

EVERY PROGRAMME FROM EVERY STATION (March 11-17)



The Journal of the British Broadcasting Corporation.

Vol. 18. No. 232. [Registered at the G.P.O. as a Newspaper]

MARCH 9, 1928.

Every Friday. Two Pence.

They Did it For the Movies.

Will they do it for Broadcasting? In his article 'Astyanax' speaks up for the 'Highbrows,' whose influence, he maintains, may be as excellent for the progress of Broadcasting as it has been for that of the Cinema.

WHAT is a highbrow? Very few people will give the same answer to this question. It depends on the comparative height of the brows of the people you ask! One man will tell you that the highbrow is a man who snobbishly pretends to appreciate the unintelligible, and make obscure and uncomplimentary references to the readers of Miss Gertrude Stein, who in her more serious moments is capable of such paragraphs as the following:—

Simply and simply and simply, simply simply there. Simply so that in that way, simply in that way, simply so that simply so that in that way.

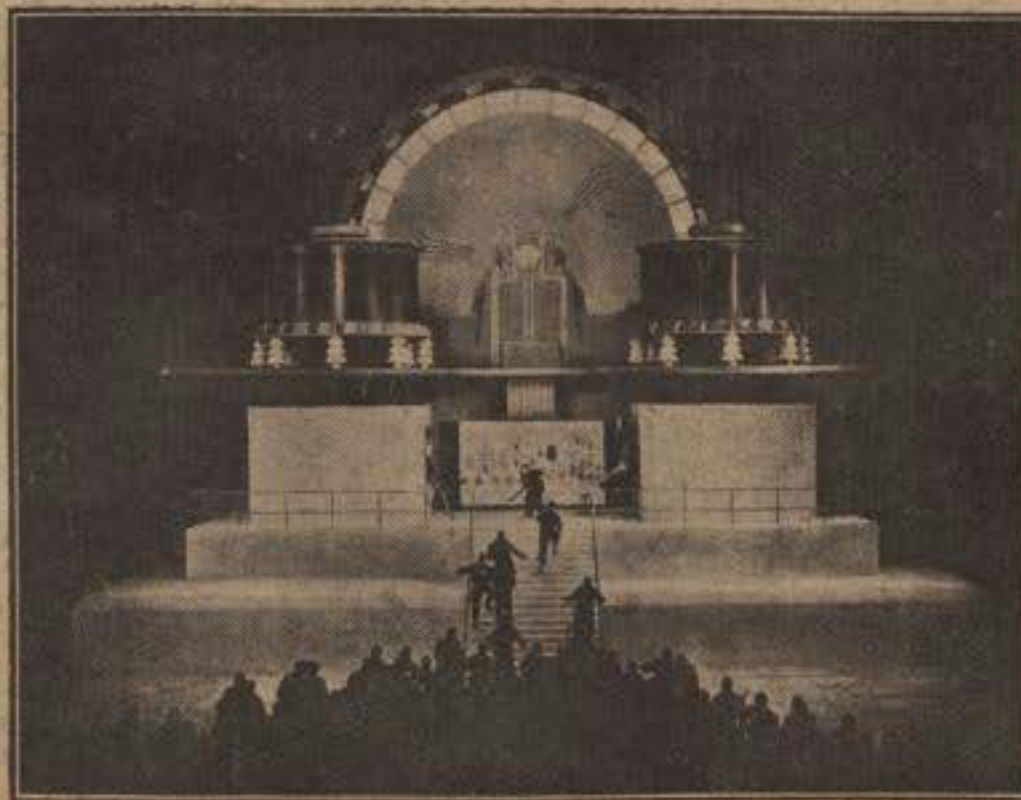
There are, of course, silly highbrows, much as there are silly people of every brow. Another, rather more sincerely, will answer that the highbrow is a person of genuine good taste, who is not ashamed to say so. On the one hand, I think you will agree that the highbrow is intelligent and appreciative—rather beyond the ordinary; on the other, that he is inclined to be self-assertive, intellectually rather priggish and vocal—also beyond the ordinary. His real taste, the subjects of his assertions, will vary. But he will possess both. And, though you will probably dislike him, you will also quite probably admire him—in a slightly furtive way.

Now, it may be disturbing, or repulsive; it may be a sign of decadence, or it may not; but the fact remains that the two outstanding artistic products of the present century are the Radio and the Cinematograph. Our

A good many people say that they will. They point to wireless and the screen as the outstanding symptoms of an age of vulgarity alike in living and thinking. They assert that the universal is always the third rate, and talk about selection being the basis of all true art. They are, in short, highbrow in their attitude towards modern life. (And there is a certain amount of truth in what they say.)

We find, then, that such people tend to cast disparagement on the cinema and the wireless. That is the first great point of contact between these two new Art-crafts. The second lies in the vital fact that no mere opposition, however much it may be justified, or however well it may be expressed, has the remotest chance of interfering with their increasing possibilities and, consequently, with their influence. Both have come to stay. But it is rather curious that while the highbrows have now in great numbers gone over to and adopted the cinema, they are showing far greater hesitation to come to terms with wireless in the same way.

Not long ago it was almost impossible in this country to see any film which had not come from Hollywood with the trade-mark 'for consumption by hicks' almost printed upon it in letters of



THE WORKERS ATTACK THE HEART MACHINE

A scene from *Metropolis*. Five years ago this triumph of lighting and constructional technique would not have aroused the enthusiasm which last year greeted its 'general release.' 'Where the highbrows lead, the public follows,' says 'Astyanax.'

present civilization gave birth to both. The question is whether, in their turn, they will not put an end to this civilization of ours altogether.

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flame. People talked with humour, and truth, of films 'being made by half-wits for half wits' and so forth. Then some highbrows, who had come to believe in the screen as a possible art, announced a great discovery. They proclaimed that any film made in Germany, and one or two made by certain favoured Americans, notably Mr. Chaplin, were not vulgar entertainment at all. They were serious works of art, to be treated with reverence, and criticized as carefully as a Beethoven Symphony, a Greco painting, or a novel by Tolstoy. In short, films were made safe for highbrows—and ultimately for intelligent people of all kinds.

Now, as I have said, highbrows, though in themselves a small minority of the people in this country, make up about two-thirds of public opinion. They write and talk and move about, whereas most people are obliged by circumstances to remain more or less static, and lack the gift of expression with tongue and pen. The result was that a more critical and intelligent point of view with regard to films swept the country, not only here, but also in America. People began to take the cinema seriously—to go to special films as they go to special plays. German films found a market everywhere. German actors and directors, such as Dupont, Pommer, Leni, Murnau, Jannings and Veidt, were seized upon by Hollywood. And even the most ordinary films began to be produced under the influence of so-called 'highbrow' methods and technique.

Here comes the point that I wish to make.

The highbrows had created a serious interest in a new art. It happened so, because the possibilities of the new art were always there, but could not be developed without the degree of vocal opinion which only the highbrows could supply.

The highbrow is, so to put it, a John the Baptist crying in the wilderness. He preaches a new thing, which is strange at first, but yet, through its universality, predestined to be taken into the heart of the people, as soon as the people come to realize and understand it. He is just an intelligent person who spots the best a little in advance of his fellows. He spotted Wagner, he spotted Conrad, he spotted Emil Jannings. In time, the highbrow taste becomes the general taste, because the ordinary intelligent man likes the best in every department of art and life.

It is this serious interest and belief in the limitless possibilities of a new art which is the present crying need of Radio. I believe this interest and belief is being created, but too slowly. There is something impersonal about Radio artists and directors, which makes it difficult to achieve. Of course, it is far easier to see than to listen. And a film can be repeated and revived again and again all over the world, on the strength of a minority's enthusiasm, till it is finally recognized and generally acclaimed as a milestone or a masterpiece. To do the same thing with a new experiment in broadcasting, which occurs only once ephemerally, somewhere in the middle of an average Radio programme, is much harder. The original cannot be repeated indefinitely, since in

broadcasting, as opposed to the cinema, practically the same audience listens everywhere every night.

Radio should neglect no opportunity of adopting the suggestions of the 'highbrow.' We should be inclined to favour rather than to suspect him, for he points the way to new things—something beyond that half-way to Paradise, which is peopled with those mild creatures whose admiration is only for the 'safe' and 'sound' and 'tried' and 'accepted' things of life.

While the Cinema remained constant to the Woollier West, the happy ending, and the butter-slide, it remained also an insignificant amusement, of which people were furtively rather cynical. While Radio keeps along the well-worn lines of ordinarily 'good' programmes, it will remain an astonishing and occasionally useful toy.

The real advantage given to the films by their highbrow sponsors was that of improved technique, which came to be applied to average films of universal and fundamental appeal. On the same lines Radio must be influenced by the minority of its vocal enthusiasts to the continual perfection of its technique. The necessary experiments may lack general appeal, but that can temporarily be disregarded as a necessary evil. And the resulting good will be applied to the immense benefit of programmes, which in all other respects will keep their universal and fundamental appeal.

Then, as in the case of the Cinema, the highbrow will have done his job, and justified his existence! 'ASTVANAX.'

For St. Patrick's Day.

This delightful legend of St. Patrick's Dinner is by James Stephens, Ireland's foremost poet and novelist, who is himself taking part in the 5GB programme on St. Patrick's Day, March 17.

SAINTE PATRICK'S first appearance in Ireland followed the course of all the invasions that preceded his. He first attempted to land on the eastern coast, but was repulsed there. Thereupon he sailed to the north, where he was welcomed. From thence he penetrated southwards, and gradually won the country to his will, for the will of a saint is an inflexible thing and must be bowed to; but the eastern populations of every land are the most stubborn people that live, and even a saint is hard put to to win them over.

There are two small fishing villages on the eastern coast of Ireland; they are called Rush and Lusk. It was at the village of Rush that Saint Patrick first tried to land. He did land there, indeed. His dinner even was prepared, and was spread for him on a grassy plot nigh to the shore. But, before the Saint could eat his dinner, the inhabitants of Rush descended from their village, drove the Saint and his escort back to their ship, and then—for to the victor belongs the spoils—the bad men of Rush ate Saint Patrick's dinner. The legend says so.

The Saint's fortune elsewhere in Ireland was too immediate and too bright to permit him bear an unappeasable grudge towards the people of Rush, even though they had repelled him and ate his dinner. But for long generations this little village was famous

through the land, and its people were discussed with affectionate astonishment by all the rest of Ireland that had never chased a saint nor pilfered the nourishment of any holy man.

But this talk ceased at last. The men of Rush had been sea-dogs from immemorial time: hard-handed, impatient men who would reply to an ambiguous word or smile with a hammer-like thumping on the lip that ventured to be ambiguous in their neighbourhood. The legend was kept alive only in one place, but that was the most inconvenient place that could be—it was the neighbouring village of Lusk, where also dwelt hard-handed and tarry seamen. And, to this day, any inhabitant of Lusk who feels an imperative need to batter upon or to be battered upon can be immediately obliged if he will merely walk to the next village and make stentorian inquiries there as to who 'ate Saint Patrick's dinner.'

Some small number of years ago there was an uproar at the other end of the world. Away it was, in a remote and but rarely-visited Chinese port. Two small sailing vessels had put into that port. Perhaps flying from a storm. Or they might have been pearl-fishers in those waters. Even, they could have been pirates, if the Chinese seas and a story require such an aid to interest. Whatever they were they were there; their

bottoms all barnacled with Chinese barnacles, and now all snug in a Celestial port.

They had not arrived together; and the crew of the first ship had made the inevitable bee-line for the refreshment that tough and tarry sailormen crave, whether they require it or not. This crew (if tea be deep) was already deep in its tea when the second crew arrived—on the same bee-line, and with the same urgent needs.

There is usually a pause of good manners ere sailors fraternize. Ten minutes may elapse before they smack hearty smacks on hearty backs and bellow on each other to have more tea. During the earlier of these ten minutes they see or perhaps spy one another rising, as it were, on an horizon, and watery space is still heaving between them. Within eight minutes, however, they are within hail, and thereafter the rest is easy, the rolling to each other's board being managed within a minute. So it was with these crews.

The new-comers elaborately ignored the others, and the others returned that compliment. But the new-comers, discussing in whispers as to the refreshment and the quantities of it they intended to be interested in, listened also to the more unrestrained converse of their peers at the other end of the room. As that conversation proceeded the second crew began to steal glances at each

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'What Do You Listen For?' No. 2.

When Is a Voice Not a Voice?

And what is good singing? There is today a greater and more appreciative audience for singing than ever before in the history of music. But how many listeners are able to criticize the voices they hear broadcast? In this article, Mr. Herman Klein, *doyen* of British music critics, briefly and simply explains the standards by which singing can be judged.

TO instruct those who have to stand before the microphone is for me a familiar task. Never until now has it been my lot to perform the same function—not *viva-voce*, but in cold print—for my millions of fellow-listeners. Instead, therefore, of considering how things are done, my present duty is to describe how they should sound; that is to say, the particular qualities that our ears should 'listen for' in the voice and the art of the singer as heard through the head-phone or loud-speaker.

Let us take the voice first. It is much simpler to say that we like a voice than to tell what that voice is like. We only know, to begin with, whether the sound of it pleases us; whether it has a sweet, musical quality which appeals to our ears. We may possibly think it disagreeable and wish it would 'go away.' Those are sensations that we experience in identical fashion under all conditions, whether the singer be standing before us or heard through the intermediary of broadcasting.

But what is not *quite* the same is the something that depends upon the nature of the voice itself. In other words, does the singer possess the kind of tone that can be broadcast without losing aught of its individual timbre or quality? On this point I made not long ago the following observation: 'As transmission and reception approach more nearly to perfection, so does the critical listener more readily discover defects and flaws in the texture of the voice or the technique of the singer.' I would here add that in my experience the tendency of wireless broadcasting is both to show up defects and also enhance the charm of a beautiful, correctly-produced voice.

Now it is not wise to start by looking for flaws, as you would if the voice were a diamond. If they be there, they will show themselves soon enough. First, then, make up your mind about the voice itself. Has it a pure, clear, vibrant tone, and is that tone sympathetic and pleasing? Is it musical in the sense that the delicate chime of a bell is musical—sweet yet resonant; or is it broad and powerful without being noisy and deafening? Try, if you can, to classify the voice. Decide whether it is (in the case of a woman) a light or a dramatic soprano, a mezzo-soprano, or a contralto; or (in the case of a man) a tenor, light or robust, baritone, high or low, or deep bass. It is necessary to be able to distinguish between these various classes; and if you can do so you will know whereabouts in the compass of each voice to expect the fullest measure of volume—perhaps also of characteristic colour. Distinctive tonal character is a valuable asset for the singer because it provides contrast and interest for the listener.



The next point is steadiness. A *tremolo*, as it is often called, is, no matter how slight, a departure from the normal 'straight line' of the tone. It is objectionable and inexcusable; and is none the less so because singers with high reputations are addicted to it. These have allowed themselves to become victims of an evil habit that true scientific breathing would have prevented. A singer with an unsteady voice cannot take in breath without committing one of three faults: a palpable interruption; a hissing sound or 'inspiratory murmur'; or, worst of all, an audible gasp. Not one of these is more justifiable than the excessive *tremolo* known as a downright 'wobble.' A mere gentle wavering may, of course, be pardoned—or should I say overlooked? Few voices are absolutely free from it, and some people positively like it. I am not one of the latter.

We come now to two essentials which, although separate features of good voice-training, are nevertheless to a great extent interdependent. If you hear a voice with an even scale, i.e., a scale which presents to your ear a smooth, well-graduated succession of notes from top to bottom of its range, you may feel certain that either Nature or Art (or both) has properly equalized it. And how? By merging one register into the other (there are three registers in most voices, viz., the chest, the medium, and the head) and thus *obliterating* their joining-places. If you detect a sudden transition from one quality of tone to another in the upward or downward progression of the voice—commonly called a 'break,' only I dislike the term—you will realize that the ideal scale has *not* been achieved.

The matter of intonation need not detain us long. It may take some practice to be able to decide with accuracy whether a note or phrase is being sung sharp or flat,

the probable reason why the pitch is not being maintained, and so on. But if your ear tells you the singer is out of tune, compare the voice with the accompaniment (unless your own sense of pitch is a sufficiently sure guide), and, depend upon it, the piano or the orchestra invariably has the true pitch. If there be any disparity it is the voice that is wrong.

Every true lover of singing should cultivate in some degree a critical faculty that will enable him or her to distinguish between the various details which constitute a vocal performance. So far I have dealt with points that concern the organ or instrument. I would now direct attention to the purely executive and interpretative sides of this difficult art.

We may pass rapidly over the matter of technical display. Our ability to estimate examples of florid singing must depend entirely upon our musical training and experience. A modicum of either should enable us to recognize a clean, crisp scale when we hear it, or to differentiate between a slow, clumsy shake and a quick, even one. We must be able to judge whether the various kinds of ornaments or embellishments—particularly those which grace the music of the older masters—are sung so that we can hear distinctly every note of the ornamental figure or passage or cadenza, whatever it may be. For, if executed in a slovenly or blurred manner, what are called 'vocal fireworks' degenerate into a meaningless, pretentious exhibition. Brilliant execution—*coloratura* singing as it is called—is an individual form of vocal art, and whether it be in the style of Handel, Mozart, or Rossini, it must either be perfectly done or left severely alone. Nothing inferior in this direction can be tolerated.

At the opposite pole to such feats of agility stands the art of expression. This is mainly accomplished by means of two constituents, each of vital consequence to the completeness and finish of the result: they are the modulation and colouring of the tone and the clear, correct enunciation of the words. Inasmuch as voice and speech do not interfere with, but are complementary to, each other, you can grasp what each is doing at the same instant. Everything depends upon the skill with which the two things are prepared and combined.

You must be able to hear the vowels, which carry the voice, sounding as pure and natural as they do in ordinary speech. There is absolutely no reason why they should reach your ear distorted and impure. You should be able to discern the sounds of consonants and vowels as plainly in the singer as in the speaker. If you hear little save vocal tone, with only a word emerging now

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BOTH SIDES OF THE MICROPHONE

The Night Fighters.

I AM glad to see that Radio Drama both classical and experimental looms large amidst forthcoming programmes. In the former class I put *The Master Builder* which 5GB is giving on March 19 and the other Stations on March 20, in celebration of the Henrik Ibsen Centenary. This is Ibsen's greatest play and should be notably good to hear. In the experimental direction, there is our indefatigable friend Cecil Lewis, author of *Pursuit* and the *Lord Jim* adaptation (to be revived shortly) who on March 24 (5GB) and March 26 (London, 5XX, etc.) will give us *The Night Fighters*. This play deals with the defence of London against enemy aircraft during a raid. Its scenes, which are many, are laid in R.A.F. messes, aboard various planes in action, and in the ballroom of a super-hotel. One gathers that sound-effects will play a large part in this show. They were outstandingly effective in *Pursuit*. Mr. Lewis, who has been combining the writing of radio drama with newspaper criticism of broadcasting, is shortly leaving England for Italy, where he will devote himself entirely to plays. I am sorry, in one way, to hear this, for, though we may be the gainers by many new and interesting experiments in radio technique, we shall lose his criticism which, though it was not always favourable, showed a sympathetic knowledge of broadcasting conditions, and did a great deal to raise broadcasting to its proper position among the other arts as a subject for serious critical consideration.

Five Studios for One Play.

THE plays of Mr. Lewis have been remarkable for the number of studios required for their presentation. In this matter, even Mr. Lewis is to be outdone. On Monday, April 2, there will be broadcast from London and Daventry a play entitled *Speed*, by 'Charles Croker,' the pseudonym of a successful author of stage plays, who has been lately devoting his attention to the technique of radio drama. I hear that at least five studios will be required for *Speed*. That will mean long and painstaking rehearsals, for it is no light business to perform a play in five separate places. Each studio has to be in the closest communication with the others, and no hitch must occur in the transference of the action from one to another. These mysteries will, I hope, be revealed in a series of articles on Savoy Hill which the Editor has in mind. *Speed* is, it seems, a satire on the efforts of man to conquer the universe. The action swings between the modern world and Olympus, where the high gods watch and smile at the struggling of mankind. The author describes his play as a tragic-comic fantasy. It has certainly a vein of tragedy in it, for every one of the leading mortal characters in it meets with a violent death. The gods speak in blank verse, the mortals in colloquial prose. Need I say more?

A Sad Immortal.

A SAD and brilliant life was Frederick Chopin's—itself, as it were, a 'nocturne.' Suffering from illness, unhappiness in love, and an artistic temperament, he did not know much happiness in his brief thirty-nine years. His life has been 'romanticized' in various plays and novels, but romance was scarcely its complexion. As to his merits as a composer, there is, however, no doubt. He endowed the piano with a rich and colourful literature of its own. On Wednesday, March 28, a young pianist, Virginia McLean, is to give a Chopin Recital from London, which should attract a considerable 'audience.'

The Last Blue Wave of War.

THERE was a time when the streets of London were coloured tragically with service khaki and hospital blue. Nowadays, it is rare to see either of these colours. There are still, however, more than three thousand war casualties in the London area who wear the old blue. I have seen sometimes on a Sunday afternoon charabancs mounting the slope of Piccadilly laden with these poor fellows, some of whom have been in hospital since 1914. These Sunday outings are part of the work of the Adair Wounded Fund which, assisted by volunteer owners of cars and charabancs, by drivers who give up their Sundays to the work, arranges for these men to come to Town from places as distant as Orpington and Leatherhead to enjoy concert-teas at the Wigmore Hall and elsewhere. Few funds are so economically run, for the cause has many volunteer helpers who have taken these wounded men to their hearts. Theatre and 'movie' parties are arranged and shows given in the hospital wards for men who cannot leave them. Wireless sets are also installed. You can judge for yourselves what splendid work this is. Please make a point of listening on Sunday evening, March 18, when the Secretary appeals from London and Daventry for offers of support and contributions to the Adair Fund. His name is Mr. Basil F. Leakey—but he is known in the entertainment world as 'Alan Adair,' the conjurer. Donations and offers of help should be sent to him at 4, Johnson's Court, Fleet Street, London, E.C.4.

Broadcasting v. Opium.

A NOTE from a correspondent in China reveals the fact that broadcasting played an important part in the recent national anti-opium week held in Shanghai. In support of the cause, a number of Chinese speakers broadcast special talks for students, business men, farmers, and so on, from the Kellogg Radio Station. This series of talks was intended for the population outside the city, while within Shanghai a strenuous campaign of posters and public meetings drew the attention of the city to a cause which closely touches the future welfare of China.

Household Talks.

WILL listeners, when applying to the B.B.C. for copies of Household Talks, please note that an addressed envelope and 2d. in stamps should be enclosed, and not a stamped addressed envelope?

What Charlot Thinks.

IT looks as though André Charlot, having plunged into broadcasting, is finding the new medium for his gifts for revue production very much to his liking. It must be recalled that he was once very—well, not very friendly to the new art. In a chat which I had with him at the Prince of Wales Theatre the other day, he told me that the interest displayed by listeners in his shows had done more than anything else to confirm his belief in broadcasting as a new form of artistic expression. 'There was so much correspondence,' he said, 'that I'm afraid I got a little behindhand in my replies. However, I am taking on an assistant and an extra secretary during my new "season" of twelve broadcasts. Letters of criticism and appreciation will be very welcome—but do ask listeners to write to me at the Prince of Wales Theatre, London, W., and not to Savoy Hill.' The new series of 'Charlot's Hours' began yesterday, and will continue on Thursdays for the next eleven weeks.

The New Series.

THE ideal form of radio revue, Mr. Charlot thinks, is yet to be discovered. Such a state of perfection can only be reached by constant experiment. Try every form of ingredient—only that way will you have any chance of striking upon the perfect pudding. To this end he invites listeners to submit any material which may be suitable in the way of songs, sketches, and so on. Already he has received a number of such which will appear in modified form in the new series. He proposes to continue his Limerick competitions—for the first week or so, at least—but has other ideas for a competition which he may introduce in the near future. He has not yet decided exactly which artists will take part, but told me that Rex Evans, Ethel Baird, and Ralph Coram will certainly be in the cast. It is encouraging to find a man so long associated with the theatre enthusiastic about broadcasting and the opening which it gives to the skilled producer.

Something New in Orchestras.

ONE notices at the theatre that the music played during the *entr'actes* is no longer of the dreamy variety, but stridently syncopated, as though intended to keep the audience awake in its seats. The name of Sydney Baynes will be familiar to London theatregoers of the past twenty years as that of a famous theatre conductor. Mr. Baynes, himself the composer of *Destiny*, the greatest of pre-war valse successes, recognizes the popularity of jazz, that the saxophone and 'drum effects' have come to stay. Accordingly, with a readiness rare in musicians, he has adapted his band to meet modern requirements. On Sunday afternoon, April 1, between 3.0 and 5.20 p.m., he is giving a concert from London and Daventry, consisting of what may be called 'lighter classical music,' specially scored for what is in no sense of the word a dance band, but a band containing certain modifications, such as the inclusion of saxophones. Mr. Baynes and his band will play such items as Keler Bela's *Romantic Overture*, Tchaikovsky's *Humoresque*, selections from *La Bohème*, and Coleridge-Taylor's *Petit Suite de Concert*. The band is appearing, under a more frivolous guise, in *Clowns in Clover*, where it plays dance music so rhythmically that the feet of the audience are Charlestoning all the while under their seats. Their broadcast on April 1 will be a serious experiment with a new type of orchestration. I shall be interested to hear what listeners think of it.

The R.A.F. Band.

THE London and Daventry evening programme on Sunday, April 1, will be given by the Band of the Royal Air Force under the direction of Captain Amers. The R.A.F. Band is very popular with listeners. Its excellence became widely known through the medium of the microphone, for almost from the day of its foundation it has been 'on the air' at regular intervals.

An-Aesthetic Conversation.

A FRIEND of mine overheard the following conversation in a suburban train:—
First Traveller: 'They say the wireless has upset the weather all this winter, and they're going to get the B.B.C. to stop it for a while.'
Second Traveller: 'I shouldn't wonder! It can't be good for anybody to have all this ether about in the air.'

BOTH SIDES OF THE MICROPHONE



The History of Dance Music.

I WONDER how many of the aspirants to the Fox-Trot Championship have ever heard of the Pavane, the Branle, the Saraband, the Alamane, and the Coranto, or know that these were the dances which lost and won social reputations for their ancestors. It would be a strange experience to take one of the sprig-waistcoated dandies of the Regency, renowned once for the pretty leg he showed in the minuet, to a palais de danse and watch his polite bewilderment over the slithering of the Yale Blues and the convulsions of the Charleston. An equally intriguing experiment would be to conjure young Mozart from the dead and place him in a stall at the Queen's Hall when the Savoy Orpheans or Paul Whiteman's Band were giving one of their Syncopated Symphony Concerts. What would he hear? Just nothing? Or would the stark rhythm of a symphonic fox-trot 'get' him? But this is mere speculation, and goes to show how one's pen can escape one. My actual intention is to tell you that on Friday, March 23, 5GB is broadcasting a programme entitled 'Dancing Through the Ages.' This programme, from Birmingham, will be a *résumé* of dance music of all ages, played by the Studio Orchestra in co-operation with Lloyd's Rhythmic Dance Band. Incidental explanations of the music and its development will be given by William Lloyd.

Sunday Evening from Manchester.

THE programme from Manchester on Sunday evening, March 18, will be given by the Ethel Midgley Trio and the Victorian Trio. Miss Midgley formed her trio—which consists, in addition to herself as pianist, of John Bridge, violin, and Walter Hatton, cello—about ten years ago with the object of raising money for the Y.M.C.A. huts. These concerts were so successful that, when the war ended, she decided to continue them. The trio has played in every part of England, and is specially popular in the North. The Victorian trio will sing three groups of songs, including such solid favourites as *Sweet and Low* and *Annie Laurie*.

'Noises Off!'

I AM forewarned by the Cardiff Station Director that his 'Noises Off' programme on Saturday, March 24, will be the first of a series embodying something quite original in vaudeville. That is all the information at my command—except that the artists appearing in this new departure will be John Rorke and Robert MacLachlan, in a sketch, *The Painters*; Muriel White, in songs at the piano; Johnnie and Bobbie; and Jacque Thomas. I cannot listen to Cardiff on my own set, so I shall wait with some curiosity for a report of the happenings on the night of the 24th.

For 5GB Listeners.

TWO 5GB programmes worth noting for next week are the Oratorio Programme on Sunday afternoon, March 18, and the Symphony Concert on the following Saturday. The former will comprise Mozart's famous *Requiem Mass* and Elgar's *Light of Life*, an earlier work than *Gerontius*, but inspired with the same mystical beauty. In the Saturday concert the Studio Symphony Orchestra will play two rarely-heard items, the Overture, *The Devil's Castle in the Air*, by Schubert, and the *Welsh Symphony*, by Sir Frederic Cowen. Bach's *D Minor Concerto* also forms part of the programme, with James Ching as the solo pianist. Both these programmes will come from the Birmingham Studio.

Fogg and Tagore.

ONE of the most promising composers of the younger generation is twenty-five-year-old Eric Fogg. He is a Manchester man, and does a great deal of work from the local Station, which on Sunday afternoon, March 18, is to broadcast his choral work, *The Hillside*, first performed at a Manchester Municipal concert last autumn. The words of *The Hillside* are taken from *The Gardener*, by the Indian poet Rabindranath Tagore:—

'She dwelt on the hillside by the edge of a maize-field.

She worked and dreamed daily to the tune of the bubbling stream. . . .'

Since 1921 the composer has been under the influence of Tagore. He has also set his *Songs of Love and Life* to music. The soloists in *The Hillside* are to be Lily Allen and Harry Hopewell, supported by the Station Chorus and Augmented Orchestra. In the same concert listeners will hear Strauss's tone poem, *Death and Transfiguration* and *The Preludes* of Liszt.

Keats and Fogg.

THE week of March 18 will bring Eric Fogg into prominence, since in addition to the choral broadcast from Manchester on the Sunday, there will be, on the following Saturday, March 24, a Chamber Music Recital from 5GB, mostly devoted to his works. This will be given by the Virtuoso Quartet, Dale Smith, Sidonie Goossens (harp), and the composer himself at the piano. It will include a Rhapsody and Scherzo for String Quartet, No. 1, a group of songs by Dale Smith, and Keats's *Ode to a Nightingale*, set for baritone solo, string quartet, and harp.

The Grand Total.

AT the moment of going to press with Lord Knutsford's article, which was a popular feature of the Leap Year Number, we were unable to give the final figure realized by his record-breaking appeal. In a letter to the Director General of the B.B.C., the 'Prince of Beggars'—whom, inadvertently but deservedly, I promoted in a recent paragraph to 'King of Beggars'—states that the sum realized by his Appeal for the London Hospital on February 5 was £19,050 18s., which came as more than twenty thousand separate gifts. I understand that Lord Knutsford does not contemplate another of his quinquennial appeals. If in 1933 he does undertake the task again, he has set himself a pretty tough record to beat.

The Association of British Radio Societies.

MY recent paragraph of the new Association of British Radio Societies was, I regret to say, incorrectly worded. It gave the impression that this Association was asking for individual members. This is not so. It seeks to band together existing radio societies, and is arranging to supply its members with lecturers, data for experiments and discussion, etc. The Association has grown out of the Manchester and District Association of Radio Societies, which received so many requests for affiliation from societies outside the district that it decided to make its activities national. All radio society members are asked to send the name of their society and the address of its secretary to Mr. L. A. Gill, Secretary of the Association, Hope House, South Reddish, Stockport, near Manchester, as this will enable the Association to compile an up-to-date list of active societies in 1928.

The Harmonious Civil Servant.

IF you listened to the second broadcast of Honegger's *King David* on November 2 last, you will remember the singing of the Civil Service Choir. This choir is giving a concert of light popular music at the Kingsway Hall on Monday, March 19. This will be broadcast from London and Daventry. The soloists will be Mavis Bennett and Arthur Cranmer, the conductor of the choir being Stanford Robinson, who, in addition to this post, holds that of chorus master at the London Station. The first part of the concert, which consists of Bach's *Peasant Cantata*, will not be broadcast. The second part will consist of part-songs by British composers, some of Mr. Robinson's own arrangements of Negro songs, and community singing 'in a new style' (as yet unrevealed).

The Date of Bardell v. Pickwick.

A NUMBER of Dickensians wrote to me at the time of the recent 'Bardell v. Pickwick' broadcast, pointing out that the centenary of this should be celebrated on February 14, 1831, since the action was commenced with a letter from Dodson and Fogg to Mr. Pickwick dated August 28, 1830, and the case opened in the following February. However, it may not be generally known, even to Dickensians (who are not all 'edition hunters'), that an errata slip, inserted by the author in the first bound edition of the work, runs: 'Page 185, line 25, for 1830 read 1827' (date of letter from D. and F.). Though subsequent editions have not always observed this correction, the author's own mind in the matter must obviously stand as a ruling. Therefore, the Dickens Fellowship was right when it chose February 14, 1928, as the day on which to celebrate the centenary of the trial.

From a Bradford Ballroom.

A CONCERT arranged by the Bradford Centre of the British Music Society will be relayed by Leeds-Bradford from the ballroom of the Midland Hotel on Tuesday, March 20, when a Madrigal Quartet will sing English madrigals, part-songs by Schubert, and the *Gypsy Songs* of Brahms; Ernest Graves, violinist, will play Grieg's *Sonata in F*; and Harry Horner, bass-baritone, will give a selection of modern English songs.

Your Library List.

FOR the benefit of those of you who were unable to listen, here are the titles of the novels reviewed by Mrs. Hamilton on February 23: 'The Promised Land,' by L. St. Reymont (Knopf); 'All or Nothing,' by J. D. Beresford (Collins); 'Quarrelling With Lois,' by Kathleen Freeman (Cape); 'Domnei,' by James Branch Cabell (Lane); 'An Artist in the Family,' by Sarah Gertrude Millin (Constable); 'East of Mansion House,' by Thomas Burke (Cassell); 'The Marlow Mansions Murder,' by Adam Gordon Macleod (Harrap).

At Last!

I HAVE just received a circular from a gentleman who, from his photograph, appears to be positively bulging with muscle. 'Let me show you,' he says, 'the quick way to Perfect Manhood. I will give you the strength to Lift Huge Weights, Bend Iron Bars, Tear Two Packs of Playing-cards, Break Steel Chains, Tear Horseshoes Apart, Bend four 6-inch Nails all together, Hold Cart-horses in Tug-of-War, Lift Taxicabs, and carry Half a Ton on Shoulders, etc., etc.' Isn't it strange—these things have long been my ambition.

'THE ANNOUNCER.'

(Continued from opposite page.)

beautifies and purifies emotion. We seldom feel pure emotions either of joy or sorrow. Our joys are chequered with all sorts of irrelevant worries and considerations; our sincere regrets and enthusiasms are mixed with vanity and egotism. The poet, in the first place, purifies emotions, paring away, or resolving, the dross which is mixed with them; in the second, he heightens experience, and puts a particular scene, or emotion, or event, in a world harmonious with it. The degree to which this is done differs in the case of different poets. Some stick closer to life than others. Others, like Shelley, etherealize everything they touch; some, like Crabbe, hardly rise above the ground which the novelist treads. This is fortunate, for some readers can only share a certain kind of poetry, and even those who respond to many different poets, have varying moods in which only certain kinds of poetry appeal to them. There is an endless variety of poetry—a poet for everybody. It is most important to remember this, because many, having tried the wrong poet, conclude that poetry means nothing to them, and never read it. Some prefer the poetry which lends the charm of imagination to realities, others the poetry which imparts the force of reality to entirely imaginary scenes.

THE important thing for each of us is to find out which is our kind of poetry. If my discourse tonight leaves only one impression, that there is a poet for everyone, I shall be well satisfied.

Perhaps I had better give an example of the different degree of imaginative exultation different poets give to some common experience. I could take love or death, many subjects; but I think it will be clearer if I choose one simple common pleasure—say, drinking wine—which poets have been fond of exalting. I shall quote first a verse from Keats about wine; then a poem by Henley. You will see at once that the kind of associations which the two poems call up are different. Here is the verse from Keats:—

*O for a draught of vintage! that hath been
Cool'd a long age in the deep-delv'd earth,
Tasting of Flora and the country green,
Dance, the Provencal song, and sun-burnt
mirth!*

*O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim,*

(Continued from page 487.)

and then, you can be sure that the singer is thinking more about his voice than his diction. In that case probably he has never acquired the art of articulating consonants distinctly or of forming beautiful vowel sounds, so that the two shall blend perfectly and thus reveal the respective charms of language and music with equal fullness to your gratified hearing.

Scarcely less important is the other quality of expression to which I have referred. Monotony is one of the principal drawbacks incidental to singing in front of the microphone. It is hard to avoid, but it ought not to be readily excused on that account. The fully-equipped singer has at command

*And purple-stained mouth;
That I might drink, and leave the world unseen,
And with thee fade into the forest dim.*

That, you see, is full of longings and associations which do not ordinarily visit our minds when we think of wine. Wine, with Keats, has turned into a drink of the gods, bringing the peace of life-in-death; a potion of divine forgetfulness. Only the exquisitely descriptive line:—

With beaded bubbles winking at the brim,
reminds us of an actual glass of wine which could slake our thirst. Now listen to Henley. Here is a rhapsody with plenty of exultation in it, but it is the exultation of a mood more immediately recognizable by most people:—

*The Spirit of Wine
Sang in my glass, and I listened
With love to his odorous music,
His flushed and magnificent song.*

*—I am health, I am heart, I am life!
For I give for the asking
The fire of my father, the Sun,
And the strength of my mother, the Earth.
Inspiration in essence.
I am wisdom and wit to the wise,
His visible muse to the poet,
The soul of desire to the lover,
The genius of laughter to all.*

* * * *

*I am life, I am wealth, I am fame:
For I captain an army
Of shining and generous dreams;
And mine, too, all mine, are the keys
Of that secret spiritual shrine,
Where, his workaday soul put by,
Shut in with his saint of saints—
With his radiant and conquering self—
Man worships, and talks, and is glad.*

Although there is heightening here, the result is much nearer to the ideas that may occur to the average man remembering the exhilaration which wine can give. It is not poetry of so high or far a flight.

Poetry is usually classified into lyric, dramatic, epic, and elegiac poetry. The word 'dramatic' needs no explanation. A lyric poem is the embodiment of emotion, not the description of it; in lyric poetry it is not the meaning of words or even lines, taken separately, that necessarily counts, but the feeling the whole poem conveys, as is the case with a song. A lyric may be like a flower, or a tree, in this sense—that we

infinite nuances or shades of colour. Yet how few contrive to give us those exquisite contrasts of tone which, since facial expression cannot here aid the artist, will alone convey the various shades of feeling and dramatic significance that are embodied in the piece!

The voice is also as a rule kept too much and too long at the same dead level of strength. It does not increase and diminish in harmony with the ebb and flow of cadences such as those that Mozart wrote. It does not carry with it the spirit as well as the form of the phrase; in a word, the 'atmosphere' which unfolds for us the heart and soul of the interpreter. It is this lack of diverse treatment which so quickly and frequently engenders a sense of monotony; and yet

may take it in without asking what it means. In the case of elegiac, or meditative, poetry, on the other hand, the meaning is far more important; and unless one appreciates the value of the thought in it, one cannot appreciate the poem. The epic sets out to tell a story or unroll scenes before our eyes. Here, then, is room for bare statement and close, accurate description. These must be heightened by emotion, or they might as well be conveyed in prose, but passages which in lyrical or elegiac poetry would seem too like mere statement are necessary in epic poetry.

HERE is one piece of advice, elementary yet of the first importance. When you read poetry, make the words sound in your head. Hear in your mind's ear, not only the rhymes which can hardly escape you, but every syllable and letter in the verses. Poetry is an incantatory art. The stuff of language is words, and words are sounds as well as symbols, and the sound of them is the means the poet uses to convey to us emotion and delicate, undefined ideas. It is not only sound which imitates the thing described—'The murmur of innumerable bees'—you must look out for, but subtler effects. For instance, in that verse in 'The Ancient Mariner,' when the ship is driven by storm toward the south pole:—

*'And now then came both mist and snow,
And it grew wondrous cold.'*

That adjective prepares the imagination for entering in to a magic world; but there is also a shiver in the word. Or such effects as the sudden ecstasy heard in:—

*Night's candles are burnt out, and jocund
day
Stands tiptoe on the misty mountain tops.*

We do not know why this particular arrangement of words should produce that effect, nor did the poet. He only felt, through his ear, it would do so.

I hope I have not struck you as taking a long time to say little. But if you have taken from me three things with regard to the appreciation of poetry—that to do so you must value for their own sake those intermittent moods when to feel seems more important than to act; that there are poems for everybody and for every mood, if one can only find them; that you must hear poetry in your head as you read it—then, if you have taken those things from me, neither you nor I will have wasted this quarter of an hour.

the voice itself may be lovely enough for anything and its actual management beyond reproach.

Finally, there is the rhythm. If there be melody in the music, especially a well-marked tune in the voice part, note well the sense of rhythm with which the singer marks its accent. Ask yourself, Is this a clean, firm attack, the pure 'middle of the note' from the start, the movement or lilt of the song with all its pulsating energy, the throbbing rise and fall of the voice without 'scooping' up or slurring down?

If you can hear these things and add 'points' for them to those already won along the lines I have defined, be satisfied. You have been listening to a good singer.

The Talk of the Week. No. 8.

How to Appreciate Poetry.

This talk, by Desmond McCarthy, Literary Critic of the B.B.C., was broadcast on February 23, and created great interest among listeners, many of whom have written asking that it might be included in this series.

SAMUEL BUTLER, when asked to deliver a lecture on the art of life, began by saying that life was like playing the violin in public and learning the instrument at the same time. We can only learn how to live by living. I am afraid we can only learn how to appreciate poetry—my subject this evening—by reading it. Few feel inclined to read poetry often; therefore, few acquire the faculty of appreciating it.

I want to dwell on this point—it is really the heart of the matter.

Consider for a moment two facts which cannot be disputed. First, that no kind of writer and no kind of literature is more highly valued than the poet and the poem. Secondly, that people only read poetry now and then. How are we to reconcile these two facts? When a nation boasts of its greatness its spokesmen invariably mention the names of its famous poets. England is more proud of Shakespeare than of her generals or statesmen; Italians point to Dante; Germans to Goethe; Frenchmen to Racine, or Molière, whenever they wish to be admired by other nations—or to admire themselves. What it shows is that the great mass of mankind do instinctively feel that a nation's poetry is one test of greatness. It follows, therefore, that a capacity for poetry is also a sign of rank in the individual. There are, thank Heaven, other ways of being a fine human being than being a poet, but being a poet, and, in a lesser degree, of course, being capable of sharing, as a reader, the emotions of a poet, is one sign of superiority. In all ages mankind have agreed to honour poets among the greatest of men. There is no fame more sure and lasting than the poet's. Yet, how small a part great poetry plays in the lives of the majority of us! Why do we neglect for so long together this source of noble delight?

The explanation is that the state of mind in which poetry appeals is very different from the one in which we normally live. The



PERCY BYSSHE SHELLEY.

novelist, the essayist, the traveller, the biographer, the historian, on the other hand, are always, so to speak, at our elbow. They may change the scenery of our thoughts—but they don't require from us that we should change our attitude towards life, our daily manner of feeling. *The poet does.* He even speaks an unnatural language—wonderfully expressive (indeed, far more expressive than ordinary language, once our minds are attuned to it)—the only language in which he can convey what he has to impart. The purpose of metre, the purpose of literary language is precisely to take us (the poet himself would say wake us) out of ordinary moods and lift us into another in which we shall be able to feel, see, and understand things we ordinarily pass over without delight, reflection, or feeling.

Human beings are inevitably intensely practical animals. We spend the greater part of our lives in keeping alive: food, sleep, shelter, clothing—nearly all our time is spent securing these necessities, and, over and above, that sufficiency of respect from others necessary to support a tolerably good opinion of ourselves. Only now and then does the urgency of our needs, and the interests which the effort to meet them excites, allow us to stop and think and feel. It is only at such moments that the poet can get a hearing.

Therefore the fundamental answer to the question 'How can I learn to appreciate poetry?' is—take advantage of those intermittent moments when the struggle after practical aims and personal ends is in abeyance and one looks round at life disinterestedly. One must set a high value on these intervals and seize them when they come. This is far more important than any tip a

literary man can give towards appreciating poetry.

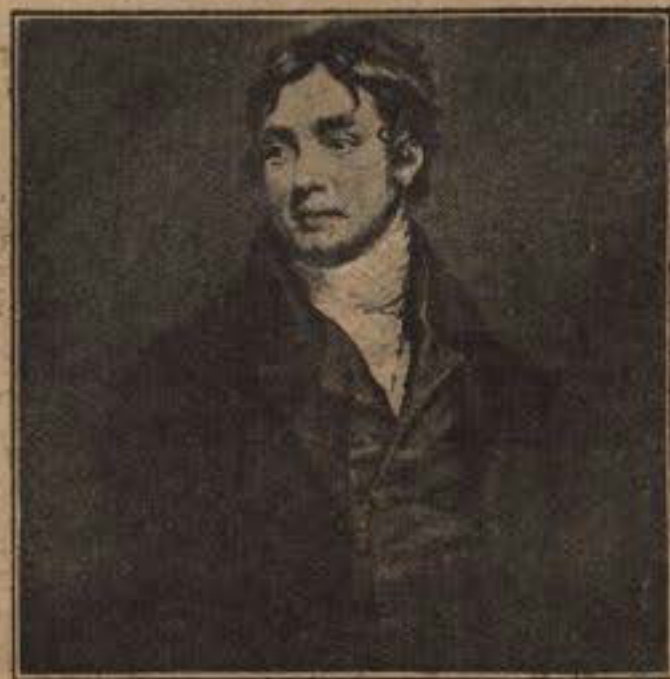
That the mood in which we are capable of enjoying poetry is not an ordinary state of mind is shown by the fact that we turn to poetry most readily when something which has happened to us has jolted us out of the ordinary rut: when we fall in love, when death, or its shadow, crosses our lives, or when we experience some sudden and exciting change of surroundings, or when we find ourselves more than usually alone, friends, plans, schemes having failed us. Then we turn to the poets to interpret our sensations. To interpret them and make them significant is the poet's function.

Wordsworth lamented in a phrase which has passed into a sort of proverb that 'the world is too much with us.' As a poet he felt it more keenly than ordinary men. 'We hurry by the procession of our mental images and sensations as we do past the traffic in the street,' intent on our own business, forgetting the noise and movement round us and only looking for the turning or the door we seek. Yet psychologists tell us that we are taking in these impressions all the time unawares. It is these forgotten images and emotions that the poet revives. He revives in us the feelings which were at the time irrelevant to practical purposes, emphasizes the things we ignored, and 'paints again into the picture of life the colours' to which our practical attention was blind. Thus he gives back to us experience in its fullness. When we read a love poem we feel what it was to be in love; a lament, what sorrow is; a poem about a mountain, the sea, a city, the kind of exhilaration we only felt at the time in a confused sort of way. In short, poetry helps us to feel what has happened to us and may happen to us—and if we do not feel, *nothing* ever happens to us. Therefore the general opinion of mankind is justified in setting a high value upon poetry. But poetry also does something more; it

(Continued on page 400.)

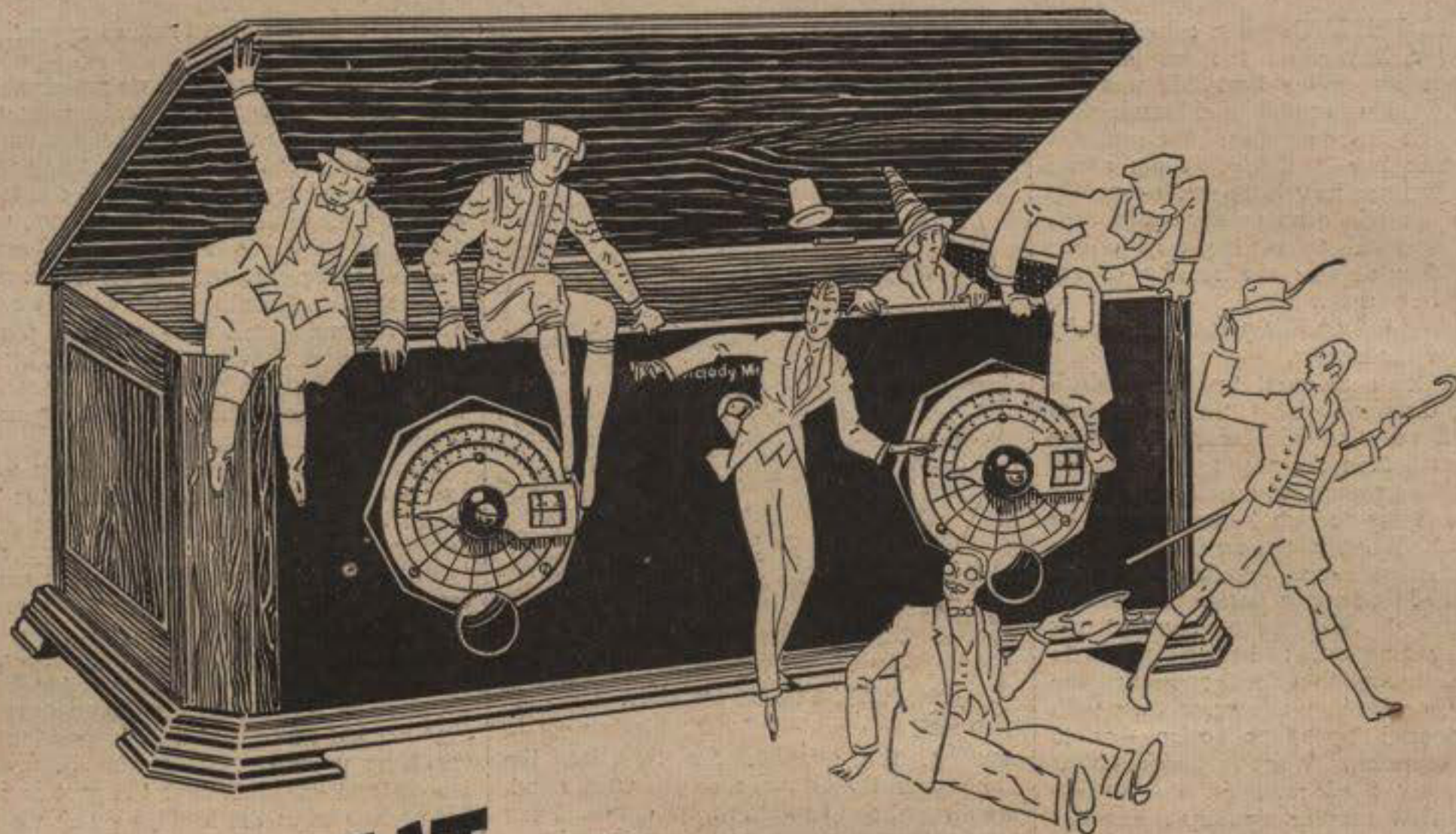


JOHN KEATS.



SAMUEL TAYLOR COLERIDGE.

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Joseph and His Brethren.

Méhul's Opera *Joseph and His Brethren* will be broadcast from 5GB on Monday, March 12, and from London, Daventry, and other Stations on Wednesday, March 14. Listeners will find details of cast, etc., on pages 500 and 508.



The Story of the Opera.

ACT I.

An Ante Room in Joseph's Palace at Memphis.

JOSEPH, called Cleophas, is Governor of Egypt. Weary of the honours which Pharaoh heaps upon him, he longs for his native Hebron, and his father Jacob. He still loves his brothers, who once sold him for a slave, and wishes he might see them, to forgive them.

Utobal, his confidant, asks him why he is not happy, and Joseph tells him the story of his boyhood. An Officer enters, announcing the arrival of Hebrew strangers. These are Joseph's brothers—Reuben, Naphtali, Simeon, and seven other sons of Jacob. Simeon expresses their remorse for their betrayal of Joseph. He cannot find rest for his accusing conscience.

Utobal announces the coming of Cleophas. Joseph, whom they do not recognize, asks their business. They tell how the Lord has stricken Israel with famine; and, to his joy, they also tell him that his father Jacob lives. Joseph questions them about himself. Simeon is overcome with contrition, though the other brothers beg him not to betray their secret.

Joseph bids them all return to their father, and bid him welcome to Egypt, where there is food and a welcome for them all.

At the end of the act the people of Memphis enter and acclaim Cleophas. With them the brothers join their praises, and bow down before him.

ACT II.

A Plain before the Walls of Memphis, with the Tents of the Israelites. In the foreground a magnificent Tent.

IT is nearly daybreak. Joseph and Utobal enter. Jacob sleeps within the tent, surrounded by luxury. Joseph has not yet revealed himself to his father. The Children of Israel sing their morning prayer. Benjamin, Joseph's youngest brother, comes from the tent, and, not knowing Joseph, tells him how he is mourned as dead, and how Jacob ever grieves for his son. Joseph asks that he may for a moment look upon Jacob, and as Benjamin draws the curtain of the tent, he kneels in humbleness to the old man, asleep. He learns from Benjamin that Jacob is blind. Benjamin leads forth Jacob, who tells of a dream in which he saw one resembling Joseph, who bowed before him. He longs for his lost son, and ever, with the eye of memory, sees his face.

Joseph is about to reveal himself to his father when Utobal comes to announce the people's wish to carry their Governor through the streets in triumph. Joseph decrees that Jacob and Benjamin shall ride with him. The procession is formed, the people singing a psalm to their Governor.

ACT III.

A Banqueting Hall in Joseph's Palace.

JACOB, Joseph, and Benjamin sit upon a dais, the brothers near them. All are clothed in splendid robes. Maidens sing choruses of rejoicing.

Utobal enters with disturbing news. Envious enemies have complained to Pharaoh of Joseph's sharing his honours with strangers and commoners. The people, he says, are stirred up to wrath.

Joseph goes to see Pharaoh, whilst Benjamin comforts the anxious Jacob. Simeon enters, and Jacob, though he cannot see his face, feels that he is distressed. Simeon tells him that Joseph still lives, and Jacob reproaches his son for letting him mourn Joseph as dead all these fifteen years. Simeon tells how he and his brothers sold Joseph to Arab traders. Jacob calls on the God of wrath and vengeance for aid.

Joseph, entering, is begged by his brothers to intercede for them. He pleads with the old man, crushed with grief, and his plea is effectual. Jacob listens to their repentance, and forgives them. The brothers determine to seek Joseph through all Egypt, and when he is found, to sell themselves as slaves to buy his freedom. Joseph reveals himself to them, and kneels for his father's blessing. The old man, with overflowing heart, cries his gratitude to God for His infinite mercy, and father and sons join in his song of praise and thankfulness.



The Opera and the Composer.

MÉHUL will be known in the history of music as the first composer to defy tradition—and an Emperor. In composing *Joseph* he destroyed an age-long tradition, by demonstrating that an opera could be beautiful without a love interest. Hence in *Joseph* there are no leading female characters, though the part of Benjamin is allotted to a mezzo-soprano. Méhul composed twenty-four operas, but none approach the beauty and fascination of *Joseph*. It is generally conceded that he was influenced by Mozart and Gluck. The latter was his chief inspiration.

The sweet disposition of Gluck was reflected in the character of his protégé. Méhul's recollections of his early, bitter struggles with poverty encouraged him to defy the Emperor Napoleon.

After Napoleon's coronation, Méhul was approached by the Emperor to accept the position of 'Court Musician.' Méhul desired to share it with his friend and rival, Cherubini, who was detested by Napoleon. The Emperor expressed himself in no uncertain terms. Méhul's noble character prompted this dignified and defiant reply to Napoleon:—

'I can only accept the place on condition that you allow me to share it with my friend. . . . It is certainly his misfortune to have failed in securing your good opinion, but in point of sacred music he is superior to all; he is straitened in his circumstances, has a numerous family, and I should feel happy in reconciling you to him.'

Napoleon repeated that he would not consent to the joint position. Méhul's final reply was:—

'Well then, I must positively decline; nothing can alter my determination. . . . I will not allow it to be said that I take advantage of the kindness you show me in order to receive every place for myself and deprive a celebrated man of what he is so justly entitled to claim at your hands.'

Napoleon appointed another Frenchman—Lesueur.

Méhul's operatic reputation is due to the opera *Joseph*. Though practically excluded from French opera houses, it is frequently performed in Germany.

Few operas roused so much excitement before production. Within ten minutes of the opening of the box office every seat in the theatre was occupied.

The music is simple and dignified. The omission of a love story threw considerable responsibility on Méhul, who succeeded in writing a score that needed no theatrical atmosphere to produce effectiveness.

The overture is written in the old style. An adagio (a slow movement) is followed by a fast section which closes with fourteen bars of slow, soft chords. This is superseded by a melody which is nearly reproduced in Hérold's *Zampa* (it is also heard after the first recitative). The song that follows might have been written by Mozart. *Romance* is a charming song with an unusually fine accompaniment.

A sturdy and virile solo for Simeon precedes a magnificent chorus by the brothers. In the finale to Act I the bass strings have a brilliant effect. Another chorus brings the act to a glorious climax.

The Entr'acte to Act II is suggestive of Hebraic environment. The depressing key of C minor intimates something more strenuous to follow. The change to the major is impressive. The Hebrews chant their morning prayers—males first, the females repeating the harmony. The accompaniment there is broad and magnificent. It consists of a series of sustained chords at intervals. Both sections combine for the brilliant ending. It is interesting to compare this chorus with that of the Hebrews in Act I of *Samson and Delilah*, written seventy years later! The arrangement for the mezzo-soprano song is delicious. The bassoons, clarinets, and flutes have a splendid part written. A concerted choral movement, which includes a dignified prayer from Jacob, which might have been written by Schubert, precedes the finale.

Act III has a bright and fascinating Entr'acte, an enchanting chorus for females with a brief solo for 'a voice.' A pleasant solo in D major for Joseph heralds a magnificent finale.

PROGRAMMES for SUNDAY, March 11

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only)
TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST

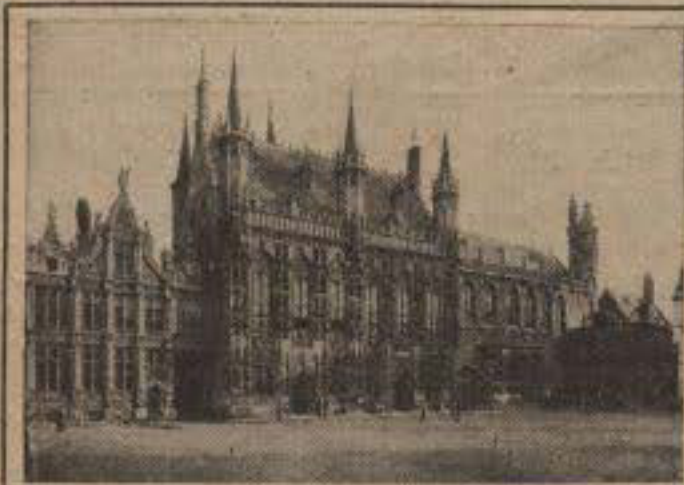
3.30 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL

ENID CRUICKSHANK (Contralto)
ASHMOOR BURCH (Baritone)

BAND

March, 'Lorraine' Ganne
Overture to Thackeray's 'Vanity Fair'
Percy Fletcher



3.44 ASHMOOR BURCH

The Devout Lover M. V. White
To Anthea Hatton

3.50 BAND

In the Steppes of Central Asia Borodin
A Musical Box Liadov

4.0 ENID CRUICKSHANK

A Song of Shadows Timothy Tooley
Praise ye the Lord Bantock

4.6 BAND

Ballet Music from 'Masaniello' Auber

4.18 ASHMOOR BURCH

Promesse de mon Avenir (Promise of my Future,
from 'The King of Lahore') Massenet
L'Heureux Vagabond (The Happy Vagabond)
Bruneau



4.26 ENID CRUICKSHANK

O that it were so Frank Bridge
Hinemoas Love Song William James
A Slumber Song of the Madonna .. Michael Head

4.34 BAND

Suite, 'In Norway' Coquard
In Molde; At the North Cape; The Dance

4.50 ASHMOOR BURCH

Love went a-riding Frank Bridge
Five Eyes Armstrong Gibbs
My Father has some very fine sheep
arr. Herbert Hughes

4.58 BAND

Entry of the Gods into Valhalla (from 'The
Rhinegold') Wagner

5.6 ENID CRUICKSHANK

Where Corals Lie Elgar
Sabbath Morning at Sea Elgar

5.14 BAND

Tarantella of Belphegor Albert

5.20 READINGS FROM THE OLD TESTAMENT

'Wisdom and Folly'
Proverbs xi, verses 1 to 14

5.30-5.45 'LE CHRIST CHEZ LES OUVRIERS'

The Second of two religious addresses in French,
written by Father PIERRE LHANDK, S.J., and
read by Father MARTINDALE, S.J.

7.55 ST. MARTIN-IN-THE-FIELDS

THE BELLS

8.0

SERVICE

Hymn, 'Praise to the Holiest in the Height'
Confessions and Thanksgivings
Psalm No. 121
Lesson
Magnificat

A LINK WITH BELGIUM.

A landmark in international broadcasting will be passed tonight, when Belgium and Britain will be in close communion on the air. At 9.5 a Belgian National Programme will be broadcast from London and Daventry, giving British listeners an impression of the music, the culture, and the life of their neighbours across the Narrow Seas. It will be followed by a chance to hear Belgian music at first hand, when the singing of the Legia Choir will, by a triumph of co-operation involving the use of no fewer than seven repeater points, be relayed from Liège.

The pictures on this page show some typical scenes in Belgium's historic cities. On the left are the great Square of Bruges and the Palais de Justice at Brussels, and on the right the Church of St. Paul in Liège and the Grand Place at Antwerp. (Pictures by E.N.A.)

Address: What is God Like?—II, God and The World's Pain, by The Rev. ERIC SOUTHAM, Vicar of St. James, Pokesdown, Bournemouth
Hymn, 'Jesu, Thy mercies are untold'
Prayers
Hymn, 'To the Name that brings salvation'

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of Homes for the Aged Poor, by Mrs. DUDLEY BAXTER (the Mayoress of Kensington)

FOR the poor person who has spent a lifetime of independence, achieved by constant hard work, but has not been so lucky as to save enough for the years when work is impossible, the necessity of passing the close of life in a Poor Law Institution is a real tragedy. To save such people from this tragedy is the object of tonight's Good Cause, which provides, at eighteen homes in London, a room rent free and medical attendance to some 180 aged poor.

Contributions should be sent to the Mayoress of Kensington, the Town Hall, Kensington, W.8.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements. (Daventry only) Shipping Forecast

9.5 BELGIAN NATIONAL PROGRAMME

THE WIRELESS SYMPHONY ORCHESTRA
Conducted by STANFORD ROBINSON

THE ORCHESTRA

Overture to 'L'épreuve villageoise' ('The Village Trial') Grétry
'Le Chasseur Maudit' ('The Accursed Hunter')
Franck

THE Belgian Composer, Grétry (1741-1813), began his musical life with a sore disappointment, and ended it with all kinds of honours

and pensions. His disappointment lay in being turned out of a church choir as incapable at the age of eleven; but when he found sympathetic masters, he got on fast enough. At seventeen, he had written some little symphonies, and at eighteen he produced a Mass. Then he attracted the attention of a patron, who helped him to go to Italy. He was economical enough to travel to Rome on foot (falling in with an odd companion, a smuggler). He had still another rebuff there, for his master dismissed him as an incompetent student of composition.



He was not a scientific musician, but he soon found how to set words expressively and to make Operas that were acceptable to the French taste of his day. He wrote nearly sixty such works, and was richly rewarded, not only by popular applause, but by Court patronage. He was made a Privy Councillor by the Bishop of Liège, and a Chevalier of the Legion of Honour by Napoleon, who also gave him a pension of 4,000 francs to compensate him for losses sustained in the Revolution.

L'épreuve villageoise (the alternative name of an opera whose main title was Theodore and Pauline) came out in 1784—about the middle of Grétry's operatic career.

9.30 MR. VERNON BARTLETT: 'Belgium in fifteen minutes'

9.45 SOLLOWAY (Violin) and The Orchestra Concerto in A Minor Vicuxtempo



10.5 A CHORAL PROGRAMME

by the

SOCIÉTÉ ROYALE 'LA LEGIA,' directed by
MONSIEUR GEROME

(Relayed from Liège)

Les Emigrants Irlandais (The Irish Emigrants)
Gevaert

La Vieille Chanson (The Old Song) Radoux

Le Rossignol (The Nightingale) Grétry

10.35

EPILOGUE

10.45-11.5

(Daventry only)

THE SILENT FELLOWSHIP

S.B. from Cardiff

Sunday's Programmes continued (March 11)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 CHAMBER MUSIC

- LEONIE ZIFADO (Soprano)
- ISABEL GRAY (Pianoforte)
- HAYDN DRAPER (Clarinet)

The CHARLES WOODHOUSE STRING QUARTET: CHARLES WOODHOUSE (1st Violin), HERBERT KINSEY (2nd Violin), ERNEST YONGE (Viola), CHARLES CRABBE (Violoncello)

QUARTET

'Kaiser' (or 'Emperor') Quartet (Op. 76, No. 3) *Haydn*
 (1) Quick; (2) Air with variations; (3) Minuet; (4) Very quick.

HAYDN'S *Emperor* Quartet is so named because its Second Movement consists of a set of Variations upon the *Emperor's Hymn*, more familiarly known to us as the *Austrian Hymn* and as *Deutschland über Alles*. The melody originally belonged to Haydn's native country, Croatia. Haydn made a four-voiced arrangement of it to words that fitted in with the patriotic fervour roused by the wars of 1797, and this arrangement was sung to the Emperor Francis II on his birthday. It was this, and the present String Quartet arrangement, that sent this local popular tune round the musical world.

3.50 LEONIE ZIFADO

Wie Melodien zieht es mir (Like melodies, it draws me on)..... *Brahms*
 Ständchen (Serenade).....
 Sapphic Ode.....

4.0 ISABEL GRAY

Serious Variations, Op. 54..... *Mendelssohn*

4.10 HAYDN DRAPER and Quartet

Rhapsodic Quintet..... *Howells*
 (Carnegie Collection of British Music)

4.25 LEONIE ZIFADO

Der Nussbaum (The Walnut Tree) .. *Schumann*
 With a primrose..... *Grieg*
 Ständchen (Serenade)..... *Schubert*

4.35 ISABEL GRAY

Concert Study in F Minor..... *Liszt*
 Fantasy Impromptu in C Sharp Minor, Op. 66..... *Chopin*
 Waltz in G Flat.....

4.50 HAYDN DRAPER and Quartet

Quintet for Clarinet and Strings..... *Mozart*

ONE of Mozart's friends was one Stadler, who was a fine musician.

Among other instruments, Stadler played the Clarinet, and it was for him that Mozart wrote two works with important parts for these instruments—a Concerto and this Quintet.

The Clarinet was just coming into use in Mozart's days, and he was very fond of it.

In the Quintet, written near the end of his life, he gives it a part more prominent than those allotted to the four Stringed instruments (two Violins, Viola and Cello). Perhaps that was done in order to let the clarinettist shine a little as a 'star' performer.

The Quintet is in four Movements, which are respectively quick but suave, then slow and placid, next in dance style (the usual Minuet), and lastly debonair and dainty. This last Movement is an Air with five Variations.

5.20 READINGS FROM THE OLD TESTAMENT

(See London)

5.30-5.45 'LE CHRIST CHEZ LES OUVRIERS'

(See London)

7.55 ST. MARTIN-IN-THE-FIELDS

THE BELLS

8.0 SERVICE

With a Special Address: 'What is God Like?—II. God and the World's Pain.' by the Rev. ERIC SOUTHAM, Vicar of St James, Pokesdown, Bournemouth.
 (See London)

8.45 THE WEEK'S GOOD CAUSE (From Birmingham)

Appeal on behalf of the Birmingham Playing Fields Association by Mr. E. A. EDEN (Secretary)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 ALBERT SANDLER

and the

GRAND HOTEL, EASTBOURNE, ORCHESTRA

Relayed from the Grand Hotel, Eastbourne
 BETSY DE LA PORTE (Contralto)

ORCHESTRA

Fantasia on Mascagni's 'Cavalleria Rusticana' Slow Waltz, 'Diana'..... *Rapce*

BETSY DE LA PORTE

Softly awakes my heart..... *Saint-Saëns*
 I love the Moon..... *Paul Rubens*
 If Winter Comes..... *M. M. Tennent*

ORCHESTRA

Selection of Grieg's Works

ALBERT SANDLER (Solo Violin)

Hejre, Kati! (Hullo, Katie!)..... *Hubay*
 BETSY DE LA PORTE
 Land of the Long Ago..... *Lillian Ray*
 Fair House of Joy..... *Quilter*
 Love's Philosophy.....
 Devotion..... *Haydn Wood*

ORCHESTRA

Selection from 'Merrie England'..... *German*

10.35 EPILOGUE

5WA

CARDIFF.

353 M. 850 KC.

3.30 VALLEYS AND HILLS

A PROGRAMME OF NATURE AND SOLACE

THE AUGMENTED STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'Semitamis'..... *Rossini*
 Waltz, 'Spain'..... *Waldteufel*

BELLA BAILLIE (Soprano) and Orchestra

With verdure clad ('The Creation')..... *Haydn*
 ORCHESTRA

An English Rhapsody, 'A Shropshire Lad'

Butterworth

Ballet Music from 'Boabdil'..... *Moszkowski*

SOME of the loveliest music of this century was left us by George Butterworth, who (like many young English composers) was killed in action in France, in August, 1916. His music tells plainly that he had deep within him the rapture and tranquillity of the English countryside.

Of his small output, two song-cycles and this orchestral Rhapsody are founded on A. E. Housman's poem-cycle, *A Shropshire Lad*. The song-cycles are, of course, settings of certain of the poems, while the Rhapsody is a sort of epilogue to the song-cycles—a reverie, perhaps, on the whole of *A Shropshire Lad*.

THE Opera Boabdil, the Last King of the Moors,

is founded on an incident in the war of the Spaniards and the Moors, in the fifteenth century. The Ballet Music taken from the work consists of three pieces, a Spanish *Malagueña* (in three time, with a characteristic rhythm beginning with whole beat, two halves, whole), a *Scherzo-Valse*, and a *Moorish Fantasia* (two time, commencing with dignified chords and going on to build up the piece over a recurring motif that stumps about in the bass).

Sometimes the *Fantasia* is played first, and the *Malagueña* last.

HAMILTON HARRIS (Bass) and Orchestra

Recit., 'Be comforted'..... *Handel*
 Air, 'The Lord worketh wonders'.....

ORCHESTRA

Gavotte ('Mignon')..... *Ambroise Thomas*
 Shepherd Fennel's Dance..... *Gardiner*

THE shrill tweedle-dee of the boy fiddler has begun, accompanied by a booming ground-bass from Elijah New, the parish clerk, who had thoughtfully brought with him his favourite musical instrument, the serpent... the dance whizzed on with cumulative fury, the performers moving in their planet-like courses, direct and retrograde from apogee to perigee, till the hand of the well-kicked clock at the bottom of the room had travelled over the circumference of an hour. (Thomas Hardy's *Wessex Tales*.)

Balfour Gardiner (born in London about fifty years ago) gives us his impressions of the dance in this piece, which is dedicated to Sir Henry Wood. It was written in 1910.

BELLA BAILLIE

Art thou troubled?..... *Handel*
 Were you there? (Negro Song)
 arr. Burleigh

Cast thy burden..... *Hamblen*

ORCHESTRA

Oriental Rhapsody..... *Glazunov*

HAMILTON HARRIS

The Pibroch, Op. 157..... *Stanford*
 The Old Mother, Op. 33.... *Grieg*
 To Anthea..... *Hatton*

ORCHESTRA

Symphonic Poem, 'Phaeton'

Saint-Saëns

THE dashing youth Phaeton, having been permitted by his father, the Sun, to drive the fiery chariot, loses control of the horses. The



Woodcut by Elizabeth Rivers

WISDOM and FOLLY.—Proverbs xi, 1-14.

Sunday's Programmes continued (March 11)

<p>car of flame is approaching the earth, and must set it on fire if nothing can intervene. At the last instant Jupiter hurls a thunderbolt, saving the universe, but destroying the rash youth.</p> <p>This is the story Saint-Saëns illustrates in his Symphonic Poem.</p> <p>5.20-5.45 <i>S.B. from London</i></p> <p>6.30 A RELIGIOUS SERVICE IN WELSH Relayed from BETHLEHEM WELSH CONGREGATIONAL CHURCH</p> <p>Eryn, 'Pantgwyn' (1011 Caniedydd Newydd) Darllen yr Ysgruthiw Eryn, 'Erfyniad' (749, Caniedydd Newydd) Gweddi Cân. Elsie Davies Anthem, 'Yr Arglwydd yn fy Mugall' Pregeth. Llewelyn C. Huws Eryn, 'Trewen' (653, Caniedydd Newydd) Y Fendith Apostolaidd Hwylol Weddi</p> <p>7.55 <i>S.B. from London</i></p> <p>8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the British Empire Leprosy Relief Association, by Surgeon Capt. W. K. WILLS, R.N.V.R.</p> <p>8.50 <i>S.B. from London (9.0 Local Announcements)</i></p> <p>10.5 CONTINENTAL BROADCAST <i>Relayed from Liège (See London)</i></p> <p>10.35 EPILOGUE</p> <p>10.45-11.5 THE SILENT FELLOWSHIP <i>Relayed to Daventry</i></p>	<p>2ZY MANCHESTER. 384.6 M. 780 KC.</p> <p>3.30-5.45 <i>S.B. from London</i></p> <p>7.55 <i>S.B. from London</i></p> <p>8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Preston and County of Lancaster Queen Victoria Royal Infirmary by Alderman H. ASTLEY BELL, J.P. (Donations should be sent to the Honorary Treasurer, Royal Infirmary, Preston.)</p> <p>8.50 <i>S.B. from London (9.0 Local Announcements)</i></p> <p>10.5 CONTINENTAL BROADCAST <i>Relayed from Liège (See London)</i></p> <p>10.35 EPILOGUE</p> <p>6LV LIVERPOOL. 297 M. 1,010 KC.</p> <p>3.30-5.45 <i>S.B. from London</i></p> <p>7.55 <i>S.B. from London</i></p> <p>8.45 <i>S.B. from Manchester</i></p> <p>8.50 <i>S.B. from London (9.0 Local Announcements)</i></p> <p>10.5 <i>RELAYED FROM LIÈGE (See London)</i></p> <p>10.35 <i>EPILOGUE</i></p> <p>2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.</p> <p>3.30-5.45 <i>S.B. from London</i></p> <p>7.55 <i>S.B. from London (9.0 Local Announcements)</i></p> <p>10.5 <i>RELAYED FROM LIÈGE (See London)</i></p> <p>10.35 <i>EPILOGUE</i></p>	<p>6FL SHEFFIELD. 272.7 M. 1,100 KC.</p> <p>3.30-5.45 <i>S.B. from London</i></p> <p>7.55 <i>S.B. from London</i></p> <p>8.45 THE WEEK'S GOOD CAUSE</p> <p>8.50 <i>S.B. from London (9.0 Local Announcements)</i></p> <p>10.5 <i>RELAYED FROM LIÈGE (See London)</i></p> <p>10.35 <i>EPILOGUE</i></p> <p>6KH HULL. 294.1 M. 1,020 KC.</p> <p>3.30-5.45 <i>S.B. from London</i></p> <p>7.55 <i>S.B. from London (9.0 Local Announcements)</i></p> <p>10.5 <i>RELAYED FROM LIÈGE (See London)</i></p> <p>10.35 <i>EPILOGUE</i></p> <p>6BM BOURNEMOUTH. 326.1 M. 920 KC.</p> <p>3.30-5.45 <i>S.B. from London</i></p> <p>7.55 <i>S.B. from London</i></p> <p>8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Deaf and Dumb of Hampshire, Dorset, and Wiltshire, by Brigadier-General Sir HENRY PAGE CROFT, M.P. Donations (marked 'Wireless Appeal'), should be sent to the Bournemouth Council of Social Service, Town Hall, Bournemouth.</p> <p>8.50 <i>S.B. from London (9.0 Local Announcements)</i></p> <p>10.5 <i>RELAYED FROM LIÈGE (See London)</i></p> <p>10.35 <i>EPILOGUE (Sunday's Programmes continued on page 497.)</i></p>
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Leading Features of the Week:

N.B.—All items from 5XX can also be heard from 2LO.

TALKS (5XX).

Monday, March 12.

- 5.0. Dame Henrietta Barnett, 'The Ideal Home Exhibition.'
9.15. Major E. R. T. Wickham: 'King Amanullah and his Country.'

Tuesday, March 13.

- 7.0. Mr. C. J. King: 'The Islands of Flowers.'

Wednesday, March 14.

- 7.0. Mr. W. T. Layton: 'The League and World Prosperity.'
7.25. Prof. A. V. Hill: 'Speed, Strength and Endurance in Sport.'

Thursday, March 15.

- 3.45. Miss Violet Brand: 'Clothes for the Small Boy.'
7.25. Mr. R. S. Lambert: 'Pioneers of Social Progress—Robert Owen.'

Friday, March 16.

- 5.0. Miss E. E. Helme: 'An Eye-witness Account of the London Ladies' Four-somes.'
7.25. Prof. C. H. Desch: 'Metals in the Use of Man—Cutlery and Tools.'

Saturday, March 17.

- 7.25. Mr. G. O. Nickalls: 'The Varsity Boat Race.'

- 9.15. Miss Ruby M. Ayres, reading from her own works.

MUSIC.

Sunday, March 11.

- (5GB) 3.30. Chamber Music. The Charles Woodhouse String Quartet, with Leonie Zifado, etc.
(5GB) 9.0. Albert Sandler and his Orchestra.
(5XX) 10.5. The Legia Choir (relayed from Liège).

Monday, March 12.

- (5XX) 8.0. 'The Marriage of Figaro, Act II' (S.B. from Cologne).
(5GB) 8.0. Méhul's Opera, 'Joseph and his Brethren.'

Wednesday, March 14.

- (5XX) 8.15. Méhul's Opera, 'Joseph and his Brethren.'
(5GB) 9.0. Two Comic Operas—'Breaking the Spell,' by Offenbach and 'The Policeman's Serenade,' by Alfred Reynolds.

Thursday, March 15.

- (5GB) 7.30. A Hallé Concert (relayed from Manchester). Conductor, Sir Hamilton Harty.

Friday, March 16.

- (5XX) 8.0. A National Symphony Concert. Conductor, Sir Landon Ronald. May Huxley, Maurice Cole.

Saturday, March 17.

- (5XX) 8.30. An Irish Music Festival, arranged by the Gaelic League of London.

VAUDEVILLE AND VARIETY.

Monday, March 12.

- (5GB) 3.0. Tommy Handley.
(5XX) 9.35. John Collinson, Moyna Magill, Maurice Cole.

Tuesday, March 13.

- (5GB) 6.45. Firth and Scott. Gwen Mawdesley.

Wednesday, March 14.

- (5XX) 7.45. Philip Middlemiss, Henri Leoni, Ellen Pollock.

Friday, March 16.

- (5XX) 10.35. Effie Kalisz, Helen Wilson-Barrett, J. Woodsmith.

Saturday, March 17.

- (5XX) 9.35. John Henry, Ronald Gourley, Raie da Costa, John Whiffen and Arthur Hemsley.

DRAMATIC.

Tuesday, March 13.

- (5XX) 9.40. 'The Land of Heart's Desire,' a Play by W. B. Yeats.

Thursday, March 15.

- (5XX) 9.35. Charlot's Hour. No. VIII.

Programmes for Sunday.

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

3.30-5.45 S.B. from London
 7.55 S.B. from London (9.0 Local Announcements)
 10.5 RELAYED FROM LIÈGE (See London)
 10.35 EPILOGUE

5PY PLYMOUTH. 400 M. 750 KC.

3.30-5.45 S.B. from London
 7.55 S.B. from London (9.0 Local Announcements)
 10.5 RELAYED FROM LIÈGE (See London)
 10.35 EPILOGUE

6ST STOKE. 294.1 M. 1,020 KC.

3.30-5.45 S.B. from London
 7.55 S.B. from London (9.0 Local Announcements)
 10.5 RELAYED FROM LIÈGE (See London)
 10.35 EPILOGUE

5SX SWANSEA. 294.1 M. 1,020 KC.

3.30 S.B. from Cardiff
 5.20-5.45 S.B. from London
 6.30 S.B. from Cardiff
 7.55 S.B. from London (9.0 Local Announcements)
 10.5 RELAYED FROM LIÈGE (See London)
 10.35 EPILOGUE
 10.45-11.5 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

3.30:—Concert by Newcastle Philharmonic Orchestra. Conductor, Edgar L. Bainton. Solo Pianoforte. Orchestra: Overture to a Comedy (Balfour Gardiner). 3.40:—Symphony in D Minor (Franck). 4.20:—Solomon and Orchestra: Barlesque in D Minor for Pianoforte and Orchestra (Richard Strauss). 4.40:—Orchestra: Mock Morris (for strings only) (Percy Grainger); Shepherd Fennel's Dance (Balfour Gardiner); Dream—Pantomime (Hansel and Gretel) (Humperdinck). 5.0:—Solomon: Nocturne in D Flat; Mazurka in A Minor; and Scherzo in B Flat Minor (Chopin). 5.15:—Orchestra: Hungarian March ('Faust') (Berlioz). 5.20-5.45:—S.B. from London. 7.55:—S.B. from London. 8.45:—Week's Good Cause: Appeal on behalf of the Gateshead New Maternity Home, by Canon H. S. Stephenson, Rector of Gateshead-on-Tyne. 9.50:—S.B. from London. 10.5:—Relayed from Liège. 10.35:—Epiologue.

5SC GLASGOW. 405.4 M. 740 KC.

3.30:—Orchestral Concert. Station Symphony Orchestra, conducted by Herbert A. Carruthers: Overture, 'Ruy Blas' (Mendelssohn); Miriam Licette (Soprano) and Orchestra: Elsa's Dream ('Lohengrin'), and Elizabeth's Greeting ('Tannhäuser') (Wagner). Orchestra: Fantasia Franconica de Rimski (Tchakovsky). Hughes Macklin (Tenor) and Orchestra. Orchestra: Symphonic Poem, 'Stenka Rassin' (Glazounov). Miriam Licette: Land of Heart's Desire, A Fairy's Love song, and Dance to your Shadow (Kennedy Fraser). Orchestra: Rhapsodic Dance, 'The Bamboula' (Coleridge-Taylor). Hughes Macklin. Orchestra: Intermezzo from 'Cavalleria Rusticana' (Mascagni); Prelude in C Sharp Minor (Rachmaninov). 5.20:—S.B. from London. 5.30:—Orchestral Concert (Contd.). Station Symphony Orchestra, conducted by Herbert A. Carruthers: Prelude to 'Parsifal' (Wagner). 5.45-6.0:—The Church in History: Rev. Dr. A. J. Campbell, 'The Church in the City—Thomas Chalmers.' 7.55:—S.B. from London. 8.45:—Appeal on behalf of the Royal Hospital for Sick Children, by the Very Rev. Prof. George Milligan. 8.50:—Weather Forecast, News. 9.0:—Calendar of Great Scots—Henry Drummond. 9.5:—S.B. from London. 10.5:—Relayed from Liège. 10.35:—Epiologue.

2BD ABERDEEN. 500 M. 600 KC.

3.30:—S.B. from London. 5.30-6.0:—S.B. from Glasgow. 7.55:—S.B. from London. 8.45:—Week's Good Cause: Appeal on behalf of the Aberdeen Children's Shelter by Col. J. Everard Rae, Chairman of the Shelter Committee. 8.50:—Weather Forecast, News. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.5:—Relayed from Liège. 10.35:—Epiologue.

2BE BELFAST. 308.1 M. 980 KC.

3.30-5.45:—S.B. from London. 7.0:—Evensong relayed from St. James's Parish Church. Order of Service: Hymn, 'Rock of Ages'; Psalm 61; Magnificat—Brewer in E Flat; Anthem, 'Darkening Night' (Ley); Hymn, 'Saviour, when in dust to Thee'; Address by the Very Rev. W. P. Carmody, Dean of Down; Hymn, 'O my Saviour, Lifted'; Benediction. 7.55 app.:—S.B. from London. 10.5:—Relayed from Liège. 10.35:—Epiologue.

In the Near Future.

News and Notes from the Southern Stations.

Sheffield.

A concert, organized by the *Sheffield Daily Telegraph*, in aid of the Derbyshire Royal Infirmary, will be relayed from the Drill Hall, Derby, and broadcast from the Sheffield and Nottingham Stations on Monday evening, March 19.

Bournemouth.

The week's good cause appeal on Sunday, March 18, will be made by Mr. Alec Glassey on behalf of the New Building of the Winton Y.M.C.A., Bournemouth.

The evening talk on Tuesday, March 20, will be given by Surgeon Captain L. F. Cope, R.N. (Retired), his subject being 'Some Customs and Usages of the Sea.' For his gardening talk on Friday, March 23, Mr. George Dance has chosen topics of particular interest to Smallholders.

Cardiff.

An eye-witness account of Cardiff City v. West Ham United will be broadcast at 6.50 p.m. on Saturday, March 24.

A concert by the Bristol Post Office Band at the Victoria Rooms, Clifton, Bristol, is to be broadcast at 7.45 p.m. on Wednesday, March 21.

Somerset and Devon songs and stories by Percy Neale, Charles Wreford, and Renee Sweetland will be heard during the programme on Monday, March 19.

The Station Symphony Orchestra and members of the Bristol Symphony Orchestra are giving a concert which Sir Henry Wood is conducting at the Colston Hall, Bristol, on Tuesday evening, March 27. Flora Woodman and Maurice Cole are the solo artists. The profits of the venture will be given to the Lord Mayor of Bristol's Hospital Fund.

Daventry Experimental.

Two cornet solos by P.C. Cook will be included in the City of Birmingham Police Band concert on Wednesday, March 21. The soloist is Roy Henderson (baritone).

The Birmingham Military Band, conducted by W. A. Clarke, will again be heard on Tuesday, March 20. Their programme is of the popular type, and the soloists are Mabel Baker (soprano) and Lena Wood (violin).

A *Log Cabin in Colorado*, a monologue by Fred E. Weatherly, with incidental songs by Ethel Dakin (soprano), Glyn Eastman (baritone) and the St. Augustine's Male Voice Quartet, will form part of the afternoon programme on Saturday, March 24.

An attractive programme entitled 'From the Musical Comedies' is promised for Friday, March 23. It will include selections from *Rose Marie* and *Betty*, and songs and duets by Olive Groves (soprano) and Harold Kimberley (baritone).

An interesting programme of chamber music arranged for Wednesday, March 21, includes the Cesar Franck Sonata in A, and Delius' Second Sonata. Songs by Harold Gladstone (baritone) and pianoforte solos by Arthur Ruddock are also included.

Forthcoming variety and vaudeville programmes: Monday, March 19, Constance Wentworth and Frederic Lake (folk songs and duets), Frank Cantell and Harry Freeman (violin duets), T. C. Sterndale Bennett (entertainer at the piano), and the Studio Orchestra; Tuesday, March 20, Jack Payne, the Newsboy Whistler, a newcomer to broadcasting, Toni Farrell (syncopations), Richards and Stevens (The Scandalmongers), and Phil Brown's Dominoes Dance Band.



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 BY THE
NEW HEALTH SOCIETY.

Allinson is 100% Whole Wheat Meal—it includes:—

1. Vitamin "B" for Nutrition.
2. Mineral salts for digestion.
3. Roughage for the prevention and relief of constipation.

Allinson's mill only Wholemeal from the finest Empire Wheats, stone-ground to the ideal degree of fineness. Allinson is Nature's ideal food.



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PROGRAMMES for MONDAY, March 12

10.15 A SHORT RELIGIOUS SERVICE.

10.30 (*Daventry only*)
TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (*Daventry only*) Gramophone Records

12.0 A BALLAD CONCERT
VERONICA MANSFIELD (Soprano)
PERCY THOMPSON (Baritone)

12.30 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

1.0-2.0 AN ORGAN RECITAL
By EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL
GLADYS CURRIE

2.30 Miss RHODA POWER: 'Boys and Girls of Other Days—IX, On Board the *Mayflower*

3.0 Musical Interlude

3.15 'Great Stories from History and Mythology
The Lily Maid—Elaine'

3.20 Musical Interlude

3.30 A HALF-HOUR OF SPANISH MUSIC
DORA MENDEZ CHRISTIAN (Soprano)
CARLOS VAZQUEZ (Pianoforte)

4.0 FRANK ASHWORTH'S PARK LANE HOTEL
DANCE BAND, from the Park Lane Hotel

5.0 Dame HENRIETTA BARNETT: The Ideal Home Exhibition

5.15 THE CHILDREN'S HOUR:
'Songs from the Elfin Pedlar' (*Stanford*)
Sung by REX PALMER
'The Story of Tom and the Otters' from 'The Water Babies' (*Charles Kingsley*)
Some Piano Solos by CECIL DIXON.
'The Elephant and Castle'—a story of very early London, by R. D. PECK.

6.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

6.20 Boys and Church Lads Brigades' Bulletins

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

6.45 THE B.B.C. DANCE ORCHESTRA (Continued)

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC
ELIZABETHAN KEYBOARD MUSIC
Played by ANGUS MORRISON (Pianoforte)

Préludium
Pavana S. Wm. Petre
Galiardo
Selleger's Round
} William Byrde

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

7.25 M. E. M. STÉPHAN:
French Talk, including
a reading from 'La

Lettre Chargée,' Scene VIII

7.45 WELSH FOLK SONGS
Arranged by W. S. GWYNN WILLIAMS
Sung by MEGAN THOMAS (Soprano)

THESE songs are from a collection, recently issued by Mr. W. S. Gwynn Williams, of some of the oldest folk songs in Wales.

Y Gwydd (The Loom) is an evening meditation of a weaver to whom comes the thought 'Is this the last time I shall ever work at the loom?'
Can y Melnydd (The Miller's Song) is a tune still often sung. It illustrates, says the collector, the type of song once so popular when friends and neighbours gathered round the farmhouse kitchen fire for song and chat.

The melody of *Blodau 'Y Cwm (Flowers of the Valley)* is taken from Ieuan Ddu's *Cambrian Minstrel* of 1845.

The verses set to the next song—*Hiraeth (Longing)* are traditional.

The last song is a Lullaby (*Suo Gân*).

CONTINENTAL BROADCAST

S.O THE MARRIAGE OF FIGARO

ACT II

(S.B. from Cologne)

(Simultaneous Broadcast from British and German Stations)

(See centre column.)

8.45 Musical Interlude

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Major E. R. T. WICKHAM: 'King Amanullah and his Country'

9.30 Local Announcements; (*Daventry only*)
Shipping Forecast

9.35 VARIETY

MOYNA MACGILL

JOHN COLLINSON in Art Songs

MAURICE COLE (Pianoforte)

A SKETCH

'Refusals of Margaret'

Margaret PHYLLIS PANTING

11.0-12.0 (*Daventry only*) DANCE MUSIC:
JACK HYLTON'S AMBASSADOR CLUB DANCE BAND, under the direction of RAY STARITA, from the Ambassador Club

(Monday's Programmes continued on page 500.)

THE NEW B.B.C. DANCE BAND.

Today you will hear for the first time the new B.B.C. Dance Band, which has come to take the place of the London Band. The new band is under the personal direction of Jack Payne, most brilliant dance band director, whose broadcasts in the past from the Hotel Cecil were very popular with dancing listeners and others.



CONTINENTAL BROADCAST

S.B. from Cologne Broadcasting Station

S.O 'THE MARRIAGE OF FIGARO'

ACT II

(Mozart)

Count Almaviva HEINZ HOLWE
The Countess KLARE HANSEN
Susanna HENNY NEUMANN-KNAPP
Figaro WILHELM STRIENZ
Cherubino MARGOT GRIFEKOVEN
Marcellina HELENE GUERMANOVA
Basilio KARL WEISER
Doctor Bartolo FRITZ BAUR
Antonio JOHANNES WIESBAUM
and the

COLOGNE STATION ORCHESTRA

COUNT ALMAVIVA (*Baritone*) is the fickle husband of Rosina (*Soprano*). He pursues several pretty girls, among them the Countess' maid Susanna (*Soprano*), who is betrothed to Figaro, the Count's valet (*Baritone*).

Figaro tries to defeat his master's designs and hasten the wedding, but the Count likes things as they are, and so does the Countess, who knows her husband's little ways. Susanna, of course, is in her confidence, and so is the young page Cherubino (*Soprano*), who likes to flirt with Susanna, but is in love with womankind in general.

Marcellina (*Soprano*) is a housekeeper, Basilio (*Tenor*) is a music master, and Bartolo (*Bass*) is a physician.

In Act II, Susanna and Figaro meet, and the valet tells the Countess of a plan by which he hopes to gain the consent of the Count to his wedding. He has sent an anonymous note to the Count saying that his wife intends to meet a gentleman in the garden. Susanna is to promise to meet the Count there, but Cherubino, dressed in Susanna's clothes, will keep the appointment instead.

The Countess will catch her husband in the wrong, and so humble him.

In the midst of dressing up Cherubino, the Count knocks at the door. After some small complications, Cherubino jumps out of a window, and is seen by the gardener; but Figaro takes the blame on himself, and the Count's suspicions are allayed.

Now comes a diversion. Marcellina comes to complain that Figaro has broken a promise to marry her. The Count is glad, for he has another excuse to forbid his valet to wed Susanna, at any rate, until the charge is looked into. This incident, the climax and end of the Act, is most effectively worked up in Mozart's happiest style.



COLOGNE CATHEDRAL,
one of the purest and most beautiful Gothic buildings
in Europe.

E.N.A.



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founded in A.D. 1220—one of the many old churches
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E.N.A.

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HOW EVERYONE CAN LEARN A FOREIGN LANGUAGE.

PELMAN INSTITUTE'S AMAZING DISCOVERY.

Can you read Spanish ?
No.
Do you know any German ?
No.
Here are two books, one printed in Spanish, the other in German.
Yes.
Can you read them ?
Of course not.
Well, try and see.

An Hour Later.

Miraculous! I can read and understand every word.

THE above conversation-is typical of the experiences of the thousands of men and women who are now learning French, German, Spanish, and Italian by the new Pelman Method.

A Business Man, for example, visits the Languages Department of the famous Pelman Institute. He is a very poor linguist. He knows a little French, but not much. He doesn't know a single word of Spanish, German or Italian. Yet, when handed a book printed entirely in Spanish and another printed in German (neither containing a word of English), he is able to read them through correctly and to understand every word.

Needless to say, such a visitor is immensely impressed and at once enrolls for the Pelman Course in the particular language in which he is interested.

Still more numerous are those who write to the Institute for particulars of the method, and having read them, decide to enrol for one of the Courses. These soon become enthusiastic admirers and advocates of the new Pelman Method.

Revolutionising Language Teaching.

This method enables you to learn French in French, German in German, Italian in Italian, and Spanish in Spanish, thus avoiding all translation from one language into another.

It enables you to think in the particular language you are learning.

It enables you to learn a Foreign Language without spending months in a preliminary struggle with a mass of dull and difficult grammatical rules and exceptions. It introduces you to the language itself straight away and you pick up the grammar almost unconsciously as you go along.

It enables you to dispense with the labour of memorising by heart (parrot fashion) long vocabularies of foreign words. By this method you learn the words you need by actually using them so that they stay in your mind without effort.

Reading Foreign Literature.

It enables you to write and converse in a Foreign tongue, to read Foreign newspapers and magazines, to "listen in" with increased appreciation to talks in foreign languages, and to enjoy the masterpieces of French, German, Italian and Spanish literature, many of which have never been translated and all of which (especially in the case of Poetry) lose much of their charm in an English version.

There are no classes to attend. The new method enables you to learn a Foreign Language in your spare time, and in from one-third to one-half the usual time.

General Sir Aylmer Haldane, G.C.M.G., K.C.B., D.S.O., writes :—
"The Pelman method is the best way of learning French without a teacher."
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"I may say that I learnt Spanish by your method, and am convinced that it is the best in the world."

Here are a few typical examples of letters received from readers who have adopted this new method of learning French, Spanish, Italian and German :—

"It would have taken me as many years to learn by any ordinary method as much (French) as I have learnt in months by yours." (P. 145.)

"I have obtained a remunerative post in the City, solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago." (I.F. 121.)

"I have recently returned from Spain, where I have been doing Consular work. With only the knowledge of Spanish gained from your Course I was able within a month to tackle any sort of correspondence and conversation." (S.C. 279.)

"I have only been learning German for four months; now I can not only read it but also speak it well." (G.M. 146.)

"I find your (French) method is excellent, and it has been of untold help to me during my time spent on the Continent." (D. 121.)

"It is a wonderful system you have for teaching languages. So extremely interesting, and the old-fashioned rules and regulations eliminated! I have learnt more (Italian) in these few short weeks than I ever learnt of French (by the old system) in several years. It is perfectly splendid and I have very much enjoyed the Course." (I.L. 108.)

"I have started the Course (Spanish) and find it the best and most interesting I have ever tried." (S.P. 106.)

"Your method of teaching German is excellent. I find that I never forget a word I have learnt, as it has been acquired so naturally." (G.C. 104.)

"Your system of teaching French is the best that I have yet encountered. According to the old custom of translation I used to memorise pages of vocabulary which proved to be of no practical use; but under your system the words seem to be indelibly written in my mind, and I am able to recall them at any time without the slightest effort, using them intelligently in question or answer." (R. 256.)

"I should like to offer you my heartiest congratulations. The way in which it has been planned and (above all) the admirable judgment which is apparent in the progressive introduction of new matter has impressed me more than anything of the kind I have met before, either in teaching languages or any other subject. It almost brought tears to my eyes to think what I might have saved myself when I first learnt German, if only I had had your method." (G.W. 196.)

"I have just returned from a visit to Spain, never having previously heard Spanish spoken. It says much for the perfection of your Guide to Pronunciation that I have not had to alter my ideas on Pronunciation in any particular, finding everything spoken just as I had imagined. My accent was also praised, in one case by a lawyer, who should be qualified to judge, and who impressed on me that he was not flattering me." (S.W. 372.)

In fact, everyone who has followed it is delighted with the ease, simplicity, interesting nature, and masterly character of the new Pelman Method.

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State which book you want and a copy will be sent you by return, gratis and post free. Write or call to-day.

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"HOW TO LEARN SPANISH" } out
"HOW TO LEARN GERMAN" } three of
"HOW TO LEARN ITALIAN" } these

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Monday's Programmes continued (March 12)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 K.C.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 498.)

- 3.0 THE B.B.C. DANCE ORCHESTRA**
Personally conducted by JACK PAYNE
and
TOMMY HANDLEY (Comedian)
- 4.0 LOZELLS PICTURE HOUSE ORGAN**
From Birmingham
FRANK NEWMAN (Organ)
Overture to 'The Magic Flute' Mozart
Duet Mendelssohn
FLORENCE CLEETON (Soprano)
Good-day, said the Blackbird Geckl
FRANK NEWMAN
Entr'acte, 'Narcissus' Nacin
FLORENCE CLEETON
Vale (Farewell) Kennedy Russell
FRANK NEWMAN
Valse, 'Love Dances' Gung'l
Meditation from 'Thais' Massenet
March from 'The Prophet' Meyerbeer
- 5.0 A BALLAD CONCERT**
MURIEL LAWRENCE KELLIE (Soprano)
HERBERT CAMERON (Baritone)
ADELAIDE NEWMAN (Pianoforte)
- MURIEL LAWRENCE
KELLIE
The Green Hills of Somerset Eric Coates
Down in the Forest
Ronald
The Night Wind... Farley
- 5.8 ADELAIDE NEWMAN**
Prelude No. 10
Prelude No. 8 } Blumenfeld
Prelude No. 7 }
- 5.15 HERBERT CAMERON**
The Fibroch... Stanford
Mary Cassidy
arr. Somervell
A Bunch of Cowslips
Wakefield
- 5.22 MURIEL LAWRENCE KELLIE**
Douglas Gordon
The Day has a thousand Joys... } Lawrence Kellie
- 5.30 ADELAIDE NEWMAN**
Spanish Dances Nos. 5 and 6 Granados
- 5.38 HERBERT CAMERON**
Simon the Collazer Halton
All the Fun of the Fair Easthope Martin
Whilst I'm carousing... Leveridge, arr. Newton
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
'The Young Potter,' by Janet Muir. Songs by
Bergitte Blaksted (Contralto). 'Camillus' (III),
a play of Ancient Rome by Una Broadbent.
Richard Merriman (Cornet)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**
From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by RICHARD WASSSELL
Overture to 'The Two Blind Men of Toledo'
Méhul
Slow Movement in song style Tchaikovsky
- 7.5 EVA TOLLWORTHY (Contralto)**
To the Children Rachmaninov
O men from the fields Hughes
ORCHESTRA
Air in D (for strings only)
Cavotte in D Minor } Bach
- 7.35 EVA TOLLWORTHY**
Moonlight Cornelius
Fair House of Joy Quilter
Thoughts have wings Lehmann

ORCHESTRA

Suite of Ballet Music from 'Coppelia' Delibes
Evening Revery Saint-Saëns, arr. Mouton**8.0 'JOSEPH AND HIS BRETHREN'**

An Opera in Three Acts by MÉHUL

Libretto by DUVAL

English Version by Mrs. FANNY COPELAND

Cast:

Jacob WILLIAM ANDERSON
Joseph FRANK TITTERTON
Benjamin TERESA AMBROSE
Reuben HARDY WILLIAMSON
Simeon STUART ROBERTSON
Naphtali HENRY WENDON
Issachar OSMOND DAVIS
Dan JOHN ARMSTRONG
Gad JOHN COLLETT
Asher TOM PURVIS
Judah ARTHUR FEAR
Levi DUNSTAN HART
Zebulon SAMUEL DYSON
Utobal (Joseph's confidant) HERBERT SIMMONDS
An Officer STANLEY RILEY
Two Maidens
DOROTHY BURTON and ETHEL WILLIAMS



SINGERS IN THIS WEEK'S OPERA.

John Armstrong (left), Samuel Dyson and Henry Wendon (right) sing in 'Joseph and his Brethren', when it is broadcast tonight from 5GB and from London on Wednesday this week.

THE WIRELESS CHORUS (Chorus-Master,
STANFORD ROBINSON)THE WIRELESS SYMPHONY ORCHESTRA (Leader,
S. KNEALE KELLEY)

Conducted by PERCY PITT

8.45 Poems read by DOROTHY HOLMES-GORE**9.0 'JOSEPH AND HIS BRETHREN'**
(Continued)**10.10** WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN**10.25** DANCE MUSIC: THE RIVIERA CLUB
DANCE BAND, under the direction of GENE
MORELLE, from the Riviera Club**11.0-11.15** JACK HYLTON'S AMBASSADOR CLUB
DANCE BAND, under the direction of RAY
STARITA, from the Ambassador Club

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5WA**CARDIFF.**353 M.
850 K.C.**12.0-1.0** London Programme relayed from
Daventry**2.30** BROADCAST TO SCHOOLS:Mr. GUY N. POOCK, 'Please to Remember—St.
Patrick's Day'**3.0** A CONCERT
byTHE STATION ORCHESTRA, conducted by WARWICK
BRAITHWAITESelection from 'San Toy' Jones
Overture, 'Plymouth Hoe' Ansell

VYRA DAVID (Contralto)

To Music Schubert

The Arrow and the Song Balfe

Marguerite's Plaint ('Mephistopheles')... Boito

ORCHESTRA

Fantasy, 'The Three Bears' Eric Coates

LEONARD BUSFIELD (Violin)

Chant Clarence White

The Bard of Armagh } Herbert Oliver

Katy's Reel }

ORCHESTRA

Minuet Boccherini

Second 'Peer Gynt' Suite Grieg

VYRA DAVID

Song to Spring Wolf

The Spirit's Song Haydn

Ye Gods of the Styx! (from 'Alceste') Gluck

ORCHESTRA

Selection from 'Carmen' Bizet, arr. De Groot

4.45 Major C. J. EVANS, T.D.: 'The Castles of
Gower'**5.0** ORCHESTRA

Suite, 'Children's Corner' Debussy, arr. Mouton

5.15 THE CHILDREN'S HOUR: The Story of
Grieg's Life, with musical illustrations by Mar-
garet Wilkinson (Soprano) and the Station Or-
chestra**6.0** London Programme relayed from Daventry**6.30** S.B. from London**8.0** CONTINENTAL BROADCAST
S.B. from Cologne (See London)**8.45** S.B. from London (9.30 Local Announce-
ments)**9.35** THE GREAT TREK

THE STATION ORCHESTRA

Selection from 'The Girl in the Taxi'... Gilbert

ETHEL GOMER LEWIS (Mezzo-Soprano)

Ferry Ahoy Brewer

Sleighbing Denza

ORCHESTRA

Where my Caravan has rested Lohr

ERNEST G. THOMAS (Baritone)

You in a Gondola Clarke

Charabanc Joe Woissey Charles

ORCHESTRA

March, 'The Girl in the Train' Fall

10.15 'WOMEN WILL GOSSIP'A Comedy in One Act by C. M. A. PEAKE
Played by THE STATION RADIO PLAYERSJames Fretall (an elderly man) VICTOR FAWKES
Matilda (his daughter—a young woman)

DAISY CULL

Alfred Gayley (an older man, always called Alford)

T. HANNAM-CLARK

Samuel Smiles (an old man)... WALTER GARDNER

Mrs. Mum (a youngish woman)... NAN PORTER

Mrs. Glummer (an older woman)

MARY MACDONALD-TAYLOR

William Green (the stationmaster-porter—a young
man) SIDNEY EVANSScene: Mocksford Station: a halt on a country
line

Programmes for Monday.

James Frotall is going by train with his daughter, Matilda, to the nearest town, Oldbury. Four other villagers arrive to catch the same train, and the Stationmaster, with politeness which turns to cynicism, reassures them in turn that he is expecting the train, but not before her time.

ORCHESTRA

Motor Ride *Bidgood*

ETHEL GOMER LEWIS

My Ships *Barratt*

ERNEST G. THOMAS

Sea Road *Haydn Wood*

10.50-11.0 ORCHESTRA

Selection from 'The Joy Ride Lady', *Gilbert*

2ZY

MANCHESTER.

**384.6 M.
780 KC.**

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.0 BROADCAST TO SCHOOLS:

Dr. J. E. MYERS, 'Ten Great Scientists—IX, James Young Simpson'

3.20 ORCHESTRAL MUSIC, relayed from the Piccadilly Picture Theatre

4.0 WINNIE AMBLER (Entertainer)

Billy (Anon.)

Child Studies (St. John Webb)

The Littlest One; Caterpillar Grass; Wishes (Rose Fyleman)

The Little Black Boy (William Blake)

4.15 ORCHESTRAL MUSIC (Continued)

5.0 Miss FRANCES TRACEY: 'Housekeeping of the Future'

5.15 THE CHILDREN'S HOUR: 'The Dream Maker' (Audin), 'The Stars are Little Children' (Bland), sung by Betty Wheatley. A Selection of Sixteenth-Century Children's Songs, sung by Harry Hopewell. Stories for the younger children, told by Jean Nix

6.0 London Programme relayed from Daventry

6.20 For the Boys' Brigade

6.30 S.B. from London

8.0 CONTINENTAL BROADCAST

S.B. from Cologne (See London)

8.45 S.B. from London (9.30 Local Announcements)

9.35-11.0 VAUDEVILLE

KLINTON SHEPHERD (Ballads Grave and Gay)

JOSEPH BULL (Operatic and Classical Banjoist)

HANNINGTON PHILLIPS and Company present

'Between the Devil and the Deep Sea,' by

HAROLD SIMPSON

HECTOR GORDON (The Scottish Entertainer)

MARGARET O'CALLAGHAN (Irish Ballads)

NELSON JACKSON (Original Songs and Stories)

Supported by THE STATION ORCHESTRA

6LV

LIVERPOOL.

**297 M.
1,010 KC.**

12.0-1.0 London Programme relayed from Daventry

4.0 REECE'S DANCE BAND, directed by EDWARD WEST, from the Parker Street Café Ballroom

5.0 Lieut.-Commander REGINALD SMITH, 'Adventures in Brazil'

5.15 THE CHILDREN'S HOUR: 'The Seasons'—Songs, Stories, Music and Poems. A Missing Word Competition

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.0 S.B. FROM COLOGNE

(See London)

8.45-11.0 S.B. from London (9.30 Local Announcements)

(Monday's Programmes continued on page 503.)



The **WOMAN**
who could obtain
no **RELIEF**

She suffered with a
SEPTIC ANKLE

Thankful she
tried **Germolene**

"After having a bad ankle for 25 years during which I suffered untold agony, I have spent pounds on useless ointments and lotions, but obtained no relief whatever. I resolved to try your Germolene. I am more than thankful I did so. It drew all the impurities out. New flesh began to form. It is six months ago now since it healed right up, so it has had a fair trial." Mrs. M. M. Hill, 11, Upper Range Road, Denton, Gravesend, Kent.

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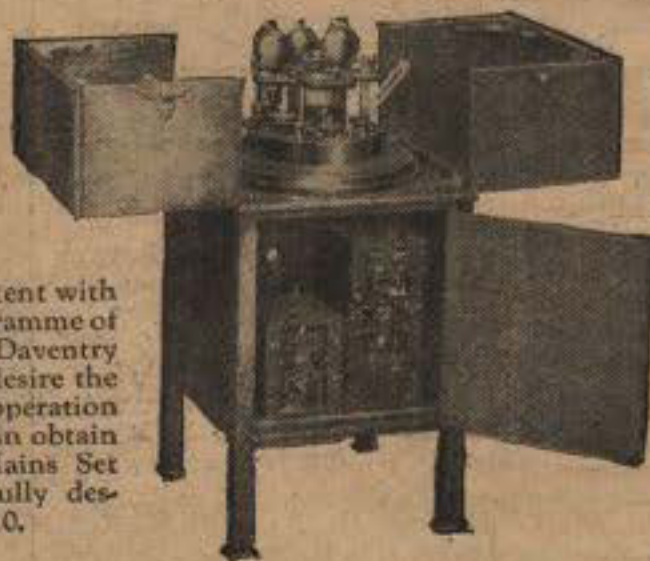
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Monday's Programmes continued (March 12)

(Continued from page 501.)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,100 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.0 THE SCALA SYMPHONY ORCHESTRA, 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
- 8.0 S.B. FROM COLOGNE (See London)
- 8.45-11.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.15 ORCHESTRA relayed from the Grand Hotel
- 5.0 Mrs. G. WILKINSON: 'A Peep at Colombo and Cairo'
- 5.15 THE CHILDREN'S HOUR: Fall in! 'Soldier Tunes' (Edgar Moy), Two Stories, 'Jamie Wolfe'—The Schoolboy Soldier (Roland Walker), 'The Duel' (Douglas Anderson), and several Soldier Songs
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 8.0 S.B. FROM COLOGNE (See London)
- 8.45-11.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 IDA M. CAIRNEY: 'Table Decorations'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 8.0 S.B. FROM COLOGNE (See London)
- 8.45-11.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 325.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA
Relayed from W. H. Smith and Son's Restaurant, The Square
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: The Golliwog's Trio will play First Movement of the Egyptian Ballet (Luigini); Ecstasy (Thomé); Bohemian Waltz and Valse de la Reine (Coleridge-Taylor)
- 6.0 London Programme relayed from Daventry

- 6.15 Boys' Brigade Bulletin
- 6.30 S.B. from London
- 8.0 S.B. FROM COLOGNE (See London)

- 8.45-11.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 A READER: 'New Books'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Boys' Brigade Bulletin
- 6.30 S.B. from London
- 8.0 S.B. FROM COLOGNE (See London)
- 8.45-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 Mr. FRED JOHNS: 'The Delectable Duchy and Dartmoor—II, The Land's End District'
- 5.15 THE CHILDREN'S HOUR: Two Sketches, 'Lobelia Scores' (Mabel Constanduros), H. Stanley: 'In the absence of the Band'
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 8.0 S.B. FROM COLOGNE (See London)
- 8.45-11.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 FLORENCE M. AUSTIN: 'Temples of Nature in Spring'

- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 For the Boys' Brigade
- 6.30 S.B. from London
- 8.0 S.B. FROM COLOGNE (See London)
- 8.45-11.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 Mr. J. C. GRIFFITH-JONES: 'Spring is Here!'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 8.0 S.B. FROM COLOGNE (See London)
- 8.45 S.B. from London (9.30 Local Announcements)
- 9.35-11.0 VARIETY
ALMA VANE (Soprano)
MORGAN LLOYD (Violin)
SEYMOUR COLLINS (Entertainer)
GEORGE ALSOPP (Banjo and Guitar)
HAYES SHAW (Monologues)
HAYES and STRAWBRIDGE (Piano and Saxophone)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 950 KC.

- 12.0-2.0:—London Programme relayed from Daventry.
- 2.30:—Broadcast to Schools: Mr. A. B. C. Cobban, 'Typical Englishmen since the Conquest—IX, The Restoration Official—Mr. Samuel Pepys.' 3.0:—London Programme relayed from Daventry.
- 4.0:—Music relayed from Coxon's New Gallery Restaurant.
- 5.0:—London Programme relayed from Daventry.
- 5.15:—The Children's Hour.
- 6.0:—'Spring is in the Air.' Song Recital by Marie Keilior (Soprano).
- 6.20:—London Programme relayed from Daventry.
- 6.30:—S.B. from London.
- 7.45:—Thomas and Harry, Dorward (Mandoline Duets).
- 8.0:—S.B. from Cologne.
- 8.45-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

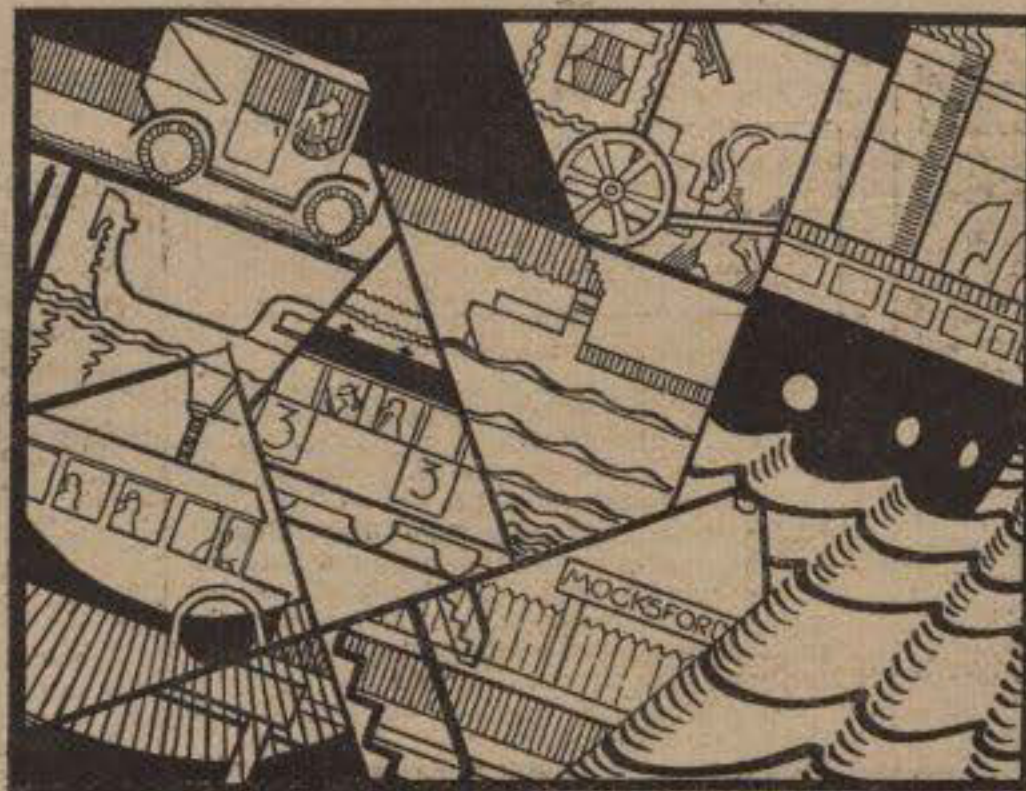
- 11.0-12.0:—Gramophone Records.
- 3.15:—Dance Music, relayed from the Plaza.
- 4.0:—Light Orchestral Concert, The Station Orchestra, Mattie Watson (Mezzo-Soprano).
- 5.0:—Sheila Stuart on 'Choosing a Career—II.
- 5.15:—Children's Hour.
- 5.58:—Weather Forecast for Farmers.
- 6.0:—Recital by James Anderson (Baritone).
- 6.30:—S.B. from London.
- 7.45:—'A Relapse in Consols.' A 'Mrs. McLeerie' Episode, specially written for broadcasting by J. J. Bell.
- 8.0:—S.B. from Cologne.
- 8.45:—S.B. from London.
- 9.35:—Recital, Dennis Noble (Baritone) and Orchestra.
- 10.0-11.0:—Light Choral and Orchestral Concert, The Station Choir and Orchestra.

2BD ABERDEEN. 500 M. 600 KC.

- 11.0-12.0:—Gramophone Records.
- 2.30:—London Programme relayed from Daventry.
- 3.20:—Studio Concert, Elsie Paterson (Pianoforte), Tom W. Gilbertson (Bass).
- 4.0:—London Programme relayed from Daventry.
- 5.0:—Household Talk, Mrs. M. G. Cameron, 'Some Fruit and Vegetable Dishes'—III.
- 5.15:—Children's Hour.
- 6.0:—The Station Octet.
- 6.30:—S.B. from London.
- 7.45:—Vaudeville.
- 8.0:—S.B. from Cologne.
- 8.45:—S.B. from London.
- 9.35:—Scottish Programme The Bon Accord Military Band, conducted by Alex Greig, Nen Paterson (Soprano), George Masson (Entertainer), James Burr (Baritone).
- 10.50-11.0:—Band.

2BE BELFAST. 306.1 M. 960 KC.

- 12.0-1.0:—London Programme relayed from Daventry.
- 2.30:—London Programme relayed from Daventry.
- 3.30:—Mozart, The Station Orchestra.
- 3.55:—Weber, Orchestra.
- 4.20:—Vocal Interlude, Dorothy Camlin (Soprano).
- 4.32:—Pianoforte Jazz, by Fred Rogers.
- 4.37:—Dance Music, by the Station Dance Band.
- 5.0:—London Programme relayed from Daventry.
- 5.15:—Children's Hour.
- 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema.
- 6.30:—London.
- 8.0:—S.B. from Cologne.
- 8.45-11.0:—London.



THE GREAT TREK (Cardiff 9.35.)

PROGRAMMES for TUESDAY, March 13

10.15 a.m. A
SHORT RELIGIOUS
SERVICE

2LO LONDON and 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

No. 14. At first it seemed as if I could not bear it. And I have borne it. . . . But do not ask me how.

10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A STUDIO CONCERT

VIOLET PASEY TRIO

ARTHUR BROUGH (Baritone)

1.0-2.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

DOROTHY MACBLAIN and OLIVE ROMANYI (Duets)

2.30 Sir H. WALFORD DAVIES, 'Elementary Music
—IX, Three Fourths'

3.15 Musical Interlude

3.20 M. E. M. STÉPHAN, 'Elementary French'

3.50 Musical Interlude

4.0 WILLIAM HODGSON'S

MARBLE ARCH PAVILION ORCHESTRA
from the Marble Arch Pavilion

4.15 Prof. P. J. NOEL BAKER, 'International
Affairs in the Twentieth Century'

THE war left half the combatant countries economically prostrate, and consequently in grave danger of social disruption. In the interests of the world at large, the League of Nations intervened in several instances, and organized schemes of economic reconstruction, of which the most important were the Austrian Scheme of 1922 and the Greek Refugee Settlement Loan of 1923. Professor Noel Baker will describe the working of these and other schemes in his talk this afternoon.

4.30 WILLIAM HODGSON'S MARBLE ARCH PAVILION
ORCHESTRA (Continued)

5.0 Miss ANN SPICE, 'A Bookshelf of Old
Favourites—"Vanity Fair," by Thackeray'

TODAY'S 'old favourite' is a novel that will remain a favourite until all our tastes and habits of thought have entirely changed. 'Vanity Fair,' Thackeray's greatest and most popular book, is one of the best novels in the language, and it has given us a gallery of characters, headed by the supremely brilliant Becky Sharp, who will become familiar to many generations of readers yet unborn. If there should be any listeners who have not yet read it, they will repair their deficiency when they have heard Miss Ann Spice this afternoon.

5.15 THE CHILDREN'S HOUR

'Bells are Music's Laughter'

'Land of Hope and Glory' and other solos
on Handbells (with Harp Accompaniments),
played by ANNIE CUBITT

The Story of 'Chatter Bell' (Mabel Marlowe)

'The Bell of Atri,' from 'Folk Tales of Many
Lands'

'The Bells in the Valley' and other Verse

6.0 A Recital of Gramophone Records, arranged
by Mr. CHRISTOPHER STONE

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 A Recital of Gramophone Records

7.0 Mr. C. J. KING, 'The Island of Flowers'

ONCE the romantic abode of wreckers and smugglers, the Scilly Isles are now chiefly devoted to the peaceful pursuit of growing, for the markets, flowers which in this semi-tropical climate anticipate the seasons as they are known to us. Mr. King, who has lived practically all his life in the Scillies, and is an authority on all the ways of its inhabitants, both human and wild, will describe the flower industry, which is now going through the busiest period of its year.
(Picture on page 506)

7.15 THE FOUNDATIONS OF MUSIC

ELIZABETHAN KEYBOARD MUSIC

Played by ANGUS MORRISON (Pianoforte)

Preludium } Orlando
Fantasia of Four Parts } Gibbons
The Lord of Salisbury—His Pavin }
The Queen's Command }



A DRAMATIST OF ANCIENT GREECE.

A fourth-century statue of Sophocles, of whose tragedies Professor Campbell will talk this evening.

7.25 Prof. A. Y. CAMPBELL, 'Greek Plays for
Modern Listeners—III, Sophocles and his
"Oedipus at Colonus." S.B. from Liverpool

AS Orestes was the Hamlet and Clytemnestra the Lady Macbeth of Greek tragedy, so is Oedipus its King Lear. In this evening's talk Professor Campbell will discuss Sophocles and his work, and the whole question of Greek 'pessimism' and its relation to the pagan conception of life.

7.45 A LIGHT ORCHESTRAL PROGRAMME

ROGER CLAYSON (Tenor)

THE WIRELESS ORCHESTRA, conducted by
JOHN ANSELL

ORCHESTRA

Overture to 'Ray Blas' Mendelssohn
Slavonic Dances, Nos. 1, 2, 3 Dvorak

8.0-8.30 (Daventry only)

Mrs. MARY ADAMS, 'Problems of Heredity
—III The Modern Study of Chromo-
somes'

8.5 ROGER CLAYSON, with Orchestra

Five Songs from Heine's 'Buch der Lieder'

Christobel Marillier

'Junge Leiden' (Sorrows of Youth), No. 4,
No. 14, No. 17

Lyric Intermezzos, No. 32, No. 45

THE writer of these songs, whose String Quartet was broadcast some time ago, and who has also composed a Light Opera, is a Welsh woman composer of today who has been attracted by the lyrical beauty, the colour and spontaneity of the verses from Heine's *Song Book*.

The thought in each of the songs may thus be summed up:—

Sorrows of Youth, No. 4. When I am with my love, I feel as rich as a merchant who could buy the world. But when I have to part from her, I am a beggar.

No. 17. When youthful hearts break, the stars look down from heaven and laugh. And they say: 'This mortal love kills people. Only death ends it. But we are not mortal. That is why we last for ever.'

Lyric Intermezzo, No. 32. The blue violets of your eyes, the red roses of your cheeks, the white lilies of your little hands, all bloom like a garden of fresh flowers. But your heart is as dry and withered as a desert.

No. 45. Whenever I hear the song which once my love sang to me, I go out into the wild places and there, alone, give vent to my woe.

8.15 ORCHESTRA

Waltz from 'The Rose Cavalier' Richard Strauss
Suite from 'Peer Gynt' Grieg

8.35 ROGER CLAYSON with Piano

Where'er you walk (from 'Semclo') Handel
Phyllis has such charming graces

Young, arr. Lane Wilson

8.44 ORCHESTRA

Souvenir Victor Herbert
Canzonetta Godard
Overture to 'Russlan and Ludmilla' Glinka

RUSSLAN AND LUDMILLA (1842) is founded on a fairy tale by the Russian poet Pushkin, but the author was killed in a duel before he could revise it for Glinka's use, and various other people had a hand in the libretto. After two performances, at which the work was a failure, it became a great success.

The First Main Tune is given out, after a few bars of Introduction, by the Full Orchestra, with great energy. This is worked up a little, one part 'imitating' another, and then the broad, swinging Second Main Tune (based on one of Russlan's songs) comes on the Bassoons and lower Strings.

These tunes are developed in a contrapuntal fashion that shows the effect of the teaching of Glinka's master, Dehn, who was a great Bach student.

It is just before the Coda that we hear the 'whole-tone scale,' blared out by the heaviest bass instruments. After it, the Overture quickly rattles on to a rollicking conclusion.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Sir H. WALFORD DAVIES, 'Form and Phrase
in Music'

9.35 Local Announcements. (Daventry only)
Shipping Forecast

9.40 'THE LAND OF HEART'S DESIRE'

by W. B. YEATS

Characters:

Briget Bruin NORA NICHOLSON
Shawn Bruin CARLETON HOBBS
Maurteen Bruin ERNEST DIGGES
Father Hart FRANK PETLEY
Mary Bruin RUTH ANDERSON
A Faery Child JOAN BRIERLEY

The Scene is laid in the Barony of Kilmacowen, in the County of Sligo, and at a remote time.

The home of the Bruins is a cottage in a forest. The room in which we now find them has a hearth on the floor in the middle of a deep alcove. A crucifix is on the wall. Maurteen, Shawn, and Bridget sit in the alcove at the table or about the fire, and near them sits an old priest, Father Hart. Mary Bruin stands by the open door reading a book. A late sunset glimmers through the trees beyond, and carries the eye afar off into a vague, mysterious world.

10.30-12.0 DANCE MUSIC: DEBROY SOMERS'
CIRO'S CLUB DANCE BAND, under the direction of
RAMON NEWTON, from Ciro's Club

Tuesday's Programmes cont'd (March 13)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
from the Rivoli Theatre

4.0 A MILITARY BAND PROGRAMME
From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL
'Schiller' March.....Meyerbeer
Overture to 'Joan of Arc'.....Verdi

4.20 MURIEL SOTHAM (Contralto)
An Eriskay Love Lilt { (from 'Songs of the Hebrides')
Kishmool's Galley ... { arr. Kennedy Fraser
Little Blue BayDel Riego
BAND
Selection from 'Eugen Onegin'
Tchaikovsky, arr. Winterbottom

4.45 RONALD GOURLY (Entertainer)
in Music and Humour
BAND
SerenadeLeoncavallo, arr. Godfrey
Prelude from 'Sigurd Jorsalfar'
Grieg, arr. Winterbottom

FROM Grieg's incidental music to Björson's
drama, *Sigurd Jorsalfar*, (*Sigurd the
Crusader*), three pieces have been taken to form a
Suite.

Of these, we are to hear the first, the *Intro-
duction*. 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 royal
pompe and festivity;

5.5 MURIEL SOTHAM
There's on earth but one pure, precious pearl
Korbay
Evening SongBantock
If my songs were only winged.....Hahn
BAND
Kukuska (Russian Peasant Scene)
Lehar, arr. Winterbottom

5.25 RONALD GOURLY
More Music and Humour
BAND
Descriptive Piece, 'A Fair Scene'
Godard, arr. Somers

5.45 THE CHILDREN'S HOUR (From Birmingham):
'The Little Gentleman in Velvet' by E. M.
Griffiths. Songs by Isabel Tebbs (Soprano).
'Foreign Fairies—V, The Story of Undine from
Germany,' by Isabel Lear. Ronald Gourley
will entertain

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

6.45 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
IVAN FIRTH and PHYLLIS SCOTT (Duets)
GWEN MAWDESLEY (Entertainer)

8.0 THE LONDON CHAMBER
ORCHESTRA
(Leader—SAMUEL KUTCHER)
Conducted by ANTHONY BERNARD
GLADYS PALMER (Contralto)
Relayed to the Cologne Broadcasting Station of
the W.E.R.A.G.

ORCHESTRA
Dramatic Music.....Purcell

8.8 GLADYS PALMER and Orchestra
When May was first in its prime 16th Century
O turn not those fine eyes away John Blow
On the Brow of Richmond HillPurcell

8.18 ORCHESTRA
Concerto Grosso, No. 8 Archangelo Corelli

8.30 GLADYS PALMER
I Brasil
In the Garden of the Seraglio
Silken Shoes } Delius

8.40 ORCHESTRA
Divertimento No. 7, in D, K. 205..... Mozart
Overture, 'The Ephesian Matron' Dibdin

9.0 VAUDEVILLE
From Birmingham
HARLEY and BARKER
(Duettists)
ANGELA MAUDE
(Light Songs)
HAROLD CLEMENCE
(Comedian)
WOLSELEY CHARLES
(In a Musical Sketch)
PHIL BROWN'S DOMINOES DANCE BAND

10.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

10.15 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL
ETHEL FENTON (Contralto)
Overture to 'Phedra' Massenet

10.25 ETHEL FENTON
Ombra mai fu (Shade over dear—the 'Largo')
Handel
Lungi dal caro bene (Far from the dear one) Sarti

10.32 BAND
Festival at Baghdad and Shipwreck on the
Lodestone Rock ('Scheherazade')
Rimsky-Korsakov

THE Suite, *Scheherazade*, based on stories
from the *Arabian Nights*, is best known
through the dancing and miming to its music by
the Russian Ballet—but the plot of the Ballet
does considerable violence to the original 'pro-
gramme' of the composer.

The Suite includes four sections, said to illustrate
episodes from the stories with which the Sultana,
Scheherazade, appeased her lord the Sultan, and
finally won him from his murderous ways. It
does not purport to follow any of the tales closely.

The Sultana is represented by a recurring
theme, like an improvisation.

In the last portion of the work, which we are
to hear, the Sultana first tells of gorgeous festivi-
ties at Baghdad. Then she turns back to
Sinbad, of whom she had earlier discoursed, and
relates how his ship was wrecked upon an island.
The storm is well suggested in the music.

In the end, the music tells us that the Sultan
is appeased, and that the last word, as ever, is
the woman's.

10.44 ETHEL FENTON
On a Time Atley
It was a lover and his lass Morley
The Three Ravens (Old English) Anon.

10.50 BAND
Three Dream Dances Coleridge-Taylor

11.0 ETHEL FENTON
Golden Days Sullivan
Morning Hymn Henschel

11.6-11.15 BAND
Scherzo from Octet Mendelssohn
The Bees' Wedding Mendelssohn

(Tuesday's Programmes continued on page 506.)



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AMPLION

"The World's Standard"

Tuesday's Programmes continued (March 13)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 4.45 DOROTHY MORTON: 'Housewifely Hospitality'
'And Eve within, due at her hour, prepared For dinner savour fruits, of taste to please True appetite.' (*Paradise Lost*)
- 5.0 THE DANSANT, relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR: 'The White Knight becomes Logical' (*Muriel Levy*), 'The Battle of the Winds and the Trees' by Georgina Mase
- 6.0 ORGAN RECITAL, by SYDNEY G. HAYWARD
Relayed from the New Palace Theatre, Bristol
- 6.30 S.B. from London
- 7.0 DR. OLIVE WHEELER: 'Psychology for Parents—The Family Circle'
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45 VAUDEVILLE

8.0 FIRE ON IDRIS A Welsh Programme

- THE STATION ORCHESTRA
Cambrian Battle Song, 'The Leek' *Myddleton*
- THE KYMRIC ORIANA CHOIR, conducted by JOHN DEVONALD
- O Gymru Anwylaf } *John Thomas*
Mae'r adaryn canu Cymroeg }
Mae Rhewynt Y Gaef }
- ORCHESTRA
Two Welsh Tunes *arr. Braithwaite*
Over the Stone; A Lament
- CHOIR
Mai } *John Thomas*
Y Lloer }
Adar Man Y Llynedd }
- ORCHESTRA
Welsh Airs
- CHOIR
Croesaw I'r Bore } *John Thomas*
Nant Y Mynydd }
- ORCHESTRA
March Paraphrase, 'The Men of Harlech'
(from 'Welsh Rhapsody') *German*

9.0-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT

- Relayed from the Houldsworth Hall
- IVY PARKIN (Pianoforte)
- EVERARD DE PEYER (Baritone)
- 2.30 London Programme relayed from Daventry
- 3.50 Music by THE STATION QUARTET
Comedy Overture
Keler-Bela
Selection from 'La Traviata'
Verdi, arr. Tavan
- 4.15 J. ASH
Selections on the Mouth-Organ
- 4.30 QUARTET
March, 'Under the Banner of Victory'... *Blon*
Waltz, 'The Polar Star'
Waldteufel
Suite from 'Le Roi s'amuse' ('The King's Diversion')... *Delibes*



Stanley Maher and his Shantymen take part in 'Down to the Sea in Ships,' the episode of the sea that will be broadcast from Manchester this evening at 7.45; and Ivy Parkin is the solo pianist in the Midday Concert from the Houldsworth Hall.

- 5.0 Miss ETHEL PICKERING: 'A Little-known American Town—Grand Rapids'
- 5.15 THE CHILDREN'S HOUR: A Short Recital of Abt's Songs, sung by Betty Wheatley; 'The Little Jockey,' 'Morning,' 'Good-night,' 'Things about Steam Yachts,' by Robert Roberts. 'The Hunting Scene' and 'The Grasshopper's Dance,' played by the Sunshine Trio
- 6.0 ORCHESTRAL MUSIC from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ
- 7.0 REGIONAL TOPICS by THE STATION DIRECTOR
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45 'DOWN TO THE SEA IN SHIPS'
Some Glimpses of Life on Board an Ocean-going Merchantman
Introducing 'Four Bells'
An Episode of the Sea, by H. J. BERRY
The Captain E. H. BRIDGSTOCK
First Mate FRANK A. NICHOLLS
Third Mate CHARLES NESBITT
The Pilot LEO CHANNING
Quartermaster W. E. DICKMAN
Able Seamen } HAROLD CLUFF
 } J. EDWARD ROBERTS
- STANLEY MAHER and his SHANTYMEN and F. A. FLACK

9.0-12.0 S.B. from London (9.35 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

- 2.30-3.15 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'The Elephant Ethiopian' (*William Caine*), being a Story-Play with Musical Interludes
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15 S.B. from London
- 7.25 Prof. A. Y. CAMPBELL: 'Greek Plays for Modern Listeners—III, Sophocles and his 'Edipus at Colonus'
- 7.45-12.0 S.B. from London (9.35 Local Announcements)

2LS LEEDS-BRADFORD. 277.5 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Violin Solos by Percy Frostick and Pianoforte Solos by Miss Irene Utting
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45-12.0 S.B. from London (9.35 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 2.30 London Programme relayed from Daventry
- 3.15 BROADCAST TO SCHOOLS:
Mr. G. E. LINFOOT, Introductory Talk to the Concert for School Children, arranged by the Sheffield Education Committee, to be relayed from the Victoria Hall on March 20
- 3.50 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A visit to a Russian home, arranged by Natalie Yakovlev
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester

- 7.15 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45 'UNDER THE NORTHERN LIGHTS'
A Programme of Scandinavian Music
Arranged by E. SIMS-HILDITCH
JOHN COTTRELL (Tenor)
CHALLONER HEATON (Baritone)
MARJORIE FARNHAM (Soprano)
ALBY HULL (Violin)
E. SIMS-HILDITCH at the Piano

Mr. SIMS-HILDITCH will give a brief description of Scandinavian music from the time of the hardy Norsemen and Vikings to the present day. Each item, before it is played or sung, will be briefly described.



ARUMS BY THE CARTLOAD IN SCILLY.

'The Island of Flowers' is the picturesque title under which Mr. C. J. King will talk about Scilly this evening (London, 7.0). Here is a typical scene on the island in the flower-gathering season—a load of lovely arum lilies on their way down to the sea.

Tuesday's Programmes continued (March 13)

CHALLONER HEATON
The Sailor's Last Voyage (Norwegian)
Ainaes (1872)

ALBY HULL
Norwegian Dances arr. *Rebel* (1701-55)
Spring Dance ; Halling

MARJORIE FARNHAM
A Fairy Story by the Fire (Finnish)
Merikanto (1868-1924)

Shut your little drowsy eye (Norwegian)
Sigurd Lie (1871-1904)

JOHN COTTRELL
Iraelin Rose .. } (Swedish) *Peter Berger* (1867)
Expectation..... }

CHALLONER HEATON
Youth } (Norwegian) .. *Grieg* (1843-1907)
I love thee }

ALBY HULL
Romance, Op. 26 (Norwegian)
Svendson (1840-1911)

MARJORIE FARNHAM
Evening (Swedish) *Korling* (1864)
Peace (Finnish)..... *Merikanto*

JOHN COTTRELL
Sylvelin (Norwegian) *Sinding* (1856)
Her Voice (Danish)..... *Kjerulf* (1858-1919)

CHALLONER HEATON
Minstrel Awaken *Old Norwegian Song*
The Chalet Girls' Sunday
Popular Melody—Ole Bull

ALBY HULL
Berceuse (Cradle Song) (Finnish) *Järnefelt* (1869)

MARJORIE FARNHAM
Longing *Tor Aulin*
Nightingale, sing *Kjerulf*

JOHN COTTRELL
Spin, spin *Swedish Folk Song*
Goodnight *Kjerulf*

9.0-12.0 S.B. from London (9.35 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Beverley and District Bee-keepers' Association Monthly Talk

6.30 S.B. from London

7.0 S.B. from Manchester

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45 S.B. from Manchester

9.0-12.0 S.B. from London (9.35 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

4.0 DANCE MUSIC by the KING'S HALL HARMONICS. Relayed from the King's Hall Rooms of the Royal Bath Hotel. Directed by ALEX WAINWRIGHT

4.15 London Programme relayed from Daventry

4.30 DANCE MUSIC by the KING'S HALL HARMONICS (Continued)

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 ETHEL M. HEWITT: 'Mr. and Mrs. Nollekins—A Quaint Couple'

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45 NEW FOREST BALLADS
From Betty Gillington's Collection of Traditional Gipsy Songs

MARGARET CHAMPNEYS (Contralto)
Down in Cupid's Garden..... }
Lord Thomas and Fair Ellinda }
Earlye, Earlye, all in the Spring }
As I passed by a pollard tree.... } arr. *Charles Leeson*
The Roving Journeyman..... }
Sheep-Crook and Black Dog.... }
The Gipsies' Old Evening Prayer }
At the Piano, CHARLES LEESON

8.15-12.0 S.B. from London (9.35 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. E. H. HOWARD: 'Gardens Past and Present'

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45 DANCE MUSIC AND SONGS
DANCE MUSIC BY THE RITZ PLAYERS
SONGS AT THE PIANO by G. C. CAMPBELL-TAYLOR
Won't you come and dance? } *Campbell*
Little White Lady } *Taylor*
Possibly *Carroll Gibbons*
What a Judge! *Montagu*

DANCE MUSIC by the RITZ PLAYERS
SONGS AT THE PIANO by G. C. CAMPBELL-TAYLOR
South-Sea Islands Girl *Campbell-Taylor*
The Girl on the Stairs *Lawrence Hanray*
He met her on the Stairs *Siebrri Lacey*
The Breezy, Briny Sea *H. M. Tennent*

DANCE MUSIC by the RITZ PLAYERS

9.0-12.0 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 'THE GHOST OF GASTONBURY TUNNEL'
A Play in One Act by GEOFFREY BEVAN
Presented by THE MICROGNOMES
Col. Charles Taunton .. CHARLES STAPYLTON
Mrs. Taunton (his wife) .. MOLLY SEYMOUR
Mrs. Lammele (a lady of some fifty summers)
PAULINE CARR
The Rev. Frederick Driver STEPHEN CAMPBELL
Mr. Spencer DOUGLAS WATT
Ghosts have on many occasions proved useful to disguise even more sinister revelations; and none more applicable to the theory than 'The Ghost of Gastonbury Tunnel.' We hope, then, that our play this evening will be a timely warning to all listeners who experience a desire to travel on the Lowmarket Express.

6.30 S.B. from London

7.0 Mr. C. D. JARRETT BELL: 'Byways of Shipbuilding—III, The Coming of the Iron Age'

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45 VARIETY
THE MUSICAL VAGABONDS (Songs and Duets)
HILDA BLAKE (Soprano)
HARRY GROSE and DOROTHY LARK in New Notes and Notions

9.0-12.0 S.B. from London (9.35 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Rev. F. IVES 'CATER: 'Buried Cities—I, The Romance of Modern Excavations'

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45-12.0 S.B. from London (9.35 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 A Musical Interlude

6.30 S.B. from London

7.0 Miss KATE ROBERTS reading one of her own short stories, in Welsh

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45 S.B. from Cardiff

9.0-12.0 S.B. from London (9.35 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Frank Matthew, relayed from the Havelock Picture House, Sunderland. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—The Two B's in Solos and Duets. George Bainbridge (Baritone); J. Wilson Beveridge (Tenor). 6.30:—S.B. from London. 7.0:—Mr. F. Alex. Wills: 'Leaves from a Sailor's Diary—IX, Captains and Crews.' 7.15:—S.B. from London. 7.25:—Prof. A. Y. Campbell: 'Greek Plays for Modern Listeners—III, Sophocles and his "Edipus at Colonus."' S.B. from Liverpool. 7.45:—A Popular Operatic Programme. Regimental Band of the Northumberland Hussars (Yeomanry). Conducted by J. B. Anderson. Marian Blinn (Soprano). 9.0:—S.B. from London. 10.40:—Dance Music: Perry Bush and his Solian Band, relayed from the Oxford Galleries. 11.15-12.0:—London.

5SC GLASGOW. 405.4 M. 740 KC.

3.15:—Broadcast to Schools: Edith M. D. Hughes, 'Architecture.' 3.35:—Albert le Grip, 'French.' 4.0:—Dance Music relayed from the Plaza. 5.0:—Katherine Harvey Reid: 'A Chinese Camping Trip.' 5.15:—Children's Hour. 5.50:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House. Organist, Mr. S. W. Leitch. 6.30:—S.B. from London. 7.0:—S.B. from Dundee. 7.15:—S.B. from London. 7.25:—Prof. A. Y. Campbell: 'Greek Plays for Modern Listeners—III, Sophocles and his "Edipus at Colonus."' S.B. from Liverpool. 7.45:—A Band Programme. Shots Foundry Silver Band, conducted by Mr. Herbert Bennett. Mischa Motte in Barlesques and Parodies. 9.0-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

2.30:—London Programme relayed from Daventry. 3.15:—Dance Music: Al Leslie and his Orchestra relayed from the New Palais de Danse. 4.0:—Afternoon Concert. Ina M. Thomson (Soprano). The Station Octet. 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. 7.0:—S.B. from Dundee. 7.15:—S.B. from London. 7.25:—Prof. A. Y. Campbell: 'Greek Plays for Modern Listeners—III, Sophocles and his "Edipus at Colonus."' S.B. from Liverpool. 7.45:—Variety. Yvette (the Quaint Comedienne). Rex Burchell (Entertainer). Dorothy Forrest (in Ballad Memories). Zachary Tan (Novelty Instrumentalist). George Campbell and Ian Barrie (Syncopated Duets at the Piano). The Station Octet. 9.0-12.0:—S.B. from London.

2BE BELFAST. 506.1 M. 960 KC.

2.30:—London Programme relayed from Daventry. 4.0:—Bach. The Station Orchestra. 4.15:—London Programme relayed from Daventry. 4.30:—Sullivan. Orchestra. 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. 7.0:—Prof. C. J. Patten: 'Studies in Bird-Migration at the Maiden Light-Station, Larne, Co. Antrim.' 7.15:—S.B. from London. 7.25:—Prof. A. Y. Campbell: 'Greek Plays for Modern Listeners—III, Sophocles and his "Edipus at Colonus."' S.B. from Liverpool. 7.45:—Orchestral Concert. The Station Orchestra. 8.0:—Marjorie Sinclair (Soprano). 8.7:—Asidante and Tondo from 'Symphonie Espagnole' for Violin and Orchestra (Lalo) (Soloist, Philip Whiteway). 8.27:—Orchestra. 8.42:—Marjorie Sinclair. 8.52:—Orchestra. 9.0:—S.B. from London. 9.46:—Orchestra. 10.0:—Orchestral Concert (continued). Orchestra. 10.9:—Marjorie Sinclair. 10.9:—Orchestra. 10.30-12.0:—S.B. from London.

PROGRAMMES for WEDNESDAY, March 14

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

7.0 Mr. W. T. LAYTON:
'The League and World
Prosperity'

10.15 a.m. A

SHORT RELIGIOUS
SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0-12.30 A BALLAD CONCERT
CECIL LUCAS (Contralto)
A DE SOUZA (Tenor)

10.-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK, from Restaurant
Frascati

2.30 Mr. A. LLOYD JAMES, 'Speech and Lan-
guage'

2.50 Musical Interlude

3.0 Mr. J. C. STOBART and Miss MARY SOMER-
VILLE, 'Stories in Poetry—IX, Romantic Poetry'

IN today's talk Mr. Stobart and Miss Somerville will discuss the work of the Romantics, who created a revolution in English poetry when it had fallen into the hands of the imitators of Dryden and Pope, and how far the term 'Romantic' can fairly be applied, in the modern sense, to what they wrote. They will mention particularly two indubitably romantic narrative poems—Keats' 'The Eve of St. Agnes,' and Coleridge's lovely dream fantasy, 'Kubla Khan.'

3.30 Musical Interlude

3.45 Captain L. F. ELLIS, 'Our Interest in Good
Government—III, Education and Good Govern-
ment'

LAW and order provide us with security in which we can carry on our work and develop our interests, but the work of good government goes further than that. It provides, by means of education (elementary, secondary, university and technical), libraries, and so on, access to knowledge and instruction; and by supplying facilities of transport and communication, it makes it possible for its citizens to lead fuller and freer lives. All these points Captain Ellis will develop in his talk this afternoon.

4.0 A LIGHT CLASSICAL CONCERT

GRACE ANGUS (Soprano); FRANK P. PROBYN
(Horn); JULIUS ROSTALL (Violin); HENRY
BRONKHURST (Pianoforte)

JULIUS ROSTALL and HENRY BRONKHURST
Sonata in G Major Grieg

4.20 GRACE ANGUS

A Song of the Virgin Mother.... }
Slow, Slow, fresh Fount } Bainton
All night, under the moon }
The Twilight People..... }

4.28 FRANK P. PROBYN

Revery for Horn Glazunov

4.36 GRACE ANGUS

Wie Melodien zieht es mir (Like
melodies, it draws me on)..... }
Sonntag (Sunday) } Brahms
Kommt dir manchmal in den Sinn
(It often comes into your mind).. }
Spanish Song

4.45 FRANK P. PROBYN, JULIUS ROSTALL
and HENRY BRONKHURST

Trio in E Flat Brahms

THIS work, the composer's Op. 40, is one of his rather rare essays in writing Chamber Music pieces that include Wind instruments. He provided alternative Cello and Viola parts for this Trio, to be used when the Horn was not available, but the particularly rich, velvety tone of the Horn best suits the melodies Brahms has written.

There are four Movements.

FIRST MOVEMENT. A rather slow one. It opens with the First Main Tune, in two-time, given first to Violin and then to Horn.

The Second Main Tune (again introduced by the Violin) is much more animated, and is easily recognizable, as it is in three-time.

SECOND MOVEMENT. A Scherzo. The Piano races off with octaves in three-time. When the other instruments enter a moment later, it is with a bold phrase in two-time, the rhythmic contrast of which, whenever it appears, is one of the features of the Movement.

The Horn has a smooth Second Tune, and then the two ideas are fully developed and repeated, and so the first part of the Movement closes. Its middle section ('Trio') is much gentler.

THIRD MOVEMENT. This is a beautifully expressive Slow Movement, largely of the nature of a conversation between Horn and Violin against a background of Piano tone, lovely both in subject matter, harmony and rhythmic variety.

FOURTH MOVEMENT. The Finale is a lively Movement, though not without its deeper moments.

5.15 THE CHILDREN'S HOUR:

What do they Mean?—A Programme of Dreams and Omens

which will include 'Dream Dances' (Coleridge-Taylor), played by the OLOF SEXTET

'The Sacred Chickens,' a whimsical story by HUGH CRESTERMAN

'Jonathan meets Julius Caesar,' a small boy's dream, by J. C. STOBART

6.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

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

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 THE B.B.C. DANCE ORCHESTRA (Contd.)

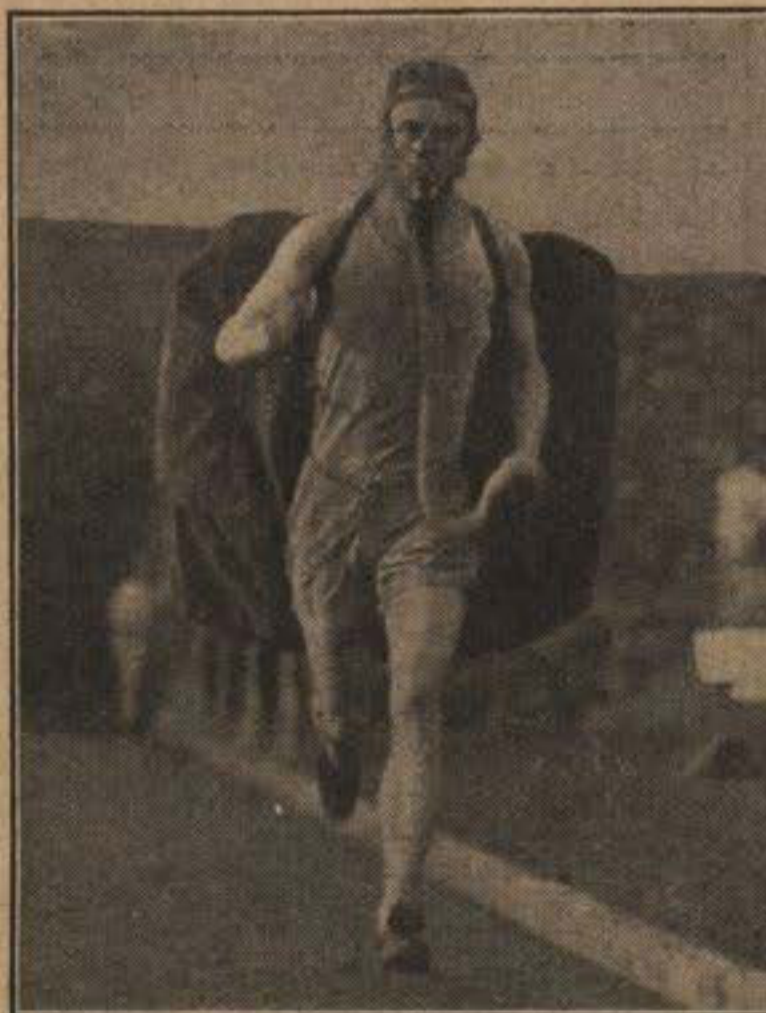


Photo by Prog, Cornell

MEASURING OXYGEN CONSUMPTION.

This interesting photograph shows a runner having his oxygen consumption measured by means of a mouth-piece, valves and the bag on his back—the way in which are obtained the data about which Professor A. V. Hill will talk from London this evening at 7.25.

BESIDES being in some sense a Parliament of the Nations, the League is rapidly making Geneva an international clearing-house for economic facts and ideas, and Mr. Layton, who is director of its financial and economic sections, is in a position to know a great deal about the problem of world prosperity. He is one of the leading economic authorities in the country, being editor of *The Economist*, and he has great practical experience as a director of one of the big insurance companies.

7.15 THE FOUNDATIONS OF MUSIC
ELIZABETHAN KEYBOARD MUSIC

Played by ANGUS MORRISON (Pianoforte)

Preludium	Giles Farnaby
Galiarda	
A Toye	
Giles Farnaby's Dreame	
His Rest—Galiard	
Giles Farnaby's Conceit	
Rosalis	
A Maske	
Tower Hill	

7.25 Professor A. V. HILL, 'Speed, Strength and Endurance in Sport—III, The Supply of Oxygen'

EVERYBODY knows that a powerful heart and sound lungs are necessary for success in any branch of athletics that requires staying power, but the deeper implications of the oxygen supply go far beyond that. In this talk Professor Hill will explain the mysteries of 'oxygen income,' the record for which is at present held by an American oarsman, with a miller as runner-up.

7.45 VAUDEVILLE

PHILIP MIDDLEMISS (Entertainer)

HENRY LEGNI (Tenor)

ELLEN POLLOCK (Character Studies)

8.15 'JOSEPH AND HIS BRETHREN'

An Opera in Three Acts by MEHUL

Libretto by DUVAL

English Version by Mrs. FANNY COPELAND

Cast:

Jacob	WILLIAM ANDERSON
Joseph	FRANK TITERTON
Benjamin	TERESA AMBROSE
Reuben	HARDY WILLIAMSON
Simeon	STUART ROBERTSON
Naphali	HENRY WENDON
Issachar	OSMOND DAVIS
Dan	JOHN ARMSTRONG
Gad	JOHN COLLETT
Asher	TOM PURVIS
Judah	ARTHUR FEAR
Levi	DUNSTAN HART
Zebulon	SAMUEL DYSON
Utobal (Joseph's Confidant)	

HERBERT SIMMONDS

An Officer

Two Maidens.... DOROTHY BURTON and

ETHEL WILLIAMS

THE WIRELESS CHORUS

(Chorus Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by PERCY PITT

(For the story of the Opera, etc., see page 493.)

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.15 Mr. VERNON BARTLETT, 'The Way of
the World'

9.30 Local Announcements; (Daventry only)
Shipping Forecast

9.35 'JOSEPH AND HIS BRETHREN'
(Continued)

10.45-11.0 Poems by Thomas Hardy read
by BERTHA EVES

11.0-12.0 (Daventry only) DANCE-
MUSIC: HERMAN DAREWSKI and his BAND
from The Royal Opera House, Covent Garden
(Wednesday's Programmes continued on page 510.)



The Chemist
says—

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Recommend



Yeastpirin”

REG. TRADE MARK

BECAUSE Yeastpirin can be relied upon to speedily alleviate the pains and discomforts of many distressing conditions, and further, lessens the liability of future attacks, Chemists throughout the

HEADACHE

DEPRESSION AND RUN-DOWN CONDITION. Yeastpirin not only gives speedy relief by means of the right amount of Aspirin required to soothe the nerves, but also, by its vitalising and tonic properties, removes the cause. Yeastpirin stops a splitting headache and banishes the headache habit.

INFLUENZA

COLDS and COUGHS.

If an attack of Fluor cold or chill is coming on, Yeastpirin taken with a glass of hot milk or hot lemon stops it developing, and reduces the temperature by its fever-abating properties, whilst its Yeast and other vitalising ingredients will build up your resistance and safeguard you against renewed attacks.

country are recommending Yeastpirin—the

Wonder Remedy—to their customers. In Yeastpirin Science has combined the most valuable health agents of to-day—YEAST and ASPIRIN with OTHER IMPORTANT MEDICINAL AGENTS, and the results can only be described as astounding.

NERVES

NEURALGIA, NEURITIS, Etc. With its speedy pain-allaying powers and its soothing and re-constructive action, Yeastpirin is invaluable in all Nervous Disorders. Toothache, Cramp and other nerve pains quickly vanish after taking one or two tablets of Yeastpirin. Nerviness, irritation, and a disposition to worry over trifles, are quickly replaced by a feeling of buoyancy and cheerfulness.

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SCIATICA, LUMBAGO.

By its two-fold action of soothing the irritated Nerves, and at the same time dissolving the Uric Acid Deposits which are causing the pain, Yeastpirin relieves Rheumatism, Sciatica, Lumbago and allied disorders, and also helps to ward off future attacks.



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at 1/3, 3/- and 5/-
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The New Easy Shorthand.

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Then you are ready to EARN. Three to six weeks of spare time study will make you an efficient Speedwriter . . . doubly equipped because Speedwriting is the only shorthand you can type straight onto your own typewriter, and read like print! Whether typed or pencilled it makes a permanent record. Business, professional, and literary men and women use it for their diaries, lecture notes, drafts of letters, etc. Do not waste time, send to-day for our free lesson and Money-Back Guarantee!

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GETTING THINNER DAY BY DAY.

Hollows in Cheeks, Neck and
Chest Growing Deeper Every
Week.

Someone Ought to Tell Him How to
Gain Pounds of Solid Flesh and Look
Like a Real Man.

Tens of thousands of thin, run-down men—yes, and women, too—are getting discouraged—are giving up all hope of ever being able to take on flesh and look healthy and strong.

All such people can stop worrying and start to smile and enjoy life, for McCoy's Cod Liver Extract Tablets, which any Chemist will tell you all about, are putting flesh on hosts of very thin people every day.

One woman, tired, weak and discouraged, put on 15 lbs. in five weeks and recovered completely.

We all know that Cod Liver Oil is full of vitalising, flesh-producing elements, but many people can't take it because of its horrible smell and fishy taste, and because it often upsets the stomach.

McCoy's Cod Liver Extract Tablets are sugar-coated and as easy to take as sweets and, if any thin person doesn't gain at least 3 lbs. with 30 days' treatment, as prescribed, the makers will return your money. Only 1s. 3d. and 3s. the box at any chemist. Insist on McCoy's Tablets, the original and only genuine. Refuse imitations. In case of difficulty, send direct to McCoy's laboratories, Norwich.

Wednesday's Programmes cont'd (Mar. 14)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 508.)

3.0

CHAMBER MUSIC
From Birmingham

THE BIRMINGHAM STRING QUARTET: PERCIVAL HODGSON (1st Violin), GRACE BURROWS (2nd Violin) FREDERICK MOUNTNEY (Viola), JOAN WILLIS (Violoncello)

Quartet in G Mozart
(1) Very lively; (2) Slow, in a singing style;
(3) Very fast

3.20

First Movement from String Quartet . . . Ravel
Minuet and Trio from String Quartet
Vaughan Williams



THE POLICEMAN'S SERENADE.

IN the small amount of chamber music Vaughan Williams has written we find a sensitive, original, personal quality and a freedom of harmony that often leads to a rugged effect, though never to ugliness.

Like Ravel, he has written but little chamber music, and only one String Quartet. This, composed in 1909, and revised twelve years later, shows now and again the influence of Ravel, one of his teachers, but the dominating style is purely the composer's own.

3.35

Quartet in A Minor, Op. 41, No. 1
Schumann

4.0

THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
TOMMY HANDLEY (Comedian)

5.45

THE CHILDREN'S HOUR (From Birmingham):
'The Owl, the Wren and the Eagle,' by Azelino
Lewis. Songs by Harold Casey (Baritone).
'Mother Volga,' by William Hughes. Ollie
Oakley (Banjo)

6.30

TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45

LIGHT MUSIC

THE HENRY SENSIBLE QUINTET
BARBARA PETT FRASER (Soprano)
FRANK POULTON (Bass)

THE QUINTET

Selection from 'The Rose Cavalier'
Richard Strauss

6.56

BARBARA PETT FRASER
When a dream of love you cherish }
Forest Echoes } Montague
April is a lady } Phillips

7.4

QUINTET
Valse Intermezzo, 'Far from the Ball' E. Gillet
Songs without Words—'The Bee,' Op. 30, No. 2
Mendelssohn

7.14

FRANK POULTON
Give a man a horse he can ride Liddle
Diaphenia Samuel
Over the Mountains (17th century) arr. Quilter

7.22

QUINTET
Angels guard thee Godard
The Doll Dance Brown

7.32

BARBARA PETT FRASER
Mister Bear Blaney
I love you, ma chérie Rubens

7.38

QUINTET
Selection from 'Carmen' Bizet

7.46

FRANK POULTON
The Ship of Rio Keel
To-morrow Keel

7.52

QUINTET
Liebeslied (Love Song) Kreisler
Salut d'Amour (Love's Salutation) Elgar

8.0

VARIETY

From Birmingham
VINCENT CURRAN (Recitals)
SARA SARONY (Reminiscences of Margaret
Cooper)
THE BIRMINGHAM STUDIO ORCHESTRA
OLLY OAKLEY (Banjo)

9.0

TWO COMIC OPERAS

From Birmingham

'BREAKING THE SPELL'

A Comic Opera in One Act, by OFFENBACH
Old Matthew, a Chelsea Pensioner

Peter Bloom, a Gardener ROBERT CHIGNELL
Jenny Wood, Maid of the Inn HERBERT THORPE

VIVIENNE CHATTERTON

The scene is the garden adjoining the 'Royal Hospital Tavern' on the Thames near Chelsea Hospital. In the distance is the hospital itself, from whence come the old pensioners to talk over old times at the tavern. Peter dashes from the inn excitedly, throwing his hat upon the ground.



BREAKING THE SPELL.

9.35

'THE POLICEMAN'S SERENADE'

A Little Opera by ALFRED REYNOLDS

Susan VIVIENNE CHATTERTON
Milkman HERBERT THORPE
Burglar ROBERT CHIGNELL
Policeman FOSTER RICHARDSON

The scene is the outside of a house on a moonlight night. Here we find a policeman with lantern, truncheon and service guitar.

THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by JOSEPH LEWIS

10.0

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15

DANCE MUSIC; THE CECILIANS, from
The Hotel Cecil

11.0-11.15

HERMAN DAREWSKI and his BAND,
from the Royal Opera House, Covent Garden

Wednesday's Programmes cont'd (Mar. 14)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.0 AN ORCHESTRAL PROGRAMME
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'Agrippina' *Handel*
Air and Bourrée *Bach*
Symphony in G Minor *Mozart*

3.45 London Programme relayed from Daventry

4.0 ORCHESTRA
Second Hungarian Rhapsody *Liszt*

JOAN MAXWELL (Soprano)
The Valley of Laughter *Sanderson*
Villanelle *Dell'Acqua*
A Birthday *Woodman*

ORCHESTRA
Selection from 'Katinka' *Friml*

BETTY BOND (Entertainer)
Little Mary Fawcett *Witty*
These Men *Arphorp*
I think of You *Western*

ORCHESTRA
Overture to 'Ruy Blas' *Mendelssohn*
Suite, 'Sylvan Scenes' *Fletcher*

JOAN MAXWELL
'Tis the end, so farewell (from 'Katinka') *Friml*
Rachety Coo
Sing, Joyous Bird *Phillips*

ORCHESTRA
Symphonic Poem, 'The Preludes' *Liszt*

IS Life anything but a series of Preludes to the song that Death begins? That is the question asked by the poet Lamartine in his work, *Les Preludes*. 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 the scenes described in the poem.

5.15 THE CHILDREN'S HOUR: 'Tales from Chaucer—II, The Man of Law's Tale, 'A Game of Bluff,' by Sheila E. Braine (from 'Young England,' by permission of the Pilgrim Press)

6.0 A WELSH INTERLUDE
Reading: 'Eifion Wyn,' by Sarnicol
J. MALDWYN THOMAS (Baritone)
Cwm Pennant *Trad.*
Sul Y Blodau *arr. Gwynn Williams*

6.18 Local Radio Societies' Bulletin

6.20 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.30 MOLLIE HAIGH (Pianoforte)
Waltz in F } *Chopin*
Scherzo, Op. 39 }
Arabesque, Op. 45, No. 1 } *Leschetizky*
Etincelles (Sparks) } *Moszkowski*

3.45 London Programme relayed from Daventry

4.0 ORCHESTRAL MUSIC relayed from the Piccadilly Picture Theatre. Conducted by STANLEY C. MILLS

5.0 RONALD TURNER (Baritone)
Ethiopia saluting the Colours *Charles Wood*
Birds in the High Hall Garden *Somervell*
Port of many Ships *Keel*
A Lover's Garland } *Parry*
Love is a bable }

5.15 THE CHILDREN'S HOUR: Two Songs from 'Holiday Dreams' (Royal): 'By the Lake' and 'The Glade,' sung by Harry Hopewell. 'Gracious Waltz,' and 'Romance,' from 'Kensington Gardens' (Besly), played by Eric Fogg

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 A VIOLIN RECITAL by MARIE WILSON

Slow Movement in E *Mozart*
Rondo in G *Mozart, arr. Kreisler*
Prelude and Gavotte, from Sonata, No. 6, in E (unaccompanied) *Bach*
Siciliano and Rigaudon *Francaeur, arr. Kreisler*
Air on the G String *Bach, arr. Wilhelmj*
Spanish Dance *De Falla, arr. Kreisler*



Miss MARIE WILSON
will give a violin recital from Manchester this evening at 7.45.

8.15 S.B. from London (9.30 Local Announcements)

10.45-11.0 JUPITER MARS
(Entertainer at the Piano)

6LV LIVERPOOL. 297 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.0 CRANE'S MATINÉE CONCERT
Relayed from Crane Hall
MARJORIE KENNEDY-FRASER in 'Songs of the Hebrides'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'School!' (but not really!); 'The School' (Richard Hughes), told by Auntie Muriel. Followed by Uncle Phil and some School Songs. 'Walking to School,' a Poem by Ethel Turner, and 'School,' a Song composed by Auntie Muriel

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30-11.0 S.B. from London (9.30 Local Announcements)

(Wednesday's Programmes continued on page 512.)

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PR3		.06	15,000	8	4.5	L.F.
PR4		.06	120,000	40	3.5	H.O.
PR5		.15	40,000	20	5	H.F.
PR6		.15	30,000	15	5	Det.
PR7		.15	12,000	8	5	L.F.
PR8		.06	23,000	15	5.5	H.F.
PR9		.06	19,000	9.5	5	Det.
PR10		.06	11,000	6	5.5	L.F.
PR11	4	.06	120,000	40	3.5	H.O.

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Wednesday's Programmes cont'd (Mar. 14)

(Continued from page 511.)

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

- 12.0-1.0 MOSES BARITZ: Gramophone Recital
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Miss Cooke-Yarborough on National Dances. 'Spring,' by Miss M. M. Hummerston
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London (9.30 Local Announcements)
- 11.0-12.0 DANCE MUSIC
The Bradford Telegraph and Argus Non-Stop Dance. Relayed from the Windsor Halls, Bradford
Music by WILL SANDRACH and his SYNCHRONIC ORCHESTRA

6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Another Gnome Story. 'Macaroni' (Mabel Marlowe), told by Mabel Hacking. 'Valse Alsacienne' (Holbrook), 'Romp' (York Bowen), played by Hilda Francis. Request Songs by Wal Hanley
- 6.0 London Programme relayed from Daventry
- 6.20 Horticultural Bulletin
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.15 MOSES BARITZ: Gramophone Lecture-Recital
- 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 (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: The Forces—The Navy, the Army, and the Air. Songs by Coredig-Jones (Bass-Baritone)

- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Stories: 'The Poorest Dragon' (Young), 'The School' (Hughes). The Avuncular Musician (Violin): 'Reverie' (Vicieux); Irish Lullaby (Trowell), Lyric Poem (Williams)

- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.0 AN AFTERNOON CONCERT
ROY HOCKING (Bass)
THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)

5.15 THE CHILDREN'S HOUR: A Story told in Welsh, and Welsh Folk Songs by Magdalen Morgan

- 6.0 A WELSH PROGRAMME
S.B. from Cardiff
- 6.20 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.6 M. 990 KC.

- 12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—Harry Scullthorpe (Marluba and Xylophone Solos). 6.20:—Royal Horticultural Society's Bulletin. 6.30:—S.B. from London. 8.0:—Vaudeville. 8.15-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

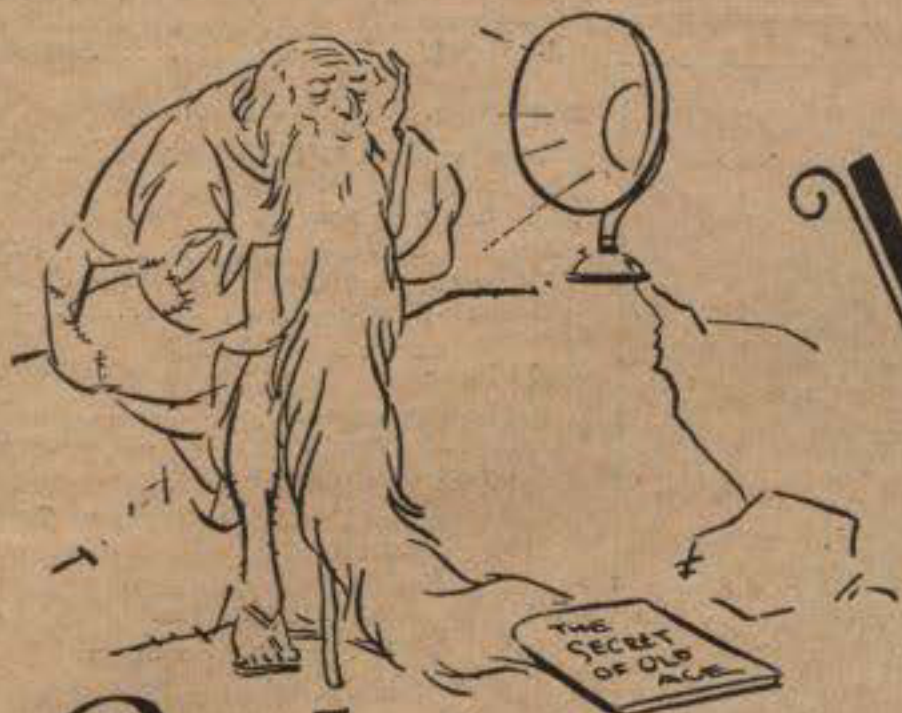
- 11.0-12.0:—Gramophone Records. 3.15:—Broadcast to Schools: Mr. G. L. Bickersteth, 'The Writing of English.' 3.25:—Rev. Gerald Elliott, 'Pioneers of Progress—Robert Owen.' 4.0:—Musical Interlude. 4.15:—Barton Brown (Baritone) and Alan Abrines (Tenor). Donald Blatchley (Banjo). 5.0:—'Women's Part in Village Life—III, In Jacobite Days,' by Rosalind Masson. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Owen Bryngwyn (Baritone). 6.20:—Mr. Dudley V. Howells: 'Horticulture.' 6.30:—S.B. from London. 6.45:—Juvenile Organizations' Bulletin: Girl Guides. 7.0:—S.B. from London. 7.45:—Scots Humour. Pastor John Horne in a Caithness Character Study. 8.0:—Vaudeville. 8.15-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 11.0-12.0:—Gramophone Records. 3.30:—Mons. E. Casati, 'Elementary French'—Lesson XIX. 3.45:—'Women's Part in Village Life' in Jacobite Days—III, by Miss Rosalind Masson. 4.0:—Radio Dance Six. Addie Ross (Mezzo-Soprano): Popular Comic Opera and Musical Comedy Songs. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.20:—Mr. George E. Greenhow: 'Horticulture.' 6.30:—S.B. from London. 6.50:—Juvenile Organization Bulletin. 7.0:—S.B. from London. 7.45:—Station Octet: Strauss Waltzes: Tales from the Vienna Woods; Artist's Life; The Blue Danube. 8.15-11.0:—S.B. from London.

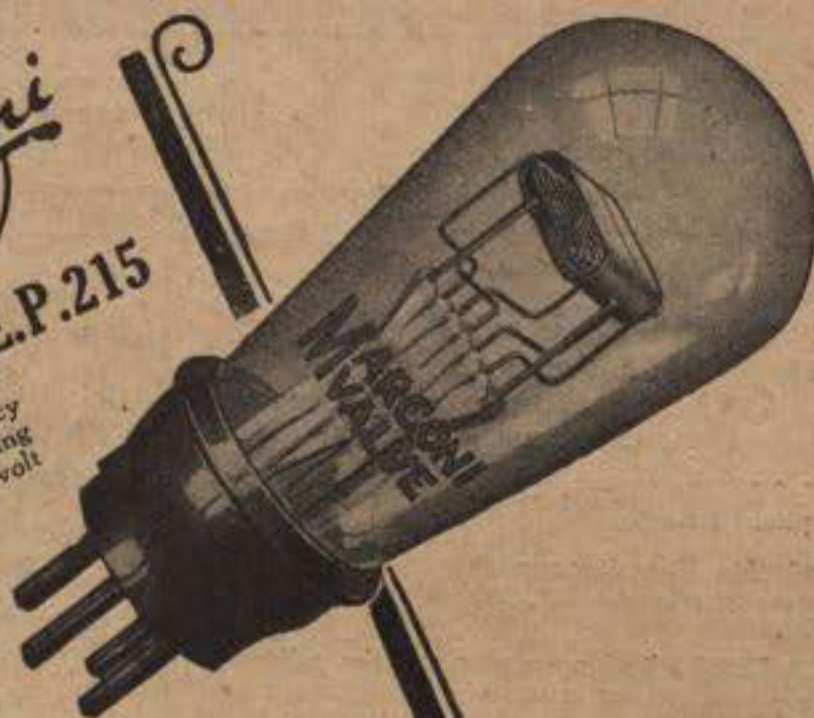
2BE BELFAST. 306.1 M. 990 KC.

- 12.0-1.0:—London Programme relayed from Daventry. 2.30:—London Programme relayed from Daventry. 4.0:—Station Orchestra. 4.23:—William Magill (Tenor). 4.35:—Orchestra. 5.0:—'The Harp of Ireland,' by Mrs. P. M. Crofts-Mollen. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30-11.0:—S.B. from London.



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PROGRAMMES for THURSDAY, March 15

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A
SHORT RELIGIOUS
SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A STUDIO CONCERT
THE GERSHOM PARKINGTON QUINTET
MARY CONGREVE (Soprano)

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

2.30 Mr. ERIC PARKER: 'Out of Doors from Week to Week—IX, March Butterflies and Moths'

AFTER the long winter months, when the colours drain out of the landscape, and all is black and white and grey, the spring comes again to bring all the bright hues out of their hiding-places. The richest and most brilliant colours in Nature's palette are those that the moth and the butterfly wear on their wings, and when the hibernating butterflies awake all the gaiety of spring is in the air again. In this talk Mr. Eric Parker will describe the early moths and butterflies, and their humbler relations, the caterpillars.

3.0 EVENSONG
Relayed from Westminster Abbey

3.30 Lenten Address: The Rev. W. H. ELLIOTT, 'The Seamy Side of Life'

3.45 Miss V. BRAND: 'Something New from Something Old—Clothes for the Small Boy.'

EVERY mother, and every father when it comes to paying the bills, knows all the immensity of the problem of Little Willie's clothes. If you buy him good clothes, he tears them, cuts them, burns them, pours ink and chemicals over them or, all else failing, grows out of them long before their due term of service has expired. If you buy him cheap clothes, he wears them through in about three weeks. None of Miss Violet Brand's talks will, therefore, be more welcome than this one, in which she will describe how to make the small boy's knickers economically at home.

N.B.—The Diagram referred to in Miss Brand's Talk of March 8 can be obtained by sending 2d. in stamps, together with an addressed envelope, to the B.B.C., Savoy Hill, London, W.C.2. Please mark your envelopes 'Carpets.'

For coupon referred to in this week's Talk, see foot of col. 3.

4.0 THE ASTORIA ORCHESTRA
Directed by FRED KITCHEN, from the Astoria Cinema

5.0 AN ORGAN RECITAL
by PATTMAN, from the Astoria Cinema

5.15 THE CHILDREN'S HOUR:
Count the Cost—'The Money Changers,' from 'Sea Urchins,' by W. W. Jacobs
Violin Solos by DAVID WISE
'The Zoo L.S.D.,' with LESLIE G. MAINLAND as Accountant-in-Chief

6.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

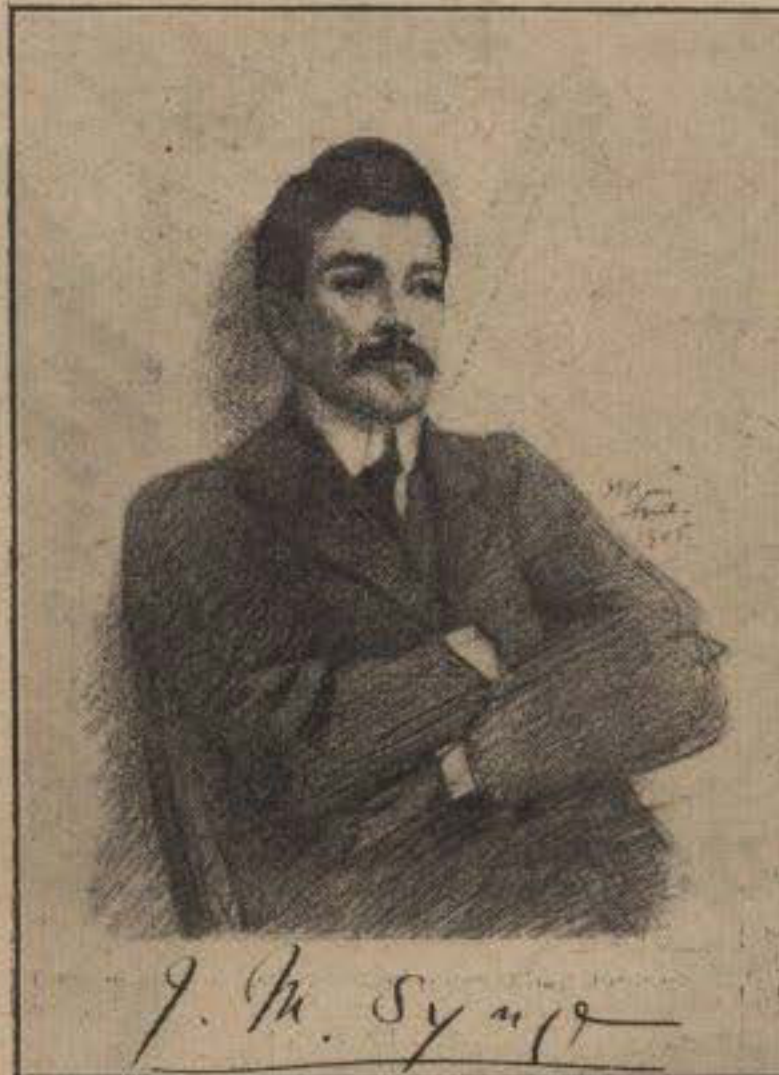
6.15 Market Prices for Farmers

6.20 THE B.B.C. DANCE ORCHESTRA (Continued)

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

6.45 'Patrol Adventures' by Miss VERONICA ERSKINE, Division Commissioner for North-West London, preceded by Guide News, announced by Miss KEITH

7.0 Mr. FRANCIS TOYE: 'Music in the Theatre'



Published by Elizabeth C. Yeats at the Cuala Press

THE AUTHOR OF THE PLAYBOY.

J. M. Synge, the Irish playwright of whom Mr. James Stephens will talk in the 'I Remember' series tonight. This portrait of him is from the drawing by John B. Yeats, which now hangs in the Green Room of the Abbey Theatre, in Dublin.

7.15 THE FOUNDATIONS OF MUSIC
ELIZABETHAN KEYBOARD MUSIC
Played by ANGUS MORRISON (Pianoforte)

Preludium.....	} John Bull
The King's Hunting Jig.....	
Pavana.....	
Galiardo.....	
Courante Jewel.....	

7.25 Mr. R. S. LAMBERT: 'Pioneers of Social Progress—III, Robert Owen and the New View of Society'

A HUNDRED years ago the Industrial Revolution had just reached the stage of a Terror. So as least it seemed to some of the most original thinkers of the time, and they set themselves to find a cure for the evil. This evening Mr. Lambert will talk about one of the most original of them all—Robert Owen, the millowner-philanthropist and social theorist—and the new system of labour organization that he devised.

7.45 A LIGHT CONCERT
ALICE MOXON (Soprano)
THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL
Spanish March, 'Cadiz'..... Valverde
Love Minuet..... Cowen

7.54 ALICE MOXON
On the water..... } Grieg
A Dream..... }

8.2 BAND
Overture to 'Poet and Peasant'..... Suppe

8.14 ALICE MOXON
Someone..... Besly
Two Stars..... Stanford
The Hidden Treasure..... York Bowen

8.20 BAND
Selection from 'H.M.S. Pinafore'... Sullivan

8.38 ALICE MOXON
Will o' the wisp..... Spross
Faery Song ('The Immortal Hour') Boughton
Love's Philosophy..... Quiller

8.45 BAND
Suite, 'Summer Days'..... Eric Coates
In a Country Lane; On the Edge of the Lake; At the Dance

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 'I REMEMBER'
Mr. JAMES STEPHENS:
'Reminiscences of J. M. Synge'

A DIRECTOR of the Abbey Theatre, Dublin, when it was the most vital dramatic centre in Europe, and the author of some of the most important plays of the century, John Millington Synge was in every way an arresting figure in the world of twenty years ago. More than any other man he was responsible for the renaissance of the Irish theatre that has gone on to this day, for *Juno and the Paycock* is the lineal descendant of *The Shadow of the Glen*. Synge was no cloistered artist working remote from the life of the people; he learnt the language and the ways of the Irish country people by living on Achill amongst the simplest of them all, and when his work was produced he stood up to all the storms that it sometimes raised. Mr. James Stephens, the poet and author of 'The Demi-Gods,' 'The Charwoman's Daughter,' and 'The Crook of Gold,' knew Synge well. Readers will remember his penetrating article published in *The Radio Times* in connection with the broadcast of Synge's masterpiece, *The Playboy of the Western World*.

9.30 Local Announcements. (Daventry only)
Shipping Forecast

9.35 CHARLOT'S HOUR—VIII
A LIGHT ENTERTAINMENT
Specially designed and arranged by the well-known theatrical director
ANDRE CHARLOT

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS, and FRED ELIZALDE and his Music, and THE SAVOY TANGO BANDS, from the Savoy Hotel

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Thursday's Programmes continued (March 15)

5GB DAVENTRY EXPERIMENTAL

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From Birmingham

Relayed from St. MARTIN'S PARISH CHURCH
Speaker, Dr. HERBERT GRAY

3.0 A SYMPHONY CONCERT

THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA (50 Performers)

Conducted by Sir DAN GODFREY and
SUSAN SPAIN-DUNK

Relayed from the Winter Gardens, Bournemouth

Overture to 'Genoveva' Schumann

Fourth Symphony Beethoven

Violin Concerto F. d'Erlanger

(1) Moderately quick and dignified; (2) Slow;

(3) Very quick; (4) Moderately quick

(Soloist, SAMUEL KUTCHER)

Tone Poem, 'Elaine' Spain-Dunk

(First performance at these Concerts)

Conducted by the COMPOSER

THIS work has as poetic basis Tennyson's conception of Elaine, 'the lily maid of Astolat' in *Lancelot and Elaine (Idylls of the King)*.

It opens with a short Introduction for Woodwind, in which hints of the coming First Main Tune are heard. This, a long and impassioned melody, is heard from First Violins. On its first phrase much of the working out of the work is based. Prefacing the next section is an accompaniment-motif for Woodwind, which is important, for, together with the first phrase of the opening theme, it forms the material of the development. As soon as we have heard the Second Main Tune (on Violas), with this motif persistently accompanying it, the ideas are worked out, and then, in the Coda, the two main themes appear in combination. The First Main Tune's opening notes are used as a repeated bass, with the effect of a funeral knell, reminding us of the last sad journey of the Maid.

4.30 AN AFTERNOON CONCERT

From Birmingham

Relayed from Lozells Picture House

THE ORCHESTRA, conducted by PAUL RIMMER

Overture to 'Rosamunde' Schubert

Valse, 'You and I' Meade

JAMES DOHERTY, (Baritone)

The Sea Gipsy Head

When dull care Laceridge, arr. Lane Wilson

FRANK NEWMAN (Organ)

Selection from 'Rigoletto' Verdi

Prize Song from 'The Mastersingers of Nuremberg' Wagner

Prelude Järnefelt

Nanette's Caprice Coleridge-Taylor

ORCHESTRA

Selection from 'The Belle of New York' Kerker

Valse, 'If only I had you' Hamilton

5.45 THE CHILDREN'S HOUR (From Birmingham):

'The Fir Cone and the Violet,' by Greta Costain.

Songs by Ethel Williams (Contralto); Jacko and a Piano.

'Paper Boats,' a Play by John Overton

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

6.45 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

7.30 HALLÉ CONCERT

From the FREE TRADE HALL

S.B. from Manchester

THE HALLÉ ORCHESTRA and CHORUS

Conducted by Sir HAMILTON HARTY

(Chorus Master, HAROLD DAWBER)

BELLA BAILLIE (Soprano); NORAH DAHL (Contralto); FRANK TITTERTON (Tenor); ARTHUR CRANMER (Baritone)

Choral Symphony Beethoven

8.25 app. In the Manchester Studio

A VIOLONCELLO RECITAL by KATHLEEN MOORHOUSE

Sarabande and Allemande Senaillé, arr. Salmon

Minuet in C Mozart, arr. Trowell

Tarantella Papper



Sir HAMILTON HARTY

conducts the Hallé Concert that 5GB will relay from Manchester today.

8.35 app. HALLÉ CONCERT

(Continued)

ARTHUR CRANMER

Wotan's Farewell and the Fire Spell ('The Valkyrie') Wagner

BELLA BAILLIE; NORAH DAHL; FRANK TITTERTON; PERCY BILSBURY (Tenor); ARTHUR CRANMER

Quintet and Closing Scene ('The Mastersingers') Wagner

9.15 VAUDEVILLE

THE RUSSIAN CORPS OF BALALAIKA

and

TWO OLD SPORTS

9.35-10.0 A VIOLIN RECITAL

by JEAN POUQUET

Prelude and Allegro

Pugnani, arr. Kreisler

Gayotto in E Bach, arr. Kreisler

Waltz in A Brahms, arr. Hochstein

Polonaise in D Wieniawski

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 A SHROPSHIRE PROGRAMME

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA (Leader, FRANK CANTELL). Conducted by JOSEPH LEWIS

THE HADLEY ORPHEUS MALE VOICE CHOIR

Conducted by RAYMOND LEWIS

WILLIAM HUGHES (Recitals)

ORCHESTRA

Festal Overture Walford Davies

WILLIAM HUGHES

The Cobbler and Jackass } (from 'Shropshire in

The Origin of Simnel Cakes } Poem and Legend')

The Giant and the Cobbler } Peel

CHOIR

Choruses:

Arm Thee Walford Davies

Storm Joy Walford Davies

Part Song, 'O Peaceful Night' German

ORCHESTRA

March Rhapsody on Original Themes German

WILLIAM HUGHES

Reading from Chapter V of 'Ovington's Bank'

(Squire Griffin and the Railway) (Stanley Weyman)

CHOIR

Glee, 'Hushed in Death' Hiles

Part Song, 'London Town' German

ORCHESTRA

Torch Dance (from music to 'Henry VIII')

German

(Thursday's Programmes continued on page 516.)



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- L1723 {The Merry Wives of Windsor—
Overture (In Two Parts) (Nicolai).
- L1764 {“1812” Overture Solennelle (In
five Parts) (Tchaikowsky)
Parts 1 and 2
- L1765— Parts 3 and 4
- L1766— Part 5
- L1768 {Chant Sans Paroles (Tchaikowsky).
- L1791 {Symphony in B Minor (Unfinished)
to (Schubert)
- L1793 {In six Parts on Three Records
- L1794 {Faust—Ballet Music (Gounod).
Part 1, No. 1—Waltz for Corps de
Ballet; No. 3—Entry of Nubian
Slaves; Part 2, No. 2—(a) Helen
and Her Trojan Slaves; (b)
Cleopatra and Her Nubian Slaves.
- L1795 {Part 3, No. 4—Dance of Cleo-
patra; No. 5—Entry of Trojan
Maidens; Part 4, No. 6—Dance
of Helen of Troy; No. 7—(a)
Bacchante; (b) Dance of
Phryne, Finale.
- L1796 {Hungarian Rhapsody, No. 2 (Liszt)
(In Four Parts). Parts 1 and 2.
- L1797— Parts 3 and 4.
- L1868 {Symphony No. 3 (“Eroica”)
to (Beethoven—Op. 55).
- L1874 {In Fourteen Parts on Seven Records
Recorded in the Scala Theatre, London.
- Records L1868-L1874 are supplied complete
in Art Album, with Descriptive Notes,
without extra charge.
- L1976 {Leonore (No. 3)—Overture. Part:
1 and 2 (Beethoven).
- L1979 {Leonore (No. 3)—Overture. Part:
3 and 4 (Beethoven).
- Recorded in the Scala Theatre, London.
- L1987 {Danse Macabre (In Two Parts)
(Saint-Saëns).
- Recorded in the Scala Theatre, London.

Sir DAN GODFREY
Conducting the
Bournemouth Municipal Orchestra

12-inch, Double-sided, 4/6 each.

- 9279 {Rippling Streams (Gennin)—Duets
for Two Piccolos. Introduction:
Two Flutes—Soloists: Jean and
Pierre Gennin.
- Geo. Whizz (Byron Brooke)—Xylo-
phone by W. W. Bennett.
- (Recorded in the Winter Gardens, Bourn-
mouth.)

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free—COLUMBIA, 102-108,
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Thursday's Programmes cont'd (March 15)

(Continued from page 515.)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 BROADCAST TO SCHOOLS:
Mrs. D. PORTWAY DOBSON: ‘Children of Long
Ago—The Saxons’
- 3.0 London Programme relayed from Daventry
- 4.0 London Programme, relayed from Daventry
- 5.0 A SHORT SONG RECITAL
by
KATHLEEN PROCTOR (Contralto)
Arise, O Sun Maude Craske Day
Trees Oscar Rasbach
Yonder Herbert Oliver
The Leaves and the Wind Franco Leoni
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 For Girl Guides: A Talk by Mrs. TREVOR
THOMAS, County Commissioner for the Rhymney
Valley
- 7.0 S.B. from London

7.45 NEWPORT CHORAL SOCIETY THE SECOND CONCERT—THIRTIETH SEASON Relayed from the CENTRAL HALL, NEWPORT ORCHESTRA

- Overture, ‘Fingal's Cave’ Mendelssohn
- 8.0 ‘WAR AND PEACE’
A Symphonic Ode for Soli, Chorus, and Orchestra
by C. HUBERT H. PARRY
CAROLINE HATCHARD (Soprano); DOROTHY
D'ORSAY (Contralto); PARRY JONES (Tenor);
THORPE BATES (Baritone)
THE CHORUS of the NEWPORT CHORAL SOCIETY,
Conductor, ARTHUR E. SIMS
Introduction
Bass Solo, ‘Deep in the dark abyss’
Male Chorus, ‘Strike now! slay now!’
Contralto Solo, ‘Aye, let Hate and Pride con-
spire’
Female Chorus, ‘Be strong, brothers, for the
strife is long’
Soprano Solo and Chorus, ‘Blow, trumpets,
solemnly, sadly blow’
Soprano Solo and Chorus, ‘Ring the tidings far
and wide’
Tenor Solo, ‘After tumult, rest’
Quartet, ‘Sing the glories of peace’
Chorus, ‘Forward, through the glimmering dark-
ness’
Quartet and Chorus, ‘Grant us Thy peace, Lord’

9.0 WEATHER FORECAST, NEWS

9.15 NEWPORT CHORAL SOCIETY CONCERT (Continued)

- ORCHESTRA
Norwegian Dances Grieg
CAROLINE HATCHARD and Orchestra
Where the bee sucks Sullivan
With Choir: The night is calm and cloudless
(‘The Golden Legend’) Sullivan
THORPE BATES
Over Here (An Irish Famine Song) Charles Wood
Captain Stratton's Fancy Deems Taylor
ORCHESTRA
Nocturne (‘Lyric Suite’) Grieg
CHOIR
Eight-Part Song, ‘Song of the Volga Boatmen’
arr. Gardiner
DOROTHY D'ORSAY
Three Old English Songs:
Come again Dowland, arr. Keel
Cradle Song Byrd
Hark, the echoing air Purcell, arr. Melfatt

- PARRY JONES and Orchestra
O Paradiso Meyerbeer
Prize Song (‘The Mastersingers’) Wagner
ORCHESTRA
Dance of the Tumblers Rimsky-Korsakov

- 10.25 Local Announcements
- 10.30-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 4.30 MUSIC by the STATION QUARTET
Overture to ‘The Merry Wives of Windsor’
Niccolai
Selection from ‘The Emerald Isle’
Sullivan and German
Entr'acte, ‘Laughing Eyes’ Finck
- 5.0 ‘Something New from Something Old—
Clothes for the Small Boy,’ by Miss V. BRAND
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Market Prices for Local Farmers
- 6.30 S.B. from London
- 6.55 ‘Pioneers of Social Progress—III, Robert
Owen and the New View of Society,’ by Mr. R. S.
LAMBERT
- 7.15-7.25 S.B. from London

7.30 HALLÉ CONCERT

From the FREE TRADE HALL
Relayed to Daventry Experimental
THE HALLÉ ORCHESTRA AND CHORUS
Conducted by SIR HAMILTON HARTY
Chorus Master, HAROLD DAWBER
BELLA BAILLIE (Soprano); NORAH DAHL (Con-
tralto); FRANK TITTERTON (Tenor); ARTHUR
CRANMER (Baritone)

Choral Symphony Beethoven
THERE are four Movements in the Symphony,
the last of which is very broken in character
and very dramatic. This Movement introduces
solo vocalists and a chorus, and has given the
work its name of ‘Choral Symphony.’
Of the first three Movements each is, in a
different way, powerful and moving. From the
mysterious opening sounds the FIRST MOVE-
MENT seems to show the Composer face to face
with the immensities and problems of life, and
in music expressing what could be expressed in
no other way.
There follow the SCHERZO of boisterous
vitality (with an interlude of charming rustic
simplicity), and the song-like, gravely beautiful
SLOW MOVEMENT.

Without any pause we pass into the LAST
MOVEMENT. With a shock we hear all the Wind
Instruments and the Kettle-drums bursting into
the cloistered peace.

- 8.25 app. In the Studio
A VIOLONCELLO RECITAL by KATHLEEN MOOR-
HOUSE
Sarabande and Allemande Senallé, arr. Salmon
Minuet in C Mozart, arr. Prouell
Tarantella Popper

8.35 app. HALLÉ CONCERT (Continued)

- ARTHUR CRANMER
Wotan's Farewell and the Fire Spell (‘The
Valkyrie’) Wagner
BELLA BAILLIE, NORAH DAHL, FRANK TITTER-
TON, PERCY BILSBURY (Tenor), ARTHUR
CRANMER
Quintet and Closing Scene (‘The Mastersingers’)
Wagner

- 9.15 S.B. from London
- 9.30 SECOND GENERAL NEWS BULLETIN (9.45
Local Announcements)

Thursday's Programmes (cont'd March 15)

9.50 'ERNEST HELPS'
A Comedy in Two Scenes by H. E. L. MELLERSH
Ernest W. E. DICKMAN
Phyllis (his wife) HYLDA METCALF
Barbara (her younger sister)..... ELLA FORSYTH
Jimmy HAROLD CLUFF
Barbara's opinion of her brother-in-law was not exactly flattering. Ernest was by no means overjoyed at the prospect of having his sister-in-law about the house for an indefinite period.
Economic considerations, however, were responsible for a remarkable change of opinion on the part of each.

10.30-12.0 S.B. from London

6LV LIVERPOOL. 297 M. 1,010 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

2.30 BROADCAST TO ELEMENTARY SCHOOLS: Mr. W. P. WELPTON, 'The History of our Industries—(c) The Story of Pottery'
3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry
6.0 FOR FARMERS: Major T. SEALY GREEN, 'Some more Cattle and Sheep Ailments'
6.15 London Programme relayed from Daventry
6.30 S.B. from London
6.45 For Girl Guides: 'Aims of the Girl Guide Movement.' Short Nature Study Talk
7.0-12.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

2.40 BROADCAST TO SCHOOLS: Prof. H. H. SWINNERTON, 'The Deserts, Seas, and Glaciers of the Nottingham District—IX, The Salt Lakes of Newark'
3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: A Zoological Programme
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 For Swansea Boy Scouts
6.15 London Programme relayed from Daventry
6.30 S.B. from London
7.45 S.B. from Cardiff
9.0 WEATHER FORECAST, NEWS
9.15 S.B. from Cardiff
10.25 Local Announcements
10.30-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

2.30—London Programme relayed from Daventry. 4.0—Light Orchestral Concert, conducted by J. Arnold Eagle, from the Queen's Hall Picture House. 5.0—Seton Gordon: 'The Cairngorm Hills.' 5.15—Children's Hour. 6.0—For Farmers: Dr. R. W. Wheldon, 'Manures for Root Crops.' 6.15—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—A Diddin Programme (Charles Diddin—Born March 15, 1745). 9.0-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.0—Mid-Week Service. Conducted by the Rev. Frank R. Reighton, of St. David's Episcopal Church, Scotstoun. Assisted by Station Choir. 3.15—Broadcast to Schools: Mr. Mortimer Batten, 'Nature's Millions.' 3.35—Isabel M. Milligan, 'Books and their Writers—J. M. Barrie's Plays.' 4.0—Station Orchestra. Albert Froggatt (Baritone). 5.0—New Clothes for Old—IV, by Violet Brand. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital from the New Savoy Picture House (Organist, Mr. S. M. Leitch). 6.30—London. 6.45—Aberdeen. 7.0—London. 7.45—Station Orchestra. James A. Gibson in Original Humorous Monologue. Alexander McGregor (Baritone). Mrs. Shand (Pianoforte). 9.0—London. 9.35-12.0—London.

2BD ABERDEEN. 500 M. 600 KC.

2.30—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—Maud Pennington (Soprano). 6.30—S.B. from London. 6.45—Mr. William Brown, 'Lunatic Dysentery.' 7.0—S.B. from London. 7.45—Concert. Relayed from the Music Hall. Norman Allin (Bass). John Henry (Entertainer). Matted Male Voice Choirs. Station Orchestra, conducted by Paul Askew. 7.45—Orchestra. 7.55—Norman Allin and Orchestra. 8.3—Miriam Licette and Orchestra. 8.10—John Henry with Entertainers. 8.20—Orchestra. 8.30—Norman Allin. 8.40—Miriam Licette. 8.50—Matted Male Voice Choirs. 9.0—S.B. from London. 9.35—Concert (continued). 10.0—Songs and Stories of the Celt. Alan M. Armstrong. May Smyllie (Soprano). 10.30—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. 11.15-12.0—S.B. from London.

2BE BELFAST. 506.3 M. 960 KC.

2.30—London Programme relayed from Daventry. 4.30—Dance Music: Leon Whiting and his Miami Band, from the Plaza. 5.0—Miss Florence Irwin: 'Spring Cleaning—The Cleaning of Wood, plain, painted, varnished, and polished.' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—Vaudeville. 8.0—Station Orchestra. 8.12—Dinah Evans. Dinah Evans and Anita Vaughan. 8.24—Orchestra. 8.39—Anita Vaughan. Anita Vaughan and Dinah Evans. 8.52—Orchestra. 9.0-12.0—London.

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PROGRAMMES for FRIDAY, March 16

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A
SHORT RELIGIOUS
SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL
NANCY PHILLIPS (Violin)
HINDA PHILLIPS (Pianoforte)
Sonata for Violin and Pianoforte (in one Move-
ment) *Debussy*
Sonata for Violin and Pianoforte *Mozart*

12.30 AN ORGAN RECITAL
By EDNA C. HOWARD
Organist and Director of the Choir, Highgate
Wesleyan Church
Relayed from St. Mary-le-Bow Church
Prelude and Fugue in B Minor *Bach*
Choral Prelude on a theme by Tallis: *Harold Darke*
Cantilena in A Flat *Wolstenholme*
First Movement, Sonata in G Minor, Op. 42 *Merkel*

1.0-2.0 LUNCH-TIME MUSIC by the HOTEL
METROPOLE ORCHESTRA
(Leader, A. MANTOVANI)
From the Hotel Metropole

3.0 Mr. ERNEST YOUNG and Mr. CLIFFORD
COLLISON: 'Empire History and Geography'

3.25 Musical Interlude

3.30 Mr. ALLEN WALKER: 'London's Great Build-
ings—IX, Greenwich and Chelsea Hospitals'

BOTH built by Wren, both founded by
monarchs, London's two Royal Hospitals
are amongst the most gracious and picturesque
of all her buildings. In this afternoon's talk
Mr. Allen Walker will tell the history of the two
foundations, and describe the historic buildings
as they are now.

3.45 Musical Interlude

3.50 CONCERTS FOR SCHOOLCHILDREN

Arranged by the PEOPLE'S CONCERT SOCIETY
In co-operation with the B.B.C.
Fifth Concert of Eighth Series
Relayed from the Battersea Town Hall
A Performance of the Opera
'DIDO AND AENEAS'
By HENRY PURCELL (1658-1695)

HERE is a seventeenth-century Opera by
our great British composer, who was
Organist of the Chapel Royal to Charles II,
James II and William and Mary, as well as
Organist of Westminster Abbey for fifteen
years.

The chief characters are:—

DIDO, also called ELISSA—Queen of Carthage
(Soprano).

BELINDA, her Lady-in-Waiting (Soprano).

A SORCERESS (Mezzo-Soprano), and

AENEAS, a Trojan Prince (Tenor, or High
Baritone).

The plot, very briefly, runs thus:—

ACT I. Aeneas, while on a voyage, is driven
by a storm on to the coast of Africa. He is
welcomed by Dido, who languished for love of
him.

ACT II. A spiteful sorceress, who hates the
Queen, plans to send to the Prince a messen-
ger, who shall pretend to come from Jove
himself, and shall command Aeneas to depart
from Carthage at once. The plot is carried
out. Aeneas is about to set sail.

ACT III. The sorceress sings her triumph.
Dido is broken-hearted at Aeneas' desertion,
and has caused her funeral pile to be made.
Though he is willing to risk Jove's displeasure
by staying, she bitterly rejects his offer,
declaring that 'No repentance shall reclaim
The injured Dido's slighted flame.'

He goes, and she stabs herself upon the
funeral pile, which then consumes her body.

4.45 Musical Interlude

5.0 Miss E. E. HELME: An Eye-witness account
of the London Ladies' Golf Foursomes

5.15 THE CHILDREN'S HOUR:
Invitations have been issued to all members of
The Family to a party in the Studio at 5.15 p.m.

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

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, 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
ELIZABETHAN KEYBOARD MUSIC
Played by ANGUS MORRISON (Pianoforte)
Praeludium Toccata *J. P. Sweelinck*
Galiarda Colorosa } *Peter Philips*
Galiardo }

7.25 Professor C. H. DESCH: Metals in the Use
of Man—III, Cutlery and Tools'

THE working of steel was in use in Homer's
time, and Damascus blades, beautifully
patterned and razor-sharp, were well known to
Christendom in the days of the Crusades. In
this talk Professor Desch will tell the history of
steel manufacture in England, and how Sheffield
rose to supremacy as the centre of the craft.

7.45 A SONG RECITAL BY EMILIA CONTI
Song of Venus ('Theseus') *Lulli*
Fiocca la neve (The Snowflake) *Cimara*
Sweet nymph, come to thy lover *Morley*
Seguidilla of Murcia *De Falla*
Berceuse (Cradle Song) } *Hahn*
Chanson (Song) }
The Letter (from 'Mozart')



From a drawing in the Wallace Collection

AN ELIZABETHAN NOBLEMAN'S ARMOUR.

This suit of armour, which once belonged to the first Earl of Dorset, is a beautiful example of the perfection of the armorer's art. Professor Desch will describe the rarer forms of steelwork in his talk this evening at 7.25.

8.0 A
NATIONAL SYMPHONY
CONCERT

Relayed from the People's Palace, Mile End
MAY HUXLEY (Soprano); MAURICE COLE (Piano-
forte)

THE NATIONAL SYMPHONY ORCHESTRA,
Conducted by Sir LANDON RONALD
Overture to 'Oberon' *Weber*
'Le Cygne' (The Swan) for 'Celli and Orchestra
Saint-Saëns
MAURICE COLE and Orchestra
Second Pianoforte Concerto *Saint-Saëns*

ABOUT three weeks sufficed for the writing
of Saint-Saëns' Second Piano Concerto.
Yet it is one of the most popular of all his five
works of this kind.

Saint-Saëns was a noted pianist, and, in fact,
when his Second Concerto was first played in
Paris, nearly sixty years ago, he himself took the
solo part, while his friend Rubinstein made his
Parisian debut as a conductor.

This Concerto is in three Movements.
The FIRST MOVEMENT, beginning with a slowish
Introduction, goes on to the discussion of themes
in turn impassioned and calm.

The SECOND MOVEMENT, *Quick and playful*, is
a dainty piece of work. The opening (plucked
Strings, to an undercurrent of drum rhythm) is a
charming way of launching a Movement. In a
moment the Piano sets its capricious dance going,
and we know we are in for a jolly time.

The THIRD MOVEMENT (*the Finale*) is also a
very lively piece, in the style of the excitable
Tarantella dance.

MAY HUXLEY and Orchestra
Ah fors e lui (from 'La Traviata') *Verdi*
ORCHESTRA
Prelude to Act III of 'Lohengrin' *Wagner*

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN (In Interval)

9.15 NATIONAL CONCERT
(Continued)

ORCHESTRA
'Unfinished' Symphony *Schubert*

IF any Symphony has found its way to
the hearts of all, it is surely this Sym-
phony by Schubert.

Almost all Symphonies consist of four or
more Movements, but this is an exception.
Only two Movements and a sketch of a third
are known to exist. Probably, Schubert,
always busy on a great many works, forgot
about it or lost interest in it. He lived six
years after completing the first two Move-
ments.

In the FIRST MOVEMENT sadness and wistful-
ness alternate with tender optimism.

The SECOND MOVEMENT is a beautiful out-
pouring of serene and comforting music.

MAY HUXLEY
Voce di Primavera *Johann Strauss*

ORCHESTRA
Suite from 'Sylvia' *Delibes*

10.15 Local Announcements; (Daventry only)
Shipping Forecast

10.20 Topical Talk

10.35 VARIETY

HELEN WILSON BARRETT (Entertainer)
EFFIE KALISZ (Pianoforte)
J. WOODSMITH (Entertainer at the Piano)

11.0-12.0 (Daventry only) DANCE MUSIC:
ALFREDO and his BAND, and the NEW PRINCES
ORCHESTRA, from the New Princes Restaurant

Friday's Programmes continued (March 16)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 AN ORGAN RECITAL

By MARJORIE RENTON,
F.R.C.O.

Organist and Director of the Choir, Chelsea Congregational Church
Relayed from St. Mary-le-Bow Church

MARJORIE RENTON

Finale (from Sonata in C Minor on the 94th Psalm)..... *Reubke*

MARGARET LEWIS

In the Boat..... *Grieg*
Zueignung (Dedication)..... *Richard Strauss*
Meine Liebe ist grün (My love is blooming)..... *Brahms*

MARJORIE RENTON

Legend..... *Dvorak*
Caprice..... *Guilmant*
Toccata in F (Symphony 5)..... *Widor*

MARGARET LEWIS

Bluebells from the Clearings..... *Walker*
O that it were so..... *Frank Bridge*
Tes Yeux (Thine eyes)..... *Rabey*

MARJORIE RENTON

Voluntary in G Minor..... *Stanley*
Allegretto Scherzando..... *Wolstenholme*
Festival Prelude on 'Ein feste Burg' (A Stronghold Sure)..... *Faulkes*

4.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE
TOMMY HANDLEY (Comedian)
IVAN FIRTH and PHYLLIS SCOTT (Duets)

5.45 THE CHILDREN'S HOUR (From Birmingham):
'More about Terry in Talodom,' by Robert Jenkin. Songs by Marjorie Palmer (Soprano), Elsie Stell (Violin). 'Where Fact and Fancy Meet—The Wonderland in the Sky,' by Helen M. Enoch.

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

6.45

LIGHT MUSIC

MEGAN TELINI (Soprano)
JOSEPH LAMPKIN (Violin)
THE SLYDEL OCTET

OCTET

Valse, 'Beautiful Spring'..... *Lincke*

MEGAN TELINI

I'll rock you to rest..... *Stanford*
An Emblem..... *Jack Thomson*
Invitation..... *Barry*

7.2 OCTET

Intermezzi, Nos. 1 and 2 from 'The Jewels of the Madonna'..... *Wolf-Ferrari*

7.10 JOSEPH LAMPKIN

Polonaise in D..... *Wieniawski*
Saltarella Caprice..... *Wieniawski, arr. Thibaud*

7.18 OCTET

Selection from 'I Pagliacci' ('The Play-Actors')..... *Leoncavallo*

7.26 MEGAN TELINI

My love is like a red rose..... *Humphries*
Y cobler du bach..... *arr. W. Hubert Davies*
Cuckoo..... *Martin Shaw*

7.34 OCTET

Panorama and Waltz from 'Sleeping Beauty'..... *Tchaikovsky*

7.40 JOSEPH LAMPKIN

Waltz of Sadness, 'Valse Triste'..... *Vecsey*
Mazurka, No. 1..... *Hubay*

7.48 OCTET

Selection from Wilfred Sanderson's Songs..... *arr. Baynes*



Phyllis Tibbetts (left) and Molly Hall act in *Sardines for Tea* and *Taking the Liberty*, the two short plays that will be broadcast from Birmingham tonight.

8.0

TWO SHORT PLAYS

From Birmingham

'SARDINES FOR TEA'

A Comedy by GLADYS JOINER
Produced by STUART VINDEN

Miss Spinner..... PHYLLIS TIBBETTS
Mrs. Catchem..... GLADYS JOINER
Mr. Bond..... WORTLEY ALLEN
Box 123 X..... STUART VINDEN
Martha Spinner is a patient, faded little spinster who keeps a faded little huckster shop. The cheap little bell above the shop door tinkles, announcing the entrance of a short, stout, managing, but kindly body, Mrs. Catchem. She is welcomed by the fussy little spinster.

8.25 'TAKING THE LIBERTY'

A Play by W. P. LIPSCOMBE

Bill..... STUART VINDEN
Ethel..... MOLLY HALL
Hardrade..... JOHN MOSS
Burton (a Butler)..... WORTLEY ALLEN

The scene is the flat of a bachelor with taste and leisure. Bill is present, and his butler, who is very agitated, is endeavouring to point out the seriousness of the situation.

9.0

VAUDEVILLE

From Birmingham

ALBERT DANIELS
(Child Impersonations)

LYNNE ROSSITER
(Impressions of Famous Artists)
GABLE and BANKS (Entertainers)

9.30

A PIANOFORTE RECITAL

by

FRANK LAFFITTE

The Island Spell (from Decorations for Piano).....
Sonata in E Minor..... *John Ireland*
Allegro moderato; Non troppo lento; Con moto moderato...

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: GEORGE FISHER'S KIT CAT BAND, from the Kit Cat Club

11.0-11.15 ALFREDO and his BAND, and the NEW PRINCES ORCHESTRA, from the New Princes Restaurant

(Friday's Programmes continued on page 520.)

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Friday's Programmes continued (March 16)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 RICHMOND HELLVAR, 'A Mendip Pool'

5.0 THE DANSANT, relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR: 'The Voyages of Dr. Doolittle,' by Hugh Lofting. 'Macaroni,' by Mabel Marlow

6.0 AN ORGAN RECITAL
By ARTHUR E. SIMS
Relayed from the Central Hall, Newport
'Schiller' March Meyerbeer
Reverie Bantock
The Swan Saint-Saëns
Selection from 'Cavalleria Rusticana' Mascagni

6.30-11.0 S.B. from London (10.15 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 GILBERT MILLS (Pianoforte)
Rhapsody in G Minor Brahms
Fantasy in C Minor Mozart
Gigue in A Jones
Bourrée Bach, arr. Saint-Saëns
Folk Song Prelude, No. 3 Warlock
Improvisation and Toccata Pich-Mangiagalli

3.25 London Programme relayed from Daventry

3.45 MUSIC BY THE STATION QUARTET
Overture, 'The Burlesque' Suppé

3.55 BROADCAST TO SCHOOLS:
Reading, 'Harold, the Last of the Saxon Kings,' by Lord Lytton

4.0 Prof. T. E. PEET, 'The Dawn of History—IX, Italy, the Etruscans and Rome'

4.20 QUARTET
March, 'Lorraine' Ganne
Waltz, 'Gold and Silver' Lehár
Suite of Waltzes Brahms
Selection, 'Around the World' Yoshitomo

5.0 Mr. HARRY ROBERTS, 'Violins—Their History and Charm,' I

5.15 THE CHILDREN'S HOUR

6.0 ORCHESTRAL MUSIC, relayed from the Theatre Royal

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued), Directed by MICHEL DORÉ

7.0 S.B. from London

7.45 VAUDEVILLE

8.0 THE 'DUDS' CONCERT PARTY
W. B. MACMILLAN
ERIC E. FOWLER
RETA FISHLOCK
PHOEBE HUGHES
PAULINE PARRY
W. WILSON REDDING
Produced by RALPH COLLIS

9.0 WEATHER FORECAST, NEWS (9.15 Local Announcements)

9.20 MILESTONES OF MELODY
EMMIE PINDER (Soprano)
JOHN ROBKE (Baritone)
THE STATION ORCHESTRA, conducted by T. H. MORRISON

10.20-11.0 S.B. from London

6LV LIVERPOOL. 297 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry

3.10 Studio Reading

3.15 BROADCAST TO SCHOOLS:
Mr. GEOFFREY W. PAGET, 'Adaptations in Nature—III, Adaptations to life underground, in trees, in deserts and in Polar regions'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 BROADCAST TO SECONDARY SCHOOLS:
Dr. C. B. FAWCETT, 'The Geographical Position of the British Empire—(c) *Vis-à-vis*, U.S.A., and the Position of Canada'

4.15 A CONCERT
PERCY FROSTICK (Violin)
ARTHUR HAYNES (Cello)
CECIL MOON (Pianoforte)
RONALD GOURLY (Music and Humour)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Froggy Evening

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Football Talk

6.30-11.0 S.B. from London (10.15 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.0 Mrs. NEVILLE GARDNER, 'Mrs. Siddons'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

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

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5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.30 BROADCAST TO SCHOOLS:
Monsieur A. BRIAIS, 'Elementary French—IV, Les Trois Henri' (Frédéric Soudié)

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 A Gramophone Lecture Recital by MOSES BARTZ

2.20-2.45 BROADCAST TO SCHOOLS:
Mr. E. SIMS-HILDITCH, 'Stories of Old School Songs,' with Vocal and Instrumental Illustrations

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.30 BROADCAST TO SCHOOLS:
Mr. B. PERKOTT, 'Stories of the Stars—IV, Of What are the Stars Made?'

3.50 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London (10.15 Local Announcements)

11.0-12.0 DANCE MUSIC by the KESKERSAYS DANCE ORCHESTRA. Relayed from the Annual Ball of the Spartans Dance Club at the Patti Pavilion

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0—Gramophone Records, 3.0—London, 5.15—Children's Hour, 6.0—Organ Recital, 6.30-11.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.15—Broadcast to Schools, 3.50—London, 5.0—Elma Story, 'A Venetian Festival,' 5.15—Children's Hour, 5.50—Weather Forecast, 6.0—Margaret L. Smart (Violin), 6.30—London, 6.45—Edinburgh, 6.50—London, 7.45—Aberdeen, 8.0—London, 10.35-11.0—Living Scottish Composers Series—V, Elliot Dobie (Bass).

2BD ABERDEEN. 500 M. 800 KC.

11.0-12.0—Programme from Daventry, 3.0—London, 3.30—M. E. Casati, French Course, 3.50—London, 4.45—J. B. Munro (Tenor), 5.0—Miss L. E. Moonie, 'The Gateway to America,' 5.15—Children's Hour, 6.0—For Farmers, 6.10—Agricultural Notes, 6.15—Football Topics, 6.30—London, 6.45—Edinburgh, 6.50—London, 7.45—Living Scottish Poets Series: Marion Angus reading from her own Works, 8.0—London, 10.35-11.0—Glasgow.

2BE BELFAST. 506.1 M. 980 KC.

12.0-1.0—London, 3.0—London, 5.15—Children's Hour, 6.0—Organ Recital, 6.30-11.0—London.



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PROGRAMMES for SATURDAY, March 17

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A
SHORT RELIGIOUS
SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST

1.0-2.9 THE CARLTON HOTEL OCTET, directed by
RENEE TAPFONNIER, from the Carlton Hotel

2.55-4.35 app.
ENGLAND v. SCOTLAND
(See column 2)

4.35 app. THE CARLTON MASON SEXTET
DOROTHY GREENE (Soprano)

DOROTHY GREENE
I know a bank } Martin Shaw
Song of the Palanquin Bearers... }
Wood-fires Hazlehurst
Summer Martin Shaw

4.43 SEXTET
Selection from 'Rigoletto' Verdi

IN any Selection from Rigoletto we are sure to find two or three tunes that, as soon as the work was produced (in Venice, three-quarters of a century ago), were whistled all through the city. We shall almost certainly hear the Duke's gay song about women, *Questa o quella*, telling how one is as good as another to him; his uncomplimentary ballad, *La donna è mobile—Woman is fickle*, and the ecstatic *Caro nome*, the love song of Gilda, the heroine, when she calls upon the 'dear name' of her lover (the Duke, who has pretended to be a poor student). The detached, descending notes at the opening of this song make it easy to identify.

4.54 DOROTHY GREENE
A Green Cornfield }
The Fairies' Dance } Head
The Little Dreams }
A Funny Fellow }

5.2 SEXTET
Revery MacDowell
Three Irish Dances Ansell

5.15 THE CHILDREN'S HOUR:
St. Patrick's Day—An All-Irish Programme which will include Irish Folk Songs by Oona Kavanagh.
'The Fenian Knight,' a Story of Ancient Ireland.
'Old Customs and Superstitions' and 'Wit and Humour' from 'The Lighter Side of Irish Life' (George A. Birmingham)

6.0 THE CARLTON MASON SEXTET
RONALD CHIVERS (Baritone)
SEXTET
Gavotte in D Rameau
Spanish Dance, No. 8 Sarasate

6.10 RONALD CHIVERS
My Rose of Lorraine Clutsam
When all the world is young Breuer
Boys Jacobson

6.20 SEXTET
Fantasia on Irish Airs Mulder

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

6.50 RONALD CHIVERS
For me alone } Squire
The Dream Canoe }
The Stockrider's Song James

7.0 Mr. BASIL MAINE:
'Next Week's Broadcast Music'

7.15 THE FOUNDATIONS OF MUSIC
ELIZABETHAN KEYBOARD MUSIC
Played by ANGUS MORRISON (Pianoforte)
Favada Lachryma... John Dowland, set by Byrle
La Volta Thomas Morley, set by Byrle
Alman Thomas Morley
Fayne would I wed Richard Farnaby
Worster Braules Thomas Tomkins

7.25 Sports Talk. Mr. G. O. NICKALLS—The 'Varsity Boat Race

THE Boat Race is now only a fortnight away, and with the coming of the crews to Putney, to start the final and critical stage in their training, interest in it becomes more real and acute. In this talk Mr. G. O. Nickalls (who, with Mr. J. C. Squire, will again this year broadcast the running commentary on the race itself) will give his impressions of the present form of the two crews, and discuss which of them is more likely to develop into a winning eight before the great day arrives.

7.45 PROGRAMME OF IRISH MUSIC
by
THE BAND OF H.M. ROYAL MARINES
Conducted by Lieut. R. P. O'DONNELL, Lieut. B. WALTON O'DONNELL, and Lieut. P. S. G. O'DONNELL

Relayed from the Guildhall, Portsmouth

8.30 IRISH MUSICAL FESTIVAL
arranged by
THE GAELIC LEAGUE OF LONDON
Relayed from
The Queen's Hall

CLANN NA NGAEDHEAL PIPEBAND
War Pipes
UNA O'CONNOR (Recitations)
Scared Winifred Letts
Ballad of Fr. Gilligan W. B. Yeats
DONNCHADH MAC COILIGH (Traditional Singer)
Marchadh Cear Challain
Pluirin na roban donn og... arr. Dr. A. Breerton
ART DARLEY (Violin)
The Boys of Wexford
Double Jig
The Coolin
Follow me up to Carlow
Accompanist, AGNES MACHALE

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Writers of Today: Miss RUBY M. AYRES reading from her own Works

THERE are some millions of people who will require no introduction to the writings of Miss Ruby M. Ayres. For the sake of the rest, it will be enough to tell them that she is the author of some of the most popular romances of recent years, from 'Richard Chatterton, V.C.' to 'The Romance of a Rogue,' and to let them ascertain the reasons for her popularity at first hand tonight.

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 VAUDEVILLE
RAIE DA COSTA and Partner
(Syncopated Numbers)]
JOHN HENRY (Yorkshire Comedian)
RONALD GOURLEY (Entertainer)
JOHN WHIFFEN and ARTHUR HEMSLEY (Entertainers)

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS, and FRED ELIZALDE and his Music, and the SAVOY TANGO BANDS, from the Savoy Hotel

Saturday's Programmes continued on page 524.)



ST. PATRICK'S DAY.

This is St. Patrick's Day, and the occasion is reflected in the broadcast programmes. Reproduced above is the mosaic of the Saint, with Brigid and Columba, in the outer lobby of the Houses of Parliament.

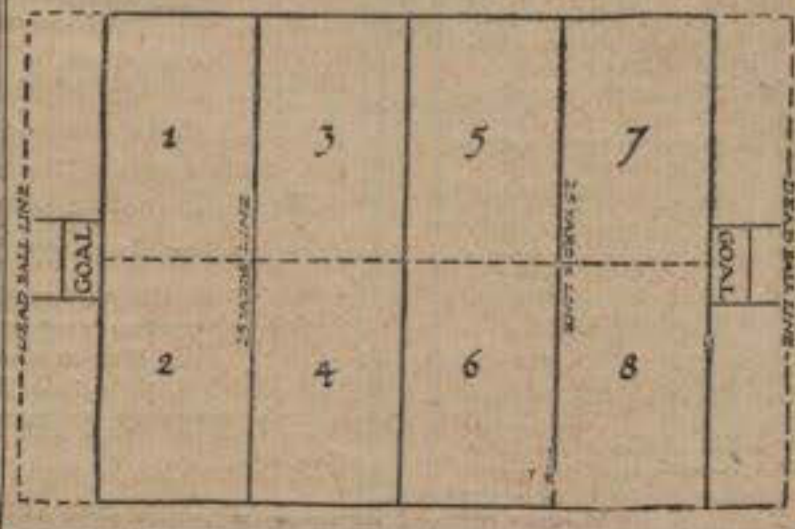
2.55-4.35 app. ENGLAND v. SCOTLAND

A Running Commentary by Capt. H. B. T. WAKELAM on the Rugby International Match
Relayed from Twickenham

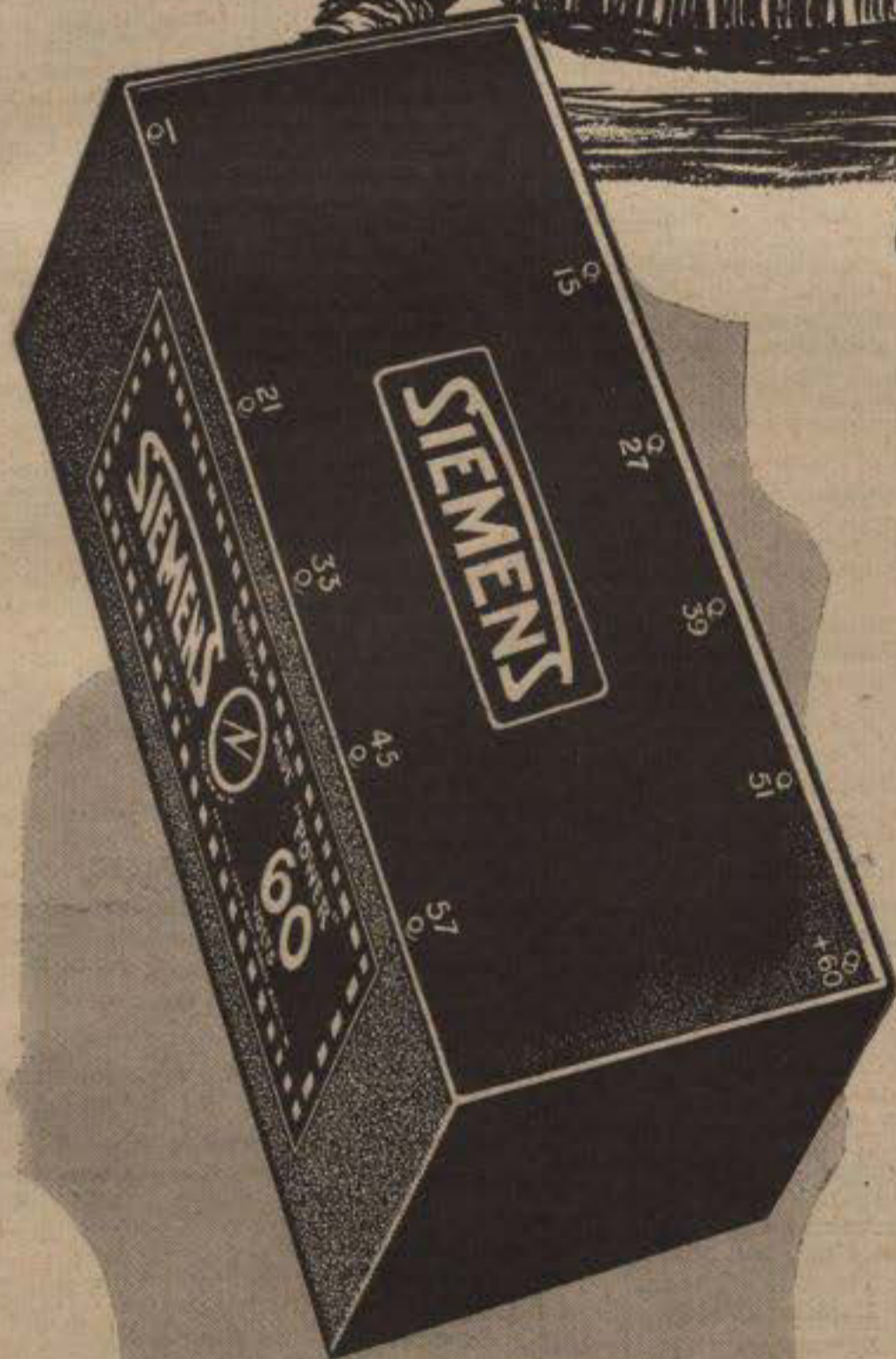
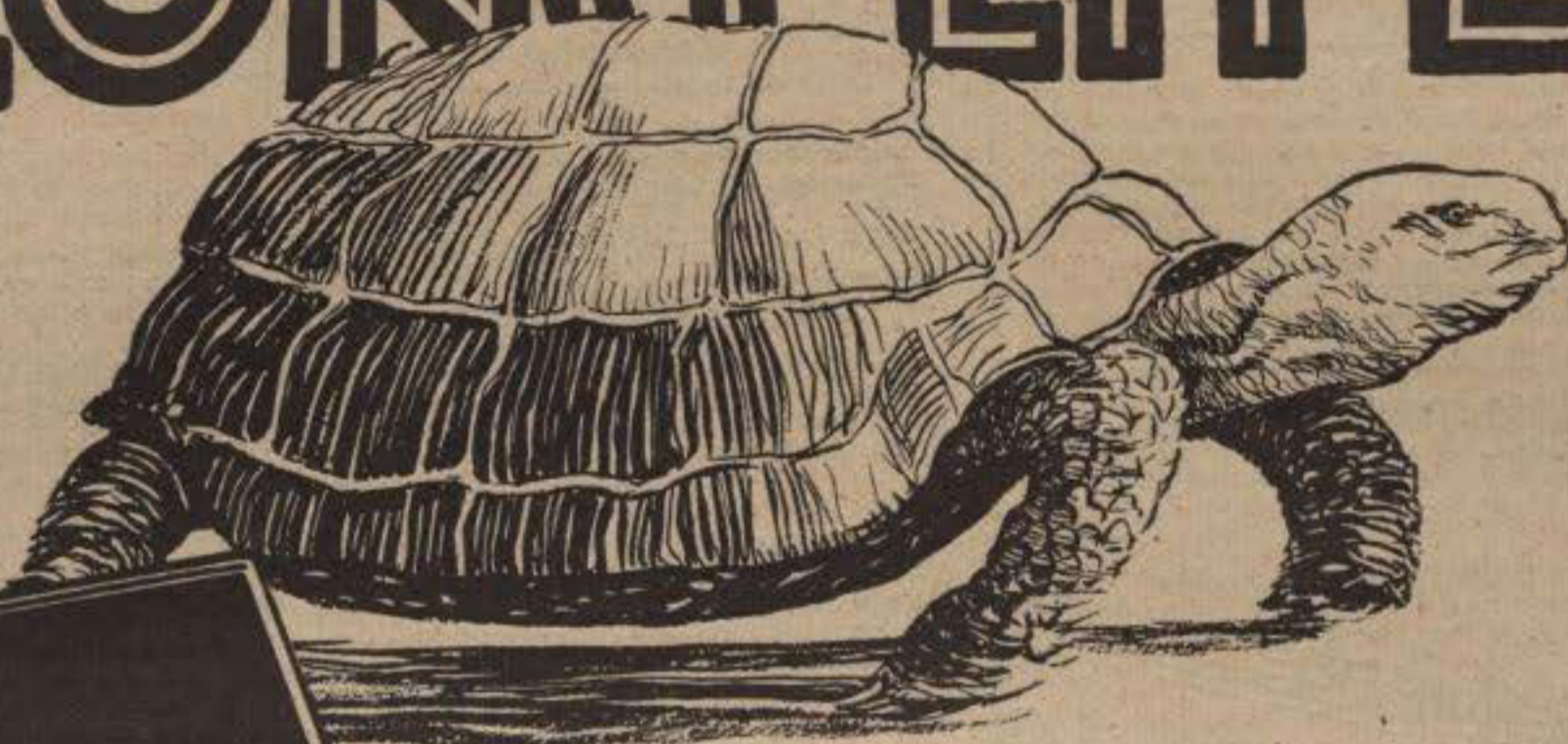
FOR the English as for the Scottish Rugby enthusiast, all the other International matches of the year are eclipsed in importance by the crowning struggle for the Calcutta Cup. Never is Twickenham so crowded, and never does enthusiasm rise to so frenzied a pitch, as when the men of Scotland are in action on its green turf, and the destination of the Cup is being fought out. Today's match has the added interest—if any added interest were necessary—that it will go far to determine whether England takes pride of place in the Championship this year.

But in this more than in any other match, the game's the thing, and all thoughts of points and places are left behind in the more arduous for victory over the other side that seizes on everyone on the ground as soon as the first whistle goes, the new ball sails aloft on its maiden voyage through the air, and the white shirts and the blue flash up and down the field.

Below is the plan from which listeners to the broadcast narrative can follow the game.



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Saturday's Programmes cont'd (March 17)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 522.)

3.30 A BALLAD CONCERT

From Birmingham

JOHN AIKENS (Tenor)

Sigh no more, ladies..... *Aikin*
Love sounds the alarm..... *Hawley*
From the Land of the Sky-blue Water... *Cadman*

GWEN LONES (Violin)

Cherry Ripe..... *arr. Cyril Scott*
Sarabande and Tambourin..... *Leclair*

DORIS LORTON (Contralto)

High upon the Hill..... *Sanderson*
A Night Idyll..... *Loughborough*
Tell me, Gipsy..... *Day*

JOHN AIKENS

Blue Sky and White Road..... *Eric Coates*
Come into the garden, Maud..... *Balfé*
To Daisies..... *Quilter*

GWEN LONES

Second Slavonic Dance.... *Dvorak, arr. Kreisler*
Piedmontese Rhapsody..... *Sinigaglia*

DVORAK was very proud of the fact that he was a Slav. Once when he visited Cambridge to receive an honorary degree, and to conduct a work of his own, he was offered a magnificent Souvenir Programme, but he rejected it indignantly because they had treated him as a German and printed his name 'Herr Dvorak!'

His nationality is nowhere more apparent than in his Slavonic Dances, which overflow with high spirits and the joy of life.

ONE of Dvorak's pupils was Sinigaglia, and the affection of the master for the popular tunes of Bohemia helped to increase that of his Italian pupil for his native Piedmontese songs and dances.

This *Piedmontese Rhapsody* (originally written for Violin and Orchestra) has melodies which, whilst not actually songs of the people, are cast in the folk-style.

DORIS LORTON

Songs my mother taught me..... *Dvorak*
Elegy..... *Massenet*

4.30 THÉ DANSANT

From Birmingham

HAROLD TURLEY and his BAND

Relayed from Wimbush's Prince's Café.

MASON and ARMES (Entertainers with a Piano)

5.45 THE CHILDREN'S HOUR (From Birmingham):

'The Wonderful Word,' by Mildred Forster. Margaret Ablethorpe (Pianoforte). 'Paddy's Land,' by Frances Ritchie. Gabriel Lavelle (Baritone) in Irish Songs.

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

6.50 LIGHT IRISH MUSIC

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTELL

Overture to an Irish Comedy..... *Ansell*

GABRIEL LAVELLE (Baritone)

Norah O'Neale..... *arr. Hughes*
Pastheen Fionn..... *arr. Fox*
The Ballynure Ballad..... *arr. Hughes*

7.10 ORCHESTRA

Irish air from County Derry..... *arr. Grainger*

THE BIRMINGHAM STUDIO CHORUS

Part Songs:

The Dear Little Shamrock..... *arr. Button*
The Last Rose of Summer.... *arr. Turle Lee*

ORCHESTRA

Selection from 'The Lily of Killarney' *Benedict*

7.35 GABRIEL LAVELLE

Down by the Sally Gardens.....
I know my Love..... } *arr. Hughes*
The Maid of the Sweet Brown Knowe }

ORCHESTRA

Reminiscences of Ireland

8.0 MR. JAMES STEPHENS reading from his book, 'The Demi-Gods'

ALTHOUGH he is probably best known as the author of 'The Crock of Gold,' many of the admirers of Mr. James Stephens would be prepared to maintain that 'The Demi-Gods,' from which he will read to-night, is an even better book. A fantasy full of poetry and humour, it tells the adventures of three angels who came down to earth (in Ireland, of course) and walked the roads with a tinker and his daughter, gaining much wisdom on their way, until two of them resumed their shining raiment and their great plumed wings and flew back whence they came. Nothing could be more appropriate to the day than this typically Irish work of a writer who, whilst essentially modern, moves most easily in the atmosphere of the old Irish legend and myth.

8.30 DANCING TIME

THE B.B.C. DANCE ORCHESTRA

Personally Conducted by JACK PAYNE

IVAN FIRTH and PHYLLIS SCOTT (Duets)

GWEN MAWDESLEY (Entertainer)

9.15 Miss RUBY M. AYRES reading from her own Works

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 CHAMBER MUSIC

From Birmingham

THE MIDLAND STRING QUARTET:

FRANK CANTELL (1st Violin), ELSIE STELL (2nd Violin), ARTHUR KENNEDY (Viola), LEONARD DENNIS (Violoncello)

Quartet in D Minor..... *Mozart*
(1) Moderately quick; (2) Slow; (3) Minuet;
(4) Fairly Quick

REBE HILLIER (Contralto)

Perpetual Song (with String Accompaniment)

Chausson

Phidylé..... *Duparc*

A Celtic Lullaby..... *Bar*

In the Garden of the Seraglio..... *Delius*

Flower Children..... *Bryan*

QUARTET

Molly on the Shore..... *Grainger*

MOLLY ON THE SHORE is the name of an old Irish reel, and the composer had made his piece out of this and another reel, 'Temple Hill.' His use of the orchestra will be found to be vivid and highly coloured. Percy Grainger was born at Melbourne in 1883, but during the war took on American nationality. One of his friendships is commemorated in the British Folk Music Settings, of which this piece is one; they are 'lovingly and reverently dedicated to the memory of Edward Grieg.'

Saturday's Programmes cont'd (March 17)

5WA CARDIFF. 353 M. 850 KC.

2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: St. Patrick's Day
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. S. G. HEDGES, 'A Poor Man Tours Italy'
 7.15 S.B. from London
 7.25 Captain A. S. BURGE, 'Rugby Comparisons and Comments'
 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 384.6 M. 780 KC.

2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. T. A. COWARD, 'Experiences in Bird Haunts—Welsh Islands, Bardsey and Puffin'
 7.15 S.B. from London
 7.25 Mr. F. STACKY LINTOTT: Sports Talk
 7.45 A GILBERT AND SULLIVAN PROGRAMME
 THE AUGMENTED STATION ORCHESTRA
 Conducted by T. H. MORRISON
 Selection from 'The Yeomen of the Guard'
 Selection from 'The Gondoliers'
 Readings from the Poems of W. S. GILBERT
 Captain Reece of the Mantelpiece
 The Phantom Curate
 The Judge's Song
 To the Terrestrial Globe
 ORCHESTRA
 Selection from 'The Pirates of Penzance'
 More Poems by W. S. GILBERT
 Gentle Alice Brown
 The Sensation Captain
 The Policeman's Lot
 ORCHESTRA
 Selection from 'The Mikado'
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6LV LIVERPOOL. 297 M. 1,010 KC.

2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 S.B. from Manchester
 7.15 S.B. from London
 7.25 Mr. ERNEST EDWARDS ('Bee'): Sports Talk
 7.45 S.B. from Manchester
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Manchester
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 ORGAN RECITAL relayed from the Albert Hall
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6KH HULL. 294.1 M. 1,020 KC.

2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.55 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: St. Patrick's Day: 'All About Paddy,' by Fred Cavendish (Entertainer)
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Items of Naval Information; Sports Bulletin; Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5SX SWANSEA. 294.1 M. 1,020 KC.

2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. J. W. THORPE: 'Association Football Topics'
 7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

(Saturday's Programmes continued on page 527.)

THE RADIO TIMES.
 The Journal of the British Broadcasting Corporation.
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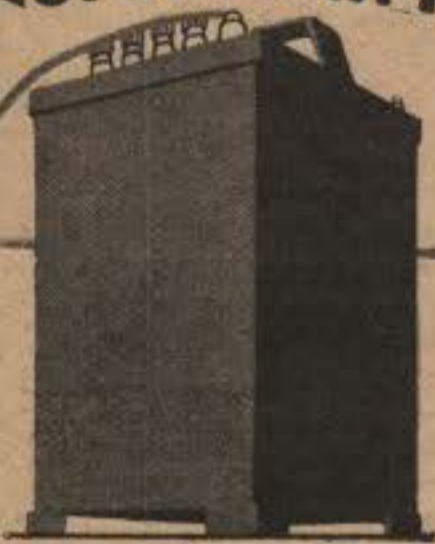
Occupation.....

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(Continued from page 525.)

Saturday's Northern Programmes.

5NO NEWCASTLE. 512.5 M. 950 KC.
 2.55.—London Programme relayed from Daventry. 4.35.—Music relayed from Tilley's Blackett Street Restaurant. 5.15.—Children's Hour. 6.0.—London Programme relayed from Daventry. 6.30.—S.B. from London. 7.0.—Talk on Durham Castle by the Rt. Rev. Herbert Hensley Henson, Bishop of Durham. 7.15.—S.B. from London. 10.30.—Dance Music: Tilley's Dance Band relayed from the Grand Assembly Rooms. 11.15-12.0.—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.
 11.0-12.0.—Gramophone Records. 2.35.—London Programme relayed from Daventry. 4.35 app.—Dance Music relayed from the Plaza. 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Musical Interlude. 6.30.—S.B. from London. 6.50.—Scottish League Football Results. 6.55.—Musical Interlude. 7.0.—S.B. from London. 7.45.—A Concert by the Caledonian Strathspey and Reel Society relayed from St. Andrew's Hall. Chairman, Mr. George Eyre-Todd. Artists: Mina Forrest (Soprano); Elliot Dobie (Bass); George Hutchison, in Character Studies; The Mackenzie Troupe of Dancers; Robert McCoil (Organist). The Society's Orchestra, conducted by T. Sinclair Rae. 9.0.—S.B. from London. 9.35.—S.B. from Belfast. 10.45.—Dance Music relayed from the Plaza. 11.15-12.0.—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.
 2.55.—London Programme relayed from Daventry. 4.35 app.—Dance Music: Al Leslie and his Orchestra, relayed from the New Palais de Danse. 5.15.—Children's Hour. 6.0.—London Programme relayed from Daventry. 6.30.—S.B. from London. 6.50.—S.B. from Glasgow. 7.0.—Dr. Norman Morrison: 'The Story of the Common Eel.' 7.15.—S.B. from London. 7.25.—Sports Talk: Mr. Charles Forbes. 7.45-12.0.—S.B. from London.

2BE BELFAST. 506.1 M. 900 KC.
 2.55.—London Programme relayed from Daventry. 4.35.—Minute Rhoad (Soprano). Pauline Barker (Harp). Station Orchestra. 5.15.—Children's Hour. 6.0.—London Programme relayed from Daventry. 6.30.—S.B. from London. 6.50.—S.B. from Glasgow. 6.55 app.—Irish League Football Results. 7.0.—Prof. C. J. Patten: 'Studies in Bird Migration at Rathlin Light-station, Ballycastle, Co. Antrim.' 7.15.—S.B. from London. 7.45.—'Saint Patrick.' A Narrative Play of the Life of Ireland's Saint, by F. K. Faby. Station Orchestra. Funeral March from 'Grania and Diarmid,' Op. 42 (Elgar); Four Irish Dances, for Strings (Stanford); Two Passacaglias on Irish Themes (Cyril Scott); Irish Airs for String Orchestra (J. F. Larchett). 9.0.—S.B. from London. 9.35.—St. Patrick's Day Programme. Pearl McConkey (Soprano); Mrs. Rooney of Belfast; Mat Mulcahey, the Out Besom Man from County Tyrone; Jimmy O'Dea, Irish Entertainer; R. L. O'Nealy, Ulster Pipes; Ulster Amateur Flute Band. Station Orchestra. 10.35 app.—Carillon. Relayed from St. Patrick's R.C. Cathedral, Armagh. Carillonneur, Mr. T. W. Holden. 10.45 app.—12.0.—S.B. from London.

For St. Patrick's Day.

(Continued from page 486.)

other—glances of, at first, unbelief; of, secondly, astonishment; and, at last, of uproarious delight. They first nudged one another as those accents stole on their avid ears; then they heartily punched each other on the knee and, finally, they could no longer contain themselves, but, in the voice of the very thunder itself, they howled: 'Who ate Saint Patrick's dinner?'

Away, as at the ends of the earth, the men of Lusk had coincided with the men from Rush.

In an instant that parcel of China was an uproar. It was a whirl of tough fists on tough jowls. It was a butting and a battering; a heaving and a tumbling; it was every individual one and all of those things that go to make up a row.

Within an hour afterwards both of these crews were squatting on straw in a Chinese dungeon, with their necks manacled to their knees and their tongues hanging out with the drought.

In the morning they were carried before a Chinese Justice—an ancient man, clad all in silk, with a thin beard of the finest silken web, and with gentle, brown eyes that glowed as from delicately-carven ivory. He listened with scrupulous attention to the story as it was elucidated by an army of interpreters, and when it came at last to the stage at which all was comprehensible, the Judge looked on the sailormen with amaze, with speculation, and, finally, with undisguised approval.

'Tell me again,' he said, 'how many years have elapsed since this so-honourable dinner was abstracted?'

One thousand four hundred and some odd years, he was told.

The Judge then addressed the Court.

He began by extolling the ancestors; he continued by glorifying Saint Patrick, and he concluded by praising the men of Rush and Lusk. He pointed out that, although of antagonistic parties, nine of the men concerned bore the very name of the ancestor himself. That the men of Lusk had fought to commemorate the pilfering of the ancestor's dinner. That the men of Rush had denied in the Court itself, and with the customary ceremonial oaths, that the honourable-dinner had ever been stolen by their pious forefathers, and they had each personally professed a boundless affection for the ancestor. That the story of these poor men faithfully reverencing the ancestor even after the lapse of nigh fifteen hundred years, was one that should be an example to the youth of China, where, when a paltry century or two had passed away, the very name of an ancestor was unremembered and unextolled. He dismissed the case against the sailors, directing that the Court, aided by a public subscription, should bear the costs of the prosecution and the damages done to the town, and he presented to the Master of each ship a cask of tea, and he imparted to both these Masters his blessing and his compliments. Thus it was, and should be.

Publications Subscription Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the three classes of pamphlets mentioned below, and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

SCHOOL PAMPHLETS. issued in January, April, and September before the beginning of the three sessions of Talks and School Broadcasts.	TALKS PAMPHLETS.	OPERA LIBRETTI issued Monthly.	SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.)
This Session's Pamphlets.		April.	LIBRETTI.
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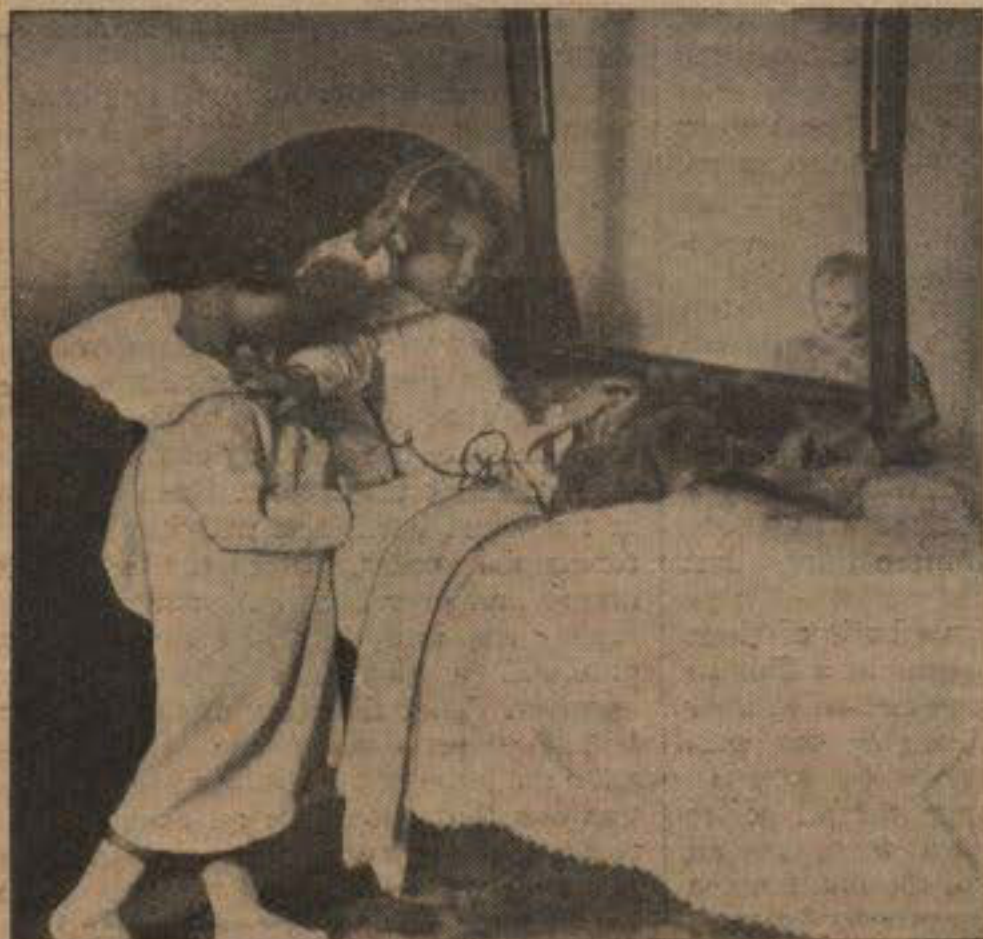
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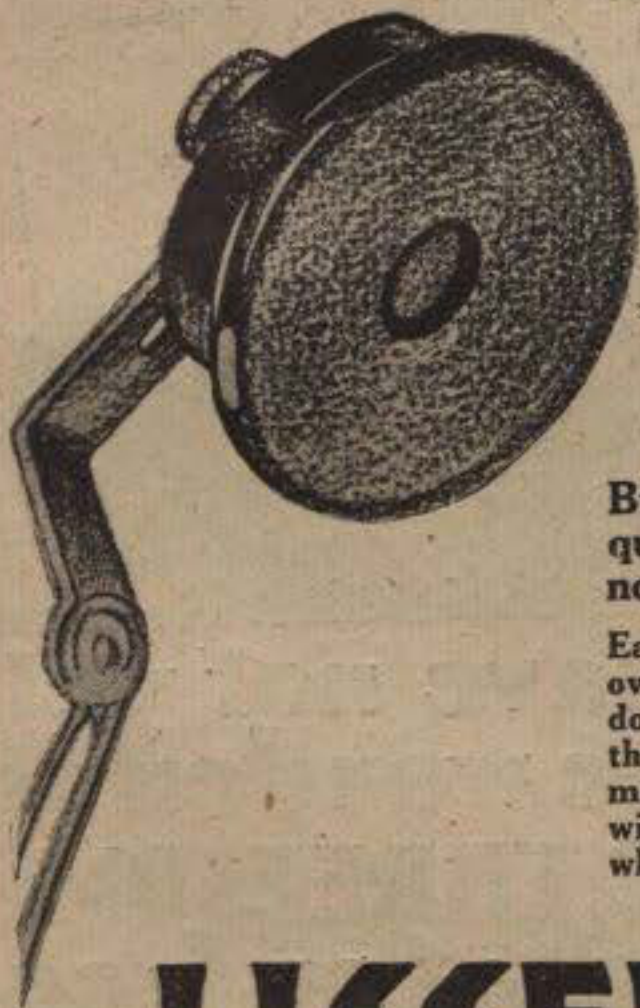
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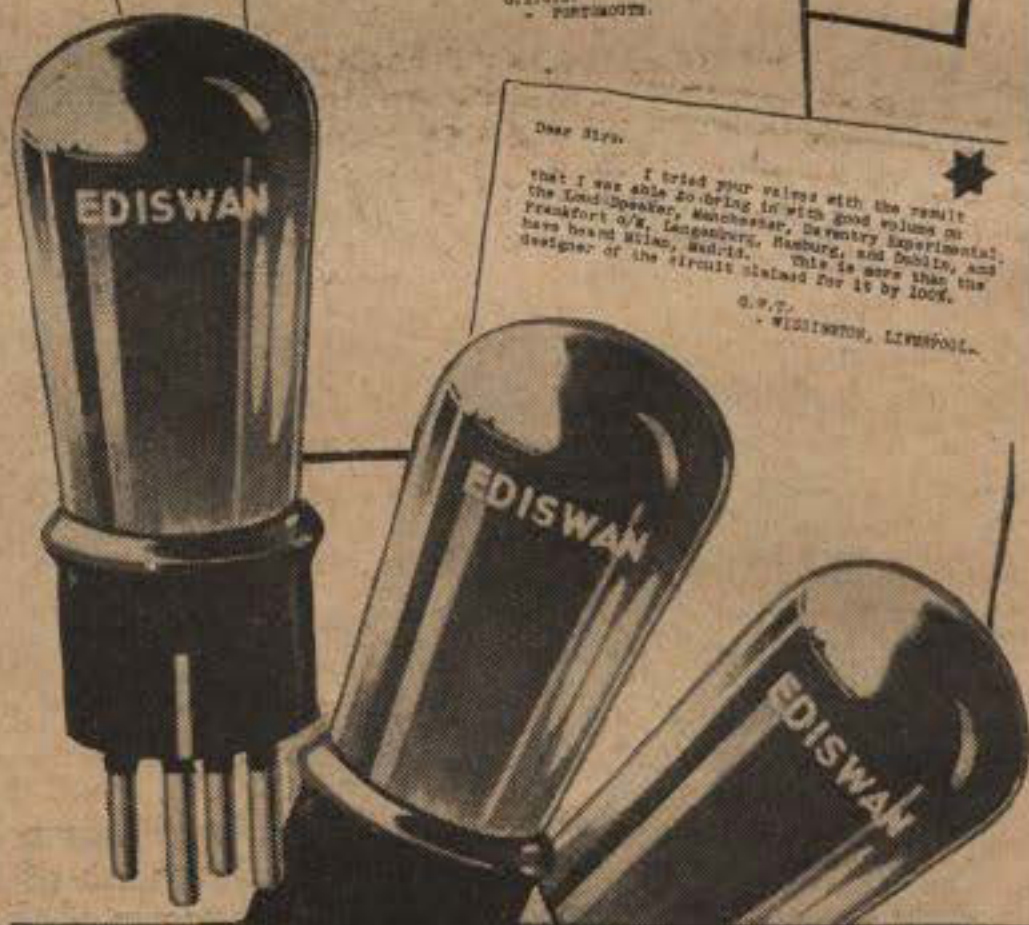
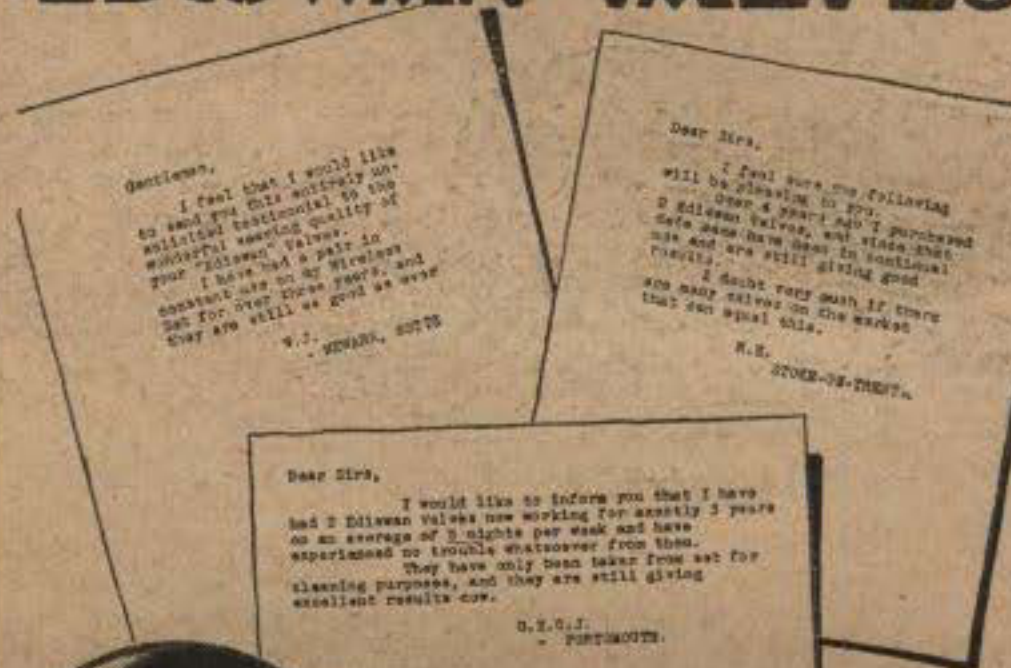
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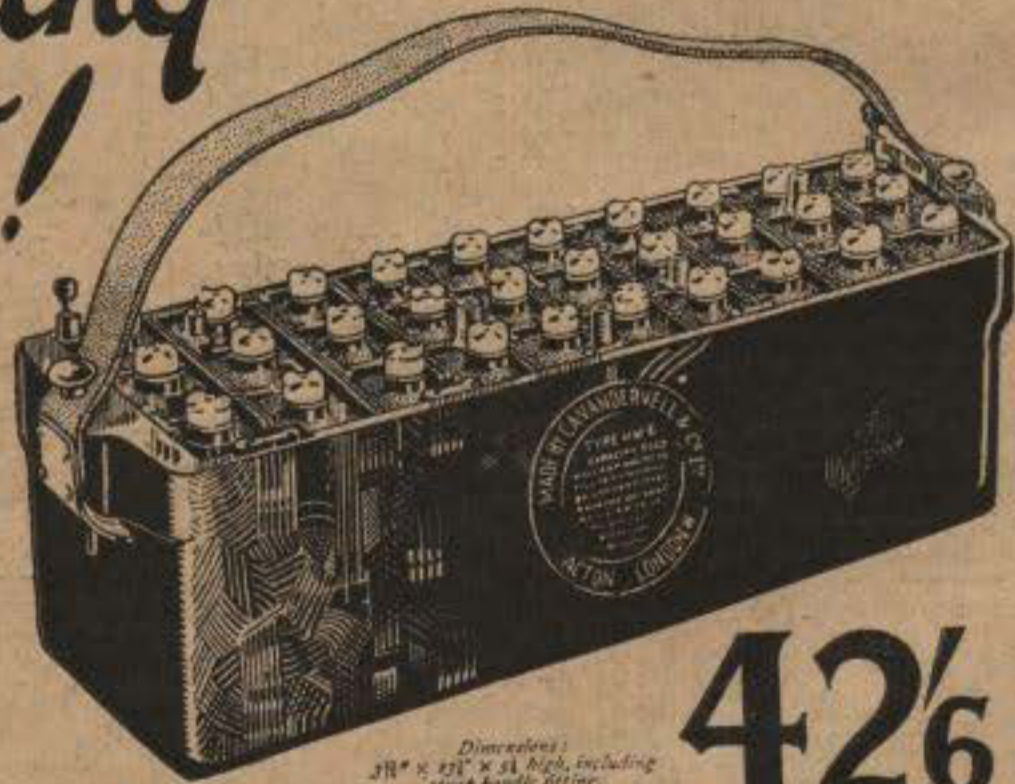
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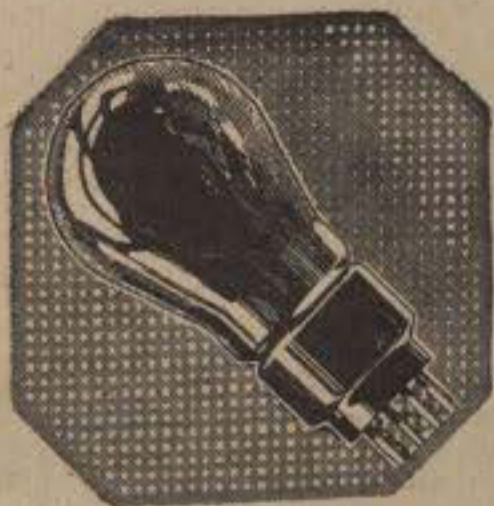
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