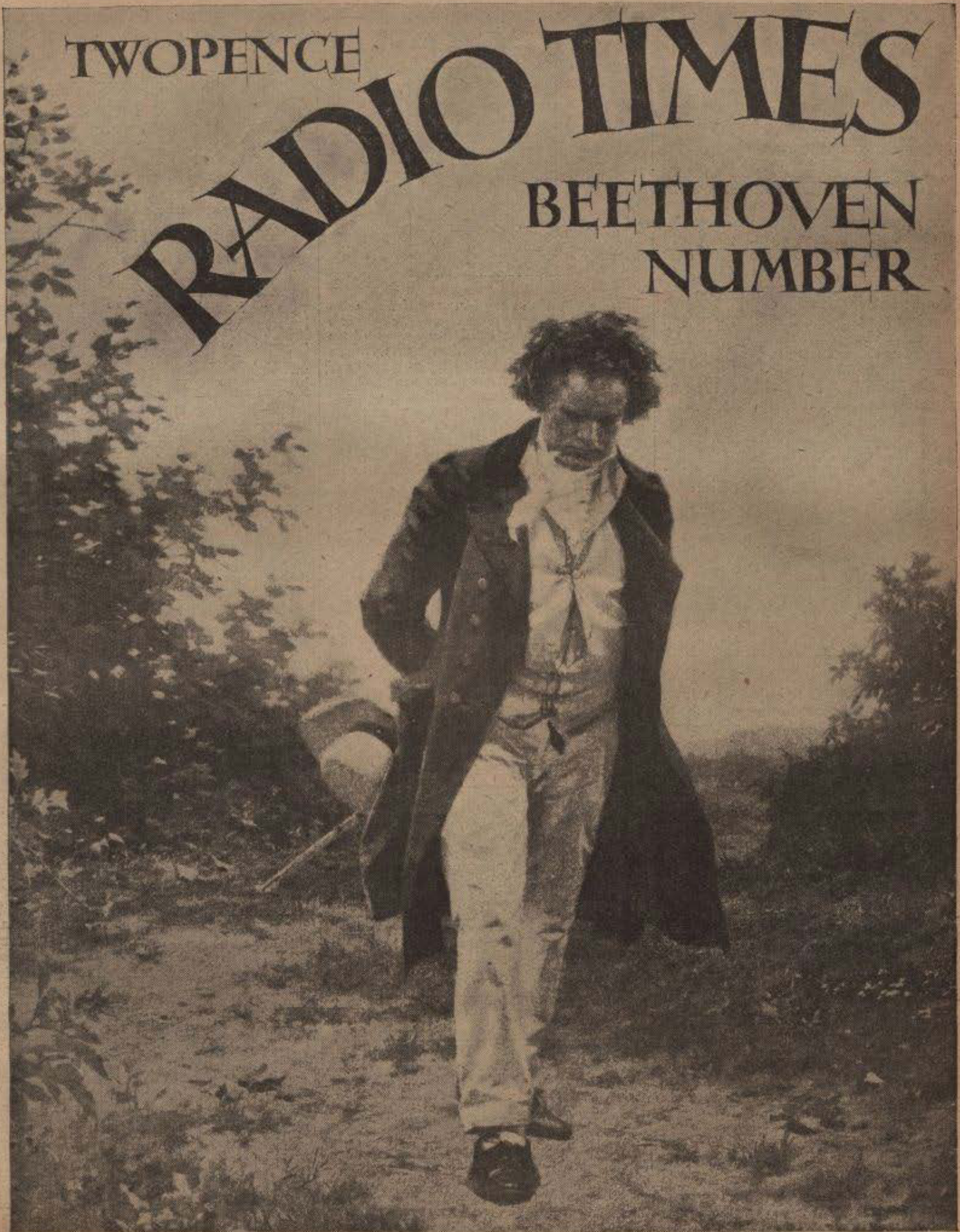


Arnold Bennett. Bernard Shaw. Romain Rolland.

TWOPENCE

# RADIO TIMES

BEETHOVEN  
NUMBER





# The Lesson of the Centenary.

By Arnold Bennett.

**A**MONG the invaluable objects deposited for safety in a London bank during the war were (1) A walking-stick which had belonged to Beethoven and which its owners treasured like a sacred relic; and (2) A letter written by Beethoven to an ancestor of the said owners acknowledging a small remittance of money. In this letter the greatest composer in the history of music said that he was specially grateful for the money because it would enable him to get out of pawn a table (or was it a chair?) at which, or on which, he intended to write his Tenth Symphony.

I do not know whether the letter has ever been printed; but it exists, and it shows that even in the most musical countries, a hundred years ago exactly as to-day, genius was neglected and kept itself alive with the acutest strain. It shows also that, then as now, genius had helpful sympathy, but by no means enough.

Instead of writing his Tenth Symphony, which might well have been one of the wonders of the world, Beethoven merely died. He died as he had lived, in sorrow, vexation, and distress. His relations with men and with women were difficult. He suffered the inconveniences, if not the indignities, of the ancient institution of the musical 'patron.' One thing about the manner of his death is satisfactory. It has been established, I think, that on his death-bed he did *not* utter the somewhat theatrical words: 'Now I shall hear.'

And now the entire Western world is to



*Mr. Bennett, who among his many claims to distinction is a discerning critic of music, emphasizes in the accompanying article the lessons of the Centenary, but he does less than justice perhaps to the importance of broadcasting as a means of making Beethoven's compositions widely known to the general public. It is interesting to note that much of the Composer's chamber music, to which Mr. Bennett refers, has been broadcast from time to time, and of course the name of Beethoven is constantly appearing in the programmes of the London and provincial stations.*

celebrate the centenary of the man who in his last years had been compelled to pledge a necessary bit of furniture in order to obtain something more necessary even than furniture. The musical public so worthily anxious to celebrate centenaries might learn a lesson from this. But it will not. In the domain of the arts, as in other domains, history will repeat itself. We must accept the weaknesses of human nature.

When it has finished the celebrations the musical public might with advantage endeavour to extend its knowledge of a supreme composer. Beethoven is appreciated, but very imperfectly. His name is a household word in every civilized country west of Suez. His pianoforte sonatas are part of the furniture of every musical home in several continents. In hundreds of musical institutions thousands of youths of both sexes study his works. All concert-goers have heard and applauded his symphonies and his concertos—provided, of course, that the solo parts in the concertos were performed by illustrious virtuosi (for it is the virtuosi first, and Beethoven only second, that concert-goers go forth to acclaim).

But there is a vast mass of great music by Beethoven which the majority of the musical public never hears adequately rendered—and possibly never hears at all. I refer particularly to the incomparable chamber-music. For a hundred people who are more or less familiar with the Fifth Symphony, not ten, not five, have listened to the marvellous quartets and trios; for chamber concerts are given always in small halls and those halls are rarely half-full.

The popular notion of Beethoven—that he was a heavy, tragic, melancholy composer—is very wrong. He was all that: but he was a lot more. Indeed, he was everything. He could be as gay as Offenbach or Sullivan, as tender and wistful as Chopin, as 'tuneful' as Mozart, as jolly as Rossini. He wrote music to match every mood of everybody.

# The Soul of Beethoven.

By Romain Rolland.

**I**N musical circles Beethoven is no longer considered fashionable. The general neglect of him, however, seems to have brought him closer to his true friends. At this hour of Centenary it seems as though I were taking my seat at his bedside, at the actual moment when he was waging his last battle with Life.

If he can still open his eyes, if he can see us today across the abyss of a century gone by, he will find our world very little different from his own.

In 1827 he was no more popular than he is today. The frivolous spirit of a nation grown sick and weary with warfare found something distasteful in his seriousness. They acknowledged his greatness in those days, but were not minded to make the effort required to understand the man and his music, both of which cast, as it were, a shadow across the pleasure-seeking of a heedless and light-hearted people.

This mistrust of Beethoven did not detract from the official pomp and circumstance with which, when he died, they buried him. The nation's ears rang with the elegiac



*Monsieur Romain Rolland, the eminent French novelist, is most widely known in England as the author of 'Jean Christophe,' a novel of musical life which, as its author tells us, owes a great deal to the inspiration of Beethoven. We print here, by special permission of the author, a portion of the as yet unpublished essay, full of beauty and understanding, which Monsieur Rolland has written in honour of the Centenary.*

words of Grillparzer. The solemn sound of the Funeral March sent a shiver of delicious melancholy down the national spine. Yet,

no doubt, when it was all over, Vienna breathed a sigh of relief—just as it did when Napoleon, that other shadow over its gaiety, was finally laid to rest—and ran from the graveside straight into the arms of Rossini, who was to give place, in his turn, to Donizetti. . . . A natural fickleness, I suppose. . . . We, too, are like that today.

All true artists have a sort of dream-existence which flows like a secret stream beneath the surface of 'real life.' In most it is an intermittent, scattered thing—but in Beethoven it had a very real intensity, even in the days before the portals of his hearing, sealed for ever, locked it away from contact with the rest of the universe.

Only think of the magnificent D Minor Largo e Mesto movement in the Seventh Sonata, of its spirit of lordly meditation which seems to embrace all the light and shadow of life! It was the work of a young man of twenty-six—and in it was already the finished and perfected Beethoven. What maturity of genius! If he was not perhaps as precocious as Mozart in inventive facility, how much more so was he in the richness of

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# Beethoven Broadcast.

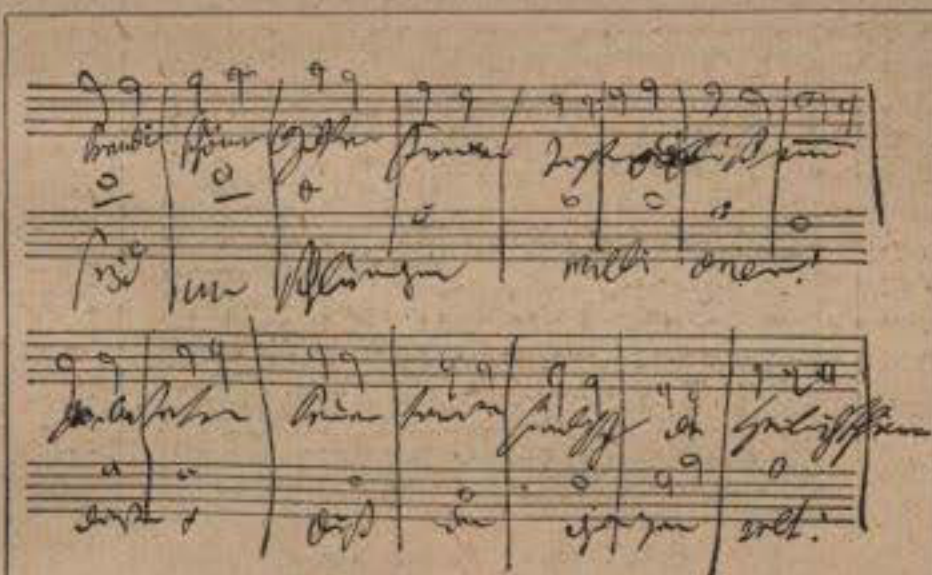
By Bernard Shaw.

A HUNDRED years ago a crusty old bachelor of fifty-seven, so deaf that he could not hear his own music played by a full orchestra, yet still able to hear thunder, shook his fist at the roaring heavens for the last time, and died as he had lived, challenging God and defying the universe. He was Defiance Incarnate: he could not even meet a Grand Duke and his court in the street without jamming his hat tight down on his head and striding through the very middle of them. He had the manners of a disobliging steamroller (most steamrollers are abjectly obliging and conciliatory); and he was rather less particular about his dress than a scarecrow: in fact he was once arrested as a tramp because the police refused to believe that such a tatterdemalion could be a famous composer, much less a temple of the most turbulent spirit that ever found expression in pure sound. It was indeed a mighty spirit; but if I had written the mightiest, which would mean mightier than the spirit of Handel, Beethoven himself would have rebuked me; and what mortal man could pretend to a spirit mightier than Bach's? But that Beethoven's spirit was the most turbulent is beyond all question. The impetuous fury of his strength, which he could quite easily contain and control, but often would not, and the uproariousness of his fun, go beyond anything of the kind to be found in the works of other composers. Greenhorns write of syncopation now as if it were a new way of giving the utmost impetus to a musical measure; but the rowdiest jazz sounds like The Maiden's Prayer after Beethoven's third Leonora overture; and certainly no negro corobbery that I ever heard could inspire the blackest dancer with such *diable au corps* as the last movement of the Seventh Symphony. And no other composer has ever melted his hearers into complete sentimentality by the tender beauty of his music, and then suddenly turned on them and mocked them with derisive trumpet blasts for being such fools. Nobody but Beethoven could govern Beethoven; and when, as happened when the fit was on him, he deliberately refused to govern himself, he was ungovernable.

IT was this turbulence, this deliberate disorder, this mockery, this reckless and triumphant disregard of conventional manners, that set Beethoven apart from the musical geniuses of the ceremonious seventeenth and eighteenth centuries. He was a giant wave in that storm of the human spirit which produced the French Revolution. He called no man master. Mozart, his greatest predecessor in his own department, had from his childhood been washed, combed, splendidly dressed, and beautifully behaved



The younger generation probably does not think of George Bernard Shaw as a critic of music—except as the author of that perverse and amusing book, 'The Perfect Wagnerite.' Nevertheless it is a fact that between 1888 and 1894 he contributed a weekly musical article to the London Press. This week 'The Radio Times' is privileged to publish Mr. Shaw's contribution to the Beethoven Centenary, an unconventional study of the Composer and his music, which it is permissible to think the proud and turbulent Beethoven himself would have appreciated.



Beethoven always carried in his pocket a 'Sketch Book' in which to note down musical ideas as they occurred to him. In bed or at table or walking in the street, suddenly inspired with an idea, he would immediately record it. Here is seen a theme for the great Choral Symphony. Readers who have the score may care to turn to the six-eight-time passage near the end, where they will see the final outcome of these tentative efforts.

in the presence of royal personages and peers. His childish outburst at the Pompadour, 'Who is this woman who does not kiss me? The Queen kisses me,' would be incredible of Beethoven, who was still an unlicked cub even when he had grown into a very grizzly bear. Mozart had the refinement of convention and society as well as the refinement of nature and of the solitudes of the soul. Mozart and Gluck are refined as the court of Louis XIV was refined: Haydn is refined as the most cultivated country gentlemen of his day were refined: compared to them socially Beethoven was an obstreperous Bohemian: a man of the people. Haydn, so superior to envy that he declared his junior, Mozart, to be the greatest composer

that ever lived, could not stand Beethoven: Mozart, more farseeing, listened to his playing, and said 'You will hear of him some day'; but the two would never have hit it off together had Mozart lived long enough to try. Beethoven had a moral horror of Mozart, who in *Don Giovanni* had thrown a halo of enchantment round an aristocratic blackguard, and then, with the unscrupulous moral versatility of a born dramatist, turned round to cast a halo of divinity round Sarastro, setting his words to the only music yet written that would not sound out of place in the mouth of God.

Beethoven was no dramatist: moral versatility was to him revolting cynicism. Mozart was still to him the master of masters (this is not an empty eulogistic superlative: it means literally that Mozart is a composer's composer much more than he has ever been a really popular composer); but he was a court flunkey in breeches whilst Beethoven was a Sansculotte; and Haydn also was a flunkey in the old livery: the Revolution stood between them as it stood between the eighteenth and nineteenth centuries. But to Beethoven Mozart was worse than Haydn because he trifled with morality by setting vice to music as magically as virtue. The Puritan who is in every true Sansculotte rose up against him in Beethoven, though Mozart had shown him all the possibilities of nineteenth-century music. So Beethoven cast back for a hero to Handel, another crusty old bachelor of his own kidney, who despised Mozart's hero Gluck, though the pastoral symphony in *The Messiah* is the nearest thing in music to the scenes in which Gluck, in his *Orfeo*, opened to us the plains of Heaven.

THANKS to broadcasting, millions of musical novices will hear the music of Beethoven this anniversary year for the first time with their expectations raised to an extraordinary pitch by hundreds of newspaper articles piling up all the conventional eulogies that are applied indiscriminately to all the great composers. And like his contemporaries they will be puzzled by getting from him not merely a music that they did not expect, but often an orchestral hurlyburly that they may not recognize as what they call music at all, though they can appreciate Gluck and Haydn and Mozart quite well. The explanation is simple enough. The music of the eighteenth century is all dance music. A dance is a symmetrical pattern of steps that are pleasant to move to; and its music is a symmetrical pattern of sound that is pleasant to listen to even when you are not dancing to it. Consequently the sound patterns, though they begin by being as simple as chessboards, get lengthened and elaborated



## Beethoven Broadcast.

(Continued from page 575.)

and enriched with harmonies until they are more like Persian carpets; and the composers who design these patterns no longer expect people to dance to them. Only a whirling Dervish could dance a Mozart symphony: indeed, I have reduced two young and practised dancers to exhaustion by making them dance a Mozart overture. The very names of the dances are dropped: instead of suites consisting of sarabands, pavaues, gavottes and jigs, the designs are presented as sonatas and symphonies consisting of sections called simply movements, and labelled according to their speed (in Italian) as allegros, adagios, scherzos and prestos. But all the time, from Bach's preludes to Mozart's Jupiter Symphony, the music makes a symmetrical sound pattern, and gives us the dancer's pleasure always as the form and foundation of the piece.

**MUSIC**, however, can do more than make beautiful sound patterns. It can express emotion. You can look at a Persian carpet and listen to a Bach prelude with a delicious admiration that goes no further than itself; but you cannot listen to the overture to *Don Giovanni* without being thrown into a complicated mood which prepares you for a tragedy of some terrible doom overshadowing an exquisite but Satanic gaiety. If you listen to the last movement of Mozart's Jupiter Symphony, you hear that it is as much a riotous corrobbery as the last movement of Beethoven's Seventh Symphony: it is an orgy of ranting drumming tow-row-row, made poignant by an opening strain of strange and painful beauty which is woven through the pattern all through. And yet the movement is a masterpiece of pattern designing all the time.

Now what Beethoven did, and what made some of his greatest contemporaries give him up as a madman with lucid intervals of clowning and bad taste, was that he used music altogether as a means of expressing moods, and completely threw over pattern designing as an end in itself. It is true that he used the old patterns all his life with dogged conservatism (another Sansculotte characteristic, by the way); but he imposed on them such an overwhelming charge of human energy and passion, including that highest passion which accompanies thought, and reduces the passion of the physical appetites to mere animalism, that he not only played Old Harry with their symmetry but often made it impossible to notice that there was any pattern at all beneath the storm of emotion. The *Eroica* Symphony begins by a pattern (borrowed from an overture which Mozart wrote when he was a boy), followed by a couple more very pretty patterns; but they are tremendously energized, and in the middle of the movement the patterns are torn up savagely; and Beethoven, from the point of view of the mere pattern musician, goes raving mad, hurling out terrible chords in which all the notes of the scale are sounded simultaneously, just because he feels like that, and wants you to feel like it.

And there you have the whole secret of Beethoven. He could design patterns with the best of them; he could write music whose beauty will last you all your life; he could take the driest sticks of themes and work them up so interestingly that you find something new in them at the hundredth hearing: in short, you can say of him all that you can say of the greatest pattern composers; but his diagnostic, the thing that marks him out from all the others, is his disturbing quality, his power of unsettling us and imposing his giant moods on us. Berlioz was very angry with an old French composer who expressed the discomfort Beethoven gave him by saying '*J'aime la musique qui me berce*,' 'I like music that lulls me.' Beethoven's is music that wakes you up; and the one mood in which you shrink from it is the mood in which you want to be let alone.

When you understand this you will advance beyond the eighteenth century and the old-fashioned dance band (jazz, by the way, is the old dance band Beethovenized), and understand not only Beethoven's music, but what is deepest in post-Beethoven music as well.

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ONE OF VIENNA'S MEMORIALS TO BEETHOVEN.

The woodcut is by K. Leigh-Pemberton, after the statue by the sculptor Zumbusch.

\*The *Radio Times* is indebted to the *Eolian Company, Ltd.* (of *Eolian Hall, New Bond Street, London, W.*) for permission to publish in this special issue the many striking woodcuts illustrative of Beethoven's life and times. All these woodcuts belong to the unique collection which the *Eolian Company* have just completed for the illustration of the hundred '*Pianola*' and '*Duo Art*' Rolls of the movements of Beethoven's piano sonatas which constitutes a portion of their contribution to the commemoration of the Centenary year.

The picture of Beethoven on the cover of this issue is from the well-known painting by J. Schmid.

## The Soul of Beethoven.

(Continued from page 574.)

his intellect, in his experience, his mastery of self, his passions and his dreams! An unhappy childhood and a premature experience of life had early developed those qualities in him.

When I think of Beethoven as a child, I see him as he is described in the diary of Gottfried Fischer, the baker who lived next door to his parents' house in Bonn—sitting at the attic window, looking out over the Rhine, his head between his hands, absorbed in his own profound and lovely thoughts. As he sits there, perhaps there goes singing through his brain the sweet, complaining *Adagio* of his first Piano Sonata!

As a child he was already haunted by melancholy. As he writes in the poignant letter which opens his Correspondence: 'I find Melancholy almost as great an affliction as Pain itself. . . . The time is soon to come, however, when he will possess the magic power to free himself from Melancholy by weaving it into the texture of his music.'

Whether in triumph or dejection, he stood always alone, apart, having possessed from his very earliest days the power to shut himself away from the world with strange completeness, wherever he might be, amidst a crowd, in the street or in a drawing-room. Madame de Breuning, when she saw him in these far-away, forgetful moods, used to say that he was in 'one of his raptures.'

As time went on this mood of his became a sort of gulf into which his spirit would disappear for hours, even days; on end, out of sight of his friends. Useless to have tried to recall him—and dangerous, too! The sleep-walker would never have forgiven the man or woman who awakened him. . . .

**MUSIC** develops in its chosen spirits a power of concentration upon a single idea which is similar to the ecstasy of the Hindu *yogi*, though entirely European in character and instinct with the Western qualities of energy and domination. Music being dynamic in conception, each new-born note of it is conceived in relation to the general plan. It, so to say, demands from the composer an active immobility of mind—a clear eye, a will controlled, and then one dizzying downward swoop upon the whole wide perspective of dreams.

In no composer was this power of ecstatic concentration more violent, more continuous, more dauntless than in Beethoven. Once given an idea, he never relaxed his hold until he had gained complete mastery of it. Nothing distracted him from the pursuit.

It is not for nothing that his piano works are characterized by passages of *legato*—as different from the clipped and polished work of Mozart as from that of other composers of his own time. Every note is concentrated upon the Idea, which at moments seems to well up in the music in great waves of harmony. Beethoven has this Idea as well under control as his own emotions. Some may imagine that the strength of the man's feelings delivered him, bound, into the hands of the world. But, as it happened, the world could not even read what his feelings

(Continued on page 585.)



# THE STORY OF BEETHOVEN

told by Percy A Scholes

Born, December 16th, 1770  
Died, March 26th, 1827



Woodcut by L. Whitehead.

## I. Boyhood and Youth.



Woodcut by K. Leigh-Fermicton

BEETHOVEN'S MOTHER.  
After the reputed portrait  
by Kaspar Beckenkamp.

CAN any good thing come out of Nazareth?' Beethoven was born not in one of the world's great cities, but in the small Rhineland town of Bonn, a place of ten thousand inhabitants. He was born in a garret. His father was a poor singing man and singing master with a failing for drink, and his mother was the daughter of a cook.

When Beethoven, on his death-bed, received the present of a picture of the one-floored thatched cottage in which Haydn was born, he exclaimed with astonishment that 'so mean a dwelling should have been the cradle of so great a man.' That exclamation may spring also to our tongue as, bowing the head, not only in reverence but because we

can hardly enter otherwise, we cross the threshold of the attic at Bonn. On the day the future great composer first saw the light of its one window it can have contained little beyond a bed and a couple of chairs, and its furniture is now merely a bust and a wreath of laurel.

In those days music was in bonds—if the term may be used to describe a condition which contributed so much to its development. The musician could hardly subsist save on the footing of domestic service. The courts of Europe, and especially the innumerable petty courts of Germany (there were once about three hundred of them) maintained bodies of musicians for the pleasure of their rulers and the dignity of royal state.

Bonn was the place of residence of the ruling princes of the Electorate of Cologne (ejected from Cologne itself by the independence of the burghers five centuries before), and, princes of the Church as well as secular governors, they here maintained a musical establishment adequate for the

conduct of their balls, concerts, operas and chapel services. For forty years a Flemish-born musician, Ludwig van Beethoven, was a member of their musical staff; his son, Johann, was similarly employed, and so, too, in turn, in early life, was his grandson, that greater Ludwig whose death one hundred years ago we are now commemorating.

Beethoven's general schooling was almost as insignificant as the place of his birth. He left school at twelve, and thereafter was his own tutor. His musical education, however, was thorough

and long-continued. At an early age he showed clear evidence of possessing the family musicianship.

In those days Haydn and Mozart were the great stars in the musical firmament, and of Mozart's youth, only twenty years before, wonderful stories were still current. At six years Mozart had begun the career of a travelling virtuoso. With his sister, also a gifted child musician, he had travelled to Munich and Vienna, to Paris, to Brussels and London, to Milan and Florence, Naples and Rome, and had brought much money to the family coffers and much glory to the family name.

Why should not the trick be a second time accomplished? asked Johann Beethoven, as he listened to his son's early efforts at the harpsichord or with the violin. The first lessons he himself gave. Then he enlisted the help of one Pfeiffer, a travelling musician, attached to a band of actors temporarily engaged by the Court, and a boarder in the Beethoven household. He



Woodcut by Phyllis Flegg

THE BIRTHPLACE.

Here the family occupied a couple of attics,



After a contemporary print. Woodcut by John Platt

BONN AS BEETHOVEN KNEW IT.



himself liked Pfeiffer. These travelling players were good fellows. Like himself, they loved conviviality. And so, returning, at eleven or half-past, from a carousal with Pfeiffer, he would rouse his child from bed, set him in tears before the harpsichord, and sit and watch the plodding work of master and pupil.

Even harsh treatment, of which there was much, could not kill the lad's love of music. Soon he wanted to learn the organ. He took his own initiative, went to the Franciscan convent and asked for one Brother Willibald, a friend of the family. Brother Willibald had at one time been a professional musician, but, journeying to India as companion to a merchant of Cologne, he had been in danger of his life in a tempest and had made a vow, if saved, to become a monk. He still kept up his art, and he agreed to give the little fellow some teaching.

Soon the boy became dissatisfied; he wanted a bigger organ. At the convent of the Fratres Minimi they had one. The boy, now eleven, made friends with the organist; it is not pleasant, especially in winter, to turn out of bed every day for the 6.0 a.m. Mass, and Beethoven was willing to play for him at this hour.

A year more and the organ practice had its reward. The boy was appointed unpaid deputy in the Electoral Chapel, under Christian Gottlob Neefe, a sound musician and worthy man whose portrait will be seen on a later page, and to whom Beethoven always felt gratitude as a thoughtful and careful teacher of the earlier stages of composition.

Violin lessons had meantime been proceeding under one Rovantini (another lodger in the Beethoven household), under Franz Ries, and others. And there had been one foreign visit as a foretaste of the expected glory and profit, for a Dutch lady, who for a time lodged with the family, had taken mother and son down the Rhine into Holland, where a few performances had been given.

In 1784 the old Elector, Max Friedrich, died, and Elector Max Franz succeeded him. Max Friedrich had been a lover of music, Max Franz was even more so. He sang and played the violin, and he had a great and ever-growing collection of musical scores, which, moreover, he could read, and with which, the duties of state dispatched in the earlier part of the day, he would recreate himself in the afternoon. He kept up an efficient musical bodyguard; he had eleven string players, two flautists, one oboist, two clarinetists, two bassoonists, two horn players, two organists, one organ-blower, and a little choral force—thirty-seven players and singers in all. His performances were celebrated, and when business of state took him afield he would sometimes pack his musicians into a couple of Rhine boats and carry them with him. On such occasions the youth Beethoven might be left at home to keep the music of the chapel services going, or he might, as a treat, accompany the travelling party.

There is a record in later years of the jolly band of musical companions (see Goethe's *Wilhelm*

*Meister* for the spirit of the travelling actor and musician parties of the time) appointing Beethoven their official cook. They gave him a diploma of promotion marked out in pitch on a box lid and hung around him with a piece of rope, and for many years he preserved this relic of a passing dignity.

What did Beethoven look like at the age when the good Max Franz, pleased with his playing, gave him at last the official paid position of Court Organist, *vice* Neefe, now promoted to the position of Kapellmeister, or Music Director in Chief? We have this description of him at fourteen, left to us by one who knew him well,

the landlord of the house in which the Beethovens lived. A short and stocky boy, with large shoulders, a stumpy neck, a big head and a snub nose, with a complexion so dark that some called him 'The Spaniard.' As to dress, let us picture him dressed for his duties at Court—a sea-green frock-coat, green breeches, with buckles, a white silk waistcoat with flowered embroidery and gold lace-edgings, black-and-white silk stockings, a white necktie, cocked hat carried under left arm, sword hanging from a silver belt. Was he in after life ever so well dressed again?

At sixteen-and-a-half Beethoven was sent to Vienna for a short

period of study. The Elector himself sent him. Vienna was the city of Gluck, Haydn and Mozart. We know that Beethoven called on the last-named. He played to him, and did not awaken much response, for Mozart assumed that the piece was one carefully prepared. Nettled, the youth asked for a theme for an extemporization. Then came recognition. Mozart stepped into the next room and whispered to some friends there, 'Pay attention to this lad. The world will one day talk of him.' Throughout life Beethoven was a notable extemporizer.

This first Vienna trip was brief. News of the mother's illness curtailed it. Beethoven hurried home—only to see her die. The illness had been expensive; the father had his wife's clothes exposed for sale in the market place (to the dismay of sympathizing neighbours) and applied to the Elector for an advance on his small salary. He was not fit to be entrusted with money. Soon, his voice quite gone and his manners almost, so he was pensioned, and half the pension (with an allowance of mait and meal) was given to the son, that the family might be sure of sustenance and some little education. When Johann Beethoven died a few years later the Elector himself wrote his epitaph—in a letter to the Marshal of his Court. He reported, 'The tax on drink has just suffered a great loss by the death of Johann Beethoven.'

Beethoven was now growing up. He played the organ and taught music (badly and irregularly, it is to be feared, for he had not the mind of a teacher), he published an occasional composition—but it all amounted to little. He needed wider experience. Again he was sent to Vienna, this time on the advice of Haydn, who had seen him when passing through Bonn on the way from London.



Woodcut by Phoebe Flagg, after a contemporary miniature

#### WIDOW BREUNING AND HER DAUGHTER ELEANORE.

In a Palace fire (mentioned on the next page) there perished Court Counsellor Breuning—a victim to his efforts to save the documents entrusted to his care. His widow and family continued to live in Bonn. They greatly befriended the boy musician, who became the teacher of some of the children. They and their friends were intelligent and cultured people and their intercourse was of the greatest value to Beethoven as a stimulus to reading and thought. To the end of his days Beethoven was indebted to this noble-hearted family.

A Breuning was with him in his last hours.



Woodcut by A. Hovane Gerrard, after a contemporary miniature.

#### COUNT WALDSTEIN.

Next to the Breunings, COUNT WALDSTEIN was perhaps Beethoven's best friend in Bonn. He was an intimate companion of the Elector, and his good offices were constantly used to strengthen the position at Court of the young genius. The dedication later of the *Waldstein Sonata* was a worthy acknowledgment of the friendship of this discerning and warm-hearted man.





Woodcut by E. Leigh-Pemberton

I. MAXIMILIAN FRIEDRICH,  
Elector of Cologne.

hoven's father and grandfather were both in the Elector's service as tenor singers, and Beethoven himself, from his eleventh year, served the Elector as Court Organist, being, however, officially appointed to the post only in his fourteenth year. A little before the time Beethoven received this appointment he published three Sonatas with a dedication to his prince: 'Accept them as the pure homage of a child, and deign, Serene Highness, to cast your gaze upon their young author, Ludwig van Beethoven.'

II.—NEEFE became Organist to the Elector of Cologne when Beethoven was ten years old, and at once accepted him as a pupil. Three years later Neefe became 'Kapellmeister,' or Musical Director-in-Chief to the Court, and Beethoven succeeded him as organist. Neefe based Beethoven's studies upon the forty-eight Preludes and Fugues of J. S. Bach, and the Sonatas of his son, C. P. E. Bach, and he could have done his pupil no better service.

In 1783, when Beethoven was thirteen (but was thought to be eleven, because his father had falsified his age in order to make him appear the greater prodigy), this master of his sent the following communication to *Cramer's Magazine* :—

'Louis van Beethoven, son of the tenor singer mentioned, a boy of eleven years and of most promising talent. He plays the clavier very skillfully and with power, reads at sight very well, and (to put it in a nutshell) he plays chiefly "The Well-tempered Clavier" of Sebastian Bach, which Herr Neefe put into his hands. Whoever knows this collection of preludes and fugues in all the keys, which might almost be called the *non plus ultra* of our art, will know what this means. So far as his duties permitted, Herr Neefe has also given him instruction in thorough-bass. He is now training him in composition and for his encouragement has had nine variations for the pianoforte, written by him on a march, engraved at Mannheim. This youthful genius is deserving of help to enable him to travel. He would surely become a second Wolf-

## II. Some Boyhood Pictures.

MAXIMILIAN FRIEDRICH was Archbishop-Elector of Cologne during the first thirteen years of Beethoven's life. On his accession he found the finances of the Electorate in a shaky condition, and retrenched on balls and hunts, kitchen and cellar, but brought into existence a national theatre and kept up the musical state and dignity of the court. Beet-

gang Amadeus Mozart were he to continue as he has begun.'

This worthy man and sound musician was ruined by the French invasion, and died in misery in 1798, just at the time when his favourite pupil, in Vienna, was beginning to justify the prophecies he had freely uttered about him.

III.—THE PALACE OF THE ARCHBISHOP-ELECTOR (now the seat of the University of Bonn) was for sixty years the centre of the life and thought of the Beethoven musician family in its three generations. There, in theatre, in banqueting hall, and in chapel, they exercised their art in the service of three successive Electors—the brilliant Clemens-August, under whom the grandfather entered the service; Maximilian Friedrich, under whom father and son entered the service; and Maximilian Franz (youngest son of the Empress Maria Theresa of Austria and brother of Marie Antoinette of France), who was a benefactor to the youth Beethoven, sending him at his expense to study in Vienna. When Beethoven was six years old the Palace took fire. The fire spread to a portion of the town, and the Beethoven family had to flee from it. Beethoven was not always well behaved in his organist capacity. There is a story of his challenging one of the solo singers to stick to his notes in intoning the Lamentations, which feat, although the right notes were all the time faithfully sounded on the organ, he nevertheless rendered hazardous by adroit modulation introduced into the accompaniment. The singer, beaten in the contest, complained to the Elector, who, blessed with a sense of humour (and perhaps also with sympathy with youth) benignly administered a mild reproof.

The view here shown must be familiar to any readers who have served in the Army of Occupation, and they have worshipped on Sunday in the chapel which was once the scene of the musical labours of the three Beethovens, and in which the composer as a boy played the organ.



Woodcut by E. Leigh-Pemberton

II. CHRISTIAN GOTTLÖB NEEFE,  
Court Organist at Bonn.



Woodcut by A. Horace Gerard

III. THE ELECTORAL PALACE AT BONN.



Woodcut by Kathleen Bayle

IV. BEETHOVEN EXTEMPORIZES TO FRANZ RIES.

IV.—FRANZ RIES, a fine violinist, was fifteen years Beethoven's senior, and was one of his boyhood's dearest friends and most conscientious teachers. He stood by the Beethoven family in their poverty, helped them in the difficulties attendant upon the mother's death and the father's drunkenness, and was rewarded when, years after, his own son, in turn, received help from Beethoven.



### III. The City of Music.

VIENNA, at the moment Beethoven entered it in 1792, was indeed the City of Music, and might have been called Music's Capital or chief headquarters in the world. Gluck, whom Beethoven had found there on the occasion of his first visit, five years before, was now dead, but his influence was not. Mozart, to whom he had played on the occasion of that visit, had died the previous year, but had left an indelible impress on the city's musical life. Haydn, once a choirboy in the great St. Stephen's Cathedral, was, after years of close application to duty on the estate of a princely master, now pensioned and living in highest honour in the city in which he had once led a life of poverty and struggle. Other musicians of great name abounded there. It was said that Vienna had three hundred professional pianists, and annually, for a musicians' charity, it could collect an orchestra of four hundred of the finest performers, who, it is boasted, played 'as one man.'

As a strategic point in the world of international politics, Vienna was not merely the favoured residence of the nobility of the State of which it was the capital, but also that of the highest nobility of other countries, sent there on diplomatic missions. All these great people kept up their musical establishments. They had their private string quartets, their private orchestras, their regular nights for private concerts to which they invited their friends.

Until the war of 1914 Vienna has always had the reputation of a city of luxury and gaiety. Not only the nobility, but the burghers too, loved pleasure, though their desires did not fly so high; everywhere over Europe was revolution and war, but the people of Vienna,

remarked Beethoven as he came to know them, 'would never revolt so long as they had plenty of brown beer and sausages.'

Beethoven's first steps in this city of gaiety were modest; he hired a garret and incurred a few expenses of which the record remains in his diary. He laid in wood and coffee, visited a perruquier, hired a piano, bought a writing desk, an overcoat, and some boots and shoes—and then set out to see Haydn.

Haydn welcomed him. Haydn gave him the lessons he sought and charged him only a few pence for each. But Haydn did not satisfy him; in the exercises in composition there were errors left uncorrected, so at the first opportunity Beethoven sought a severer teacher. For a year or two he plodded on. He went through the mill. When one sees the elementary work he did for his teacher, Albrechtsberger, one almost wonders what he had been doing all this time under Neefe.

Soon his gifts as a pianist began to win him recognition. In about two years he stood at the head of the three hundred. Waldstein had given him introductions, and he had the *entrée* of the most brilliant salons. He could not go back to Bonn if he would, for it had been annexed to France and his Elector was in exile; and he would not if he could, for after the narrow opportunities of that city of 10,000 he revelled in the wider ones of this of 200,000.

He had come to Vienna for a two years' course of study, and he stayed there for the rest of his life. Once or twice he visited Prague. Once he played at a concert or two in Berlin. Several times he planned to visit England, but he never did so. In Vienna he stayed, the greatest figure in what we now call the Viennese School of Music, the school, especially, of the String Quartet, the Sonata and the Symphony, the school of Haydn and Mozart, Beethoven and Schubert, and the later Brahms.



AT THIRTY.



AT THIRTY-SIX



AT FORTY-TWO.



AT FIFTY-THREE.

Woodcuts by Katharine Leigh-Pemberton.

### IV. Some Beethoven Portraits.

THE portraits on this page cover a period of twenty-three out of the thirty-five years of Beethoven's Vienna life. The first shows him eight years after his arrival, the last four years before his death.

PORTRAIT I (1800). After years of study and striving, Beethoven has at last reached the flowering time of his career. He has just given his first public concert and published his first symphony. Prince Lichnowsky has just granted him a yearly salary. The first premonitions of his life's disaster are troubling him, for he already recognizes symptoms of ear trouble—a profound secret to be confided to nobody, whoever he is, as he lays down in a letter to his dearest friend. (Woodcut after the drawing by Steinhauser.)

PORTRAIT II (1806). The Heroic (Third) Symphony, the Opera *Fidelio*, and the Violin Concerto have just come to a hearing. Vienna has been besieged and occupied by the French, and the performances of the opera (the only one Beethoven ever wrote) have, largely in consequence, been a failure, so that for nine years it will never again be seen on the stage. Deafness has now become chronic. 'For six years I have been in a hopeless condition aggravated by stupid doctors, deluded year after year by the hope of improvement, finally compelled to face the prospect of a lasting malady . . . forced to isolate myself, to live in loneliness . . . troubled by an infirmity in that very sense that should be more

perfect in me than in others, a sense which once I possessed to the highest perfection.' (Woodcut after the painting by Neugass.)

PORTRAIT III (1812). The Seventh and Eighth Symphonies have just been composed. Beethoven has severe money troubles, as, from various causes, payments have ceased from some of the little band of noblemen who had promised him a pension. A visit to England is projected, as a means of redressing the loss, but it is never to take place. Joys are mingled with sorrows in Beethoven's life at this period as at others, but the sense of the tragic is never long absent from his mind. (Woodcut after the bust by Klein in the Beethoven House Museum, Bonn. This bust is recognized as the most reliable evidence we have of the Master's appearance, as it was closely modelled upon a life-mask.)

PORTRAIT IV (1823). The last of the Piano Sonatas, the last of the Symphonies (the Ninth, or Choral Symphony), and the Solemn Mass in D have all been composed. The Composer, though still actively at work, is now stone deaf. Troubles with his nephew are occurring. He is more frequently than ever unreasonable and irascible. The painting on which this woodcut is based is the famous one by Waldmüller; it is the only one which shows Beethoven in what Goethe was later to describe as his 'Jupiter tonans' character. It was painted largely from memory, since the Composer, indignant at being made to sit in the full glare of the window (note how the light falls in the picture and remember that Beethoven about this time was suffering from eye trouble), would not remain more than a few minutes at a time in his chair. The portrait is, nevertheless, considered to be very faithful.



## IV. Genius at Close Quarters.

LIKE Cromwell, Beethoven wished to be painted 'with his wart,' and like Cromwell, he has had his wish. On his death-bed he expressed, as his friend Schindler relates, 'his honest desire that whatever might some day be said of him should keep strictly to the truth, regardless of whether it should give pain to one person or another, or prejudicially affect his own reputation.' Schindler became his first biographer and tried to fulfil the trust, to which also many other contemporary writers were just as faithful.

The first thing that strikes one on reading the accounts of those who know Beethoven is the abundance of incidents that at first sight appear incompatible with the undoubted greatness of his mind. One of them is pictured upon this page, and it has been said that such trivialities should never be told. Yet incidents like this are typical of something essential to the composer's nature.

He was like his music, which abounds in rapidly worked-up *crescendi* and sudden *sforzandi*. The sunny temperament of Mozart and the geniality of a Father Haydn were not Beethoven's. When the sun shone with him, it blazed; when he was genial he became boisterous. And fine weather and storms were mingled in him as they are in an April day. He was 'always right up or right down'—almost Russian in his extremes of passionate excitement and of utter dejection.

Often he was entirely absorbed in his music. He would stride unseeing through the streets, stopping hastily now and then to note down in one of the 'sketch books' he always carried some snatch of tune that had flashed into his mind. He would pour water over his hands or head (it was a favourite trick) and not think of where it was going—until the lodger on the floor below came up to express his opinion. He would spit into a mirror, thinking he was spitting out of the window. When a fine horse was given him, he forgot its



Woodcut by A. W. Meritt

'One day we were eating our noonday meal at the Swan Inn; the waiter brought him the wrong dish. Scarcely had Beethoven spoken a few words about the matter, which the waiter answered in a manner not altogether modest, when Beethoven seized the dish (it was a stew with plenty of gravy) and threw it at the waiter's head. The poor fellow had an armful of other dishes and could not help himself; the gravy ran down his face. He and Beethoven screamed and vituperated while all the other guests roared with laughter. Finally, Beethoven himself was overcome with the comicality of the situation, as the waiter who wanted to scold could not, because he was kept busy licking from his chops the gravy that ran down his face, making the most ridiculous grimaces the while.' Recorded by Ferdinand Ries.



Woodcut by Marjorie Firth

Beethoven was a great lover of Nature. 'In the country every tree said to me "Holy, Holy",' he wrote on one occasion.



Woodcut by A. Bacon Gurnard

'After ending an improvisation Beethoven would burst into loud laughter and banter his hearers on the emotion he had caused them. "You are fools!" he would cry.'

existence, after a ride or two, until a huge bill came in for fodder. He had a daily bath and kept himself scrupulously clean, yet his room was a pigsty. At intervals (perhaps when in love) he would have spells of care in dress, but usually he was ill-clad and unkempt. He was always in trouble with his landlords and landladies and housekeepers and servants, and changed his lodgings and his attendants constantly.

He was not always honest with his publishers, yet was ever ready to be a friend in need. 'Why do you conceal your poverty?' he said to young Ries. 'No friend of mine shall starve while I have anything to give him.'

He had great independence—the independence of an artist who feels that Art levels worldly distinctions. He was sometimes vain, yet if conscious of flattery he resented it; in his presence you must be neither neglectful nor obsequious, and it was difficult to strike the mean.

He had often what he called 'unbuttoned' moods, when his humour was unrestrained, and he was probably one of the most cruel punsters who ever lived. He was always in love, a chaste Don Juan, yet never found a woman to marry him.

He loved Shakespeare, Homer and Goethe (his personal friend), Handel, Bach, Gluck, Mozart and Haydn. He loved Nature as few men have done, always spent his summer in the country, and lost himself on long walks. He said, 'I love a tree more than a man.'

He had a strong sense of purpose. When he became too deaf to hear his own music he would have broken down under the affliction if he had not felt that in his music he had a message for the world. He had little religious dogma, but a truly religious spirit.

To be the friend of such a man (and he had many firm friends) was to bear buffetings and unmerited reproaches, to share jocularities, to be comforted by sympathy and to meet the demand for it, to suffer great trials and enjoy a great reward.





I. ARCHDUKE RUDOLPH OF AUSTRIA.



II. NANETTE STREICHER.



III. COUNTESS THERESE BRUNSWICK.



IV. PRINCE KARL LICHNOWSKY

## V. A Vienna Portrait Gallery.

THE portraits on this page take us to the very heart of Beethoven's life in Vienna. We make acquaintance here with some of his patrons and pupils and one of his publishers. All were devoted friends of the Composer, rejoicing when he rejoiced and sorrowing when he sorrowed, helping him in need and suffering sometimes from the unmerited suspicions and complaints of his ill humour and impetuosity.

PORTRAIT I. THE ARCHDUKE RUDOLPH OF AUSTRIA was a pupil and warm friend of Beethoven. The great Solemn Mass in D was intended for the occasion of his enthronement as Archbishop of Olmütz, but was not completed in time. The Fourth and Fifth Piano Concertos, the popular 'Les Adieux' Sonata, and other pieces were dedicated to him. (The woodcut is based upon a contemporary engraving by Höfel).

PORTRAIT II. NANETTE STREICHER was indeed a good friend to Beethoven. She advised him sympathetically and wisely on all his house-keeping affairs. She was daughter of the piano-maker, Stein, the founder of the German piano industry, and wife of the piano-maker, Streicher, and Beethoven used to advise her husband as to improvements in his instruments. She was a good pianist; Mozart heard her when she was eight and testified, 'She has genius.' She was also an excellent business woman, and helped to run first her father's factory and then her husband's. (The woodcut is based upon a contemporary drawing by an unknown artist, still in the possession of the family.)

PORTRAIT III. THERESE BRUNSWICK was sister of Count Franz Brunswick, and cousin of Giulietta Guicciardi. It has been much disputed whether Therese or Giulietta is the 'immortal beloved.' Beethoven's friend and first biographer, Schindler, thought Giulietta to be the intended recipient of the famous letters; Beethoven's most careful biographer, the American, Thayer, considered that it was Therese to whom Beethoven addressed them. Therese was a

passionate lover of music, and her mother brought her and her sister to Vienna to take lessons from Beethoven. The music-master had engaged to give her a daily lesson of one hour, but frequently extended it to four or five hours—to the great indignation of other boarders in the house who found their dinner hour delayed. It is definitely known that at one time he wished to marry his pupil, and, as a preliminary, sent to Bonn for his birth certificate. (The woodcut is based upon a contemporary oil painting by Lampi.)

PORTRAIT IV. KARL LICHNOWSKY, brother-in-law of Rasoumowsky, was like him a keen lover of music. Mozart had been his teacher and he was, on more than one occasion, Mozart's benefactor. He was two years Mozart's junior and twelve years Beethoven's senior. Two years after Mozart's death the young Beethoven came to Vienna and filled the gap in the Lichnowsky musical circle. For a time Beethoven lived in the Prince's house. The Prince's private String Quartet was always at his command, and the Prince took pains with the rehearsals of Beethoven's compositions so as to disprove the then common allegation that they were unplayable. Beethoven's official 'Op. 1' (the first three Piano Trios) was dedicated to the Prince, and was first played at his house, in the presence of Beethoven's old master, Haydn. The 'Pathetic' Sonata, the Second Symphony and other works were also dedicated to the Prince. After his death, in 1814, his younger brother, Count Moritz Lichnowsky, continued the family friendship and held staunchly to Beethoven to the day of his

death. (The woodcut is based on a contemporary oil painting by an unknown hand.)

PORTRAIT V. shows us a very remarkable man, the Russian, ANDREAS KYRILLOVITSCH RASOUMOWSKY, who was born a peasant, served in the British and Russian navies, became an admiral in the latter, was raised to the nobility, and was sent as Ambassador in turn to Venice, Naples, Copenhagen, Stockholm and Vienna. His post in the last-named city he held for nearly twenty years. He was a fine musician, and associated much with Haydn until the latter's death in 1809, and then with Beethoven. He formed



V. COUNT ANDREAS RASOUMOWSKY.



VI. COUNTESS GIULIETTA GUICCIARDI.



VII. COUNT FRANZ BRUNSWICK.



VIII. ANTON DIABELLI.



IX. PRINCE FRANZ LOBKOWITZ.



a famous string quartet party, of which he himself was the second violin, and at its meetings took place the first performances of many of Beethoven's compositions. The three String Quartets, Op. 59, are dedicated to this keen lover of chamber music, and are well known to concert-goers as the 'Rasoumowsky Quartets.' The famous C Minor Symphony and the 'Pastoral' Symphony are dedicated jointly to Prince Lobkowitz and Count Rasoumowsky. For the festivities attendant on the Vienna Congress, in 1814-15, the Count added to his immense Palace a special dining hall to seat 700 guests. It was burnt down. The Emperor of Russia granted £40,000 towards the rebuilding, but it was insufficient, and the Count, discouraged, sold his palace, pensioned his quartet and retired into private life. (The woodcut is based on a contemporary lithograph by Lanzedelly.)

PORTRAIT VI shows us GIULIETTA GUICCIARDI, one of the two chief candidates for the position of 'the immortal beloved' (a name given to the unknown intended recipient of three passionate letters which were never sent and were discovered after the composer's death). She was a cousin of Franz and Therese Brunswick, whose portraits also appear on the opposite page, and was, like the latter, a pupil of Beethoven, who dedicated to her the Sonata, Op. 27, No. 2, popularly known to us as the 'Moonlight.' When she was an old lady of seventy-five (Beethoven had then been in his grave over thirty years) Giulietta recounted her experiences to the author, Otto Jahn. 'Beethoven was a very severe teacher. He easily flew into a passion and then threw the music on the floor or tore it up. Although in poverty, he would accept no payment, but one could give him linen, on the pretext that one had oneself sewn it.'

(Woodcut based on a miniature by an unknown artist, still in the family's possession.)

PORTRAIT VII brings us into touch with one who exercised great and beneficial influence over the Composer—

COUNT FRANZ BRUNSWICK. The Count played the violoncello and maintained a string quartet. Beethoven and Brunswick were on the most familiar terms ('Du und Du,' as a German would say). The 'Appassionata' Sonata (Beethoven did not give it this name, by the way) is dedicated to the Count. His sisters, Therese (see portrait III.) and Josephine were piano pupils of Beethoven. (The woodcut is based on a contemporary oil painting by Tugut.)

PORTRAIT VIII. DIABELLI was a teacher of piano and guitar who settled in Vienna and turned composer and music publisher. Some elder readers may in youth have practised his piano 'teaching pieces.' He once asked fifty composers to write a variation apiece on a waltz air by himself (Schubert was one of the composers, so was Liszt, then twelve years old). Beethoven went beyond the contract and himself wrote thirty-three, which are what we now know as the famous 'Diabelli Variations.' Beethoven had a pet name for his friend—'Diabolus.'

PORTRAIT IX. This is the PRINCE FRANZ LOBKOWITZ into whose doorway Beethoven, being momentarily offended with him, thrust his head and yelled 'Lobkowitzes Esel' ('Donkey Lobkowitz'). He was himself a fiddler and he ran a private orchestra. The 'Heroic' Symphony, the so-called 'Harp' Quartet for Strings and other important works are dedicated to Lobkowitz. (The woodcut is based upon a contemporary lithograph by Kriebhuber.)

All these nine portraits are by Katharine Leigh-Pemberton.



THE HEROIC SYMPHONY.

Woodcut by Kathleen Boyle.

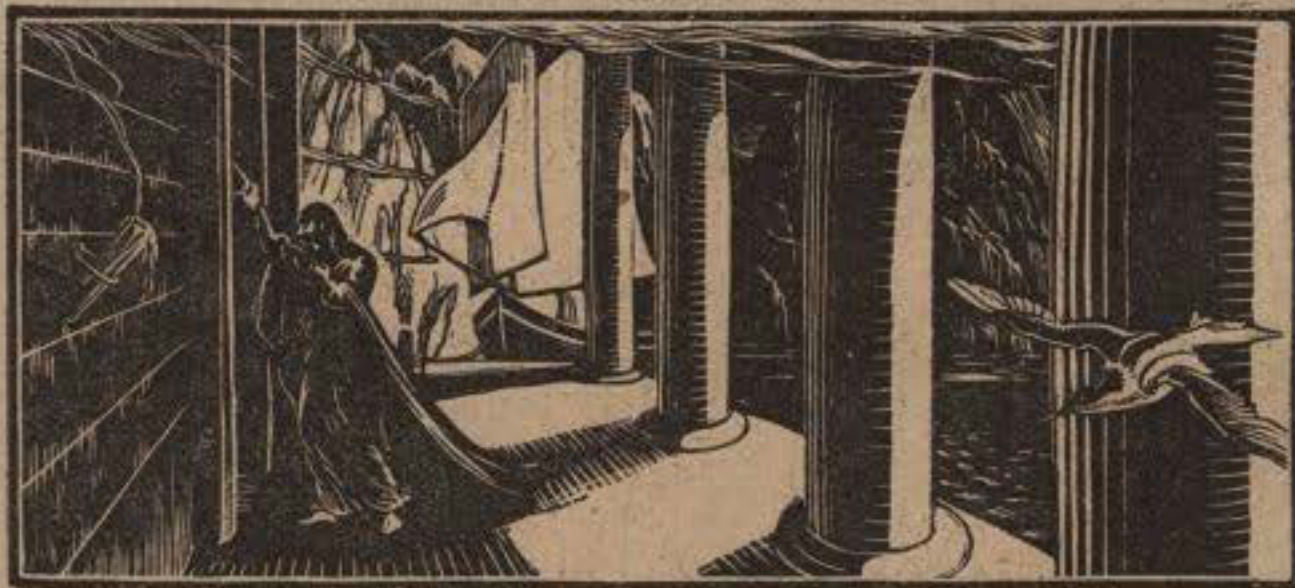
In this, his third Symphony, finished in 1804, Beethoven deliberately took, as he said, 'a new road.' It is probably the longest symphony any composer had ever written up to that date, and from its very first notes it breathes the romantic spirit. It was written by Beethoven the Revolutionary, and its first title bore only these words 'Bonaparte—Louis van Beethoven.' Then came the news that Napoleon had been crowned Emperor, and the Master tore off the title page, trampled it underfoot, and wrote 'Heroic Symphony, in memory of a great man.'



THE PASTORAL SYMPHONY.

Woodcut by Marjorie Fitch.

Beethoven's Sixth Symphony bears on its title-page these words, 'Cheerful feelings awakened by arrival in the country.' There is in the work (exceptionally for Beethoven) some direct reproduction of sounds of nature—birds and storm, with the suggestion of the flow of water—and there is a humorous touch in the suggestion of a country band of music. But the Composer has guarded us from too literal an interpretation of the work as a whole by the hint 'More expression of feeling than painting.'



'THUS FATE KNOCKS AT THE DOOR'

Woodcut by Kathleen Boyle.

Asked for the 'meaning' of the strongly rhythmic, four-note motif with which his Fifth or C Minor Symphony opens, a motif which pervades the whole of the first movement, Beethoven replied, 'Thus Fate knocks at the Door.'



## VI. The End of the Story.



Woodcut by E. Leigh-Pemberton.  
THE MASTER OF THE SYMPHONY.

After the bust in bronze by Aronson in the garden of the birthplace, Bonn.

established itself, but Beethoven, though to the end he played with the idea of writing another opera, never felt encouraged to do so.

There were occasional public concert successes, as in 1808 when he gave his audience this immense feast in one evening—Symphonies V and VI, the Choral Fantasia, the G Major Piano Concerto and two movements from the Mass in C!

In 1809, as he was approaching forty, a post was offered him at the Court of Cassel. His friends were alarmed. Three of them, Prince Kinsky, Prince Lobkowitz and the Archduke Rudolph—clubbed together to offer him a pension on condition that he continued to live in Vienna. Two years later, Lobkowitz was bankrupt, a year after that Kinsky was thrown from his horse and killed. In 1815 the full income was somehow made up again, but by that time money had fallen to half its value. (Rossini, of all people, once tried to raise money to put things right, but failed.)

There were compensations. In 1814 was held the Congress of Vienna. Beethoven's fame had now become a legend all over the world. He stood on a pinnacle, like the princes of the earth. Vienna was full of such princes, and Beethoven offered them entertainment. The government lent him a hall. In his own name he sent out invitations to crowned and uncrowned heads. He gathered an audience of six thousand. Many notable people came to call on him after the event. The Empress of Russia received him and gave him £100 towards the expenses of the concert. Other royal personages gave him royal presents. He made much money and invested in Bank shares which he earmarked not for his own use but for a purpose that shall shortly be mentioned. There came the news that Bonaparte had escaped from Elba. The Congress broke up. But Beethoven had had his triumph—an international one, to be followed next year by a municipal one, for the City of Vienna conferred its freedom, with immunity from taxes, the last a thoughtful provision.

Beethoven's house had now become a place of pilgrimage for music lovers from all parts of the civilized world. His house? Where was it? One had to enquire. He was never in the same place for six months together and sometimes, by his frequent removals, had the rents of two or even three establishments running on together. To visit Beethoven was not an

easy task for a stranger. One had to use tact and even guile. Most of the visitors afterwards recorded their experiences in print. (Says Sir George Smart, "I heard him say 'We will see how much the Englishman can drink.' He had the worst of the trial!")

Deafness became complete and at last, after he had conducted a rehearsal of *Fidelio* without hearing a note of it, he had gently to be told that he could not be allowed to conduct at the performance. This was in 1823. It almost broke him up.

Beethoven had two brothers, and had in the early days brought both from Bonn and settled them in Vienna—one as an apothecary and the other as a cashier in some business. The apothecary in time did well; he made money, retired from business, bought an estate and printed on his visiting cards, 'Johann van Beethoven—Landowner,' to which adequate reply was easily given by leaving a card on him in turn, 'Ludwig van Beethoven—Brainowner.' Karl did less well and moreover married a bad wife. Then he died and left his son as a trust to his composer-brother. The boy was lazy and vicious. He was expelled from various schools, ran away from home, and was the cause of long-continued lawsuits in which the mother tried to regain possession of him. At last, after final appeal to the Emperor, Beethoven's right to the lad was definitely established. Private tuition was tried, then the University, then the Polytechnic. When examinations approached and debts worried, the boy went out to some ruins and shot himself: incompetent in this as in everything, he had to be cured and sent into the army. The bank shares were being kept for him. One only was sold—when need was very pressing.

That very year came Beethoven's last illness. Money was short. He said nothing about the sacred shares and made his needs known. The London Philharmonic sent him £100—and he was very grateful. The illness worsened. There were three operations. There was the characteristic grim humour to the last. When the surgeon tapped for dropsy, Beethoven said to him 'Professor, you seem to me like Moses striking the rock with his staff.' When the operation was over the surgeon told him he had 'borne pain like a knight of old.'

The last days were painful. He had not for years practised the forms of religion, but he sent for a priest and received the sacrament. Then he fell into unconsciousness, and about six in the afternoon on March 26th, 1827, amidst thunder and lightning, breathed his last.

Twenty-thousand people gathered outside the house to see the funeral, and it took the procession one-and-a-half hours to travel the few hundred yards to the church. The poet Grillparzer had written the funeral oration. It ended, 'He whom you mourn stands from now onward among the great of all ages. Remember this hour and think—We were there when they buried him and when he left us we wept.'



Woodcut by E. Leigh-Pemberton, after a Contemporary Portrait

KARL VAN BEETHOVEN,  
Brother of the Composer.



Woodcut by Phade Fiva

A VIENNA MEMORIAL.



# Coming to the Microphone.

## A Glance at Future Programmes.

THE Good Friday programme, in accordance with the policy of British broadcasting, will be in keeping with the occasion. It will begin



Rev. H. R. L. SHEPPARD.

at 4.30 with a Children's Service, lasting half an hour. Evensong, with unaccompanied singing by the Choir of Christchurch, Oxford, will then be relayed until 6 o'clock, when a programme of Chamber music will follow. At 7.15 a special service at St. Martin-in-the-Fields will be broadcast. Particular interest attaches to this service, inasmuch as the Rev. H. R. L. Sheppard will preach for the first time since illness necessitated his resigning the living of this famous church. Then from 8.15 to 10.30 p.m., with an interval at 9 o'clock for news, Sir Edward Elgar's best-known oratorio, *The Dream of Gerontius*, conducted by the composer, will be relayed from the Bishopsgate Institute. The performance will be given by the Wireless Symphony Orchestra and Chorus, the principals being Miss Olga Haley, Mr. Stuart Wilson, and Mr. Harold Williams.

### The Soul of Beethoven.

(Continued from page 576.)

were, what thoughts were passing in his mind.

In those early days of the century, Seyfried, who was able to observe him at close quarters, both in society and in the house which they shared, was less struck by the violence of his emotions than by the impassivity with which he concealed them.

'It was difficult,' he wrote, 'indeed, almost impossible, to judge from his expression what he was thinking, whether he admired or disapproved.' This when listening to a work of music: 'In his expression he was always the same, in his judgment always cold and reserved. Within, his spirit toiled without ceasing. Without, he appeared soulless, like a work of marble . . .'

This is a conception of Beethoven which will come as a surprise to those who imagine him as a sort of King Lear, driven by the tempest!

WHEN we think of Beethoven, we must think of God also. To him God was the greatest, the most real of all realities—as can be judged from his every thought.

He looked upon God sometimes as an equal, sometimes as a master. He regarded Him variously as a companion through life, one to be treated with rough frankness, as a tyrant to be cursed for His tyranny, as a part and parcel of his own Ego, and as a heavy-handed parent who did not spare the rod (the son of Johann van Beethoven had experienced the effectiveness of that sort of treatment!). But, whatever the shape with which the moment cloaked Him, He was always at Beethoven's side, at every hour of every day, living in the same house, never absent. Other friends might vanish, but He was always there. Beethoven harassed Him continuously, with complaints, with question and reproach. Two voices were ever at argument in his mind. Everywhere in his works you will find traces of those dialogues of the soul—or, rather, of two souls in one, united and yet in opposition, joined, but whether in combat or embrace one can scarcely tell. One thing is sure, however: that one of those two voices was the voice of God.

A WHOLE evening of musical comedy selections, or, should listeners prefer it, an equal period of symphony music, will be available from the LONDON and DAVENTRY Stations on Tuesday, April 5. The Wireless Orchestra, conducted by John Ansell, will play musical comedy music between 7.45 and 9 p.m. and from Daventry between 9.35 and 10 p.m. The alternative symphonic concert from each station will be conducted by Sir Hamilton Harty and relayed from Manchester.

THE COUNTESS SPENCER is to make an appeal from LONDON on Sunday, March 27, on behalf of the Mothercraft Training Society,



Countess SPENCER.

of which the Duchess of York is President and in which Her Royal Highness takes an active interest. The Society was founded by Sir Truby King, of New Zealand, as the outcome of some amazing results achieved by his system of infant feeding and care, which Lord and Lady Plunkett saw while visiting that country. In 1918 a small Committee was set up in this country, and Dr. Truby King was invited to visit London and supervise the establishment of a hospital and school for nurses.

MISS FLORENCE SMITHSON, the popular actress, and Mr. Nelson Keys are making a tour of the main stations during the weeks



FLORENCE SMITHSON.

beginning April 25 and May 2 respectively. On Friday, April 1, the following artists will appear in the programmes of London and other stations: Marjorie Fulton (syn-copated numbers), Norman Long (entertainer), Wish Wynn, Leslie Weston compered by Tommy Handley.

THE concluding portion of the West Sussex Musical Festival—a concert by the Bognor Philharmonic Society—will be relayed from the Pavilion through the BOURNEMOUTH Station on Friday, April 1. The chorus and orchestra will be conducted by Mr. Norman F. Demuth, a young Sussex composer.

The woodcuts appearing in our pages this week have been produced under the direction of Mr. A. Horace Gerrard, Assistant to the Principal of the Slade School, by a group of younger British artists calling themselves 'The Millbank Group.' In order to secure authentic material, studies were made in Bonn and Vienna, and much valuable help was given in the work of preparation by Councillor Professor F. A. Schmidt, M.D., and his fellow-members of the Beethoven Birth-place Association, Bonn.

The Millbank Group will, commencing Saturday, March 19, hold at the Aeolian Hall a fortnight's Exhibition of their Beethoven designs, and readers of 'The Radio Times' may obtain an invitation to the Exhibition by sending a stamped addressed envelope to The Secretary, The Millbank Group, Millbank Studios, 9, Grosvenor Road, Westminster, S.W.7.

NOT long ago a programme of typical Spanish Musical Comedy music, which included, most notably, excerpts of the popular composer



D. LAMBERTO ALONZO.

Alonzo, was given from London. A similar programme conducted by Mr. John Ansell will be given in the LONDON Studio on Thursday, April 14. Gay's ballad opera, *Polly*, which is the sequel to *The Beggar's Opera*, will be given from LONDON and other stations between 7.45 and 9 p.m. on Tuesday, April 12.

A ONE-ACT drama entitled *Colonel Davidson, V.C.*, will be given from BIRMINGHAM by the Station-Players on Tuesday, March 29.

SANDLER and his Orchestra, relayed from the Grand Hotel, Eastbourne, will provide the evening concert on Sunday, April 10.

### Prose and Verse Competitions.

ON Friday, March 18—the day this paper is published—at 5 p.m., Miss Naomi Royde-Smith will broadcast from London and Daventry the third of this Series of Competitions. The subject and rules are printed below.

A prize of Two Guineas is offered for the best new and original song for a child in not less than ten and not more than twenty lines of English rhymed verse. This line limit may include a refrain to be used as chorus to the song.

#### RULES.

(1) All entries must be written on one side of the paper only, and the name and address of the competitor must appear at the top left-hand corner of each page. Where more than one page is used the pages must be carefully numbered and pinned together.

(2) Entries need not be typewritten, but if written by hand, neatness and legibility will be taken into account in awarding the prize.

(3) Competitors may, if they choose, use a pseudonym or pen-name. This must be written in block letters at the top left-hand corner of each page of the entry.

(4) Entries must reach the B.B.C. office in envelopes marked in the top left-hand corner 'Prose and Verse Competition,' and addressed B.B.C., Savoy Hill, London, W.C.2, on and not before Friday, March 25. All entries must be delivered by noon.

(5) The prize-winning entry will appear in *The Radio Times* for Friday, April 8, and a full report of the competition will be broadcast from the London and Daventry Stations at 5 p.m. on Friday, April 1.

(6) Copies of the report will be sent on receipt of 3d. and a stamped addressed envelope. Applications for this report must not be sent with entries for the prize, but in separate envelopes marked 'Competitions Report.'

(7) The Competition Judge's decision will be final, and it should be noted that no correspondence can be entered into respecting the award of any prize.



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N.C.C.40



# PROGRAMMES FOR SUNDAY (March 20)

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2LO LONDON. 361.4 M.

### 3.30 LIGHT ORCHESTRAL PROGRAMME

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL. KATE WINTER (Soprano). EDWARD ISAACS (Pianoforte)

ORCHESTRA  
Overture to 'Mignon' ..... Thomas  
Dance Reverie and Little Valse .... Tchaikovsky  
Bacchanale from 'Samson and Delilah' ..... Saint-Saëns

KATE WINTER  
Angels Ever Bright and Fair, from 'Theodora' ..... Handel  
Alleluja ..... Mozart

HANDEL'S oratorio *Theodora*, although it contains, as he himself maintained, some of his finest work, has never been popular.

One Air alone has remained popular—the one we are now to hear, 'Angels ever bright and fair, take, oh take me to your care.'

The background of the scene is this: Theodora, a Christian, has been ordered by the pagan Governor of Antioch to join in a sacrifice to Venus. She refuses, and in the Recitative that precedes this Air she begs her guards to lead her to the rack or the flames rather than to such profanation of her faith.

EDWARD ISAACS  
Prelude and Fugue in E Minor ..... Mendelssohn

SCHUMANN, in reviewing Mendelssohn's Preludes and Fugues, said something to the effect that 'that fugue is best which sounds like a waltz of Strauss.' He meant that science for which a fugue gives great scope, should never be obtruded—that a fugue should always sound spontaneous and free. These fugues of Mendelssohn are good examples, judged from that standpoint, and the skill in them is notable.

The Prelude to the E Minor Fugue (the two form No. 1 of Op. 35) is a swirl of arpeggio waters around a tune. Into the Fugue towards the end, after a fine climax has been reached, comes an unexpected visitor—a chorale, or hymn tune, which gives way finally to a reminiscence of the fugal treatment, and to a sweet and gentle closing passage.

ORCHESTRA  
Three Bavarian Dances ..... Elgar  
Valse, 'Soldiers' Songs' ..... Gung'l  
Suite, 'La Verbena' ..... Lacombe

ABOUT thirty years ago Sir Edward Elgar spent a holiday in Bavaria, and gave expression to his memories of that pleasant time in a Suite for Chorus and Orchestra, which he called *From the Bavarian Highlands*. Later he made an orchestral arrangement of three Dances from the Suite.

The First is just a gay Dance. The Second is a Lullaby. The Third is called *The Marksmen*, and shows us a lively scene of a village shooting-match.

KATE WINTER  
Elf and Fairy ..... John Denmore  
Mary of Allendale ..... arr. Lane Wilson  
Cuckoo Song ..... Royer Quilter

EDWARD ISAACS  
Auf-chwung (Soaring) ..... Schumann  
Minstrels ..... Debussy  
Impromptu in G Flat ..... Chopin

ORCHESTRA  
Slavonic Rhapsody ..... Friedemann  
Dances from 'The Tempest' ..... Sullivan

THOUGH the music for Shakespeare's *Tempest* was written in Sullivan's student days, it was only in 1903, after his death, that it was heard in connection with performances of the play, at the Court Theatre.



Two artists who are taking part in London's Programme tonight (9.15); Melsa, the violinist (left), broadcasting for the first time, and Mr. Rex Palmer, baritone.

### 5.15 TALES FROM THE OLD TESTAMENT

The Flight from Egypt, Exodus, xiv and xv

### 5.30-6.0 CHILDREN'S SERVICE

Conducted by the Rev. STUART ROBERTSON, of Pollokshields West U.F. Church, Glasgow. S.B. from Glasgow

### 8.0 RELIGIOUS SERVICE

Held in the London Studio and arranged by the NATIONAL BROTHERHOOD MOVEMENT

Chairman and Announcer: THE RT. HON. THE LORD MAYOR OF LONDON, Alderman Sir ROWLAND G. BLADES, M.P.

Order of Service:

Introit, 'Cast thy Burden' ..... Mendelssohn

Prayer (Mr. WILLIAM HEAL)

Hymn, 'These Things Shall Be, A Loftier Race' (Tune: 'Simcon') (Fellowship Hymn Book, No. 34)

Reading of Scripture (Mrs. F. D. ALLEN, J.P., Gateshead)

Solo, 'Nearer, My God, to Thee' (Madame OWLADYS BARKER, Bristol) ..... Carey

Address by Mr. A. G. BARKER, National President

CHORUS, 'Comrades' Song of Hope' ..... Adams

THE ACTON BROTHERHOOD MALE VOICE CHORUS, conducted by Mr. WALKER ROBINSON

OUR MESSAGE TO THE NATION (Read by Mr. SYDNEY WALTON, C.B.E.)

THE CHAIRMAN

Orchestral Selection, 'Adoremus' ..... Adlington

THE HAMMERSMITH BROTHERHOOD ORCHESTRA, Conducted by Mr. FRED ADLINGTON

Hymn, 'Guide Me, O Thou Great Jehovah' (Tune: 'Cwm Rhondda') (Fellowship Hymn Book, No. 127)

Benediction



THE FLIGHT FROM EGYPT.

From an original drawing by E. McKnight Kauffer, illustrating today's reading from the Old Testament. [London, 5.15.]

### 8.55 THE WEEK'S GOOD CAUSE: MISS TALLULAH BANKHEAD, the 'Gold Digger'



TALLULAH BANKHEAD. *They Wanted*, and *The Gold-Diggers*.

MISS TALLULAH BANKHEAD needs no introduction to listeners. Since her arrival, some years ago, from the States, she has made a name for herself as one of London's most brilliant young actresses. Her greatest successes have been in *The Green Hat*, *They Knew What*, and *The Gold-Diggers*.

### 9.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, GENERAL NEWS BULLETIN; LOCAL ANNOUNCEMENTS

### 9.15 POPULAR ORCHESTRAL PROGRAMME

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL; REX PALMER (Baritone); DANIEL MELSA (Violin)

ORCHESTRA  
Overture, 'Cleopatra' ..... Mancinelli  
Tone Poem, 'Finlandia' ..... Sibelius

REX PALMER  
Vulcan's Song (with Orchestra) ..... Gounod  
Fair House of Joy ..... Quilter  
King Charles ..... M. F. White

ORCHESTRA  
Ballet Suite, 'Mascerade' ..... Lacombe  
Suite, 'Scenes Napolitaines' ..... Massenet

DANIEL MELSA  
La Gitana ..... Kreisler  
Nocturne ..... Chopin, arr. Wilhelmj  
Guitarre ..... Moszkowski

ORCHESTRA  
Two Movements from 'In a Nutshell' .. Grainger

REX PALMER  
The Floral Dance ..... Moss  
To Anthea ..... Hatton  
Annie Laurie ..... arr. Lehmann

ORCHESTRA  
Prelude, 'The Deluge' ..... Saint-Saëns  
Spanish Dances ..... Moszkowski

### 10.35 EPILOGUE

### 5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Weather Forecast

3.30 S.B. from London (4.0 Time Signal)

5.30-6.0 S.B. from Glasgow

8.0 S.B. from London

9.10 Shipping Forecast

### 9.15 BEETHOVEN'S MASS IN D (Second Half)

S.B. from Cardiff

SOPIANO, ELSIE SUDDABY; CONTRALTO, MARY FOSTER; TENOR, PARRY JONES; BARITONE, HERBERT HEYNER

THE CARDIFF MUSICAL SOCIETY'S CHORUS, THE CARDIFF STATION SYMPHONY ORCHESTRA, Conducted by Sir WALFORD DAVIES

Credo  
Sanctus and Benedictus  
Agnus Dei

### 10.15 ORGAN RECITAL

By REGINALD GOSS CUPTARD  
Relayed from the Bishopsgate Institute.

First Sonata in A ..... Borowski  
Allegro; Andante; Allegro con Fuoco

Villanella ..... Ireland

10.35 S.B. from London



# PROGRAMMES FOR SUNDAY (March 20)

**5IT BIRMINGHAM. 326.1 M.**
**3.30 LIGHT CLASSICAL PROGRAMME**

THE STATION ORCHESTRA

Overture to 'Ray Blas' ..... Mendelssohn

GABY VALLE (Soprano)

Amour dis-moi ..... (Old French Airs)

Le Couquet de Romarin (Martini), arr. Mullinar

When Childher Plays ..... Walford Davies

The Soldier's Wife ..... Rachmaninov

LILIAN ELKINGTON (Pianoforte) and Orchestra

First Concerto ..... List

GABY VALLE

Aria, 'Ritorna Vincitor,' from 'Aida' ..... Verdi

Ave Maria ..... Luzzi

ORCHESTRA

Symphony in G ('Letter V') ..... Haydn

IN 1784, when Haydn was in the service of a nobleman at Esterhazy, in Hungary, he was invited by a concert-giving society at Paris to compose some Symphonies for production there. He wrote six then, and later another set, to which the one we are to hear belongs.

It consists of the usual four Movements.

A short slow Introduction ushers in the FIRST MOVEMENT, in that vein of combined delicacy and brilliance in which Haydn was always so happy.

The SECOND MOVEMENT consists largely of the gentle treatment of a melody, first announced by Oboe and Cellos. The Orchestral colours here are rich and satisfying.

The THIRD MOVEMENT is, of course, the Minuet, with its contrasting 'Trio' or middle section.

The LAST MOVEMENT'S First Main Theme has that flavour of peasant music that is never long absent from Haydn's work. As the Movement is a Rondo, we hear this Tune several times, with pleasant diversions in between its appearances.

LILIAN ELKINGTON

La Source ('The Fountain') ..... Leschetizky

Intermezzo in E Flat ..... Brahms

Etincelles ('Stars') ..... Moszkowski

ORCHESTRA

Algerian Suite ..... Saint-Saëns

5.15 S.B. from London

5.30-6.0 CHILDREN'S SERVICE. S.B. from Glasgow

**8.0 RELIGIOUS SERVICE**

Conducted by the Rev. E. BENSON PERKINS

Relayed from CENTRAL HALL

8.55 S.B. from London (9.10 Local News)

9.15 S.B. from Cardiff

10.15-10.35 S.B. from Daventry

**6BM BOURNEMOUTH. 491.8 M.**

3.30 S.B. from London

5.30-6.0 CHILDREN'S SERVICE. S.B. from Glasgow

**6.30-7.45 CHURCH SERVICE**

Relayed from Christchurch Priory

Address by the Rev. W. H. GAY

8.0 S.B. from London

**8.55 THE WEEK'S GOOD CAUSE:** Bournemouth Hospital Sunday. Appeal by His Worship The Mayor of Bournemouth, Alderman H. J. THWAITES (President of the Hospital Saturday and Sunday Fund Committee)

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.35 S.B. from London

**5WA CARDIFF. 353 M.**
**3.30 THE CORY SILVER BAND**

Conducted by J. G. DOBBING

Overture to 'The Crown Diamonds' .. Huber

Suite, 'A Rustic Holiday' ..... Rimmer

In the Cornfields; A Scamper thro' the Meadows; By the Old Church

JOHN COLLINSON (Tenor)

Lament of Frederico, from L'Arlesiana ('The Maid of Arles') ..... Cilca

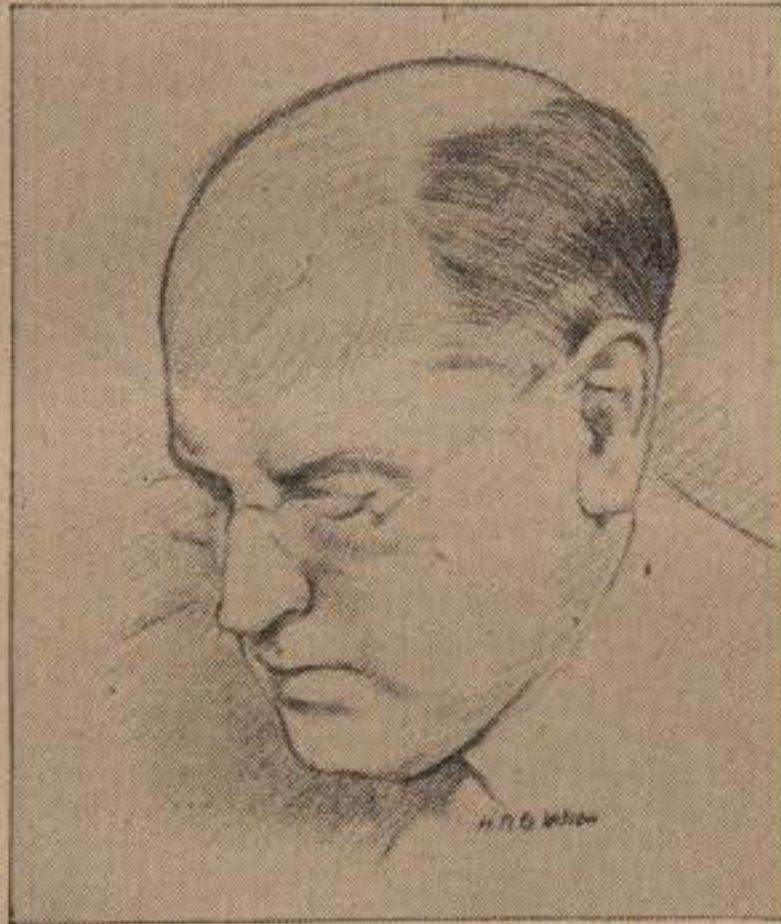
Now, O Now, I Needs Must Part ..... Dowland, arr. Hunter

BAND

Excerpts from the Works of Handel

MAUDE GOLD (Violin)

Kol Nidrei ..... Mae Bruch



Drawn from life by Miss H. M. G. Wilson

**SIR WALFORD DAVIES,**

who is conducting Beethoven's Mass in D, the second half of which will be broadcast from Daventry this evening [9.15].

La Ronde des Lurins (Dance of the Goblins) Baccini

BAND

Air with Variations, 'Longing' ..... Hartman

Solo Euphonium, T. TROTMAN

JOHN COLLINSON

I Chant My Lay (Gipsy Songs) ..... Dvorak

Prayer to Our Lady ..... Ford

BAND

Selection from 'Lohengrin' ..... Wagner

MAUDE GOLD

Tambourin ..... Gossec

Andantino ..... Martini

Fifth Hungarian Dance ..... Brahms

BAND

Chorus, 'We Never Will Bow Down' .. Handel

5.15 S.B. from London

5.30-6.0 CHILDREN'S SERVICE. S.B. from Glasgow

**6.30 RELIGIOUS SERVICE IN WELSH**

Relayed from the TABERNACLE BAPTIST CHURCH, THE HAYES

Hymn 782 (Llawlyfr Moliant) (Tôn—Hungerford)

Darllen

Emyn 586 (Tôn—Llangynnog)

Gweddi

Anthem, 'Os Y'm yn aedi' ..... Goss

Casgliad

Cydgan

Lord, Thou Alone Art God ..... Mendelssohn

Emyn 720 (Tôn—Salvator)

Pregeth

Y Parch J. WILLIAMS HUGHES

Emyn 806 (Tôn—Trewen)

Y Fendith

Emyn Hywrol—O, aros gydi ni Pontypridd

**7.45 ORGAN RECITAL**

Relayed from the Tabernacle Baptist Church, The Hayes

**8.15 BEETHOVEN'S MASS IN D**

(Missa Solennis)

CENTENARY CELEBRATION

THIRD CONCERT OF THE

CARDIFF MUSICAL SOCIETY'S SEASON 1936-7

Relayed from the Park Hall

ELISIE SUDDABY (Soprano); MARY FOSTER

(Contralto); PARRY JONES (Tenor); HERBERT

HEYNER (Baritone)

THE SOCIETY'S CHORUS

THE STATION SYMPHONY ORCHESTRA

Conducted by Sir WALFORD DAVIES

THE *Solenn Mass* was one of Beethoven's last and greatest works. He began it with the intention of completing it for performance at the installation of his patron, the Archduke Rudolph, in the Archbishopric of Olmutz. That day, he wrote, would be one of the grandest days of his life; and, he added, 'God will enlighten me, so that my weak powers may contribute to the glorification of this festive day.' But the music was not finished in time for the ceremony, and it was not heard until some time later.

The movements are as follows (the English translation uses the form of words in general acceptance):—

KYRIE ELEISON (Quartet and Chorus):

'Lord have mercy upon us. Christ have mercy upon us. Lord, have mercy upon us.'

Beethoven wrote over the *Kyrie* the words: 'From the heart—may it reach again to the heart.'

GLORIA IN EXCELSIS. This Movement includes four linked sections, the *Gloria*, *Gratias*, *Qui tollis* and *Quoniam*. The first is set for Chorus—'Glory be to God on high, and in earth, peace, goodwill towards men. We praise Thee, we bless Thee, we worship Thee, we glorify Thee.'

*Gratias agimus* (Quartet and Chorus): 'We give thanks to Thee for Thy great glory. . . .'

*Qui tollis* (Quartet and Chorus): 'Thou that takest away the sins of the world, have mercy upon us . . . receive our prayer. . . .'

*Quoniam te solus Dominus* (Quartet and Chorus): 'For Thou only art Holy. . . . Thou only, O Christ, with the Holy Ghost, art Most High in the glory of God the Father. Amen.'

9.0 WEATHER FORECAST, NEWS; Local News

**9.15 BEETHOVEN'S MASS IN D (Continued)**

CREDO. In this there are several linked sections, corresponding to the several affirmations of the Creed. The first begins with the Chorus, 'I believe in one God . . . and ends 'Who for us men and for our salvation came down from heaven.' This is followed by

*Et incarnatus est* (Quartet and Chorus): 'And was incarnate by the Holy Ghost of the Virgin Mary; and was made man. And was crucified also for us. . . . and was buried.'

*Et resurrexit*. (Chorus): 'And the third day He rose again . . . and ascended into heaven. . . .'

*Credo in spiritum sanctum* (Quartet and Chorus): 'And I believe in the Holy Ghost, the Lord and Giver of life. . . . And I believe one Catholic and Apostolic Church. . . .'

Amen (Quartet and Chorus). This is the conclusion of the Creed.

SANCTUS (Quartet, with Chorus later): 'Holy, Holy, Holy, Lord God of Hosts, heaven and earth are full of Thy glory. Hosanna in the highest.'



# PROGRAMMES FOR SUNDAY (March 20)

BENEDICTUS (Orchestral Prelude, followed by Quartet and Chorus): 'Blessed is He that cometh in the Name of the Lord. Hosanna in the highest.'

AGNUS DEI (Quartet and Chorus): 'O Lamb of God, that takest away the sins of the world, have mercy upon us. Grant us Thy peace.'

10.15 *S.B. from Daventry*

10.4-11.0 THE SILENT FELLOWSHIP

**2ZY MANCHESTER. 384.6 M.**

3.30 BAND MUSIC AND SONG

THE ROYAL AIR FORCE BAND, conducted by Flight-Lieut. J. AMERS, R.A.F.

Overture to 'The White Lady' .... Boieldieu  
Selection from 'Rigoletto' ..... Verdi

JOHN VAN ZYL (Bass)

Vulcan's Song ..... Gounod

Myself When Young ..... Lehmann

Two Frogs ..... Howell

Had a Horse ..... Korbay

Shepherd, See Thy Horse's Foaming Mane ..... Korbay

BAND

Londonderry Air, 'Danny Boy' .. Traditional

The Mill ..... Jonson

Ballet Music from 'Romeo and Juliet' .. Gounod

Fantasia, 'Le Cid' ..... Massenet

JOHN VAN ZYL

Though Faithless Men ..... Halévy

Light ..... Sinding

Edward ..... Loewe

Song of the Flea (By Request) .. Moussorgsky

BAND

Dance of the Hours (La Gioconda) .. Ponchielli

Mascarade Suite (The Merchant of Venice) .. Sullivan

Neapolitan Tarantella ..... Barthélemy

5.15 *S.B. from London*

5.30-6.0 CHILDREN'S SERVICE. *S.B. from Glasgow*

8.0 *S.B. from London*

8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Grindy Convalescent Home, Blackpool, by Dr. L. DU GARDE PEACH ('L. du G.' of Punch). (Donation: should be sent to Dr. L. du Garde Peach, Great Hueklow, Buxton, Derbyshire)

9.0 WEATHER FORECAST, NEWS; Local News

9.15 *S.B. from Cardiff*

10.15-10.35 *S.B. from Daventry*

**6KH HULL. 294 M.**

3.30 *S.B. from London*

5.30-6.0 *S.B. from Glasgow*

8.15 RELIGIOUS SERVICE

FROM THE STUDIO

Conducted by the Rev. E. C. CREE, Vicar of St. Augustine's, Hull. Assisted by the CHOIRS of St. Augustine's and St. Cuthbert's

Hymn, 'Praise, My Soul, the King of Heaven (A. and M., No. 298)

Collects

Psalms 23, 'The Lord Is My Shepherd'

Anthem, 'The Path of the Just'

Dr. Varley Roberts

Address by the Rev. E. C. CREE

Hymn, 'The Radiant Morn' (A. and M., No. 19)

8.55 *S.B. from London* (9.10 Local News)

9.15-10.35 *S.B. from London*

**2LS LEEDS-BRADFORD. 277.3 M. & 252.1 M.**

3.30 *S.B. from London*

5.30-6.0 *S.B. from Glasgow*

8.15 RELIGIOUS SERVICE

Relayed from QUEEN STREET CONGREGATIONAL CHURCH, LEEDS

HAREHILLS CONGREGATIONAL CHURCH CHOIR

Address by the Rev. P. W. DOLPHIN

Hymn, 'Crown Him With Many Crowns'

Hymn, 'Sun of My Soul, Thou Saviour Dear'

Anthem, 'At Even Ere the Sun Was Set'

(Soloist, Miss IVY WESTRAN)

8.55 Mr. D. G. ACKROYD (Chairman): Appeal on behalf of the Bradford Discharged Prisoners' Aid Society

9.0 WEATHER FORECAST, NEWS; Local News

9.15 *S.B. from Cardiff*

10.15-10.35 *S.B. from Daventry*

**6LV LIVERPOOL. 297 M.**

3.30 *S.B. from London*

5.30-6.0 *S.B. from Glasgow*

8.15 RELIGIOUS SERVICE

Relayed from ST. JAMES' CHURCH, TOXTETH PARK

Hymn, 'All people that on earth do dwell'

Hymn, 'O God our help in ages past'

Children's Anthem, 'Jesus is calling the children'

Hymn, 'Jesus, Lover of My Soul'

A special Choir of Children will render descent to the first two Hymns, and sing the Anthem.

The Service will be conducted by Mr. W. G. BARNES, Deputy Organist.

8.55 Archdeacon HOWSON, Appeal on behalf of the Police Court and Prison Gate Mission

9.0 WEATHER FORECAST, NEWS; Local News

9.15 *S.B. from Cardiff*

10.15-10.35 *S.B. from Daventry*

**5NG NOTTINGHAM. 275.2 M.**

3.30 *S.B. from London*

5.30-6.0 *S.B. from Glasgow*

8.0 ORGAN RECITAL by BERNARD JOHNSON relayed from the Albert Hall

8.10 SPECIAL SERVICE

Relayed from the Albert Hall

Hymn, 'Soldiers of Christ, Arise'

Reading of Scripture

Anthem, 'Save Us, O Lord' ..... Bairstow

Prayer

Hymn, 'Fierce Raged the Tempest O'er the Deep'

Address by the Rev. HAROLD G. FIDDICK

Hymn, 'Just As I Am' (No. 317, M.H.B.)

8.55 Mr. W. G. PLAYER, Appeal on behalf of the Nottingham General Hospital

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.35 *S.B. from London*

**5PY PLYMOUTH. 400 M.**

3.30 *S.B. from London*

5.30-6.0 *S.B. from Glasgow*

8.0 RELIGIOUS SERVICE

Relayed from ST. ANDREW'S PARISH CHURCH

Psalms 119, v. 129-144

Lesson: Second Cor.: chap. v, v. 20 and Chap. vi, v. 10

Magnificat in D Minor ..... Noble

Anthem, 'God that Madest Earth and Heaven' ..... Moreton

Hymn, 'Hark, My Soul, It Is the Lord'

Address by the Rev. LEONARD STRONG, Vicar of St. Mary's Church, Laira

Hymn, 'At the Name of Jesus'

8.55 *S.B. from London*

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.35 *S.B. from London*

**6FL SHEFFIELD. 272.7 M.**

3.30 *S.B. from London*

5.30-6.0 *S.B. from Glasgow*

8.15 RELIGIOUS SERVICE

Relayed from NETHER CHAPEL

Hymn, 'O Worship the King'

Prayer

Hymn, 'Jesu, Lover of My Soul'

Bible Reading—John xiv

Anthem, 'Hark, Hark, My Soul'

Address by the Rev. FRED SPENCER, Hon. C.F. (Banner Cross United Methodist Church)

Hymn, 'At Even Ere the Sun Was Set'

8.55 THE WEEK'S GOOD CAUSE. Miss C. PENSWICK SMITH. Mothering Sunday

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.35 *S.B. from London*

**6ST STOKE. 294 M.**

3.30 *S.B. from London*

5.30-6.0 *S.B. from Glasgow*

8.15 RELIGIOUS SERVICE

FROM THE STUDIO

Conducted by the Rev. J. S. CAIGER, Rector of St. John's, Longton

8.55 *S.B. from London*

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.35 *S.B. from London*

**5SX SWANSEA. 294 M.**

3.30 *S.B. from Cardiff*

5.15 *S.B. from London*

5.30-6.0 *S.B. from Glasgow*

8.0 *S.B. from London*

9.0 WEATHER FORECAST, NEWS; Local News

9.15 *S.B. from Cardiff*

10.15 *S.B. from Daventry*

10.40-11.0 *S.B. from Cardiff*

## Northern Programmes.

**5NO NEWCASTLE. 312.5 M.**

3.30:—*S.B. from London.* 5.30-6.0:—*S.B. from Glasgow.* 8.0:—*S.B. from London.* 8.55:—Week's Good Cause: Appeal on behalf of Northumberland, Durham and Newcastle Eye Infirmary. 9.0:—News. 9.15-10.35:—*S.B. from London.*

**5SC GLASGOW. 405.4 M.**

3.30:—Bach Programme. Margaret Barrett (Soprano) and Francis Barford (Bass). Isaac Losowsky (Violin). Harry Carpenter (Viola). Station Orchestra. 5.15:—*S.B. from London.* 5.30-6.0:—Children's Service. 8.10:—*S.B. from Edinburgh.* 9.0:—News. 9.15:—*S.B. from Cardiff.* 10.15-10.35:—*S.B. from Daventry.*

**2BD ABERDEEN. 500 M.**

3.30:—*S.B. from London.* 5.30-6.0:—*S.B. from Glasgow.* 8.10:—*S.B. from Edinburgh.* 9.0:—News. 9.15:—*S.B. from Cardiff.* 10.15-10.35:—*S.B. from Daventry.*

**2BE BELFAST. 306.1 M.**

3.30:—Chamber Concert. McCullagh String Quartet. Elizabeth Cooper (Contralto). 5.15:—*S.B. from London.* 5.30-6.0:—*S.B. from Glasgow.* 8.10:—*S.B. from Edinburgh.* 8.55:—*S.B. from London.* 9.0:—News. 9.15:—*S.B. from Cardiff.* 10.15-10.35:—*S.B. from Daventry.*



# PROGRAMMES FOR MONDAY (March 21)

**2LO LONDON. 361.4 M.**

(1.0 Time Signal, Big Ben)

1.0-2.0

ORGAN RECITAL

By HAROLD E. DARKE

Relayed from St. Michael's, Cornhill.

Prelude and Fugue in C Minor ..... } *Bach*  
 Andante (Sonata No. 3) ..... }  
 Psalm-Prelude No. 1 ..... } *Herbert Howells*  
 Slow Movement (Sonata in A) ..... } *Beethoven*  
 Fantasia and Fugue on 'Ad nos salutarem  
 undam' ..... } *List*

2.55 Reading, 'Sailing Alone Round the World'  
 (Capt. Slocum)

3.0 Mr. PHILIP GRAVES: 'The Balkan States'

THIS week's instalment of this series of afternoon travel talks deals with the Balkans, those strange wild lands where things happen that seem incredible to those who have lived only in the respectability of Western Europe. Mr. Graves has lived in the Balkans in the responsible capacity of special correspondent to the *Times*, and he has much of interest to say about his experiences there.

3.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

4.0 TIME SIGNAL, GREENWICH. THE ROYAL AUTOMOBILE CLUB DANCE BAND from the R.A.C.

4.15 Prof. G. ELLIOT SMITH, 'The Movements of Living Creatures'

TODAY, Professor Elliot Smith will talk of the way in which mammals, owing to their superiority in brain, can readily adapt themselves to new methods of locomotion, which leads to the specialisation of their limbs. The legs of the horse, for instance, evolve until, with the disappearance of fingers and toes, they become ideally suited for fast running, but no use for anything else. So with the legs of the whale, which evolve into flippers. To be adaptable without becoming specialised is the secret of Man, and his relatives, alone.

4.30 THE R.A.C. DANCE BAND (Continued)

5.0 Household Talk: Miss BLANCHE RANDLE, 'Spring-cleaning Economies'

SPRING-CLEANING!—the words have a dire and sinister significance for the comfort-loving and unhygienic male. In fact, spring-cleaning ranks with mistletoe and New Year resolutions as one of those well-tryed, ever-reliable subjects that ease the hard lot of the cartoonist and the red-nosed comedian, and give the mother-in-law joke one of its too rare rests. But even the man who hates spring-cleaning will admit that if it is to be done, it might as well be done right, and encourage his womenfolk to listen to Miss Randle this afternoon.

5.15 THE CHILDREN'S HOUR: Piano Solos by CECIL DIXON. Songs by Rex Palmer. 'The Jolly Tinker,' by Leonard Hill. 'Harold, the Last of the English' (Roland Walker)

6.0 ALEX FRYER'S ORCHESTRA from the Rialto Theatre

6.25 Radio Association Quarterly Bulletin

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 ALEX FRYER'S ORCHESTRA from the Rialto Theatre

7.0 Mr. JAMES AGATE, Dramatic Criticism

7.15 BEETHOVEN SONATAS

Played by LAMOND

The 'Moonlight' Sonata—First and Second Movements



FREDERIC LAMOND.

agitation, by suggesting to it one mood in which the music may be received, not as a dictatorial insistence that 'thus, and thus only, is the composition to be conceived.'

It is obvious, as soon as we hear the opening of this Sonata, that 'Moonlight' might very well be the impression conveyed by the calm, dreamy, opening of the First Movement.

Beethoven gave both to this work (his Op. 27, No. 1) and to the Sonata that immediately preceded it the title of 'Sonata like a Fantasia,' by which he meant that they do not pursue the usual form of Sonatas in having the First Movement with two main tunes, which are 'developed' and 'recapitulated,' then following with a Slow Movement, next a Minuet, and lastly a Movement either in Rondo or 'First Movement' form (or in a combination of the two). This Sonata's First Movement is simpler and shorter than usual. There follows, as Second Movement, a page, gentle and dainty, that is practically the Minuet of the normal Sonata.

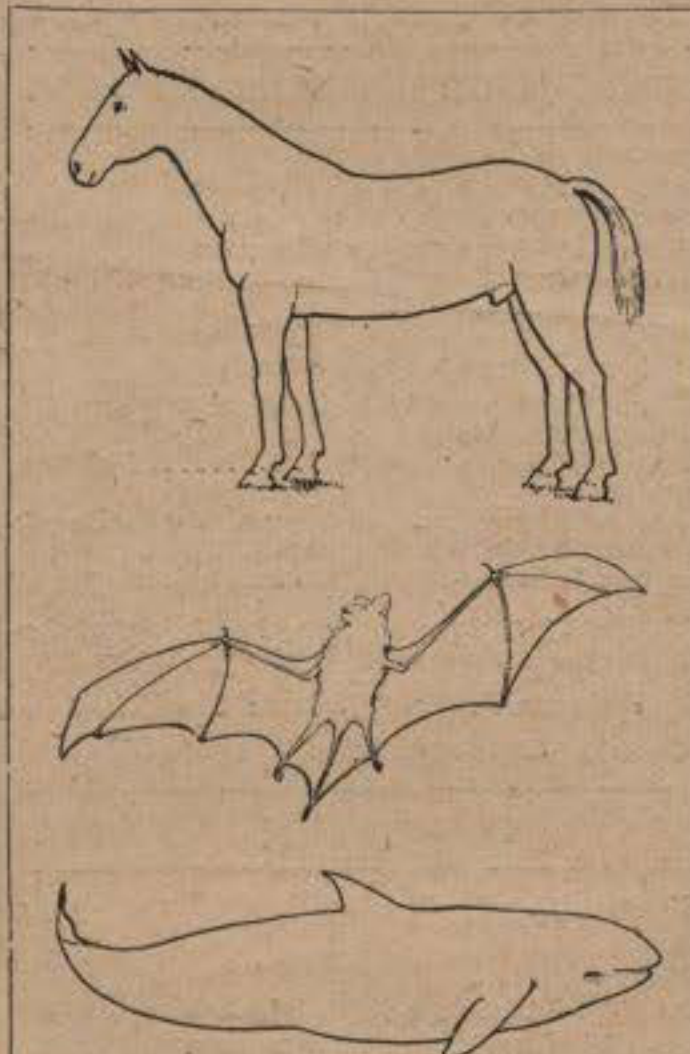
7.25 Mr. W. F. BLETCHER, Spanish Talk. *S.B. from Manchester*

7.45 FOR THE LOVE OF MIKE

(-rophone)

A REVIEW OF REVUES

(See programme on next page)



## THE EVOLUTION OF MOVEMENT.

For his talk on 'The Movements of Living Creatures' from the London Studio at 4.15 this afternoon, Professor G. Elliot Smith will deal with the manner in which the fact of animals adapting themselves to certain means of locomotion leads to the special development of their limbs.

BEETHOVEN rarely gave titles to his pieces, and though the name 'Moonlight' is commonly applied to this Sonata, it is not his. When listening to music that does not avowedly follow a detailed 'programme,' it is best to consider any descriptive title merely as a possible means of stimulating one's im-

9.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.29 Mr. R. H. ECKERSLEY, 'Our Plans for Broadcasting the Grand National and The Boat Race'

NOTHING that the B.B.C. has done has aroused more interest and given more pleasure than the series of sporting broadcasts that began only this year. At first the running commentaries were confined to football matches; both Rugby and Association, then, as the initial difficulties were mastered, their scope was extended. Within the next ten days the two winter sporting events that appeal most widely to all classes of the nation will be broadcast, the University Boat Race and the Grand National. In this talk Mr. Roger Eckersley, the Director of Programmes, will explain some of the special obstacles that had to be encountered in each case, and how they were overcome.

9.35-11.0 MY PROGRAMME

By

A BARRISTER

PREVIOUS items in this interesting series of special programmes have been given by actors, authors, humorists, a professional cricketer, footballer, boxer, and so on. Tonight, listeners will learn how programmes would be composed if a certain barrister had his way.

THE following is an extract from a letter which *The Radio Times* has received from the author of to-night's Programme. You will be able to judge from it what sort of thing to expect from 'A Barrister.'

'As I understand it, the object in view in asking different individuals to suggest or arrange a programme is to discover what those individuals, looking out upon life from entirely different angles, would regard as good entertainments. To achieve that I suppose that one is expected to adopt a perfectly selfish attitude and to say, "This is what I should like you to provide for my own particular pleasure." And so, one can only hope, by falling in with that idea, to provide what others also may enjoy.

'I am told that this particular honour has been conferred upon me out of curiosity to see in what direction the legal mind works in these things. Well—for myself I confess that my first idea of enjoyment would be Gilbert and Sullivan, not only because of its rollicking humour and good music, but also because there is always something astonishingly true underlying its burlesques, be they legal or otherwise.

'But if I am denied that for reasons of copyright, I would choose a varied programme which will enable me to enjoy some good orchestral music, some solos on the 'cello, which I like because it is so expressive of deep feeling, some typically English songs, and some of Schubert's exquisite Lieder. That, with a little light entertainment in the way of readings or recitations, would complete my own selfish idea of an hour-and-a-half of "wireless pleasure."

**5XX DAVENTRY. 1,600 M.**

10.30 a.m. Time Signal, Weather Forecast

11.0 Time Signal, Big Ben. THE DAVENTRY QUARTET and HAZEL DAWN (Soprano); ROBERT BELESFORD (Lass-Baritone); GLADYS B. NOON (Violin); RACHEL MACANDREW (Pianoforte).

1.0-2.0 *S.B. from London*

2.55 *S.B. from London*

7.25 *S.B. from Manchester*

7.45 *S.B. from London*

9.15 Shipping Forecast

9.20 *S.B. from London (10.0 Time Signal)*

11.0-12.0 DANCE MUSIC: LEON VAN STRATEN'S RIVIERA CLUB DANCE BAND from the Riviera Club

(Continued on page 592.)



# A REVIEW OF REVUES (Monday, March 21)

On Monday evening from 7.45 till 9.0 London and other Stations will broadcast

## FOR THE LOVE OF MIKE (-rophone)

being a collection of the Old and the New, in the form of successful items from Past Revues, combined with some ideas specially conceived for a Radio Revue.

Devised and Revised by ARCHIBALD DE BEAR

Aided and abetted by ASHLEY STERNE

REVUE ORCHESTRA under the direction of PHILIP LEWIS



### Miss Mimi Crawford

whose name as a revue-artist is especially associated with that of Mr. Archibald de Bear, the producer of tonight's revue, for she has lately 'starred' in two of his productions at the Vaudeville Theatre, London, namely 'R.S.V.P.' and 'Vaudeville Vanities.' Miss Crawford has made her name in many successes—mostly musical.

### Mr. Cyril Smith

Like Miss Betty Chester and many other notabilities of revue, Mr. Smith gained his first experience in the so-called legitimate theatre. As a boy he was a member of the late Sir Herbert Beerbohm Tree's celebrated company at His Majesty's Theatre, London.

### Miss Polly Ward

another bright 'star' of revue. London saw her last in 'Vaudeville Vanities,' where she made a very pretty Queen indeed in the A. A. Milne-Fraser-Simson extravaganza, 'The King's Breakfast.'



### Miss Betty Chester

whom London listeners heard recently in an excerpt from 'My Son John.' Miss Chester graduated in Shakespeare. It is recorded that in 1919 she played in 'As You Like It' at Stratford-on-Avon. Since those days she has twice appeared with the Co-Optimists and has made a name for herself as one of our leading comedienne.

### Mr. Ashmoor Burch

is well known as a concert-party artist. His breezy humour and excellent voice are particularly suited to the microphone, as will be recalled by all those listeners who heard him singing in the programme from the London Studio on March 9.

### Miss Enid Stamp-Taylor

whose blonde beauty has adorned many London cabarets and revues. Tonight she is giving the 'recipe' of the Revue, of which she herself is beyond doubt one of the most delightful ingredients.



#### PROGRAMME.

1. Introduction.
2. The Big Children's Hour—Auntie Clara  
BETTY CHESTER.
3. Weather and Market Prices  
CYRIL SMITH.
4. 'The Recipe of the Revue'  
ENID STAMP-TAYLOR.
5. ASHMOOR BURCH.
6. (a) 'How Now, Brown Cow?'  
(b) 'Pig-Tail Alley'  
BETTY CHESTER.
7. ASHLEY STERNE'S Address (found incorrect by the Police) on 'The Countryside'—illustrated with Lantern slides for the benefit of lookers-in with Television sets.
8. 'Sentimental Me'  
MIMI CRAWFORD and BASIL HOWES,  
BETTY CHESTER and CYRIL SMITH.
9. A Few Kind Words  
CYRIL SMITH and BASIL HOWES.
10. (a) 'Gentlemen Prefer Blondes'  
(b) Ukulele Polly  
POLLY WARD.
11. The Bargain Sale A Running Commentary  
CYRIL SMITH.
12. 'That's a Good Girl'  
MIMI CRAWFORD and BASIL HOWES.
13. Things Which Have Never Been Broadcast  
CYRIL SMITH, BASIL HOWES, etc.
14. 'I'd be a Millionaire'  
BASIL HOWES and CHORUS.
15. 'A Fine Old English Gentleman'  
MIMI CRAWFORD and CYRIL SMITH.
16. Finale.

### Mr. Basil Howes

who recently appeared with success at the Vaudeville Theatre, London, and in Mr. C. B. Cochran's 'Still Dancing' at the London Pavilion, is making a name for himself as a 'juvenile lead' with a special gift (which the microphone will reveal this evening) for singing light numbers.



# PROGRAMMES FOR MONDAY (March 21)

(Continued from page 590)

## 5IT BIRMINGHAM. 326.1 M.

- 3.45 AFTERNOON CONCERT**  
 THE STATION ORCHESTRA  
 Overture to 'Masaniello' ..... *Auber*  
 FLORENCE CLEETON (Soprano)  
 The Woodpigeon ..... } *Lehmann*  
 The Yellow-hammer ..... }  
 Fiddler, Come and Play For Me ..... *Phillips*  
 ORCHESTRA  
 Selection from 'Lilac Time' ..... *Schubert, arr. Clutsam*  
 FLORENCE CLEETON  
 Piper June ..... *Carew*  
 Love the Pedlar ..... *German*  
 Hunger (A Creole Love Song) ..... *Layton*  
 ORCHESTRA  
 Dance Suite, 'The Shoe' ..... *Ansell*  
 The Sabot; The Ballet Shoe; The Court Shoe; The Sandal; The Brogue
- 4.45 E. M. GRIFFITHS: 'Spring in Romance and Reality.' DORIS BEESLEY (Soprano)**
- 5.15 THE CHILDREN'S HOUR: A Fairy Story by Gladys Colbourne. Songs by Harold Casey (Baritone). A Children's Play**
- 6.0 THE STATION PIANOFORTE QUINTET**
- 6.25 S.B. from London**
- 7.25 S.B. from Manchester**
- 7.45 S.B. from London**

## 9.30-11.0 MUSICAL COMEDY AND LIGHT OPERA

- ORCHESTRA  
 A French Comedy Overture... *Keler-Bela*  
 OLIVE GROVES and HAROLD KIMBERLEY  
 Jollity ('Merrie England') ..... *German*  
 ETHEL WILLIAMS (Contralto)  
 Say Ye, Who Borrow ('Figaro')... *Mozart*  
 To-day, My Spinnet ('Tom Jones') *German*  
 ORCHESTRA  
 Selection from 'The Balkan Princess' ..... *Rubens*  
 HAROLD KIMBERLEY  
 Red Rose ('Monsieur Beaucaire') ..... *Messenger*  
 OLIVE GROVES and HAROLD KIMBERLEY  
 The Summit of the Hill ('The Rebel Maid') ..... *Phillips*  
 ETHEL WILLIAMS  
 The Flower That Never Dies ('The Beauty Spot') ..... *Tate*  
 Star of Fate ('Catherina') ..... *Tchaikovsky*  
 OLIVE GROVES  
 Sail My Ships ('The Rebel Maid') ..... *Phillips*  
 OLIVE GROVES and HAROLD KIMBERLEY  
 I Love You ('Betty in Mayfair') *Fraser-Simson*  
 Come to Arcady ('Merrie England') .. *German*  
 ORCHESTRA  
 Selection from 'Mr. Manhattan' ..... *Talbot*

## 6BM BOURNEMOUTH. 491.8 M.

- 2.55** London Programme relayed from Daventry
- 4.0** THE STATION TRIO: REGINALD S. MOUNT (Violin); THOMAS E. ILLINGWORTH (Cello); ERNEST LUSH (Pianoforte)
- 4.15** London Programme relayed from Daventry
- 4.30** THE STATION TRIO and PATTY BOWYER (Contralto)
- 5.0** London Programme relayed from Daventry
- 5.15** THE CHILDREN'S HOUR
- 6.0** ORCHESTRAL MUSIC relayed from the Grand Super Cinema, Westbourne. Directed by ISADORE GODOWSKY
- 6.25** S.B. from London
- 7.25** S.B. from Manchester
- 7.45-11.0** S.B. from London (9.10 Local News)

## 5WA CARDIFF. 353 M.

- 12.30-1.30** Lunch-Time Music from the Carlton Restaurant
- 3.15** BROADCAST TO SCHOOLS: Mrs. E. FIELDEN HODGSON, 'Primitive Life and Folk Tales—In West Africa'
- 3.40** THE STATION ORCHESTRA  
 March, 'Colonel Bogey' ..... *Amers*  
 Suite, 'Gretna Green' ..... *Fletcher*  
 Selection from 'Rose Marie' ..... *Friml*  
 Overture, 'Plymouth Hoe' ..... *Ansell*
- 4.15** London Programme relayed from Daventry
- 4.30** ORCHESTRA  
 Suite from 'As You Like It' ..... *Quilter*



### 'ON TOUR' THIS WEEK.

Here is the firm of Harley and Barker, Melody Merchants and Purveyors of Harmony. Jean Harley was a pupil of Madame Blanche Marchesi; and George Barker has confessed to a secret passion for the 'serious' side of music. Yet they aren't in the least 'highbrow,' but a first-rate variety team, well-known on the stage, the concert platform and the microphone. Their dates and wavelengths are as follows:—

Monday, Aberdeen; Tuesday, Glasgow;  
 Thursday, Manchester and Birmingham;  
 Friday, Cardiff; Saturday, Belfast.

- 4.45** FRANCES M. ENGLAND, 'Women Pioneers in Literature'—I

- 5.0** ORCHESTRA  
 Intermezzo, 'Zazra' ..... *Bowen*  
 Reverie, 'The Voice of the Bells' ..... *Luigini*

- 5.15** THE CHILDREN'S HOUR: The Station Orchestra

- 6.0** Miss EDITH CEDERVALL, 'Prose Writers of the 19th Century—John Brown'



JOHN BROWN.

story, 'Rab and His Friends.'

- 6.15** THE STATION ORCHESTRA  
 Overture to 'A Midsummer Night's Dream' ..... *Mendelssohn*

- 6.25** S.B. from London

- 7.25** S.B. from Manchester

- 7.45** S.B. from London (9.10 Local News)

- 9.30** THE STATION ORCHESTRA  
 Suite, 'Three Light Pieces' ..... *Fletcher*  
 EDITH GUNTER (Soprano)  
 Love in the Woods ..... *Lawton Ronald*  
 Dan Cupid ..... *Zucca*  
 You'll Get Heaps o' Lickings *Coningsby Clarke*  
 ORCHESTRA  
 Three Dances ('The Rebel Maid') ..... *Phillips*

- 10.0** VOICES  
 A Light Comedy in One Act  
 by  
 BERNARD NEWMAN

Characters:

- George Smithers (A Free Lance Journalist) ..... *SIDNEY EVANS*  
 Roland Thorpe (His Friend) ..... *DONALD DAVIES*  
 Madge Taunton ..... *GWEN POWELL*  
 Flora Newton ..... *LILIAN A. MILLS*

GEORGE SMITHERS, young and impressionable, has taken a flat, recently occupied by his boisterous friend, Roland Thorpe. George has fallen in love with a girl's voice, which came out one night ringing through the darkness from a flat opposite. Assisted by Roland, he endeavours to discover the identity of the unknown singer, with astonishing results.

Scene: The sitting-room of George's flat. Through the window another block of flats can be seen. George is writing poetry, and reading aloud the most sentimental passages in soulful tones when Roland enters.

- 10.28-11.0** ORCHESTRA  
 Suite, 'Summer Days' ..... *Coates*

- EDITH GUNTER  
 In Norley Wood ..... *May Braha*  
 The Smile of Spring ..... *Percy Fletcher*  
 The Wren ..... } (Bird Songs)  
 The Yellow-hammer ..... } *Liza Lehmann*  
 ORCHESTRA  
 Suite, 'Vive la Danse' ..... *Finck*

## 2ZY MANCHESTER. 384.6 M.

- 3.25** BROADCAST TO SCHOOLS: Mr. EDWARD CRESSY, 'Great Canals of the World—X, The Erie and Other American Canals'

- 3.45** STANLEY TURNER (Baritone)

- 4.0** ORCHESTRAL MUSIC from the Piccadilly Picture Theatre

- 5.0** Afternoon Topics

- 5.15** THE CHILDREN'S HOUR

- 6.0** THE MAJESTIC 'CELEBRITY' ORCHESTRA from the Hotel Majestic, St. Anne's-on-the-Sea. Musical Director, GERALD W. BRIGHT

- 6.25** S.B. from London

- 6.45** THE MAJESTIC 'CELEBRITY' ORCHESTRA (Continued)

- 7.0** S.B. from London

- 7.25** Mr. W. F. BLETCHEE, Spanish Talk

- 7.45** S.B. from London (9.10 Local News)

## 9.30-11.0 A POPULAR CONCERT

- THE STATION ORCHESTRA  
 March, 'Here, There and Everywhere' ..... *Base*  
 Overture to 'Fra Diavolo' ..... *Auber*  
 MARJORIE FARNHAM (Soprano)  
 Five Eyes ..... *Armstrong Gibbs*  
 Jewel Song from 'Faust' ..... *Gounod*  
 A Thrush's Love Song ..... *Travers*  
 The Sweetest Flower that Blows ..... *Hawley*  
 ORCHESTRA  
 Waltz, 'A Thousand and One Nights' ..... *Strauss*



# PROGRAMMES FOR MONDAY (March 21)

WILL GARDNER (Entertainer)  
In Selections from his Repertoire  
ORCHESTRA  
In a Monastery Garden (By Request) *Katelbey*  
MARJORIE FARNHAM  
Berceuse from 'Jocelyn' ..... *Godard*  
Can't Remember ..... *Goatley*  
The Snow Man ..... *Pepper*  
ORCHESTRA  
Selection from 'The Geisha' .. *Sidney Jones*

## 6KH HULL 294 M.

11.30-12.30 Gramophone Records  
3.30 THE STATION TRIO  
4.0 Miss C. T. CUMBERBIRCH, 'Some Bible Songs'—III  
4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street  
5.15 THE CHILDREN'S HOUR  
5.0 London Programme relayed from Daventry  
6.30 S.B. from London  
7.25 S.B. from Manchester  
7.45-11.0 S.B. from London (9.10 Local News)

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.

4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds  
5.0 M. K. DODGSON, 'Country Life and Work'  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30 S.B. from London  
7.25 S.B. from Manchester  
7.45-11.0 S.B. from London (9.10 Local News)

## 6LV LIVERPOOL. 297 M.

11.30-12.30 Gramophone Lecture-Recital, by MOSES BARITZ  
4.0 PATRIZOV and his ORCHESTRA from the Futurist Cinema  
5.0 CHARLES W. BUDDEN, 'Medieval Manners'  
5.15 THE CHILDREN'S HOUR  
6.0 A SONG RECITAL  
By JOHN TURNER (Tenor)  
Jean ..... *Burleigh*  
Loughareema ..... *Eisdell*  
Sea Fever ..... *Ireland*  
Bird Songs at Eventide ..... *Coates*  
Fair House of Joy ..... *Quilter*  
Go, Lovely Rose ..... }  
Clorinda ..... *Orlando Morgan*  
Pluck this Little Flower .. *Landon Ronald*  
6.25 S.B. from London  
7.25 SENOR A. M. DUARTE, Spanish Talk  
7.45-11.0 S.B. from London (9.10 Local News)

## 5NG NOTTINGHAM. 275.2 M.

3.20 BROADCAST TO SCHOOLS: Mr. A. H. WHIPPLE, 'Nature Talk'  
3.45 THE MIKADO CAFE ORCHESTRA, conducted by FREDERICK BOTTOMLEY  
4.45 Music and Afternoon Topics.  
5.15 THE CHILDREN'S HOUR

6.15 MADEL HODGKINSON (Pianoforte)  
6.25 London Programme relayed from Daventry  
6.30 S.B. from London  
7.25 S.B. from Manchester  
9.0-11.0 S.B. from London (9.10 Local News)

## 5PY PLYMOUTH. 400 M.

11.0-12.0 GEORGE EAST and his QUARTET relayed from Popham's Restaurant  
2.55 London Programme relayed from Daventry  
5.0 Gramophone Recital of Dance Music  
5.15 THE CHILDREN'S HOUR  
6.0 THE MICROGNOMES  
6.25 London Programme relayed from Daventry  
6.30 S.B. from London  
7.25 S.B. from Manchester  
7.45-11.0 S.B. from London (9.10 Local News)

## 6FL SHEFFIELD. 272.7 M.

11.30-12.30 Gramophone Records  
4.0 Mrs. LILIAN ANDREWS, 'Women in Art'  
4.15 ORCHESTRA, relayed from the Grand Hotel  
5.15 THE CHILDREN'S HOUR  
6.0 Musical Interlude  
6.25 London Programme relayed from Daventry  
6.30 S.B. from London  
7.25 S.B. from Manchester  
7.45-11.0 S.B. from London (9.10 Local News)

(Continued on page 594)

## FOR LISTENERS TO BEETHOVEN'S 'FIDELIO.'

On Tuesday of this week (March 22) the eighth of the series of Operas for which libretti are being published is being broadcast. Beethoven's only Opera 'FIDELIO' has been chosen, and is a special feature of the Beethoven Centenary Broadcast Week.

Please send me \_\_\_\_\_ copy (copies) of the libretto of 'FIDELIO.' In payment I enclose stamps value \_\_\_\_\_ at the rate of 2d per copy.

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## Programmes for Monday.

6ST **STOKE.** 294 M.

- 2.55 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45 S.B. from London (9.10 Local News)
- 9.30-11.0 S.B. from London

5SX **SWANSEA.** 294 M.

- 2.55 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 A SHORT SONG RECITAL  
By  
CEREDIC JONES (Bass-Baritone)
- Myself, When Young..... *Lehmann*
- Blow, Blow, Thou Winter Wind..... *Sarjeant*
- When Dull Care..... *Lana Wilson*
- Youth..... *Allison*
- The Vagabond..... *Vaughan Williams*
- Trade Winds..... *Keel*
- Bonnie George Campbell..... *Keel*
- To-morrow..... *Keel*
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

## Northern Programmes.

5NO **NEWCASTLE.** 312.5 M.

- 11.30:—Sam Rowse (Concertina). 11.40:—Ethel Fowkes (Mezzo-Soprano). 11.50:—Sam Rowse. 12.0:—Ethel Fowkes. 12.10-12.30:—Gramophone Records. 2.55:—London Programme relayed from Daventry. 3.30:—Mr. George Dodds: 'Folk Songs for Schools.' 4.0:—Music from Coxon's New Gallery Restaurant. 5.0:—Household Talk. London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—The Station Octet. 6.25:—Radio Society Bulletin. 6.30:—S.B. from London. 7.25:—Mr. W. F. Bletcher: Spanish Talk. S.B. from Manchester. 7.45:—The Station Octet. Ruby Heller (Tenor). May Grant's Quartet. 9.0:—News. 9.15-11.0:—S.B. from London.

5SC **GLASGOW.** 405.4 M.

- 3.0:—Dance Music relayed from the Piccadilly Dance Club. 4.0:—A Gaelic Afternoon. The Wireless Quartet. Donald Robertson. 5.0:—Mina MacDonald: 'Glimpses of Roumania.' —I. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 7.25:—Mr. W. F. Bletcher: Spanish Talk. S.B. from Manchester. 7.45-11.0:—S.B. from London.

2BD **ABERDEEN.** 500 M.

- 11.0-12.0:—Gramophone Records. 3.45:—Dance Music by John R. Swinfen and his New Toronto Band, relayed from the New Palais de Danse. 4.15:—Afternoon Topics. 4.30:—Dance Music relayed from the New Palais de Danse. 5.15:—Children's Hour. 6.0:—Music by the Station Octet. 6.25:—S.B. from London. 6.45:—Harley and Barker (Synopsed Entertainers). 7.0:—S.B. from London. 7.25:—S.B. from Manchester. 7.45:—S.B. from London. 9.0:—The Station Octet: Overture, 'Mirella' (Gounod). 9.40:—Noel Eadie: Selected Songs. 9.55:—Recital by William Primrose (Violin) and Rae Robertson (Pianoforte). 10.0:—Noel Eadie: Selected Songs. Octet: Ballet, 'Coppélia' (Delibes).

2BE **BELFAST.** 306.1 M.

- 3.0:—Broadcast to Schools: Prof. James Small, D.Sc. (Professor of Botany, Queen's University), 'What Botany Really Means.' The Station Orchestra. 4.30:—Bosa Knights (Contraalto). 4.42:—Orchestra. 5.0:—Mr. Alec Riddell: 'Editing and Printing a Newspaper'—IV. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.25:—S.B. from London. 7.25:—Mr. W. F. Bletcher: Spanish Talk. S.B. from Manchester. 7.45:—S.B. from London. 9.30:—Recital. Percy Whitehead (Baritone): Come Again (J. Dowland—597); When From My Love (J. Bartlett—106); Siesta (M. Besly); Cotswold Love (Alec Rowley); The Laird of Cockpen (Parry). Weber Fawcett (Oboe): Breeze (G. Hulhaud); Traditional Airs: My Wicklow Mountains (arr. Wood); Where Be Going? (arr. Somerville); A Cornish Folk Song (arr. J. R. Dear); Little Mary Cassidy (arr. Somerville). 10.0-11.0:—Musical Comedy and Light Opera. The Station Orchestra. Grace Gordon (Soprano).

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OCCUPATION..... Rad. 3



# PROGRAMMES FOR TUESDAY (March 22)

2LO LONDON. 361.4 M.

(1.0 Time Signal, Big Ben)

- 1.0-2.0 THE VICTOR OLOF SEXTET and PETER HOWARD (Baritone)
- 2.55 Reading, 'The Bible in Spain' (George Borrow)
- 3.0 BROADCAST TO SCHOOLS: SIR H. WALFORD DAVIES, 'Elementary Music'
- 3.45 Musical Interlude
- 4.0 TIME SIGNAL, GREENWICH. WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA, from the Marble Arch Pavilion
- 5.0 Miss ANN SPICE, 'Books to Read'
- 5.15 THE CHILDREN'S HOUR: Part Songs by The Chelsea Singers, 'Rumble Tower' (A. Thatcher and C. J. Hogarth). 'Fun With Figures'
- 6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 6.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 THE LONDON RADIO DANCE BAND (Continued)
- 7.0 Dr. ISAAC HARTILL: 'Sir Isaac Newton Bicentenary'



Sir ISAAC NEWTON.

Squarp, in London), which was Newton's landlord for some years. He is the author of several books on Newton's life and work.

**7.15 BEETHOVEN SONATAS**  
 Played by LAMOND  
 The 'Moonlight' Sonata—Second and Third Movements

LAST evening we observed the striking contrast between the First and Second Movements. Tonight we are to hear the Second Movement again, and the Third (and Last) Movement. Here again the contrast is extremely strong.

The Second Movement is but a graceful interlude. The Last Movement, in full 'First Movement' form, is far bigger than the other two, and has a fuller emotional life. After the restrained feeling of the opening Movement, and the gracious ease of the Minuet, something of a sterner nature is obviously in place as a Finale, and a wonderful Movement the Composer evolves, full of passion and fire.

7.25 Mr. EDWARD CRESSY: 'The Growth of Industry—IV. The Age of Mechanical Invention.' S.B. from Manchester

7.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

**8.0 'FIDELIO'**

An Opera in Two Acts by Beethoven

'There is nothing he touched which he did not adorn.'

- Leonora (Fidelio) ..... CARRIE TUBB
- Marcellina ..... ELSIE SUDDABY
- Florestan ..... WALTER WIDDOP
- Jaquino ..... LEONARD GOWINGS
- Pizarro ..... ROY HENDERSON
- Fernando ..... HERBERT SIMMONDS
- Rocco ..... HARRY BRINDLE

THE WIRELESS CHORUS

Chorus Master: STANFORD ROBINSON

THE WIRELESS SYMPHONY ORCHESTRA

Conducted by PERCY PITT

Between the scenes of the Second Act the newly-discovered version of Beethoven's Overture, 'Leonora,' No. II, will be played

(The libretto is published by the B.B.C. See page 593.)

BEETHOVEN was not strongly attracted to the operatic form, but the noble theme of the story of the prisoner Florestan and his devoted wife, Leonora, pleased him so well that when he was commissioned to write an Opera he threw himself with the keenest zest into the task, retiring to a country house in the summer of 1805, and returning to Vienna with the fine and moving work we are now to hear.

THE libretto of *Fidelio, or Conjugal Love*, by a Frenchman, Bouilly, had already been set to music by three Composers—Gabcaux, Mayr, and Paër. None of these three Operas has kept in the repertory, but Beethoven's has, for it is full of rich and beautiful music—some of the most deeply felt of all the Composer wrote.

The Opera, however, was not a success, and only ran for a few nights on its first production. It was produced in November, 1805, when the French had occupied Vienna, the Emperor and his Court having left the city. It had obvious defects as a stage piece, but these were chiefly such as could be put down simply to Beethoven's inexperience in this special branch of composition. Partly, also, they are accounted for by the fact that his genius was primarily orchestral. He was rarely sustainedly and consistently effective when writing dramatic music for voices.

With its three Acts reduced to two, and some of the music re-written, *Fidelio* was again presented some months later. This time it was more successful, but Beethoven quarrelled with his partner in the production of the Opera, and insisted on withdrawing it.

In 1814 both libretto and music were again

revised, and this time the Opera became a stable success.

For its various productions Beethoven wrote no fewer than four Overtures, three of which are known as the *First*, *Second* and *Third Leonora* Overtures respectively, and the other as *Fidelio*.



PERCY PITT.

(Yet another version of one of these has been recently brought to light, as noted above.)

Before the Opera begins, we need to know that the Spanish nobleman FLORESTAN (Tenor), having incurred the hatred of PIZARRO (Bass), the Governor of the prison, has been secretly arrested and imprisoned there by his enemy, who has given

it out that Florestan is dead.

The imprisoned man's wife, LEONORA (Soprano), believes that he is alive, and in the prison. She disguises herself as a boy, calling herself Fidelio, and contrives to get into the building as assistant to the chief gaoler, ROCCO (Bass).

ACT I.

THE Opera opens with a duet between JAQUINO (Tenor), another of the gaoler's assistants, and MARCELLINA (Soprano), Rocco's daughter. The man urges the rather fickle maid to marry him, but she fancies the new 'lad,' Fidelio.

Rocco comes in, and Fidelio appears. The gaoler looks with favour on the sentiments that Marcellina entertains for Fidelio. There is now a fine quartet, in which Jaquino makes the fourth. Each sings the same tune, one entering after another, in 'canon' form, as it is called.

Rocco sings a solo about the necessity for young folk to have some money on which to start married life.

Leonora dare not reveal herself as a woman, even to ease Jaquino's mind and remove the obstacle to his winning Marcellina, for her only hope of rescuing her husband lies in maintaining her disguise.

She is able to learn from Rocco that Florestan is in a deep dungeon beneath the castle.

Now a march heralds the appearance of the Governor, Pizarro. He receives a despatch warning him that the Prime Minister, Don Fernando, is about to inspect the prison, for a rumour has reached high quarters that Pizarro has used his position to revenge himself on his enemies.

In a powerful Air, Pizarro declares his intention to make an end of Florestan, who now has become a very dangerous captive to have in the prison.

A trumpeter is placed aloft on the tower, and is instructed to blow a fanfare when he sees the Prime Minister's cavalcade approaching.

Pizarro tries to bribe Rocco to kill Florestan, but on the gaoler's shrinking from the deed, the Governor says that he himself will do it, and Rocco is sent to dig a grave in an old disused cistern in the dungeons.



These artists are taking part in the performance of Beethoven's opera 'Fidelio' which London is broadcasting at 8.0 tonight, relayed from the Royal Albert Hall. (Left to right): Walter Widdop, Roy Henderson, Elsie Suddaby, Harry Brindle, Carrie Tubb, Herbert Simmonds and Leonard Gowings.



# PROGRAMMES FOR TUESDAY (March 22)

Leonora has overheard the plot, and takes courage to try and save her husband. She sings a touching Air, 'Come, hope, let not the last star of the weary fade out.'

The Act ends with a chorus of prisoners, who are allowed out for a little while, to enjoy the sunshine. They are speedily sent back to their gloomy cells by the callous Pizarro.

9.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.15 'FIDELIO' (Continued)

## ACT II.

THE scene is Florestan's dungeon. The prisoner sings a touching song of mingled distress and faith, and then Rocco, with Fidelio to help him, comes to dig the grave.

The wife recognises with emotion her husband's voice, and though she dare not reveal herself, she gives him some bread and wine.

Pizarro enters, determined to make an end of his enemy. He is about to do so when Fidelio interposes, points a pistol at the Governor, and tells him she is Florestan's wife.

At this instant the trumpet-call rings out from the battlements. The Prime Minister is at hand! Pizarro hastens away to meet him, and husband and wife join in a glad duet, 'O inexpressible joy.'

In the last Scene, Florestan is brought out of his dungeon, and DON FERNANDO (Bass) recognises in him a friend whom he thought was dead. Pizarro's punishment is sternly decreed by the Prime Minister, and Leonora removes her husband's chains, amid the rejoicings of the people, who sing the praises of Leonora's wifely courage and devotion.

AS announced in the programme, we are to hear tonight the newly-discovered version of the Second *Leonora* Overture.

The form which we know as the Second Overture is really that which was played at the first performance of the Opera. For many years, apparently, a firm of publishers has possessed another copy of this piece, which, we gather, is the one that Beethoven intended as the final form of the Overture.

It is somewhat shorter than the usual version of the Second *Leonora*, and contains also some alterations, which those interested in this side of the subject can study when the score (which at the moment of writing is in the press) is published.

10.15 Sir H. WALFORD DAVIES, 'The Mind of Beethoven'

10.35-12.0 DANCE MUSIC: KETTNER'S FIVE, directed by GEOFFREY GELDER, from Kettner's Restaurant

5XX **DAVENTRY.** 1,600 M.

10.30 a.m. Time Signal, Weather Forecast

11.0 Time Signal, Big Ben. THE DAVENTRY QUARTET and MOLLIE PHILLIPS (Soprano); MARK MELLERS (Baritone); GLADYS GOULD (Pianoforte)

1.0-2.0 S.B. from London

2.55 S.B. from London

7.0 Mr. ERIC PATTERSON: 'How to Conduct a Wireless Study Circle.' S.B. from Bournemouth

7.15 S.B. from London

7.25 S.B. from Manchester

7.45 S.B. from London

9.15 Shipping Forecast

9.20-12.0 S.B. from London (10.0 Time Signal)

5IT **BIRMINGHAM.** 326.1 M.

3.45 BROADCAST TO SCHOOLS: Mr. H. G. SEAR, 'The Men Behind the Music—V, Peter Pan Grieg'

4.15 LOZELLS PICTURE HOUSE ORCHESTRA

4.45 THOMAS C. LAWTON, 'Travel Talk—Later Impressions of Austria.' MARY LEE (Soprano)

5.15 THE CHILDREN'S HOUR.

6.0 HAROLD TURLEY'S ORCHESTRA relayed from Prince's Café

6.30 S.B. from London

7.0 Mr. G. F. J. BUVINGTON ('Chanticleer'): Poultry Talk, 'Egg Ducks for Profit'



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Kettner's Five, who are to broadcast from Kettner's Restaurant, London, between 10.35 and 12.0 tonight.

7.15 S.B. from London

7.25 S.B. from Manchester

7.45-12.0 S.B. from London (9.10 Local News)

6BM **BOURNEMOUTH.** 491.8 M.

11.15-12.15 MIDDAY MUSIC from Beale's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY

2.55 London Programme relayed from Daventry

3.45 Musical Interlude

4.0 TEA-TIME MUSIC from Beale's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.5 For Farmers: Mr. CHARLES HERRIDGE, 'Ladd Drainage'

6.30 S.B. from London

7.0 Mr. ERIC J. PATTERSON (Head of the Department of Adult Education, University College, Exeter), 'How to Conduct a Wireless Study Circle—What Subjects to Study.' Relayed to Daventry

7.15 S.B. from London

7.25 S.B. from Manchester

7.45-12.0 S.B. from London (9.10 Local News)

(Continued on page 597.)

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The Directors of The Prudential Assurance Company Ltd. have declared, in respect of the year 1926, an increased Reversionary Bonus payable on all participating Policies in the Ordinary (Life) Branch of the Company. The new rate of Bonus is

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# PROGRAMMES FOR TUESDAY (March 22)

## 5WA CARDIFF. 353 M.

- 2.55 London Programme relayed from Daventry
- 3.45 AN ORCHESTRAL CONCERT  
THE STATION ORCHESTRA  
Overture to 'Figaro' ..... Mozart  
First 'Maid of Arles' Suite ('L'Arlesienne') ..... Bizet  
LAL PRICE (Soprano)  
You and I .....  
Cuckoo .....  
When'er a Snow Flake Leaves the Sky ..... } Liza Lehmann  
ORCHESTRA  
Selection from 'Hullo, America' ..... Finck  
LAL PRICE  
Fairy Tales of Ireland ..... } Eric Coates  
Blackbird .....  
Elegy ..... Massenet  
ORCHESTRA  
Japanese Suite ..... Holst  
Carnival Suite ..... Ring
- 4.45 Afternoon Topics
- 5.0 ORCHESTRA  
Serenade (Op. 15) ..... Moszkowski  
The Grasshoppers ..... Bucalossi
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. T. J. LEWIS: Pictorial Photography
- 6.15 ORCHESTRA  
Norwegian Rhapsody ..... Svendsen  
Handel Wakes ..... Morressey
- 6.30 S.B. from London
- 7.0 Mr. JOHN T. RANDOLPH: 'Science and Religion—The Best of Friends'
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.10 Local News)

## 2ZY MANCHESTER. 384.6 M.

- 1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT  
From the Houldsworth Hall  
Pianoforte Recital by HETTY BOLTON
- 2.55 London Programme relayed from Daventry
- 3.45 Afternoon Music by THE STATION QUARTET
- 4.15 BROADCAST TO SECONDARY SCHOOLS: Prof. F. E. WEISS, F.R.S., 'The Romance of Plant Life—X. The Evolution of Plants'
- 4.35 TEA-TIME MUSIC  
THE STATION QUARTET  
No. 1 from Suite, 'The Maid of Arles' .... Bizet  
JACK AUDLEY (Entertainer)  
The Ploughboy ..... Hayes and Audley  
The Taxes ..... Delmar  
QUARTET  
Handel Wakes ..... Morressey  
JACK AUDLEY  
Keep Smiling ..... Audley  
The Knocker-up ..... Allen  
QUARTET  
Selection, 'Fallen Fairies' ..... German
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA from the Hotel Majestic, St. Anne's-on-Sea. Musical Director, GERALD W. BRIGHT
- 6.30 S.B. from London

## 6.45 THE MAJESTIC 'CELEBRITY' ORCHESTRA (Continued)

7.0 COUNCILLOR J. J. KENDALL, J.P. (Chairman of the Manchester Station's Wireless for the Blind Fund Committee). A Talk on the Administration of the Fund



Councillor J. J. KENDALL, J.P.

COUNCILLOR KENDALL is Chairman of the Manchester Station Wireless for the Blind Fund. As a result of appeals on behalf of this Fund, over fifty sets have already been installed in the homes of blind persons in and around Manchester.

- 7.15 S.B. from London
- 7.25 Mr. EDWARD CRESSY, 'The Growth of Industry—IV. The Age of Mechanical Invention'
- 7.45-12.0 S.B. from London (9.10 Local News)

## 6KH HULL. 294 M.

- 4.0 The Rev. NOEL HUTCHCROFT, 'Song of the Scot in Life and Legend'—II
- 4.15 FIELD'S QUARTET relayed from the New Restaurant, King Edward Street
- 5.15 THE CHILDREN'S HOUR: Radiosities Competition
- 6.0 London Programme relayed from Daventry
- 6.15 Hull Wireless Society's Talk
- 6.30 S.B. from London
- 7.0 The Rev. J. C. G. CUMMING: 'Again Seeing Things—III. City Bees'



Rev. J. C. G. CUMMING.

A YEAR ago, as some listeners may recall, the Rev. J. C. G. Cumming gave a talk from the Hull Studio, in the course of which he suggested that bees could be successfully kept within the bounds of the city. Several listeners made the experiment, the result of which is embodied in tonight's talk.

- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.10 Local News)

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.

- 4.0 THE GOLF HOTEL ORCHESTRA relayed from the Golf Hotel, Grange-over-Sands
- 5.0 ELEANOR HANSON, 'Furness Abbey and Byland Abbey'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 The Rev. G. BRAMWELL EVENS: 'The Lore of the Wood'
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.10 Local News)

(Continued on page 598.)

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# PROGRAMMES FOR TUESDAY (March 22)

**6LV LIVERPOOL. 297 M.**

- 4.0 GAILLARD and his ORCHESTRA from the Scala Cinema
- 5.0 Talk for Women, by Miss MURIEL LEVY
- 5.15 THE CHILDREN'S HOUR
- 5.50 THE STATION PIANOFORTE QUARTET
- 6.30 S.B. from London
- 7.0 Mr. ERNEST EDWARDS ('Bee'): Weekly Sports Talk
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.10 Local News)

**5NG NOTTINGHAM. 275.2 M.**

- 11.30-12.30 Morning Concert relayed from Daventry
- 3.45 LYONS' CAFÉ ORCHESTRA, conducted by BRASSEY EYTON
- 4.45 Music and Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.30 S.B. from London
- 7.0 Dr. H. L. BROSE: Easy Chats on Einstein's Theory of Relativity—III
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.10 Local News)

**5PY PLYMOUTH. 400 M.**

- 11.0-12.0 Morning Concert relayed from Daventry
- 2.55 London Programme relayed from Daventry
- 5.0 Gramophone Recital of Dance Music
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE STATION ORCHESTRA, directed by WINFRED GRANT. Popular Selections
- 6.30 S.B. from London
- 7.0 S.B. from Bournemouth
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.10 Local News)

**6FL SHEFFIELD. 272.7 M.**

- 4.0 Mrs. J. G. GRAVES (The Lady Mayoress), 'Recollections of a Visit to Palestine'
- 4.15 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Another Adventure Story for Girls, 'The House of Mystery,' by E. Le Breton Martin
- 6.0 Musical Interlude
- 6.30 S.B. from London
- 7.0 'PETRONIUS': 'The Harvest of a Quiet Eye'
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.10 Local News)

**6ST STOKE. 294 M.**

- 12.0-1.0 MOSES BARITZ, Gramophone Lecture-Recital
- 2.55 London Programme relayed from Daventry
- 5.0 MARGARET RADCLIFFE, 'Dialogue—A Question of Taste'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 G.P.G.: 'The Romance of Lawlessness in Bygone Days—II, Plausible Villains'
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.10 Local News)

**5SX SWANSEA. 294 M.**

- 11.30-12.30 Concert relayed from Daventry
- 2.55 London Programme relayed from Daventry
- 4.30 THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)
- 5.15 THE CHILDREN'S HOUR: Music by the Station Trio. Songs and Stories by Lilian Morgan
- 6.0 ORGAN RECITAL  
Relayed from Capel Gomer Baptist Church  
Organist, S. J. GRIFFITHS
- At Sunset, Op. 21 ..... Clouss  
Melody for Organ ..... Arthur Fox  
Roman March ..... Gounod, arr. Dickie  
Ave Maria ..... Bach, arr. Gounod  
Spring Song ..... Mendelssohn, arr. Archer  
March in G ..... Smart
- 6.30 S.B. from London
- 7.0 Mr. URTAS WILLIAMS, 'The Romance of South Wales Industries—Tinplates'
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.10 Local News)

## Northern Programmes.

**5NO NEWCASTLE. 312.5 M.**

- 2.55:—London Programme relayed from Daventry. 4.0:—The Station Octet. 4.15:—Constance Hay (Contralto). 5.0:—'Books to Read.' London programme relayed from Daventry. 5.15 The Children's Hour. 6.0:—Ethel Jowsey (Violin). 6.10:—Albert Waters (Baritone). 6.20:—Ethel Jowsey. 6.25:—Albert Waters. 6.30:—S.B. from London. 7.0:—Mr. John Gibson, F.S.A., 'Mount Grace Priory and its Carthusian Monks.' 7.15:—S.B. from London. 7.25:—S.B. from Manchester. 7.45-12.0:—S.B. from London.

**5SC GLASGOW. 405.4 M.**

- 11.30-12.30:—Gramophone Records. 2.55:—London Programme relayed from Daventry. 3.45:—Dance Music relayed from the Plaza. 5.0:—Helen Maclean, 'North and South Uist and Briskay.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 7.0:—Mr. Garrow Duncan: 'Experiences Excavating.' S.B. from Aberdeen. 7.15:—S.B. from London. 7.25:—S.B. from Edinburgh. 7.45:—Harley and Barker (Syncopated Entertainers). 8.0-12.0:—S.B. from London.

**2BD ABERDEEN. 500 M.**

- 3.45:—Mrs. H. W. I. Mutch: 'Looking Back with a Smile.' 4.0:—The Station Octet. Alex Christie (Baritone). 5.15:—Children's Hour. 6.0:—Music by the Station Octet. 6.30:—S.B. from London. 7.0:—Mr. Garrow Duncan: 'Experiences Excavating.' 7.15:—S.B. from London. 7.25:—S.B. from Edinburgh. 7.45-12.0:—S.B. from London.

**2BE BELFAST. 306.1 M.**

- 11.0-1.0:—Concert relayed from Daventry. 2.55:—London Programme relayed from Daventry. 3.45:—Station Orchestra. Bertie Woodburne (Baritone). 5.0:—Archie Douglas: 'Some Modern Novels—II, The Kai Lung Books—Ernest Bramah.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.25:—S.B. from Manchester. 7.45-12.0:—S.B. from London.

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# PROGRAMMES FOR WEDNESDAY (March 23)

2LO LONDON. 361.4 M.

(1.0 Time Signal, Big Ben)

1.0-2.0 CAMILLE COUTURIER'S ORCHESTRA from Restaurant Frascati

2.55 Reading, 'Pickwick Papers'

3.0 Mr. A. LLOYD JAMES, 'Our Native Tongue'

THIS is another of the series of talks in which Mr. Lloyd James—who was Secretary to the Committee of experts who recently decided, for the B.B.C., on the pronunciation of certain doubtful words—tackles a few of the many problems inherent in our charming but inconsequent mother-tongue.

3.20 Mr. J. C. STOBART and Miss MARY SOMERVILLE, 'Books to Read'

JANE AUSTEN (1775-1817) has the peculiar distinction of being a novelist whose works have never gone out of fashion, although they date prodigiously. The verbal elegances and social punctilios of her young ladies and gentlemen seem centuries farther from us than the full-blooded exuberance of Fielding, sixty years before, or the convincing realism of Defoe, fifty years before that. Yet she remains popular, and listeners this afternoon who do not know her writings may find it interesting to see if they can find out why. 'Emma,' by the way, was the last novel published before her death.

3.45 Mrs. K. WAUCHOPE MACIVER, 'Citizenship in Practice—IV, A Child and Its Education'

IN this afternoon's talk Mrs. MacIver leaves the more strictly economic questions and turns to education as the basis of good citizenship. She will indicate the scope and purpose of education, compare the opportunities afforded by the State with those provided by private agencies, and show what facilities there are for carrying on education beyond the school age. She will also touch on a subject of only too urgent importance at the present time—the connection between the problems of education and of unemployment.

4.0 TIME SIGNAL, GREENWICH. THE DAVENTRY QUARTET and THELMA TUSON (Soprano). SAMUEL SAUL (Bass-Baritone)

5.15 THE CHILDREN'S HOUR: 'The Toy Symphony' Orchestra (conducted by Stanford Robinson): 'Jesper Who Herded Hares'; 'A Visit to a Dredger'—a Ship Dialogue (G. G. Jackson)

6.0 ORGAN RECITAL by REGINALD FOOTE, relayed from the New Gallery-Kinema

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

6.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 ORGAN RECITAL by REGINALD FOOTE (Continued)

7.0 Air Ministry Talk: Captain SINCLAIR, 'Flying from the Passenger's Point of View'

7.15 BEETHOVEN SONATAS  
Played by LAMOND

The 'Waldstein Sonata' First Movement  
COUNT WALDSTEIN, to whom this work was dedicated, was an early and warm friend of Beethoven.

The Sonata, written when the Composer was thirty-four, is a work of grandeur, but in spite of the big scale on which it is laid out, it is actually in only two separate Movements. But though the middle piece leads without break into the Finale, and is, in fact, definitely entitled 'Introduction,' it is really a significant entity.

The FIRST MOVEMENT is tumultuous music. Chiefly it consists of rapid repeated chords, abrupt, curt little phrases, and surging waves of sound. With these is contrasted a simple, tranquil melody.



STAMFORD RAFFLES,

the 'Empire Builder' who forms the subject of Principal C. Grant Robertson's S.B. talk from the Birmingham Studio at 7.25 today.

7.25 Principal C. GRANT ROBERTSON, 'Empire Builders—IV; Stamford Raffles,' S.B. from Birmingham

STAMFORD RAFFLES (1781-1826), the fourth of the half-dozen 'Empire-Builders' of whom Principal Grant Robertson will talk, was one of the first of a distinguished line of British administrators who have gone out to the East not merely as rulers, but as enthusiastic students of the countries over which they ruled. Raffles is justly famed as the man who secured Singapore for England, but in addition, he was an expert on the history and philology of the East Indies, the author of a valuable 'History of Sava,' and the founder and first President of the Zoological Society.

7.45 VARIETY

PAUL ENGLAND and his Revellers

AUDREY KNIGHT (Comedienne)

CLAUDE GARDNER (Boxing Comedian)

ELLIS BURFORD and DORIS COLSTON in Some Old Favourite Songs

9.0 TIME SIGNAL, GREENWICH: WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.20 Hon. BERTRAND A. W. RUSSELL, 'If Newton had Never Lived'



Two artists in London's variety programme tonight. Audrey Knight and Paul England.

9.35 A BEETHOVEN CONCERT

'In Beethoven's masterpieces music stands upright and looks the whole Scheme of Things in the face.'—Dr. Ernest Walker.

MARIA OLCZEWSKA  
(Contralto)

THE CATTERALL STRING QUARTET

ARTHUR CATTERALL (1st Violin); LEONARD HIRSCH (2nd Violin); FRANK S. PARK (Viola); JOHAN C. HOCK (Violoncello)

QUARTET  
Second String Quartet

BEETHOVEN wrote this Quartet in G (the second of the set of six making up his Op. 18) when he was about thirty. It has a buoyant, light-hearted spirit—that of a young man stepping out boldly and happily into maturity.

There are the usual four Movements—a sunny, quick First Movement; a Slow Movement that is oddly broken in upon by a jolly chattering quick section, after which the quiet mood returns; then the usual sportive Scherzo (one of the gayest Beethoven ever wrote); and lastly, a simply written bright Movement that rattles along with the greatest good humour.

An illuminating little book for those who have some small knowledge of music is Sir Henry Hadow's *Beethoven's Op. 18 Quartets*, in 'The Musical Pilgrim' Series (Oxford University Press, 1/6).

9.55 MARIA OLCZEWSKA

Three Songs, poems by Goethe:

Wonne der Wehmuth (Bliss of Sadness)

S. insucht (Longing)

Mit einem gemalten Band (With a Painted Ribbon)

THE first Goethe song, a very short one, is a plea that to the mourner and to those unhappy in love tears may yet remain, as the only relief and happiness.

Longing expresses the desire to be near a loved one. In imagination the lover flies with the birds, and sings a song to her. She hears, and knows the song is for her. Then his mental image changes, and he becomes a star, at which the beloved looks, wondering and admiring. With such imaginings the lover delights himself.

The last Goethe song is an appeal to the zephyr to waft a ribbon to the maiden, on whose charms the lover rhapsodizes. Her smile repays all his love, and he delights in the thought that theirs is a love far stronger than any bond they can exchange.

THE QUARTET

Alla Danza Tedesco ('In the style of a German Dance'), from Quartet in B Flat, Op. 130

MARIA OLCZEWSKA

Six Sacred Songs, poems by Gellert:

Bitten (Prayer)

Die Liebe des Nächsten (The Love of Our Neighbour)

Vom Tode (Of Death)

Die Ehre Gottes aus der Natur (The Praise of God in Nature)

Gottes Macht und Vorsehung (God's Power and Providence)

Busslied (Song of Penitence)

PRAYER opens with fervent praise of God's goodness and mercy, and begs His grace for the suppliant's prayers.

Love of Our Neighbour is a poetic version of the commandment 'Thou shalt love thy neighbour as thyself.' He who says 'I love God' and hates his neighbour is no son of God.

Of Death is an injunction to man to give heed to the solemnizing thoughts of that end to which all must come.

The Praise of God in Nature tells how 'the Heavens declare the Lord's infinite glory . . . and



# PROGRAMMES FOR WEDNESDAY (March 23)

the earth and sea sound His name. . . Hear, Oman, what they tell! He created the stars, and calls from his tent the Sun, coming in brightness from afar, and moving upon his course like a hero.

God's Power and Providence are exultantly hymned in the next song, a very brief one.

The *Song of Penitence* is a heartfelt cry for pity upon the sinner who has offended against God's law. Then comes a mood of comfort, as the penitent, remembering God's promises of mercy, feels his heart lighten, and believes that he may yet redeem himself and win again God's favour.

## 10.25-11.10 QUARTET

Tenth String Quartet

THIS virile work, which belongs to Beethoven's middle period (it is his Op. 74), is nicknamed the 'Harp' Quartet because the first Movement happens to contain some passages rather suggestive of Harp effects. There are the usual four Movements.

**FIRST MOVEMENT.** A slow Introduction, all the instruments playing in an undertone, soon leads into the quick body of the Movement. The 'Harp' passage may be thus identified—soon after the quick portion is launched, the Violins play fairly high, repeated chords, whilst Viola and Cello play a plucked-string tune. Then they change round, Violins taking the tune, Viola and Cello the chords. Later, this idea is greatly developed.

**SECOND MOVEMENT.** Here we have a free, varied treatment of a song-like melody, smooth and rather serious.

**THIRD MOVEMENT.** Two sections, alternated, make up this Movement. The first of these is made out of a little four-note figure of one note three times repeated, and followed by a lower note. The second section starts with Cello running up and down the scale, the Viola soon adding, over it, a harp-like phrase of longer notes.

The sections stand in this order—first, second, first, second, first, Coda.

**FOURTH MOVEMENT.** An Air with six Variations, the last somewhat extended.

## 5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Weather Forecast

11.0 TIME SIGNAL, BIG BEN. THE DAVENTRY QUARTET with VIOLA, and MARGARET MOCKRIDGE (Contralto), EDWARD NICHOL (Tenor), JOHN ATKINSON (Violin), FRANCES SELBY (Pianoforte)

1.0-2.0 S.B. from London

2.55 S.B. from London

7.25 S.B. from Birmingham

7.45 S.B. from London

9.15 Shipping Forecast

9.20 S.B. from London (10.0 Time Signal)

11.10-12.0 DANCE MUSIC: JACK HOWARD and his BAND from the Royal Opera House, Covent Garden

## 5I7 BIRMINGHAM. 326.1 M.

3.45 London Programme relayed from Daventry

4.0 THE STATION PIANOFORTE QUINTET

4.45 FLORENCE M. AUSTIN, 'The Three R's of Country Joy—III, Revels.' HYLDA CROUCH (Contralto)

5.15 THE CHILDREN'S HOUR: A Fairy Story by Gladys Colbourne. Songs by Harold Casey (Baritone). A Children's Play by John Overton

6.0 LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER

Fox-trot, 'Keyboard Kapers' . . . . . Steele  
Selection from 'I Pagliacci' . . . . . Leoncavallo

6.20 S.B. from London

7.25 Principal C. GRANT ROBERTSON, 'Empire Builders—IV, Stamford Raffles'

7.45-11.10 S.B. from London (9.10 Local News)

## 6BM BOURNEMOUTH. 491.8 M.

2.55 London Programme relayed from Daventry

4.0 AN ENGLISH PROGRAMME  
THE STATION OCTET.

March, 'A Wounded Friend' . . . . . Myddleton  
Overture, 'A May Day' . . . . . Haydn Wood



Miss Winifred Cole (left) is singing to Bournemouth listeners at tea-time today. Miss Evelyn Amey (right) is a member of the Cardiff Station Trio, broadcasting at 4.0.

4.15 WINIFRED COLE (Contralto)

The Enchantress . . . . . J. L. Hatton  
My Colin (from 'Clio and Euterpe')  
Old English, about 1740

4.23 OCTET

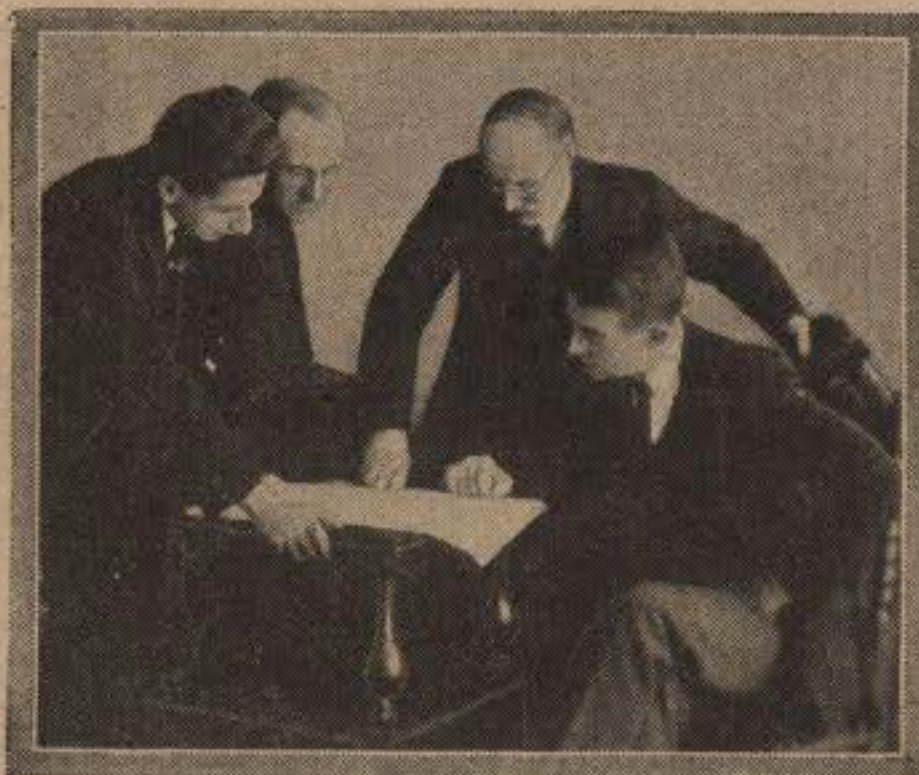
Suite, 'From the Countryside' . . . . . Eric Coates  
Early Morning; Afternoon; Evening at the Fair

4.35 WILLIAM PATRICK (Bass-Baritone)

False Phyllis . . . . . Traditional  
Ho, Jolly Jenkin, from 'Ivanhoe' A. Sullivan

4.40 OCTET

Tinkerbell . . . . . Ramsey  
The Midge . . . . . J. Clifford



THE CATTERALL STRING QUARTET,

who are playing in tonight's Centenary Chamber Music Concert from London. Left to right: Leonard Hirsch, violin; Frank Park, viola; Johan C. Hock, cello; and Arthur Catterall, violin.

4.45 WINIFRED COLE

Nymphs and Shepherds . . . . . Purcell  
O No, John! Somerset Folk Song, arr. Cecil Sharp

4.50 OCTET

Waltz, 'Zelma' . . . . . Haines

5.0 WILLIAM PATRICK

King Henry's Song . . . . . A. Sullivan  
Widdicombe Fair (Old Folk Song) . . . . . Traditional

5.5 OCTET

Overture to 'The Mikado' . . . . . Sullivan

5.15 THE CHILDREN'S HOUR

6.0 Gramophone Records

6.20 S.B. from London

7.25 S.B. from Birmingham

7.45 ANNE FARNELL-WATSON (Pianoforte)

Scherzo in B Flat Minor . . . . . Chopin  
Impromptu in A Flat Minor . . . . . Schubert

8.0 ORCHESTRAL CONCERT

Relayed from THE BOURNEMOUTH WINTER GARDENS

THE MUNICIPAL ORCHESTRA.  
Conductor, Sir DAN GODFREY

Homage March, 'Sigurd Jorsalfar' . . . . . Grieg  
Overture to 'Mignon' . . . . . Thomas

The Flight of the Bumble Bee . . . . . Rimsky-Korsakov

VIOLET COCKBURN (Soprano)

Moon at the Full . . . . . Landon Ronald

GLADYS WARD

Dramatic Recitation, 'Bergliot' . . . . . Grieg  
(With Orchestral accompaniment)

ORCHESTRA

Selection from 'I Pagliacci' . . . . . Leoncavallo

9.0-11.10 S.B. from London (9.10 Local News)

## 5WA CARDIFF. 353 M.

2.55 London Programme relayed from Daventry

4.0 THE STATION TRIO: FRANK THOMAS (Violin), FRANK WHITNALL (Violoncello), EVELYN AMEY (Pianoforte)

Schön Rosmarin (Beautiful Rosemary) . . . . . Kreisler  
Moment Musical (arr. for Trio)

Rachmaninov, arr. Krein

Second 'Peer Gynt,' Suite . . . . . Grieg  
Little Suite . . . . . Debussy

4.45 Mr. RICHARD TRESKEDER, 'Horticulture'

5.0 Music by THE LONDON CHORDEANS, relayed from Cox's Café

5.15 THE CHILDREN'S HOUR: The Station Trio

6.0 Mr. ALYN I. REES, 'Science's Biggest Mistake?'

6.20 S.B. from London

7.25 S.B. from Birmingham

7.45-11.10 S.B. from London (9.10 Local News)

## 2ZY MANCHESTER. 384.6 M.

2.55 London Programme relayed from Daventry

4.0 ORCHESTRAL MUSIC, from the Piccadilly Picture Theatre

5.0 ANNIE WADDINGTON (Pianoforte)

Fantasia and Fugue on the name of Bach . . . . . Liszt

Nocturne in C Minor . . . . . Chopin



# Programmes for Wednesday.

- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music by THE STATION QUARTET
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 *S.B. from London*
- 7.25 *S.B. from Birmingham*
- 7.45-11.10 *S.B. from London (9.10 Local News)*

## 6KH HULL. 294 M.

- 3.30 THE STATION TRIO
- 3.45 London Programme relayed from Daventry
- 4.0 THE STATION TRIO
- 4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 *S.B. from London*
- 7.25 *S.B. from Birmingham*
- 7.45-11.10 *S.B. from London (9.10 Local News)*

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.

- 11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds
- 3.45 London Programme relayed from Daventry.
- 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
- 5.0 Miss D. NICHOLS—Request Programme of Songs
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 *S.B. from London*
- 7.25 *S.B. from Birmingham*
- 7.45-11.10 *S.B. from London (9.10 Local News)*

## 6LV LIVERPOOL. 297 M.

- 3.45 London Programme relayed from Daventry
- 4.0 THE EDINBURGH CAFÉ ORCHESTRA, directed by W. H. SMART, relayed from the Edinburgh Café
- 5.0 MANNIN CRANE, 'McGinty as Secno-Shifter'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 *S.B. from Manchester*

(Continued on page 502.)



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| <b>DANCES.</b>                  |  |                         |   |
| 1653                            | "BYE BYE, BLACK-BIRD" (Blue Bonnet) Fox Trot                                 | 1661                    | "BYE BYE, BLACK-BIRD" (Who) Tenor Solo  |
| 1612                            | "THAT CERTAIN PARTY" (Cross My Heart, Mother, I Love You) Fox Trot           | 1645                    | "WHEN THE RED, RED ROBIN COMES ROBBIN' ALONG" (What Good is "Good Morning"?)  |
| 1651                            | "WHEN THE RED, RED ROBIN COMES ROBBIN' ALONG" (Ho! Ho! Ho! Ho!) Fox Trot     | 1661                    | "WHILE THE SAHARA SLEEPS" (Wax Down Home) Song by John Thorpe   |
| 1674                            | "WHILE THE SAHARA SLEEPS" (Hi! Ho! Ho! Ho!) Fox Trot                         | 1622                    | "GOOD NIGHT, I'LL SEE YOU IN THE MORNING" (I Don't Care What You Used To Be, I Know What You Are To-day) Song by Dick Henderson |
| 1624                            | "GOOD NIGHT, I'LL SEE YOU IN THE MORNING" (Say It Again) Fox Trot            | 1649                    | "AM I WASTING MY TIME ON YOU?" (I Wish I Had My Old Girl Back Again) Song by John Thorpe  |
| 1636                            | "AM I WASTING MY TIME ON YOU?" (My Ginty's Up at Two-to-Two To-day) Fox Trot | 1608                    | "JUST A COTTAGE SMALL" (At Peas with the World) Tenor Solo (Yorkshire) Song by Dick Henderson                                   |
| 1639                            | "OH, CHADLEY, TAKE IT AWAY" (My Carminial) One Step                          | 1567                    | "PAL OF MY CRADLE DAYS" (Yorkshire) Song by Dick Henderson  |
| 1637                            | "SUNNY" (FROM "SUNNY") (Who) Fox Trot  | <b>FOCAL DEETS.</b>     |   |
| 1530                            | "BARCELONA" (On the Midnight Special) One Step                               | 1657                    | "ANY ICE TO-DAY, LADY" (Ho! Ho! Ho! Ho!) Song by Hare & Jones   |
| 1554                            | "PAL OF MY CRADLE DAYS" (The Prisoner's Song) Hints                          | 1630                    | "SO IS YOUR OLD LADY" (The Pump Song) Song by Hare & Jones  |
| <b>HAWAIIAN GUITAR RECORDS.</b> |  |                         |   |
| 1668                            | "DREAMY SWANEE LULLABY" (Sue Kist Hawaii) Played by Ferrera and Postaki      | 1595                    | "KING COTTON" (Pomp and Circumstances) March (Souza)  |
| 1546                            | "DROWSY WATERS" (Lx Goludrins) Played by Ferrera and Postaki                 | 1603                    | "BLAZE AWAY" (The Bullfighters) BELT SOLO   |
| <b>LAUGHING RECORD.</b>         |  |                         |   |
| 1189                            | "THE LAUGHING RECORD" (The Mocking Bird) By the Imperial Comedy Four         | 1131                    | "DORRIS HEATHER JIG" (Cherry Rose) Played by Billy Whitlock   |

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# PROGRAMMES FOR WEDNESDAY (March 23)

(Continued from page 601.)

- 6.30 S.B. from London
- 7.25 S.B. from Birmingham
- 7.45-11.10 S.B. from London (9.10 Local News)
- 
- 5NG NOTTINGHAM. 275.2 M.**
- 11.30-12.30 Concert relayed from Daventry
- 3.45 London Programme relayed from Daventry
- 4.0 THE MIKADO CAFÉ ORCHESTRA, conducted by FREDERICK BOTTOMLEY
- 4.45 Mrs. AUSTIN ASHWELL: 'Spring Clothes'
- 5.15 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.20 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Birmingham
- 7.45-11.10 S.B. from London (9.10 Local News)
- 
- 5PY PLYMOUTH. 400 M.**
- 11.0-12.0 Concert relayed from Daventry
- 3.30 Gramophone Recital of Dance Music
- 3.45 London Programme relayed from Daventry
- 4.0 Mr. MARK S. MANN—'The History of the Rifle'
- 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR
- 6.0 CHARLES BATEMAN (Baritone)  
Linden Lea ..... Vaughan Williams  
Who Is Sylvia? ..... Schubert  
My Love's an Arbutus ..... Stanford  
Early One Morning ..... arr. F. P.
- 6.20 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Birmingham
- 7.45-11.10 S.B. from London (9.10 Local News)
- 
- 6FL SHEFFIELD. 272.7 M.**
- 11.30-12.30 Gramophone Lecture Recital by MOSES BARITZ
- 3.25 W. RITCHINGS: 'The Air—II, Fire'
- 3.45 London Programme relayed from Daventry
- 4.0 KATE BALDWIN, 'Lenten Fare'
- 4.15 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 C. R. ROWLAND (Baritone)  
GEORGE JEFFERSON (Piano)
- 6.20 Royal Horticultural Society's Bulletin

- 6.30 S.B. from London
- 7.25 S.B. from Birmingham
- 7.45-11.10 S.B. from London (9.10 Local News)

## 6ST STOKE. 294 M.

- 2.55 London Programme relayed from Daventry
- 5.0 Miss PHYLLIS HOMERAY, Recitations from 'The School for Scandal'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Birmingham
- 7.45-11.10 S.B. from London (9.10 Local News)

## 5SX SWANSEA. 294 M.

- 2.55 London Programme relayed from Daventry
- 4.0 THE CASTLE CINEMA ORCHESTRA and ORGAN MUSIC, relayed from the Castle Cinema
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 LILIAN MORGAN: 'The Romance of Famous Musicians—Talk and Music'
- 6.20 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Birmingham
- 7.45-11.10 S.B. from London (9.10 Local News)

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M.

- 2.55:—London Programme relayed from Daventry. 3.20:—Mr. T. Russell Goddard: 'Nature at This Time of the Year—Mammals.' 3.45:—London Programme relayed from Daventry. 4.0:—Music from Fenwick's Terrace Tea Rooms. 5.0:—The Rev. W. B. Houlst: 'The Women of the Windows (IV)'. 5.15:—Children's Hour. 6.0:—The Station Octet. 6.20:—Royal Horticultural Society's Bulletin. 6.30:—S.B. from London. 7.25:—S.B. from Birmingham. 7.45-11.10:—S.B. from London.

### 5SC GLASGOW. 405.4 M.

- 3.0:—Jeffries and his Dance Orchestra, relayed from the Locarno Dance Salon. 3.20:—Broadcast to Schools: Mr. G. W. Tyrrell: 'Story of the Earth—The Middle Ages of Earth History.' 3.32:—M. Albert le Grip: 'French—Nos Sous-Préfets.' 3.45:—Musical Items to Schools: Selection, 'La Bohème' (Puccini-Gaevin). 3.55:—In Grandma's Time. A Victorian Tea Party. The Wireless Quartet. 5.0:—Afternoon Topics. Mrs. Melvor, 'Citizenship in Practice, I.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Prof. James Moffatt, D.D.: 'Strolls in Literature.' 6.10:—Musical Interlude. 6.20:—Dudley V. Howells: Horticultural Bulletin. 6.30:—S.B. from London. 7.25:—S.B. from Birmingham. 7.45-11.10:—S.B. from London.

### 2BD ABERDEEN. 500 M.

- 3.45:—London Programme relayed from Daventry. 4.0:—Steadman's Symphony Orchestra relayed from the Electric Theatre. 4.45:—Margaret A. Peglar (Contralto). 5.0:—Francis Portescue: 'The Enigma on the Hearth.' 5.15:—Children's Hour. 6.0:—S.B. from Glasgow. 6.10:—Gramophone Records. 6.20:—Mr. George E. Greenhow: Horticultural Bulletin. 6.30:—S.B. from London. 7.25:—S.B. from Birmingham. 7.45-11.10:—S.B. from London.

### 2BE BELFAST. 306.1 M.

- 2.55:—London Programme relayed from Daventry. 3.45:—The Carlton Orchestra directed by Harold Spencer, relayed from the Carlton Café. 5.0:—Mrs. Percy Lewis: Travel Talk—'China.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.20:—S.B. from London. 7.25:—S.B. from Birmingham. 7.45:—S.B. from London. 9.30:—'The Deserter?' by a Local Author. 10.0-11.0:—Station Orchestra: James MacKay (Xylophone), W. S. Bates (Bassoon).

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Ninety-nine men out of a hundred have to provide for their own future. They have no rich relative to take the burden from their shoulders, and no business pension scheme to fall back upon. They stand or fall on their own efforts.

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Address .....

R. T.



# PROGRAMMES FOR THURSDAY (March 24)

**2LO LONDON. 361.4 M.**

(1.0 Time Signal, Big Ben)

- 1.0-2.0 The Week's Concert of New Gramophone Records
- 2.25 Reading, 'Moby Dick' (Hermann Melville)
- 2.30 Mrs. H. A. L. FISHER, 'Before and After the War—A Hundred Years Ago'
- 3.0 EVENSONG relayed from WESTMINSTER ABBEY
- 3.45 The Rev. W. H. ELLIOTT, 'Our Human Nature'
- 4.0 TIME SIGNAL GREENWICH
- THE WALPOLE CINEMA ORCHESTRA, directed by FRANCIS R. DRAKE, relayed from the Walpole Cinema, Ealing
- 5.0 Mr. VAL GIELGUD, 'The Manners of the Moment'



Mr. VAL GIELGUD

**MR. VAL GIELGUD** who, during the past six months, has given several witty talks from the London Studio, is a great-nephew of Dame Ellen Terry and is, therefore, entitled to a share of brilliance. Mr. Gielgud has done a great deal for a young man of twenty-five. As well as being

an actor, he is a novelist, and a play of his, entitled *Self*, was recently performed with great success at the Court Theatre.

- 5.15 THE CHILDREN'S HOUR: Songs by DALE SMITH. Dramatic Recitation by ALAN HOWLAND, 'Animals That Took the Wrong Turning,' by L. G. M., of the *Daily Mail*
- 6.0 Ministry of Agriculture Fortnightly Bulletin
- 6.15 Market Prices for Farmers
- 6.20 THE DAVENTRY QUARTET
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 THE DAVENTRY QUARTET
- 7.0 'A SPECIAL CORRESPONDENT' on 'The Navy of Today.' S.B. from Newcastle
- 7.15 BEETHOVEN SONATAS

Played by LAMOND  
The 'Waldstein,' Second and Third Movements  
THE SECOND MOVEMENT (or Introduction to the Fiale) is one of Beethoven's most romantic pieces, largely consisting of shifting harmonies.

7.25 Mr. W. P. PYCRAFT, 'Nature's Camouflage—III, The Coloration of Animals'

7.45 THE DAVENTRY QUARTET

8.0 THE ROYAL PHILHARMONIC SOCIETY'S SEASON

Sixth Concert  
Relayed from

THE ROYAL ALBERT HALL

IN MEMORIAM, LUDWIG VAN BEETHOVEN

MASS IN D

Conductor, Sir HUGH B. ALLEN

ROSINA BUCKMAN  
MURIEL BRUNSKILL  
PARRY JONES  
NORMAN ALLIN

Assisted by

THE ROYAL CHORAL SOCIETY

At every concert of the Royal Philharmonic Society there is a reminder of its honourable connection with Beethoven, for his bust, by Scheller, is always placed in front of the platform. That connection began early in the history of this hundred-and-fourteen-years-old Society; at its very first concert, on March 8, 1813, a Beethoven Symphony was performed, and since then the Composer's works have never long been absent from its programmes.

Two years later, in 1815, the Society honoured itself in becoming a patron of the Composer, purchasing the right of first performance of three of his Overtures (the manuscripts of which may be seen in the British Museum).

In 1817 the Philharmonic invited Beethoven to compose for its concerts two Symphonies, and to come to London to conduct them. Unfortunately the arrangement fell through; Beethoven could not come, and we in this country never had the privilege of welcoming him.

Later he composed expressly for the Society his Ninth (and last) Symphony.

The most honourable act of all in the association of the Philharmonic with the great Composer is its succouring him in his last days of illness and restricted means. Early in 1827 his need was made known to the Society, and a hundred pounds were at once sent to him. In a letter written a week before his death, he speaks of 'the noble liberality' of the Society, 'which,' he says, 'has touched me to my inmost soul.' He promised, if restored to health, to write for the Society a new work; but it was not to be, for a week later Beethoven was dead.

(Details of the Mass in D will be found in Cardiff's programme for Sunday, on page 588)

9.25 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.45 Lady GRIGG, 'Kenya'

10.0 app. J. H. SQUIRE CELESTE OCTET, SYDNEY COLTHAM (Tenor). S.B. from Manchester

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS, THE SAVOY HAVANA BAND, and THE SYLVIAN, from the Savoy Hotel

**5XX DAVENTRY. 1,600 M.**

10.30 a.m. Time Signal, Weather Forecast

11.0 Time Signal, Big Ben

THE BAND OF H.M. ROYAL AIR FORCE (By permission of the Air Council)

Conducted by FLIGHT-LIEUT. J. AMERS, M.B.E.

Relayed from

The *Daily Mail* Ideal Home Exhibition at Olympia

In the Studio:

CECIL BROWN (Soprano), JOHN TURNER (Tenor)

11.17 app. Sonata for 'Cello and Piano in A Major Beethoven

JOHAN C. HOCK and BEATRICE HEWLETT

11.37 app. Readings by CONSTANCE LAYTON

11.55 CONCERT (Continued)

1.0-2.0 S.B. from London

2.25 S.B. from London

7.0 S.B. from Newcastle

7.15 S.B. from London

7.45 500 YEARS HENCE

What will the World Think of Twentieth Century Music?

THE views of a Professor of Ancient Music will be given in the form of a lecture to his students. The address will be headed: 'The Songs and Dances of Civilized Savages No. 3: 1850-1950.'

THE WIRELESS OCTET

THE LONDON RADIO DANCE BAND

The Programme arranged by CECIL LEWIS

9.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.10 Shipping Forecast

9.20 AN EVENING AT BATH

(Second Part)

From the Pump Room, Bath

S.B. from Cardiff

(See Special Programme on page 605.)

10.40-12.0 S.B. from London



THE HARBOUR OF MOMBASA,

the seaport of Kenya Colony. Kenya forms the subject of Lady Grigg's talk from London at 9.15 tonight.



# PROGRAMMES FOR THURSDAY (March 24)

**SIT BIRMINGHAM. 326.1 M.**
**1.10-1.50 MIDDAY SERVICE**, relayed from St. Martin's Parish Church. Speaker, THE DEAN OF WESTMINSTER

**3.45 AFTERNOON CONCERT**

THE STATION ORCHESTRA

 Overture to 'Marco Spada' ..... *Auber*

GERTRUDE DAVIES (Soprano)

 The Bird and the Rose ..... *Horrocks*

 Break o' Day ..... *Sanderson*

ORCHESTRA

 Suite of Incidental Music from 'The Merchant of Venice' ..... *Rosco*

GERTRUDE DAVIES

 The Knotting Song ..... *Purcell*

 Good Morning ..... *Cleaver*

 Gather Ye Rosebuds ..... *Sanderson*

ORCHESTRA

 Fairy Feet ..... *Finck*

 Tambourine Dance ..... *Dunhill*

 March Pompeuse ..... *Becker*
**4.45 AMY H. MORETON**, 'Women and Investment—II, Safety First.' **KATHLEEN TIPPER** (Soprano)

**5.15 THE CHILDREN'S HOUR**
**6.0 S.B. from London**
**7.0 Mr. STANLEY MAYERS**, 'Advertising as a Career'

**7.15 S.B. from London**
**7.45 MILITARY BAND PROGRAMME**

THE CITY OF BIRMINGHAM POLICE BAND

 Conducted by **RICHARD WASSELL**

 March from 'The Queen of Sheba' ..... *Gounod*

 Overture to 'Raymond' .. *Thomas, arr. Godfrey*
**BERTRAM NEWSTEAD** (Baritone)

 When the Swallows Homeward Fly ..... *White*

 Red Devon by the Sea ..... *Clarke*
**MARJORIE EDWARDS** (Entertainer)

In a Few Impressions at the Piano

**8.15 BAND**

 Little Concert Suite ..... *Coleridge-Taylor*
**CLAUDE MARTIN** (Character Studies)

 Mrs. Gumidge greets Dan Peggotty, home from the 'Willing Mind' ..... *Charles Dickens*

 Teddy on the Telephone ..... *Claude Martin*

BAND

 Valse, 'Polar Star' ..... *Waldteufel*
**8.45 HARLEY AND BARKER**  
 Syncopated Entertainers

**9.0 WEATHER FORECAST, NEWS; Local News**
**9.15 BAND**

Tone Poem, 'Finlandia'

*Sibelius, arr. Winterbottom*
**MARJORIE EDWARDS**

Gives Some Songs at the Piano

 Any Other Time ..... *Lewis*

 The Teashop ..... *Rickards*
**BERTRAM NEWSTEAD**

 I Chant My Lay ..... *Deorak*

 Ebudy Heights of Tatra ..... *Sanderson*

BAND

Ballet Music from 'William Tell'

*Rossini, arr. Winterbottom*

Cornet Solo, 'Oft in the Stilly Night'

*arr. Wassell*

(Soloist, P.C. COOK)

**CLAUDE MARTIN**

Mrs. Gabble Calls on the Photographer

*Claude Martin*

 Will Fern Receive Bad News in Trotty Veck's Cottage ..... *Charles Dickens*

BAND

 Two Spanish Dances .. *Moszkowski, arr. Sommer*

No. 1 in F Minor; No. 2 in B Flat

 Second Hungarian Rhapsody ..... *Liszt*
**10.30-12.0 S.B. from London**
**6BM BOURNEMOUTH. 491.8 M.**
**11.30-12.0 The Station Trio**
**2.25 London Programme** relayed from Daventry

**3.45 Miss F. M. GARDINER**, 'The Furniture of Our Forefathers—II, Beds'

**4.0 TEA-TIME MUSIC** by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square

**5.15 THE CHILDREN'S HOUR**
**6.0 S.B. from London**
**7.0 'A SPECIAL CORRESPONDENT'** on 'The Navy of Today.' *S.B. from Newcastle*
**7.15 S.B. from London**
**7.45 A Recital of English Songs** by

**JOHN COLLINSON**

(Tenor)

 Jean ..... *Meade*

 O Mistress Mine! ..... *Quilter*

 Love, Could I Only Tell Thee ..... *Capel*

 Ain't Nature Grand? ..... *Warner*
**8.0 S.B. from London**
**9.25 WEATHER FORECAST, NEWS; Local News**
**9.45 S.B. from London**
**10.0 BOHEMIA**

OCTET

 Dance Suite ('The Bartered Bride') .. *Smetana*

 Humoreske ..... *Deorak*
**JOHN COLLINSON**

 I Chant My Lay ..... *Deorak*

 Hark! My Triangle ..... *Deorak*

 Songs My Mother Taught Me ..... *Deorak*

 Tune thy Strings, O Gipsy ..... *Deorak*

OCTET

 Slavonic Dance, No. 1 ..... *Deorak*
**10.30-12.0 S.B. from London**
**5WA CARDIFF. 353 M.**
**12.30-1.30 Music** from the Carlton Restaurant

**3.0 THE STATION ORCHESTRA**

 Overture to 'The Doll of Nuremberg' .... *Adam*

 Shepherd's Hey ..... *Grainger*

 The Fairy Tarapatapoum ..... *Foulds*
**3.15 BROADCAST TO SCHOOLS:** The Orchestra and Its Instruments, as revealed by Sir WALFORD DAVIES and Mr. WARWICK BRAITHWAITE, with the Station Orchestra

**3.40 THE STATION ORCHESTRA**

 Love Scene from 'Romeo and Juliet' .. *Berlioz*

Concerto Grosso, No. 7, in C for Two Violins and

Cello, Five Strings, Two Oboes, Bassoon,

 and two Harpsichords ..... *Handel*
**CEREDIG JONES** (Baritone)

 Tavern Song ..... *H. Fisher*

 Longing for You ..... *M. V. White*

 King Charles ..... *M. V. White*

ORCHESTRA

 The 'Drum Roll' Symphony ..... *Haydn*
**CEREDIG JONES**

 The Stockrider's Song ..... *W. G. James*

 Son of Mine ..... *W. Wallace*

 The Yeomen of England ..... *German*

ORCHESTRA

 Air (Suite of Four Pieces) ..... *Bach*

 Overture to 'The Flying Dutchman' .. *Wagner*
**4.45 Mr. J. KYRLE FLETCHER**, 'The Story of British Pottery—Dwight of Fulham and his Famous Stoneware'

**5.0 ORCHESTRA**

 Introduction, Act III ..... *(The Mastersingers)*

 Dance of Apprentices ..... *Wagner*

Entry of the Mastersingers

*(Continued on page 606.)*

## LAST WEEKS

**Daily Mail**

# IDEAL HOME CROSSWORDS

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# BALLOT

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# AN EVENING AT BATH (March 24)



The frieze reproduced above is symbolical of the courtly, artificial spirit of eighteenth century Bath, when Beau Nash was the Tyrant of Fashion in a world of hoops and panniers, sprigged waistcoats and lace cravats.

**7.45** **CARDIFF**  
**AN EVENING AT BATH**  
**PART I**

Relayed from the Pump Room, Bath

When Bath was a Roman Station it was at the intersection of the great roads from Wales to London and from Lincoln to the South Coast. To-night a vast unseen company will take not the low road but the high road, the road of the air.

**INTRODUCTION**

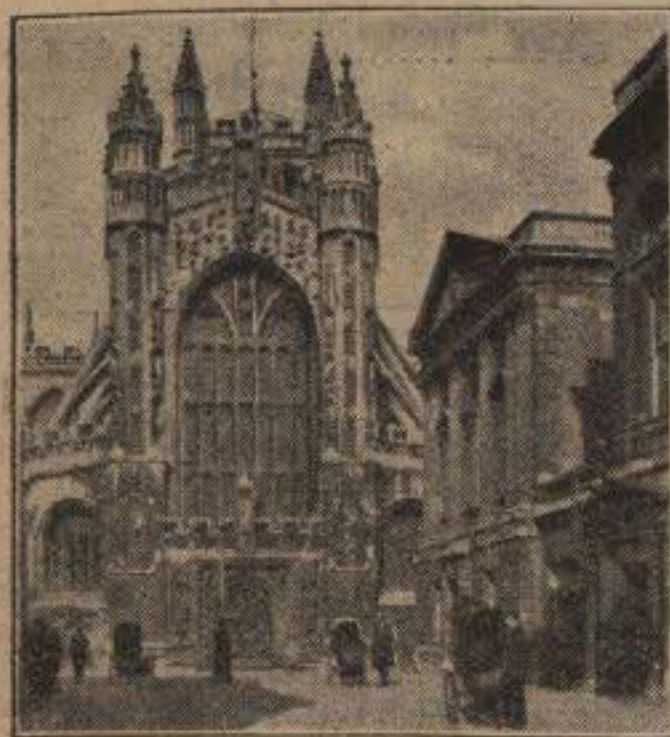
**THE PUMP ROOM ORCHESTRA**  
Conducted by **JAN HURST**

- Overture to 'Rosamunde' ..... *Schubert*
- GEORGE BAKER (Baritone)**
- Treble Winds ..... *Frederick Keel*
- The Little Admiral ..... *Sir. C. V. Stanford*
- LOUISE REGNIS (Recital)**
- A Ballad of Bath ..... *Swinburne*
- JOHN ROBERTS (Violin) and Orchestra**
- Introduction and Rondo Capriccioso for Violin and Orchestra ..... *Saint-Saëns*
- HILDA BLAKE (Soprano)**
- Love's Philosophy ..... *Roger Quilter*
- The Early Morning ..... *Graham Peel*
- A Memory ..... *Goring Thomas*

BEAU NASH talks to his contemporaries. That, of course, means the friends of his Bath days, but he will not forget that Wales is listening, for was he not born in Swansea?

Written and Spoken by the Citizen House Players

Eighteenth Century Music by the Orchestra  
In each low wind methinks a spirit calls  
And more than echoes talk along the walls,  
*Pope*



- HILDA BLAKE and GEORGE BAKER**
- At Love's Beginning ..... *Liza Lehmann*
- For Aye, My Love ('Tom Jones') ..... *Edward German*

- ORCHESTRA**
- Second 'Maid of Arles' Suite ..... *Bizet*
- THE ABBEY CHIMES—'Ye Banks and Braes'**

**9.0** *Interlude from the Studio*

**9.20** **CARDIFF AND DAVENTRY**

**PART II**

- Announcement—The Foundation of the Bath Pump Room Orchestra by Beau Nash in 1704
- THE PUMP ROOM ORCHESTRA, conducted by JAN HURST**
- First Rhapsody ..... *List*
- GEORGE BAKER (Baritone)**
- Biddy, I'm Not Jesting  
*Irish Air, arr. Norman O'Neill*
- Absence ..... *George Baker*
- Buckingham Palace ..... *H. Fraser Simson*

The Story of the Spring

- JAN HURST (Pianoforte) and ORCHESTRA**
- Slow Movement and Finale from Concerto in A Minor ..... *Chopin*

**10.0** **'BERTIE'S BATH NIGHT'**

- A Dream Fantasy by **GORDON McCONNEL**  
Played by **THE CARDIFF STATION RADIO PLAYERS**
- Ghosts:
- Sir William Wormwoodd (An Old Bean)  
**DONALD DAVIES**
- Lydia (His Beautiful Daughter)  
**FLORA McDOWELL**
- Captain Fakeham (An Adventurer)  
**IVOR MADDOX**
- Harry Pousher (A Nuisance) .. **SIDNEY EVANS**
- More Mortals:
- Bertie ..... **GORDON McCONNEL**
- Jane (Chambermaid at the Wormwoodd Arms Hotel) ..... **FLORA McDOWELL**



THE action of this fantasy takes place in Room 13 of the Wormwoodd Arms Hotel, a reconstructed eighteenth-century mansion in Bath. It is a large, gloomy, oak-panelled room; mice and draughts chase each other across the uneven floor boards. Even a modern carpet, a roaring fire and electric light have failed to dispel a certain mustiness.

Bertie, having played three rounds of golf, is too weary to worry; moreover, he is on the verge of 'flu'; so he sits before the fire with a bottle of aspirin tablets and a hot grog at his elbow, absentmindedly rubbing the head of his niblick with a piece of emery paper. His handicap is plus two, so perhaps his startling plus fours and his still more startling pull-over may be excused.

Jane, the chambermaid, enters with a scuttle of coal. When wishing him 'good night' she expresses a hope that he will not be disturbed by the ghosts reputed to haunt the room.

Under the combined influence of exercise, fresh air, 'flu,' aspirin and the grog, Bertie falls asleep in his chair and has an exciting dream, in which he finds himself transported back to the eighteenth century.

Incidental Music by **THE STATION TRIO**

**10.23-10.40** **HILDA BLAKE**

- Green Hills o' Somerset ..... *Eric Coates*
- Serenade ..... *Gounod*
- (With Orchestral Accompaniment)

**ORCHESTRA**

- Two Pieces
- The Bells o' Somerset ..... *Jan Hurst*
- Dance of the Tumblers (The Snow Maiden)  
*Rimsky-Korsakov*

Good night Message from  
Madame SARAH GRAND (The Mayoress of Bath)



BATH, WHICH SWINBURNE CALLED 'THE ENGLISH FLORENCE.'

Left to right: A view of the Abbey, seen from the Pump Room Colonnade across the Abbey Churchyard, which was originally the Roman Forum; the Circular Roman Bath; and the facade of the Grand Pump Room, which in Regency days was the hub of the world of Fashion.



# PROGRAMMES FOR THURSDAY (March 24)

(Continued from page 604.)

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 Miss ESYLT NEWBERRY, 'Eastern Cameos—Singapore'

7.15 S.B. from London

7.45 AN EVENING AT BATH

Relayed from the Pump Room, Bath  
(See Special Programme on page 605)

9.0 WEATHER FORECAST, NEWS; Local News

9.15 AN EVENING AT BATH  
(Continued)

10.40-12.0 S.B. from London

**2ZY MANCHESTER. 384.6 M.**

11.30-12.30 Music by THE STATION QUARTET

4.30 Miss ELEANOR GAUKROGER ('Jenny Wren')  
'The Married Ladies' "At Home"—A Short  
Sketch in Dialect

4.45 TEA-TIME MUSIC: J. MEADOWS (Auto-Piano  
Recital)

5.0 EDITH HOCKLEY (Contralto)

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 Major W. PEER GROVES, 'Dawn to Sunset—  
A Day in the Life of a Paris Café Keeper'

7.15 S.B. from London

7.45 HARLEY AND BARKER

Syncoated Entertainers

8.0 'FOR FRANCE'

An Episode of the Franco-Prussian War, by  
JOHN OSWALD FRANCIS  
Henri Loujanne (An Old Frenchman)

HERBERT ROSS  
Marie (His Wife) ..... EILEEN MUNRO  
Louis (Loujanne's Nephew) : : ARTHUR BLANCH  
Hélène (Louis' Sweetheart) : : SHIRLAND QUIN  
Belper (A Prussian Sergeant) : : GEORGE IDE  
THE poignant sorrows which assail the civil  
population of a country which is involved  
in a great war are vividly illustrated by this  
play, founded upon an incident of the Franco-  
Prussian War of 1870-1.

8.30 THE J. H. SQUIRE CELESTE OCTET

Overture to 'Oberon' ..... Weber  
Rondo Capriccioso ..... Mendelssohn, arr. Mulder  
1st Rhapsody ..... Liszt, arr. Sear  
Liebestraum ..... )

9.0 WEATHER FORECAST, NEWS; Local News

9.20 INSTRUMENTAL AND VOCAL CONCERT

THE J. H. SQUIRE CELESTE OCTET  
SYDNEY COLTHAM (Tenor)

OCTET  
Reminiscences of Grieg ..... arr. Godfrey  
Valse Moderne, 'Napoli' ..... Scarperia

SYDNEY COLTHAM  
In Selections from his Repertoire

OCTET  
The Bee (Four Violins in unison) Schubert, arr. Sear  
Melodies of Tchaikovsky ..... arr. Sear

SYDNEY COLTHAM  
In Selections from his Repertoire

OCTET  
Milestones in Ballads: A Song of Yesterday;  
Twenty Years Ago; Fifty Years Ago

10.30-12.0 S.B. from London

**6KH HULL. 294 M.**

11.30-12.30 MOSES BARTZ: Gramophone Lecture  
Recital

4.0 Miss KATHLEEN LEIGHTON: 'On Choosing  
Clothes'—I

4.15 FIELD'S QUARTET, relayed from the New  
Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. K. GRAHAM THOMSON: 'Famous British  
Boxers—IV, Tom Sayers'

7.15 S.B. from London

9.25 WEATHER FORECAST, NEWS; Local News

9.45 S.B. from London

10.0 A CONCERT

Arranged by Councillor E. JOHNSON  
in aid of the

GOOLE HOSPITAL WIRELESS FUND

MADAME MARY DANIELSON (Soprano); ETHEL  
SHIPLEY (Contralto); WILL CLARKE (Bass);  
W. E. CHARLESWORTH (Elocutionist); THE  
GOOLE INSTRUMENTAL TRIO; HERBERT D.  
MOORE; ROY HERON; FARNILL CLAYTON.  
THE GOOLE MALE VOICE QUARTET: R. W.  
SIMPSON; J. H. CARMICHAEL; E. JOHNSON;  
J. CRABTREE

All the above artists are handing over their  
fees to the Goole Wireless Hospital Fund

TRIO

Barcarolle (from Trio) ..... J. W. Hudson  
Hindoo Song ..... Rimsky-Korsakov

10.10 MADAME MARY DANIELSON

The Unforeseen ..... Cyril Scott  
One Morning, Oh So Early ..... Diack  
Good Morning, Gossip John arr. Liza Lehmann

10.20 QUARTET

The Long Day Closes ..... Sullivan  
A Stream of Silver Moonshine ..... Geibel

10.30 ETHEL SHIPLEY

The Enchantress ..... Hatton  
The Hills of Donegal ..... Sanderson  
The Silver Ring ..... Chaminade

10.40 W. E. CHARLESWORTH

Strange, Eh! ..... Horace Bairatow  
A Yorkshire Man's Essay on Bees }  
Paintin' t' Wringin' Machine ..... Hampson  
Some Seaside Lodgin' Hahses }

10.55 WILL CLARKE

Near To Thee, Op. 98, No. 9 ..... Hoff  
Sweet Night ..... Ernest Austin  
Droop Not, Young Lover ..... Handel  
The Refractory Monk ..... Frederick Rosse

11.5 QUARTET

Honey, I Wants Yer Now ..... Coe  
Pickaninny Lullaby ..... Macy  
How Can I Bear to Leave Thee? ..... Kinkel

11.15 TRIO

Trio, Op. 29 ..... Gade

11.30-12.0 S.B. from London

**2LS LEEDS-BRADFORD. 277.8 M. &  
252.1 M.**

11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed  
from Field's Café, Commercial Street, Leeds

3.45 London Programme relayed from Daventry

4.0 MOSES BARTZ: Gramophone Recital

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Scouts: Campfire Items by the 7th  
South-West Lanes

7.0 SMILESMITH: 'On My Arvil'

7.15 S.B. from London

7.45 S.B. from Daventry

9.0 WEATHER FORECAST, NEWS; Local News

9.15 S.B. from Cardiff

10.40-12.0 S.B. from London

**6LV LIVERPOOL. 297 M.**

4.0 HAROLD GEE and his ORCHESTRA, from the  
Trocadero Cinema

5.0 Mrs. CHARLESWORTH: 'Antiques'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Manchester

7.15 S.B. from London

7.45 THE STATION OCTET

Waltz, 'An Artist's Life' ..... Johann Strauss  
MIRIAM LICETTE (Soprano)

Spleen ..... Poldowski

Les Marionnettes ..... Pierné

Papillon ..... Fauré

L'Éclat de rire ..... Auber

OCTET

To a Wild Rose ..... (Woodland Sketches)

To a Water Lily ..... MacDonnell

From Uncle Remus }  
DENNIS NOBLE (Baritone) and OCTET

While From the Wine Cup ..... (Don Giovanni)

Serenade ..... Mozart

A Fowler Bold ('Magic Flute') ..... Mozart

OCTET

The Bees' Wedding ..... Mendelssohn

MIRIAM LICETTE and DENNIS NOBLE with OCTET

The Manly Heart ('The Magic Flute')

La ci darem la mano ('Give me thy hand,' from 'Don Giovanni') ..... Mozart

OCTET

Fantasia, 'Cavalleria Rusticana' ..... Mascagni

9.0 WEATHER FORECAST, NEWS; Local News

9.15 Musical Interlude

9.30 OCTET

Overture to 'The Pearl of Brazil' ..... David

9.40 'THAT BRUTE SIMMONS'

A Play in One Act by ARTHUR MORRISON and  
HERBERT C. SARGENT, presented by EDWARD  
P. GINN

Adapted from 'Tales of Mean Streets'

Cast:

Thomas Simmons ..... WALTER SHORE

Bob Ford ..... SAMUEL DRING

Mrs. Simmons ..... MARY RUTHERFORD

Scene:

The Kitchen in Simmons's house at Bow;  
it is a scrupulously clean apartment.

10.10 OCTET

Fantasia, 'Preciosa' ..... arr. Lindemann

10.30-12.0 S.B. from London

**5NG NOTTINGHAM. 275.2 M.**

11.30-12.30 Morning Concert, relayed from Daventry

2.40 BROADCAST TO SCHOOLS: Prof. H. H. SWIN-  
NERTON, 'The Geography of Nottingham and  
Its Little Sisters—The People At Work'

3.0 London Programme relayed from Daventry

3.45 LESLIE WALLIS' CAFÉ DANSANT BAND

GLADYS P. KILGOWER (Elocutionist)

IDA SARGENT in Songs at the Piano

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London



# PROGRAMMES FOR THURSDAY (March 24)

7.0 Prof. R. PEERS: 'Living and Learning—VI, The Present Opportunities'  
 7.15 S.B. from London  
 9.25 WEATHER FORECAST, NEWS; Local News  
 9.48 S.B. from London  
 10.0 S.B. from Manchester  
 10.30-12.0 S.B. from London

## 5PY PLYMOUTH. 400 M.

11.0-12.0 Morning Concert, relayed from Daventry  
 3.30 ORCHESTRA, relayed from Popham's Restaurant  
 4.0 Miss MARGARET E. RILEY: 'Our Superstitious Ancestors—I, Their Spirit-Haunted World'  
 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Monsieur A. BRIAIS: 'La Pipe de Jean Bart' (Alexandre Dumas)  
 9.25 WEATHER FORECAST, NEWS; Local News  
 9.45 S.B. from London  
 10.0 S.B. from Manchester  
 10.30-12.0 S.B. from London

## 6FL SHEFFIELD. 272.7 M.

3.45 London Programme relayed from Daventry  
 4.0 Miss A. G. CBOLL: 'The Daffodils of the Poets'  
 4.15 ORGAN, relayed from the Albert Hall  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 W. PERCIVAL WESTELL, 'The Wonders of an English Spring'  
 7.15 S.B. from London  
 9.25 WEATHER FORECAST, NEWS; Local News

9.45 **LIGHT ORCHESTRA CONCERT**  
 THE BAND OF THE 71ST WEST RIDING BRIGADE, R.F.A. (T.), by kind permission of Lieut.-Col. G.N. FOWLER, M.C., and Officers. Conducted by Bandmaster CHARLES CALLUM  
 Military March ..... F. Thomé  
 Selection, 'Squire's Songs' ... arr. J. Orl Hume

10.0 MILLICENT WARD (Soprano)  
 Waltz Song from 'Tom Jones' ... Edward German  
 Love's Quarrel ..... Cyril Scott  
 The Shepherd's Song ..... Edward Elgar  
 Oh My Love is Like a Red, Red Rose  
 Violet Ludwig

10.15 BAND  
 Symphony in C Minor, First Movement Beethoven

10.22 CHARLES TALBOT (Baritone)  
 Clouds May Rise .....  
 Si tra i ceppi .....  
 Tyrannic Love ..... } Handel

10.30 BAND  
 Descriptive Piece, 'Hunting Scenes' ... Bualossi

10.35 MILLICENT WARD  
 Drink to Me Only with Thine Eyes Roger Quilter  
 Shepherd, Thy Demeanour Vary  
 arr. H. Lane Wilson  
 A Brown Bird Singing ..... Haydn Wood  
 Love's Philosophy ..... Roger Quilter

10.45 BAND  
 Suite, 'Egyptian Ballet' ..... Luigini

10.55 CHARLES TALBOT  
 Ye Mariners ..... G. Thomas  
 Cumberland Way ..... M. Lee  
 Bid Me to Love ..... D. Barnard  
 Drake Goes West ..... W. Sanderson

11.5 BAND  
 Reminiscences of Wales ..... arr. Fred Godfrey  
 11.15-12.0 S.B. from London

## 6ST STOKE. 294 M.

11.0-1.0 Concert relayed from Daventry  
 2.25 London Programme relayed from Daventry  
 5.0 FLORENCE M. AUSTIN: 'Snapshots of Children—III, The Child at Work'  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 S.B. from Newcastle  
 7.15 S.B. from London  
 9.25 WEATHER FORECAST, NEWS; Local News  
 9.45 S.B. from London  
 10.0 S.B. from Manchester  
 10.30-12.0 S.B. from London

## 5SX SWANSEA. 294 M

11.30-12.30 Concert, relayed from Daventry  
 2.25 London Programme relayed from Daventry  
 4.0 AFTERNOON CONCERT: IRENE HENSHALL (Contralto); W. D. WHITE (Tenor); THE STATION QUARTET  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Mr. J. W. THORPE: 'The Human Side of a Police Court'  
 7.15 S.B. from London  
 7.45 S.B. from Cardiff  
 9.0 WEATHER FORECAST, NEWS; Local News  
 9.15 S.B. from Cardiff  
 10.40-12.0 S.B. from London

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M.

2.25:—London Programme relayed from Daventry. 3.0-3.45:—London Programme. 4.0:—The Station Octet. Hilda Vincent (Soprano). 5.0:—London Programme. 5.15:—Children's Hour. 6.0:—For Farmers. 6.15:—S.B. from London. 7.0:—A Special Correspondent: 'The Navy of Today.' 7.15:—S.B. from London. 10.0:—Dorothea Johnston (Soprano): Red Indian Songs. 10.20:—Andrew Magway (Entertainer). 10.30:—Percy Bush's Eolian Band, relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

### 5SC GLASGOW. 405.4 M.

3.0:—Mid-Week Service. 3.15:—Musical Interlude. 3.20:—Broadcast to Schools. 3.55:—Afternoon Concert—Variety. The Wireless Quartet. Reno and Burdett (Entertainers). 5.0:—Afternoon Topics. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from Edinburgh. 6.20:—S.B. from London. 6.45:—S.B. from Edinburgh. 7.0:—S.B. from Dundee. 7.15:—S.B. from London. 7.30:—Orchestral Concert. Relayed from the St. Andrew's Hall. Orchestra. Carmen Hill (Mezzo-Soprano). Frank Mullings (Tenor). 10.0:—News. 10.15:—S.B. from Manchester. 10.30-12.0:—S.B. from London.

### 2BD ABERDEEN. 500 M.

3.15:—Concert for Schools. 4.15:—Miss Eyll Newbery: 'The Old Chinese Workman.' 4.30:—Nan Davidson (Pianoforte). 4.40:—Floss Miller (Elocutionist). 4.55:—The Station Octet. 5.15:—Children's Hour. 6.0:—Station Octet. 6.15:—S.B. from Edinburgh. 6.20:—S.B. from London. 6.45:—S.B. from Edinburgh. 7.0:—S.B. from Dundee. 7.15:—S.B. from London. 7.30:—S.B. from Glasgow. 10.0:—News. 10.15:—S.B. from Manchester. 10.30-12.0:—S.B. from London.

### 2BE BELFAST. 306.1 M.

3.0:—Broadcast to Schools. 3.30:—Benjamin Godard. The Station Orchestra. 3.45:—London Programme. 4.0:—Dorothy Craig (Contralto). Dance Music. The Station Dance Band. Fred Rogers (Pianoforte). 5.0:—Miss Florence Irwin. 5.15:—Children's Hour. 6.0:—S.B. from London. 7.0:—S.B. from Newcastle. 7.15:—S.B. from London. 7.45:—S.B. from Daventry. 9.0:—News. 9.15:—Musical Interlude. 9.30:—Novelties and Glee. Yorkville Mouth Organ Band. Mayfair Glee Singers. 10.30-12.0:—S.B. from London.



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| Commercial Training       | Showcard Writing      |
| Draughtsmanship           | Textiles              |
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| French and Spanish        | Wireless Engineering  |
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# PROGRAMMES FOR FRIDAY (March 25)

2LO LONDON. 361.4 M.

(1.0 Time Signal, Big Ben)

1.0-2.0 Lunch-Time Music from the Hotel Metropolitan

## 2.30 THE GRAND NATIONAL

Description of the SCENE AT AINTREE and brief introductory remarks on the Race

3.0 THE RACE described in its progress by Mr. MEYRICK GOOD, of *The Sporting Life*

3.15 THE SCENE IN THE PADDOCK  
A description of Scenes after the Race and the leading-in of the Winner

3.20 THE RACE summed up by Mr. MEYRICK GOOD

3.30 app. M. E. M. STÉPHAN, 'Elementary French'

3.50 CONCERTS FOR SCHOOL CHILDREN  
Arranged by the PEOPLE'S CONCERT SOCIETY in co-operation with the B.B.C.  
Relayed from Hammersmith Town Hall

TENTH CONCERT OF FIFTH SERIES

THE KITCHER STRING QUARTET; REGINALD PAUL (Pianoforte); CEDAR PAUL (Singer)

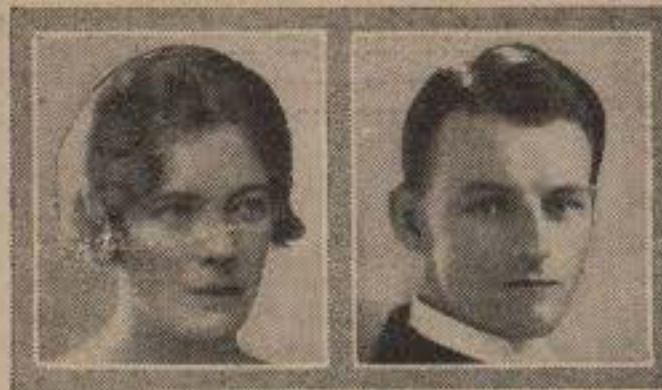
### PART I

Devoted to BEETHOVEN'S music

Two Movements from Second Quartet for Strings in G. Op. 18, No. 2

Scherzo: Finale—Allegro (Quick)

Sonata for Pianoforte, Op. 27, No. 2 ('Moonlight')



Two artists who take part in this afternoon's Concert for School-children—Miss Cedar Paul will sing a group of folk-songs and Mr. Reginald Paul will play a Beethoven Piano Sonata.

### PART II

In the second part of the programme CEDAR PAUL will sing a group of Folk Songs, un-accompanied

4.50 HAYWARD WEBB (Contralto)  
CECIL BARKER (Tenor)

5.15 THE CHILDREN'S HOUR: 'The Day that Got Lost'—a Not-a-Bit-True Story, by some of the Children's Hour Staff, helped by The London Radio Dance Band.

6.0 FRANK WESTFIELD'S ORCHESTRA, from the Prince of Wales Playhouse, Lewisham

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. G. A. ATKINSON, 'Seen on the Screen'

## 7.15 BEETHOVEN SONATAS

Played by LAMOND

The 'Appassionata' Sonata, First and Second Movements

THE title was given to this Sonata by Cranz, Beethoven's publisher, without the Composer's authority.

There is in the opening Movement a matured concentrated power and a sombre tenderness that we find in equal measure in scarcely any of his earlier keyboard works.

The FIRST MOVEMENT has a minor key First Main Tune of nervous energy, dark and mysterious.

The mood is changed for a moment by the opening strain of the Second Main Tune, a happy, singing, major-key melody.

In the SECOND MOVEMENT we have a short set of Variations on a beautiful subdued melody. Note how its emotional effect is enhanced by its being played in the lower half of the keyboard.

7.25 Prof. H. R. CHARLTON, 'Poetry and the Plain Man'—III. S.B. from Manchester

## 7.45 THE BAND OF H.M. ROYAL AIR FORCE

(By permission of the Air Council)

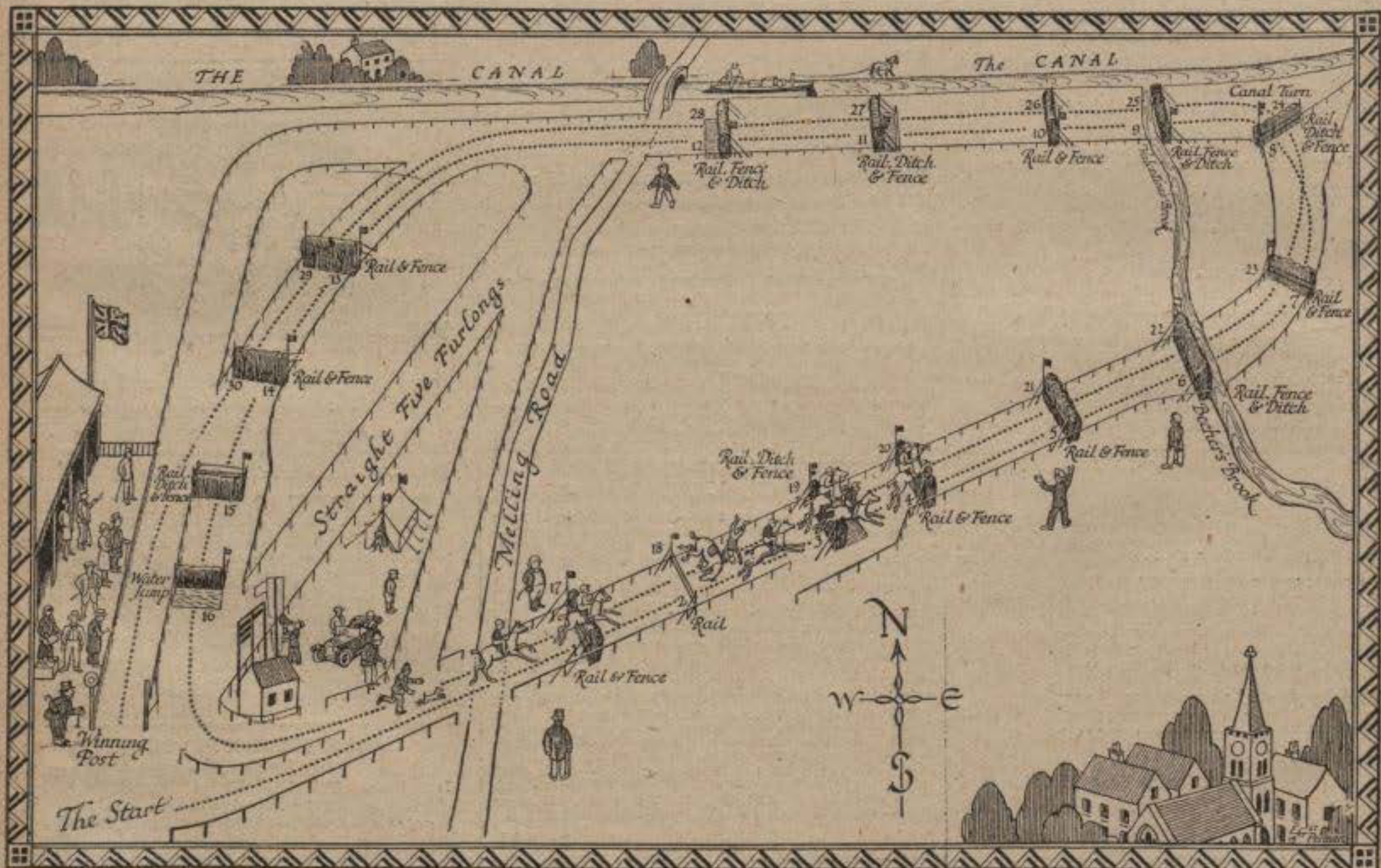
Director of Music: Flight-Lieut. J. AMERS  
Relayed from The Daily Mail Ideal Home Exhibition, Olympia

March, 'In Command' ..... Von Blon

Selection from 'Carmen' ..... Bizet

Spanish Dances, Nos. 2 and 5 ..... Moszkowski

Neapolitan Tarantella ..... Bartholomy



THE 'GRAND NATIONAL' COURSE AT AINTREE.

Our artist has devised the above entertaining plan of the Aintree Course which will enable listeners to this afternoon's Grand National broadcast to follow the great steeplechase from start to finish. The three main microphones are situated above and below the roof of the stand on the left. The race is to be described in its progress by the celebrated 'race reader' Mr. Meyrick Good, of 'The Sporting Life'. Full details and times will be found in the London Programme.



# PROGRAMMES FOR FRIDAY (March 25)

**8.15 RECITAL OF POPULAR BALLADS**  
by RUBY HELDER

Four Indian Love Lyrics . . . . . *Woodforde-Finden*  
The Temple Bells; Less Than the Dust;  
Kashmiri Song; Till I Wake  
Eleanor . . . . . *Coleridge-Taylor*

**8.30 COMMUNITY SINGING**  
from ST. DUNSTAN'S RE-UNION under the auspices  
of the *Daily Express*  
relayed from the  
Bungalow Annexe to St. Dunstan's

All Thro' the Night; Clementine; Cockles and  
Mussels; Drink to Me Only; Good Night,  
Ladies; John Brown's Body; Loch Lomond;  
Marching Thro' Georgia; My Bonnie; One  
Man Went to Mow; There is a Tavern in the  
Town; Chorus only of 'Tipperary' and 'Pack  
Up Your Troubles'

**9.0 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, SECOND GENERAL NEWS BULLETIN; Local  
Announcements**

**9.20 Topical Talk**

**9.30 AN HOUR OF VARIETY**  
ANGELA BADDELEY (in a Monologue, 'The Public  
Call Box,' by A. P. Herbert); HARRY HEMSLEY  
(Child Impersonations); DORIS and ELSIE  
WATERS (Entertainers); CECIL ALEXANDER  
(Solo Violin); PAUL ENGLAND and his Revellers

**10.30-11.0 ERIN**  
A small tribute in poetry and music interpreted  
by  
ADELAIDE RIND (Soprano)  
SIDONIE GOOSSENS (Harp)  
FRANK SHYMOUR (Poems)

'Erin, oh, Erin'  
Song, 'Oh, Bay of Dublin' . . . . . *Traditional*  
Poem, 'The Fair Hills of Ireland' *Ferguson*  
'The Little People'  
Poem, 'Up the Airy Mountain' . . . *Allingham*  
Song, 'More of Oloyne' . . . . . *Traditional*  
'Johnny'  
Poem, 'Och! Johnny, I Hardly Knew Ye'  
*Anonymous*  
Song, 'I Know Where I'm Going'  
*Traditional, arr. Hughes*  
'In North Amerikay'  
Poem, 'A Peasant Woman's Song'  
*Dion Boucicault*  
Song, 'The Irish Exile' . . . . . *Traditional*  
'Good Night'  
Poem, 'A Cradle Song' . . . . . *Padriac Colum*  
Song, 'O Sleep, My Baby' . . . . . *Traditional*

**5XX DAVENTRY. 1,600 M.**

**10.30 a.m.** Time Signal, Weather Forecast

**11.0** Time Signal, Big Ben. THE DAVENTRY  
QUARTET and VIOLET LEE (Soprano); MONTAGUE  
BREAHELEY (Violin); WALTER SAULL (Baritone)

**12.30 ORGAN RECITAL**  
by ERIC H. THIMANN, Organist and Director of  
the Choir, Elm Road Baptist Church, Beckenham  
Relayed from St. Mary-le-Bow

**1.0-2.0 S.B. from London**

**2.30 THE GRAND NATIONAL**  
(See London Programme and Map on page 638)

**3.30 S.B. from London**

**7.25 S.B. from Manchester**

**7.45 S.B. from London**

**9.15 Shipping Forecast**

**9.20 S.B. from London (10.0 Time Signal)**

**11.0-12.0 DANCE MUSIC; JACK PAYNE'S HOTEL**  
CECIL DANCE BAND, from the Hotel Cecil

**5IT BIRMINGHAM. 326.1 M.**

**2.30 app. THE GRAND NATIONAL**  
An eye-witness description of the great  
Steeplechase.  
Relayed from Daventry

**3.30** London Programme relayed from Daventry

**4.50 LOUISE THIBAUT; 'Anglo-French. Causerie  
—A l'Hotel.' ALICE CARHART (Contralto)**

**5.15 THE CHILDREN'S HOUR: A Fairy Story** by  
Gladys Colbourne. Songs by Ethel Williams  
(Contralto). 'Adventures in Flowerland—II,  
Shy Miss Violet,' by Mabel France

**6.0 THE STATION WIND QUINTET**

**6.30 S.B. from London**

**7.25 S.B. from Manchester**

**7.45 LIGHT MUSIC**

THE STATION ORCHESTRA  
Overture to 'Pique Dame' . . . . . *Suppe*  
INGRAM BENNING (Tenor)  
Eily Mavourneen, from 'The Lily of Killarney'  
*Benedict*  
Once Again . . . . . *Sullivan*  
JESSIE CORMACK (Pianoforte)  
Columbine's Dream Dance . . . . .  
The Gavotte in Pierrot's Garden } (From 'Fantasy Pictures  
The Harebell and the Fairy } from a  
Pipers . . . . . } Pantomime')  
Clown's March . . . . . } *K. A. Wright*  
The Juggler (Humoresque) . . . . . }

ORCHESTRA  
Pastoral Suite . . . . . *Ansell*  
When the Hawthorn Blooms; Poppies and  
Cornflowers; The Autumn Moon; Holly and  
Mistletoe

MURIEL HERBERT (Soprano)  
First Performance of 'Songs of the Little Brown  
House' (Poems by Ethel Fenton) *K. A. Wright*

JESSIE CORMACK  
Romance in F Sharp . . . . . } *Schumann*  
Novelette in E . . . . . }

INGRAM BENNING  
I Seek For Thee in Every Flower . . . . . *Ganz*  
An Evening Song . . . . . *Blumenthal*

ORCHESTRA  
Valse, 'Princess Caprice' . . . . . *Fall*

**9.0-11.0 S.B. from London (9.10 Local News)**

**6BM BOURNEMOUTH. 491.8 M.**

**2.30-3.30 app. THE GRAND NATIONAL**  
An eye-witness description of the great  
Steeplechase.  
Relayed from Daventry

**4.50 Musical Interlude**

**5.0 Topical Talk**

**5.15 THE CHILDREN'S HOUR**

**6.0 ORCHESTRAL MUSIC** relayed from the Grand  
Super Cinema, Westbourne. Directed by ISADORE  
GODOWSKY

**6.30 S.B. from London**

**7.25 S.B. from Manchester**

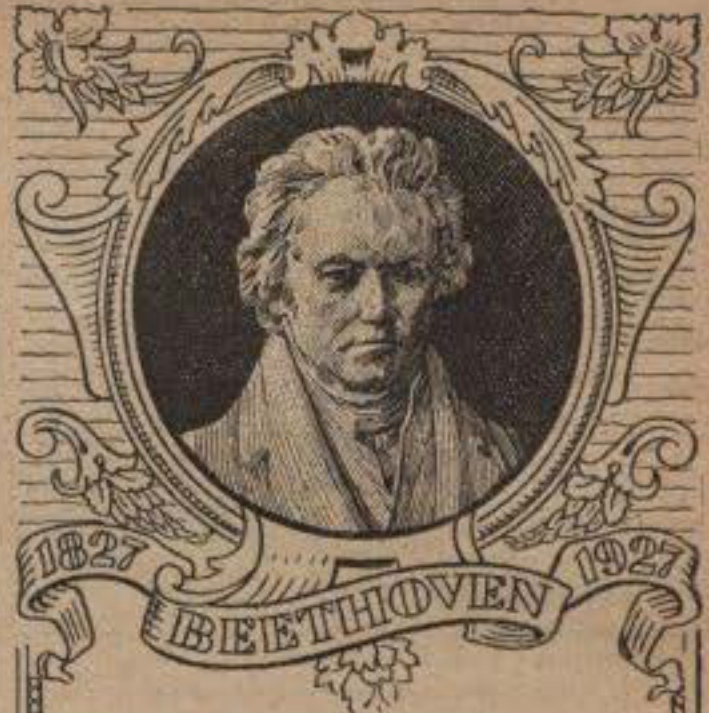
**7.45 POPULAR OPERATIC PROGRAMME**

THE STATION OCTET  
Selection from 'Mignon' . . . . . *Thomas*

**8.0 PARRY JONES (Tenor)**

O Loveliness Beyond Compare (The Magic  
Flute) . . . . . *Mozart*  
The Dream (Manon) . . . . . *Massenet*  
Cavatina (Romeo and Juliet) . . . . . *Gounod*

(Continued on page 610.)



## "His Master's Voice" have issued FIFTY-TWO BEETHOVEN CENTENARY RECORDS

Electrically Recorded  
in Complete Form  
They include

THE "CHORAL" SYMPHONY  
No. 9 in D Minor, Op. 125  
SYMPHONY ORCHESTRA  
PHILHARMONIC CHOIR  
and Soloists (conducted by ALBERT COATES)  
8 Double-sided twelve-inch Black Label  
Records, Nos. D1164 to D1171 6/6 each

"EROICA" SYMPHONY No. 3  
E Flat Major, Op. 55  
Played by the  
SYMPHONY ORCHESTRA  
(conducted by ALBERT COATES)  
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The "EMPEROR" CONCERTO,  
Op. 73 (for Pianoforte and Orchestra)  
Played by  
WILHELM BACKHAUS  
and the Royal Albert Hall Orchestra  
(conducted by SIR LANDON RONALD)  
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introduction by SIR WALFORD DAVIES.

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OXFORD STREET, LONDON, W.1





# PROGRAMMES FOR FRIDAY (March 25)

- 8.10 OCTET**  
Ballet Music, 'The Queen of Sheba' .. *Gounod*
- 8.25 WINIFRED FISHER (Soprano)**  
Les Larmes ('Tears,' from 'Werther') .. *Massenet*  
One Fine Day ('Madame Butterfly') .. *Puccini*
- 8.35 OCTET**  
Selection from 'Il Trovatore' .. *Verdi, arr. Tavan*
- 8.47 WINIFRED FISHER and PARRY JONES**  
Duets  
Miserere ('Il Trovatore') .. *Verdi*  
Dear Love of Maying ('Nadeshda') .. *Goring Thomas*
- 8.57 OCTET**  
Grand March from 'Aida' .. *Verdi*
- 9.0-11.0 S.B. from London (9.10 Local News)**

## 5WA CARDIFF. 353 M.

- 2.30 app. THE GRAND NATIONAL**  
An eye-witness description of the great Steeplechase.  
Relayed from Daventry
- 3.30 London Programme relayed from Daventry**
- 4.50 Topical Talk**
- 5.0 TEA-TIME MUSIC** from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR**
- 6.0 Major C. J. EVANS:** 'Legends Associated with Natural Phenomena'
- 6.15 London Programme relayed from Daventry**
- 6.30 S.B. from London**
- 7.25 S.B. from Manchester**

- 7.45 HARLEY AND BARKER**  
Syncopated Entertainers
- 8.0 'A TALE OF THE HEBRIDES'**  
Specially written for broadcasting by D. G. COUZENS  
The Skipper .. *WILLIAM MACREADY*  
Ian .. *IAN FLEMING*  
Donald .. *ERNEST G. COVE*  
Angus .. *J. HUBERT LESLIE*

THE Gaelic legends afford many interesting, not to say thrilling, examples of the weird and mysterious.

This play is founded upon one of these, and illustrates in an emphatic manner the strong belief in such legends that survives to this day in the more remote parts of our own country.

The action opens in a small fishing-boat in heavy weather off one of the Islands of the Hebrides.

The crew join in a traditional shanty while shortening sail because of the storm which is about to break. In this wild setting Donald, Angus and Ian discuss the ancient legend with its curious application to Ian's family, and during the course of the play its remarkable fulfilment is shown.

- 8.22 EVELYN AMEY (Pianoforte)**  
**8.30-11.0 S.B. from London (9.10 Local News)**

## 2ZY MANCHESTER. 384.6 M.

- 1.15-2.0 PIANOFORTE TRIO** from the Piccadilly Picture Theatre
- 2.30 app. THE GRAND NATIONAL**  
An eye-witness description of the great Steeplechase  
Relayed from Daventry.
- 3.0 app. BROADCAST TO SCHOOLS:** Mr. W. E. BURROWS, 'Travel Pictures of the British Empire: India—X, Delhi, Jumna Masjid and the Peacock Throne'

- 3.45 GEORGE H. TURNER (Tenor)**
- 4.0 Music by the STATION QUARTET**  
March, 'Good Luck' .. *Vieth*  
Waltz, 'Emperor' .. *Strauss*  
The Doll Waltz .. *Poldini*  
In the Shadows .. *Finck*  
Selection from 'The Mastersingers' .. *Wagner*
- 5.0 'Simmel Sunday—An Old Festival'**
- 5.15 THE CHILDREN'S HOUR**
- 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA** from the Hotel Majestic, St. Anne's-on-Sea. Musical Director, GERALD W. BRIGHT
- 6.30 S.B. from London**
- 6.45 THE MAJESTIC 'CELEBRITY' ORCHESTRA (Continued)**



FROM NOTTINGHAM TONIGHT,  
Mr. Robert Sturtivant and Miss Gladys Seymour, who will entertain Nottingham listeners at 7.45 tonight.

- 7.0 S.B. from London**
- 7.25 Prof. H. B. CHARLTON,** 'Poetry and the Plain Man'
- 7.45 SOME LISTENERS' REQUESTS.**  
THE STATION ORCHESTRA  
Overture to 'The Bronze Horse' .. *Auber*  
Ballet Music from 'William Tell' .. *Rossini*  
MARY KAY (Contralto)  
Down Here .. *May Brahe*  
O Lovely Night .. *Landon Ronald*  
If My Songs were only Winged .. *Hahn*  
STRING ORCHESTRA  
Four Pieces from Suite in D .. *Bach*  
MARY KAY  
Life and Death .. *Coleridge-Taylor*  
Danny Boy .. *Traditional*  
Love's Old Sweet Song .. *Molloy*  
ORCHESTRA  
Selection from 'Carmen' .. *Bizet, arr. De Groot*
- 9.0-11.0 S.B. from London (9.10 Local News)**

## 6KH HULL. 294 M.

- 11.30-12.30 Gramophone Records**
- 2.30 app. THE GRAND NATIONAL**  
An eye-witness description of the great Steeplechase  
Relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS:** Mr. PHILIP CHIGNALL, 'Music'—IV

- 4.0 Afternoon Topics**
- 4.15 FIELD'S QUARTET,** relayed from the New Restaurant, King Edward Street
- 5.15 THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry**
- 6.15 Mr. J. G. STEPHENS:** Weekly Football Talk
- 6.30 S.B. from London**
- 7.25 S.B. from Manchester**
- 7.45-11.0 S.B. from London (9.10 Local News)**

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.

- 11.30-12.30 FIELD'S CAFÉ ORCHESTRA,** relayed from Field's Café, Commercial Street, Leeds
- 2.30 app. THE GRAND NATIONAL**  
An eye-witness description of the great Steeplechase  
Relayed from Daventry
- 3.30 BROADCAST TO ELEMENTARY SCHOOLS:** Mr. W. P. WELPTON, 'The Story of Four Great Retreats—III, The Retreat from Moscow'
- 4.0 BROADCAST TO SECONDARY SCHOOLS:** Mr. HERBERT BARDGETT, 'Musical Appreciation—IV, Fugue'
- 4.30 WYNN and ALLANS ALL STAR VERSATILES,** relayed from Schofield's Café, Leeds
- 5.15 THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry**
- 6.30 S.B. from London**
- 7.25 S.B. from Manchester**
- 7.45-11.0 S.B. from London (9.10 Local News)**

## 6LV LIVERPOOL. 297 M.

- 2.30 app. THE GRAND NATIONAL**  
An eye-witness description of the great Steeplechase  
Relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS:** Prof. E. T. CAMPAIGNAC, 'Praise of England in Poetry and Prose'—II
- 4.0 GLADYS LEATHWOOD (Soprano)**
- 4.15 THE STATION PIANOFORTE QUARTET**
- 5.0 Mrs. BROPHY, 'Cushions'**
- 5.15 THE CHILDREN'S HOUR**
- 6.0 THE STATION PIANOFORTE QUARTET**  
Overture, 'Opera Bouffe' .. *Finck*  
Rêve Angelique (Angelic Dream) .. *Rubinstein*  
Nous avons fait un bon Voyage .. *Hahn*  
Selection, 'Hearts and Diamonds' .. *Granichstaedten*
- 6.30 S.B. from London**
- 7.25 S.B. from Manchester**
- 7.45-11.0 S.B. from London (9.10 Local News)**

## 5NG NOTTINGHAM. 275.2 M.

- 11.30-12.30 Concert relayed from Daventry**
- 2.30-3.30 app. THE GRAND NATIONAL**  
An eye-witness description of the great Steeplechase  
Relayed from Daventry  
(Continued on page 612.)





## The magic of the low notes

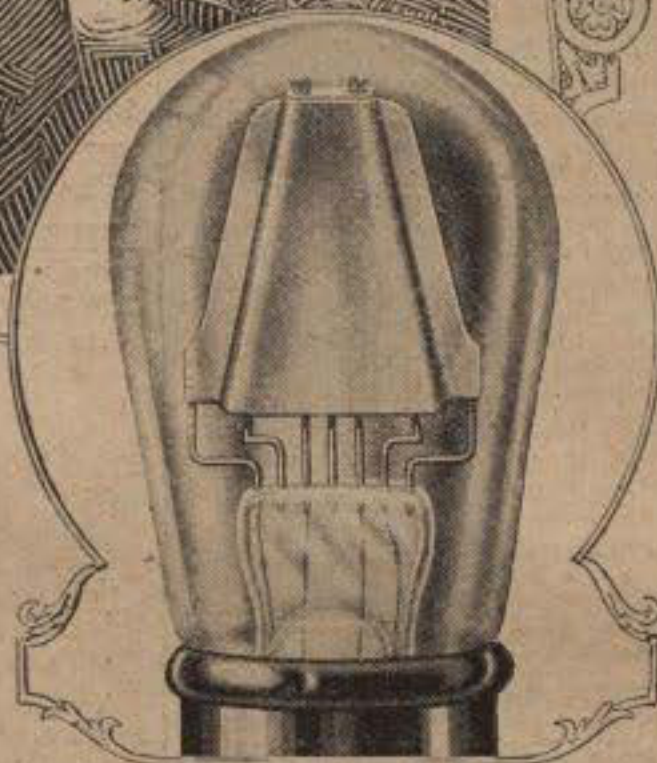
*Cossor 6-volt Valves again raise the standard of Radio Music*

**C**OSSOR—after the three years spent in bringing the Cossor Point One 2-volt Valve to an extraordinary degree of perfection, comparable only with valves of higher voltage—now brings to the six-volt field a wealth of experience and technical skill.

When it was rumoured that Cossor was to make a six-volt Dull Emitter, wireless enthusiasts were on the tip-toe of expectation. They readily anticipated that the Cossor 6-volt valve would set a standard of performance far ahead of present-day levels. And they have not been disappointed. Owing to their Kalenised filament and the use of the principles of Co-axial Mounting the new series of Cossor 6-volt valves have broken all records for volume,

sensitivity and purity of tone. Every note—every chord—is heard with startling realism. The elusive deep notes which are rarely heard by Radio now boom forth with impressive grandeur. The beat of the drum—the most difficult of all instruments to reproduce—pulsates throughout the music.

Hearing is believing—maybe you have never used Cossor Valves. Then hurry along to your Dealer's at once—there is a great musical treat in store for you. But accept no substitute for only Cossor has the wonderful Kalenised filament which gives off an intense electron stream practically without heat—and yet consumes so little current that maintenance costs are almost negligible.



## Wonderful 6-volt Cossor Valves

- 610 R.C. For Resistance or Choke coupling - 14/-  
Impedance 80,000 ohms. Amp. factor 50.  
Consumption '1 amp.
- 610 H.F. and Det. For H.F. amplification or Detector use. 14/-  
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Consumption '1 amp.
- 610 L.F. For the 1st stage Low Frequency amplification - 14/-  
Impedance 8,000 ohms. Amp. factor 8.  
Consumption '1 amp.
- 610 P. Stentor Six Super Power Valve - 22/6  
Impedance 3,000 ohms. Amp. factor 3.5  
Consumption '1 amp.

A complete range of Cossor valves are now available for 2, 4, and 6-volt Accumulators.

100% British  
British Labour, Capital  
and Materials.

# Cossor 6-volt Valves



# PROGRAMMES FOR FRIDAY (March 25)

(Continued from page 610.)

3.45 LYON'S CAFÉ ORCHESTRA, conducted by BRASSEY EYTON

4.45 Music, The Rev. C. H. HODGSON, 'Byways of Literature'

5.15 THE CHILDREN'S HOUR

6.15 'A READER,' 'New Books'

6.30 S.B. from London

7.25 S.B. from Manchester

7.45 ROBERT STURTIVANT and GLADYS SEYMOUR will Entertain  
(Picture on page 610)

UNA TRUMAN (Pianoforte)

Polonaise in E Flat ..... Chopin

ROBERT STURTIVANT and GLADYS SEYMOUR

UNA TRUMAN

Spielzenge ..... Harry Hodge

Romance in F Sharp ..... Schumann

At the Bull Fight ..... Joaquin Turina

'THREE WHITE STOCKINGS'

A Play by JOHN ODAMS

Characters in order of first speaking:—

Kathleen Mahoney.. Mrs. DURMAN BROMWICH

Thady Mahoney ..... FREDA JACKSON

Dermod Mahoney ..... ARTHUR STATHAM

The action of the play takes place in Dermod Mahoney's cottage in Donegal, Ireland, on an evening early in April

UNA TRUMAN

Etude in D Flat ..... Liszt

Soirées de Vienne, N. 4 ..... Schubert-Liszt

ROBERT STURTIVANT and GLADYS SEYMOUR

9.0-11.0 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 400 M.

2.30 app. THE GRAND NATIONAL

An eye-witness description of the Great Steeplechase

Relayed from Daventry

3.30 app. BROADCAST TO SCHOOLS: MR. WALTER P. WEEKES, 'Musical Appreciation: The Centenary of a Deaf Musician' (with Musical Illustrations)

4.0 Afternoon Topics

4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK

5.15 THE CHILDREN'S HOUR

6.0 MAI BABIDGE (Soprano)

Vissi d'Arte ('I have lived for art,' from 'Tosca')  
Puccini

Je Suis Titania ('Mignon') ..... Thomas

She wandered Down the Mountain Side ..... Clay

My Mother bids me bind my Hair ..... Haydn

My Lovely Celia ..... Lane Wilson

Charming Chloe ..... German

6.30 S.B. from London

7.25 S.B. from Manchester

7.45 VARIETY AND PLAYS

THE STATION 'VARIO' DANCE BAND

There'll Come a Sometime ..... Condor

'ON THE DOVER MAIL'

A Dramatic Sketch by WILLIAM GERALD

In which all the Characters will be Played by ERIC MORDEN

Characters:

1st Passenger; 2nd Passenger; 1st Police Officer;  
2nd Police Officer; 3rd Police Officer

THE scene is laid in a railway train—the London-Dover Continental Express. The play opens with a conversation between two men, the sole occupants of a first-class compartment.  
FLORENCE OLDHAM and TOMMY HANDLEY

'EMPEROR II'

A Dramatic Sketch by JOHN COOPER  
In which all the Characters will be played by ERIC MORDEN

Characters:

Professor Martin; Scanlon; O'Grady; Watson

WE ask you to imagine the dining-room of Professor Martin's house at Regent's Park. Dinner is over and Professor Martin is talking with his friends who, like himself, are eminent anthropologists and zoologists.

BAND

Waltz, 'Dearest Pierette' .... Cuthbert Clarke

9.0-11.0 S.B. from London (9.10 Local News)

6FL SHEFFIELD. 272.7 M.

11.30-12.30 Gramophone Records

2.30-3.30 app. THE GRAND NATIONAL

An eye-witness description of the great Steeplechase.

Relayed from Daventry

4.0 Afternoon Topics

4.15 STUDIO RECITAL

MARIE HALL (Contralto)

Two Sea Songs:

My Ships ..... A. Barratt

The Glory of the Sea ..... W. Sanderson

THURMAN WARRINER (Reciter)

The Fall of Cardinal Wolsey (Henry VIII, Act III) ..... Shakespeare

MARIE HALL

Three Selected Songs:

You along o' Me ..... W. Sanderson

Tommy Lad ..... E. J. Margetson

Keep on Hopin' ..... K. Heron Maxwell

THURMAN WARRINER

The Porter of Macbeth's Castle

(Macbeth, Act II) ..... Shakespeare

Puck's Farewell, from 'A Mid-

summer Night's Dream,' Act V)

MARIE HALL

If I Might Come to You ..... W. H. Squire

A Summer Night ..... A. Goring Thomas

THURMAN WARRINER

Brutus and Cassius (Julius Caesar, Act IV)

Shakespeare

HILDA FRANCIS AT THE PIANO

5.15 THE CHILDREN'S HOUR: 'The Story of Beethoven'

6.0 Musical Interlude

6.30 S.B. from London

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (9.10 Local News)

6ST STOKE. 294 M.

2.30 THE GRAND NATIONAL

An eye-witness description of the great Steeplechase

Relayed from Daventry

3.30 BROADCAST TO SCHOOLS: MR. MARK HUGHES: 'Lichfield Cathedral'

3.45 London Programme relayed from Daventry

5.0 Afternoon Topics

J. W. GIBSON (Vocalist)

The Blacksmith's Good-bye ..... Rutherford

That Old-Fashioned Village ..... Fay's

A Drama in Three Acts ..... Harris

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (9.10 Local News)

5SX SWANSEA. 294 M.

2.30 app. THE GRAND NATIONAL

An eye-witness description of the great Steeplechase

Relayed from Daventry

3.30 BROADCAST TO SCHOOLS: MR. IDWAL JONES, 'Famous Characters in English Literature—IV, Sir Richard Grenville'

3.50 London Programme relayed from Daventry

5.0 Mr. D. RHYE PHILLIPS, 'Welsh Ballad Makers'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.10 Miss EVELY GOLD: 'Camping'

6.30 S.B. from London

7.25 S.B. from Manchester

7.45 S.B. from Cardiff

9.0-11.0 S.B. from London (9.10 Local News)

## Northern Programmes.

5NO NEWCASTLE. 312.5 M.

11.30:—Gladys Garside (Contralto), James Bell (Trombone). 12.10-12.30:—Gramophone Records. 2.30:—The Grand National. An eye-witness description of the great Steeplechase, relayed from Daventry. 3.30:—London Programme relayed from Daventry. 5.0:—Mrs. Una Rodenhurst: 'Anne of Austria.' 5.15:—Children's Hour. 6.0:—Beatrice Emerson (Soprano), Rowland Yates (Baritone). 6.30:—S.B. from London. 7.25:—S.B. from Manchester. 7.45-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M.

11.30-12.30:—Gramophone Records. 2.30:—The Grand National. An eye-witness description of the great Steeplechase, relayed from Daventry. 3.30:—Dave Caplan's New Princess Toronto Band, relayed from the Plaza. 3.55:—Wireless Quartet, Norwell McGillivray (Baritone). 5.0:—Jean Aitken: 'Conservative Cookery' (II). 5.15:—Children's Hour. 6.0:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from Dundee. 6.30:—S.B. from London. 7.25:—S.B. from Manchester. 7.45:—The Bubbles Concert Party. 9.0:—News. 9.15-11.0:—S.B. from Aberdeen.

2BD ABERDEEN. 500 M.

2.30 app.:—The Grand National. An eye-witness description of the Great Steeplechase, relayed from Daventry. 3.30 app.:—Broadcast to Schools: Rev. A. Austin Foster, 'Literary Comparisons—IV, Tennyson and Browning.' 3.45:—Station Octet: Overture, 'Coriolanus' (Beethoven). 4.0:—Miss M. Elaine Marot, 'Elementary French'—AJ. Station Octet, Hannah T. Roddach (Soprano). 5.15:—Children's Hour. 6.0:—For Farmers, by Mr. Don G. Munro. 6.10:—Agricultural Notes. 6.15:—S.B. from Dundee. 6.30:—S.B. from London. 7.0:—Mr. Peter Crignyle: 'Football Topics.' 7.15:—S.B. from London. 7.25:—S.B. from Manchester. 7.45:—Station Octet, Yvette (The Quaint Comedienne), Marie Sutherland (Pianoforte): 'The Constant Lover.' A Comedy of Youth by St. John Hankin, Oct. 1. 9.0:—News. 9.15-11.0:—Scottish Programme. Mrs. Shand's Dance Orchestra, Jean Mackie (Contralto), Railway Made Voice Choir, conducted by George Crookshanks, 'Salt Beef.' A Farce in Three Acts by Arthur Black. Presented by The Aberdeen Radio Players, Orchestra.

2BE BELFAST. 306.1 M.

11.0-1.0:—Concert relayed from Daventry. 2.30 app.:—The Grand National. An eye-witness description of the great Steeplechase, relayed from Daventry. 3.30:—Broadcast to Schools: Prof. R. M. Henry, 'What We Owe to Greece and Rome.' 3.50:—London Programme relayed from Daventry. 4.50:—Gramophone Records. 5.0:—Miss Beatrice Lambie: 'Literary Studies—IV, William Blake.' 5.15:—Children's Hour: Songs by Irene Brown and Novelty Piano Solos by Fred Rogers. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.25:—S.B. from Manchester. 7.45-11.0:—S.B. from London.



# PROGRAMMES FOR SATURDAY (March 26)

## 2LO LONDON. 361.4 M.

- 2.0 THE INTER-VARSITY SPORTS**  
A Running Commentary by Mr. H. M. ABRAHAMS on the Oxford v. Cambridge Sports Relayed from Queen's Club  
(The commentary will take the form of announcements of the results of each event, rather than a description of events themselves. In the Interval the Wireless Military Band will play from the Studio.)
- 3.40 A Running Commentary on the Second Half of the F.A. Cup Semi-Final Match**  
**ARSENAL v. SOUTHAMPTON**  
Relayed from the Chelsea Football Club Ground, Stamford Bridge
- 4.40 THE WIRELESS MILITARY BAND**  
Conducted by Lieut. B. WALTON O'DONNELL, R.M. JOHN BUCKLEY (Bass)
- 5.0 THE CHILDREN'S HOUR: 'The Story of Beethoven' (with Musical Illustrations), by VICTOR HELY HUTCHINSON. 'The Law of the Shelves' (H. Mortimer Batten)**
- 5.45 Mrs. MARION CRAN: A Garden Chat**
- 6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN**
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN**
- 7.0 Topical Talk**
- 7.15 BEETHOVEN SONATAS**  
Played by LAFFITTE

The 'Appassionata' Sonata—Second and Last Movements

TONIGHT we are to hear the whole of the SECOND MOVEMENT (that consisting of Variations on a theme), part of which was played last night.

The first two of the three Variations were then described. The third has a rapidly running accompaniment, and part of the melody is syncopated. Then it returns in a simple form, and when we expect a final chord, the Composer, with a very different one, twice repeated, sounds a questioning note, before plunging into the LAST MOVEMENT.

This maintains the mysterious and sombre tone of the earlier part of the Sonata, but with an added note of urgency and stress. According to Ries, a pupil of Beethoven, the music was composed during a stormy night.

**7.25 Mr. G. WAGSTAFFE SIMMONS: 'This Season's Cup Struggles'**

**7.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN**

**8.0 BEETHOVEN CENTENARY CONCERT**

Relayed from the Bishops-gate Institute  
(See Special Programme on page 615)

**9.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements**

**9.15 BEETHOVEN CENTENARY CONCERT (Continued)**

**10.15 Mr. COLLINSON OWEN, 'The Atom'**

MR. COLLINSON OWEN, alias 'C.O.' of the *Evening Standard* and other papers, has a way of finding out the humorous side of apparently prosaic things. He can be guaranteed to give listeners an amusing quarter of an hour this evening.

**10.30-12.0 DANCE MUSIC: THE SAVOY ORCHESTRAS, THE SAVOY HAVANA BAND and THE SYLVIANAS, from the Savoy Hotel**

## 5XX DAVENTRY. 1,600 M.

- 10.30 a.m. Time Signal, Weather Forecast**
- 2.0 S.B. from London**
- 3.40 CARDIFF v. READING**  
A Running Commentary on the Second Half of the F.A. Cup Semi-Final Match Relayed from the Wolverhampton Football Ground.
- 4.40 S.B. from London**
- 9.10 Shipping Forecast**
- 9.15-12.0 S.B. from London (10.0 Time Signal)**

## 5IT BIRMINGHAM. 326.1 M.

- 2.0 THE INTER-VARSITY SPORTS**  
Relayed from Daventry
- 3.40 CARDIFF CITY v. READING**  
A Running Commentary on the Second Half of the Association Semi-Final, relayed from the Wolverhampton Football Ground
- 4.40 London Programme relayed from Daventry**
- 5.0 MARGARET DANCORFIELD, 'Gipsies—Their Origin and History'**
- 5.15 THE CHILDREN'S HOUR**
- 6.0 LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER**
- 6.30-12.0 S.B. from London (9.10 Local News)**

## 6BM BOURNEMOUTH. 491.8 M.

**11.15-12.15 MIDDAY MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square**

- 2.0 THE INTER-VARSITY SPORTS**  
Relayed from Daventry
- 3.40 F.A. CUP SEMI-FINAL**  
Relayed from Daventry
- 5.0 Musical Interlude**
- 5.15 THE CHILDREN'S HOUR**
- 6.0 RECITAL**  
REX HOWARD (Pianoforte)  
A Melody ..... Schumann  
An Oriental Pianoforte Suite in Three Movements ..... Rex Howard  
MURIEL GOLTON (Contralto)  
Poor Man's Garden ..... Russell  
Spreading the News ..... Oliver  
REX HOWARD  
Old English Air, 'Drink To Me Only With Thine Eyes' ..... Transcribed by Red Howard  
Scotch Air, 'Annie Laurie' ..... Transcribed by Rex Howard  
MURIEL GOLTON  
Coming Home ..... Willeby  
Bird Songs at Eventide ..... Coules  
REX HOWARD  
Composition for Pianoforte by Pachaska (The Russian Moderne)  
A Modern Composition on Old Elizabethan Chords ..... Rex Howard
- 6.30 S.B. from London**
- 9.0 WEATHER FORECAST, NEWS; Local News**
- 9.15 THE STATION OCTET**
- 9.30 MURRAY ASHFORD'S CONCERT PARTY**
- 9.45 THE STATION OCTET**
- 10.0 MURRAY ASHFORD'S CONCERT PARTY**
- 10.15-12.0 S.B. from London**

## 5WA CARDIFF. 353 M.

- 2.0 THE INTER-VARSITY SPORTS**  
Relayed from Daventry
- 3.40 F.A. CUP SEMI-FINAL, relayed from Daventry**
- 5.0 THE DANSANT: MUSIC by THE LONDON CHORDEANS, relayed from Cox's Café**
- 5.15 THE CHILDREN'S HOUR**

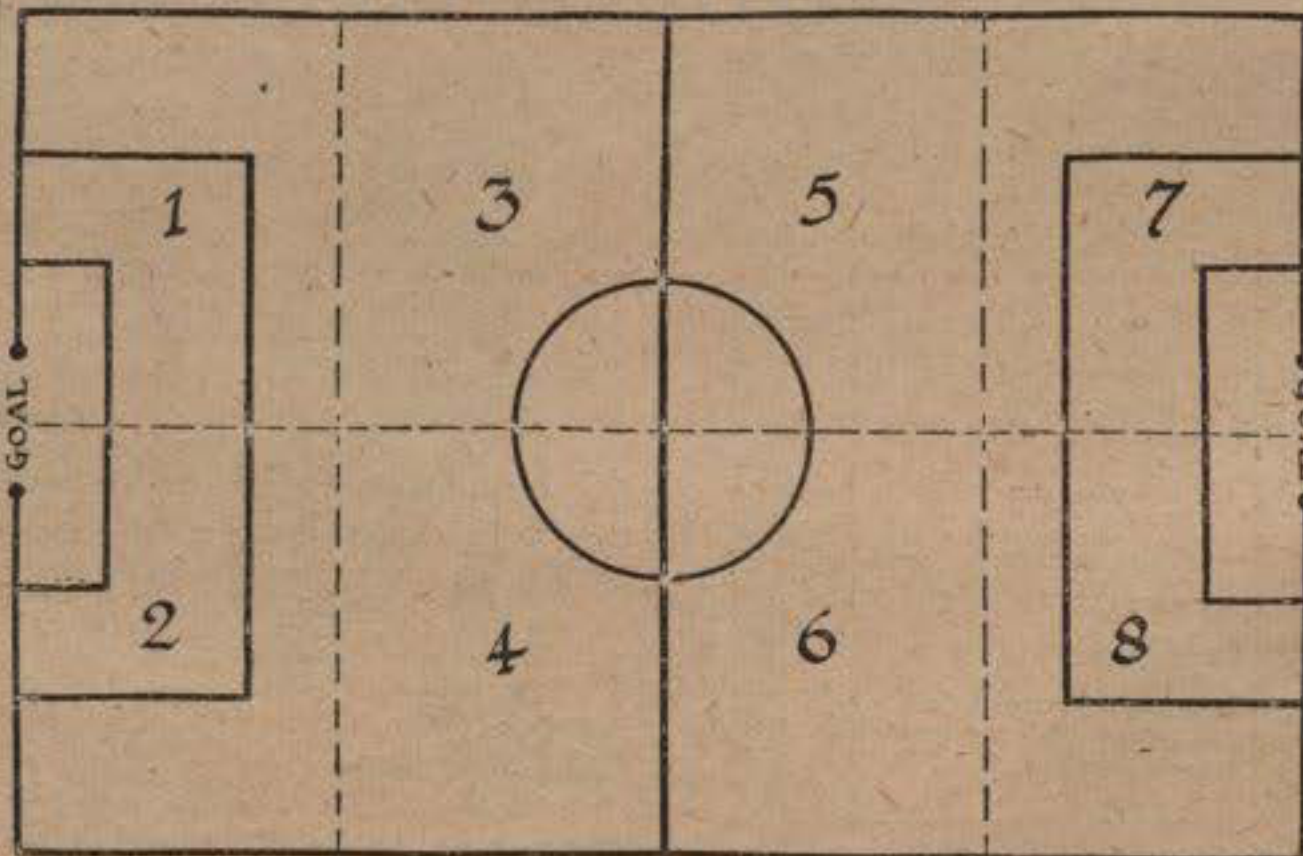
- 6.0 London Programme relayed from Daventry**
- 6.30 S.B. from London**
- 7.0 Capt. A. S. BURGE: 'Analysis of Rugger Internationals'**
- 7.15-12.0 S.B. from London (9.10 Local News)**

## 2ZY 384.6 M. MANCHESTER.

- 2.0 THE INTER-VARSITY SPORTS**  
Relayed from Daventry
- 3.40 F.A. CUP SEMI-FINAL**  
Relayed from Daventry
- 5.0 NORAH WINSTANLEY (Violin)**
- 5.15 THE CHILDREN'S HOUR: Requests**
- 6.0 Light Music by the STATION QUARTET**
- 6.30 S.B. from London**
- 6.45 Light Music**
- 6.50 For Scouts**
- 7.0 S.B. from London**
- 7.25 Mr. F. STACEY LINTOTT: Sports Talk**

(Continued on page 616.)

### This Afternoon's Football.



THE PLAN YOU'LL NEED TO HAVE IN FRONT OF YOU.

This numbered plan, to which the Announcers will refer when describing this afternoon's Association matches, will be of great assistance to listeners in following the course of play.





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# BEETHOVEN—March 26, 1827.

## Summer Night's Dream.

A Story of Beethoven

By Holt Marvell.

ON an evening in July, in the year 1801, the windows of the music-room at Korompa stood open upon a night brilliant with stars. A gentle breeze, blowing from the distant Carpathians, rustled the curtains and drenched the room with the dusty fragrance of the linden trees which cast their shadows on the terrace outside.

There was laughter in the garden. Count Joseph Brunsvik was entertaining a house-party at the manor—young people for the most part, his pretty nieces and their friends from Pesth and Vienna. Supper was long since ended and the guests were scattered about the garden.

In the music-room a young man was seated alone, at the piano. His hands rested on the keys, but he was not playing. His heavy brows were knit, his thin lips pressed tightly together. He was thinking. The case of the instrument at which he sat was painted with figures of satyrs and ladies in the manner of Boucher. In the candle-shine their faces had a gay and foolish look, which seemed to mock the bewilderment in the young man's eyes.

The impression which this young man gave was one of rugged, obstinate strength. He was squarely, squatly built. His hair was brushed away from a pale, square forehead. His delicate hands, resting on the yellowing keys of the old piano, were in odd contrast to the rest of his appearance.

Throwing back his head with a brisk, impatient movement, as though thereby he were ridding his mind of a burden which had weighed upon it, he glanced round the room, confused and ashamed of his own weakness at having allowed his troubled thoughts to trespass upon this gay and sentimental evening of summer. Raising his hands, he struck a light chord—and then began, in an intense, insistent fashion, to play. Outside, the linden trees chattered in the breeze and the hawk-moths glimmered in the moonlight like spinning silver coins.

'COME quickly!' called a girl's voice from the garden.

'Why . . . why?' answered other voices from the shadows.

'Because I tell you to!' repeated the first voice. A little foot impatiently stamped the flagstones of the terrace. 'Beethoven is going to play. He's been over so disagreeable since this morning, and now he is going to make amends by playing for us!'

She did not need to persuade. The name of Beethoven brought them from the remotest corners of the garden; it had even power to interrupt the kisses of young lovers caught in the snare of summer.

Elizabeth Finta, she who had called from the terrace, linked arms with her cousins Julie and Henriette Brunsvik, and together the three young girls ran to the open window from which there poured a tumbling flood of music. Other figures detached themselves from the shadows—and soon the music-room was filled with people, some seated around the table, others kneeling upon cushions, yet others grouped in the doorway.

The young man at the piano seemed unconscious of his audience. His eyes were fixed upon the wall of the room, dreaming—sullen eyes of suffering. The listeners' faces were graven with that tender, wistful rapture which music brings to the lips and the eyes of the very young.

His playing, so it seemed to some of those who listened, was an accompaniment to summer.

(Continued in column 3.)



ALEXANDER von ZEMPLINSKY.

who is conducting tonight's Centenary Concert, is an Austrian, born in 1872. He has conducted at both the Vienna Opera Houses, as well as at Mannheim and Prague, where he is now Chief Conductor of the Opera.

He has written three Symphonies, a Symphonic Poem and several Operas, one of the latest being *The Dwarf*, the story of which is an adaptation of Oscar Wilde's *Birthday of the Infanta*.

His music is said to be less highly 'modern' in tendency than, for instance, the later work of Schönberg (who is his brother-in-law).

## A BEETHOVEN CENTENARY CONCERT

Relayed from The Bishopsgate Institute,  
London.

SOLOMON (Pianoforte)

THE WIRELESS SYMPHONY ORCHESTRA

Conducted by

ALEXANDER von ZEMPLINSKY

8.0 PART I

Overture, 'Egmont' (1810)

Symphony No. 1 in C Major (1800)

Adagio molto, leading to Allegro con brio; Andante cantabile con moto; Menuetto—allegro molto e vivace; Adagio, leading to Allegro molto e vivace.

Overture, 'Leonora,' No. 3 (1805)

9.0 Interlude from the Studio

9.15 PART II

Concerto No. 4 for Pianoforte and Orchestra in G Major (1805)

Allegro moderato; Andante con moto; Rondo Vivace.

Solo Pianoforte, SOLOMON

Symphony No. 7 in A (1812)

Poco sostenuto leading to vivace; Allegretto; Presto; Allegro con brio.

It held the heat of July days, the cry of the cuckoo, the *swish-swish* of falling hay. But there was not summer in the player's heart. His soul was a winter of vague unhappiness. 'How I hate them all!' he was thinking. 'These little Viennese—Roxelane, Valerie, the Brunsvik girls, all of them. They despise me for a bourgeois. If Henriette had not specially asked her father, he would have put me to sleep in the annexe, with the servants. They find it "amusing" to make much of a musician, because the pose of the moment is to be musical. But in their hearts they despise the son of a violinist. All of them, all except, perhaps—'

He hesitated a moment on a chord—and Elizabeth Finta took the opportunity of whispering to her cousins: 'Where is Giulietta, darlings? Why isn't she here?' and added in her husky French, 'Elle est entrée de garçon!'

Julie Brunsvik did not answer. Instead, with a pretty, birdlike movement of her head, she pointed to the open window.

Their cousin, Giulietta Guicciardi, stood on the threshold, a vivid slender figure against the background of shadowy trees, one hand raised to her lips in a gesture of wondering surprise. Her eyes, usually afloat with laughter, were serious now.

BEETHOVEN finished his playing, with a series of sweeping chords like the flutter of giant wings. A ripple of applause broke the enchanted silence.

'Again!' pleaded Count Brunsvik from the doorway. The player swung round to face his audience. He shook his head truculently. He was angry with himself. He thought that he had betrayed himself to these people whom he despised. His eyes met those of Giulietta Guicciardi.

She was still under the spell of his music. Her shallow sensuous nature responded to the appeal of it, just as to the scent of the lilac-bush by the pool outside. She did not know why these things moved her.

The rest of the party, knowing the moods of Beethoven, that they need expect no more music until he chose to play again, scattered as quickly as they had come together—all except Giulietta. She stood motionless, framed in the window, with eyes entranced, like a princess in a fairy-tale by Perrault.

She was Ludwig van Beethoven's favourite among them all. He was not easily drawn to women; they demanded too many of those graces which he found hard to simulate. But never before had he been moved by a woman as by this child of seventeen.

Slowly he walked towards her. She turned away from him, and he followed her on to the terrace, to the shadow of the trees. He was thirty-one. She was seventeen. She had loved in the easy fashion of the South. He had never loved before.

She sat down and, when his strong, ungainly figure stood beside her, laughed with affected lightness. 'That was wonderful!' she said.

'Music!' he stammered. 'I should—like to make music for you—always—fr' *vein*—signorina!'

'For me, sir? The rising young composer would soon grow tired of making music for a foolish girl. Besides, there must have been many ladies who have asked you for that honour!' Cruel, clever Giulietta, who knew how to flatter and to tease. . . .

'That is not so!' he answered, clumsily. This battledore of light question and answer was a game for which he had no aptitude.

He did not despise women, this Beethoven, but his high ideal of strength and independence had kept him from losing dignity by paying court to them. To love women meant to give of oneself, and he, in his lonely way, had had a mind to keep himself aloof, intact. From the first Giulietta had attracted him. Her obvious interest in him

(Continued in column 3, next page.)



# PROGRAMMES FOR SATURDAY (March 26)

(Continued from page 613.)

- 7.45 THE WESTMINSTER SINGERS:**  
EDWARD WAY; FRANK ODELL; BERTRAM MILLS; W. H. BRERETON  
Part Song, 'What is Love?' (Composed by the Westminster Singers)  
Negro Melody, 'Old Joe' . . . . . arr. Lane Wilson  
Song of the Hebrides, 'An Island Sheiling Song' . . . . . arr. Robertson
- Humorous Quartets:  
Women . . . . . Oubley  
Men . . . . . Odell  
Welsh Air, 'All Through the Night' . . . . . Odell
- 8.0 S.B. from London (9.10 Local News)**
- 10.15 THE WESTMINSTER SINGERS**  
Early Morn . . . . . (From Song Cycle, 'The Path of the Sun') . . . . . Frank Odell  
Departure . . . . .  
Humorous Part Song, 'Oh! The Noble Duke of York' . . . . . arr. Byng Johnson  
Pot-pourri, 'Merely Medley' . . . . . Frank Odell
- 10.30-12.0 S.B. from London**
- 
- 6KH HULL. 294 M.**
- 2.0 THE INTER-VARSITY SPORTS**  
**3.40 F.A. CUP SEMI-FINAL**  
Relayed from Daventry
- 4.30 FIELD'S QUARTET**, relayed from the New Restaurant, King Edward Street
- 5.0 MISS CONSTANCE CLARK:** 'Letters and Letter-Writing'—III 'Mostly Moritz'
- 5.15 THE CHILDREN'S HOUR**  
**6.0 London Programme** relayed from Daventry  
**6.30-12.0 S.B. from London (9.10 Local News)**
- 
- 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.**
- 11.30-12.30 FIELD'S CAFÉ ORCHESTRA**, relayed from Field's Café, Commercial Street, Leeds
- 2.0 THE INTER-VARSITY SPORTS**  
**3.40 F.A. CUP SEMI-FINAL**  
Relayed from Daventry
- 5.0 Afternoon Topics**  
**5.15 THE CHILDREN'S HOUR**  
**6.0 London Programme** relayed from Daventry  
**6.30-12.0 S.B. from London (9.10 Local News)**
- 
- 6LV LIVERPOOL. 297 M.**
- 2.0 THE INTER-VARSITY SPORTS**  
**3.40 F.A. CUP SEMI-FINAL**  
Relayed from Daventry
- 5.0 JOHN MONTAGUE'S SYMPHONICS**, relayed from the Edinburgh Café Ballroom
- 5.15 THE CHILDREN'S HOUR**  
**5.45 A START IN LIFE**  
A SCENE FROM 'DOMBEY AND SON'  
(Charles Dickens)  
Presented by EDWARD P. GENN  
Cast:  
Mr. Solomon Gills . . . . . J. P. LAMBE  
Walter Gay . . . . . JEAN BARNES  
Captain Cuttle . . . . . DAVID WRAX  
The scene is laid in the back parlour of Solomon Gills' Shop. It is evening.
- 6.0 JOHN MONTAGUE'S SYMPHONICS**, relayed from the Edinburgh Café Ballroom  
**6.30-12.0 S.B. from London (9.10 Local News)**
- 
- 5NG NOTTINGHAM. 275.2 M.**
- 11.30-12.30 Gramophone Records**
- 2.0 THE INTER-VARSITY SPORTS**  
**3.40 F.A. CUP SEMI-FINAL**  
Relayed from Daventry

- 5.0 THE CHILDREN'S HOUR**  
**6.15 MABEL HODGKINSON (Pianoforte)**  
**6.30-12.0 S.B. from London (9.10 Local News)**
- 
- 5PY PLYMOUTH. 400 M.**
- 11.0-12.0 GEORGE EAST and his QUARTET**, relayed from Popham's Restaurant
- 2.0 THE INTER-VARSITY SPORTS**  
**3.40 F.A. CUP SEMI-FINAL**  
Relayed from Daventry
- 5.0 Gramophone Records (Dance Music)**  
**5.15 THE CHILDREN'S HOUR**  
**6.0 ERNEST WHITE (Bass)**  
**6.30-12.0 S.B. from London (9.10 Local News)**
- 
- 6FL SHEFFIELD. 272.7 M.**
- 2.0 THE INTER-VARSITY SPORTS**  
**3.40 F.A. CUP SEMI-FINAL**  
Relayed from Daventry
- 5.15 THE CHILDREN'S HOUR**  
**6.0 Musical Interlude**  
**6.30-12.0 S.B. from London (9.10 Local News)**
- 
- 6ST STOKE. 294 M.**
- 2.0 THE INTER-VARSITY SPORTS**  
**3.40 F.A. CUP SEMI-FINAL**  
Relayed from Daventry
- 5.15 THE CHILDREN'S HOUR**  
**6.0 London Programme** relayed from Daventry  
**6.30-12.0 S.B. from London (9.10 Local News)**
- 
- 5SX SWANSEA. 294 M.**
- 2.0 THE INTER-VARSITY SPORTS**  
**3.40 F.A. CUP SEMI-FINAL**  
Relayed from Daventry
- 5.0 THE CHILDREN'S HOUR**  
**5.45 London Programme** relayed from Daventry  
**6.30 S.B. from London**  
**7.25 Dr. 'TEDDY' MORGAN:** 'Rugby Football—A Review of the Season'  
**7.45-12.0 S.B. from London (9.10 Local News)**

## Northern Programmes.

- 5NO NEWCASTLE. 312.5 M.**  
**2.0**—Programme relayed from Daventry. **5.15**—Children's Hour. **6.0**—The Station Octet. **6.30**—S.B. from London. **7.25**—Mr. Alan Thompson, President, Northumberland Rugby Union, 'Rugger'. **7.45**—S.B. from London. **10.30**—Dance Music: Tilley's Dance Band, relayed from the Grand Assembly Rooms. **11.15-12.0**—S.B. from London.
- 5SC GLASGOW. 405.4 M.**  
**2.30**—Semi-Final Scottish Cup—A Running Commentary. **4.30** app.—Jeffries and his Dance Orchestra, relayed from the Locarno Dance Salon. **5.0**—Afternoon Topics: Nora K. Mitchell—Ballet Recital (Part II). **5.15**—Children's Hour. **5.55**—Weather Forecast for Farmers. **6.0**—Musical Interlude. **6.30**—S.B. from London. **7.0**—Mr. Thomas Munro, 'Eat Week'. S.B. from Edinburgh. **7.15**—S.B. from London. **7.25**—Association Football, by an Old Internationalist. **7.45-12.0**—S.B. from London.
- 2BD ABERDEEN. 500 M.**  
**2.30**—Semi-Final Scottish Cup—A Running Commentary. S.B. from Glasgow. **4.30** app.—Music by The Station Octet. **5.15**—Children's Hour. **6.0**—Music by The Station Octet. **6.30**—S.B. from London. **7.0**—S.B. from Edinburgh. **7.15-12.0**—S.B. from London.
- 2BE BELFAST. 306.1 M.**  
**2.0**—Varsity Sports—A Running Commentary. London Programme relayed from Daventry. **3.0**—Favourite Tunes. The Station Orchestra. **3.30**—Irish Cup Final—A Running Commentary on The Association Cup-Tie, relayed from the Oval Football Ground, Belfast. **5.0**—Mrs. Benjamin Brady. **5.15**—Children's Hour. **6.0**—London Programme relayed from Daventry. **6.30**—S.B. from London. **7.45**—Harley and Barker (Syncopated Entertainers). **8.0-12.0**—S.B. from London.

## Summer Night's Dream.

(Continued from page 615.)

was flattering to a man in whom, as a man, women had not shown themselves interested. And she had a Southern grace, a fire, a *fièvre* which struck some answering chord in his heart. Much had come to stifle the poetry in his nature—suffering, too tender a pride, the deafness which even at thirty was beginning to afflict him. But Giulietta, ah, Giulietta . . .

'Signor Beethoven,' she said, 'you have been happier here at Korompa than you were, earlier in the year, when I had piano-lessons from you in Vienna! I have even seen you smile as you sat at the piano!' She had risen and stood close beside him now, coquette. The moonlight, dripping from branch to branch of the fragrant linden trees, touched her hair and made a gleam of her white throat—that was like the plumed white throat of a bird.

The young man's fingers twisted desperately together. He bowed his great head, and his lips moved as though he were about to speak. She had spoken the truth. He was happier here in this great house on the Hungarian plain in the company of lovely, care-free youth than ever in the capital where he had the adulation of princes. Happy because his soul was full of music. Those variations which he had played just now upon the main theme of a contemplated Pastoral Symphony had danced from his finger-tips in a way that no music had danced before. He felt the ice of his spirit melting. A tender spring had come to thaw the grand and solemn winter of his mind. It was she, she who had wrought this wonder. Into that music tonight he had played the colour of her eyes, the whiteness of her throat, the twilight of her hair, the falling cadence of her voice. The epic poetry of his inspiration had, at the bidding of a girl, turned lyrical.

'I would have you happy always!' she whispered, so softly, like the murmur of a falling leaf, that the words scarcely reached him. Her hand touched his—a contact which seemed to break the spell between them. He took her in his arms, solemnly, tenderly—and with a queer, pathetic, awkward movement kissed her between the eyes. 'Child!' he stammered. 'Child, I love you. I—I cannot find words to tell you all!'

'Ludwig!' Her voice as she breathed his name was solemn, too—and frightened, for to have drawn words of love from him, like springs of water from the solid rock, was awesome, even to her who had known early of love.

He drew her to him, and thus they lingered for a spell of time, in thrall to the wonder of love and of the summer, she enchanted and afraid to have been kissed by Beethoven, he with his eyes, which did not dare to look again upon her throat and eyes, fixed upon the distant mountains which rested their great weary heads upon the pillow of the stars. His mind was echoing to the sound of music. The beating of his heart was like a roll of drums. The scent of the linden trees crowded his nostrils with sweet insistency. It mounted to his brain and was one with music, with moonlight and the tumultuous arpeggios of Love. In his mind was a vision of the future, a dream-country in which Love would beget Music and Music Love.

A YEAR later, having replied to none of his letters, which she thought tedious, and finding the love of a great man no longer entertaining, Giulietta married the Count von Gallenberg. Many years after, still beautiful, a widow and an adventuress suspected by the police, she came to him to ask forgiveness for the past. He heard her in silence, then turned her from the door. She had killed love in his heart, and that he could never forgive her.



# LINES BROS. JUVENILE CARS

The **COMET MOTOR**

BRITISH MADE

is built on smart racing lines. Has an easy running crank action drive, and is painted red with 21 yellow lines. As illustrated

The **COMET DE LUXE** has a windscreen, four lamps, petrol can, horn and driving mirror, and costs 37/6

Obtainable at all good Toy Shops & Stores. Mfrs.: **LINES BROS., LTD.** Wks.: Morden Road, London, S.W.19



Look for this Sign on the Cars you buy.

Regd. Trade Mark

# SEED POTATOES

## At Reduced Prices

**SCOTCH GROWN** King Edwards, Arran Chiefs, Kerr's Pink, Majestic, Llewellyns, Epicures, Ally, King George, Red Kings, Up-to-Dates, Tinwald Perfection, British Queens, Great Scot and Royal Kidneys, 12/6 cwt., 6/3 56 lbs., 3/3 28 lbs., 2/- 14 lbs., 1/3 7 lbs.

**SCOTCH GROWN** Bishops, Campions, 22/6 cwt., 12/- 56 lbs., 6/0 28 lbs., 3/6 14 lbs., 2/- 7 lbs.

**SCOTCH GROWN** Arran Consul, 40/- cwt., 6/- 14 lbs.

English Grown King Edwards, Arran Chiefs, Kerr's Pink, Majestic, Llewellyns, Epicures, Ally, King George, Red Kings, Up-to-Dates, Tinwald Perfection, British Queens, Great Scot and Royal Kidneys, 7/6 cwt., 4/- 56 lbs., 2/3 28 lbs., 1/3 14 lbs., 10d. 7 lbs.

Sacks free, free on rails, despatched same day for Cash with order, and money returned if not absolutely satisfied.

Shallots, 4d. lb. Onion Sets, 1/3 lb. Onion and Cabbage Plants, 1/3 for 50, 2/- 100. Cauliflower Plants, 2/6 for 50, 3/6 100. Curtis's Nine Star Perennial Broccoli—cut and come again—lets for years—plants 2/6 doz., 50 for 10/- on approval.

Charles Lewin Curtis (Seedman to H.M. King George V.),  
**CHATTERIS, CAMBRIDGESHIRE.**

# IDEALS OF BEAUTY



Physical Perfection

That Schoolgirl Complexion

If you wish to gain them, follow nature's laws—and, above all, this natural rule in skin care which has proved its effectiveness to the world

**R**IGHT living, right diet and proper exercise are the factors leading experts urge for physical perfection. For skin perfection these experts urge natural ways in skin care.

Use Palmolive according to the simple rule here given. Note the difference a single week will make. Wash your face gently with soothing Palmolive Soap, massaging the lather softly into the skin. Rinse thoroughly, first with warm water; then with cold. If your skin is inclined to be dry, apply a touch of good cold cream—that is all. Do this regularly and particularly in the evening.



Made in Canada

6<sup>d</sup> per tablet

**Avoid this mistake**  
Do not use ordinary soaps in the treatment given above. Do not think any green soap, or one represented as of olive and palm oils, is the same as Palmolive.

Send a Post Card for Coloured Price List



## What shall we do to-night?

These are the various sizes and prices of RILEY'S 'HOME' BILLIARD TABLES—made as any full-size billiard table.

|                        |           |
|------------------------|-----------|
| 4ft. 4in. x 2ft. 4in.  | £7 00     |
| 5ft. 4in. x 2ft. 10in. | £9 00     |
| 6ft. 4in. x 3ft. 4in.  | £11 15 00 |
| 7ft. 4in. x 3ft. 10in. | £15 00    |
| 8ft. 4in. x 4ft. 4in.  | £21 10 00 |

Other tables for the home are RILEY'S 'COMBINE' BILLIARD & DINING TABLE—magnificent piece of furniture converted in a few seconds from dining table to billiard table. Cash Prices from £22. 10. or can be paid for in the Riley's easy way as you play. See prices in Riley's catalogue. Riley's are also the largest makers of FULL-SIZE BILLIARD TABLES. Ask for particulars.

How to pass the winter evenings is a problem easily solved if you install a Riley Billiard Table in your home. For there is nothing like Riley Home Billiards for keeping all the family contented at home during the long dark evenings—and the pleasure and interest of this healthy game never fails. Start the happy-home-habit now. Post to-night, a P.O. for 14/- and Riley's will deliver in your home the ever-popular 6-ft. Home Billiard Table, complete with accessories, on 7 days' free trial. Carriage is paid and Riley's take all risk in transit. If you don't wish to retain the table after trial you are quite at liberty to return it at Riley's expense.

**E. J. RILEY, Ltd.,**  
RAYMOND WORKS, ACCRINGTON,  
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£10 FOR £6

**GRAVES 'SPE. D KING' is a first grade 3-speed cycle. You would not be robbed if you paid £10 for it. British throughout, it is backed by our full TEN YEARS' GUARANTEE.**

WORLD'S FINEST VALUE.



**B.S.A. 3-SPEED GEAR, Top Tube Control.**  
**DUNLOP** Genuine ROADSTER CORD Tyres.  
**WILLIAMS** Chain Wheel and Cranks.  
**MIDDLEMORE** 3-Coil Spring Saddle.  
**HANS RENOLO CHAIN**

The frame is triple rust-proofed, enamelled Black, and Coach lined; or it can be had All Black if desired. LADY'S or GENT'S MODEL (mention size of frame) **£6:0:0** Carriage Paid at the same price

**TERMS:** Our Barata Price is for Deferred Payments. Send 8/- now and complete purchase in 14 monthly payments of 8/-  
**NOTE:**—If you wish to pay cash Five per cent discount will be allowed. Money refunded in full if you are not entirely satisfied with the Cycle.  
**WRITE FOR CATALOGUE, POST FREE.**  
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We supply Pumps, Pump clips, Tool Box, Spanners, and Oilcans with every machine.

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**N.B. to Wireless Manufacturers.** "De Telegraaf," the most up-to-date newspaper on the Continent of Europe, has recently started a special Radio Editorial Page, with a limited space available for advertisements. The scope and influence of this feature should not be missed by British Manufacturers who wish to capture the Dutch market. Every assistance willingly given by Mr. Rawlins and his staff.

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**GET IN TOUCH NOW WITH**  
**H. GUY RAWLINS,**  
7, King's Road, Richmond, Surrey.



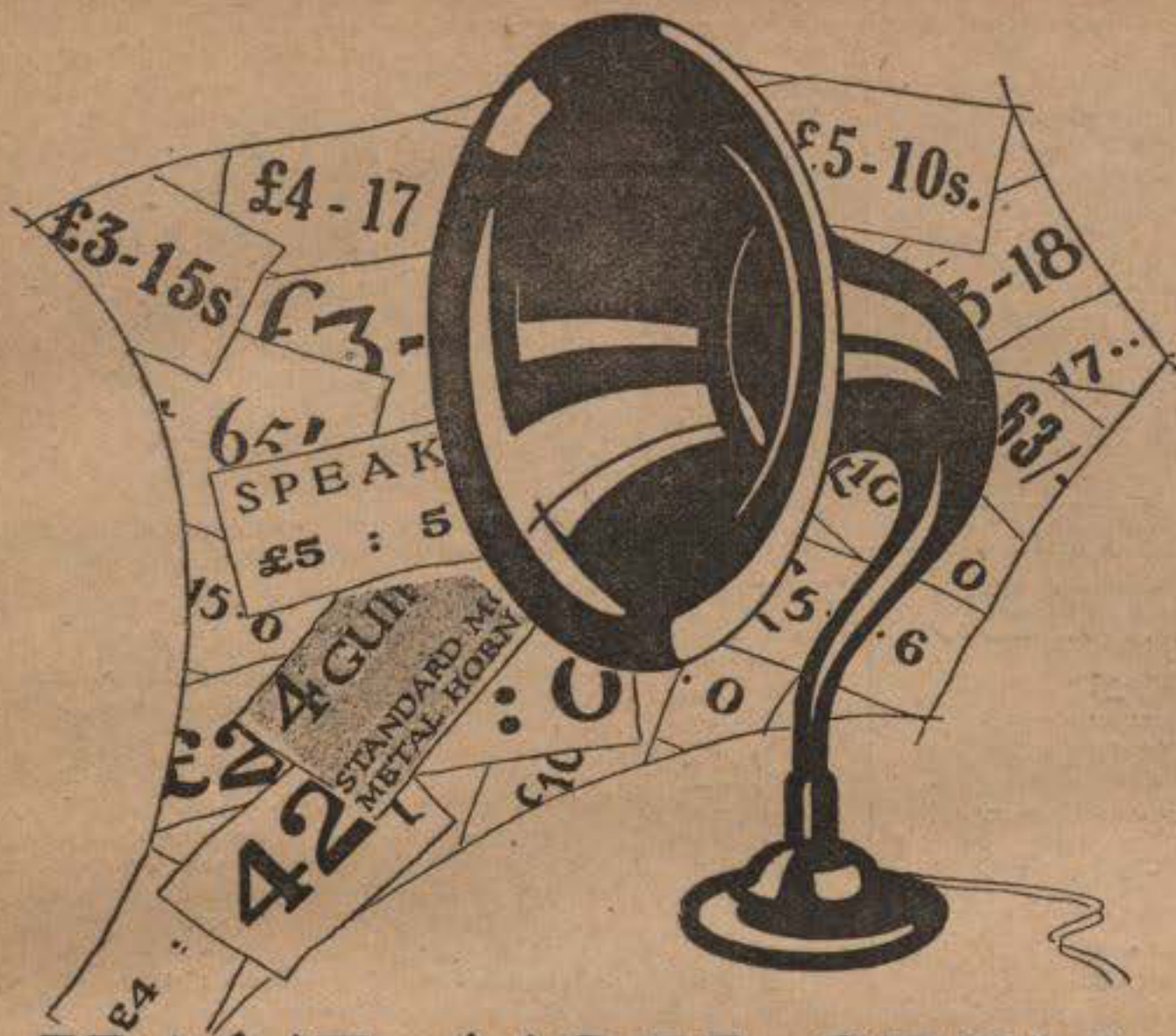
**Learn to Play JAZZ!**  
If you can play the Piano, you, too, can become a real dance Pianist!

## Billy Mayerl

the world's greatest syncopated pianist and radio favourite, will teach you through the post by his wonderful new method. Easy—rapid—fascinating. Hundreds already successful. Write now for FREE book and full particulars.

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# HAVE YOU SEEN THESE BEFORE?

—they are clippings from contemporary loud speaker advertisements. They indicate the ruling prices of senior model instruments, *not one of which surpasses the LISSENOLA for tone, purity or power.*

The LISSENOLA is a full sized, full powered instrument whose glorious liquid tones have brought the full beauty of radio into thousands of homes. We are able to sell it at the unheard-of price of 34/- (and it is an instrument you will be proud to own) partly because of the enormous demand and our modern mass-production methods, and partly because of the LISSEN policy of dealing direct with the retailer and eliminating wholesalers' profits.

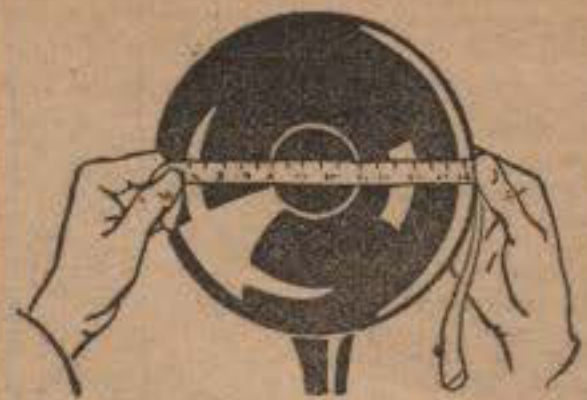
You are invited to test the LISSENOLA against any of the high-priced Loud Speakers to which the clippings refer (you can find their names in any wireless journal). Unless you prefer the LISSENOLA in every respect, return it within 7 days of purchase and your money will be refunded in full. Could anything be fairer?

*The*  
**LISSENOLA-34/-**

—Made golden-toned for your enjoyment.

*From all good dealers or direct if any difficulty. (C.O.D. if required.)*

LISSEN LTD., 300-320, FRIARS LANE, RICHMOND, SURREY.  
*Managing Director: THOMAS N. COLE*



The flare of the LISSENOLA Loud Speaker measures 14 inches across. This is the ideal width for this size of loud speaker: Flares too wide or narrow are a frequent cause of distortion.



If the LISSENOLA Horn were straightened out it would measure 28 inches. This length of horn enables the sound waves to flatten out gradually and so prevents distortion.



The sound reproducing unit in the LISSENOLA is the well-known LISSENOLA Loud Speaking Unit. This can be unscrewed from the base of the Loud Speaker\* and used for other types of loud speakers if required. You can purchase the Unit separately for 13/6.

\*A LISSENOLA Cap (1/6) and Rubber Connector (4d.) will be needed if the LISSENOLA Unit is taken from the complete loud speaker.



The Horn of the LISSENOLA can easily be taken off the stand. This Horn can be purchased separately for 17/6, and the Stand for 3/-. With the LISSENOLA Loud Speaking Unit (13/6) you can make the Complete Loud Speaker.





**AMPLIFIES  
FULLY**

**every note, every harmonic, every tone**

**every overtone**

**IN A BACKGROUND  
OF DEAD SILENCE**

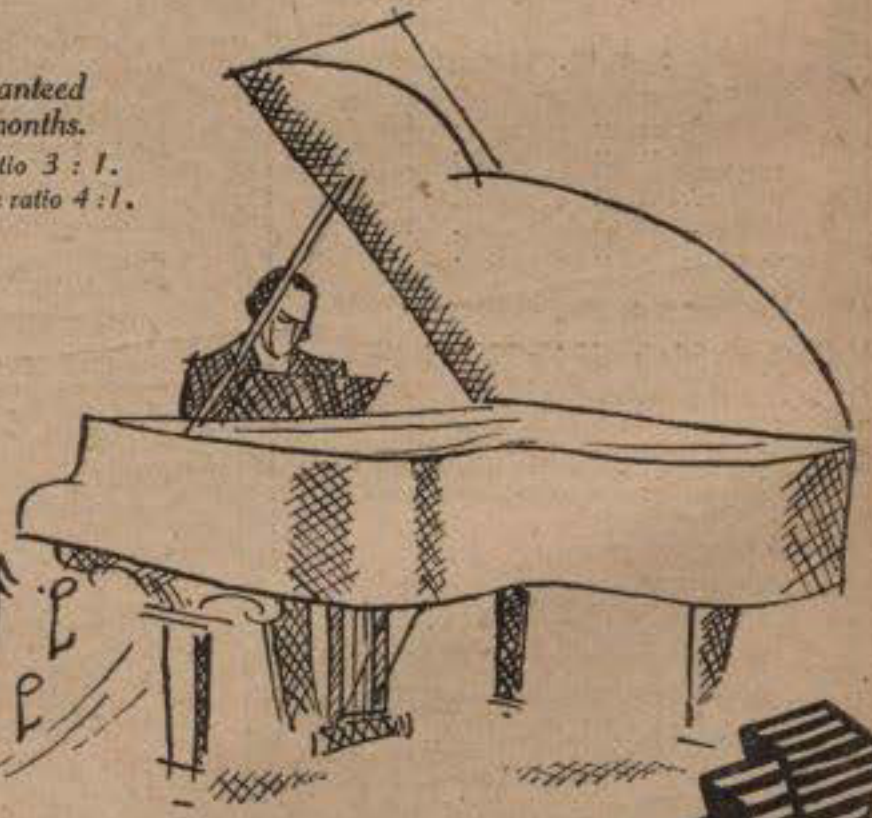
**Y**OUR EAR need not be acute to notice the improvement the new LISSEN transformer brings. Every note on the piano is heard clearly. The strings retain their personalities. Wind instruments sound much more melodious, and the voices of singers have a really wonderful realism.

You will not find a better transformer than the new LISSEN. It is only possible for us to sell it for a price so low as 8/6 by concentrating on the production of this one type and selling direct to the retailers (wholesalers' profits are eliminated).

This transformer can be used with equal success as an L.F. choke by connecting together the terminals marked O.P. and L.S.

*Buy one.* Test it for 7 days against the most expensive transformers or chokes. If you do not prefer the LISSEN in every respect your money will be refunded if returned within 7 days.

*Guaranteed  
12 months.  
Turns ratio 3 : 1.  
Resistance ratio 4 : 1.*



LISSEN LIMITED,  
300 - 320, Friars Lane,  
Richmond, Surrey.

*Managing Director: Thomas N. Cole.*

**IT ONLY COSTS EIGHT & SIXPENCE**



**ACCURATE TO  
WITHIN 5%**



Lissen fixed condensers are accurate to within 5 per cent. of their marked capacities. They never leak, they never vary. Less than a year ago they were being sold at twice the price—and since then they have been still further improved. You can't buy a finer condenser.

**LISSEN FIXED MICA  
CONDENSERS**

.0001 to .001 1/- each (much reduced)  
.002 to .006 1/6 .. (much reduced)

A pair of clips is included free with every grid condenser.

(Note the improved case which enables condenser to be fitted upright or flat. Note the convenient grid leak fixing.)

**SAVE YOUR H.T.**



By putting a Lissen 2 m.f.d. Mansbridge Condenser across your H.T. Battery (1 m.f.d. will do, but larger size is better) you will lengthen its life by 10 per cent.

**LISSEN (MANSBRIDGE)  
TYPE  
CONDENSERS**

2 mfd. 4/8. 1 mfd. 3/10

Other capacities:—

|              |     |
|--------------|-----|
| .01 .. .. .  | 2/4 |
| .05 .. .. .  | 2/4 |
| .025 .. .. . | 2/4 |
| .25 .. .. .  | 3/- |
| .1 .. .. .   | 2/6 |
| .5 .. .. .   | 3/4 |

**CANNOT SHORT-CIRCUIT**

A specially moulded solid insulating case totally encloses a fine quality condenser in each Lissen Mansbridge Condenser. This is a much needed protection, especially when big capacity condensers are used for eliminator circuits. The Lissen Condenser cannot short-circuit on to its case—an advantage exclusive to Lissen.

**PROVED TO  
BE UNVARYING**



Lissen Leaks are absolutely silent in use; their resistances never alter. This was proved some time ago by exposing them to the rain and sun on our factory roof.

All resistances, previously 1/8.  
**NOW 1/-.**

**THEY**



**EXPECT IT**

LET US SUPPOSE you have decided to build the World Wide Three described in last week's ANYNAME Wireless Journal. Your first inclination is to look for the "components required." You see A's transformers specified, B's rheostats and C's condensers. Do you think those components are ideal?

They are not necessarily—even though used by the writer of the article. You can understand that each advertiser expects his products to be used and mentioned in turn. But remember, that in practically every instance LISSEN components can be used with a great improvement in signal strength and purity—and a substantial saving in cost. Get LISSEN every time.

*Build with all Lissen parts*

Lissen parts are made to pull strongly with each other. Used individually with other parts they will greatly improve reception, but used collectively they will improve it still more.

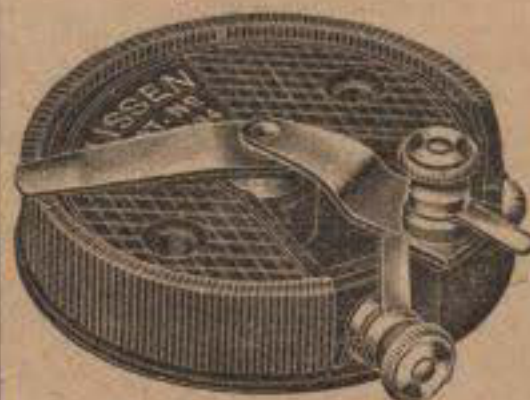
*For an Amplifier—*

- 1 Lissen Transformer.....8/6
- 1 Lissen Wire Rheostat.....2/6
- 1 Lissen Fixed Condenser.....1/-
- 1 Lissen Valve Holder.....1/-

**LISSEN LIMITED, 300-320, FRIARS LANE,  
RICHMOND, SURREY.**

Managing Director: THOMAS N. COLE.

**NOW 1/- LESS**



The baseboard type of Lissen Resistor is now reduced from 2/6 to 1/6. This type has, of course, no knob, dial and pointer, but is provided with 2 holes for screwing to baseboard. 7 ohms, 35 ohms Rheostats; 400 ohms Potentiometer, **EACH 1/6** (Previously 2/6).

**QUALITY RHEOSTATS**

Panel mounting type—substantial reductions.

Rheostats 7 and 35 ohms 2/6 (previously 4/-). Potentiometer 400 ohms 2/6 (previously 4/6). Dual Rheostat 35 ohms 4/6 (previously 6/-).

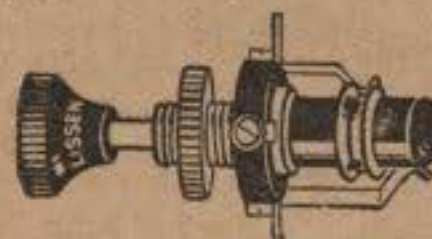
**STRONGER, CLEARER  
SIGNALS**



There is not a Square inch of superfluous ebony in this Lissen Valve Holder. That means low capacity and therefore stronger, clearer signals. Shown ready for baseboard mounting, but can also be used for panel mounting by bending springs straight. Patented.  
Previously 1/3. **NOW 1/-.**

**SAVE ENERGY**

Energy is often lost at the switch points. These Lissen SWITCHES are designed to prevent energy leaking away while they do their work efficiently. There is one for every switching need—each one is very neat and quickly fitted.



**LISSEN TWO-WAY SWITCH.**  
Previously 2/9. **NOW 1/6.**

**LISSEN KEY SWITCH.**  
Previously 2/6. **NOW 1/6.**

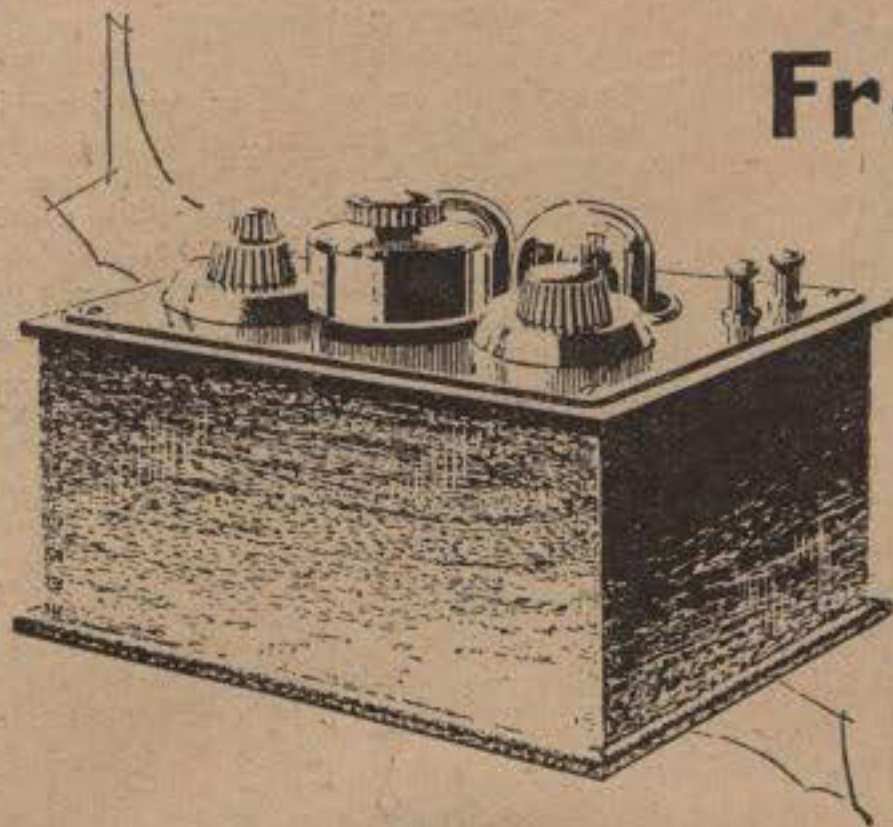
**LISSEN REVERSING SWITCH.**  
Previously 4/- **NOW 2/6.**

**LISSEN SERIES-PARALLEL SWITCH.**  
Previously 3/9. **NOW 2/6.**

**LISSEN FIVE-POINT SWITCH.**  
Previously 4/- **NOW 2/6.**

**LISSEN D.P.D.T. SWITCH.**  
Previously 4/- **NOW 2/6.**





From

£5.10.0

to

£3.10.0

These prices include  
Coils for local & Daventry Station

**WE** have pleasure in announcing a substantial reduction in the price of the B.T.H. 2-Valve L.F. Receiver. At the new reduced price of £3 10s. 0d. this very efficient set is a unique bargain.

The B.T.H. 2-Valve L.F. Receiver is a beautifully finished instrument. It will give full loud speaker reception within reasonable distance of any B.B.C. station (including Daventry), while some of the more powerful foreign stations also come through loud y and clearly. It is simple to use, having only one tuning dial, and provides a choice of programmes with no complications.

This new price of the 2-valve set, coupled with the reduced price of the C2 Loud Speaker makes it possible to instal a complete receiving equipment for a very small sum as shown below.

|   | £         | s.       | d.       |
|---|-----------|----------|----------|
| B.T.H. 2-Valve L.F. Receiver                                | 3         | 10       | 0        |
| B.T.H. C 2. Loud Speaker                                    | 3         | 0        | 0        |
| 1 B.T.H. Type B5 Valve                                      |           | 14       | 0        |
| 1 B.T.H. Type B6 Valve                                      |           | 18       | 6        |
| 1 L.T. Dry Battery 44v. or 4v. 20 a.b. (actual) accumulator | 1         | 0        | 0        |
| 1 H.T. Battery, 120 volts (large capacity)                  | 1         | 4        | 0        |
| 1 Grid Bias Battery 4½ volts                                |           | 1        | 3        |
| <b>TOTAL</b>  | <b>10</b> | <b>7</b> | <b>9</b> |

Royalty £1 5 0 extra.

The



**2 VALVE L.F. RECEIVER**

The above prices are applicable in Great Britain and Northern Ireland only.

The British Thomson-Houston Co. Ltd



BUY DIRECT AND SAVE MONEY

# FELLOWS WIRELESS

PARK ROYAL, N.W.10

**7/6**

and there are no  
trade discounts.



**H.T.  
BATTERIES**

FELLOPHONE High Tension Batteries owe their enormous popularity to the magnificent reproduction they give, to their long service, and to their Low Cost.

They owe their Low Cost firstly to the vast number sold and secondly to our direct-sales policy.

It would be possible for us to reduce our prices by nearly one half if we assembled our Batteries from foreign components.

We don't do it. We prefer British throughout.

- |   |           |          |
|---|-----------|----------|
| 54 Volts with lead for grid bias.....                                 | post free | 6s. 6d.  |
| 60 " tapped every 3 volts and supplied<br>complete with wander plugs  | post free | 7s. 6d.  |
| 108 " tapped every 6 volts and supplied<br>complete with wander plugs | post free | 13s. 0d. |

## THE FELLOWS JUNIOR

A WELL designed instrument that astonishes and delights everyone who hears it. It fills an ordinary sized room with clear beautiful reproduction. Try it yourself on approval and you will understand why every post brings us letters of congratulation. 19" high, fitted with volume adjuster. Packing free, carriage forward.

**THE VOLUTONE**, the Junior's big brother, for dancing, large halls, etc., is 45/6, packing free, carriage forward.



**13/6**

LONDON, BIRMINGHAM, BRIGHTON, BRISTOL, CARDIFF, GLASGOW, LIVERPOOL,

BUY DIRECT AND SAVE MONEY

## WHY WE SELL DIRECT

It is now 3 years since we launched upon our "impracticable" policy of selling direct to the public. To day we are the leading wireless house in the country, with twelve flourishing branch establishments and opening more every week or so.

We constantly receive congratulations upon our success even from those who opposed our new policy most bitterly at the outset.

While recording here both our thanks and appreciation of this sporting spirit we should like to point out that our sole aim was, is, and always will be to make it as simple as possible for the public to get what it wants.



For 2, 4 or 6 Volt  
Accumulators

**45/-**

For H.T.  
Accumulators

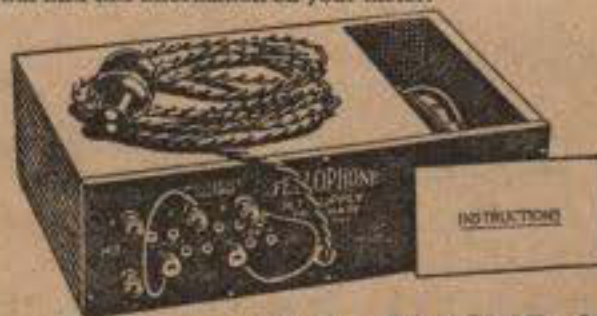
**50/-**

## CHARGE YOUR OWN ACCUMULATORS

IF you have Alternating Current (A.C.) Electric Light you can do all your own Accumulator Charging at a cost of about 10 hours for a 1d. at the most. The charger is simplicity itself and cannot harm either you or your electric light. Full instructions are sent with the charger which you can try for yourself on 7 days approval.

There is also a special charger for H.T. Accumulators, price 50s.

N.B.—When ordering state carefully voltage and frequency (cycles) of your main. You will find this information on your meter.



**£4.10**

## H.T. MAINS UNIT

IF you have electric light you can use it in perfect safety to supply your wireless set with High Tension current, by employing a Fellophone Mains Unit.

You merely plug the flexible cord into a lamp holder and connect the unit to your set like you would an H.T. Battery.

It is simple, safe, highly efficient, it does not "run down" with use, and the current consumed is less than that of the smallest lighting lamp made.

There is a model to suit any voltage commonly in use whether A.C. or D.C. Full information is contained in our Catalogue No. 10, pp 28 & 29.

| A.C.                   | PRICES (Carriage forward) | D.C.                   |         |
|------------------------|---------------------------|------------------------|---------|
| Type A (50 volts)      | £3 10 0                   | Type A (50 volts)      | £2 10 0 |
| Type A (100 volts)     | £3 10 0                   | Type A (70 volts)      | £2 10 0 |
| Type B (multi voltage) | £4 10 0                   | Type A (100 volts)     | £2 10 0 |
|                        |                           | Type B (multi voltage) | £3 10 0 |

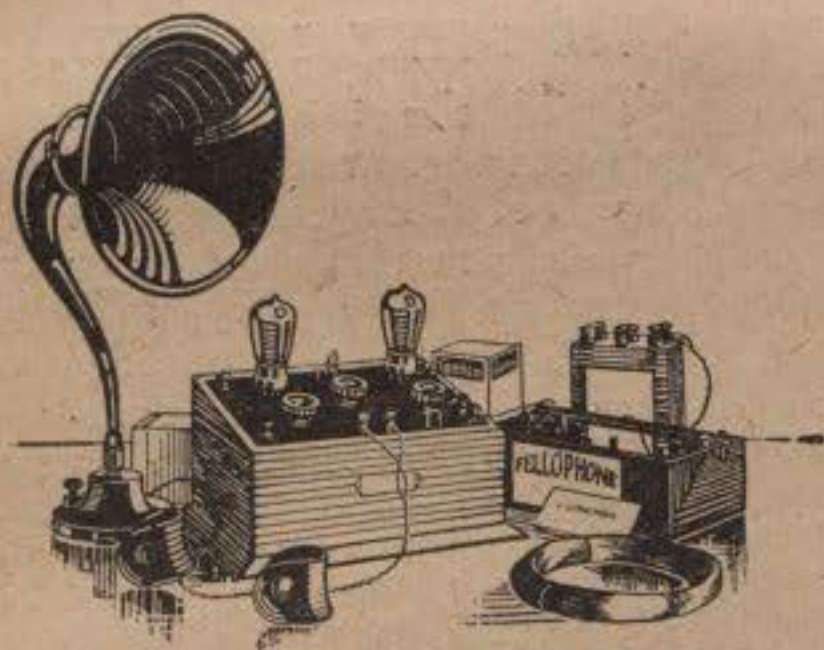


**BUY DIRECT AND SAVE MONEY**

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 BIRMINGHAM: 248, Corporation Street (Central 435)  
 BRIGHTON: 31, Queen's Road (Brighton 899)  
 BRISTOL: 36, Narrow Wine Street (Bristol 7972)  
 CARDIFF: Dominions Arcade, Queen Street (Cardiff 7635)  
 GLASGOW: 4, Wellington Street  
 LEEDS: 65, Park Lane (Leeds 21479)  
 LIVERPOOL: 37, Moorfields (Bank 290)  
 MANCHESTER: 33, John Dalton Street (Central 1164)  
 NEWCASTLE: 36, Grey Street (City 980)  
 NOTTINGHAM: 30, Bridlesmith Gate (Nottingham 5551)  
 SHEFFIELD: 11, Waingate (Opening March 25)  
 TONBRIDGE: 34, Quarry Hill (Tonbridge 172)

**7 DAYS APPROVAL** Louden Valves, H.T. Batteries and accumulators excepted, all Fellows Products are sent on 7 days approval on receipt of full cash price. If you send them back undamaged your money will be returned without question. All goods are sent packing free, carriage forward, except where postage is stated.



**£6.15.0 LITTLE GIANT TWO COMPLETE**

THESE are the famous Little Giant Sets which are selling in thousands in all parts of the country. They give clear and powerful reception of first-rate quality. Our files are full of enthusiastic letters of praise of these wonderful sets. They are complete in every detail.

| Specification                               | Little Giant I. | Little Giant II. | Little Giant III. | Little Giant IV. |
|---|-----------------|------------------|-------------------|------------------|
| Receiver (including Marconi Royalty)        | £2 2 6          | £3 17 0          | £4 12 0           | £6 5 6           |
| Louden 4-Volt D.E. Valves (1)               | 8 0 (2)         | 16 0 (3)         | £1 4 0 (4)        | £1 12 0          |
| H.T. Battery (Fellophone) (54V)             | 6 6 (108V)      | 13 0 (108V)      | 13 0 (108V)       | 13 0 (108V)      |
| Fellows 4V. Accumulator (20ah)              | 12 6 (20ah)     | 12 6 (20ah)      | 12 6 (40ah)       | 16 6 (40ah)      |
| Aerial, Insulators, Wiring, Instructions    | 3 0             | 3 0              | 3 0               | 3 0              |
| Headphones (H) or Junior Loud Speakers (LS) | (H) 11 6 (LS)   | 13 6 (LS)        | 13 6 (LS)         | 13 6 (LS)        |
| <b>Total Cash Price</b>                     | <b>£4 4 0</b>   | <b>£6 15 0</b>   | <b>£7 18 0</b>    | <b>£10 3 6</b>   |
| Deferred Payments. With Order               | 24 6            | 38 4             | 44 9              | 57 0             |
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**Louden Valves**



**OH, THOSE TESTS!**

WE have not yet tested Loudon Valves by flinging them off the Nelson Column. Nor has the British Museum expressed an official opinion of their worth. But every day brings us letters from users of Loudon Valves in all parts of Great Britain, praising their purity of tone, their long life, their volume and their economy. That is why our valve works are going "all out" in an endeavour to keep pace with the demand.

|  |  |  |
|--|--|--|
| <b>4/6</b><br>Bright Emitters.<br>L.P. Amplifier F.1.<br>H.P. Amplifier F.2.<br>Detector F.3.<br>5.5 volts 0.4 amps.   | <b>8/-</b><br>Dull Emitters.<br>L.P. Amplifier LER.1.<br>H.P. Amplifier LER.2.<br>Detector LER.3.<br>2 volts 0.2 amps. | <b>8/-</b><br>Dull Emitters.<br>L.P. Amplifier FER.1.<br>H.P. Amplifier FER.2.<br>Detector FER.3.<br>4 volts 0.1 amps. |
| <b>9/-</b><br>Dull Emitters.<br>L.P. Amplifier FER.1.<br>H.P. Amplifier FER.2.<br>Detector FER.3.<br>6 volts 0.1 amps. | <b>11/-</b><br>D.E. Power Valves.<br>Transformer Amplifier PEP.1.<br>Resistance Amplifier PEP.2.<br>4 volts 0.2 amns.  | <b>12/-</b><br>D.E. Power Valves.<br>Transformer Amplifier PER.1.<br>Resistance Amplifier PER.2.<br>6 volts 0.2 amns.  |

Postage and Packing: 1 Valve 4d. 2 or 3 Valves, 6d. 4, 5 or 6 Valves, 9d.

This 48-page Catalogue is free on request.



It will give you full details of all our products so that you can see how our policy of "direct to the public" has given you the world's finest radio value.

M.C.311



# Now MY CRYSTAL-SET WORKS A LOUD-SPEAKER!

**Now YOU build  
The R.C. TWOSOME  
COSTS ONLY 25/-  
FOR PARTS**

When you connect the R.C. TWOSOME to your crystal set the result will astound you. Pure, mellow tone... just as your crystal set reproduces it, but amplified to fill the room! No longer need you sit, hour after hour, by the side of your set... no longer need you remonstrate with the rest of the family for making noises... let them listen too!



**NO SOLDERING  
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IN AN EVENING  
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Build the R.C. TWOSOME. With a screwdriver and a pair of pliers you can build this powerful amplifier in an evening. NO SOLDERING required—no skill needed—no complicated connections to make.

# Free!



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R.T., 18-3-27

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*Wireless Trader, Feb. 12th, p. 141.*

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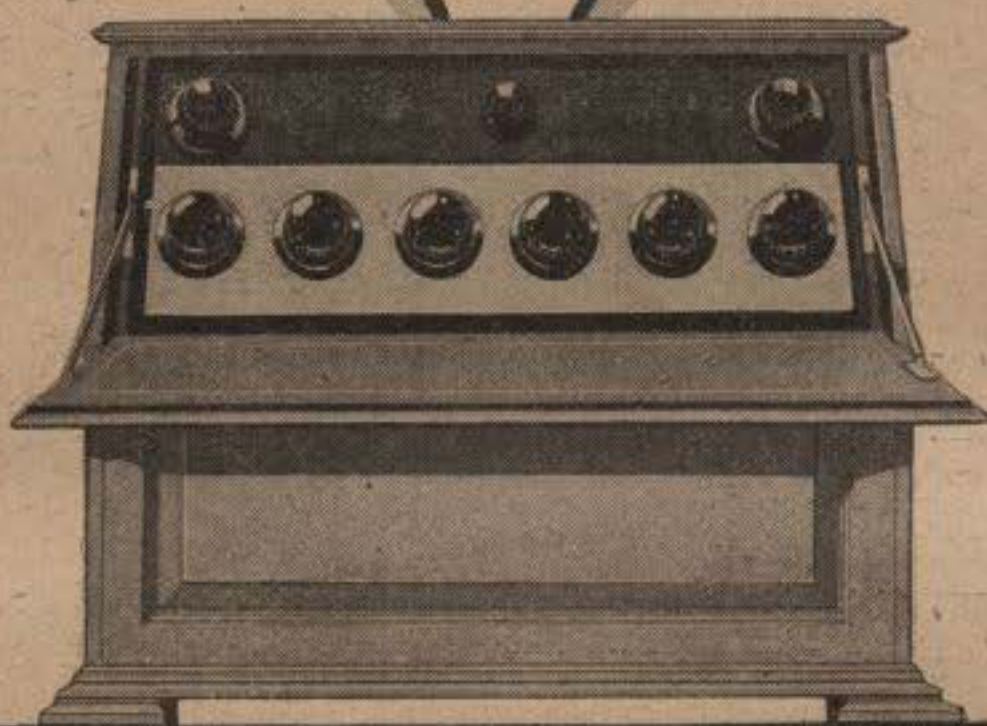
*The World's Standard Wireless Loud Speaker*



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## "STRAIGHT EIGHT" EIGHT VALVE RECEIVER

MAXIMUM range and selectivity, a wealth of clear-toned volume from distant stations, extreme simplicity of operation, minutely accurate construction and distinctive appearance — such are the features of the Marconiphone "Straight Eight." By the avoidance of reaction, absolute perfection of quality is assured, sensitivity and selectivity being obtained by increasing the number of valves. The first five valves are High Frequency amplifiers, the sixth a Detector and the last two Low Frequency Amplifiers.



The instrument is contained in a lock-up cabinet with space for housing the H.T. Batteries.

Complete, including valves, batteries and royalty .. **£66-11-0**

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**B**ACK two thousand years went **Brown** Scientists for a model upon which to base the design of the latest loud speaker. Who among those ancient Egyptian craftsmen ever dreamed of a talking Sphinx?

Yet to-day there is a Sphinx which speaks. How graciously it speaks too, this new **Brown** Sphinx Loud Speaker. You wouldn't believe a scientific instrument could be so human. It is so lifelike in its

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The **Brown** Sphinx Loud Speaker has a charm all its own. Its cunning Sphinx-like shape has a fascination about it. The rich, pleasing grain of its wood case has an atmosphere of luxury about it. But to appreciate its real superiority over all previous Loud Speakers, you must hear the Sphinx. Its pure richness of tone and its rich purity of volume will captivate you.

See the Sphinx at your Dealer's or at the Ideal Home Exhibition, Stand 93, Ground Floor, Main Hall. It is worth every penny of its price, **£12 10s.**

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SPHINX LOUD  SPEAKER

# Brown



# A NEW VALVE

*for Resistance  
Capacity Coupling*

**AMPLIFICATION FACTOR 50**



Resistance-capacity coupling has long been recognised as the ideal method of obtaining purity of tone. In the past the adoption of this system of coupling involved a very considerable sacrifice of volume. You couldn't have both purity and volume at the same time.

The introduction of the B.T.H. B.8 valve—with its extraordinarily high amplification factor of 50 (unequaled by any other similar valve), has made resistance-capacity coupling an economic success. Indeed, the B.8. Valve gives a greater sound amplification per stage than the best L.F. transformer.

Another tremendous advantage of the B.8. lies in its high impedance, 180,000 ohms, and its consequent negligible consumption of H.T. current, which is indeed no greater than is ordinarily dissipated by the battery when not in use. The B.8. uses only 1/60 as much H.T. current as the ordinary valve.

Here then is a resistance capacity valve which definitely gives the following advantages:—

- (1) Greater sound amplification than with transformer coupling.
- (2) The absolute purity of tone associated with the resistance-capacity method.
- (3) Negligible H.T. consumption—1/60 as much as ordinary valve.
- (4) Greater simplicity and reduced cost in construction of sets, owing to elimination of transformers.

*When buying valves look carefully for the B.T.H. monogram. Every good dealer carries stocks, but if temporarily short of any particular type he can obtain supplies within a few hours. Avoid substitutes which are usually unsatisfactory.*

### Characteristics

|                      |              |
|----------------------|--------------|
| Filament Volts       | 1.8 to 2.8   |
| Filament Amps        | 0.12 at 2.8v |
| Anode Volts          | 150          |
| Amplification Factor | 50           |
| Impedance            | 180,000 ohms |

*It will be noted that the filament is rated at 1.8 to 2.8 v. The B.8 will function perfectly through out this range. It can be used directly from a 2 volt accumulator, or from a 4 volt accumulator with suitable resistance.*

*The price of 14/- is only applicable in Great Britain and Northern Ireland.*

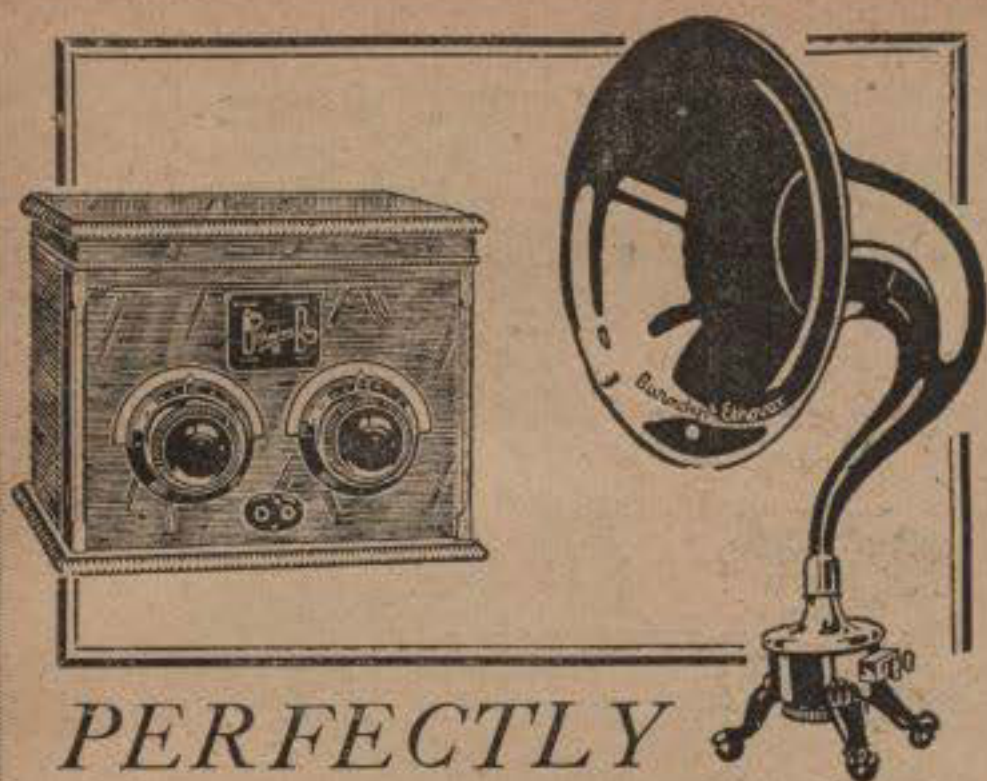


## B8 VALVE

*The British Thomson-Houston Co., Ltd.*







## PERFECTLY PURE MUSIC

99% of Wireless Receiver owners have no idea of just *how* perfect wireless reproduction can be. Have you? Will your set give you every note of the music true to tone, every shade of expression, just as it is played in the concert hall or studio?

Burndept equipment will give you, *in your own home*, just such perfect reproduction as you hear from laboratory apparatus on the B.B.C. Stand at the Ideal Home Exhibition. People who hear Burndept Wireless equipment for the first time say "I never heard wireless like that before."

The Set, the Valves, the Loud Speaker are individually designed and manufactured throughout by Burndept to work harmoniously as a group and the result is an admirably balanced equipment which reproduces PERFECTLY PURE MUSIC and speech, and is so extraordinarily simple to operate.

## THE BURNDDEPT THREE COMPLETE EQUIPMENT

Including Ethophone Three Valve Receiver, Ethovox Loud Speaker, Burndept Super Valves, Accumulator, High Tension Battery and Aerial Equipment. Royalties included and the whole equipment delivered right to your door. THERE IS NOTHING ELSE TO BUY. Complete for

PRICE

# £25

The "Burndept TWO" Complete Equipment similar to above but giving not quite such great volume or range but equally faithful reproduction—

Price £16 10 0

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A DEMONSTRATION

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WIRELESS LIMITED

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LOUD SPEAKERS  
AND  
LOUD SPEAKERS  
AND  
THE  
**Brown**  
WHICH  
IS YOURS



### DO YOU KNOW?

that a "DOUBLETONE" 21/- will make your one valve set into a two valve set and give you full Loud-speaker strength, and it will make your two valve set into a three valve set and so on; you simply plug it into the last valveholder

THE "TREBLETONE" 35/6 is so constructed that used on a one valve set its power is equal to any high-grade three valve set in volume and purity of tone.

The Doubletone and Trebletone is not better than any other make, it is the only make of its kind and fully guaranteed.

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Ask your Dealer to supply you one on seven days' free trial or send your order direct to us, delivered post free. Your Money refunded in full immediately the article is returned.



With every 40 or 60 volts a carrier to fit same supplied free.

MAKE YOUR OWN H.T. ACCUMULATORS AND SAVE HALF THE COST  
Capacity 3000 Milli-ampere hours. Re-charge every 7-8 months. easily assembled at home in half an hour. Compare Champion H.T. Accumulator Parts with any other H.T. Accumulator coating twice or three times as much and you will still find the "Champion" easily giving all others the "knock-out." The plates are manufactured under an entirely new patent process, they retain the charge without deterioration or sulphating for seven to eight months, and with ordinary care will last for years. Already many thousands have expressed their surprise and delight with the improved reception and greater volume obtained with only one trifling initial outlay. If inconvenient to get a whole Battery at once buy a cell or two at a time. Champion H.T. parts samples, single parts or whole Batteries, also the "Doubletone" and "Trebletone" may be obtained from most leading dealers or post free direct from:

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Send P.C. for free illustrations and instructions.





# CLEAREST-STRONGEST LAST THE LONGEST

THE reasons for EDISWAN leadership in valves are briefly and accurately summed up in the words, "CLEAREST, STRONGEST, LAST THE LONGEST" . . . the prize-winning slogan in the recent EDISWAN Prize Competition.

The new EDISWAN Quarter-Watt POINT ONE ECONOMY Valves give a rich, mellow clarity . . . with an abundance of volume . . . and they last the longest!

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"I have been an experimenter now for nearly four years, and only last week I discovered that the valve I have been in search of all this time is the Ediswan. It has absolutely transformed my set. I can assure you for the future, Ediswan! I have used nearly every 'it' valve on the market, but this is 'IT'."

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" . . . I am able to receive KDKA and two other American broadcasting stations daily and at very good strength. We are living on the Equator—the home of atmospheric, and America is about 10,000 miles from here. Yet I can enjoy American broadcasting regularly . . . signals are much stronger on your valves."

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### LAST THE LONGEST.

" . . . one has been in use for over four years and the other three years and a half, and they are working as well now as on the day I bought them. It works out at nearly 6,000 hours' use from one and 5,000 from the other, a most marvellous performance."

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This remarkably fine Resistance-Coupled set is the season's greatest success. Tens of thousands have built it, to their lasting delight. You can make it in an evening for £3 or less. NO SOLDERING NEEDED!

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PLEASE USE BLOCK LETTERS.

K.31

## "GOLTONE" Home Service Accumulator Chargers

MONEY SAVERS AND A  
GREAT CONVENIENCE

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### THE GOLTONE PENDLETON CHARGER

For charging low tension accumulators from alternating current circuits.

The Ideal Home apparatus for charging from any Alternating Current Circuit 200 to 250 volts, 50 cycle supply.

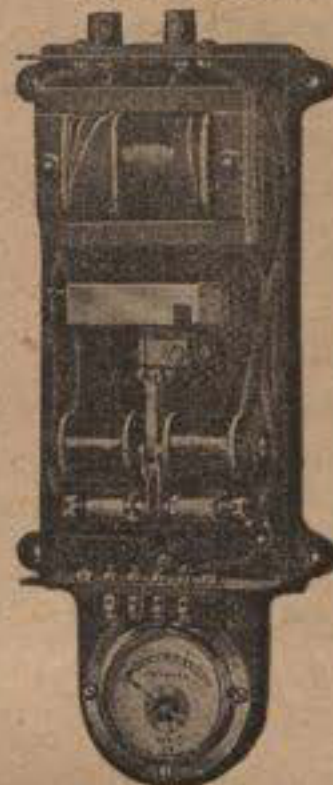
There are no expensive renewals and the Charger is designed to charge 2, 4 or 6 volt Accumulators at a charging rate of about 1.5 amperes.

Complete with Connecting Cords and Lampholder Adaptor..... **£2 12 6**

As above but with Ammeter..... **£3 7 6**

#### TESTIMONIAL

Mr. F. L. Darlington:—"I have one of your Pendleton Chargers in use and I am glad to say it is giving excellent service."



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### "INDISPENSO" HIGH TENSION ACCUMULATOR CHARGER.

### THE "INDISPENSO" DUAL PURPOSE CHARGER

Ideal as a high tension accumulator charger and also as a trickle charger for low tension accumulators.

For direct current electric lighting circuits. Suitable for all voltages.

Large numbers are in use giving every satisfaction. Full instructions given with each appliance. The indicator provided with each charger effectively indicates the polarity.

Price Complete.

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#### TESTIMONIAL

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Indispenso as a trickle charger for L.T. Accumulators.

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For charging high tension accumulators from alternating current circuits.



This Rectifier is recommended for charging High Tension Radio Accumulators and other small capacity Accumulators. It will charge at a negligible cost and will be found of immense convenience to those who desire from time to time to recharge their H.T. Accumulators from A.C. Lighting Supply. Complete with Adaptor, Connecting Cords, and full instructions, price 21/-.

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Stocked by all High Class Radio Stores.

**Ward & Goldstone**  
PENDLETON MANCHESTER LTD

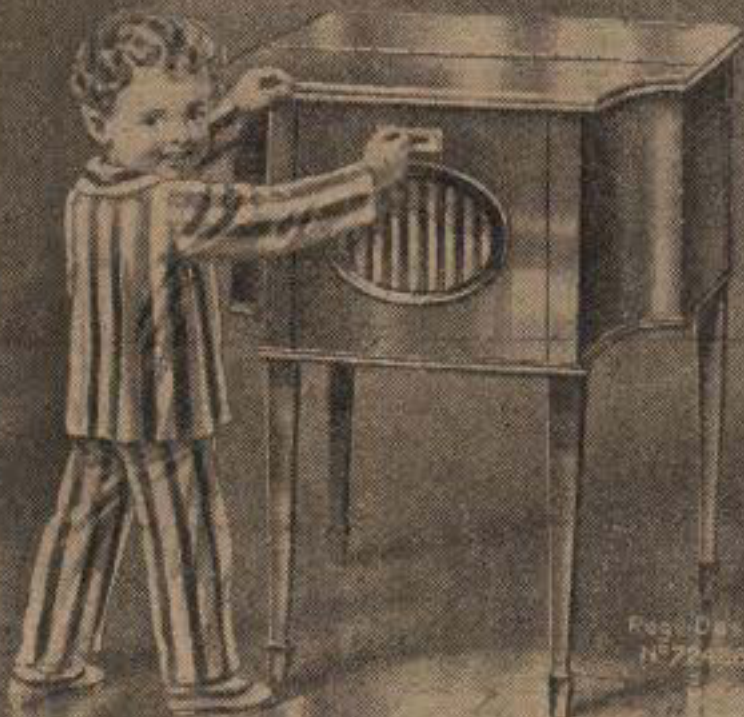
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Illustrated Catalogue R.T. Post Free on Request.



# C.A.V.

## "BABY GRAND" RECEIVER



LOCAL & DISTANT STATIONS  
CONTROLLED BY A SINGLE SWITCH

### ELEGANT SIMPLICITY

A child can operate this cleverly designed receiver, supplied complete, ready for use, leaving ample room for spare components.

It is an enviable possession to be treasured by the most discriminating lovers of music and good furniture.

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Height, 31 ins. Length, 27 ins.  
Width (front to back), 20 ins.

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Price, in Mahogany or Oak ... **£25 0 0**  
Marconi Licence ... .. £1 17 6

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can be supplied at extra cost.

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And at Birmingham, Belfast, Bristol, Dublin, Glasgow, Leeds,  
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"TRUTH,"  
said  
Chaucer,  
"is the  
highest thing  
that Man  
can keep"



THUS the spirit which ruled George Washington. Thus the spirit which governs the making of the **Brown Loud Speaker**. Those who buy, say its sponsors, have a right to expect the truth from their instruments. So the **Brown H. Q. Loud Speaker** is designed and constructed to reproduce truthfully and faithfully. It cannot tell a lie. When you hear its pure, mellow reproduction, in fact, you can almost believe you are in the presence of the artistes themselves. Hear it for yourself at your Dealers. Price £6.

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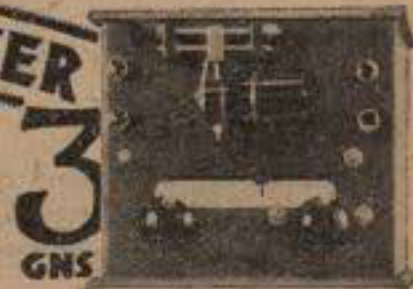
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NEW! Only 7" square—gives remarkable results. Cuts out local station, brings in others on loud speaker. Change from high to short waves in a jiffy—no coils or switches. A turn of ONE knob cuts out Daventry and brings in Paris. Assembled by experts—you make a few easy connections and it costs only 3 guineas. Hear it at London Showrooms: 10, New Oxford Street, W.C. This set will amaze you. NOW—send for folder TO-DAY.



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SHORTPATH  
RADIO VALVES  
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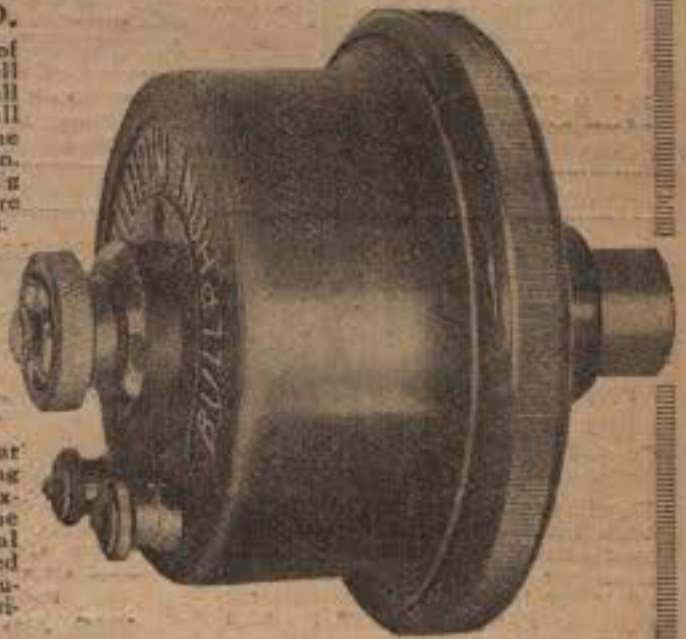
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and is as large as others at three times the price, producing enormous volume and exceptionally clear tone. The "Bullphone" is the original non-metallic unit now copied by many well-known manufacturers, proving the superiority of the "Bullphone."



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Don't be  
ill-tempered

because results from your set are not what you expected. For purer and louder reproduction get a

**BULLPHONE NIGHTINGALE De luxe Speaker**

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**5/-** deposit secures this Super Speaker, and 12 monthly payments of 5/- completes purchase, or can be obtained post free for 60/- cash.

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Ask your dealer to show you this new Nightingale Anti Pong Valve Holder. Compare it yourself with any other make on the market and you will say unhesitatingly that it is easily the finest valve holder at any price in the country.

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We supply all the parts to make batteries of various voltages. By our system you commence from the start with a knowledge of exactly how the battery is made up, and this knowledge will enable you, with the aid of our instructions, to keep the battery in perfect condition.

Prices of complete sets of parts for various voltages including Sacs, Zincs, Jars, Rubber Insulating Bands and Electrolyte.

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No. 1 Sac gives up to 7 milli-amperes.  
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Send 1/6 for new illustrated list with full particulars, working instructions, prices of separate parts, etc., etc.

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FULL INSTRUCTIONS WITH CLEAR WIRING DIAGRAMS are given for making COMPLETE CRYSTAL SETS, SINGLE VALVE SETS, ONE AND TWO-VALVE AMPLIFIERS, DUAL AMPLIFICATION SETS, TWO, THREE AND FOUR-VALVE TUNED ANODE ALL-WAVE RECEIVERS; ALSO THE VERY LATEST FIVE-VALVE RESISTANCE CAPACITY RECEIVER. The exact cost of each set is clearly stated.

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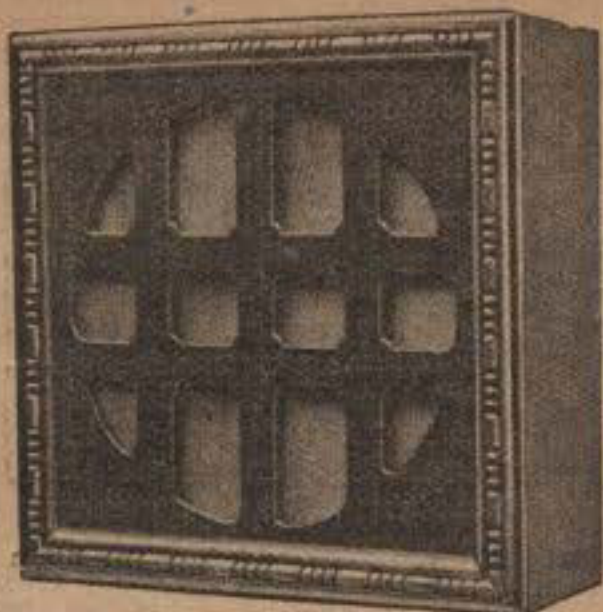
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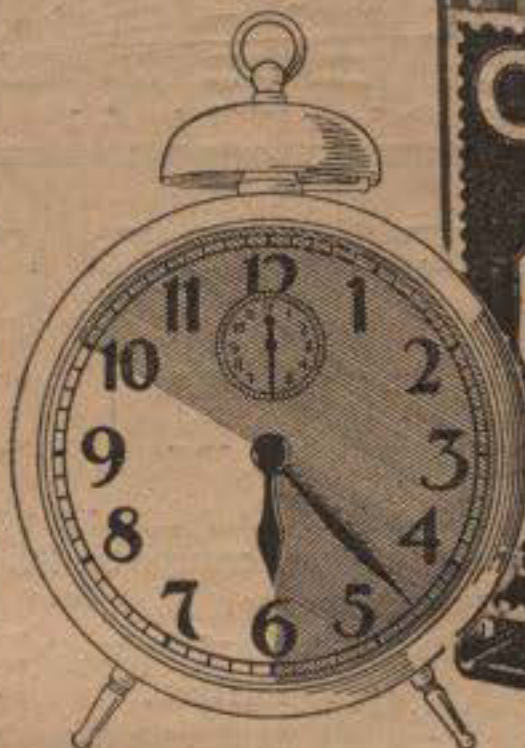
Type  
 203 1.8-2 volt. 2 amp. 5/9  
 L22 1.8-2 " " 7/6  
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**DULL EMITTER POWER VALVES.**

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Please state whether H.F. set, or L.F. type required.

Requires no first charge—merely add acid only.



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So Oldham—with unrivalled research facilities—tackled the problem from another angle. Instead of using a thick plate they invented a laminated plate—strong as a steel girder, yet allowing the acid to percolate freely during the recharging.

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### MADE BROADCASTING POPULAR IN GREAT BRITAIN

ELECTRON, the Perfect Aerial, has no equal. Its heavily tinned strands, protected by vulcanised rubber insulation, covered with waxed braiding, makes insulators unnecessary and greatly improves reception.



That is why ELECTRON WIRE is the best Aerial in Great Britain.

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It makes no difference whether you have a crystal set or a multi-valve set, it is impossible to obtain better results than those provided by ELECTRON WIRE—the Perfect Aerial.

100 Ft.  
**1/8**  
Complete Aerial,  
Lead-in and Earth.  
Postage 6d.

**ELECTRON WIRE BRINGS WIRELESS  
WITHIN THE REACH OF EVERYBODY:**

|                                      |                     |
|--------------------------------------|---------------------|
| IT ABOLISHES INSULATORS              | IT PROMOTES COMFORT |
| IT ABOLISHES MASTS                   | IT SAVES MONEY      |
| IT ABOLISHES RENEWALS                | IT BRINGS RESULTS   |
| FOOL-PROOF—STORM-PROOF—TROUBLE-PROOF |                     |

#### IT'S SO EASY TO FIX TOO!!

ELECTRON WIRE may be looped in the loft out of sight, without masts; one end tied to the rafters and looped back again; the other end brought under the eaves direct to the set through the nearest window (with no insulator or lead-in tube). The window may be closed tightly. You can simply fling it over a tree, over the roof, round a chimney, run it along the fence, around the picture rail, across the room, hang it out of the window, or where and how you like, and the results are there. Use a short piece as an earth and—there, you are! Perfect reception and immediate satisfaction.

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FOR SIMPLIFIED WIRELESS

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THE AERIAL WHICH MADE BROADCASTING POPULAR. Totally abolishes aerial masts, insulators, lead-in tubes, and other costly appurtenances. This aerial 100 feet needs no re-commendation. **1/8** Complete

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It is artistically beautiful, sweet toned and durable, with a superb reproduction. Note the dimensions of this magnificent instrument and compare the measurements of the scientifically designed horn.



Perfect finish—a veritable triumph of workmanship. **50/-**

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| 50 feet (25 ft. double)   | 1/- |
| 100 feet (50 ft. double)  | 2/- |
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Any length obtainable.

If unobtainable from your Dealer send direct to us, together with HIS NAME AND ADDRESS, and we will deliver promptly by return. Do not be persuaded to buy anything else.

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WIRE YOUR SET WITHOUT SOLDER.

Perfect connections guaranteed. Made of the finest hand-drawn copper—heavily tinned—perforated to take 4 B.A. connections, and will stay put without solder. One length will cover several connections. Will turn and twist as you will.



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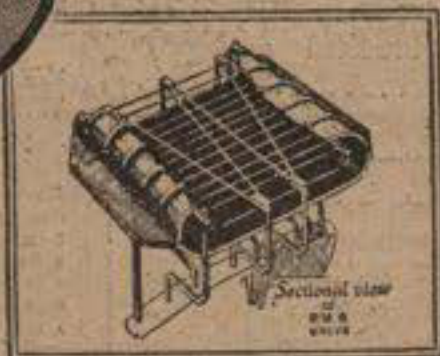
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