

**FRANCIS HACKETT ON 'IBSEN' (page 538)**



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## Feature Programme and Feature Film.

This article by Walter T. Rault pursues a step farther the analogy, drawn by 'Astyanax,' in last week's issue between the development of Broadcasting and that of the Cinema.

THE twentieth century has seen the birth of many new sciences and of two new arts—radio and the films. Both the arts are in their nonage; one has founded the greatest entertainment industry in the world and the other bids fair to challenge it. The vastness and complexity of the industries have helped to obscure the immaturity of the arts. The older art—that of the cinema—has just reached the stage of adolescence, and it is passing through all the triumphs and troubles of that stage now. What lessons can be drawn from its experience to profit the younger art of radio, which is still learning to walk and trying valiantly to run?

In an article in last week's *Radio Times* 'Astyanax' hailed the Highbrow as the pioneer who should lead the way to better things, whilst the army of ordinarily in-

telligent people followed after and occupied the ground that he had cleared. It is true that such is the whole tendency of modern art; but the trouble with an art that is already enshrined in so huge an industry is, how can the highbrow register on it? Materially, broadcasting has leapt to adult stature in five years; the intellectual pioneer has to work on an art some form of which is being produced for nation-wide audiences for eleven hours a day. Its engineers passed out of the experimental stage before its artists had a chance to realize their problem. But the same thing happened to the cinema. How has it been overcome?

The change in the attitude of the intelligent public towards the movies, which 'Astyanax' described, is, I believe, only secondarily due to any improvement in the quality of the films. Showmanship and distribution have really effected the change.

A few years ago it might be said, with sufficient accuracy, that the better, the more original and unusual a film was, the more obscurely it appeared. Whilst the ordinary commercial cinemas filled their bills twice weekly with a succession of standard products whose differences could barely be discerned, pictures of real importance appeared

unadvertised at houses that nobody knew. Those were the days when people went to the pictures to while away a wet evening—or because of the dark. They correspond to the days in which people listen to broadcast programmes because it is too wet to go out; because it is easier than reading; because they hope without real certainty that they will hear something good, or because they take a purely technical pleasure in hearing anything coming from a long way away.

In the country, and to some extent in the suburbs, exhibitors still work on those lines. But even there, the incursions of the good film—now that people know about it—are being felt. And the West-end of London fairly bristles with films worth seeing. The ultimate reasons for the revolution are complex—the awakening of Hollywood to the

*(Continued overleaf.)*

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IMPERIAL CINEMA

**KING LEAR**

Produced by J. H. ...

**THIS WEEK**

British Broadcasting Corporation

LONDON & BIRMINGHAM

**"FANTASY"**

RADIO PLAY IN 6 ACTS

PRODUCED BY ...

**DNIGHT**

(Continued from previous page.)

film art of Europe being amongst the chief of them; but the immediate cause is the 'exclusive run.'

The 'movie cathedrals' (an American term for the super-cinemas such as the Roxy and the Paramount in New York) have raised the prestige of the films in London and at the same time forced the exhibitor to take notice. The Tivoli, Plaza, Capitol and Astoria have invested moving pictures with all the dignity of the legitimate stage; their grandiose architecture, their queues and bookings and advertisements have dispelled the impression that only people who could not afford to go to the theatre went to the films. Usually owned or controlled by big film corporations, they are run for advertisement as well as revenue, and they can take risks. *Chang*, for instance, a superb nature picture recently shown, was a film that the ordinary renter would have been frightened of a few years ago. 'An "interest" film,' he would have said, 'No stars, no sex, no popular appeal.' The Paramount Company put it on at the Plaza and advertised it, and it proved a box-office winner. *The Student of Prague*—a film of the same order as *The Street* and *Warning Shadows*, the generally disregarded pioneers of artistic technique—was first shown exclusively at a big West-end house, and since then it has appeared at local cinemas all over London. Such films as *Hotel Imperial*, *Michael Strogoff* and *Metropolis* have filled cinemas all over the country. But they have only done it after their exclusive run.

The exclusive 'première' has become a part of the ordinary business of presenting a big film. The movie cathedrals have set the pace and the others follow it. Almost every big cinema in the West-end of London

exists to show the wares of some particular firm. Of course, the films they show are not always good. But at least they are now as accessible as theatre productions; a new film from a reputable source appears at a definite place and time and is criticized and talked about like a play. And in London, anyway, there is arising an audience that has a tolerably wide experience by which to select its films, and a tolerably high standard by which to judge them. Anybody who chooses to watch the work of directors, producers and actors can do so; when Lubitsch or Lang, Frank Borzage or Herbert Brennon makes a picture it is given publicity beforehand, it is prominently advertised, it is put on at a London theatre for a première presentation, and consequently, even the provincial cinema-goer who watches the news knows all about it before it arrives at his home town. He is not forced to sit in a cinema day after day waiting for a good picture to make its appearance amongst the stock stuff.

Broadcasting is still in the state in which the movies were two years ago before the advent of the exclusive run. The ordinary 'good' programmes are fairly well classified, for the listener who wants to be selective, into such categories as symphony concerts, light music, stage plays, radio plays, educational talks, and so on. In the same way the discriminating picture goer could always know whether the films of the week were Westerns, spectacular, society, slap-stick or bathing-belle. But the experiments still take their chance in the even flow of broadcasting that goes on all day and every day in the week.

The analogy to the 'exclusive presentation' is the 'feature-programme.' Just as big films are often bad so will feature programmes often be bad, but experiments

made in them will leave their mark. The really intelligent listener who cares critically for the art of broadcasting will get to know the men who are doing good work. When a feature programme is presented by a producer or an author whose previous programmes have interested him, he will see it announced beforehand; he will note the date as the theatre-goer notes a first night; he will no more miss it than I would miss the first showing of a new Chaplin film. The Press will report its progress as it reported progress in the Cricklewood Studios when *Shooting Stars* was being made, and the critics will review it as *Sunrise* was reviewed. It will be as impossible for anyone who wanted to hear it to miss hearing it as it was for anyone who wanted to see it to miss seeing *Ben Hur*. Amongst the millions of listeners (many of them probably switched on to the alternative programme on safe conventional lines) the men responsible for the experiment will find their audience of pioneers.

Broadcasting has yet to find its 'big minds'—creative artists whose work will bring to the microphone as much originality of technique and imagination as big minds are bringing to the films. It should not take them from the stage. The analogy still holds good. The finest actors and producers of movie-land learned their art under movie conditions; they were not transplanted from an older art. Similarly, those who are to build the future of broadcasting technique must be those who have gained experience of their medium, who live, breathe and think in it only. Such names will mean nothing to the theatre-goer and the film enthusiast. But they will stand for something with the wireless listener. Then the conscious art of broadcasting will have arrived.

WALTER T. RAULT.

## Ibsen, the Master Builder.

The Centenary of the birth of Henrik Ibsen, the Norwegian playwright, in 1828, is this week being celebrated by two broadcast performances of his greatest play—*The Master Builder*. The accompanying sketch of Ibsen and his achievement is the work of Francis Hackett, the brilliant Irish writer and critic who reveals another Ibsen than the frigid intellectual of popular conception.

**A** GENIUS needs courage. He must be abnormally keen to pain and he must completely master it. In the great contest, Ibsen *versus* Norway, it looked for many years as though the parochial self-conceit of Norway would triumph, and Ibsen was certainly brought to the verge of suicide. But, brittle yet indomitable, the struggle was not fatal for him, and by the time he reached seventy years, in 1898, this self-possessed veteran was able to lead his proud and blushing country to the footlights, to join him in taking the world's curtain call.

But Ibsen's self-possession ought to deceive no one. It is protective. He is one of the most fiery, most quivering, most passionate of poets. And it is by his extreme sensitiveness that he will live.

Everything possible was done by human society to test his grit. His father went bankrupt. At fourteen he was sent to work, far from home, in a village chemist shop by a fjord. There, for seven years, he washed the bottles and pounded blue mass and sold worm powders, while no bourgeois mother thought of asking him to afternoon



From the drawing by Gustav Lousim

coffee. And as the rumour crept out that he was a bitter youth with a sharp tongue, he was shunned as a dangerous Bolshevik. His two boy friends knew the great secret of the back room, however; he was writing a

play, the modest subject he had chosen was a poetic drama on the Roman rebel Catalina, a play for which he had to grind at Latin and read and ponder Sallust.

His play was rejected in Oslo (then Christiania). One of the friends had a little money and got it printed, but no one bought it, so they sold four-fifths of the first edition, to wrap up cheese and sliced liver sausage.

Fifteen years of effort brought Henrik Ibsen to the point where, with a tiny subsidy from the government and a Valkyrie wife, he was glad to turn his back on the theatrical bickerings, the romantic conventions, the spite and the doltishness of literary Norway. He went to Rome and to self-possession.

Hugely ambitious, he set about constructing irresistible masterpieces. He built three vast, unwieldy dramas, *Brand*, *Peer Gynt*, and *Emperor and Galilean*. They were packed with poetry, full of life, magnificent and impracticable. They were cathedrals, and so hurt was he by criticism (a sure sign of livingness) that he left these superb fantasies of beauty and power, truth and

(Continued on page 540.)

*The Talk of the Week. No. 9.*

## Twenty Million Africans.

So far our series has not contained a Travel Talk. Here is one of the most amusing and informative 'traveller's Tales' yet broadcast. It was given by Major Walter Elliot, M.P., from the London Studio on Friday, March 2.

THREE of us, Members of Parliament, were invited last autumn by the Government of Nigeria to be their guests for two months or so, and see something of the huge country which they had to govern.

What Nigeria said was: 'If you do take an interest in our affairs let it be an intelligent interest. Come and see for yourselves something of the conditions under which we work; see what we are trying to do. Whatever we can do to help you or to show you things shall be done.' To that there could only be one reply—thanks, and acceptance.

Behold, therefore, Major Walter Elliot, Conservative, Mr. William Lunn, Labour, Mr. Garro Jones, Liberal, the modern Three Men in a Motor-Liner, setting out for West Africa just in time to dodge the blizzard of last December.

Where is Nigeria, anyway? If you think of Africa you will see in your mind's eye the huge shoulder of the continent that thrusts out towards the United States of America. The core of that great bulge is the Sahara Desert. The coast on the under side of the bulge runs almost east and west, a thousand miles or more. That is the West Coast of Africa. It holds three great wedges of British territory, Sierra Leone, Gold Coast, Nigeria. Sierra Leone is the size of Ireland; Gold Coast the size of England, Scotland, and Wales together; and Nigeria, the last and the greatest, something like seven times as large as England. It lies just where the West Coast turns south to run down to South Africa.

It holds about four or five thousand Britishers. The rest of the inhabitants are the twenty million Africans.

I SUPPOSE most of us think of West Africa, when we think of it at all, as a sort of blend between the play *White Cargo* and the Be-ambo novels of Mr. Edgar Wallace. We do the country rather an injustice.

As a matter of fact there are two Nigerias in climate and half a dozen in peoples. The two Nigerias in climate are the Wet Belt and the Dry.

The Wet Belt runs from the sea-coast a hundred or two miles inland. When I say wet I mean wet. There falls in some parts ten feet of fresh water—ten feet of rain—in the year, and some parts are even wetter than that. When you pour the heavy soup-heat of a tropical sun over a rich soil soaked with ten feet of rain-water you may expect something sensational in the way of vegetation. And you get it. This is the country of the oil palm (Nigeria exported £8,000,000 of palm products last year). In the Gold Coast it is the country



of the cocoa-tree. The Gold Coast produces half the cocoa of the world. Everywhere it is the country of the jungle—the bush, as they call it there—as high as a factory and as thick as a thorn hedge, crowding upon itself, tree upon tree, struggling and fighting, till at the end the last trees are pushed out knee-deep into the salt water, running down roots from their branches into the tidal mud—the mangroves.

In these forests live the real Negroes, the people who invented jazz and the Charleston centuries before they were carried away as slaves to the Southern States of America. West of the Niger, the Negroes have built up quite a state. They have ten cities with over 40,000 inhabitants apiece, and the most important chief, the Alafin, or King, is the fortieth of his line. Forty African kings in straight succession! It makes one think.

In recent years, indeed in the last twenty or thirty years only, all this country has been penetrated through and through by roads. Now the Africans have taken enthusiastically to roads. If they can't get paid they will turn out and make them for nothing. The reason is—the motor-bus.

The motor-bus! That is the thing the African really does enjoy, the new thing from the West. Railway trains, steamers, and so on, these are all very well. He is allowed to ride in these, but he is never allowed to take them away and play with them for his very own. It's quite otherwise with the Ford van or the Albion lorry. These he does take away; he charges up and down the jungle roads honking, hooting, screaming, taking his corners on two wheels, carrying freight, carrying passengers, carrying anything in the continent of Africa, till the railways begin to pass resolutions about the bus traffic in the centre of Africa just as they do here at home. And the Africans pack the buses, and crowd the buses, and jam the buses, and stick out over the buses.

Sometimes you think the whole of Nigeria's twenty million must be awheel, honking down the roads at the same time.

These are the people who speak the pidgin English. This is really a tongue of its own. Founded on English, yes. But it has got a long way from its foundations. Meat, for example, is 'beef.' So an ox or a cow is 'a beef.' So anything rather like an ox or a cow is also 'a beef,' such as an antelope or a deer. And then anything which can't be described otherwise is 'a beef.' An angel is 'a beef'—that is to say, a strange creature. And as religion is 'God-palaver' ('talk about God') so an angel, if you wish really to define one, is a 'God-palaver beef.' Thus 'an angel from on high' is 'dem God-

palaver beef lib up top.' The first time you hear this phrase you are naturally a little puzzled that it should be called any kind of English.

Naturally, our ways seem as strange to them as theirs are to us. I spoke to an African sergeant-major, a very brave man who had won the D.C.M. and the Military Medal. He had been over here with the West Africans at Wembley. You would never guess what he thought most extraordinary in London. Not the motors, not the shops, not the streets, not the river, the Houses of Parliament, St. Paul's, or electric lights. No! What struck him was—the perambulators. 'Dem piccin in small cart,' he said. And, in fact, it was odd to him. The idea that anyone would put a baby in a cart, anywhere, indeed, but astride one's hip or tied across the back, would seem the oddest thing to any African.

The only stranger thing to them is to learn that we would drink milk. This seems to them disgusting—almost repulsive.

THE people in the North are perfectly different in almost every way. True, they are also black, but with straight noses and straight hair and thinner lips. They wear far more clothes than we do—trousers twelve or fifteen yards round the waist, for instance, and cloaks and mantles that trail the ground. Very fine and noble.

The country of the North is like the Arabian Nights come alive. It is full of caravans and kings, burning sun and chill nights, long, open highways, and all the adventures that come from roads to which a thousand miles is only a stage in the journey. Its great trading centre is Kano, a black capital of sixty thousand inhabitants or more, which has ruled and fought and fallen and ruled again for centuries upon centuries. The caravans come to Kano, and still come,

(Continued on page 573.)



## BOTH SIDES OF THE MICROPHONE

### *The Emancipation of the Microphone.*

THE news that the Government has sanctioned the broadcasting of controversial matter has been received with delight by those who have for a long time felt that this ban alone stood in the way of a great future for Broadcasting. It is now five years since the B.B.C.'s first effort to secure this extension of its activities. Both as a company and a corporation it has striven for what may be termed 'the emancipation of the microphone.' It is impossible to over-estimate the importance of this new concession. Talks and debates will attract a larger 'audience' now that the speakers are to be free of the former rigid censorship, and the whole field open to Broadcasting will be widened.

### *For Dance Enthusiasts.*

AT the May Fair Hotel—that concrete palace in Berkeley Square occupying an acre of territory which must belong by right of conquest to Michael Arlen (since all his heroes and heroines moved and had their being there)—Ambrose and his Band play for the dancing. This famous and elegant band is to join the ranks of those which play regularly for listeners. It will be relayed from the May Fair between 11 and 12 p.m. on Tuesday, March 20, and again on Friday, March 30.

### *The Versatile Twelve.*

CONSIDERABLE interest has been aroused by my announcement that Sydney Baynes is to bring his orchestra to the London Studio on Sunday, April 1. This combination, which is at present taking part in Jack Hulbert's *Clovers in Clover* revue where it plays syncopated dance music, will give a special recital of light orchestral music. Mr. Baynes has scored certain 'light classics' for his orchestra which employs instruments usually associated with the dance band—saxophones, banjos, and so on. A notable fact about the orchestra is the volume and variety of its playing—though it consists of no more than twelve instrumentalists. The explanation of this is that the twelve are very versatile. There are, for instance, two violins, one of whom also plays the alto saxophone. Then there is one saxophonist who can play the alto and soprano saxophones as well as the clarinet and another who adds the oboe to the list of his accomplishments. Mr. Baynes himself occasionally lays down his baton and joins his pianist at a second piano.

### *Serious Uses of the Saxophone*

THE introduction of saxophones into an orchestra is, of course, not in itself a novelty. The instrument was invented about 1840 by Adolphe Sax, son of Charles Joseph Sax, the most famous manufacturer of musical instruments of his day. Adolphe, Belgian by birth, moved to Paris, where he specialized in the making of wind instruments and finally acquired a monopoly for supplying French military bands. He invented the saxophone for use in these bands. There is today a growing use of these instruments in our own military bands. As far as the orchestra is concerned, Meyerbeer, Bizet, d'Indy, and Saint-Saëns all introduced the saxophone into their scores. Among the moderns Strauss and Joseph Holbrooke have employed these instruments which, for the composer's purpose, have a tone half way between those of the woodwind and the brass.

### *They Remember.*

THERE are still two more talks to be given in the 'I Remember' series. Of the many series contrived by the Talks Department of the B.B.C. this has, I think, been by far the most consistently first rate. Of the first half-dozen talks, Dame Ethel Smyth's and Mrs. Sydney Webb's come to my mind as most exquisite and vivid pictures of two great men. On Thursday, March 29, Sir Landon Ronald, who has had a long and distinguished career in Music, will give his recollections of Sir Charles Santley, Sir Herbert Beerbohm Tree, and Caruso. Sir Landon on Tree should be particularly good. There are more amusing and characteristic anecdotes about the great actor than almost anyone of his generation. The last talk of the series will be given by Mrs. Margaret L. Woods on Lord Tennyson. Mrs. Woods, well known as poetess and novelist (author of 'A Village Tragedy,' 'The Spanish Lady,' and many other books of prose and poetry) is a member of the distinguished Bradley family, and, as such, came in contact with most of the great Victorian writers—Tennyson, Browning, George Eliot, and so on. I am looking forward to hearing Mrs. Woods, for she is an old lady of great charm and brilliance, and I understand that her talk will give an unconventional picture of Tennyson, whom she visited on the Isle of Wight as a child. A new series of 'I Remember' talks will begin after Easter.

### *Sunday Readings.*

THE present series of Sunday afternoon Bible readings, entitled 'The Wisdom of the Old Testament,' ends with the current month. It was designed, with its introduction, by the Rev. Dr. Moffat, who is now Professor of Theology at the Union Theological Seminary, New York City. These Old Testament readings were, it will be remembered, designed from a literary rather than a religious point of view. They followed upon the series of 'Shakespeare's Heroines' which some time ago occupied the same time in the programme. They will probably be continued in the late summer. After a second series of these, I understand, there may be a series of readings from *The Pilgrim's Progress*. This would be appropriate, as 1928 is the Bunyan centenary year. In the meantime, from April 1 onwards for about fifteen Sundays, we are to have poetry readings under the general title of 'The Foundations of Poetry.'

### *'Foundations of Poetry.'*

THIS title is borrowed from the 'Foundations of Music' recitals which take place at 7.15 every evening. I believe these readings will be very popular. There seems to be a minor renaissance of appreciation of poetry. I am judging from the letters I received following Desmond MacCarthy's talk, which was a feature of last week's issue. Anyway, the readings will come at the end of the afternoon concert, when those who are not disposed to listen can switch off their sets with the assurance that they will not miss any subsequent programme. They will illustrate chronologically the development of our English poetry, beginning with 'Early Lyrics and Carols, down to A.D. 1400, including Piers Plowman and Chaucer.'

### *Sir William Thanks You.*

I HEAR from Sir William Seager, who, you will remember, spoke in company with the Prince of Wales at the Chamber of Shipping Dinner on February 23, that he received so many letters from listeners that he was unfortunately unable to reply to them all. Sir William asks me to thank all those who wrote to him. To my mind, he made a very trim and sailorly speech—and recovered gallantly from the laughter caused unintentionally by his reference to Queen Elizabeth's delay in getting married.

## Ibsen, the Master Builder:

(Continued from page 538.)

evasion, and bent himself to build 'homes for men.'

These 'homes for men' made Ibsen known all over Europe, first in Scandinavia, then in Germany (the Germans promptly said he was a German), and then in England and America.

On the surface, these cabined dramas, with their extreme ethical preoccupation, seemed problem plays. Like a drastic, tight-lipped surgeon, this terrible Ibsen appeared to be putting his relentless finger on one sore spot after another and saying, 'operate!' The wife as a mere plaything, the concealment of shameful disease, the dream-life of the futile inventor, the perverse cruelty of the clever girl mismatched, the shams of the refined idealist and uplifter—all these he mercilessly and

indecently laid bare. Europe howled, especially England. The Victorians tried to wrap themselves in the folds of the *Daily Telegraph*. Ibsen was hated, jeered at, parodied. William Archer, stiff as a poker, went on translating him. Edmund Gosse, bland as a marshmallow, explained that these horrid aspects of Ibsen were not final. Two first-rate men, Bernard Shaw and Havelock Ellis, really felt his greatness and sympathetically interpreted him. And all the young highbrows frantically read and discussed him.

Performances like that of *Ghosts*, by Orlof and Nazimova became the glorious memory of a lifetime. Ibsen was a liberator to thousands of thinking people, especially women. He changed ideals, he broke the prison bars of convention, he opened striving minds.

But was that all? Grateful as we must be to our liberators, we cannot return to the shell to appreciate them. Was Ibsen only a radical? Does he date?

He dates in certain of his themes. Just as a play on birth control today, or a play on the cowardice of the censorship, ought to be out of date in 1950, so Ibsen damaged *The Doll's House* and *Ghosts* by making his point. The thinking world has caught up with him. But *The Wild Duck*, *Rosmersholm*, *Hedda Gabler*, and *The Lady from the Sea* moved from intellectual purpose to free emotional discovery. Ibsen passed from morality to psychology, no longer held by the sins of society, but vibrant with his amazing consciousness of the inner reality of conduct, the double duty and double life of every ego—'love thy neighbour as thyself' and 'love thyself as thy neighbour.'

## BOTH SIDES OF THE MICROPHONE



### 'Say, Massa Bones, can yew tell me—'

THE words 'Christy Minstrels' have a peculiarly old-fashioned flavour. They recall Moore and Burgess at the St. James Hall, who were the delight of our parents in the days of hansom cabs, dundrearies, and balloon-sleeves. Today these troubadours of the burned cork have almost vanished, even from the seaside resorts, where their place has been taken by sophisticated, syncopated concert parties. Almost vanished, I say—for there still survive the Minnehaha Minstrels, a famous band of amateurs which first saw light in 1877, and has since then given performances which have realized more than £50,000 for charity. This troupe is coming to the Manchester Studio on Tuesday evening, March 27. Their broadcast should be very popular with listeners, for it will bring back to those of maturer age memories of the pleasant, leisurely past and give the younger generation a chance of hearing the unsyncopated 'niggers' of thirty years ago.

### 'Elijah' from Blackburn.

I SEE that Blackburn is shortly to figure in the programmes. On Thursday, March 29, Manchester is relaying from the King George Hall, Blackburn, a performance of Mendelssohn's oratorio, *Elijah*. This will be given by the Blackburn Municipal Choir of three hundred voices and the Blackburn Orchestral Society, conducted by Dr. Herman Brearley, with Miss Lilian Taylor at the organ, which is one of the finest in the country. The soloists will include Bella Baillie, Leonard Gowings, and Roy Henderson.

### Moschetto with Your Tuesday Lunch.

WHEN you lunch or dine at the Savoy, your ear and your appetite are not disturbed by the hectic rhythms of dance music. Instead, Moschetto and his orchestra, tunefully unobtrusive, supply light music—Puccini, more often than not—which is excellent for the digestion. Moschetto is to broadcast. On Tuesdays, at lunchtime, beginning on March 20, his music is to be relayed to London and Daventry. He himself is a fine violinist. His orchestra has memorized a repertoire of something like a thousand pieces. Before he came to the Savoy, five years ago, Moschetto was playing at Monte Carlo.

### A Play of Ideas.

YOU may recall my note of last week on *Speed*, the play which is to be given on Monday, April 2, and which will require five studios for its presentation. 'Charles Croker' (I cannot discover his real name but I am assured that he is a dramatist with a big reputation who is experimenting with broadcast drama) has since sent me a copy of the script. It would not be fair to our author to reveal too much of the intention of his play. *Speed* is in many scenes. It is comparable in plan to *The Dynasts* by the late Thomas Hardy, in that both mortals and immortals play a part in it. In theme it might be compared with Capek's *R.U.R.*, Thea von Harbou's *Metropolis* film and certain of the Wells fantasies. It deals with the destructive forward march of the Machine Age, with the Speed of the machines which man makes to serve his wishes and the ruin which ensues when man, assuming some of the qualities of the machine, strives with mechanical relentness after ever greater power. The play is, in effect, a parable—and an exciting one. Its leading characters are part real, part symbolical. And that is all I propose to say about it, except that it is in my opinion likely to be an outstanding landmark in the development of radio drama and should certainly be heard by anyone who believes that it is in this direction that broadcasting may find its greatest artistic opportunity.

### A Jeffrey Farnol Romance.

FURTHER dramatic news includes a revival on Tuesday, April 10 (5GB), and Wednesday, April 11 (London, 5XX, etc.), of Cecil Lewis's adaptation of Conrad's novel 'Lord Jim,' and the broadcasting on Thursday, March 29, of a new romantic play by Jeffrey Farnol entitled *A Woman's Reason*. Many of you will have heard the original production of *Lord Jim*. To those who missed this—or were not yet listeners—I would say that it is one of the most important plays yet written for the microphone, and in technique differs from most of its fellows in that it combines the telling of Conrad's story by a narrator with the intermittent 'coming to life' of the characters in dramatic form. Jeffrey Farnol need not be formally introduced. He is known as a master of romance to all those who have read 'The Broad Highway,' 'The Moneymoon,' etc.

### The Prince of Wales.

A CANTATA, entitled *The Prince of Wales*, based upon the story of the birth at Carnarvon of a son to Edward I and Queen Eleanor, will be heard from Swansea and Cardiff on March 28. It is by John Owen and J. Ceiriog Hughes, and was written for performance at a National Festival held at Carnarvon Castle in 1862. It will be recalled that the first Prince of Wales was born of intention in Wales. His father had had constant trouble with the Welsh, who refused to submit to an English king and demanded a prince of their own. Accordingly, Eleanor travelled to Carnarvon, the young prince was born there and immediately crowned Prince of Wales—and everyone, as the saying is, lived happily ever after. The cantata contains a passing reference to H.R.H. Albert Edward, Prince of Wales, who attained his majority in 1862. The artists on the 28th will be Muriel Evans, Lott Lewis, David Daniel, and Rhys Williams.

### 'Black-Eyed Susan.'

BROADCASTING owes a great deal to Nigel Playfair's *Riverside Nights* which, some time ago now, definitely proved that a revue, to be successful, need not rely upon jazz music and shapely legs. *Riverside Nights* has given us *The Policeman's Serenade*, Alfred Reynolds' modern comic opera, the delightful art of Harold Scott and Elsa Lanchester and the scena, *Black-Eyed Susan* (words by Mr. Gay, music by Leveridge and Alfred Reynolds) which will be broadcast from 5GB on Friday, March 30. This musical episode, which is based upon Leveridge's famous song, will be sung by Vivienne Chatterton, Herbert Simmonds, Geoffrey Dams, Norman Archer, Harold Howes, and James Howell.

### Saving the Children.

AN appeal will be broadcast from the London Studio on Sunday, March 25, on behalf of the Crusade of Rescue. The speaker will be Father Ronald Knox, the well-known writer. The Crusade of Rescue was founded in 1859 with the object of saving Catholic children from misery and want, giving them a home until they are able to make a start in life. The work of the Crusade is conducted for the most part by voluntary helpers, and depends for its maintenance upon charity.

'THE ANNOUNCER.'

## A Study, by Francis Hackett

No longer did he need emperors and heroes and Valkyries. He took the simplest everyday speech and speakers. He took the local photographer, the local doctor, the second mate on a steamship, the local architect, the general's daughter, the well-off parents whose boy is a cripple. And from these 'homes for men,' where we live, he moved on imperceptibly, a new play every two years, still brooding on the cruelty of nature, the anguish of submission, the loneliness of every enfranchisement, and the agony of every choice, till he reached those last plays which are proud and desolated 'castles in the air.'

These plays, *The Master Builder*, *Little Eyolf*, *John Gabriel Borkman*, and *When We Dead Awaken*, are the union of the dream and the reality—all heart-cries of a man of passionate rectitude who still

was a poet, an anarchist, and in the true sense a libertine.

A large class of human beings are not ready to enjoy Ibsen. The newspaper critic who says about *Dawn*, 'these are the realities that all Europe wants to forget'—he had better be handed back his ticket. But those who would rather escape into life than out of it, even if their nerves and ideals must suffer, will find in this poet the genius of charity plus sincerity. He is stern. He drove the soliloquy off the stage. He is sparse and classic in pose and gesture. Hardy as he is, he accepts the Greek rules. But who has more octaves in intense drama? Who can whip up more terrific excitement? Whose sense of significance is more acute yet utterly natural and unrhethorical? And who can be more touching?

Life hurt Ibsen too much; he was undoubtedly shell-shocked, or something like it, in his precocious boyhood. But if death visits nearly every one of his plays, no one knew better than he the richness of adventure, and the dim wonder of unrealized happiness—the iron-hearted Valkyrie who wedded him, and the other woman, the heart of gold that he sacrificed.

The question of Ibsen in English remains. It is a sad fact that translators are underpaid commercially and creatively, and William Archer, who was something of a noble, frosty-eyed school inspector by nature, has deadened Ibsen. Archer is to the original as a chilly plaster-cast to warm-veined marble that was hewn in heroic Norway, yet given its life in the mellowing Italian sun.

# MR. ROWETT SAYS WE'RE TOO MODEST!

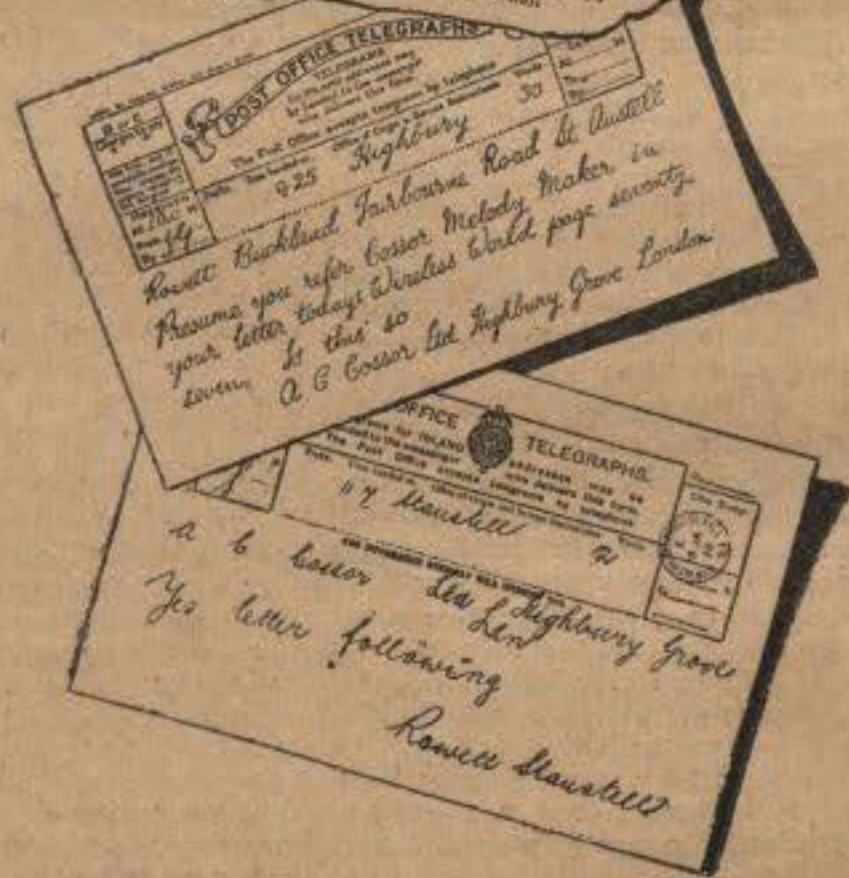
Read this extract from the "Wireless World"

Sir,—I note with great astonishment the letter published in your issue of the 25th inst. from Mr. S. G. Black on the question of the performance of three-valve receivers. Although an ardent believer in H.F., I made up a certain three-valve receiver now being extensively advertised by a firm of valve makers. The results obtained were, to me, astonishing. Thirty stations are obtainable on the speaker—headphones have not been employed—in fact, I should view the use of these with considerable trepidation owing to the great amplification. Thirty of a three-valve set is nonsense, as several of my friends who state that the whole of Cornwall is within the L.S. performance. To be sure, when the Serry heads are S.B., Aberdeen is obtainable from Frobs 50B, also 2LO is free of Leipzig, and 5XX from Radio Paris; so selectivity is not lacking. While I do not wish to state that all these stations are obtainable any night, a choice of programmes is always available, and it is my belief that the designers are modest in their claims of what their circuit can be expected to do. It may interest Mr. Black to know that 5XX can be received at night L.S. strength in the morning on two valves—O.V.T. And, if he is interested, I will forward him particulars of circuit and components used. In any case, the impatience is uncalled for: the sets do give the results claimed, to many who might otherwise be deterred by the sight of many controls and valves.

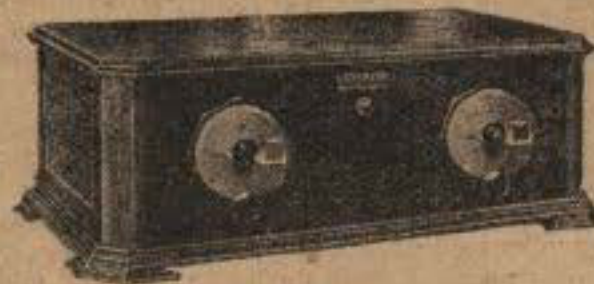
W. A. E. ROWETT  
Duchland, Fairbourne Road, St. Austell, Cornwall  
December 29th, 1927.

HE'S right. We are modest in our claims for the Cossor "Melody Maker." We do not believe in over-statement. We know that we can say, truthfully, that anyone who builds the Cossor "Melody Maker" according to instructions will, without difficulty, obtain broadcasting concerts from seven countries. That, in itself, is a remarkable statement. Yet Mr. Rowett, in a corner of England which is notoriously bad for Wireless reception, gets results which surpass all our claims. Nor is he alone. From Land's End to John O'Groats comes a daily stream of thanks from satisfied users. Each one tells of new stations heard—stations in all parts of the continent... even of American broadcasting. And every letter that comes is another link in the chain of evidence which proves the record-shattering efficiency of the wonderful Cossor "Melody Maker."

"Cheap, easy to build and run," says Mr. Rowett. Ask your Dealer for the free chart, "How to build the Cossor 'Melody Maker'", and see for yourself.



## IN OUR CLAIMS FOR THE



# COSSOR "Melody Maker"

Adv. A. C. Cossor, Ltd. Highbury Grove, N.S.

'What Do You Listen For?' No. 3.

## The Magic of the Violin.

Our series has dealt already with the Orchestra and the Voice. In the accompanying article Mr. F. Bonavia, music critic of the *Daily Telegraph*, writes of the violin and how we may judge the achievement of the violinist.

THE art of violin playing is indissolubly connected with the art of interpretation. The final aim of every violinist is to acquire the skill necessary to perform the masterpieces great composers have written for his instrument. But we are not here concerned with the problems of interpretation, which apply equally to every musical performance. The questions we have to discuss concern the violinist alone, and we must endeavour to ascertain the characteristics in his performance as distinguished from those of the singer, or the pianist. It becomes, then, expedient to suppose, for the sake of argument, that the aim of the player is not to act as the exponent of the thoughts and ideas of great composers, but the acquisition of technique, for its own sake. The supposition is not so preposterous as might seem at first, since a great number of violinists in the past, and not a few at the present time, have never looked upon violin playing as anything but an exhibition of technical dexterity. They are the 'virtuosi,' men who must, of course, give precedence to the interpretative artist, but fulfil, nevertheless, a very important function as teachers and grammarians. Such were Charles de Beriot, Kreutzer, Viotti, Rode, Vieuxtemps and many others whose deftness delighted their contemporaries, whose names are now forgotten by all except students and teachers. Napoleon, after seeing a feat of dexterity performed by one who had taken twenty years to acquire it, ordered him to be punished for making such reprehensible use of his time. There is at present a tendency to endorse such sentiments and scorn the mere technician. This is an error. We should rather look upon him as Samuel Johnson looked upon jugglers. They ought to be encouraged, thought the doctor, for they show what ingenuity and skill can achieve when combined with determination and perseverance. Moreover, but for grammarians, but for the painstaking technician, the means whereby the composer works could never be refined and improved. Because of the progress of technique the orchestral players of today can master almost all the difficult passages written by Wagner; fifty years ago these were thought exceedingly difficult; a hundred years ago no orchestra could have played them. Let us, then, see what violin technique can do and how it appeals to us.

ALL violin studies and methods have a twofold purpose—the development of the left hand and the training of the bow arm. The left hand is responsible for accuracy of intonation and neatness in the playing of difficult passages. Bowing is to the violinist what the voice is to the singer, and may be taken as synonymous with 'tone.' Good bowing and a good voice result alike in good tone; indifferent bowing or an indifferent



voice must result in a bad tone. A fair performance must give us accurate intonation, clear execution and tone such as one can listen to with pleasure. In the case of an exceptional performer, we get much more than this. It has been said of a great man that he touched nothing which he did not adorn. This is equally true of every man endowed with talent and personality—whether it is expressed in terms of music, in writing, or in painting. Every great violinist invents his own technique; his medium, as well as his thought, as well as his expression, bears his own individual stamp. The technique of Ysaye and the technique of Kreisler are both developed to an extraordinarily fine degree. Yet if Ysaye plays a scale in C Major, it will be different from the C Major scale played by Kreisler. It is a commonplace to read in obituaries that the like of So-and-so will never be seen or heard again. The like of So-and-so never lived. We all differ in some degree or other from our neighbours, and our exact counterpart, our perfect 'double,' does not exist. Hence, two equally admirable players will have distinct ideas not only in respect of the conception of a piece of music, but also of its technical problems, which they will endeavour to solve in a different way. Individuality may even find expression in idiosyncrasies and mannerisms which often have a fatal attraction for the imitator. Kreisler's vibrato, his peculiar way of going up to a high harmonic note, his habit of breaking off chords abruptly—these are mannerisms which we, far from condemning, applaud and recognize as part of his style. They are offensive and objectionable in the imitator, for the personality, the unifying force has gone, and they look what they are—borrowed plumes. It is this diversity of style that is the cause of great musical enjoyment; this revelation of the player's individuality in his technique that gives us the keen joy and enables us to listen to

half a dozen renderings of the same work by different people, and see in them every time something fresh and remarkable; it makes it possible to listen to second-rate music and ignore its weakness in the charm of the performance; it was responsible for the vogue of players like Lipinski and Spohr, now forgotten or ignored, since the personal factor has disappeared, and what they left behind seems either dead matter—as in the case of Lipinski—or faded, as in the case of Spohr.

IN the production of tone, the player's individuality is still further revealed. Tone, up to a point, is the outcome of combined forces. The violin maker, as well as the violin player, has a share in it, and there exist fiddles from which even Kreisler or Albert Sammons cannot draw a tone that will be anything but harsh and unpleasant. But, supposing the instrument to be true and responsive, the spell good tone can cast on the audience is obvious to all who have heard a first-rate player. Take, for instance, the E Major concerto of Bach. After the orchestral introduction, the solo instrument enters with a very short and very simple phrase—a plain exposition of a theme of a vigorous type, but of no particular charm. Yet, if you are listening to Ysaye's playing of it, the entrance of the soloist can be so trilling, that one would think for the moment that the stars had stopped in their course to listen to this loveliest of voices. It seems almost unnecessary to point out how different players draw from the instrument a different tone. Sarasate's tone was always clear, sparkling; Joachim's, on the other hand, suggested nobility, manliness, loftiness; we are all familiar with the sweet urgency of Kreisler's, and the warmth and passion of Ysaye's. Tone, next to interpretation, is the most reliable index of an artist's mentality. Some forty years ago, a Belgian violinist made a concert tour abroad, astonishing all his hearers by his marvellous technique, which was supposed to rival Paganini's. And certainly his playing of quick passages in octaves had never been equalled. Yet he never rose to real eminence, because his tone, powerful and full-bodied, lacked variety. He was a virtuoso (as distinguished from the interpreter), a specialist interested chiefly in the technique of the left hand. The violinist whose range of tone is a narrow one resembles the man whose interests in life are few. He cannot hope to attract a wide public; his friends may be trusty, but they will never be numerous. That an immense range is needed if we are to do justice to music so varied in character as that of Mozart and Brahms, Bach and Beethoven, will appear pretty obvious. Violin tone is so much a part of the player's personality, that after hearing a performer a

(Continued on page 587, col. 2.)

# PROGRAMMES for SUNDAY, March 18

## 2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

### 7.55 ST. MARTIN- IN-THE-FIELDS

THE BELLS

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

### 3.30 AN AFTERNOON CONCERT

THE VICTOR OLOF SEXTET  
DORA LABBETTE (Soprano)  
KEITH FALKNER (Baritone)

#### SEXTET

Overture to 'The Magic Flute' ..... Mozart  
Three English Dances ..... Quilter

ONE of Mozart's last works was that favourite Opera, *The Magic Flute*, which has been broadcast in full more than once. In the overture after the Introduction, we have the merry First Main Tune, in fugal style, one 'voice' succeeding another with the same tune. This First Main Tune really runs through most of the Overture. For instance, the beginning of it is going on even while the Second Main Tune is entering.

With this material the Overture trips along happily and straightforwardly, with only one noticeable check—when we have solemn ceremonial again recalled.

QUILTER'S music is a peculiarly happy summing-up of many of the graces of British art. It is fluent, fanciful and delicate, good-humoured and tuneful, fresh-air-y and free flowing.

These three *English Dances* are early work—his eleventh published composition. They were first heard at a Promenade Concert in 1910.

### 3.45 KEITH FALKNER

Ye twice ten hundred deities Purcell  
Sweet Kate . . . Robert Jones, arr. Keel  
There is a lady . . . . . } Hubert Parry  
Why so pale and wan ? }

PURCELL'S air comes from one of the last of his works, a tragedy by Dryden and Howard, *The Indian Queen*, for which he wrote music. From this work (which concerns the Inca of Peru, his General Montezuma, the Queen of Mexico, and the usurping Indian Queen) one song is very frequently heard—the charming *I attempt from love's sickness to fly*. The splendid recitative and air we are now to hear is the solemn incantation of a conjurer-prophet, who summons the God of Dreams to interpret a vision. It contains several striking passages of musical description or suggestion in Purcell's finest dramatic style.

**SWEET KATE** is a lute-song, belonging to an earlier period than Purcell's air. It shows us a tormented lover, whose Kate has run away. She is a heartless jade, for "He! he! he!" quoth she, "gladly would I see any man to die with loving." Then she gives him a hint: 'What a fool is he, stands in awe of once denying.' He plucks up courage, and ends the story thus:—  
'Cause I had enough  
To become more rough.  
So I did: O happy trying!

SOME of the most musicianly British songs of the last hundred years are to be found in Parry's twelve books of *English Lyrics*, from which the next two examples are taken. One (in the sixth set) is a delicate setting of a favourite poem each verse of which ends 'And yet I love her till I die,' in which the note of wistful longing and worship is beautifully caught. The other fragment (from Set 3) fits vivacious music to Suckling's brisk rallying of the pale lover whose maiden won't listen to his prayers. Meekness and silence, he is sharply told, are of no use; and the conclusion of the whole matter is: 'If of herself she will not love, Nothing will make her. The devil take her!'

### 3.55 SEXTET

Gems of Melody—Impromptu Solos by Members of Sextet

### 4.5 DORA LABBETTE

Old Song ..... } Bizet  
Pastoral ..... }  
The Nightingale ..... }  
On the Water ..... } Grieg

### 4.15 SEXTET

Minuet from 'Berenice' ..... Handel  
Prelude ..... Järnefelt  
The Tea Caddy ..... Kenneth A. Wright  
VICTOR OLOF (Violin)  
Ave Maria ..... Schubert, arr. Wilhelmj  
La Capricieuse ..... Elgar

### 4.35 KEITH FALKNER

By a Bier Side ..... Armstrong Gibbs  
Down by the Salley Gardens ..... Martin Shaw  
I will give my love an apple . . . } (Folk Songs)  
I'm Seventeen come Sunday . . . } arr. Sharp

### 4.45 SEXTET

Gems of Melody—Part II

### 5.0 DORA LABBETTE

I've been roaming ..... Horn  
Come, my own one (Folk Song) arr. Butterworth  
The last rose of summer ..... arr. Stubbs  
O sweetheart, come along (Old Devonshire Folk Song) ..... arr. Gibson



Woodcut by Elizabeth Rivers

THE PROFIT OF WISDOM.—Ecclesiastes viii, 5-12.

### 5.10 SEXTET

March .....  
Dance of the Sugar-Plum } (from 'Nutcracker'  
Fairy ..... } Suite) - Tchaikovsky  
Reed-Pipe Dance .....  
Trepak (Russian Dance)

### 5.20 READINGS FROM THE OLD TESTAMENT

'The Profit of Wisdom'  
Ecclesiastes viii, verses 5 to 12

### 5.30-6.0 CHILDREN'S SERVICE

Relayed from St. JOHN'S, WESTMINSTER

Conducted by the Rev. Canon C. S. WOODWARD  
Hymn, 'Loving Shepherd of Thy Sheep'  
(E.H., 602)

Prayers

Psalm No. 148

Lesson, 'The Song of Solomon II,' verses 8-13

The Creed

Prayers

Hymn, 'Jesu, good above all other' (E.H., 587)

Address by Canon C. S. WOODWARD

Hymn, 'All things bright and beautiful'  
(E.H., 587)

The Blessing

### 8.0 SERVICE

With the last of a series of three Addresses by  
The Rev. ERIC SOUTHAM

Hymn, 'Our Blest Redeemer'

Bidding to Prayer

Psalm No. 91

Lesson

Hymn, 'Breathe on me, Breath of God'

Address by the Rev. ERIC SOUTHAM, Vicar of  
St. James, Pokesdown, Bournemouth: 'What  
is God Like?—III, God and Everyday Life'

Prayers

Hymn, 'The day Thou gavest, Lord, is ended'

### 8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Adair Wounded Fund, by Mr. BASIL F. LEAKEY

DURING the war, the hospitals were constantly visited by stage and variety artists who gave unstintingly of their services in an endeavour to make life more cheerful for the wounded soldiers confined there. After the war, it was natural to imagine that the 'wounded soldier' existed no more. It was in 1921 that Mr. Basil F. Leakey, known on the stage as Alan Adair, realizing that there were still no fewer than 3,500 wounded soldiers in the hospitals of the London area, organized this Fund; and now the Wigmore Hall is filled every Sunday with men in the familiar hospital Blue, who are collected from their hospitals by volunteer drivers, and entertained with a concert and tea. It is for the necessary expenses of this good work that Mr. Basil F. Leakey will appeal tonight.

Contributions should be addressed to the Organizing Secretary, Basil F. Leakey, Adair Wounded Fund, 4, Johnson's Court, Fleet Street, E.C.4.

### 8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announce- ments. (Daventry only) Shipping Forecast

### 9.5 A MOSZKOWSKI PROGRAMME

TERESA AMBROSE (Soprano)

THE WIRELESS SYMPHONY

ORCHESTRA

Conducted by PERCY PITT

Suite No. 3 in A Flat

Allegro (Quick); The Persistent  
Note; In Waltz Time; Allegro  
deciso (Quick and decided)

### 9.30 Serenata

Valse

### 9.40 TERESA AMBROSE and Orchestra

Air, 'Ah, why so soon would you forsake me?'  
( 'Boabdil' )

### 9.50 ORCHESTRA

Ballet Music from 'Laurin'

Introduction and Dance of Rose Elves

March of the Dwarfs

Sarabande and Double

Night Scene

Coquette's Waltz

Bacchanal

### 10.12 TERESA AMBROSE

When all my woes are o'er

I sat ere the rosy morning

A Folk Song

### 10.22 ORCHESTRA

Moorish Fantasia from 'Boabdil'

### 10.30

EPILOGUE



# Sunday's Programmes continued (March 18)

## 5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 ORATORIO

From Birmingham

THE BIRMINGHAM STUDIO CHORUS AND AUGMENTED ORCHESTRA (Leader, FRANK CASTELL). Conducted by JOSEPH LEWIS

FIFINE DE LA COTE (Soprano)

MARGERY PHILLIPS (Contralto)

RICHARD HAWKINS (Tenor)

DUNSTAN HART (Baritone)



Margery Phillips and Dunstan Hart sing in 'The Light of Life,' Elgar's sacred oratorio, when it is broadcast from 5GB this afternoon.

#### I. 'THE LIGHT OF LIFE'

A Sacred Oratorio by Edward Elgar

For Four Solo Voices, Chorus, and Orchestra

WHEN *The Light of Life* was performed at the Worcester Three-Choirs Festival of 1896, nobody suggested that the composer of this simple-voiced and complacently fashionable music was destined to stand before the world as a genius. But even then he was at work on the far greater work, *The Dream of Gerontius*, which was to place him on his pedestal four years later.

The subject of the Oratorio is the miracle of the blind man restored to sight, told in St. John, chapters ix. and x. The Gospel words were selected and expository verses added by the Rev. E. Capel-Cure, vicar of Bradninch, in Devonshire.

There are sixteen sections, the first of which is an orchestral Meditation. The third is opened by the Contralto soloist with the narrative words: 'As Jesus passed by, He saw a man who was blind from his birth.' In the fifth, sung by the Baritone soloist, occur the words: 'As long as I am in the world, I am the light of the world,' which give the clue to the spiritual theme of the Oratorio: Jesus, the Bringer of Light.

#### 4.20 II. CHORAL VARIATION FROM CANTATA 140

Bach, arr. Bantock  
For Orchestra only

#### 4.35 III. 'REQUIEM'

Mozart

For Four Solo Voices, Chorus, and Orchestra

MOZART died before he could finish the *Requiem*, which was commissioned by a stranger in 1791, and parts of it (chiefly the last three numbers) were completed by his pupil, Süssmayr.

The items are these (in E. J. Dent's translation):—

1. *Requiem aeternam*. 'Grant to Thy departed rest eternal. . . . O hearken unto our supplication. . . . Show to us Thy mercy, Lord.'

2. *Dies irae*. 'Day of judgment, day of mourning. . . . O what fears. . . . when from Heaven the Judge descendeth!'

3. *Tuba mirum* (Solo). 'Wondrous sound the trumpet blingeth. . . . All before God's throne it bringeth. . . . When the Judge His seat attaineth. . . . Nothing unavenged remaineth.'

4. *Res tremendae*. 'Lord of majesty tremendous, free salvation Thou dost send us, save us then, Fount of pity, then befriend us!'

5. *Recordare*. 'Lord, remember my salvation caused Thy wondrous incarnation; Save me from damnation. . . . Hear my weeping and my wailing. . . . Spare me torment, fire undying. . . . to Thy right hand upraise me.'

6. *Confutatis*. 'While the accursed are confounded. . . . Call me then to bliss unbounded. . . .'

7. *Iacrymosa*. 'Day of anguish, day of mourning, From the dust of earth returning,

Man for judgment must prepare him. Spare, O Lord, in mercy spare him. . . .

8. *Domine Jesu Christe*. 'Lord Jesus Christ our Saviour. . . . Save, we beseech Thee, the souls of all Thy faithful departed servants from fire everlasting. . . . Give to Thine angel charge over them, to keep them in all Thy ways. . . .'

9. *Hostias*. 'Lord,

receive Thou these our prayers and offerings. . . . We give to Thee thanks for all those departed. . . . whom we this day are remembering. . . .'

10. *Sanctus*. 'Holy, Holy, Holy, Lord God of Sabaoth! Heaven and earth are full of Thy glory. Hosanna in the highest!'

11. *Benedictus*. 'He is blessed that cometh in the name of the Lord.'

12. *Agnus Dei*. 'Lamb of God, that takest away the sins of the world, grant them Thine eternal peace, we beseech Thee. . . .'

#### 5.20 READINGS FROM THE OLD TESTAMENT

(See London)

#### 5.30-6.0 CHILDREN'S SERVICE

(See London)

#### 8.0 STUDIO SERVICE

Arranged by THE MOTHERS' UNION

Conducted by the Rev. Canon OSCAR HARDMAN

Hymn, 'Lord of Life and King of Glory' (E. H., 530)

Confession and Lord's Prayer

The Apostles' Creed

Magnificat

Lesson

Thanksgivings and Intercessions

Hymn No. 605, F. H., 'Once in Royal David's City'

Address by the Rev. Canon OSCAR HARDMAN, D.D.

Hymn, 'Praise, my Soul, the King of Heaven' (E. H., 470)

Blessing

TODAY is Mothering Sunday, a day specially honoured by the Mothers' Union as a rallying-point for its continuous efforts in the cause for which it was founded in 1876—'to uphold the sanctity of marriage, to give to mothers the strength that comes of fellowship in prayer, and to help them to train their families in holiness and purity of life.' The Union now has more than half-a-million members, including single women who are enrolled as associates, and a fitting centre for its activities in Mary Sumner House, named after the founder of the Union, in Tufton Street, Westminster, opened in 1925.

#### 8.45 THE WEEK'S GOOD CAUSE

(See London)

#### 8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

#### 9.0 A MILITARY BAND CONCERT

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

NORAH DAHL (Soprano); REX PALMER (Baritone)

BAND

Overture to 'The Lily of Killarney' .. Benedict

(5GB Programme continued at foot of col. 3.)

### 5WA

### CARDIFF.

353 M.  
850 KC.

#### 3.30 AN INSTRUMENTAL CONCERT

THE AUGMENTED STATION ORCHESTRA  
Conducted by WARWICK BRAITHWAITE

Overture, 'Nature' . . . . . Dvorak

CARMEN HILL (Soprano) and Orchestra

Knowest thou the land? (from 'Mignon')

Ambroise Thomas

KENNETH HARDING (Viola) and Orchestra.

Rhapsody . . . . . W. H. Reed

CARMEN HILL

Loveliest of Trees . . . . . } Peel

Gipsies . . . . . } Peel

The Snowdrop . . . . . Craxton

ORCHESTRA

Symphonic Suite, 'Scheherazade'

Rimsky-Korsakov

CARMEN HILL

Thy beaming eyes are paradise . . . . . MacDowell

ORCHESTRA

Molly on the Shore . . . . . Grainger

#### 5.20-6.0 S.B. from London

#### 6.30 A RELIGIOUS SERVICE

Relayed from Woodville Road Baptist Church

Prayer of Invocation, followed by Lord's Prayer Hymn No. 1, Baptist Church Hymnal. (Tune, 'Old Hundredth')

Scripture Reading

Hymn 322 (Tune, 'Trewen')

Prayer

Anthem, 'Be not afraid' (Mendelssohn)

Hymn 321 (Tune, 'Montgomery')

Sermon by the Rev. AMBROSE LEWIS

Hymn 664 (Tune, 'Abends')

Benediction

Vesper

#### 7.55 S.B. from London (9.0 Local Announcements)

#### 10.30 EPILOGUE

#### 10.40-11.0 THE SILENT FELLOWSHIP

(5GB Programme continued from foot of col. 2.)

#### 9.10 NORAH DAHL

Come not when I am dead . . . . . Josef Holbrooke

The Castle of Dromore . . . . . arr. A. Somervell

O that it were so . . . . . Frank Bridge

#### 9.18 BAND

Celtic Rhapsody . . . . . Jenkins

#### 9.30 REX PALMER

Come, O come, my life's delight . . . . . Harty

The Sea Gipsy . . . . . Head

#### 9.38 BAND

Gipsy Suite . . . . . German

Melancholy Waltz (Lonely Life); Allegro di

Bravura (Quick and bold—The Dance);

Minuet (Love Scene); Tarantella (The Revels)

#### 9.55 NORAH DAHL

In summertime on Bredon . . . . . } Somervell

White in the moon . . . . . } Somervell

On the idle hill of summer . . . . . } Somervell

#### 10.2 BAND

Egyptian Scenes . . . . . Cuthbert Harris

In the Palace; Dance of the Houri; Village

Festival

#### 10.12 REX PALMER

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

The Fortune Hunter . . . . . Wilby

For you alone . . . . . Geehl

#### 10.20 BAND

Prelude to Act II of 'The Wreckers' . . . . Smyth

#### 10.30 EPILOGUE

## Sunday's Programmes continued (March 18)

**2ZY MANCHESTER.** 384.6 M.  
780 KC.

**3.30 'THE HILLSIDE'**

THE AUGMENTED STATION ORCHESTRA  
Conducted by T. H. MORRISON

Tone Poem, 'Death and Transfiguration'

Richard Strauss

THIS work consists of four more or less definite sections, to which the sections of the poem correspond.

I. *Slow*.—The sick man lies in his bed and dreams of 'childhood's golden day.'

II. *Quick, with great agitation*.—A fierce, delirious fight with Death. Once again there follows stillness, and in

III. (*Slower*, a lengthy section), the dying man reviews, as in a trance, all his past life. At length, there comes a briefer, fiercer struggle, in which Death strikes his final blow.

IV. *At a moderate speed*, and *Tranquil*.—The stillness of death is succeeded by the Transfiguration.

LILY ALLEN (Soprano) and Orchestra

Lia's Lament (from 'The Prodigal Son')

Debussy

'THE HILLSIDE'

A Ballad for Soprano and Baritone Soli by  
ERIC FOGG

Poem by RABINDRANATH TAGORE.

LILY ALLEN (Soprano)

HARRY HOPEWELL (Baritone)

THE HALLÉ CHORUS:

Chorus Master, HAROLD DAWBER

THE AUGMENTED STATION ORCHESTRA,

Conducted by the COMPOSER

ANYONE who attended the famous Hallé Concerts at Manchester for thirty-five consecutive seasons must have constantly heard one man at the organ throughout the whole

period. This was C. H. Fogg, who was Organist to the Hallé Society for thirty-five years, and was, in fact, one of the best-known practical musicians in the North.

His son is Eric Fogg, born in February, 1903.

By 1920 he had already written a very considerable output of music, and in that year he conducted a Ballet of his at a Queen's Hall 'Prom.' In the last few years he has simplified his style, and has already published a great deal of music which, in many opinions, not merely shows promise, but gives us actual achievement.

Some of his settings of Tagore (the *Songs of Love and Life*) have already been broadcast. *The Hillside*, the story of a vision of the departed, from *The Gardener*, dates from the same period as those—1921.

Here are the complete words of Tagore's poem, reprinted by permission of Messrs. Macmillan and Co.:-

SHE dwelt on the hillside by the edge of a maize-field, near the spring that flows in laughing rills through the solemn shadows of ancient trees. The women came there to fill their jars, and travellers would sit there to rest and talk. She worked and dreamed daily to the tune of the bubbling stream.

ONE evening the stranger came down from the cloud-hidden peak; his locks were tangled like drowsy snakes. We asked in wonder, 'Who are you?' He answered not, but sat by the gurgling stream and silently gazed at the hut where she dwelt. Our hearts quaked in fear, and we came back home when it was night.

NEXT morning when the women came to fetch water at the spring by the deodar trees, they found the doors open in her hut, but her voice was gone and where was her smiling face? The empty jar lay on the floor and her lamp had

burnt itself out in the corner. No one knew where she had fled to before it was morning—and the stranger had gone.

IN the month of May the sun grew strong and the snow melted, and we sat by the spring and wept. We wondered in our mind, 'Is there a spring in the land where she has gone and where she can fill her vessel in these hot, thirsty days?' And we asked each other in dismay, 'Is there a land beyond these hills where we live?'

IT was a summer night; the breeze blew from the south; and I sat in her deserted room where the lamp stood still unlit. When suddenly from before my eyes the hills vanished like curtains drawn aside. 'Ah, it is she who comes. How are you, my child? Are you happy? But where can you shelter under this open sky? And, alas! our spring is not here to allay your thirst.'

'HERE is the same sky,' she said, 'only free from the fencing hills—this is the same stream grown into a river—the same earth widened into a plain.' 'Everything is here,' I sighed, 'only we are not.' She smiled sadly and said, 'You are in my heart.' I woke up and heard the babbling of the stream and the rustling of the deodars at night.

ORCHESTRA

The Grail Scene from 'Parsifal' . . . . . Wagner

HARRY HOPEWELL

I have attained to power ('Boris Godunov')

Moussorgsky

ORCHESTRA

Tone Poem, 'The Preludes' . . . . . Liszt

5.20-6.0 S.B. from London

7.55 S.B. from London

(Manchester Programme continued on page 547.)

## Leading Features of the Week:

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

TALKS (5XX).

Monday, March 19.

9.15. Miss Elizabeth Robins: 'Ibsen.'

Tuesday, March 20.

7.0. Rt. Hon. the Earl of Drogheda: 'Broadcast Listening.'

7.25. Prof. A. Y. Campbell: 'Euripides and his Hippolytus.'

Wednesday, March 21.

7.0. Sir William Larke: 'Credit Insurance.'

7.25. Prof. A. V. Hill: 'The "Oxygen Debt" and the Limit of Fatigue.'

Thursday, March 22.

7.25. Mr. R. S. Lambert: 'Lord Shaftesbury and the Saving of the Children.'

9.15. Miss Stella Benson: 'Out of the Way Places in China.'

Friday, March 23.

10.20. Mr. Anthony Armstrong ('A.A.' of *Punch*): 'Music Parties and Olive Stones.'

Saturday, March 24.

6.15. Mr. H. M. Abrahams: 'Eye-Witness Account of the Oxford v. Cambridge Sports.'

7.25. Major L. R. Tosswill: 'A Retrospect of the Rugger Season.'

MUSIC.

Sunday, March 18.

(5XX) 3.30. The Victor Olof Sextet, with Dora Labbette.

(5GB) 3.30. Oratorio — 'The Light of Life' (Elgar), and 'Requiem' (Mozart).

(5XX) 9.5. A Moszkowski Programme.

Tuesday, March 20.

(5GB) 8.0. 'The Piper,' an Opera by Herbert Ferrers.

Wednesday, March 21.

(5XX) 8.0. 'The Piper,' an Opera by Herbert Ferrers.

Thursday, March 22.

(5GB) 7.30. The Hallé Pension Fund Concert. The Hallé Orchestra. Conductor, Sir Hamilton Harty (from Manchester).

Friday, March 23.

(5XX) 8.0. A National Symphony Concert. The Hallé Orchestra. Conductor, Sir Hamilton Harty. Soloist: Leopold Godowsky.

Saturday, March 24.

(5GB) 8.30. A Symphony Concert. Conductor, Joseph Lewis. Soloist: James Ching.

VAUDEVILLE AND VARIETY.

Monday, March 19.

(5GB) 3.0 (and again during the week) Art Fowler.

(5XX) 7.45. Kathleen O'Regan, Billy Hill, Julian Rose, Sandy Rowan, Yvette Darnac and Bernard Clifton, the Three New Yorkers.

Tuesday, March 20.

(5XX) 7.45. Robb Wilton, Una O'Connor, Esther Coleman, Tommy Handley, Melsa, Phyllis Panting and Co.

Wednesday, March 21.

(5GB) 9.0. Tommy Handley, Carol Lyne, Wolseley Charles, Sandy Rowan.

Thursday, March 22.

(5XX) 7.45. Balagantschina, Firth and Scott, Leslie Weston, the Three New Yorkers, Albert Sandler.

Friday, March 23.

(5XX) 7.45. Fay Compton.

(5GB) 9.0. Robb Wilton.

(5XX) 10.35. Frank Staff, Charles Treharne.

DRAMA, ETC.

Monday, March 19.

(5GB) 7.30. 'The Master Builder,' by Henrik Ibsen.

Tuesday, March 20.

(5XX) 9.40. 'The Master Builder,' by Henrik Ibsen.

Thursday, March 22.

(5XX) 9.35. 'Charlot's Hour.'

Saturday, March 24.

(5GB) 10.20. 'The Night Fighters,' by Cecil Lewis.

# Sunday's Programmes cont'd (March 18)

(Manchester Programme continued from page 546)

**8.45 THE WEEK'S GOOD CAUSE:** Appeal on behalf of the Manchester Gentlewomen's Employment Bureau and Ladies' Work Society by Miss DOROTHY PILKINGTON (Honorary Secretary)

(Contributions should be sent to the Honorary Treasurer of the Association, 1, Ridgefield, King Street, Manchester)

**8.50 WEATHER FORECAST, NEWS;** Local Announcements

**9.5 TWO TRIOS**

**THE ETHEL MIDDLEY TRIO:** JOHN BRIDGE (First Violin), WALTER HATTON (Cello), ETHEL MIDDLEY (Pianoforte)

Miniatures ..... *Frank Bridge*  
Russian Waltz; Hornpipe; Military March

**THE VICTORIAN TRIO**

Deep River ..... (Negro Spirituals)  
Go down, Moses ..... *arr. Burleigh*  
Yet once again ('The Magic Flute')... *Mozart*  
Largo ..... *Handel, arr. Braun*

**ETHEL MIDDLEY TRIO**

Piano Trio in F ..... *Gade*

**THIS** Pianoforte Trio, Op. 42, contains an animated First Movement, a vivacious Scherzo and a slow section, followed by the vigorous Finale.

**VICTORIAN TRIO**

Tho' my carriage be but careless.... *Weelkes*  
Pipe, shepherds, pipe ..... *Yonll*  
Tho' Philomela lost her love..... *Morley*  
Sweet and low ..... *Burnby*  
Mistress Mary ..... *Macirone*

**ETHEL MIDDLEY TRIO**

Phantasia Trio ..... *Frank Bridge*  
(1) Fairly quick and fiery; (2) Slow, very expansive; (3) Quick and playful; (4) Rather slow.

**VICTORIAN TRIO**

Annie Laurie ..... *arr. Macpherson*  
Sunshine and Butterflies..... *Bunning*  
A Song of Rest..... *Walford Davies*

**ETHEL MIDDLEY TRIO**

Trio in D Minor, Op. 49 ..... *Mendelssohn*  
Slow and tranquil; Scherzo—light and lively.

**10.30 EPILOGUE**

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

3.30 S.B. from Manchester

5.20-6.0 S.B. from London

7.55 S.B. from London (9.0 Local Announcements)

10.30 EPILOGUE

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

3.30 S.B. from Manchester

5.20-6.0 S.B. from London

10.30 EPILOGUE

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

3.30-6.0 S.B. from London

7.55 S.B. from London (9.0 Local Announcements)

7.55 S.B. from London (9.0 Local Announcements)

10.30 EPILOGUE

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

3.30-6.0 S.B. from London

7.55 S.B. from London (9.0 Local Announcements)

10.30 EPILOGUE

**6BM BOURNEMOUTH. 326.1 M. 920 KC.**

3.30-6.0 S.B. from London

7.55 S.B. from London

**8.45 THE WEEK'S GOOD CAUSE:** Appeal on behalf of the New Y.M.C.A. building at Winton, Bournemouth, by Mr. ALEC GLASSEY, Chairman of the Building Committee

**UP** to the present, the Winton Y.M.C.A. has been housed in two wooden huts erected during the war. These, however, have now ceased to be weatherproof, and the new building, now nearly finished, has cost £4,000. To help to meet the expenses of furnishing this is the object of the appeal tonight.

Contributions, marked Wireless Appeal, should be sent to Mr. H. G. Reynolds, Hampstead House, Yelverton Road, Bournemouth.

8.50 S.B. from London (9.0 Local Announcements)

10.30 EPILOGUE

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

3.30-6.0 S.B. from London

7.55 S.B. from London (9.0 Local Announcements)

10.30 EPILOGUE

**5PY PLYMOUTH. 400 M. 750 KC.**

3.30-6.0 S.B. from London

7.55 S.B. from London

**8.45 THE WEEK'S GOOD CAUSE:** Appeal on behalf of the Three Towns Nursing Association and Maternity Home, by Mr. ERNEST R. UNDERHILL

8.50 S.B. from London (9.0 Local Announcements)

10.30 EPILOGUE

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

3.30-6.0 S.B. from London

7.55 S.B. from London (9.0 Local Announcements)

10.30 EPILOGUE

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

11.0-12.30 app. A RELIGIOUS SERVICE (in Welsh)

Relayed from CAPEL GOMER WELSH BAPTIST CHURCH

Address by the Rev. SAMUEL WILLIAMS, Siloh (Landore)

3.30 S.B. from Cardiff

5.20-6.0 S.B. from London

7.55 S.B. from London (9.0 Local Announcements)

10.30 EPILOGUE

10.40-11.0 S.B. from Cardiff

## Northern Programmes.

**5NO NEWCASTLE. 312.5 M. 960 KC.**

3.30-6.0:—S.B. from London. 7.55:—S.B. from London. 8.45:—Week's Good Cause: Appeal by Dr. R. W. Simpson on behalf of the Oversea Settlement Assistance Fund. 8.50:—S.B. from London. 10.30:—Epiogue.

**5SC GLASGOW. 405.4 M. 740 KC.**

3.30:—Station Orchestra. Stiles Allen (Soprano), Joseph Farrington (Bass). 5.20-6.0:—S.B. from London. 7.55:—S.B. from London. 8.45:—Appeal on behalf of Emigration, by the Marquis of Douglas and Clydeedale. 9.50:—S.B. from London. 10.30:—Epiogue.

**2BD ABERDEEN. 503 M. 600 KC.**

3.30:—S.B. from Glasgow. 5.20-6.0:—S.B. from London. 7.55:—S.B. from London. 8.45:—S.B. from Glasgow. 8.50:—S.B. from London. 10.30:—Epiogue.

**2BE BELFAST. 306.1 M. 980 KC.**

3.30-6.0:—S.B. from London. 7.55:—S.B. from London. 10.30:—Epiogue.

**THE RADIO TIMES.**

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# What's in HOVIS ?

There's HEALTH in HOVIS! There's 25% of added Wheat-Germ—one quarter of its entire bulk—containing the "vital spark" of the Wheat—the Nutritious, the Health-giving part.

Vitamins are present in abundance as well as Phosphates for feeding Brain and Nerves. The essential elements for maintaining health, increased energy, better mental efficiency, the stuff for making Bone and Muscle, easily assimilable, concentrated nutriment—*that's what's in HOVIS!* There's no waste in HOVIS—it's all Food—the best Food, for the health-giving elements are there in their ideal proportions. Get a loaf to-day.



**HOUSEWIVES PLEASE NOTE!**

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## Best Bakers Bake it.

HOVIS LTD.—LONDON & MACCLESFIELD.

# PROGRAMMES for MONDAY, March 19

## 2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,004.3 M. 187 KC.)

9.0 WEATHER FORECAST,  
SECOND GENERAL  
NEWS BULLETIN

10.15 a.m. A

SHORT RELIGIOUS  
SERVICE10.30 (Daventry only) TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 ROSS PINKERTON (Soprano)  
JESSIE CORMACK (Pianoforte)12.30 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

10.-2.0 AN ORGAN RECITAL

By HAROLD DARKE

Relayed from St. Michael's, Cornhill

Sonata No. 6, in D Minor ..... Mendelssohn

Saul receives his sight ..... Malling

Rhapsody No. 1 ..... Howells

Prelude and Fugue in F Minor ..... Bach

Slow movement from 'Sea Symphony' ('On

the beach at night alone')

Vaughan Williams, arr. Darke

Fantasia and Fugue on the Chorale 'Ad nos,

ad salutarem undam' from Meyerboer's

'The Prophet' ..... Liszt

2.30 Miss RHODA POWER: 'Boys and Girls  
of Other Days—X; Jack the Fenman's Son'

ENGLAND has borrowed brains and ideas  
from many countries in the course of  
her history since the Romans came, and in this  
afternoon's talk Miss Rhoda Power will tell  
the story of one very profitable loan from  
abroad, when Dutch engineers came over to  
reclaim the Fen country from the sea.

3.0 Musical Interlude

3.5 Great Stories from History and Mythology  
—'How Sir Launcelot rescued the ten'

3.20 Musical Interlude

3.30 A SONG RECITAL

By NORAH DAHL (Soprano)

Scythe Song ..... } Hartly

An Irish Love Song ..... } Irish Folk Songs,

Draherin-o-Machree ..... } arr. Hughes

I know my love ..... }

Romance ..... } Debussy

Mandoline ..... }

Lia's Lament ('The Prodigal Son')

Land of Heart's Desire ..... }

Weaving Lilt ..... } arr. Kennedy Fraser

The Lord of the Isles .. }

4.0 FRANK ASHWORTH'S PARK LANE HOTEL

BAND, from the Park Lane Hotel

5.0 Miss HELEN TRESS: 'Some Fish Recipes'

5.15 THE CHILDREN'S HOUR

'In Bushranger Days,' an Adventure Story

by Percy Dent

Some Piano Solos by CECIL DIXON

'Hints on Training for School Sports,' by

GEORGE NICOL

'Daisies,' 'A Sea Song,' and other songs

sung by GEORGE DIXON

6.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

6.20 Quarterly Bulletin of the Wireless League

and the Wireless Association, by Prof. A. M. LOW

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-

CAST, FIRST GENERAL NEWS BULLETIN

6.45 THE B.B.C. DANCE ORCHESTRA

(Continued)

7.0 Mr. JAMES AGATE, Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC

CHOPIN'S NOCTURNES

Played by EDWARD ISAACS (Pianoforte)

Nocturne in D Flat, Op. 27, No. 2

Nocturne in C Sharp Minor, Op. 27, No. 1

CHOPIN was not the inventor of the Nocturne.

That distinction belongs to the Irishman,

John Field; but Chopin had a wider emotional

range and a finer feeling for the possibilities of

the piano than had Field. Though Chopin's first

Nocturnes are not unlike those of the Irishman,

he very soon shows his developing imaginative

power and technical freedom.

The Nocturnes, like many other of Chopin's pieces, are capable of bearing a good many poetical interpretations. In some the basic feeling is very clear. The D Flat Nocturne, for example, is full of luscious sentiment. The one in C Sharp Minor has provoked imaginative flights ranging from comparison with the song of a monk to a picture of a foul murder at sea!

The attraction of this music does not, of course, consist in its being supposed to represent or suggest this, that or the other, but in the fact that it has moods and real emotions, and that the player's imagination, working on the composer's



From a painting by Erik Wennerblad

## HENRIK IBSEN,

the great Scandinavian dramatist, the centenary of whose birth occurs tomorrow. This evening his play, *The Master Builder*, is to be broadcast from 5GB, and Miss Elizabeth Robins will give a talk on him from London at 9.15. *The Master Builder* will be repeated from London and Daventry tomorrow night.

material, transmits some clear mood and emotion to us.

The various Nocturnes played throughout the week may thus appeal in widely differing ways to listeners of differing temperament, each hearer giving some personal colour to the music as it passes through the prism of his own imagination.

7.25 Mr. F. NORMAN: German Talk, including a reading from Hebel

7.45 VAUDEVILLE

JULIAN ROSE (the Hebrew Comedian)

YVETTE DARNAC and BERNARD CLIFTON

(Light Songs)

KATHLEEN O'REGAN (Irish Humour)

SANDY ROWAN (Scotts Comedian)

BILLY HILL (Siffleur and Vocalist)

THE THREE NEW YORKERS (in Harmony)

and the

B.B.C. DANCE ORCHESTRA, personally conducted

by JACK PAYNE

9.15 Miss ELIZABETH ROBINS: 'Ibsen'

HENRIK IBSEN, the man who was to become the greatest force in the European drama of the day, was born on March 20, 1828, and this week the whole of the civilized world is paying homage to his memory. Broadcasting is taking its part with two performances of *The Master Builder* (from 5GB at 7.30 this evening, and from London tomorrow at 9.40), and one of *Peer Gynt* tomorrow from Belfast, and in this talk Miss Elizabeth Robins, the authoress, who was famous in the 'nineties as an actress of Ibsen's heroines, will discuss his life and work.

9.30 Local Announcements; (Daventry only)  
Shipping Forecast

9.35 A CONCERT

by

THE CIVIL SERVICE CHOIR

Conducted by STANFORD ROBINSON

MAVIS BENNETT (Soprano)

ARTHUR CRANMER (Baritone)

ORCHESTRA under the leadership of S. KNEALE

KELLEY

Chorus assisted by Members of THE RAILWAY

CLEARING HOUSE MALE VOICE CHOIR

Relayed from the Kingsway Hall, London

ORCHESTRA

Mock Morris ..... } Grainger

Irish Tune from County Derry .. }

Molly on the Shore ..... }

UNACCOMPANIED PART SONGS

It was a lover and his lass ..... Morley

The Blue Bird ..... Stanford

Just as the Tide was Flowing

arr. Vaughan Williams

MAVIS BENNETT

The Mocking Bird .. }

Rest, my Child ..... } Bishop,

Little Love is a mis- } arr. Stanford Robinson

chievous Boy ..... }

ORCHESTRA

A Fugal Fancy ..... Victor Hely Hutchinson

Sleepy Tune ..... Kenneth A. Wright

Rondo ..... Stanford Robinson

ARTHUR CRANMER, Chorus and Orchestra

Five Plantation Songs, arr. Stanford Robinson

Kemo, Kimo; Who's dat a-calling?; Li'l

Liza Jane; Old Folks at Home; Polly-

wolly-doodle

COMMUNITY SINGING

in which the Audience will be accompanied

by the Chorus and Orchestra

10.30-11.0 A PIANOFORTE RECITAL

by VICTOR HELY-HUTCHINSON

Three Characteristic Pieces in A, E Minor,

and E ..... Mendelssohn

Prelude, Aria and Finale ..... Franck

THE *Prelude* of Franck begins with a fine

broad, march-like tune, containing some

characteristically Franckian modulations, the

music melting through various keys rather than

changing sharply from one to another. This

occurs three times in all, with other themes

intervening. Then some introductory harp-like

music leads in the *Aria*, which is calmly and

simply given out. After that, it occurs many

times, in various positions on the keyboard.

The *Finale* begins with very soft, rapidly-

running notes, out of which emerges first a

minor-key theme, and then a bold, martial tune.

The minor-key tune begins again, and then the

chief tune of the *Aria* sings out aloft.The earlier themes of the *Finale* now return, and

then we have a reminiscence of the work's First

Movement. So the piece moves quietly to its end.

11.0.12.0 (Daventry only) DANCE MUSIC:

KETTNER'S FIVE, under the direction of

GEOFFREY GELDER, from Kettner's Restaurant

(Monday's Programmes continued on page 550.)

# "FEAR IS DEAD—KILLED BY PELMANISM."

How A Clergyman Recovered His Lost Nerve.

**T**HOUSANDS of men and women are held back in life because they are afraid. They have lost confidence in themselves. They are afraid of something, they don't exactly know what. Sometimes they are afraid of the Future. Sometimes they fear the effect of being thrown up against some stronger and more vital personality than themselves. Sometimes they are afraid of the consequences of Action, even if it is only the action of opening the door of their em-

ployer's room or of ringing someone up on the telephone. Sometimes they are harrassed by strange, irrational fears, "Phobias" morbid thoughts and states of depression which haunt them, interfere with their work and make their lives miserable. But there is no reason why they should go on being in this state. These fears and failings can be killed by Pelmanism, as the following letter from a Clergyman shows:—

"Three years ago I completed a course of Pelmanism.  
 "I began in a horrible neurasthenic state of 18 years' standing, with an impaired Will, an impaired Memory, utter lack of Self-Confidence and full of fears.  
 "After a few weeks of the Course I was told (by someone ignorant of my taking it) that I looked brighter and more alert. Certainly the benefits grew and still show themselves. I finished the Course with a clear and calmer mind; a restored Memory of good capacity; a stronger Will and such Confidence that I have undertaken, and do undertake, duties and responsibilities such as would have been quite impossible a few years ago.  
 "The latest evidence of the benefits received is that I crossed to Belgium this year by the Dover-Ostend route. This may appear to be a trifle, but when I consider that the idea of being on a ship has, for 21 years, been the cause of innumerable nightmares, I look on the voyage as the greatest victory of my life. *This fear is dead—killed by Pelmanism.*  
 "I certainly got my money's worth and a bit over, and look back with pleasure to the work of the Course, and the courtesy I received at the hands of the staff."  
 (B. 30,206.)

**P**ELMANISM banishes such irrational but harmful "fears" as these as though they had never been. It makes you sure of yourself and of your own scientifically-trained and consciously-directed powers. It gives you that sane, sensible Self-Confidence which wins the confidence of others, and enables you to make your presence felt in the world and to get ahead when, without it, you would have fallen behind. "Since taking up Pelmanism," writes a *School-Teacher*, "I have become less fearful, and, as a result, have gained greater confidence in my own self and capabilities." And this has had a practical and profitable result. "This Pelman-developed Self-Confidence was put to a severe test" (she writes) "in the interview which resulted in my securing my promotion to a Headship from several candidates interviewed."

**A CLERK WRITES:—**  
 "I am very happy to tell you that I have benefited greatly since commencing this Course, especially since my greatest weaknesses are *Shyness and Lack of Self-Confidence*. My nervousness has practically gone, and I feel a different person."  
 (S. 30,745.)  
**A SHOP ASSISTANT WRITES:—**  
 "The chief benefits I have derived from the Course are: *increased Self-Confidence, greater interest, wider outlook, keener mental grasp, more tenacious memory, ability to do more and better work with greater speed and less fatigue, and the formulating of an ambition. I am now living a life of purpose and true achievement.*"  
 (P. 32,187.)

**A TEACHER WRITES:—**  
 "I have more Self-Confidence, and am not so subject to fits of Depression."  
 (D. 32,263.)

**A NURSE WRITES:—**  
 "I have a much brighter outlook in life and have to a large extent regained poise of mind and body. No matter how tired or dispirited I may feel on awakening, before I am half-way through the exercises I feel quite cheerful and ready for anything."  
 (A. 32,142.)

Pelmanism is continually developing as all living systems must do. As new experience is gained, the results are incorporated in the individual, personal training which is given to every Pelman student. Thus readers, by enrolling for the Pelman Course, are able to utilise for their own personal advantage the results of the latest Psychological research, and (under the expert direction of the instructors of the Pelman Institute) to apply recognised Psychological principles to the solution of their own personal difficulties in Professional, Business, and Social Life.

Pelmanism is fully explained in an interesting book entitled "The Efficient Mind." Read in this book how Pelmanism banishes Mind-Wandering, Forgetfulness, Depression, Timidity, Lack of Confidence, Indecision, and other Morbid and Harmful thoughts, and how it develops in their place Observation, Optimism, Cheerfulness, Initiative, Concentration, Self-Confidence, Organising Power, Resourcefulness, Business Acumen, a Good Memory, the Power of Thinking Creatively and other equally valuable qualities. To get a copy of this book fill up the adjoining coupon and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

The book will be sent you by return of post, gratis and post free.

# "THE EFFICIENT MIND."

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Everyone who wishes to "get ahead" in life should write to-day for a free copy of "The Efficient Mind."

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"Radio Times," March 16th, 1928.

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## Monday's Programmes cont'd (March 19)

### 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)  
TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 548.)

- 3.0 DANCE MUSIC**  
THE B.B.C. DANCE ORCHESTRA  
Personally Conducted by JACK PAYNE  
ART FOWLER and his Ukulele
- 4.0 LOZELLS PICTURE HOUSE ORGAN**  
From Birmingham  
FRANK NEWMAN (Organ)  
Overture to 'Morning, Noon and Night in Vienna' Suppé  
CHRISIE STODDARD (Soprano)  
Sing, joyous bird ..... Montague Phillips  
Adagio ..... Carew  
FRANK NEWMAN  
Serenade ..... Moezkowski  
Suite of Ballet Music from 'Coppelia' ..... Delibes  
Evensong ..... Easthope Martin  
Minnet ..... Bocherini  
Selection from 'The Mikado' ..... Sullivan
- 5.0 A BALLAD CONCERT**  
DOROTHY MORRIS (Soprano)  
FREDERICK GRISEWOOD (Baritone)  
MERCIA STOTESBURY (Violin)  
FREDERICK GRISEWOOD  
If all the young Maidens ..... Löhr  
Shall I wasting in despair? ..... Lane Wilson  
Old clothes and fine clothes ..... Martin Shaw
- 5.8 MERCIA STOTESBURY**  
Waltz of Sadness (Valse Triste) ..... von Vecsey  
Allegro ..... Leclair
- 5.15 DOROTHY MORRIS**  
Who goes by? ..... Easthope Martin  
A far-off tide ..... Easthope Martin  
Well-a-day ..... Easthope Martin
- 5.22 FREDERICK GRISEWOOD**  
So we'll go no more a-roving ..... M. V. White  
A Farewell .. Mariffer  
Yarmouth Fair  
Warlock
- 5.30 MERCIA STOTESBURY**  
Polly Oliver (Old English) arr. Hewitt  
Polonaise .. Mlynarski
- 5.38 DOROTHY MORRIS**  
Oh my garden  
Mallinson  
Bluebells from the clearings  
Ernest Walker  
What's in the air to-day? ..... Eden
- 5.45 THE CHILDREN'S HOUR (From Birmingham)**: Musical Play-let, 'At Home with Beethoven,' by H. G. Sear. Frank Cantell (Violin). Songs by Alice Vaughan (Contralto)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

- 6.45 LIGHT MUSIC**  
From Birmingham  
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTELL  
Overture to 'Lucio Silla' ..... Mozart  
Ballet Music from 'Les Petits Riens' .. }  
Fairy Dance Reel ..... MacMillan
- 7.10 MARGARET ABLETHORPE (Pianoforte)**  
Toccata ..... Paradies  
Baccarolle in G ..... Rubinstein  
Fairy Dance Reel ..... MacMillan
- 7.20 ORCHESTRA**  
Selection from Suite, 'Children's Games' .. Bizet
- 7.30 'THE MASTER BUILDER'**  
A Play in Three Acts by HENRIK IBSEN  
Translated by EDMUND GOSSE and WILLIAM ARCHER  
Abridged and arranged for broadcasting  
Characters:  
Knut Brovik, formerly an architect, now in Solness' employment. ... FREDERICK DE LARA  
Kaid Fosl, his niece, a book-keeper  
ANNE FURNIVALL  
Ragnar Brovik, Knut's son, a draughtsman  
HAROLD ANSTRUTHER  
Halvard Solness, a master builder  
HARCOURT WILLIAMS  
Aline Solness, his wife ..... ARNA HENE  
Dr. Herdal, a physician ..... J. H. MOORE  
Miss Hilda Wangel. .... GWENDOLINE EVANS  
Some Ladies.  
A Crowd in the Street  
Produced by HOWARD ROSE  
ACT I. The scene is a plainly furnished workroom in the house of Halvard Solness. Doors lead to inner rooms of the house, and to an adjoining draughtsman's office, in which sit Knut Brovik and his son, Ragnar, occupied with architectural plans and calculations. Kaid Fosl is in the workroom writing in a ledger.  
ACT II. A prettily furnished small drawing-room in Solness' house.



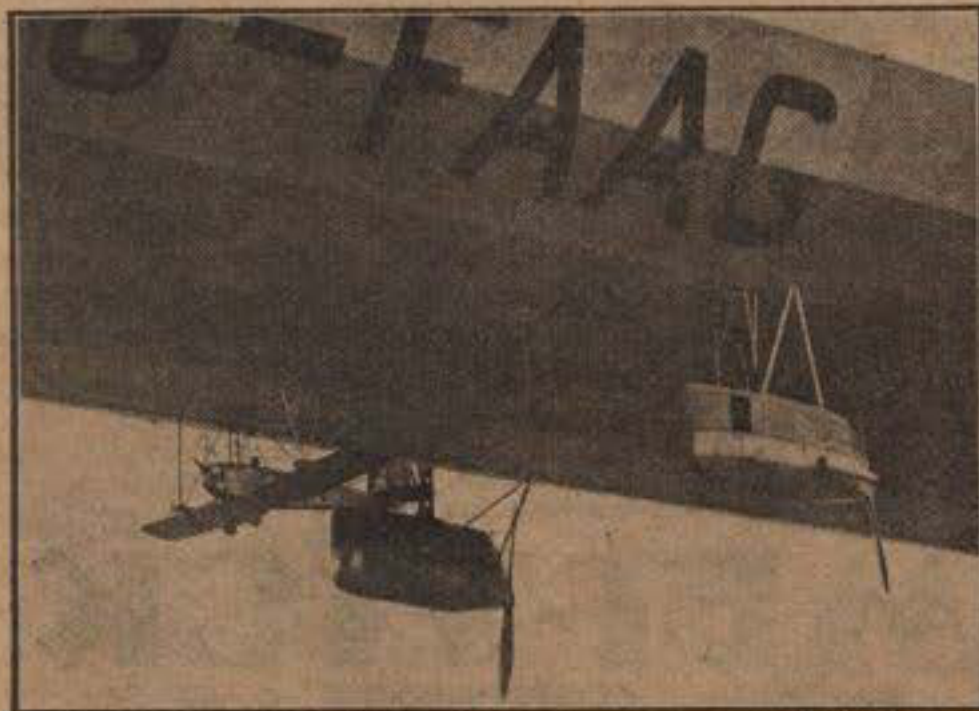
FOLK SONGS THIS WEEK.

Muriel George and Ernest Butcher, the couple who have brought the old folk-songs back to our music-hall stage, will be 'on tour' round the wavelenghts this week. These are the Stations they will visit each day:—Monday, Aberdeen; Tuesday, Glasgow; Wednesday, Manchester; Thursday, Belfast; Friday, Newcastle, and Saturday, Cardiff.

- ACT III. The large, broad verandah of Solness' dwelling-house.
- 9.0 VARIETY**  
From Birmingham  
CONSTANCE WENTWORTH and FREDERIC LAKE in Folk Songs and Duets  
THE BIRMINGHAM STUDIO ORCHESTRA (FRANK CANTELL and HARRY FREEMAN in Violin Duets)  
T. C. STERDALE BENNETT (Entertainer at the Piano)
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 DANCE MUSIC:**  
JAY WHIDDEN'S BAND from the Carlton Hotel
- 11.0-11.15 KETNER'S FIVE** under the direction of GEORGEY GELDER, from Kettner's Restaurant

# Monday's Programmes continued (March 19)

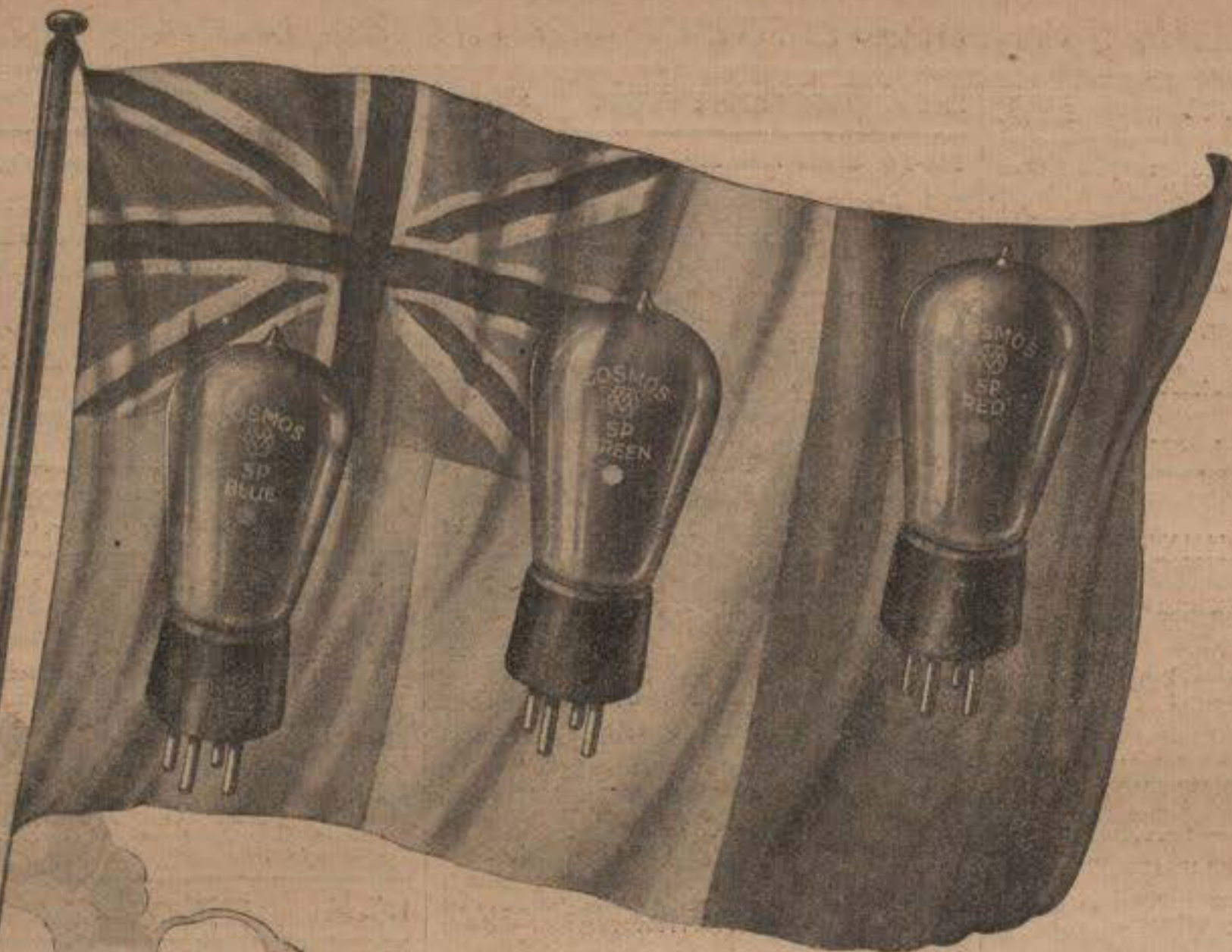
5WA CARDIFF. 353 M. 850 KC.	2ZY MANCHESTER. 384.6 M. 780 KC.	6LV LIVERPOOL. 297 M. 1,010 KC.
12.0-1.0 London Programme relayed from Daventry	12.0-1.0 Gramophone Records	12.0-1.0 London Programme relayed from Daventry
2.30 BROADCAST TO SCHOOLS: Prof. A. J. SUTTON PIPPARD, 'Development of Aircraft during the War and After'	2.30 London Programme relayed from Daventry	4.0 REECE'S DANCE BAND, directed by EDWARD WEST, from the Parker Street Café Ballroom
3.0 AN ORCHESTRAL CONCERT THE STATION ORCHESTRA Selection from 'The Mikado'..... Sullivan PERCY BILSBURY (Tenor) 'Twas in the glorious month of May } From out these tear-drops burning } Schumann H. C. BURGESS (Violin) Ballad in F Sharp Minor ..... Melique Perpetual Motion ..... Riess ORCHESTRA Suite from 'Cyrano de Bergerac'..... Rosse PERCY BILSBURY Tomorrow ..... } Devotion ..... } Richard Strauss H. C. BURGESS Gipsy Airs ..... } Caprice ..... } Burgess ORCHESTRA Suite, 'Woodland Pictures' ..... Fletcher Overture, 'Ten Maidens and No Man' J. Strauss	3.0 BROADCAST TO SCHOOLS: Dr. J. E. MYERS, 'Ten Great Scientists—X, Joseph Lister'	5.0 MANNIN CRAINE: 'Honolulu—Some Impressions'
4.45 IRAN KYRIE FLETCHER: 'Modern Anglo-Cymric Authors—Dorothy Edwards'	3.20 ORCHESTRAL MUSIC, relayed from the Piccadilly Picture Theatre, conducted by STANLEY C. MILLS	5.15 THE CHILDREN'S HOUR
5.0 ORCHESTRA Children's Suite, No. 1 ..... Ansell	4.0 CLIFFORD WHITE (Baritone)	6.0 Gramophone Lecture-Recital, by MOSES BARTZ
5.15 THE CHILDREN'S HOUR	4.15 ORCHESTRAL MUSIC (Continued)	6.30-11.0 S.B. from London (9.30 Local Announcements)
6.0 London Programme relayed from Daventry	5.0 Rev. E. C. TANTON, 'Literary Centenaries of 1928—III, A Minor Group'	2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.
6.30 S.B. from London (9.30 Local Announcements)	5.15 THE CHILDREN'S HOUR: Programme of Request Songs by Betty Wheatley and Harry Hopewell, and Pianoforte Solos by Eric Fogg	12.0-1.0 London Programme relayed from Daventry
9.35-11.0 A WEST COUNTRY PROGRAMME The breeze has spoken strangers with a stirring tale to tell. 'Come they hither in the old way, the only way that's free?' And the flying Breeze called softly: 'In the Old Way.' (R. A. Hopwood)	6.0 London Programme relayed from Daventry	2.30 London Programme relayed from Daventry
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE Overture, 'Plymouth Hoe' .. Ansell PERCY NEALE (Bass) Master and Man Coningsby Clarke A West Country Courting Sanderson CHARLES WREFORD (Entertainer) Jan's Football Match .. Jan Stower ORCHESTRA Intermezzo, 'In Sweet Devon' .. Corri RENÉE SWEETLAND (Pianoforte) First Ballad..... Chopin PERCY NEALE John o' Devon..... Mortlake A Dinder Courtship..... Eric Coates ORCHESTRA Suite, 'Rustic Revels' .. Fletcher CHARLES WREFORD The Coach Wheels ..... Passmore RENÉE SWEETLAND Rhapsody in F Sharp Minor, No. 2 .. Dohnanyi Prelude in E Flat .. Rachmaninov	6.30 S.B. from London (9.30 Local Announcements)	4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
	9.35-11.0 A BAND PROGRAMME THE LANCASHIRE MILITARY BAND, conducted by PAT RYAN Overture, 'Plymouth Hoe'..... Ansell Waltz, 'The Blue Danube' .... Johann Strauss CONSTANCE FELPTS (Contralto) Far across the desert ('A Lover in sands ..... Damascus') How many a lonely Caravan } Woodforde-Finden The Lilac Time ..... Gartlan O, tell me, Nightingale ..... Lehmann S. F. TODD (Entertainer) Our Bazaar ..... Squires How I took the Census ..... Overton BAND Willow Song ('Othello') ..... Coleridge-Taylor Prelude ..... Jarnefelt CONSTANCE FELPTS Summer Highland Days ..... } Peel Hills in Heaven ..... } My Son ..... Del Riego S. F. TODD The Caretaker ..... Winter Speech Day ..... Squires BAND Selection from 'The Desert Song' .. Romberg Patrol, 'The Wee Macgregor' ..... Amers	5.0 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 (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 KATHLEEN HALFORD: 'Queer Corners of Palestine'
		5.15 THE CHILDREN'S HOUR
		6.0 London Programme relayed from Daventry
		6.30 S.B. from London
		8.0 S.B. from Nottingham
		9.0 S.B. from London (9.30 Local Announcements)
		9.35-11.0 S.B. from Manchester
		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 Miss K. O. CONN, 'The Brontë Heroines'
		5.15 London Programme relayed from Daventry
		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
		4.0 TEA-TIME MUSIC From Beale's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY
		5.0 London Programme relayed from Daventry
		(Bournemouth Programme continued on page 553.)



AN AIRCRAFT-CARRIER OF THE AIR.

In his concluding talk from Cardiff this afternoon, Professor A. J. Sutton Pippard will describe the development of aircraft during the war and after. This picture shows one of the very latest advances—an aeroplane slung below the great airship R33, from which it can take off and to which it can return to be rehooked in the air.

Sport and General



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# Monday's Programmes cont'd (March 19)

(Bournemouth Programme continued from page 551.)

- 5.15 THE CHILDREN'S HOUR
- 6.0 The Social Service Bulletin, by Miss DOULTON EDWARDS
- 6.15 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
- 5.0 Miss DUTTON: 'A Holiday in Normandy'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

### 8.0 A CONCERT

Conducted by Sir HENRY COWARD  
Under the auspices of *The Sheffield Daily Telegraph*  
In aid of the Derbyshire Royal Infirmary  
Relayed from the Drill Hall, Derby

THE DERBY CHORAL UNION  
THE DERBY ORCHESTRAL SOCIETY  
Conducted by E. HORNE  
At the Piano, NORMAN HIBBERT

COMMUNITY SINGING  
All Hail the Power (Tune: 'Diadem')  
EDITH REED (Contralto) with Chorus  
Love's Old Sweet Song..... Molloy  
ERNEST PLATTS (Baritone)  
Recit., 'I rage'..... ('Acis and Galatea')  
Air, 'O raddier than the Cherry'..... Handel

COMMUNITY SINGING  
D'ye ken John Peel?..... Old English

CHORAL UNION  
By the Shores of Gitehe Gumeo ('Hiawatha')  
Coleridge-Taylor

MILICENT WARD (Soprano)  
Waltz Song ('Tom Jones')..... German

COMMUNITY ROUND  
Three Blind Mice..... Old English

EDITH REED  
Arise, O sun..... Day

ERNEST PLATTS with CHORUS  
Marching through Georgia..... Old American

MILICENT WARD, EDITH REED, ERNEST PLATTS  
Queen of the Night..... Smart

EDITH REED with CHORUS  
Land of Hope and Glory..... Elgar

Speech by Brig.-Gen. E. C. WALPHELL

9.0-11.0 S.B. from London (9.30 Local Announcements)

## 5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 A GRAMOPHONE RECITAL
- 2.30 London Programme relayed from Daventry
- 5.0 Mr. FRED JOHNS: 'The Delectable Duchy and Dartmoor—III, On the Border'
- 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)

## 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 HILARY FRY: 'A Blooming Dog,' a Humorous Talk
- 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)

## 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. HARRY T. RICHARDS: 'A Wanderer in Europe—In the Crater of Solfatara'
- 5.15 THE CHILDREN'S HOUR



Pat Ryan conducts the Lancashire Military Band, which will broadcast from Manchester tonight. Renee Sweetland is the pianist in the West Country Programme that Cardiff will broadcast at 9.35.

- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35-11.0 S.B. from Cardiff

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M. 980 KC.

12.0-2.0:—London. 2.30:—Broadcast to Schools. 3.0:—London. 4.0:—Popular Orchestral Concert relayed from Coxon's New Gallery Restaurant. 5.0:—London. 5.15:—Children's Hour. 6.0:—Daniel White (Soprano-Tenor). May Conn (Pianoforte). 6.20:—Radio Bulletin. 6.30:—S.B. from London. 7.45:—Music and a Play. Selection from Sullivan's Operas (arr. Godfrey). 7.55:—Robert MacLachlan (Baritone). 8.5:—Orchestra. 8.15:—Station Players in 'Pickpockets.' A Sketch by Harold Melville. 8.35:—Robert MacLachlan. 8.45:—Orchestra. 9.0-11.0:—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:—Station Orchestra. John Green (Piano). 5.0:—Dorothy Archibald, 'The Art of the Parent.' 5.15:—Children's Hour. 6.0:—Organ Recital from the New Savoy Picture House. Organist, Mr. S. W. Leitch. 6.30:—S.B. from London. 6.45:—S.B. from Dundee. 7.0:—S.R. from London. 9.35-11.0:—Modern Ballet Music. Station Symphony Orchestra, conducted by Herbert A. Carruthers. Roy Henderson (Baritone).

### 2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 2.30:—London. 3.20:—Alice Beld (Contralto), Dorothy Chalmers (Violin). 4.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Station Octet. 6.30:—S.B. from London. 6.45:—S.B. from Dundee. 7.0:—S.B. from London. 7.45:—Muriel George and Ernest Butcher. 8.0:—Scottish Programme, Mrs. Sibund's Dance Band: Strathspeys and Reels. Margaret Skakle (Soprano). 'The Bishop,' by A. W. Simpson, played by Aberdeen Radio Players. 9.0-11.0:—S.B. from London.

### 2BE BELFAST. 506.1 M. 990 KC.

12.0-1.0:—London. 2.30:—London. 3.30:—Station Orchestra. 4.20:—Edith de Pauley (Soprano). 4.32:—Pianoforte Jazz by Fred Rogers. 4.37:—Dance Music by Station Dance Band. 5.0:—London. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20:—London. 6.30:—S.B. from London. 9.35:—'The Voice of the Sea.' Choruses, Stories and Songs of the Sea. Arranged by Herbert Strain and Herbert Scott. 10.30-11.0:—Dance Music: Leon Whiting and his Miami Band, relayed from the Plaza.

## In the Near Future.

News and Notes from the Southern Stations.

### Cardiff.

Melsa will appear in the Sunday afternoon programme on March 25.

A gay programme under the title 'Cupid's Round-Up' on Saturday, March 31, will include songs by Denis O'Neil, and a play, *The Stolen Rolls*, by Monckton Hoffe.

### Plymouth.

*The Cat Burglar*, a play by Houghton Townley, will be performed by the Micrognomes at 6 p.m. on Tuesday, March 27.

A running commentary on the Rugby football match between Plymouth Albion and St. Barts, relayed from Beacon Park, Plymouth, will be broadcast on Saturday afternoon, March 31. The Commentator will be Mr. E. G. Butcher, late Captain of the Devon and Albion teams.

### Bournemouth.

Wessex listeners will be interested in a talk by Marjorie Simmons on 'The Romance of the New Forest,' which is in the programme for Friday, March 30.

The second of the series of educational talks on Tuesday, March 27, will be given by Mr. L. B. Benny, Principal of the Municipal College, and Chairman of the Astronomical Section of the Bournemouth Natural Science Society. The title of the talk is 'The Average Man's Opportunity.'

### Manchester.

*Sarah's Grand National*, a little play by Edwin Lewis in Lancashire dialect, will be given by the Station Repertory Players on Friday, March 30.

A programme of Haydn's works will be given by the Augmented Station Orchestra on Sunday afternoon, March 25. The solo pianist is Ada St. John Bright, and the vocalist Mabel Parry (soprano).

A short recital of modern songs by George Hill (baritone), who is often heard from the Manchester Station with his male voice chorus, is in the evening programme on Monday, March 26.

A programme by the Catterall Quartet at the Memorial Hall, Manchester, on Wednesday, March 28, is to be relayed to London and Daventry as well as being broadcast from the local station. The soloists are Stewart Redfern (viola) and Carl Fuchs (cello).

### Daventry Experimental.

A religious service, conducted by the Rev. Canon S. Blofeld, is to be relayed from the Cathedral, Birmingham, on Sunday, March 25.

The outwitting of a Pirate and the story of his destruction is the theme of a play *In Chinese Waters* by Vivian Tidmarsh, which is to be broadcast on Tuesday, March 27.

The City of Birmingham Police Band, conducted by Richard Wassell, will again be heard on Tuesday, March 27. The soloists in the programme are John Booth (tenor) and Sidonic Wasserman (pianoforte).

Works by Stanford, Elgar and Robert Chignell are included in a 'British Composers' Programme,' which is to be given in the Birmingham Studio on Sunday evening, March 25. The soloists are Albert Sammons (violin) and Harold Williams (baritone).

A vaudeville programme will be given from Birmingham on Wednesday, March 28, in which the following artists will take part: Cyril Lidington (light songs), Stainless Stephen (entertainer), Helen Alston (entertainer at the piano), Jack Venables (syncopated pianisms).

# PROGRAMMES for TUESDAY, March 20

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 THE GLADYS NOON TRIO; OLIVE DAVIES (Contralto)

1.0-2.0 MOSCHETTO AND HIS ORCHESTRA  
from the Savoy Hotel

2.30 Sir H. WALFORD DAVIES, 'Elementary Music—X, Filling in the Fourths'

3.15 Musical Interlude

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

3.45 A Short Recital by DAVID WISE (Violin), BERRLEY MASON (Pianoforte)

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

4.15 Mr. T. R. SCOTT, 'The Building of the Hills'

IN the third and last talk of his series Mr. Scott will briefly summarize the story of the earth's substance as the geologists have unravelled it, following the thread of continuity through the mazes of peat and glaciers, clay, chalk, and sandstone, mud banks, shell banks, and coral reefs.

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

5.0 Miss E. ARNOT ROBERTSON: 'Ideas for Holiday Week-ends'

HOW many people spend their week-ends either doing nothing in particular or doing the same thing—golfing, motoring, or whatever it may be—until it becomes as monotonous as their week's work? In this talk Miss Arnot Robertson will put forward some new ideas for cheap and practical week-ends, contrived with the aid of river-punts, small boats, cyclists' tents, and motor-caravans.

5.15 THE CHILDREN'S HOUR  
'Sunlight runs a race with Rain  
All the world grows young again.'

Songs of Springtime, sung by MEGAN THOMAS: 'Awake in March' (Eleanor Farjeon), 'Kensington Gardens' (Leslie Hurd), and other appropriate verse

The story of 'Forget-me-not and Lily-of-the-Valley,' from 'The Glass Mender' (Maurice Baring)

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

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

6.45 A Recital of Gramophone Records

7.0 The Rt. Hon. the Earl of DROGHEDA: 'Broadcast Listening' (under the auspices of The Wireless League)

FIVE full years of broadcasting have not sufficed to diffuse a universal art and technique of listening, and there are still many people who listen too much or too little, too diligently or too carelessly—listeners carpingly critical, listeners fatuously complacent, listeners blasé, listeners ignorant, listeners inept. In this evening's talk the Earl of



The two distinguished Ibsenites, whose translation of *The Master Builder* was broadcast from 5GB yesterday evening, and will be heard from London tonight: William Archer (left) and Sir Edmund Gosse.

Drogheda, who is a member of the Council of the Wireless League, will give some advice on how to listen wisely and well, according to the views of the League.

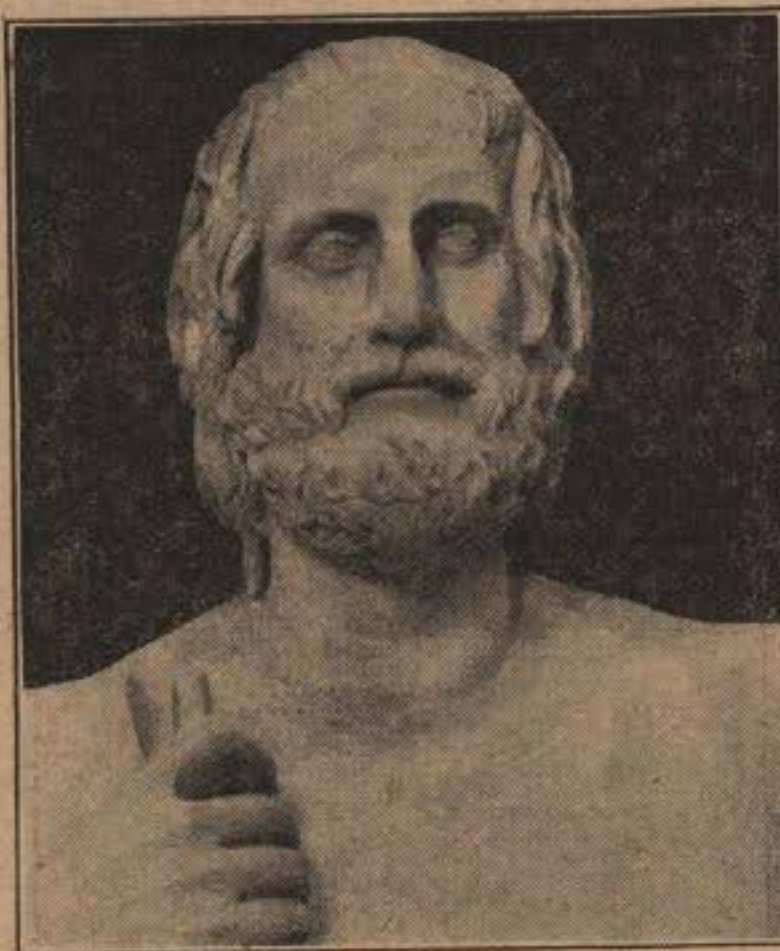
7.15 THE FOUNDATIONS OF MUSIC  
CHOPIN'S NOCTURNES

Played by EDWARD ISAACS (Pianoforte)

Nocturne in G Minor, Op. 37, No. 1  
Nocturne in F, Op. 15, No. 1

7.25 Professor A. Y. CAMPBELL, 'Greek Plays for Modern Listeners—IV, Euripides and his "Hippolytus".' S.B. from Liverpool

EURIPIDES, the latest of the three great tragic dramatists of classical Greece (for he was twelve years younger than Sophocles, though they died in the same year), is the one whose work is most popular in our own age. In this talk Professor Campbell will discuss Euripides and his work, with special reference to the *Hippolytus*.



Anderson

THE MASSIVE HEAD OF EURIPIDES, the author of the *Hippolytus*, of whom Professor Campbell will talk to-day. This head is reproduced from a statue in the Vatican Museum in Rome.

7.45 VARIETY;  
MELSA (Violin)

ESTHER COLEMAN (Contralto)  
in a Song Cycle—

'Proposals,' by Herbert Bedford

ROBB WILTON (Entertainer)

UNA O'CONNOR (Irish and Cockney Character Studies)

TOMMY HANDLEY

'REFUSALS OF MARGARET'

Margaret ..... PHYLLIS PANTING  
Charlie ..... DERRICK DE MABNEY

8.0-8.30 (Daventry only)

Mrs. MARY ADAMS, 'Problems of Heredity—IV, The Inheritance in Man'

UPON the study of heredity, and the verdicts that it pronounces, the approach to many of our social problems depends. In this talk Mrs. Mary Adams will discuss the known facts about the inheritance of physical and mental characteristics, a subject that involves such vital questions as 'Are diseases transmitted?' and 'Is there a criminal "class"?'

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 MASTER BUILDER'

A Play in Three Acts by HENRIK IBSEN  
Translated by EDMUND GOSSE and WILLIAM ARCHER

Abridged and arranged for Broadcasting

Characters:

Knut Brovik, formerly an architect, now in Solness's employment

Kaid Fosli, his niece, a book-keeper

Ragnar Brovik, Knut's son, a draughtsman

Halvard Solness, a master builder

Aline Solness, his wife ..... ARNA HENE

Dr. Herdal, a physician ..... J. H. MOORE

Miss Hilda Wangel ..... GWENDOLINE EVANS

Some Ladies. A Crowd in the Street

Produced by HOWARD ROSE

ACT I. The scene is a plainly-furnished workroom in the house of Halvard Solness. Doors lead to inner rooms of the house and to an adjoining draughtsman's office, in which sit Knut Brovik and his son Ragnar, occupied with architectural plans and calculations. Kaid Fosli is in the workroom writing in a ledger.

ACT II. A prettily furnished drawing-room in Solness's house.

ACT III. The large broad veranda of Solness's dwelling-house.

(See Special Article on page 538.)

11.0-12.0 DANCE MUSIC: AMBROSE'S BAND from the Mayfair Hotel

# Tuesday's Programmes cont'd (March 20)

## 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 CONCERT**  
*From Birmingham*  
THE BIRMINGHAM MILITARY BAND, conducted by  
W. A. CLARKE  
Overture to 'Oberon' ..... Weber  
Prelude ..... Järnefelt
- 4.12 MABEL BAKER (Soprano)**  
It was a lover and his lass ..... Eric Coates  
Nightfall at Sea ..... Montague Phillips  
Shepherd, thy demeanour vary  
Brown, arr. Lane Wilson  
Shepherd's Cradle Song ..... Somercell  
BAND  
Selection from 'I Pagliacci' ('The Play Actors')  
Leoncavallo
- 4.35 LENA WOOD (Violin)**  
Four Aquarelles (Water Colours) .... Tor Aulin  
Idyll; Humoresque; Vaggsang; Polka  
BAND  
Sketch, 'Down South' ..... Myddleton  
Xylophone Solo, 'Souvenir of the Cirque Renze'  
Peter

- 8.0 THE PIPER**  
An Opera in One Act (founded on Robert  
Browning's 'Pied Piper of Hamelin'), by  
HERBERT FERRERS  
THE WIRELESS SYMPHONY ORCHESTRA  
Conducted by The Composer  
*Cast:*  
The Piper ..... DALE SMITH  
A Lame Boy ..... DORIS VANE  
The Mayor of Hamelin .... STUART ROBERTSON  
The Town Clerk ..... FREDERICK HAYES  
The Boy's Mother ..... DOROTHY BURTON  
THE WIRELESS CHORUS (Chorus-Master  
STANFORD ROBINSON)  
THE WIRELESS SYMPHONY ORCHESTRA  
Conducted by The Composer
- 9.0 A BALLAD CONCERT**  
THE WESTMINSTER SINGERS  
ALICE VAUGHAN (Contralto)  
WESTMINSTER SINGERS  
Tell me, babbling echo (Glee) ..... Paston  
The Cat Show (Part Song) ..... Smith  
Would you know my Celia's charms? (Catch)  
Webbe



Claude Harris

### THE WESTMINSTER SINGERS

take part in tonight's Ballad Concert from 5GB. They are, from left to right, Frank O'Dell (tenor), Edward Way (alto), Bertram Mills (baritone), and W. H. Breteton (bass).

- 5.0 MABEL BAKER**  
Bird Songs at Eventide ..... Eric Coates  
Cherry Ripe ..... } arr. Lehmann  
Annie Laurie ..... }  
Spreading the News ..... Oliver  
BAND  
Selection from 'The Catch of the Season' Haines
- 5.20 LENA WOOD**  
Minuet ..... Bach  
Berceuse (Cradle Song) ..... Zsolt  
The Rope Dancer ..... 18th Century, arr. Moffat
- 5.30 BAND**  
Suite of 'Woodland Pictures' ..... Fletcher  
Flower Waltz ..... Tchaikovsky
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**  
Story told by Gladys Colbourne. Songs by  
Harold Casey (Baritone). 'A Step into Spring'  
—a dialogue by Mona Pearco. Toni Farrell will  
entertain
- 6.30 TIME SIGNAL, GREENWICH; WEATHER  
FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 DANCE MUSIC**  
THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE  
CORDELIA COOPER  
(Songs at the Piano)  
RONALD GOURNEY  
(Whistling)

- 9.9 ALICE VAUGHAN**  
Red Roofs ..... }  
Hawthorn ..... } Brahe  
O Western Wind ..... }
- 9.16 WESTMINSTER SINGERS**  
Haste ye, soft gales (Glee) ..... Martyn  
Hey, diddle-diddle (Part Song) ..... Edgar F. Day  
Johnny Sands (Part Song) ..... James Coleman
- 9.25 ALICE VAUGHAN**  
An Emblem ..... Thompson  
The Net-Mender ..... Coningsby Clarke  
Robin Adair ..... Traditional
- 9.32 WESTMINSTER SINGERS**  
Sally in our Alley (Part Song) ..... arr. Button  
Granpa's Adventure (Part Song) ..... } Odell  
Falls Eventide (Part Song) ..... }
- 9.40 LOZELLS PICTURE HOUSE ORGAN**  
*From Birmingham*  
Poem ..... Fibich  
Gavotte from 'Mignon' ..... Ambroise Thomas  
Serenade ..... Toselli  
Selection from 'The Gondoliers' ..... Sullivan
- 10.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN**
- 10.15-11.15 VAUDEVILLE**  
*From Birmingham*  
JACK PAYNE (the Newsboy Whistler)  
TONI FARRELL (Syncopations)  
RICKARDS and STEVENS (the Scandal-mongers)  
THE MUSICAL AVALOS (in Xylophone Selections)  
PHIL BROWN'S DOMINOES DANCE BAND  
(Tuesday's Programmes continued on page 556.)



## The NEW Crystal Trees

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the marmalade



ROBERTSON—only maker

# Tuesday's Programmes continued (March 20)

## 5WA GARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 4.45 EVELYN HERBERT, 'The Lure of the Cinema'
- 5.0 THE DANSANT, relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 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—Types of Children'
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45 **SPRING BLOSSOM**  
THE STATION ORCHESTRA  
Selection from 'Primrose'.....Gershwin  
ELSIE EAVES (Soprano)  
The Apple Tree ('Véronique').....Messenger  
The Language of Flowers ('The Toreador')  
Monckton  
ORCHESTRA  
Daffodils a-blooming..... Sullivan Brooke  
FREDERICK SLADE (Baritone)  
Wildflower ('Wildflower') Youmans and Stohart  
Under the Lilac Bough ('Lilac Time')  
Schubert, arr. Clutsam  
ORCHESTRA  
Fox-trot, 'Pan'.....Lensen  
ELSIE EAVES and FREDERICK SLADE  
Come to Arcadie ('Merrie England')....German  
ORCHESTRA  
The Eternal Spring.....Rolt  
ELSIE EAVES  
The Seasons ('The Happy Day').....Rubens  
The Garden of Love ('Véronique')....Messenger  
ORCHESTRA  
The Arcadians..... Monckton and Talbot
- 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 Houldsworth Hall  
CHAMBER MUSIC CONCERT by THE BRODSKY QUARTET  
Dr. ADOLPH BRODSKY (1st Violin), ALFRED BARKER (2nd Violin), HELEN RAWDON BRIGGS (Viola), CARL FUCHS (Violoncello)
- 2.30 London Programme relayed from Daventry
- 3.45 Music by THE STATION QUARTET  
March, 'Folies Bergères'.....Lincke  
Caprice, 'Ninan'.....Elsen  
Selection from 'The Queen of Sheba'  
Gounod
- 4.15 CHARLES CHILTON (Banjo)  
'Fernbank' Quickstep.....Oakley  
Lullaby and Waltz.....Cammeyer  
Coonland Memories.....Pidoux
- 4.30 QUARTET  
Overture to 'The Siege of Rochelle'  
Balfé  
Waltz, 'You and You' Johann Strauss  
Selection from 'Don Juan'  
Mozart, arr. Tavan
- 5.0 Mrs. MARY HARGREAVES, 'Some of Nell Gwyn's Plays'
- 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 Mr. H. M. WILSON, 'Czecho-Slovakia—The Country of King Wenceslas'

- 7.15 S.B. from London
- 7.25 S.B. from Liverpool

## 7.45 MUSIC AND HUMOUR

- PURSALL and STANBURY (Composer-Entertainers) offer some New and Original Songs
- L. R. B. SHACKLETON (Saxophone)
- Vanity Waltz.....Wiedolft  
Saxophobia.....Wiedolft  
Londonderry Air.....arr. Bishop  
Vision of Dawn.....Walton, arr. Bishop
- 'THE MIDDLE FURNACE'  
A Comedy in One Act by PAUL RELMAN  
Characters in order of speaking:  
Horace Pyeman.....HAROLD CLUFF  
Nicodemus Brassleigh.....FRANK A. NICHOLLS  
Mabel.....HYLDA METCALF  
Scene: The interior of a shop in a busy London thoroughfare.
- Promenading the London streets at 10 a.m. was a novelty for Horace Pyeman. He found the hurrying business people a source of interest, but the vision of Mabel disappearing into the dark doorway aroused his curiosity to such an extent that he decided to follow her.
- PURSALL and STANBURY  
in a further interlude
- L. R. B. SHACKLETON  
Supplication.....Guarente  
Saxophonics.....Bishop  
Waltz, 'Llewellyn'.....Wiedolft  
'Poem' Waltz.....Fibich
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

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

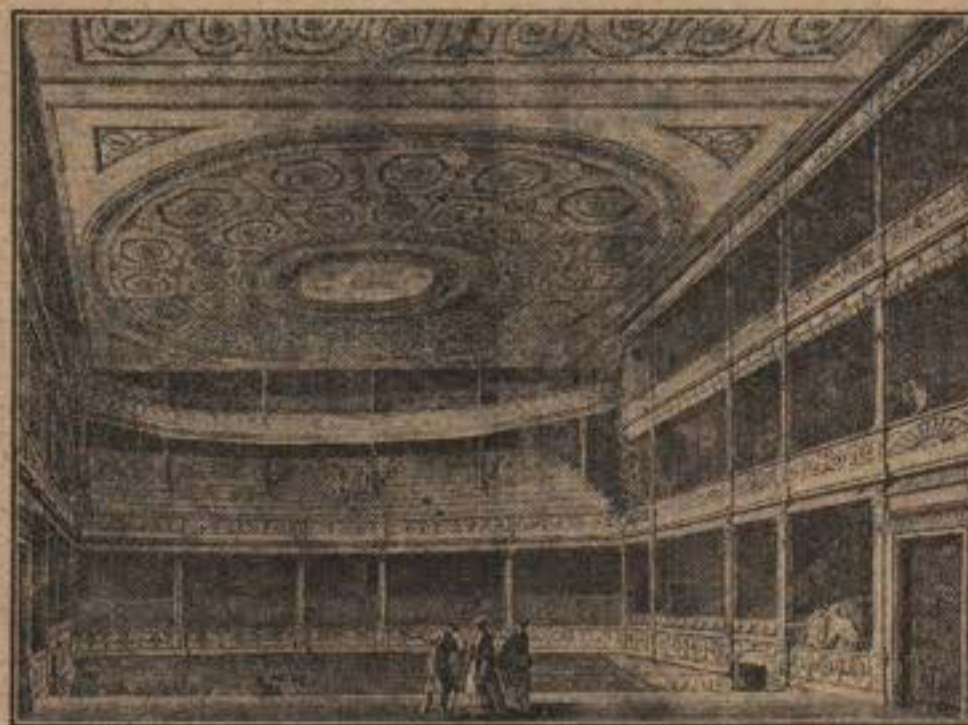
- 2.30-3.15 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. GEORGE T. SHAW (Chief Librarian of Liverpool), 'Makers of Modern Liverpool'—VI
- 7.15 S.B. from London
- 7.25 Professor A. Y. CAMPBELL, 'Greek Plays for Modern Listeners—IV, Euripides and his "Hippolytus"'
- 7.45-12.0 S.B. from London (9.35 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR  
BARBARA COOPER (Soprano)  
The child and the twilight.....Hubert Parry  
The Monkey's Carol.....Stanford  
The Fairy Lure.....Stanford  
The trees they do grow high; Blow away, morning dew..... Old English Folk Song
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45 **A CONCERT**  
Arranged by THE BRITISH MUSIC SOCIETY (Bradford Centre)  
Relayed from the Ball Room, Midland Hotel, Bradford
- A MADRIGAL QUARTET: DORIS ABEY (Soprano), VALERIE SELBY (Alto), RAYMOND HARTLEY (Tenor), GEORGE FIRTH (Bass)
- OLD ENGLISH MADRIGALS  
April is in my mistress' face.....Morley  
In going to my naked bed..... Edwards  
Pearce did dance with Petronella.....Farnaby
- PART SONGS  
To Music.....Schubert  
The Wayside Inn.....Schubert  
Song of Marching.....Schubert  
(Arranged by E. C. BAIRSTOW; English Words by PAUL ENGLAND)
- ERNEST GREVES (Violin) and LOUIE CHAPPELL (Pianoforte)  
Sonata in F (for violin and pianoforte).... Grieg  
(1) Quick and bold; (2) Slow, leading to Rather quicker; (3) Very lively
- HARRY HORNER (Bass-Baritone)  
Modern Songs:  
Two Vedic Songs—Ushas (Dawn), Varuna (Sky)  
Holst  
The Bellman's Song..... Poston  
Mary..... Goodhart
- ERNEST GREVES  
Valse, 'La plus que lente' (More than slow)  
Debussy, arr. Roques  
Caprice in D..... Birkby
- HARRY HORNER  
Chrysis..... Smyth  
Like the young god of wine..... Maurice Greene  
Yonder see the morning blink..... Douglas  
Why so pale and wan, young lover?  
Hubert Parry
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

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

- 2.15-3.45 CONCERTS FOR SCHOOL CHILDREN  
Arranged by THE SHEFFIELD EDUCATION COMMITTEE  
Relayed from the Victoria Hall
- 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
- 7.0 Mr. G. A. BUKETT: Stories from the Russian—IV, N. Garin (1852-1906), 'Grandmother Stepanida'
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45-12.0 S.B. from London (9.35 Local Announcements)



WHERE NELL GWYN PLAYED.

'Some of Nell Gwyn's Plays' will be the subject of Mrs. Hargreaves' talk from Manchester this afternoon. This old print shows Drury Lane Theatre as it was when she played there in the heyday of her fame—the theatre designed by Wren to replace the older house where she sold oranges in her early days.

# Tuesday's Programmes cont'd (March 20)

**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 S.B. from London  
 7.0 Mr. T SHEPPARD, 'A Strange Discovery'  
 7.15 S.B. from London  
 7.25 S.B. from Liverpool  
 7.45-12.0 S.B. from London (9.35 Local Announcements)

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry  
 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA  
 Relayed from W. H. Smith and Son's Restaurant,  
 The Square  
 4.15 London Programme relayed from Daventry  
 4.30 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA  
 (Continued)  
 5.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Surgeon-Captain L. F. COPE, R.N. (Retd.),  
 'Some Customs and Usages of the Sea'  
 7.15 S.B. from London  
 7.25 S.B. from Liverpool  
 7.45-12.0 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, 'Garden Design and  
 Formation'  
 7.15 S.B. from London  
 7.25 S.B. from Liverpool  
 7.45-12.0 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 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Mr. C. D. JARRETT BELL, 'Byways of Ship-  
 building—IV, The Cheese Box on a Raft'  
 7.15 S.B. from London  
 7.25 S.B. from Liverpool  
 7.45-12.0 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—II, 'The  
 Holy Cities of Egypt'  
 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 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Mr. LAWRENCE W. CHUBB, 'Commons and  
 Footpaths in the Gower Peninsula'  
 7.15 S.B. from London  
 7.25 S.B. from Liverpool  
**7.45 A CONCERT**  
 THE SWANSEA SYMPHONY ORCHESTRA  
 (String Section)  
 St. Paul's Suite ..... Holst  
 THIS Suite is in Four Movements, of which  
 we are to hear the First, Third, and last.  
 It is a straightforward, robust piece.  
 INTERMEZZO. Two Tunes are used. The  
 First is played slowly by First Violin, the Plucked  
 Strings accompanying.  
 The Second Tune is a good deal quicker, in  
 a jerky rhythm.  
 FINALE. Here the Main Tune is a jiggy  
 folk-dance, *The Dargason*. Combined with this is  
 another old English popular tune, *Green Sleeves*.  
 MARGARET WILKINSON (Soprano)  
 My heart is like a singing bird. . . } Hubert Parry  
 'The Child and the Twilight . . . }  
 A Last Year's Rose . . . . . Quilter  
 HELENA MILLAIS (the Actress-Entertainer)  
 in Light Songs and 'Fragments from Life'  
 ORCHESTRA  
 Serenade, 'Eine kleine Nachtmusik' . . . Mozart  
 MARGARET WILKINSON  
 Johnnie . . . . . Stanford  
 There sits a bird. . . . . Keel  
 Blackbird's Song . . . . . Cyril Scott  
 ORCHESTRA  
 Lady Radnor's Suite . . . . . Hubert Parry  
 9.0-12.0 S.B. from London (9.35 Local Announcements)

## Northern Programmes.

**5NO NEWCASTLE.** 312.5 M. 950 KC.

2.30:—London Programme relayed from Daventry. 4.30:—  
 Organ Recital by Frank Matthew, relayed from the Havelock  
 Picture House, Sunderland. 5.0:—Lady Carter on 'Angora  
 Rabbits.' 5.15:—Children's Hour. 6.0:—Electric Sparks Con-  
 cert Party. 6.30:—S.B. from London. 7.0:—Mr. F. Alex.  
 Wills, 'Leaves from a Sailor's Diary'—X. Kingstown and Queens-  
 town. 7.15:—London. 7.25:—S.B. from Liverpool. 7.45:—  
 London. 11.0:—Dance Music: Percy Bush and his Apollo  
 Band, relayed from the Oxford Galleries. 11.30-12.0:—London.

**5SC GLASGOW.** 405.4 M. 740 KC.

3.15:—Broadcast to Schools: Edith M. B. Hughes, 'Good  
 Modern Architecture.' 3.35:—Albert H. Grip, 'French-  
 L'Homme au Masque de Fer.' 4.0:—Dance Music, relayed from  
 the Plaza. 5.0:—Edon Lewis Porter, 'An American looks at  
 "Macbeth." 5.15:—Children's Hour. 5.58:—Weather Forecast  
 for Farmers. 6.0:—Talk on 'Rat Week,' by Thomas Munro.  
 6.10:—Dorothy Alwynne (Violin). 6.30:—London. 7.0:—  
 Edinburgh. 7.15:—London. 7.25:—S.B. from Liverpool.  
 7.45:—Muriel George and Ernest Butcher in Folk Songs and  
 Duets. 8.0:—Organ Recital from the Elder Memorial Chapel of  
 the Glasgow Western Infirmary (Organist, Mr. Herbert Walton).  
 8.30:—Gilbert and Sullivan Selections. Glasgow Station Orches-  
 tra: The Mlada; The Gondoliers. 9.0:—London. 9.35:—  
 Calendar of Great Scots—St. Cathbert. 9.40-12.0:—London.

**2BD ABERDEEN.** 590 M. 600 KC.

2.30:—London Programme relayed from Daventry. 3.15:—  
 Dance Music by Al Leslie and his Orchestra, relayed from the  
 New Palais de Danse. 4.0:—Concert. Pat Duncan (Tenor).  
 Station Octet. 5.0:—London Programme relayed from Daventry.  
 5.15:—Children's Hour. 6.0:—Talk on 'Rat Week,' by  
 Thomas Munro. 6.10:—London Programme relayed from  
 Daventry. 6.30:—London. 7.0:—Edinburgh. 7.15:—London.  
 7.25:—S.B. from Liverpool. 7.45:—Amy Samuel (Soprano).  
 8.0:—Glasgow. 9.0:—London. 9.35:—Glasgow. 9.40-12.0:—  
 London.

**2BE BELFAST.** 305.1 M. 980 KC.

2.30:—London Programme relayed from Daventry. 4.30:—  
 Dance Music: Leon Whiting and his Miami Band, relayed from  
 the Plaza. 5.0:—London Programme relayed from Daventry.  
 5.15:—Children's Hour. 6.0:—London Programme relayed from  
 Daventry. 6.30:—London. 7.25:—S.B. from Liverpool.  
 7.45:—Ibsen Centenary, 'Peer Gynt' A Dramatic Poem by  
 Henrik Ibsen. Arranged for Broadcasting by Edward P.  
 Genn. Incidental Music from the Works of Grieg. 9.15:—Lon-  
 don. 9.40:—Sullivan Programme. Station Orchestra: Inciden-  
 tal Music, 'Merchant of Venice.' 10.0:—Second General News  
 Bulletin. 10.15:—Sullivan Programme (continued). Orches-  
 tra. 10.30:—Dance Music: Leon Whiting and his Miami  
 Band, relayed from the Plaza. 11.0-12.0:—London.

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# PROGRAMMES for WEDNESDAY, March 21

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 NORA FINN (Contralto)  
MURRAY STEWART (Tenor)

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

1.0-2.0 FRASCATI'S ORCHESTRA  
Directed by GEORGES HAËCK, from Restaurant  
Frascati

2.30 Mr. A. LLOYD JAMES: 'Speech  
and Language'

2.50 Musical interlude

3.0 Mr. J. C. STOBART and Miss  
MARY SOMERVILLE: 'Stories in  
Poetry—X, Victorian Poetry'

3.30 Musical Interlude

3.45 Captain L. F. ELLIS: 'Our  
Interest in Good Government—IV,  
Our Part in the Making of Laws'

4.0 A LIGHT CLASSICAL  
CONCERT

PATRICK BYRNE (Baritone)  
HETTY BOLTON'S TRIO:  
MARIE WILSON (Violin); EDITH  
LAKE (Violoncello); HETTY  
BOLTON (Pianoforte)  
Trio No. 5, in G ..... Mozart

4.15 PATRICK BYRNE  
Japanese Rain Song .....  
Song of Mary .....  
Midsummer Night ..... } Marx

4.25 HETTY BOLTON'S TRIO  
Trio No. 2, in D Minor ..... Schumann

4.50 PATRICK BYRNE  
Spring Sorrow ..... Ireland  
Thou gav'st me leave to kiss  
Warlock  
Oh! that it were so } Frank Bridge  
Isobel ..... }

5.0 TRIO  
Fantasy Trio, in C Minor  
Frank Bridge

5.15 THE CHILDREN'S HOUR:  
'Reflections'—Songs from 'Alice  
through the Looking-Glass,' sung  
by the Wireless Singers. 'The  
Magic Glass,' a whimsical story by  
Richard Hughes

'Mr. Goat's Reflection'—the good  
result of mistaken identity—a  
story by Margaret Sandler

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 FORECAST, FIRST  
GENERAL NEWS BULLETIN

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

7.0 Sir WILLIAM LARKE: 'Credit Insurance'

ONE of the great handicaps placed upon export business is the delay in payment and the risk of bad debts that it often involves. If it were possible to insure against the risk and hence obviate the delay by obtaining payment from a bank, exporters could engage in a far larger trade. Systems of insurance for this purpose are now being introduced, and their benefits to British trade overseas will form the subject of this talk by Sir William Larke, one of the leading figures in the world of iron and steel.

7.15 THE FOUNDATIONS OF MUSIC  
CHOPIN'S NOCTURNES

Played by EDWARD ISAACS (Pianoforte)  
Nocturne in G, Op. 37, No. 2  
Nocturne in B, Op. 32, No. 1

7.25 Prof. A. V. HILL: 'Speed, Strength and  
Endurance in Sport—IV, The "Oxygen Debt"  
and the Limit of Fatigue'

7.45 THE WIRELESS SINGERS, conducted by  
STANFORD ROBINSON



MASTERS OF THE MICROPHONE.—I, THE PRINCE OF WALES.

This portrait opens a series, drawn specially by Ginsbury for *The Radio Times*, which will include some of those broadcasters whose personality has most impressed listeners as a whole. There could be no better choice to start the series than the Prince of Wales, who has well earned his title of 'the most popular broadcaster.' Listeners who appreciate the wit and vitality of his speeches will be keenly anticipating his broadcast from the Mansion House tonight.

Under the Greenwood Tree.... G. A. Macfarren  
Moonlight ..... Fanning  
O hush thee, my babe..... Sullican  
Ave Maria ..... Smart  
The Three Merry Dwarfs ..... A. C. Mackenzie

8.0 'THE PIPER'

An Opera in One Act (founded on Robert  
Browning's 'Pied Piper of Hamelin') by  
HERBERT FERRERS

Cast:

The Piper..... DALE SMITH  
A Lame Boy ..... DORIS VANE  
The Mayor of Hamelin ..... STUART ROBERTSON  
The Town Clerk ..... FREDERICK HAYES  
The Boy's Mother ..... DOROTHY BURTON

THE WIRELESS CHORUS  
(Chorus-Master,  
STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA  
Conducted by the COMPOSER

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

SPEECHES BY

9.15 H.R.H. THE PRINCE OF WALES

AND

THE PRIME MINISTER,

THE RT. HON. STANLEY BALDWIN

Following the SECOND ANNUAL BANQUET  
of the

COMPANY OF MASTER MARINERS  
Relayed from the Mansion House

The Reply of H.R.H. THE PRINCE  
OF WALES, K.G.,

to the toast of 'The Merchant  
Navy and Fishing Fleets'

The Speech of the Prime Minister,  
the Rt. Hon.

STANLEY BALDWIN, M.P.,  
proposing the toast of 'The  
Company of Master Mariners'

LAST year the newly-founded  
Company of Master Mariners  
held its first banquet, and the  
speeches at it were broadcast.  
This year the Company comes to  
its second annual celebration with  
all the added prestige of a year's  
successful progress, and the  
presence of the Prince of Wales,  
which is made doubly welcome  
by his recent appointment as  
Master of the Merchant Navy.  
Listeners, who have come to look  
forward to the Prince's broadcasts  
as the most delightful events in  
the programmes, will be especially  
anticipating this one, as the oc-  
casion is one after his own heart,  
and the company of these master  
spirits of the sea, in whom is  
incarnate all the long tradition of  
the British seaman, is certain to  
inspire a speech in his happiest  
vein.

10.0 Local Announcements; (Dae-  
entry only) Shipping Forecast

10.5 A SULLIVAN CONCERT

CAROLINE HATCHARD (Soprano);  
CHARLES LEGGETT (Cornet)

THE WIRELESS CHORUS (Chorus-  
Master, STANFORD ROBINSON)

THE WIRELESS ORCHESTRA, con-  
ducted by JOHN ANSELL

ORCHESTRA  
Overture to 'The Yeomen of the  
Guard'

Selection from 'Haddon Hall'

10.24 CAROLINE HATCHARD, Chorus  
and Orchestra

The night is calm and cloudless  
(from 'The Golden Legend')

10.30 CHARLES LEGGETT and Or-  
chestra

The Lost Chord

10.35 ORCHESTRA

Overture to 'Patience'

Selection from 'The Mikado'

10.50 CAROLINE HATCHARD, with Piano

Orpheus with his lute

Where the bee sucks

10.56-11.0 ORCHESTRA

Waltz from 'The Merchant of Venice'

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

# Wednesday's Programmes cont'd (Mar. 21)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.0 CHAMBER MUSIC (From Birmingham)

DAISY SHORROCKS (Violin) and NIGEL DALLAWAY (Pianoforte)  
Sonata ..... Franck

THE winsome sweetness and purity of Franck's mystical nature shine out in almost everything he wrote. His only Violin Sonata is in four Movements, which have a certain amount of material in common.

3.25 ARTHUR RUDDOCK (Pianoforte)  
Impromptu, Op. 90, No. 1 ..... Schubert  
Lied (Song) in A Flat ..... Ruddock

HAROLD GLADSTONE (Baritone)  
The Wanderer

I will not grieve ..... Schubert  
Odin's Sea Ride ('The Smith of Helgoland') ..... Loewe

3.45 DAISY SHORROCKS and NIGEL DALLAWAY  
Second Sonata Delius

THE Second Violin Sonata by Delius, one of his later compositions, is a work which does not demand great intellectual effort (though some effort is necessary for its full understanding). Even if one does not choose to regard it as one of his greatest works, it has much charm, and one could hardly choose a better work to play to anyone who wishes to learn to understand the least revolutionary of 'modern' music.

This is, surely, music of which beauty is the chief characteristic. There are no great contrasts, but the work is rather a continuous, quiet dialogue between Violin and Piano, which only occasionally grows animated.

4.0 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE  
CORDELIA COOPER (Songs at the Piano)  
ART FOWLER and his Ukulele

5.15 THE CHILDREN'S HOUR (From Birmingham):  
'Fibber Jibber and Snigger Roo,' by G. Bernard Hughes. The Wolverhampton Orpheus Singers in humorous part-songs. Competition Essay, 'Newspapers,' by Major Vernon Brook

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

6.45 LIGHT MUSIC  
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CASTELL

Overture to 'The Twin Brothers' ..... Schubert  
Suite of Ballet Music from 'La Source' ('The Fountain') ..... Delibes

7.15 LEONIE ZIFADO (Soprano) and Orchestra  
Air, 'Batti, batti, O bel Masetto' (Beat me, beat me, dear Masetto, from 'Don Juan')  
Mozart

7.25 ORCHESTRA  
Suite from the 'Water Music'  
Handel, arr. Harty

7.40 LEONIE ZIFADO  
The Roses of Ispahan ..... Fauré  
Quando cadran le foglie (When the leaves fall) ..... Morales

On Wings of Song ..... Mendelssohn

ORCHESTRA  
March of the Dwarfs ..... Moszkowski

### 8.0 A MILITARY BAND CONCERT (From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASSSELL

'Cornelius' March ..... Mendelssohn  
Overture to 'The Merry Wives of Windsor'  
Nicolai, arr. Godfrey

8.16 ROY HENDERSON (Baritone)  
Requiem ..... Homer  
The Wanderer's Song  
Farrar

The Fighting Temeraire ..... Pascal

8.25 BAND  
Symphonic Poem, 'Vltava'  
Smetana, arr. Winterbottom  
Cornet Solo, 'Mary of Argyle' arr. Wassell (Soloist, P.C. COOK)

SMETANA, the first Bohemian composer to achieve distinction, was a great lover of his native land. He wrote a set of orchestral pieces, entitled *My Country*, celebrating in music its natural beauties and its history and legends.

This Tone Poem, the second of that series, is a description of the progress of the chief river of Bohemia, the Vltava (or Moldau, as we know it), from its source in the depths of the forest until, after tumbling over rapids and streaming past frowning fortresses, it joins the Elbe as a broad, rolling river. It witnesses on the way typical scenes of Bohemian life—a hunt and a peasant wedding; and by moonlight it spies forest nymphs dancing in a glade.

8.42 ROY HENDERSON  
Four Frolicsome Songs ..... Wallace  
Minnie Song; The Rebel; Son of Mine; Up in the Saddle

BAND  
Bourrée and Gigue ..... German, arr. Godfrey

### 9.0 VARIETY

CAROL LYNE (Light Songs at the Piano)  
TOMMY HANDLEY  
WOLSELEY CHARLES (at the Piano)  
SANDY ROWAN (Scots Comedian)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: The RIVIERA CLUB ORCHESTRA, under the direction of GENE MORELLE, from the Riviera Club

11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND, under the direction of RAY STABITA, from the Ambassador Club



THE SOUL OF THE VIOLIN.

An expressive portrait of Daisy Shorrocks, who plays in the Chamber Music concert from Birmingham this afternoon.

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NATIONAL COUNCIL FOR THE PRESERVATION OF EYESIGHT  
97 Cannon Street, London, E.C.4



THE SIGN OF SERVICE

## Wednesday's Programmes continued (March 21)

**5WA CARDIFF.** 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)  
Selection from 'The Prodigal Child'... Wormser Sicilietta ..... Blon  
YVETTE (the Quaint Comedienne)  
Will sing to the Modern Misses (*M. Giteon*)  
TRIO  
Ballet Music from 'Faust'..... *Gounod*  
YVETTE  
Some little Boy and an Interruption (*Kahn and Whiting*)  
TRIO  
Trio, 'Novollettes'..... *Gade*

5.15 THE CHILDREN'S HOUR: 'Tales from Chaucer—III, The Wife of Bath's Tale.' Spic and Span. Yvette

6.0 S.B. from Swansea

6.20 London Programme relayed from Daventry

6.30 S.B. from London

7.45 THE BRISTOL POST OFFICE MILITARY BAND CONCERT  
Relayed from the Victoria Rooms, Clifton, Bristol

BAND  
March from Suite 'The Crown of India' *Elgar, arr. Winterbottom*  
Festival Overture, Op. 42 ..... *Leitner*  
STANLEY FORSE (Baritone)  
The Toreador's Song ('Carmen') ..... *Bizet*  
LESLIE ROGERS (Violin)  
Czardas ..... *Monti*  
BAND  
Military Piece, 'The Outpost' *Gordon Mackenzie, arr. Shepley Douglas*  
MARION ELLES (Contralto)  
Softly awakes my heart ('Samson and Delilah') *Saint-Saëns*  
PERCY SMITH (Entertainer at the Piano)  
A Humorous Michaelmas Story  
BAND  
Selection from 'Haddon Hall' *Sullivan, arr. C. Godfrey*

9.0 S.B. from London (10.0 Local Announcements)

10.5 DREAMS AND DANCES  
THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)  
Humoresque ..... *Tchaikovsky*  
Liebesfreud (Love's Joy) ..... *Kreisler*  
HILDA SALT (Mezzo-Soprano)  
Cupid at the Ferry ..... *German*  
Nightingale of June ..... *Sanderson*  
Don't Hurry ..... *Sanderson*  
FRANK THOMAS  
Valse in A Minor ..... *Brahms, arr. Hochstein*  
TRIO  
No. 3 from Ballet Music 'La Source' ('The Fountain') ..... *Debussy*

10.30 'THE DREAMBOAT'  
A Play in One Act by G. BRUCE THOMAS  
Played by THE STATION RADIO PLAYERS  
Dick Fitzgerald (a gentleman adventurer) T. HANNAM-CLARK  
Kit (his mate)..... RAYMOND GLANDENNING  
Wong Lung (Agent of a powerful Tong in New York's Chinatown)..... DANIEL ROBERTS  
(Cardiff Programme continued at foot of column 2.)

**2ZY MANCHESTER.** 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.30 GEORGE ALTHAM (Pianoforte)  
L'Alouette (The Lark).... *Glinka, arr. Balakirev*  
Study, Op. 10, No. 7..... } *Chopin*  
Nocturne Op. 9, No. 1..... }  
Scherzo from Sonata in F Minor..... } *Brahms*

3.45 London Programme relayed from Daventry

4.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre, conducted by STANLEY C. MILLS

5.0 JOHN T. SCRAGO (Baritone)  
Make way for the factotum (Largo al factotum) ('The Barber of Seville') ..... *Rossini*  
Molly Oehone ..... *Lemon*  
Isobel..... *Frank Bridge*



Yvette, 'the quaint comedienne' (left), and Hilda Salt, mezzo-soprano (right), appear in Cardiff's programme today.

5.15 THE CHILDREN'S HOUR: Two Old English Songs by Harry Hopewell: 'Ye Mariners of England' and 'Hope the Hermit.' 'Sea Marge' and 'Russian Dance' (*Cyril Scott*), played by Eric Fogg. 'Animal Travellers,' by Robert Roberts

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

8.0 S.B. from Liverpool

8.30 VARIETY  
RONALD GOURLEY (Blind Entertainer)  
S. ELLIS STURGESS WELLS  
(in Original Songs at the Piano)  
MURIEL WHITE (Character Impressions)

9.0 S.B. from London (10.0 Local Announcements)

10.5-11.0 VARIETY (Continued)  
MURIEL GEORGE and ERNEST BUTCHER  
(in Folk Songs and Duets)  
KING SANDERS (Steel Saw Solos)  
THORNLEY DODGE (Actor-Entertainer)  
GLADYS MERREDEW (Musical Comedy Vocalist)  
HELENA CECILE (Actress-Entertainer)  
GWEN LEWIS (Entertainer at the Piano)

(Cardiff Programme continued from foot of column 1.)

Scene: A sunken basement room of a tenement house on the East Side Waterfront.  
Mid-winter in New York  
Kit has been waiting for his accomplice-Fitzgerald, and now—at midnight—he is asleep. He is a young man of twenty-seven, but a nervous wreck owing to the life he has led.  
Fitzgerald, who retains traces of his brogue in spite of American citizenship, is middle-aged and broken in health. The lapping of the water piles can be heard.

10.53-11.0 TRIO  
Serenade, 'Harlequin's Millions'..... *Drigo*  
Musical Moment ..... *Schubert*

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

12.0-1.0 London Programme relayed from Daventry

2.30-2.50 London Programme relayed from Daventry

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 A BACH CONCERT  
Relayed from St. George's Concert Hall (J. S. Bach—Born March 21, 1685)  
THE LIVERPOOL BACH CHOIR and THE LIVERPOOL WIRELESS ORCHESTRA, conducted by Dr. JAMES E. WALLACE  
ALICE VAUGHAN (Contralto)  
GEOFFREY DAMS (Tenor)  
J. T. WILLIAMS (Bass)  
Chorale, 'Jesu, joy of man's desiring'  
Cantata, 'Lord, enter not into wrath'  
*ed. W. G. Whittaker*

THIS, one of about three hundred Church Cantatas composed by Bach, was written (for the ninth Sunday after Trinity) about 1725, when he was directing the music at the Thomas Church in Leipzig. It is scored for Strings, with two Oboes and two Horns, and comprises six portions: a Chorus, first prayerful and then vigorous, a Contralto recitative, pleading for God's clemency, followed by a Soprano air—an expression of the sinner's agitation at the stirrings of conscience. There follows a Bass recitative, consoling such fears with the thought of the happiness of him who knows his Saviour, and a Tenor Air glorifying the love of Jesus above all earthly treasure. The work ends with a Chorale expressing the sinner's joy at his forgiveness, and his assurance of heavenly joy, through faith.

Suite, No. 3, for Strings  
Cantata, 'God's time is best'

THIS, Bach's hundred-and-sixth Cantata, was composed for some funeral occasion. It begins with an Introduction, scored for Flute, Strings and Continuo (a keyboard part). The first Chorus sings of the good purpose of God, by whom life and death are appointed in His good time. 'O Lord, teach us to remember that our days are numbered; incline us to wisdom,' is part of its thought.

Contralto and Bass sing together, 'Into Thy keeping my spirit I confide. . . . Finally, the Chorus ascribes praise and glory to Father, Son and Spirit, through whom man's fight is won.

Sinfonia to Church Cantata, No. 75  
*ed. W. G. Whittaker*

THIS Movement, from a cantata for the First Sunday after Trinity, brings in a chorale (hymn) tune, on the Trumpet—the tune to the hymn beginning 'What God does, that alone is right. . . . His word's a rock. . . . My Father's care is ever near, His strong right arm doth shield me. To Him, I trusting, yield me.'

9.0-11.0 S.B. from London (10.0 Local Announcements)

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

12.0-1.0 MORIS BARTZ: Gramophone Recital

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Dancing with Miss E. M. Cooke-Yarborough and other little Foreigners

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30-11.0 S.B. from London (10.0 Local Announcements)



# Wednesday's Programmes cont'd (Mar. 21)

## 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  
 6.0 London Programme relayed from Daventry  
 6.20 Horticultural Bulletin  
 6.30-11.0 S.B. from London (10.0 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 BARTZ: Gramophone Lecture Recital—VI  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (10.0 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 (10.0 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 S.B. from London

**7.45 NOTTINGHAM SACRED HARMONIC SOCIETY**  
 THE THIRD CONCERT (72ND SEASON)  
 Conducted by ALLEN GILL  
 Relayed from the Albert Hall  
 MASS IN B MINOR (Bach)  
 ELSIE SUDDABY (Soprano)  
 MURIEL BRUNSKILL (Contralto)  
 JOHN ADAMS (Tenor)  
 KEITH FALKNER (Baritone)  
 Principal First Violin, FREDERICK MOUNTNEY  
 At the Organ, BERNARD JOHNSON

9.0-11.0 S.B. from London (10.0 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  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (10.0 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

6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (10.0 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 A CONCERT  
 EDITH ROBERTS (Soprano)  
 THE STATION TRIO:  
 T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); GWILYM THOMAS (Cello)  
 5.15 THE CHILDREN'S HOUR  
 6.0 'PYNCAU'R DYDD YNG NGHYMRU' (Current Topics in Wales)  
 A Review, in Welsh, by E. ERNEST HUGHES  
 6.20 Royal Horticultural Society's Bulletin  
 6.30-11.0 S.B. from London (10.0 Local Announcements)

## Northern Programmes.

### 5NO NEWCASTLE. 312.6 M. 960 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:—Eliel Woolley (Soprano). 6.20:—Royal Horticultural Society's Bulletin. 6.30:—S.B. from London. 7.45:—Berlioz's Dramatic Legend, 'Faust.' Relayed from the Town Hall. Margaret, Bella Baillie; Faust, Parry Jones; Mephistopheles, William Hendry; Brander, Harry Shuttleworth. Newcastle and Gateshead Choral Union (300 Voices). Newcastle Symphony Orchestra: Conductor, George Dodds. 9.0-11.0:—London.

### 5SC GLASGOW. 405.4 M. 740 KC.

11.0:—Gramophone Records. 3.15:—Broadcast to Schools: Mr. G. L. Bickersteth, 'The Writing of English.' 3.35:—Rev. Gerald Elliott, 'Pioneers of Progress—Lord Shaftesbury.' 4.0:—Station Orchestra. Christian Ure (Mezzo-Soprano). 5.0:—Mrs. Gooch; 'Women's Part in Village Life—IV, In a Highland Village.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.20:—Mr. Dudley V. Howells: Horticulture. 6.30:—S.B. from London. 6.45:—Juvenile Organization Bulletin: Boys' Brigade. 7.0:—London. 7.45:—Dundee. 9.0:—London. 10.5-11.0:—Catherine Stewart (Contralto), Station Orchestra.

### 2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 3.30:—M. E. Casali, 'Elementary French—Lesson XX.' 3.45:—'Women's Part in Village Life—IV, A Highland Village Today,' by Mrs. Gooch. 4.0:—Radio Dance Six. Ruby A. Duncan (Pianoforte). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.20:—Mr. George E. Greenhow: 'Horticulture.' 6.30:—London. 6.50:—Juvenile Organization Bulletin. 7.0:—London. 7.45:—Dundee. 9.0-11.0:—London.

### 2BE BELFAST. 305.1 M. 890 KC.

12.0-1.0:—London Programme relayed from Daventry. 2.30:—London Programme relayed from Daventry. 4.0:—Station Orchestra. 5.0:—Miss Ruth Duffin: 'Coincidences.' 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:—S.B. from London. 7.45:—Station Orchestra. Janie Martin (Soprano). Poetry Readings. 9.0-11.0:—London.

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

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# PROGRAMMES for THURSDAY, March 22

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 CONCERT by  
KATHLEEN BELDON (Soprano)  
W. R. ALLEN (Baritone)  
JOHN ATKINSON (Violin)

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

2.30 Mr. ERIC PARKER: 'Out of Doors from Week to Week—X, Early Nests'

**B**IRD'S-NESTING has always been the most thrilling of all the sports of the country boy—and it is possible to enjoy all the thrills of finding the nest without going on to rob it when it is found. This afternoon Mr. Eric Parker will describe the early nests, heronries and rookeries, and how the thrush, the missel thrush, the robin, and the blackbird build their nests.

3.0 EVENSONG  
Relayed from Westminster Abbey

3.30 LENTEN ADDRESS  
The Rev. W. H. ELLIOTT: 'The Seamy Side of Life'—V

3.45 Miss VIOLET BRAND: 'Something New from Something Old: The Family Hats—Straws'

**B**UYING a new hat is well known to be one of the great comforts and refreshments of the feminine mind, but there is a subtler and a rarer thrill in making a new hat out of an old one. In this talk Miss Violet Brand, who has already imparted much useful information about trousers and carpets and what not, will explain how this economical pleasure can be enjoyed.

With regard to Miss Brand's talk of last week, you will find the diagrams which she mentioned on page 567.

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

5.0 ORGAN RECITAL  
by PATMAN, from the  
Astoria Cinema

5.15 THE  
CHILDREN'S HOUR:  
Selections played by  
the OLOV SEXTET  
'Silly Sally,' another  
story by Mortimer  
Batten; 'Zoo's  
Family Life,' with  
LESLIE G. MAINLAND  
as Pater Familias

6.0 Ministry of Agriculture Fortnightly Bulletin



## CHILD-SLAVES OF THE 'THIRTIES.

The fourth talk in Mr. Lambert's series (London, 7.25) will deal with Lord Shaftesbury and the saving of the children. This picture—one of the illustrations to Mrs. Trollope's book, 'Michael Armstrong, the Factory Boy'—shows 'parish apprentices' hired out to a brutal millowner, eking out their breakfast at the pig-trough.

6.15 Market Prices for Farmers

6.20 Musical Interlude

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

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

7.0 Mrs. M. A. HAMILTON: 'New Novels'

7.15 THE FOUNDATIONS OF MUSIC  
CHOPIN'S NOCTURNES  
Played by EDWARD ISAACS (Pianoforte)  
Nocturne in B, Op. 62, No. 1  
Nocturne in F Sharp, Op. 15, No. 2



## THE LATEST JOY FOR LOVERS OF THE DANCE.

Here is a new photograph, taken in one of the Studios at Savoy Hill, of the B.B.C. Dance Orchestra, conducted by Jack Payne, which made its debut before the microphone last week, and is now one of the most welcome features in the programmes from London and 5GB.

7.25 Mr. R. S. LAMBERT  
'Pioneers of Social  
Progress—IV, Lord  
Shaftesbury and the  
Saving of the Children'

**I**T is a startling thought that so recently as 1847 children of any age from five upwards were still working over ten hours a day in insanitary and uninspected mills, factories, and mines. The conditions of labour which are so vividly described in Mrs. Trollope's 'Michael Armstrong, the Factory Boy,' were the inspiration of Lord Shaftesbury, the great philanthropist and social reformer, who, in addition to many other campaigns, was responsible for the Mines Act of 1842 and the Ten Hours Act of 1847. He has, however, an even more rare and striking monument in one of our few really popular songs:—

And such a man as that was Lord Shaftesbury.  
A good man and a true friend of the poor.

7.45 VAUDEVILLE

IVAN FIFTH and PHYLLIS SCOTT  
(Syncopated Numbers)

THE THREE NEW YORKERS  
(In Harmony)

THE BALAGANSTCHINA  
Under the direction of VLADIMIR ZAALOFF

LESLIE WESTON  
(Entertainer)

ALBERT SANDLER  
(Violin)

and the

B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 TRAVELLERS' TALES: Miss STELLA BENSON,  
'Out-of-the-way Places in China'

**T**HE 'literary traveller' who rushes round Belgium or the French Riviera with a notebook and a camera and then comes home and produces a book about it, is becoming a curse. Luckily, his vociferations cannot quite drown the quieter voice of the real travellers, real observers, and real artists in words, such as Miss Stella Benson, who is to broadcast tonight. Readers of her books—'The Little World,' for instance, or 'Sketches of Travel'—will know what to expect from her when she has so wonderful a subject as China, that interesting land of paradoxes, in which she has lived for several years.

9.30 Local Announcements. (Daventry only)  
Shipping Forecast

9.35 CHARLOT'S  
HOUR—IX.

A LIGHT ENTERTAINMENT

Specially designed and arranged by the well-known theatrical director  
ANDRE CHARLOT

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

# Thursday's Programmes continued (March 22)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

1.10-1.50 A  
DINNER HOUR SERVICE  
From Birmingham

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

3.0 A SYMPHONY CONCERT  
Relayed from the Winter Gardens, Bournemouth  
(No. 25 of the Thirty-third Winter Series)  
The Bournemouth Municipal Symphony Or-  
chestra (50 Performers)  
Conducted by Sir DAN GODFREY

The Procession to the Rocío..... Turina  
Triana in Festival Mood; The Procession  
(First Performance at these Concerts)

Overture to 'Melusina'..... Mendelssohn  
'Cello Concerto'..... Haydn  
(1) Moderately quick; (2) Slow; (3) Quick  
(Soloist, L. MANNUCCI)

Symphony, 'Romeo and Juliet'..... Berlioz  
Festivities in Capulet's Palace; Love Scene;  
Queen Mab, or the Queen of Dreams—Scherzo

4.30 AN AFTERNOON CONCERT  
From Birmingham

Relayed from Lozells Picture House

The ORCHESTRA, conducted by PAUL RIMMER  
Overture to 'Pique Dame' ('The Queen of  
Spades')..... Supplé  
Valse, 'What have I done?'..... Walker

GEORGE GUY (Bass)  
The Devout Lover..... M. V. White  
Joe the Gipsy..... Batten

FRANK NEWMAN (Organ)  
First Movement from 'Egyptian Ballet' Music  
Luigini

Serenade..... Braga  
Selection of Nautical Songs... arr. Middleton  
Entr'acte, 'A Spring Day'..... Haines

ORCHESTRA  
Selection from 'The Student Prince'... Romberg

5.45 THE CHILDREN'S HOUR (From Birmingham):  
'The Mystery Coin,' by Hilda Redway. May  
Hall (Soprano) in Nursery Rhymes set to music  
by Mary Ferrers. The Fairy Godmother's  
Adventure. Jaeko and a Piano

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

6.45 DANCE MUSIC  
THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

7.30 HALLÉ ORCHESTRA PENSION FUND  
CONCERT  
Relayed from the Free Trade Hall, Manchester  
THE HALLÉ ORCHESTRA

Conducted by Sir HAMILTON HARTY  
Symphony in E Flat, No. 39..... Mozart  
(1) Slow, leading to Quick; (2) Rather slow;  
(3) Minuet; (4) Quick

7.55 First Symphony..... Brahms  
S.B. from Manchester

THE Symphony in C Minor follows the usual  
classical forms, and is in four Movements.  
The First is very weighty and unusually serious,  
even for Brahms. The vein of seriousness affects  
also the Second Movement, a gently-flowing piece,  
partly song-like, partly rhapsodic. Then comes  
a more light-spirited Movement, of a more  
scizable rhythm, but one that is far from intro-  
ducing the spirit of gaiety that we often find in  
one of the centrepieces of a Symphony.

The last Movement opens with a short, solemn  
introduction that keeps the Violins in soaring  
flight for a few bars. Then after a change from  
the prevailing minor to a major key and a short  
pause, the urgent Finale (still in the major) starts  
on its long, exulting course.

8.30 app. In the Manchester Studio  
DOROTHY BENNETT (Soprano)

8.45 app. CONCERT  
(Continued)

Fifth Symphony, in E Minor..... Tchaikovsky



ARTHUR CRANMER,

the popular broadcast singer, will give a song-recital  
from 5GB tonight between 10.45 and 11.15.

A STRAIN of melancholy, amounting to mor-  
bidity, shows itself in Tchaikovsky. The  
Fourth Symphony and the Sixth ('Pathetic')  
both contain evidence of it, and so, to a smaller  
extent, does this Fifth Symphony.

A 'Motto' Theme of sombre character, which  
opens the work, is heard in each of the Movements,  
though, towards the end, in a much brighter, even  
triumphant mood.

The FIRST MOVEMENT begins with a soft intro-  
duction, containing the 'Motto,' and then goes  
on a spirited course, its Second Main Tune  
(Strings) providing relief, in its gentler suggestion  
—almost that of pleading, one might say.

The SECOND MOVEMENT is  
mostly quiet and plaintive.  
It has three Main Tunes,  
heard respectively on Horn,  
Strings, and Clarinet. The  
'Motto' Theme then intrudes, giving way quickly  
to a review of the Main Tunes, the Movement  
ending peacefully.

The THIRD MOVEMENT is one of Tchaikovsky's  
many charming Valses, in writing which he could  
display all his enchanting skill in orchestration.  
The 'Motto' casts a momentary gloom on the  
proceedings, near the end.

In the Introduction to the LAST MOVEMENT  
the haunting theme has become bold and  
cheerful, having been put in a major key. Its  
last appearance is in the final bars of the Sym-  
phony, where it dominates the music regally.

9.45 app. Poems read by Miss STELLA PATRICK  
CAMPBELL (From London)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

10.15 Professor GEORGE GORDON: Some Post-War  
Reflections on Literature

10.45-11.15 A SONG-RECITAL by ARTHUR CRANMER  
When lo! by break of morning (1593)... Morley  
Weep you no more, sad fountains (1603)... Dowland  
The Angler's Song..... Henry Lawes  
It was a lover and his lass..... Austin  
My love's an arbutus

Old Irish Melody, arr. Stanford  
Isobel..... Ireland  
The Water Mill..... Vaughan Williams  
Dream Valley..... Quilter  
The Fiddler of Dooney..... Dunhill  
Loveliest of Trees..... Somerwell  
Hope, the Hornblower..... Ireland

(Thursday's Programmes continued on page 564.)

## Your LAST Chance! THIS IS THE END OF THE HALF-PRICE SALE of the famous "NER-SAG" MATTRESS SUPPORTS SEND NO MONEY—7 NIGHTS' FREE TRIAL

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ADDRESS.....  
"Radio Times"  
March 16, 1928  
Nearest Railway Station.....  
\*\*\*\*\* This coupon is worth from 6/9 to 11/9 to you. \*\*\*\*\*

# Thursday's Programmes continued (March 22)

## 5WA CARDIFF. 353 M. 850 KC.

2.30 BROADCAST TO SCHOOLS: Mr. H. A. HYDE: 'The Wood' in Spring—I, Spring Bulbs and what they Teach'

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'My Programme,' by Muriel Herbert

6.0 London Programme relayed from Daventry

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

9.35 A TCHAIKOVSKY PROGRAMME  
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE  
Overture, '1812'

THE check of Napoleon's army at Borodino, on September 7, 1812, was, long afterwards, commemorated by the building of a great church in Moscow, and the building of the church by the composition of a piece of music specially written by Tchaikovsky—to be performed in the square in front of the church, with a giant orchestra and cannon fired by an electric cable running from the conductor's desk.  
That ceremonial open-air performance never took place, but plenty of other performances have done.

JOHN VAN ZYL (Bass)  
Why  
Ah, weep no more  
Don Juan's Serenade

ORCHESTRA  
'Nutcracker' Suite ('Casse-Noisette')

JOHN VAN ZYL  
A Legend  
Oh, but to hear thy voice  
To the Forest

ORCHESTRA  
Two Pieces:  
Song of Sadness (Chanson Triste); Humoresque  
Slavonic March

10.30-12.0 S.B. from London

## ZZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

4.30 MUSIC by THE STATION QUARTET  
March, 'Lorraine' .....Ganne  
Waltz, 'New Vienna' .....Johann Strauss  
Selection from 'William Tell' Rossini, arr. Tavan

5.0 'Something New from Something Old: The Family Hats—Straws,' by Miss VIOLET 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

7.45 DOROTHY BENNETT (Soprano)  
Invitation to the Journey .....Duparc  
Guitars and Mandolins .....Grove  
Clair de Lune (Moonlight) .....Suzle  
Le Thé (Tea) .....Koechlin  
Berceuse (Cradle Song) .....Gretchaninov

7.55 HALLÉ ORCHESTRA PENSION FUND CONCERT  
From the Free Trade Hall  
First Symphony .....Brahms  
(See also 5GB Programme)

8.30 app. In the Studio  
DOROTHY BENNETT  
The Angels are Stooping .....Besly  
Someone .....Head  
A Blackbird Singing .....Head  
Love's Philosophy .....Quilter



Alfred Barker (left) will lead the Orchestra in the Hallé Concert that Manchester relays this evening from the Free Trade Hall, and John van Zyl (right) sings in Cardiff's Tchaikovsky programme tonight.

## 8.45 app. HALLÉ CONCERT (Continued)

Fifth Symphony .....Tchaikovsky  
(See also 5GB Programme)

9.15 S.B. from London

9.45 app. S.B. from Daventry Experimental

10.0 SECOND GENERAL NEWS BULLETIN

10.15 Local Announcements

10.20 Pianoforte Improvisations by Eric FOGG

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: Songs and Music by Schubert and some stories about him

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—(d) The Story of Rubber'

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Orace and Erbert again'

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.

2.30-3.0 London Programme relayed from Daventry

3.15 BROADCAST TO SCHOOLS: Mr. R. E. SOPWITH, Talks on English Literature: Newbolt—'Hawke'; Palgrave—'Creecy'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The White Knight becomes Logical' (M. Levy). Another Competition. Music, to which you can dance, played by Carl Duce and his Band. Songs by Peter Howard

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

6.30-12.0 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—X, The Coming of the Ice Age'

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: 'Our Islands' Story, in five stanzas: Neptune; The Tree Dwellers; Richard the Lion Heart; Procession of the Crusaders; Good Queen Bess

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: An Open-Air Programme

6.0 London Programme relayed from Daventry

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

9.35 S.B. from Cardiff

10.30-12.0 S.B. from London

(Thursday's Northern Programmes appear at the foot of col. 2, page 567.)

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PLEASE WRITE IN BLOCK CAPITALS.

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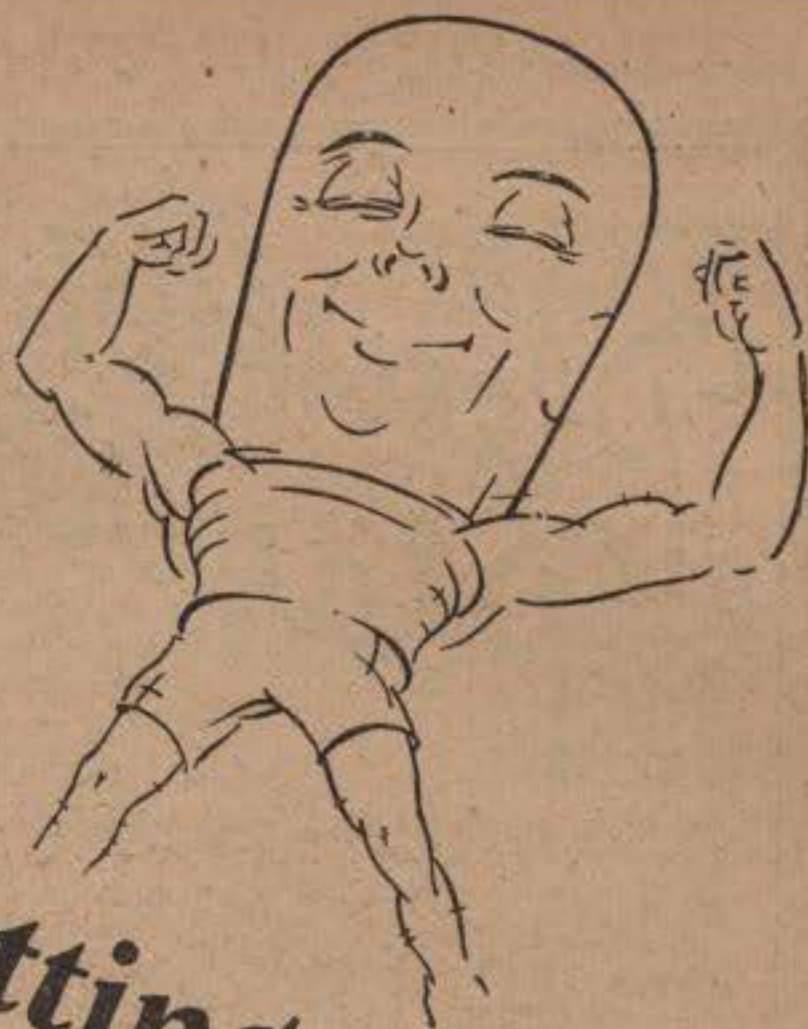
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Anode Volts - 150 max.  
Amplification Factor - 15  
Impedance - 25,000 ohms

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Players*

TOM NEWMAN

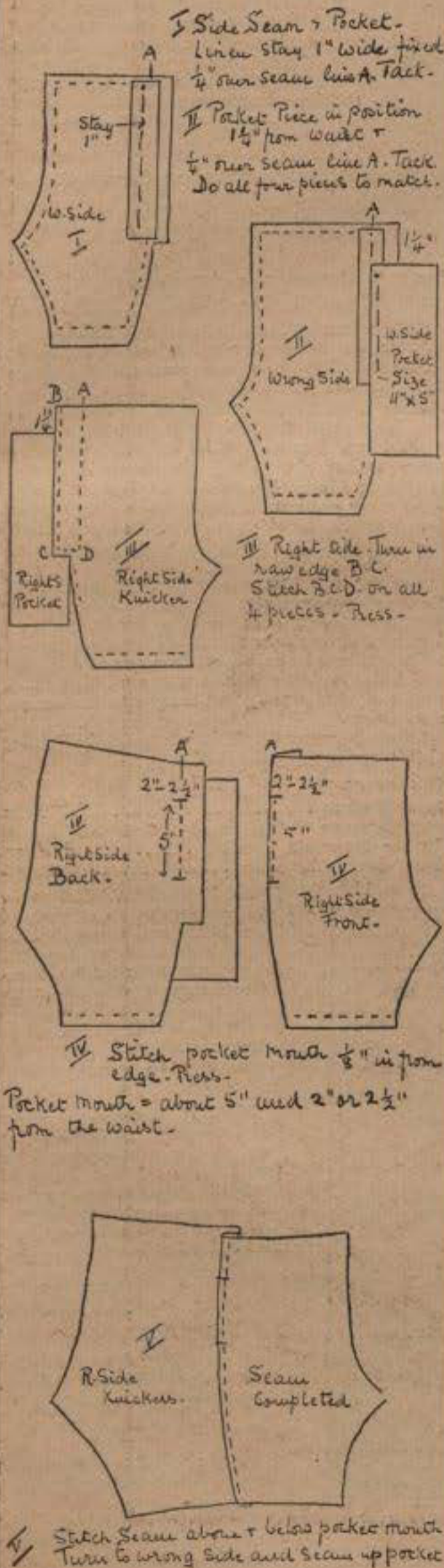


*Player's  
Please*

N.C.C.418

## Clothes for the Growing Boy.

This is the first of the two diagrams to which Miss Violet Brand referred in her talk of Thursday, March 15. (See application form on page 564.)



## The Magic of the Violin.

(Continued from page 543.)

certain number of times, we come to know his tone as well as we know the voices of the people of our own family. And this does not apply only to the men who enjoy a world-wide reputation. It is equally true of the humblest orchestral player. But just as there are men and women who lack strength of character and purpose, so there are violinists in whose tone the individual trait is less distinct. It is command of tone that gives the violinist his superiority over the pianist, and over the singer. The pianist loses control of the note as soon as it has been struck, while the violinist retains it as long as he wishes; the singer must break the musical phrase here or there to breathe, whilst the violin player can continue indefinitely without a break of any kind. Tone, then, is what we must listen for when the violin is played—tone and neatness in phrasing and execution.

The final test of a performance, however, is in interpretation. The loveliest of tones can be put to the worst uses; the most deft tricks of fingers become at times not an asset, but a handicap. A very warm and passionate tone will be out of place in music of virginal purity such as that of Mozart; the left hand skill of certain players induces them at times to play a quick movement much faster than its composer intended—often with disastrous results. These are definite errors and we expect responsible musicians to avoid them. Absence of error, however, does not constitute excellence. Interpretation is penetration, insight; and we demand of the interpreter that he should reveal to us the working of the composer's mind and heart, and reveal them in so convincing a manner that we ourselves feel in complete sympathy with him. He must, in Dante's fine phrase, 'still all our desires'; he must compel us to surrender willingly our own thoughts and feelings. When the interpreter and the listener are at one, swayed by the emotion which inspired the composer in his work—then we have the perfect performance.

F. BONAVIA.

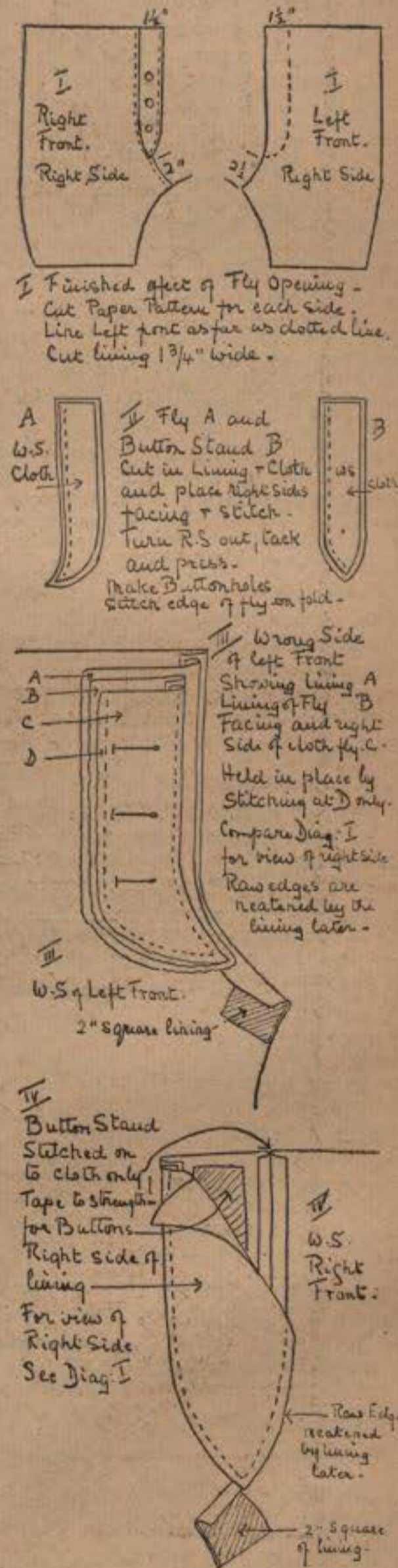
## Thursday's Northern Programmes.

(Continued from page 564.)

<b>5NO</b>	<b>NEWCASTLE.</b>	312.5 M. 960 kC.
2.30	—London. 4.0	—Light Orchestral Concert. 5.0
	—London. 5.15	—Children's Hour. 6.0
	—London. 6.15	—S.B. from London.
<b>5SC</b>	<b>GLASGOW.</b>	405.4 M. 740 kC.
3.0	—Mid-Week Service, conducted by Rev. W. W. Morrell of Battlefield Parish Church. 3.15	—Broadcast to Schools.
3.35	—Isabel M. Milligan, 'Books and their Writers.' 4.0	—Station Orchestra, Martha H. McIntyre (Pianoforte). 5.0
	—Something New from Something Old, by Violet Brand. 5.15	—Children's Hour. 5.58
	—Weather Forecast. 6.0	—Organ Recital. 6.30
	—London. 6.45	—Sir John Stirling Maxwell: 'The Story of Forestry.' 7.0
	—London. 9.35	—Chamber Music. 10.30-12.0
<b>2BD</b>	<b>ABERDEEN.</b>	500 M. 600 kC.
2.30	—London. 3.0	—Concert to Schools. 3.45
5.15	—Children's Hour. 6.0	—Margaret and Marion Forster in Duets. Station Octet. 6.30
	—London. 6.45	—Glasgow. 7.0
	—London. 7.45	—Nan Davidson (Pianoforte). Choir. Alex. McGregor (Baritone). 8.30
	—Waldteufel's Waltzes, played by Station Octet. 9.0	—London. 9.35
	—Glasgow. 10.30	—Dance Music. 11.15-12.0
<b>2BE</b>	<b>BELFAST.</b>	306.1 M. 980 kC.
2.30	—London. 4.30	—Radio Quartet. 5.0
	—Allister Moore, 'Ulster in Literature.' 5.15	—Children's Hour. 6.0
	—London. 6.30	—London. 9.35
	—Muriel George and Ernest Butcher in Folk Songs and Duets. 9.50 app.	—12.0

## Clothes for the Growing Boy.

The second of Miss Brand's diagrams, mentioned in last week's talk on the making of boys' knickers.



# PROGRAMMES for FRIDAY, March 23

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

AUDRIE FORD (Violin)

HAWARD CLARKE (Pianoforte)

Sonata in D, Op. 12, No. 1.....*Beethoven*  
Sonata in F.....*Handel*

12.30 AN ORGAN RECITAL

From St. Mary-le-Bow Church

by CHARLES F. WATERS

Relayed from St. Mary-le-Bow Church

Finale, Pastoral Sonata.....*Rheinberger*  
Improvisation on the old 124th (Genevan Psalter)

*W. H. Harris*

Fantasia on the tune 'The King of Love'

*F. H. Wood*

Spring Song.....*Alfred Hollins*

Two Choral Preludes.....*C. F. Waters*

Stuttgart; Tallis

Finals, Sonata I.....*Mendelssohn*

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 Dr. J. A. WILLIAM-  
SON: 'Empire History and Geography—New  
Zealand: (a) Outlines of New Zealand History;  
(b) The Britain of the South'

3.25 Musical Interlude

3.30 Mr. ALLEN WALKER: 'London's Great  
Buildings—X, St. Paul's Cathedral'

3.45 Musical Interlude

3.50 PLAYS TO SCHOOLS  
Shakespeare's 'Julius Caesar'

4.45 Musical Interlude

5.0 Mrs. MARION CRAN: A Garden Talk

5.15 THE CHILDREN'S HOUR:  
GLIMPSES OF ROUMANIA

Folk Songs and Melodies, Verse and Stories from  
Roumania, by SALI and ROMA LOBEL

6.0 FRANK WESTFIELD'S  
ORCHESTRA

From the Prince of Wales  
Playhouse, Lewisham

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

6.45 FRANK WESTFIELD'S  
ORCHESTRA (Continued)

7.0 Mr. G. A. ATRINSON: 'Seen  
on the Screen'

7.15 THE FOUNDATIONS  
OF MUSIC

CHOPIN'S NOCTURNES

Played by EDWARD ISAACS  
(Pianoforte)

Nocturne in E, Op. 62, No. 2  
Nocturne in F Minor, Op. 55,  
No. 1

7.25 Prof. C. H. DESCH: 'Metals  
in the Use of Man—IV, The  
Age of Steel'

*S.B. from Sheffield*

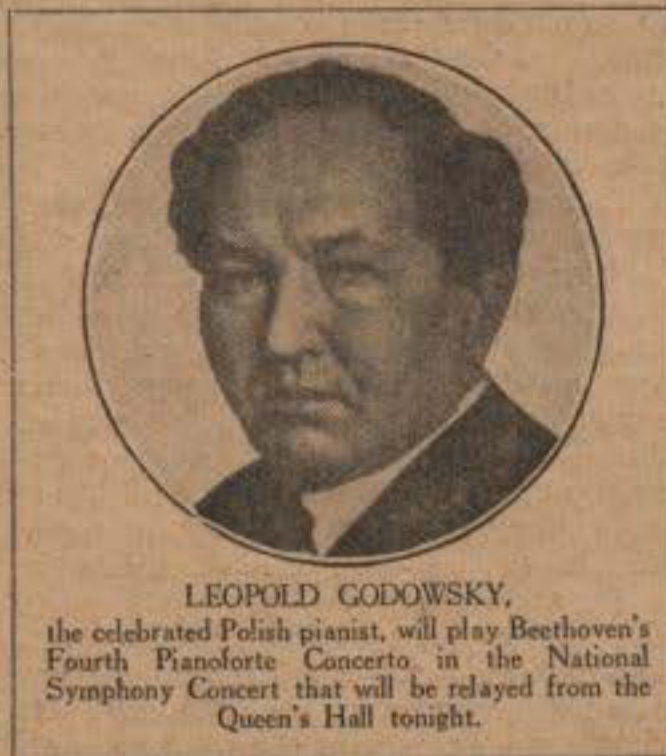
7.45 FAY COMPTON

in selections from 'Kiddi-  
logues' and 'Kiddies' Hour,  
by EILEEN DE MANCHA

At the Piano, the Composer:

H. C. G. STEVENS

(Picture on page 570.)



LEOPOLD GODOWSKY,

the celebrated Polish pianist, will play Beethoven's  
Fourth Pianoforte Concerto in the National  
Symphony Concert that will be relayed from the  
Queen's Hall tonight.

## 8.0 A NATIONAL SYMPHONY CONCERT

Relayed from the Queen's Hall

THE HALLÉ ORCHESTRA

Conducted by

Sir HAMILTON HARTY

LEOPOLD GODOWSKY (Pianoforte)

ORCHESTRA

Third Brandenburg Concerto.....*Bach*  
Fantastic Symphony.....*Berlioz*

THERE are two Movements in Bach's Concerto  
with no break between; they are connected  
by two sustained chords. Both Movements are  
quick. The second is rather like a jig, in the  
familiar rhythm of two-in-a-bar, each beat being  
divided into three bits.



THE MIGHTY BULK OF ST. PAUL'S.

This somewhat unusual view of the best-known sight in London gives a good impression of  
the great length of Wren's cathedral, as well as of the fine proportions of the famous dome.  
Mr. Allen Walker will describe St. Paul's in his talk from London this afternoon.

BERLIOZ in this work follows the moods of an imaginary love-sick youth, whose constant thought is his beloved maiden. She is represented by a melody which appears in various forms during the course of the work. This (fairly long) theme first occurs near the beginning of the First Movement, which is entitled *Visions and Passions*. The titles of the other four Movements are respectively, *A Ball*, *Scenes in the Country*, *March to the Scaffold* (here, says the composer, the youth dreams 'he has murdered the woman he loves, that he is under sentence of death, and is being led to execution'), and finally *Dream of a Witches' Sabbath*.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 NATIONAL SYMPHONY CONCERT  
(Continued)

LEOPOLD GODOWSKY and Orchestra

Fourth Pianoforte Concerto.....*Beethoven*

THERE are in this Concerto (it is Beethoven's  
Op. 58, in the key of G) several points of  
treatment that were new and striking when  
the work was produced.

FIRST MOVEMENT. The first new thing is  
that instead of beginning with the usual burst  
of Full Orchestra (a plan he had followed in his  
three earlier Concertos), Beethoven lets the  
Soloists announce the First Main Tune. Besides  
this, there are several other leading tunes, the  
Second Main one being given to Violins (a minor  
key melody in 'arpeggio' steps), and two or  
three others being brought in.

The SECOND MOVEMENT provides another of  
the work's points of rarity and interest. It is  
very short, and consists of a lovely dialogue  
between Orchestra and Pianoforte, the former  
stating an emphatic, almost imperious Tune, and  
the latter replying in smooth, quiet, thoughtful  
passages, as if sweetly reasoning with the other's  
impatience.

THIRD MOVEMENT. This is a sprightly Rondo,  
clearly and cleanly built.

ORCHESTRA

Snow Picture.....*Braithwaite*  
(Carnegie Collection of British Music)

In the Mountain Country.....*Moran*  
First Irish Rhapsody.....*Stanford*

S. H. BRAITHWAITE is a  
native of Cumberland  
(born 1883), and an ex-student  
of the Royal Academy, London.  
He gives no basis for his *Snow  
Picture* other than the title. The  
Piano, the bell-like Glockenspiel  
and various other Percussion  
instruments have a good deal  
to do with the 'atmospherics'  
of the piece.

STANFORD stated that the  
Rhapsody was inspired by  
'an episode in the legend of  
the Finns and the loves of  
Cuchullin the Emer,' which  
will convey clear ideas to any  
Irishman versed in the legendary  
lore of his land.

10.15 Local Announcements;  
(Daventry only) Shipping  
Forecast

10.20 ANTHONY ARMSTRONG  
(A. A. of *Punch*): 'Music  
Parties and Olive Stones'

10.35-11.0 VARIETY

CHARLES TREHARNE (Baritone)  
FRANK STAFF (Comedian)

11.0-12.0 (Daventry only)  
DANCE MUSIC: DEBROY  
SOMERS CRO'S CLUB BAND,  
under the direction of RAMON  
NEWTON, from Cro's Club



Programmes for Friday.

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)  
TRANSMISSIONS FROM THE LONDON TUBE EXCEPT WHERE OTHERWISE STATED.

- 3.0 AN ORGAN RECITAL  
By LEONARD H. WARNER  
Relayed from St. Botolph's, Bishopsgate  
Overture, 'Poet and Peasant'  
*Suppé, arr. Archer*  
Andante con moto ('Unfinished Symphony')  
*Schubert, arr. Archer*
- DOROTHY ROBSON (Soprano)  
Over the Sea ..... *Martin Shaw*  
In the morning ..... *Arnold Bax*  
D'un vanneur de blé aux verts *Lennox Berkeley*  
Love is a bable ..... *Parry*
- LEONARD H. WARNER  
Cantilene (11th Sonata) ..... *Rheinberger*  
Two Sketches (1 and 2) ..... *Schumann*
- DOROTHY ROBSON  
Twilight Fancies ..... *Delius*  
Chop Cherry ..... *Warlock*  
In an arbour green ..... *Warlock*  
Winter ..... *Balfour Gardiner*
- LEONARD H. WARNER  
Allegro (Symphony VI) ..... *Widor*

- 4.0 DANCE MUSIC  
THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE  
RONALD GOURLY (Whistling)  
ART FOWLER and his Ukulele

- 5.45 THE CHILDREN'S HOUR (From Birmingham):  
'Look and See,' a Playlet for Tiny Tots by  
Dorothy Cooper. Edith James (Songs at the  
Piano). E. W. Parker (Xylophone). 'An  
Arabian Legend,' by Agnes Taunton

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

- 6.45 LIGHT MUSIC  
PIERINI ROSSELLI (Soprano); AUBREY MILLWARD  
(Baritone)  
THE CARLTON MASON SEXTET  
Hungarian Dance in G Minor  
*Brahms, arr. A. Schmidt*  
Colonial Song ..... *Grainger*  
Musical Moment ..... *Schubert*

- 6.56 AUBREY MILLWARD  
The Master Knot (Cycle of Four Songs) . *Ashleigh*

- 7.4 SEXTET  
Moonlight on the Lake ..... *Quilter*  
Intermezzo from 'Where the Rainbow  
Ends' ..... *Quilter*  
Scottish Rhapsody ..... *Mason*

- 7.15 PIERINI ROSSELLI  
I love you so ..... *Lehar*  
I wonder if love is a dream ..... *Forster*  
O mare canta ..... *Lama*

- 7.22 AUBREY MILLWARD  
The Constant Lover ..... *Aitken*  
Town and Country ..... *Haydn Wood*  
A Man's Song ..... *Lee*

- 7.30 SEXTET  
First Two Numbers from Second 'Peer Gynt' Suite  
*Grieg*  
Ingrid's Lamentation; Arabian Dance  
Dainty Dance ..... *Adam Carse*

- 7.42 PIERINI ROSSELLI  
Some day your heart will love me ... *Fortescue*  
Addio Primavera (Farewell, Spring) .... *Lama*

- 7.50 SEXTET  
Aubade (Dawn Song) ..... *D'Ambrosio*  
Valse, 'Moonlight Night on the Alster' ... *Fetras*  
(5GB Programme continued on page 570.)

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225, Westminster Bridge Road, S.E.1.  
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CHELSEA-  
363, Fulham Road, S.W.10.  
SHREWSBURY-47, Mardol.

WORCESTER-53, Broad Street.  
NEWPORT (Mon.)-78, High Street.  
WORKING-11, The Broadway.  
WORTHING-15, Rowlands Road.  
GLOUCESTER-99, Northgate Street.  
BRISTOL-77/78, Redcliffe Street.  
BRISTOL-21, Stokes Croft.  
COVENTRY-4, Post Street.  
CARDIFF-52 and 53, St. Mary St.  
SWANSEA-239, Oxford Street.  
PLYMOUTH-8 and 9, The Octagon.  
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CARDIFFON-Castle Square.  
SWANSEA-34, High Street.

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# Friday's Programmes continued (March 23)

(5 GB Programme continued from page 569.)

## 8.0 FROM THE MUSICAL COMEDIES

(From Birmingham)

OLIVE GROVES (Soprano)

HAROLD KIMBERLEY (Baritone)

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

This Programme will include solos, duets, and orchestral selections from old favourites such as *Monsieur Beaucaire* (Messager), *The Little Dutch Girl* (Kalman), *Rose Marie* (Frimal), *Betty* (Rubens), and *The Southern Maid* (Novello)

9.0 ROBB WILTON (Entertainer)

## 9.15 DANCING THROUGH THE AGES

(From Birmingham)

A Programme of Dance Music commencing from the olden times and leading up to the present-day Jazz

With incidental remarks by

WILLIAM LLOYD

and music by the

BIRMINGHAM STUDIO ORCHESTRA

and

LLOYD'S RHYTHMIC DANCE BAND

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE CECILIANS from the Hotel Cecil

11.0-11.15 DEBROY SOMERS CIRCUS CLUB DANCE BAND, under the direction of RAMON NEWTON, from Ciro's Club

## 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 HELLYAR: 'The Heart of the Mendips'

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR: 'The Voyages of Dr. Doobittle,' by Hugh Lofting. 'Tommy and the Mouse,' by C. M. V. Anderson

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Sheffield

7.45-11.0 S.B. from London (10.15 Local Announcements)

## 2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 DOROTHY WHITAKER (Pianoforte)

Choral Prelude, 'Mortify us by Thy Goodness'

Bach, arr. Hummel

Arietta ..... Leonardo Leo

Sonata, No. 12 ..... Domenico Scarlatti

Gavotte ..... Gluck, arr. Brahms

Gigue ..... Graun

Romance in F Sharp, Op. 28, No. 2 Schumann

Study in D Flat ..... Liszt

La plus que lente (The more than slow). Debussy

Last Movement from Sonatine ..... Ravel

3.25 London Programme relayed from Daventry

3.45 Music by the STATION QUARTET

Waltz, 'Wine, Woman and Song' .. Strauss

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—X. Western Europe before the Dawn'



MISS FAY COMPTON.

the famous London actress, will broadcast some "Kiddilogues" from London and Daventry this evening at 7.45.

## 4.20 QUARTET

Selection from 'Mirella' .... Gounod, arr. Tavan  
Entr'acte, 'Joli Moulin' (Pretty Mill).... Godard  
Overture to 'Marco Spada' ..... Ayber  
Suite, 'Americana' ..... Thurban

5.0 Mr. HARRY ROBERTS: 'Violins—their History and Charm,' II

5.15 THE CHILDREN'S HOUR: Three Songs from 'Fancies' by Florian Pascal—'A Little Bird,' 'The Brown Mouse,' 'Peek-a-boo,' sung by Betty Wheatley. 'The Spinning Wheel' and 'The Old Spinnet' (Claude Arundale), sung by Harry Hopewell. 'Fragrance' (Frank Bridge), played by Eric Fogg.

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

7.25 S.B. from Sheffield

7.45 A DICKENS RECITAL by ARTHUR HAYES

8.0-11.0 S.B. from London (10.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

3.15 BROADCAST TO SCHOOLS:

'Adaptations in Nature, by GEOFFREY W. PAGER—'IV, Adaptations for Securing Food and Avoiding Danger'

3.45 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 Sheffield

7.45-11.0 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—(d) The British Empire in the Far East'

4.15 A CONCERT

PERCY FROSTICK (Violin), ARTHUR HAYNES (Cello), CECIL MOON (Pianoforte)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Sheffield

7.45-11.0 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 S.B. from London

7.25 Prof. C. H. DESCH: 'Metals in the Use of Man—IV, The Age of Steel'

7.45-11.0 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 S.B. from London

7.25 S.B. from Sheffield

7.45-11.0 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 GEORGE DANCE: A Talk for the Smallholder

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Sheffield

7.45-11.0 S.B. from London (10.15 Local Announcements)

## 5NG NOTTINGHAM. 275.2 M. 1,080 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 S.B. from London

7.25 S.B. from Sheffield

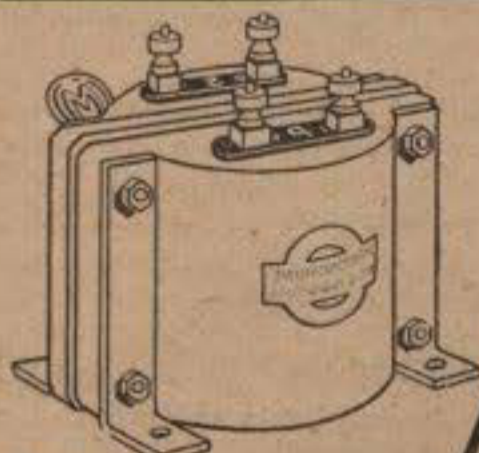
7.45-11.0 S.B. from London (10.15 Local Announcements)

Friday's Programmes continued on page 573.



DANCING THROUGH THE AGES—Daventry Experimental, 9.15.

# MARCONIPHONE



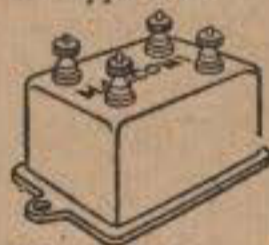
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The Marconiphone "Ideal" Transformer is to all intents and purposes distortionless throughout the musical range. Rigorously tested at every stage of manufacture, every "Ideal" is guaranteed to conform to the individual curve supplied with each instrument, and moreover it is guaranteed against mechanical and electrical defects for twelve months. Supplied in 4 ratios. 2.7 to 1, 4 to 1, 6 to 1, 8 to 1.  
25/- each

The practical experience and technical advantages of Marconiphone are apparent in even the smallest Marconiphone component. It is the untiring research of this great organisation that gives to you unerring accuracy, unfailing reliability and the most advanced of wireless devices. There is a complete range of Marconiphone Components—build them into your next receiver and prove that you *do* get more from Marconiphone.

Send note, mentioning RADIO TIMES, for Catalogue No. 453, fully describing all Marconiphone Wireless Apparatus.



**Marconiphone Fixed Condensers**  
Tested to 1,000 volts D.C., they definitely prevent current leakage. Impregnated with wax under vacuum and mounted into an insulated case. .0005 mfd. to .0005 mfd. 12/- each. .001 to .003 mfd. 2/6 each.



**Marconiphone Resistance Coupling Units.**  
Constant and compact. The special type of resistance used is absolutely silent and maintains its stated value under all working conditions. There are two types, "A" for medium impedance valves 8/-, "B" for high impedance valves 7/3.



**Marconiphone "Ideal" L.F. Choke.**  
In design, it is similar to the "Ideal" Transformer, having a number of spaced sections, individually impregnated under pressure with "Marconite" and undergoing the same rigid tests that are imposed on the transformer windings. Inductance 110 henries, D.C. resistance 2,000 ohms. Eminently suitable for choke coupling, for H.T. Supply Units, and for use in filter circuit.  
Price 21/-

THE MARCONIPHONE CO., LTD. (Dept. P), 210-212 Tottenham Court Road, London, W.1



— OURSELVES AS OTHERS SEE US — *Adventures of the "BISTO KIDS"*

Now the Kids are as proud as can be For their poster they've seen on a hoarding, And as both of them shouted "That's me" They saw an old woman applauding. "A good picture of you" She said to those two, "I really believe you're the poster come true." And the Kids said "Ah Bisto" and sniffed in great glee, Exactly as shown on the hoarding.

**BISTO**  
for Soups, Stews  
and all Meat Dishes.

## The OUTSTANDING SUCCESS of the Famous Berkeley at the IDEAL HOME EXHIBITION

is striking evidence of the wonderful comfort and value of this fine Easy Chair. Comparison proves that the Berkeley is unrivalled for luxury and durability, and its extraordinarily low price, made possible only by the enormous output—has made it the chosen chair for comfort in many thousands of Ideal British Homes.



No Easy Chair in the World can offer such luxurious comfort at, or near, the price of the Berkeley. Splendidly Upholstered with real FIBRE AND HAIR Stuffing, and long, coppered-steel springs in seat, back and front edge, Best Birch frame. Covered in beautiful hard-wearing Damasks, Tapestries, or Cretonnes of your own selection.

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Showrooms: 133, Victoria Street, Westminster, S.W.1.  
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**LOOSE COVERS**  
from 16/6

# 6 good reasons why you get more from MARCONIPHONE

1 The Plates—The heart of every accumulator—specially constructed to resist the attack of sulphuric acid.

2 The Separators, made from the finest china, thus eliminating the imperfections frequently encountered with other material.

3 The substantial Container made from the finest quality celluloid allows easy inspection of acid level.

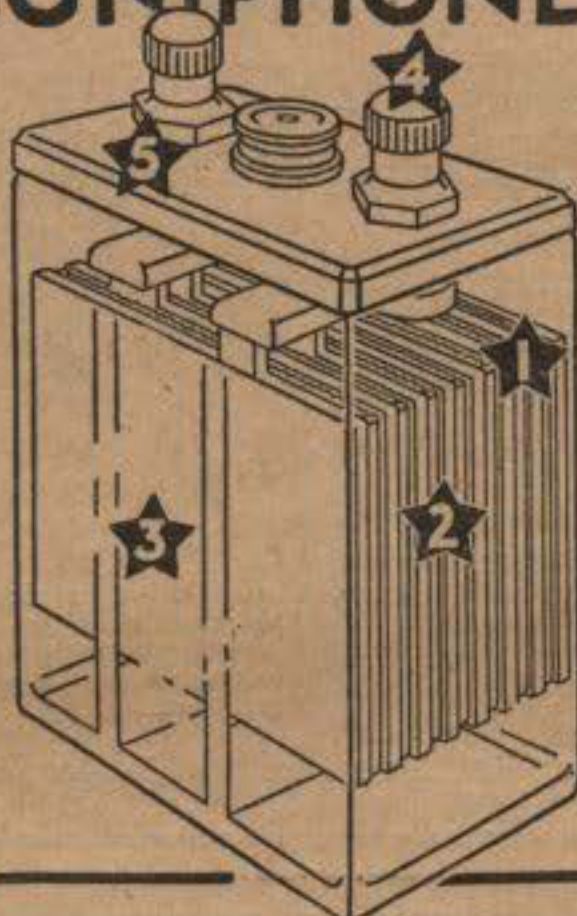
4 The Terminals shrouded in bakelite—the finest insulating and acid-proofing medium.

5 The Flush Top can be cleaned in a moment after recharging.

6 It is a guaranteed Marconiphone product built entirely at our modern Dagenham factory.

The life of any accumulator depends upon how long the plates can resist the incessant acid attack. That's why a Marconiphone gives such extraordinary long and useful service. The immensely strong plates are manufactured from a new and improved formula especially to withstand the action of sulphuric acid. Send for descriptive list and read the other features that ensure unfailing service from a Marconiphone L.T. Accumulator under all conditions.

THE MARCONIPHONE COMPANY LTD. (Dept. P) 210-212 Tottenham Court Road, W.1



**PRICES**

	£	s.	d.
2 volt. 30 amp. hrs.	13	6	
2 volt. 40 amp. hrs.	16	0	
4 volt. 30 amp. hrs.	17	0	
4 volt. 40 amp. hrs.	12	0	
6 volt. 30 amp. hrs.	20	6	
6 volt. 40 amp. hrs.	28	0	

BE 236

## SUSTAINED POWER means constant volume



In a Marconiphone Long-Life H.T. Battery you'll discover power that lasts—that brings fresher, more vivid volume to your receiver—and maintains it to the end. Right through hundreds of programmes—smooth life-like tone—never a trace of "crackle" or ripple.

Buy now, a large capacity Marconiphone Long-Life H.T. Battery—the months to come will prove the wisdom and economy of your choice.

Full particulars from your dealer, or send direct, mentioning "Radio Times"



Marconiphone High Tension Batteries

B.510	60 volts	£0 12 6
B.1570	108 volts	£1 1 0
B.517	60 volts	£1 0 0
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B.500	9 volts	£0 2 0
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# MARCONIPHONE HIGH TENSION BATTERIES

BE 235

## WARNING TO HOME CONSTRUCTORS

MARCONI'S WIRELESS TELEGRAPH COMPANY, LIMITED, have recovered royalties and costs in respect of Wireless Receivers which were constructed by:—

- Mr. J. W. Tipper of Birmingham.
- Mr. F. W. Youngman of Croydon.
- Mr. F. M. Sears of London.
- Mr. D. F. Hogan of Sheffield.
- Mr. J. Sutton of Sheffield.
- Mr. H. F. Young of Havant, Hants.

and have also obtained written apologies and undertakings from such persons not to infringe the Marconi Company's Patents in the future.

The leniency shown by the Marconi Company to the above persons will not necessarily be extended to others, for in future it is the intention of the Marconi Company to institute immediate legal proceedings against all infringers with a view to obtaining an injunction and damages against them. It must be borne in mind that an infringer is none the less liable to be restrained by injunction of the Court because he may have acted in ignorance of the Patent rights of the Marconi Company.

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**BUILT FOR COMMERCIAL USE.** Machines can be shipped abroad C.O.D. cash against documents in London. Goods F.O.B. Twickenham.

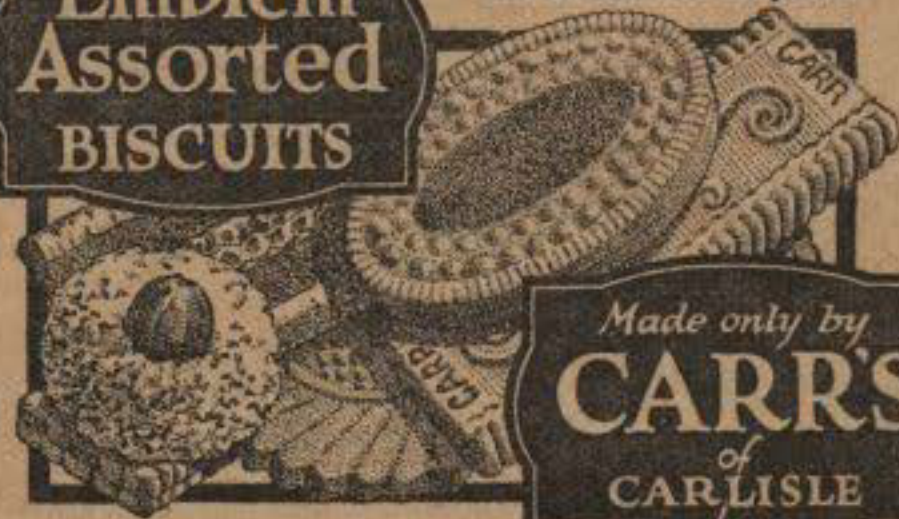
The Machine that is Built from the experience of over 10,000 Users of the old Model.

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As delicious as they are moderate in price



Made only by **CARR'S** of CARLISLE

**Programmes for Friday.**

(Continued from page 570.)

**SPY 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:  
Mr. T. WILKINSON RIDDLE: 'Next Term's Educational Talks'
- 3.45 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 Sheffield
- 7.45-11.0 S.B. from London (10.15 Local Announcements)

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

- 12.0-1.0 MOSES BARITZ: Gramophone Lecture Recital
- 2.20-2.45 BROADCAST TO SCHOOLS:  
Mr. E. SIMS-HILDITCH: 'Music of Other Lands,' with Illustrations
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Sheffield
- 7.45-11.0 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. PERROTT: 'Stories of the Stars—V, Strange Visitors amongst the Stars'
- 3.50 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 'My Piano and I,' A Short Lecture-Recital by T. D. JONES
- 6.30 S.B. from London
- 7.25 S.B. from Sheffield
- 7.45-11.0 S.B. from London (10.15 Local Announcements)

**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 by Frank Matthews, relayed from the Havelock Picture House, Sunderland. 6.30:—S.B. from London. 7.25:—S.B. from Sheffield. 7.45:—Muriel George and Ernest Butcher in Folk Songs and Duets. 8.0-11.0:—S.B. from London.

**5SC GLASGOW.** 405.4 M. 740 KC.

- 3.15:—Broadcast to Schools. 3.50:—London. 5.0:—S.B. from Edinburgh. 5.58:—Weather Forecast for Farmers. 6.0:—James Newall (Tenor). 6.30:—London. 6.45:—Edinburgh. 6.50:—London. 7.25:—Sheffield. 7.45:—Edinburgh. 8.0:—London. 10.35-11.0:—Living Scottish Composers Series. Burgess South (Soprano) in a Recital of Songs by Francis George Scott. The Composer at the Piano.

**2BD ABERDEEN.** 500 M. 600 KC.

- 11.0-12.0:—Daventry. 3.0:—London. 3.30:—Monsieur E. Casati, 'Higher French—Lesson XXII.' 3.50:—London Programme relayed from Daventry. 4.45:—Marie Sutherland (Pianoforte). 5.0:—Miss Marlon Angus, 'A Scottish Woman's Bookshelf.' 5.15:—Children's Hour. 6.0:—Mr. Donald G. Munro: For Farmers. 6.10:—Agricultural Notes. 6.15:—Mr. Peter Craigmyle: Football Topics. 6.30:—London. 6.45:—Edinburgh. 6.59:—London. 7.25:—Sheffield. 7.45:—Edinburgh. 8.0:—London. 10.35-11.0:—Glasgow.

**2BE BELFAST.** 306.1 M. 980 KC.

- 12.0-1.0:—London. 3.0:—London. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30:—S.B. from London. 7.25:—S.B. from Sheffield. 7.45:—S.B. from London. 8.0:—Belfast Philharmonic Society's Concert. Relayed from the Uster Hall. The Society's Chorus and Orchestra of 37 Performers. Conducted by E. Godfrey Brown. 9.0:—Interval—Second General News Bulletin. 9.15:—Concert (continued). Relayed from the Uster Hall. Orchestra. Keith Falkner (Baritone). Margaret Balfour (Contralto). Leslie England (Pianoforte). 10.35-11.0:—S.B. from London.

**Twenty Million Africans.**

(Continued from page 539.)

across the Sahara from the Mediterranean—three months' trek over the sand. Or from Khartoum in Soudan, on the Nile. Or farther than that, from Mecca in Arabia across the Red Sea.

This country is really all out of the Arabian Nights. I remember not six weeks ago we were in the courtyard of the palace of the Emir of Katsina. His great black boxer was stepping round the sandy square at sundown. He was blowing on a trumpet made from an antelope's horn, and proclaiming his readiness to defend the championship belt. And from time to time he would cry: 'I am the slave of the Emir. I am a Very Bad Man.'

I said it was like a page of the Arabian Nights; perhaps it was also a little like Chicago! But Chicago also is a city out of the Arabian Nights.

If the North is out of the Arabian Nights, the Plateau is out of Rider Haggard! The Plateau lies inland, in the heart of Nigeria. It is high—it runs up to six thousand feet above sea-level—and is cut off in every direction, like the edge of a cliff, from the rest of the country. Up there it is cool—it is even cold at times. And in the gardens they even have English roses. There is nothing stranger than to see an ordinary English rose garden, stone paths and rose-bushes, and then the proprietor, your host, bringing out a chameleon, an animal really like nothing on earth, like an elongated rat, slate-grey, with two eyes on swivels which it can train one ahead and one astern simultaneously, a tail neatly curled in a tight ring, a long tongue that can whack out six inches or more at a passing fly, and a habit of turning almost instantly grey or red or greenish, according to the background on which it finds itself.

The Plateau is the size of Wales. They speak fifty different languages on it. They have parades of black bowmen, naked black cavalry with throwing spears, spurs, and poisoned arrows. And in the middle of this extravagant romance are the Nigerian tinfields, with huge steam shovels lifting the earth five, ten, fifteen tons at every bite.

I haven't told you about the exports and imports, the hides and the ground nuts, the mahogany, the oil-palms, the rubber. I always hate a man who tries to tell me statistics down a telephone. These are simply impressions of our tour—Walter Elliot, Conservative; William Lunn, Labour; Garro Jones, Liberal. And isn't it rather pleasant to know that there are still some strange places left in the world, some even within ten days of Liverpool?

**The Organs broadcasting from**

- 5GB—BIRMINGHAM—Lozells Picture House
- 5NO—NEWCASTLE—Havelock, SUNDERLAND
- 2BE—BELFAST—Classic Cinema

are **WURLITZER ORGANS**

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- New Gallery Kinema; Grange, Kilburn; Broadway Stratford; Plaza; Finchbury Park Cinema; Maida Vale Picture House.

Offices: 33, King St., Covent Garden, W.C. Gerrard 2231.

**The Public,  
the Press—and  
"EKCO"**

**The Birmingham Mail,**  
7th December, 1927.

The Wireless expert writes:—"I have just had an hour or two with a unit made by the 'EKCO' people and found it an interesting experience. The Unit gives low tension, high tension, and grid bias all at one operation. For loud speaker work, it certainly appears to be just what is required, and I am not surprised to note that it is being installed in a number of local hospitals and similar institutions. I have also been experimenting with an 'EKCO' high tension Unit with satisfactory results. I had experienced rather poor reception from a high tension accumulator which had a limit of 60v., but on changing over to the Eliminator, I was able to apply 60v. to the anode of the first valve and 120 to the second of a two-valve set. There was an immediate jump in volume of something like 100% and there was no distortion."

**Hull Evening News, 2nd January, 1928.**

The Wireless Expert writes:—"An H.T. Eliminator I can confidently recommend is 'EKCO.' The slogan Safe! Silent! Sound! certainly applies to the '2F' Model which I have been using, as I could not detect the slightest trace of mains hum."

**R. J. P., Brighton, 13th January, 1928.**

"... I may say that I consider your Units far superior to the ordinary dry batteries and have recommended them to several of my friends."

**H. H., Birmingham,**  
12th January, 1928.

"... The Unit is still working satisfactorily—now nearly two years—and at no cost."

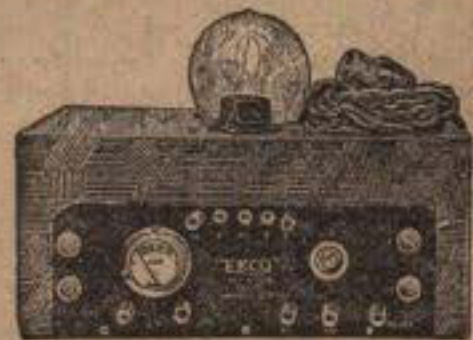
**M. P., Altrincham,**  
29th December, 1927.

"I purchased the Model ten days ago and only after trying many other makes which hum badly. Your make is dead silent."



Model M2, A.C., as shown above. Two Tappings, suitable for 1 to 3 sets only. £4:12:6 complete.

Model C2, D.C., for H.T., L.T., and G.B. as shown below. Price £6:7:6 complete.



There is an "EKCO" model for every purse and for every voltage at prices from 17/6 D.C. and from £4:12:6 A.C.

**E.K. COLE LTD** Dept. R.T., "EKCO" Works, London Road, Leigh-on-Sea.

# PROGRAMMES for SATURDAY, March 24

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

1.0-2.0 THE CARLTON HOTEL OCTET  
Directed by RENE TAPPOSSIER, from the  
Carlton Hotel

2.55 THE ARSENAL v. BLACKBURN ROVERS  
(See Centre Column)

4.45 opp. THE DANCANT  
FRANK ASHWORTH'S PARK LANE HOTEL DANCE  
BAND  
From the Park Lane Hotel

5.15 THE CHILDREN'S HOUR:  
Little Spots of Music, Little Grains of Fun,  
provided by EVA NEALE, HELEN ALSTON,  
EVELYN RUSSELL, SAMUEL DYSON  
TOM PURVIS and C. E. HODGES

6.0 A BALLAD CONCERT  
SYBIL MADEN (Contralto)  
My Ship ..... *Del Riego*  
Rondeau ..... *Ernest Austin*  
Here in the quiet hills ..... *Gerald Carne*  
ANDREW CLAYTON (Tenor)  
The Dream ..... } *E. F. Gambogi*  
The Letter ..... }

6.15 H. M. ABRAHAMS: Eye-Witness account of  
the Oxford v. Cambridge Sports

THE inter-Varsity sports, which took place  
at Queen's Club this afternoon, are a great  
occasion for members of the two older Universities,  
and one of the most important athletic meetings  
held in England. From the Varsity teams, in  
fact, and from their joint offspring, the Achilles  
Club, are drawn many of the men who represent  
Great Britain in international contests and at  
the Olympic Games. This year's results will be  
described by Mr. H. M. Abrahams, the Cambridge  
sprinter, who won the hundred metres for Britain  
at the last games in 1924.

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

6.50 SYBIL MADEN  
Out where the big ships go ..... *Hewitt*

6.55 ANDREW CLAYTON  
Let us forget ..... } *M. Valerie White*  
So we'll go no more a-roving }

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast  
Music'

7.15 THE FOUNDATIONS OF MUSIC  
CHOPIN'S NOCTURNES Played by  
EDWARD ISAACS  
(Pianoforte)  
Nocturne in E. Flat,  
Op. 9, No. 2  
Nocturne in C Minor,  
Op. 48, No. 4

7.25 Major L. R. TOSSEWILL: 'The Rugby  
Season—A Retrospect'  
THE Rugby football  
season is now prac-  
tically over; the des-  
tinations of the Inter-  
national and County  
Championships are de-  
termined, the Services  
have finished their  
tournament, and most  
of the clubs have come  
to the end of their fix-  
ture-cards. Now, whilst  
the followers of the  
older code are waiting  
for the climax of the  
season—the F.A. Cup—  
Rugger men are begin-  
ning to think of cricket  
or tennis or whatever  
may be their summer  
game. In this evening's  
talk Major Tosewill will  
review the achievements  
of the season that has  
just gone by.

London, Daventry and other Stations.

2.55 THE ARSENAL

BLACKBURN ROVERS

A Running Commentary on the Semi-final  
tie of the F.A. Cup Competition. Relayed  
from the Leicester City Football Ground.  
S.B. FROM NOTTINGHAM.

Commentator,

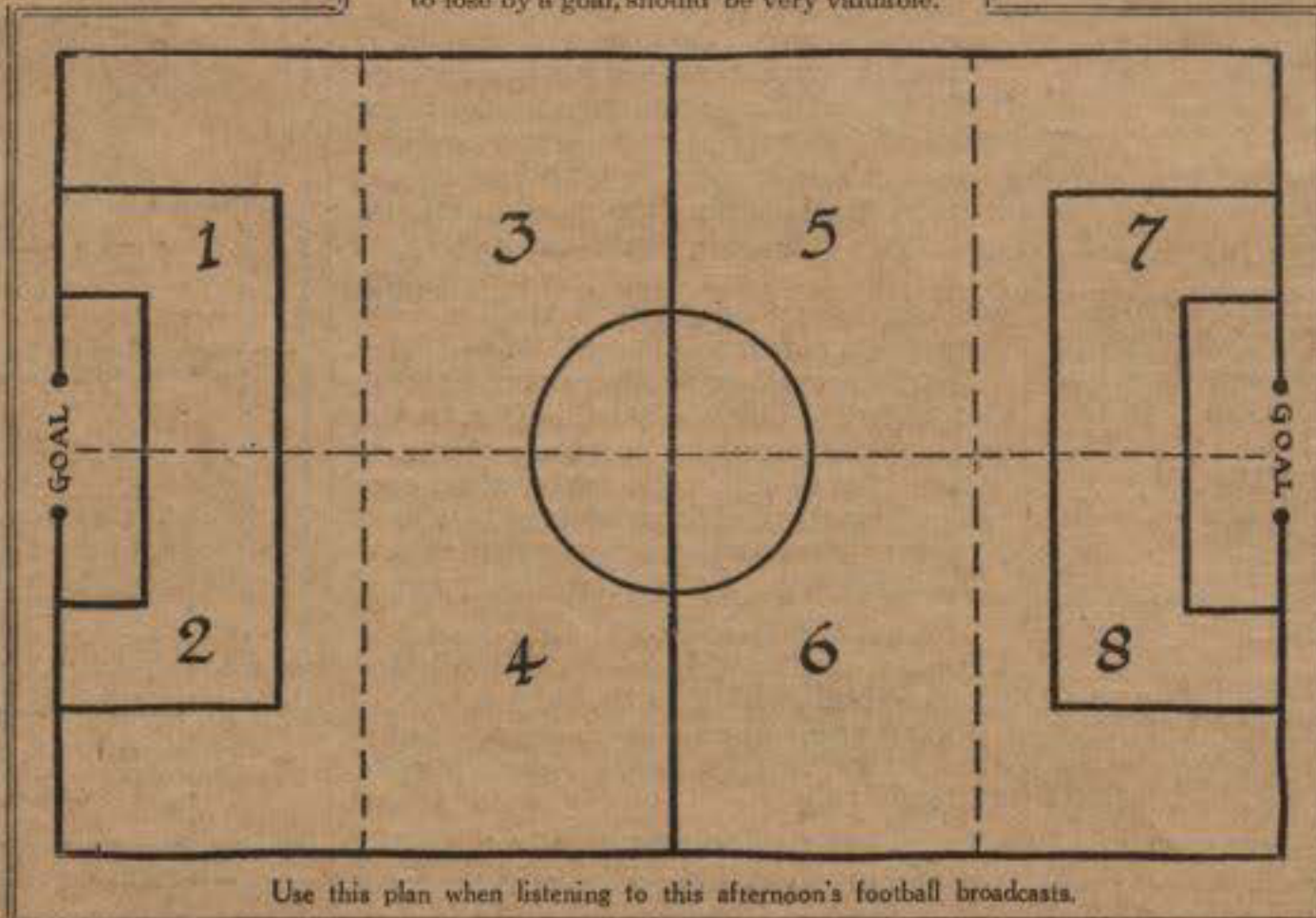
Mr. GEORGE F. ALLISON.

Note: Manchester, Leeds-Bradford,  
Sheffield and Hull Stations will broadcast  
a running commentary by Mr. F. STACEY  
LINTOTT on the second semi-final—  
Sheffield United v. Huddersfield Town.

THE broadcasting of the semi-final ties  
of the F.A. Cup will be particularly  
welcome because the matches are played  
in neutral areas. Thus, in the match at  
Leicester, London will be vastly interested  
in her sole representative, The Arsenal,  
and Lancashire equally keen to follow the  
fate of their opponents, Blackburn Rovers.

Two Yorkshire clubs, Sheffield United  
and Huddersfield Town, meet in the  
other tie and have to leave their county  
to play at Manchester. This match, by  
the way, is regarded in football circles  
as a foregone conclusion—and therefore  
the more likely to produce the inevitable  
'Cup surprise.' There have been teams  
in the past as great as Huddersfield  
today, who have been bundled out of the  
Cup competition in a manner totally  
incomprehensible. This season in a League  
match Huddersfield have beaten the  
Sheffield side by 7-1, and recent history  
indicates that Huddersfield can beat them  
when and how they like. Yet these cer-  
tainities have a habit of mysteriously  
collapsing, and it is a fact that, by the  
genius of their captain, Gillespie, Sheffield  
United won the Cup three years ago with  
a team inferior to that of today.

The Arsenal are the only club of the  
four who have never won the Cup, while  
the Rovers have won it five times. The  
recent Cup experience of the London team,  
however, who reached Wembley last April  
to lose by a goal, should be very valuable.



Use this plan when listening to this afternoon's football broadcasts.

7.45 A  
SCOTTISH VARIETY  
PROGRAMME

by ABERDEEN ARTISTS  
S.B. from Aberdeen

HALL RUSSELL'S MALE VOICE CHOIR

Hail to the Chief ..... *Bishop, arr. Curwen*  
The Weary Fund o' Tow ..... *arr. W. Lister*  
Duncan Gray ..... *arr. Richardson*

7.54 MINNIE MEARNS (Contralto) in three Jacobite  
Songs

Skye Boat Song ..... *Lawson*  
The Standard on the Braes o' Mar ..... *Dunbar*  
Flora McDonald's Lament ..... *Gow*

8.3 ALICE HOBBS  
will Entertain with a Sandy Seaton Solemnity  
Among the Bookies ..... *David Hobbs*  
and tell a few Stories

8.12 THE BONACCORD VOCAL QUARTET  
The Auld Hoose ..... *arr. W. S. Roddie*  
The Flowers o' the Forest .. *arr. Alex Patterson*

8.21 'CHANGE OVER'  
A Short Domestic Drama by A. F. HYSLOP  
Presented by

THE ABERDEEN VAUDEVILLE PLAYERS

Characters:

John Smith, a working woman's husband  
A. E. CRUICKSHANK  
Jessie Smith, Forewoman in an engineering shop  
ADDIE ROSS

The Scene is the kitchen of the Smith home  
about tea-time. The clock strikes six.

8.30 R. E. ANDERSON (Baritone)  
in three Rousing Scottish Songs

Border Ballad ..... *Cowen*  
The MacGregors' Gathering ..... *Lee*  
Sound the Pibroch ..... *arr. Diack*

THE ABERDEEN STATION OCTET will play  
Scottish Dance Interludes between the items

8.40 The Skirl of the Pipes. Mr. SETON GURDON  
will give a talk on 'Piping,' with illustrations  
played by Pipe-Major JOHN McDONALD, of  
Inverness

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Mr. G. WATSON PARKER: 'Let's get a Car  
—VI. Breakdowns,' III

9.30 Local Announcements. (Daventry only)  
Shipping Forecast

9.35 A MILITARY BAND CONCERT  
THE WIRELESS MILITARY BAND, conducted by

B. WALTON O'DONNELL  
March, 'Lorraine' Ganne  
Intermezzo from  
'Naila' .... *Delibes*

9.45 WATCYN WATCYN  
(Baritone)  
The Admiral's Broom  
*Beam*  
West Country Lad  
*German*

9.52 BAND  
Selection from 'Madame  
Butterfly' .. *Puccini*

10.8 WATCYN WATCYN  
Captain Stratton's  
Fancy *Deems Taylor*  
The Blind Ploughman  
*Coningsby Clarke*

10.15 BAND  
Lyric Waltz .. *Sibelius*  
Overture to 'Les Cloches  
de Corneville' *Planquette*

10.30-12.0 DANCE  
MUSIC: THE SAVOY  
ORPHEANS, FRED ELI-  
ZALDE and his Music  
and the SAVOY TANGO  
BAND, from the Savoy  
Hotel  
(Saturday's Programmes  
continued on page 576.)



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2.	H.F. and Detector.	"
3.	Resistance Capacity.	"
4.	Power.	"
5.	L.F.	4 Volt.
6.	H.F. and Detector.	"
7.	Resistance Capacity.	"
8.	Power.	"
9.	L.F.	6 Volt.
10.	H.F. and Detector.	"
11.	Resistance Capacity	"
12.	Power.	"

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"His Master's Voice" Catalogue contains a large selection of Organ Records, every one of which is a masterpiece of faithful recording, played on the finest organs in the country by the most brilliant organists.

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**HENRY LEY**  
**C. C. PALMER**  
**ARTHUR MEALE**  
**GUY WEITZ**  
**JESSE CRAWFORD**

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Oxford Street, London, W.1



## Saturday's Programmes cont'd (March 24)

### 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 574.)

- 3.30 CHAMBER MUSIC**  
*From Birmingham*  
DALE SMITH (Baritone)  
ERIC FOGG (Pianoforte)  
SIDONIE GOOSSENS (Harp)  
THE VIRTUOSO STRING QUARTET
- QUARTET  
Rhapsody (in recitative style) and Scherzo from First String Quartet ..... Fogg
- 3.50 DALE SMITH**  
Peace .....  
The Devon Maid .....  
The Empty House ..... Fogg  
Spindrift .....  
Hunting Song of the Seconoe Pack .....
- 4.0 ERIC FOGG and CEDRIC SHARPE**  
Poem for Pianoforte and Violoncello ..... Fogg
- 4.10 DALE SMITH, SIDONIE GOOSSENS, and Quartet**  
Ode to a Nightingale (Keats) .... Fogg  
(Set to Music for Baritone Solo, String Quartet and Harp)
- 4.30 VARIETY**  
*From Birmingham*  
THE AUDLEY MOUTH ORGAN TRIO  
BEATRICE EVELINE (Violoncello)  
'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



### 10.20-11.15 'THE NIGHT FIGHTERS'

A RADIO PLAY  
By CECIL LEWIS

Characters:

Rudd ..... ERIC COWLEY  
Sandy ..... ROBERT SPEAIGHT  
Padre ..... GEORGE MERRITT  
Price ..... WALTER RUDD  
Mother ..... CLARE HARRIS  
Betty ..... GWENDOLEN EVANS  
Bill ..... MICHAEL HOGAN  
Bristow ..... PAUL ENGLAND  
Batman ..... FRANK DESTON  
Forrester ..... HERBERT LUGG  
Juggy ..... CALIB PORTER

Produced by CECIL LEWIS

- 5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'A Further Snooky Adventure,' by Phyllis Richardson. The Audley Mouth Organ Trio in Selections. 'Something for the Children,' by Fred E. Weatherly
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS-BULLETIN**
- 6.50 LIGHT MUSIC**  
W. L. TRYTEL and his OCTET  
LILY FAIRNEY (Mezzo-Soprano)  
DAN JONES (Tenor)
- OCTET  
Selection of Dorothy Foster's Songs
- 7.0 DAN JONES**  
In the Dawn ..... Elgar  
The moon drops low ..... Cadman
- 7.8 OCTET**  
Selection from 'The Belle of New York' Kerker
- 7.18 LILY FAIRNEY**  
Oh, cease thy singing, maiden fair *Rachmaninov*  
In the village (from 'Songs of India') *Bantock*  
Cradle Song (from 'Maid of Pskov') *Rimsky-Korsakov*
- 7.26 DAN JONES**  
I heard a thrush at eve ..... Cadman  
Love's Philosophy ..... Quilter  
Far off I hear a lover's flute ..... Cadman
- 7.34 OCTET**  
Egyptian Ballet ..... Luigini

- 7.44 LILY FAIRNEY**  
Just a ray of sunlight ..... W. H. Squire  
Tell, O tell me ..... Coleridge-Taylor
- 7.50 OCTET**  
Waltz, 'Love's Call' ..... Trytel  
Siamese Patrol ..... Lincke
- 8.0 A PIANOFORTE RECITAL**  
By  
LORRAINE TOMBO
- Tocata in G ..... Bach  
Prelude in E Minor ..... Raff  
Berceuse (Cradle Song) ..... Henselt  
Spring Song ..... Jaddason  
Mazurka No. 4 ..... Godard  
The Maja and the Nightingale ..... Granados  
Malaguena ..... Albeniz  
Brises  
Florent Schmitt  
Variations in B Flat  
Chopin

### 8.30 A SYMPHONY CONCERT

*From Birmingham*

THE BIRMINGHAM STUDIO SYMPHONY ORCHESTRA

(Leader, FRANK CANTELL), conducted by JOSEPH LEWIS  
JAMES CHING (Pianoforte)

ORCHESTRA

Overture to 'The Devil's Country Seat' .. Schubert

BEFORE Schubert left school, he had started to set the libretto, by Kotzebue, of this

3-Act Light Opera, *Der Teufels Lustschloss*, on a would-be comical subject, bringing in ghostly influences. He finished the work in 1814 (when he was seventeen), and re-wrote it a few months later. But, like so many of his dozen or more Operas, it remained in obscurity, and was never put on the stage.

JAMES CHING and Orchestra

Pianoforte Concerto in D Minor ..... Bach

**9.5 ORCHESTRA**

Fourth Symphony (the 'Welsh') ..... Cowen

**9.49 JAMES CHING**

Three Studies:

No. 1 in F Minor .....  
No. 2 in A Flat .....  
No. 3 in D Flat ..... Chopin  
Study in G Flat, Op. 25, No. 9 .....  
Study in G Flat, Op. 10, No. 5 .....

ORCHESTRA

Final Movement in Ballet Suite from 'The Mer of Prometheus' ..... Beethoven

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

**10.15 Sports Bulletin (From Birmingham)**

**10.20-11.15 'THE NIGHT FIGHTERS'**

A RADIO PLAY

By CECIL LEWIS

(See centre column)

(Saturday's Programmes continued on page 578.)



# The Danger of Neglected Eyesight

Specialist Sounds a Note of Warning and Points the Way to Better Eyesight for Thousands.

A SIMPLE HOME TREATMENT THAT REMOVES DEFECTS THAT ARE ONLY TEMPORARILY CORRECTED BY WEARING GLASSES.

Free Book of Advice FOR EVERY "Radio Times" Reader.

THOUSANDS of people who are suffering from some defect of the eyes take to wearing glasses, and imagine that by this means the trouble is abolished.

There could not be a graver error, or one more serious in its consequences, said Mr. Havilland, the well-known Specialist and Originator of the Havilland Method of Eyesight Preservation and Improvement, in an interview.

## A WORK OF NATIONAL IMPORTANCE

MR. HAVILLAND has by his method improved the sight of thousands of people in all walks of life during the past many years, and in so doing has done a work of really national importance.

When we say that old people of upwards of ninety years are to-day reading without glasses, thanks to Mr. Havilland, after having suffered from eyesight troubles for years, we only touch the fringe of the marvellous work which Mr. Havilland is accomplishing.

Near Sight, Astigmatism, and other common eyesight troubles, where there is no actual disease of the eye, are due to definite causes which are not removed by resorting to glasses.

### PERFECT SIGHT.

Perfect sight depends upon a series of delicate adjustments in the ocular apparatus, which might be described as a more marvellous camera. Now if the muscles (which, by their contraction and expansion, make the necessary adjustments) have become tired and overstrained, the adjustment is only imperfectly made, and defects known as Near Sight, Far Sight, Old Sight, Astigmatism, etc., make their appearance. Like most defects, if neglected, they are apt to become chronic and to grow worse. Wearing glasses will temporarily correct these defects, but will not remove them. Many troublesome eyesight complaints, such as Squint, Watery Eyes, Inflammation of the Eyes, etc., etc., can also be traced to this original eye-tiredness and eye strain.

### HOW TO STRENGTHEN THE EYES.

Mr. Havilland's method strengthens the eye structures by a simple and absolutely safe system of liquid massage, thus applying to the eye in the only way it could be applied to such a delicate mechanism, a principle which has accomplished so many latter-day miracles in other branches of curative work.

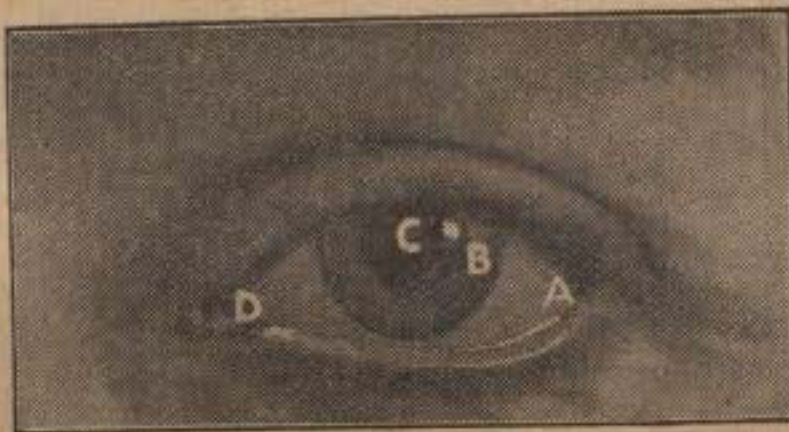
Mr. Havilland's method can be adopted at home by anyone, at small cost, and some idea of what it will do may be gathered from

the amazing letters, every one of them entirely unsolicited, which are reproduced in these columns.

#### TITLED LADY'S PRAISE.

The Hon. Mrs. G. W., who suffered from Presbyopia, enhanced by severe eye strain, and had worn glasses for eight years, writes:—

"I certainly think my eyes are better. I have been for the past week in London, and have been going about most of the time without my glasses, and have been none the worse.



THE HUMAN EYE.

- C.—Pupil. The aperture in the middle of the iris through which the rays of light pass to reach the retina.
  - B.—Iris. Perforated by the pupil for the transmission of light.
  - A.—Sclerotic. The dense fibrous membrane forming the outer spheroidal covering and constituting the white of the eye.
  - D.—Tear Duct. The tube or canal which drains the watery fluid secreted by a special gland of the eye.
- The Lens. The term applied to the crystalline body, situated behind the transparent cornea of the eye for concentrating the rays of light to a focus.
- Conjunctiva. The mucous membrane which covers the cornea, the front part of the sclerotic, and turns back over the inner surface of the eyelids.
- Cornea. Transparent membrane in the fore part of the eye, through which the rays of light pass.

Usually I quickly find my eyes painful if I do this. I also have had two long journeys (driving myself) in a small car, 150 and 116 miles, in blinding rain and partly darkness, but I have been really none the worse for that."

#### NEW ZEALAND PATIENT'S DELIGHT.

Mrs. A. W. reports from Marlborough, New Zealand:—

"I am now in my third week of using your Eye Treatment. I am delighted to report success. I have derived great benefit from same. After using the third tablet I noticed a difference in both eyes, and the worst eye (right) which other Doctors said I would never use again, is coming on splendidly. I can go into the garden without glasses, place my hand over the left eye, and tell my husband the colour of the flowers with the right eye. To say we are delighted is putting it mildly."

#### DOCTORS' REPORTS ON VALUE OF TREATMENT.

A Doctor, aged 70 years, suffering from Presbyopia—old age failing of sight—reports:—

"I am sure you will be pleased to know that I am writing this letter without spectacles, a thing I could not possibly have done two months ago."

A North of England Practitioner, M.B., aged 27, suffering from Myopia, reports:—

"I can now see the bottom print of Test Types several inches further away than I could when I commenced the Treatment. It gives me great pleasure to be able to record this result, and to thank you for the benefit obtained, and I shall be pleased to recommend your Treatment."

#### A CLERGYMAN'S EXPERIENCE.

The Rev. J. F., aged 57 years. First report:—

"I can see clearer. My eyes are certainly stronger. The doubling is becoming occasional."

Two months later writes:—

"Let me bear testimony to the success of your wonderful discovery. It is now with comfort I can walk the streets and country roads, for I see things clearly, and I am seldom troubled with distress of double vision. I can read the Test Type Chart from beginning to end without glasses sometimes, not always, and the Type such as the second paragraph elsewhere. With my Glasses I read with much more pleasure and comfort. What indeed could I expect more at my age, 57 years? The result is wonderful."

#### READ THIS ARMY OFFICER'S REPORT.

Col. A. G. B. L., aged 65, who had suffered for a considerable time and had worn glasses for 20 years, writes:—

"I have now finished my two months' course of your eye treatment, and I am pleased to say my eyesight is very much strengthened, and I consequently read and write without glasses, which I have not been able to do for many years. I think your treatment is excellent, and should be tried by everyone who is troubled with their eyesight. I shall recommend it whenever I get the chance."

The Havilland Eyesight Institute has been established for many years and guarantees the genuineness of every testimonial. Many hundreds of these striking tributes can be produced, and the number is being added to daily. All from grateful men and women—erstwhile sufferers—who now report splendid eyesight improvement, thanks to the Havilland treatment. Only with such living witness to its efficacy can any eyesight treatment be confidently recommended.

## EVERYONE WHO IS SUFFERING FROM:—

- |                                 |                              |   |
|---------------------------------|------------------------------|---|
| 1. Failing or Weak Sight.       | 6. Watery Eyes.              | 11. Drooping Eyelids.                         |
| 2. Near Sight.                  | 7. Discharging Eyes.         | 12. Red and Inflamed Eyes.                    |
| 3. Old Sight or Blurred Vision. | 8. Unequalled Power of Eyes. | 13. Strained Sight.                           |
| 4. Twitching Eyes.              | 9. Aching Eyes.              | 14. Conjunctivitis or any other eye troubles. |
| 5. Hot Eyes.                    | 10. Eyesight Headache.       |   |

Should either call upon Mr. Havilland personally at 33, Strand, London, W.C.2, or write for a copy of the Book of Advice on the Care of the Eyes, which will be sent FREE to Every Reader of "Radio Times" who completes and forwards to the Havilland Institute the Application Form printed below.

## TAKE THE FIRST STEP TO PERFECT SIGHT TO-DAY

POST THIS "RADIO TIMES" FORM TO:

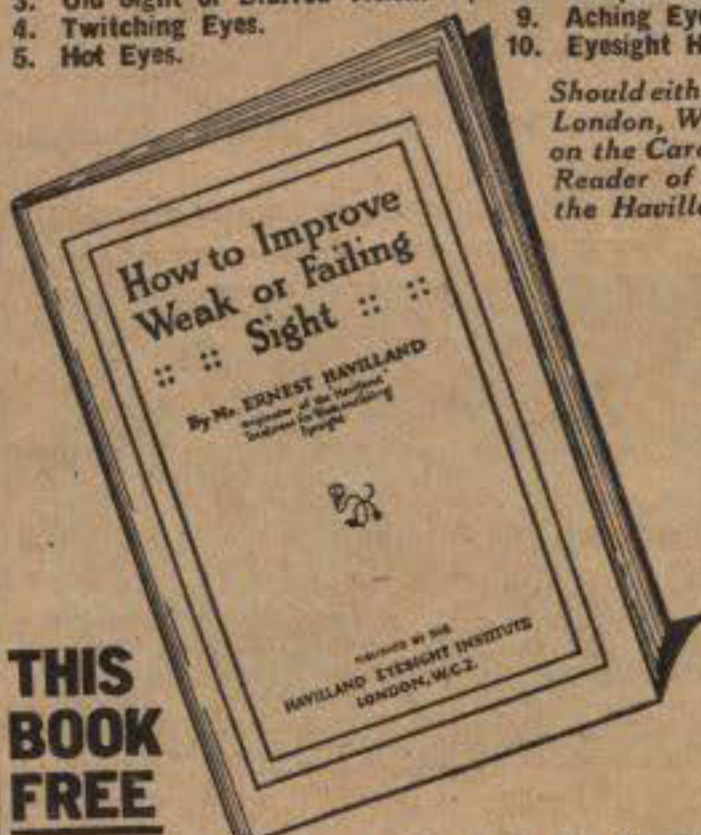
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"Radio Times," 16/2828.



**THIS BOOK FREE**

Complete and Forward this Form To-day

# Saturday's Programmes cont'd (March 24)

(Continued from page 576.)

## 5WA CARDIFF. 353 M. 850 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 ESYLTY NEWBERY: 'More Ghosts and other Uncanny Happenings'
- 7.15 S.B. from London
- 7.25 Mr. L. E. WILLIAMS: Eye-Witness Account, 'Cardiff City v. West Ham United'
- Mr. LEIGH WOODS: 'West of England Sport'
- 7.45 MURIEL GEORGE and ERNEST BUTCHER  
In Folk Songs and Duets
- 8.0 'NOISES OFF'  
A New Variety Feature  
The Cast will include:  
JOHNNIE and BOBBIE  
in their Vocal Act  
JACQUE THOMAS  
in Cymric Comedy Cameos  
MURIEL WHITE  
in Songs at the Piano, and  
ROKKE and MACLACHLAN  
in a Sketch, 'The Painters'
- THE STATION TRIO
- 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

## 2ZY MANCHESTER. 384.6 M. 780 KC.

- 2.55 app. HUDDERSFIELD v. SHEFFIELD UNITED  
A Running Commentary on the Semi-Final of the F.A. Cup. Relayed from the Manchester United Football Ground, Old Trafford  
Commentator, Mr. F. STACEY LINTOTT  
Relayed to Leeds, Sheffield and Hull
- 4.45 app. 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—Scottish Islands, the Shetlands and St. Kilda'
- 7.15 S.B. from London
- 7.45 'THE COMPLEAT COMPROMISE'  
An Entertainment for all tastes by EDWIN LEWIS  
Cast:  
President ..... D. E. OMEROD  
Wagner Bach Smith ..... CHAS. NESBITT  
William Basham ..... A. G. MITCHESON  
Augustus Cheekoff ..... HAROLD CLUFF  
Silas P. Marner ..... LEO CHANNING

Soloists:  
ERNEST ALLEN  
JAMES BENJAMIN  
THE STATION ORCHESTRA

Scene: The Concert-room at the 'One Hundred' Club  
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:  
'LITTLE LADY KATHERINE'  
An Historical Play by E. B. WILLIAMS  
Cast:  
Lord Preston ..... PHILIP H. HARPER  
Lady Katherine (his ..... (BETTY LANGLEY  
Lady Margot ) daughters) (MONA CORLETT  
Mistress Swayze (their governess)  
MARY RUTHERFORD  
Lady Clarendon ..... GLADYS DOVEY  
Queen Mary ..... Mrs. FRED WILKINSON  
Scene 1. A room in the Tower of London  
Scene 2. A corridor at Hampton Court Palace  
The Story-teller, MURIEL LEVY
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Aberdeen
- 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 S.B. from Manchester
- 4.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Aberdeen
- 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 2.55 S.B. from Manchester
- 4.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORGAN relayed from the Albert Hall
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

(Saturday's Programmes continued on page 579.)

# ARE YOU UNDER NORMAL WEIGHT?

## Doctors Call it a Danger Sign.

Every doctor will tell you it's dangerous for a man or woman to be too thin. Thin people are particularly liable to diseases, because thinness is itself proof of malnutrition.

That malnutrition must be corrected to be safe. Cod Liver Oil will do it, as everybody knows, because cod liver oil is the richest source of the health-giving, flesh-producing food elements. But Cod Liver Oil is nasty, messy stuff to take, with a fishy taste and smell, that most people find nauseating.

What everybody doesn't know is that you can get the benefits of cod liver oil without any of its disadvantages in McCoy's Cod Liver Extract Tablets, which have just been put on the market with the enthusiastic endorsement of the Medical Profession. McCoy's Tablets simply consist of the valuable elements from the finest Cod Liver Oil concentrated in little sugar-coated tablets, with no taste, no smell and no unpleasant after-effects.

If you are below what you should weigh, lose no time. Start taking McCoy's to-day. Slip a box in your pocket. Take them after every meal as prescribed, and if you don't put on at least 3 lbs. of firm, healthy flesh in thirty days and feel better in every way, the makers will refund your money in full.

Ask any Chemist about McCoy's to-day, 1s. 3d. and 3s. the box.


Insist on McCoy's Tablets—the original and only genuine. Refuse imitations. In case of difficulty send direct to McCoy's Laboratories, Norwich.



A THRILLING FINISH AT QUEEN'S CLUB.

Sport and General

The inter-Varsity Sports will be contested this afternoon, and Mr. H. M. Abrahams will broadcast an account of them from London and Daventry at 6.15. This picture shows a close finish in the Hundred Yards.




**DO YOU LOVE YOUR KIDDIES?**

Then think of their future as well as their present! Anticipate the great inevitable by suit' able insurance on your life.

Write to the 'W. & G.' for details of their many attractive policies, and remember that when you insure with the 'W. & G.' you enjoy the maximum benefits financially and in service.

The 'W. & G.' affords its policy holders free periodical medical examination (on policies of £500 upwards) and, being a mutual Society, distributes all available profits amongst its members—the last declared bonus on whole life policies is 'actually' 12.8 per cent!

**WESLEYAN & GENERAL ASSURANCE SOCIETY**  
Chief Offices:  
Steelhouse Lane, BIRMINGHAM.



# Saturday's Programmes continued (March 24)

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

2.55 S.B. from Manchester  
 4.45 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.45 S.B. from Aberdeen  
 9.0-12.0 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 S.B. from London  
 7.45 S.B. from Aberdeen  
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

2.55 app. ARSENAL v. BLACKBURN ROVERS  
 A Running Commentary on the Semi-Final of the F.A. Cup. Relayed from the Leicester City Football Ground. Commentator, Mr. GEORGE F. ALLISON  
 Relayed to London and Daventry  
 4.45 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.45 S.B. from Aberdeen  
 9.0-12.0 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  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.45 S.B. from Aberdeen  
 9.0-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

**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 S.B. from London  
 7.45 S.B. from Aberdeen  
 9.0-12.0 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. C. H. CARPENTER: 'Swimming, and Water Polo'  
 7.15 S.B. from London  
 7.45 S.B. from Aberdeen  
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

**Northern Programmes.**

**5NO NEWCASTLE.** 312.5 M. 960 KC.

2.55:—London Programme relayed from Daventry. 4.5:—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. 7.25:—Mr. T. W. Bell, Secretary of the Northumberland Football Association, 'Today's Soccer Matches.' 7.45:—The Blyth L. and N.E.R. Workmen's Prize Band: March, 'Joy of Life' (Moorhouse); Selection from 'H.M.S. Pinafore' (Sullivan). 8.0:—Frederic Collier (Baritone). 8.15:—Band: Selection, 'Lilac Time' (Schubert-Cutsum, arr. Ord Hume). 8.30:—Frederic Collier. 8.45:—Band: Selection, 'Maritana' (Wallace). 9.0:—S.B. from London. 9.35:—Newcastle-upon-Tyne Glee and Madrigal Society. Nicol Pentland (Reciter). 10.30:—Dance Music. 11.15-12.0:—London.

**5SC GLASGOW.** 305.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.15:—A Running Commentary on Semi-Final of Scottish Cup Association Football Match. Commentator, Mr. Alexander Adamson. Kick-off 3.30 p.m. 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 Aberdeen. 7.15:—S.B. from London. 7.25:—S.B. from Edinburgh. 7.45:—Glasgow City Police Military Band. Conducted by Mr. John Matthews, Greta Don (Soprano). 9.0:—London. 9.30:—Calendar of Great Scots. 9.35:—S.B. from London. 10.30:—Dance Music from the Plaza. 11.15-12.0:—London.

**2BD ABERDEEN.** 500 M. 600 KC.

3.15:—S.B. from Glasgow. 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:—Mr. Seton Gordon, 'Golden Eagles.' 7.15:—S.B. from London. 7.25:—S.B. from Edinburgh. 7.45:—Scottish Variety Programme by Aberdeen Artists. Relayed to London. (See London Programme.) 9.0:—London. 9.30:—Glasgow. 9.35-12.0:—London.

**2BE BELFAST.** 306.1 M. 980 KC.

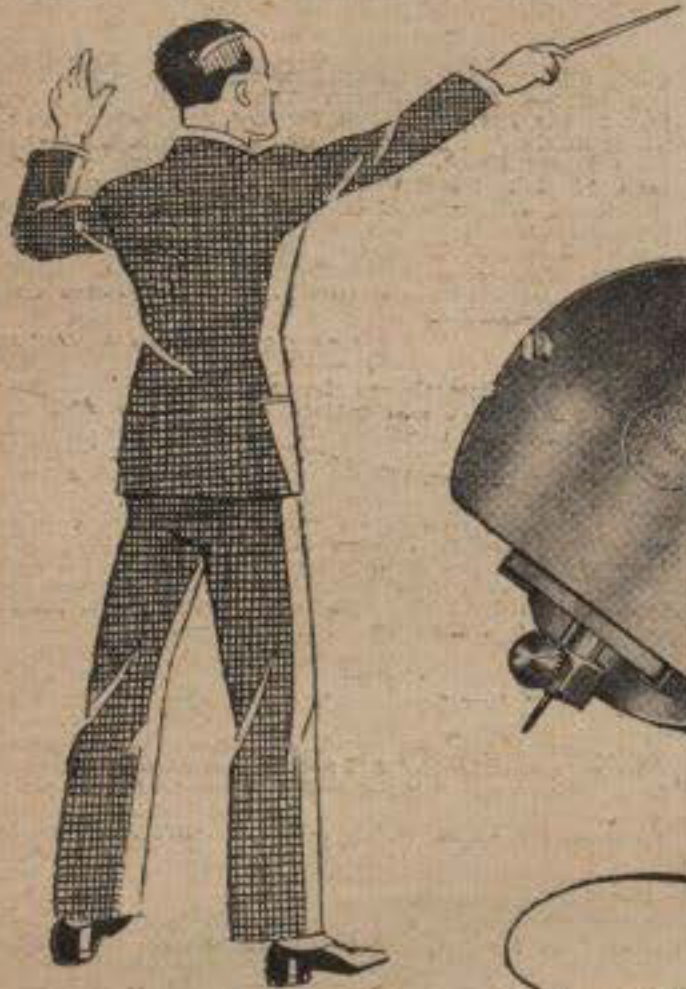
2.55:—London Programme relayed from Daventry. 4.45:—Station Orchestra, Agnes Charlton (Mezzo-Soprano), Hylda Hemmings (Violin). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—Eye-Witness Account of the Hockey International—Ireland v. England, by Miss Betty Rodden. 6.30:—S.B. from London. 6.50:—S.B. from Glasgow. 6.55 app. Irish League Football Results. 7.0:—S.B. from London. 7.45:—A Spy-Glass in Ulster. 'Roundabouts and Swings,' An Ulster Picture by H. Richard Hayward. 'Eileen Aroon,' A Legend by Ruddick Millar. 9.0:—S.B. from London. 9.35:—Station Brass Quartet. 9.45:—Queen's Island Male Voice Choir. 9.58:—Mark Hemmings (Trumpet). 10.5:—Choir. 10.17:—Quartet. 10.30-12.0:—London.

## 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.			<p><b>LIBRETTI.</b>                      (a) Please send me _____ copy (copies) of each of the next twelve Opera Libretti as published. I enclose P.O. No. .... or cheque value ..... in payment at the rate of 2/- for a series of twelve.</p> <p><b>SCHOOL PUBLICATIONS.</b>                      (b) Please send me _____ copy (copies) of the Schools Syllabus and of each of the School Pamphlets as published for the three sessions. I enclose P.O. No. .... or cheque value ..... in payment at the rate of 4/- for the whole series.</p> <p><b>AIDS TO STUDY PAMPHLETS.</b>                      (c) Please send me _____ copy (copies) of the Talks Syllabus and of all Aids to Study Pamphlets as published for the three sessions. I enclose P.O. No. .... or cheque value ..... in payment at the rate of 4/- for the whole series.</p> <p><b>ALL PERIODICAL PUBLICATIONS.</b>                      (d) Please send me _____ copy (copies) of each of the above periodical publications. I enclose P.O. No. .... or cheque value ..... in payment at the rate of 10/- for one copy of all such publications.</p> <p style="text-align: center;">PLEASE WRITE IN BLOCK LETTERS.</p> Name ..... Address ..... (County) ..... Date .....
Schools Syllabus. Secondary Schools Syllabus. Music Manual. French Manual. Out of Doors from Week to Week. Empire History and Geography. Stories in Poetry. Boys and Girls of Other Days. London's Great Buildings.	Problems of Heredity. Our Interest in Good Government. Speed, Strength, and Endurance in Sport. Pioneers of Social Progress. Metals in the Use of Man.	April. Armida. Cosi Fan Tutte. May. Manon Lescaut. Subsequent. The Girl of the Golden West. The Daughter of the Regiment.	
<p>NOTE.—The above scheme does not prevent any listeners obtaining individual pamphlets as formerly, at 2d. post free. In particular, applications are invited for the libretto of the opera, 'Armida,' which is to be broadcast from 5GB on April 16, and from London, Daventry, and other stations on April 18.</p> <p style="text-align: center;">'ARMIDA.'</p> Please send me _____ copy (copies) of the Libretto of 'Armida.' I enclose _____ penny stamps in payment at the rate of 2d. per copy, post free. <p style="text-align: center;">PLEASE WRITE IN BLOCK LETTERS.</p> NAME ..... ADDRESS ..... (County) ..... <p>All applications in connection with the scheme and for separate copies of publications must be marked Publications, and sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the additional subscriptions must be sent with order.</p>			

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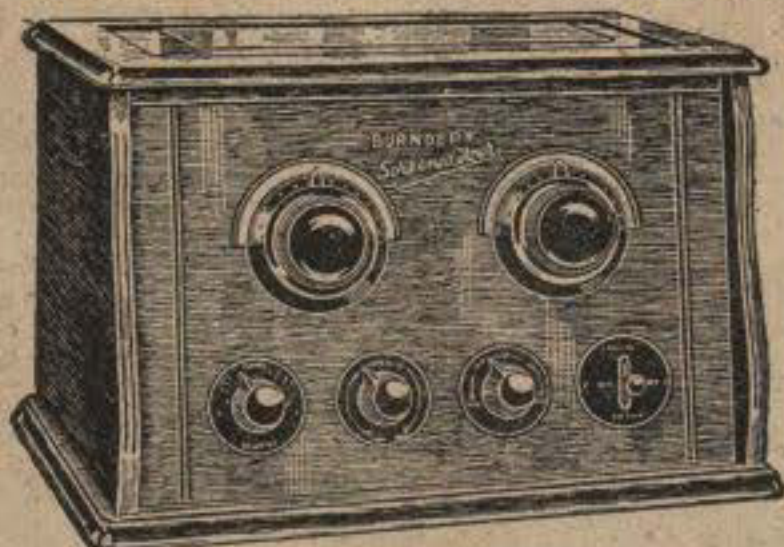
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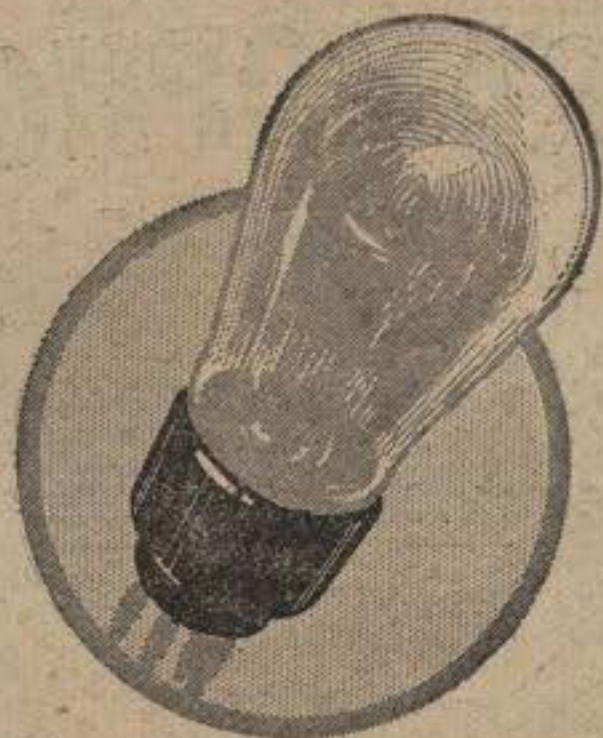
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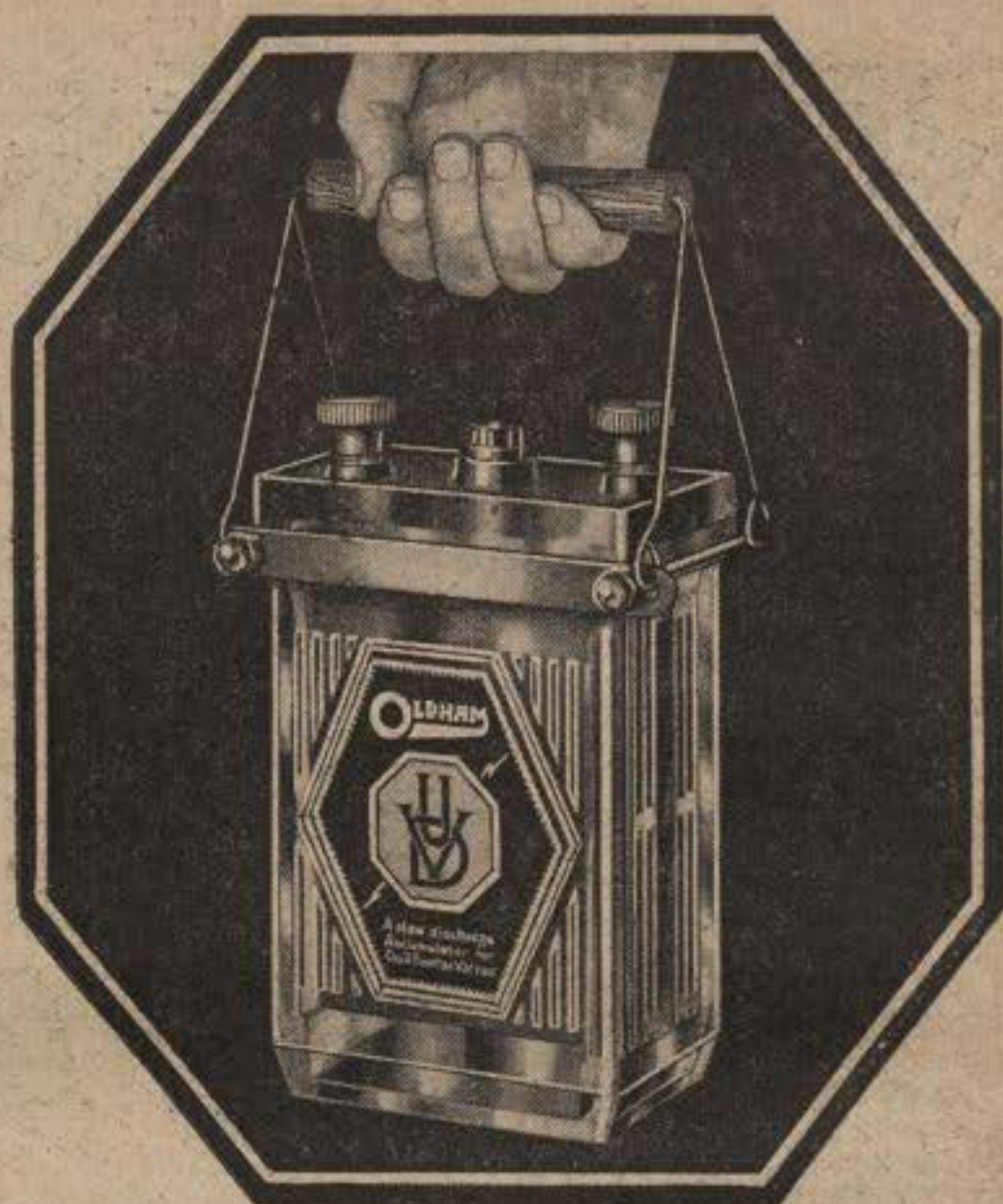
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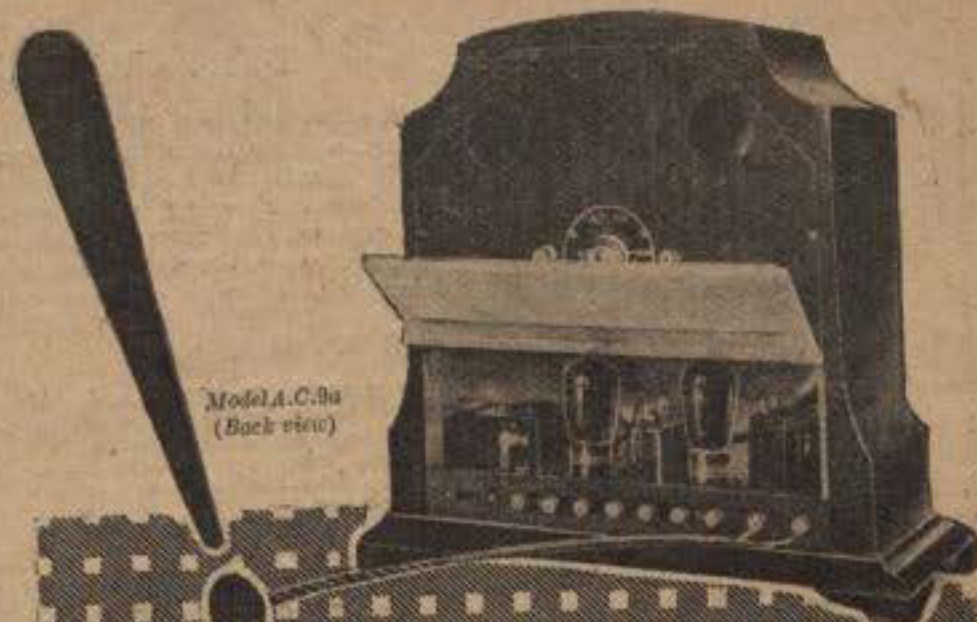
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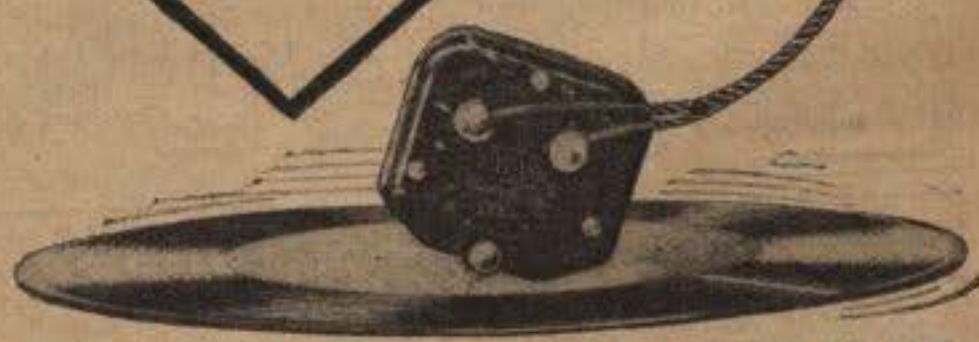
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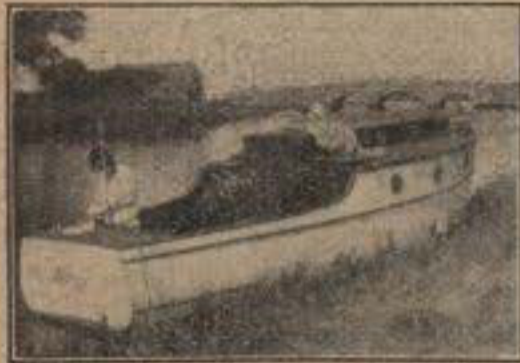
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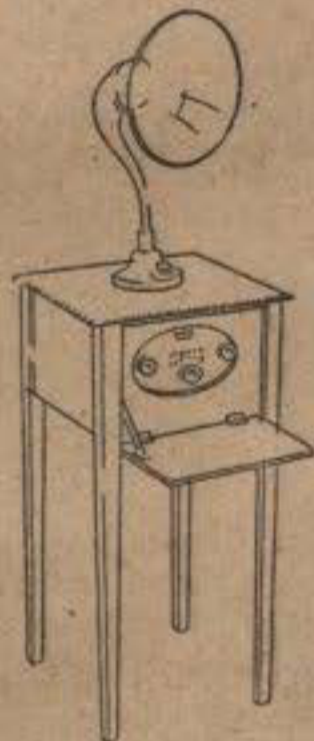
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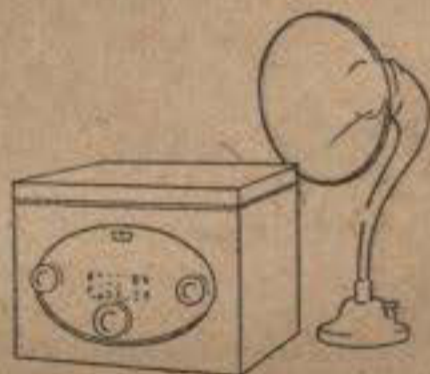
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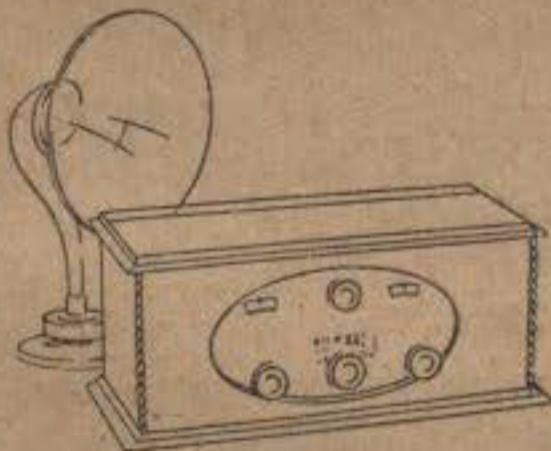


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