

HOW WE BROADCAST THE BOAT RACE. By J. C. Squire.

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Every Friday. Two Pence.

A Listener Sees It Through.

An Open Letter to Mr. H. G. WELLS.

DEAR H. G. WELLS,—I have read so many of your books—all, I think, without exception, from the long-out-of-print essays on 'Certain Personal Matters' to your great story of Mr. Clissold—and I am such an admirer of your work that I feel that I may address you thus familiarly without offence.

So you do not approve of broadcasting! It is, so you say in your recent article in a Sunday newspaper, a trivial and passing phenomenon like cross-word puzzles and Oxford trousers! You consider the broadcast programmes to be flimsy, stupid and dull, a mere conglomeration of inanities by tenth-rate nonentities. And you prophesy that before long the present universal popularity of radio will have vanished into thin air, leaving not a wrack behind—except, perhaps, in the homes of the feeble-minded, the crippled and the blind.

It may be so. You are famous for your prophecies, and as a prophet you are not without honour even in your own country. But on the other hand, it is possible that you may be quite wrong—and I think you are. And for these—among many sturdy reasons.

In the first place, the points you bring forward in support of your view that the end of wireless is at hand reveal an ignorance of the facts which is, like Sam Weller's knowledge of London, extensive and peculiar. One might even suppose that you had never in your life put on a pair of earphones or listened to a loud speaker. You



By courtesy of the 'New Statesman.'

'BROADCASTING! PSHAW!'

seem to know no more of what is going on in the world of radio than if you were an explorer just returned from Central Africa—though in such a case you would probably know quite a lot, for few travellers disappear into the wilds nowadays without taking with them a good portable radio set.

Take, for example, your list of the great ones of this earth whose voices you suggest listeners have waited in vain to hear. I will name them in the order in which you mention them: Chaliapine—then you must have missed the great Russian's recital in the London studio when he was in England some months ago; Melba—so you did not hear her farewell broadcast from the Old Vic the other day; President Coolidge—his speech to the U.S. Congress came over excellently a few days ago, and was relayed from London to British listeners; Mr. Baldwin—he is by now an expert broadcaster, there can be few listeners who have not heard his voice; Anita Loos—this much-preferred brunette gave the British Isles a bright ten minutes when she last came to London; Charlie Chaplin—ah! there you have me, Mr. Wells. It is true that Charlie has not yet broadcast in this country, but I suggest that that may be due to the fact that he has not been within a thousand miles of Savoy Hill since broadcasting began, and, after all, perhaps a great pantomimist like Charlie may not be very successful in front of the microphones. As for President Murray Butler, of New York,

(Continued overleaf.)

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A Listener Sees It Through.

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whose voice you crave so much to hear, he is frequently 'on the air' in his native country, and you could hear him at such times if you had a radio set of your own.

Next you mention the delightful verses of Mr. A. A. Milne, forgetting—or not knowing, perhaps—that these have been heard, in the Children's Hour over and over and over again. Sir James Barrie—there's another hit, Mr. Wells—you are right, he has never broadcast, but what is the magic that will bring Peter Pan out of his retreat in the Never-Never Land?

As for Mr. Bernard Shaw, you probably did not hear his reading of his own play, *O'Flaherty, V.C.*, some time back, or his speech, broadcast recently, when he presided over the debate between Lady Rhondda and Mr. G. K. Chesterton—and a wholly uncensored speech it was, too.

These, then, are the famous people who, you complain, are never heard by listeners, and that instead of these first-raters we have had to put up with tenth-rate talent.

'Were we in earnest,' you say, 'Einstein would adapt himself to the available powers of transmission.' As a matter of fact, before your article was published, Einstein did so adapt himself, for a few days ago I myself heard his pleasant, musical voice, broadcasting from a German Station his tribute to Newton, just as Mr. Bertrand Russell had broadcast from London his tribute a few days before.

IN short, my dear Wells, in your criticism of broadcasting, you seem to concern yourself, if I may say so, about a lot of things that aren't so.

What do the actual records show? Here are a few names chosen haphazard from the programme pages of the last three or four issues of *The Radio Times*. (You may like to refer to this list if ever you want to write on broadcasting again; you might

find it helpful; it's founded on fact, you know!) I have limited the choice to a bare half-score names in each category—and, believe me, scores of equally good names have been omitted:—

Musicians and Conductors: Lamond, Carrie Tubb, Godowsky, Edward Elgar, Hamilton Harty, Siegfried Wagner, Maria Olczewska, Solomon, Walford Davies, Dr. Kendrick Pyne. (Not many of your 'tenth-raters' here, I fancy.)

Preachers: H. R. L. Sheppard, Maude Royden, Studdert Kennedy, Edward Lyttelton, the Bishops of Carlisle and Southwark, and every Thursday Evensong from Westminster Abbey. (Nothing here of your 'Dr. Flatulent,' I venture to suggest.)

Teachers: Prof. Elliott Smith, Principal Grant Robertson, Bertrand Russell, Prof. H. H. Turner, Dr. Winifred Cullis, Dr. Crichton Miller, Prof. V. H. Mottram, Prof. Noel Baker, Prof. F. E. Weiss, A. Lloyd James. (Are these, I wonder, your 'Uncle Brays and Aunt Twaddles'?)

Writers: Desmond McCarthy, Ian Hay, J. C. Squire, Rose Macaulay, Michael Sadleir, J. Middleton Murry, Louis Golding, Sidney Dark, Robert Graves, Maurice Baring. (Not many editors, I fancy, would reject these people's broadcast talks.)

Actors and Actresses: Robert Loraine, Bransby Williams, Lillian Braithwaite, George Graves, Gwen Ffrangcon-Davies, Phyllis Neilson-Terry, Muriel George and Ernest Butcher, the Houston Sisters, Norah Blaney, and Sir Gerald du Maurier. (Sounds like a list of 'stars' for a Royal Command Performance, doesn't it?)

Publicists: H. Wickham Steed, Lord Hugh Cecil, M.P., Dame Rachel Crowdy, Walter Elliot, M.P., Mr. H. A. L. Fisher, Josiah Wedgwood, M.P., Sir Samuel Hoare, M.P., Prof. Gilbert Murray, Joe Devlin, M.P.,

Sir Charles Wakefield. (Nothing here, I should say, of the insipidity and dullness of which you complain.)

Sundries: The Bands of the Grenadier Guards, the Royal Air Force, the Royal Regiment of Artillery, and the Royal Marines. Eye-witness accounts (from the spot) of the Grand National, the Inter-Varsity Sports, the Boat Race, and innumerable football matches. The Catterall String Quartet, Bach's 'St. Matthew Passion,' relayed from York Minster, 'The Dream of Gerontius,' conducted by the composer. Broadcast productions of several plays (including *Kismet*, *Polly*, *The White Chateau*, *Masefield's Good Friday*, and *Cyrano de Bergerac*), two National Concerts in the Albert Hall, a London Philharmonic Concert; and lastly, the cheery rhythms of the Dance Bands at the Savoy. (What was your gibe about the Little Winklebeach Pier Band?)

ONE other point. You prefer the reproduction of music by a first-class gramophone or pianola rather than by a wireless set, and you would rather read a book or a magazine than listen to a broadcast talk. Well, that is a matter of mood and taste; but pianolas, gramophones, and books cost money, and for half the price of, shall we say, 'The World of William Clissold,' we listeners—ten million and more there are of us in these British Isles, Mr. Wells—can enter and enjoy for a whole year the world of the microphone, and an infinitely varied, wide-ranging, colourful world it is.

Yours, etc.,

LICENCE-HOLDER 748,018.

P.S.—I observe that at the end of your newspaper article an Editorial notice announces: 'Another vigorous article by Mr. H. G. Wells will appear on Sunday week.' What do they mean—'Another'?

ONE of the worst and most irritating vices that middle-age has to beware of is Old Fogeyism. It is so easy to fall into the 'good-old-times' habit and to vaunt the past at the expense of the present.

'Things are not what they used to be,' says Middle Age. 'No, and they never were,' is Youth's effective rejoinder. 'And a jolly good job, too!' Youth sometimes adds, with equal force. But perhaps Youth hardly realizes, as Middle Age does, how much better off it is in all manner of ways than we old stagers were, how many more privileges, pleasures and other advantages modern youth enjoys of which we older folk, in our youth, knew nothing.

If I had any grudge against Youth, which I have not, it would consist in just that: they don't appreciate their luck. They are too well pleased with themselves and with one another to give much thought to the past. They have no use for what they call 'back numbers.' I don't blame them. Youth must be served. It is their hour. Thirty years hence—nay twenty—they and

When the Old Folks Listen.

By EDWIN PUGH.

all that they delight in now, will in their turn become 'back numbers' in the eyes of a future generation.

That is why I would urge the youth of today, ever so gently, not to be too intolerant of their elders' little whims and fancies. In their preoccupation with jazz, I would ask them not to be too impatient of our milder taste for the old dance tunes, the waltzes and polkas, quadrilles and lancers, of thirty years ago. For even in those days we had our crazes too—as when the barn-dance came crashing into our young lives even as the fox-trot and the 'bunny-hug' and the Charleston have come—no, not exactly crashing—into theirs.

As we older-folk sit around the fire these winter evenings listening to the broadcast programmes, the young people will not be-

grudge us, I hope, our rapturous enjoyment of old-time songs and music which to them seem such dreary stuff. They will not mind if we sometimes hum an old tune, so sweetly familiar to us, so sourly unfamiliar to them, or scorn us if they see our feet tap-tapping out the time of a schottische or a cotillion in which we once won their mothers' favour.

Let them cast aside their headphones in disdain, protest that they 'can't stand any more of that rotten tosh,' and so be off to the more stirring delights of the dance hall or the cinema.

We will not carp at their preference for new things. We were just the same when we were their age. But we do put in our modest plea to the broadcast programme makers for a fair showing of the old-fashioned songs and for the old airs which rejoice our hearts, or maybe moisten our eyes, because of their associations with glad and tender memories of the time when we too were young and lusty, and when this world seemed the best of all possible worlds, and yet at the same time a football at our feet.

Coming to the Microphone.

A Glance at Future Programmes.

THE RT. HON. NOEL BUXTON, M.P., who was Minister of Agriculture and Fisheries in the Labour Government and whose efforts on behalf of farmers and smallholders are well known, as are his numerous other activities, is to give a short talk entitled 'The Joy of a Garden' from the LONDON Studio on Thursday evening, May 5. Mr. Buxton is one of the Vice-Presidents of the London Gardens Guild, and was particularly interested in some of the early competitions held under its auspices. Another interesting talk in the programme that evening will be the first of two, which



Mr. NOEL BUXTON, M.P.

Professor Walter Garstang, of Leeds University, will give on the songs of birds. These talks will be illustrated by special gramophone records as well as by Prof. Garstang's own whistling and vocalization.

'Jimmy, the Quart Fellar,' has decided to talk from behind his bookstall, about 'lots of people.' You can hear him from London on May 2 and again on May 5.

THE Military Band feature arranged by Col. J. C. Somerville, C.M.G. (late Commandant of the Royal Military School of Music), which was unavoidably postponed some weeks ago, has now been put into the programme for LONDON and other stations on Thursday, May 12. It will include a short chat on old military band instruments—the keyed bugle, cornetto and ophicleide are among them—illustrated by examples of music played on them. A demonstration of the possibilities of transcribing orchestral music for a military band will be shown and also some examples given of first-class military band music composed by contemporary writers especially for the combination.

A radio version of the play 'The Butterfly On the Wheel,' by Edward George Hemmerde, K.C., and Francis Neilson, will be given from London on Tuesday, May 3.

THE history of trade unionism is a subject of considerable interest, particularly at the present time, and a series of talks by Mr. D. A. Ross—the first of which will be given on Friday, May 6—tracing the development of the movement, will doubtless be keenly anticipated.

So much appreciated was the recent performance of 'The Arcadians' that it is to be repeated from London and other stations on Tuesday, May 10, Miss Florence Smithson again playing her original part.

A SPECIAL performance of Clifford Bax's play, 'Midsummer Madness,' set to music by Armstrong Gibbs, will be given from MANCHESTER and DAVENTRY Stations on Wednesday, May 4. Two of the original members of the cast, when the play was produced in London some time ago, will be included in this performance—Frederick Ranalow, who takes the part of Pantaloon, a middle-aged merchant, and Marjorie Dixon, who plays Columbine, a maidservant at the Blithe Heart. Two other characters, those of Harlequin, a young scholar, and



Mr. F. RANALOW.

Mrs. Pascal, a widow aged thirty-two, will be taken respectively by Sydney Northcote and Margaret Cochran.

THE B.B.C. Concert Party, a new combination of entertainers, is giving its first performance from the LONDON Studio on Tuesday, May 3. It will be under the direction of Geoffrey Gwyther, who is himself a member, and includes also Donald Calthrop, Carmen Hill, Rex Evans and Ethel Baird. Listeners should make a note of this date, and also of Saturday, May 14, when the party will again be heard.

A programme of light music for grand opera, conducted by Mr. John Ansell, will be broadcast from London on Friday, May 13.

A NEW feature which will undoubtedly be of the greatest interest to women listeners, will be introduced into the afternoon programmes from LONDON on Thursday, May 5, when at 3.45, Miss Pauline Hardy will give the first of a series of talks on home dressmaking. Miss Hardy has had a long experience of demonstrating to classes, not only of teachers but also of home dressmakers, and it is her intention to give the necessary directions to enable listeners to make up a two-piece costume.

Lon Raderman's Embassy Club Orchestra, one of London's newest and most exclusive dance bands, is to be broadcast. Its first relay, from the Embassy Club, Old Bond Street, will be early in May.



Mr. STACY AUMONIER.

TO the ever-increasing list of distinguished people who have arranged transmissions in the series of 'My Programmes' must be added Mr. Stacy Aumonier, one of the best known of our younger authors. This programme will be heard from LONDON and other stations on Monday evening, May 9. Though he has written several novels, it is upon his short stories that Mr. Aumonier's reputation rests. These have been collected in several volumes—notably 'The Love-a-duck,' 'Miss Bracegirdle and Others,' and 'The Baby Grand'—and show an uncanny knowledge of human nature and a tender understanding of human problems.

The Ramblers and Miss Mabel Constanduros are occupying half-an-hour of the evening programme from London on Wednesday, May 4.

THOSE who like their variety in large quantities will do well to reserve Friday, May 6, when from either LONDON, and those stations taking the London programme, or DAVENTRY, practically the whole of the evening transmission will be devoted to this popular form of entertainment. Here are the details. London and other stations, but not Daventry—7.45 to 8.45: Michael Cole (light numbers at the piano); Ronald Frankau (entertainer); Polly Ward and her ukulele; 8.45-9.0: Ethel Irving in a sketch, 'The Priest's Room,' by Herbert Swears. Daventry only—9.45 to 10.15: Guy Saunders and Doris Roland (light comedy duo); Dick Robertson (the famous whispering baritone), and Jack Sayes (the 'Smile-smith').

Dance music relayed from the R.M.S. 'Majestic,' the largest steamer in the world, will be broadcast from Bournemouth on Monday, May 2. The 'Majestic' will be in Southampton Docks, and a ball is to be held on board in aid of the Royal South Hants and Southampton Hospital.

IN every town and village, all over the country, Empire Shopping Week will be one of the chief local attractions during the next month or so. A talk on what this movement means and stands for, not only to us in the Homeland, but to our cousins overseas, is therefore very appropriate. It will be given on Tuesday, May 3, by Dame Meriel Talbot. Later, Professor D'Arcy Wentworth Thompson will give the first of a series of six talks on Nature and her limitations. Professor D'Arcy Wentworth Thompson is the scientific member of the Fishery Board for Scotland, and his books on birds and animals are well known.



Dame M. TALEOT.

Mr. Eugene Goossens, the distinguished British composer and conductor, who is shortly returning from America, is conducting a light symphony concert for London listeners on Sunday afternoon, May 8.

MR. H. H. JOHNSON, Organizing Secretary of the Northern district of the Royal National Lifeboat Institution, is arranging and announcing a special Lifeboat programme at MANCHESTER on Wednesday, May 4. The concert will be relayed to Hull, Leeds-Bradford and Liverpool. Among the contributors will be the Blackpool Lifeboat Band, the only organization of its kind in Great Britain and probably in the world. Miss Clara Parr, niece of the lifeboat's coxswain, will also contribute several items.

A programme of Chamber Music by the London Wind Quintet has been arranged for London listeners on Monday, May 9. Another Chamber Music programme—but unique in that it will contain a player-piano recital—will be given from Daventry on Wednesday, May 11.

THE RT. REV. U. S. AZARIAH, Bishop of Dornakel—the first Indian to be raised to the Episcopate—is giving a missionary talk from LONDON and other stations on Sunday, May 1. Dr. Azariah was one of the founders of the Indian Missionary Society of Tinnevely.

The monthly talk from Sheffield for local Scouts on May 6 will be devoted to a description of 'Sheffield Scout Week,' to be held from May 8 to 15. The speaker will, it is hoped, be Mr. Albert Harland, M.P., District Commissioner.

A LEC TEMPLETON, who is to give some piano-forte solos in the Bristol Eisteddfod Winners Night programme at CARDIFF on Wednesday, May 4, is only eighteen years of age. He has been blind from birth. Before his second birthday he began to pick out his sister's exercises on the piano, and got over the difficulty of chords by using his elbows. He was educated at the College for the Higher Education of the Blind at Worcester. In 1924, he learned of a competition for original dance music arranged by Cardiff Station. The competition closed the next day, but at breakfast he announced that he had composed a dance tune overnight. He won the prize.



Mr. A. TEMPLETON.

Listeners' Letters.

School Wireless in 1913—What is this 'Voice Production'?'—'Noises Off.'

The Earliest School Wireless?

DEAR SIR.—I have read with interest the claim in a recent *Radio Times* that a school in Sheffield was the first to install a wireless receiving set. The date of this installation was said to be March, 1921.

My own first introduction to wireless was in 1913 at the Hoylake (Cheshire) Promenade Elementary School. One of our masters formed a Wireless Club and made a set for us. It was, of course, only a crystal detector, with a sliding inductance coil, but its range must have been quite fair, for we daily received the time signal at 10.45 from Eiffel Tower or from Poldhu in Cornwall. Wireless telephony was then unknown, of course, and none of us could read Morse quickly enough to pick up anything other than the call sign, G.L.V. of the Seaforth Station, which then—as now to a lesser extent—defied the most selective tuning we could accomplish. Some members of the Club studied the Morse-code, however, and one who had in addition to a receiver a small home-made transmitter, often used to slip home on his bicycle to Moreton, three miles away, and signal his arrival, which other members of the Club who had remained behind would pick up on the school set.

I might add that the first time I heard wireless telephony was in October, 1918, when as wireless operator on a vessel inbound from the St. Lawrence to Surrey Docks, I heard a voice through the headphones say 'Hello, this is—experimenting.' We were at the mouth of the Thames at the time, and I have often wondered since who it could be. It was regarded as a great event in those days to hear a voice through space. When I told the Captain, he could not believe it until he came into the operating room and heard for himself.—MAGNETIC DIRECTOR, Cheshire.

The Ninety and Nine.

DEAR SIR.—One of your correspondents in a recent issue asserted that ninety-nine per cent. of the vocalists who broadcast are 'utter failures in their enunciation.' This is unfortunately true. We listeners hear three types of singers—the majority never give us a single intelligible syllable. The remainder of the ninety-nine per cent. are more or less intelligible if we make a very special effort to listen. Lastly, there is the solitary one per cent. whose every word we hear with neither effort nor strain. The fault lies, of course, either with the vocalist or trainer, and not with the transmission. The cause of it all is the stultifying craze for 'Voice Production.' That is what frequently occupies the singer's mind to the entire exclusion of the music, the words, and the meaning of both. The listening public is now hearing the cumulative effect of years of this so-called 'Voice Production.'

The singer whose every word reaches us is the one whose training has been directed to the cultivation of his *singing*, not merely his voice, to the study of interpretation as opposed to mere vocalization, to correct delivery of words and not mere sounds. Singers who are alive to the illimitable possibilities of broadcasting will base their technique on words, colour, meaning and rhythm. Without these essentials, voice manufacture, however skilful, leaves the listener perfectly cold.—HERBERT T. SCORR, Lombard Street, Belfast.

A Call for the Call-Signs.

Cannot the call-signs of the various stations of the B.B.C. be given with a little more regularity? On one or two occasions recently I have listened to several consecutive items and although the Announcer has spoken, he has failed to name the stations transmitting. As my condenser is calibrated I have no difficulty in identifying the transmissions, but to new enthusiasts the omission of the call-sign, after they have been listening patiently for ten or twenty minutes, must be both discouraging and annoying.—J. HOLMAN, Garner Street, Warrington.

Sense and Sounds.

DEAR SIR.—I agree with your contributor, Mr. Sydney Moseley, that many radio plays are spoiled by the sound effects. Some of the noises heard are very helpful to the imagination of listeners,



Drawn for 'The Radio Times' by G. King.

RADIO COMES TO OUR VILLAGE.

Old Hodge: 'Ve-ry toonful! But 'ow do they know that Oi be listening?'

but there are others—such as the galloping of horses, the clatter of hoofs on cobble stones—which are not a bit real and would be better omitted. I have often wondered if it would not be possible to make a gramophone record of sounds like these, and then to broadcast the record.—L. APPLEBY, Millbank, Westminster, S.W.1.

The 'Braille Radio Times.'

LISTENERS will remember the appeal recently made by Captain Sir Becheroff Towse, V.C., for the cause of wireless programmes in Braille for the blind. The response to that appeal was extremely generous, and the National Institute for the Blind has now completed its plans for the publication of *The Braille Radio Times*. This paper will be issued weekly, probably at a penny a copy, or 6s. 6d. a year post free, and it is hoped that it will provide an adequate wireless programme for the week. The first number will, according to present arrangements, be published in the first week in May, and a specimen copy is now ready and may be obtained (post free) on application to the General Editor, National Institute for the Blind, 224-8, Great Portland Street, London, W.1.

A Look Ahead.

News and Notes from the Stations.

From Sheffield.

Dennis O'Neil in Irish Songs, Leonard Roberts (baritone), Bert Copley (entertainer), and Melrose and Farrer in modern melodies, will occupy one-and-a-half hours in a variety programme on Wednesday, May 4.

From Leeds-Bradford.

Two local features reappear in next week's programmes. Mr. Cyril Banks, the Yorkshire tennis player, is giving the first of a monthly series of talks on tennis on Tuesday, May 3, while on Thursday, May 5, Mr. L. B. Ramsden is recommencing his weekly series on 'The Passing Show.'

From Cardiff.

'Down Memory Lane,' a medley of pre-war reminiscences, will be broadcast on Wednesday, May 11. Miss Grace Daniels and Mr. John Rorke are the vocalists, and the programme will also be relayed to London.

From Plymouth.

A recital by Beatrice Cahill, the child pianist who won a gold medal at the 1927 Plymouth Musical Festival, is one of the attractions in next week's programmes.

From Liverpool.

The McCullagh String Quartet, a combination of lady musicians, will broadcast a popular chamber music concert on Wednesday, May 4.

A new play, *High Tension*, by W. Huntley-Adams, a Merseyside author, will be given on Friday, May 6, by the Station Radio Players.

From Birmingham.

The rarely heard Delius *Concerto* will be played by Mr. J. W. Dunn, Professor of pianoforte at the Birmingham and Midland Institute School of Music, during a symphony concert on Sunday, May 1.

The last local football commentary of the season takes place on Saturday, May 7, when the Birmingham v. Sheffield United match will be broadcast.

From Manchester.

Items by the Fodens Motor Works Band and contralto songs by Miss Rachel Hunt will be included in Sunday afternoon's programme, May 1.

'Songs of the Open Air' is the title of the evening programme on Tuesday, May 3, when Stanley C. Mayer will bring his party of troubadours to the studio. This will be followed by Musical Comedy selections by the Station Orchestra.

From Bournemouth.

Tchekov's short play, *The Proposal*, described by the author as a 'jest in one act,' will be broadcast on Wednesday, May 4.

Those for whom singing has a special appeal should listen for Enid Cruickshank and Osmond Davies at the Sunday afternoon concert on May 1, and for Olive Kavan and Percy Kahn, who are broadcasting duets and solos on Wednesday evening, May 4. Florence Holding is also singing on Friday, May 6.

'I Admit Frankly—I Was Afraid.'

F. A. Mitchell-Hedges Ends his Travel Series with a Thrilling Story.

ON my last expedition to Central America, the President of Nicaragua made arrangements for me to visit the Volcano of Santiago, which was then in a state of activity and was devastating the country for hundreds of miles.

Motor-cars conveyed certain Government officials and myself to where the road ended at a large plantation. Attendants, mules, and horses were awaiting our arrival. Here we obtained our first view of the volcano. All that could be seen was a gigantic plume of smoke rising upwards, completely covering jungle and forest as far as the eye could reach.

We rode for hours along a track, in the sweltering heat, until we reached a steep ascent, from the top of which we were able to see the ravages of the eruption. For miles the earth was scarred and blackened. Fissures and cracks appeared everywhere. To reach the crater it was necessary to make a considerable detour, and we were compelled to descend to the valley again, continuing along a trail which ran for miles through jungle whose foliage interlaced overhead. We finally reached a point where once more we began to climb. Over boulders and crevices our sure-footed beasts clambered, until we arrived at an immense field of lava, which, by its weathered appearance, must be centuries old. At last we emerged into a region of utter desolation which spoke eloquently of the destructive forces at work beneath the surface.

A mile or two more, and we attained our goal. It was early afternoon. The sun was obscured, and photographs were impossible.

After resting an hour, our escort suggested we should start on our return journey. But to return without first making a thorough investigation and taking photographs, was not to be thought of. I for one absolutely refused to go back, and, in spite of the attempts of my fellow-travellers to persuade me, I determined to remain and spend the night on the edge of the crater, and on the following day to explore it and the adjoining country.

One of the party, however, Colonel Orlando Rosales (one of the bravest men I have ever met), broke in impulsively. 'Senor, I stay with you,' he said.

After our escort had departed, we decided that our investigations of the volcano must be left until the morning; and that during the daylight that remained we would climb

to the summit of one of the hills and examine the surrounding country. With immense labour we toiled up, and from the top we could see at once that the monster belching and vomiting forth clouds and smoke at our feet was actually situated within an enormous crater which covered many miles. From the top of the mountain we found that to the south the smoke poured up from the yawning pit of Santiago, while to the north the hill ended abruptly, and fell sheer from our feet for a thousand feet or more.

This area, covering many square miles, is known as the Crater of Masaya; and from our point of vantage we could see no fewer than seven inactive craters within the one; five great lava flows, and a huge barren



'While I was kneeling there I experienced a fear so dreadful that . . . when at last I crept away, I could hardly stand. The earth rocked, the hills and valleys quivered. In those few seconds I mentally experienced the horror of the lava boulder breaking away.' A striking photograph, blurred because of the earth's vibration, of Mr. Mitchell-Hedges kneeling on the edge of the crater of the great active volcano of Santiago.

valley with perpendicular walls hundreds of feet high, burnt, blasted, and rent in every direction. The light beginning to wane, we hurriedly made our way down the side of the hill, having decided to spend the night within a few feet of the edge of the crater of Santiago. By the time we got there, a sepulchral pall had fallen; a heavy rumbling roar was continuous, while intermittently the earth trembled.

NOW began a night of terror. During the day the heat had been intense, but this changed—at first slowly, then more rapidly—to extreme cold. Lying full length and peering over the edge into the depths below, we watched a sight which is ineffably stamped on my mind. The great crater

drops perpendicularly over 1,500ft. By day only the gigantic volumes of smoke are visible, but at night it is an inferno.

The whole of this dreadful place—the sheer cliffs, even the great boulders which jut out from the rocky strata—are illuminated by fire. One could see to the very bottom, where waves of flame streamed up over 250ft. towards the sky, lighting the columns of smoke to an immense height in the air.

Shuddering as we realized the overwhelming forces of Nature lying below the surface of the earth, we lay there for hours, fascinated by the spectacle. Finally, at about two o'clock in the morning, numbed by the cold, we tore ourselves away. It was then I understood the reason for the

extreme cold. The burning gases and super-heated air from the subterranean fires shoot up with immense velocity for thousands of feet. A corresponding amount of cold air is sucked down from a great height, and envelops the bare ground around, while within the crater there is a continuous raging whirlwind.

The hours of darkness, which seemed interminable, passed at last, and the morning broke on two of the most miserable human beings it is possible to imagine. Fortunately the sun rose in a blaze of splendour—and never was warmth more welcome.

After some sandwiches and a pull at the brandy-flask, we began to climb a hill immediately behind us to the south; and on reaching the top, we stood amazed at what lay before us in the valley.

We started to clamber down, holding on to jagged boulders, slithering over hard-baked earth, and for

the last half of our descent sliding on our backs down a steep bank of fine cinder-sand. In this way we gained the valley. No stretch of the imagination could conjure up a more ghastly place. It is the very picture of hell. It is entirely composed of burnt reddish rocks and lava, riven and shattered in every direction. We followed the valley until it suddenly broke off, as if the earth had opened, and before us stretched a chasm. The bottom was a lake of fine, blackish-grey sand and ashes, dead flat, and over a thousand yards wide. On the opposite side, walls of red lava rose sheer again, and towering high above were more lava cliffs, with a conical blackened mountain rising beyond. The

(Continued on next page.)

How Not to Oscillate.

'The oscillation problem today is as serious as at any time since broadcasting first started in this country.'



We give below a rough indication of the number of valves required to give satisfactory loud speaker reception.

BY far the greatest number of letters received by the Technical Correspondence Section of the B.B.C. are complaints of oscillation. For some time past the number has been steadily increasing, and as personal calls and telephone inquiries have been growing in the same proportion, it may be said that the oscillation problem today is as serious as at any time since broadcasting first started in this country.

Unfortunately, the whole subject is too vast to be dealt with within the limits of a brief article, but it may be pointed out that most interference originates from those listeners who overtax their apparatus—and not always because they honestly believe their sets to be incapable of giving the desired results. In such cases listeners are as unlikely to get any real enjoyment themselves from the broadcast programmes as they are certain to cause annoyance to their friends and neighbours.

The Chief Engineer of the British Broadcasting Corporation has always advocated the addition of another valve to those sets which have not a sufficient margin of safety to 'pull in' a particular station without danger of causing oscillation. It is, of course, impossible to give figures which can apply to every case, but we give herewith a rough estimate of the number of valves required to give satisfactory loud speaker reception from British stations, at certain given ranges. Reliable ranges for headphone reception may be taken at one valve less than the figures given for loud speaker range.

Daventry.

Up to 30 miles	2 valves minimum
30 miles to 100 miles	3 valves minimum
100 to 150 miles	4 valves in towns, minimum
Over 150 miles	5 " "

Main Stations.

Up to 5 miles	2 valves minimum
5 " 15 "	3 " "
15 miles or over	4 " "

Relay Stations.

Up to 2 miles	2 valves minimum
2 " 3 "	3 " "

These figures are based on the use of aerials 100 feet long and of an average height of not less than 25 feet.

A new anti-oscillation pamphlet for distribution to listeners is now being prepared by the B.B.C., which it is hoped will prove helpful in the campaign against a nuisance which in some parts of the country has reached such dimensions as to destroy all possibility of enjoyment in listening to broadcast programmes. Meantime the B.B.C. will continue as heretofore to assist by correspondence all listeners who care to apply in writing for advice on how to prevent oscillation for themselves and for other people. All communications on this matter should be addressed to the Technical Correspondence Section, B.B.C., Savoy Hill, London, W.C.2.

'I Admit Frankly—I Was Afraid.'

(Continued from the previous page.)

volumes of smoke pouring out from the crater obscured the sun, casting a deep shadow over a part of the land, and adding to the malevolence of this lifeless spot.

As we went along the solid lava became intersected by lanes of sand and ashes, which looked like rivers flowing across the ground. We stepped down gingerly to cross the first one. But as we moved forward, what appeared to be solid ground gave way, and disappeared into unfathomable depths with a dull booming sound. We had been on the brink of death. We peered into the chasm, and hurled large fragments of lava, only to hear a dull thud trailing off into a faint whisper as the rocks ricocheted from side to side.

MAKING a detour, we continued our journey, feeling every foot of the way in front of us. We came upon many fissures; and although we threw masses of lava down each, apparently they fell into bottomless pits. Finally we followed the lake of ashes to where the ground fell away into a circular chasm at least three-quarters of a mile in width; and although we gazed over the edge, it was impossible to see the bottom. We took many photographs, and returning, decided to follow the valley right to the very mouth of the crater of Santiago.

To take the photographs of the actual interior of the crater, showing the smoke roaring up from fifteen hundred feet below, I had to kneel on a jutting piece of lava, holding the camera with the lens pointing downwards.

While I was kneeling there, I experienced a fear so dreadful that the sweat poured down me, and when at last I crept away, I could scarcely stand.

As I knelt on the piece of lava, the fumes enveloped me so that I choked and my eyes filled with water. Then suddenly the earth rocked. The hills and valleys quivered. The lava on which I was kneeling trembled. I felt my body shaking. And in those few seconds I mentally experienced the horror of the lava boulder breaking away, and my body hurtling down—down—into the boiling sulphur. I admit frankly—I was afraid.

The entire country over an enormous area is blasted, and all vegetation destroyed; no sign of life, a place of desolation—a jungle of nothing but leafless trees stripped and withered. By day and night there is a continuous roaring, and huge boulders, dislodged by earth tremors, falling from the sides within the crater, cause an intermittent booming like subterranean explosions.

I have stood by the side of Niagara, watching the water thunder through the gorge. I have seen rivers in flood, sweeping all before them. I have lived amidst the immensity of Nature for many years of my life, but never have I experienced anything so impressive, never have I been brought face to face with such overwhelming forces, or known the meaning of such awful fear, as at the Crater of Santiago.

THE April issue of the *Reader* (the magazine of the National Home-Reading Union) announces a competition that will be of interest to listeners. A prize of one guinea is offered for the best essay on the question: Do you consider that broadcasting is an encouragement to home reading, or does it tend to take its place? Further particulars may be obtained from the Secretary of the Union, 16, Russell Square, W.C.1.

A Breath of Fresh Air.



[A. Bonnet Laird, whose column was unfortunately held over last week owing to pressure on our space, continues this week his comments on some of the interesting letters he has received recently from Nature lovers.]

How Far can a Wasp See?

ONE of the many thousands of Nature problems that might keep you busy a whole year round—and then you would hardly have touched the fringe of it—is raised by a letter from H. W. (Yorkshire). How far can insects see?

A beekeeper, this correspondent—I may say, a renowned one—and he has observed wasps very closely; paying them particular attention when they were catching the small moths that fly about during hay-time.

Each time, the wasp would approach within nine inches of the moth before it made the sudden dart that led to capture.

He is of opinion that nine to twelve inches is the limit of a wasp's vision.

Talking of wasps, their ways of cutting up their prey into convenient household 'joints' will repay watching.

The same listener—who defends wasps as useful scavengers—recalls watching one catch a 'daddy long legs' (parent of the 'leather-jacket' which farmers and gardeners detest). The wasp cut off one wing, the legs and abdomen; but, finding the remaining wing in the way during flight, alighted, cut it off, and flew away with just the thorax and head.

Lord of the Lake.

From a delightful house in Cheshire, where a rustic bridge spans an ornamental lake set amidst the rhododendrons, comes a problem I must pass on to my readers.

Each year, in earliest spring, two male moorhens fight fiercely, unceasingly, two hours at a time, their legs locked together as they peck at one another; a hen-bird now and then taking a hand for a moment.

Beaten on the water, one of the cock birds will take refuge on the lawn. In an instant the other follows, and they are at it again, sitting back, locked together, pecking savagely.

Do they fight for the lordship of the lake, or for possession of the hen bird?

If the former, why is there no subsequent fighting? Why are there always two nests of eggs, hatched out, in close proximity, at about the same time?

If the latter, has the vanquished bird, then, contented itself with another mate?

Flower Freaks.

A remarkable photograph of an aster comes from a Yorkshire listener. The petals are tube shaped, opening at the top into stars.

I am no expert gardener, so I would ask those who are if this can be a hybrid and if they have ever seen one like it.

[This week's prize, one of A. Bonnet Laird's broadcast books, goes to Mr. C. F. Weston, the Bluecoat School, The Oaklands, Preston Brook, near Warrington.]



By courtesy of 'The Sphere'

Where the news came from—the microphone on the 'Magician,' the B.B.C. launch.

The Cruise of the 'Magician.'

Mr. J. C. SQUIRE tells what it feels like to follow the Boat Race with a microphone.

IT was a relief to hear that the Boat Race broadcast had gone off fairly satisfactorily, for it was rather difficult work. The conditions were peculiar, and one hadn't entirely realized them beforehand.

When the crews were going down to their stations I asked Mr. Oliver Nickalls, whose memories of the Race are fresh, what they were feeling like. 'Wishing they had never taken up rowing,' he said. We broadcasters were not in quite such a state as that, but I at least confess to a slight (and unaccustomed) nervousness. I have broadcast enough to be used to the mere experience of talking into a microphone, and in a variety of conditions. My first broadcast was in the very early weeks at Marconi House, when there was an air of hectic improvisation about everything, the premises were small and crowded, and one had the feeling that the machinery had been hurriedly made at home out of old cigar boxes.

Next morning a cheerful young man in the office came to my room with eager congratulations.

'Did you enjoy it?' I asked.

'Yes, Mr. Squire, it was fine,' he replied. 'We heard you drink that glass of water.'

This made me suddenly realize the importance of background in broadcasting: of small details which help listeners to get picture and personality instead of a mere voice; the pauses, the hesitations, the turning of leaves, the snatches of conversation in the studio: the cheers and murmurs of crowds, the blowings of hooters, the beating of engines which have given such colour to recent broadcasts of events, are all in the same category.

MORE recently I have spoken in the present luxurious and smoothly-run studios, sometimes with people sitting about afraid to express approval or amusement by word or movement (which is disconcerting to the speaker whose most valiant efforts seem to him to be falling flat), and sometimes alone in a tiny silent room where it was difficult to believe that oneself and one's

voice were not completely cut off from all the rest of the world.

These trials might have been expected to put one completely at one's ease: but the Boat Race was something new.

Waiting for the race to begin, whilst the crowds gathered on the banks and the launches fussed about the river, was like waiting at the dentist's. In the first place there was no doubt at all that a vast and critical multitude would be listening, and would be very much disappointed, not to say sarcastic, if the show were ineffectively done. In the ordinary way if you go to the studios to read *Hamlet*, or deliver a lecture on 'Bee-Keeping in Czecho-Slovakia,' you feel that only those who are especially interested will be switched on when you start, and that anybody who gets in casually may get off without resentment and start searching again for Oslo or Toulouse. For all you know there may be nobody at all listening: a comforting thought in its way.

But there was no question of that with the Boat Race. We were only too certain that everybody within reach of a set would be listening, and with acute interest. But even if we did our best would they hear, and how much would they hear? Even though the B.B.C. experts were confident (and, as always, delightfully encouraging), it really seemed difficult to believe that anything at all could be transmitted.

THE scene around was exactly as it was when one first saw it twenty-five years ago. A Victorian scene: the boathouses, the stake boats, the Palace wall, the wrinkled old Blues in faded caps hailing each other, the old mixture of sunshine, shouts, cheers, guffaws, sandwiches and beer-bottles; and there were we, in the smallest launch thereabouts, perched in front of a silly little box, with a huddle of batteries behind us, but none of the solemnities of indoor broadcasting present, attempting to believe that our casual whispers, inaudible at the stern, would be heard in Berlin. The whole accustomed scene seemed to laugh at the idea; we couldn't help feeling that we should have to go back to Savoy Hill after it was all over and repeat the whole act in proper scientific surroundings.

Then, again, there was the doubt as to how much of the noisy background would get over, even if we were quite audible. It was a good idea, no doubt, to rely for assistance upon the running fire of cheers along the banks, and to leave intervals to be filled by the orchestra of splashing and hootings; but would they be heard?

Finally there was the embarrassment of publicity. Ashore sympathetic friends offered us stimulants, telling us we should need them. Afloat we felt that our small but too conspicuous boat was a comic object with its poles and its two little grave figures who, whilst everybody else was out to enjoy

himself in a natural way, were waiting to start talking and acting in front of their little box.

ONCE started we had not much time to think. As to what we should actually say during the race itself, we left that to fortune and our impulses. I candidly admit that, just after the start, when twenty minutes of race were in front of us, I wondered whether chance might not perhaps assist us with some 'dramatic incident' which would give our performance a more exciting tinge than we could otherwise provide.

For instance (I admit the dreadful profanity of this), might not one of the boats sink again, or might not a few people (all good swimmers, of course) fall off one of the bridges and be rescued? No such aid came. The one lively thing that really happened was a thousand people at Hammersmith getting wet to the knees; and that interesting spectacle we missed.

There were, in fact, periods of slight strain: simply because there was at times nothing to say. For minutes the boats kept their distance and the whole scene flowed past in a routine way. A boat race has not the perpetual variety of movement of a football match and takes much longer than most kinds of races. It would be more exciting to describe were an oarsman occasionally, like the hero of the celebrated lady's novel, suddenly to start rowing two strokes to everybody else's one, thus ensuring victory to his crew.

However, our empty-headed silences—and I confess I greatly admired Mr. Nickalls' ability to keep going with technical, but not too technical, talk—appear to have been well filled up by the joint efforts of the wind, the water, the crowds, and the sirens; and in retrospect the whole experience was thoroughly enjoyable.



At the other end—"watching" the Boat Race a hundred miles away.

PROGRAMMES for SUNDAY, April 24

2LO LONDON. 361.4 M.

2.30 A MILITARY BAND CONCERT

VIVIENNE CHATTERTON (Soprano)
JOHN THORNE (Baritone)
CYRIL TOWBIN (Violin)

THE WIRELESS MILITARY BAND

Conducted by Lieut. B. WALTON O'DONNELL

BAND

Academic Festival Overture Brahms

IN 1880 the University of Breslau made Brahms a Doctor of Philosophy, and this was, as it were, his thesis or graduation piece. The title may sound rather solemn, but the Overture is one of the gayest pieces of music Brahms wrote. It was originally scored for Full Orchestra, with plenty of 'percussion'—Kettle Drums, Big Drums, Cymbals, and Triangle. Today we hear it in an arrangement for Military Band.

The chief themes are all well-known German students' songs. Some of them are familiar also to us in England.

There are four such popular tunes in the Overture. It starts with an original theme, followed by another Tune (also Brahms' own) and a return of the first melody. This is worked up a little, and then a few bars of soft music introduce the First Main Tune, rather like a hymn-tune, played by Trumpets. This is known as *The Stately House*.

The next Tune is a livelier one—*The Father of his Country*.

The Third Tune is the *Freshman's Song* (dating from the early eighteenth century) which is humorously blurted out. The brass-and-reed chorus takes it up, the instruments joining in in turn, as a scattered company of students coming home from a jollification might do.

The last Tune to be used is *Gaudeamus igitur*, known to University students the world over. It howls along, trolled out by the full Band, bringing the Overture to a high-spirited close.

Two Numbers from 'The Rose Cavalier' Richard Strauss
Entrance of the Rose Bearer and Duet; Ochs' Waltz

THE ROSE CAVALIER (described as 'A Comedy for Music') is, as most people consider, the most likeable of all Strauss's works. It is full of gorgeous waltzes (one of which we are now to hear), and other attractive melodies.

The title refers to the old custom of a suitor's employing an envoy to carry a silver rose to his betrothed as an emblem of his love.

3.50 VIVIENNE CHATTERTON

Gipsies Graham Peel
The Cherry Tree Janet Hamilton
Over the Land is April Roger Quilter

3.57 BAND

Four Dances from Ballet, 'Prince Igor' Borodin

THE Opera, *Prince Igor*, glitters with oriental colour and military splendour. It is a story drawn from Russian history, of the struggles of a Russian Prince with a wandering tribe of eastern raiders, and of the loves of the Prince and his son.

The Dances now to be heard occur in the Second Act, when Igor, a prisoner in the camp of a nomad tribe, the 'Polovtsy,' is, as a tribute to his courage, invited to be present at a Festival.

4.10 JOHN THORNE

Death, the Leveller C. Becket Williams
The Waters of Babylon G. Coleman-Young

4.17 BAND

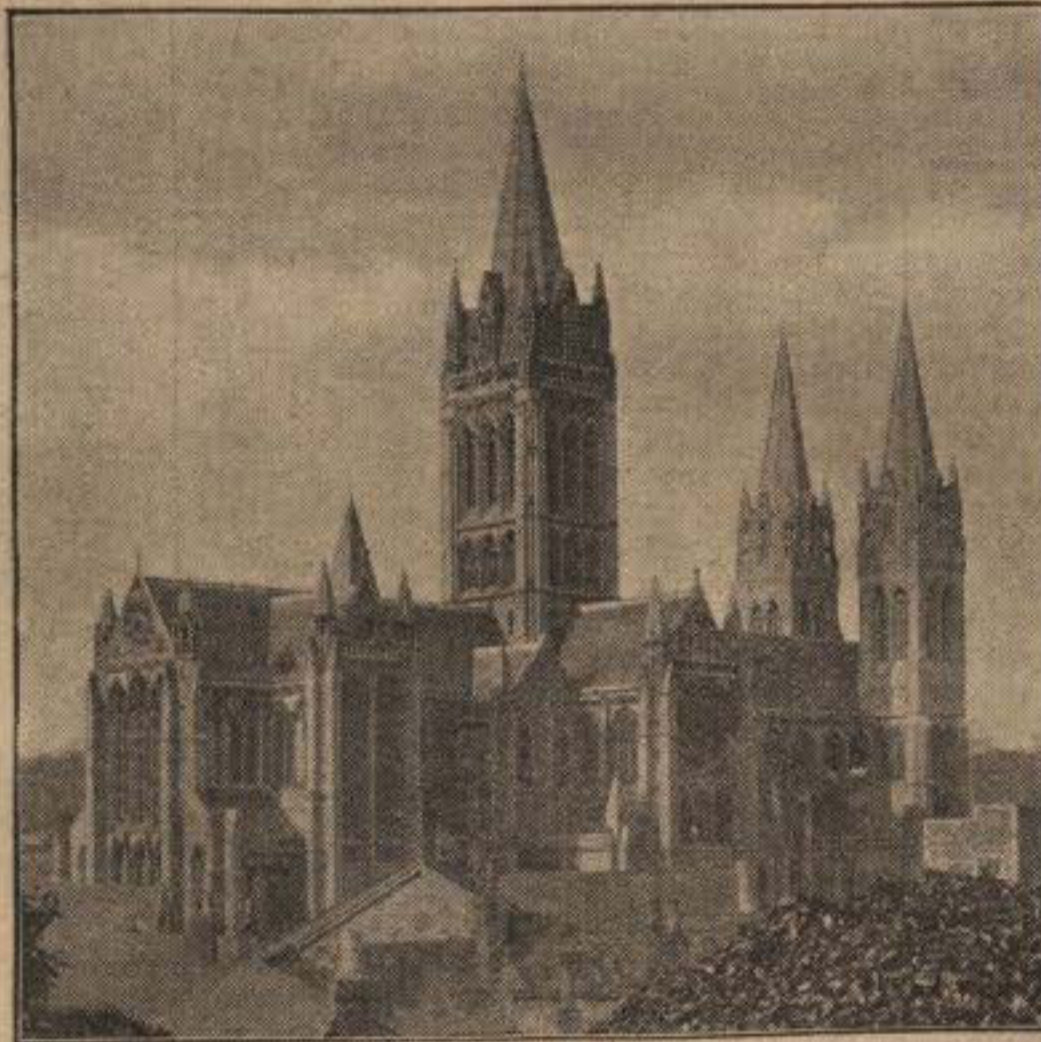
Incidental Music from 'Sigurd Jorsalfar' Grieg

EIGHT days were allowed to Grieg to write the incidental music to the play, *Sigurd Jorsalfar*, or *Sigurd the Crusader*. The music was an immense success, in spite of the fact that it was so execrably performed that Grieg suffered tortures, and when one of the chief actors began to sing, cowered down in his seat until Björnson, author of the play, poked him in the ribs and said 'Sit up properly!'

However, the audience applauded heartily, and so all was well.

There are three pieces in the Suite made from this incidental music.

I *Introduction*. We are in the Court of King Sigurd and King Eystein, sons of Harald, both of whom reigned in Norway at the same time, and were rivals. Here we have the atmosphere of royalty and festivity.



THE CATHEDRAL OF CORNWALL.

Tomorrow will be the jubilee of the Cornish diocese, and to celebrate it a special service is to be played by Plymouth Station (relayed to all Stations) at 7.45 tonight. This is Truro Cathedral, the oldest post-Reformation Cathedral in England.

II *Intermezzo, Borghild's Dream*. Borghild and Eystein were lovers. In order to show she is innocent of a wicked accusation, she has been compelled to undergo the ordeal by fire—to walk over red-hot iron. She does so without taking any hurt. Later, she fears her lover is not true to her; and upon Sigurd's pleading, marries him, so ruining both her happiness and that of Eystein, who had remained faithful. In this scene she sleeps uneasy, and is tortured by doubt. Awaking, she cries 'Still am I walking over red-hot iron,' and the music depicts her agitation.

III *Triumphal March*. Sigurd, repentant, dedicates himself to the welfare of Norway. In this scene the two kings are approaching, hand in hand, the place of law-giving, amid the loyal shouts of their people.

4.35 CYRIL TOWBIN

Variations on a Theme by Corelli
Tartini, arr. Kreisler
Slavonic Dance, No. 3, in G Major
Dvorak, arr. Kreisler

(Picture on page 153)

Berceuse, Op. 28, No. 3 Paul Juon
From the Canebrake, Op. 5, No. 1 Samuel Gardner

4.47 BAND

Scherzo, 'L'Apprenti Sorcier' Dukas

THIS is a humorous musical illustration (originally Orchestral) of a ballad by Goethe, about a magician's 'prentice-boy, who, while his master is away, copies his signs and spells, and raises spooks, but can't lay them. He makes them work for him—fetch buckets of water and swish them around, and sweep away vigorously.

Then he forgets the spell; the spirits cannot be stopped, and the house is getting flooded. In the nick of time the sorcerer himself returns and with a solemn incantation removes the spell.

4.57 VIVIENNE CHATTERTON

Four Old World Dance Songs Montague Phillips

5.5 JOHN THORNE

Past and Future

D. Cleghorn Thomson

Wilt thou be my
dearie? W. Hurlstone
The Derby Ram ... }

5.12 BAND

Excerpts from the Fifth Symphony

Tchaikovsky

Second Movement; Third Movement—Valse

THE Fifth Symphony is so often performed that its outlines are becoming very familiar. It will suffice to remind listeners that a 'motto' theme, of sombre character in most of its appearances, is heard in each of the Movements.

We are to hear the Second and Third Movements in an arrangement for Military Band. The SECOND MOVEMENT is mostly quiet and plaintive. It has three clearly-defined themes. The 'motto' intrudes once, giving way to a review of these main tunes, and the Movement ends peacefully.

The THIRD MOVEMENT is one of Tchaikovsky's many charming Valses. The 'motto' casts a momentary gloom on the gaiety, near the end.

5.30-5.45 TALES FROM THE OLD TESTAMENT

The Story of Gideon—Judges, Ch. vi, 11-40; vii, 1-25

7.45 RELIGIOUS SERVICE

Relayed from TRURO CATHEDRAL

S.B. from Plymouth

THE CATHEDRAL BELLS

8.0 Organ Solo, Toccata and Fugue in D Minor Bach
Psalm 150

The Lord's Prayer and Easter Collect

Hymn, 'Love Divine' (English Hymnal, No. 437)

Magnificat in A Flat Harwood

Anthem, 'Blessed Angel Spirits' ... Tchaikovsky

Address by the Rev. Canon E. C. CORFE (Precentor); 'The Jubilee of the Restored See of Cornwall'

Anthem, 'Be Joyful, All People' ... Mendelssohn

Organ Solo, Last Movement from Sonata in C

Sharp Minor Harwood

Hymn, 'Ye Watchers and Ye Holy Ones' (English Hymnal, No. 519)

The Blessing

Organist, JOHN DYKES BOWER

TRURO CATHEDRAL was the first to be built in England after the Reformation, and tomorrow will be the jubilee of the founding of the Diocese, when Dr. Benson (who was afterwards Archbishop of Canterbury) was consecrated as its first Bishop. This occasion should, therefore, be particularly interesting to Cornish people. Canon Corfe, who is to preach, is the oldest of the Residentiary Canons, and has been Precentor of Truro Cathedral since 1904. He kept the jubilee of his ordination as priest last month.

Sunday's Programmes continued (April 24)

8.55 THE WEEK'S GOOD CAUSE: St. George's Hospital

NO Londoner needs to be told much about St. George's Hospital—the only hospital that is as prominent an architectural feature of London as Westminster Abbey or the Bank of England. It need only be said that the requirements of such a hospital are proportionate to its vast activities, and that the address to which contributions should be sent is the Treasurer, St. George's Hospital, Hyde Park Corner, S.W.1.

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements

9.20 THE WIRELESS ORCHESTRA

Conducted by
JOHN ANSELL

- Imperial March *Sullivan*
- Overture to 'Maritana' *Wallace*
- Romance } *Rubinstein*
- Valse Caprice }
- Two Intermezzi from 'The Jewels of the Madonna' .. *Wolf-Ferrari*
- Divertissement *Lalo*

THIS was Sullivan's celebratory piece for the opening by Queen Victoria of the Imperial Institute at South Kensington, in 1893.

WOLF-FERRARI was born in Venice, fifty years ago. The *Jewels of the Madonna* is an Opera of Neapolitan life, with a good deal of Neapolitan folk-song in its music.

10.0 THE GLASGOW ORPHEUS CHOIR

Conducted by **HUGH S. ROBERTON**
S.B. from Glasgow

- Old Scots Psalm, 'Kedron' *arr. Hugh S. Robertson*
- Madrigal, 'Great God of Love' *R. L. de Pearsall*
- Motet, 'There is an Old Belief' *Parry*
- Part Song (Male Voices), 'The Old Woman' *Hugh S. Robertson*
- Hebrew Hymn, 'On Jordan's Banks' *arr. Max Bruch*

10.15 THE WIRELESS ORCHESTRA

- Slavonic Dances *Dvorak*
- Overture, 'Gretna Green' *Guiraud*

10.30 EPILOGUE

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. Time Signal, Greenwich; Weather Forecast
- 3.30-5.45 *S.B. from London (4.0 Time Signal)*
- 7.45 *S.B. from Plymouth*
- 8.55 *S.B. from London*
- 9.15 Shipping Forecast
- 9.20 *S.B. from London*
- 10.0 *S.B. from Glasgow*
- 10.15-10.30 *S.B. from London*

5IT BIRMINGHAM. 326.1 M.

3.30 SYMPHONY CONCERT

DENNIS NOBLE (Baritone); PAUL BEARD (Violin); HAROLD MILLS (Violin); THE STATION ORCHESTRA

ORCHESTRA
Overture, 'Karelia' *Sibelius*

SIBELIUS is foremost amongst living Scandinavian composers. In much of his music he uses national idioms and often derives the rhythms of his virile, rugged music from those of Finnish folk-poems.

From Karelia, in the south of Finland, come most of the national legends. The Karelians a cheery, brisk people, have been called 'born poets and born traders.'

DENNIS NOBLE and ORCHESTRA

Largo al factotum ('Room for the factotum'), from 'The Barber of Seville' *Rossini*

FIGARO, the famous town barber of Seville, was a creation of Beaumarchais. He appears in both this Opera of Rossini and Mozart's *Marriage of Figaro*. In this gay 'patter' song he struts about, proclaiming the delights of being trusted and looked up to by all sorts of people, especially lovers, who confide in him and ask his advice and help.

PAUL BEARD, HAROLD MILLS, and Orchestra
Concerto for Two Violins in D Minor *Bach*



PLAYING TO LONDON LISTENERS THIS AFTERNOON.

Mr. Cyril Towbin, the violinist, will play four solos in front of the London microphone in the broadcast concert this afternoon.

THE three Movements are as follows:—

FIRST MOVEMENT (Lively). The interest of this Movement lies in a happily bustling tune, taken up in alternation by the two Violin parts (whether these happen to be, for the moment, the Solo Violins or the Orchestral Violins).

Sometimes one Solo Violin starts a Tune which is then taken up (almost in Fugue style) by the other.

Note especially the opening Tune (by Orchestral Second Violins, immediately imitated by Orchestral First Violins). This Tune is important. It often recurs, and may be looked upon as the Main Tune of the Movement.

SECOND MOVEMENT (Slow, but not too much so). This is a very expressive Movement, and has become famous. The Solo Violins play throughout, the other Violins everywhere forming a mere part of the accompanying body. We have, in fact, a Violin Duet with String accompaniment.

THIRD MOVEMENT. In spirit, style and construction this is so like the First Movement as to call for little description.

The Solo Violins (with accompaniment by the rest of the instruments) begin in imitation at a mere beat's distance.

A passage that comes twice in the movement, and that is different in style from any previously heard in this Concerto, is one where the two Solo Violins repeat quaver four-note chords (each Violin in 'double-stopping') whilst the orchestral Strings run about playfully in semi-quavers.

DENNIS NOBLE

Two Songs of the North *Traditional Airs*
Song of the Passing Soul; Chief Behest

ORCHESTRA

First Symphony *Schumann*

SCHUMANN did some of his finest work when for a period he concentrated on some particular form of music.

These times of special interest in some one branch of composition all followed on his happy marriage (in 1840, when he was thirty).

In the first year of his married life he wrote no fewer than three symphonic works.

He described his first Symphony as 'born in a fiery hour.' Certainly the inspiration flowed with wonderful freedom, for it is said that the outlines at least of the work were sketched in four days.

He called this a 'Spring Symphony,' the First Movement suggesting to him 'Spring's Awakening' and the last 'Spring's Farewell.'

FIRST MOVEMENT. A call-to-attention for Brass opens an Introduction that soon leads to the First Main Tune (Strings and Woodwind), which is a quickened-up form of the Brass 'call,' full of Springtime hope and ardour.

The Second Main Tune (Clarinets and Bassoons, Violas interjecting a tiny murmuring phrase), is gentle, gracious and serene.

These ideas, with one or two subsidiary ones, are fully dealt with, and the Movement runs happily to its end.

SECOND MOVEMENT. The Slow Movement starts with a graceful Tune on the Violins, in octaves.

Flute and Clarinet have a second section of it (answered by Strings), and then the Cellos take up the opening strain.

A little phrase of four notes, first heard from Oboe and Second Violin, forms an interlude, leading back to the First Tune.

THIRD MOVEMENT. The Scherzo has a First Main Tune, the first strain played by Strings, the second by Clarinet and Bassoon.

For the First of the two Trios, or contrasting sections, the time changes to two-in-a-bar.

After the opening part has been repeated, the second Trio is played.

Finally, the opening bars of the Scherzo, appearing for the third time, lead into a short tail piece, or Coda, to round off the Movement.

FOURTH MOVEMENT. The lively, graceful Finale starts with a five-bar Introduction that has a touch of syncopation.

The First Main Tune trips along in light even notes in the Strings.

An episode, chiefly for Woodwind, leads to the Second Main Tune (Clarinets and Bassoons). This is similar in rhythm to the phrase that opened the Movement, and has a semi-religious air.

On this material the Movement is founded.

PAUL BEARD

Prelude and Allegro *Pugnani, arr. Kreisler*
Rondo *Mozart, arr. Kreisler*

DENNIS NOBLE and Orchestra

Aria, 'Vision fugitive' ('Hérodiade') .. *Mussenet*

ORCHESTRA

'Water Music' *Handel, arr. Harty*

5.30-5.45 *S.B. from London*

7.45 *S.B. from Plymouth*

8.55 *S.B. from London (9.15 Local News)*

10.0 *S.B. from Glasgow*

10.15-10.30 *S.B. from London*

Sunday's Programmes continued (April 24)

6EM BOURNEMOUTH. 491.8 M.

3.30-5.45 S.B. from London

7.45 S.B. from Plymouth

8.55 S.B. from London (9.15 Local News)

10.0 S.B. from Glasgow

10.15-10.30 S.B. from London

5WA CARDIFF. 353 M.

3.30-5.45 S.B. from London

6.30 EVENING SERVICE

Relayed from The Central Hall, F.M. Presbyterian Church, Newport

Organ Voluntary, ARTHUR E. SIMS, L.R.A.M.

Invocation

Hymn, 'Man of Sorrows'

Prayer

Hymn, 'Low in the grave He lay'

Lesson

Anthem, 'From Thy love as a Father'...Gounod
Solo by DORIS MORGAN

Offertory

Hymn, 'Glorious things of Thee are spoken'
(Tune: 'Hyfrydol')

Sermon by the Rev. H. G. HOWELL

Hymn, 'Abide with me'

Benediction and Vesper

Organ Voluntary, 'Hallelujah Chorus'...Handel

7.45 S.B. from Plymouth

8.55 S.B. from London (9.15 Local News)

9.20 'EMMAUS'

An Oratorio by Sir HERBERT BREWER
MAVIS BENNETT (Soprano). HERBERT THORPE (Tenor).

THE STATION REPERTORY CHORUS. THE STATION ORCHESTRA. Conducted by Sir HERBERT BREWER



Sir HERBERT BREWER.

IN Luke xxiv we have the story of the Walk to Emmaus. Two disciples, who had been told of Christ's rising from the dead, and who had not believed, walked on that day to Emmaus. 'Jesus Himself drew near and went with them. But their eyes were holden that they should not know Him.' The travellers, being asked why they were sad, told their companion of the events of three days ago—of Jesus' death and burial, and of the fact that His body was no longer in the tomb. They 'trusted that it had been He who should have redeemed Israel,' but they could not conceive this end as anything but a tragedy.

'Then He said unto them, "O fools, and slow of heart to believe all that the prophets have spoken! Ought not Christ to have suffered these things, and to enter into His glory?" And beginning at Moses and all the Prophets, He expounded unto them in all the Scriptures the things concerning Himself.'

That night, when Jesus stayed with them in the village, 'He took bread and blessed it, and brake, and gave to them. And their eyes were opened and they knew Him, and He vanished out of their sight.'

9.50 THE STATION ORCHESTRA

Pastoral Music ('Messiah')...Handel

MAVIS BENNETT (Soprano) and ORCHESTRA

'By the Simplicity of Venus' } Bishop, arr.
Doves } Stanford
'The Mocking Bird' } Robinson
(With Flute Obligato)

ORCHESTRA

Minuet ('Samson')...Handel
Hymn to St. Cecilia...Gounod

HERBERT THORPE (Tenor)

At the Mid Hour of Night...Cowen
Ave Maria (Violin Obligato)...Kahn

ORCHESTRA

Symphonic Poem, 'Preludes'...Liszt

THE poet, Lamartine, in his *Les Preludes*, puts the question 'Is Life anything but a series of Preludes to the song that Death begins?' He pictures the bliss of Love and the tempests of Life that wreck human happiness. The unhappy one takes refuge in quiet retirement, away from his fellow-men, but when the trumpet calls him to action he flings himself into the fight, finding in battle the full realization of his powers. Lamartine's poetic ideas appealed to Liszt, and in the Symphonic poem which we are now going to hear he very graphically depicts its scenes.

10.35-10.50 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 384.6 M.

3.30 A BALLAD CONCERT

PARRY JONES (Tenor)

Eldorado...Mallinson

When all was young...Brewer

To Daisies...Quilter

ALFRED BARKEE (Violin)

Provençal Morning Song...Cooperin, arr. Kreisler

Rondino...Beethoven, arr. Kreisler

Contretanz ('Country Dance')...Beethoven

Fugue in A...Tartini, arr. Kreisler

ELSIE SUDDABY (Soprano)

O Day of Joy ('Fidelio')...Beethoven

O sleep, why dost thou leave me?...Handel

Endless Pleasure...Handel

FRANK MERRICK (Pianoforte)

A Group of Old English Songs:

John come kisse me now...Byrd—1543-1623

Packington's Pounce...Anonymous

Dr. Bull's My Selfe...John Bull

The Woods so Wilde...Orlando Gibbons

Nobody's Gigue...Farnabye

HERE is some of the oldest of all instrumental music. Four hundred years ago, almost the only cultivated music was for voices. By the sixteenth century, however, composers had



THE SUPPER AT EMMAUS.

This picture, after the painting by Rembrandt, shows the end of the New Testament story on which Sir Herbert Brewer's oratorio is based. It is being broadcast from Cardiff Station tonight at 9.20.

begun to write for instruments. Naturally, the style was at first a good deal like that of the vocal music, for the special capabilities of instruments had all to be discovered.

But English composers (who were pioneers in the field) almost at once began to find out how to write effectively for the Keyboard instrument of the day, the Virginals, and for the Stringed instruments, the Viols.

In listening to these pieces, imagine the tiny tone of the Virginals, in which the strings (at a tension far less than that of a present-day Piano) were plucked by a quill.

One of the commonest forms in which composers then wrote was that of Variations—taking a popular tune and decorating it with lively runs and diversified rhythms, keeping the melody's outlines clear, and not much varying the original harmonies.

We shall see that style in several of these pieces. Some of the tunes we are to hear were used over and over again by different composers; *The Woods so Wilde* was an extremely popular tune, on which several sets of Variations were written—notably by Byrd and Gibbons.

The Packington mentioned in the title of the second piece is supposed to be one Sir John of that name—'lusty Packington' as he was called, who once wagered £3,000 that he would swim from Whitehall Stairs to Greenwich. But Queen Elizabeth, who, as one commentator says, 'had a particular tenderness for handsome fellows,' would not let him try the feat.

Giles Farnabye is a very attractive figure, for his music has more romantic feeling in it than that of almost any other writer of his time.

PARRY JONES

Lullaby...Scott

Serenade...Strauss

Faery Song...Boughton

ALFRED BARKEE

Nocturne...Sibelius

Valse, 'La plus que lente'...Debussy

Lotus Land...Scott, arr. Kreisler

From the Canebrake...Gardner

ELSIE SUDDABY

The Fields are full...Armstrong Gibbs

Cuttin' Rushes...Stanford

To Daffodils...Delius

This joyful Eastertide...arr. Somervell

FRANK MERRICK

The Hills of Anacapri...Debussy

The Snow is Dancing...Debussy

Puck's Dance...Debussy

The Island of Happiness...Debussy

DEBUSSY had a great gift for expressing the musical counterparts of moods and emotions. The great majority of his pieces are musical 'pictures' bearing definite titles.

His picture of the hills of Anacapri, near Naples, glows with the light and warmth of the Italian sun. We hear suggestions of the gay Tarantella dance and of a popular love-ditty.

The Snow is Dancing (from the *Children's Corner Suite*) suggests very beautifully the children's fanciful idea about the snowflakes and their merry dance to earth.

Puck's Dance is the airiest, daintiest piece, in perfect harmony with the sprite of *A Midsummer Night's Dream*. Read the opening of Act II before listening to this piece.

In *The Island of Happiness* we may imagine a pleasure-party depicted in the style of Watteau. It will be noted, in this and the other pieces, how many different varieties of tone colour are used, and how the Composer thus uses the pianoforte, in a sense, orchestrally.

5.30-5.45 S.B. from London

7.45 S.B. from Plymouth

Sunday's Programmes cont'd (April 24)

8.55 THE WEEK'S GOOD CAUSE: MR. JAMES GORMAN, an appeal on behalf of Henshaw's Institution for the Blind.



Mr. JAMES GORMAN.

THIS Institution provides and cares for some 600 blind men, women and children, whose lot would otherwise be indeed an unhappy one. Blind persons from the age of five years are admitted, receive a sound elementary education, and a further period of training in preparation for a trade or profession

and then proceed to the workshops as partially self-supporting and wholly self-respecting citizens, qualified to take their rightful place in the life of the community. Those who by reason of other disabilities or old age are unable to work are cared for in two Homes. The expenses in connection with this great work are far in excess of the income at present available.

Donations, made payable to the Treasurer, should be addressed to the Director, Henshaw's Institution for the Blind, Old Trafford, Manchester.

9.0 S.B. from London (9.15 Local News)

10.0 S.B. from Glasgow

10.15-10.50 S.B. from London

6KH HULL. 294 M.

3.30-5.45 S.B. from London

7.45 S.B. from Plymouth

8.55 S.B. from London (9.15 Local News)

10.0 S.B. from Glasgow

10.15-10.50 S.B. from London

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

3.30-5.45 S.B. from London

7.45 S.B. from Plymouth

8.55 S.B. from London (9.15 Local News)

10.0 S.B. from Glasgow

10.15-10.50 S.B. from London

6LV LIVERPOOL. 297 M.

3.30-5.45 S.B. from London

7.45 S.B. from Plymouth

8.55 Appeal on behalf of the Birkenhead General Hospital by Mr. E. B. ROYDEN, President of the Hospital

9.0 S.B. from London (9.15 Local News)

10.0 S.B. from Glasgow

10.15-10.50 S.B. from London

5NG NOTTINGHAM. 275.2 M.

3.30-5.45 S.B. from London

7.45 S.B. from Plymouth

8.55 Appeal on behalf of the Leicester Royal Infirmary

9.0 S.B. from London (9.15 Local News)

10.0 S.B. from Glasgow

10.15-10.50 S.B. from London

5PY PLYMOUTH. 400 M.

3.30-5.45 S.B. from London

7.45 TRURO CATHEDRAL BELLS

8.0 RELIGIOUS SERVICE
Relayed from Truro Cathedral
(Picture on page 152)

Organ Solo, Toccata and Fugue in D Minor Bach

Psalm 150

The Lord's Prayer and Easter Collect

Hymn, 'Love Divine' (English Hymnal, No. 437)

Magnificat in A Flat Harwood

Anthem, 'Blessed Angel Spirits'... Tchaikovsky

Address by the Rev. Canon E. C. COURT (Precentor), 'The Jubilee of the Restored See of Cornwall'

Anthem, 'Be joyful, all people'... Mendelssohn

Organ Solo, Last Movement from Sonata in C Sharp Minor..... Harwood

Hymn, 'Ye Watchers and Ye Holy Ones' (English Hymnal, No. 519)

The Blessing

JOHN DYKES BOWER, Organist

8.55 S.B. from London (9.15 Local News)

10.0 S.B. from Glasgow

10.15-10.50 S.B. from London

6FL SHEFFIELD. 272.7 M.

3.30-5.45 S.B. from London

7.45 S.B. from Plymouth

8.55 S.B. from London (9.15 Local News)

10.0 S.B. from Glasgow

10.15-10.50 S.B. from London

6ST STOKE. 294 M.

3.30-5.45 S.B. from London

7.45 S.B. from Plymouth

8.55 THE WEEK'S GOOD CAUSE: HIS WORSHIP THE MAYOR of Stoke-on-Trent, an appeal on behalf of the Children's Home at Rhyd

9.0 S.B. from London (9.15 Local News)

9.20-10.35 S.B. from Glasgow

5SX SWANSEA. 294 M.

3.30-5.45 S.B. from London

7.45 S.B. from Plymouth

8.55 S.B. from London (9.15 Local News)

9.20-10.50 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.30-5.45:—S.B. from London. 7.45:—S.B. from Plymouth. 8.55:—Dr. Ranken Lyle—An appeal on behalf of the Princess Mary Maternity Hospital Appeal Fund, organized by the University Students of Newcastle. 9.0:—News. 9.20-10.35:—S.B. from Glasgow.

5SC GLASGOW. 405.4 M.

3.30:—S.B. from London. 4.0:—Church Parade Service: Territorial Units of Glasgow, relayed from St. Andrew's Hall, Preacher, Rev. A. J. H. Gibson, of St. Andrew's Parish Church. 4.45-5.45:—S.B. from London. 7.45:—S.B. from Plymouth. 8.55:—Scottish National Appeal, Miss Margaret Drummond, on behalf of Kindergartens, Toddlers' Playgrounds, 'What we can do for the pre-school child.' 9.0:—News. 9.20:—The Glasgow Orpheus Choir, conducted by Hugh S. Robertson. 10.35 app.:—Epilogue.

2BD ABERDEEN. 500 M.

3.30-5.45:—S.B. from London. 7.45:—S.B. from Plymouth. 8.55:—S.B. from Edinburgh. 9.0:—News. 9.20-10.35:—S.B. from Glasgow.

2BE BELFAST. 306.1 M.

3.30-5.45:—S.B. from London. 7.45:—S.B. from Plymouth. 8.55:—S.B. from London. 10.0:—S.B. from Glasgow. 10.15:—S.B. from London. 10.20-10.35:—S.B. from Glasgow.

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

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"I am an ordinary sort of chap"

approaching the 40 line. My occupation is a sedentary one—for 8 hours in the day I have to sit in a chair at a desk.

"Up to a year ago I ate white bread as a matter of course. I never thought of eating any other. It was the bread my wife always took in from the baker—though occasionally we would have some sort of brown loaf for a change.

"But one day a rather different brown bread appeared on our table. It was, if I can describe it, less 'fancy' or 'cakey' than any of the brown bread we had had before. There was a good honest, wholesome flavour about it. 'Allinson's,' said my wife, 'I am trying it as an experiment!' I remember her adding that she did not think she would get any more of it—it seemed somehow a little coarse after the 'smooth refined' flavour of white bread.

"But my wife *did* repeat her supply of Allinson Bread because we found the children took to it. They liked it, and asked for it. I suppose their young palates had not been trained to white bread, and they recognised something that Nature wanted in the flavour of Allinson. So we kept on having Allinson's—and then I found that I began taking the Allinson Bread in preference to the white bread on the table. Somehow it began to intensify my zest for the other food I was eating.

"Soon—and this confirmed me in my preference for Allinson—I noticed signs (which I had not anticipated) that my health was improving. I used to have, to a degree, the same functional irregularities that, I suppose, 90 men out of a 100 working in offices are subject to. Since I have taken to Allinson these troubles have entirely disappeared. I am told that wheat is Nature's perfect laxative and I suppose the presence of the *whole of the wheat* in Allinson Bread gives the body the benefit of this important property.

"Finally, I should like to add that my wife has come to the conclusion that Allinson Bread has a definite economical effect on the family budget. She says it is more sustaining and satisfying than white bread, and that consequently we all (particularly the children) eat less of other, more expensive dishes. That may be so—my wife is usually pretty accurate in these matters—but certainly we all look very well and strong on it."

See that every loaf has the Allinson Band round it—the Allinson Band is your guarantee that you are getting genuine wholemeal.

There are Allinson bakers in every district. Allinson Wholemeal Flour for home baking, is sold in sealed bags (3½-lb., 7-lb., and 14-lb.) by most Bakers and Grocers.

Write to Dept. R for full particulars of useful and valuable Gifts given FREE in exchange for Allinson Bread Bands and Allinson Wholemeal Flour Coupons.

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Allinson
UNADULTERATED
WHOLEMEAL
Bread

PROGRAMMES for MONDAY, April 25

2LO LONDON, 361.4 M.

(1.0 Time Signal, Big Ben)

1.0-2.0 ORGAN RECITAL
By EDGAR T. COOK
MILLCENT RUSSELL (Contralto)
Relayed from Southwark Cathedral.

ORGAN
Fantasia and Fugue in C Minor Bach
MILLCENT RUSSELL
Aria, 'Ah, Slumbering Spirit' (Cantata 115) Bach

ORGAN
Choral Prelude on the Easter Tune, 'Christ
ist erstanden' } Bach
Prelude in C Minor }

MILLCENT RUSSELL
Aria, 'Thou Whose Praises Never End' (Cantata
6) Bach

ORGAN
Trio in C Minor } Bach
Toccata and Fugue in F }

3.0 CONCERT IN THE STUDIO.
THE DAVENTRY QUARTET and
DUNSTAN HART (Baritone)

4.0 THE ROYAL AUTOMOBILE CLUB
DANCE BAND from the Royal
Automobile Club

5.0 Miss MARY FIELDEN: 'A Pilgrim in Gallipoli'

TENS of thousands of British dead lie buried on the Gallipoli peninsula—the only tangible result of the most disastrous venture of the whole war. Last year Miss Fielden went on a Pilgrimage to the graves there, and this afternoon—Anzac Day—she will describe what she saw.

5.15 THE CHILDREN'S HOUR: Piano Solos by Cecil Dixon. Songs by John Dale. 'The Ugly Duckling,' told by Harcourt Williams. 'Batting Hints,' by the Rev. F. H. Gillingham, of the Essex County Cricket Club

6.0 THE DAVENTRY QUARTET

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

6.45 M. E. M. STÉPHAN, French Talk

7.0 Mr. DESMOND MACCARTHY, Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC
THE SONATAS OF BEETHOVEN

7.25 VARIETY
RONALD FRANKAU
Entertainer
NORMAN LONG
A Song, a Story, and a Piano
JUST FOUR FELLEES
Harmonised Syncopation
ELSIE and DORIS WATERS
Original Duets
HARRY HEMSLEY
Child Impersonator

8.30 SYMPHONY CONCERT
STANISLAS NIEDZIEMSKI (Pianoforte)
THE WIRELESS SYMPHONY ORCHESTRA
Leader, S. KNEALE KELLEY
Conducted by
PERCY PITT
Overture, 'Fierrabras' Schubert

Suite, 'The tomb of Couperin' Ravel
Prelude; Forlane; Minuet; Rigaudon

FRANCOIS COUPERIN, that great eighteenth-century Composer of Harpsichord music, was one of a dynasty of five generations of notable musicians. Couperin himself wrote music in memory of his great contemporary Corelli, and another distinguished Frenchman of a later generation, Ravel, in turn paid his tribute to Couperin by writing a Suite of pieces.

The Suite was first written, ten years ago, for Piano, and a little later four of its six pieces were orchestrated (for Strings, Woodwind, two Horns, a Trumpet and a Harp).

These are a *Prelude*, *Forlane*, *Minuet* and *Rigaudon*. The Minuet is a familiar form to all listeners. The Forlane, originally an Italian dance, a favourite of the gondoliers of Venice, has here a quiet spirit in a lilting body. The Rigaudon (a Provençal dance with a peculiar leaping step) has a cheerful swing.

Tone Poem, 'The Swan of Tuonela' Sibelius

group of Composers known as 'Young Musical Poland,' the member so far best known to us in this country being Szymanowski.

Ludomir Rozycki is another important figure in the group. He was born in Warsaw forty-three years ago, and studied at the Warsaw Conservatoire, as well as in Berlin under Humperdinck.

His works include several Operas—*Boleslas the Bold*, dealing with early Polish history; *Medusa*, which is based on a tale from the life of Leonardo da Vinci; *Casanova*; and *Eros and Psyche*. The most recent is *Beatrice Cenci*, partly founded on Shelley's tragedy.

He has written also symphonic Poems, Chamber Music and songs, besides the Concerto we are to hear.

This, a work of romantic tendency, not aggressively 'modern,' is in three Movements—the *FIRST* by turns brilliantly forceful and lyrical, the *SECOND* a song-like quiet Slow Movement, and the *THIRD* a bold Movement starting in dance-like style and broadening out, the Piano maintaining a full flow of tone almost the whole time.

Symphony No. 4 in E Flat
Glazounov

GLAZOUNOV was born in Petrograd (where he still lives) sixty-two years ago. This Symphony, in E Flat, is the fourth of eight that he has composed, and his forty-eighth work (of about eighty altogether). It is in three movements.

FIRST MOVEMENT. A rather slow, plaintive Introduction, leading into a quick Movement, in which the tune heard at the opening of the Introduction is made use of.

SECOND MOVEMENT. A *Scherzo*, a rapid lively Movement.

THIRD MOVEMENT. Another rather slow Introduction leading into a quick Movement. Here again, the First Main Tune of the slow portion (it comes on the Clarinet) is employed in the quick Movement proper. In the course of his development of the many ideas he uses, the Composer introduces a reminiscence of the Symphony's opening melody.



AN ANZAC DAY MEMORY.

Twelve years ago today the first British forces landed on the Gallipoli peninsula—now covered with the graves to which Miss Mary Fielden made last year the pilgrimage that she will describe to London listeners this afternoon. This picture shows Suvla Bay as it was during 1915.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.20 Dorsetshire Dialect Talk, arranged by Mr. E. LE BRETON MARTIN

LAST February Mr. E. Le Breton Martin arranged a talk in the Worcester dialect, in which for the first time a genuine dialect speaker came to the London microphone.

Tonight's demonstration of the Dorset dialect—beloved of all readers of Hardy—will follow the same lines as its predecessor. Mr. Le Breton Martin will give a short talk on the county, and the Dorsetshire man who has been specially chosen for the purpose by the Dorset County Association will repeat the substance of it in his own dialect—both idiom and accent. Like the first of the series, this should be a most interesting occasion for all listeners who may not have realized how much variety still resides in the English tongue, and how racy and expressive local dialects can be.

9.35-11.0 SYMPHONY CONCERT (Continued)
THE ORCHESTRA

Concerto in A Minor for Pianoforte and Orchestra Rozycki
Soloist, STANISLAS NIEDZIEMSKI

A CENTURY has nearly gone by since Chopin earned for Poland a distinctive place in the world of music. Now there is a promising

STANISLAS NIEDZIEMSKI
Mazurka in B Minor, No. 25 }
Study in C Minor, Op. 10 } Chopin
Nocturne in F Sharp Major }

THE ORCHESTRA
Valse Romantiques... Chabrier, arr. Felix Mottl

5XX DAVENTRY, 1,600 M.

10.30 a.m. Time Signal, Greenwich; Weather Forecast

11.0 Time Signal, Big Ben. THE DAVENTRY QUARTET and MARGARET SUTCLIFFE (Soprano); TJAKKO KUIPER (Tenor); ROSINA WALL (Viola); ALEC TEMPLETON (Pianoforte)

1.0-2.0 S.B. from London

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

9.15 Shipping Forecast

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

11.0-12.0 DANCE MUSIC: KETTNER'S FIVE, directed by GEOFFREY GELDER, from Kettner's Restaurant

Monday's Programmes continued (April 25)

5IT BIRMINGHAM. 326.1 M.

- 3.45 THE STATION PIANOFORTE QUINTET
- 4.45 SIDNEY ROGERS, Topical Horticultural Hints—'Small Shrubs for Small Gardens.' FLORENCE CLEETON (Soprano)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.30 S.B. from London
- 8.30 DUOLOGUES FROM SHAKESPEARE
THE QUARREL SCENE FROM 'JULIUS CAESAR'
Brutus WORTLEY ALLEN
Cassius STUART VINDEN
THE WOOING OF LADY ANNE FROM 'RICHARD III'
Richard, Duke of Gloucester .. STUART VINDEN
Lady Anne MOLLY HALL
- 9.0 S.B. from London (9.15 Local News)
- 9.35-11.0 FROM THE LIGHTER CLASSICS
THE STATION ORCHESTRA
Overture to 'Cleopatra' Mancinelli
INGRAM BENNING (Tedor)
Who's for Eldorado? Meredith Lee
Oor ain glen Robert Macleod
ORCHESTRA
Entr'acte, 'A la Gavotte' Coates
ALICE COUCHMAN (Pianoforte)
Concert Waltz, Op. 41 Paderewski
In the Garden Balakirev
Capriccio in B Minor Dohnanyi
HERBERT SIMMONDS (Baritone) and Orchestra
Toreador's Song ('Carmen') Bizet
ORCHESTRA
Two Pieces, 'Dream Children' Elgar
INGRAM BENNING
London Town E. German
O Mistress Mine Ernest Farrar
ALICE COUCHMAN
First Concert Study Liszt
Fourth Consolation Liszt
Elfin Dance MacDowell
HERBERT SIMMONDS
Four Jester Songs Bantock
The Jester; In tyme of old; Under the rose; Serenade
ORCHESTRA
Suite, 'The Two Pigeons' (Part II) .. Messenger

6BM BOURNEMOUTH. 491.8 M.

- 4.0 THE STATION TRIO. DOROTHY MARTIN (Soprano). HARRY HERDIDGE (Baritone)
- 5.0 MAY GILCHRIST, 'Shopping in Movieland'
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORCHESTRAL MUSIC, relayed from the Grand Super Cinema, Westbourne. Directed by ISADORE GODOWSKY.
- 6.30-11.0 S.B. from London (9.15 Local News)

5WA CARDIFF. 353 M.

- 12.30-1.30 Lunch-time Music from the Carlton Restaurant
- 3.0 A LIGHT SYMPHONY CONCERT
THE STATION ORCHESTRA
Overture in C Beethoven
BEETHOVEN wrote this Overture in 1822, for the opening of a new theatre in Vienna, on a day which was also the Emperor's 'name-day.'
The name by which it is generally known is *Die Weihe des Hauses* (The Consecration of the

House). The biographer, Schindler, told how Beethoven, while roaming with friends in the woods, walked apart for a while, and then showed them two themes for the Overture, that he had jotted down in his sketch-book, saying that one might effectively be worked in his own style, and one in that of Handel. Schindler advised him to choose the latter.

Of course, the Overture is true Beethoven, not just an imitation of Handel, of whose style we get no more than a pleasant flavour.

- BARBARA CURTIS (Soprano)
The Lass with the Delicate Air Arne
I've been roaming C. E. Horn
I attempt from love's sickness to fly Purcell
ORCHESTRA
Nocturne ('King Christian' Suite)
Musette Sibelius
Valse Triste Sibelius



Stage Photo Co.

'BRUTUS, BAY NOT ME—'

A tense moment in the famous Quarrel Scene from *Julius Caesar* (Act IV, Scene III) which is being broadcast from Birmingham tonight.

- BARBARA CURTIS
Break o' Day O'Reilly
Sweet Suffolk Owl E. Poston
Rest a Midday Janet Hamilton
ORCHESTRA
Concerto Grosso (Great Concerto) No. 3, in G, for Solo Violin (Leonard Busby'd). Strings, Flute, Oboe, and (originally) two Harpsichords
Handel
Suite, 'Le Cid' Massenet
BARBARA CURTIS
A Thrush's Love Song A. Travers
Hark, Hark, the Lark Schubert
The Night I love best J. A. Hopkins
ORCHESTRA
Symphony in D Haydn

- 4.45 Mrs. MARY B. CROWLE, 'Anzac Day'
- 5.0 ORCHESTRA
Selection from 'The Geisha' Jones
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 8.15 FLORENCE SMITHSON
The English Nightingale

8.30 S.B. from London (9.15 Local News)

9.35 ? 'THIRTY SECONDS' ?

A Play in One Act by DONALD DAVIES

- Andrew Kemp (an artist) SIDNEY EVANS
Elsa White (a journalist) LILIAN MILLS
Meek (Kemp's manservant) IVOR MADDOX
The Unknown DONALD DAVIES

SCENE: Andrew Kemp's studio in Chelsea at ten o'clock on a winter's night. The curtains are drawn over the huge windows, a fire flickers in the hearth, and several canvases, completed and uncompleted, are half seen in the obscurity. A lay figure, draped in dust-sheets, stands in the dimmest corner of this forbidding apartment.

Before half-past ten, three persons in the room are facing death—a death in thirty seconds. 'Thirty seconds to wait, just thirty seconds!'

? ? ?

Incidental Music by THE STATION TRIO

10.0-11.0 ANZAC DAY

- ORCHESTRA
Colonial Song Grainger
ERNEST MACKINLAY (Tedor)
Pokarekare (Maori Song) arr. Mackinlay
Titi Toreu Alfred Hill
An Autograph A. Martin
ORCHESTRA
Overture, 'Barnaby Rudge' Braithwaite
EDA BENNIE (Soprano)
A Farewell Bryceson Trehearne
A Folk Song Clusam
Autumn Aylmer Buesst
ORCHESTRA
Suite, 'The Green Lanes of England' .. Clusam
ERNEST MACKINLAY
Waiata Maori Alfred Hill
Home, Little Maori Alfred Hill
New Zealand National Anthem J. J. Woolf
EDA BENNIE
The Sun God W. James
Three Impressions for Voice and String Quartet
Benjamin
ORCHESTRA
Molly on the Shore Grainger

2ZY MANCHESTER. 384.6 M.

AFTERNOON CONCERT

- 3.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre
- 3.20 GEORGE BOND (Bass-Baritone)
The Jolly Beggar J. R. Dear
When a Maiden Mozart
- 3.30 ORCHESTRAL MUSIC (Continued)
- 3.45 J. MEADOWS (Auto-Piano Recital)
- 4.0 ORCHESTRAL MUSIC (Continued)
- 4.20 GEORGE BOND
Splendour of the Stars Needham
My Dear Mistress Austin
- 4.30 ORCHESTRAL MUSIC (Continued)
- 5.0 Mrs. SUSAN MARSHALL, 'The Montessori Method at home'

ALTHOUGH almost everyone has heard of the Montessori method of child education, many people would find that they are really somewhat hazy as to the actual details of the method, and that they are apt to confuse it with others. Mrs. Susan Marshall will in this talk describe the fundamental theories of the method and show how it may be applied in the home.

Monday's Programmes cont'd (April 25)

- 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. BRIGIT
6.30 S.B. from London
7.25 ALMA VANE and FLORENCE OLDHAM will entertain you
8.0 THE LANCASHIRE MILITARY BAND Conducted by EDWARD DUNN
9.0-11.0 S.B. from London (9.15 Local News)
-
- 6KH HULL. 294 M.**
- 11.0-1.0 Concert relayed from Daventry
4.0 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street
5.0 Mrs. JOSSELYN DE JONG, 'African Natives and their Customs—II'
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.15 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, 'Picturesque Yorkshire—IV, The Villages'
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.15 Local News)
-
- 6LV LIVERPOOL. 297 M.**
- 11.30-12.30 Gramophone Records
4.0 J. W. SMART and his ORCHESTRA, from the Edinburgh Café Restaurant
5.0 KATE LOVELL, 'The Distinguishing Feature'
5.15 THE CHILDREN'S HOUR
6.0 Pianoforte Solos by J. W. SMART, from the Edinburgh Café Restaurant
6.30-11.0 S.B. from London (9.15 Local News)
-
- 5NG NOTTINGHAM. 275.2 M.**
- 3.0 London Programme relayed from Daventry
4.45 Music and Talk
5.15 THE CHILDREN'S HOUR
6.15 Miss ADA RICHARDSON (Pianoforte)
6.30 S.B. from London
7.45 ROUND THE STATIONS
9.0-11.0 S.B. from London (9.15 Local News)
-
- 5PY PLYMOUTH. 400 M.**
- 11.0-12.0 Concert relayed from Daventry
3.0 London Programme relayed from Daventry
5.0 Mr. H. J. DRAFER, 'The Origin of Fairy Tales'
5.15 THE CHILDREN'S HOUR
6.0 'THANKS TO MR. MILLIGAN!' A Play in One Act by CONSTANCE ENNE Presented by THE MICROGNOMES
Characters:
Mrs. Blaise (Housekeeper, sleeping out)
George Barnet Crosswell (Just back from a business trip to India)
Stephanie Crosswell (His wife, and from whom he has been separated for four years)
Derek Lessingham
The sitting-room at Mrs. Crosswell's flat. Time: 8 o'clock, evening.

- MISS CONSTANCE ENNE, short-story writer and author of 'Little Letters to You,' has now turned her talent for dialogue and 'situation' to the writing of plays, of which *Thanks to Mr. Milligan!* is the first to be produced on either stage or ether.
- 6.30-11.0 S.B. from London (9.15 Local News)
-
- 6FL SHEFFIELD. 272.7 M.**
- 11.30-12.30 Gramophone Records
4.15 ORCHESTRA relayed from the Grand Hotel
5.0 'The Ugliness of Men's Clothes,' a Dialogue written by Margaret Radcliffe
5.15 THE CHILDREN'S HOUR
6.0 Musical Interlude
6.30-11.0 S.B. from London (9.15 Local News)
-
- 6ST STOKE. 294 M.**
- 11.0-12.0 Concert relayed from Daventry
5.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 THE EOLIAN TRIO
6.30-11.0 S.B. from London (9.15 Local News)
-
- 5SX SWANSEA. 294 M.**
- 3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 TROTT and PASSMORE (Pianoforte and Violin)
6.30 S.B. from London
8.15 S.B. from Cardiff
8.30-11.0 S.B. from London (9.15 Local News)

Northern Programmes.

- 5NO NEWCASTLE. 312.5 M.**
11.30:—Gramophone Records. 11.50:—Albert Tweedell (Tenor). 12.0:—Gramophone Records. 12.10:—Albert Tweedell. 12.20-12.30:—Gramophone Records. 4.0:—Music from Coxon's New Gallery Restaurant. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Octet. 6.20:—Radio Bulletin. 6.30:—S.B. from London. 7.25:—The Apollo Male Quartet. 7.45:—Recital of Works for two pianofortes by Irene Browne and Helen Thorpe. 8.0:—Quartet. 8.15:—Irene Browne and Helen Thorpe. 8.30-11.0:—S.B. from London.
- 5SC GLASGOW. 405.4 M.**
3.0:—Dave Caplan's New Princes' Toronto Band and the Harvard Band, relayed from the Plaza. 4.0:—Sea Songs. The Wireless Quartet. Margaret Graham (Soprano). 5.0:—Mr. David H. Low, 'Cabbages and Kings'—A talk about Butterflies. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.10:—Mr. William Boyd, on 'The New Education Fellowship.' 6.20:—Musical Interlude. 6.30:—S.B. from London. 8.30:—Scots Vernacular Programme. The Station Orchestra. Recital of Vernacular Verse by W. D. Cocker. 9.0:—S.B. from London. 9.35:—Scots Vernacular in Music. The Station Orchestra. Percy Gordon, Lecture-Recital on Scots Vernacular. Nellie Gordon (Soprano), Alexander MacGregor (Baritone). By the Burnside (Highland Memories) (Hamish MacCunn). 10.45:—'The Lesson,' A One Act Radio Play by Morland Graham. 11.0-11.5:—Orchestra.
- 2BD ABERDEEN. 500 M.**
11.0-12.0:—Gramophone Music. 3.45:—Dance Music by John R. Swinfen and his New Toronto Band, relayed from the New Palais de Danse. 4.15:—Household Talk. 4.30:—Dance Music (Continued). 5.15:—Children's Hour. 6.0:—Music by the Station Octet. 6.30:—S.B. from London. 8.30:—S.B. from Glasgow. 9.0:—S.B. from London. 9.35:—Tchaikovsky. (Born April 25, 1846.) The Station Octet. 9.50:—Joseph Farrington (Bass). 10.5:—The Station String Quartet. Octet. 10.25:—Joseph Farrington. 10.35-11.0:—Octet.
- 2BE BELFAST. 306.1 M.**
3.30:—The Station Orchestra. Harry Dyson (Flute), Isa Graham (Soprano). 5.0:—Mrs. Liebert, 'Beauty Culture—I, Beauty in all Ages.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 8.30:—Guy Weatherby's Dilemma. A One-Act Comedy by Hilda P. K. Chamberlain. 9.0:—S.B. from London. 9.35-11.0:—Deep Sea Night. The Station Orchestra. James Stewart (Character Reciter). Hugo Thompson (Baritone).

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PROGRAMMES for TUESDAY, April 26

2LO LONDON. 361.4 M.

(1.0 Time Signal, Big Ben)

1.0-2.0 ANDREW BROWN'S QUINTET and PAULINE MAUNDER (Soprano)

3.0 THE DAVENTRY QUARTET and MARIE WILSON (Violin)

4.0 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA from the Marble Arch Pavilion

5.0 Holidays at Home and Abroad—I: Mr. TEULON PORTER, Round Yorkshire Corners

EXCEPT for those conservative people who go to the same place every year, and those adventurous ones who postpone their decision until the last possible moment, we are all beginning to think about arranging our holidays. This is the first of a series of talks designed to give some idea of the attractions of diverse ways of spending a holiday at home or abroad.

5.15 THE CHILDREN'S HOUR: Songs and Saxophone Solos by Bernard Turper; The Pattern Fairy (E. K. Woolner); Pussluna The Eskimo Fights a Walrus, by E. Le Breton Martin

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

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

6.45 M. MARCEL BOULESTIN: 'Wastage in the Kitchen'

TO the English mind it may seem strange that a restaurateur should be a connoisseur and a patron of the arts. But M. Marcel Boulestin is a Frenchman, and holds the traditional opinion of his countrymen that food and drink are fit materials, even as are clay and pigment, for the creations of the artistic mind. He knows all about wastage in the kitchen, but he is equally expert on a variety of subjects more highly regarded in this country—including modern French painting and the works of Mr. Max Beerbohm, of which he has a fine collection.



A MASTER OF THE ARTS AND CRAFTS OF THE KITCHEN.

This is M. Marcel Boulestin, the famous authority on the gentle art of cookery, who gives a talk from London this evening, on 'Wastage in the Kitchen.' As can be seen from the picture, there are not many signs of inefficiency about when M. Boulestin prepares a meal.

7.0 THE FOUNDATIONS OF MUSIC
The Sonatas of Beethoven

7.10 THE VICTOR OLOF SEXTET
Overture to 'The Magic Flute' Mozart
Suite, 'La Boutique Fantasque' ('The Eccentric Toyshop') Rossini, arr. Respighi

ROSSINI had wonderful success with his Operas, but after the production of *William Tell* in 1829 Rossini produced no Opera and only one important work of any kind, his *Stabat Mater*.

For nearly forty years he lived as a retired gentleman, occupying himself in social diversions.

He wrote only some light pieces, mostly for Piano, and it was out of these that Respighi, an Italian Composer of today (born 1879) made the music for the toyshop Ballet known as *La Boutique Fantasque* ('fantasque' meaning 'odd,' 'quaint,' 'whimsical,' rather than 'fantastic').

The Ballet Music is that danced by the various dolls in the shop, who come to life and take a hand in the love-romance of two of their number. There are Cossack dances, a Can-can, an Italian Tarantella, a Polish Mazurka, and so on.

SUZANNE BERTIN (Soprano)
Variations (in Italian) Proch

Romance Debussy
If I Love You C. P. Simon

SEXTET
Three Spanish Pictures Ayckbourn
Spanish Serenade; Spanish Love Song; Bolero

SUZANNE BERTIN
Chanson Triste (Sad Song) Duparc
Clair de Lune (Moonlight) Faure
Lullaby Cyril Scott

SEXTET
Minuet Pugnani, arr. Kreisler
Revery d'Ambrosio
La Fringante Fiocco, arr. O'Neill
David of the White Rock (Old Welsh Folk Song) arr. Perry
Russian Dance Cyril Scott, arr. Howard

THE BAND
The Schiller-March Meyerbeer
Reminiscences of Grieg arr. Charles Godfrey

ETHEL FENTON
Le Nil ('The Nile') Leroux
Chant Venitien ('Venetian Song') Bemberg
La Cloche ('The Bell') Saint-Saens

THE BAND
Selection from 'Das Rheingold' Wagner
Duet from 'Nadeshda' Goring Thomas
Cornet: Corporal W. WEST
Trombone: Sergeant T. SOUTHARD

BARRINGTON HOOPER
Take, O take those lips away
T. C. Sterndale Bennett
Phyllis has such charming graces
arr. Lane Wilson
Linden Lea Vaughan Williams
Love went a-riding .. Frank Bridge

THE BAND
Keltic Suite Foulds
The Clans; A Lament; The Call
Summer Chaminalde
Cornet Solo: Corporal W. WEST

ETHEL FENTON
Over the Moor Liddle
Hebrew Song Korganoff
Now Sleeps the Crimson Petal
Owlter
Sea Fever Ireland

THE BAND
Selection from 'A Princess of Kensington' German

BARRINGTON HOOPER
The Brightest Day Easthope
How Wonderful Martin
The Crown of the Year ..

THE BAND
Gavotte Finck
Rigaudon from 'Dardanus' Rameau
Rhapsodic Dance, 'The Bamboula'
Coleridge-Taylor

AN American patron commissioned this work by Coleridge-Taylor (in its original form as an orchestral piece). It is a rhapsody in dance style on matter contained in the Composers' 'Bamboula,' a West Indian melody, one of the *Twenty-four Negro Melodies* he had collected and transcribed for the Piano.

11.30-12.0 JACK PAYNE'S HOTEL CECIL DANCE BAND from the Hotel Cecil

5XX DAVENTRY. 1,600 M.

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

11.0 Time Signal, Big Ben
DAVENTRY QUARTET and
MABEL CORRAN (Contralto)
H. J. ATTRILL (Tenor)
AGNES MILL (Pianoforte)
DORIS HARTLEY (The Banjulele Girl)

1.0-2.0 S.B. from London
3.0 S.B. from London (4.0 Time Signal)
8.15 S.B. from Birmingham
9.0 WEATHER FORECAST, NEWS
9.15 Shipping Forecast
9.20-12.0 S.B. from London (10.0 Time Signal)

8.15 VARIETY
S.B. from Birmingham
MASON and ARMES
Entertainers at the Piano
THE MIRIMBA TRIO
Novelty Instrumentalists
JANET JOYE
Impressions of some famous Variety Artists
EDGAR LANE
Presents a Mixed Grill
ERNEST JONES
the Banjo Virtuoso
HAROLD TURLEY'S ORCHESTRA
Relayed from Prince's Café

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.20 Sir H. WALFORD DAVIES, 'Music and the Ordinary Listener'

9.40 A MILITARY BAND CONCERT
THE BAND OF H.M. GRENADIER GUARDS
(By permission of Col. B. N. SERGISON BROOKE, C.M.G., D.S.O.)
Director of Music, Lieut. G. MILLER, L.R.A.M.
ETHEL FENTON (Contralto)
BARRINGTON HOOPER (Tenor)

Tuesday's Programmes cont'd (April 26)

5IT BIRMINGHAM. 326.1 M.

- 3.45 **AFTERNOON CONCERT**
Relayed from Lozells Picture House
THE ORCHESTRA, conducted by PAUL RIMMER
ISABEL TEBBS (Soprano)
FRANK NEWMAN (Organ)
- 4.45 JONATHAN ELLIS: 'A Spring Episode.'
WINIFRED PAYNE (Contralto)
- 5.15 THE CHILDREN'S HOUR: Story told by
Phyllis Richardson. Songs by Norah Tarrant
(Contralto). 'Some Wonderful Achievements—
Mountain Railways,' by O. Bolton King
(Picture on page 161)
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from
Prince's Café
- 6.30 S.B. from London
- 8.15 **VARIETY**
Relayed to London and Daventry
MASON AND ARMES
Entertainers at the Piano
THE MIRIMBA TRIO
Novelty Instrumentalists
JANET JOYK
Impressions of some Famous Variety Artists
EDGAR LANE
Presents a Mixed Grill
ERNEST JONES
The Banjo Virtuoso
HAROLD TURLEY'S ORCHESTRA, relayed from
Prince's Café
(Pictures on page 161)
- 9.0-12.0 S.B. from London (9.15 Local News)

6BM BOURNEMOUTH. 491.8 M.

- 11.30-12.0 THE STATION TRIO
- 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 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.10 **SOME OLD FAVOURITES**
THE STATION OCTET
Selection from 'The Belle of New York' Kerker
- 7.30 JOHN RORKE (Baritone)
The Blind Boy..... } (Sung by
My Fiddle is my Sweetheart } George Chirgwin)
JOHN RORKE and ELSIE CORAM (Soprano)
Duet, 'We'll have a little Cottage' (from 'Bubbly')
Braham
ELSIE CORAM
My Message..... } Guy D'Hardelot
Where my Caravan has Rested..... } H. Lohr
- 7.50 OCTET
In the Shadows..... } H. Finck
The Rosary..... } Nevin
Selection, 'Tosti's Popular Songs'
- 8.15 JOHN RORKE and ELSIE CORAM
Duet, 'Love Bells'..... } F. Dorel
ELSIE CORAM
Blackbird's Song..... } C. Scott
Come Sing to Me..... }
JOHN RORKE
Wot Cher..... } C. Ingle
(Sung by A. Chevalier)
My Old Dutch..... } C. Ingle
- 8.35 OCTET
Serenade, 'La Berceuse'..... } Gounod
Entr'acte, 'Serenade d'Amour'..... } Blon
Selection from 'The Dollar Princess'..... } Fall
- 9.0-12.0 S.B. from London (9.15 Local News)

5WA CARDIFF. 353 M.

- 3.0 London Programme relayed from Daventry
- 4.45 Miss ELSPETH SCOTT: 'Shoes and Hats'
- 5.0 THE DANSANT, relayed from the Carlton
Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 WEATHER FORECAST, NEWS
- 6.45 THE STATION DIRECTOR: 'Today and To-
morrow, including the fortnight's work at the
Station'
- 7.0 S.B. from London
- 8.15 S.B. from Birmingham



Two people in the Sheffield programmes today. Miss Gladys Robinson, soprano, will sing five songs at 6.5, and Mr. W. Sadler will contribute some solos on the xylophone and the tubular bells to the Variety programme later in the evening.

9.0 S.B. from London (9.15 Local News)

9.40 **THE SUPER SIX**
in
A RUSTLE OF SPRING

A Rustic Cameo of Happy Songs and Cheery
Sketches

FRANK EVANS; LYN JOSHUA; GEORGE COBNER;
JOHN MORGAN; HERBERT SIESE; SIDNEY EVANS
Opening Chorus: 'Left, Right'

Concerted: 'Joy Ride'..... } Hayes and Gallatly
Duet: 'Mamma's gone Young' } Weston and Lee
Concerted: 'Muddlecombe Farm'

Song: 'Little Window looking West'
Montague Phillips

Concerted: 'Bird's-eye view of my old Kentucky
home'..... } Donaldson
Song: 'Cool River'..... } Layton and Johnston
Quartet: 'Nelly Grey'..... } O'Hara
Song: 'Everything's Peaches'..... } Squire
Concerted: 'The Village Fire Brigade'

Good Night..... } Scott Gordon

10.30-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M.

1.15-2.0 **TUESDAY MIDDAY SOCIETY'S
CONCERT**

Relayed from Houldsworth Hall
CHAMBER CONCERT by THE BRITISH TRIO:
ALFRED BARKER (Violin); GLYDE TWELVE-
TREES (Cello); JOHN WILLS (Pianoforte)

3.30 **STUDIO CONCERT**

THE STATION QUARTET
KATHLEEN LODGE and GEORGE WALKER
(Pianoforte Duets)

5.0 Mr. MOSES BARTZ: 'Great English Singers,'
with Gramophone Illustrations

(Continued on page 161.)

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CUNARD

Tuesday's Programmes continued (April 26)

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 Mr. GEORGE JENNISON: 'A Forgotten Zoo in Manchester'

7.0 S.B. from London

7.10 FLORENCE SMITHSON
The English Nightingale

7.25 THE SPIRIT OF YOUTH

THE STATION ORCHESTRA

March, 'Young England' *Parbon*
Suite, 'Children's Games' *Bizet*
Dance of the Children (from Suite *Enfantine*)
..... *Lardelli*

TOM CASE (Baritone)

Give me Youth and a Day *Drummond*
Youth *Allitsen*

ORCHESTRA

Gavotte, 'Childhood's Memories' .. *Rosse*
Children's Dance (from Suite *Miniature*)
..... *Coates*

GLADYS SIMCOE (Entertainer)

It's a Wonderful Thing to be Young *Tennant*
Child Studies :

The Nursery Wallpaper *Sharpe*
Little Gladys tells a fairy story .. *Simcoe*
I Don't Want to be Washed *Du Soir*

ORCHESTRA

Dance of the Little Feet *Breville*
Entrance and Dance of the Children (from
Suite 'The Conqueror') *German*

TOM CASE

When all the World was Young *Cowen*
Youth's the Season made for Joys *Gay*
Youth has a Happy Tread *Löhr*

GLADYS SIMCOE

I Don't Know *Jeans and Braham*
Gentlemen prefer Blondes *Berlin*
Billy *Kemp*

ORCHESTRA

Children's Dance from Suite 'As You Like It'
..... *German*

9.0-12.0 S.B. from London (9.15 Local News)

6KH HULL. 294 M.

1.0-2.0 London Programme relayed from Daventry

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

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Radiosities Com-
petition.

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 S.B. from Sheffield

7.0 S.B. from London

8.15 S.B. from Birmingham

**9.0-12.0 S.B. from London (9.15
Local News)**

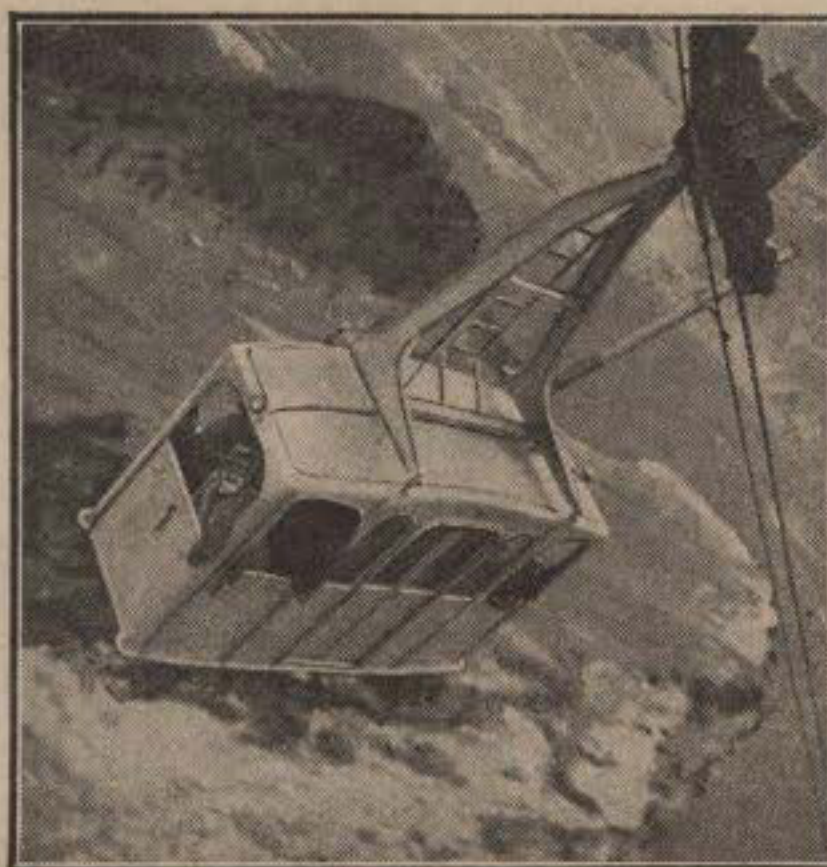
**2LS 277.8 M. &
252.1 M.**

LEEDS-BRADFORD.

4.0 THE GOLF HOTEL ORCHESTRA,
relayed from the Golf Hotel, Grange-
over-Sands

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from
Daventry



James Press Agency

A RAILWAY THAT SWINGS THROUGH SPACE.

This dizzy picture shows the car of an aerial railway, 9,000 feet up in the Bavarian Alps, shooting out into space on its first trip. It is of such feats of engineering as this mountain railway that Mr. Bolton King will tell Birmingham children this afternoon.

6.30 S.B. from London

6.45 S.B. from Sheffield

7.0 S.B. from London

8.15 S.B. from Birmingham

9.0 S.B. from London (9.15 Local News)

9.40 MENAGERIE RECITAL

by

GORDON BRYAN (Pianoforte) and DAVID BRYNLEY
(Tenor)

PIANO SOLOS:

The Cuckoo *Daquin*
Bird Calls (Rappels des Oiseaux)..... *Rameau*
The Startled Linnets (La Linotte Effarouchée)
..... *Couperin*

Cat's Fugue *Scarlatti*

FOLK SONGS:

The Frog and the Mouse }
The Sweet Nightingale } *arr. Cecil Sharp*
The Carrion Crow }
The Old Grey Mare }

PIANO SOLOS:

The Nightingale *Alabiéff, arr. Liszt*
Ballet of Chickens emerging from their shells
..... *Moussorgsky*

The Lark *Glinka, arr. Balakireff*
The Cuckoo *Arensky*

SONGS:

The Raven }
The Trout } *Schubert*
The Young Cuckoo *Welsh Folk Song*

PIANO SOLOS:

The Donkeys *Grolez*
The Little White Donkey *Jacques Ibert*
Five Preludes .. *B. Van den Sigtenhorst Meyer*
The Humming Bird; The Cat; The
Mouse; The Camel; Deer

TWO JACKS

Enter upon a (S)Painful Episode

11.30-12.0 S.B. from London

6LV LIVERPOOL. 297 M.

4.0 HAROLD GEE and his ORCHESTRA, from
the Trocadero Cinema

5.0 London Programme relayed from
Daventry

5.15 THE CHILDREN'S HOUR

5.50 THE STATION PIANOFORTE QUARTET

6.30 S.B. from London

6.45 ERNEST EDWARDS ('Bee'): Weekly
Sports Talk

7.0 S.B. from London

8.15 S.B. from Birmingham

9.0-12.0 S.B. from London (9.15 Local News)

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert relayed from
Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.15 MABEL HODGKINSON (Pianoforte)

6.30 S.B. from London

6.45 Mr. J. HOLLAND WALKER, 'The Old Streets
of Nottingham--III'

7.0 S.B. from London

8.15 S.B. from Birmingham

9.0-12.0 S.B. from London (9.15 Local News)

5PY PLYMOUTH. 400 M.

11.0-12.0 Morning Concert relayed from
Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 NANCY PHILLIPS (Violin)

6.30 S.B. from London

7.10 THE STATION ORCHESTRA

Overture to 'The Merry Wives of Windsor'

Nicolai

MAVIS BENNETT (Soprano)

Villanelle *Dell' Aquas*

The Wren *Liza Lehmann*

The Bird in the Wood ... *Taubert*

ORCHESTRA

Spanish Dances, 1, 4 and 3

Mozzkowski

MAVIS BENNETT

Nymphs and Fauns *Bemberg*

The Fairy Laundry *Phillips*

ORCHESTRA

Selection of Haydn Wood's Popular
Songs

8.15 S.B. from Birmingham

**9.0-12.0 S.B. from London (9.15
Local News)**



VARIETY FROM BIRMINGHAM TONIGHT.

Here are three of the attractions in the 8.15 variety bill. On the left, Ernest Jones, the banjo virtuoso; on the right Janet Joye, the mimic; and in the centre Mason and Armes, the entertainers at the piano.

Tuesday's Programmes cont'd (April 26)

6FL SHEFFIELD. 272.7 M.

4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'A Trip on a Liner,' an Adventure Story for Boys, by W. H. Pittman
 6.5 GLADYS ROBINSON (Soprano) and GEORGE JEFFERSON (Piano)
 (Picture on page 160)

6.30 S.B. from London
 6.45 Mr. F. R. STANTON: 'Yorkshire's Prospects in the Coming Cricket Season'

7.0 S.B. from London
 7.10 STUDIO RECITAL
 TOM KINNIBURGH (Bass)
 Myself when Young Lehmann
 Youth Allitsen
 When Dull Care arr. Wilson

7.25 SOPHIE ROWLANDS (Soprano)
 Romance ('Cavalleria Rusticana')
 Lia's Air ('The Prodigal Son') .. Debussy

7.35 LAURENCE TURNER (Violin)
 Meditation Glazounov
 Caprice, No. 13 Paganini

7.45 TOM KINNIBURGH
 Vulcan's Song ('Philemon and Baucis')
 Where go the Boats Thirnan
 The Sea Road Haydn Wood

7.55 LAURENCE TURNER
 Viennese Caprice Kreisler
 Chinese Tambourin Kreisler

8.5 SOPHIE ROWLANDS
 My dearest heart Sullivan
 Do not go, my love Hagemann
 Ecstasy Rimmel
 Love's Philosophy Quilter

8.15 VARIETY
 ERNEST RENSHAW in Syncopation
 Jack in the Box Billy Mayerl

8.20 W. SADLER (Solo Xylophone)
 March from the Overture to 'William Tell' Rossini
 (Picture on page 160)

8.28 TWO STROLLING PLAYERS:
 QUARTERMAINE and MURRAY
 In Fun and Laughter

8.44 ERNEST RENSHAW
 Jazzaristrix Billy Mayerl
 Knivee and Knifty Roy Bargy

8.50 W. SADLER
 Xylophone Solo, 'La Juana'
 Tubular Bells Solo, 'Weymouth'
 Chimes J. S. Howgill

9.0-12.0 S.B. from London (9.15 Local News)

6ST STOKE. 294 M.

11.0-1.0 Concert relayed from Daventry
 3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry

6.30 S.B. from London
 8.15 S.B. from Birmingham

9.0-12.0 S.B. from London (9.15 Local News)

5SX SWANSEA. 294 M.

11.30-12.30 Concert relayed from Daventry
 3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London
 6.45 Mr. W. H. JONES, 'Quaint and Curious Customs of Gower'

7.0 S.B. from London
 8.15 S.B. from Birmingham

9.0-12.0 S.B. from London (9.15 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

4.0:—Station Octet. 4.30:—Wurlitzer Organ, relayed from The Havelock Picture House, Sunderland. 5.0:—Lady Margaret Sackville: 'Daniel Defoe.' 5.15:—Children's Hour. 6.0:—Bessie Byers and Mollie Seaton: Vocal Duets and Solos. 6.30:—S.B. from London. 6.45:—R. H. L. S. and W. M.: 'A Fireside Dialogue—The Typical Britisher.' 7.0:—S.B. from



A CASTLE IN GOWER.

Penard Castle is one of the picturesque features of Gower, that beautiful peninsula in South Wales, which still retains many traditions of the days when it was colonized by the Flemings. Mr. W. H. Jones will talk to Swansea listeners about the 'Quaint and Curious Customs of Gower' at 6.45 today.

London. 7.45:—Variety Programme, Vaughan and Merry. Sad Sturgeon and Ivy Chipp (Tyneside Sketches). 9.0:—S.B. from London. 9.40:—Marsden Colliery Band. Norman Curry (Baritone). 10.45:—Dance Music: Percy Bush's Eolian Band. 11.30-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M.

11.30-12.30:—Gramophone Records. 3.0:—Dave Caplan's New Princes Toronto Band. 3.20:—Broadcast to Schools: 'Stories from History—J. Stories of St. Colombo.' 3.32:—Musical Interlude. 3.42:—M. Albert le Grip, 'Frunch.' 3.55:—Dave Caplan's Band. 5.0:—Ann Spicer, 'Books to Read.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Amy Murdoch (Soprano): Song Recital. 6.30:—S.B. from London. 7.10:—Mr. J. J. Bell: 'A Story from Mr. Crow.' 7.30:—City of Glasgow Police Military Band. Sergeant Fisher (Tenor). City of Glasgow Male Voice Choir. Constable Crane (Humorist). Constable Hughes (Baritone). Constable Hardie (Tenor). Constable Morris. 9.0:—S.B. from London. 9.40:—Band Concert (continued). Elsie Cochran (Soprano). 10.30:—Dance Music: Dave Caplan's New Princes Toronto Band. 11.30-12.0:—S.B. from London.

2BD ABERDEEN. 500 M.

3.45:—The Station Octet. 4.5:—Jean Watson (Soprano). 4.12:—Octet. 4.30:—Jean Watson. 4.37:—Octet. 5.0:—Mrs. A. D. Bay, 'From Venice to Geneva.' 5.15:—Children's Hour. 6.0:—The Station Octet. 6.30:—S.B. from London. 7.10:—S.B. from Glasgow. 7.30:—'Heart's Desire.' A Comic Opera in Caserole in Two Acts, by Mabel Constantinos. The Station Octet. 8.15:—S.B. from Birmingham. 9.0-12.0:—S.B. from London.

2BE BELFAST. 306.1 M.

11.0-1.0:—Concert relayed from Daventry. 3.30:—Music from Shakespeare's Plays. The Station Orchestra. 4.8:—Vocal Interlude, Joseph Douglas (Baritone). 4.20:—Orchestra. 4.30:—Novelty and Dance. Fred Rogers (Pianoforte). 4.31:—The Station Dance Band. 5.6:—Mr. Wm. J. Cairns, 'Music as a Hobby.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.10:—'Madame Favart.' A Comic Opera in Three Acts. (Offenbach). The Station Chorus and Orchestra, conducted by E. Godfrey Brown. 9.0-12.0:—S.B. from London.

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PROGRAMMES for WEDNESDAY, April 27

2LO LONDON. 361.4 M.

(1.0 Time Signal, Big Ben)

1.0-2.0 CAMILLE COUTURIER'S ORCHESTRA from Restaurant Frascati

3.0 EUGENE CRUFT and his OCTET and
JOAN MUIRELLA (Contralto)
JOHN CHANDLER (Tenor)

5.0 Talk

5.15 THE CHILDREN'S HOUR: 'A Feathered Fantasy,' containing Bird Songs by Constance Groome. Piano Solos by Violetta Yuill. Selected Verses about Birds: 'A Bird's-Nesting Expedition in the Woods' (Reginald Gaze)

6.0 ORGAN RECITAL by REGINALD FOORT, 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 FOORT (Continued)

7.0 Air Ministry Talk—Mr. F. J. V. HOLMES: 'Joy Riding'

It is claimed for Joy Riding—taking people up for short flights at so much a head—that it is the only form of propaganda for aviation that is carried on as a commercial proposition without a subsidy. Mr. Holmes, who was a flying man before the War, and served in the R.N.A.S. during it, has been running a company that gives joy-rides and aviation tours since 1921, and in that time has carried over a quarter of a million passengers without mishap. He believes that all these people have been given a conception of flying as a safe and pleasant business, and as the coming mode of quick travel, that they would probably not have got in any other way.

7.15 THE FOUNDATIONS OF MUSIC
The Sonatas of Beethoven

7.25 VARIETY

TOM CLARE
at the Piano

THE HOUSTON SISTERS
The Irrepressibles

LEE MORSE
and her Guitar

SKETCH
'SYDNEY THE SPECTRE'
by
J. D. DICKSON

8.15 CHAMBER MUSIC RECITAL

THE PHILHARMONIC TRIO
ALBERT FRANSSELLA (Flute)
LEON GOOSSENS (Oboe)
F. TICCIATI (Pianoforte)

Sonata *Johann Joachim Quantz*
Andante; Allegro; Affettuoso; Vivace

F. TICCIATI
Pastorale and Capriccio *Scarlatti*

ALBERT FRANSSELLA
Andante and Finale from D Major Concerto
Mozart

THE Concerto from which we are to hear two Movements is the second of two written in 1778. It was composed, so the biographer Jahn tells us, for a gentleman described by Mozart as 'the true philanthropist, the Indian Dutchman.'

The sweet melodiousness of the Slow Movement is its chief characteristic, and in the Finale gay carelessness and cool charm go hand in hand.

THE TRIO
Sonata *Gluck*
Andante; Allegro; Minuet

LEON GOOSSENS
Shepherd's Lament *Henschel*

THE TRIO
Tarantella *Philippe Gaubert*

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.15 ANNUAL DINNER OF THE MUSICIANS' BENEVOLENT FUND

PROGRAMME OF MUSIC

Relayed from the Savoy Hotel

JOHN GOSS and the CATHEDRAL MALE VOICE QUARTET

Lampabbo lampo (Italian Sea Song)

arr. A. Favara

A Robin, gentil Robin *W. Cornishe (1512)*

The Hog's-eye man *arr. Sir R. R. Terry*

Sheep-shearing song (Dorset) .. *arr. E. J. Moeran*

Lillibulero (Anti-Jacobite Song, 1680)

arr. Reginald Paul

ISOLDE MENGES (Violin)

Malaguena *Sarasate*

En Bateau (Boating) *Debussy*

Tambourin Chinois (Chinese Tambourine, Kreisler)

JOHN GOSS and the CATHEDRAL MALE VOICE QUARTET

Après de ma blonde (French Army Song)

arr. Hubert J. Foss

Lowlands Sea Shanty *arr. S. Taylor Harris*

The Chinese Bum-boat Man—Sailors Forebitter

collected by Sir R. R. Terry

Corpus Christi Carol *Martin Shaw*

The Last Long Mile (Song of the B.E.F.)

arr. Hubert J. Foss

10.0-11.0 THE BUBBLES CONCERT PARTY

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Greenwich; Weather Forecast

11.0 Time Signal, Big Ben. DAVENTRY QUARTET with VIOLA. ELISABETH MELLOR (Soprano); J. CHALLENGOR HEATON (Bass-Baritone)

11.45 app. DOROTHY DENING ('Cello) and C. WHITAKER WILSON (Pianoforte) will play Mendelssohn's First Sonata in B Flat for 'Cello and Piano

12.5 app. CONCERT (Continued)

1.0-2.0 S.B. from London

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

9.15 Shipping Forecast

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

11.0-12.0 DANCE MUSIC: THE RIVIERA CLUB DANCE BAND from the Riviera Club



THE BUBBLES CONCERT PARTY AS THEY WILL FACE THE LONDON MICROPHONE TONIGHT

Led by Mr. Will Seymour (on the left) the Bubbles Concert Party is among the most popular of all the groups of clever artists who keep the air waves vibrating with song and story and laughter. There is sure to be a large audience waiting to hear them when they come into the London Studio at 10 o'clock tonight.

Wednesday's Programmes continued (April 27)

5IT BIRMINGHAM. 326.1 M.

- 3.45 THE STATION WIND QUINTET
- 4.45 HELEN M. ENOCH, 'Some Famous Conversations.' ELSIE JACQUES (Pianoforte)
- 5.15 THE CHILDREN'S HOUR: Fairy Story told by Gladys Colbourne. Songs by Harold Casey (Baritone). 'The Fairy Godmother's Adventure'
- 6.0 PAUL RIMMER and his ORCHESTRA, relayed from Lozells Picture House
Overture, 'Light Cavalry' *Suppé*
Valse, 'I wish you were jealous of me' *Haubrich*
- 6.20-11.0 S.B. from London (9.15 Local News)

6BM BOURNEMOUTH. 491.8 M.

- 3.45 London Programme relayed from Daventry
- 4.0 AN AFTERNOON CONCERT
THE STATION OCTET
March, 'The Last Stand' *Myddleton*
Overture to 'Coriolanus' *Beethoven*

THIS work has already been described in *The Radio Times*. It will be sufficient to remind hearers that though it was not written for Shakespeare's tragedy, it is possible that (as Wagner thought) the Composer had in mind when writing it the scene in that play in which Coriolanus yields to the prayers of his wife and mother, and refuses to besiege his native city, from which he has been banished. For this his allies condemned him to death. The two chief melodies employed might well stand, the first for the hero and the gentler second for the women. On the other hand, the themes might be considered as suggesting two sides of the personality of Coriolanus.

At the end the opening melody is heard in faltering, weakened tones, and we realize the tragedy of the hero's death.

- 4.15 ANNA MANUEL (Soprano)
Care Selve (Come, Beloved).... *Handel, arr. A. L.*
My Mother bids me bind my hair *Haydn*
- 4.25 REG ATTRIDGE (Baritone)
My Old Charger *Kennedy Russell*
The Floral Dance *K. Moss*
Casey the Fiddler *Haydn Wood*

- 4.35 OCTET
Suite from 'Le Roi s'amuse' ('The King amuses Himself') *Delibes*

DELIBES wrote the music for Victor Hugo's play, *Le Roi s'amuse* (which also supplied another composer with an opportunity, since Verdi's *Rigoletto* is an Operatic treatment of it). The play was a gory and passionate production,

but gave Delibes opportunities for some charming incidental music, as this Suite will show. Several of the pieces in it are in old dance forms—the brisk Galliard, the slow and stately Pavane, and the lively Passetied.

- 4.50 ANNA MANUEL
Agnus Dei' *Bizet*
In the Silver Moonbeams (Adapted from the Old French Song, 'Au clair de la Lune')
Cyril Scott

- 5.0 REG ATTRIDGE
Who is Sylvia? *Quilter*
Apple Winds }
Music When Soft Voices Die } *M. Besley*
Freights }

- 5.10 OCTET
Czardas, No. 1 *Michiels*

5.15 THE CHILDREN'S HOUR

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

- 6.20 S.B. from London
- 7.25 THE STATION QUINTET
- 8.0 FLORENCE SMITHSON
The English Nightingale

8.15-11.0 S.B. from London (9.15 Local News)

5WA CARDIFF. 353 M.

- 3.0 London Programme relayed from Daventry
- 4.0 THE STATION TRIO: FRANK THOMAS (Violin), FRANK WHITNALL (Violoncello), HUBERT PENGELLY (Pianoforte)
Trio in D Minor, in four Movements .. *Arensky*
Waltz *Pengelly*
- 4.45 Mr. RICHARD TRESSEDER, 'Horticulture'

- 5.0 TRIO
Handel in the Strand *Grainger*
Sylvan Scenes *Fletcher*

- 5.15 THE CHILDREN'S HOUR: The Trio
- 6.0 London Programme relayed from Daventry
- 6.15 Local Radio Societies' Bulletin
- 6.20 S.B. from London (9.15 Local News)
- 9.20 ORCHESTRAL FAVOURITES

- THE STATION ORCHESTRA
Overture, 'Light Cavalry' *Suppé*
GLYN EASTMAN (Baritone)
It was a lover and his lass *Coates*
The Sea Gipsy *Head*
ORCHESTRA
Interlude, No. 2, from 'Crown of India' Suite
Elgar

Rhapsody, 'Spain' *Ghabrier*
GHABRIER'S picture of Spain suggests not only the warmth and colour of that country, but also his own eager, gaily flamboyant nature. Into the brilliant and glowing piece the rhythms of Spanish folk music naturally enter, and the percussion instruments are prominent.

- GLYN EASTMAN
The Vagabond *Vaughan Williams*
Emir's Farewell *Stanford*

ORCHESTRA
Meditation ('Thais') *Massenet*
Solo Violin, LEONARD BUSFIELD

- Gopak *Moussorgsky*
GLYN EASTMAN
To Anthea *Hatton*
Song of the Flea *Moussorgsky*

ORCHESTRA
Italian Caprice *Tchaikovsky*

IN 1880 Tchaikovsky paid a visit to Italy, and was pleased with the popular tunes he heard people singing there. Some of them he worked up into this 'Fantasia' (as he called it)—a piece in the cheerful spirit of peasants in rude health.

The opening military 'call' is a reminiscence of the music the Composer heard when he stayed near a barracks in Rome. Then various folk-songs are brought in.

The last section of this work is in the style of the lively Tarantella dance.

10.40-11.0 DANCE MUSIC by the CAPITOL DANCE BAND

2ZY MANCHESTER. 384.6 M.

- 3.0 AFTERNOON CONCERT
ORCHESTRAL MUSIC, from the Piccadilly Picture Theatre

3.45 London Programme relayed from Daventry

- 4.0 AFTERNOON CONCERT (Continued)
ORCHESTRAL MUSIC (Continued)

- 4.30 In the Studio
MARJORIE FAIRBURN (Contralto)
The Ships of Arcady *Head*
They call me Mimi ('La Bohème') *Puccini*

4.40 ORCHESTRAL MUSIC (Continued)

- 5.0 MARJORIE FAIRBURN
Sea Fever *Ireland*
My Treasure *Trevalsea*
Down Here *May Brahe*

5.15 THE CHILDREN'S HOUR: Studies in Contrasts—III. Two Famous Rides. 'The Erl King,' by Schubert, sung by Harry Hopewell. 'The Ride on a Wild Horse'—A Poem by Lord Byron



Mr. RONALD CUNLIFFE
conducts the Todmorden Boys' Choir from Manchester at 7.25



Miss MARJORIE FAIRBURN,
contralto, sings from Manchester at tea-time today.



THE MANCHESTER STATION QUARTET
will play at 6.0 today. From left to right: Messrs. Sidney Wright, Eric Fogg, Pat Ryan and Don Hyden.



Miss KATHRYN THURSDAY,
soprano, sings from Sheffield Station at 6.5. today



Mr. GERALD KAYE
will sing some Elizabethan songs from Plymouth at 7.25.

Wednesday's Programmes cont'd (April 27)

6.0 Light Music by THE STATION QUARTET
(Picture on page 164)

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.25 CHORAL SONGS and INSTRUMENTAL INTERLUDES

THE STATION QUARTET
Selection from 'Rigoletto' Verdi

TODMORGEN BOYS' CHOIR, conducted by RONALD CUNLIFFE

Negro Spirituals:
Go down, Moses!
Keep a-inchin' along!
Sometimes I feel like a motherless child
Oh, didn't it rain!
(Picture on page 164)

QUARTET
Scenes from an Imaginary Ballet
Coleridge-Taylor

CHOIR
Holy angel in Heav'n blest ('Faust') .. Gounod
Oh, had I Jubal's Lyre! Handel
Second Air of the Queen of Night ('The Magic Flute') Mozart
Sung by CLIFFORD MARSHALL

Final Chorus from 'The Magic Flute' .. Mozart

QUARTET
Flower Dance Delibes
Doll Waltz Poldini

CHOIR
Negro Spirituals:
Gwanma lay down mah burd'n
De ole Ark a-movin'
Oh, Peter, go ring a-dem bells!

8.15-11.0 S.B. from London (9.15 Local News)

6KH HULL. 294 M.

3.0 London Programme relayed from Daventry

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

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30-11.0 S.B. from London (9.15 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 DORIS NICHOLS: More Light Songs of the Moment

5.15 THE CHILDREN'S HOUR

6.0 RUDOLF FERREIRA (Violin Recital)

6.20 Royal Horticultural Society's Bulletin

6.30-11.0 S.B. from London (9.15 Local News)

6LV LIVERPOOL. 297 M.

3.45 London Programme relayed from Daventry

4.0 JOHN MONTAGUE'S SYMPHONICS from the Edinburgh Café Ballroom

5.0 Pianoforte Solos by DORIS GAMBELL
Nocturne, Op. 27, No. 2 Chopin
Impromptu in A Flat, Op. 29 Arensky
Study, Op. 36 Schumann
Des Abends Leo Livens
Warum Albeniz
The Naiads Leo Livens
Tango..... Albeniz

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 S.B. from Manchester

6.30-11.0 S.B. from London (9.15 Local News)

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Concert relayed from Daventry

3.0 London Programme relayed from Daventry



Continued Press

THE PARIS OF THE PARISIANS.

A typical scene on the quays beside the Seine, where the famous bookstalls, chained to the parapets, tempt the strolling Parisian to buy. Mr. E. Dudley comes to 'Paris' in his series of talks on French Life and customs from Stoke today.

5.15 THE CHILDREN'S HOUR

6.10 MISS ADA RICHARDSON (Pianoforte)

6.20 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local News)

5PY PLYMOUTH. 400 M.

11.0-12.0 Concert relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 PATTLE and THICKETT (Banjo Duettists)

6.20 London Programme relayed from Daventry

6.30 S.B. from London

(Continued on page 166)

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Wednesday's Programmes cont'd (April 27)

7.25 SONGS OF THE 16TH AND 17TH CENTURIES

GERALD KAYE (Tenor)
 My lytell pretty one (Words and Music Anon.)
 (Composed 1550)
 As I walkt forth one summer's day (Words and
 Music by Rob Johnson) (Composed 1610)
 Have you seen but a whyte lillie grow? (Words,
 Ben Jonson; Music, Anon.) (Composed 1614)
 (Picture on page 164)

INTERLUDE

MINA TAYLOR (Character Caricatures)

GERALD KAYE

About the sweet bag } (Words, Herrick; set by
 of a bee } Henry Lawes)
 Bid me but live } (Published 1652)
 Of thee, kind boy (Words by Sir John Suckling,
 set by Wm. Webb) (Published 1652)
 I am confirmed a woman can (Words by Sir John
 Suckling, set by Henry Lawes) (Published 1652)

INTERLUDE

MINA TAYLOR (Some Snippets)

GERALD KAYE

For Iris I sigh }
 No, no, poor suffering heart }
 Lads and lasses blythe and gay }
 Cynthia frowns } Purcell
 I attempt from love's sickness to fly }
 What shall I do to shew how much }
 I love her? }

8.15-11.0 S.B. from London (9.15 Local News)

6FL SHEFFIELD. 272.7 M.

11.30-12.30 W. H. PITTMAN, Gramophone Lecture
 Recital, 'Rimsky-Korsakov'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S
 HOUR: 'The Little
 Ladies' Roses' (Eleanor
 Farjeon). English Folk
 Songs



6.5 KATHRYN THURSDAY
 (Soprano). GEORGE
 JEFFERSON at the Piano
 Come, sweet morning
 A.L.

Charming Chloe } German
 Shepherd, thy demeanour vary }
 My lovely Celia } arr. Lane Wilson
 (Picture on page 164)

6.20 Royal Horticultural Society's Bulletin

6.30-11.0 S.B. from London (9.15 Local News)

6ST STOKE. 294 M.

11.0-1.0 Concert relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 E. DUDLEY: 'French Life and Customs—
 Paris'

IT has been said of Paris that all good
 Americans go there when they die—and it
 is certain that the hearts of many good English-
 men are in the city on the Seine, especially at
 this time of the year, when the chestnuts in
 the Bois are breaking into leaf.

(Picture on page 165)

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local News)

5SX SWANSEA. 294 M.

3.0 London Programme relayed from Daventry

4.0 THE CASTLE CINEMA ORCHESTRA and ORGAN
 MUSIC, relayed from the Castle Cinema

4.45 The Week's Concert of Gramophone Records

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

4.0:—Music from Fenwick's Terrace Tea Rooms. 5.0:—Miss
 Agnes Strong: 'Heroines of Hardy—IV, Tess.' 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:—Guy
 Weatherby's Dilemma. A Comedy by Hilda P. K. Chamberlain.
 Weatherby, John Charlton; McGregor, J. Hubert Leslie; A
 Boy, Fred Peasley; A Client, Percy Rhodes; A Man, Duncan
 Macrae; A Girl, Phyllis Panting; Connie, Hilda Davies. 7.50:—
 Octet: Suite, 'In Toyland' (Jessel); Prelude (Järnefelt);
 Pierrot (Air de Ballet) (Speciale, arr. Schmidt). 8.15-11.0:—
 S.B. from London.

'ON TOUR' THIS WEEK

MISS FLORENCE SMITHSON.
 She played Sombra in 'The Arcadians' in
 1909—and they called her 'The English
 Nightingale.' Since those days she has gone
 from triumph to triumph, in musical comedy,
 at Drury Lane (in the days before Pantomime
 gave place to 'Rose Marie'), and on the music-
 hall stage. This little lady with the lovely
 voice is 'touring' the wavelengths this week.
 This is the order of her 'appearances':—
 Monday, Cardiff; Tuesday, Manchester;
 Wednesday, Bournemouth; Thursday, Bir-
 mingham; Friday, Glasgow; Saturday,
 Belfast.

5SC GLASGOW. 405.4 M.

3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.20:—
 Mr. W. M. Gregory: 'Science in Everyday Life—(I), The
 Story of a Box of Matches.' 3.32:—The Station Quartet:
 Selection, 'Hérodiade' (Massenet). 3.42:—Mr. Alexander
 Stevens, America, Mainly Aretic—I, First Travellers to Green-
 land.' 3.55:—Mozartiana. The Station Quartet. Cruó Davidson
 (Contralto). 5.15:—Children's Hour. 5.58:—Weather Fore-
 cast for Farmers. 6.0:—Musical Interlude. 6.10:—Juvenile
 Organization Society's Bulletin: The Boys' Brigade. 6.20:—
 Mr. Dudley V. Howells: 'Horticulture.' 6.30-11.0:—S.B. from
 London.

2BD ABERDEEN. 500 M.

3.45:—London Programme relayed from Daventry. 4.0:—
 Stendman's Symphony Orchestra, relayed from the Electric
 Theatre. 4.45:—Bella Wright (Contralto). 5.0:—Alec Nicol
 (Violin) and Nan Davidson (Pianoforte). 5.15:—Children's
 Hour. 6.0:—London Programme relayed from Daventry.
 6.10:—Juvenile Organization Bulletin. 6.20:—Mr. George
 E. Greenhow: Horticultural Bulletin. 6.30-11.0:—S.B. from
 London.

2BE BELFAST. 306.1 M.

3.30:—The Station Orchestra, Schubert. 3.45:—London Pro-
 gramme relayed from Daventry. 4.0:—Orchestra, Schubert.
 4.35:—Gertie Ekin (Soprano). 4.47:—Orchestra, Comedy.
 5.0:—Mrs. James Morwood: 'Station Life in India—III, An
 Up-Country Station and Camp Life.' 5.15:—Children's Hour.
 6.0:—London Programme relayed from Daventry. 6.10:—
 Bulletin for Juvenile Organizations. 6.20-11.0:—S.B. from
 London.

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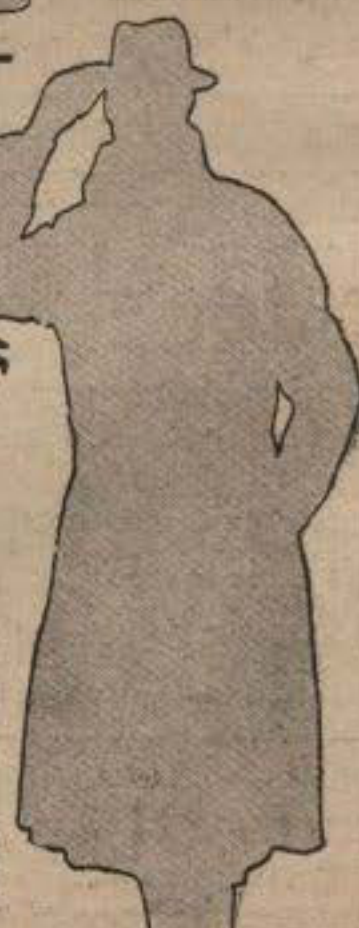
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PROGRAMMES for THURSDAY, April 28

2LO LONDON. 361.4 M.

(4.0 Time Signal, Big Ben)

1.0-2.0 The Week's Concert of New Gramophone Records

3.0 **EVENSONG**
Relayed from WESTMINSTER ABBEY

4.0 THE WALPOLE CINEMA, EALING, ORCHESTRA, directed by FRANCIS R. DRAKE, relayed from Walpole Cinema, Ealing

5.0 Talk

5.15 THE CHILDREN'S HOUR: 'Cello Solos by Beatrice Evelyn. 'The Lemon Sponge' (Dennis MacKail). 'Zoo Letters' by L. G. M. of the Daily Mail

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 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 THE FOUNDATIONS OF MUSIC
The Sonatas of Beethoven

7.10 **AN HOUR OF VAUDEVILLE**

S.B. from Manchester

BETTY WHEATLEY and HARRY HOPEWELL

L. T. WHIPP

LILIAN COOPER

THE VAUDEVILLE PLAYERS, including HYLDA METCALF, BETTY ELSMORE, CHARLES NESBITT and E. H. BRIDGSTOCK

KLINTON SHEPHERD

SCOTT and ROBBIE

THE MANCHESTER STATION VAUDEVILLE FOUR: DON HYDEN (Violin), SIDNEY WRIGHT ('Cello), PAT RYAN (Clarinet), ERIC FOGG (Pianoforte)

(Pictures on Page 168)

8.15 **LIGHT ORCHESTRAL CONCERT**

THE WIRELESS ORCHESTRA and THE WIRELESS CHORUS (Chorus Master, STANFORD ROBINSON),

Conducted by JOHN ANSELL

Overture, 'The Naiads' *Sternlole Bennett*

THIS Concert Overture was written in 1838, when its composer, aged twenty, was still a student at the Royal Academy of Music, to which it bears a dedication. In the same year, on the invitation of Mendelssohn (then conductor of the famous Gewandhaus concerts), who had met him in England, Bennett went to Leipzig, where the work had its first performance. Schumann, who was also at Leipzig, agreed with Mendelssohn in promising the rosiest future for Bennett. Unfortunately, Bennett, immersed in teaching, too soon ceased to compose. Nevertheless, he left some beautiful things that are too much neglected today.

While in Germany he made a trip up the Rhine, and it was there that he got his inspiration for this Overture, *The Naiads* (or 'Water Nymphs').

8.33 **The CHORUS**

Oh, yes, has any found a lad? ... *Thomas Tomkins*
Awake, Sweet Love *Dowland*
A Pretty Bonny Lass
Lullaby *Byrd*
Come, Phyllis, come into these Bowers
Thomas Ford

8.43 **The Guildford Suite** *T. F. Dunhill*
(Conducted by CLAUDE POWELL)

THE six movements of this Suite are adapted from the music written for Mr. Graham Robertson's Pageant Play, *The Town of the Ford*, which was given at the Theatre Royal, Guildford, in May, 1925. The following descriptions are attached to the score by the Composer:

1. THE ANGEL BUILDERS. The Twin Guardians of Guildford, St. Catherine and St. Martha, with the aid of Angel Builders, raise their watch towers.

2. THE PHOENICIAN MERCHANTS. Phoenician traders, the first strangers from beyond the seas, cross the shallows of the Wey and barter their gorgeous foreign wares for the native products of the ancient British tribes.



Sidney Ellis

THE SCENE OF TONIGHT'S TRAVEL TALK.

A characteristic view of the Lake of Geneva, with the Pont du Mont Blanc in the foreground. Mr. Humbert Wolfe, who knows this district well, will tell London listeners something of its beauties in his talk tonight.

3. THE FAIR MAID OF ASTOLAT. Sir Launcelot, guest of Sir Bernard of Astolat (which, according to tradition, stood where Guildford now stands), is departing with his men-at-arms for the great joust at Camelot. Elaine, sick with unrequited love for him, and lured by the mysterious song of the river, sets forth, amid the lamentations of her bower maidens, upon her last journey to him who will come to her no more.

4. IN CHAUCER'S TIME. Children are singing of sunshine and sweet o' the year. It is the time of the spring Pilgrimage to the Shrine of St. Thomas à Becket, at Canterbury. The little ones through the Great Way, selling flowers to the Pilgrims as they go by. The phrases of the beautiful early English rondel, 'Summer is iumen in,' composed in Chaucer's day, are continuously woven into the music.

5. A VISION OF VANITY FAIR. John Bunyan, tinker of Quarry Street, and his lad Christopher, are mending pots, with the sounds of the distant Shalford Fair in their ears. Bunyan falls asleep and in his dreams the pipes of the Fair change to the mad whirl of the Golden Dances of Vanity Fair. Through the evil rout wander the white-robed figures of Christian and Faithful, the Eternal Pilgrims; John Bunyan and the lad stray in the Land of Dreams; Bunyan wakes to unfold his vision to Christopher—another chapter to add to the Great Book. His voice is lost in the merry piping of Shalford Fair.

6. ON A DAY OF REJOICING. A June morning of 1815. The news of Waterloo has come through from the signals on distant Banacle Hill, but owing to the mist, has been wrongly read as a defeat. A cheering coach-load from Portsmouth brings the news of the victory. A rollicking country dance rings out, and the gloom of the day is dispelled.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.20 Travel Talk. Mr. HUMBERT WOLFE: The Lake of Geneva

ALTHOUGH he holds a high position in the Ministry of Labour, Mr. Humbert Wolfe is assured of a more permanent reputation as a poet. His own books, particularly the more recently-published 'The Unknown Goddess' and 'News of the Devil,' have attracted much attention, and in 'Lampoons' he tried to revive the almost extinct literary form of personal satire. He is also a traveller with a keen sense of beauty, and his duties in connection with the International Labour Office have made him very familiar with the neighbourhood of Geneva, of which he will talk tonight.

9.35 **LIGHT ORCHESTRAL CONCERT**
(Continued)

ORCHESTRA

Polonaise from 'Etienne Masal' *Saint-Saëns*

9.40 **CHORUS**

Cupid and Rosalind

Stanford

It's Oh! to be a Wild Wind *Elgar*

London Town

Edward German

9.47 'THE LAST STRAW AND THE NEXT'

Two Episodes in the life of Reggie and Delia

By L. du G.

Reggie .. JOHN CHARLTON
Delia .. PHYLLIS PANTING

Episode 1. In a Departmental Store

Episode 2. In a Flat in complete darkness

10.15 **CHORUS**

Folk Songs:

The Dumb Wife *arr. Edward Branscombe*

Early one Morning *arr. Dunhill*

The Pretty Ploughing-boy

arr. Gerrard Williams

10.20 **ORCHESTRA**

Le Roi l'a dit *Delibes*

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

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Greenwich; Weather Forecast

11.0 Time Signal, Big Ben. THE KENSINGTON SALON ORCHESTRA. PHYLLIS CAREY FOSTER (Soprano); HENRY LUSCOMBE (Baritone); LEONORA SZEMINANYI (Violin)

11.45 app. Readings by Miss CONDELL O'NEILL

12.5 app. CONCERT (Continued)

1.0-2.0 S.B. from London

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

7.10 S.B. from Manchester

8.15 S.B. from London

9.15 Shipping Forecast

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

Thursday's Programmes continued (April 28)

5IT BIRMINGHAM. 326.1 M.

3.45 HAROLD TURKLY'S ORCHESTRA, relayed from Prince's Café (Thé Dansant)

4.45 CAROL RING: 'In the Hanging Gardens of Babylon' (a Short Story told by the Authoress). MARJORIE PALMER (Soprano)

5.15 THE CHILDREN'S HOUR: Story told by Phyllis Richardson. Songs by Florence Cleeton (Soprano). 'How Things are Made—Gas,' by Major Vernon C. Brook

6.0 S.B. from London

7.10 S.B. from Manchester

8.15 MILITARY BAND

THE CITY OF BIRMINGHAM POLICE BAND, conducted by RICHARD WASSSELL

A French Comedy Overture Keler-Bela
Suite of Valses Chabrier, arr. Godfrey

GRACE IVELL AND VIVIEN WORTH

Syncoated Entertainers at the Piano

BAND

Cornet Solo, 'Love's Garden of Roses'
Wood, arr. Godfrey

Soloist: P. C. WRIGHT

Funeral March of a Marionette Gounod

8.45 FLORENCE SMITHSON

The English Nightingale

9.0 S.B. from London (9.15 Local News)

9.25 BAND

Fugue in C Minor Bach, arr. Wassell

WINIFRED PAYNE (Contralto)

The Enchantress Hatton

BAND

Suite in E flat Holst

AMONG the all-too-few leading Composers of today who have turned their attention to the Military Band is Holst, who has written two delightfully tuneful Suites for the Brass-and-Woodwind combination.

The First Suite is made up of three separate pieces—(1) a vigorous Chaconne (a piece in which one bit of tune is repeated over and over again in the bass, occasionally in other parts); (2) an expressive Intermezzo; and (3) a lively March.

GRACE IVELL AND VIVIEN WORTH

will again entertain

BAND

Two Bavarian Dances Elgar, arr. Godfrey
No. 2, in D; No. 3, in G

Cornet Solo, 'Land of Hope and Glory'

Elgar, arr. Ratford
Soloist: P. C. COOK

WINIFRED PAYNE

The Sands of Dee }
Angelus } Cyril
Don't come in, }
Sir, please } Scott

BAND

Overture, 'Coriolanus'
Beethoven, arr. Godfrey

10.30-12.0 S.B. from London

5BM 491.8 M. BOURNEMOUTH.

11.15-12.15 Music by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square

3.0 London Programme relayed from Daventry

3.45 Miss A. K. LONGFIELD, 'Some Honours of Historical Research'

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

7.10 A SHORT POPULAR PROGRAMME

THE STATION OCTET

'Dance of Death,' ('Danse Macabre')
Saint-Saëns, arr. Mouton

7.25 TOM BROWN (Bass-Baritone)

Recit. and Aria—

'Dear Gift of My Sister' ('Faust') Gounod
'Even Bravest Heart'

7.30 OCTET

Ballet Music from 'The Two Pigeons' Messager

7.40 TOM BROWN

I am a Roamer Mendelssohn

7.45 OCTET

Little Suite Debussy

8.0 THE EAST IN WESTERN MUSIC

THE STATION OCTET

Overture to 'Russlan and Ludmilla' Glinka

8.10 5-4 movement from the Pathetic Symphony
Tchaikovsky

8.15 MARY LINDEN (Mezzo-Soprano)

'The Women of Yueh,' (five Chinese Poems set to music by Arthur Bliss)

8.25 OCTET

Japanese Suite Holst

ELEVEN years ago a Japanese Ballet was produced at the London Coliseum. For this Holst wrote the music, and several pieces from it constitute the *Japanese Suite*. The First is a Prelude, entitled *Song of the Fisherman*—a plaintive melody.

A Dance of the Marionettes follows, its jerky rhythm suggestive of the angular movements of the puppets. To this the *Song of the Fisherman* again succeeds, as an Interlude.

The *Dance Under the Cherry Tree* is light and graceful, and the Finale, *Dance of the Waves*, works up excitingly.

8.40 MARY LINDEN

Three Songs by Granville Bantock:

'A Feast of Lanterns,' from Songs from the Chinese

'The Pavilion of Abounding Joy,' from Five Songs from the Chinese Poets

The Garden of Bamboos

8.50 OCTET

Oriental César Cui
Procession of the Sirdar Ippolitov-Ivanov

9.0-12.0 S.B. from London (9.15 Local News)

5WA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the Carlton Restaurant

3.0 London Programme relayed from Daventry

4.45 Mr. C. M. HAINES, 'How to Appreciate the Theatre—Tragedy'

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

6.45 Mr. L. E. WILLIAMS and LEIGH WOODS: 'Our Weekly Sports Review'

7.0 S.B. from London

7.10 TOM JONES and his ORCHESTRA, relayed from the Queen's Cinema

7.45 A MENAGERIE RECITAL

by

GORDON BRYAN (Pianoforte) and DAVID BRYNLEY (Tenor)

THE sirens of factories, the shrieks of trains, the grinding of brakes, the groans of tram-cars—these are the sounds we hear daily. The song of birds is an early morning treat, the miaow of the cat comes at night with old slippers by the fire. Donkeys! That's for August and the beach; Brer Rabbit, he's so shy he always shows a clean pair of heels. Tonight we are going to hear all of these and a great many other furry and feathery and leather-coated creatures talking, singing, chatting—in their own language.

GORDON BRYAN

The Cuckoo Daquin
Bird-Calls (Rappels des Oiseaux) Rameau
The Startled Linnnet (La Linotte Effarouchée)

Couperin

Cat's Fugue Scarlatti

DAVID BRYNLEY

Folk Songs arr. Cecil Sharp
The Frog and the Mouse; The Sweet Nightingale; The Carrion Crow; The Old Grey Mare.

GORDON BRYAN

The Nightingale Alabiëff, arr. Liszt
Ballet of chickens emerging from their shells
Moussorgsky

The Lark

Glinka, arr. Balakireff

The Cuckoo Arensky

DAVID BRYNLEY

The Raven } Schubert

The Trout }

The Young Cuckoo

Welsh Folk-Song

GORDON BRYAN

The Donkeys Groves

The Little White Donkey

Jacques Ibert

Five Preludes

B. Van Den Sigtenhorst Meyer

The Humming Bird; The

Cat; The Mouse; The

Camel; Deer

DAVID BRYNLEY

Mary and the Kitten... Bryan

The Monkey's Carol Stanford

Song of the Blackbird Quilter

The Hare Bliss

Five Eyes Gibbs



IN LONDON AND MANCHESTER'S PROGRAMMES TONIGHT.

Here are some of the artists in the programme that London is taking from Manchester at 7.10. On the left, Miss Lilian Cooper; in the centre Scott and Robbie, those two Friendly Fellows; and on the right Mr. Clinton Shepherd, of 'The Ginchy Road.'

Thursday's Programmes continued (April 28)

GORDON BRYAN
Child talking to the cat..... *Poldowski*
Fireflies..... *Frank Bridge*
The bird of popular song..... *Bowen*
Monkey-House at the Zoo..... *Garratt*
Brer Rabbit..... *MacDowell*
9.0-12.0 S.B. from London (9.15 Local News)

2ZY MANCHESTER. 384.6 M.

11.30-12.30 Music by THE STATION QUARTET
Overture to 'Tancredi'..... *Rossini*
Waltz, 'Luna'..... *Lincke*
Selection from 'Don Juan'..... *Mozart*
Suite, 'Pièdre'..... *Massenet*
Selection from 'The Fair Maid of Perth'... *Bizet*
4.30 Mr. FRANK A. LOWE: 'When Birds are Babies'
4.45 J. MEADOWS (Auto-Piano Recital)
5.0 FRANCES MORRIS (Soprano)
O Mio Babbino caro (Oh! My beloved father)
Puccini
By the waters of Minnetonka..... *Licurance*
Charming Chloë..... *German*
What's in the air today?..... *Eden*
It was a lover and his lass..... *Eric Coates*
5.15 THE CHILDREN'S HOUR: 'Cello Solos by Sidney Wright: Nocturne (*Burgmüller*): Narcissus (*Neris*). Stories from 'The Heroes' (*Charles Kingsley*)—IV, 'How Perseus Came to the Aethiops'
6.0 S.B. from London
6.20 LIGHT MUSIC
6.30 S.B. from London

7.10 VAUDEVILLE
Relayed to London and Daventry
BETTY WHEATLEY and HARRY HOPEWELL
In Snatches from Musical Comedy.
L. T. WHIPP
The popular Lancashire Dialect Entertainer
LILIAN COOPER
In some Recent Successes
THE VAUDEVILLE PLAYERS
in
'A Quiet Rubber,' by Harold Simpson
(The Cast includes HYLDA METCALF, BETTY ELSMORE, CHARLES NESBITT, and E. H. BRIDG-STOCK)
KLINTON SHEPHERD
Featuring his successful Song Scene, 'The Ginchy Road,' by Edward Lauri
SCOTT and ROBBIE, two Friendly Fellows
Supported by
THE STATION VAUDEVILLE FOUR
DON HYDEN (Violin); SIDNEY WRIGHT ('Cello); PAT RYAN (Clarinet); ERIC FOGG (Pianoforte)
(Listeners will gain some idea of each artist's act from the conversation between 'Papa,' 'Mamma,' their son Albatross (who has flown over from college for this occasion), the Colonel, and others who may happen to be present)

8.15 BAND MUSIC AND SONG
THE MANCHESTER CONCERTINA BAND
March from 'Tannhäuser'..... *Wagner*
ROBERT BALLANTYNE (Bass)
Myself when young..... *Lehmann*
Jack Briton..... *W. H. Squire*
The old bard's song..... *Boughton*
BAND
Fantasy, 'Gems of Tchaikovsky'... *arr. E. Swift*
ROBERT BALLANTYNE
Reaping..... *Coningsby Clarke*
In sheltered vale..... *D'Alquen*
When song is sweet..... *Sans Souci*

BAND
Selection from 'La Poupée'..... *Audran*
9.0-12.0 S.B. from London (9.15 Local News)

6KH HULL. 294 M.

3.0 London Programme relayed from Daventry
3.45 Miss K. LEIGHTON: 'On choosing clothes,'—VI
4.0 MOSES BARITZ: Gramophone Lecture-Recital
5.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry



Miss Haidee Davies (left) sings the contralto part in 'The May Queen,' which is to be broadcast from Swansea tonight at 7.10. Miss Jean McGregor (right) takes part in this evening's performance of 'Merseyside Nights.' [Liverpool, 9.35.]

6.30 S.B. from London
7.10 S.B. from Manchester
7.30 B.B.C. POPULAR CONCERT
Relayed from the Queen's Hall, Hull
THE BAND 4TH BATT. THE EAST YORKSHIRE REGT. (by kind permission of Lieut.-Col. B. M. R. SHARP, and Officers). Conductor, Capt. C. E. DROMEY. PARRY JONES (Tenor). WALLACE CUNNINGHAM (Entertainer)
BAND
March, 'The Vedette'..... *Alford*
7.40 PARRY JONES
When Childer Play..... *Walford Davies*
Faery Song..... *Rutland Boughton*
Cuttin' Rushes..... *Stanford*
7.50 WALLACE CUNNINGHAM
Here, There, Everywhere or Nowhere
Cunningham
8.0 BAND
A Musical Switch..... *Alford*
8.15 PARRY JONES
A Prayer to our Lady..... *Ford*
To Daisies..... *Quiller*
Blow, Blow, Thou Winter Wind..... }
8.25 BAND
Piccolo Solo, 'The Lark's Festival'.... *Brewer*
8.35 WALLACE CUNNINGHAM
Humorous Sketch, 'The Art Class Soirée'
Cunningham
8.45 BAND
Selection from 'Rose Marie'... *Prinl and Stohart*
9.0-12.0 S.B. from London (9.15 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
3.0-3.45 London Programme relayed from Daventry
4.0 WYNN and ALLEN'S ALL STAR VERSATILES, relayed from Schofield's Café, Leeds
5.0 Mrs. M. BARITZ: 'Studies of Youth'
5.15 THE CHILDREN'S HOUR: The University of Leeds Music Society. April in my mistress' face (*Thos. Morley—1594*); Lullaby (*Wm. Byrd—1588*); I sowed the seeds of love (*arr. Gustav Holst*); Blow the wind southerly—Buy broom buzzems (Tyneside Folk Songs, *arr. W. G. Whittaker*)
6.0 S.B. from London
6.45 For Scouts: Mr. ARTHUR J. CROCKATT, 'The First Class Journey'
7.0 Mr. HIRAM P. BAILEY: 'Snaky Sam of Rio Harbour'
7.10 S.B. from Manchester
8.15-12.0 S.B. from London (9.15 Local News)

6LV LIVERPOOL. 297 M.

4.0 J. W. SMART and his ORCHESTRA, from the Edinburgh Café Restaurant
5.0 Mrs. LOVEDAY CAMERON: 'Laughter'
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.10 SOME OLD-FASHIONED DANCE MUSIC
THE STATION ORCHESTRA, directed by FREDERICK BROWN
Barn Dance, 'Careless Cuckoos'.... *Bucalossi*
Mazurka, 'A Heart, a Thought'... *Johann Strauss*
Polka, 'Take Me too'..... *Lincke*
Waltz, 'Gold and Silver'..... *Lehar*
Post Horn Galop..... *Koenig*
7.45 WILLIAM PRIMROSE
A SHORT VIOLIN RECITAL
Romance in F Major, Op. 50..... *Beethoven*
Partita in B Minor for Violin Solo..... *Bach*
Sarabande; Double; Bourée
La Cancion del Límar..... *Turina*
Spanish Dance..... *de Falla-Kreisler*
Concerto in E Minor (Finale)..... *Mendelssohn*
8.15 S.B. from London (9.15 Local News)
9.35 MERSEYSIDE NIGHTS
A Topical Radio Revue by W. HUNTLEY ADAMS
Presented by EDWARD P. GENN
Cast includes:
RALPH COLLIS, WILSON REDDING, JEAN MCGREGOR, DORIS GAMBELL, ROBERT MAWDSLEY, WALTER SHORE, PHILIP H. HARPER, J. P. LAMBE, BARBARA CLEMENTS, Mrs. FRED WILKINSON, Mrs. HAROLD DICKINSON, GLADYS DOVEY
THE STATION REVUE CHORUS and ORCHESTRA, directed by FREDERICK BROWN

10.35-12.0 S.B. from London

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert relayed from Daventry
3.0 London Programme relayed from Daventry
3.45 Talk

Thursday's Programmes cont'd (April 28)

4.0 London Programme relayed from Daventry
5.0 Music
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
6.45 Mrs. WEBBER: 'The Bonnie Earl of Moray'
7.0 S.B. from London
7.10 S.B. from Manchester
8.15-12.0 S.B. from London (9.15 Local News)

5PY PLYMOUTH. 400 M.

11.0-12.0 Morning Concert relayed from Daventry
3.0 London Programme relayed from Daventry
3.45 Mr. ALFRED BRANDON: 'Theatrical Reminiscences'
4.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.10 S.B. from Manchester
8.0 NATIONAL SAVINGS MOVEMENT
 MASS MEETING RELAYED FROM THE GUILDHALL, PLYMOUTH
 Speeches by:
 His Worship the Mayor, J. J. H. MOSES, J.P.
 Major-General the Rt. Hon. J. E. B. SKELEY, C.B., C.M.G., D.S.O.
 Mrs. PHILIP SNOWDEN

9.0 S.B. from London (9.15 Local News)
9.35 NATIONAL SAVINGS MOVEMENT. MAS'S MEETING (continued)
 Speech by The Viscountess ASTOR, M.P.
 Choruses and Part Songs by the SUTTON SECONDARY SCHOOL CHOIR
10.0 app.-12.0 S.B. from London

6FL SHEFFIELD. 272.7 M.

3.45-4.0 KATE BALDWIN: 'Care of the Invalid'
4.15 ORGAN, relayed from the Albert Hall
5.15 THE CHILDREN'S HOUR: Something more to make—Games by Mabel Hacking. 'The Wuffy Worples Stays at Home' (C. E. Hodges)
6.0 London Programme relayed from Daventry
6.30 S.B. from London
6.45 'PETRONIUS': 'The Harvest of a Quiet Eye'
7.0 S.B. from London
7.10 S.B. from Manchester
8.15-12.0 S.B. from London (9.15 Local News)

6ST STOKE. 294 M.

11.0-1.0 Concert relayed from Daventry.
3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.10 S.B. from Manchester
8.15-12.0 S.B. from London (9.15 Local News)

5SX SWANSEA. 294 M.

11.30-12.30 Morning Concert relayed from Daventry
3.0 London Programme relayed from Daventry
4.0 AFTERNOON CONCERT
 MAY GWYTHYR (Soprano): GLADYS HAYES (Violin); THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)
5.15 THE CHILDREN'S HOUR: Music by the Station Trio
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.10 'THE MAY QUEEN'
 A Pastoral by HENRY F. CHORLEY and Sir W. STERNDALE BENNETT
 May-Queen MURIEL EVANS (Soprano)
 Queen HAIDÉE DAVIES (Contralto)
 Lover EMLYN JONES (Tenor)
 Captain of the Foresters (as Robin Hood) RHYNS WILLIAMS (Bass)
 THE STATION CHORUS and ORCHESTRA, directed by T. D. JONES
8.15 THE STATION ORCHESTRA
 Three Frivolities Percy E. Fletcher
 Mam'selle Mannequin; Tango Valse; Gallopade
 GUY SAUNDERS and DOBIS ROLAND
 In Items from their Repertoire
 ORCHESTRA
 Fantasia on 'Rigoletto' Verdi, arr. Tavan
9.0-12.0 S.B. from London (9.15 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.0-3.45—London Programme relayed from Daventry.
4.0—The Station Octet. Ida Cowey (Soprano). **5.0**—London Programme. **5.15**—Children's Hour. **6.0**—For Farmers. **6.15**—S.B. from London. **7.0**—Lt.-Col. G. R. B. Spain: 'The Kelts of the British Isles and their Religion'—II. **7.10**—S.B. from Manchester. **8.15**—Scottish Programme. The City of Newcastle Pipe Band. **8.25**—Augustus Beddie: Good news from a far country (from 'The Days of Auld Lang Syne') (Ian MacLaren). **8.40**—Margaret Anderson (Soprano). **8.50**—Arthur Nelson and Mary Baker in a Scottish Sketch, 'Bargaining'. **9.0**—S.B. from London. **9.35**—Band (continued). **9.45**—Mary Baker; Arthur Nelson; Margaret Anderson; Augustus Beddie. **10.30-12.0**—S.B. from London.

5SC GLASGOW. 405.4 M.

2.30—S.B. from Edinburgh. **3.0**—Mid-week Service. **3.15**—Organ Recital. **3.20**—Dave Caplan's New Princes' Toronto Band. **4.0**—Border Ballads. The Wireless Quartet: Traditional Border Ballads, spoken by Charles R. M. Brookes. **5.0**—Mrs. K. Wauchupe MacIver: 'Citizenship in Practice'—V. **5.15**—Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Juvenile Organization Feature by the Boy Scouts. **6.15**—S.B. from Edinburgh. **6.20**—S.B. from London. **7.10**—Symphony Concert. The Station Symphony Orchestra. Dorothy Helmrich (Soprano), Percy Heming (Baritone). **9.0**—News. **9.20**—S.B. from Edinburgh. **9.35**—Orchestral Concert (Continued). **10.30**—Dave Caplan's New Princes' Toronto Band. **11.15-12.0**—S.B. from London.

2BD ABERDEEN. 500 M.

3.45—John o' Garrioch: 'Beauty spots of Scotland'—I. **4.0**—Dance Music by the Radio Dance Quartet. **4.20**—M. Vere: 'Conjuring'. **4.35**—Dance Music. **5.15**—Children's Hour. **6.0**—Dance Music. **6.15**—S.B. from Edinburgh. **6.20**—S.B. from London. **6.45**—For Boys' Brigade. **7.0**—S.B. from London. **7.10**—S.B. from Manchester. **8.15**—S.B. from London. **9.20**—S.B. from Edinburgh. **9.35**—'Boxing the Compass'. The Station Octet. Norman Williams (Baritone). Wynne Ajello (Soprano). **10.35**—Dance Music by John R. Swinfen and his New Toronto Band. **11.30-12.0**—S.B. from London.

2BE BELFAST. 306.1 M.

3.0—London Programme relayed from Daventry. **3.45**—Pianoforte Recital by Claude De Ville. **4.0**—The Carlton Orchestra, directed by Harold Spencer, relayed from the Carlton Café. **5.0**—Miss H. Edith Gregg: 'Gardens'. **5.15**—Children's Hour. **6.0**—S.B. from London. **7.10**—S.B. from Manchester. **8.15**—Symphony Concert, relayed from the Large Hall, Queen's University, Belfast (by kind permission of the Vice-Chancellor). The Station Symphony Orchestra, conducted by E. Godfrey Brown. Muriel Childs (Contralto), Daisy Kennedy (Violin). **9.0**—News. **9.20**—Symphony Concert (Continued). **10.30-12.0**—S.B. from London.



'When your hands are idle — plant a tree'

THUS counselled a wise old Scot when he saw his beloved trees gradually becoming depleted, and—visioned new forests for the future. Have you equal foresight? Do you realize that NOW, in your leisure moments, is the time to plant the seeds of knowledge, the seeds that later will enable you to partake of the fruits from the orchards of prosperity? The booklet "Home Study" gives particulars of the Postal Courses of training offered by Pitman's College. It shows how men who earn a "mere pittance" in an office can train at home in their spare time for any of the more remunerative professions of Accountancy, Banking, Secretaryship, etc.

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This journal contains in addition to the programmes of the principal stations throughout the world, other aids to station identification, such as the table of stations in order of wavelength, table of stations in alphabetical order, etc.

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WORLD RADIO

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PROGRAMMES for FRIDAY, April 29

2LO LONDON. 361.4 M.

(1.0 Time Signal, Big Ben)

- 1.0-2.0 Lunch-time Music from the Hotel Metro-pole
- 3.0 CORELLI WINDEATT'S BAND and THE MEXBOROUGH EXCELSIOR MALE VOICE QUARTET. LAURA MOORE (Soprano). GENA MILNE (Violoncello)
- 5.0 Miss NAOMI ROYDE-SMITH: Report on Competition No. IV and Announcement of Competition No. V
- 5.15 THE CHILDREN'S HOUR: 'A Family Party'

6.0 FRANK WESTFIELD'S ORCHESTRA from the Prince of Wales Play-house, Lewisham

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. PERCY SCHOLES, the B.B.C. Music Critic

7.15 THE FOUNDATIONS OF MUSIC: The Sonatas of BEETHOVEN

7.25 VARIETY

S.B. from Glasgow

GEORGE HUTCHISON, Entertainer

TOM and BERT GUNN, Duets at the Piano

JEFFRIES and his DANCE ORCHESTRA

from the Locarno Dance Salon, Glasgow

8.0 'ROMEO AND JULIET'

An Opera by CHARLES GOUNOD

Juliet	MIRIAM LICETTE
Stephano	ALICE MOXON
Gertrude	GLADYS PARR
Friar Lawrence	NORMAN ALLIN
Capulet	HARRY BRINDLE
Tybalt	LEONARD GOWINGS
Mercutio	HAROLD WILLIAMS
Gregorio	HERBERT SIMMONDS
Duke	
Benvolio	STANLEY RILEY
Romeo	PARRY JONES

THE WIRELESS SYMPHONY ORCHESTRA
Conducted by PERCY PITT

Leader, S. KNEALE KELLEY.

THE WIRELESS CHORUS

Chorus Master, STANFORD ROBINSON

IT is just sixty years this week since *Romeo and Juliet* was first heard in Paris. Two librettists, Barbier and Carré, prepared the words from Shakespeare's play.

The Libretto is published by the B.B.C. A brief account of the story is here given.

A short choral Prologue gives a tiny glimpse of the plot, showing us the background of the drama

—the feud between the houses of Capulet and Montague.

ACT I. A masked ball at Capulet's house in Verona. To this have come ROMEO (Tenor), his friends, MERCUTIO (Baritone), and the page, BENVOLIO (Soprano). They are of the enemy's house—that of Montague. Romeo sees JULIET (Soprano), daughter of CAPULET (Bass). She comes attended by her Nurse GERTRUDE (Mezzo-Soprano), and Romeo at once loves the maiden, who, however, is betrothed to Count Paris.

TYBALT (Tenor), Capulet's nephew, recognizes Romeo, and would attack him and his friends, but Capulet will not allow hospitality thus to be abused.

ACT II. The Capulets' garden, in which takes place the famous love duet between Romeo and

The Friar gives Juliet a potion, on drinking which she will fall apparently lifeless, but in reality only in a sleep.

In the hall of the palace, prepared for the wedding, she drinks the potion, and is presumed to be dead.

ACT V. The Tomb of the Capulets. Romeo has heard of Juliet's supposed end, and comes to look upon her once more. In despair, he takes poison. Juliet, recovering from her sleep, finds him dying, and with a dagger stroke takes her own life.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.20 'ROMEO and JULIET' (Continued)

10.20 Topical Talk or Special Feature

10.35-11.5

VARIETY.

ED. LOWRY (Keep Smiling)

CLAPHAM and DWYER (Entertainers)

5XX 1,600 M.

DAVENTRY.

10.30 a.m. Time Signal, Greenwich; Weather Forecast

11.0 Time Signal, Big Ben. DAVENTRY QUARTET and VIOLET M. TURNER (Contralto); W. R. ALLEN (Baritone); ELSIE G. HOGGER (Piano-forte)

12.30 ORGAN RECITAL

by

LEONARD H. WARNER

Relayed from

St. Botolph's Church

Allegro in F Minor

Guilmant

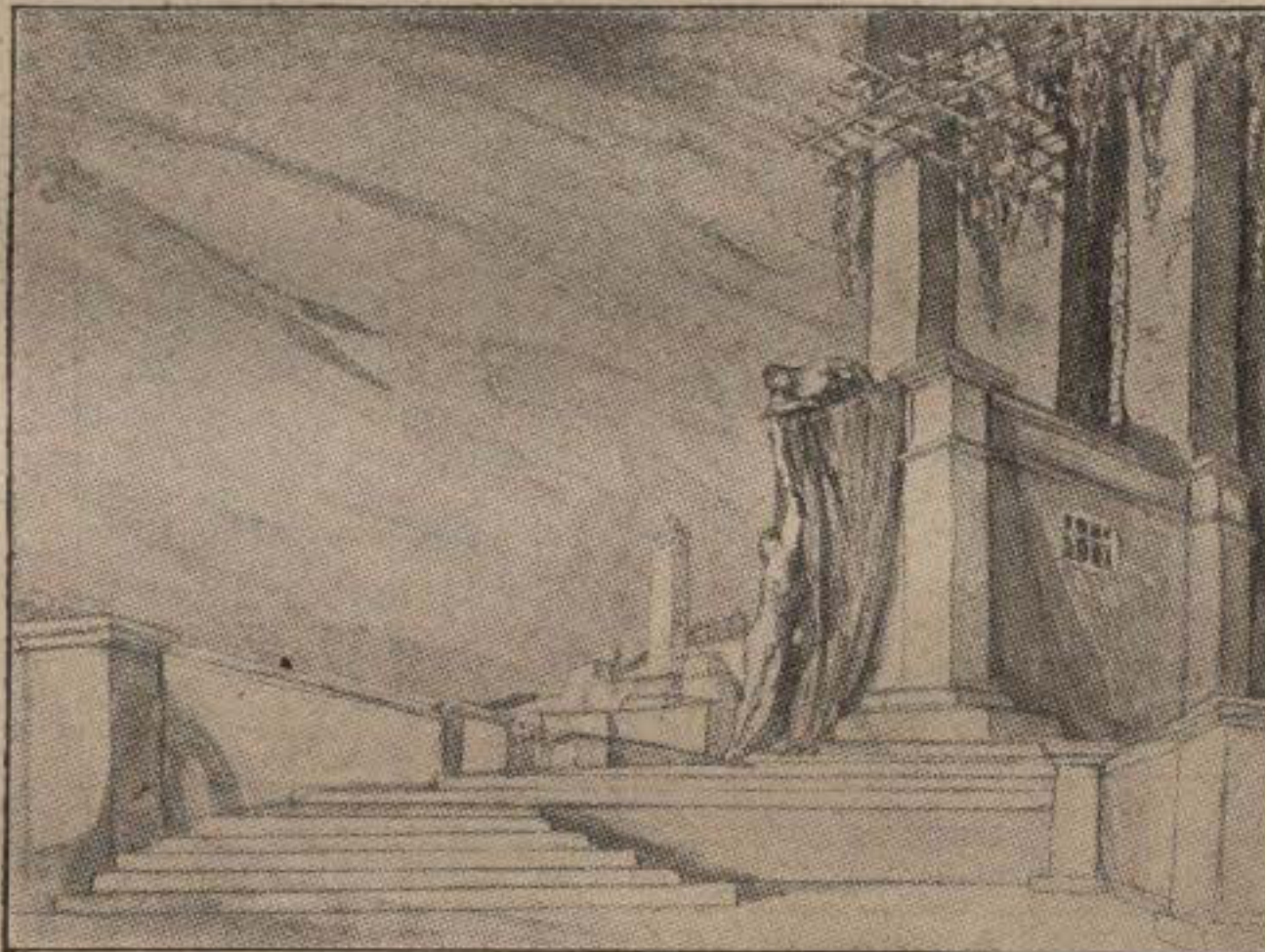
Sursum Corda Elgar

Variations on an original

theme. J. Stuart Archer

Scherzo Harvey Grace

1.0-2.0 S.B. from London



'O, SWEAR NOT BY THE MOON, THE INCONSTANT MOON . . .'

Gounod's opera, based on Shakespeare's tragedy of *Romeo and Juliet*, is to be broadcast from London tonight. This picture of the Balcony Scene—one of the loveliest that Shakespeare ever wrote—is from the drawing by Charles Ricketts, A.R.A., which was one of the illustrations to the souvenir book of 'Shakespeare's Heroines' published by the B.B.C.

Juliet. The voices of Capulet's retainers, Gertrude and GREGORIO (Baritone), are heard momentarily; the Act is really a version of the Balcony Scene in the play.

ACT III. FRIAR LAWRENCE (Bass), in his cell, marries Romeo and Juliet (who is attended by Gertrude).

The scene changes to a street near Capulet's house. STEPHANO (a male part, sung by a Mezzo-Soprano) seeks Romeo, who he thinks may still be in Capulet's garden. In order to cause a diversion, and give Romeo a chance to escape, he sings a provocative song. The Capulet household comes out, friends of the Montagues appear, and a quarrel develops. Tybalt kills Mercutio, and is himself fatally stabbed by Romeo. For this, Romeo is banished from his native city by the DUKE OF VERONA (Bass).

ACT IV. Juliet's room. Romeo bids her an impassioned farewell, and leaves her. Gertrude comes to tell her that her father and Friar Lawrence are coming. Tybalt, dying, begged that the marriage between Juliet and Paris should take place at once, and Capulet has decided that this shall be so.

3.0 CORELLI WINDEATT'S BAND and THE MEXBOROUGH EXCELSIOR MALE VOICE QUARTET

LAURA MOORE (Soprano)
GENA MILNE (Violoncello)

(S.B. from London)

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

7.25 VARIETY (S.B. from Glasgow)

GEORGE HUTCHISON, Entertainer.

TOM and BERT GUNN, Duets at the Piano

JEFFRIES and his DANCE ORCHESTRA, from the Locarno Dance Salon, Glasgow.

8.0 S.B. from London

9.15 Shipping Forecast

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

11.5-12.0 DANCE MUSIC: DERBOY SOMERS! CIRO'S CLUB BAND from Ciro's Club

Friday's Programmes continued (April 29)

5IT BIRMINGHAM. 326.1 M.

- 3.45 THE STATION PIANOFORTE QUINTET
- 4.45 ESTELLE STEEL HARPER, 'The Ancient Craft of the Clockmaker.' EMILY GODFREY (Contralto)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.30 S.B. from London
- 7.25 S.B. from Glasgow
- 8.0-11.5 S.B. from London (9.15 Local News)

6BM BOURNEMOUTH. 491.8 M.

- 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 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Glasgow
- 8.0-11.5 S.B. from London (9.15 Local News)

5WA CARDIFF. 353 M.

- 3.0 A PROGRAMME OF LIGHT MUSIC
- THE STATION ORCHESTRA.
- JOYCE LEY (Soprano). REGINALD PHILLIPS (Entertainer)
- ORCHESTRA
- March, 'Admirals' AH'... Bath
- Serenade, 'Sizilietta'....Blon
- Spanish Dance Jones
- JOYCE LEY
- Spring is at the Door...Quilter
- Were I a Butterfly... Lehmann
- The Fairy Laundry
- McIntague Phillips
- ORCHESTRA
- Overture to 'Masaniello' Auber
- REGINALD PHILLIPS
- In a few 'Fillip-isms'
- ORCHESTRA
- Suite, 'Americana' Thurban
- JOYCE LEY
- Spring's Awakening Sanderson
- Honeysuckle Lane Fletcher
- Love's a Merchant Carew
- ORCHESTRA
- Suite, 'Rustic Revels' Fletcher
- REGINALD PHILLIPS
- In 'More song and chatter'
- ORCHESTRA
- Selection from the Musical Comedy, 'The Little Whopper' Friml

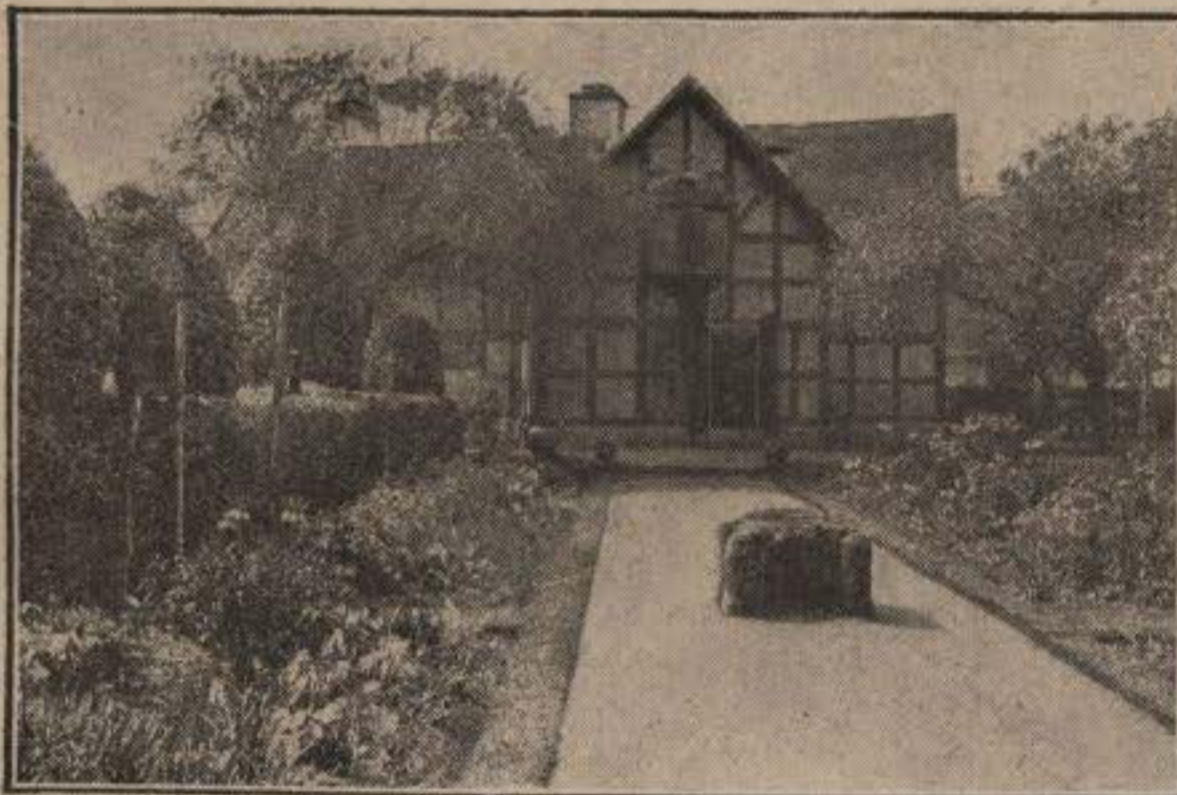


4.45 Miss MARY ROSE, 'A Country Cottage'

SINCE time began, poets, from Horace to Edmund Blunden, have sung of the joys of country life. Even today, when civilization, in the form of factory-chimneys, motor-cars and

advertisement hoardings, has invaded the green heart of England, it is still possible, as Miss Rose will tell us, to find the ideal country cottage, far from the 'alarums and excursions' of twentieth-century life.

- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORGAN RECITAL
- by ARTHUR E. SIMS
- Relayed from the Central Hall, Newport
- Hosannah! (Grand Chorus) Dubois
- Two Duologues..... Bernard Johnson
- The Sigh; The Smile
- Swing Song Barnes
- 'Rakoczy' March Berlioz
- 6.30 S.B. from London



'WHERE OX-LIPS AND THE NODDING VIOLET GROWS . . .'

Mrs. Edgar Osborne is to broadcast a talk on 'Shakespeare's Flowers' from Manchester Station this afternoon. This is the garden of the house where Shakespeare was born, at Stratford-on-Avon. Every sort of flower mentioned in his writings is grown here.

- 7.25 S.B. from Glasgow
- 8.0-11.5 S.B. from London (9.15 Local News)

2ZY MANCHESTER. 384.6 M.

- 1.15-2.0 LIGHT ORCHESTRAL MUSIC, from the Piccadilly Picture Theatre
- 3.30 AFTERNOON CONCERT
- THE STATION QUARTET
- The Dwarfs' Patrol Rinaldi
- Selection from Schubert's Works arr. Fetras
- CISSIE LOCKE (Solo Flute)
- Le Babillard (The Chatterbox) Terschak
- QUARTET
- Norwegian Scenes Matt
- Entr'acte, 'Bon Voyage' Somerville
- CISSIE LOCKE
- Serenade Woodall
- Andante and Polonaise Breccialdi
- QUARTET
- March, 'The Hero of the North' Howie
- 5.0 Mrs. EDGAR OSBORNE, 'Shakespeare's Flowers'
- 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 S.B. from London
- 7.25 'THE BURGLAR'
- A Comedy in One Act by MARGARET CAMERON
- Characters (in order of speaking):
- Mrs. Valerie Armsby (a young widow)
- Miss Freda Dixon
- Mrs. Mabel Dover (a young bride)
- Miss Edith Brent
- Mrs. John Burton (hostess)

THE story takes place at that period of the evening when the shadows cast by the flickering fire play strange tricks on the imagination. The four young ladies, who are spending a brief holiday at Mrs. Burton's seaside bungalow, indulge, with humorous results, in a heated discussion about a recent burglary. The vague details of this burglary have, without any apparent reason, grown to alarming proportions.

The cast includes:

- MARION THWAITE-MATHEWS,
- LUCIA ROGERS, HYLDA METCALF,
- ELLA FORSYTH and ENID TORDOEY
- 8.0-11.5 S.B. from London (9.15 Local News)

6KH HULL. 294 M.

- 11.0-1.0 Concert relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.0 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street
- 5.0 London Programme relayed from Daventry
- 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 Glasgow

- 8.0-11.5 S.B. from London (9.15 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
- 4.0 THE SCALA STRING QUINTET, relayed from the Scala Theatre, Leeds
- 5.0 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 Glasgow
- 8.0-11.5 S.B. from London (9.15 Local News)

6LV LIVERPOOL. 297 M.

- 4.0 FLORENCE MAYOR (Contralto)
- 4.15 THE STATION PIANOFORTE QUARTET
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE STATION PIANOFORTE QUARTET
- 6.30 S.B. from London
- 7.25 S.B. from Glasgow
- 8.0-11.5 S.B. from London (9.15 Local News)

Friday's Programmes cont'd (April 29)

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.15 A READER: 'New Books'
 6.30 S.B. from London
 7.25 S.B. from Glasgow
 8.0-11.5 S.B. from London (9.15 Local News)

5PY PLYMOUTH. 400 M.

3.0 London Programme relayed from Daventry
 3.30 BROADCAST TO SCHOOLS: MR. ARTHUR HAWTHORN, 'Caves of the World'
 3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 WALTER WHITELEY (Bass)
 6.30 S.B. from London
 7.25 S.B. from Glasgow
 8.0-11.5 S.B. from London (9.15 Local News)

6FL SHEFFIELD. 272.7 M.

11.30-12.30 Gramophone Records
 4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 Musical Interlude
 6.30 S.B. from London
 7.25 S.B. from Glasgow
 8.0-11.5 S.B. from London (9.15 Local News)

6ST STOKE. 294 M.

11.0-1.0 Concert relayed from Daventry
 3.0 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 Glasgow
 8.0-11.5 S.B. from London (9.15 Local News)

5SX SWANSEA. 294 M

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 The West Wales Girl Guides' Bulletin
 6.15 LIGHT MUSIC
 6.30 S.B. from London
 7.25 S.B. from Glasgow
 8.0-11.5 S.B. from London (9.15 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

11.30:-F. Kemp Jordan (Baritone). 11.40:-Annie Eckford (Pianoforte). 11.50:-Gramophone Records. 12.10:-F. Kemp Jordan. 12.20:-Annie Eckford. 3.0:-London Programme relayed from Daventry. 5.0:-Miss Rollin: 'Basketry'. -II. 5.15:-Children's Hour. 6.0:-Hilda Vincent (Soprano). 6.10:-Lambert Flack (Flute). 6.20:-Hilda Vincent. 6.30:-S.B. from London. 7.25:-S.B. from Glasgow. 8.0-11.5:-S.B. from London.

5SC GLASGOW. 405.4 M.

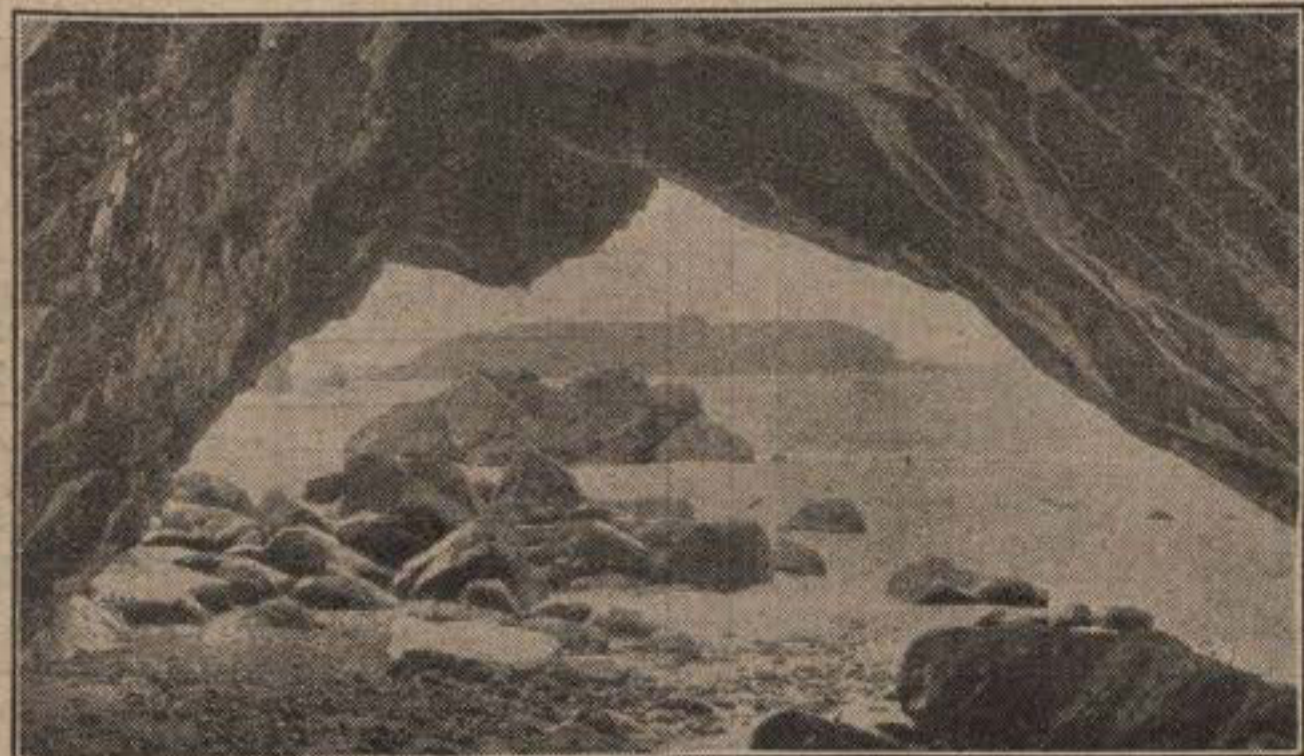
11.30-12.30:-Gramophone Records. 3.0:-Dave Caplan's New Princes Toronto Band and The Harvard Band, relayed from the Plaza. 3.20:-Broadcast to Schools:- Mr. Richard Elmirst: 'Under the Sea-I, On the Rocks'. 3.32:-Musical Interlude: Selection, 'The Lombards' (Verdi). 3.42:-Mr. James Steel, 'Stories and Story Telling'. 3.55:-Operatic Favourites. The Wireless Quartet. Margaret McKenzie Aitken (Contralto); A. G. Dundas (Tenor). 5.0:-London Programme relayed from Daventry. 5.15:-Children's Hour. 5.58:-Weather Forecast for Farmers. 6.0:-George Henry Martin (Tenor): Song Recital. 6.30:-S.B. from London. 6.45:-Florence Smithson (The English Nightingale). 7.0:-S.B. from London. 7.25:-Variety. Relayed to London. George Hutchinson (Entertainer); Tom and Bert Gunn (Duets at the Piano); Jeffries and his Dance Orchestra, from the Locarno Dance Salon. 8.0-11.5:-S.B. from London.

2BD ABERDEEN. 500 M.

3.30:-Broadcast to Schools: Mr. T. A. Morrison, 'Animal Nature Study-II, Common Caterpillars, Moths and Butterflies'. 3.45:-The Station Octet. 4.0:-Mlle. Madeleine Marot: 'Elementary French'-II. 4.15:-Octet. 5.0:-London Programme relayed from Daventry. 5.15:-Children's Hour. 6.0:-London Programme relayed from Daventry. 6.15:-For Farmers, by Mr. Don G. Munro. 6.25:-Agricultural Notes. 6.30:-S.B. from London. 7.25:-S.B. from Glasgow. 8.0-11.5:-S.B. from London.

2BE BELFAST. 306.1 M.

11.0-1.0:-Concert relayed from Daventry. 3.30:-Spring. The Station Orchestra. 4.30:-Dance Music by The Station Dance Band. 5.0:-London Programme relayed from Daventry. 5.15:-Children's Hour. 6.0:-London Programme relayed from Daventry. 6.30:-S.B. from London. 7.25:-S.B. from Glasgow. 8.0-11.5:-S.B. from London.



THE FAMOUS CAVES AT MULLION.

which pierce the rocky Cornish coast from bay to bay. Mr. Arthur Hawthorn will talk on 'Caves of the World' to Plymouth schoolchildren at 3.30 this afternoon.

The SAVOY ORPHEANS

The SAVOY HAVANA BAND

and

The SYLVIANs

(at the Savoy Hotel, London)

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"His Master's Voice"

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- 5229 { —Fox Trot
- SAVOY ORPHEANS
- B { The Sphinx—Fox Trot
- 5227 { I love the Moonlight—Fox Trot
- { The Cat—Fox Trot
- SAVOY ORPHEANS
- B { Stop it, I love it—Fox Trot
- 5228 { Take in the Sun, hang out the Moon—Fox Trot
- B { Idolizing—Fox Trot
- 5230 { SAVOY HAVANA BAND
- { Kickapoo Trail—Fox Trot
- B { Prove it—Fox Trot
- 5231 { Oh Marie—Fox Trot
- THE SYLVIANs
- B { IN OUR LOVE CANOE—Waltz
- 5219 { THE SAVOY ORPHEANS
- { High, high, high up in the Hills—Fox Trot

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THE GRAMOPHONE CO., LTD., OXFORD STREET, LONDON, W.1.



PROGRAMMES for SATURDAY, April 30

2LO LONDON. 361.4 M.

- 1.45 LAUNCH OF THE COMMONWEALTH AND DOMINION LINER 'PORT GISBORNE'**
FROM THE SHIPYARD OF
MESSRS. SWAN, HUNTER AND WIGHAM RICHARDSON, LTD., WALLSEND ON-TYNE
(By courtesy of the Chairman and Directors)
(S.B. from Newcastle.)
Speech at Luncheon by Sir G. B. HUNTER, J.P. (Chairman of Messrs Swan, Hunter and Wigham Richardson, Ltd.)
- 2.0** Reply on behalf of the Shipowners
- 2.10** Presentation of Souvenir of the Launch to Mrs. JOHN ROYDEN ROOPER, by Mr. T. E. THIRLAWAY (Vice-Chairman of Swan, Hunter and Wigham Richardson, Ltd.)
- 2.20** Brief description of a modern shipyard and the building of a ship
- 2.35** Facts and figures about 'PORT GISBORNE' by Mr. NORMAN HUNTER (General Manager of Swan, Hunter and Wigham Richardson, Ltd.)
- 2.45** The Christening Ceremony, performed by Mrs. JOHN ROYDEN ROOPER.
Followed by the Launch
- 2.47-2.50 app.** The scene on the river
- 3.0 LIGHT ORCHESTRAL CONCERT**
EVA SPARKES (Contralto); JAMES TOPPING (Tenor); EDITH PENVILLE (Flute)
THE WIRELESS ORCHESTRA conducted by JOHN ANSELL
- THE ORCHESTRA
March, 'Boccaccio' *Suppl*
Overture to 'Zaiopa' *Herold*
Selection from 'The Naughty Princess' *Cuvillier*
- EVA SPARKES
Bois Epais *Lulli*
Phyllis has such charming graces (Old English)
arr. Lane Wilson
- JAMES TOPPING
My Dreams *Tosti*
At Morning *Landon Ronald*
From the Land of the Sky-blue Water .. *Cadman*
- ORCHESTRA
Overture, 'The Light Fantastic' .. *Alfred Pratt*
Suite, 'Arvalia' *Lacome*
- EDITH PENVILLE
Scene de Ballet *Paul Rougnon*
Romance *German*
Le Babillard *Terschak*
- ORCHESTRA
Valse, 'Gipsy Children' *Kalman*
Dances, 'Pierrot and Pierrette' *Hadley*
- EVA SPARKES
Fields are full *Armstrong Gibbs*
To-morrow morning *Tennent*
When song is sweet *Sans Souci*
- JAMES TOPPING
Oh! Could I but express in Song *Malashkin*
Oh that we two were maying *Nevin*
Pleading *Elgar*
- ORCHESTRA
Suite, 'Silhouettes' *Hadley*
- 5.15 THE CHILDREN'S HOUR:** Selections by The Daventry Quartet; A Competition; 'The Two Beetles' (*Olwen Bowen*)
- 6.0** Light Music
- 6.30** TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45** Sports Talk
- 7.0** Topical Talk
- 7.15** THE FOUNDATIONS OF MUSIC
The Sonatas of Beethoven

7.25 Writers of Today—Mr. LIAM O'FLAHERTY reading a short story. *S.B. from Belfast*

WHAT Sean O'Casey, the author of *Juno and the Paycock* and *The Plough and the Stars*, is to the modern Irish stage, Liam O'Flaherty is to modern Irish fiction. Completely modern, realistic to the point of brutality, and markedly influenced by the work of the Russians and of Eugene O'Neill, his novels and short stories have attracted more attention than any other prose written in Ireland in recent years. Particularly notable were 'The Black Soul,' 'Thy Neighbour's Wife,' and 'The Informer,' a grim, nightmare story of one night's happenings in the Dublin underworld.

7.45 'SCRAPS'

A New Radio Revue
Musical Numbers by Various Composers
The following sketch items will be produced:—
'The Reformers,' or 'Getting an Appetite,' by A. P. HERBERT
'Three Ways of Saying It,' by MABEL CONSTANDUROS
'Cross Words,' by R. GUY-REEVE
'Making the Pudding,' by J. MELLUISH
'Wedding Quartette,' by HERBERT C. SARGENT
Cast includes:—

HAROLD CLEMENCE, ALMA VANE, HAROLD KIMBERLEY, FLORENCE BAYFIELD, PHILIP WADE, MABEL CONSTANDUROS and

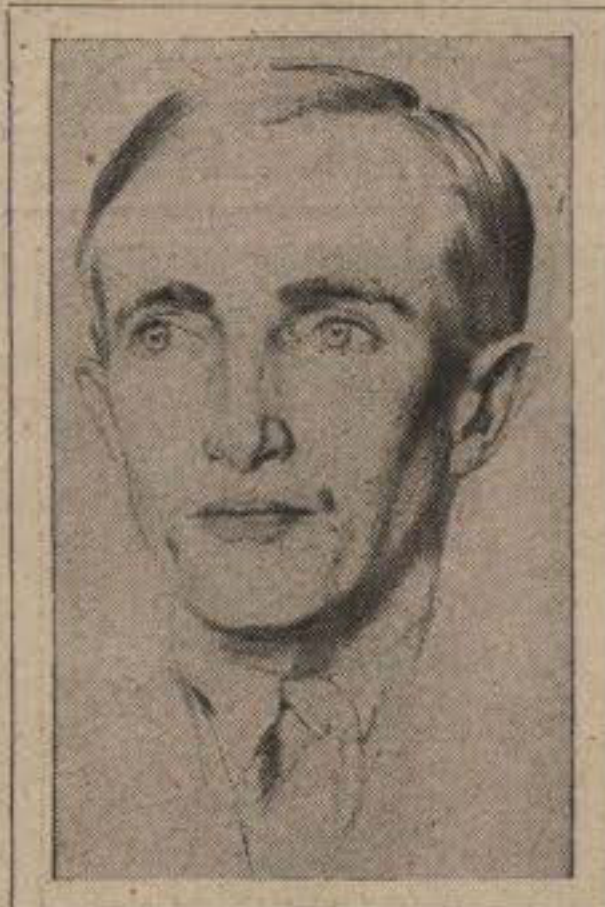
THE RADIO CHORUS
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

8.45 app. SPEECHES following the

ANNUAL DINNER OF THE ROYAL ACADEMY
The President, Sir FRANK DICKSEEK, will propose the health of His Majesty the King and other Members of the Royal Family

H.R.H. PRINCE HENRY will respond

Relayed from Gallery III, The Royal Academy
THE annual dinner that celebrates the opening of the Royal Academy exhibition is a unique occasion for the gathering together of the mighty of many different spheres. Tonight this treat will be brought to the fireside of everyone possessing a receiving set.



Mr. Liam O'Flaherty, who will read one of his own stories from Belfast (relayed to London and Daventry) today at 7.25. This picture of him, from a drawing by P. Tuohy, is reproduced by courtesy of his publishers, Messrs. Jonathan Cape.

9.0 app. WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.20 app. THE RAILWAY-CLEARING HOUSE CHOIR
All ye who music love *B. Donati*
Lady, those Cherries Plenty *Morley*
The Turtle Dove *arr. Vaughan Williams*
Love for Such a Cherry Lip *John E. West*
Part Song, 'The Reveille' *Elgar*

9.35 app. FAY MARBÉ
THE AMERICAN REVUE STAR
will sing

You can make them do what you want them to, but you've gotta know how *Walter Donaldson*
Why don't you smile with Fay Marbé?

George Gershwin
You've gotta know how to love .. *Harry Warren*
Meow! Meow! (from 'Blue Kitten')
Rudolf Friml



MISS FAY MARBÉ is a newcomer to the London microphone, but not to radio and its technique. For a year she has been broadcasting regularly every week from two important American stations, during which time she made the interesting discovery

that broadcasting does not, as is so often asserted, 'kill' a song. A case in point is 'There's more to the kiss than—', a song composed specially for her by George Gershwin three years ago, which remains one of the most popular in her repertoire. She now wants to make the acquaintance of the British public, and thinks that the radio is the best way in which this can be done.

THE DON COSSACK QUARTET
National Songs

THE Don Cossacks have done as much as anyone to spread the cult of Russian choral music. From folk-songs to the songs of Rimsky-Korsakov, their repertoire is complete, and their execution has been praised by critics in every capital in Europe.

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

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Greenwich; Weather Forecast

1.45 *S.B. from Newcastle.* (See London Programme)

3.0 *S.B. from London* (4.0 Time Signal)

7.25 *S.B. from Belfast*

7.45 *S.B. from London*

9.15 app. Shipping Forecast

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

5IT BIRMINGHAM. 326.1 M.

1.45-2.50 app. Newcastle Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 T. DAVY ROBERTS, 'A Chat about Cornwall'

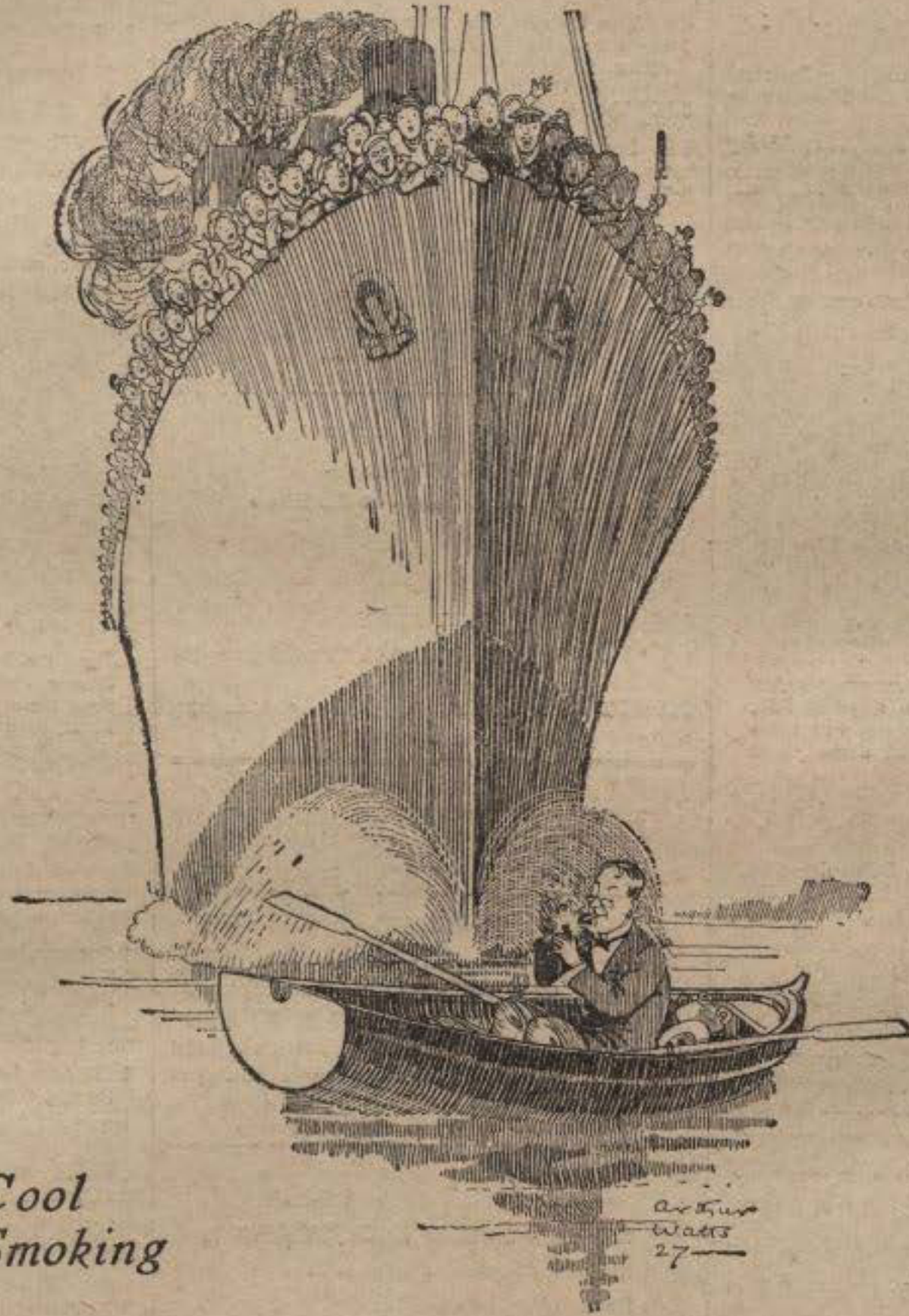
5.15 THE CHILDREN'S HOUR: 'Snooky Story,' by Phyllis Richardson. Songs by Marjorie Palmer (Soprano). A Music Talk on the Trombone, with illustrations by Mr. E. J. Hopkins

6.0 ORGAN RECITAL by FRANK NEWMAN
Relayed from Lozells Picture House

6.30 *S.B. from London*

(Continued on page 176)

PLAYER'S MEDIUM NAVY CUT CIGARETTES, WITH OR WITHOUT CORK TIPS.



for Cool Smoking



PLAYER'S
Navy Cut
CIGARETTES

10 for 6d. 20 for 11½d.
50 for 2/5 100 for 4/8



N.C.O.38

Saturday's Programmes continued (April 30)

(Continued from page 174.)

7.25 POPULAR FAVOURITES

THE STATION ORCHESTRA
Overture, 'Fingal's Cave' Mendelssohn
HEDDLE NASH (Tenor) and Orchestra
Prize Song, from 'The Mastersingers' .. Wagner
ORCHESTRA
Andante Cantabile (arranged from String Quartet)
Tchaikovsky
RICHARD MERRIMAN (Cornet)
Love's Old Sweet Song Molloy
CYRIL THOMPSON (Baritone)
The Trumpeter Airlie Dix
Could I Forget Walter Arnold
Border Ballad Cowen
ORCHESTRA
Selection from 'Carmen' .. Bizet, arr. De Groot



Two singers in today's Birmingham programmes—Mr. Heddle Nash, tenor, who sings at 7.25, and Miss Florence Cleeton, soprano, who takes part in the programme of musical comedy airs at 10.0.

HEDDLE NASH and Orchestra
Then you'll remember me ('The Bohemian Girl')
Balfe
RICHARD MERRIMAN and Orchestra
Because D'Hardelot
ORCHESTRA
Valse, 'Disputation' Johann Strauss
HEDDLE NASH
Eleanore Coleridge-Taylor
O Vision Entrancing Goring Thomas
I Hear You Calling Me Marshall
ORCHESTRA
March of the Giants Finck

9.0 WEATHER FORECAST, NEWS; Local News
9.20 app. S.B. from London

10.0 FROM SOME MUSICAL COMEDIES

ORCHESTRA
One-step, 'Cosmopolitan Lady,' from 'On with the Dance' Noel Coward
FLORENCE CLEETON (Soprano)
Cleopatra's Nile, from 'Chu-Chin-Chow' Norton
I Wonder, from 'Rose of Ataby' Morgan
ORCHESTRA
Selection from 'Sunshine of the World' Cuvillier
CYRIL THOMPSON
If Love's Content, from 'Tom Jones' .. German
Tra-la-la, from 'Miss Hook of Holland'
Paul Rubens
ORCHESTRA
Fox-trot, 'The Same Old Moon,' from 'Puppets'
Ivor Novello
FLORENCE CLEETON
My King of Love, from 'Cairo' Fletcher
Valse Song, from 'The Lilac Domino' Cuvillier
ORCHESTRA
Selection from 'Cairo' Fletcher

11.0-12.0 S.B. from London

6BM BOURNEMOUTH, 491.8 M.

11.15-12.15 MIDDAY MUSIC by F. G. BACON'S ORCHESTRA, from W. H. Smith and Son's Restaurant, The Square
4.0 THE ROYAL BATH HOTEL DANCE BAND, relayed from the King's Hall Rooms. Directed by ALEX. WAINWRIGHT
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Belfast

7.45 VARIETY

THE STATION OCTET: CYRIL LIDINGTON; MARJORIE FULTON
Opera Bouffe Finck
CYRIL LIDINGTON
In Selections from his Repertoire
Assisted by H. S. PEPPER—at the Piano
MARJORIE FULTON
Selected

8.15 A. J. ALAN
'The Cabmen's Shelter' (A True-ish Story)
8.45-12.0 S.B. from London (9.20 Local News)

FOR LISTENERS TO 'ROMEO AND JULIET' (GOUNOD)

On Friday of this week (April 29) the ninth of the series of Operas for which libretti are being published is being broadcast. Gounod's Opera, 'ROMEO AND JULIET' has been chosen, and listeners will find their enjoyment of this broadcast much increased if they have a copy of the libretto before them.

Please send me _____ copy (copies) of the libretto of 'ROMEO AND JULIET.' In payment I enclose stamps value _____ at the rate of 2d. per copy.

PLEASE WRITE IN BLOCK LETTERS.

NAME

ADDRESS

Applications must be marked 'Libretti' on the envelope, and sent, together with the remittance, to Broadcast Opera Subscription List, c/o B.B.C., Savoy Hill, London, W.C.2.

5WA CARDIFF, 353 M.

1.45-2.50 Newcastle Programme relayed from Daventry
3.0 London Programme relayed from Daventry
5.0 Pianoforte Recital
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 A LAWYER: 'Wit, Wigs and Gowns'
THE first of a series of talks by well-known men on the lighter side of their work. What profession is the happiest jumping-off place for wit? The legal profession has a very strong claim, and a lawyer states his case tonight.
7.15 S.B. from London



Broadcasting from Manchester today: Mr. F. Sladen Smith (left), the playwright, who will read three short fables at 4.45, and Mr. George Hunt, bass-baritone, who is to follow him in the programmes with three songs.

7.25 S.B. from Belfast
7.45-12.0 S.B. from London (9.15 app. Local News)

2ZY MANCHESTER, 384.6 M.

1.45 app. Newcastle Programme relayed from Daventry
3.0 London Programme relayed from Daventry
4.45 Our Saturday Short Story: Mr. F. SLADEN SMITH, 'Three Short Fables'
BOTH listeners and playgoers in the Manchester area are familiar with the work of Mr. F. Sladen Smith. He has given several talks from the Manchester Station, and some of his plays have been performed by the Station Repertory Players. One of them, *St. Simeon Stylites*, represented Great Britain at the 1926 Little Theatre Tournament in New York, and others that are well known are *The Tower of Babel* and *Chimp*.
5.0 GEORGE HUNT (Bass-Baritone)
The Desert Louis Emanuel
Bedouin Love Song Pinsuti
The Midnight Review Glinka
5.15 THE CHILDREN'S HOUR: Requests
6.0 Light Music, by THE STATION QUARTET
6.30 S.B. from London
6.50 For Scouts
7.0 S.B. from London
7.25 S.B. from Belfast
7.45 CONCERT
by the PRIZE-WINNERS OF THE LYTHAM-ST. ANNE'S MUSICAL FESTIVAL
Relayed from Lowther Pavilion, Lytham
8.45 app.-12.0 S.B. from London (9.20 Local News)
(Continued on page 178)



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Saturday's Programmes continued (April 30)

(Continued from page 176.)

6KH HULL. 294 M.

1.45-2.50 Newcastle Programme relayed from Daventry
4.0 FIELD'S QUARTET relayed from the New Restaurant, King Edward Street
5.0 M. A. R. HORSPOOL: 'The Humours of the Dilettante—III, The Tragedy of the Examination Paper.'
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Belfast
7.45-12.0 S.B. from London (9.15 app. 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
4.0 THE TROCADERO DANCE BAND, relayed from the Trocadero Ballroom, Bradford
5.15 THE CHILDREN'S HOUR
6.0 LIGHT MUSIC
6.10 FOR FARMERS: Capt. HARRISON, of the Yorkshire Federation of Poultry Societies, 'The Care, Handling, and Preservation of Eggs'
6.30 S.B. from London
7.25 S.B. from Belfast
7.45-12.0 S.B. from London (9.15 app. Local News)

6LV LIVERPOOL. 297 M.

3.0 London Programme relayed from Daventry
5.0 JOHN MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom
5.15 THE CHILDREN'S HOUR
5.45 A further Shakespearean Recital by ROBERT SPEAIGHT, of the Liverpool Playhouse Company
6.10 JOHN MONTAGUE'S SYMPHONICS (Continued)
6.30 S.B. from London
7.25 S.B. from Belfast
7.45-12.0 S.B. from London (9.15 app. Local News)

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Gramophone Records
1.45-2.50 Newcastle Programme relayed from Daventry
3.45 DANCE MUSIC, relayed from the Palais de Danse
5.0 THE CHILDREN'S HOUR

6.15 Miss ADA RICHARDSON (Pianoforte)
6.30 S.B. from London
7.25 S.B. from Belfast
7.45-12.0 S.B. from London (9.15 app. Local News)

5PY PLYMOUTH. 400 M.

11.0-12.0 THE STATION ORCHESTRA
1.45-2.50 Newcastle Programme relayed from Daventry
3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 HUBERT FOSTER (Bass)
6.30 S.B. from London
7.25 S.B. from Belfast
7.45-12.0 S.B. from London (9.15 app. Local News)

6FL SHEFFIELD. 272.7 M.

1.45-2.50 Newcastle Programme relayed from Daventry
4.15 ORCHESTRA, relayed from the Grand Hotel
5.15 THE CHILDREN'S HOUR: 'The Fairy Riddle' (Rose Fyleman), given by two nieces and one nephew
6.0 Musical Interlude
6.30 S.B. from London
7.25 S.B. from Belfast
7.45-12.0 S.B. from London (9.15 app. Local News)

6ST STOKE. 294 M.

3.0 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 Belfast
7.45-12.0 S.B. from London (9.15 app. Local News)

5SX SWANSEA. 294 M.

1.45-2.50 Newcastle Programme relayed from Daventry
3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
6.45 Mr. J. C. GRIFFITH-JONES: 'Association Football in West Wales—A Retrospect of the Season'

7.0 S.B. from London
7.25 S.B. from Belfast
7.45-12.0 S.B. from London (9.15 app. Local News)

Northern Programmes.

5NO NEWCASTLE 312.5 M.

1.45—The Launch of The Commonwealth and Dominion Liner, 'Port Gisborne,' from the shipyard of Messrs. Swan Hunter and Wigham Richardson, Ltd., Wallsend-on-Tyne.
4.0-5.0—Music from Tilley's Restaurant. 5.15—Children's Hour. 6.0—S.B. from London. 7.0—Mr. John Kenmir, 'Soccer.' 7.15—S.B. from London. 7.25—S.B. from Belfast. 7.45—Chamber Music. 8.0—S.B. from London. 9.20—Popular Programme. A few remarks from Bret Hayden. The Station Octet. Grace Ivell and Vivian Worth. 10.10—Tilley's Dance Band, relayed from the Grand Assembly Rooms. 11.15-12.0—S.B. from London.

5SC GLASGOW 405.4 M.

3.0—Dave Caplan's New Princes Toronto Band, and the Harvard Band, relayed from the Plaza. 4.0—The Wireless Quartet. D. MacLean Ballantyne (Baritone). 5.0—Elsie Smeaton Munro, 'Old Sports.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Dolly Robertson (Contralto)—Song Recital. 6.30—S.B. from London. 6.45—'Association Football,' by an Old International. 7.0—S.B. from London. 7.25—A Hunting Programme. Hunting Calls by Tomlinson, Huntsman of the Eglinton Hounds. The Station Choir. The Station Orchestra. Reginald Whitehead. Robert Grant: Reading from 'Handley Cross.' 9.0—News. 9.20—Light Orchestral Programme. The Station Orchestra: Overture, 'The Gondoliers' (Sullivan); Entr'acte, 'In a Monastery Garden' (Kretzschmar). 9.37—Reginald Whitehead (Baritone): I am a roamer (Mendelssohn); Reaping (Clarke); Off to Philadelphia (Haynes). 9.45—Orchestra: Waltz, 'The Blue Danube' (Strauss); An evening song (Haydn Wood). 10.0—S.B. from London. 10.30—Dave Caplan's New Princes Toronto Band and The Harvard Band relayed from the Plaza. 11.15-12.0—S.B. from London.

2BD ABERDEEN 500 M.

3.45—The Station Octet. May Sim (Soprano). 4.15—An Interlude by E. W. Mackie and Jessie Gray. 4.32—Octet. 5.15—Children's Hour. 6.0—Octet. 6.30—S.B. from London. 7.25—S.B. from Belfast. 7.45—Scottish Programme. Wesleyan Choir, conducted by W. Bird. 7.55—Alec Nicol (Violin). 8.5—Queenie Arthur (Soprano). 8.15—'The Adventures of George,' No. 1—A Telephone Conversation. Being the first of a new series of Cantos specially written for broadcasting by Arthur Black. George (George Dewar); Pringle (G. B. Harvey). 8.25—Choir. 8.32—Alec Nicol. 8.42—Queenie Arthur. 8.50—Choir. 9.0-12.0—S.B. from London.

2BE BELFAST 306.1 M.

3.0—London Programme. 4.0—Instrumental Variety. E. J. Harris (Clarinet). 4.10—Reginald Dobson (Violoncello). 4.20—Weber Fawcett (Oboe). 4.30—The Plaza Band, Belfast, directed by V. Elms, relayed from the Plaza. 5.0—Fred Jay Girling, 'Highways and Byways in Antrim and Down'—I. 5.15—Children's Hour. 6.0—London Programme. 6.30—S.B. from London. 7.25—Mr. Liam O'Flaherty reading a short story. 7.45—S.B. from London. 9.20 app.—Florence Smithson (The English Nightingale). 9.35 app.—12.0—S.B. from London.

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

Rates of Subscription to 'The Radio Times' (including postage): twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d.



THE MICROPHONE WILL TAKE YOU TO THIS GREAT SHIPYARD ON THE TYNE THIS AFTERNOON.

This panoramic view of the Wallsend shipyard of the famous shipbuilders Messrs. Swan, Hunter and Wigham Richardson, shows the launch of a big vessel actually in progress. This afternoon the ceremony of launching the liner 'Port Gisborne' from this shipyard will be broadcast from Newcastle Station, and relayed to London and Daventry.

British Valves are supreme



3

reasons why
Cossor
enjoys such
wonderful sales

1. Because it has better tone

COSSOR has repeatedly led the way to better reproduction. When Cossor Valves are used the music is as real as if the artistes themselves were in the room. All the subtle low notes are recorded with marvellous fidelity. Every instrument

pours forth its mellow tones unspoiled by any microphonic or other noises. There is a complete absence of distortion, and the increased volume, due to the terrific emission from the Kalenised filament, has surprised even the most critical experimenter.

2. Because it lasts longer

NO valve equals the Cossor for length of service. The Kalenised filament—an exclusive Cossor invention—operates at such a low temperature that

it never becomes brittle. You cannot see it working. Heat—the destructive influence responsible for the untimely end of most valves—has been practically eliminated.

3. Because it is 100% British

BRITISH Valves are the best in the world—and Cossor is British throughout; Labour, Capital and Materials. We are proud of their performance and nothing is left undone

to maintain their high standard of quality. Every one has to pass the most stringent laboratory tests that can be devised. You take no chance when you buy a Cossor Valve.



**A full range for
2, 4 and 6-volts.**

For 2-volt Accumulators:

210 H.F. (Red Band) for H.F. use. 1 amp. 14/-	210 R.C. (Blue Band) Resistance or Choke Coupling 1 amp. 14/-
210 Det. and L.F. (Black Band) 1 amp. 14/-	215 P. (Green Band) Stentor Two Power Valve 15 amp. 18/6

For 4-volt Accumulators:

410 H.F. and Det. (Red Band) 1 amp. 14/-	410 L.F. (Black Band) for Int. L.F. stage 1 amp. 14/-
410 R.C. (Blue Band) Choke or Resistance Coupling 1 amp. 14/-	410 P. (Green Band) Stentor Four Power Valve 1 amp. 18/6

For 6-volt Accumulators:

610 R.C. (Blue Band) for Resistance or Choke Coupling 1 amp. 14/-	610 H.F. and Det. (Red Band) 1 amp. 14/-
610 L.F. (Black Band) 1st L.F. stage 1 amp. 14/-	610 P. Stentor Six Super Power Valve 1 amp. 22/6



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7/6



A really powerful H.T. Battery that will surprise you by the new life it will give your set.

It reaches you fresh, too, because it comes straight from our factory—no waiting about in stock. It's British.

And it lasts!!!

- 54-Volts with lead for Grid Bias post free 6/6
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HERE'S the Fellows Junior, the wireless miracle of to-day. 19 inches high and fitted with volume adjuster, it fills any ordinary sized room with clear and beautiful reproduction. Thousands of homes are the happier for a Fellows Junior.



THE VOLUTONE, for dancing, large halls, etc., packing free, carriage forward, 45/-

13/6

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FELLOWS WIRELESS

PARK ROYAL, N.W.10

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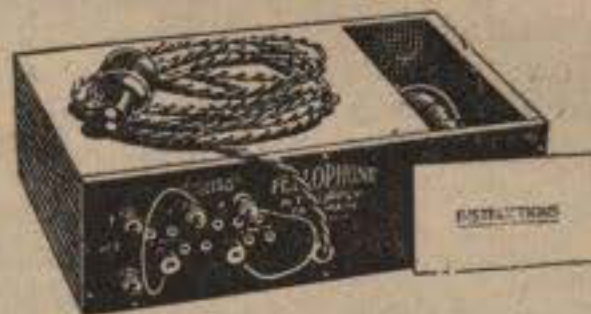


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State carefully voltage and frequency (cycles) of your mains. You will find these shown on your meter.

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you need never buy H.T. Batteries at all. A Fellows Mains Unit will give you a safe and everlasting supply from your mains and yet use less current than an ordinary electric lamp. Just plug the flexible cord into a lampholder and there you are!

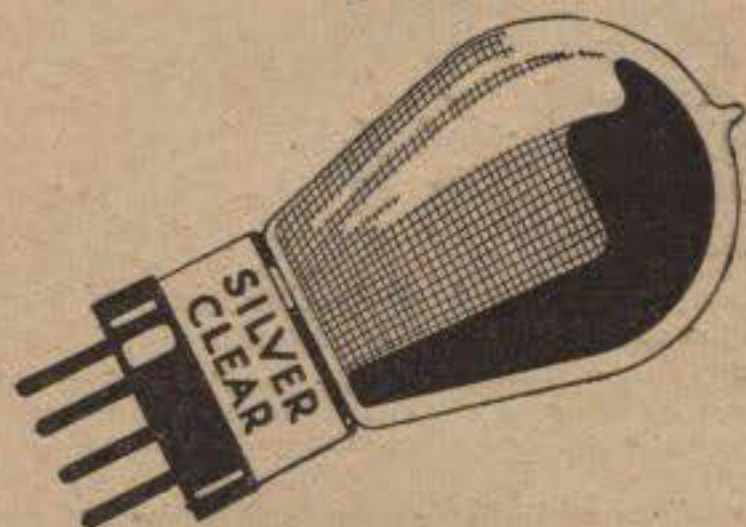
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ON PAGE 187 WE HAVE SOMETHING THAT WILL SET EVERYONE TALKING

BUY DIRECT AND SAVE MONEY

Louden Valves



WHEN you have carefully weighed all the claims set forth on behalf of filaments with queer sounding names, filaments that can be tied in a bow, the vacuum which is so hard that there is nothing in it, and so on, just look at the table shown below. Then write to us, or to the nearest Fellows Branch and order the valves which give you strong, silver-clear reception, long service, and great economy of current. The valves which should, if performance alone decided the price, cost two or three times the figure we ask—Louden Valves.

4/6	8/-	8/-
Bright Emitters. L.F. Amplifier. F.1. H.F. Amplifier. F.2. Detector. F.3.	Dull Emitters. L.F. Amplifier. L.E.R.1. H.F. Amplifier. L.E.R.2. Detector. L.E.R.3.	Dull Emitters. L.F. Amplifier. P.E.R.1. H.F. Amplifier. P.E.R.2. Detector. P.E.R.3.
5.5 volts 0.4 amps.	2 volts 0.2 amps.	4 volts 0.1 amps.
9/-	11/-	12/-
Dull Emitters. L.F. Amplifier. F.E.R.1. H.F. Amplifier. F.E.R.2. Detector. F.E.R.3.	D.E. Power Valves. Transformer Amplifier. P.E.R.1. Resistance Amplifier. P.E.R.2.	D.E. Power Valves. Transformer Amplifier. P.E.R.1. Resistance Amplifier. P.E.R.2.
6 volts 0.1 amps.	4 volts 0.2 amps.	6 volts 0.2 amps.

Postage and Packing: 1 Valve 4d. 2 or 3 Valves, 6d.
4, 5 or 6 Valves, 9d.

7 DAYS' APPROVAL Excepting Loudon Valves, H.T. Batteries and accumulators, all Fellows Products are sent on 7 days' approval on receipt of full cash price or first instalment. If you send them back undamaged your money will be returned without question.

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Its 48 pages give full descriptions of all our wireless goods, at direct-to-public prices. All of them are high quality goods and their low price is due to two things. First, cutting out all middle profits and discounts by selling direct. Second, economy in production due to our ever-expanding sales.

M.C. 348



Fine pianists, the Cosmos Valves!
Regular Rubinsteins! Piano reproduction, one of their strong points! But, whatever the music be, Cosmos Valves—owing to the *Shortpath construction*—bring it a little nearer, make it much clearer, and yet are not a penny dearer than any other valves.

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SHORTPATH
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FOR ALL CIRCUITS

FROM WIRELESS DEALERS
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HAVE YOU A CRYSTAL SET?

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That is what happens to your set. When we receive it, we put it in sound working order and include a complete new Aerial equipment. Then our Engineers will install the set in the home of a blind person who is unable to afford the joys of Wireless.

All the sets will be given free and the installation carried out without any charge whatsoever to the Recipient, whether in the large city or the most remote hamlet.

With your co-operation, we hope to install sets in many thousands of homes of the blind.

General Radio Company Limited is the only Organisation that can undertake a task of this magnitude, and its great corps of Representatives who operate in all parts of the country are together with Headquarters Organisation voluntarily and gladly undertaking the free supply and installation of sets for the Blind.

NOTE—You may nominate to whom you would like your set given or you may leave it to us to install it in a home selected by ourselves or recommended by one of the Blind Associations.

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For three weeks only we will accept in part exchange any type of crystal set with 'phones and allow you £1 off the price of a General Radio Loud Speaker Set. [Note. A new pair of 'phones is supplied with the General Radio set as well as a Loud Speaker.]

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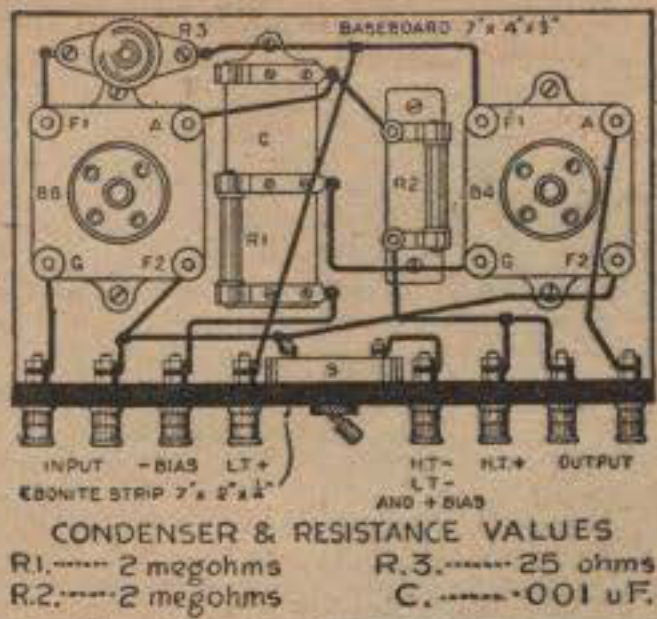
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2	0.1	90 to 120	50	180,000 ohms.

Price 14s. 0d.

The above price is applicable in Great Britain and Northern Ireland only.

FOR RESISTANCE CAPACITY COUPLING

B8 VALVE

AMPLIFICATION FACTOR 50



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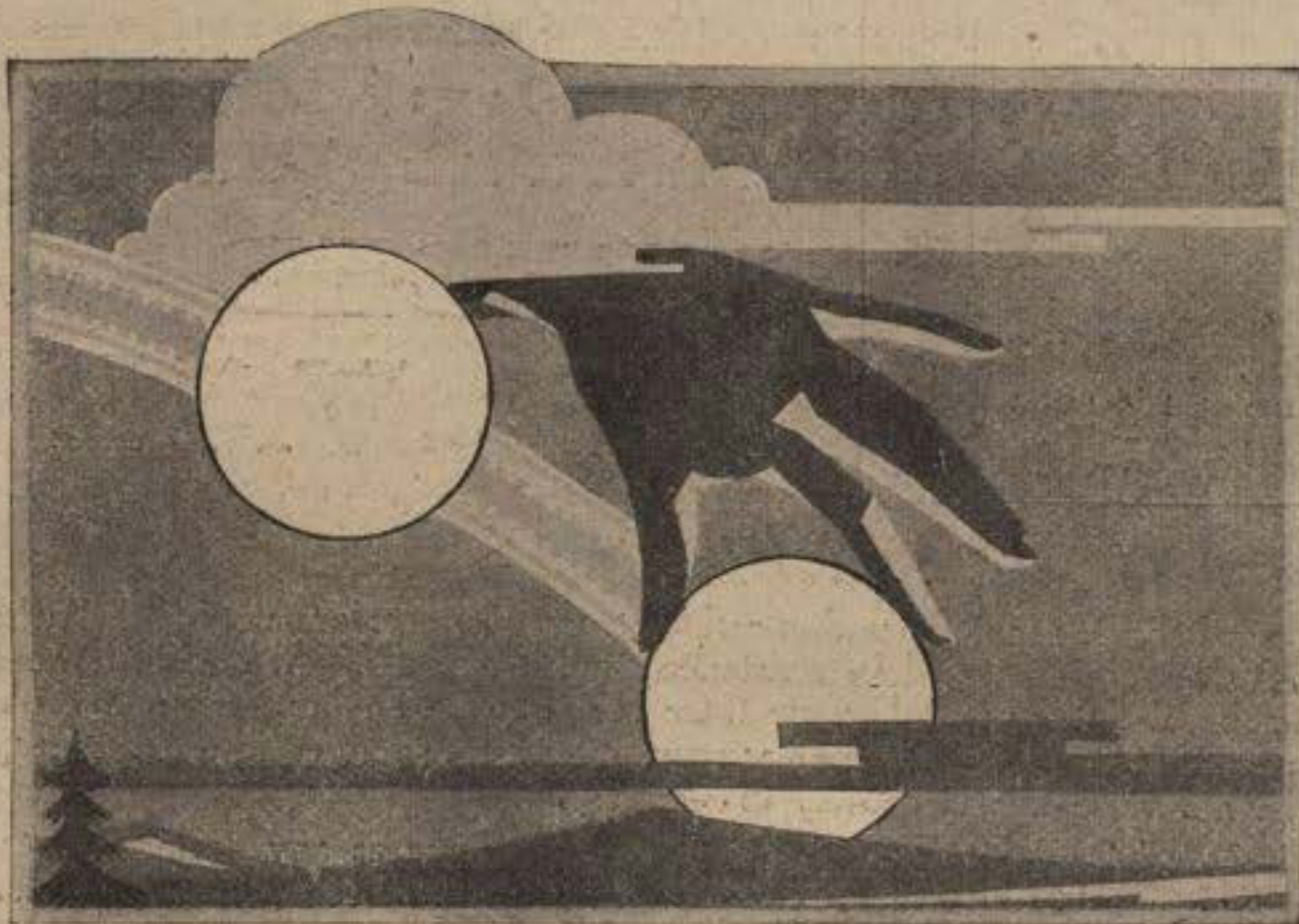
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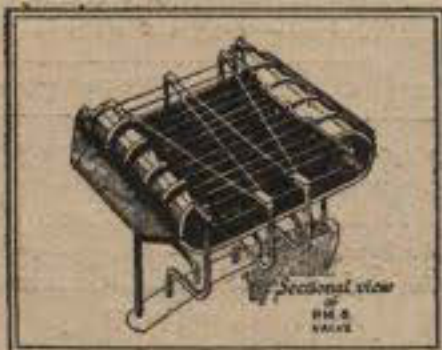
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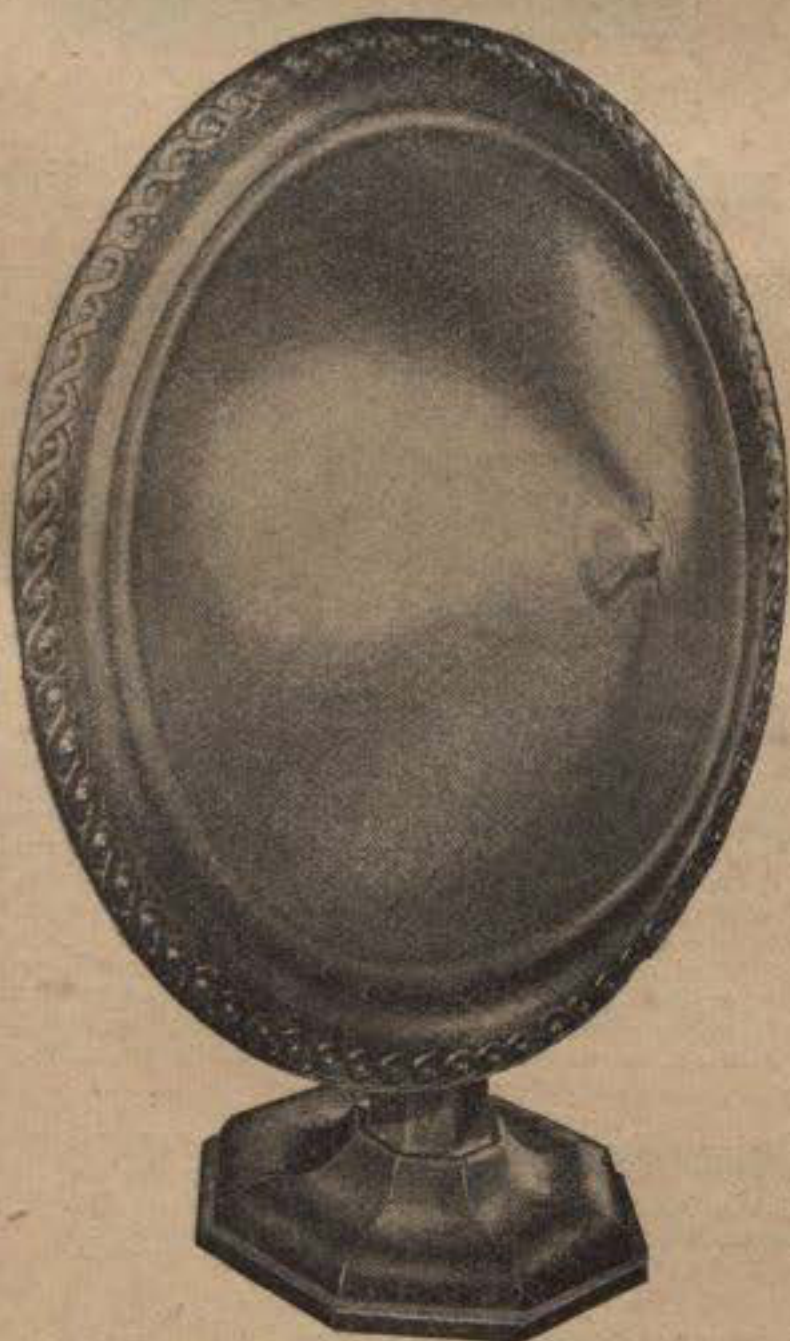
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The Natural Tone Loud Speaker

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him a few
things about
his dratted
Accumulator
....."



"Ah! I'll
be able to
listen to-
night after
all, now!"

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be charged," asked Mr. Jones in amazement. "Precisely, sir, it has been charged at the factory by a special process. But there's another advantage with an Oldham O.V.D. which you have probably overlooked. Its plates are not like those in other accumulators. They are laminated. The acid can circulate within them. This means that the accumulator can be charged very quickly without harm. As a matter of fact my customers generally bring in their O.V.D. Accumulators on their way to business in the morning and pick them up fully charged on their way home at night." "By jove, that's an idea," said Jones, "I need never miss a single programme and I shall not require to buy a spare. But," he went on rather doubtfully, "I suppose such an accumulator is rather expensive to buy?" "No, sir, that is the most amazing part. It costs only 5/6—wonderful value for a 20 amp. hour Accumulator in a glass cell." "Well, if that's the case," said Jones "I'm a buyer and eternally in your debt for putting me on to something really good."

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Special Activation Process Batteries
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These beautiful oak Cabinet model Little Giants are the latest and greatest result of our direct-to-public policy. They can be inspected and purchased at all Fellows branches, or you can send your order to Head Office at Park Royal. They can be purchased for cash or by instalments. In either case they are sold on 7 days' approval. An enormous demand is certain. You are advised to act quickly if you want your set at once.

2 Valve Cabinet Model—complete

£8 : 15 : 0

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GLASGOW : 4, Wellington Street.

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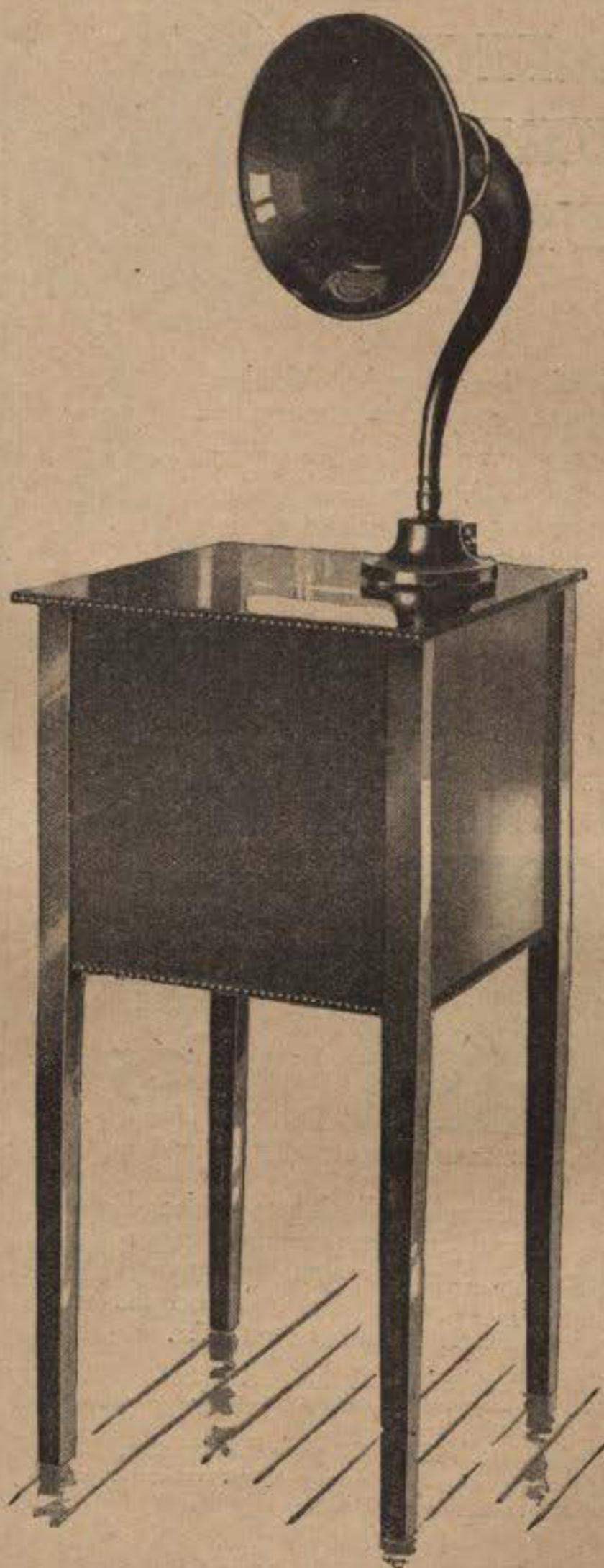
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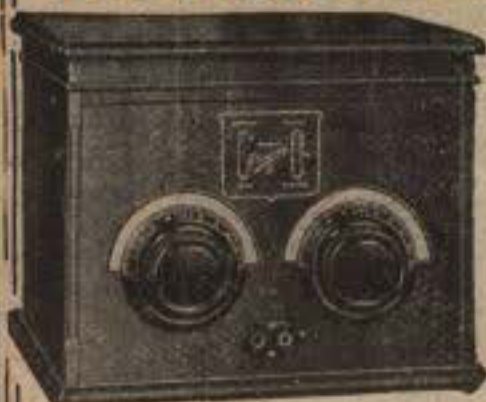


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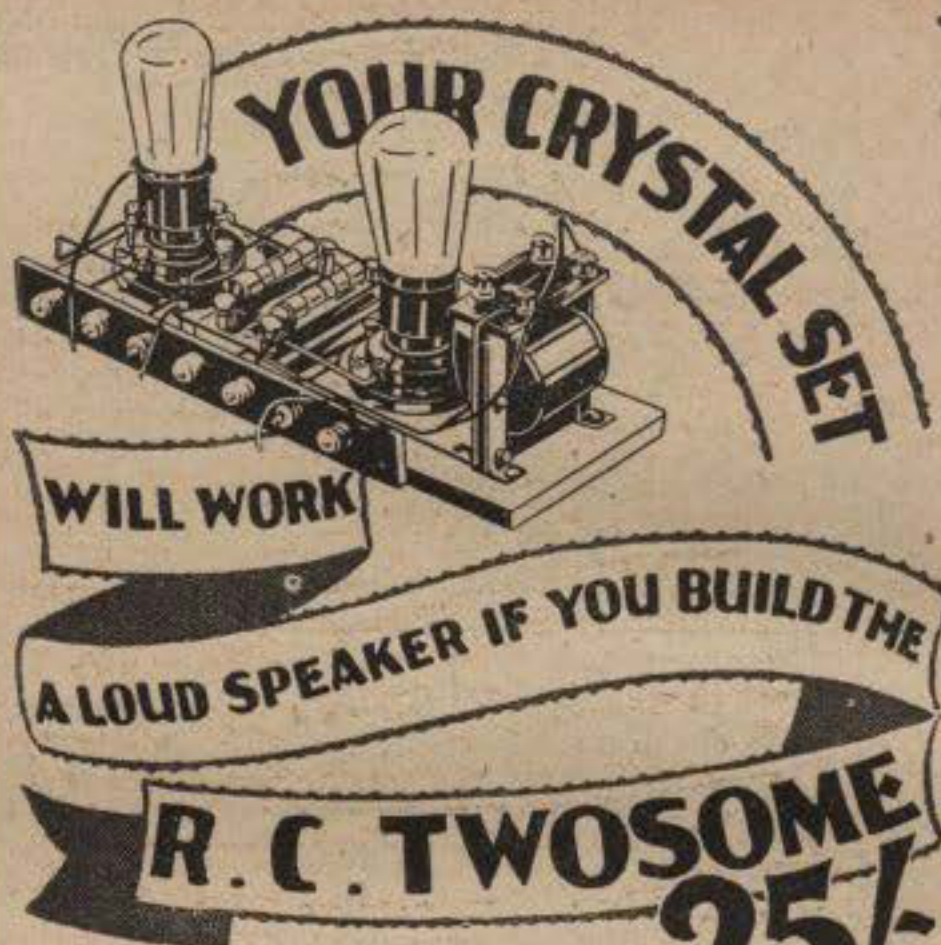
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