

THE RADIO TIMES

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Every Friday. TWOPENCE.



ALLEGORY AT LORD'S

by
W. R. ANDERSON

THIS is how the little old man and I fell gently foul of each other at Lord's and made it up. Chance threw us together among the thirty thousand critics of the Australians—he a critic full of knowledge, I with little.

I overheard him talking to an acquaintance. 'Talks!' he said, rather scornfully. 'I don't reckon much of them. All this talk about music and art, and this education! If the B.B.C. would get somebody to broadcast about these Tests, like that chap—what was his name?—did about the Cup Final—a chap that really understands cricket—they'd do better than with all these talks about listening to music and looking at pictures, and what all. Mind you,' he added, 'I like a bit of music myself—a good song, or that Sammons chap with his fiddle. Clever, that!'

His acquaintance moved away, and I was drawn into the little man's net by the embracing glance round and the 'Ah! Lovely!' with which he greeted one of Ponsford's beautifully-varied fours. 'Yes,' I agreed, 'it's great.' 'This is the life,' he sighed. 'Um!' I said. 'It certainly looks fine to me, though I don't know very much about it, I'm afraid.' He looked grieved. 'What,' he challenged, 'don't understand cricket? Where were you brought up?'

The little man took pity on me when I gave him good enough reason why I had not been properly brought up in cricket. He did more: he instantly undertook my education, and before an hour had gone I was beginning to see beauties I had not noticed before, and look for subtleties where formerly I saw little but the throwing and smiting of a ball. In the interval the educational process began to remind me of what they used to call in the Army 'intensive training.' The little man was so eager to make a cricket fan of me; he poured out his truly remarkable knowledge with the skill and enthusiasm of a natural-born teacher. 'Where did you learn all this?' I asked. 'Brought up to it, partly,' he answered, 'and partly taught myself—watching all sorts of cricket, good and bad. I've seen . . .' (here followed a catalogue of rare joys and much delicate detail). 'And then I read about the game—all about its history, you know; wonderfully interesting. I've got a lot of pictures at home, and I picked up some fine second-hand books. . . . Do you know Pycroft—Reverend Pycroft? Sixty years or so ago, you know—lot of remarkable things in him.'

I could see that he was rather disappointed in me; and as his grief at my ignorance grew, and his missionizing zeal, so I grew to marvel at his knowledge. He babbled of ancient cricket history—of the times when there were no stumps; of eighteenth-century stumps two feet apart; of curved-base bats; of the century-old days when round-arm bowling came in, to be greeted with inveterate cries of 'unfair!' I almost expected him to declare that he remembered these mild riots, and to offer some personal

recollections of the old Hambledon Club. He described some of the pictures he had hunted up, of cowed monks playing cricket; recalled the top-hat days, darted back into the dim past to curse Edward III for denouncing cricket as a useless practice that interfered with archery ('Archery!' he sneered. 'Bows an' arrows! Tchah!'); and in twenty minutes made me more red-earedly conscious of gross ignorance than I had been since I sat under old Belcher in the Lower Fourth.

I had one small success. He mentioned R. A. Fitzgerald's books on cricket, and the name recalled to me 'Omar' Fitzgerald, and that brought to my mind Francis Thompson's

In the Programmes this week:—

H.R.H. the PRINCE OF WALES

(Wednesday: National, 2.45)

The PRIME MINISTER

(Friday: National, 12 noon)

THE RT. HON.

STANLEY BALDWIN, M.P.

(Friday: National, 12 noon)

THE RT. HON.

DAVID LLOYD GEORGE, M.P.

(Thursday: National, 6.40)

and the

British Legion Memorial Service

(Sunday: National, 5.0)

clever application to cricket of some of the sage's famous strains, in a parody. I managed to get in edgewise a few quatrains from 'Wake! for the ruddy ball has taken flight,' and that pleased the little man immensely, and gave him, I believe, a better opinion of me, and of poets. He liked best the one that brings in 'Hornby—that great bitter' (whereupon I quoted him that other bit of Thompson, in which he yearns:—

'O my Hornby and my Barlow long ago!')

He made me say over several times, so that he could get it into his head, the quatrain that tells how—

'Silver Billy, Fuller Pilch and Small,

Alike the pigmy Briggs and Ulyett tall,

Have swung their bats an hour or two before,

But none played out the last and silent ball.'

'Ay,' he nodded, 'great men they were, and all gone, all gone.'

Now, I thought, is my chance to get back at him about music and the B.B.C. With a little patience I drew him on to general principles of art, the which he did not cease to illustrate from the history and subtleties of cricket, to him the one supreme art-form. He agreed in his stride (in his run, I might put it) that you can't discuss intelligently things you haven't studied. 'Look at cricket,' he urged, and for

another five minutes we looked at the Principles of Batting, Offensive and Defensive. Now, I thought, is my chance; now or never. 'What about music?' I asked. 'Isn't it the same there? No use babbling about it if you don't take

the trouble to study it. Think what a terrific lot of trouble a composer puts into writing a big work. Think of the amazing practice it takes to fiddle like Sammons.' ('Or bat like Ponsford,' he thrust in. 'Man, did you see those leg glances?') 'And if it makes so much difference to your enjoyment of cricket to understand it inside out, isn't it reasonable to reckon that it's worth while knowing how music is made, how a composer works, what sort of a man he was, and how he fitted into his age, or didn't? You agree that Sammons is a marvel on the fiddle. Isn't it worth while, if you are really interested, to read a bit or hear a bit about the work he has to do to reach that pitch of skill? And wouldn't you have been glad if in your young days there had been talks about cricket—how to play, with photographs in *The Listener*?'

'Well, yes,' he admitted; 'there's a lot in that. I hadn't thought of music that way; though, mind you, cricket is something everybody can take an interest in, and music isn't.'

'Oh, I don't know,' I said. 'Look at the thousands of people who have got music going on around them now all day long, who never used to hear a hundredth part of it. Isn't it only right and proper that those among them (more than you'd imagine, too) who want to know more about music should be able to do so? And how are they going to criticize it properly if they never take the trouble to learn anything about it? And isn't it everybody's business to criticize, and look out for the best nowadays, in music as in cricket? And isn't that where the B.B.C. comes in?'

'I wish I knew a bit more about it,' he admitted. 'I've a mind to give this Dr.—what's his name?—Dyson, a trial, and see if I can't catch on to his bowling, like. And then I might try one of these symphonies. I expect there's a lot of fine hits in them, and some clever spin on the ball, as you might say.'

'Rather!' I said. 'It only wants a bit of perseverance. They say the onlooker sees most of the game, but how can he if he doesn't know what to look for?'

'Ay,' he agreed, warmly, 'that's it. The ignorant talk I have to put up with round these rails! Now and again I just have to burst in and put a chap right. Why, only the other day. . . .'

So we looked at each other's game with sympathetic eyes, and then settled down to the real business of the day—watching Ponsford make eighty-two not out in a bad light.

W. R. ANDERSON.





Delius is Composing Again.

THE inclusion of the *Delius Dance Rhapsody* on the programme of the Northern 'Prom' on Tuesday, June 17, (London Regional), reminds us of recent happy news from Grez-sur-Loing. With the aid of Mr. Fenby, the young Yorkshireman who has become hands and eyes to the blind composer, Delius has written a new sonata for the violin. What a miracle is this 'second summer' that apparently has come to him! One can understand, with something like ease, how the blind Bach could dictate his fugues with their straightforward, mathematical basis to his son; but Delius's music, when it comes to dictation, can be no such simple matter. His chords are rich and sensuous: his progressions subtle and unprecedented. But Mr. Fenby overcomes these difficulties. He has found an apparently satisfactory way of transcribing the composer's musical ideas on to paper. His association with the great composer is one of the romances of modern music. Out of the blue, one day, his letter reached Grez-sur-Loing offering his services. Something in the tone of his letter attracted Delius; the young man arrived, and now he is the composer's constant companion and amanuensis. Delius, we are told, is in remarkable high spirits. In addition to the new sonata, he has completed his 'Song of Summer.' His visit to London last year seems to have done him no harm. May we hope we shall have an opportunity, before long, of hearing this new sonata for violin?

In Baghdad, N.Y.

A PROGRAMME by John Watt entitled *Baghdad on the Subway* is to be broadcast on Thursday, June 19 (Regional), and Friday, June 20 (National). The city of the title is New York. It was called 'Baghdad on the Subway,' by 'O. Henry,' the American de Maupassant who wrote the best of his many stories while serving a five years' sentence for embezzlement. 'O. Henry' saw himself as a Caliph in modern dress, wandering alone among the people of New York, as Haroun Al Raschid used to wander among his subjects in Baghdad. *Baghdad on the Subway* is the picture of a great city, painted in sound and dialogue. It has a rhythm of its own, the rhythm of the 'El' (Elevated Railway) roaring over streets and avenues, the rhythm of the never-silent saxophone. Caught up in



'Scene in a Speakeasy.'

the beat are a number of brief photographic scenes from the pageant of New York—scenes in newspaper offices, quick-lunch counters, subway stations, stock-markets, speakeasies, apartments and cabarets. Unlike Mr. Sieveking's 'Intimate Snapshots' of ordinary lives, Mr. Watt's programme points no moral; it is no more than a cross-section of the world's liveliest, noisiest, most exciting city—and very good entertainment.

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Sermons Sold by the Ton.

THE broadcasting, on Sunday, June 15, of a Religious Service from the Metropolitan Tabernacle, Newington Butts, S.E., recalls Charles Haddon Spurgeon, the Nonconformist preacher whose eloquence necessitated the building of the Tabernacle. Spurgeon began preaching in the early 'fifties when he was still a boy. The popularity of his sermons necessitated his moving from New Park Chapel, Southwark, to Exeter Hall, and finally to the Metropolitan Tabernacle, which was opened in 1861. Spurgeon's Sunday sermons were reprinted and sold, literally, by the ton. On June 15 we shall hear the great organ which was recently installed in the Tabernacle. Spurgeon himself never permitted the building of an organ—it was said, because of a Puritanical dislike of music. This was not true. The preacher was fond of music, but such was the demand for accommodation to hear him that he was not willing to sacrifice the space necessary for an organ, which would have meant decreasing his congregation by several hundreds—and so a preceptor started the tune and the packed congregation joined in a hearty, though rough and ready, fashion.

Golf and Motor-cycling.

TWO sporting events find their place in the National programmes for Friday, June 20. This will be the final day of the Open Golf Championship at Hoylake, near Liverpool. Unusual interest in golf, even among non-golfers, has been aroused by the visit of the picturesque and victorious Walker Cup Team from America, and by the victory of Miss Diana Fishwick. Two eye-witness accounts of the last day's play in the 'Open' will be broadcast by Mr. Bernard Darwin, of whom we wrote last week. He will speak at 1.45 p.m. and again at 6 p.m., when all will be over bar the shouting. His first talk will be followed by a running commentary on the Senior T.T. Races, relayed from Douglas, I.O.M. These races, over the most exacting motor-cycle course in the world, are perilous and exciting. The commentary will be given from two points on the course: from Douglas itself—where the race starts and finishes—and from the corner at Cragna-Baa.

Beethoven Quartets in the 'Foundations.'

THE 'Foundations' for the week beginning Monday, June 16, will include the famous Rasoumowsky Quartets of Beethoven. They will be played by the Brosa String Quartet. It is generally agreed now that Beethoven's last quartets (Op. 130, 131, and 155) are his best; but the Rasoumowsky quartets (Op. 59) remain the favourites. His last quartets, written in the years of the composer's deafness, make difficult hearing for the average listener: they are, as it were, Beethoven's musings with himself, as he looks back on his life, 'testing his familiar theme of "heroism"' (we quote H. N. Brailsford's memorable character sketch in these pages), 'and drawing from it, but only after defiant warfare, the assurance of triumph.' The Rasoumowsky Quartets, however, written in the mature middle period of Beethoven's life, are easier to follow and easier to love. They were dedicated to Count Rasoumowsky, the Russian Ambassador to the Austrian Court.

Chinese Entertainment.

ON Monday, June 16, there is to be a Chinese programme. Since Cecil Lewis, in 1926, gave us his 'Chinese Screen' programmes, the Productions Department has not found inspiration in the Peacock Country—though a fine series of talks on



'Eating mice dipped in treacle.'

Chinese art, politics and literature was broadcast in the summer of last year. The forthcoming programme is entitled *He Went to China*, the 'he' in question being an Englishman who visits the East with his head stuffed with all the traditional misconceptions about China and things Chinese and is politely disillusioned. The programme will include Chinese dialogue and Chinese music. A special orchestra is being recruited among the Chinese colony in London. Its music will seem strange to most listeners, though some who heard Christopher Stone's gramophone recital of exotic music in a recent 'Diversions' programme, will have had a foretaste of its quality. Exactly which misconceptions of China are to be cleared up by the programme we do not know (there must be many; female novelists and playwrights have made a good deal of hay with wicked mandarins and beautiful slave girls). Perhaps we shall learn now what we have always wanted to know, whether Chinese gourmets really do eat mice dipped in treacle.

Mantelpiece Town.

TWICE each year—in January and June—the London Children's Hour holds a Request Week when, in response to thousands of postcards painstakingly addressed by younger listeners, the favourite items of the past six months are revived. The next Request Week, which begins on Monday, June 16, will include a story by Mr. S. G. Hulme Beaman, creator of Toytown. Mr. Beaman's talks about the miniature city of his own devising are extremely popular with 5.15 listeners. He is a well-known illustrator of children's stories, and originally built Toytown so that it and its inhabitants might act as models for his drawings. Today Toytown has grown from a few wooden figures and model buildings into a complete community of three hundred inhabitants. It is situated on shelves, table-tops and a mantelpiece in Mr. Beaman's Hampstead studio. The inhabitants are carved from wood and have jointed arms and legs. The buildings are made of wood, cardboard or plaster; they include a railway station with a regular train service and a theatre with a revolving stage and up-to-date lighting system. The street lamps are connected with the town electric supply and coaches and buses ply for hire in the streets. The grown-up citizens are four inches high and the tallest building eighteen inches. Pictures of Toytown will appear in our next issue.



With Illustrations by Arthur Watts
**BOTH SIDES OF
 THE MICROPHONE**



A Great Personality.

WHEN Yvette Guilbert, the French *disease*, appears in the National Programme on Saturday, June 21, many listeners will be meeting her for the first time; her name may even be strange to the younger generation. If you wish to make the acquaintance of Yvette Guilbert before hearing her, we recommend her delightful egoistic autobiography. It is called 'The Song of my Life' (Harrap). Reading it you will understand how great a personality is this singer with the red hair and green eyes who was celebrated in verse and prose by the writers of the 'nineties and many times painted in her famous black gloves by Toulouse-Lautrec. She began life in desperate poverty. When a milliner's assistant she received an offer to be trained as a circus rider. This, though refused, turned her thoughts to the theatre. Beginning as a dramatic actress, she soon turned to the *cafés chantants*, 'singing' Parisian scraps of song in a speaking voice. She had ambitions to have her voice trained until Gounod, enchanted with her rendering of his *King in Thule*, forbade it, 'Someone would "manufacture" you a voice and you could never get out of it. As you are now, you have every voice without having one at all.'

The Prince and the Peaches.

YVETTE GUILBERT'S memoirs are crowded with amusing people and incidents. We meet her singing for King Edward, then Prince of Wales, at the Ambassadeurs. The Prince was tempted to eat peaches which were charged on his bill at twenty-five francs apiece. He sent for Ducarre, the manager. 'Twenty-five francs!' exclaimed the Prince. 'I suppose peaches are scarce this year!' 'Your Highness,' replied Ducarre, 'it is not peaches that are scarce but princes. . . . Mille. Guilbert toured the States with Albert Chevalier, he singing cockney songs, she the improper Parisian ditties in which she specialised. During her English tour of 1909 she competed for popularity with Consul, the marvellous chimpanzee. She describes how the call boy used to shout, 'Time to come down, Miss Guilbert, you're on after the monkey!' and Mr. (now Sir) Alfred Butt's anxiety lest Consul



'The marvellous chimpanzee.'

should catch cold and ruin the box office. On the occasion of an early appearance in Paris, an impresario who had bid for her services and lost, hired fifteen men with post-horns to play in the street outside the theatre and ruin her act. These and a hundred other incidents make up the life of Yvette Guilbert. The 'eighties and 'nineties bred lives such as this which had the freshness of true bohemianism—a freshness which, with all their scorn of the last century, the pigmy 'bohemians' of today cannot succeed in recreating.

Event of the Season.

THE Aldershot Command Searchlight Tattoo has now taken its place as a regular feature of the summer programmes. The great military ceremony broadcasts most effectively. The microphones installed in the Rushmoor arena pick up not only the music and voices, but an impression of open sky and great distances. This year the Tattoo is being held on June 17, 18, 19, 20, and 21. It will be broadcast on the first night. Events in the considerable programme will include 'Retreat' by Massed Bugles, Drum and Fife Bands and Regimental Bands (9.40 p.m.), Light Cavalry Evolutions with Massed Mounted Bands (10.5 p.m.), a pageant of the Battle of Dettingen in which George II manœuvred his army to victory out of Marshal Noailles' famous 'mousetrap' (10.42 p.m.), Evolutions by Massed Regimental Pipers, a pageant of Queen Elizabeth Reviewing her Army at Tilbury (11.12 p.m.), a Torchlight Display, and the Grand Finale. This spectacle should be seen by everyone who can make his way to Tidworth. It is a triumph of military efficiency and showmanship. Five thousand troops and one thousand musicians take part in it.

When Shall We Hear 'Boris'?

IT took some forty years for *Boris Godounov* to travel from Petrograd to London. Even now, despite the universal admission that it is the finest opera to come out of Russia and one of the finest operas ever written, it is heard over here once in a veritable blue moon. Perhaps the cause is the stupendous cost of the opera to produce—mainly due to the great crowds that surge through it with such terrifying effect; or perhaps the cause is due to a conviction that only Chaliapine (who introduced us to the rôle of Boris) could carry the opera through. Whatever way it is, the loss is a heavy one. Occasionally we hear isolated numbers from the opera. The famous *Coronation March*, for instance, that occurs in the Prologue, will be broadcast (London Regional) in a programme of Russian music on Thursday, June 19; and Robert Maitland, at the same concert, will sing one of the arias. But such casual acquaintance with this rich, passionate opera is hardly a credit to us as a musical nation. As originally written, the opera is huge in conception, the music being composed on peculiarly bare, austere lines; but Rimsky-Korsakov, who edited so many Russians, also edited *Boris*, not always with the subtlest understanding.

Who Did It?

MR. HUGH WALPOLE begins the serial detective story on Saturday evening, June 14 (National). His task has been to set the stage for the five famous writers who follow him; he has entitled the story 'Behind the Screen,' and gathered together in a suburban drawing-room a most adequate collection of potential murderers. The task of embarking upon the solution of this mystery will devolve first upon Agatha Christie, author of 'The Mysterious Affair at Styles,' 'The Murder on the Links,' 'The Mystery of the Blue Train' and other tales of detection. Mrs. Christie will broadcast the second instalment of the mystery on Saturday, June 21, when she, in turn, sets a problem for Dorothy Sayers.

Shot in the Marrow.

THE morning talk on Saturday, June 21, will be broadcast by Mr. G. C. Taylor, who is to tell us 'How to Run a Flower Show.' The heyday of flower-show organization is past, alas, though these floral occasions still breed as much passionate jealousy



'Putting up the marquee.'

as of old. Village ancients may be heard complaining that the judging has become too expert and exacting. No longer can Bill Watkins plug his vegetable marrow with lead shot to bring it to championship weight, nor Ted Wilson paint eyes on the face of his seed-potatoes. These gentle deceptions lent an added excitement to the flower shows of our youth. We remember, too, a phenomenal marrow which, after winning prizes all a hot summer, was sent along to help adorn the harvest festival with the request that it might be returned to its owner after the service. Not the least part of the duties of the organizer of a flower show is to insure that the yeomanry band does not get at the beer before it has played the Overture to *Zampa*. Putting up the marquee is rather a bore, too, but we had a talk on this last year, so presumably we are now a nation of marquee-erectors.

Comedy at a Dentist's.

TTALKING of flower shows recalls Denis Mackail's delightful novel 'The Flower Show.' Its author has recently 'taken the B.B.C.'s shilling'—if the adaptation of the recruiting phrase to broadcasting may be permitted without arousing unkind laughter! A Regional Vaudeville programme on Tuesday, June 17, will include a sketch entitled *At Mr. Besley's*, adapted from one of Mr. Mackail's shorter stories. The grim scene of this comedy is a dentist's waiting-room. Inconsequent as ever, may we now pause to repeat, we hope to your amusement, a rather pleasant story. A number of prospective sufferers were recently sitting in a dentist's waiting-room, awaiting their turns to be 'chaired.' An old gentleman suddenly looked up from a newspaper which he had taken from the table in the middle of the room and exclaimed, excitedly: 'I say! I see there's been a big naval battle at Jutland!' But, to return to vaudeville—the programme on the 17th will also include Nelsie Nevard in yodelling songs, Jack Payne, George Clarke and Cyril Smith, Florence Marks, Harold French and Vera Lennox. A National programme on Monday, June 16, presents Geoffrey Gwyther, Chick Farr, and Elena and Clara Oyuela in songs to guitar accompaniment—and on Thursday, June 19 (National), 'Stainless Stephen' reappears with Wish Wynne, Fred Lewis, Ernest Jones, Mabel Marks, and 'The Three Ginx.'

'The Broadcasters.'



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MORE than seven years have passed since the first outside broadcast was conducted by the B.B.C. On January 8, 1923, a performance of *The Magic Flute* was relayed from Covent Garden. The adventure created greater interest than anything previously broadcast in the B.B.C.'s short existence. By the end of 1923 the first excitement had died down and 'O.B.'s' had begun to take their place as accustomed items in the programme—until the practice of relaying commentaries on public occasions and sporting events was initiated in January, 1927, and the public again began to exclaim at the miracle which could carry the listener outside his home, beyond the Studio, right to the heart of current events. After several months the tide of interest ebbed again, so that today the stimulus of an outstanding relay, such as a commentary on the Schneider Trophy Race or the F. A. Cup Final, is required before the ordinary listener can visualise and approve the good work done by the Outside Broadcast Department. The carrying out of these relays demands such precise organization. The acoustics of the place of origin must be carefully tested, the matter to be broadcast examined from the point of view of suitability, the performers 'balanced' so that the microphone may convey a true impression of their performance, the programme, in most cases not originally arranged for broadcasting, 'timed' so that it fits smoothly into the day's events—all this quite apart from the technical difficulties of connecting the scene of action to Savoy Hill by telephone line and installing the requisite microphones and apparatus. Day after day the green motor-vans of the B.B.C. flit about London and the provinces, between churches and theatres, hotels, cinemas, and restaurants. Working from a distance and upon foreign territory, the engineers ensure that these outside broadcasts are as punctual and as effective as the programmes arranged at Savoy Hill under the B.B.C.'s own roof and ægis. Their work, though little apparent, is highly skilled and highly efficient. It reaches its apotheosis on a forthcoming Saturday, when commentaries will be relayed from Wimbledon on the Lawn Tennis Championships, Hendon on the Royal Air Force Pageant, Putney on the motor boat race for the Duke of York's Cup, and Liverpool on the departure of a great Atlantic liner on her maiden voyage.

FEW items in the programmes have quite as dramatic an appeal as the broadcast S O S. In a moment, the announcer's voice, as he opens with the familiar 'Will Mr. So-and-so, of . . .', makes the world kin in the cause of suffering humanity. The broadcast S O S has put a new means of desperate communication into the hands of the public. Here is an 'agony' column available to everybody, and one that is literally limitless. During the first quarter of this year, one hundred and sixty-nine S O S appeals were broadcast. Of these, sixty nine were successful; ninety were unsuccessful; and the results of the remaining ten were unknown. That is to say, roughly forty per cent. of the S O S appeals broadcast during those three months were successful. Naturally, not every request that arrives, asking for appeals to be made, is granted; indeed, for every S O S that is broadcast, four are refused. This is not, of course, because they are too many, but because they are too often of only relative importance. Requests are received for the oddest appeals: someone's love-bird has strayed, or someone has lost his umbrella, or 'my dog Bob' is missing. Such requests are listened to with a kindly ear and gently but firmly dismissed. It is obvious (though not all who badger the B.B.C. with queer requests seem to find it so), that some kind of bounds must be set in this matter. For instance, it must be proved that all other available means have first been tried before an appeal can be broadcast summoning relatives to the bedside of some dying person. Were such a rule not imposed there would be far too many breaks made in the programmes, and S O S appeals would lose their significance; there is such a thing as crying 'Wolf! Wolf!' too often.

THE WORLD WE LISTEN IN

Keats's sonnet, *On first looking into Chapman's Homer*, came to my memory when I saw that

Ur of the Chaldees

Mr. Woolley is to talk (in the National Programme) on Wednesday about 'digging up the past.' It might have been written in his honour. One envies stout Cortez that moment 'When with eagle eyes He stared at the Pacific.' But among the discoverers who first among mankind have earned the proud amazement of a sudden knowledge, I set above the rest the diggers whose spades unearth a buried civilization. The 'new planets' which 'swim into their ken' were inhabited. One felt wonder and excitement, as one surveyed the finds from Ur of the Chaldees in their glass cases at the British Museum. But what must it have been to lay one's hand—the first human hand after five thousand years—upon these fluted vases, with the sand of Mesopotamia still upon them! Mr. Woolley has recovered for us the wheeled chariots of this opulent city, the sculptures which depict the first dairy, the ploughs fitted with an anticipation of the modern seed-drill. One can picture its Mountain of God, the earliest Tower of Babel, the temple set on a great pedestal of brick, in which their godlike kings performed the rites that caused the seasons to march in their due order, aided the sun by their magic to run his course, and said the prayers that could 'preserve the stars from

wrong.' And these ancients were our spiritual forbears. Theirs was the conscience and theirs the law which long afterwards the Jews acquired, when they hung their harps on the willows by the waters of Babylon.

At Ur, among the vases and the jewels, Mr. Woolley uncovered a tragedy. Living men were sacrificed in honour of these godlike kings. There, beside the royal tombs, lay their bones, as they had fallen, men of the guard, grooms of the chariots, ladies of the court, destined to attend the monarch to the skies. Among them was the skeleton of the queen's harper, and still, after five thousand years, his arm-bones lie across the wreckage of his instrument. I fancy him standing proud and erect, to sing his last earthly song. Was it a lament? What I seemed to hear as I looked at the remnant of that harp, was the proudest song of triumph that ever musician composed. Was he not going to attend his queen among the gods?

Men did not in those days think of immortal life as the natural lot of their kind. Only by difficult rites could one win entry even to the underworld. Nor was it an enviable fate that awaited the souls of common people. Heaven was for Kings: democracy had not yet scaled its ramparts. Proletarian souls went to a gloomy place of fluttering ghosts, on whose gates and gateposts, so says the ancient hymn, the dust lay, undisturbed. But this harper would follow his godlike queen to mansions in the sky.

It is not easy to think oneself back into the ways of men who lived five thousand years ago. Yet is even such a sacrifice of loyalty as I have attributed to the harper, impossible to conceive? Such things still happened not many

The Age of Faith

generations back. In a record, dated 1682, which the early Catholic missionaries left of their experiences in French Canada, you will find a parallel. An old heathen chief lost his Christian wife, whom he loved tenderly. He constantly visited her grave, but nothing could console him, when he reflected that she must be alone in a French heaven. Who would attend her? With whom could she converse? Her ancestors could not welcome her, for they were apart, in the Indian Paradise. But he thought of a plan. He went to the priests, and begged them to baptize him. To test the sincerity after his conversion, which they doubted, they obliged him to wait two years. On the night after his baptism he hanged himself. Like the harper of Ur, he went to attend his queen in the skies.

In this age of faith it is possible that some of the victims went willingly to the sacrifice. They believed, and with primitive man to believe is to act. One thinks of the stupendous tragedy that befell the Xosa tribe of Kaffirs in 1856. As the historian Thiele tells the story, a prophetess and a prophet told them that from the spirit-world a revelation had come. They must kill all their cattle, and destroy their grain. Straightway fresh herds, in countless multitudes, would appear; vast fields of maize would spring ripe from the soil, while the heroes of the past would return from the grave, and aid them to drive the white men into the seas. The Xosas did as the spirits bade them: they slaughtered their cattle and burned their grain. After the famine that rewarded their obedience, 38,000 natives survived from a great tribe of 105,000 souls. In robbing us of faith, civilization has ended its tragedies with its splendours.

H. N. Brailsford

MRS. THUNDERSTROKE'S PAINLESS CULTURE

A humorous commentary on the difficulties that beset the English traveller in foreign places.
by J. B. MORTON ('Beachcomber' of the 'Daily Express.')

I AM sure that I am not alone in welcoming the new regulations laid down by the International Bureau for the Promotion of Painless Conversations in Foreign Tongues. This Board, whose valuable work needs (and shall get, by Heaven!) no recommendation from me, has for many years been studying the problem of how to enable two people who are ignorant of each other's languages to communicate their thoughts.

The little books of conversation were very well as far as they went, but their formal and even pedantic way of saying simple things often made for misunderstanding. The effect of them was often much as though a man at a dinner-table were suddenly to break into commercialese. The Board, under the able if hideous guidance of Mrs. Thunderstroke, set to work scientifically; that is, everybody framed his or her muddled thoughts in a poisonous jargon made up of false endings, bits of bad Greek, Latin roots, and sheer nonsense. For weeks they wrestled, and at the end of that time a rusted civil-servant, speaking through loose teeth, announced what he called a formula. And so on.

Finally, as all the world now knows, it was decided in a plenary session (i.e., one attended by Major Dragge in person) that not only must visitors to a foreign country use a special set of expensive little books (published by a relation of one of the members, and written by the members themselves), but also the foreigners, when addressed, must have the same set of books ready to hand, and base their replies on the text. Thus was the first great step achieved in International Good-Will. At last the vagaries and whimsies of travel were to be regulated by a powerful collection of busybodies.

The machinery, naturally enough, did not work perfectly at first. There were Incidents. It was difficult to persuade the inferior natives of other countries that the new method would benefit them. It was discovered that the International Brotherhood of Man through the Spoken Word—a phrase that drew cheers and sobs from the largest crowd that ever thronged the St. Pancras Baths—was to foreigners merely a phrase. The Cultured Conversation Booklets

did not sell. Even the books confined to simple daily conversation were not in demand. How much less, then, those devoted to educating the public! What of the sections in which such questions appear as:—

'Good morning. Have you read Sophocles?'
A tourist in Athens was beaten up badly by a Greek who happened to recognize the name of the dramatist.

Then there were indescribable muddles and misunderstandings of another kind. There was the incident in a hotel in the Balearic Islands. A British nomad arrived at the hotel late at night and, fumbling with his book in the badly-lighted vestibule, put to the sleepy reception clerk, the following question:—

'Senor, will you be good enough to sell me two of your pretty red balloons for two-pence. My little boy is fond of balloons. Are you fond of balloons? What did Ruskin say about balloons in 1881?'

The clerk, knowing the rules, reached for his book, got the wrong section, and replied:—

'Yes, I am very hungry and thirsty, and the chief exports of Java are tin, lace, treacle, pumpkins, ivory, bamboo, glass and mercerized felt in pleasant shades.'

Now, obviously, here was a difficult situation. Even Mrs. Thunderstroke would have been compelled to admit that the contact of mind with mind was not complete; that the dam of race and culture had not burst before the loosened torrent of good-will; in short, that here were two men of different races confronted by a serious obstacle.

They tried again. The Englishman said:—

'Senor, is there a bedroom here for me, and at what price for the night. The senor doubtless knows that it is sleep that knits up the ravelled sleeve of care. There can be no doubt that the senor reads his Shakespeare.'

To which the panic-stricken clerk retorted, choosing anything at random in his fear of consequences:—

'I desire a pair of boots, since the soles of these are worn down with much walking. Yet it is wrong to suggest that the rich, instead of riding in large motor-cars, should wear out their boots like the poor.'

This was a bit of Major Dragge's propaganda, but the Englishman thought the whole world had gone mad. Feverishly turning over his book, he could find nothing but quotations from Keats, weights and measures, an outline of the Norwegian Constitution, and so forth. So he made the motions of going to sleep, in pantomime, and got his bed. The clerk bade him good night. Awakened the next morning by a maid, with the dreadful little booklets in both pockets of her apron, he grabbed for his own booklet, and being only half awake said in Spanish:—



Mrs. Thunderstroke's Statue.

'How many pounds of brass go to the casting of a bronze bell for a fire-engine?'

To which the maid, blushing at her ignorance, replied:—

'I will bring it at once.'

But do you think repeated letters of abuse and ridicule turned the Board aside from its iron purpose? No fear.

Already the more popular resorts of travellers can boast of natives who know the books by heart. Conversation is spontaneous and easy, as is evidenced by the following, reported to me from Deauville, between a croupier off duty and the Mayor of one of our provincial towns.

'Good morning, Mr. the Croupier; have you read Sophocles?'

'Reading is essential to learning, Mr. the Mayor. I like Dante.'

'Yes—and Racine.'

'Yes. And Abraham Cowley. Reading brings knowledge.'

'Would you rather read than write?'

'No, but it is the duty of every man to read what he can.'

'Why are there no Portuguese poets?'

'There is one. Camoens. And Elizabeth Browning wrote sonnets in Portuguese. The Portuguese are a kindly race. They live next to Spain. Lisbon is a big town.'

'Portugal is where port comes from. That is why it is called Portugal. You see bullocks in the streets.'

'I like Sweden better than Portugal. The people are Scandinavians. So are the Danes. So are the Norwegians. But not the Chinese.'

'And the Chinese wear pigtails, unlike the Swedes. The Spaniards also wear pigtails, when they go to see their bulls slaughtered.'

'There are no pigtails in England. But there are moustaches sometimes. I like beards better than moustaches, but not whiskers.'

'Sailors used to have whiskers. Does the sea air make hair grow? Perhaps it is the salt. Salt comes from Russia.'

'Indians can make salt by the seaside. Rangitsinghi was an Indian. Carnera is an Italian. So is the Pope.'

I think enough has been said to show you that Mrs. Thunderstroke is doing a big work and a good work. After all, did your grandfather, when he went abroad, ever hear such a conversation as the one I have quoted above? If the Board goes on as it has begun, War is doomed, and the Dawn is near. And all I ask is that I may live to see Mrs. Thunderstroke's statue in Trafalgar Square.

Don't you think so? J. B. MORTON.



'My little boy is fond of balloons. Are you fond of balloons?'

A MOST EMINENT VICTORIAN:

The Man behind the Music (XIII), Mendelssohn, by Sacheverell Sitwell

IT is an acknowledged fact that concert-halls are always ugly in themselves. Up till a few years ago their decoration, as often as not, used to rise to its climax in a series of names—they were names and nothing more—of famous composers. Queen's Hall used to be like this before it turned green, and I can remember other instances of it in the North of England. These names were spelt out in great gilt letters and sometimes they occurred at regular intervals round the ledge of the dress-circle, and sometimes they shone down from the roof.

There was something curious about those names. Beethoven was there. So were Handel, Bach, Haydn, Mozart, Liszt, Rossini and Bellini, who really were names and little more, showed near composers of whom one had never even heard mention. Pleyel, Méhul, Grétry, Spohr: these were some of them. And among them there was always Mendelssohn. But, in a sense, he was in a different category from any of the others, and there were two reasons for this. He was neglected by the good taste of twenty years ago, while he was still a popular idol with the old-fashioned public.

It is easy to explain what I mean. When I was a child you could not find a village in Yorkshire or Derbyshire where there was not an old woman who would sing you 'Oh, for the Wings of a Dove,' or 'Rest in the Lord,' if you went to see her in her cottage. The English had taken Mendelssohn to their hearts as they had no other musician except Handel.

But while he was a pleasure to many he was a pain to some few. To the cultured he meant 'Songs without Words,' the 'Bees' Wedding'; lots of little pieces the sound or mention of which drove one nearly mad, and a sort of general association, by analogy, with the Albert Memorial.

Now, when he has been dead some eighty years, the truth about Mendelssohn is beginning to emerge. The public have had to give him up because he was so bad for them, while the other fruits of his varied and prolific genius are being brought back again into their rightful position. Not that they have ever been forgotten, but simply that persons who despise and will not listen to his music are denying



FELIX MENDELSSOHN BARTHOLDY.

themselves many delightful experiences. The secret of this charm lies in his personality. This was formed from fertility and genius allied to a most unusual clarity and logic, qualities seldom found except in artists of the very highest rank.

But there are other reasons for it. His family were rich and cultured Jews. He never knew money worries, and I think the safety and comfort of that are audible in his music. He was a child-prodigy. The Mendelssohns had a small orchestra to play in their dining-room on alternate Sunday mornings, and at this there was always a piece composed and conducted by little Felix, even when he was so small that he had to stand on a chair in order to be seen.

Hopes were formed of him that had hardly been allowed even to Mozart. There seemed to be nothing that Mendelssohn might not accomplish as he grew older. This is not to be wondered at when his music to the *Midsummer Night's Dream* is considered. He wrote this at the age of seventeen, and it is a beautiful and unique masterpiece unlike anything else in the world. No one who has heard a performance of this under Toscanini will ever forget it. It was written long before he had ever visited England, and it shows an instinctive understanding and appreciation of England such as it is hard to believe any person of foreign birth could have possessed. Nearly at the same time he wrote his beautiful *Octuor*. There seemed nothing, indeed, that Mendelssohn might not achieve when he showed so much promise at such an early age.

His father was anxious that he should travel and meet all the interesting personalities of his time. In this way he met all the leading musicians, Cherubini, Rossini, Spohr, Liszt, and made friends with the old Goethe. He was also sent to Italy to see the works of art, but it is related that nothing, however exciting, could distract him from spending at least some hours of each day in composition. Nor did the praise and flattery, attendant on his being a prodigy and a favourite with all, in any way impair his simplicity of character. He kept himself unspoilt and uninjured through all this. But he worked too hard. Far too much music was produced by him; in his twelfth year alone, sixty finished

pieces flowed from his pen. This fertility was a permanent danger to his health, and, indeed, in a sense, it killed him.

He was formed of many things. He passed his early years in a kind of Mozartian identity. His piano-pieces have that mellifluous rapidity and grace. The Rondo Capriccioso is a sort of continuation in this Mozartian tradition, but it also shows the influence of Weber and of Hummel, the virtuoso who was taken into his house by Mozart as a pupil when he was only seven years old. In fact, a famous Rondo by Hummel affords the closest comparison with that of Mendelssohn. All the formulae for this kind of music were already invented and had long been in use. They cannot have given Mendelssohn much trouble.

In this respect he only continued and did not enlarge the art. But it is a different thing with his orchestral works. In them, he was a pioneer searching after new effects, following, perhaps, a little farther along the directions that Weber had started. In his overture, *Preciosa*, Weber had made use of Spanish tunes for the first time in serious music, and Mendelssohn did the same thing in *Ruy Blas*. Landscape-painting was being brought into music with its incidents of costume and local colour. Where Mendelssohn is concerned this was more especially the case in his Italian symphony. The last movement is a Saltarello, a kind of tarantella such as was used by Berlioz in his *Roman Carnival*. This ended the symphony in vigorous and exciting fashion and was much loved by an audience who were growing accustomed to the military trumpets or hunting-horns used, now and again, by Haydn and Mozart for their finales, and to the Polonaise of which Weber made frequent use.

Mendelssohn's association with the history of taste is an interesting study in itself. Of even more importance in this direction than the Italian symphony are his pieces of music inspired by Scotland. Because of Sir Walter Scott's poems and novels Scotland had become a land of romance. It even took away a little at that time from the halo that has always been round Spain. Everyone had read Scott's novels and felt the mountains and mists of the North to be full of inspiration. And there was Ossian to be



The composer at the age of twelve—



—and his devoted sister, Fanny.

MENDELSSOHN

'He wrote always for his own day, and never in advance of it.'

read as well as Sir Walter Scott. Even so massive and serious a mind as Beethoven's was drawn aside a little into this by-pass, and the reminders of his interest in it are the schottisches, certainly the most delightful trifles left by him. *The Scottish Symphony* and the *Hebrides Overture* were Mendelssohn's contribution. They are two of his better works and they did much to increase his popularity in England.

He was a favourite figure with the British public—from Queen Victoria and Prince Albert, for whom he often played, down to remote clergymen in country parishes who had heard some hymn or anthem of his sung in their cathedral town. Had he lived, it is probable that he would have settled in England. His approach to the public was through oratorio, and *Elijah*, immediately on production, was as popular in England as the *Messiah*. It looked as if great days had come again. Mendelssohn was to become the Handel of the age, and it is interesting to think that had Handel died, as did Mendelssohn, at the age of thirty-seven, there would be little to remember him by. All his early successes had been in opera and his most famous works were not yet written. This may give an idea of what might have been produced by Mendelssohn had death spared him for another forty years. His talent fitted in as exactly as did that of Handel with the English taste. It pleased and flattered without ever trying to startle. But that Mendelssohn would also have improved taste, had he settled in this country, there can be no doubt.

There were persistent attempts made to persuade him to write an English opera. Weber had produced *Oberon* in London, some twenty years before, and Plauché, his librettist, mentions in his memoirs how he submitted various projects and drafts of subjects to Mendelssohn, who always delayed while expressing much decision and determination to set to work. The truth seems to be that Mendelssohn knew opera to be the one branch of music in which he would fail. This can have been the only reason that held him back, for no undertaking could be vast enough to drain his fertility of invention.

He must have liked the English as much as they liked him. He had, evidently, an instinctive understanding of our race. But, indeed, it is difficult to think of Mendelssohn hating anything or anybody with bitterness. His nature was too good-humoured and urbane. His very music demonstrates a decisive change in sentiment. The days of the Regency were over; Napoleon and his Marshals were no more; the last rakes of the eighteenth century were dead. It was the reign of Queen Victoria and of Louis Philippe. The home and the family circle were a change after so many wars and so many nights out. This sentiment excuses some of Mendelssohn's melodies—or it does not, according to your individual taste—but at any rate it was only a small side, a facet, of his talent.

For there has seldom been a composer with more promise, more latent achievement lying always just in front of him. The disappointment of these great expectations lay in the fact that Mendelssohn wrote always for his own day and never in advance of it. He was a close and ideal interpreter of what was wanted; it was as if the taste of the time dictated its wishes to him and ordered

their shaping into music. And Mendelssohn never interfered with this; he did exactly as he was told. This failing in courage, this easy acceptance and desire to please, can be attached too easily to his Jewish origin. The faults of that are to be found in Meyerbeer; though he, again, is a great man, and it is wrong to attack him when his music is never given, while in Mendelssohn the good qualities and the genius of his race are most in evidence.

But as well as all these other things there is his malady, his consumption, to be considered. The effects of it coloured everything that he wrote, and, indeed, made him write as much as he did. He had the usual facility and speed of the consumptive artist. He had, also, their liveliness of temperament which endeared him to a most extraordinary degree with his family and his friends. He was devoted to his parents, to his sister Fanny, and to his wife; and I think this excessive affection, as with Mozart, was a trait of youthful character left over, stabilized as it were, from the days when he was such a gifted and wonderful child.

Peaceful as was this atmosphere of affection that he lived in, and fortunate as he was in being removed from any want of money, there were, even yet, many exasperations and worries in his life. These were concerned, chiefly, in the production of his own works, and things which would not have been much nuisance to a man of tougher fibre, wore Mendelssohn down and helped to kill him. He was interested in much other music, besides his own, but chiefly and principally in the great Bach. Every lover of



FINGAL'S CAVE.

The inspiration of Mendelssohn's *Hebrides Overture*.

beauty owes Mendelssohn a debt of gratitude for his enthusiasm over this; and, but for him, many works of the master would have been lost to the world. Mendelssohn's campaign to rescue his works and publish them came just in time; in another few years they would have been gone irretrievably.

As he grew older his concerns, as was natural, increased in scope and in variety. They began to tell on his health, but the fatal blow from which he never recovered was the death of his loved sister, Fanny. When this was broken to him Mendelssohn fell to the ground, insensible. It must have been a kind of seizure, but when he got over the immediate effect of it he was left a hopeless and morose invalid. He had no longer any desire to write music, and in hopes to save his life his family conveyed him by slow stages to Interlaken.

There he made a recovery and his health improved slightly for some months. He only wrote a few songs and part of his last oratorio, *Christus*, said to be a work of peculiar beauty and strange character. Instead of writing music, for which he had still but little inclination, Mendelssohn spent his last few months in painting a series of large water-colour pictures of Swiss scenery. These are said to have been most successful productions of their kind, and it would be interesting to know what has become of them. It is possible that they still belong to his family in Germany. But he began to decline again, and on taking his last songs to be sung by a friend of his he had another and fatal seizure. This time he lingered for four dreadful weeks, and then died.

He was one of the most natural and fluent composers there have ever been, and the mere mention of these two characteristics makes a criticism of our own age that we live in. Convention, formula are dead now. That is why every old building, and every old piece of music puts us to shame.

Rules and principles of architecture should govern everything, and when they do the greater geniuses break them and men of less talent keep to them and produce an infinity of good work.

Fischer von Sivers

Future character-sketches in this series will include: Schumann, by Filson Young; Weber, by Francis Brettagh; and Moussorgsky, by Robin Hey.



Mendelssohn's birthplace, in Hamburg.



WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag
Enlivened by George Morrow.



ONE OF THE INARTICULATE.

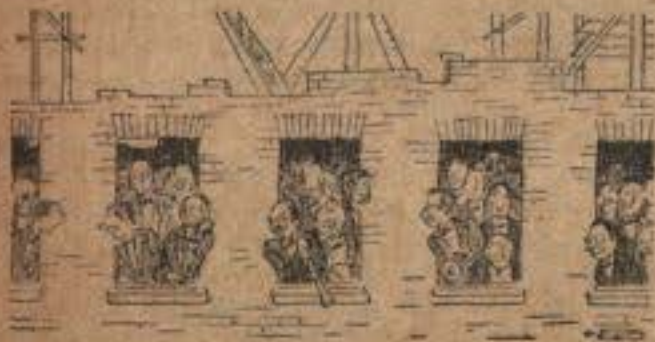
I AM writing to say how much I appreciated Mr. Basil Maine's article in *The Radio Times* of April 18. I am one of the 'inarticulate' of whom he speaks, and can only say how much I agree with what he says. There are many things in the programmes that I strongly dislike, but I don't listen to them. I should never ask or wish for them to be cut out as I know there must be many people who like them, and, of course, you are in a better position to judge what the public, as a whole, wants than any individual listener. There are so many tastes catered for that I should have thought everyone could have found much to enjoy and be thankful for, without prying when someone with a different taste from his own was having a turn of enjoyment.—*Sybil Baumer, Southover, Northwood, Middlesex.*

SEAFARERS ENJOY THE HALLE PROMS.

THAT you have procured the co-operation of the Halle Orchestra for your 'Proms' season prompts me to express how greatly this will be appreciated. It is too little understood that many seafarers desire and enjoy music by such players as the Halle Orchestra, surely made possible by the genius and personality of Sir Hamilton Harty. The great many are not so familiar with this splendid orchestra as they might be, and that the B.B.C. should be instrumental in bringing music rendered by such artists to the ears of the many speaks well for its regard for listeners.—*Lieutenant R. N. R., Dartmouth, Devon.*

FOUNDATIONS OF MUSIC.

ONE listener to another—static.
A: What's this Music House they're building?
B: Music House?
A: Yes! They've been on the foundations for years now; do you think they will ever finish it?



B: Well, there's a Damp Course next.
A: I hope it's a good one.
B: So do I.
A: I shall be glad when the roof is on.
B: So will I.
A: Who is it for?
B: All the Mad Musicians.—*S. E. Edey, 8, Danington Road, Welling, Kent.*

TOO MUCH ZEPPELIN.

PLEASE—I do not belong to the category of grumblers, but I would like to ask how many listeners are interested in the description of a Zeppelin's course from its beginning to its end? Surely, those who are keen on any such feat will not escape to witness the events for themselves, unless unavoidable ill luck prevents. Others, like myself, will remain unmoved by the occurrence. The minutes afforded to this futility might easily have been added to Mr. Siepmann's half hour of interesting instruction on the German Language.—*Olga Kepton, 2, Otterley Gardens, Otterley Park, W.*

THE INTERVAL SIGNAL.

MUCH time, temper and trouble would be saved the average listener if the B.B.C. would adopt some system of interval signal.—*J. Reid, 4, Hogarth, Millbank Estate, Westminster.*

A CHANGE FROM DANCE MUSIC.

WHY must we have dance music with no alternative after about 10.30 every night? It would be interesting to know how many regular listeners like myself long for the days when the alternative test transmissions last winter gave us something in place of the monotonous jangle of jazz. How many people actually use the dance music to dance to? and how many would appreciate every other evening something like the Gershwin-Parkington Quintet or the Old Sextet?—*W. P. P., London.*

AND NOW THE GEISHA.

As one who suggested fifteen or so months ago that *Dorothy* was suitable for broadcasting, I am writing to express my thanks to you for the recent production of it and to tell you how much I enjoyed both performances of it. This time I would venture to suggest that you broadcast *The Rebel Maid* and *The Geisha*, both of which I imagine would 'get over' as well as *Dorothy*. I should also like to hear again the delightful short light opera entitled *The Red Rose of Old England*, which was broadcast some three years ago from A.L.O.—*E. F. Anderson, Highgate Lane, N. Farnborough, Hants.*

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 MISS IRENE COOPER-WILLIS.

DEAR MISS IRENE COOPER-WILLIS.—In your reading from 'Jane Eyre,' by Charlotte Brontë, on Thursday, May 15, you stated that Charlotte Brontë did not like children. Charlotte Brontë, after a somewhat trying and unusual childhood, and as a delicate governess, may have felt awkward at times with boisterous and unruly children. She may not have understood them. I would like to refer you to Miss May Sinclair's book on 'The Three Brontës,' to a life-long devotion and love of Jane Eyre for her pupil Adele, and the love of Lucy Snowe for little Georgette in 'Villette.' In April, 1916, Mr. M. H. Spielmann (who knew Mlle. Heger, ever Brussels), in his article published in *The Times Literary Supplement* during the Charlotte Brontë Centenary, says Mlle. Heger was the little Georgette of 'Villette.' She loved Charlotte Brontë as the story-child loved Lucy Snowe, with a love that was returned. If Charlotte Brontë could say, as a governess in 1841, that 'the baby has got to know me and is fond of me, and I am fond of it,' and again in 1841 (four years before her death), in a letter to Mrs. Gaskell, that she is sending a kiss for little Julia (Mrs. Gaskell's little daughter) who had possessed herself of a fraction of her heart ever since she saw her, you cannot truthfully state that Charlotte Brontë did not like children.—*Robert Breck, 13, Clapins Street, Monk Road, Lincoln.*

TO MR. BERT AMEROSE.

DEAR MR. AMEROSE.—What a Band! What a saxophone section! What brass and what a drummer! All other broadcasting bands put me to bed when they begin, but I am both glad and sorry that we only have you once a week, for I should have no beauty sleep if you were there every night.—*J. E. S., Ringwood.*

TO MR. H. N. BRAILSFORD.

DEAR MR. BRAILSFORD.—In your paragraph 'R. I. P.' in this week's issue of *The Radio Times* we are informed that Gibbon gives 'reasons for supposing that St. George was a fraudulent contractor who sold rancid bacon to the Roman armies.' I think you have, for once, disregarded the poet's advice to 'Drink deep, or taste not the Pierian spring,' as Gibbon seems to be your only source of information on this point. It is difficult to believe that anyone with a sense of humour could accept Gibbon's account without further inquiry. One wonders if you have ever turned to the more up-to-date 'Harmsworth Encyclopaedia' where common sense, if not faith, has rejected the errors that bigotry had provided for a public easily deceived. St. George was born a Christian, in Cappadocia at the end of the third century. After becoming a soldier, he was brought to the notice of Diocletian. He was high in the Emperor's favour and was made a tribune. He rebuked Diocletian openly for his persecution of the Christians, and later suffered torture by having his arms crushed. He was beheaded at Lydda, on the plain of Sharon, on the 23rd of April, A.D. 299. It is probable, however, that you have read this version, but regard Gibbon as a more reliable authority. In that case, there is no more to be said. I bow myself out.—*Philomena M.*

TO MR. JACK PAYNE.

DEAR MR. PAYNE.—Do try to persuade the programme director to include yourself and your jolly old band more frequently in the National Programme. I don't mind what methods of persuasion you choose to adopt, but don't spare him on my account. You gave us one crowded hour on May 19, and, like Oliver Twist, I'm asking for more. Say the good word like a good scout, acushla!—*Colleen, Dublin.*

DEAR MR. PAYNE.—We had a broadcast last week featuring the dreadful monotony of this life, and it occurred to me that yours must be the most monotonous of all. Day after day playing and singing the same old songs, waltzes, etc. Day after day singing such drivel as is contained in 'A little kiss each morning, a little each night,' 'Bring your tears to me, dear, I'll bring mine to you.' Couldn't you give us some of the old dance tunes such as 'Seminola,' 'I miss my Swiss,' and the like, which were played and danced to five or six years ago, just for a change. I'm sure regular listeners like myself would appreciate getting off the beaten track occasionally.—*Monotone.*

TO MR. W. J. TURNER.

DEAR MR. TURNER.—May I thank you for your outspoken and illuminating article on Modernist Music? I am grateful, not only for your telling exposition of the case for 'modernist' music and your praise of the B.B.C.'s excellent work in arranging performances of it, but for the well-merited and long-delayed rebuke to Mr. X and Miss Y, who have the effrontery to put pen to paper to express their worthless views on any music that is not equally worthless and banal, often enough in terms that exhibit their profound ignorance even of the rudiments of their own language. That such as these should lift their uncultured voices to condemn what they have not made (on their own showing) the slightest effort to understand, and demand more jazz, and the like, is a sign of the complete absence of (among other previous things) that true humility and desire for understanding without which no love of any art can pretend to live or grow.—*H. B., Leamington.*

A STOP WATCH FOR TALKERS.

WITH reference to letter from E. S. S. in your May 16 issue on 'Talkers and the Time Limit'—we certainly think that in all fairness to the musical items, talks as scheduled should be faded off 'on time,' and not allowed to overlap other items for ten minutes or longer. In many instances we notice that when popular music is being broadcast and it is not possible to complete the programme in the allotted time, it is faded off promptly on time and that the artists are not even allowed to complete the piece which they are giving. We are quite confident that our views on this matter coincide with the views of the majority of listeners and that the special facilities given to talkers should not be at the expense of the musical items, so we should be obliged if you would set your stop-watch when talks are being given in future.—*Big Ben and Greenwich.*

THE POT AND THE KETTLE.

IN your issue of May 16, 'E. S. S.' complains that 'Talkers' overrun their time to the detriment of symphony concerts, etc. Well, I like his (or her) cheer. It is like the 'saucepan calling the kettle black.' Times out of number have I waited for the dance music ten, twenty, and even thirty minutes, while his precious symphonies were finishing their terrible wailing and squeaking. I'm not a dance fan, but I like fair play.—*Henry J. Pride, Yate, Bristol.*

THE 'FIVE MILES FROM ANYWHERE.'

A PARAGRAPH which appeared on your 'Listeners' Letters' page in the issue of May 15 was an insult to the hamlet of Upware. First, the publican has not a wireless set, and has never had one. Second, we have no old 'gaffers' at the age given, nor young ones that talk in the brogue used by Mr. Eric Graham. Thirdly, there is only one thatched cottage in the neighbourhood, which I believe is nearly three-quarters of a mile away from the 'Five miles from anywhere.' No hurry.



So perhaps if by chance Mr. Eric Graham comes this way again, he will be a little more careful as to what he sees and hears. And not get a swelled head so that he doesn't know what he is talking about. I am, sir, a listener and regular reader of *The Radio Times*, and one of many disgusted with such a report.—*J. W. Cranfield, Engine House, Upware, Wicken, Fly, Cambs.*

SAFETY FIRST?

HEARD on the loud-speaker wireless immediately after the most excellent speech by Lord Brentford at the National Safety Week banquet, Liverpool. 'I am always glad when broadcasting is over.' Who was the culprit?—*Listener.*

PUT THE SPORT LAST.

I DESIRE to support the request of 'A Very Appreciative Listener' with respect to the time when 'Announcements' should be made during the 'First News.' The announcements are the concern of all listeners, whereas the sports news are only of use to those listeners who are interested in some particular branch of sport. Consequently, I should imagine that very many—like myself—who use earphones (and probably many who have loud-speakers) will switch off rather than endure the weariness of listening to the details of those sports items that are of no interest to them. I consider therefore that more listeners would hear the announcements if they were given before and not after the Sports News and this would be more advantageous to the B.B.C. as well as being more convenient to the bulk of listeners.—*Regular Listener, Chorlton-c.-Hardy, Manchester.*

THE AURAL NEWSPAPER.

I DO not think that 'A Very Appreciative Listener' goes far enough in asking that, if convenient, announcements should be given earlier in the 'News.' I suggest that the time has now come when the News should be given more 'en bloc' by at least three persons, simultaneously, each dealing with one class—Political, Sports, General, etc. First of all, the headlines of each item should be given out in the order in which they are to be dealt with: this would give listeners the opportunity to 'scan' the 'Aural Newspaper' and so pick out items of special interest to them. Further, it should be given in monotone, each voice contributing a note to a pleasing chord (the minor only being used when there is a preponderance of sad news; and for ninety-nine per cent. of the Weather Forecasts). Listeners would soon adapt themselves to the change, having in the past listened to Discussions, Running Commentaries, Opera and the various relay stations' local news.—*Not Serious.*

RUSSELL GREEN indulges his

OTHER PEOPLE'S HOLIDAYS

TOY HEAVEN OF RETROSPECT

A 'Ten Days' Grand Tour,' covering most of the Continent, may sound a little excessive: below you can read how it is done.

TO cultivate the soul through the senses is no ignoble aim. And as music is the food of love, travel is the mainstay of contemplation. Heaven, the cynic has observed, is wherever you are not. The lure of the turn of the road . . . far away . . . long ago . . . Always beyond, beyond. So the object of travel is to supply the memory with a vast series of mental photographs that one may fondly recall in moments of leisure—to furnish the soul with a toy heaven of retrospect.

It is with such facile theories that I console myself—and defend myself against the censure, patronage, or pity of more leisured friends—for the American speed and range of my hurried holidays. Secretly, of course, I may admit that for the absorption of the 'atmosphere' of a foreign place you need weeks, months, or even years of residence. But circumstances allow me only hours or days. I am a mere commercial traveller of impressions. But what brilliant and profitable transactions I have secured even from those overnight raids!—Gibraltar powdered with the mist of summer dawn, the Ligurian sea gleaming with the souls of every metal under the rising sun—copper, gold, bronze, and platinum—the height of La Turbie where once trod the foot of Augustus Cæsar; Monaco far below, so curiously resembling the Acropolis of Athens; the Roman peace of Nîmes; and the incomparable arena, and the dusty vineyards of Provence. Perhaps my three whole days in Venice raised me to the dignity of 'tourist'? But that was my only dereliction of my principles! Cologne I absorbed in six hours before leaping upon the train for Coblenz to join the steamer for the hallowed pilgrimage up the Rhine. Yet I insist as stoutly as before that I probably retain as vivid a vision of that superb Cathedral as many a man who has resided in the city for weeks. Indeed, perhaps even more vivid. For my vision is not dulled by familiarity, but bitten as with acid into the memory—with the sharp clarity of an autumn morning (there is a convenient seat from which, as you quietly eat a pound of peaches from a convenient stall, you may contemplate the finest Gothic in Europe from the precisely right distance). For as the prospect of hanging, according to Dr. Johnson, concentrates a man's mind, so does the brevity of observation concentrate his senses. I have lived thirteen years in London without visiting the Tower; it is always available, so I never go. But travelling abroad, knowing that possibly you may never re-visit the place, you devour its scenes with voracious appetite:—

'The stars are setting and the Caravan Starts for the Goal of Nothing—O! make haste!'

Now it is very fortunate for those who possess youth, enterprise, the roving spirit, a few days, and a few pounds, that the opportunities for them to see the world were never better than they are now. On international trains there is (believe me) hair stuffing beneath the leather-cloth upholstery of the spacious third-class carriages—frankly, I cannot afford second, and, moreover, the seconds are full of English people whose taciturn society is no change. . . . And in any Free Library you may work out a complete timetable of your tour from the current copy of the Continental Bradshaw. But above all, there is a little-known arrangement between most European countries called the 'International Union for Combined Tickets,' by which all the nuisance of re-booking from place to place

abroad may be avoided. You buy the combined ticket, which may cover any distance, in London, after selecting your itinerary; and thenceforth, until your return to London, you merely allow the ticket collector to tear off (or punch) that leaflet of your ticket-booklet which applies to that particular portion of your journey—*et voilà tout!* These tickets are plainly marked in English and the 'other' language as being 'available by all trains' ('*valable par tous les trains*'), so that you can never be debarred or evicted from any train, so long, of course, as it contains carriages of the class for which you have paid (a fact plainly shown in the 'Continental Bradshaw'). This concession is of especial value abroad, as on their long-distance trains there is often a condition by which, for instance, a third-class ticket can be used on a certain train only if one is travelling by it for, say, not less than 500 kilometres. And only a statistician can discover, from the footnotes to their timetables, to which particular train this irritating embargo applies. Thus, in the tour which is described at the end of this article, the porters at Ghent, where I ascended an international express to journey a mere thirty-six miles to Brussels, were anxious to prevent me when they cast their disdainful eyes on my third-class ticket. But with a polite smile I pointed to the plainly printed '*valable par tous les trains*,' and calmly enjoyed, for that short journey, about one hundred empty third-class seats and acres of lovely new varnish. . . .

Do not be disturbed by those who cry: 'See Britain first!' It was not by staying at home that Britons built an empire . . . nor will you reduce a Margate landlady to destitution by allowing someone else to sleep in her bathroom. . . . We must avoid politics—but you do not take your holidays for reasons of State. If you prefer Margate, or Falmouth, Blackpool or Ventnor, the Broads or Braemar



In the sunny vineyards of Provence.

(and for myself, I have enjoyed them all), well and good. But if you are one of those to whom, as to myself, the state of perfect bliss arises when, at two in the morning, in an empty carriage, with a flask of Chianti, a book, a pipe, one is rumbling along in a train up some desolate valley of the Alps—then do not be deterred by shortness of time or money. Let me illustrate by a personal record what may be done in ten days; and observe that I do not say 'done,' for it is possible from such a tour to acquire rich visual memories enough for a lifetime.

Within ten days, then, of early September nearly three years ago, I acquired a whole gallery of visual memories—the gay beach of Blankenberghe, the medieval streets of Bruges laced with her canals of sleeping water; the onion fair at Ghent, with the astounding spectacle of sober citizens in full morning dress aloft on a bandstand singing *Tannhäuser* in loud Walloon; the colossal Palais de Justice in Brussels, and the stately parks and Art Gallery so rich in old Flemish Masters; the evening carillon of Malines; the cathedral of Cologne and the fantastic castles of the Rhine; two cabarets at Mainz, the Gutenberg Museum and a pious quaffing of the waters at Wiesbaden; a cabaret in Bâle, where summer evenings are full of peace; a glimpse of the green Wallensee, a walk in Coire, and the staggering hardihood of the Albula Railway that creeps over terrific viaducts and peers down dizzy crags; a bracing ramble in St. Moritz where, even in September, high noon is cool, and already shutters rise upon the summer shops; vast glaciers crunching down the distant valleys as the Bernina Railway rolled so soberly up to the height of Alp Grüm, a belvedere where winter brings sixteen feet of snow and whence, from seven thousand feet, encircled by lofty but distant peaks, your glance shoots down to the Lake of Poschiavo in the deep valley that leads to Italy; thence down slow circles of glistening rail to Tirano and along the romantic Valtellina to Colico; early the next morning the tiny steamer zig-zagging across Lake Como from shore to shore between those placid and charming villages clustering at the edge of the still water, while the sun gained in strength, and we drew near Menaggio; more mountain railways, another steamer along another lake to Lugano, for a few hours sauntering in the sun by the lake, or seeking the shade in massive porticoes; Milan and its cathedral of solid marble and the fading fresco of the Last Supper; Venice and the isles of the inland sea and Murano with its blowing glass, and a 'plane for the Schneider Cup shooting along the blue, and English sailors in white, and San Marco with its mosaics of thirteenth century gilded glass, and rococo churches, and endless bridges, and a room with a wide balcony overlooking the Grand Canal (at about three shillings a night); back to Siem and over the mountains to Chamonix where the lofty boss of Mont Blanc under the blazing sun gleamed like alabaster lit by an inner light; finally Paris, Boulogne, London. All in ten days—but my impressions would require ten volumes.

A keen visual memory may be curse as well as blessing. For all those thousand vignettes remain undimmed; imagination and memory conspire to defeat ambition and desire. What more have I to see? Perhaps this year it SHALL be Margate. . . .

RUSSELL GREEN.

WINIFRED HOLTBY considers the

VICTORIANS ON THE SHELF

and wonders whether they ought to remain there.*

WE spent the Easter holidays moving. Swaddled in overalls, corroded with dust, splashed by paint, imprisoned among packing cases, we faced the problem of rehousing the hundreds of books collected throughout their lifetime by three omnivorous readers. Books lay on the chairs, the beds, the sofas; books fell out of cupboards and unrolled themselves from carpets; Conservative Election addresses stole between the pages of Blake's Collected Poems, and the 'Nursery World' managed to interleave itself among copies of the 'Journal of Philosophic Studies.'

During those days I conceived a new admiration for Librarians. They know that there is a place for everything—from 'The Big Book for Timies' to 'A Statistical Study of Alcoholism in the United States'—and knowing the place for everything, they can put everything in its place. They know whether D. H. Lawrence's 'Assorted Articles' should count as Belles Lettres, or Sociology. They know where cataloguing ends and criticism begins. For it seems to me that this business of arranging a library demands a formidable amount of literary criticism, and that the most simple transactions with books are indeed very subtle.

For instance, we unpacked one case of large, dark, heavy volumes with that dusty dog-scare, middle-aged look which comes somewhere half-way between the sprightly moderns in their jade and vermilion covers, and the intriguing eighteenth-century editions, leather-bound, smelling deliciously, with rough yellowing paper and charming uneven print. 'What are these?' I asked disdainfully from the height of my ladder. 'These,' said my friend, 'are some Victorian poets, Tennyson, Browning, you know—copies we had at school.' Oh, those,' said I, indifferently. 'They can go away up here, can't they, on the top shelf?'

So up they went, Browning in two heavy, dark green volumes, Tennyson in the edition that I had had at school, Matthew Arnold in a leather prize volume, Swinburne in navy blue, all a trifle depressed and dusty and démodé. Beneath them glowed the merry moderns—Roy Campbell in orange, the Sitwells, T. S. Eliot, V. Sackville-West, and Humbert Wolfe, fresh as daisies and bright as Messrs. Jonathan Cape or Victor Gollancz could make them. The Victorians looked very sad and stuffy beside them, ripe for the shelf on which they sat.

And, of course, the shelf was the place for them, old-fashioned, respectable, heavy-going and sentimental as they are, and somehow a little comic, affording admirable entertainment if read aloud with the right amused inflection:—

'With Farmer Allan at the farm abode,
William and Dora. William was his son,
And she his niece.'

Was Tennyson really made Poet Laureate? On the strength of this sort of stuff? And Matthew Arnold. I remember 'The Forsaken Merman' recited with passionate declamation by the elocution mistress at school, in the same term, I believe, as that in which I was made to recite 'High Tide on the Coast of Lincolnshire,' by Jean Ingelow, at a concert—also with passionate inflections. And Swinburne, whom one associates with those perfervid days of

adolescence which one would much rather not remember, when it seemed only too marvellous:—

'To hunt sweet Love and lose him
Between white arms and bosom,
Between the bud and blossom,
Between your throat and chin.'

And Rossetti? Was not there surely a shameful period when we thought that all the magic of sound and fancy was caught up in:—

'We two will lie i' the shadow of
That living mystic tree,
Within whose sacred grove the Dove
Is sometimes felt to be.'

The abbreviated 'ofs' and 'ins,' the archaic spelling, and swords and flutes of the pre-Raphaelites delude us no longer; we who have seen high explosive and machine-guns are as little likely to be impressed by tourneys, as by the optimism of:—

'One who never turned his back but marched
breast forward,
Never doubted clouds would break,
Never dream'd though might were worsted,
wrong would triumph,
Held we rise to fall, are baffled to fight better,
Sleep to wake.'

That was all very well for the days of expanding trade and an unquestioned Empire and Peace with Honour, and high tea in the parlour. But how different from T. S. Eliot's 'Waste Land' or Siegfried Sassoon's war poems.

So up on the top shelf went the Victorians, their romanticism a little dingy, their optimism outworn, their facile gusto démodé. Good-bye to Tennyson's Knights of the Round Table, as harmless as a Y.M.C.A. poster. Good-bye to the roses and raptures of Swinburne, to Browning's preposterous Pippa, to Rossetti's sodden sweetness. It all seemed perfectly simple. We put the Victorians away.

But almost immediately arose a problem. There was Hardy. Now, was Hardy a Victorian, an Edwardian, or a Georgian? I myself saw him get his honorary degree at Oxford—just before I got my humbler B.A. Hardy seemed therefore a contemporary. Yet Sir Arthur Quiller-Couch settled the matter for me by including him in 'The Oxford Book of Victorian Verse.' But here are more puzzles, for in that volume we find also James Joyce and W. H. Davies, and John Drinkwater and Rupert Brook. What is James Joyce doing in that galley?

One must draw the line somewhere. But surely there is some common characteristic which sets apart the real Victorians—that facility which tosses in a word without weighing it, like a careless cook working without her scales, that romanticism, that imprisonment within a code of poetic usage, that tendency to veil naked observation behind a curtain of accepted opinion, until no phrase could shock the reader into a sense of reality re-created? Surely, for all their technical mastery and richness of diction, this is why the Victorians are on the shelf?

Yet, having put them up there, the game had only just begun. For, after the Victorians, we had to arrange the moderns, and idly turning random leaves, we taught ourselves to doubt:—

'Openly, yes,
With the naturalness
Of the hippopotamus or the alligator
When it climbs out onto the bank to
experience the



Sun, I do these
things which I do which please
no one but myself.'

That is Miss Marianne Moore, and could not be, by any possible chance, we thought, a Victorian poet. And yet again:—

'Hobbs hints blue—straight he turtle eats;
Nobbs prints blue—claret crowns his cup.
Nokes outdares Stokes in azure feats—
Both gorge. Who mixed the murex up?
What porridge had John Keats?'

Between Miss Moore's hippopotamus and Mr. Browning's turtle, what is there to choose? Except, of course, that Mr. Browning's turtle contrives to fit itself into a rather better rhyme than Miss Moore's tentative 'these' and 'please.' So where does Browning belong? With Tennyson's velvety elegance, or with Miss Moore?

Now, Tennyson, at least we thought, was unmistakable. No one could set Maud and the May Queen in any but Victorian England. Enoch Arden's splendidly Antibathetic end:—

'And when they buried him, the little town
Had seldom seen a costlier funeral.'

Surely, we thought, no one would have so little sense of humour as to write poems like that today? Yet, uncomfortably, I began to remember lines from a famous narrative poem by John Masefield which were not so different, and it was Mr. Humbert Wolfe who pointed out how in his poem, 'The Eagle,' Tennyson had given points to Miss Edith Sitwell.

Still, we thought hopefully, there is Swinburne. Nobody, in spite of, perhaps because of, the ease with which he lent himself to parody and imitation, would write like Swinburne now.

'No more on the long summer days shall we walk
in the meadow sweet ways
With the teachers of music and phrase and the
masters of dance and design.'

But that is not Swinburne. That is Mr. James Elroy Flecker going one better. And when we came to put away De la Mare's 'Listeners' I began to wonder whether his real home was not close beside one or two poems of Rossetti.

It is no use. There is no shelf on which we can put the Victorians where they will not demand the company, not only of the moderns, but of the ancients too. Tennyson's:—

'moan of doves in immemorial elms
And murmur of innumerable bees.'

(Continued on page 556.)

* The last talk in F. L. Lucas's series, 'Six Victorian Poets,' will be broadcast on Wednesday evening (National).

SPAIN SENDS US A WONDERFUL SINGER

Conchita Supervia.

(National, Sunday, 5.30.)

A NEWCOMER this season to the British concert platform, Conchita Supervia won an immediate success when she sang at the Spanish Symphony Concert last March. Critics spoke enthusiastically of her as being gifted not merely with one fine voice but with two—a brilliant and highly-cultured soprano and a rich contralto, and the full quality of her low notes is certainly no less tellingly effective than the purity of her clear upper register. Her programme on Sunday is a genuinely Spanish one; it includes one actual folk-song, as well as examples of the music of four of the Spanish composers of today who have devoted much of their enthusiasm to the preservation of the national spirit in their country's music. Of de Falla and Turina we may claim that we know something; most of their music has already made its way into British programmes. Juan Manén, best known to the rest of the world as a brilliant violin virtuoso, began to make his name as a composer at the age of thirteen, and has already operas, symphonies, and other big works to his credit, many of which have won success throughout Germany as well as in his native Spain. Mestre Lamote de Grignon, founder and conductor of the Barcelona Symphony Orchestra, has published mainly songs—many of them with orchestral accompaniment—and symphonic music.

A Dialogue for Organ and Orchestra.

(National, Sunday, 9.5.)

SIR DAN GODFREY, who so often champions the lesser-known composer, has chosen a programme of thoroughly familiar and popular music. The one piece which may not be well known to all listeners is the 'Dialogue Fantasy' for organ and orchestra by Boellmann. In spite of his German-looking name, Boellmann was a thorough Frenchman, although he was unlike most of his fellow-countrymen in this, that he wrote nothing for the stage. Himself a distinguished organist, who gained his first important appointment before he was twenty, he composed not only for his own instrument, but a good deal of chamber music and music for strings. He was a profound student of the classics, and his own music, although typically French in its grace and poetry, is all admirably clear and easy to understand. This Fantasy for organ and orchestra is the best-known of the music which he added to the organist's repertoire, and is a fine example of his melodious style. It has been arranged for solo organ without accompaniment, but, when orchestra is available, is naturally much more effective in its original form.

Dvorak's 'Nigger' Quartet.

(London Regional, Sunday, 9.5.)

THE Catterall String Quartet are giving us two works from their own Bohemian composers, though the Dvorak quartet is claimed by the people of the United States as having been inspired by his interest in their Negro melodies during the short stay he made over there. Whatever be the origin of the melodies, the quartet is Dvorak in his most popular vein; each of the four movements has its own individual charm, its own strong hold on the affections of string-players everywhere, and of all who enjoy the homeliness

and comfortable intimacy of the string quartet. Several of the tunes are in what is called the Pentatonic (five note) scale, which can be played on the black keys of the pianoforte alone. The first main tune of the first movement is like that, leaving out the fourth and seventh notes of the scale. It is a merry tune with more than a hint of laughter in it. The second chief tune is more steady. These are set forth in the usual way with development section, and a final part in which they are repeated. The slow movement comes next, dreamy and a little sad. It has been spoken of sometimes as embodying the composer's home-sickness in America.



CONCHITA SUPERVIA,

who took the town by storm last March and is returning to broadcast on Sunday (National).

The next is like a scherzo and trio in form, the first section merry and mischievous, the second merely the same tune in a slower and smoother guise. The last movement skips about from merriment to a thought of sentiment, in a capricious and wayward style, though the movement is really in the usual form with two main tunes.

'From My Life,' by Smetana.

(London Regional, Sunday, 9.5.)

SMETANA, who was Dvorak's master, is best known to us by the big orchestral pieces, and the operas, especially *The Bartered Bride*, which embody his own devotion to his native land. He was the first composer to give Bohemian music a place of honour in the world, and his own country was not slow to recognize his genius and his courage. It is sad to have to recall that his life closed with a real tragedy; total deafness and clouded reason overcame him in his last years. In this quartet he sets out to tell us his own life story; he said of it himself: 'It expresses the whirlwind of music in the head of one who has lost his hearing. Nobody has a notion how musical

ideas fly about in the brain of a deaf man. If I do not note them down at once, soon afterwards, even half a day later, I no longer know what they were like, and yet I used to be proclaimed as having a phenomenal memory.' Of the first and third movements no special explanation is needed, although of the third he tells us that it recalls the blessedness of his first love for the girl who later became his faithful wife. The second makes use of the polka, the dance for which Smetana wished to claim as important a place as the waltz and mazurka did in Chopin's music. And in the last movement we hear the long, shrill note which rang in Smetana's ears before total deafness finally fell on him.

Wagner's *Elsa and Elizabeth*.

(National, Monday, 7.45.)

IN the opera *Lohengrin*, Elsa's brother, the young Duke of Brabant, has mysteriously disappeared, and Elsa is accused by Telramund, scheming to win the Dukedom for himself, of murdering the boy. Arraigned before the King, Henry the Fowler, and his Court, Elsa falls into a trance and recounts how in a dream she had appealed for aid, to Heaven, and how a noble knight had come to defend her. At the beginning of the second act of *Tannhäuser*, Elizabeth comes, after a long absence from it, to the hall in which the tournaments of song are held. Since Tannhäuser's mysterious desertion of the Court she had lost interest in the hall and its associations. But now she has learned from her guardian, the Landgrave, that Tannhäuser has returned to the company of his fellow minstrel-knights, and that once more a great tournament of song is to be held. In this exultant song she tells of her joy in coming once more into the well-remembered place.

Isolda's Lament.

(Regional, Monday, 6.15.)

WAGNER himself arranged the Prelude and the last great scene of his drama *Tristan and Isolda* for concert performance, and conducted several performances of it in this shape before the whole work had been given. Of the closing scene he tells us himself: 'Shall we call this Death? Is it not rather the wonder world of night, out of which, so says the story, the ivy and the vine sprang forth in close embrace over the tombs of Tristan and Isolda?' Wagner evidently regarded the violoncello as the orchestral voice which should best express his theme associated with lovers. Here, in the Prelude, the beginning of each phrase is played by the 'cellos, the expressive harmony being filled in by the wood-winds. The second theme of the Prelude is also given to the 'cellos. The end of the opera is the great lament which Isolda sings before dying beside Tristan's body. It begins with a melody which is eloquent of grief, and rises to a great passionate climax of sorrow. But the music is of itself much more expressive than any translation into words may hope to be.

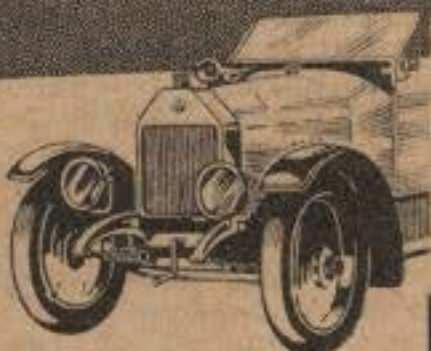
'Butterfly,' Act III.

(Regional, Tuesday, 10.15.)

THREE years have passed since the first act (relayed from the Royal Opera House on May 29). Pinkerton, with his ship, has been away from Japanese shores for a long time, and Butterfly has a little son

(Continued on page 585).

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9.5
SIR DAN
GODFREY
CONDUCTS A
CONCERT

SUNDAY, June 8 NATIONAL PROGRAMME

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



9.5
REGINALD
FOORT PLAYS
THE PIANOFORTE

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

3.0 CHURCH CANTATA (No. 68) BACH
'ALSO HAT GOTT DIE WELT GELIEBT'
(FOR GOD SO LOVED THE WORLD)
Relayed from THE GUILDHALL SCHOOL OF MUSIC
THE WIRELESS CHORUS

Players
JOHN FIELD (*Oboe*)
S. KNEALE KELLEY (*Violin*)
AMBROSE GAUNTLETT (*Violoncello*)
LESLIE WOODGATE (*Organ*)
THE WIRELESS ORCHESTRA
(*Oboes, Trumpet and Strings*)
Conducted by STANFORD ROBINSON
(For the text of the Cantata see page 551.)

3.55 FOR THE CHILDREN
Conducted by Mr. APPLETON, West
Regional Director of the B.B.C.
(From Cardiff)
'The Story of Joseph'
Part IV
'The Dream Fulfilled'

4.15 The Wireless Military
Band
Conducted by B. WALTON
O'DONNELL
Symphony No. 8 (*The 'Unfinished'*)
Schubert
Allegro moderato; Andante con moto
Overture, 'In Memoriam'... *Sullivan*

5.0 The British Legion
Memorial Service
Conducted by the Dean of Westminster,
The Very Reverend W. FOXLEY
NORRIS, D.D.
Relayed from
THE CENOTAPH, WHITEHALL

Hymn, 'O God, our Help in Ages past'
Prayers
Anthem (*Wisdom iii, 1, 2*), 'The Souls of the
Righteous'... *Elvey*
Collects
Hymn, 'All People that on Earth do dwell'
The Benediction
Drummers will take Post
The Placing of the Legion's Wreath
The Last Post
Reveille
The National Anthem

5.20 Interval

5.30 A RECITAL
by
CONCHITA SUPERVIA (*Contralto*)
Les Sept Chansons... *de Falla*
Les Aranyes (*Catalane*)... *Lamote*
Lo Divi Estel (*Catalan*)... *J. Manen*
Sardana (*Catalana*)... *Popular Song*
Farrula... *Turina*

6.0-6.20 MILTON—V
By GEORGE RYLANDS

A Word on the English Elegy: *Lycidas*

7.55 St. Martin-in-the-Fields
THE BELLS

8.45 (1,554.4 m.)
The Week's Good Cause
Appeal on behalf of THE ROYAL BUCKINGHAM-
SHIRE HOSPITAL, AYLESBURY, by Mr. M. W.
BEAUMONT, M.P. Contributions would be grate-
fully received by Mr. M. W. Beaumont, the Royal
Buckinghamshire Hospital, Aylesbury
8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN
(1,554.4 m. only) Shipping Forecast

THIS AFTERNOON AT 5.0

The British Legion Memorial Service



at the Cenotaph

conducted by the Dean of West-
minster, The Very Reverend
W. FOXLEY NORRIS, D.D.

ORDER OF SERVICE

Hymn, 'O God, our Help in Ages
past'
Prayers
Anthem (*Wisdom iii, 1, 2*), 'The
Souls of the Righteous'... *Elvey*
Collects
Hymn, 'All People that on Earth
do dwell'
The Benediction
Drummers will take Post
The Placing of the Legion's
Wreath
The Last Post
Reveille
The National Anthem

The Service

Hymn, 'Come, Thou Holy Spirit, Come'
Confession and Thanksgiving
Psalm 145
Lesson
Magnificat
Prayers
Hymn, 'Our Blest Redeemer, ere He breathed'
Address by the Rev. P. McCORMICK
Hymn, 'At even, ere the sun was set'
Blessing

8.45 (261.3 m.)
The Week's Good Cause

Appeal on behalf of THE HOSTEL FOR YOUTHFUL
EMPLOYEES OF LIMITED MEANS, by the Rev.
Canon C. S. WOODWARD
Donations would be gratefully received by
The Hon. Treasurer, H.Y.E.L.M., 53, Carleton
Road, London, N.7.

9.5 A Concert

(From Bournemouth)

THE BOURNEMOUTH MUNICIPAL
ORCHESTRA

Conducted by Sir DAN GODFREY

Relayed from THE PAVILION

Singer, THEA PHILLIPS

Pianoforte, REGINALD FOORT

(By kind permission of the Management
of the Regent Theatre, Bournemouth)

Organ, PHILIP DORE

ORCHESTRA

Overture, 'Cockaigne'... *Elgar*
Serenata (No. 1)... *Toselli*
(Solo Violins, BERTRAM LEWIS and
BYRON BROOKE)

REGINALD FOORT and Orchestra

Pianoforte Concerto in G Minor
Mendelssohn
Allegro con fuoco; Andante; Presto
—Allegro vivace

THEA PHILLIPS

Aria, 'Softly sighs' ('Der Froischütz')
(The Marksman)... *Weber*

ORCHESTRA and Organ

Selection, 'Cavalleria Rusticana'... *Mascagni*

PHILIP DORE and Orchestra

Fantasy Dialogue for Organ and Orchestra
Boellmann

ORCHESTRA

Introduction, Act III, 'Lohengrin'... *Wagner*

10.30 Epilogue

'THE EARTH IS THE LORD'S. THE FOWLS OF
THE AIR'

(For details of this week's Epilogue see page 550.)

10.40-11.0 (1,554.4 m. only)

The Silent Fellowship

(From Cardiff)

Hear again these Gems

from this week's Programme on

"His Master's Voice"

SUNDAY Instrumental

SYMPHONY IN B MINOR ("Unfinished") (Schubert)—Royal Opera Orchestra, Covent Garden (conducted by Eugene Goossens)—G1294-95, 4/6 each. London Nat: 4.15.
COCKAIGNE OVERTURE—Royal Albert Hall Orchestra (conducted by Sir Edward Elgar)—D1116 and D1117, 5/6 each. London Nat: 9.5.
HERENATA (Toselli)—Salon Orchestra—B2768, 3/-. London Nat: 9.15.
CAVALLERIA RUSTICANA, SELECTION—Marek Weber and His Orchestra—C1136, 4/6. London Nat: 9.30.
PRELUDE ACT III "LOHENGRIN"—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1463 & 4. London Nat: 9.40.
FINGAL'S CAVE OVERTURE—St. Louis Symphony Orchestra (conducted by Rudolph Ganz)—D1289, 6/6. Midland Reg: 9.5.
DANCE OF THE HOURS—"LA GIOCONDA"—New Light Symphony Orchestra—C1461, 4/6. Midland Reg: 10.4.

MONDAY Vocal

ELSA'S DREAM—"LOHENGRIN"—Rehberg—D1428, 6/6. London Nat: 7.35.
THE GODS ENTER VALHALLA—"RHINEGOLD"—Scherer—D1319, 6/6. London Nat: 8.7.
GOOD FRIDAY MUSIC—"PARSIFAL"—Platz, Hoffmann and Berlin State Opera Orchestra (conducted by Dr. Karl Muck)—D1540 and D1541, 6/6 each. London Reg: 9.15.

Instrumental
"FLYING DUTCHMAN" OVERTURE—New York Philharmonic-Symphony Orchestra (conducted by Messelher)—D1068, 6/6. London Nat: 7.45.
BERCEUSE—"JOCELYN"—Venetian Trio—B2304, 3/-. Midland Reg: 7.35.
"MIDSUMMER NIGHT'S DREAM" OVERTURE—San Francisco Symphony Orchestra (conducted by Alfred Hertz)—D1825 and D1827, 6/6 each. Midland Reg: 7.8.
WAND OF YOUTH SUITES (Elgar)—London Symphony Orchestra (conducted by Sir Edward Elgar)—D1238-39 and D1240-41, 6/6 each. Midland Reg: 7.50.
FOREST MURMURS—"SIEGFRIED"—Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1050, 6/6. London Reg: 9.30.

TUESDAY Instrumental

"DIE FLIEDERMAUS" OVERTURE—Berlin State Opera Orchestra (conducted by Ernst Viesig)—C444, 4/6. London Nat: 8.0.
IN A CLOCK STORE—New Light Symphony Orchestra—C1388, 4/6. Midland Reg: 9.15.
VALSE TRISTE (Sibelius)—Victor Olaf Sextet—C328, 4/6. Midland Reg: 9.25.

WEDNESDAY Vocal

THE TRUMPETER—Peter Dawson—C1176, 4/6. London Reg: 7.22.
Instrumental
"PAGLIACCI" SELECTION—Marek Weber and His Orchestra—C1135, 4/6. Midland Reg: 7.3.

THURSDAY Vocal

LINDEN LEA—George Baker—B2390, 3/-. London Nat: 8.30.
BROWN BIRD SINGING—Webster Booth—B1319, 3/-. Midland Reg: 1.18.

Instrumental
CARISSIMA (Elgar)—New Symphony Orchestra—B547, 4/6. Midland Reg: 12.18.
"FAUST" SELECTION—Marek Weber and His Orchestra—C1511, 4/6. Midland Reg: 2.30.
SYMPHONY No. 5 in C MINOR (Beethoven)—Royal Albert Hall Orchestra (conducted by Sir London Ronald)—D1190-93, 8/6 each. Album Series No. 27. Midland Reg: 2.15.
"DON GIOVANNI" OVERTURE—State Orchestra, Berlin—E483, 4/6. London Reg: 12.10.

FRIDAY Instrumental

VARIATIONS SYMPHONIQUES FOR PIANO & ORCHESTRA (Franck)—Cortot and London Symphony Orchestra—D8199 and D8197, 8/6 each. London Reg: 9.15.

SATURDAY Vocal

OMBRA MAI FU (Largo) (Handel)—Eusie Ackland—C1598, 4/6. London Nat: 9.30.
I'LL SING THE SONGS OF ARABY—Derek O'Donnell—B1583, 3/-. Midland Reg: 9.28.
WERE YOU THERE?—Paul Robeson—B1126, 3/-. London Reg: 9.35.

Instrumental
LA FILLE AUX CHEVEUX DE LIN (Debussy)—Thibaud—D486, 5/-. London Nat: 7.46.
FLIGHT OF THE BUMBLE BEE (Rimsky-Korsakov)—Chicago Symphony Orchestra (conducted by Frederick Stock)—D1234, 6/6. London Reg: 9.24.

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SUNDAY, June 8

MIDLAND REGIONAL

626 kc's (479.2 m.)

3-30
THE MIDLAND STRING ORCHESTRA

3.30 A String Orchestral Concert

THE MIDLAND STRING ORCHESTRA
 Conducted by **FRANK CANTELL**
TOM PICKERING (Tenor)
JUDITH DE LEEUW (Pianoforte)

ORCHESTRA
 Ballet Music, 'Idomeneo' *Mozart, arr. Marshall*

TOM PICKERING and Orchestra
 Aria, 'Endless Pleasure' ('Semele') ... *Handel*
 (Edited for Strings by *Ludwig Lebell*)

JUDITH DE LEEUW
 Berceuse } *Chopin*
 Fantasy Impromptu }

4.0 ORCHESTRA

Song of Evening *John D. Davis*
 Courante *Richard Jones, arr. Adlington*
 Bourée *Bach, arr. Woodhouse*

Contributions and offers of help would be gratefully received at 37, High Street, Stratford-upon-Avon

8.50 'The News'
 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 An Evening Concert

THE NORRIS STANLEY PIANOFORTE SEXTET

MARY POLLOCK (Soprano)

SEXTET
 Overture, 'Fingal's Cave' *Mendelssohn*

MARY POLLOCK
 June } *Quilter*
 Love's Philosophy }

SEXTET
 Fantasy on Irish Airs *arr. Mulder*



Kitching and Clayton

THE NORRIS STANLEY PIANOFORTE SEXTET will give a concert from the studio this evening, in which **MARY POLLOCK** (soprano) will sing.

TOM PICKERING
 Song to the Seals } ('Songs of the Western
 The Bird of St. Bride } Isles') *Bantock*
 The Road to the Isles ('Songs of the Hebrides')
arr. Kennedy-Fraser

JUDITH DE LEEUW
 Second Impromptu *Fauré*
 Waldesrauschen (Rustling Woods) *Liszt*

4.35 ORCHESTRA

An English Suite *Parry*
 Prelude; In Minuet Style; Sarabande; Air;
 Frolic
 Mock Morris *Grainger*

5.0-5.30 London Regional Programme

8.45 **The Week's Good Cause**
 An Appeal by Mr. E. P. RAY, of the Midland Car Club, on behalf of THE CRIPPLED CHILDREN'S PICNIC

9.40 **NORRIS STANLEY (Violin) and Quintet**
 Introduction and Rondo Capriccioso
Saint-Saëns

MARY POLLOCK
 Butterfly Wings *Phillips*
 Someone *Bealy*

SEXTET
 Meditation *Gounod*
 Dance of the Hours *Ponchielli*

10.10 **MARY POLLOCK**
 Oh, tell me, Nightingale *Liza Lehmann*
 At the Well *Hagemann*

NORRIS STANLEY
 Gipsy Dance *Nachez*

SEXTET
 Selection, 'Sylvia' *Delibes, arr. Tavan*

10.30 **Epilogue**

3-30
THE MIDLAND
STRING
ORCHESTRA

SUNDAY, June 8
LONDON REGIONAL
842 kc's (356.3 m.)

9-5
CATTERALL
STRING
QUARTET

3.30 A String Orchestral Concert

(From Midland Regional)

THE MIDLAND STRING ORCHESTRA

Conducted by FRANK CANTELL
TOM PICKERING (Tenor)
JUDITH DE LEEUW (Pianoforte)

ORCHESTRA

Ballet Music, 'Idomeneo'
Mozart, arr. Marshall

TOM PICKERING and Orchestra

Aria, 'Endless Pleasure' ('Semela')
Handel

(Edited for strings by Ludwig Lebell)

JUDITH DE LEEUW

Berceuse } Chopin
Fantasy Impromptu..... }

4.0 ORCHESTRA

Song of Evening.... John D. Davis
Courante
Richard Jones, arr. Adlington
Bourrée..... Bach, arr. Woodhouse

TOM PICKERING

Song to the Seals; The Bird of St. Bride
(Songs of the Western Isles).... Bantock
The Road to the Isles ('Songs of the Hebrides')
arr. Kennedy-Fraser

JUDITH DE LEEUW

Second Impromptu Paur
Waldezauschen (Rustling Woods) List

4.35 ORCHESTRA

An English Suite Parry

Prelude; In Minnet Style; Sarabande; Air;
Frolie
Mock Morris Grainger

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

9.5 Chamber Music

EMMI HEIM (Soprano)
THE CATTERALL STRING QUARTET

Quartet in F (Op. 96)..... Dvorak
Allegro; Lento; Molto vivace;
Vivace

EMMI HEIM

Ein Stündlein wohl vor Tag (Just ere the Dawn of Day)
Hugo Wolf

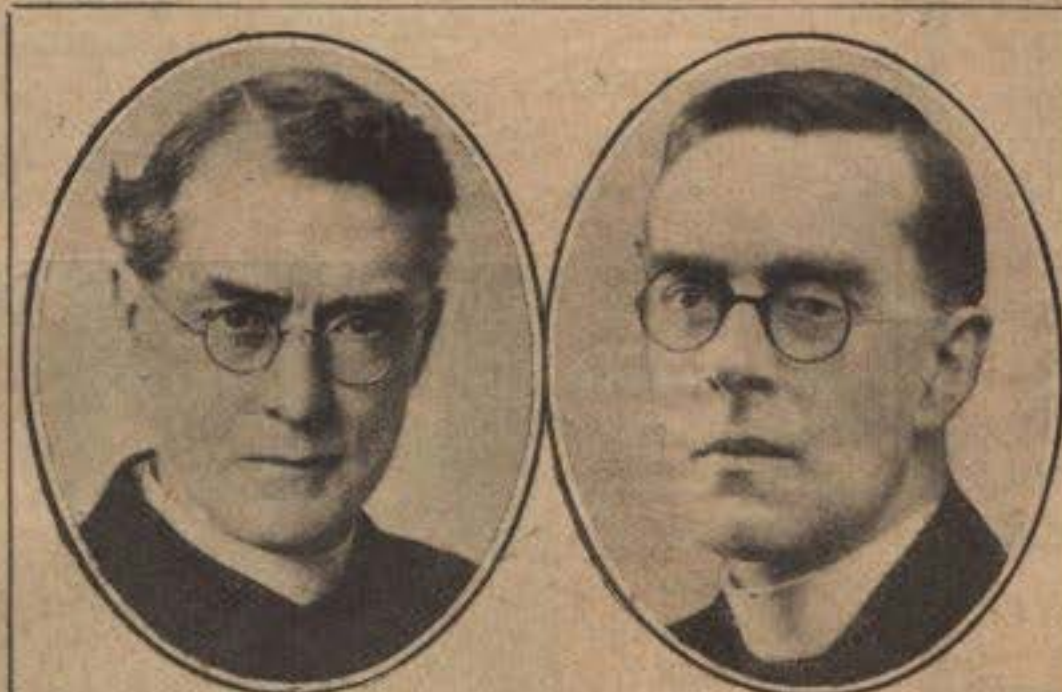
Nicht Wiederseh'n (Never Again) ..
Scheiden und Meiden (Leaving and part- ing)..... Gustav Mahler
Hans und Grete ..

QUARTET

Quartet in E Minor ('Aus meinem Leben') ('From my Life')
Smetana

Allegro; Allegro—Quasi polka;
Largo; Vivace

10.30 Epilogue



Two of today's broadcasters—Canon CARPENTER (left), who gives another of his talks on the Old Testament at 5.0, and Canon WOODWARD (right) who makes the Week's Good Cause Appeal at 8.45.

'There is One God, and Amos is His Prophet,'
by the Rev. Canon S. C. CARPENTER, Master of
the Temple

8.45 The Week's Good Cause
Appeal on behalf of THE HOSTEL FOR YOUTHFUL
EMPLOYEES OF LIMITED MEANS, by the Rev.
Canon C. S. WOODWARD

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN;
Regional News

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THIS WEEK'S BACH CANTATA.

Cantata No. 68, 'ALSO HAT GOTT DIE WELT GELIEBT' ('For God so loved the World.')

ONE of the many amazing things about Bach is the way in which he apparently remembered everything he had ever written, through all the busy years in which he was turning out so immense a volume of splendid music. In this Cantata, one of the very last he wrote, he made use again of parts of a very early work—the first of his Secular Cantatas, composed for a hunting party in honour of Duke Christian of Sachsen-Weissenfels' birthday. In it, the deities of mythology unite in doing honour to the Duke: Palea has an aria on a pastoral theme, which furnished the whole instrumental accompaniment for the soprano song 'Mein gläubiges Herze,' the best-known piece of the whole series of Cantatas. The melody is a new one, built over the old accompaniment. An aria for the god Pan, 'A Prince is his Country's Pan,' became the fine bass song in the Church Cantata, with only slight alterations. Both choruses, however, are new. The first, on a paraphrase of a verse from the Gospel of John, is accompanied by one of Bach's favourite motives of serene joy; it is a chorale fantasia in form. The other, on a later verse from the same chapter of John,

is fugal, closing the Cantata, in place of the usual simple chorale, with a stern setting of the solemn text. Though strings and winds accompany the voices, this last chorus is to all intents and purposes a motet.

I—

For so our God doth love His own,
That unto us His Son He giveth.
Whoso believeth Him alone,
At His right Hand for ever liveth,
Believe in Jesu's love unbounded,
And never shalt thou be confounded.
No ill, no grief that man beides
In God's and Jesu's grace who hides.

II—Aria (Soprano).

My heart, Lord, I bring Thee
Glad praises I sing Thee,
For now art Thou near:
All mourning, all sadness
Hath yielded to gladness—
My Jesus is here.

III—Recitative (Bass):

Upon Himself the Saviour taketh
My sorrowing; rejoice, my soul,
His own the Saviour ne'er forsaketh.

No man in vain for mercy pleadeth.
Ah no! He bore our sin and shame
And now before the Lord, for man, He intercedeth.

IV.—Aria (Bass):

As man Thou camest down from Heaven,
That man through faith might be forgiven,
And Thou hast borne my sins for me,
Though ev'ry worldly succour falleth
My soul if Satan's guile assaileth,
I put my trust, O Lord, in Thee.

V.—Chorus:

(John iii. 18). He that believeth on Him is not condemned; but he that believeth not is condemned already, because he hath not believed in the name of the only begotten Son of God.

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

Cantatas for the next four Sundays are:—
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.)
July 6.—No. 179. 'Siehe zu, dass deine Gottesfurcht nicht
Heuchelei sei' (Take thou heed, thy praise of God be not a
false and vain thing.)

BROADCASTING CLARK'S CREAMED BARLEY

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Sunday's Programmes continued (June 8)

CARDIFF

968 kc/s (309.9 m.)

- 3.0 National Programme
- 3.55 For the Children
Conducted by Mr. E. R. APPLETON, West Regional Director
'THE STORY OF JOSEPH'
Part IV, 'The Dream Fulfilled'
- 4.15-6.20 National Programme
- 7.55 National Programme
- 8.45 The Week's Good Cause
An Appeal on behalf of THE PORTH AND DISTRICT HOSPITAL by Mr. W. H. MARTIN, Chairman of the Hospital
Donations will be gratefully received by the Secretary, Porth and District Hospital, Porth, Rhondda
- 8.50 National Programme
- 9.0 West Regional News
- 9.5 National Programme
- 10.30 Epilogue



'FOR THE CHILDREN.'

Three little girls take part in the Sunday afternoon broadcasts from Cardiff. Mr. E. R. Appleton continues the story of Joseph this afternoon at 3.55.

10.40-11.0 The Silent Fellowship

SWANSEA

1,040 kc/s (288.5 m.)

- 3.0-6.20 National Programme
- 7.55-8.45 National Programme
- 8.50 National Programme
- 9.0 West Regional News
- 9.5 National Programme
- 10.30 Epilogue
- 10.40-11.0 The Silent Fellowship (West Regional Programme)

PLYMOUTH

1,040 kc/s (288.5 m.)

- 3.0-6.20 National Programme
- 7.55-8.45 National Programme
- 8.50 National Programme
- 9.0 Local News
- 9.5 National Programme
- 10.30 Epilogue

BOURNEMOUTH.

- 3.0-6.20 National Programme
- 7.55 National Programme
- 10.30 EPILOGUE

MANCHESTER

797 kc/s (376.4 m.)

- 3.0 National Programme
- 4.15 A Programme of Chamber Music
THE ETHEL MIDDLEY TRIO

JOHN BRIDGE (Violin), WALTER HATTON (Violoncello) ETHEL MIDDLEY (Pianoforte)
Trio in D Minor, Op. 63
Schumann (3rd Movement) Langsam mit inniger Empfindung (Slowly with ardent feeling); (4th Movement) Mit Feuer (With Fire)
Trio in A Minor
Tchaikovsky Theme and Variations
Five Impressions of a Holiday
Eugene Goossens In the Hills; By the Rivers; The Water Wheel; The Village Church; At the Fair

- 5.0-6.20 National Programme
- 7.55 National Programme
- 8.45 The Week's Good Cause
An Appeal on behalf of THE SANDES SOLDIERS' HOME, CATERICK CAMP, by MISS EVA MAGUIRE. All donations would be gratefully received by Miss Matheson, Sandes Soldiers' Home, Catterick Camp, York (From Leeds)
- 8.50 National Programme
- 9.0 North Regional News
- 9.5 National Programme
- 10.30 Epilogue

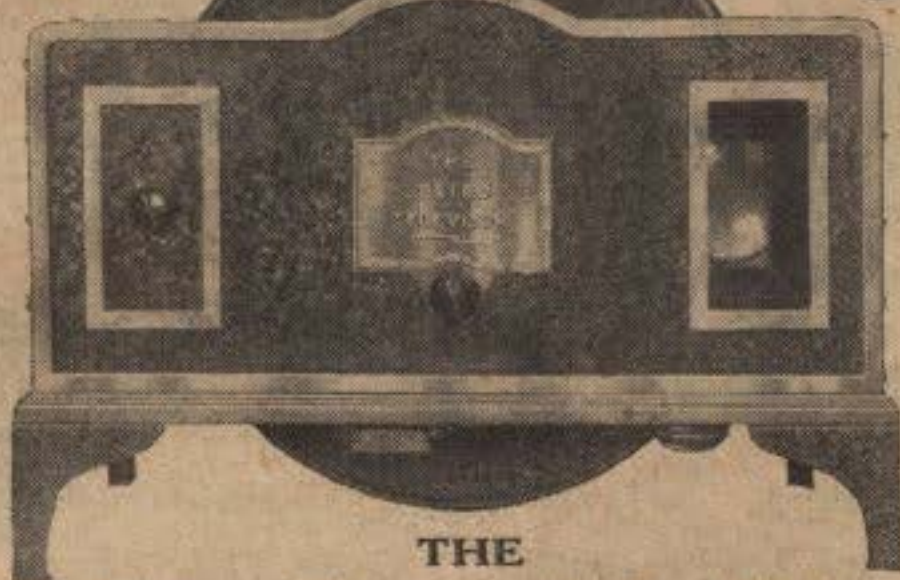
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The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

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*.

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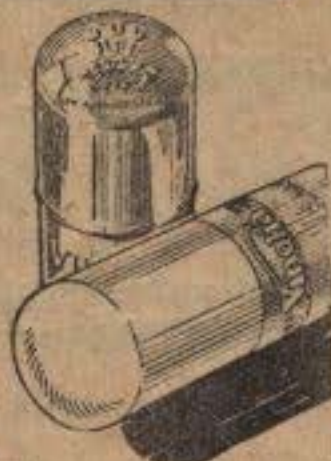


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SOME EQUIPMENT FEATURES

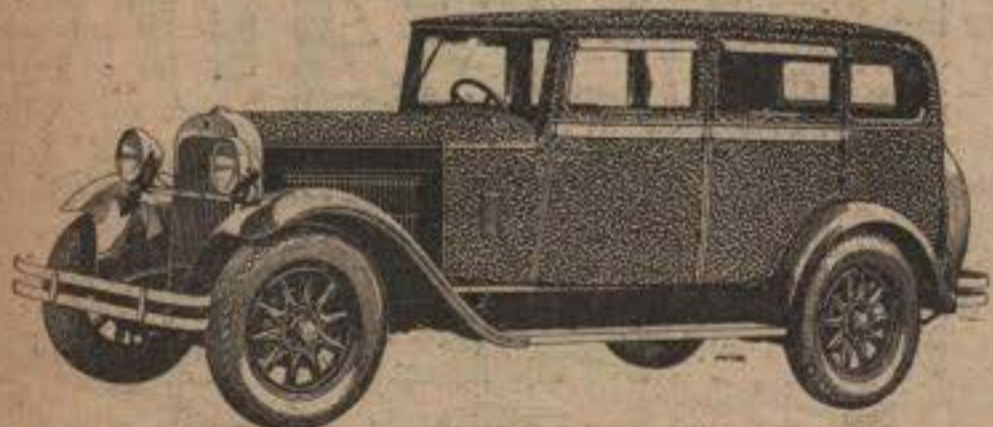
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- Electrolock and Ignition Switch
- Hydraulic Shock Absorbers
- Combined Petrol and Oil Indicator
- Radiator Shutters
- Chromium Plating
- Bendix 2 shoe F.W.B.

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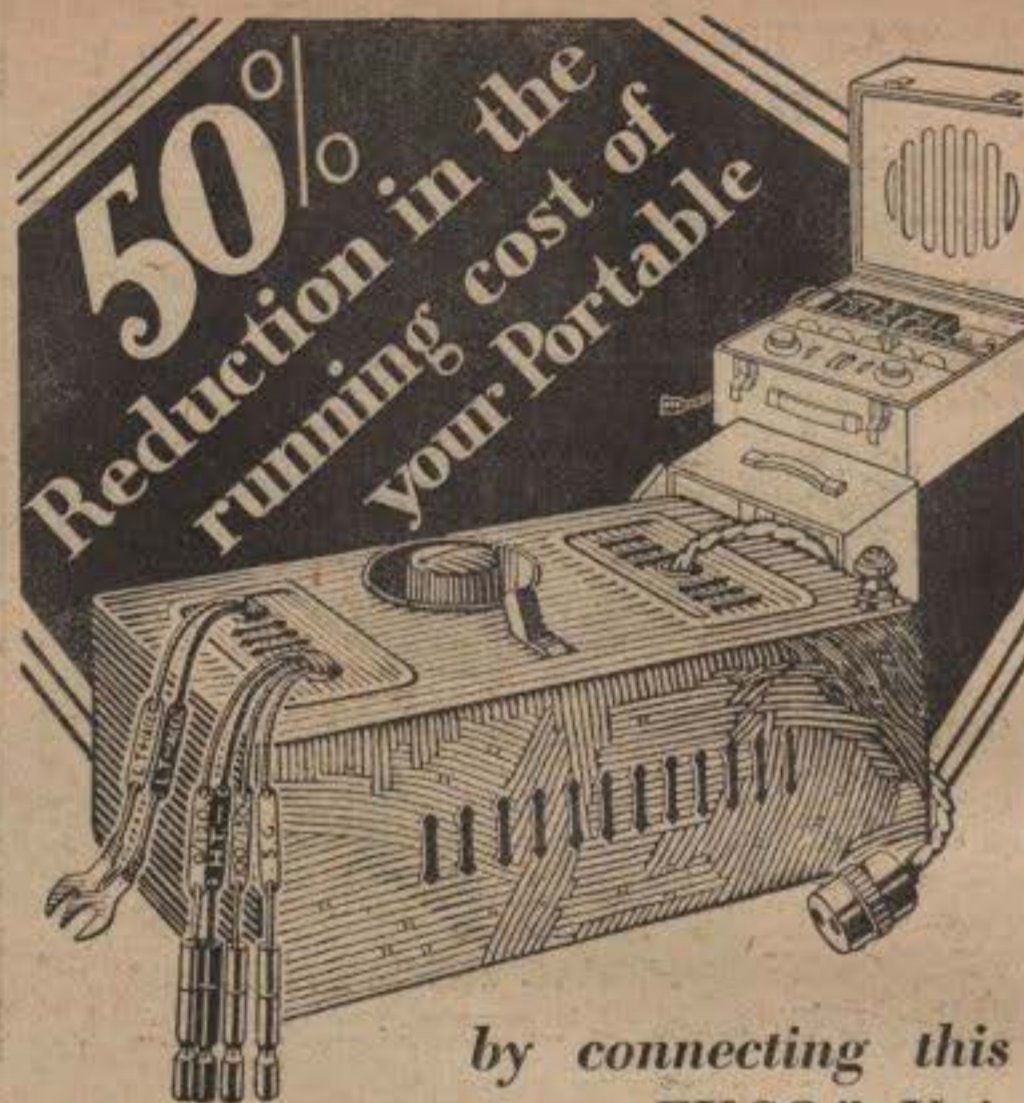


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7.45
WAGNER
FROM
LIVERPOOL

MONDAY, JUNE 9
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.25
STARS
AND
STRIPES—V

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—VI. Sister RAYMOND: 'First Aid in the Country'

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
EMLYN BEBB (Tenor)

EDGAR T. COOK
Concerto No. 2 in B Flat *Handel*
The Four Winds
North Wind; East Wind; South Wind;
West Wind

EMLYN BEBB
After tumult, rest ('War and Peace') .. *Purcy*
Thy goodness overflowing *Bach*

EDGAR T. COOK
Suite Gothique *Boellman*
Prelude; Minuet Gothique; Priory à Notre
Dame; Toccata

EMLYN BEBB
Boatus Viv *Handel*
God breaketh the Battle ('Judith') *Purcy*

EDGAR T. COOK
On the Rhine *Vierno*
Carillon de Westminster. *Vierno*

1.15-2.0 An Orchestral Concert
Relayed from the NATIONAL MUSEUM OF WALES
National Orchestra of Wales
(Lander, LOUIS LIEVENS)
Conducted by WARWICK BRAPHWAITE
Overture, 'Cockaigne' *Elgar*
Canto Populare (In the South) *Elgar*
Suite, 'Wand of Youth,' No. 2 *Elgar*

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

4.30 Light Music
THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEERUS
Relayed from GROSEVNOR HOUSE

5.15 The Children's Hour
(From Plymouth)

5.50 BIRTHDAYS

6.0 Topical Talk

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

6.40 The Foundations of Music
MOZART'S PIANOFORTE DUETS
Played by
ETHEL BARTLETT and RAE ROBERTSON
Sonata in D for Two Pianofortes

7.0-7.20 Miss V. SACKVILLE-WEST: 'New Novels'

7.25 Monsieur E. M. STÉPHAN: French Talk

7.45 Northern Promenade
Concert
(From Liverpool)
THE HALLÉ ORCHESTRA
Conducted by SIR HAMILTON HARTY
Relayed from THE PHILHARMONIC HALL
WAGNER

ORCHESTRA
Overture, 'The Flying Dutchman'
ISOBEL BAILLIE (Soprano) with Orchestra
Elsa's Dream ('Lohengrin')
Elizabeth's Greeting ('Tannhäuser')
ORCHESTRA
Entrance of the Gods into Valhalla ('Rhinogold')
Bride of the Valkyries ('The Valkyrie')
DENNIS NOBLE (Baritone) and Orchestra
Final Scene ('The Valkyrie')

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 'STARS AND STRIPES'—V

9.45 Suitable Songs
A Light-Headed Programme
Production and Dialogue
by
GORDON McCONNEL
*Ye'll tak' the high-brow, and I'll tak' the low-brow,
And I'll be in headphones afore ye . . .*
ARTISTS
JACK MORRISON
(alias GEORGE GRAVES, alias SIR HARRY LAUDER,
alias WILKIE BARD, etc.)
NANCIE LOVAT
MICHAEL SHAW
EVE ST. CLARE
THE WIRELESS CHORUS and THE WIRELESS
ORCHESTRA
Conducted by STANFORD ROBINSON

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



'Ye'll tak' the high-brow'

TO BE BROADCAST TONIGHT FROM 9.45 TO 10.45

'SUITABLE SONGS'

A LIGHT-HEADED PROGRAMME

Production and Dialogue by Gordon McConnel

'Ye'll tak' the high-brow, and I'll tak' the low-brow,
And I'll be in headphones afore ye'

ARTISTS:

JACK MORRISON
(alias George Graves, alias Sir Harry Lauder, alias Wilkie
Bard, etc.)

NANCIE LOVAT. MICHAEL SHAW. EVE ST. CLARE.

THE WIRELESS CHORUS and THE WIRELESS ORCHESTRA,
conducted by STANFORD ROBINSON

AUBREY
HAMMOND



. . . . and I'll tak' the low-brow.'



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: SCHUBERT'S UNFINISHED SYMPHONY (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9515-9515-4s. 6d. each). National.
 LOHENGRIN-Introduction Act 3 (Bruno Walter and Royal Philharmonic Orchestra) (No. 11962-6s. 6d.). National.
 PINGAL'S CAVE-Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9845-9844-4s. 6d. each). National.
 LA GIOCONDA-Dance of the Hours (Milton Sympson and Royal Philharmonic Orchestra) (No. 12016-5s. 6d.). National.
 SYLVIA BALET MUSIC (R.M. Grenadier Guards Band) (No. DX34-4s. 6d.). Mid. Reg.
Monday: FLYING DUTCHMAN-Overture (Bruno Walter and Royal Philharmonic Orchestra) (Nos. 11961-11962-6s. 6d. each). National.
 RHINEGOLD-Entry of the Gods (Bayreuth Festival Orchestra) (No. L2016-5s. 6d.). National.
 COLERIDGE-TAYLOR'S PETITE SUITE (John Ansell and New Queen's Hall Light Orchestra) (Nos. 9340-9341-4s. 6d. each). Lon. & Mid. Reg.
 BY BLUE HAWAIIAN WATERS (Albert W. Ketelbey's Concert Orchestra) (No. 9564-4s. 6d.). Lon. & Mid. Reg.
 SANCTUARY OF THE HEART (Albert W. Ketelbey's Concert Orchestra) (No. 9405-4s. 6d.). Lon. & Mid. Reg.
 GOOD FRIDAY MUSIC (Kings, Wolf and Bayreuth Festival Orchestra) (Nos. L2015-L2014-6s. 6d. each). Lon. & Mid. Reg.
 TRISTAN AND ISOLDE-Prelude (Bayreuth Festival Orchestra) (No. L2187-6s. 6d.). Lon. & Mid. Reg.
 SIEGFRIED-Forest Murmurs (Bayreuth Festival Orchestra) (No. L2014-6s. 6d.). Lon. & Mid. Reg.
Tuesday: DIE FLEDERMAUS-Overture (Bruno Walter and Berliner Staatskapelle) (No. L2311-6s. 6d.). National.
 COUNTRY GIRL-Selection (London Theatre Orchestra) (No. DX45-4s. 6d.). Lon. & Mid. Reg.
 IN A CLOCK STORE (H.M. Grenadier Guards Band) (No. 9929-4s. 6d.). Mid. Reg.
Wednesday: HUNGARIAN DANCES, Nos. 5 and 6 (Sir Hamilton Harty and Hallé Orchestra) (No. 9466-5s.). National.
 PAGLIACCI-Selection (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9441-4s. 6d.). Lon. & Mid. Reg.
Thursday: GRIEG'S PIANO CONCERTO-First Movement (Friedman and Orchestra) (Nos. 9446-9447-4s. 6d. each). Lon. & Mid. Reg.
 BEETHOVEN'S SYMPHONY No. 5-Scherzo and Finale (Weingartner and Royal Philharmonic Orchestra) (Nos. L1882-L1883-6s. 6d. each). Lon. & Mid. Reg.
Friday: SCHUMANN'S PIANO CONCERTO-Intermezzo (Fanny Davies and Royal Philharmonic Orchestra) (No. 9618-4s. 6d.). National.
 DANCE OF THE TUMBLERS (B.B.C. Wireless Military Band) (No. 9744-4s. 6d.). Lon. & Mid. Reg.
Saturday: DANCING DOLL (Eastbourne Municipal Band) (No. 5401-3s.). National.
 FLIGHT OF BUMBLE BEE (Sir Hamilton Harty and Hallé Orchestra) (No. 9908-4s. 6d.). Lon. Reg.
 CARNIVAL OF ANIMALS (Orchestre Symphonique de Paris) (Nos. 9519-9522-4s. 6d. each). Lon. Reg.
 WILLIAM TELL-Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9058-9059-3s. each). Lon. Reg.
 FIQUE DAME-Overture (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. 9499-4s. 6d.). Mid. Reg.
 FOUR WAYS-Suite (London Regal Cinema Orchestra) (Nos. 9756-9757-4s. 6d. each). Mid. Reg.

Instrumental.

Sunday: DVORAK'S QUARTET IN F (Niggas) (London String Quartet) (Nos. L2092-L2094-6s. 6d. each). Lon. Reg.
Monday: BERCEUSE (Angels Guard Trio) (W. H. Nigra-Cello) (No. L2126-6s. 6d.). Lon. & Mid. Reg.
Wednesday: MOMENT MUSICAL (Bratza-Violin) (No. 4521-3s.). National.
 MONTIS CZARDAS (Yvonne Curli-Violin) (No. 5296-3s.). Lon. & Mid. Reg.
 VALSE BLUETTE (Zimballat-Violin) (No. 5314-3s.). Lon. & Mid. Reg.
 RONDO CAPRICCIOSO (J. H. Squire-Celeste Octet) (No. 9173-4s. 6d.). Lon. Reg.
 ON WINGS OF SONG (J. H. Squire-Celeste Octet) (No. 9275-4s. 6d.). Lon. Reg.
Saturday: ALBENIZ' TANGO (Yell d'Aranyi-Violin) (No. 93108-3s.). National.

Vocal.

Monday: TRISTAN AND ISOLDE-Liebested (Nanny Larsen-Todsen) (No. L2206-6s. 6d.). Lon. & Mid. Reg.
Tuesday: FAUST-Jewel Song (Gertrude Johnson) (No. 9193-4s. 6d.). National.
Wednesday: DO NOT GO, MY LOVE (A. Robert Foster) (No. 5195-3s.). Lon. & Mid. Reg.
 TRUMPETER (Raymond Newell, Ion Swinburn and Clarus) (No. 9776-4s. 6d.). Lon. & Mid. Reg.
Thursday: DRINK TO ME ONLY (Celebrity Quartet) (No. 5578-3s.). National.
 LINDEN LEA (Edgar Coyle) (No. 3211-3s.). National.
 SWEET AND LOW (Salisbury Singers) (No. 5278-3s.). Lon. & Mid. Reg.
 IT WAS A LOVER AND HIS LASS (John Coates) (No. 4985-3s.). Lon. & Mid. Reg.
 SEMELE-Where'er You Walk (Master John Grimmond) (No. 9625-4s. 6d.). Lon. & Mid. Reg.
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**MONDAY, June 9
MIDLAND REGIONAL
626 kc's (479.2 m.)**

6.40
**THE MIDLAND
WIRELESS
ORCHESTRA**

12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Overture, 'A Midsummer Night's Dream' Mendelssohn
 Serenade, 'Harlequin's Millions' Drigo
 Petite Suite de Concert Coleridge-Taylor
 Song without Words Tchaikovsky
 By the blue Hawaiian Waters Ketelbey
 Meditation, 'Sanctuary of the Heart' Ketelbey
 Selection of Sanderson's Songs arr. Baynes

5.15 The Children's Hour

'Danny's Whit Mouday,' by ANTHEA NORTH
 Songs by DAPHNE HICKMAN (Soprano)
 HAROLD BATES (Violoncello)

'The Darkest Dungeon,' a Holiday Story by MARY RICHARDS

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A Light Orchestral Programme

THE MIDLAND WIRELESS ORCHESTRA

Conducted by JOSEPH LEWIS

EDNA MOWBRAY MINERS (Contralto)

HAROLD BATES (Violoncello)

ORCHESTRA

Overture, 'Preciosa' Weber

EDNA MOWBRAY MINERS and Orchestra

The 'Flower' Song ('Faust') Gounod

ORCHESTRA

Suite, 'Picturesque Scenes' Massenet
 March; Ballet Air; Angelus; Bohemian Fête

7.15 HAROLD BATES

Cantabile Cui
 Papillon (Butterfly) Popper

EDNA MOWBRAY MINERS

Down Vauxhall Way Herbert Oliver
 Bells of the Sea Alfred Solman

ORCHESTRA

Berceuse ('Jocelyn') Godara

7.40 HAROLD BATES

A Keltic Lament Foulds
 Tarantelle Hollman

ORCHESTRA

The tame Bear (Second 'Wand of Youth' Suite)
 The wild Bears Elgar

8.0 London Regional Programme

8.30 Midland News

8.35 London Regional Programme

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme

VICTORIANS ON THE SHELF

(Continued from page 546.)

cries out to be set beside Virgil's first Eclogue, with its:—

'Nec tamen interea raucae, tua cura, palumbes,
 Nec gemere aeria cessabit turtur ab ulmo.'

And where are we to place Victoria Sackville-West if not beside the Mantuan whom she revered and understood more faithfully than any other living poet? Yet, if we put 'The Land' beside the bucolics, then Tennyson moves behind Virgil on to the shelf with the winner of the 1927 Hawthornden Prize.

The Victorians have beaten us. They will not stay quietly on a shelf by themselves. Poetry defies chronology, and the better it is, the more vigorously it combats our attempts to put it in its place. If we begin to generalize on Tennyson and Swinburne and Rossetti, and declare that the Victorians used words sensuously while the moderns use words intellectually, we have to face the contradiction of Browning and Hardy among the Victorians and of de la Mare and Humbert Wolfe among the moderns. Take away the capitals at the beginning of the lines from 'In Memoriam,' and let it stand beside Wolfe's 'Requiem.' It will be quite at home. There is a ballad of Edith Sitwell's, which Swinburne might have written in a moment of simplicity; and is this

by any chance an undiscovered lyric from 'The Shropshire Lad'?—

'Why each is striving, from of old,
 To love more deeply than he can?
 Still would be true, yet still grows cold?
 —Ask of the Powers that sport with man.'

They yoked in him, for endless strife
 A heart of ice, a soul of fire;
 And hurl'd him on the Field of Life,
 An aimless unallay'd desire.'

Well, perhaps Housman would have omitted the capitals which Matthew Arnold loved; but that poem was first published in 1852.

So there is no place for the Victorians—purely as Victorians. But there remains a place for Browning and Tennyson, Arnold and Rossetti, Swinburne and Hardy, whenever they shook themselves free from the limitations of their contemporary convention and dared to gaze intently at their own individual vision of experience, until they could create a thing that nobody had seen before in theirs, or any other, age. Then they find their place on a shelf, not of Victorians, but of all true poets, whose vision of life is contemporaneous, and whose country is the world.

WINIFRED HOLTYE.

8.35
**JACK PAYNE
 AND HIS
 ORCHESTRA**

MONDAY, June 9
LONDON REGIONAL
 842 kc's (356.3 m.)

9.15
**NORTHERN
 PROMENADE
 CONCERT**

12.0 A Ballad Concert
 JOYCE NEWTON (*Soprano*)
 HERBERT CAMERON (*Baritone*)

12.30 A Recital of Gramophone Records

1.0 Light Music
 LEONARDO KEMP and his PICCADILLY
 HOTEL ORCHESTRA
 From THE PICCADILLY HOTEL

2.0-3.0 LOZELLS PICTURE
 HOUSE ORCHESTRA
 Conducted by ERNEST PARSONS
 (*From Midland Regional*)

Overture, 'A Midsummer Night's
 Dream' Mendelssohn
 Serenade, 'Harlequin's Millions'
Drigo
 Petite Suite de Concert
Coleridge-Taylor
 Song without Words .. *Tchaikovsky*
 By the blue Hawaiian
 Waters *Ketelbey*
 Meditation, 'Sanctuary of
 the Heart'
 Selection of Sanderson's Songs
arr. Baynes

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

EDNA MOWBRAY MINERS (*Contralto*)
 HAROLD BATES (*Violoncello*)

ORCHESTRA
 Overture, 'Preciosa' *Weber*

EDNA MOWBRAY MINERS and Orchestra
 The 'Flower' Song ('Faust') *Gounod*

ORCHESTRA
 Suite, 'Picturesque Scenes' *Massenet*
 March; Ballet Air; Angelus; Bohemian
 Fête

7.15 HAROLD BATES
 Cantabile *Cui*
 Papillon (Butterfly) *Popper*

EDNA MOWBRAY MINERS
 Down Vauxhall Way *Herbert Oliver*
 Bells of the Sea *Alfred Solman*

ORCHESTRA
 Berceuse ('Jocelyn') *Godard*

7.40 HAROLD BATES
 A Keltic Lament *Foulds*
 Tarantelle *Hollman*

9.15 Northern Promenade
 Concert
 (*From Liverpool*)

Relayed from THE PHILHARMONIC HALL

A Wagner Programme

ISOBEL BAILLIE (*Soprano*)
 DENNIS NOBLE (*Baritone*)

THE HALLE ORCHESTRA
 Conducted by
 SIR HAMILTON HARTY

Good Friday Music ('Parsifal')

ISOBEL BAILLIE and Orchestra
 Prelude and Love Death ('Tristan
 and Isolde')

ORCHESTRA
 Forest Murmurs ('Siegfried')

DENNIS NOBLE with Orchestra
 The Elder's
 Scant
 Crazy!
 Crazy!
 ('The Mastersingers')

ORCHESTRA
 Dance of the Apprentices and Pro-
 fessional Music ('The Master-
 singers')
 Prelude, Act III, 'Lohengrin'

10.15 'The Second News'

WEATHER FORECAST, SECOND
 GENERAL NEWS BULLETIN



Sir HAMILTON
 HARTY

**A NORTHERN
 PROMENADE
 CONCERT**

is being given at the Philharmonic Hall,
 Liverpool, tonight.

The programme is chosen from the works of Wagner, and will
 include music from 'The Flying Dutchman,' 'Lohengrin,'
 'Tannhäuser,' 'Parsifal,' 'Tristan,' 'The Mastersingers,' and
 the 'Nibelung's Ring.'

The first part of the concert (7.45 to 9.0) will be relayed in
 the National, and the second part (9.15 to 10.15) in the
 London and Midland Regional Programmes.

The
 HALLÉ ORCHESTRA
 will be conducted by
 SIR
 HAMILTON HARTY,
 and the Soloists will be
 DENNIS NOBLE (*left*)
 and
 ISOBEL BAILLIE (*right*)



ORCHESTRA
 The tame Bear (Second 'Wand of Youth' Suite)
 The wild Bears) *Elgar*

8.0 'TODAY AND TOMORROW: A PHILOSO-
 PHY OF FREEDOM'—VII

Professor J. MACMURRAY: 'About what we
 mean by being Free'

8.30 Regional News

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

10.30-12.0 DANCE MUSIC

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

THE RADIO TIMES.
*The Journal of the British Broadcasting
 Corporation.*
 Published every Friday—Price Two pence.
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Monday's Programmes continued (June 9)

CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 An Orchestral Concert

Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Cockaigne' }
Canto Popolare (In the South) } Elgar
Suite, 'Wand of Youth,' No. 2 }

4.0 National Programme

5.50 Birthdays

6.0 National Programme

9.15 West Regional News

9.25-10.45 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 National Programme

4.0 National Programme

5.50 Birthdays

6.0 National Programme

9.15 West Regional News

9.25-10.45 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR
PLYMOUTH SOUND(S)!
(National Programme)

6.0 National Programme

9.15 Local News

9.25 National Programme

10.45-11.0 London Regional Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0-10.45 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 2.45:—'Tonight's Promenade Concert.' A Gramophone Lecture by Moses Baritz. 3.0:—Concert. Charles Lunn (Bass-Baritone), Cecil Moon's Quintet. (From Leeds.) At intervals during this Concert Eye-Witness Accounts of the County Cricket Match Yorkshire v. Lancashire. (From Leeds.) 5.15:—The Children's Hour. 6.0:—Here and There—Holiday Talks—III. Miss Sheila Deane: 'From Suez to Port Said.' 6.15:—National Programme. 7.45:—'The Wars of the Roses.' The Brighouse and Rastrick Band. Conducted by Fred Berry. (From Leeds.) 9.0:—National Programme. 9.15:—North Regional News. 9.25-10.45:—National Programme.

SAMUEL PEPYS, Listener, By R. M. FREEMAN

May 16.—Walking in Victoria St. this afternoon, hard by The Stores a littel carr pulled up abreast me, and who pops her head from the window but my pretty, saucy Connie, crying 'Hilloa, Peepikins,' and where have I been in hiding all these mōs. Told me the carr is a gift from her godfather, which she now runs for a spin to Reigate and will I hopp in with her? See away, taking the streight Reigate road through Sutton, with some inward unease the slapdash way Connie drives.

Tee at the *White Hart* (3s. 6d.; waiter, 1s.). See home by Merstham and Croydon. Presently back in town and having parted from her in St. James's St., I lookt into the Club for 5 min., so as to have, if need be, an honest answer to my wife where I have been. But, by God's mercy, she did not ask.

May 20.—To Olave's, my wife and I, where they commemorate our gt. Samuel, his death-day, being within the octave hereof (May 26), and this yeare they broadcast it for the first time; which is a proud thing. What pleased me was Mr. Wellard, the Rectour, his putting us in the pew of honour, front pew under pulpit, with my lord Sandwich next but one to me, and geenial Sir D'Arcy Power sits betwixt us. Behind me Mr. Whitear, with whom some discourse that I, by favour of *The Radio Times*, have done more than any man alive to bring the generality acquainted with old Samuell; he now at home in manie thousands of households that aforetime hardly knew his name and they take to buying his Diary and reading it.

Come my lord Mayor, Sir Wm. Waterlow in high state, with him the Sheriffs and Sir C. Batho, all in theyr scarlett robes, following the quire upp the nave, and soe service begins.

First sang all of us the old rooth to the familiar tune, same as Samuell sang it to, (with a pretty transposition into the alto in one verse).

After this, Psalm CL to Pelham Humphrey's Grand Gregorian. Which done, my lord Sandwich to read the lessoun in praise of famous men (Ecclesiasticus XLIV); and then they sang the anthem, Dr. Child's 'O Lord, grant the King a long life.'

Hereupon Dr. Tanner into pulpitt and there made us a most excellent harangue on Samuell as a man of infinite charity both to his family and friends, in particular brother John and sister Pall, with here and there a sly digg, yet the streightest possible face, and did more than once set all church rippling.

Unvailing of Samuell's laurels by my lord Mayor accomplisht, and some exchanges with Mr. Wheatley, Mr. Whiteley and others, we out, putting our gifts into the old pewter plates that 2 sacristans hold by the door. Here a strange thing was, my wife will not take the 1s. I offer her to put in, but to insist she will give her own money. Moreover, in the way home, not onclie spok kindlier of Samuell I. than ever yet I heard her speak, but alsoe was in the most gracious possible humour to Samuell II. But whether this comes of a true change of heart or onlie of Mr. Wellard's having set her in the pew of honour, next but 2 to my lord Sandwich, God knows.



1.0
LIGHT MUSIC
BY
LEONARDO
KEMP.

TUESDAY, June 10
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

7-45
PIPE MUSIC
BY
SETON
GORDON.



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'OTHER PEOPLE'S LIVES'—III
Mrs. TITCUMBE: 'A Land Worker's Wife'

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

12.0 A Ballad Concert
OLIVE JENSEN (*Soprano*)
JOHN COAST (*Baritone*)

12.30 [EDWARD O'HENRY
At THE ORGAN OF TUSSAUD'S CINEMA

1.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
FROM THE PICCADILLY HOTEL

2.0 Experimental Transmission for the Radio Research Board by the Fullograph Process

2.5-2.30 Gramophone Records

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

4.30 THE BRIXTON ASTORIA ORCHESTRA
Directed by FRED KITOREN
With PATTMAN at THE ORGAN
Relayed from THE BRIXTON ASTORIA

5.15 The Children's Hour
Songs by THE TEMPLE QUARTET
The Story of 'The White Pasha' (*Percy A. Clarke*); 'The Princess's Handwriting' from 'Funny Stories' (*Egon Hillgenborg*), translated from the German by May Jenkin

6.0 READINGS FROM THE VICTORIAN POETS

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

6.40 The Foundations of Music
MOZART'S PIANOFORTE DUETS
Played by
ETHEL BARTLETT and RAE ROBERTSON
Sonata in D and Theme and Variation in G (One Pianoforte)

7.0-7.20 'HINTS ON SPORT'—I
Mr. BERNARD DARWIN: 'Some Golfing Hints'

7.25 'THE MAKING OF A PERSONALITY'
—VII
Professor G. ELLIOT SMITH: 'The Nervous System—III, The Brain'



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A NEW PORTRAIT OF ETHEL BARTLETT, the pianist who, with RAE ROBERTSON, is playing Mozart in the Foundations of Music series this week. This picture, painted by Harold Knight, A.R.A., is exhibited in the Royal Academy this year.

7-45 PIPE MUSIC
by
SETON GORDON
(From Glasgow)
With Illustrations by Pipe-Major ROBERT REID

8.0-8.30 (1,554.4 m. only)
'THE STUDY OF THE MIND'—VII
Dr. CYRIL BURT: 'Psychological Experiment'

8.0 The Wireless Orchestra
Conducted by JOHN ANSELL
WILHELMINE COUDRAY (*Soprano*)

ORCHESTRA
Overture, 'Die Fledermaus' ('The Bat')
Johann Strauss
Fantasies *Joseph Speaight*
With the Wood Nymphs; The Bee-Keeper and his Bees; In Folly's Shop; The Dancing Sorceress

8.25 WILHELMINE COUDRAY and Orchestra
O Nuit Enchanteresse } ('Figaro') *Mozart*
Mon Cœur Soupire..... }

ORCHESTRA
Alta Mazurka .. *Gernsheim, arr. Muller-Berghaus*
A Little Serenade (for Strings and Harp)
Jara Benes

WILHELMINE COUDRAY
Jewel Song ('Faust') *Gounod*
ORCHESTRA
Ballet Suite, 'Isoline'
Messenger, arr. Georges Auray

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

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

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

10.45 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 Transmission by the Baird Process
(356.3 m. Vision) (261.3 m. Sound)

THIS WEEK IN THE GARDEN.

THE delphiniums and the asters are growing apace, and so are many other herbaceous perennials, and they need staking. Irises do not. The gladioli are coming up, and light stakes are a help to them.

Early-flowering chrysanthemums will also need stakes. It is better to stake too soon than to leave it too late, but skill is called for in placing of the stake and in the tying and knowledge in its selection. Cut off the flowers of the tulips before they fall. This is an aid towards the prevention of 'fire' disease. Keep the ground about the daffodils hoed until the foliage dies down naturally. The crocus foliage is dying off now, and if you wish, you may lift the corms for replanting in September.

Finish the hardening-off of the half-hardy plants like dahlias yet to be planted. Seize opportunities of damp weather, if it comes, to transplant necessary things. Prepare the stakes for the runner and climbing French beans and place them in good time.

Earth up potatoes. Plant out celery. Sow some more lettuce. Better to choose cabbage lettuce and sow where it is to mature now than to attempt Cos lettuce, unless you know your soil suits it. Hoe the cultivated ground all over.

Give a second dressing of sulphate of ammonia to the lawns, using 1/2 oz. of sulphate of ammonia only to the square yard.

Look out for green fly on roses and deal with it by spraying with nicotine wash. Watch also for mildew, and dust with sulphur to prevent its spread.—From the Royal Horticultural Society's Bulletin.

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TUESDAY, June 10

MIDLAND REGIONAL

626 kc's (479.2 m.)

9.5
THE BAND
OF THE
11TH HUSSARS

12.0 *London Regional Programme*

2.0-3.0 **Light Music**

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

Wellington March Zehle
Overture, 'Marco Spada' Auber
A Summer Morn Haines
Intermezzo, 'Hobomoko' Reeves
Selection, 'A Country Girl' Monckton
Waltz, Thoughts Alford
Pastoral Suite John Ansell

7.15 *London Regional Programme*

9.0 *Midland News*

9.5 A Military Band Concert

THE BAND OF THE 11TH HUSSARS
(By permission of Lieut.-Col. A. L. I. FRIEND, M.C.)
Conducted by T. STENNING
Relayed from THE PUMP ROOM GARDENS,
ROYAL LEAMINGTON SPA



THE BAND OF THE 11TH HUSSARS, whose music will be relayed from the Pump Room Gardens, Royal Leamington Spa, tonight at 9.5.

5.15 **The Children's Hour**

'Tales out of School,' by Auntie Tiggie of the
'Tuck Shop'
Songs by CUTHBERT FORD (Baritone)
Musical Selections by
THE NORRIS STANLEY SEXTET

6.0 *London Regional Programme*

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 **ORGAN RECITAL**

by
Dr. HAROLD RHODES

Relayed from COVENTRY CATHEDRAL

Prelude and Fugue in C Minor Mendelssohn
Prelude, 'Mortify us by Thy Grace' } Bach
Fugue in D Minor ('The Giant') }
Second Fantasia } Mozart
Tempo di Menuetto }
Introduction and Fugue, 'Ad Nos ad Salutarem
undam' List

ORCHESTRA

March, 'Officer of the Day' Hall
Overture, 'Maritana' Wallace
Descriptive Piece, 'In a Clock Store' Orth
Selection, 'Mefistofele' Boito, arr. Kappey
Xylophone Duet, Mac and Mac Alford
(L. Cpl. G. QUICK and Bandsman G. HALL)
Valse Triste Sibelius
Fantasy, 'A Festival of Empire' Rogan
Regimental March, 'Coburg'

10.0 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15-10.50 *London Regional Programme*

This Week's Epilogue:

**'THE EARTH IS THE LORD'S—
THE FOWLS OF THE AIR'**

Psalm 148

Isaiah xxxiv, 8, 9, 10, 11, 17; xxxv, 1-4
Hymn, 'Lord, how happy should we be'
(Ancient and Modern, No. 276)

Matthew x, 29-31

6.40
ORGAN MUSIC
FROM
COVENTRY

12.0 A Concert
ELSIE RIST (*Soprano*)
THE GEORGIAN TRIO

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
Wellington March Zehle
Overture, 'Maroo Spada' Auber
A Summer Morn Holmes
Intermezzo, 'Hobomoko' Reeves
Selection, 'A Country Girl'
Monckton
Waltz, 'Thoughts' Alford
Pastoral Suite John Ansell

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

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

6.40 ORGAN RECITAL
by
DR. HAROLD RHODES
Relayed from COVENTRY
CATHEDRAL
(From Midland Regional)
Prelude and Fugue in C Minor
Mendelssohn
Prelude, 'Mortify us by
Thy Grace' Bach
Fugue in D Minor (The
Giant)
Second Fantasia Mozart
Tempo di Minuetto ..
Introduction and Fugue, 'Ad
Nos ad Salutarem undam'
List

7.15 Vaudeville
IRENE RUSSELL
At present appearing in 'The
House that Jack Built'
DESIRÉE ELLINGER
At present appearing in 'Silver
Wings.' (By permission of Clay-
ton and Waller and Moss Em-
pires)
LESLIE HENSON
At present appearing in 'A Warm
Corner'
JACK PAYNE
and his B.B.C. DANCE ORCHESTRA

TUESDAY, June 10
LONDON REGIONAL
842 kc's (356.3 m.)

VAUDEVILLE
Tonight from 7.15 to 8.30

IRENE RUSSELL
at present appearing in 'The House That Jack Built'

LESLIE HENSON
at present appearing in 'A Warm Corner'

DESIRÉE ELLINGER
at present appearing in 'Silver Wings'

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

'ZARA'
a Viennese Operetta

Book by Leonora Wodehouse and
C. Denis Freeman

Lyrics by
P. G. Wodehouse



IRENE RUSSELL
in
'The House That Jack
Built'

Music by
Tony Lotry
and
Douglas
Brownsmith



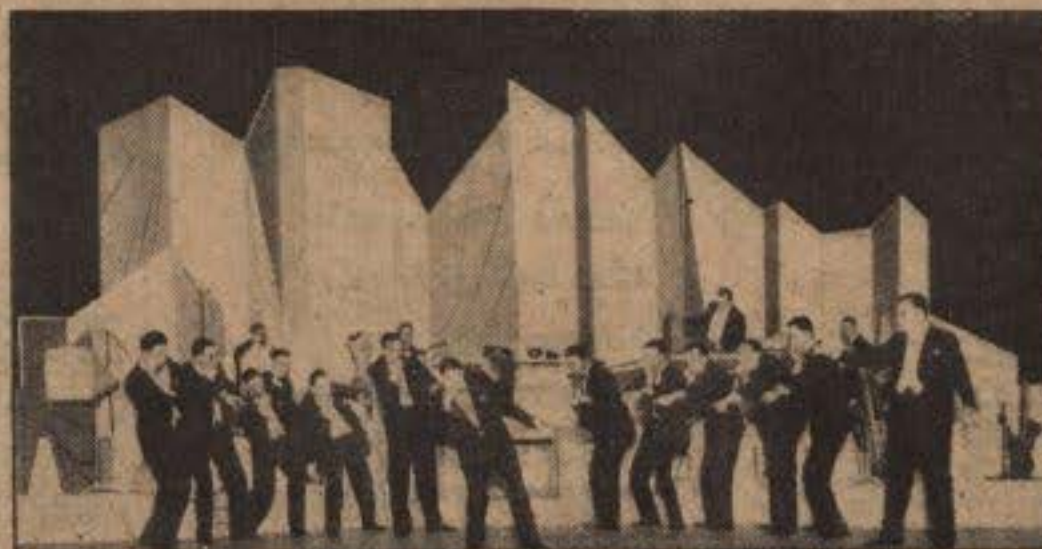
LESLIE
HENSON
in
'A Warm Corner'



DESIRÉE
ELLINGER
in 'Silver Wings'

CHARACTERS IN ORDER OF SPEAKING :

- An Habitué of the Café
 - The New Proprietor
 - Fritz, A Waiter
 - Zara Korngold, A Famous Viennese Singer
 - Lord Michael Grange, An English Diplomat
 - The Old Proprietor
 - An Austrian Secret Service Agent
 - Count Wachan, An Austrian Nobleman
 - Students
 - Stanley Holt's Septette
- Scene : A Café in Vienna
Time : The Present



JACK PAYNE AND HIS B.B.C. DANCE ORCHESTRA,
as they appeared at the Command Performance at the Palladium.

10.15
'BUTTERFLY'
FROM
COVENT GARDEN

'ZARA'
A Viennese Operetta
Book by LEONORA WODEHOUSE
and C. DENIS FREEMAN
Lyrics by P. G. WODEHOUSE
Music by TONY LOWRY and
DOUGLAS BROWNSMITH
Characters in order of speaking :
An Habitué of the Café
The New Proprietor
Fritz, a Waiter
Zara Korngold, a famous Viennese
Singer
Lord Michael Grange, an English
Diplomat
The Old Proprietor
An Austrian Secret Service Agent
Count Wachan, an Austrian
Nobleman
Students
STANLEY HOLT'S SEPTETTE
Scene : A café in Vienna
Time : The present

8.30 'MODERN ASPECTS OF
FINANCE'—I
Mr. F. W. HIRST : 'Money and
Prices'

9.0 Regional News

9.5 REGINALD KING'S
ORCHESTRA
HARDY WILLIAMSON
(Tenor)

ORCHESTRA
Woodland Sketches Fletcher
HARDY WILLIAMSON
Little Lady of the Moon
Eric Coates
Nuthin Carpenter
The Bard of Armagh
arr. Hughes

ORCHESTRA
Chanson de Nuit (Night Song)
Elgar
Imisfail John Ansell
HARDY WILLIAMSON
At Eventide Grey
A Farewell Liddle
An Evening Song .. Blumenthal

ORCHESTRA
Beverie du Soir (Evening) } Saint-
Bacchante } Saens

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

10.15-10.50
'Madame Butterfly'
ACT III
(PUCCINI)
Relayed from the ROYAL OPERA,
COVENT GARDEN

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Tuesday's Programmes continued (June 10)

CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.5-2.30 National Programme

4.0 National Orchestra of Wales

(Cerddorfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Overture, 'William Tell' Rossini

CONSTANCE ASTINGTON (Soprano) and Orchestra

'Dove song' ('Where are the fair moments?')

('Figaro') Mozart

ORCHESTRA

Suite, 'Casse Noisette' (The 'Nutcracker')

Tchaikovsky

CONSTANCE ASTINGTON

I know a Bank Julius Harrison

Lullaby Cyril Scott

The early Morning Graham Peck

ORCHESTRA

Algerian Suite Saint-Saëns

5.15 THE CHILDREN'S HOUR

NATIONAL ORCHESTRA OF WALES

BIRDS AND BEASTS—I

The Bullfrog's Shadow Finch

The Butterfly's Ball Cowen

ELSIE EAVES (Soprano)

'The Meeting Pool'

by

Mervyn Skipper

6.0 'THE INNS OF SOUTH WALES AND THE BORDER'

—VII

Mr. J. KYRLE FLETCHER: 'Salopian and other Inns'

6.15 National Programme

7.0 Egwyl Gymraeg

A WELSH INTERLUDE

Mr. IORWERTH PEATE, of the Department of

Archeology, National Museum of Wales

'Bywyd yng Nghymru Gynt—Dulliau Teithio

Life in Bygone Wales—Transport'

7.25 National Programme

8.0 Ronald Frankau's 'Cabaret

Kittens'

Relayed from

THE GROVE PARK, WESTON-SUPER-MARE

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

4.0 West Regional Programme

6.15 National Programme

7.0 West Regional Programme

7.25 National Programme

8.0 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

4.0 National Programme

5.15 THE CHILDREN'S HOUR

STORY TOWN

The Etherways Connection leaves Studio Station at 5.15 p.m. and is due to arrive at Story Town at 6.0 p.m.

6.0 National Programme

7.0 'EARLY ROMANCES OF THE WEST COUNTRY—I'
Miss MARGARET E. RILEY: 'King Arthur in Fact and Fiction'

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

4.0-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0:—Gramophone Records. 1.0-2.0:—National Programme. 4.0:—An Orchestral Concert. Relayed from The West End Bandstand, Morecambe. The Band of the 2nd Battalion, the Gordon Highlanders (The 92nd). Conducted by Mr. A. H. Macpherson. 5.0:—'Tonight's Promenade Concert.' A gramophone lecture by Moses Baritz. 5.15:—The Children's Hour. 6.0:—Mr. J. Edward Mason: 'The Schoolboy in Literature.' 6.15:—National Programme. 7.0:—Major W. Teer Groves: 'How the Flemish Weavers came to Lancashire.' 7.25:—National Programme. 7.45:—Northern Promenade Concert. The Hallé Orchestra. Conducted by Sir Hamilton Harty. Relayed from the Philharmonic Hall, Liverpool. (From Liverpool.) 9.0:—National Programme. 9.15:—North Regional News. 9.25-12.0:—National Programme.



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2.45
SPEECHES BY
THE PRINCE
OF WALES—

WEDNESDAY, June 11 NATIONAL PROGRAMME

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

2.45
—AND THE
PRESIDENT
OF THE C.P.R.



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Mrs. OLIVER STRACHEY: 'A Woman's Commentary'

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

12.0 Gramophone Records

1.0-2.0 Light Music

FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
FROM THE RESTAURANT FRASCATI

2.0-2.30 Gramophone Records

2.45 app. Speeches at the luncheon following the launch of the s.s. 'EMPERESS OF BRITAIN'

Introductory remarks by Lord ABERCONWAY, P.C.
The Toast of 'The C.P.R.,' proposed by

H.R.H. THE PRINCE OF WALES, K.G., K.T.

Reply by E. W. BEATTY, Esq., President of the Canadian Pacific Railway

Relayed from JOHN BROWN and COMPANY'S YARD, CLYDERANK

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
Suite, 'A Lover in Damascus'

Woolforde-Finden
Musical Moment Schubert
Ballad, 'At Dawning' Cadman
Two Hungarian Dances (5 and 6) Brahms

5.15 The Children's Hour

'MR. TOAD'S ADVENTURE,'
from 'THE WIND IN THE WILLOWS' (Kenneth Grahame),
with music to suit the occasion played by ERNEST LUSH

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

MOZART'S PIANOFORTE DUETS
Played by
ETHEL BARTLETT and RAE ROBERTSON
Sonata in C (One Pianoforte)

7.0-7.20 Talk arranged under the auspices of the Overseas Settlement Department

7.25 'DIGGING UP THE PAST'—I
Mr. LEONARD WOOLLEY

7.45 Vaudeville

IRENE RUSSELL
(At present appearing in the 'House that Jack Built')

DESIREE ELLINGER
(At present appearing in 'Silver Wings')
(By permission of Clayton and Waller, and Moss Empires)

LESLIE HENSON
(At present appearing in 'A Warm Corner')
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
'ZARA'

A Viennese Operetta
Book by LEONORA WODEHOUSE and C. DENIS FREEMAN

Lyrics by P. G. WODEHOUSE
Music by TONY LOWRY and DOUGLAS BROWNE-SMITH

Characters in order of speaking:

An Habitué of the Café
The New Proprietor
Fritz, a Waiter
Zara Korngold: A Famous Viennese Singer
Lord Michael Grange: An English Diplomat
The Old Proprietor
An Austrian Secret Service Agent
Count Wahan: An Austrian Nobleman
Students
STANLEY HOLT'S SEPTETTE
Scene:
A Café in Vienna
Time:
The Present

9.0 'The Second News'

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

9.25 Talk

9.40 Symphony Concert

THE WIRELESS SYMPHONY ORCHESTRA
Leader, S. KNEALE KELLEY
Directed by EUGENE GOOSSENS
Overture, 'Egmont' Beethoven

9.50 Prelude, 'Philip II' Goossens

10.0 Symphony No. 111, in F Brahms
Allegro con brio; Andante; Poco allegretto; Allegro

10.40 La Peri Dukas
Overture, 'The Mastersingers' Wagner

11.0 (1,554.4 m. only)

DANCE MUSIC

HAL KEMP and his CAROLINA ORCHESTRA, from the CAFE DE PARIS

11.15-12.0 THE SPLENDIDE DANCE BAND, from the HOTEL SPLENDIDE

Links with Nebuchadnezzar and the Age of the Deluge.



This evening at 7.25 Mr. Leonard Woolley will begin a series of talks describing recent discoveries on the site of Ur of the Chaldees. On the left is shown a temple built by Nebuchadnezzar about 600 B.C.; above is a soapstone carving of a wild boar—the oldest dated sculpture yet found; on the right two clay figures of the period before and after the Flood.

Photographs by courtesy of the Trustees of the British Museum and of the Museum of the University of Pennsylvania.

WEDNESDAY, June 11
MIDLAND REGIONAL
 626 kc's (479.2 m.)

9.45
 SOME
 'FIRESIDE
 SONGS'



**The man
 who
 smokes
 Player's
 gets
 Quality**



NCC 634

12.0 *London Regional Programme*

1.30-3.0 **A Light Orchestral Programme**

THE MIDLAND WIRELESS ORCHESTRA
 Conducted by JOSEPH LEWIS

Overture, 'Nell-Gwyn' German

MARY OGDEN (Contralto)

Gavotte, 'Mignon' Ambroise Thomas

Do not go, my Love Hagemann
 Laughing Ann Alfred Reynolds

ORCHESTRA

Andante and Minuet, 'Ariano'
 Massenet, arr. Mouton

WINIFRED FLAVELL (Violin)

Sarabando and Gigue
 John Humphries

Czardas Monti

ORCHESTRA

Suite, 'The Pyrenees'
 Lacombe

MARY OGDEN

Invocation to the Nile
 Bantock

To the World's End
 Millar Craig

The wonderful Isle
 Julian Herbage

The mocking Fairy Keel

ORCHESTRA

Nocturne } Tchaikovsky
 Petite Valse.. }

2.37 WINIFRED FLAVELL

Valse Bluette } Drigo, arr. Auer
 Serenade }

The Humming Bird Della

ORCHESTRA

Selection, 'Tannhäuser'
 Wagner, arr. Godfrey

5.15 **The Children's Hour**

'Fairy Gold,' a Nature Story by JESSIE BAYLISS-ELLIOTT

Vocal items by THE CLEY TRIO

Songs by HAROLD CASEY (Baritone)

'The Week's Sport,' by MAURICE K. FOSTER

6.0 *London Regional Programme*

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **A Military Band Programme**

THE BIRMINGHAM MILITARY BAND
 Conducted by W. A. CLARKE

LEWIS KNIGHT (Bass)

BAND

Overture, 'Richard III' German
 Love Minuet ('Minuet d'Amour') Cowen

LEWIS KNIGHT

Spindrift Eric Fogg

Molly Lohr

Loaf Dog Ericbach

7.5 BAND

Selection, 'I Pagliacci' Leoncavallo

Parade of the Tin Soldiers Jessel

Piccolo Solo, 'Echoes of the Woods' .. Damaro

(WALTER HEARD)

LEWIS KNIGHT

The Mighty Builder

Maudie Crask's Day

The Trumpeter Dix

(Cornet Obligato, R. MERRIMAN)

7.40 BAND

Selection, 'The Mikado'

Sullivan

March, 'Our Defenders'

Ord Hume

8.0 *London Regional Programme*

8.30 Midland News

8.35 **A Light Orchestral Programme**

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

A Children's Overture Quilter

Fantasy, 'The Selfish Giant'

Eric Coates

SIDONIE WASSERMAN (Piano-forte)

Prelude and Fugue, No. 5 in D

Bach

Intermezzo in E Minor Schumann

9.5 ORCHESTRA

First Suite of Old English Dances Cowen

SIDONIE WASSERMAN

Prelude in B Minor } Rachmaninoff

Prelude in G }

ORCHESTRA

First Arabesque Debussy

Dances, 'Tom Jones' German

9.45 **'FIRESIDE SONGS'**

By

THE MIDLAND WIRELESS CHORUS

Conducted by JOSEPH LEWIS

10.15 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

10.35-11.0 *London Regional Programme*



SIDONIE WASSERMAN
 plays pianoforte solos in the
 Light Orchestral programme
 tonight at 8.35.

8.35
A RECITAL
BY VITYA
VRONSKY

WEDNESDAY, June 11
LONDON REGIONAL
842 kc's (356.3 m.)

9.0
THE GERSHOM
PARKINGTON
QUINTET

12.0 ORGAN RECITAL
by
WALTER VALE
Relayed from
ALL SAINTS', MARGARET STREET
PHYLLIS CAREY FOSTER (Soprano)

1.0 Gramophone Records

1.30 A Light Orchestral Programme
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Nell Gwyn' German
MARY OGDEN (Contralto)
Gavotte ('Mignon') Ambroise Thomas
Do not go, my Love Hagemann
Laughing Ann Alfred Reynolds
ORCHESTRA
Andante and Minuet ('Arioso')
Massenet, arr. Mouton
WINIFRED FLAVELL (Violin)
Sarabande and Gigue John Humphries
Czardas Monti

2.5 ORCHESTRA
Suite, 'The Pyrenees' Lacombe
MARY OGDEN
Invocation to the Nile Bantock
To the World's End Millar Craig
The Wonderful Isle Julian Herbage
The Mocking Fairy Keel
ORCHESTRA
Nocturne } Tchaikovsky
Petite Valse }

2.37-3.0 WINIFRED FLAVELL
Valse Bluette } Drigo, arr. Auer
Serenade }
The Humming Bird Drdla
ORCHESTRA
Selection, 'Tannhäuser'
Wagner, arr. Godfrey

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

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

6.40 A Military Band
Programme
(From Midland Regional)
THE BIRMINGHAM MILITARY
BAND
Conducted by W. A. CLARKE
LEWIS KNIGHT (Bass)



VITYA VRONSKY
will give a short pianoforte recital tonight
from 8.35 to 9.0

BAND
Overture, 'Richard III' German
Love Minuet (Minuet d'Amour) Cowen
LEWIS KNIGHT
Spindrift Eric Fogg
Molly Löhr
Lone Dog Erlebach

7.5 BAND
Selection, 'I Pagliacci' Leoncavallo
Parade of the Tin Soldiers Jessel
Piccolo Solo, 'Echoes of the Woods' .. Demarc
(WALTER HEARD)

LEWIS KNIGHT
The Mighty Builder Maude Craske Day
The Trumpeter Die
(Cornet Obligato, R. MERRIMAN)

7.40 BAND
Selection, 'The Mikado' Sullivan
March, 'Our Defenders' Ord Hume

8.0 Mr. OTTO SIEPMANN: German Language Talk

8.30 Regional News

8.35 A PIANOFORTE RECITAL
VITYA VRONSKY
Tocatta and Fugue in D Minor Bach, arr. Busoni
Capriccio in E Scarlatti
Poem, Op. 32 } Scriabin
Study, Op. 8 }
Tableau Musical, Op. 4 Medtner
Rhapsody, No. 10, in E Liszt

9.0 THE GERSHOM PARKINGTON
QUINTET
EVELINE STEVENSON (Soprano)

QUINTET
Selection, 'Manon' Massenet
Still as the Night Bohm
Aime-moi (Love me) Bemberg

EVELINE STEVENSON
Let me wander not unseen } Handel
Care selve (Dear Woods) }
A Pastoral Carey, arr. Lane Wilson

QUINTET
Rondo Capriccioso } Mendelssohn
On Wings of Song }
Venetian Gondola Song }

EVELINE STEVENSON
We wandered Brahms
The Lotus Flower Schumann
The Vain Suit Brahms

QUINTET
Song of Sleep Somerset
Al Fresco (In the open Air)
Victor Herbert
Concert Study in D Flat .. Liszt
Love's Garden Chaminade
Moment Musical Schubert

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

10.30 DANCE MUSIC
HAL KEMP and his CAROLINA OR-
CHESTRA, from the CAFE DE PARIS

11.15-12.0 THE SPLENDIDE DANCE
BAND, from the HOTEL SPLENDIDE



DANCE MUSIC FROM THE SPLENDIDE, TONIGHT AT 11.15.

Stage Photo

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Lux in the washing-up bowl gives your china and silver a new sparkle. And—even more important—it beautifies your hands. From the bubbling Lux suds they emerge softer and whiter than before.

You can wash the dishes for an average family in Lux for only a fraction of a penny a day! Ask your grocer for Lux!

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A LEVER PRODUCT

Wednesday's Programmes continued (June 11)

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

(Cerddorfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Overture, 'Leonora,' No. 3 Beethoven

Symphony in G ('Jupiter') Mozart

2.0-2.30 National Programme

2.45-3.30 app. National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 West Regional News

9.25 National Programme

9.40-11.0 'A Joyous Journey'

'And merrily hent the stile-a'

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

Cameos of London Life Ketelbey

Stato Procession; The Cockney Lover; Palais

de Danse

'Let us take the Road'

MAI RAMSAY (Mezzo-Soprano)

I travel the Road Pat Thayer

'Beside the Seaside, beside the Sea'

THE ORCHESTRA

Les bains de mer (At the Seaside) Missi

The march of the Bathers; Cradle song of the

Waves; A Flirtation on the Beach

MAI RAMSAY

The Mermaid Haydn

ORCHESTRA

Les bains de mer (At the Seaside) Missi

Funeral march of the Crab; Boneshakers' Race

'Unto the Hills'

ORCHESTRA

A Hillside Melody Phillips

MAI RAMSAY

Over the Mountains arr. Quilter

'Luonesome Woodlands! Zummy Woodlands!'

ORCHESTRA

Woodland Echoes Friml

MAI RAMSAY

TIGGS Rasbach

ORCHESTRA

A hunting Scene Bucalossi

'At the Sign of the joyous Heart'

MAI RAMSAY

All the Fun of the Fair Easthope Martin

ORCHESTRA

Rustic Revels Fletcher

MAI RAMSAY

St. Nicholas Day in the Morning

Easthope Martin

'Back to Town'

ORCHESTRA

Cameos of London Life Ketelbey

Elegy; Bank Holiday

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 West Regional Programme

2.0-2.30 National Programme

2.45-3.30 app. National Programme

4.0 National Programme

5.15 West Regional Programme

6.0 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

2.45-3.30 app. National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 Mid-week Sports Bulletin; Local News

9.25-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.45-3.30 app. National Programme

4.0-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30:—National Programme. 11.0-12.30 app.:—Hookmondwike Lecture. (From Leeds.) 2.45-3.30 app.:—National Programme. 4.0:—An Orchestral Concert. Relayed from the Spa, Whitby. (From Newcastle.) Municipal Orchestra, conducted by Frank Gomez. May Bartlett (Violoncello). 5.0:—'Tonight's Promenade Concert.' Gramophone Lecture by Moses Bartz. 5.15:—The Children's Hour. 6.0:—National Programme. 7.45:—The Hallé Orchestra, conducted by Sir Hamilton Harty. Relayed from The Philharmonic Hall, Liverpool. Liverpool Philharmonic Chorus. Harold Williams (Baritone). 9.0:—National Programme. 9.15:—Regional News. 9.25:—National Programme. 9.40:—'A Day in an Hour,' by Harry O'Donovan. Solos by Beatrice Coleman and Spencer Hayes. 10.40-11.0:—Banjo Solos by Jack Hynes.



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longer**

YOUR face radiates satis-
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with Colgate's 'small-
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to the base of the beard
Colgate's 'small-bubble'
lather does its work.

1—The soap in the lather
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covers each hair.

2—Billions of tiny, mois-
ture-laden bubbles seep
down through your beard
and soak it soft with water.
Instantly your beard is
ready for the razor, scien-
tifically softened at the base.
Your shave will be thorough
and will last two hours
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**£275 A YEAR FOR LIFE
WHEN YOU RETIRE**

Think of it! A care-free life from, say, age 55. An income of £275 a year absolutely secure to you for the remainder of your days—even if you live to be a centenarian. An income irrespective of business or other investments, and not subject to market fluctuations, trade conditions or political troubles. What a boon to you and yours. What a burden off your mind!

The Plan devised by the Sun Life of Canada makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the care of this most prosperous Company, accumulates to your credit, and to it are added extraordinarily generous profits. Thus you share in the Company's great prosperity.

The figures here given assume an age of 35, and are estimated on present profits, but readers who fill in the enquiry form and send it to the Company receive, without obligation, figures to suit their own age and circumstances. Full details of the Plan will also be sent.

£275 A YEAR FOR LIFE.

Just at the age you begin to feel you ought to take things more easily, the Sun of Canada makes it possible for you to do so. From 55 years of age you will receive £275 a year for life. If you prefer it, a cash sum of £3,400 will be given you instead of the yearly income.

£20 A MONTH IF UNABLE TO WORK.

(Applicable to residents of the British Isles, Canada and United States.)

Supposing you adopt this plan now and next week, next year, or any year until you are 55, you become—through illness or accident—permanently incapacitated from earning a living, £20 a month will be paid to you until the £275 a year becomes due. And from the time of such incapacity no further deposits need be made by you.

INCOME TAX REBATE.

If Income Tax remains as now, you will save over £200 during the run of the arrangement. This is additional to the profit you make on the transaction.

£2,000 FOR YOUR FAMILY IF ANYTHING HAPPENS TO YOU.

Should you not live to the age of 55, £2,000, plus accumulated profits, will be paid to your family. If death results from an accident, the sum would be increased to £4,000, plus the profits.

ANY AGE, ANY AMOUNT.

Though 35 and £275 a year for life have been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for your, and your family's, future, this plan is the best and most profitable method you can adopt.

£116,000,000 ASSETS.

The Sun Life of Canada has assets of over £116,000,000 which are under Government supervision. In addition to the foregoing Plan this great Annuity Company is responsible for protecting thousands of men and women under its Group Assurance and Pension Policies, and it also specialises in provision for Children's Education.

**DON'T LET THIS OPPORTUNITY GO BY.
FILL IN AND POST THIS ENQUIRY FORM
TO-DAY. IT MAY MAKE A WORLD OF
DIFFERENCE TO YOU AND YOURS.**

To **H. O. LEACH** (Manager),
SUN LIFE ASSURANCE CO. OF CANADA
(Incorporated in Canada in 1865 as a Limited Company)
12, Sun of Canada House, Cockspur Street,
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Assuming I can save and deposit £..... per.....
please send me—without obligation on my part—full particulars
of your endowment plan showing what income or cash sum will be
available for me.

NAME
(Mr., Mrs. or Miss)

ADDRESS

OCCUPATION.....

EXACT DATE OF BIRTH.....

R.T. 6/6/30

7-45
A MILITARY
BAND
CONCERT

THURSDAY, June 12
NATIONAL PROGRAMME
1,148kc's (261.3 m.) 193kc's (1,554.4 m.)

9-55
OPERA
FROM
COVENT GARDEN

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

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

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

12.0 A Concert
PHYLLIS ANDERSON (*Mezzo-Soprano*)
THE CARLTON MASON SEXTET

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

2.0-2.30 Gramophone Records

3.0 EVENSONG
FROM WESTMINSTER ABBEY

3.45 A Light Classical Concert
SINCLAIR LOGAN (*Baritone*)
THE K.T.S. TRIO
Sonata à Trois, in B Minor, *Loeillet, arr. Beon*
Trio in G, No. 5 *Mozart*

4.15 SINCLAIR LOGAN
Still wie die Nacht (Still as the Night) *Bohm*
Ich schwebte (I hover) *Strauss*
Der Musicant (The Wandering Minstrel) *Wolf*
Der Soldat (The Soldier) *Wolf*

4.25 TRIO
Trio in C Minor, Op. 1, No. 3
Beethoven

4.48 SINCLAIR LOGAN
Don't our Children cause us
Worry? *Bach*
Recit. 'Tyrannic Love' *Handel*
Air, 'Ye verdant Hills' *Handel*
La Danza *Rossini*

5.0 TRIO
Phantasy in A Minor, *Ireland*
Drink to me only
with thine Eyes *arr. Quilter*
Three poor Mariners *Quilter*

5.15 The Children's Hour
Songs from 'The Shropshire
Lad' (*Arthur Somervell*), sung
by FREDERICK GRISEWOOD
The Story of 'The Poor Island'
(*Eleanor Farjeon*), 'The Rival
Monarchs' (*Norman Hunter*)

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

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

6.35 Market Prices for Farmers



A NEWCOMER TO PARLIAMENT
in 1890—David Lloyd George, the fortieth
anniversary of whose election as member for
Caernarvon Boroughs is being celebrated today.

6.40-7.25 (1,554.4 m. only)
Celebration of the Fortieth Anniversary of
THE ELECTION

of
THE RT. HON.
DAVID LLOYD GEORGE, M.P.
As Member of Parliament for CAERNARVON
BOROUGHES
(From Cardiff)

Relayed from THE PAVILION, CAERNARVON
Presentation of a Memento by T. C. LEWIS, Esq.
Reply by the Rt. Hon. DAVID LLOYD GEORGE
Selections by the CAERNARVON CHORAL SOCIETY,
conducted by T. OSBORNE ROBERTS



ANCIENT EGYPT ON THE OPERATIC STAGE.
One of the most spectacular operas of the season—Verdi's *Aida*, with its
setting in Memphis and Thebes—is being given at Covent Garden tonight.
The Third Act will be relayed between 9.55 and 10.30.

6.40 The Foundations of Music
MOZART'S PIANOFORTE DUETS
Played by
ETHEL BARTLETT and RAE ROBERTSON
Fantasy No. 11 and Sonata in B Flat (One
Pianoforte)

7.0-7.20 Film Talk

7.25 'SOME INDUSTRIES OF GREAT
BRITAIN TO-DAY'—I
Professor J. H. JONES: 'Coal'
(From Leeds)

7.45 The Wireless Military
Band
Conducted by B. WALTON O'DONNELL
NORMAN VENNOR (*Baritone*)

BAND
A 'Faust' Overture *Wagner*
Andante and Rondo Capriccioso *Mendelssohn*

NORMAN VENNOR
Song of the Bow *Florence Aykard*
Come to me in my Dreams *Frank Bridge*
A Banjo Song *Sidney Homer*

BAND
Festival March, 'Variations'
Goldmark, arr. Gerrard Williams

NORMAN VENNOR
Linden Lea *Vaughan Williams*
A Sea Burthen *Haigh*
From the Land of the sky-blue Water *Cadogan*
The Derby Ram *Hurlstone*

BAND
Algerian Suite *Saint-Saëns*
Prelude, 'In Sight of Algiers'; Moorish
Rhapsody; At Blidah;
French Military March

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

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

9.40 Interlude

9.55 'Aida'
(VERDI)
ACT III
Relayed from THE ROYAL
OPERA, COVENT GARDEN

10.30-12.0
DANCE MUSIC
JACK PAYNE and his B.B.C.
DANCE ORCHESTRA

12.0-12.5 (1,554.4 m.)
Experimental Transmission for
the Radio Research Board
By the Fultograph Process

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THURSDAY, June 12

MIDLAND REGIONAL

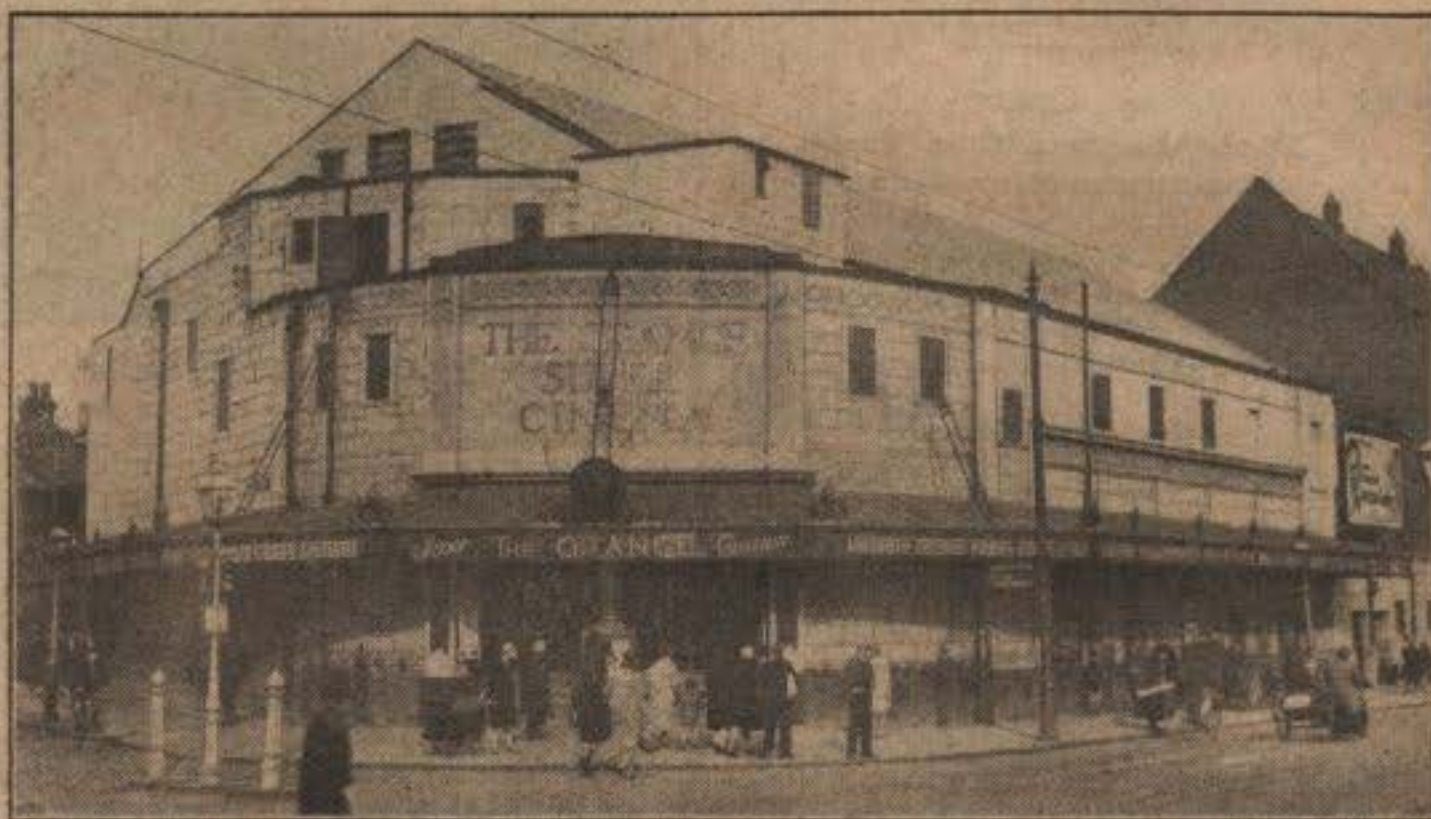
626 kc's (479.2 m.)

9.35
BILLY FRANCIS
AND HIS
ORCHESTRA

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
Relayed from SMALL HEATH, BIRMINGHAM
March, 'On Duty' *Rosny*
Selection, 'The Quaker Girl' *Monckton*
Overture, 'Don Giovanni' *Mozart*
Reverie, 'Rosemary' } *Elgar*
Intermezzo, 'Caciissima' }
Selection, 'Monsieur Beaucaire' *Message*

1.0 A Ballad Concert
THE CATHEDRAL MALE VOICE QUARTET
Spin, spin (Swedish Folk Song) *Jungst*
Fondest, Dearest, now good-bye *Abt*
Sweet and low *Barnby*

6.40 A Request Programme
THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
ALEC JOHN (*Tenor*)
MARGARET ABLETHORPE (*Pianoforte*)
ORCHESTRA
Carnival Overture *Deoral*
MARGARET ABLETHORPE and Orchestra
First Movement, Pianoforte Concerto in A Minor
Grieg



THE GRANGE SUPER CINEMA, from which light music by the orchestra is regularly relayed to the Midland Region. There will be another broadcast from the Grange at noon today.

NORAH DAVENPORT THOMPSON (*Pianoforte*)
Impromptu in F Sharp *Chopin*
Papillons (Butterflies) *Ole Olsen*
GLADYS JONES (*Contralto*)
It was a Lover and his Lass *Eric Coates*
A brown Bird singing *Haydn Wood*
Shepherd's Cradle Song *Somerville*
The early Morning *Graham Peel*

1.30 London Regional Programme

2.30-3.0 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Selection, 'Faust' *Gounod*
The Bells of Ouseley *Ord Hume*
Ballad, 'Absent' *Metcalf*
March, 'Sambre and Meuse' *Turfit*

5.15 The Children's Hour

'Marrow Bones'
A Play by MARGARET M. KENNEDY
Songs by ALFRED BUTLER (*Baritone*)
HAROLD MILLS (*Violin*)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

7.5 ALEC JOHN and Orchestra

Aria, 'Love in her Eyes sits playing'
('Acis and Galatea') } *Handel*
Where'er you walk ('Seniolo') }

ORCHESTRA
Scherzo and Finale, Symphony No. 5, in C Minor
Beethoven

ALEC JOHN
Now sleeps the crimson Petal }
To Daisies } *Quilter*
O Mistress mine }
Passing by *E. C. Purcell*

7.40 ORCHESTRA

Introduction, Act III, 'Lohengrin' *Wagner*
Suite, 'Sigurd Jorsalfar' *Grieg*

8.0 London Regional Programme

9.30 Midland News

9.35 DANCE MUSIC

BILLY FRANCIS and his ORCHESTRA
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

8.0
'THE RUMOUR'
 A PLAY
 BY C. K. MUNRO

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
 Conducted by HAYDN HEARD
 (From Midland Regional)
 Relayed from SMALL HEATH, BIRMINGHAM
 March, 'On Duty' Rosey
 Selection, 'The Quaker Girl' Monckton
 Overture, 'Don Giovanni' Mozart
 Reverie, 'Rosemary' ... Elgar
 Intermezzo, 'Carissima' }
 Selection, 'Monsieur Beaucaire' Messenger

1.0 A Ballad Concert
 (From Midland Regional)
 THE CATHEDRAL MALE VOICE QUARTET
 Spin, spin (Swedish Folk Song) Jungst
 Fondest, Dearest, now good-bye Abt
 Sweet and low Barnby
 NORAH DAVENPORT THOMPSON (Pianoforte)
 Impromptu in F Sharp.. Chopin
 Papillons (Butterflies) Ole Olsen
 GLADYS JONES (Contralto)
 It was a Lover and his Lass Eric Coates
 A brown Bird singing Haydn Wood
 Shepherd's Cradle Song Somervell
 The early Morning Graham Peel

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

2.30-3.0 REGINALD NEW
 AT THE ORGAN OF THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM
 (From Midland Regional)
 Selection, 'Faust' Gounod
 The Bells of Ouseley Ord Hume
 Ballad, 'Absent' Metcalfe
 March, 'Sambre and Mouse' Turlit

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 Request Programme
 (From Midland Regional)
 THE MIDLAND WIRELESS AUGMENTED ORCHESTRA
 (Leader, FRANK CANTELL)
 Conducted by JOSEPH LEWIS
 ALEC JOHN (Tenor)
 MARGARET ABLETHORPE (Pianoforte)

THURSDAY, June 12
LONDON REGIONAL
 842 kc/s (356.3 m.)



Tonight

At 8.0

'THE RUMOUR'
 A Play by C. K. MUNRO

PRESENTED BY K. B. INDOS
 MUSIC BY VICTOR HELY-HUTCHINSON
 PRODUCED BY HOWARD ROSE

THE SCENES ARE AS FOLLOWS:—

- Prologue : Luke's House in London
1. Lennard's office near the borders of Przimia
 2. A newsboy's beat in Greater London
 3. A cabaret in Przimiprzak
 4. Ned's office in London
 5. Katya Soresti's house in Przimiprzak
 6. The newsboy's beat
 7. Lennard's office
 8. Ned's office
 9. The Prime Minister's room
 10. The newsboy's beat
 11. The Chancellor's Palace in Przimiprzak
 12. The newsboy's beat
- Epilogue : Luke's House in London

'The Rumour' will be broadcast in the National programme tomorrow night. For the list of characters, etc., see page 577.



9.35
A RECITAL
 BY
ANTONI SALA

ORCHESTRA
 Carnival Overture Dvorak
 MARGARET ABLETHORPE and Orchestra
 First Movement, Pianoforte Concerto in A Minor Grieg

7.5 ALEC JOHN and Orchestra
 Aria, 'Love in her Eyes sits playing' ('Acis and Galatea') Handel
 Where'er you walk ('Semele')

ORCHESTRA
 Scherzo and Finale, Symphony No. 5, in C Minor.. Beethoven
 ALEC JOHN
 Now sleeps the crimson Petal Quilter
 To Daisies.....
 O Mistress mine
 Passing by E. C. Purcell

7.40 ORCHESTRA
 Introduction, Act III, 'Lohengrin' Wagner
 Suite, 'Sigurd Jorsalfar'.. Grieg

8.0 **'The Rumour'**

A Play by C. K. MUNRO
 Presented by K. B. INDOS
 Music by VICTOR HELY-HUTCHINSON

- PROLOGUE
 Luke's House in London
1. Lennard's office near the borders of Przimia
 2. A newsboy's beat in Greater London
 3. A cabaret in Przimiprzak
 4. Ned's office in London
 5. Katya Soresti's house in Przimiprzak
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 8. Ned's office
 9. The Prime Minister's room
 10. The newsboy's beat
 11. The Chancellor's Palace in Przimiprzak
 12. The newsboy's beat

EPILOGUE
 Luke's House in London
 Produced by HOWARD ROSE

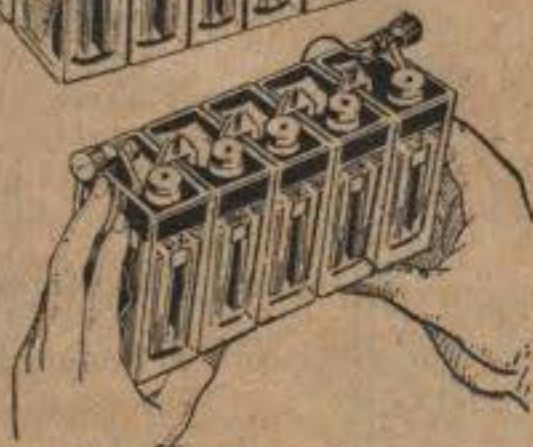
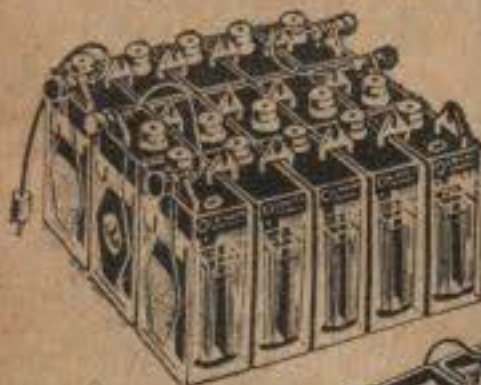
9.30 Regional News

9.35 **A Sonata Recital**
 by

ANTONI SALA (Violoncello)
 Sonata Marcello
 Largo; Allegro; Adagio; Allegro
 Sonata in E Minor (Op. 38) Brahms
 Allegro non troppo; Allegretto quasi menuetto; Allegro
 Ballade Guirne Creith
 (With the Composer at the Pianoforte)
 Maligna..... Albeniz

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

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Thursday's Programmes continued (June 12)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 3.0 National Programme
- 4.45 LIGHT MUSIC
by
BOBBY'S STRING ORCHESTRA
Relayed from BOBBY'S CAFÉ, BRISTOL

- 5.15 THE CHILDREN'S HOUR
'The Great Toytown Mystery'
by
S. G. HULMS BEAMAN

- 6.0 'THE DEPARTED DRAMA'
—IV
Mr. FROM TYLER: 'Plays
and Playhouses in Bygone
Bristol'

- 6.15 National Programme

- 6.35 Market Prices for
Farmers

- 6.40 The Rt. Hon.
David Lloyd
George, M.P.

Celebration of the Fortieth Anniversary of his election as Member of Parliament for Caernarvon Boroughs
Relayed from THE PAVILION, CAERNARVON

(Broadcast also on
1,554.4 m.)

Presentation of a Memento
by Mr. T. C. LEWIS

Reply by the Rt. Hon.
DAVID LLOYD GEORGE

Selections by THE CAER-
NARVON CHORAL SOCIETY

Conducted by T. OSBORNE ROBERTS

- 7.25 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

- 3.0 National Programme

- 4.45 West Regional Programme

- 6.15 National Programme

- 6.35 West Regional Programme

- 7.25 National Programme

- 9.15 West Regional Programme

- 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

- 3.0 National Programme

- 5.15 THE CHILDREN'S HOUR
SPECIALITIES

The Menu will include:

'The Monkey and the Elephant' (Donald Maule) and 'Five Folly Songs' (V. Hely-Hutchinson), to be sung by FREDERICK HARVEY (Baritone)

- 6.0 National Programme

- 9.15 Local News

- 9.25 'THE WAY OF THE
WORLD'

By MR. VERNON BARTLETT
(National Programme)

- 9.40 Interlude

- 9.55 'Aida'

(VERDI)

ACT III

Relayed from THE ROYAL
OPERA, COVENT GARDEN

(National Programme)

- 10.30-12.0

- DANCE MUSIC

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

(National Programme)



DAME MADGE KENDAL.

Veteran theatre-goers in Bristol will remember seeing Madge Kendal as 'Cinderella' in the pantomime of 1862. Mr. From Tyler will describe this pantomime in his talk on 'The Departed Drama' this evening at 6 o'clock.

BOURNEMOUTH

- 10.15 THE DAILY SERVICE

- 10.30-11.0 National Programme

- 1.0-2.0 National Programme

- 3.0-12.0 National Programme

MANCHESTER

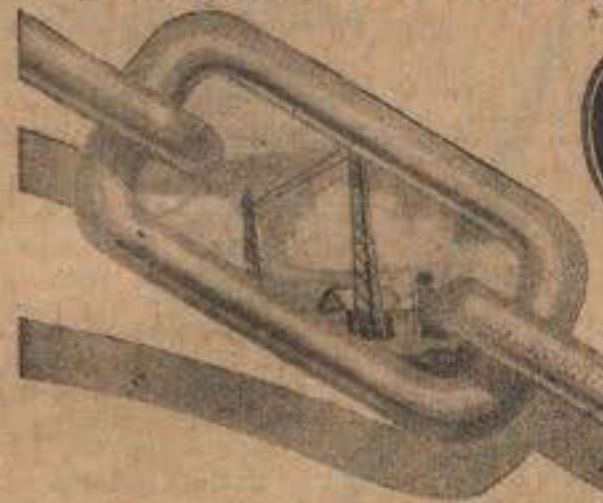
797 kc/s (376.4 m.)

10.15.—The Daily Service. 10.30-11.0.—National Programme. 12.0-1.0.—A Ballad Concert. (From Liverpool.) Kathleen M. Chittenden (Pianoforte). Harold Eanlon (Baritone). Constance Cartodus (North Country Songs at the Piano). 3.0.—National Programme. 3.45.—Reginald Trippier (Tenor) and Marshall Shenton (Bass). 4.0.—An Orchestral Concert relayed from The Pavilion Gardens, Buxton. The Buxton Gardens Municipal Orchestra, conducted by Horace Fellows. 5.0.—'Tonight's Promenade Concert.' A Gramophone Lecture by Moses Boritz. 5.15.—The Children's Hour. 6.0.—National Programme. 6.25.—Market Prices for Northern English Farmers. 6.40.—National Programme. 7.45.—Northern Promenade Concert. The Halle Orchestra, conducted by Sir Hamilton Harty, relayed from The Philharmonic Hall, Liverpool. (From Liverpool.) Orchestra: Overture, 'Oberon' (Weber); Eighth Symphony in B Minor ('The Unfinished') (Schubert). Allegro moderato; Andante con moto. Eleanor Tove (Mezzo-Soprano) with Orchestra: Gentle Mephisto ('Alecste') (Handel). Orchestra: Concerto in G Minor, Op. 28, for Violin and Orchestra (Max Bruch). Introduction: Allegro moderato; Adagio; Allegro energico. (Violin, Albert Sammons). 9.0.—National Programme. 9.15.—North Regional News. 9.25-12.0.—National Programme.

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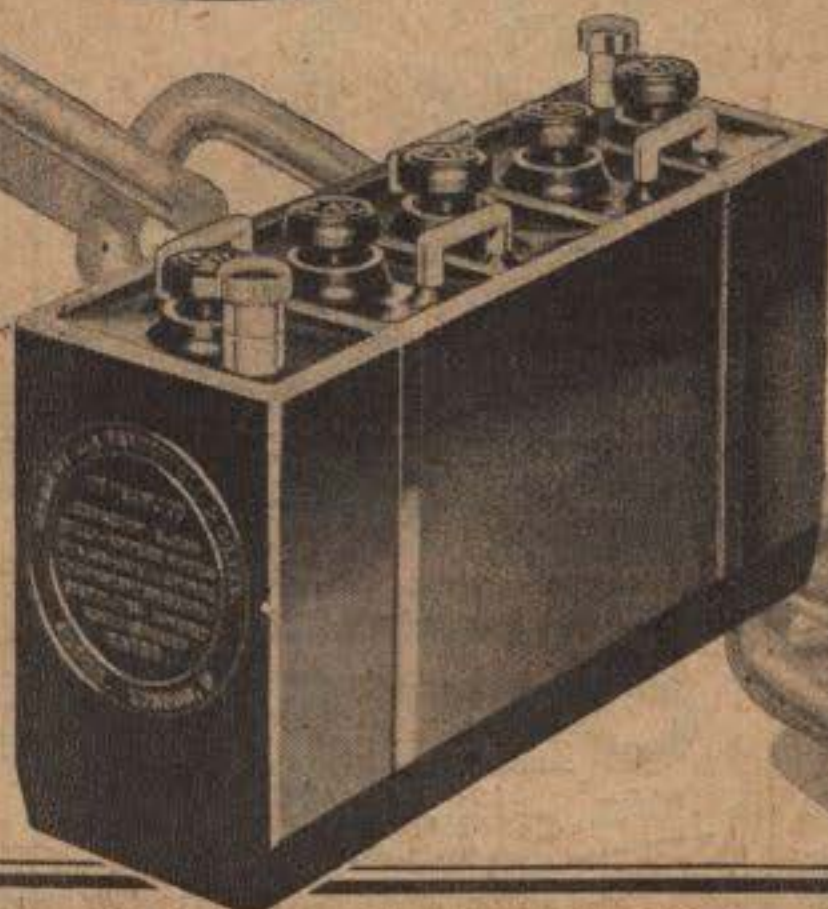
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7.25
A TALK BY
MISS
MARGARET
BONDFIELD

FRIDAY, June 13
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

7.45
A RECITAL
BY
PIA DAMERINI



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Miss L. H. YATES: 'Secrets of Successful Cookery'

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

12.0 Presentation of the Freedom of the ROYAL BURGH OF INVERNESS

Rt. Hon. J. RAMSAY MACDONALD

The Rt. Hon. STANLEY BALDWIN
and

Sir MURDOCK MACDONALD
(From Aberdeen)

Relayed from the PICTURE PLAYHOUSE, INVERNESS

1.0 AN ORGAN RECITAL
By LEONARD H. WARNER

Relayed from St. BOTOLPH'S, BISHOPSGATE

1.30-2.30 A Recital of Gramophone Records

4.0 Light Music

MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

5.15 The Children's Hour

'FORTUNE ABOY!'

a play
by

UNA BROADBENT

6.0 Mr. WILL HOOLEY: 'The Exhibition Fowl'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 EYE-WITNESS ACCOUNT OF THE FIRST TEST MATCH

(England v. Australia)

by MAURICE K. FOSTER

Relayed from the COUNTY CRICKET GROUND, NOTTINGHAM

6.40 The Foundations of Music

MOZART'S PIANOFORTE DUETS

Played by

ETHEL BARTLETT and RAE ROBERTSON
Sonata in F (One Pianoforte)

7.0-7.20 'RESEARCH AND DISCOVERY'—IV

Mr. GERALD HEARD.

7.25 'LABOUR AND INTERNATIONAL AFFAIRS'—I

MISS MARGARET BONDFIELD, M.P.

7.45 A PIANOFORTE RECITAL

By PIA DAMERINI

Pastorale Scarlatti
Bourrée (after Dom. Scarlatti) Chopin
Etude, Op. 25, No. 1 Chopin
Rhapsodie, No. 8 Liszt

8.0 'THE RUMOUR'

A Play by C. K. MUNRO
(See below)

9.30 'The Second News'

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

9.55 'PEOPLE AND THINGS'
The Hon. HAROLD NICOLSON

10.10 THE VICTOR OLOF SEXTET

MABEL RITCHIE (Soprano)

SEXTET

Fantasy, 'Cavalleria Rusticana' Mascagni

MABEL RITCHIE

My Johnnie was a Shoemaker } ('English Folk
The Cuckoo } Songs')
The loyal Lover } arr. Cecil Sharp

SEXTET

Andante and Minuet Mozart
Intermezzo (Pianoforte Concerto) .. Schumann

MABEL RITCHIE

Orpheus with his Lute Vaughan Williams
To One who passed whistling through the Night
Armstrong Gibbs

Pretty Ring Time Peter Warlock

SEXTET

Nocturne Irving and Bridgwater
Humoreske Dvorak
Liebesfreud (Love's Joy) Kreisler

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

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

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



TO BE BROADCAST TONIGHT AT 8.0

'THE RUMOUR'

A Play by C. K. MUNRO

Presented by K. B. Indoe. Music by Victor Hely-Hutchinson.
Produced by Howard Rose

The list of scenes will be found on page 573

THE CHARACTERS:

LUKE, interested in financial operations
KITTY
WALTER, interested in financial operations
NED, a financier
RUBY
CHARLES LENNARD, Local Representative of the Imperial Armament Association in Prizmia
HON. ALGERNON MOODIE, British Attaché in Prizmiaprak
LA RUBIA, Representative of the Prizmian Government
A NEWSBOY
JONES } City clerks
SMITH }

JACKSON, a British workman in Prizmia
ARAMYA, in charge of the bar of a Cabaret
KONCHAK
KAPRIKAN
POOSHPIN
LAMINOK
BURASTOK
CHEEKRAM
PARO, a Lorian workman
LENA JACKSON, Jackson's daughter
A LORIAN PRIEST
DEANE, a British free-lance Missionary
TORINO, leader of the Lorian in Prizmia

RANSKAYAA, Lorian woman
THE RIGHT HON. GEORGE OVERTON, Prime Minister of England
THE CHANCELLOR OF THE EXCHEQUER
PRIVATE SECRETARY TO PRIME MINISTER
SIR ARTHUR CHESTON } Members of a
SIR ROBERT MORTIMER } deputation of
SIR GEORGE DARNELL } business men
MR. GRANGE, leader of a Labour deputation
M. RAFFANEL, French Representative on Boundary Commission



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FRIDAY, June 13
MIDLAND REGIONAL
626 kc's (479.2 m.)

9-5
THE MIDLAND WIRELESS ORCHESTRA

12.0 Lunch-Hour Music
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Le Serment' ('The Vow')... *Auber*
Fantasy, 'In a Persian Garden'... *Liza Lehmann*
JAMES DONOVAN (*Saxophone*)
Hungarian Dance *Ring*
Humoresque *Dvorak, arr. Rehfeld*
ORCHESTRA
Interlude, 'Before Dawn' *Norman O'Neill*
Irish Tune from County Derry *Grainger*

6.40 'The Dumbleton Fête and Gala'
A Ballegorical Cantorio
by
SAMUEL SNOOP, Mus.Ass.
(Organist of Dumbleton Minster and Hon. Conductor of the Dumbleton Morpheus Society)
Presented by
EMILIE WALDRON (*Soprano*)
ALICE VAUGHAN (*Contralto*)
GEOFFREY DAMS (*Tenor*)
JAMES HOWELL (*Bass*)
Assisted by
THE MIDLAND PIANOFORTE SEXTET
and
THE DUMBLETON BRASS BAND

Admit to
THE DUMBLETON FÊTE AND GALA
Organiser, Samuel Snoop
Music by the Dumbleton Brass Band
Friday, June 13
at 6.40
Carriages at 7.30

7.30 Musical Comedy Programme
OLIVE GROVES (*Soprano*)
GEORGE BAKER (*Baritone*)
(*London Regional Programme*)

8.30 Mr. DAVID SETH-SMITH: 'Animals in Captivity—I'
(*London Regional Programme*)

9.0 Midland News

9.5 A Light Orchestral Programme

ERIC BROWN (*Baritone*)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Bourrée and Gigas *German*
ERIC BROWN
I triumph! I triumph! *Carissimi*
The Lute Player *Allitsen*
Wayfarer's Night Song *Easthope Martin*
ORCHESTRA
First Selection of Sullivan's Music... *arr. Godfrey*
Waltz, 'The Grenadiers' *Waldteufel*
ERIC BROWN
Bois Epais (Sombre Woods) *Lully, arr. A. L.*
Son of Mine *William Wallace*
Harlequin *Sanderson*

ORCHESTRA
Scottish Fantasy *David Stephen*
Yeomanry Patrol *Squire*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 *London Regional Programme*

JAMES DONOVAN
Romantic Waltz *Klickmann*
Salut d'Amour' (Love's Greeting) *Elgar*
ORCHESTRA
Ballet Music, 'The Sicilian Vespers' *Verdi*
Dance of the Tumblers ('The Snow Maiden')
Binsky-Korsakov

1.15-3.0 *London Regional Programme*

5.15 The Children's Hour
'The Dream Ship,' by J. E. COWPER
with Incidental Music

By FRANK CANTELL (*Violin*)
and
MARGARET ABLETHOEPE (*Pianoforte*)
Songs by ERIC BROWN (*Baritone*)

'Some Great Inventions in Electricity—The Telephone,' by E. W. ANDERSON

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40
‘THE DUMBLETON
FÊTE
AND GALA’

FRIDAY, June 13
LONDON REGIONAL
842 kc/s (356.3 m.)

9.15
TONIGHT’S
NORTHERN
‘PROM’

12.0 Lunch-Hour Music
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, ‘Le Serment’ (‘The Vow’) Auber
Fantasy, ‘In a Persian Garden’ Liza Lehmann
JAMES DONOVAN (Saxophone)
Hungarian Dance King
Humoresque Dvorak, arr. Rehfeld
ORCHESTRA
Interlude, ‘Before Dawn’ Norman O’Neill
Irish Tune from County Derry Grainger
JAMES DONOVAN
Romantic Waltz Klickmann
Salut d’Amour (Love’s Greeting) Elgar
ORCHESTRA
Ballet Music, ‘The Sicilian Vespers’ Verdi
Dance of the Tumblers (‘The Snow Maiden’) Rimsky-Korsakov

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

2.15-3.0 ORGAN RECITAL
Relayed from ST. BOTOLPH’S, BISHOPSGATE

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 Dumbleton Fête
and Gala’
(From Midland Regional)

7.30 Musical Comedy Programme
OLIVE GROVES (Soprano)
GEORGE BAKER (Baritone)

8.30 Mr. DAVID SETH-SMITH: ‘Animals in
Captivity’—I.

9.0 Regional News

9.5 Interval

9.15 Northern Promenade
Concert

Relayed from THE PHILHARMONIC HALL,
LIVERPOOL
THE HALLÉ ORCHESTRA
Conducted by Sir HAMILTON HARTY

Symphonic Variations for Pianoforte and
Orchestra César Franck
(Solo Pianoforte, STEPHEN WEARING)

DORA LABBETTE (Soprano)
Nightingale
Whither?
Evening Voices
Spring, the Sweet Spring } *Delius*

ORCHESTRA
La Procession du Rocío Turina
Triana en Fête; La Procession

STEPHEN WEARING (Pianoforte)

ORCHESTRA
Two Hungarian Dances

10.15 ‘The Second News’
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-12.0 DANCE MUSIC
THE AMBASSADOR CLUB ORCHESTRA, directed by
EDDIE GROSS-BART, from the AMBASSADOR
CLUB

Two very interesting booklets

THE STUDY OF THE MIND by Professor Cyril Burt is an excellent (and exciting) introduction to the most fascinating of all sciences. It is practical and direct: that is, all the time you read it you are concerned with your own mind: you can carry out all the experiments upon yourself and practically all the materials are in the pages of the pamphlet. The science of psychology is here made intelligible.

This is a special Talks Pamphlet, in that it contains 64 pages, is profusely illustrated, and costs threepence post free.

TODAY AND TOMORROW by Professor John Macmurray: a philosophy of human freedom is built up here by an investigation into what constitutes true morality. What is freedom? What is reality? are the questions put forward and answered. The pamphlet is of fascinating interest, concerned as it is with living problems. It can be had for 2d. post free.

These two Talks Pamphlets are to be had of the B.B.C. Bookshop, Savoy Hill, W.C.2: they are both extremely good value for their price

Friday's Programmes continued (June 13)

CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR
'THE CORNER CUPBOARD'
(A Store of Good Things for Girls)
Prepared by
DORIS A. JONESA COUPLE OF COONS
With Song and Jest6.0 'THE DRAMA IN
WALES'—VI
The Rev. R. G. BERRY:
'Its National Charac-
teristics'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

12.0-1.0 National Programme

4.0 National Programme

5.15 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

12.0-1.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR
'TROUBADITTIES'
(Geoffrey Bradley)
by THE TROUBADOURS

6.0 National Programme

9.45 Forthcoming Events; Local News

9.55-11.0 National Programme

BOURNEMOUTH.

10.15 THE DAILY SERVICE

10.30-1.0 National Programme

4.0-11.0 London Regional Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY
SERVICE10.30-11.0 National
Programme12.0-1.0 National
Programme4.0 National
Programme5.0 Tonight's
Promenade ConcertA Gramophone Lecture
by MOSES BARTZ

THE REV. R. G. BERRY
gives the sixth talk in the series on
the Drama in Wales from Cardiff this
evening.



Miss Betty Balfour,
the famous screen star,
writes:—

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

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

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recommended for artificial teeth.
It will not discolour or crack
denture plates.

Aldwych T.F. 1.33

6.30
PLAY IN THE
FIRST 'TEST'
DESCRIBED

SATURDAY, June 14
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
LONDON SHOWS
IN
WAR TIME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mrs. NELSON EDWARDS: 'Crystalized Flowers'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE,
Hammersmith

3.30 THE GERSHOM
PARKINGTON QUINTET
ETHEL FENTON (Contralto)

QUINTET
Selection, 'Tom Jones'.....German
Soir d'Automne (Autumn Evening).....Donato
Puccinello.....Besly

3.50 ETHEL FENTON
Ombra mai fu (Peaceful Shade) (Largo).....Handel
As fair as is a Flower.....Noel Johnson
Now sleeps the crimson Petal.....Quilter

3.58 QUINTET
Minuet.....Paderewski
Rustle of Spring.....Sinding
Le Nil (The Nile).....Leroux
Rêve (Dream).....d'Ambrosio
La Lissonjera.....Chaminade

4.18 ETHEL FENTON
On a Tide.....John Atley
Queen Mary's Song.....Elgar
The Shepherd's Song.....J

4.26 QUINTET
Irish Fantasy.....Mulder
Berceuse.....Järnefelt
Waltz.....Chopin

4.45 REGINALD NEW
At THE ORGAN of THE BEAUFORT CINEMA
Relayed from BIRMINGHAM
Selection, 'Rio Rita'.....Pether
A Hillside Melody.....Phillips
Dancing Doll.....Poldini
Dance of the Flowers.....Delibes

5.15 The Children's Hour
RUSSIAN CHILDREN'S SONGS
(Liadov and Mussorgsky)
sung by MAKOVA
'Where Love is,' a fable (Tolstoy)
Emilian the Fool—an Old Russian
Story (Mrs. Carrow)

6.0 Musical Interlude

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

6.30 EYE-WITNESS ACCOUNT OF THE FIRST
TEST MATCH
(England v. Australia)
by MAURICE K. FOSTER
Relayed from the COUNTY CRICKET GROUND,
NOTTINGHAM

6.40 Regional Sports Bulletin

6.45 The Foundations of Music
MOZART'S PIANOFORTE DUETS
Played by
ETHEL BARTLETT and RAE ROBERTSON
Fugue in C Minor (Two Pianofortes)
Fugue in G Minor and Fantasia No. 1 (One
Pianoforte)

8.0 An Excerpt from
'Hiawatha'
(Act I)
COLERIDGE-TAYLOR
Dramatic Version arranged and produced by
T. C. FAIRBAIRN
Performed by the
ROYAL CHORAL SOCIETY
and
THE NEW SYMPHONY ORCHESTRA
Conductor, Dr. MALCOLM SARGENT
Relayed from
THE ROYAL ALBERT HALL

ACT I—HIAWATHA'S WEDDING FEAST
The Act opens with the festivities at the
marriage of Hiawatha and Minnehaha,
including:
The Dance of Pau-Puk-Keewis
Os-ke-non-ton's scena
Heavenly Ballet with music from Coleridge-
Taylor's Imaginary Ballet, Nos. 3 and 4;
Characteristic Waltzes No. 4 and Three-
Fours No. 2
Betrothal and Totem Dance,
Song by 'Chibiabos'
Jagoo scena
Final Chorus

Cast

Minnehaha.....FLORA WOODMAN
Hiawatha.....HORACE STEVENS
Nokomis.....ELIZABETH MELLOR
Chibiabos.....BEN DAVIES
Jagoo.....ARTHUR COX
The Medicine Man CHIEF OS-KE-NON-TON
Pau-Puk-Keewis.....KELLAND-ESPINGOSA

8.45 BERKELEY MASON (Pianoforte)
Sonatine (from Suite, Op. 60)
Rondeau.....Joseph Jongen

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



'BEHIND THE SCREEN'
A SERIAL DETECTIVE STORY
which will be continued in five subsequent
instalments by Agatha Christie, Dorothy
Sayers, Anthony Berkeley, F. C. Bentley, and
Ronald Knox,
will be started by HUGH WALPOLE
tonight at 9.25

7.0 B.B.C. LITERARY COMPETITION—I
'MOUNTAINS'
(For particulars see page 583.)

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

7.30 A VIOLONCELLO AND PIANOFORTE RECITAL
by LAURI KENNEDY and DOROTHY KENNEDY
First Movement, Sonata in D.....Mendelssohn
PIANOFORTE SOLI
Bird Song.....Palangren
The old musical Box and the Hurdy Gurdy Man
Goossens
Tango.....Albeniz, arr. Golovosky
Waltz in C Sharp Minor.....Chopin
VIOLONCELLO SOLI
Londonderry Air.....arr. Kennedy
Allegretto.....Wolstenholme
La Fille aux Cheveux de Lin.....Debussy
Vito (Spanish Dance).....Popper

9.25 BEHIND THE SCREEN
'A Serial detective story'—I
Mr. HUGH WALPOLE
(See centre of page.)

9.40 PHILIP RIDGEWAY'S
PERIOD VAUDEVILLE
VI
(Around Town in 1917)
Book by RALPH NEALE
Music arranged by DOROTHY HOBGEN
Devised and Produced by PHILIP RIDGEWAY

10.45-12.0 DANCE MUSIC
AMBROSE'S BAND from THE MAY FAIR HOTEL

To
believe in
themselves
... that's what it teaches

Ask any mother with boys what she thinks of the Lifebuoy Habit. Back comes the answer—"the best way to make a man of a boy." She knows that when a boy starts to take a pride in his appearance he finishes by taking a pride in his work.



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**LIFEBUOY
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for health
and character

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SATURDAY, June 14
MIDLAND REGIONAL

626 kc's (479.2 m.)

9.20
**THE MIDLAND
WIRELESS
ORCHESTRA**

3.30 Lena Shearson
Presents
'The Society Six' Concert Party and their
Pianist
Relayed from THE PAVILION, JEPHSON GARDENS,
ROYAL LEAMINGTON SPA

4.15 A Popular Orchestral
Programme
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Orpheus in the Underworld' *Offenbach*
Selection, 'San Toy' *Jones*
Song Transcriptions, 'I know of two Bright
Eyes' *Clutsam*
'All Souls' Day' *Lassen*
Serenade, 'La Berceuse' *Gounod*
Nautical Scenes *Fletcher*
March, 'Pomp and Circumstance,' No. 1 in D
..... *Elgar*

5.15 The Children's Hour
Songs by MARY POLLOCK (Soprano)
The City of Islands—Venice—a Travel Talk
by KENNETH LAWSON
Musical Selections by THE INSTRUMENTAL TRIO
OF THE HILO HAWAIIAN MELODY MAKERS

6.0 London Regional Programme

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

6.40 Midland Sport

6.45 London Regional Programme

8.0 National Programme

8.45 London Regional Programme

9.15 Midland News

9.20 A Light Orchestral
Programme

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Pique Dame' ('Queen of Spades')
..... *Suppé*
FRED KIDSON (Tenor)
If I can live *Stephenson*
I'll sing thee Songs of Araby *Clay*
ORCHESTRA
Selection, 'Lilac Time' Schubert, arr. *Clutsam*
FRED KIDSON
Starry Woods *Phillips*
O Flower divine *Hugh Wood*
ORCHESTRA
Suite, 'Four Ways' *Eric Coates*
10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
10.30-10.35 Experimental Transmission for the
Radio Research Board by the Fullograph Process

Home, Health, and Garden.

ON FEEDING ECONOMICALLY.

IN previous talks I have said that children ought to have the body-building elements found in fresh meat and, that when possible, they should have a certain proportion of this two or three times a week. The children and young people in a family should be the meat eaters.

The recipes this morning include only inexpensive ingredients, which contain good food value. They are also useful for families where there are late-comers for meals. In catering and cooking, economically, with ingredients, time and fuel, it is always wise to cook at one time what will serve two days.

Baked Beef.

This kind of stew illustrates two days' cooking done at a time, as it can be served hot one day with butter beans and cold the next day with a salad of lettuce or butter beans, egg, and beetroot.

2 lbs. hough.	1 quart water.
Carrot.	10 peppercorns } (tied in
Onion.	3 cloves } muslin).
1 tablespoon flour.	Salt.
1 tablespoon vinegar.	2 teacups butter beans.

Wash and wipe meat and cut it in large pieces. Prepare vegetables and cut in slices. Put the meat and vegetables in alternate layers in a stewing jar, or an ordinary 7 lb. jam jar. Sprinkle flour, pepper and salt between each layer. Pour over vinegar and water, cover jar and cook slowly in a moderate oven 2 to 3 hours, so that the meat is perfectly tender.

The stew can be served in the stew jar, or dished up on an ashet, garnished with beans and the carrot. It is a help to cook the beans the day before and quickly reheat them by boiling them up. Cook enough for two days. If the meat is to be served cold next day, omit the flour and serve it cold in a deep dish, pour the clear gravy over and garnish with parsley. Serve a butter bean salad with it.

Butter Bean Salad.

Cooked butter beans.	2 hard-boiled eggs.
Cooked beetroot.	1 raw apple chopped
Salad cream.	finely.

Put beans, eggs sliced, and apple peeled and chopped into a basin, add pepper and salt, and make moist with salad cream. Heap in a salad bowl or glass dish, decorate with beetroot cut in dice or slices. Cold potatoes can be sliced and mixed into this salad.

Salad Cream.

$\frac{1}{2}$ a teacup thick custard.
1 teaspoon sugar.
1 teaspoon tarragon vinegar.
2 teaspoons white vinegar.
1 hard boiled yoke of egg.
1 saltspoon mustard.
Salt and pepper.
2 tablespoons cream.

Mix yolk and custard gradually, add all other ingredients and the cream last.

Beans and Bacon.

Piece of bacon or ham, 2 to 3 lbs.
3 teacups beans.
1 oz. margarine.
1 oz. flour.
$\frac{1}{2}$ pint milk and water.
1 teaspoon chopped parsley.
Pepper.

Scrape bacon over with a knife and soak in cold water one hour. Put in a saucepan and cover with cold water, add beans and cook them with the bacon. Cook slowly half an hour to the pound and half an hour over. Remove rind from bacon and sprinkle with browned breadcrumbs. Serve beans with parsley sauce.

Parsley Sauce.

Melt margarine in a saucepan, remove it from fire, stir in flour and add milk gradually. Return pan to fire and stir till the sauce boils, add pepper, and boil 3 minutes to cook flour.—From a Scottish Talk by Mrs. Stuart Sanderson.

8.0
COLERIDGE-
TAYLOR'S
'HIAWATHA'

SATURDAY, June 14
LONDON REGIONAL
842 kc's (356.3 m.)

9.20
THE PROM.
FROM
LIVERPOOL

3.30 A Concert
by
THE NATIONAL ORCHESTRA OF WALES
(From Cardiff)

4.45 A Ballad Concert
ALICE MOXON (Soprano)
GEOFFREY HOATHER (Baritone)

GEOFFREY HOATHER
Fear no more the heat o' the Sun
Quilter
Port of many ships ... }
Trade Winds ... } Frederick Keel

ALICE MOXON
Blackbird's Song ... }
I know a Bank ... } Cyril Scott
Someone ... } Besty

GEOFFREY HOATHER
Love is a Bable ... }
A Lover's Garland ... } Parry
Why so pale and wan? ... }

ALICE MOXON
Shepherd, thy Demeanour vary
arr. Lane Wilson

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 Sports Bulletin

6.40 Sports Bulletin

6.45 The Wireless Military Band
Conducted by B. WALTON
O'DONNELL
RONALD GOURLEY (Entertainer)

BAND
Overture, 'The four Ages of Man' ... Lachner

RONALD GOURLEY

BAND
Suite, 'Scenes of Childhood' ... Hoby
A Beautiful Morning; The Punch-doll's
Serenade; Play

RONALD GOURLEY

BAND
Selection, 'Cinq Mars' ... Gounod

RONALD GOURLEY

BAND
Waltz, 'Juristenball Tänze' ... Johann Strauss
March, 'A Frangessa' ... Costa

8.0 'Hiawatha'
(ACT I)
by
COLERIDGE-TAYLOR
Dramatic Version arranged and produced by
T. C. FAIRBAIN



'HIAWATHA'

The first act of Coleridge-Taylor's great
cantata, in a dramatic version performed by
the Royal Choral Society, will be relayed
from the Albert Hall tonight at 8.0.

Performed by the
ROYAL CHORAL SOCIETY
Conductor, DR. MALCOLM SARGENT

Relayed from
THE ROYAL ALBERT HALL

ACT I.—HIAWATHA'S WEDDING FEAST.

The Act opens with the festivities at the marriage
of Hiawatha and Minnehaha, including:

The Dance of Pau-Puk-Keewis
Os-ke-non-ton's scena

Heavenly Ballet with music from Coleridge-
Taylor's Imaginary Ballet, Nos. 3 and 4; Char-
acteristic Waltzes No. 4 and Three-Fours No. 2

Betrothal and Totem Dance

Solo by 'Chibiabos'
Iagoo scena
Final Chorus

Cast
Minnehaha ... FLORE WOODMAN
Hiawatha ... HORACE STEVENS
Nokomis ... ELIZABETH MELLOR
Chibiabos ... BEN DAVIES
Iagoo ... ARTHUR COX
The Medicine Man ... CHIEF OS-KE-NON-TON
Pau-Puk-Keewis ... KELLAND-ESPINOSA

THE NEW SYMPHONY ORCHESTRA

8.45 Mr. GEORGE RYLANDS: 'Love Scenes from
the English Novelists'—VII

9.15 Regional News

9.20 Northern Prom-
enade Concert

Relayed from THE PHILHARMONIC
HALL, LIVERPOOL

THE HALLÉ ORCHESTRA

Conducted by SIR HAMILTON
HARTY

Three Little Russian Pieces:

The Musical Snuff-Box ... Liadov
Flight of the Bumble Bee
Evncky-Koralkov
Cossack Dance ... Tchaikovsky

NORMAN ALLIN (Bass)

All suddenly the Wind comes soft
Rupert Brooke and Alan Burr
The passionate Shepherd to his Love
Stanley Taylor
Negro Spiritual, 'Were you there?'
arr. Burleigh
The Old Brigade ... Barry

ORCHESTRA

The Carnival of Animals ... Saint-Saëns
(Solo Piano, Dr. WALLACE and
HAROLD DAWHER)

(Solo Violoncello, WALTER HAYTON)
Overture, 'William Tell' ... Rossini

10.15-10.30 'The
Second News'

WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

B.B.C. LITERARY
COMPETITION—I

This is the first of a series of Literary Competitions
which will be broadcast on succeeding Saturdays at
7 p.m. Extracts from the works of recognised
authors will be read, dealing with a specified subject,
and competitors will be asked to send in (a) the
name of the author of each extract and (b) one
additional contribution dealing with the same sub-
ject. A prize of three guineas will be awarded each
week for the most correct list together with the best
additional extract, as well as second and third prizes
of two guineas and one guinea each. Entries (marked
'Competition') must be received by first post on
the Tuesday morning following the broadcast,
addressed: Talks Department, B.B.C. Savoy Hill.
The winners' names will be announced at the
microphone on each successive Saturday, and con-
firmed in due course in *The Radio Times*. There
will be an additional prize of ten guineas at the end
of the series, for the competitor who, during the
series, has given the largest number of correct
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Saturday's Programmes continued (June 14)

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 Genodaethol Cymru) Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE
Overture, 'A Midsummer Night's Dream' Mendelssohn



THE MOUNTAIN ASH GIRLS' CHOIR takes part in the Children's Hour from Cardiff this afternoon at 5.15.

- Minuet Bocherini 5.15
- Two Hungarian Dances Brahms 6.0
- Symphonic Poem, 'The Preludes' Liszt 6.40
- 3.30 National Programme
- 4.45 DANCE MUSIC
THE ESPLANADE DANCE BAND
Relayed from the ESPLANADE HOTEL, PORTHCAWL
- 5.15 THE CHILDREN'S HOUR
'IN A SCHOOLBOY'S DEN'
(Including the Skipper)
II, More about Model Railways
THE MOUNTAIN ASH GIRLS' CHOIR
- 6.0 National Programme
- 6.40 Regional Sports Bulletin
- 6.45 National Programme
- 7.0 Mr. D. RHYNS PHILLIPS: 'Welsh Highwaymen'
(From Swansea)
- 7.20 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
- 12.0-12.45 West Regional Programme
- 3.30 National Programme
- 4.45 West Regional Programme
- 6.0 National Programme
- 6.40 West Regional Sports Bulletin
- 6.45 National Programme

- 7.0 West Regional Programme
- 7.20 National Programme
- 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

- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 6.40 Sports Bulletin
- 6.45 National Programme
- 9.15 Items of Naval Information; Local News
- 9.25-12.0 National Programme

BOURNEMOUTH.

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.0-2.0 National Programme
- 3.30-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15.—The Daily Service. 10.30-11.0.—National Programme. 12.0-1.0.—Gramophone Records. 3.30.—National Programme. 4.45.—'Tonight's Promenade Concert.' A gramophone lecture by Moses Baritz. 5.15.—The Children's Hour. 6.0.—The Royal Horticultural Society's Bulletin for Northern English Listeners. 6.15.—National Programme. 6.40.—Musical Interlude. 6.45.—National Programme. 7.0.—Mr. J. H. R. Bazley: 'Fishing Stories' (From Leeds). 7.20.—The Lord Mayor of Leeds (Councillor N. G. Morrison): 'Promenade Concerts in Leeds' (Leeds only). Musical Interlude for Manchester and the rest of the region. 7.30.—National Programme. 9.15.—North Regional News. 9.25-12.0.—National Programme.

NOTES ON THE WEEK'S MUSIC

(Continued from page 547.)

to present to him when he returns. At the end of the second act his ship has arrived in the harbour, and Butterfly has stayed all night at her window watching for him to come. The last act begins with the dawn of the next morning, and Butterfly is still waiting. A Japanese theme is heard here to suggest the vigil. Suzuki persuades Butterfly to rest, and then Pinkerton and Sharpless come in together. Suzuki learns that Pinkerton has been legally married to an American lady, and he, realizing the heartlessness of his conduct and the devotion of little Butterfly, goes out, leaving it to Sharpless to break the news to her. Butterfly, hearing voices, comes in, radiantly happy in the thought of meeting her husband again. Seeing Kate (the lawful Mrs. Pinkerton) in the garden, she guesses the truth, and the pathos of the scene is beautifully set forth in the music as well as in the text. With true Japanese fortitude, Butterfly wishes Kate all happiness in her married life, and accepts her offer to adopt the baby boy, 'Little Trouble,' as he is called. But, left alone, Butterfly breaks down and takes a sorrowful farewell of her child. Dressing him in his best, she leaves him near the door for his father to find, and then, going behind a screen, takes her own life in the traditional Japanese fashion. Staggering forward, she falls dead near the door, where Pinkerton finds her when he comes to take away his son.

A Young Russian Artist.

(London Regional, Wednesday, 8.35.)

VITYA VRONSKY, who broadcasts for the first time on Wednesday evening, has already won a series of successes throughout the provinces, so that her appearance in London is awaited with special interest. Most of her programme is well-known music; even the two pieces by Scriabin are no longer strange to pianists and audiences of today. Listeners will remember how he devoted his great gifts to a series of big works in which he sought to embody his ideals of a new religion of life. But it looks as though his pianoforte music were likely to endure more certainly than his orchestral works; a brilliant pianist himself, he did much to enrich the repertoire of his instrument. Medtner, who is also represented in the programme, though a modern Russian, is looked on rather as an adherent of the classical traditions, as a follower of Brahms, than as typical of his own country's modern music. There is little in his work which would identify him as a fellow-countryman of Scriabin's or of Stravinsky's.

Wagner's 'Faust' Overture.

(National, Thursday, 7.45.)

IN its original form, this was an early work of Wagner's, composed in his twenty-seventh year, during the first unhappy stay in Paris, when he had to contend with disappointment and almost with starvation. Tradition has it that it was conceived after Wagner had heard a rehearsal of the *Ninth Symphony* in the Conservatoire; if that be true, the playing must have been of a higher standard than that to which he refers in letters of the period as being lamentably poor. Completed on February 4, 1840, it was not performed until July, 1844, when Dresden brought it out. After that it was laid aside for many years; rewritten in 1853, it was published in 1855. Originally designed as the first movement to a *Faust*

symphony, it is based on the well-known lines from Goethe:—

The God, within my breast who dwells,
Can deeply move my inmost thought:
Who all my spirit's pow'r compels,
Can change the world about me—naught;
O'erburden'd, 'neath my load of care, of strife,
I long for kindly Death, and hate my life,

lines which may very well have expressed the composer's own attitude towards life at a time when it was using him so unkindly. But there is nothing of despair in its sense of mystery and tragedy; the themes are indeed vigorously and forcefully set forth, and the whole Overture is concise and powerful.

'Cello and Pianoforte.

(London Regional, Thursday, 9.35.)

THE first two melodious movements of the E Minor Sonata for 'cello and pianoforte are Brahms in his most wholesome and good-humoured vein, what Carlyle might have called thoroughly eueptic music. The first movement begins at once

THE CONCERTO

LEAPING out and striking in,
The lightning of the violin
Brings a frenzy to the game
Of allegretto, and a fame
Unshadowed by the prudent phrase,
By the prim rallentando's ways
Undimmed; the antithesis of sleep,
And further pole from them that weep.

The dext'rous maestro, and the steed
On which his spirit boundeth, bleed
In dual murder eye and ear,
And only leave with us the fear
That music such as this, betrayed
By mortal weariness, may fade
With such an Orphean threnody
That all the earth may with it flee.

JOHN MANN.

with a big, broad melody, mounting upwards from the 'cello's rich low notes to a finely lyrical climax. When the second main theme appears, the two instruments never have it together, one always following on the other's heels, now the 'cello leading, now the pianoforte. The movement is quite short and is built up in the orthodox way on these two themes. The second movement, in Minuet and Trio form, has more than a hint of merry laughter in its nimble grace, and though the Trio flows more smoothly in both instruments without the whimsical thought of the other section, the movement is never very serious. The third is somewhat sterner, the instruments combining in a strict fugue with a robust and vigorous subject, and an independent middle section. Slight, as a whole, when compared with Brahms' other sonata for 'cello and pianoforte, this one has a bracing and tonic effect, making effective use of the best qualities of both instruments.

'Aida,' Act III.

(National, Thursday, 9.55.)

THE scene is a moonlit night on the banks of the Nile. The temple of Isis can be seen half-hidden by trees, and the chant of priests and priestesses is heard. Amneris and Ramphis, the High Priest, come down the river in a boat, and step ashore for the Princess to enter the temple and implore the favour of the gods before her marriage to Rhadames. After an interval, while the stage is deserted, Aida emerges cautiously and sings a very beautiful aria full of longings for her

native land. She is awaiting Rhadames, but it is her father who appears—Amonasro. He comes to bid her discover from her lover Rhadames the secret of the path by which the troops will march against the Ethiopians, and at last succeeds in persuading her to set her devotion to her country before her love for Rhadames. Finally conjuring up a vision of what defeat to her own people would mean, Amonasro leaves his daughter to await her lover. He, when he comes, tells her of his plan to ask the king, after his victorious return from this new battle, to give him the hand of Aida as a reward. She knows too well, however, the power of Amneris to look for happiness in such a way, and tries to persuade Rhadames to fly with her. Pretending alarm, she asks him by what road they can avoid the Egyptian army, and Rhadames replies 'the pass of Napata.' The words are echoed, and when Rhadames calls out 'who hears us?' Amonasro issues from hiding, Amneris' voice is heard from the temple; she and the High Priest have overheard all, and nothing is left to Rhadames but to deliver himself up. Before doing so he contrives that Amonasro and his daughter shall escape in the darkness.

A Religious Procession.

(London Regional, Friday, 9.5.)

JOAQUIN TURINA, one of the most interesting figures in the present-day Spanish school of music, lived for some years in Paris and left his mark there, too. Known as a brilliant pianist and conductor, he is exercising a strong influence on present-day Spanish composition, doing much to spread the knowledge of his country's music in other lands. He has himself explained this work, completed in 1912, as follows:—

In the June of each year there takes place in Triana (a suburb of Seville) a procession in honour of the Virgin. The greatest families in the town take part in it in their carriages. A brilliant cavalcade escorts the banner of the Virgin, which is borne, to the accompaniment of music, on a car of silver, drawn by oxen. Triana is en fête; the *seguidillas* (Spanish dances) are followed by *soleares*: a drunken man sings a street song; but the dance music is interrupted by the arrival of the procession, heralded by a flute and drum player; the religious melody is heard several times, and at last swells to a triumph, mingled with the strains of the royal march and of the bells at their loudest. Then the dances and the festal songs are resumed, till the sounds gradually die away in the distance.

Saint-Saëns' 'Noah's Ark.'

(London Regional, Saturday, 9.20.)

HERE is the composer of *Samson and Delilah* and much other serious music in a mood of real merrymaking, almost of boyish mischief. The Suite was composed originally as a joke, and intended for private, rather than public, consumption. Indeed, for some years Saint-Saëns would not have it published, though for a long time now it has been enjoyed by the whole world of music. Much of it is parody, and even satire, but it is all good-humoured without a trace of rancour or unkindness. Saint-Saëns was incapable of any uncharitable thought. The names of the movements are sufficient clue to the pictures they would present, and do indeed present, with the merriest effect:—1. Introduction and Royal Lion's March. 2. Hens and Cocks. 3. Hemioni (mainly wild asses). 4. Tortoises (an absurd, slow version of a lively Offenbach tune). 5. The Elephant (burlesquing Berlioz' 'Sylphs' Dance'). 6. Kangaroos. 7. The Aquarium. 8. Long-eared Personages. 9. The Cuckoo in the Depths of the Wood. 10. The Aviary. 11. Pianists. 12. Fossils (snatches of well-known French music, including Saint-Saëns' own 'Danse Macabre'). 13. The Swan (very often played as a separate piece). 14. Finale.

D. M. C.

BIRMINGHAM AND THE MIDLANDS

Many Interesting Musical Programmes—Another Service from St. Chad's Cathedral—How Bathers Can Avoid Common Errors



DOROTHY DANIELS

will play Mozart's Concerto in D Minor in the orchestral concert on the afternoon of Sunday, June 15.

French and Russian Music.

TWO programmes of a 'national' type will be presented on Thursday, June 19. The first, at 6.40 p.m., will consist of French music of the lighter type, comprising the rarely-heard *Djamilah* overture by Bizet, the ballet *Le Cid* of Massenet, and the ever-popular and tuneful *Sylvia* of Delibes. The second, at 8 o'clock, is devoted to the work of Russian composers, when Robert Maitland, Chorus and Orchestra will give the 'Coronation Scene' from Moussorgsky's *Boris Godounov*. There will also be symphonic excerpts from the compositions of Rimsky-Korsakov, Tchaikovsky and Borodin. The vocalist in the first programme is Violet Clive (soprano) and Elsa Tookey is the 'cellist.

Another First Performance.

REFERENCE was made recently to the Birmingham Station's reputation for producing new musical works at the rate of at least one a week. On Wednesday, June 18, in the midday concert at 1.30 p.m., the record is being maintained for another week by the inclusion of *Three Pastorals* by Dr. Maldwyn Price, several of whose compositions have received their first performance from the Midland Wireless Orchestra and whose work is always characterized by melodic grace and clever orchestration. Dr. Price will be remembered as the winner of several prizes for composition at the Welsh National Festivals. He is now in charge of the music at a Midland School.

Sunday Afternoon Concert.

ON Sunday afternoon, June 15, at 3.30 p.m., the Midland Wireless Orchestra is providing an attractive programme which has been compiled with a view to its compatibility with that rather less serious mood with which we are apt to regard listening during the summer months. In addition to the orchestral items, the concert contains songs by Bernard Ross (baritone) and a Concerto for Pianoforte and Orchestra—in *D Minor* by Mozart—to be played by Dorothy Daniels, another of the many Birmingham musicians who believed in 'beginning young.' In this connection one might boast that few great cities have produced more youthful prodigies. Miss Daniels is more than usually enthusiastic about her microphone work, for she feels that it is free from those distracting elements which sometimes make playing in public a thing of pain rather than pleasure.

An Interesting Organ Recital.

ON Tuesday, June 17, Mr. Gilbert Mills, who is usually responsible for the organ recitals relayed from the Church of the Messiah, will give up his seat at the manuals to Mr. Herbert W. Sumsion, Organist of Gloucester Cathedral. Mr. Sumsion, who was a pupil of the late organist, Sir Herbert Brewer, was appointed to Gloucester Cathedral in 1928, and like his famous predecessor, was Gloucester-born and commenced his musical career as a choirboy in that cathedral. His programme on June 17 includes four items by his brother, Corbett Sumsion, also an accomplished musician and organist, although, unfortunately, owing to health reasons, his musical activities are restricted to composition in his adopted county of Shropshire.

Pre-War Musical Comedy.

MANY things bearing the label 'Pre-War' are more highly esteemed than present-day products, and many people count musical comedy as being among them. The programme at 6.40 p.m. on Friday, June 20, includes items which will bring back pleasant memories of those undying favourites by Howard Talbot, Paul Rubens, Leslie Stuart, and the rest, containing as it does orchestral and vocal numbers from no fewer than thirteen of the most popular musical comedies of twenty years or so ago. The soloists are Doris Tomkins (soprano) and Alfred Butler (baritone).

A Musical Comedy Burlesque.

NO one can accuse Mabel Constanduros of not being versatile. In addition to her ability as an artist and delineator of the Cockney type—the material for which she writes herself—her name has been appended to serious drama in *Witch Wife*. On Saturday, June 21, we find her again in the Midland and London Regional programme as the author of a comic opera *en casserole*, entitled *The Dragon's Bride*. This is one of those delightful stories in which a fair princess has been promised to the inevitable and inordinately greedy dragon. There is the usual gallant rescuer, a grateful father, and customary concomitants of a first-class romance with musical trimmings. A strong cast includes George Pizzey as the rescuer; Colleen Clifford as the damsel in distress; Dorothy Summers, a Birmingham artist who has been touring in Australia, South Africa, and the East for several years, as the Princess's serving maid; Donald Davies, who will revel in the title of 'King Kandy of Marmaladia,' and Harold Clemence as Liguorice, the villain of the piece. Those who remember Mr. Clemence's work as Peter Doody in the broadcast version of *The Arcadians*, and as one of the robbers in Birmingham's pantomime *The Babes in the Studio*, will realize that something good should be coming to them in this part alone.

A Cathedral Relay.

THE Religious Service on Sunday, June 15, at 7.50 p.m., will be relayed from St. Chad's Cathedral, Birmingham, and will be conducted by the Rev. T. McCarthy, of St. John's Catholic Church, Balsall Heath. A very beautiful service, which will be preceded by the ringing of the Cathedral bells, has been specially arranged for Trinity Sunday, and includes Benediction.

How Not to Sea Bathe.

AT this time of the year the thought of most people, and particularly the younger among us, turn to the important part of our annual holiday—bathing in the sea. On Monday, June 16, in the Children's Hour there will be the first of three talks on sea bathing which are to be given fortnightly by Percival H. Hardidge. Mr. Hardidge is President of the Birmingham Association of Swimming Clubs, a member of the Education and Coaching Committee of the Midland District Amateur Swimming Association, and also holds numerous other official positions on governing bodies of swimming and water polo. As he says, there is no finer tonic than to take a dip in the sea and then lie on the sand and let the sun dry you on a hot day. Mr. Hardidge adds that seventy-five per cent. at least, if not more, of the accidents and fatalities that occur at the seaside each year could be avoided with ordinary care. These talks will deal with the most common errors of bathers.

'MERCIAN.'



ST. CHAD'S CATHEDRAL,
Birmingham, from which a special Trinity Sunday service will be relayed on June 15.

THE CASTLES OF CARMARTHENSHIRE

South Wales Golf Topics—A Service from Aberdare—Bristol Students in Work and Play—Future Concerts for the Western Region.

A Great Walker.

THE Castles of Carmarthenshire' is the title of an interesting talk to be given by Mr. George Eyre Evans on Thursday, June 19, at 6 p.m. For seventeen years Mr. Evans has been Inspecting Officer for the Royal Commission on Ancient Monuments in Wales, an appointment which fits in very happily with Mr. Eyre Evans' work as Honorary Secretary of the Antiquarian Society for the County. One of his accomplishments which must also aid him in his work is walking, and he has completed nearly 24,000 miles of walking in Great Britain, most of it through Wales.

Sports Talks.

MONDAY evening always holds some feature of interest for sportsmen, and on June 16, at 6 p.m., Mr. Edgar Powell is giving a talk on South Wales golf topics. Mr. Powell has recently been appointed Honorary Secretary of the Swansea Bay Golf Club, which is one of the oldest clubs in West Wales. It was at Jersey Marine where the Glamorganshire Championship was held on May 24 of this year. Mr. Powell is a prominent amateur golfer and he will give a racy bulletin of golf news in South Wales.

Religious Service in Welsh.

THE monthly religious service in Welsh for listeners throughout the Western Region and to Daventry 5XX, will be relayed from St. Mary's Welsh Church, Aberdare, on Sunday, June 15, at 6.30 p.m. The preacher is the Vicar of Aberdare, the Rev. Canon J. A. Lewis, whose parish includes the Church of St. John the Baptist, and St. Elvan's Church as well as St. Mary's Welsh Church. The Church of St. Mary was designed by Blomfield in 1864, and it is interesting to mention that one of his assistants was Thomas Hardy, who lodged in the town for some time. Less than a hundred years ago, Aberdare was part of Llantrisant, the title being Llantrisant with its chapelries of Ystradyfodwg, Llanwonno and Aberdare. Today the three small chapelries have become some thirty-six parishes in the Aberdare and Rhondda Valleys. The singing of the Psalms in Welsh at St. Mary's is probably unique in Wales and the Psalter was pointed by a former Vicar.

A Slice of Life.

SOME 'samples' of the University of Bristol Union Week will be taken from the Victoria Rooms, Clifton, Bristol, at 7.45 p.m., on Wednesday, June 18. The general title of the programme is 'A Slice of Life' and this slice will serve to show that students in Bristol work hard and play hard. Students' songs will be heard, including some vocal items peculiar to Bristol.

The Victoria Rooms.

THE Victoria Rooms, Bristol, were purchased by Sir George Wills in 1920 and presented by him to the University for the University Union. The large hall has a stage for concerts and dramatic performances. The building dates from the early years of the reign of Queen Victoria, and it is associated in the minds of older Bristolians with dances and meetings and functions of a public character.

Bathing on the Glamorgan Coast.

A TALK on the pleasures and dangers of bathing on the Glamorgan coast will be given on Tuesday, June 17, at 6 p.m., by Mr. R. P. Green, Organizing Secretary of the Welsh Amateurs' Swimming Association. Mr. Green tells me that his talk should appeal particularly to members of swimming clubs on both sides of the Bristol Channel. It will probably also arouse interest in those who have not yet taken up swimming, while Mr. Green's authoritative information about the coast should help people to realize the fascination of the sport and to avoid the dangers.

A Famous Welsh Preacher.

THE sixth talk in the series of Welsh Sketches will be heard on Monday, June 16, at 4.45 p.m., when Mr. F. J. Harries is to deal with the famous Welsh preacher, the Rev. Kilsby Jones. Mr. Harries has taken outstanding types in different departments of work in his sketches and the Rev. Kilsby Jones is a typical example of the Welsh preacher of the past. Mr. Harries tells me that his outspoken pulpit utterances and humorous sallies against the foibles and follies of men would have made an entertaining volume.



MUMBLES HEAD.

A concert will be relayed from the Mumbles Pier Pavilion on Sunday, June 15.

Mumbles Pier Pavilion.

THE National Orchestra of Wales is giving another concert at the Mumbles Pier Pavilion on Sunday afternoon, June 15, at 3.45 p.m. Listeners will remember that the Orchestra paid its first visit to this popular watering-place in July of last year, but in the interval, the fortnightly series of concerts at the Patti Pavilion has made it immensely popular with music-lovers in Swansea. The programme on June 15 will be relayed from 4.15 p.m.

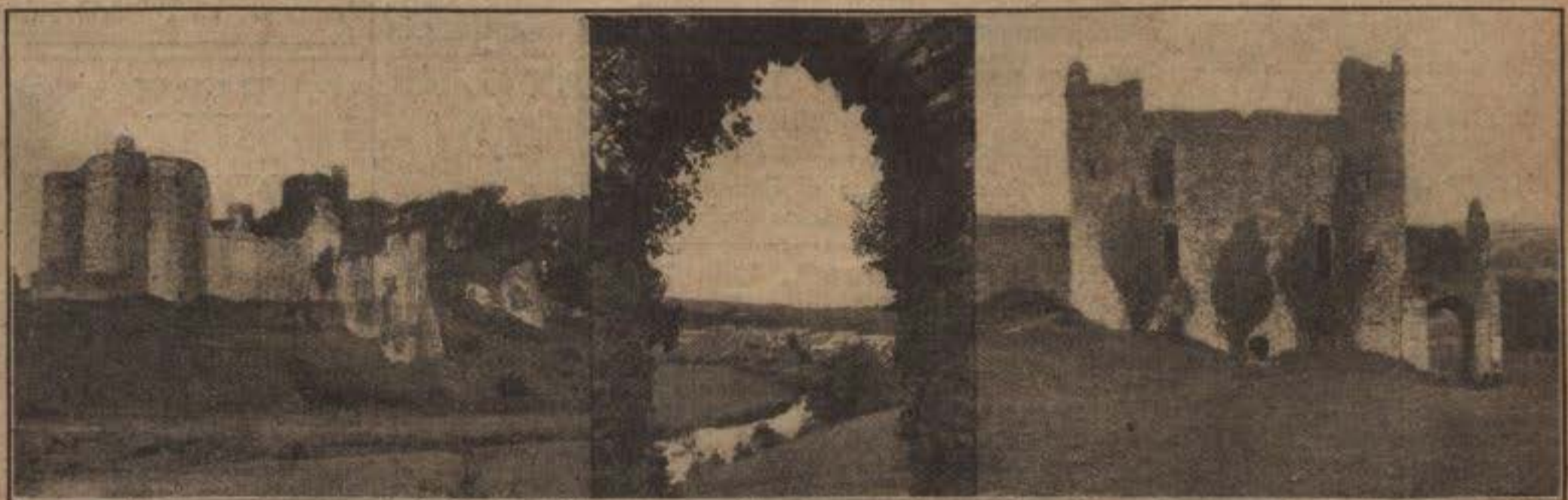
Madrigals and Folk Songs.

A CONCERT of Madrigals and Folk Songs given by the Bristol University Madrigal Singers, conducted by Arthur S. Warrell, will be relayed from the Physics Lecture Theatre, Royal Fort Bristol, on Tuesday, June 17, at 8 p.m. Pianoforte solos will be contributed by Mr. A. E. Scillitoe.

National Orchestra of Wales.

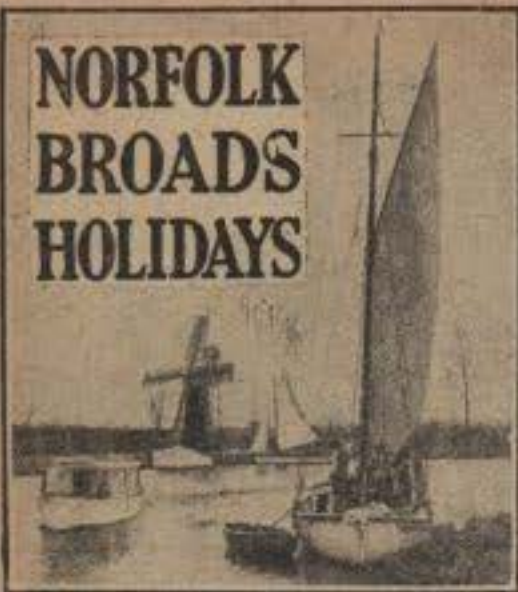
THE arrangements for the National Orchestra of Wales during the week beginning June 16, are as follows:—Monday, 1.15 p.m., concert of Russian music for listeners to the National transmitter; Tuesday, 4.30 p.m., programme of light music from the studio; Wednesday, 1.15 p.m., Museum Concert, including Schubert's *Symphony No. 7, in C*; 3.30 p.m., Studio Concert with songs; Friday, 9.40 p.m., Studio Concert, including Saint-Saëns' *Concerto No. 3, in B Minor*, and violin solos by Ernest Whitfield; Saturday, 12 noon, Popular Concert at the Museum.

'STEEP HOLM.'



CASTLES OF CARMARTHENSHIRE. Here are views of three of the historic castles of the county—Kidwelly (left), Newcastle Emlyn, and Llanstephan (right). Mr. George Eyre Evans will talk about Carmarthenshire's castles on Thursday, June 19.

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