEEMANN
Bourrée and Menuett.....Bach
Fugue.....Adam Falckenhagen

11.0 (1,554.4 m. only)

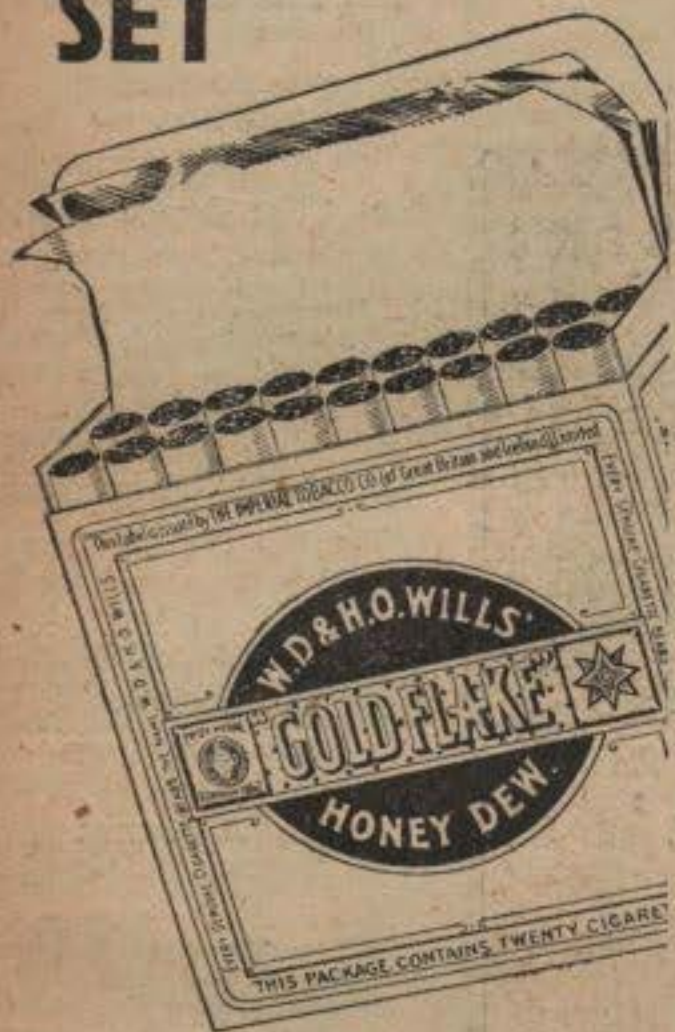
DANCE MUSIC

JACK HARRIS' GROSVENOR HOUSE BAND, from
GROSVENOR HOUSE

11.15-12.0 SYDNEY KYTE and his CIRO'S CLUB
BAND from CIRO'S CLUB

12.0-12.30 Experimental Television Trans-
mission by the Baird Process
(356.3 m. Vision) (261.3 m. Sound)

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satisfaction
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**PORTABLE
SET**



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FRIDAY, June 6
MIDLAND REGIONAL
626 kc's (479.2 m.)

6.40
JAN BERENSKA
PIANOFORTE
QUINTET

12.0 **Lunch-Hour Concert**
THE MIDLAND WIRELESS ORCHESTRA
Conducted by **FRANK CANTELL**
Overture to an Irish Comedy... *John Ansell*
Gaelic Melodies *Foulds*
DENHAM CHARLES (Bass)
The Driver of the 8.15..... *Longstaffe*
Lighterman Tom *W. H. Squire*
ORCHESTRA
Selection, 'Tina' *Rubens and Wood*
DENHAM CHARLES
Aylesbury Ducks
Eric Harding
Standing by
Jolliffe Pawley
The Tune the Bo'sun
played *Loughborough*
ORCHESTRA
Intermezzo, 'Zazra'
York Bowen
Handel Wakes
Morressey
Patrol, 'The Phantom
Brigade' *Myddleton*

1.15 *London Regional Programme*
2.15-3.0 *London Regional Programme*
5.15 **The Children's Hour**
'Quaint Customs and their Origin'—Did you know this?
By **BARBARA WILLIAMS**
Musical Selections by **THE D'ALTON INSTRUMENTAL QUARTET**
'Some Great Inventions in Electricity—The Magneto,' by **W. E. ANDERSON**
Songs by **PETER HOWARD (Baritone)**

6.0 *London Regional Programme*
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **A Programme of Light Music**
THE JAN BERENSKA PIANOFORTE QUINTET
PETER HOWARD (Baritone)
QUINTET
Overture, 'William Tell'..... *Rossini*
PETER HOWARD
Money O *Head*
The Water Mill *Vaughan Williams*
QUINTET
Fantasy on Scottish Airs *arr. Mulder*

7.10 **PETER HOWARD**
Roll along Home..... *Easthope Martin*
I have twelve Oxen..... *Ireland*
QUINTET
The Londonderry Air *arr. Coleman*
Riviera Tango *Berenska*
The Bees' Wedding *Mendelssohn*
JAN BERENSKA (Violin)
Songs my Mother taught me
Deorak, arr. Kreisler
Russian Rhapsody..... *Ranzato*



PETER HOWARD,
baritone, sings in the programme of light music to be broadcast this evening at 6.40

7.42 **PETER HOWARD**
The Maiden
Blush *Quilter*
Julia's Hair ..
June
QUINTET
Fantasy, Aida' *Verdi*

8.0 *London Regional Programme*
9.5 *Midland News*

9.10 **An Orchestral Concert**
THE BIRMINGHAM WIRELESS AUGMENTED ORCHESTRA
(Leader, **FRANK CANTELL**)
Conducted by **JOSEPH LEWIS**
TOM BROMLEY (Pianoforte)

ORCHESTRA
Prelude, Act I, 'Pelleas and Melisande'
Fred Adlington
Tone Poem, 'Summer Night in the Austrian Tyrol' *Margaret More*
Waltz in G Minor..... *Maldwyn Price*

9.35 **TOM BROMLEY and Orchestra**
Third Pianoforte Concerto in C Minor *Beethoven*
Allegro con brio; Largo; Rondo, allegro
ORCHESTRA
Gopak (Russian Dance)..... *Mussorgski*

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 523), which you can receive from Daventry 5XX on 1,554.4 metres.

6.40
THE WIRELESS
MILITARY
BAND

FRIDAY, June 6
LONDON REGIONAL
842 kc's (356.3 m.)

8.0
OPERA
FROM
COVENT GARDEN

12.0 Lunch-Hour Concert
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CASTELL
Overture to an Irish Comedy.....John Ansell
Gaelic MelodiesFoulds
DENHAM CHARLES (Bass)
The Driver of the 8.15.....Longstaffe
Lighterman TomW. H. Squire
ORCHESTRA
Selection, 'Tina'Rubens and Wood
DENHAM CHARLES
Aylesbury Ducks
Eric Harding
Standing by.....Jolliffe Parley
The Tune the Bo'sun played
Loughborough
ORCHESTRA
Intermezzo, 'Zazra'
York Bowen
Handel Wakes....Morressey
Patrol, 'The Phantom
Brigade'.....Myddleton

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

2.15-3.0 ORGAN RECITAL
By CHARLES F. WATERS,
MUS.D. (Lond.), F.R.C.O.
Organist and Director of the
Choir, Epsom Parish Church
Relayed from ST. MARY-
LE-BOW
First Movement, Trio Sonata
No. 2, in C Minor....Bach
Finale, Sonata in F Sharp
Rheinberger
Romance....B. Luard Selby
Sarabande, Partita in E
Karg-Elert

Chorale Preludes:
Christe Redemptor }
Omniuro } Parry
Martyrdom }
O God unseen, yet ever near .. } C. F. Waters
Alleluia, sing to Jesus }
Cantabile (Symphony 6) } Widor
Marcia (Symphony 3)..... }
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 Wireless Military
Band
Conducted by B. WALTON O'DONNELL
CYRIL LIDINGTON (Entertainer)
BAND
Overture, 'The Bohemian Girl'.....Balfe
Suite XaviereDubois
Marche des Batteurs (Beaters' March);
Entr'acte—Rigaudon; Danses Covenoles
CYRIL LIDINGTON
BAND
Selection, 'Iolanthe'Sullivan

8.35 'BIOCHEMISTRY'—VI
Dr. JOSEPH NEEDHAM: 'The Developing Egg'
9.5 Regional News
9.10 An Orchestral Concert
(From Midland Regional)
THE BIRMINGHAM WIRELESS AUGMENTED
ORCHESTRA
(Leader, FRANK CASTELL)
Conducted by JOSEPH
LEWIS

TOM BROMLEY (Pianoforte)
ORCHESTRA
Prelude, Act I, 'Pellens and
Melisande'....Fred Adlington
Tone Poem, 'Summer Night
in the Austrian Tyrol'
Margaret More
Waltz in G Minor
Maldwyn Price

9.35 TOM BROMLEY and Or-
chestra
Third Pianoforte Concerto in
C Minor.....Beethoven
Allegro con brio; Largo;
Rondo, allegro
ORCHESTRA
Gopak (Russian Dance)
Mussorgski

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

10.30 DANCE
MUSIC
JACK HARRIS' GROSVENOR
HOUSE BAND, FROM GROSVENOR
HOUSE
11.15-12.0 SYDNEY KYTE and his
CIRO'S CLUB BAND, FROM CIRO'S
CLUB



AN ACT OF 'OTELLO' FROM COVENT GARDEN TONIGHT
The first act of Verdi's opera, which is, of course, founded on Shakespeare's
tragedy, will be relayed from the Royal Opera House tonight at 8.0. This
picture by Becker shows the noble Moor winning the heart of Desdemona,
to whom he is already married when the action of the opera begins.

CYRIL LIDINGTON
BAND
Suite, 'Othello' Coleridge-Taylor
Dance; Children's Intermezzo; Willow Song;
Military March
Scottish Patrol, 'The Gathering of the Clans'
Williams

8.0 'Otello'
(VERDI)
ACT I
Relayed from THE ROYAL OPERA,
COVENT GARDEN

No wireless receiving apparatus, crystal
or valve, fixed or portable, may be in-
stalled or worked without a Post Office
licence. Such licences may be obtained
at any Post Office at which Money Order
business is transacted, price 10s. Neglect
to obtain a licence is likely to lead to
prosecution.

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 523).

F·O·R·D

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OF INTEREST TO LADIES

For those social affairs appealing particularly to women—journeys to the golf links, to teas, matinees—affairs of the day to which women go alone—we recommend the beautiful new Ford De Luxe Fordor with sliding roof.

There are many striking new body types among the new Ford cars, but all are exceptionally easy to steer. Gear changing is almost unnecessary. There are six powerful, fully enclosed brakes. There is safety in the steel twin bar bumpers, sturdy steel body and steel running boards that protect the sides of the car. The upholstery is durable and attractive. There is a wide choice of colours and stripings. The streamlines are low and graceful.

There is pride of ownership, especially for women, in a beautiful, dependable new Ford car.



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Smart, artistic and up-to-the-minute idea. A novelty which you or your friends will be delighted to wear. Can be made to tone with any hat or frock. The materials required are simple and inexpensive. Just a few sticks of Dennison Wax with the free instructions (coupon below), and your first effort will delight you.

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Friday's Programmes continued (June 6)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0 National Programme
- 4.15 The Lockyer String Orchestra
Conducted by HAROLD BERNARD
Relayed from THE EXHIBITION OF FRENCH ARTS
at THE ROYAL WEST OF ENGLAND ACADEMY,
CLIFTON, BRISTOL
- 5.15 THE CHILDREN'S HOUR
'JOLLY TOWN JINGLES'
by
DOROTHY EAVES
- 8.0 Mr. D. HAYDN DAVIES: 'The Drama in
Wales—V, Schools of Drama'
- 6.15 National Programme
- 9.15 West Regional News
- 9.25 National Programme
- 9.40 A Welsh Programme
THE AFAN GLEE SOCIETY
Conducted by T. J. ROBLIN
Flow gently, Devo..... John Parry
Lullaby Brahms
- CHLOE CURTIS-MORGAN
Scene from Welsh Life... Chloe Curtis-Morgan
'Behind the Window Curtains'
- THE SOCIETY
Nosgan (Serenade) Dr. J. Parry
Dafydd y Gartreg Wen arr. S. Northcote
- CHLOE CURTIS-MORGAN
Another Scene from Welsh Life
Chloe Curtis-Morgan
- THE SOCIETY
Fain would I change that Note Vaughan Williams
Far beyond all mortal Ken Schubert
- 10.25-11.0 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
- 4.15 West Regional Programme
- 6.15 National Programme
- 9.15 West 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
- 5.15 THE CHILDREN'S HOUR
'FLIGHTS'
An afternoon in an airship
(John Heygate)
- 6.0 National Programme
- 9.15 Forthcoming Events; 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

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
- 6.0 Mr. CYRIL SHINGLER: 'Summer Stories by
Northern Authors—III, The Little Girl in the
Train'
- 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
(National Programme)
Overture, 'The Barber of Bagdad' .. Cornelius
4th Symphony in D Minor, Op. 120 .. Schumann
- 8.21 MEGAN THOMAS (Soprano)
Non mi dir (Tell me not) ('Don Giovanni') Mozart
- 8.31 ORCHESTRA
Concerto in A Minor, Op. 16, for Pianoforte and
Orchestra Grieg
(Solo Pianoforte, WILLIAM MURDOCH)
- 9.0 National Programme
- 9.15 North Regional News
- 9.25 National Programme
- 9.40 Vaudeville
HERBERT LEEMING (The Yorkshire Humorist)
TONI LUCASSI (Piano Accordion)
JIMMIE ELLIOTT (Impressions)
PURSALL and STANBURY (Composer Entertainers)
and
WAGSTAFFE'S ZELO FIVE DANCE BAND
- 10.40-11.0 DANCE MUSIC
by WAGSTAFFE'S ZELO FIVE DANCE BAND

7.30
RADIO
VAUDEVILLE
STARS

SATURDAY, June 7
NATIONAL PROGRAMME
1,148kc's (261.3 m.) 193kc's (1,554.4 m.)

9.40
THE MUSIC
OF
HAYDN WOOD

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45-11.0 Miss BARBARA CARTLAND: 'Ideas for a Garden Fête'

1.0-2.0 Light Music
THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE, HAMMERSMITH

3.30 A Ballad Concert
APRIL PENDARVIS (Contralto)
HENRY WENDON (Tenor)

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

4.45 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from BIRMINGHAM
Medley, 'Martial Moments' arr. Winter
Alice Blue Gown Tierney
Ballad, 'The Lost Chord' Sullivan
Waltz, 'Beautiful Blue Danube' Johann Strauss

5.15 The Children's Hour
'PLAYING THE GAME'
A Play in three scenes written for the microphone
by
CAREY GREY
with music by ROBERT CHIGNELL

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
WOLF'S GOETHE LIEDER
Sung by DOROTHY HELMRICH
and GEORGE PARKER

7.0 Talk

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

7.30 Vaudeville
LESLIE WESTON (Comedian)
J. B. PHILLIPS (Imito) (Animal Imitations)
BETTY WARREN (Impersonations)
CHARLES TUCKER (The Singing Violinist)
with VIOLET ESSEX (the Musical Comedy Star)
GILLIE POTTER (The Popular Comedian)
STUART ROSS and JOE SARGENT
(Syncopated Harmony)
EDGAR FAIRCHILD and ROBERT LINDHOLM
(The Famous Duo Pianists)

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

9.25 Talk

9.40 Music by Haydn Wood

ALICE LILLEY (Soprano)
THE WIRELESS ORCHESTRA
Conducted by THE COMPOSER
ORCHESTRA
A Fantasy Overture, 'Harlequinade'
(A Story of Harlequin, Columbine, Clown and Pantaloon)
Venetian Barcarolle
Tango, 'Morena'
Elfin Dance

ALICE LILLEY
Dear Hands that gave me Violets
Someone brought me Daffodils
Devotion

ORCHESTRA
Suite, 'Harvest Time'
Harvesters' Dance; Interlude; Harvest Home
A Southern Rhapsody, 'Virginia'

ALICE LILLEY and Orchestra,
January (Snow Song)
March (Daffodil Song)
December (All my Songs are sung)
(Song Cycle, 'Twelve little Songs of the Year')

ORCHESTRA
Three Famous Cinema Stars
Ivor Novello (Valse Apache); Dolores del Rio (Romance); Charlie Chaplin (Humoreske)

10.45-12.0 DANCE MUSIC

AMBROSE'S BAND, from THE MAY FAIR HOTEL



IN TONIGHT'S VAUDEVILLE PROGRAMME. Gillie Potter (left), the popular comedian; Edgar Fairchild and Robert Lindholm, the famous duo pianists; Charles Tucker, the singing violinist, with Violet Essex, the musical comedy star; and Betty Warren (right), in impersonations, will figure in the vaudeville programme from 7.30 to 9.0.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 529). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 528).

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SATURDAY, June 7

MIDLAND REGIONAL

626 kc's (479.2 m.)

7.30
BIRMINGHAM POLICE BAND

3.30 **A Band Programme**
THE LEICESTER IMPERIAL BAND
Conducted by S. S. H. ILIFFE
EVELYN STANLEY (Soprano)
PHYLLIS SCOTT and JOHN RORKE (Old Time Songs)
BAND
March, 'La Fanfare' Powell
Overture, 'Comedy' Keler-Bela
EVELYN STANLEY
Trees Rasbach
Everywhere I go Easthope Martin

6.0 *London Regional Programme*
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.45 **The Duds Concert Party**
Under the direction of RALPH COLLIS
Present a Programme of Mirth and Melody



Kitching and Clayton

THE BANDSTAND AT CANNON HILL PARK, from which a Military Band Concert by the City of Birmingham Police Band will be relayed this evening at 7.30.

BAND
Selection, 'Bitter Sweet'.....Noel Coward
4.5 PHYLLIS SCOTT AND JOHN RORKE will Entertain
BAND
Entr'acte, 'The Grasshopper's Dance' Bucalossi
Nautical Narrative, 'Shiver m'Timbers' Elliott Smith
EVELYN STANLEY
The Shafts of Cupid..... Fletcher
The daily Question..... Helmund
Springtime..... Arthur Klein
4.35 BAND
Selection, 'The Gold Diggers of Broadway' Cowan and Burke
PHYLLIS SCOTT and JOHN RORKE will again Entertain
5.0 BAND
Waltz, 'Fondeleyo'..... Gay
Fox-trot, 'Lonesome Little Doll' Cowan
Patrol, 'The Wee MacGregor' Amers
5.15 **The Children's Hour**
'Snooky and his Garden' by PHYLLIS RICHARDSON. PHYLLIS SCOTT and JOHN RORKE in Old Time Songs
S. C. COTTEBELL (Clarinet)
'Legends of Treasure Hunting in Ireland' by MARGARET M. KENNEDY

7.30 **A Military Band Concert**
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL
Relayed from CANNON HILL PARK, BIRMINGHAM
Military March.....Schubert
Overture, 'Egmont'.....Beethoven, arr. Tobani
Air and Variations.....Haydn, arr. Hecker
Vorspiel (Prelude).....Grieg
Cornet Solo, Solveig's Song.. Grieg, arr. Godfrey (P.C. COOK)
Third Symphonic Dance.....Grieg
Selection, 'Carmen'.....Bizet, arr. Godfrey
Waltz, 'Torero'.....Translatour
Slav March.....Tchaikovsky
8.30 *London Regional Programme*
9.0 Midland News
9.5 **DANCE MUSIC**
BILLY FRANCIS and his ORCHESTRA
Relayed from the WEST END DANCE HALL, BIRMINGHAM
EDITH JAMES (Songs at the Piano)
10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

6.45
A CONCERT
BY
'THE DUDS'

SATURDAY, June 7
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
THE VIRTUOSO
STRING
QUARTET

3.30 A Band Programme
(From Midland Regional)
THE LEICESTER IMPERIAL BAND
Conducted by S. S. H. ILIFFE
EVELYN STANLEY (Soprano)
PHYLLIS SCOTT and JOHN RORKE
(Old Time Songs)

BAND
March, 'La Fanfare'.....Powell
Overture, 'Comedy'.....Keler-Bela

EVELYN STANLEY
Trees.....Hasbach
Everywhere I go.....Easthope Martin

BAND
Selection, 'Bitter Sweet'.....Noel Coward

4.5. PHYLLIS SCOTT and JOHN RORKE will Entertain

BAND
Entr'acte, 'The Grasshopper's Dance' * Bucalossi
Nautical Narrative, 'Shiver in Timbers'
Elliott Smith

EVELYN STANLEY
The shafts of Cupid.....Fletcher
The daily Question.....Helmund
Springtime.....Arthur Klein



TATIANA MAKUSHINA
sings in the concert of Chamber Music to
be broadcast tonight at 9.5.

7.30 THE GERSHOM PARKINGTON
QUINTET
KATE WINTER (Soprano)

QUINTET
Introduction and Humoresque.....d'Ambrosio
Minuet.....Boccherini
Liebesleid (Love's Grief).....Kreisler
Ich liebe dich (I love thee).....Grieg

7.45 KATE WINTER
The Captive Lark.....Ronald
Villanelle.....Alma Goatley

7.52 QUINTET
Lane Wilson's Old English Melodies
arr. Hely-Hutchinson

8.2 KATE WINTER
A Visit from the Moon.....Dunhill
O tell me, Nightingale.....} Lisa Lehmann
The Cuckoo.....}

8.10 QUINTET
Three Negro Melodies:
I'm troubled in Mind.....Coleridge-Taylor
Hullo, my Baby.....Clutsam
Deep River.....Coleridge-Taylor
Waldteufel Memories.....arr. Finch

8.30 Mr. GEORGE RYLANDS: 'Love Scenes from
the English Novelists—VI: The Victorian
Age'

4.35 BAND
Selection, 'The Gold Diggers
of Broadway'
Cowan and Burke

PHYLLIS SCOTT and JOHN
RORKE will again Entertain

5.0 BAND
Waltz, 'Tondeleyo'.....Gay
Fox-trot, 'Lonesome little Doll'
Cowan
Patrol, 'The Wee MacGregor'
Aners

5.15 DANCE MUSIC
BILLY FRANCIS and his
ORCHESTRA
Relayed from the WEST END
DANCE HALL, BIRMINGHAM

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

6.40 Sports Bulletin

6.45 The Duds
Concert Party
Directed by RALPH COLLIS
Present a Programme of
Mirth and Melody
(From Midland Regional)



THE VIRTUOSO STRING QUARTET
will give a concert of Chamber Music, in which Tatiana Makushina will
sing, tonight at 9.5.

9.0 Regional News

9.5 Chamber Music
TATIANA MAKUSHINA
(Soprano)
THE VIRTUOSO STRING
QUARTET

QUARTET
Quartet in D (K. 575)
Mozart
Allegro; Andante; Minuetto;
Allegretto

TATIANA MAKUSHINA
Das Veilchen (The
Violet).....} Medtner
Serenade.....}
Le Soleil monte (Melodie
populaire de Bass-Bretagne)
arr. Bourgault-Descaudray
Dos Cantares (Spanish Song)
Obradoca
In mezzo al mar (In mid ocean)
(Italian Song) .. Gens Sailer
Slovačka píseň (Slovakian
Song).....Kovarovic

QUARTET
Quartet in C Minor, Op. 51
Brahms
Allegro; Romanzo; Alle-
gretto; Allegro

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 wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 527).

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Saturday's Programmes continued (June 7)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-12.45 A Popular Concert
Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerddoria Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE
Caprice Brillante Glinka
Eine Kleine Nachtmusik (A little Serenade) Mozart
Italian Caprice Tchaikovsky
- 3.30 National Programme
- 4.45 DANCE MUSIC
By THE ESPLANADE HOTEL DANCE BAND
Relayed from THE ESPLANADE HOTEL, PORTHCAWL

- 6.40 West Regional Sports Bulletin
- 6.45 National Programme
- 7.0 West Regional Programme
- 7.20 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
- 3.30 National Programme
- 5.50 CHILDREN'S BIRTHDAYS AND LETTERS
- 6.0 National Programme



THE FLOATING HARBOUR, BRISTOL DOCKS.

Alderman A. A. Senington talks on Bristol's Wheels and Ships from Cardiff this evening at 7.0.

- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 6.40 Regional Sports Bulletin
- 6.45 National Programme
- 7.0 Alderman A. A. SENINGTON: 'Bristol's Wheels and Ships.' Relayed from THE VICTORIA ROOMS, CLIFTON, BRISTOL
- 7.20 National Programme
- 9.15 West Regional News
- 9.25-12.0 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
- 3.30-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-12.45 West Regional Programme
- 3.30 National Programme
- 4.45 West Regional Programme
- 6.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme
12.0-1.0:—An Orchestral Concert, by Alec Maclean and his Orchestra. Relayed from The Spa, Scarborough. 3.30:—Afternoon Concert. The Hollingworth Prize Brass Band, conducted by Harry Norbury. Madam Hillary (Yorkshire Dialect Sketches). 4.45:—'Tonight's Promenade Concert.' A gramophone lecture by Moses Baritz. 5.15:—The Children's Hour. 6.0:—National Programme. 6.40:—Musical Interlude. 6.45:—National Programme. 7.0:—Mr. W. P. Crozier: 'How the North Moves.' 7.20:—Musical Interlude. 7.30:—National Programme. 9.15:—North Regional News. 9.25:—National Programme. 9.40:—'The Fourth Proposal.' A Comedy in One Act by F. Morton Howard. 10.40-12.0:—National Programme.

NOTES ON THE WEEK'S MUSIC

(Continued from page 493.)

have him shot. Before that Tosca had stabbed her unwelcome suitor, and after her lover's execution, throws herself from the battlements of the castle, so that the tragedy is as complete and sombre as could well be devised. When the third act opens, dawn is about to break. The tinkle of sheep-bells is heard and a shepherd singing. Cavaradossi is brought in by guards and handed over to a jailor: an hour of life is left to him. He begins to write a farewell letter, but breaks off to meditate on the starlit night when he first met Tosca. She is brought to him, and shows him the safe conduct she has won for him from Scarpia, telling him how she stabbed him rather than pay the price he demanded for it. Cavaradossi is led out to execution, and when the firing party has gone, Tosca finds, to her horror, that Scarpia has been false to his promise that the soldiers would fire only blank shot: her love is dead. Cries from without proclaim that Scarpia's murdered body has been found, and Tosca springs from the battlements to her own death.

Schumann's Fourth Symphony.

(National, Friday, 7.45.)

THIS work belongs to the very happiest time of Schumann's career, a time which was rich in the production of fine music. It reflects something of his happiness in winning the bride who had been hedged about by many obstacles, obstacles which only patience and perseverance could surmount. It has a special interest in its form. Schumann intended it as the logical conclusion of the tendency to weld the series of subjects in a Symphony into one whole, and the four movements follow one another without a break. The themes of the introduction form the basis of the Romance, and the busy impetuous figure heard so much in the first movement plays an equally important part in the last. His first idea was to call it a Symphonic Fantasia, and though it is a real Symphony, the name may help to a better understanding of its composer's intention. The introduction is almost heavy-hearted in its mood, the only part of the work which is not fresh and joyous; the real first movement has the usual two main tunes, both happy and instinct with fresh good spirits. The Romance which follows, as slow movement, is a beautiful violin solo, and the third movement is in the usual Scherzo and Trio form. The last movement begins with an almost bashful suggestion of the bustling theme from the first movement, and only after a little hesitation does the movement proceed on its way. Its kinship with the earlier part of the work is easily recognized.

'Othello,' Act I.

(Regional, Friday, 8.0.)

THE libretto of Verdi's *Otello* was made for him from the Shakespeare play by his fellow-composer Boito, much better remembered now for his work in that direction than for his own music. When the opera begins, Desdemona is in the castle of Cyprus, looking out over the sea to watch for Othello's coming. It is a stormy evening. Below, on the quay, among other watchers, are Iago and Roderigo. Othello's ship makes

its way into harbour, and he lands, with Cassio, Montano, and his soldiers. A fire of wood is lit on the quay, and the people dance about it. From talk between them we learn that Iago is jealous of Cassio's promotion over his head, and that Roderigo is in love with Desdemona. Cassio joins them; Iago deliberately makes him drink too much, and forces a quarrel on him. Montano tries to act peacemaker and is wounded in the ensuing scuffle. The noise brings Othello and Desdemona from the Castle, and quiet is quickly restored, but not before Cassio is summarily dismissed from Othello's service: that is Iago's first triumph. The end of the act is a love duet between Desdemona and Othello, beginning with her 'quando narravi'—'When thou didst tell me.'

The Lute.

(National, Friday, 10.25.)

THE Lute is so old an instrument that Orpheus played it. From that dim and distant era, down to our eighteenth century, it was known in as many different forms as there were countries where it was played. From old references, it is clear that it was a difficult instrument to keep in order. In one frequently-quoted work, every lute player is recommended to keep his lute in a bed which is regularly slept in. Even then, the writer adds, it would be necessary for him about once a year to have it taken to pieces and put together again to remedy warping from the tension of the strings. Another writer tells us that any lute player who reached the age of eighty years would have spent sixty of them in tuning his instrument. It was for long a favourite in this country, and Hans Neemann, one of the few present-day masters of its difficult technique, has wisely included an old English piece in his representative pro-

gramme. Its composer, Thomas Mace, was a clerk of Trinity College, Cambridge, best remembered now as author of a book with the imposing title: 'Musick's Monument: or A Remembrancer of the best Practical Musick, both Divine and Civil, that has ever been known to have been in the world.' Herr Neemann's instrument is the original seventeenth-century lute (or theorbo) of twenty-four strings; he is the first German artist to play it in recent times, and throughout the rest of Europe he is known as a brilliant performer upon it. Though this is his first visit to a B.B.C. studio, he has already broadcast in many other countries.

Haydn Wood's Music.

(National, Saturday, 9.40.)

ONE of a family of musical brothers, Haydn Wood has earned the sincere gratitude of all whose task it is to provide light and cheerful music. The story of his 'Harlequinade' is this. Columbine, dancing gaily in a beautiful garden, is discovered by Harlequin; enchanted by her grace, he falls in love with her. Touched by his ardour, but undecided, she is frightened away by the untimely appearance of Clown and Pantaloon, and Harlequin pursues her. Here follows a short episode in which the Clown plays his usual pranks on the guileless Pantaloon. The scene changes to a sylvan glade reached by Columbine in her flight. Harlequin finds her sleeping there and watches over her, but again Clown and Pantaloon arrive inopportunistically, and Harlequin, infuriated by their ill-timed horse-play, throws them into a nearby pond. The noise awakes Columbine; Harlequin rushes to her aid, declaring his undying love, carries her off in triumph. Clown and Pantaloon crawl out of the pond sadder and wiser beings.

SAMUEL PEPYS, Listener, By R. M. FREEMAN

May 4 (Lord's Day).—Bathing this morning, in lowering myself by my hands on the sides of the bath, my left hand slipped, and down I went plopp, with not onelie a shrewd pain to my sitting-bones, but a most damnable shake-up all over. Anon looking for the cause of my hand's slip, I did find a sopey mess on the bath-side, which can onelie be some of my wife's leavings. So, being come again to our chamber, I did sternly reprove her herefor; but her answer is, she must needs set her feet on the bath-side, 1st one, then the other, when she sope between her toes, for how else can she do it? Whereto I told the wretch that, if she must use the bath-side to sope between her toes on, this is no reason why she shd. not swab-up her sopey leavings afterwards. Which I mean, in future, to see she do, and soe resolved.

This night I got Midland Regional, with a very good service from Mary's in Nottingham, which did please me mightily, having 3 of my chief favourites in it—to wit, Psalm xxiii, corresponding hymn 'The King of Love my Shepherd is' (to Dr. Dykes's sweet tune), and, for lesson, Isaiah xxxv, 'The Wilderness and the solitary place,' etc. Yet had they, besides coupling psalm with hymn, alsoe coupled lesson with anthem (Sir Jno Goss's noble setting of this soe glorious chapter), it had, methinks, pleased me even more.

May 6.—Golping with Squillinger to Selsdon in his Bentley, the way he cut in among the traffick in Croydon, did cause me soe manie perturbatiouns that (coming hard atop of a hasty lunch), it brought on the hick-ups.

Presently playing round, we staid on the 4th tee to let a pr. of strangers goe through; which they did with a sort of swaggering superiority and not soe much as a thank you. But, for all

the ayrs they gave themselves, did both of them foozle theyr drives most miserably, and was methought God's judgment on them for their ill-manners, to mine infinite good content.

May 7.—Awakened abt. 1 ante meridiem by the most devilish din ever I heard in my life; and is, I find, a lot of tipsy politicians wrangling over Cobb's having got in for Fulham, some crowing, some cursing. Presently did end by singing, or rather caterwauling, ½ of them 'Land of Hope and Glory,' ¼ of them 'The Red Flag,' one ¼ against the other ¼.

A thing that made me merrie was my wife's being driven back this day into her winter woollens by the present Arctick season; which I had forewarned her she wd. have to do, but did scornfully repudiate me herein, yet now perforce she comes to it. At this I confess I cd. not hold my laughter, in particular her vain haste to hide them from me, when I surprized her sitting therein at the mirrour to comb herself, by slipping on her kimono over them.

May 9.—Going into The City by bus, here on the same seat with me a young wench reading a book, and what do I see it is but our gt. Samuel's Diary. Which did fill me with pride, his Diary's now gotten so wide a spread that young wenches read it in buses. Yet certain apprehensions withal in parts of it being something gross for such chits. However, seeing upon 2nd looks that 'tis my lord Braybrooke's editioun, I lost my feares by my lord's safe suppressions, which albeit do make me glad for this slip of a girl what she escapes, I was, I confess (God forgive me) alsoe in a manner sorry for her, what she misses; having before her the most innocent residue possible of our gt. Samuel. But Lord! How tame!



IN ROYAL LEAMINGTON SPA.

There will be two broadcasts from Leamington Spa in the near future, on June 10 and June 14, from the Jephson Gardens, a corner of which is seen above.

Relays from Leamington Spa.

TWO relays from Royal Leamington Spa have been arranged for Tuesday and Saturday, June 10 and 14. The concerts broadcast from the beautiful Jephson Gardens in past summers have proved extremely popular with Midland listeners, for they bring into the homes of the worker in town and city that delightful out-of-doors atmosphere, created by the 'background noises'—which the microphone catches—of the twittering of birds, the distant laughter of happy, romping children, and the occasional bark of a dog or the splash of an oar as a boat is propelled down the river which runs by the Gardens. All these—heard pleasantly, vaguely, behind the programme of Military Band music by the Band of the 11th Hussars—will be on the air at 9.5 p.m. on June 10, whilst on June 14, at 3.30 p.m., an entertainment by 'The Society Six' Concert Party and their pianist, relayed from the Pavilion in the Jephson Gardens, will, we hope, capture something of the 'week-end' holiday spirit.

Fireside Songs in June.

ALTHOUGH we hope that by the time this programme at 9.45 p.m. on Wednesday, June 11, is broadcast, the weather will be opposed to such a title, the vagaries of our English climate may prove that it is not so inappropriate after all; and in any case, listeners will doubtless create their own atmosphere, whether they find themselves joining in the choruses by the firelight glow or out in the open under the stars.



THE PUBLIC GARDENS, LEAMINGTON SPA.

For Midland Regional Listeners.

THE MICROPHONE AT LEAMINGTON

Military Band Music and a Concert Party—The Popularity of Request Items—A Treat for Birmingham's Crippled Children.

An Appeal for Cars.

AN important appeal for well-disposed motorists to show their altruism for a brief period of seven hours—between 2 and 9 p.m. on Saturday, June 21—will be broadcast to Midland listeners by Councillor E. P. Ray, on Whit-Sunday evening, at 8.45 p.m. Saturday, June 21, will be a great day in the lives of the crippled children of

For Sunday.

NORRIS STANLEY, whose Pianoforte Sextet is so

often heard as outside broadcasts by listeners to the Midland Regional programmes, is bringing his players to the studio at 9.5 p.m. on Whit-Sunday. Mr. Stanley is contributing Nachez' *Gipsy Dance* as a violin solo to what should prove a concert of really popular and attractive items. He was a fine violinist at the age of fifteen, when he played the Beethoven *Violin Concerto* with an orchestra under Professor Bantock and the Max Bruch *Concerto* at a memorial service in St. Peter's, Eaton Square. Mary Pollock, a Midland soprano, will be heard in the same programme in songs by Quilter, Maurice Besley, and Montague Phillips.

More Requests.

A PROGRAMME under the heading of 'More Requests,' arranged for 6.40 p.m. on Thursday, June 12, includes the *Carnival Overture* of Dvorak, the first movement of the *Grieg Pianoforte Concerto*, played by Margaret Ablethorpe, two movements from the immortal *No. 5* of Beethoven, and the suite *Sigurd Jorsalfar*, all items, the compilation of

which, have been subject to the 'majority appeal' factor. The long list of letters from listeners enumerating their requests often furnishes unconscious humour, as in the case of a youthful enthusiast who recently forwarded a heterogeneous collection in which the *Prince Igor Dances* by Borodin came next to *Last Night on the Back Porch* and the *Scheherazade Suite* of Rimsky-Korsakoy rubbed shoulders with *Why did I kiss that Girl?*; the writer was obviously quite sincere, which shows that types of music even so far apart as these have perhaps a wider appeal than one realizes.



THE NORRIS STANLEY SEXTET, who will broadcast from the Studio on Whit-Sunday.

Birmingham. Every summer since 1926 the Midland Car Club has taken five hundred of these little maimed ones for a motor-picnic, and over two hundred cars are needed to transport them and their helpers. There is a jolly ride through the leafy Warwickshire country, a bounteous tea with 'wireless' music accompaniment, modified romps in the meadows and gay times on the swings and roundabouts. Then when the hour for returning comes—all too quickly—there is a surprise parcel of fruit, biscuits and chocolate for every 'Tiny Tim.' So this week's good cause is one that should appeal to every motorist who is willing to place his car and himself at the disposal of the youngsters for these few hours.

Dumbleton-in-the-Dale again.

THOSE who were listening on the Saturday before Easter heard a performance of 'The Dumbleton Fête and Gala,' a Ballegorical Cantorio, discovered amongst the papers of the late Samuel Snoop, organist of Dumbleton Minster and Honorary Conductor of the Dumbleton Morpheus Society. This was favourably commented upon both by the Press and listeners, one leading paper describing it as a partnership between Bach and Handel and the Bab Ballads. On Friday, June 13, it will be broadcast again from the village hall of Dumbleton-in-the-Dale and relayed on this occasion to the London as well as the Midland Regional Transmitter. The Cantorio deals with the procession which on the gala day wends its way through the village. There is the brass band, the rector and church wardens, the organist, the Temperance Endeavour Association, the Birdies' League of Hope, and other well-known local bodies, not forgetting the Ancient Order of Pelicans.

'MERCIAN.'

*Both Sides of the Bristol Channel.***Mr. LLOYD GEORGE AT CAERNARVON***The 'Cabaret Kittens.'*

AN entertainment by Ronald Frankau's 'Cabaret Kittens' will be relayed from the Grove Park, Weston-super-Mare, between 8.0 and 9.0 p.m. on Tuesday, June 10. Ronald Frankau, who has broadcast no fewer than fifty times, confesses that his audition made him more nervous than any other experience in his life. His 'Cabaret Kittens' include Gwen Alban, who has played the piano since she was three and a half years of age; Cynthia Reece, who declines regretfully to have a collapsible harp made; Conrad Leonard, who in collaboration with Mr. Frankau has written many of the musical numbers; Renée Roberts, Maitland Moss, and Ernest Bertram.

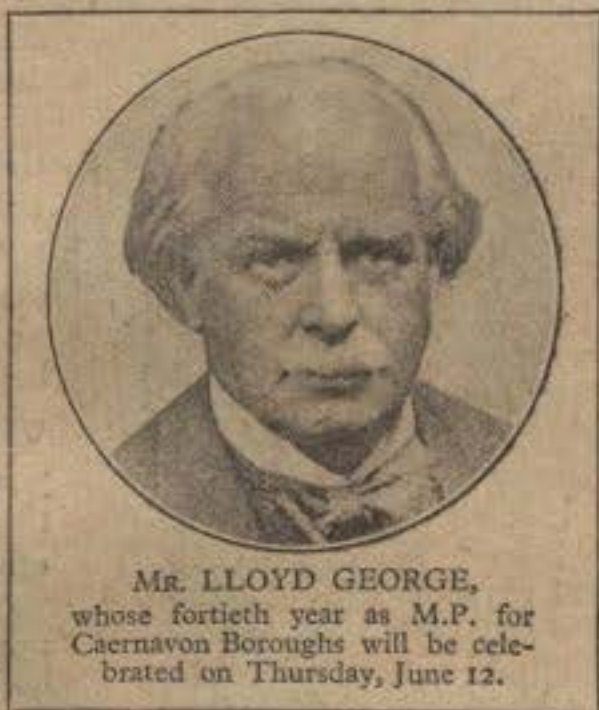
Porth Hospital.

AN appeal on behalf of the Porth and District Hospital will be broadcast to West Regional listeners on Sunday, June 8, at 8.45 p.m., by Mr. W. H. Martin, chairman of the Hospital. The Hospital, which was opened in 1895 with two wards of four beds each, was founded by the late Dr. Naunton Davies, of Porth, and one of the wards has been named in his memory. Today the Hospital has seventy-two beds, all of which are devoted to surgical work. The Hospital possesses a modern X-ray department, ambulances, and has its own steam laundry. It depends upon the local collieries for its main support, but the recent closing down of three large collieries has diminished its revenue to the extent of nearly £2,000 a year.

Salopian Inns.

'SALOPIAN and other Inns' is the title of the seventh talk in the series on 'Inns of South Wales and the Border' which Mr. J. Kyrle Fletcher is giving on Tuesday, June 10, at 6.0 p.m. Shrewsbury will be the main centre of interest, for at 'The Lion' there are memories of De Quincey, Jenny Lind, Paganini, and Dickens. The history of 'The Raven' will be told, and also that of 'The Royal,' at the corner of the Dog Pole. Shrewsbury is full of good, honest old inns. There used to be one beyond Abbey Foregate called 'The White Hall,' an old Tudor panelled house with a walled garden. This series of talks is attracting considerable interest, and Mr. J. Kyrle Fletcher has received many letters from listeners on the subject.

A Relay from Weston-super-Mare—More About Some Famous Inns—Old Time Drama at Bristol—Porth and Its Hospital.



MR. LLOYD GEORGE, whose fortieth year as M.P. for Caernarvon Boroughs will be celebrated on Thursday, June 12.

Forty years an M.P.

CAERNARVON Boroughs this year celebrate the fortieth anniversary of the election of the Rt. Hon. David Lloyd George as their Member of Parliament. The celebration was originally arranged for Thursday, April 24, but as Mr. Lloyd George was unable to be present the event was postponed. It has now been definitely fixed to take place in the Pavilion, Caernarvon, on Thursday, June 12. Arrangements have been made to broadcast the proceedings from Cardiff and the National transmitter working on 1554.4 metres between 6.40 and 7.25 p.m. Listeners will hear a speech by Mr. T. C. Lewis, when he presents a memento, and also the reply of Mr. Lloyd George. Musical selections will be given by the Caernarvon Choral Society, conducted by Mr. T. Osborne Roberts.

A Musical Journey.

A PROGRAMME of gay music, entitled 'A Joyous Journey,' has been arranged for West Regional listeners on Wednesday evening, June 11. The 'journey' begins with *Cameos of London Life*, played by the National Orchestra of Wales, and includes *I travel the Road*, sung by Miss Mai Ramsay (mezzo-soprano). Further stages are the sea, the hills, the woodlands, and the evening finishes with a return to town.



THE SOUTH WALES COACH, in the brave days of coaching roads and coaching inns about which Mr. Kyrle Fletcher talks on Tuesday evenings, at 6.0.

**THE THEATRE ROYAL, BRISTOL.**

The many associations which Bristol has with giants of the bygone theatre, will be the theme of Mr. Froom Tyler's talk on 'The Departed Drama,' on June 10.

The Dream Fulfilled.

A FINAL episode in 'The Story of Joseph' will be taken by Mr. E. R. Appleton in the 'For the Children' programme on Sunday, June 8, at 3.55 p.m. Mr. Appleton calls this episode 'The Dream Fulfilled,' and listeners who heard the earlier episodes will recognize that, while each programme has been complete in itself, the first episode, 'Joseph the Dreamer,' gave the key to the series.

Life in Bygone Wales.

WHEN Mr. Iorwerth Peate continues his series of talks on 'Life in Bygone Wales' on Tuesday evening, June 10, he will relate an interesting story of old-time methods of transport in the Principality. Relics of primitive types of vehicles can still be seen in some of the more remote districts—the sledge of two poles braced together to form a hurdle, still exists in Brecknockshire and other hilly counties.

Players of the Past.

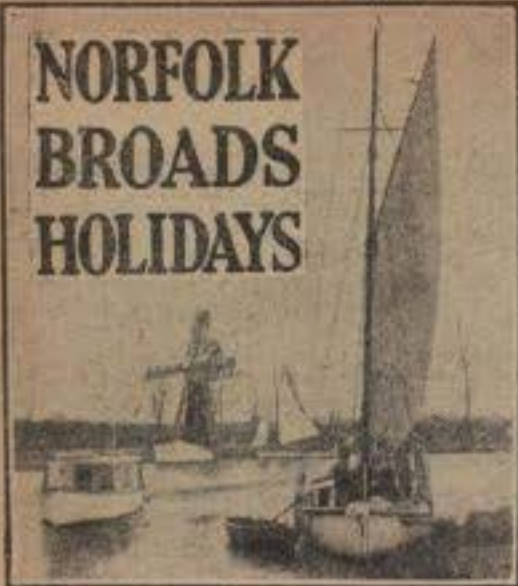
THE fourth talk in the series on 'The Departed Drama,' which Mr. Froom Tyler is giving on Thursday, June 12, is entitled 'Plays and Playhouses in Bygone Bristol.' Mr. Tyler will tell of some memorable nights when Edmund Kean, Dame Madge Kendal, Ellen Terry, and Henry Irving played at the Theatre Royal. Henry Irving was a Bristol schoolboy, and Mr. Froom Tyler will relate the associations of this great actor with the West Country and his subsequent visits to Bristol. Reference will also be made to the splendid repertory season which was run by Miss Muriel Pratt at the Theatre Royal, Bristol, just before the War.

The Drama in Wales.

FOR the sixth talk of the series of talks on 'The Drama in Wales,' to be broadcast on Friday, June 13, at 6.0 p.m., the Rev. R. G. Berry takes as his subject 'Its National Characteristics.' Mr. Berry was a pioneer of the modern Welsh Drama movement, and has written many plays.

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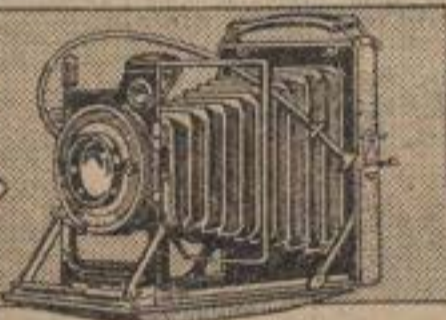
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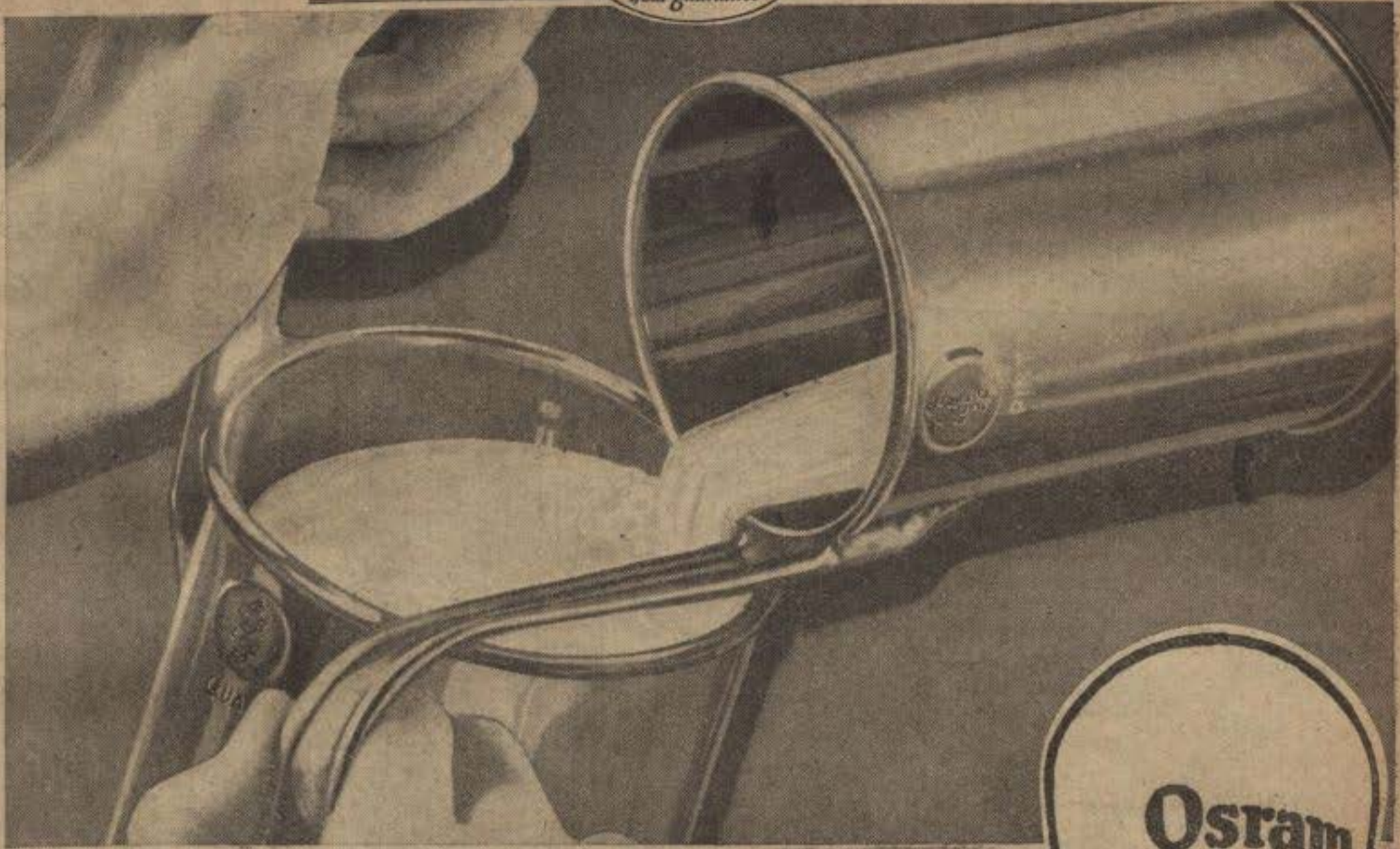
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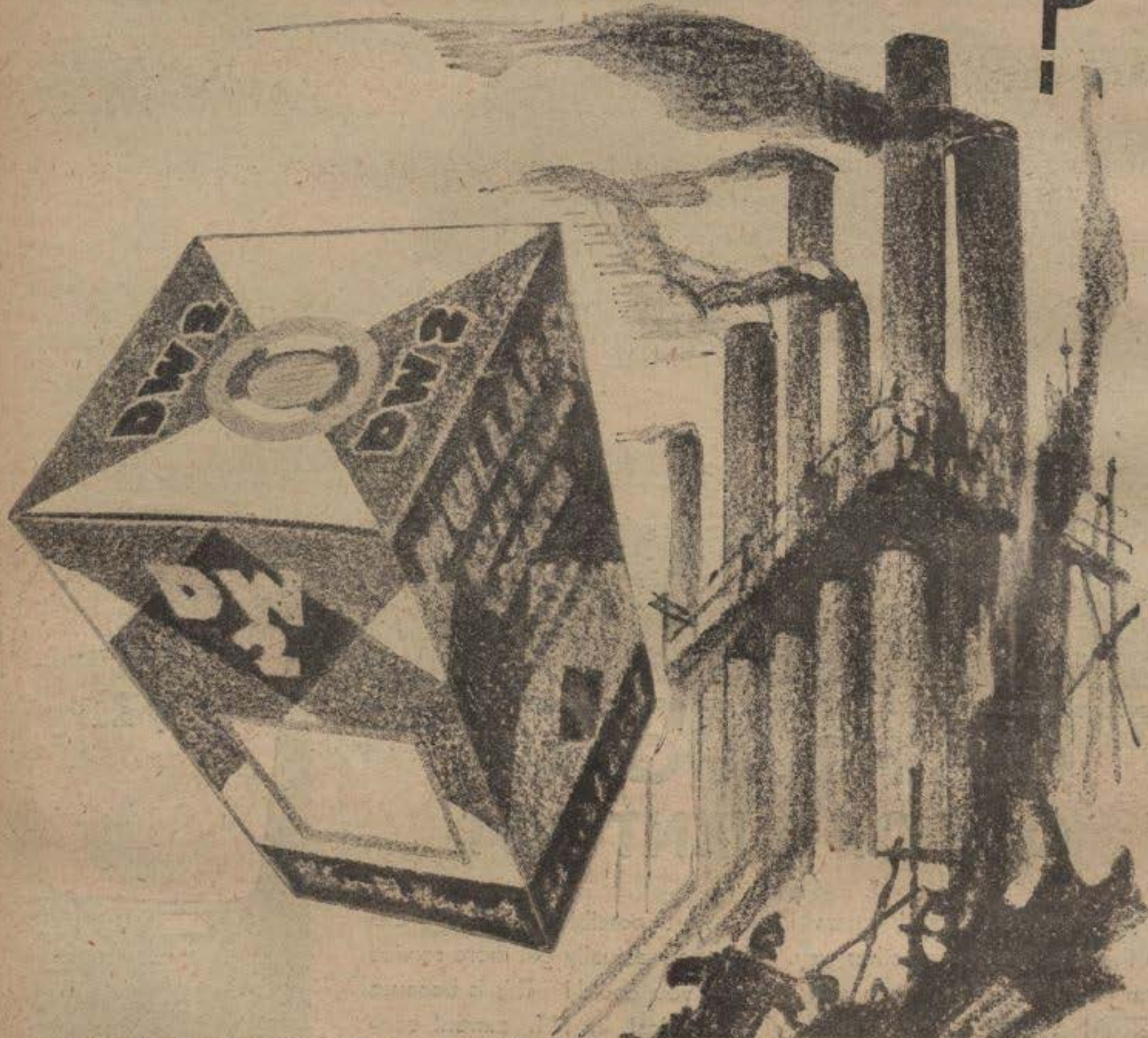
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