

EVERY PROGRAMME FROM EVERY STATION (April 1-7.)



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## The Only Future for Broadcasting,

says Lion Feuchtwanger, lies in the development of Talks. In the accompanying article he makes a strong case for what, to many British listeners, will seem a startlingly unconventional point of view.

**H**OW many artistic hopes were not awakened by the erection of the first broadcasting stations! No, we said to ourselves, we would not repeat the mistake we made over the introduction of the movies. We would not scoff at this new artistic medium and then have to eat our words when the thing turned out to be a success. So instead, in every language, hymns were sung in praise of the boundless artistic possibilities of the New Thing.

The public, with amazing rapidity, became acquainted with broadcasting. There arose a crying need for programmes. The problem was, what to broadcast? We began to transmit, in a haphazard fashion, every kind of music. Operas were broadcast from the studio or an outside theatre. Poetry and drama were recited. Scientific talks were given. But we had to recognize the fact that this thing, of which we had such high artistic hopes, was a failure. It had not developed the way we thought it would—if indeed it had 'developed' at all.

We started out by broadcasting all and sundry. And great was our disillusion when we found that all and sundry simply would not be broadcast, that the microphone could not do it. But only in very few cases did we find the reason for this.

Next we set out timidly to test the



Specially drawn by Ginsbury

### MASTERS OF THE MICROPHONE—HERR LION FEUCHTWANGER

During the past two years Lion Feuchtwanger, German playwright and novelist, has startled Europe with two magnificent historical novels, *Jew Suss* and *The Ugly Duchess*. On a recent first visit to England he broadcast from the London Studio.

special possibilities of broadcasting. At first we had played upon the listeners' interest in what may be called 'technical stunts.' There were broadcasts from aeroplanes and broadcasts from submarines. We transmitted *sensationally*—regardless of results. After that, we began a further inquiry into the special scope of our medium.

The Art of Broadcasting is still in its infancy—its infantile complaints have not as yet been cured. Therefore, any prediction as to the future development of the art must be hedged about with countless reservations.

In every country there have been attempts to broadcast 'running commentaries' on events of more or less historical importance: State ceremonies, the opening of exhibitions, meetings of Parliaments, Academies, sporting events. But even here the results are not what we hoped for. It may be that his technique is faulty—but the fact remains that the commentator cannot yet convey to his listeners a really vivid and suggestive impression of what is before him. It seems that, even granted a perfect technique, it is not possible to make the listener in any real degree a 'spectator' of events which he cannot see. Such transmissions can hardly excite more than an interest of curiosity. Broadcasting cannot compete in this field with the film or even with ordinary photography.

(Continued overleaf.)

(Continued from front page.)

Broadcasting can only achieve results when it deals with entirely and essentially spoken events—election speeches and so on. This does not mean that all great men have great voices; the voice of a great speaker may sometimes prove quite ineffective when the speaker himself is invisible. But from considerable experience I have found that a peculiarly expressive voice of an unseen speaker will give to its hearers a more complete impression of its owner's personality than would any picture or caricature.

It happens sometimes, I know, too, that such a voice, though it may be broadcasting in a foreign language, awakens in the listener a strong desire to understand what it is saying. This makes one believe that international broadcasting will greatly increase the need for an international language, a world language, and that it will bring about the creation of such a language. This I conceive to be one of its most important functions. Already broadcasting has aroused not only a desire to become acquainted with other languages than our own, but also an interchange of national ideas. Towards this end are directed the exchange of programmes between the world's great cities and the building of long-range stations.

IT may fairly be said, I think, that the value of broadcasting to the growth of musical appreciation has been greatly over-rated. If Berlin today has the greatest number of listeners of any big city—double that of London or New York—that is due to the fact that she is more interested in music than any other city. Even in Berlin, where the ratio of musical to spoken programmes is about seven to three, there is a general demand for *more spoken matter*.

Opera is not particularly suited for broadcasting. It does not go well when relayed from the Opera House, and not much better when, suitably adapted for the microphone, it is broadcast from the studio. On the other hand, Broadcasting fulfils an important function in the 'trying-out' of

new operas. A 'first night' by radio has, on many occasions, paved a composer's way to the stage which otherwise, in view of the cost of purely speculative operatic ventures, might never have been opened to him.

The broadcasting of oratorios and of 'straight' music has justified itself, but, on the whole, it would seem as though the predominance of music in the programmes is coming to an end.

OF all attempts to create a definite Art of Broadcasting, the most vigorous have been those which aimed at the creation of Radio Drama—invisible drama. It was early proved that the really big plays fail in broadcasting as on the screen. Shakespearean drama, for instance, depends as much upon visual acting as on words—and is therefore beyond the reach of both microphone and cinematograph. At first we tried to supplement words with 'noise effects.' But we are gradually dispensing with this primitive technique and coming to recognize that invisible drama can only be presented by the human voice.

Of all dramatic forms the Anglo-Saxon and German are least suited to broadcasting. The classic French drama is best adaptable to the purpose, having a rhetorical basis. Greek tragedy, which is spoken rather than 'acted,' as we understand the word, and the epic drama of the Chinese and the Hindus, in which the characters themselves describe the scene and the action, these prove to be capable of radio production. It is plain, in any way, that the Broadcast Drama of the future cannot be adapted from the present stage-play.

The film, in what it has to give us, has greater possibilities of simultaneity, it can show the 'closeness' of men and things, their interaction—two or more things, that is, can be at the same time contributory to the drama; while the radio play can only be 'successive,' i.e., a sequence of happenings. The radio play is dependent upon extreme clearness and logic, and upon certain pronounced characteristics in the voices of

those taking part, which will run through it like a series of *leitmotifs*.

Many believe that the radio play will attain the same importance as the film has at present. But, just as all sculpture is based upon stone and all drama upon the epic, so radio drama has its roots too deeply embedded in the traditions of the stage. It seems to me that the experiments which give most promise of success are those which, employing the technique of the *leitmotif*, tend towards a form of 'spoken oratorio.'

THE most suitable instrument for broadcasting is the pure human voice. Here there are rich possibilities. The transmission of the voice—of thought transmuted into sound—there lies the great future of broadcasting. We have seen how different in their effect are the voices of visible speakers, actors, and elocutionists, and those who, speaking from the studio, cannot be seen. The invisible voice cannot be 'dressed up,' it cannot become theatrical. Great speakers and great actors so often fail as broadcasters because they allow themselves to talk with too many frills. In broadcasting, it is the personal quality of a voice which counts. It is not so much a question of beauty as of *individuality*.

The conditions of speaking are entirely altered. Lecturers whose voices were too weak to fill a lecture-theatre can now be heard with great effect. In the transference from classroom to studio, banalities become vividly interesting, dry data become real and colourful. Talks in an unfamiliar language can direct the thoughts of the listener as the speaker desires, merely by the tone of their utterance. The imagination of the audience is quickened by speculation as to what the speaker looks like.

This 'thought transmuted into sound' has *more grace, more fragrance, more 'bite' in it than anything written or printed, just as orchard fruit has more flavour than jam.* To distribute this 'living thought' all over the world, embodied in the voice of the speaker—that will in the future be the greatest function of broadcasting.

*What Do You Listen For? No. 5.*

## The Big Battalions.

In this article, which concludes our present Series, Mr. W. McNaught, formerly Music Critic to the *Morning Post*, tells the listener the standards by which to judge Choral Singing.

IN this little tour of inquiry we have so far been keeping company with great folk, visiting our advice upon the powers and the personages of the realm of music. For in this realm the orchestra is our army; the singer is our tyrant before whom all the world bows the knee; the violinist is our prince of the blood royal, an aristocrat to the finger-tips; and the pianist is what you like to make of him, for these comparisons are a strain on one's powers of invention. At any rate, a choir is *vox populi*, and that brings us to the point. Today we shift our ground. We descend from the top of the ladder down to the humble clay, from the makers of money to the great unpaid, and, most significant change of all, from those

who live by our applause to those who scarcely seek it.

A choir sings largely for its own pleasure and very little for ours. Choral singers get together because they want to sing together. They are fond of music—so much so that they desire to take part in it; but they are barred by lack of skill from all means of approach to it except that offered by singing in a choir.

With song in their souls but only Ba voices in their throats—declared by their friends and relations to be unfit for public service—they meet together for mutual encouragement, throw off all diffidence, give voice as joyfully as any Briton in his bathroom and even hire a man to direct and

exhort them. They aspire not only to exercise but to art. Mute inglorious Santleys and Melbas bring their frustrated ideals and pool them in one artistic whole. They seek achievement by discipline and diligence and are fully rewarded when, week by week, they realize that something of which they themselves are the artisans is taking shape as a piece of art. It is one of the oddities of the musical world, this power of massed incompetence to take rank as an artistic force. There is no mystery about it; at least, very little. In all art the part that matters most is the part that nobody can explain. Here we can explain a good deal. In choral singing we get the thrill of the crowd. Everybody

(Continued on page 647.)

The Talk of the Week. No. 11.

## The Honourable Corpse.

WHEN I think of travelling in China, I always think of the old stone roads. As a matter of fact they can hardly be called roads in the crude Western sense—they are really obstacle race-tracks, only to be trodden on foot, in sedan chairs, on buffaloes, bullocks or very sure-footed ponies. The roads are made of great squared blocks of stone laid on dykes above the rice fields; many of the laboriously laid stones have long since disappeared. Once the roads used to cross canals on handsome humpy stone bridges, but now the last straw has broken nearly every bridge's hump, and travellers must roll up their trousers and paddle. But decayed though they be, these stone roads are brave old roads, and fear neither mountain range nor swamp. Their pride still shines forth in the shape of upstanding marble or granite tablets at corners, bridges, crossways or entries to towns—tablets crowned with inter-knotted dragons and beautifully patterned with the names of the public-spirited men who built the roads. Sometimes an arch—or *p'ai-lou*—commemorating a victory, a hero, or a widow who was so virtuous that she never married again, jumps, in a curly twist of dragons, elephants or phoenixes, across a road. I wish I could remember the days when the old roads were in their glory—when silk-clad mandarins were borne along them in palanquins of the various colours that denoted their various ranks.

Nowadays, on the stone roads I know, one meets no one more aristocratic than stout Chinese merchants or clerks tittuping along on tiny pacing ponies, silk petticoats hitched up about high wooden saddles, their escort of soldiers—umbrella in one hand, rifle in the other—trailing along behind them.

It was without military escort, however, that I once rode along a lonely nine-mile stretch of road side by side with fourteen thousand dollars. A French acquaintance of ours—a business man—whose duty it was to bring to town from time to time the moneys in his keeping, being a nervous young man, disliked the idea of taking that lonely ride, burdened with his accumulated thousands. He said that every time he opened his safe, every bad character in the valley pricked up his ears. So a friend of mine (whom I will call Ethelbert) and I, feeling confident that nobody would connect us with the opening of the Frenchman's safe, rode across the valley one morning and unobtrusively pocketed the fourteen thousand dollars in question. I say *unobtrusively*, but actually nothing could have been more blatant than the vulgar bulge caused by the unprecedented presence of fourteen

*This talk was broadcast from London on Thursday, March 22, by Stella Benson, brilliant novelist and intrepid traveller. Listeners who read Miss Benson's 'Confessions of a Rugby Ignoramus' in our Leap Year Number will be equally charmed with this answering account of her experiences in the Yunnan Province of China.*

thousand dollars in Ethelbert's breast-pocket. Trying to look unconscious of our hidden wealth, we cantered back along the sandy track that an irreverent public has made beside the lumpy austerity of the old stone road. All went well till we passed the gate of a walled village about seven miles from home. Here a heedless pedestrian ran like a chicken across the path of Ethelbert's rather impulsive horse. There was a thud, a cry, and a cloud of dust—and there on the ground lay the poor coolie as though dead.

Of course, we threw ourselves to his aid. We splashed muddy water from a paddyfield on to his face, and plied him with whisky from a flask, but still he remained apparently dead. We were just trying to drag him into the shade, intending that one of us should ride the seven miles to the French hospital for the doctor and a stretcher, when the villagers discovered the affair. They hastily decided that our intention was to leave the corpse propped up against their wall and ride away to accuse them, tacitly or otherwise, of the murder. They therefore became deliriously obstructive, filled with the adamant-righteousness characteristic of the semi-respectable character accused of a crime that (for once) he hasn't committed. They would not let us touch the poor sufferer again; they would not let us hire a providentially passing empty buffalo cart to carry him to the hospital; they would not, in fact, let Ethelbert move, but held his sleeve and his pony's bridle, cursing loudly all the time.



A village scene in the Yunnan Province, showing the paper pagoda suspended from a willow tree, which indicates the burial place of a dead man, and which is burned so that his soul may rise to heaven with the smoke.



A group of Lolo tribesmen, brigand mountaineers of Yunnan, of whom Miss Benson tells in her article. The man on the right is a noted wrestler.

In vain did we explain our helpful intentions; they would not loose their hold. An all-round tip of a dollar or two might have saved the situation, but alas! we had neither one dollar nor two, but only *fourteen thousand* dollars in big notes gnawing like the Spartan fox at our bosom. Finally, after a long deafening argument, they led poor Ethelbert away as a hostage.

Left thus bereaved, I was allowed to hoist the ill-starred pedestrian upon a buffalo cart and ride gloomily homeward at the cart's tail. It was a nightmare of a ride. The buffalo drivers, being, for lack of funds on my part, unpaid as yet, were deliberately unhelpful. At every little inn, under every shady tree, they sat down to chat, smiling provocatively at me under their big tea-tray hats. They would not direct or rebuke their buffalo, which must have been at best a very ill-disciplined creature; and I, consumed with anxiety and riding a restless horse, had the greatest difficulty in urging it along. I knew no word of the buffalonian language, and could not prevent the unwieldy brute from straying aside into the ditches to browse, on which the cart would heel over and the unconscious passenger roll out. I must say I cannot remember a less enjoyable expedition. But at last, after four hours, we reached the hospital. During the last half hour I had been reduced—for the first and, I hope, the last time in my life—to hitting not only the buffalo, but also the drivers as hard as I could with my whip. They all went better after that. Having explained everything to the doctor and found that our victim was not fatally hurt, I rode to the office for which the fourteen thousand dollars had been destined and cried, as I burst into the inner sanctuary: 'Ethelbert and fourteen thousand dollars are lost!'

(Continued on page 673).



## BOTH SIDES OF THE MICROPHONE

### 'The Announcer's' Night Out.

LAST week I spoke in a debate. This was my first public appearance for many years. As I sat at dinner with the secretary of the debating club, I began to wonder whether, when it came to the point, I should be able to utter two consecutive words of sense. Though a violent debater in private life, I have not the gifts of oratory. However, the luck was on my side, for I was down to oppose the motion 'that in the opinion of the house, entertainment by mechanical means is to be deplored.' Quite obviously, since I was the guest of the evening, this motion was aimed at broadcasting. Therefore, when my turn came to reply to a dangerously witty speech by the proposer, I dived straight in off the deep end in an impassioned defence of broadcasting. I was actually arguing against myself, for my first point was to prove that broadcasting is in no sense 'mechanical' entertainment.

### The Future of the Art.

THAT point I think I made, for three or four old ladies said 'Hear, hear!' with embarrassing fervour, and a narrow young man with rimless glasses who, later, made a nervous speech, began to cover the back of an envelope with notes. Nevertheless, I went ahead, as on various occasions in the past I have gone ahead in these columns, to argue that broadcasting is a live and utterly unmechanical art, that it deserves, and is largely receiving, the live and intelligent criticism awarded to the other arts, that its future is illimitable. The house, with two exceptions, voted against the motion. Though broadcasting was not strictly in question—and we had also discussed the cinema, the barrel organ, the pianola, and the electric hare—it was for broadcasting that the assembly had voted, and the fact that, in the discussion following the main speeches, broadcasting was the main topic of debate, was to me at least, supremely interesting and encouraging.

### A Robot Audience?

ONE point arising from the discussion is worth recording. It was raised by my friend with the rimless spectacles. He shot out of his chair like a rocket, and his voice, when it became heard, was about as exciting as the stick coming down. He agreed that broadcasting was not mechanical, that the means used by microphone and transmitter to convey the sound to the unseen audience are no more 'mechanical' than the specially constructed acoustics of a theatre. 'But,' he said, 'there is a danger that the listener may become mechanical. The broadcaster is not a Robot—but the listener may become one if he allows himself to sit, hour after hour, absorbing one programme after another, lending only half an ear and half an intelligence to what he hears. In that event we should deplore not the medium of entertainment, but the audience, who cannot raise an intelligent interest in the performance because they have not first been compelled to leave a warm fireside and travel several uncomfortable miles to sit in a stall at a theatre or concert hall. There is an odd tradition, Victorian in its origin, that Art and Entertainment are indissolubly connected with evening dress, "going out" and spending money. That is a quite untenable point of view, a lazy point of view held by people who have to be artificially roused before they can take a discriminating pleasure in anything.' Whereupon he sat down with a bump and for the rest of the evening nervously avoided our glances. But he had talked sense, and we applauded him with deserved heartiness.

### Cyclonic Miss O'Regan.

YOU probably listened to Kathleen O'Regan, who broadcast Irish verses in a variety programme a week or so back. This was her first broadcast—and a very successful one, though she assures me that she was scared of the microphone as she never was of any 'first night.' Miss O'Regan has had an adventurous career lately. She played the schoolmaster's young wife in *Young Woodley*, the play which the Censor banned and which, after a run at the Arts Theatre Club, has been licensed for public performance. Unfortunately, Miss O'Regan is no longer in the play. A contract to appear in *Tinker, Tailor* forced her to give up the part—and *Tinker, Tailor* ran for only three nights. This looked to be particularly rotten luck for the young actress, until she was suddenly engaged to play lead with Joseph Coyne in *The Baby Cyclone*, which begins to blow at the Lyric on April 10. Miss O'Regan's playing in *Young Woodley* was unforgettably lovely. I hope we shall hear her in a broadcast play.



EFFICIENT MOMENTS IN HISTORY.  
3.—Richard III does not have to offer his Kingdom.

### Tennyson, Caravans, and Football.

NEXT week's list of talks is a particularly interesting one. At 3.45 p.m. on Thursday, April 12, Colette O'Neil, the actress (whose name in real life is Lady Constance Malleon), will tell us some of her experiences on the London stage and while 'touring' in England and abroad. At 9.15 the same evening, Mrs. Margaret Woods is giving her reminiscences of Lord Tennyson in the 'I Remember' series. I hope you have this talk in mind. As I wrote a week or two back, Mrs. Woods is a brilliant and original woman and her memories of the great Poet Laureate may give a new picture of him. At 5 p.m. on Friday, April 13, Mrs. Winifred Hall is to reveal how to make a caravan for £4—a talk which should interest prospective holiday-makers who should, on April 10, also look out for Mr. Gerald Brenan's second talk on *Touring in Spain*. On Wednesday, April 11, Viscount Astor is giving, at 7 p.m., the monthly League of Nations talk. And the Saturday's sporting talk is by Mr. R. Sloley—a review of the Amateur Football Season.

### The Passion Play.

I AM sorry that I shall not, owing to the limitations of my set, be able to listen to Sir Thomas-Hughes' talk from Cardiff on 'The Passion Play at Oberammergau.' I attended the last Passion Play in 1922. A friend and I travelled from Munich to Oberammergau on a scorching July day. Our train was the former royal train of the Bavarian king and the grey-bearded guard had been, before the Revolution, a high court official. The village of Oberammergau is lovely—a sort of toy town scattered about a valley—houses coloured white and pink with bright red roofs and friezes of flowers or vine-leaves painted on their walls. The village is dominated by the theatre of the Passion Play, a great semicircular amphitheatre with a covered auditorium and a stage open to the sky. The actors are all villagers. It was queer to see the young men who played the Apostles, walking about the streets with their handsome faces and chin-beards, looking like figures from an Italian church painting. Though the play is all simplicity and sincerity—almost mediæval in character—the arrangements made for visitors to Oberammergau are supremely efficient. Your ticket for the play entitles you to two nights lodging in one of the neat little houses where you may sit down to dinner with Mary Magdalen or with Anton Lang, who so finely plays the part of Jesus.

### A World of Simple Beauty.

THE play itself was an experience I shall not easily forget. Those who take exception to the length of Shaw's *Back to Methuselah* should not visit Oberammergau, for the Passion Play lasts eight hours, with an interval during which the audience take lunch. We gathered, several thousands of Germans, Americans, and English, outside the theatre at eight o'clock of a fine morning. Most of us had hired cushions—the seats are mere benches—and eyeshades, for the sunlit stage, viewed from the shadowy auditorium, is trying to watch for four hours on end. The play is a succession of scenes from the story of the Cross, interspersed with choral singing. Vast crowds appear in some of the scenes, such as would make a Drury Lane crowd seem a mere group.

### Wonderful Acting.

THE keynote of the acting was devout simplicity. No make-up was used, nor any elaborate costumes. When it rains, they play their parts in mackintosh capes, and, I am told, not a smile from the audience greets what might, in other surroundings, seem absurd and laughable. Of all the moments in the play, the most affecting was to me that at which Christ overturned the tables of those that sold doves and sent a flock of doves fluttering up into the sunshine, the noise of their wings very strong and clear in the silence. My memory of Oberammergau is one of wonderful weather, great beauty, extraordinary companionship, quiet nights in a tiled bedroom beside wide-open windows, of having stepped somehow into another world, a mediæval world of truly religious simplicity, the world of the pleasant artist and craftsman.

### Do Not Miss This!

ON Monday evening Daventry is broadcasting *Speed*, a new experiment in radio drama and a very exciting play. Be sure to switch on punctually at 9.35, in order not to miss the opening of the story.

## BOTH SIDES OF THE MICROPHONE



### Next Week's Paper.

NEXT week's issue will be a Spring Number, specially enlarged in size, though not in price. This will contain many outstanding features, chief of which is a hitherto unpublished and unrelated story by A. J. Alan. The publication of this is, in itself, something of an event, for 'A. J. A.', who tells such delightful yarns over the microphone, can seldom be persuaded by the most cunning of editors to write one down. 'Wandering Minstrels, Ltd.' is the story's title, and it is as amusingly told as 'The Cabman's Shelter,' 'The B.B.I.,' or any other of the famous adventures of this prince of storytellers. Then there is also the first chapter of the Shortest History of Music Ever Written. A 'History of Music' sounds fearsome, but this new feature, written by Percy Scholes and profusely illustrated, is as light and amusing in its own way as A. J. Alan in his. It will be complete in seven chapters, and should prove vastly interesting to the audience which is listening almost every day to music of almost every century. Another series, which might be entitled 'Savoy Hill with the Lid Off,' also begins next week, and will be continued from time to time. This is planned to take the listener for a tour round the headquarters of British broadcasting, showing 'how it is done.' Many people, I dare say, are still unconscious of the elaborate organization and delicate machinery whereby the programmes are enabled to reach the listener clearly, punctually, artistically.

### What Do You Listen For?

FROM all that I hear, the series of articles on 'What do you listen for?' has proved very popular with readers—especially Mr. Klein's article on singing; his condemnation of tremolo was warmly endorsed by thirty, at least, of my correspondents. With regard to Mr. Bonavia's article on the Violin, the author was announced as 'Music Critic of the Daily Telegraph.' In case this wording may have led to some confusion, I should like to point out that Mr. Bonavia is one of that paper's staff of music critics. The Musical Editor and chief critic is Mr. Robin H. Legge.

### For the Children.

AT 7.55 on Christmas Day the Chief Announcer at Savoy Hill made the B.B.C.'s own Good Cause Appeal for the Children. The money raised by this was to be equally distributed among five charitable organizations concerned with the welfare of children. The sum realized by the Appeal was £1,142 18s. 3d., and this was distributed on February 8, to Dr. Barnardo's Homes, the National Children's Homes, the Crusade of Rescue, the Waifs and Strays Society and the British Red Cross Association. The B.B.C. thanks warmly all listeners who contributed to this very considerable total.

### Bird Song at Night.

YOU probably remember the talks which Professor Garstang gave last year on Bird Songs. In April he is to continue these talks, which proved very popular. He has chosen April because in that month most of our bird songsters are in full song. His talks will be, as formerly, illustrated with gramophone records. He will begin with a description of our own native singers and pass on, at the end of his series, to the summer visitors from overseas. There will be three talks, the first at 9.15 a.m. on April 10.

### Gemel in London.

THE B.B.C. is fortunate in its Dramatic Critic. Some of the wisest and wittiest of talks are those with which James Agate fortnightly entertains a large 'audience.' And now he has published a new novel, which is as vivid and amusing as his talks. Here is the title, etc., in case you want to buy it or order it from your library—'Gemel in London,' by James Agate (Chapman and Hall, 7s. 6d.). It is the story of a young Scotsman who comes to London, sees into what he thinks is the heart of London, and, in fear of being conquered by London, returns to Scotland and his true happiness. 'Gemel in London' is a pretty plain-spoken satire on modern society. If you enjoy a quarter of an hour in its author's company, you might do very much worse than try a whole evening. Another broadcaster whose book is published today is Derek McCulloch, well known as 'Uncle Mac,' and partner of George Allison in commentaries on Football. This book, 'Nonsericks,' was reviewed here last week. It is most amusing.



EFFICIENT MOMENTS IN HISTORY.

4.—An American decides to give up 'guessing.'

### The Day of Shakespeare and St. George.

ON Shakespeare's birthday, April 23, which is also St. George's Day and the anniversary of the Zeebrugge Raid, there will be a broadcast from London and Daventry of *Henry V.* This is to take place between 9.20 and 11 p.m., and will be played by a cast of outstanding excellence, details of which will be given later.

### Two New Radio Playwrights.

THE subject of the transition to the after-life has formed in the past the theme of several plays—notably *Outward Bound* by Sutton Vane, which has played to crowded houses in every country in the world. Two new radio dramatists, Holt Marvell (who is well known in another sphere as the author of several successful novels) and Cyril Lister have written a broadcast play with a similar theme, a delicate fantasy entitled *The Crossing*, which is to be given its first performance from 5GB on April 19.

### From Liverpool.

A SPECIALLY good programme is that which is to be broadcast from Liverpool on Monday, April 16. It begins at 9.35 with a pianoforte recital by Norman Henderson, the brilliant young Liverpool soloist, who has recently made a big name for himself. Then come two plays, *The Family Group*, farce, and *Witch-Wife*, Grand Guignol. The latter piece is the work of Mabel Constanduros and Michael Hogan. The evening closes with Constance Astington, soprano, and John P. Sheridan, a violinist who is the fortunate possessor of a 'Strad.'

### A Ravel Programme.

A PROGRAMME of Ravel's music has been arranged by Mr. Percy Pitt for Tuesday evening, April 10. This should attract many listeners who were introduced to the music by another great French modern, Claude Debussy, by Mr. Scholes's 'New Friends in Music' recital. A celebrated French pianist, Claire Croiza, is coming specially from Paris to take part in the Ravel concert. This will not be her first broadcast in England, for she played last year at one of the concerts of Contemporary Chamber Music relayed from the Grotrian Hall.

### The Music of Italy.

THE next in the series of National Programmes arranged in conjunction with the International Bureau of Broadcasting at Geneva will be broadcast on Sunday, April 15. It will be an Italian programme of music by Rossini, Wolf-Ferrara Sinigaglia, etc. The soloists are to be Heddie Nash, who will sing arias from operas by Verdi and Puccini, and Mrs. Gordon Woodhouse, who will give a short recital of seventeenth century harpsichord music.

### The First Summer Concert.

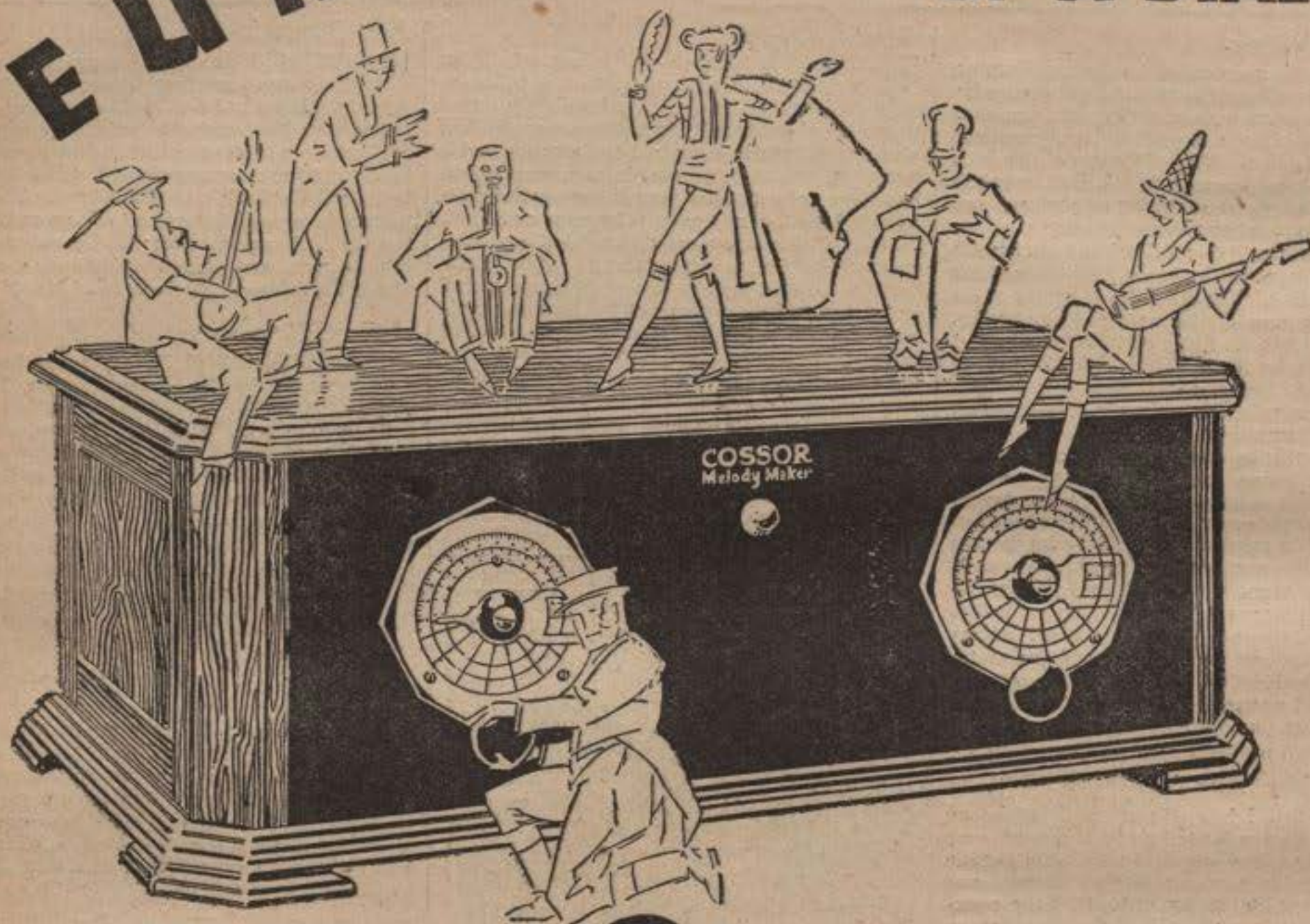
SUMMER is on the way. In a few weeks Beatrice Harrison will be able to try her luck with the cuckoo. One of the first indications of the season to be found in the programmes is the relay by 5GB on Tuesday, April 10, from Leamington Spa. The Band of H.M. Royal Artillery (mounted), conducted by T. J. Hillier, will give in the Jephson Gardens the first concert of the Spa's summer season. These Leamington concerts will be broadcast regularly throughout the summer, a permanent line having been installed between the Jephson Gardens, the Pump Room, and the Control Room at Birmingham.

### 'Rampa on the Film.'

DID you listen to *Rampa*, Max Mohr's strange philosophical melodrama, the translation of which, by Cecil Lewis, was broadcast from London and Daventry on March 7? I have put that on my list of outstanding broadcasts, below some thirty other items which I have noted during two years of listening. It seemed to me as good as any radio play I ever heard, admirably produced and beautifully acted by players whose voices were cleverly differentiated. I see now that *Rampa* is being filmed. It is shortly to be released by First National Pathé under the title of *The Wild Man*. It should be interesting to see how the producer handles his theme. General interest in the relation between the problems, technique, and future of Radio and the Cinema has been roused by recent articles in *The Radio Times*, which have been widely discussed and quoted.

'THE ANNOUNCER.'

# EUROPE! AT THE TURN OF A DIAL



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### BUILD YOURS TO-NIGHT

## The Big Battalions—Listening to a Choir.

(Continued from page 642.)

knows what a power over the mind is exercised by a crowd that is alight with a common enthusiasm, by the multiple utterance of a common opinion. It may be a commonplace opinion, but it has potency, not so much by force of sound as by force of suggestion. It beats upon us like the sum of a thousand little currents of telepathy. The crowd expresses its views with a subtle, compelling voice.

Crowd and choir—their cases are dissimilar, though parallel. In the crowd the unanimous thing is an idea born alike in many minds. In the choir the unanimous thing is a tune or words running to a tune, or a harmony or a rhythm or all of these, at any rate something that is made out of words and music; and to complete the parallel it must be born alike in many throats. In this word 'alike' lie the chief problems of choral singing and the key to all its virtues. There must be unity in the whole substance of the singing, unity in the pronouncing of words, in the utterance and stress of words, in the emotional colouring of words, in every detail of vocal expression, in the way of giving shape to a melody, in the way of giving life to a rhythm, in emphasis, in shading, in loud and soft, in beginnings, in endings, in middles.

**T**HINK of the number of ways in which a group of words can be spoken, the various habits of good speech or bad speech, of local dialect or personal dialect, that distinguish one person's utterance from another. Think of the number of ways in which a group of notes can be sung. Twenty well-known singers will show you twenty ways. The capacity of the human voice to be different from its fellows is without limit. And so, when we first bring a hundred human voices together we have collected a hundred disparities. To reduce them to a unity we have to sift out their very elements and crystallize them afresh, a process which, if carried out thoroughly, would take more time and patience than belong to earthly choirs. But within the range of human persistence enough can be done to transform the whole face of a choir's singing.

In certain ways help is ready at hand. Choral singers are not quite so bad as the twenty well-known artists who figured in the last paragraph. Solo singers have positive qualities and unyielding habits; average choral singers are luckily of a more neutral cast and submit readily to direction. Again, there may be local habits of speech which make for unity in the delivery of words, especially in the all-important matter of vowels. The colour of good vowels in choral singing is

like the colour of warm sunlight on a landscape, the light which picks out and intensifies the greens and browns and purples in a scene which on a dull day would be drab and lifeless. Indefinite vowels are the November mists—one might, with point, call them the London fogs—of choral singing.

It is to the smaller towns that we look for homogeneity in the build of speech, and therefore, of song. Many a colliery glee-club or choir of mill girls has this gift of nature, the solvent of half the labour that lies on the road to choral art. But without these aids a choral trainer of genius may bring his choir into unity. Patient exercising, always with a definite point of application, carried on for a quarter of an hour at every rehearsal, month after month, will bring any body of singers into a smooth-working whole as inevitably as the daily Muller will harmonize a body of muscles. Such patient husbandry is performed usually in quiet corners that are not sought out by the limelight of publicity. The real expert in choral training is often a local singing teacher without a letter to his name.

**A**ND when this unity has been attained, by so much hard labour, what is the result? A mere mechanical perfection? Yes, but without mechanical perfection we can produce no artistic result from any musical instrument, whether it be a piano, a saxophone, or a choir. If the great instrument that is fashioned out of human organs and souls is not in good mechanical order it will have little power of expressiveness. When a solo singer delivers a phrase of song in such a way as to give you a thrill of artistic pleasure, what is it that conveys the thrill? You may talk airily of mind and heart and personality flowing from singer to listener, but what really happens is that a sequence of minute effects of tone and emphasis and shading is carried by air waves from a mouth to an ear-drum. There may be many other sequences of effects that would do just as well; every soloist will use a different sequence. How is the same thrill to be produced by a choir? Only by all the singers using the same sequence of little effects, for if they adopt different ones these will neutralize each other and the aggregate result will be impersonal, matter-of-fact; whereas, if that phrase of song comes from many mouths with the same minutiae of utterance, the aggregate will be an intensification of all that it means as an appeal to mind and sense. And it is all done by mere mechanical perfection, the 'unity' that is the key-word of this article.

It is for this unity and its symptoms and effects that we should prime our ears when we listen to a choir. How shall we know that it is present? Here are a few specimen tests. Listen to the vowels, which are the colours on the choral palette. Is each vowel a real thing, different from the others, or are they diluted with a nondescript 'er' sound? If you have ever heard a really good 'oo' or 'ee' from fifty voices you will know what is good or bad in choral vowels. Listen to the consonants, especially at the ends of words. Is it 'Hail, smiling morn,' that you hear, or 'Hay, smily mor'? Does a phrase of song reach you, note by note, clear in its beginnings, clear in its middle, clear in its ending? Does a chord of voices sound like one instrument or like several? When that chord is sung to a word of poetic significance, is it subtly coloured by the feeling of the word; is the verbal colour of a passage reflected in vocal colour; is the singing a tale of moods? Has it rhythm, or merely progress? Such hints are a haphazard guide. If the list were extended it would lead up to a few such generalities as these: Do you feel that the singers are singing to *you* or to each other? Has the singing a glossy or a matt surface? Are you listening to a concentration of the human voice or merely an accumulation?

And, furthermore, is there any real occasion for this questioning? In the presence of the best orchestral playing, violin playing, piano playing and solo singing I can imagine the mind being engaged with certain tests of quality, but when the sublimated human singing machine is sparking on all six—forgive the vulgarity—I do not think that many hows and whys will be asked.

**S**OME of the first necessities of good choral singing have not been touched upon in this article because they scarcely need pointing out. A choir should be a fair balance of sopranos, contraltos, tenors and basses. The voices should be of pleasant quality, not harsh, or breathy, or wobbly. The singing should be in tune. The style of the singing should be in accordance with the style of the music. Such requirements are obvious. They can all be satisfied, while the essential quality that I have dimly described is lacking.

One question I would like to ask on my own part. Can this essential quality be conveyed by the microphone? Some day, I hope, the test will be made.

W. McNAUGHT.

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# PROGRAMMES for SUNDAY, April 1

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

## 3.30 CHAMBER MUSIC

KATE WINTER (Soprano)

THE ROTH STRING QUARTET: ROTH; ANTAL; MOLNAR; VAN DOORN

QUARTET

String Quartet in G (K. 387) ..... Mozart  
Allegro vivace assai; Menuetto; Allegretto;  
Andante cantabile; Molto allegro

## 4.0 KATE WINTER

Cara Selve ('Atlanta') ..... Handel, arr. A.L.  
Come, make thy heart my home ..... Bach  
Clair de lune ..... Faure  
L'Amour s'envole ..... } arr. Weckerlin  
Jeanes Fillettes ..... }

## 4.15 QUARTET

String Quartet in F, Op. 59, No. 1 ..... Beethoven  
Allegro; Allegretto vivace et  
sempre scherzando; Adagio molto  
e mesto; Allegro (Thème Russe)

## 5.0 POUISHNOFF

A PIANOFORTE RECITAL

Choral, 'Our Father in  
Heaven' ..... } Bach  
Prelude and Fugue in C  
Sharp ..... }  
Poem, Op. 32, No. 1 ..... Scriabin  
Study in A Flat ..... Liszt  
The Juggler ..... Kenneth A. Wright  
Study in C ..... Glazunov

## 5.20 FOUNDATIONS OF ENGLISH POETRY—I

EARLY LYRICS AND CAROLS DOWN  
TO 1400 A.D. INCLUDING PIERS  
PLOWMAN AND CHAUCER

Mirie it is  
Cuckoo Song  
Lydgate: Vox Ultima Crucis  
Carol: I sing of a maiden  
Adam lay i-bounden  
About 20 lines of Piers Plowman  
Thirty lines of Chaucer's Prologue  
to 'Canterbury Tales'  
Chaucer: The love unfeigned;  
Lament for Chaucer

THE series of readings from the Old Testament, in which so many of the finest passages from the greatest prose book in the English language have been recited week by week, has now closed. It will be resumed in the autumn, and in the meantime its place will be taken on Sunday afternoons by a series of readings from those great works that can most truly be called the foundations of English poetry. The series will start today with the early period, including William Langland, the author of 'Piers Plowman,' and Geoffrey Chaucer, of the immortal 'Canterbury Tales.'

## 5.30-5.45 A MISSIONARY TALK

Dr. DUGALD CHRISTIE: 'Medical Work  
in Mukden'

S.B. from Edinburgh

TO hold the Imperial Order of the Double Dragon and the Order of the Precious Star is in itself an indication that the foreigner so honoured has done great service to the Chinese; but when one hears that Dr. Dugald Christie is the only British subject to whom, during his lifetime, a public memorial has ever been erected by the Chinese, one realizes that his work must

have been of a truly exceptional character. In this afternoon's talk Dr. Christie, who was formerly Superintendent of the Mukden Medical Mission and Principal of Mukden Medical College, will recount some of the achievements of modern medical science in the historic land of Manchuria.

(Picture on page 649.)

## 8.0 A RELIGIOUS SERVICE

FROM THE STUDIO

Conducted by the Very Rev. FATHER  
MARTINDALE, S.J.

Order of Service:

Hymn, 'The Royal Banners forward go' (A. and M., 96)



THE ROTH QUARTET.

a combination well known in the musical world of Paris, take part in London and Daventry's Chamber Music Recital this afternoon.

Prayer  
Reading, St. Matthew, xxi  
Reading, St. John xix  
Prayer  
Hymn, 'O Sacred Head' (A. and M., 111)  
Address by the Very Rev. FATHER MARTINDALE  
Prayers  
Hymn, 'The Heavenly Word proceeding forth'  
(A. and M., 311)

LISTENERS to the Sunday services, who have heard Father Martindale's previous broadcasts, will agree that few preachers succeed more fully in face of the microphone. One of the most distinguished of English Jesuits, he will be remembered also as the introducer to this country of the work of the notable French preacher, Fr. Pierre Lhande.

## 8.45 THE WERK'S GOOD CAUSE:

Appeal on behalf of the Clinic for Rheumatic Diseases, by Sir THOMAS HORDER

RHEUMATISM is well known to be a widespread complaint, but probably few people realize that it costs the country two millions a year in sick benefit, and over three million weeks of work. At a recent meeting held under the auspices of the British Red Cross Society it was decided to start a campaign to establish special clinics for the treatment of rheumatism, the first in London, followed by others in the centres of other thickly-populated areas. The cost of the first will be £40,000; when founded, it will be self-supporting, and £18,000 has already been received. It is for help towards raising the remaining £22,000 that Sir Thomas Horder is to appeal tonight.

Contributions should be addressed to Sir Arthur Stanley, Rheumatic Clinic Fund, British Red Cross Society, 19, Berkeley Street, W.1.

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

## 9.5 A MILITARY BAND CONCERT

THE BAND of H.M. ROYAL AIR FORCE, conducted by Flight-Lieut. J. AMERS

DORIS VANE (Soprano); JOHN THORNE (Baritone)

THE BAND  
Selection from 'Coppelia' .. Delibes

## 9.22 JOHN THORNE

Johnnie ..... }  
The Monkey's Carol ..... } Stanford  
Cuttin' Rushes ..... }

## 9.28 BAND

Torchlight Dance, 'The Bride of Kashmir' (from Ballet Music, 'Farruoch') ..... Rubinstein

## 9.35 DORIS VANE

Evening Hymn ..... }  
There's not a swain on the plain ..... } Purcell

## 9.42 BAND

Incidental Music to the 'Merchant of Venice' ..... Rossini  
Intermezzo 'Portia'; Doge's March

Romance without words, 'Simple Avowal' Thoiné

## 9.52 JOHN THORNE

Ochone, when I used to be young ..... }  
The Boat Song ..... } Stanford  
The bold, unbiddable child ..... }

## 10.0 BAND

Ballet Music from 'The Cid' ..... Massenet  
Castillane; Andalouse; Aragonaise; Aubade;  
Catalane; Madrilene; Navarraise

## 10.15 DORIS VANE

Three Norwegian Songs ..... Sigurd Léo  
Soft-footed snow; My lover, he comes on the skee; The Tryst

## 10.22 BAND

Babillage (Chit-chat) ..... Gillet  
Good Night ..... Abt

## 10.30

EPILOGUE



# Sunday's Programmes cont'd (April 1)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 SYDNEY BAYNES AND HIS BAND

Romantic Overture ..... *Keler-Bela*  
 Slumber Song ..... *Squire*  
 DOROTHY BENNETT (Soprano)  
 Rain ..... *Curran*  
 'Tis snowing ..... *Bomberg*  
 The Night Wind ..... *Farley*

BAND  
 Ave Maria ..... *Gounod, from Bach*  
 Solo Violin, E. EDDBROOKE, Jr.; Solo Saxophone,  
 LEONARD BRYANT

Humoresque ..... *Tchaikovsky*  
 FOSTER RICHARDSON (Bass)  
 Honour and Arms ..... *Handel*

BAND  
 Selection from 'La Bohème' ..... *Puccini*  
 Hindu Song ..... *Rimsky-Korsakov*  
 Love in Cloverland ..... *Peter*

DOROTHY BENNETT  
 The Maid o' Dundee ..... *Old Scotch*  
 Shepherd, thy demeanour vary!  
*Brown, arr. Lane Wilson*

FOSTER RICHARDSON  
 Mavrouchen ..... *Aylward*  
 I triumph, I triumph ..... *Carissimi*

BAND  
 Little Suite ..... *Coleridge-Taylor*  
 Solo Pianoforte, WILLIAM HARRIS

DOROTHY BENNETT  
 Non ho parole (I have no words) ..... *Sibella*  
 La Girometta ..... *Sibella*

BAND  
 La-Cinquantaine ..... *Gabriel Marie*  
 Cradle Song, from 'Jocelyn' ..... *Godard*

FOSTER RICHARDSON  
 Have done with dull care ..... } *Tennant*  
 If my lady be unkind ..... }  
 The Gay Highway ..... *Drummond*

BAND  
 Classical Memories ..... *Ewing*

### 5.20 FOUNDATIONS OF ENGLISH POETRY

(See London)

### 5.30-5.45 MISSIONARY TALK (See London)

### 8.0 A RELIGIOUS SERVICE

Relayed from CARE'S LANE CHURCH,  
 BIRMINGHAM

Order of Service:

Hymn, 'Jesus, Thou Joy of loving hearts'  
 (A. and M., No. 190)

Collect and Lord's Prayer

Lesson  
 Anthem, 'The Cherubic Hymn'... *Gretchaninov*  
 Prayer

Hymn, 'When I survey the wondrous Cross'  
 (A. and M., No. 108)

Address by the Rev. T. J. BEVAN (of Digheth  
 Institute)

Hymn, 'Saviour, again to Thy Dear Name we  
 raise' (A. and M., No. 31)

Benediction

### 8.45 THE WEEK'S GOOD CAUSE (See London)

### 8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 CONCERT BY THE NATIONAL UNION OF STUDENTS

Relayed from the Large Hall, Town Hall, Oxford  
 LEONARD ISAACS and Orchestra

Concerto in D Minor (No. 1) for Pianoforte and  
 Strings ..... *Bach*  
 (1) Quick; (2) Slow; (3) Quick

NELLIE MEYRAT (Soprano) and Orchestra

The Morning Lark ('Semele') ..... *Handel*

Dido's Lament ('Dido and Aeneas') ..... *Purcell*

The Violet ..... *Mozart*

Community Singing, conducted by REGINALD  
 JACQUES, with Orchestra

Easter Hymn (Tune, 'Lasst uns erfreuen')

Loch Lomond (Scottish Traditional)

Drink to me only (18th century English)

Jerusalem ..... *Hubert Parry*

THE CONGRESS STRING ORCHESTRA

Composed of residents in Oxford and members of  
 University Musical Societies. Conductor,  
 CHRISTOPHER MAYSON. Leader, MILLICENT  
 SILVER

### 10.0 WINIFRED SMALL (Violin); MAURICE COLE (Pianoforte)

Sonata in F for Violin and Pianoforte, Op. 24  
 (Spring Sonata) ..... *Beethoven*  
 Allegro; Adagio molto espressivo; Scherzo—  
 Allegro molto; Rondo—Allegro ma non  
 troppo

First Movement of Sonata in G for Violin and  
 Pianoforte ..... *Brahms*  
 Vivace ma non troppo

### 10.30 EPILOGUE

(Sunday's Programmes continued on page 650.)

# Make Good Fortune a Certainty

Your Future is too important to leave in the hands of fate. You cannot afford to take chances when your own later years and the welfare of your family are at stake. The day *will* come when you may want to retire. Make sure you will have enough money to retire on. The day *may* come when your family is bereft of the breadwinner. Make sure they, too, will have enough to live on in that unhappy event.

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RADIO T. 30/3/28



THE SCOURGE OF MANCHURIA

is Cholera, against which struggle the little band of Chinese doctors trained at Mukden by Dr. Dugald Christie. Dr. Christie describes his life and work in the Far East from London at 5.30 this afternoon.

# Sunday's Programmes continued (April 1)

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

**3.30 AN INSTRUMENTAL CONCERT**

THE AUGMENTED STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture, 'A Roman Carnival' ..... Berlioz

THIS is surely one of the most exhilarating pieces of music ever written. Its themes are taken from Berlioz' Opera, *Benvenuto Cellini*, which was produced in 1838, but was not a great success as a whole.

At the opening we find ourselves in the midst of Carnival jollity.

In a moment, however, there comes a lovely slow tune, given to Cor Anglais, with but a slight accompaniment, mainly with plucked Strings.

Then the Violin takes up the slow tune, Flutes weaving another one in with it. Further treatment of this tune follows.

All this is introductory—an Overture to an Overture, so to speak. At last comes a quick passage, with a change to six-in-a-bar time (beginning with Muted Strings) and with this we dash into the Overture proper—a lively and brilliant thing, full of fine orchestral effects.

MAY HUXLEY (Soprano) and Orchestra  
Je suis Titania (I am Titania, from 'Mignon')  
Ambroise Thomas

NIEDZIELSKI (Pianoforte) and Orchestra  
Concerto ..... Chopin

MAY HUXLEY  
Will o' the Wisp ..... Spross  
When thou art far ..... Ronald  
Spring-time ..... Kahn

ORCHESTRA  
Symphony, 'From the New World'.... Dvorak

THIS Symphony consists of four separate Movements. They are quite distinct, though from the Second Movement onwards one constantly hears bits of tunes from the other Movements.

The First Movement begins with a portentous and rather gloomy Introduction. Soon, however, this gives way to a vigorous, lively piece of music.

The Second Movement was intended, it is said, to express the composer's reflections on Hiawatha's courtship of Minnehaha. Certainly the greater part of it is like a very expressive love-song.

The Scherzo reminds us that Dvorak, the son of a butcher-keeper, never lost his love of peasant ways. There is something here of the countryman's boisterous good humour—almost, we might say, of the horse-play variety.

The Last Movement is forceful and dramatic.

NIEDZIELSKI  
Two Mazurkas ..... Wieniawski  
Legend ..... Rozycycki  
Polish Dance .. Marzewski, arr. Niedzielski

ORCHESTRA  
Dance of the Tumblers ..... Rimsky-Korsakov

5.20 S.B. from London

5.30-5.45 S.B. from Edinburgh

**6.30 A RELIGIOUS SERVICE**

Relayed from The Central Hall Presbyterian Church, Newport

Conducted by Rev. H. G. HOWELL

Organ Voluntary by ARTHUR E. SIMS  
Invocation  
Hymn, 'O for a closer walk with God'  
Prayer  
Hymn, 'Jesus, Thy boundless love to me'  
Lesson  
Anthem, 'Gloria' (from Mozart's Twelfth Mass)  
Solo, DORIS MORGAN  
Hymn, 'I heard the voice of Jesus say'  
Sermon  
Hymn, 'When peace, like a river'  
Benediction and Vesper  
Organ Voluntary

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

10.30 EPILOGUE

10.40-11.0 THE SILENT FELLOWSHIP

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

**3.30 FAMOUS CLASSICS**

THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON

Overture to 'Rienzi' ..... Wagner

DALE SMITH (Baritone) with Orchestra  
The Eyes of my Beloved *Handel, arr. Whittaker*  
Jesu, Joy of man's desiring ..... *Bach, arr. Jacob*

R. J. FORBES (Pianoforte) with Orchestra

Concerto ..... Grieg

**FIRST MOVEMENT (Moderately quick).—**

After a preliminary flourish on the Piano, the First Main Tune is given out. It consists chiefly of a little curt phrase in Woodwind, and a more suave phrase, which is at first given to Clarinet and Bassoon, and then repeated at great length. This whole (fairly long) Tune is repeated on the Piano. Then follows a longish passage of rapid work for the Piano and Strings and Woodwind. At the end of this there is something of a climax, and then comes the beautiful Second Main Tune.



NIEDZIELSKI

plays a Chopin Pianoforte Concerto from Cardiff this afternoon.

**SECOND MOVEMENT (Slow).—**This is a brief, highly expressive Movement. It opens with a long tune given to Muted Strings. At the end of this the Piano enters with a long, rhapsodical passage (lightly accompanied). Eventually, Flute and Clarinet quietly suggest the Tune with which the Movement opened, and this the Piano then declaims at full length.

**THIRD MOVEMENT (Quick and emphatic).—**A few soft, detached chords in the Orchestra, a very loud Piano flourish, and one loud chord (Full Orchestra), and we are plunged into a lively Dance. The Dance is interrupted for a time, whilst we hear, as it were in the distance, a song. The Dance soon returns and, at the end, the song-tune is declaimed loudly by Piano and Orchestra.

ORCHESTRA  
Siegfried Idyll ..... Wagner

DALE SMITH  
Elizabethan Songs:  
Since first I saw your face ..... Ford  
When from my love I lookt ..... Bartlett  
Sweet nymph, come to thy lover ..... Morley  
Whither runneth my sweetheart? ..... Bartlett

ORCHESTRA  
Second 'Peer Gynt' Suite ..... Grieg

5.20 S.B. from London

5.30-5.45 S.B. from Edinburgh

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

9.5 S.B. from Liverpool

10.30 EPILOGUE

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

3.30 S.B. from London

5.30-5.45 S.B. from Edinburgh

**S.O A RELIGIOUS SERVICE**

Relayed from St. Anne's Catholic Church, Edgehill

Address by Rev. W. T. C. SHEPPARD, O.S.B.  
Music by the ST. ANNE'S CHURCH CHOIR, directed by ALFRED BENTON

Selections from the Passion Music of Ingegneri, Tallis, Palestrina and Allegri

Choir, Jerusalem, convertere (Be converted, O Jerusalem)

With Responsory—In monte Oliveti (On the Mount of Olives He prayed to the Father)

Reading, Isaiah liii

Choir, Jerusalem, convertere  
With Responsory—Velum templi scissum est (The veil of the Temple was rent)

Address, The Man of Sorrows

Choir, Jerusalem, convertere  
With Responsory—Jerusalem surge (Arise, O Jerusalem, cast off thy garments of joy)

Reading, Mark x. 32-34

Prayer and Benediction

Hymn, 'O come and mourn' (Westminster Hymnal, No. 27)

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

**9.5 MUSICIANS' UNION BENEVOLENT FUND CONCERT**

Relayed from the Philharmonic Hall

Orchestra of 180 Performers

Conducted by Dr. MALCOLM SARGENT

Vocalist, CONSTANCE WILLIS (Contralto)

THE ORCHESTRA  
Symphony No. 5 in C Minor ..... Beethoven

CONSTANCE WILLIS  
Songs with Orchestra

ORCHESTRA  
Elegy for Strings from 'Serenade,' Op. 48  
Tchaikovsky

Spanish Caprice ..... Rimsky-Korsakov

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 S.B. from London

5.30-5.45 S.B. from Edinburgh

**7.55 A RELIGIOUS SERVICE**  
from  
BRADFORD CATHEDRAL  
THE BELLS

8.0 THE SERVICE  
Address by the Rev. Canon LOWE, Vicar of Otley

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

9.5 S.B. from Liverpool

10.30 EPILOGUE

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

3.30 S.B. from London

5.30-5.45 S.B. from Edinburgh

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

9.5 S.B. from Liverpool

10.30 EPILOGUE

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

3.30 S.B. from London

5.30-5.45 S.B. from Edinburgh

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

9.5 S.B. from Liverpool

10.30 EPILOGUE

# Sunday's Programmes continued (April 1)

<b>6BM</b>	<b>BOURNEMOUTH.</b>	<b>326.1 M. 920 KC.</b>
3.30	S.B. from London	
5.30-5.45	S.B. from Edinburgh	
<b>7.50</b>	<b>A RELIGIOUS SERVICE</b>	
Relayed from the PUNSHON MEMORIAL CHURCH		
Preceded by an ORGAN RECITAL by the Organist and Choirmaster, FREDERICK P. BRAZIER		
Canzona (Op. 12, No. 1) . . . . . Wolstenholme		
Andante Sostenuto in A Flat. . . . . Hancock		
SERVICE		
8.0	Hymn, 'Infinite God, to Thee we raise' (Methodist Hymn Book, No. 30)	
	Prayer	
	Reading	
	Anthem (Choir), 'At Thy Feet' Bach, arr. Liddle	
	Address by the Rev. H. T. MADDEFORD, Minister of East Cliff Congregational Church	
	Hymn, 'Holy Father, cheer our way' (M. H. B., No. 647)	
	Benediction	
	Organ, Closing Voluntary—March . . . . . German	
8.45	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
<b>5NG</b>	<b>NOTTINGHAM.</b>	<b>275.2 M. 1,090 KC.</b>
3.30	S.B. from London	
5.30-5.45	S.B. from Edinburgh	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
<b>5PY</b>	<b>PLYMOUTH.</b>	<b>400 M. 750 KC.</b>
3.30	S.B. from London	
5.30-5.45	S.B. from Edinburgh	

<b>8.0</b>	<b>A RELIGIOUS SERVICE</b>	
FROM THE STUDIO		
THE BELMONT WESLEYAN CHOIR		
	Hymn, 'My heart and voice I raise' (Methodist Hymn Book, No. 102)	
	Prayer	
	Anthem, 'Rock of Ages'	
	Lesson	
	Hymn, 'Ride on, ride on, in majesty' (M. H. B., No. 154)	
	Anthem, 'Hallelujah' . . . . . Beethoven	
	Address by the Rev. GEO. H. RYVES	
	Hymn, 'The night is come' (M. H. B., No. 925)	
	Benediction	
8.45	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
<b>6ST</b>	<b>STOKE.</b>	<b>294.1 M. 1,020 KC.</b>
3.30	S.B. from London	
5.30-5.45	S.B. from Edinburgh	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
<b>5SX</b>	<b>SWANSEA.</b>	<b>294.1 M. 1,020 KC.</b>
3.30	S.B. from Cardiff	
5.20	S.B. from London	
5.30-5.45	S.B. from Edinburgh	
<b>6.30</b>	<b>ARGYLE PRESBYTERIAN CHURCH OF WALES</b>	
A RELIGIOUS SERVICE		
Relayed from Swansea		
Address by The Rev. W. E. ROBERTS		
	Introductory Sentences	
	Prayer of Invocation	
	Lord's Prayer (Chanted)	
	Hymn, 'At Even ere the sun was set' (C.H., 227, Hymns and Tunes, 555)	
	Scripture Lesson	
	Hymn, 'Spirit Divine, Attend our Prayers' (C.H., 183, Hymns and Tunes, 211)	
	Prayer	

	Anthem, 'Turn Thy Face from my Sins'. Attwood	
	Hymn, 'O Sacred Head, Sore Wounded' (C.H., 107, Hymns and Tunes, 89)	
	Address	
	Hymn, 'The Day is Past and Over' (C.H., 285, Hymns and Tunes, 573)	
	Benediction	
	Vesper	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE (10.40-11.0 S.B. from Cardiff)	
<b>Northern Programmes.</b>		
<b>5NO</b>	<b>NEWCASTLE.</b>	<b>312.5 M. 960 KC.</b>
3.30	—S.B. from London. 5.30-5.45 —S.B. from Edinburgh.	
8.0	—Religious Service. Relayed from St. Nicholas' Cathedral.	
8.45	—S.B. from London. 10.30 —Epiogue.	
<b>5SC</b>	<b>GLASGOW.</b>	<b>405.4 M. 740 KC.</b>
3.30	—Light Orchestral Concert. Station Orchestra. Carmen Hill (Mezzo-Soprano). 5.0 —S.B. from London. 5.30-5.45 —S.B. from Edinburgh. 6.30-7.45 —S.B. from Edinburgh. 8.45 —S.B. from London. 10.30 —Epiogue.	
<b>2BD</b>	<b>ABERDEEN.</b>	<b>500 M. 600 KC.</b>
3.30	—S.B. from London. 5.30-5.45 —S.B. from Edinburgh. 6.30-7.45 —S.B. from Edinburgh. 8.0 —S.B. from London. 10.30 —Epiogue.	
<b>2BE</b>	<b>BELFAST.</b>	<b>306.1 M. 960 KC.</b>
3.30	—Palm Sunday Oratorio Service. Relayed from St. Anne's Cathedral. 4.45 app. —S.B. from London. 5.30-5.45 —S.B. from Edinburgh. 6.30-7.45 —S.B. from Edinburgh. 8.0 —S.B. from London. 10.30 —Epiogue.	

**THE RADIO TIMES.**  
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## Leading Features of the Week.

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

TALKS (5XX).	
Monday, April 2.	
9.15.	Chief Engineer: Talk on Wireless.
Tuesday, April 3.	
5.0.	Mr. Gerald Brenan: 'Holidays Abroad: Spain'—I
7.0.	Rt. Hon. Sir William Bull, M.P.: 'Pests and Vermin.'
8.0.	Mrs. Mary Adams: 'Problems of Heredity. The Superman Idea.'
Wednesday, April 4.	
7.0.	Dr. T. Carnwath, 'Health as a National Concern.'
7.25.	Professor A. V. Hill: 'Speed, Strength and Endurance in Sport'
Thursday, April 5.	
3.45.	Miss Helen Greig Souter: 'Easter in North Africa.'
7.25.	Mr. R. S. Lambert: 'Pioneers of Social Progress: William Lovett.'
9.15.	Mr. Vernon Bartlett: 'The Way of the World.'
Saturday, April 7.	
7.25.	Mr. George F. Allison: 'Prospect and Retrospect: The Cup Final and the Earlier Stages.'
9.15.	Mr. J. B. Priestley: 'Easter Customs in other Lands.'

MUSIC.	
Sunday, April 1.	
(5XX) 3.30.	The Roth String Quartet with Kate Winter.
(5GB) 3.30.	Sydney Baynes and his Band.
Monday, April 2.	
(5GB) 8.0.	The Roth String Quartet, with Marcelle Meyer.
Tuesday, April 3.	
(5GB) 8.45.	Arts Theatre Chamber Concert.
Wednesday, April 4.	
(5XX) 8.10.	Elgar's 'Dream of Gerontius,' conducted by the Composer.
(5GB) 9.0.	A Sullivan Programme.
Thursday, April 5.	
(5XX) 7.45.	'Ossian's Harp Sings Fingal's Praise,' a Gaelic Programme from Glasgow.
Friday, April 6.	
(5GB) 3.30.	Bach's St. Matthew Passion.
(5XX) 8.0.	A National Symphony Concert. Excerpts from 'Parsifal,' conducted by Sir Henry J. Wood.
DRAMA, ETC.	
Monday, April 2.	
(5XX) 9.35.	'Speed,' a Tragi-Comic Fantasy by Charles Croker.

Thursday, April 5.	
(5XX) 9.35.	'Charlot's Hour,' No. XI.
Friday, April 6.	
(5XX) 6.0.	'Good Friday,' a Play in Verse by John Masefield.
Saturday, April 7.	
(5XX) 7.45.	George Robey and Marie Blanche
VAUDEVILLE AND VARIETY.	
Monday, April 2.	
(5XX) 8.0.	Billie Hill, Una O'Connor, Olive Kavann and Percy Kahn, Sandy Rowan, David Wise.
Tuesday, April 3.	
(5GB) 6.45.	Rudarni and Carlton.
(5XX) 9.40.	Mario di Pietro, Carr Lynn, Deslys and Clark, Leslie Sarony, Vivienne Chatterton, Mabel Constanduros, Michael Hogan.
Wednesday, April 4.	
(5GB) 8.0.	Kel Keech and Ord Hamilton, Doris and Elsie Waters, Clapham and Dwyer, Peter Bernard, Sydney E. Turner.
Saturday, April 7.	
(5XX) 9.35.	Mona Grey, Cordelia Meredith Cooper, Cyril Shields, Teddy Brown, Monica Stracey, Fernley Bisshopp, Buena Bent.

# PROGRAMMES for MONDAY, April 2

**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 BALLAD CONCERT  
DOROTHY ACKROYD (Soprano)  
JAMES COLEMAN (Baritone)

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

**1.0-2.0** AN ORGAN RECITAL  
By HAROLD E. DARKE  
Relayed from St. Michael's, Cornhill

Fantasia in F Minor and Major  
Mozart  
The Passion Chorale  
Prelude and Fugue in B Minor  
Chorale Prelude, 'Jesu, joy of Man's desiring'  
'Good Friday' Music ('Parsifal')  
Wagner, arr. by Lemare  
Chorale Prelude, 'O God our help'  
Parry

**3.0** A CONCERT  
NINA ROSE (Mezzo-Soprano)  
The BOYD ROBERTS INSTRUMENTAL TRIO: JOHN LOWNDES (Violin); ALAN MORTON (Violoncello); S. BOYD ROBERTS (Pianoforte)  
Allegro moderato (From Trio in G)  
Andante (Rather Slow)..... W. Y. Hurlstone

**3.15** NINA ROSE  
Die Mainacht (The May Night)  
Kommi bald (Come soon)  
Die Lotusblume (The Lotus Flower)  
Frühlingsnacht (Night in Spring)  
Brahms  
Schumann

**3.24** TRIO  
Molto vivace (Very lively)  
Allegro comodo (Comfortably quick)  
W. Y. Hurlstone

**3.38** NINA ROSE  
My Love's an Arbutus..Stanford  
The Pretty Plough Boy  
Traditional, arr. Grimshaw  
Cuckoo ..... Martin Shaw  
Good morning, pretty maid..... arr. Corder

**3.46** TRIO  
Phantasy in A Minor ..... Ireland

**4.0** FRANK ASHWORTH'S PARK LANE HOTEL DANCE BAND  
From the Park Lane Hotel

**5.0** Mrs. L. K. HEAL; 'More Home-made Sweets'

AMONGST all the standardization and uniformity and mass production that distinguish modern life, people often crave for the more homely, more individual products of a generation or two ago. One instance of this reaction was the success of Mrs. Heal's

last talk on how to make the old-fashioned sweets, and many hundreds of recipes were sent out to listeners who wanted to make them for themselves. There will, therefore, be a large and enthusiastic audience for her second talk this afternoon.

**5.15** THE CHILDREN'S HOUR  
'The Organ-Man' and other Songs at the Piano by HELEN ALSTON  
Piano Solos by CECIL DIXON  
'The Button—and How the King of Nosehadonia Lost and Found It,' by JAMES WATT  
More about 'Training for the School Sports,' by GEORGE NICOL

ALTHOUGH he had a very large and varied output, Saint-Saëns is known to us largely by two classes of work—Opera and Orchestral music. In his Pianoforte music we find some of his most graceful writing—racy, resourceful, amiable and unceasingly fluent, with now and then a clear trace of his classical leanings.

UPON Gabriel Fauré, who died in 1924, in his eightieth year, a great many official distinctions were conferred, including the rare one of a 'National Homage' at the Sorbonne in 1922, when he was elected to the highest class in the Legion of Honour. Considering that he produced a great quantity (over 120 works) of charming music, eclectic and urbane, typical of the best qualities in French music of his day, it is somewhat surprising that comparatively little of it is commonly played here.

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

**7.45** A RECITAL OF SANDERSON'S SONGS  
By REX PALMER (Baritone)  
Harlequin  
Devonshire Cream and Cider  
My Dear Soul  
Hills of Donegal  
Drake goes West

**8.0** VARIETY  
UNA O'CONNOR (Irish and Cockney Humour)  
OLIVE KAVANN and PERCY KARN (Duets)  
DAVID WISE (Violin)  
BILLIE HILL (Soubrette)  
SANDY ROWAN (Scots Comedian)

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

**9.15** A TALK ON WIRELESS by the CHIEF ENGINEER

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

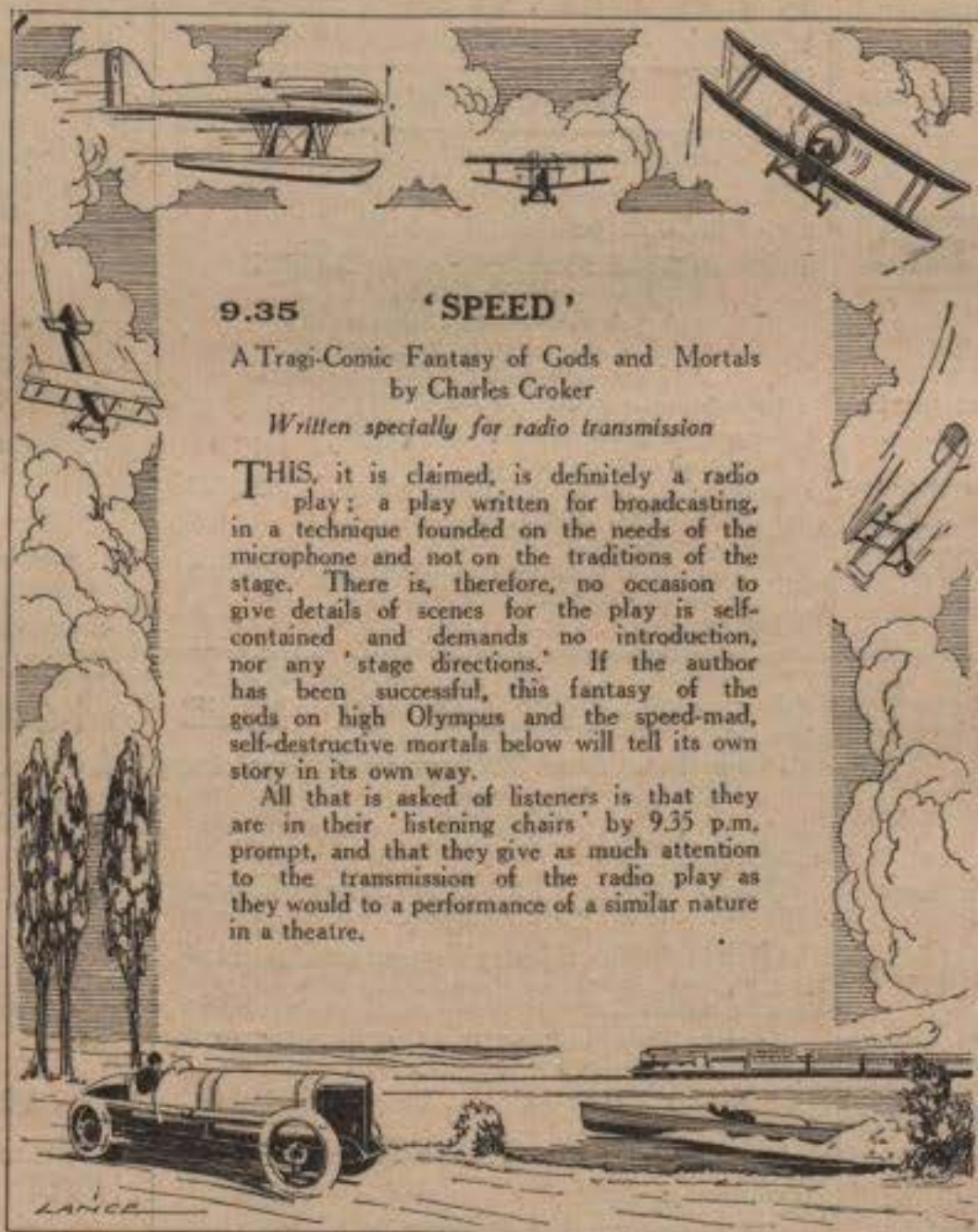
**9.35** 'SPEED'  
A Tragi-Comic Fantasy of Gods and Mortals

The Gods:  
Cronus ..... LESLIE PERRINS  
Rhea ..... NETTA WESTCOOT  
Zeus ..... GEORGE IDE  
Cruis ..... RONALD HAMMOND

The Mortals:  
Ethel ..... LILIAN HARRISON

Mother ..... EDITH HUNTER  
Jack ..... PHILIP CUNNINGHAM  
Father ..... CALEB PORTER  
Howland ..... CYRIL NASH  
O'Brien ..... ERIC LUGG  
Shaw ..... ERNEST DIGGES  
Captain ..... ELLIOTT SEABROOKE  
O'Brien, Jr. .... JOHN WYSE  
McShane ..... J. HUBERT LESLIE  
Mate ..... EDWARD CHAPMAN  
First Lorryman ..... PHILIP WADE  
Second Lorryman ..... MATTHEW BOULTON  
(See centre of page.)

**11.0-12.0** (Daventry only) DANCE MUSIC: ALFREDO'S BAND and HAL SWAIN and his NEW PRINCES ORCHESTRA from the New Princes Restaurant



**9.35** 'SPEED'  
A Tragi-Comic Fantasy of Gods and Mortals  
by Charles Croker  
Written specially for radio transmission

THIS, it is claimed, is definitely a radio play; a play written for broadcasting, in a technique founded on the needs of the microphone and not on the traditions of the stage. There is, therefore, no occasion to give details of scenes for the play is self-contained and demands no introduction, nor any 'stage directions.' If the author has been successful, this fantasy of the gods on high Olympus and the speed-mad, self-destructive mortals below will tell its own story in its own way.

All that is asked of listeners is that they are in their 'listening chairs' by 9.35 p.m. prompt, and that they give as much attention to the transmission of the radio play as they would to a performance of a similar nature in a theatre.

**6.0** ORGAN RECITAL by PATTMAN  
From the Astoria Cinema

**6.15** Musical Interlude

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

**6.45** ORGAN RECITAL (Continued)

**7.0** Mr JAMES AGATE: Dramatic Criticism

**7.15** THE FOUNDATIONS OF MUSIC  
MODERN FRENCH PIANOFORTE MUSIC  
1880-1900

Played by Mrs. NORMAN O'NEILL  
Toccata in F Minor (Op. 72, No. 3) Saint-Saëns  
Caprice in E Flat (Op. 84) ..... Gabriel Fauré  
Mélancolie (Melancholy) ..... Chabrier  
Village Dance.....

# Monday's Programmes cont'd (April 2)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.0 DANCE MUSIC

THE B.B.C. DANCE ORCHESTRA, personally conducted by JACK PAYNE  
 REX EVANS (Songs at the Piano)

### 4.0 LOZELLS PICTURE HOUSE ORGAN

From Birmingham

FRANK NEWMAN (Organ)  
 Overture to 'Stradella' ..... *Flotow*  
 Entr'acte, 'April's Lady' ..... *Ancliffe*  
 BERT ASHMORE (Tenor)  
 Eleanore ..... *Coleridge-Taylor*  
 Awake ..... *Pether*  
 FRANK NEWMAN  
 Selection from 'Iolanthe' ..... *Sullivan*  
 Nocturne ..... *Chopin*  
 Serenade from 'Harlequin's Millions' ..... *Drigo*  
 Suite, 'The Garden of Allah' ..... *Landon Ronald*  
 Prelude; The Garden of Count Anteon; Kyrie Eleison; Dance of the Ouled Nail.

### 5.0 A BALLAD CONCERT

DOROTHY WEBSTER (Contralto);  
 CAVAN O'CONNOR (Tenor); MARJORIE WIGLEY (Pianoforte)

DOROTHY WEBSTER

When the swallows (Three home-ward fly) (Songs)  
 A Memory M. F. V.  
 Let us forget.... White



Ethel Hailstone (left) sings in a concert of Light Music this evening, and Marjorie Wigley plays the piano during 5GB's afternoon programme.

### 5.7 MARJORIE WIGLEY

Ballade in A Flat ..... *Chopin*

### 5.15 CAVAN O'CONNOR

To Daisies ..... *Quilter*  
 As you pass by ..... *Russell*  
 A Wayside Flower ..... *D'Hardelot*

### 5.22 DOROTHY WEBSTER

Invocation to the Nile ..... *Bantock*  
 One Old Song my Mother taught me *Karel Bendl*  
 Go down to Kew in Lilac Time ..... *Peel*

### 5.30 MARJORIE WIGLEY

Au Bord d'une Source ..... *Liszt*  
 Concert Study in D Flat ..... *Liszt*

### 5.38 CAVAN O'CONNOR

Little Lady of the Moon ..... *E. Coates*  
 Passing by ..... *Edward C. Purcell*  
 To sing awhile ..... *Drummond*

### 5.45 THE CHILDREN'S HOUR (From Birmingham):

'Buying a Fiddle'—a Musical Play by L. B. Powell. Lena Wood (Violin). Walter Heard (Flute and Piccolo). W. A. Clarke (Bassoon). Winifred Cockerill (Harp).

### 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 'The Entry into Happiness' ..... *Suppé*  
 Selection from 'Faust' ..... *Berlioz, arr. Poulès*

### 7.10 ETHEL HAILSTONE (Soprano)

Bird Songs at Eventide ..... *Eric Coates*  
 Rose in the Bud ..... *Forster*  
 Dream o' Day Jill ..... *German*

### ORCHESTRA

First and Second Arabesques *Debussy, arr. Mouton*

### 7.30 ETHEL HAILSTONE

Easter Flowers ..... *Sanderson*  
 Trees ..... *Rasbach*  
 Sincerity ..... *Clarke*  
 Happy Song ..... *Del Riego*

### 7.40 ORCHESTRA

Suite of Ballet Music from 'Hamlet' ..... *Ambroise Thomas*

### 8.0 A RECITAL OF CONTEMPORARY CHAMBER MUSIC—VII

MARCELLE MEYER (Pianoforte)  
 THE ROTH STRING QUARTET

ROTH; ANTAL; MOLNAR; VAN DOORN

### THE QUARTET

String Quartet ..... *Tibor Harsanyi*  
 Molto Allegro; Lento—Allegro—Lento—Allegro; Allegretto—Presto—Allegretto; Grave—Vivace

### 8.40 MARCELLE MEYER

Sonata in three movements for Pianoforte (1924) ..... *Igor Stravinsky*  
 Piano-Rag-Music (1919) .....

Napoli Suite for Pianoforte (1921) ..... *Francis Poulenc*  
 Barcarolle; Nocturne; Capriccio Italien

Three Fragments from the Ballet 'Les Faucheux' (1925) ..... *Georges Auric*

Le Maître à danser; Nocturne; Les joueurs de boules

### 9.5 QUARTET

Second String Quartet ..... *Erwin Schulhoff*

### 9.30 A BALLAD CONCERT

From Birmingham

BOOTH UNWIN (Bass)  
 Old Barty ..... *Grand Edward*  
 Edward ..... *Loewe*

NORA DESMOND (Soprano)  
 A Ball-room Meeting ..... *Tchaikovsky*  
 Come, my own one ..... *Butterworth*  
 The Little Brown Owl ..... *Sanderson*

HILDEGARD ARNOLD (Violoncello)  
 Adagio cantabile (Slow in a singing style) ..... *Tartini, arr. Becker*  
 Allegro spiritoso (Quick and lively) ..... *Senaille, arr. Salmon*

Oriental ..... *Cui*  
 Reigen (Round Dance) ..... *Popper*

BOOTH UNWIN  
 Love is a bable ..... *Hubert Parry*  
 The Christening ..... *Fisher*  
 NORA DESMOND  
 A Swan ..... *Grieg*  
 I love thee .....

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 DANCE MUSIC: THE CECILIANS from the Hotel Cecil

### 11.0-12.0 ALFREDO'S BAND and HAL SWAIN and his NEW PRINCES ORCHESTRA, from the New Princes Restaurant

(Monday's Programmes continued on page 654.)

# Have you a mouth?



## PLAIN WATER WONT CLEAN IT-MILTON WILL

YOU wash your hands, with soap and water. You polish your teeth, with tooth-paste and water. But what about your mouth? Your mouth, that you use day and night—for eating, drinking and breathing—surely your mouth is doubly important—it *must* be kept clean.

And even more serious—any doctor or any dentist will tell you that your mouth is where bacteria develop—and lessen your general efficiency enormously.

But wash your mouth with a spoonful of Milton in a glass of water, and you keep it not only fresh and clean, but absolutely and entirely free from bacteria. It is so simple—so easy—so quick. In fact, Milton washes your mouth as thoroughly as it cleans false teeth. Milton (with an astonishing folder enclosed) costs 6d, 1/-, 1/6 or 2/6 a bottle.

# Monday's Programmes continued (April 2)

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

- 12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 4.45 Major C. J. EVANS, T.D., 'Seasonal Customs in Wales'  
 5.0 A PIANOFORTE RECITAL  
 5.15 THE CHILDREN'S HOUR: The Story of Brahms's Life, with Musical Illustrations by the Station Trio  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London

## 7.45 A GILBERT AND SULLIVAN PROGRAMME

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'The Mikado'

TOPLISS GREEN (Baritone)

O mistress mine ..... } Sullivan  
 H doughty deeds my lady please .. }

Reading from Poem of W. S. GILBERT: 'Captain Reece of The Mantelpiece'

ORCHESTRA

Selection from 'The Gondoliers'

RAYMONDE AMY (Soprano)

Where the bee sucks ..... } Sullivan  
 Let me dream again ..... }  
 Birds in the Night (A Lullaby) .. }

ORCHESTRA

Selection from 'The Pirates of Penzance'

Reading: 'The Policeman's Lot,' by W. S. GILBERT

TOPLISS GREEN

Thou'rt passing hence ..... } Sullivan

RAYMONDE AMY

Orpheus with his Lute ..... } Sullivan  
 My dearest heart .. .. . }

ORCHESTRA

Overture to 'Ruddigore'

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

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

12.0-1.0 Gramophone Records

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

3.20 BERTHA COOKE (Contralto)

The Misty Isle ..... } Gould  
 Roadways ..... } Lohr  
 The Little People ..... } Brake

3.30 ORCHESTRAL MUSIC (Continued)

4.0 BERTHA COOKE

The Enchantress ..... } Hatton  
 Thinking ..... } Gray  
 The Great Adventure ..... } Fletcher

4.10 London Programme relayed from Daventry

5.0 Miss ELEANOR GAUKROGER ('Jenny Wren'): 'Starkey's Silver Wedding'

5.15 THE CHILDREN'S HOUR: Ronald Gourley (Entertainer); Duets by Harry Hopewell and Betty Wheatley. A New School Story. 'Ballet Air' (Adam) and 'Souvenir of Vienna' (Scott), played by Eric Fogg

6.0 London Programme relayed from Daventry

6.30 S.B. from London

**7.45 'THE SOUL OF NICHOLAS SNYDERS'**

A Mystery Play in Three Acts  
 by JEROME K. JEROME

Nicholas Snyders (a Miser) ... LEO CHANNING  
 Christiana (his handmaid) ... MURIEL ALSTEAD  
 Jan (a sailor, in love with Christiana)

D. E. ORMEROD  
 Dame Toelast (a rich old woman, betrothed to Nicholas) ..... HYLDA METCALF  
 Peter Bles (mate of the *Van Dyke*)

A. G. MITCHESON  
 Yvon Molenaar (a widow) ..... LUCIA ROGERS

A Burgomaster ..... E. H. BRIDGSTOCK

A Barber ..... HAROLD CLUFF

An Artist ..... W. E. DICKMAN

A Pedlar (of strange wares) ... F. A. NICHOLLS

A Child ..... KATHLEEN KEOGH

Period: Once upon a time.

Narrator, HENRY INDOE

Arranged for Broadcasting and Produced by  
 VICTOR SMYTHE

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

## 9.35-11.0 A LIGHT ORCHESTRAL PROGRAMME.

THE STATION ORCHESTRA

Second Suite from 'The Maid of Arles' ('L'Arlesienne') ..... Bizet  
 Gipsy Suite ..... German

THE Second Suite made from Bizet's music to Daudet's play of Provençal life contains:—

(1) PASTORALE. The chief melody in this piece is taken from a peasant's chorus in the play (Bizet also uses it for a song, *Le Matin*).

(2) INTERMEZZO. The melody of this is familiar because Bizet used it as the basis of a setting of the *Agnus Dei*.

(3) MINUET.

(4) FARANDOLE. This, in the play, was a chorus sung in praise of St. Floi. After a March-like introduction, an old Provençal song-and-dance tune comes in. This is the *Farandole*, and with it the March theme is later combined.

SOME of the most charming light dances of our time are the work of Edward German. This Suite, first performed at a Crystal Palace



WISH WYNNE.

the character comedienne, will travel round the frequencies this week. On Monday she will broadcast from Belfast and Newcastle; on Tuesday from Glasgow; Wednesday from Cardiff and Aberdeen; and Thursday from Manchester.

Saturday Concert in 1892, contains four Movements illustrating different sides of gipsy life, as seen through the eyes of the Composer.

The First is entitled *Melancholy Waltz*; the Second is a quick, flamboyant *Dance*, beginning with a stamping rhythm; the Third, a Love Duet, light and graceful, is again in Waltz style; the Fourth, *The Reel*, is a Tarantella, a descendant of that wild dance which in a simpler age was esteemed a cure for the bite of the tarantula spider.

RONALD GOURLEY in Music and Humour

ORCHESTRA

Ballet Music from 'Sylvia' ..... *Delibes*

RONALD GOURLEY in More Music and Humour

ORCHESTRA

Spanish Ballet ..... *Dissonce*

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

12.0-1.0 London Programme relayed from Daventry

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

5.0 Mrs. JESSICA WALKER STEPHENS: 'What is Art?'

5.15 THE CHILDREN'S HOUR: 'Three Little Kittens' (Traditional); 'Two Little Cats' ('Bluebell in Fairyland'). Topsy Turvy Poems: 'The Grocer,' 'Topsy Turvy Town' ('Oxford Annual'). Story, 'Doris and the Bear' (E. Y. M. Anderson). Pianoforte Duets: Suite from 'Peer Gynt' (*Grieg*)

6.0 London Programme relayed from Daventry

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

**2LS LEEDS-BRADFORD. 277.5 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

4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Play, 'David Copperfield and his Aunt'

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

3.0 London Programme relayed from Daventry

4.15 ORCHESTRA relayed from the Grand Hotel

5.0 HELEN WILSON: 'Josephine Butler'

5.15 THE CHILDREN'S HOUR: 'A Few Hints about Tame Rabbits' (J. C. Thompson). 'Broer Rabbit' (MacDonnell). 'Gavotte in Pierrot's Garden' (K. A. Wright), played by Hilda Francis. 'The Market Square' (Milne). 'Fairies' Lullaby' (Needham). 'April is a Lady' (Phillips), sung by Win Anson. 'Scarecat the Goblin' (C. Chausser)

6.0 London Programme relayed from Daventry

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

# Monday's Programmes cont'd (April 2)

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

12.0-1.0 London Programme relayed from Daventry

2.0 London Programme relayed from Daventry

5.0 FRANK W. WHITE: 'The Origin of Surnames, I'

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 Miss HALFORD: 'Springtime in Holland'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 A GRAMOPHONE RECITAL

Overture, 'A Roman Carnival'.....Berlioz

Spanish Dance, No. 5 ('Cello Solo)....Granados

Suite of Serenades, Parts I and II.....Herbert

Brahms' Waltzes, Op. 39, Nos. 1, 2 and 3 (Pianoforte Duet)

Dance of the Apprentices (from 'The Mastersingers of Nürnberg').....Wagner

Valse Caprice.....Rubinstein

Voices of Spring.....Johann Strauss

3.0 London Programme relayed from Daventry

5.0 MAISIE RADFORD: 'On Listening to Music,' I. MAISIE RADFORD (Violin) EVELYN RADFORD (Pianoforte)

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

3.0 London Programme relayed from Daventry

5.0 Rev. S. C. STEVENS: 'An April Fools' Day 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

3.0 London Programme relayed from Daventry

5.0 Mr. HARRY T. RICHARDS: 'A Wanderer in Europe—At the Vatican'

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)

## Northern Programmes.

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

12.0-2.0—London Programme relayed from Daventry.

2.30—Broadcast to Schools: Miss V. M. S. Crichton, 'Typical Englishmen since the Conquest—XII, The 18th Century Country Farmer (Coke of Holkham)'. 3.0—London Programme relayed from Daventry. 4.0—Concert. Relayed from Coxon's New Gallery Restaurant. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Violin Recital by Louis Green. 6.20—Radio Bulletin. 6.30—London. 7.45—Wish Wynne in Character Studies. 8.0-11.0—London.

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

11.0-12.0—Gramophone Records. 3.15—Dance Music from the Plaza. 4.0—Concert. Station Orchestra. David McCallum (Violin). 5.0—Minnie Harris: 'Planning the Summer Wardrobe'. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Music from the New Savoy Picture House. Organist—Mr. S. W. Leitch. 6.30—S.B. from London. 7.45—Vandeville. Station Orchestra: Potpourri, 'Melodious Memories' (Finck). Peg Gordon at the Piano: The Fish shop (Brabe); She seems to know! (Sterndale Bennett). Orchestra: Two Novelettes (Ancliffe). Algernon More and Elsa May; Chilly Billy Wun Lung (Wallace and Rose); I've got a wonderful Baby (L. V. Norman); Listening In, and Harry and Carry (More); Don't want the Sun (Tilsley, Wallace and Evans); Why? Because I love you (Weston and Lee). Orchestra: Intermezzo, 'Wedgwood Blue' (Ketselbey). Peg Gordon: The Quarrel, and The Rivals (Arundel); Let Glasgow Flourish (Words by L. MacLean Watt) (T. C. L. Pritchard) (The Composer at the Piano). Orchestra: Waltz, 'The Grenadiers' (Waldteufel); March, Ts) Mahal (Lotter). 9.0-11.0—S.B. from London.

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

11.0-12.0—Gramophone Records. 3.0—W. M. Carnegie (Bass-Baritone). Alec Nicol (Violin). Nan Davidson (Pianoforte). Station Octet. 4.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—Station Octet: Scottish Fantasia (Stephen). 7.55—Elder Cunningham (Bass): Hall, Caledonia! (Stroud); Skye Boat Song (Lawson); Rothesay Bay (Scott Gatty). 8.5—Octet: Dance of the Ghillies (Mooney). 8.10—Tina MacIntyre (Soprano): The Spinning Wheel (Thomson and Stella); My heart is sair (arr. Stephen); Castles in the Air (arr. Adams). 8.20—'The Council of War.' The Third of a series of sketches depicting rural life in Aberdeenshire, adapted from the play, 'The Bishop,' by A. W. Simpson. 8.35—Octet: The Swing o' the Kilt (Ewing). 8.40—Elder Cunningham: The March of the Cameron Men, and The Wee Coupar o' Fife (Traditional). 8.47—Tina MacIntyre: The Scottish Blue Bells (Barber); I lo'e nae a laddie but ane (Traditional); Hush-a-ba-birdie (arr. Buntan). 8.55—Octet: Scottish Patrol (Williams). 9.0-11.0—London.

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

12.0-1.0—London Programme relayed from Daventry. 3.30—Station Orchestra. 3.55—Harold MacCaghey (Baritone). 4.7—Orchestra. 4.30—Pianoforte Jazz, by Fred Rogers. 4.35—Concert by the Station Orchestra. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30—S.B. from London. 6.45—Boys' Brigade Monthly Bulletin. 6.50—S.B. from London. 7.45—Station Orchestra: Slow movement (Lento) from 'A London Symphony' (Vaughan Williams). 8.0—Wish Wynne in Character Studies. 8.15—Orchestra: Overture, 'The Yeoman of the Guard' (Sullivan). 8.23—Dickens Recital. Fagin and Bill Sikes in Whitechapel, by Arthur W. Hayts. 8.43—James Newel (Baritone): A Song of London (Cyril Scott); The Fortune Hunter, and The Sandwich Man (from Song Cycle, 'Bow Bells') (C. Willaby); London Town (Edward German). 8.55—Orchestra: Hampstead Heath (from Suite, 'London Day by Day') (Mackenzie). 9.0-11.0—S.B. from London.

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# PROGRAMMES for TUESDAY, April 3

## 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

LIGHT MUSIC  
THE ANTON TCHAIKOV TRIO  
HARRY HORNER (Baritone)

1.0-2.0 MOSCHETTO AND HIS ORCHESTRA  
From the Savoy Hotel

3.0

AN AFTERNOON CONCERT  
MURIEL MORGAN (Soprano)  
MONTAGUE BREARLEY (Violin)  
ROBERT NAYLOR (Tedor)

4.0

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

4.15 Mr. J. C. SQUIRE: 'Modern Poets—II, Robert Bridges'

THE impervious silence of the Poet Laureate has become such an accepted fact that the younger generation has grown up, on the whole, quite unacquainted with his work, and to them he is probably known less by any of his own poetry than by his great anthology, 'The Spirit of Man.' In reality, however, Dr. Bridges is one of the few poets of our time who has recaptured the pure classical idea, and anybody who is induced to read him after hearing this talk will be grateful to Mr. Squire for a new conception of the beautiful that he will find he has acquired.

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

5.0 Holidays Abroad: Mr. GERALD BRENNAN—'Spain—I'

NOW that so many of us aspire to holidays abroad, there is a widespread demand for helpful information about the holiday resorts of Europe; not merely where are the cathedrals and casinos, the beaches and boleries and brasseries that one wants to visit when one gets to one's destination, but, first of all, all about the business of getting there—passports, customs, coinage, expenses, what to take and what to wear. All these matters, as well as the attractions of Spain itself, will be dealt with in Mr. Brennan's talk tonight. This talk is the first of a series of weekly Foreign Travel Talks—to be continued throughout the summer. Next Tuesday Mr. Brennan will conclude his advice on touring in Spain. After that will come further talks on Italy, France, Holland, etc.

5.15 THE CHILDREN'S HOUR

Dragons—'The Green-eyed Dragon with the Thirteen Tails,' and other songs of the same sort, by DALE SMITH  
The Story of 'The Dragon with the Scales of Gold' (Philip Carmichael)  
'The Last Dragon,' a Story by STEPHEN SOUTHWOLD

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 Eye Witness Account of the NAVAL REVIEW at Spithead

7.0

(London only)  
Mr. A. G. LINNEY: 'The Thames below the Bridges'

7.0

(Daventry only)  
The Rt. Hon. Sir WILLIAM BULL, M.P.: 'Pests and Vermin'

7.15

THE FOUNDATIONS OF MUSIC  
MODERN FRENCH PIANOFORTE MUSIC (1900-1925)  
Played by Mrs. NORMAN O'NEILL  
Sarabande (from 'Almanach aux Images') Grovlez  
Two Preludes (from Six Preludes) Roger Ducasse  
Un Soir (One evening) ..... Florent Schmitt  
Une vieille boîte à musique (An Old Musical Box) from Suite 'Cerdana' ..... D. de Séverac  
The Return of the Mule Drivers

THOUGH Gabriel Grovlez (born 1879) began his career as a concert pianist, he has become best known as a Conductor of the Paris Opera and a Composer of songs, Pianoforte pieces, Symphonic Poems and Ballets. He has also collaborated in editing the great edition of Rameau's works, and has brought out two other excellent collections of old French Operatic airs and instrumental pieces.

The graceful Sarabande is one of a series of pieces collectively known as *L'Almanach aux Images* (The Picture Calendar), based on poems of 'Tristan Klingsor.' In verse and music the piece conjures up an impression of old-time grace and fine manners.

ROGER DUCASSE (born 1873), a pupil of Fauré, won one of the Rome Prizes in 1902. He was one of the composers who, with Fauré at their head, founded in 1910 the French Independent Music Society, a body interested in making known modern music.

FLORENT SCHMITT, another pupil of Fauré (of Massenet also), and a Rome Prize winner, was born in 1870. He is known to us chiefly by a few chamber pieces, in some of which there is a curious tartness. His output includes a Tone Poem on Poe's *The Haunted Palace*, incidental music for *Anthony and Cleopatra*, church music, Ballets, etc.

DEODAT DE SÉVERAC (1873-1921) seemed to find happy inspiration in open-air scenes. Amongst his interests was folk-song collecting. His delicate fancy is charmingly

illustrated in the Pianoforte Suites, of which the best known is *In Languedoc*. *Cerdania*,

sub-titled *Picturesque Studies*, contains some of his liveliest sketches. *The Return of the Mule Drivers* is accompanied by cheerily tinkling bells. We hear the clattering of the hoots, above which rises now and again a fragment of a folk song sung by the drivers.

7.25 Prof. A. Y. CAMPBELL: 'Greek Plays for Modern Listeners—VI, Survivals and Influences.' S.B. from Liverpool

IN this series of talks Professor Campbell has explained the underlying ideas of classical Greek drama and illustrated their working out in the plays of the three great tragic dramatists—Aeschylus, Sophocles and Euripides—and of Aristophanes the satirist, the Gilbert of ancient Greece. This evening he will conclude the series by surveying the later course of the Greek theatre; the fusion of tragedy and comedy, the influence of Aristotle's theorizing, and the value to modern readers of these plays written for audiences who lived more than two thousand years ago.

7.45 LIGHT FRENCH MUSIC  
SUZANNE BERTIN (Soprano)

THE WIRELESS ORCHESTRA conducted by JOHN ANSELL

Joyous March ..... Chabrier  
Tone Poem, 'The Youth of Hercules' ..... Saint-Saëns

8.14 SUZANNE BERTIN and Orchestra

Valse from 'Romeo and Juliet' ..... Gounod  
Thou joyous bird, from 'The Pearl of Brazil' ..... David

8.22 ORCHESTRA

Polish Festival ..... Chabrier  
Suite, 'Printemps' (Spring) ..... Debussy

8.42 SUZANNE BERTIN

Toujours (Always) ..... Fauré  
La Fée aux Chansons (The Song Fairy) ..... Fauré  
Les Petits Chats (The Little Cats) ..... Pierné  
Marionnettes ..... Pierné

8.50 ORCHESTRA

Overture to 'The Bronze Horse' ..... Auber

8.0-8.30 (Daventry only) Mrs. MARY ADAMS: 'Problems of Heredity—VI, The Superman Idea'

HAVING surveyed the study of heredity, what it is and what it does, Mrs. Mary Adams closes her series of talks by examining the implications that emerge from its results. Can man direct his own evolution until the superman of fantasy becomes a scientific fact? That is the great and startling question that she will pose tonight.

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 VAUDEVILLE

DESLYS and CLARK (Entertainers)

MARIA DE PIETRO (Mandolino Solos)

LESLIE SARONY (Entertainer)

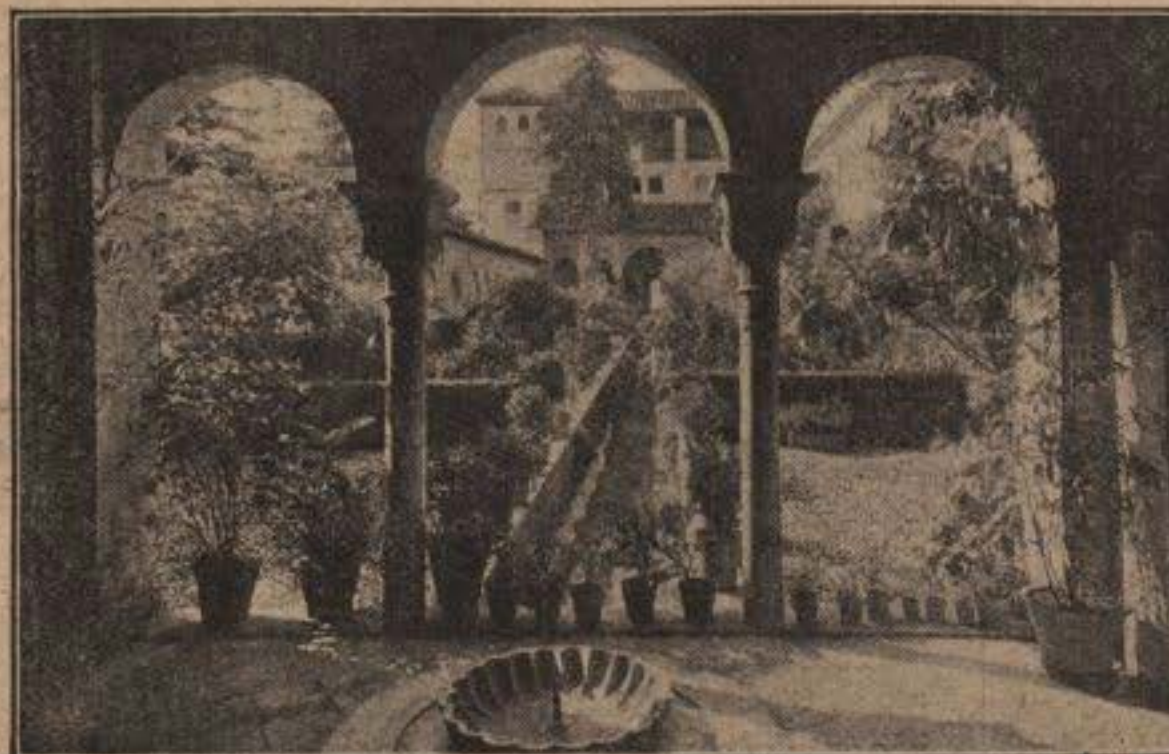
CARR LYNN (Imitations)

MABEL CONSTANDUROS, VIVIANNE CHATTERTON and MICHAEL HOGAN

in 'Ag, Bert, and Flo'

By MABEL CONSTANDUROS  
The B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

10.30-12.0 DANCE MUSIC: GEORGE FISHER'S KIT-CAT BAND from the Kit-Cat Restaurant



E.N.A.

A GARDEN IN GRANADA.

The Patio de la Acequia—one of the beauty-spots of Spain. Mr. Gerald Brennan will describe Spain as a holiday resort in his talk this afternoon.



# Tuesday's Programmes cont'd (April 3)

## 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 'Masaniello' ..... Anser  
Caprice, 'Echoes from the Bastions' ..... Kling

4.20 CORA ASTLE (Pianoforte)

Nocturne in B, Op. 9, No. 3 ..... Chopin  
Perpetual Motion, Op. 24 ..... Weber

BAND  
Italian Serenade ..... Czibulka  
Invitation to the Waltz ..... Weber

4.45 PERCY OWENS (Entertainer)

Ye Good Old Days ..... Herbert  
Public Conversations ..... Leo

BAND  
Selection from 'Cavalleria Rusticana' ..... Mascagni

5.5 CORA ASTLE

Dumka ..... Balakirev  
Tarentella, Op. 27, No. 2 ..... Moszkowski

BAND  
Angel's Serenade .... Braga  
Welsh Rhapsody .. German

THE *Welsh Rhapsody* (written for the Cardiff Musical Festival of 1904) is woven without seam, but has four pretty definite sections, a little like those of a Symphony, and each of them grows out of some famous old Welsh melody or melodies.

The FIRST (a stately one) is based on 'Loudly Proclaim.'

The SECOND (a skittish one) is made out of 'Hunting the Hare' and 'The Bells of Aberdovey.'

The THIRD (a tender one) brings in 'David of the White Rock.'

The FOURTH (a march-like Finale) uses the famous 'Men of Harlech.'

PERCY OWENS

No one speaks to Percy now ..... Clare  
If life were a play ..... Guy

BAND  
Post Horn Galop ..... Koenig

5.45 THE CHILDREN'S HOUR (From Birmingham):  
A Special Programme by the 'Aunts' and 'Uncles'

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

RUDARNI and CARLTON (Entertainers)

FRANK STAFF (Entertainer)

8.0 VAUDEVILLE

From Birmingham

JANET JOYE (in 'Types and Notions')

ERNEST JONES (Banjo Virtuoso)

REX BURCHELL (Entertainer at the Piano)

PHILIP BROWN'S DOMINOES DANCE BAND

8.45 A CONCERT

Relayed from the Arts Theatre Club

JELLY D'ARANYI (Violin)

MARCELLE MEYER (Pianoforte)

SIR GEORGE HENSCHTEL (The Famous Lieder Singer)

JELLY D'ARANYI

Concerto for Violin in E ..... Bach

With Pianoforte Accompaniment

Allegro; Adagio; Allegro

9.5 MARCELLE MEYER

Two Sonatinas ..... Scarlatti

Sonata in A ..... Mozart

Allegro; Adagio; Allegro assai

9.20 SIR GEORGE HENSCHTEL

The Erl King ..... Loewe

9.30 JELLY D'ARANYI and MARCELLE MEYER

Sonata for Violin and Pianoforte (1923-27) Ravel

Allegretto; Blues; Perpetuum mobile

9.45 SIR GEORGE HENSCHTEL

Der Leiermann ..... Schubert

Das Wandern ..... Schubert

At the Piano, ETHEL HORDAY

10.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

10.15 A MILITARY BAND CONCERT

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

DAVID BRYNLEY (Tenor)

BAND  
Scherzo, 'The Sorcerer's Apprentice' ... Dukas

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

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

10.28 DAVID BRYNLEY

Ye Deryn Pur

arr. Brinley Richards

Sweet Nightingale

Cecil Sharp

The Cheerful Arn

Ianthe Dalway

10.36 BAND

Sea Symphony — Second

Movement (without Choir)

Vaughan Williams

IN the *Sea Symphony* Vaughan Williams took parts of poems by Walt Whitman and wrought them into a work for Chorus and Orchestra.

The Second Movement is entitled *On the Beach at Night Alone*. The words are from one of the *Sea Drift* poems, the title of which the composer adopted for the Movement. It is a meditative Nocturne having in its first bars a *motif* associated at the beginning of the work with the words 'Behold the sea itself'—a *motif* that, in one shape or another, often recurs in the work.

10.46 DAVID BRYNLEY

Go, lovely Rose ..... Quilter

The Lake Isle of Innisfree ..... Angus Morrison

Five Eyes ..... Armstrong Gibbs

10.54-11.15 BAND

Four Movements from Eleventh Divertimento

Mozart

'DIVERTIMENTO' (Diversion) well describes many of Mozart's sociable, easy-going works, that are lighter in mood and build than most of his symphonic works. The Eleventh Divertimento (K. 251) belongs to his Salzburg days, when he was about twenty. The complete work contains five Movements—a brilliant opening one, a Minuet, a slow Movement, a second Minuet with three Variations, and a happy-go-lucky Rondo.

(Tuesday's Programmes continued on page 658.)



A POPULAR TENOR.  
David Brynley, whom you will hear from 5GB between 10.15 and 11.15 this evening.

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## Tuesday's Programmes continued (April 3)

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

- 3.0 London Programme relayed from Daventry  
 4.45 LYNDON HARRIES: A Humorous Recital  
 5.0 JOHN STRAN'S CARLTON CELEBRITY ORCHESTRA, relayed from the Carlton Restaurant  
 5.15 THE CHILDREN'S HOUR: 'The April Lady,' by Dorothy Champion. Incidental Music by the Station Trio  
 6.0 ORGAN RECITAL relayed from the New Palace Theatre, Bristol  
 6.30 S.B. from London  
 7.0 Sir THOMAS HUGHES: 'The Passion Play at Oberammergau'  
 7.15 S.B. from London  
 7.25 S.B. from Liverpool

### 7.45 MY PROGRAMME

With Notes in English and Welsh by J. CHARLES McLEAN, Secretary, Welsh National Council of Music

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'Rosamunde' ..... Schubert  
 CHOIR and ORCHESTRA

Welsh Folk Songs:  
 Suo Gan (Slumber Song) (Unaccompanied) arr. E. T. Davies  
 Hun Gwennlian (The Sleep of Gwennlian) arr. D. C. Williams  
 Codiad yr Hedydd (The Rising of the Lark) arr. Walford Davies

Quartet:

HUBERT DAVIES, ELUNED LEYSHON, KENNETH HARDING, RONALD HARDING

String Quartet ..... Hubert Davies  
 Fantasy on Tunes by Welsh School Children

KATIE GRIFFITHS (Soprano)  
 Nursery Rhymes ..... arr. Herbert Hughes  
 Simple Simon; Sing a Song of Sixpence;  
 Curly Locks

HILARY EVANS (Flute), FRED TILSEY (Oboe), and Strings

Fugal Concerto ..... Holst

HUBERT DAVIES (Violin) and J. CHARLES McLEAN (Pianoforte)

Sonata in A ..... Handel  
 Slow Movement; Fugue

KATIE GRIFFITHS  
 Huna dlws dy fam ..... } De Lloyd  
 Y dryw bach ..... }

CHOIR and ORCHESTRA  
 Creation's Hymn, 'The Heavens declare' Beethoven

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

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

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

Relayed from the Houldsworth Hall  
 Violin Recital by ALFRED BARKER

#### 3.0 A STUDIO CONCERT

THE STATION QUARTET  
 Selection from 'The Merry Wives of Windsor' ..... Nicolai, arr. Tavan

MAUD DUNSTAN PRICE (Mezzo-Soprano)  
 Was I not like a blade? ..... Tchaikovsky  
 'Mid the cornfield sings the sweet lark' Korbay  
 The Rivulet ..... Martin Shaw

QUARTET  
 Overture to 'The Jolly Fellows' ..... Suppé  
 Waltz, 'Love Dance' ..... Gung'l

#### MAUD DUNSTAN PRICE

Down 'mong the Daisies ..... Old Irish Air  
 Cuckoo Dear ..... Old Welsh Air  
 Hush-a-ba, Birdie ..... Old Scotch Air  
 The Pastoral (Old English) ..... Carey

#### QUARTET

Suite from 'Cyrano de Bergerac' ..... Rosse

#### 4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Three Songs by Scott Gatty—'Spring,' 'And we'll all go a-singing,' 'A Child's Fancy,' sung by Betty Wheatley. 'The Dwarfs' Patrol' (Binaldi), 'The Wee Macgregor' (Amers), played by the Sunshine Trio. An Adventure Story read by Robert Roberts

6.0 ORCHESTRAL MUSIC, relayed from the Theatre Royal

6.30 S.B. from London

7.0 Mr. C. T. E. PHILLIPS (Librarian of the Chetham Library): 'An Old Manchester Manor House and its Associations'

(Picture on page 659.)

7.15 S.B. from London

7.25 S.B. from Liverpool

#### 7.45 A BAND CONCERT

FODEN'S MOTOR WORKS' BAND, conducted by F. MORTIMER

Memories of Mendelssohn ..... arr. Rimmer

BETSY DE LA PORTE (Contralto)

Within the garden of your heart ..... Scott

Provencé ..... Carne

Open Door ..... Doré

#### BAND

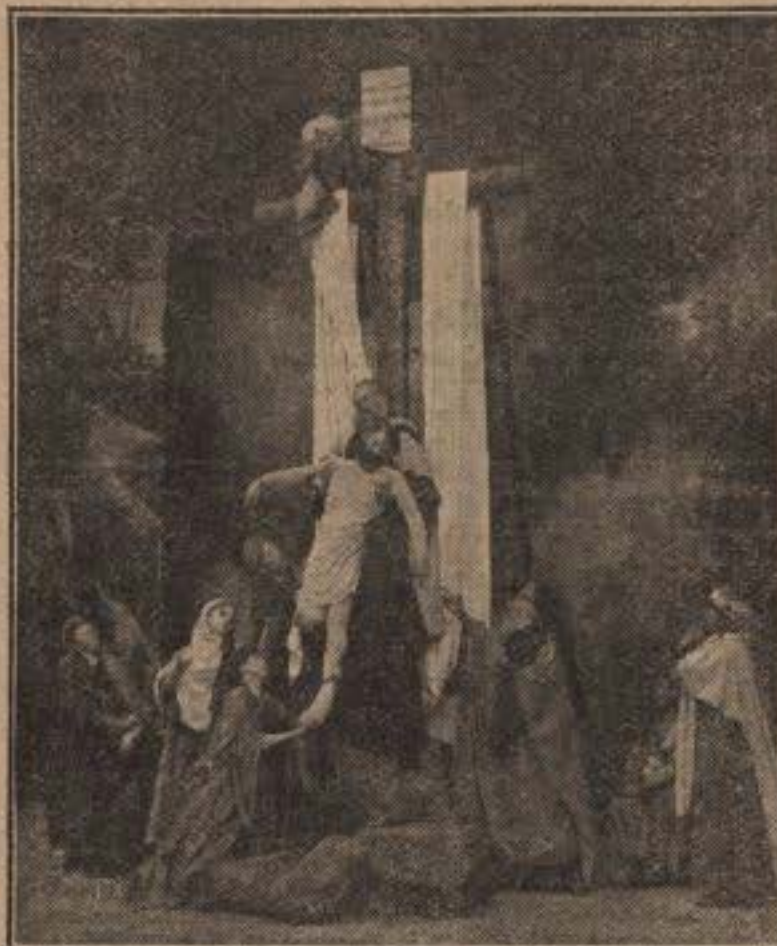
Cornet Solo, 'The Merry-go-Round' ..... Rimmer

Soloist, HENRY MORTIMER

WILLIAM RATCLIFFE (Baritone)

Over the Moor ..... Liddle

The Broken Spirit (from 'Simon Boccanegra') Verdi



E.N.A.

AT OBERAMMERGAU, towards the Austrian frontier, Bavarian peasants still perform, with a simplicity which is in itself an exquisite art, the Passion Play of local tradition. It is about this play, a scene from which is shown above, that Sir Thomas Hughes will tell Cardiff listeners at 7.0 p.m. today.

#### BETSY DE LA PORTE

Come back ..... Smith  
 All joy be thine ..... Sanderson  
 Oh, could I but express in song ..... Malashkin

#### BAND

Suite, 'The Merry Wives of Windsor' ..... Keighley  
 (With this piece the Foden's Motor Works Band won the Championship Contest at Belle Vue, Manchester, in September, 1927, for the second year in succession.)

#### WILLIAM RATCLIFFE

Ah! how pleasant 'tis to love ..... Purcell

Sylvia, now your scorn give over ..... Purcell

Ailsa Mine ..... Newton

'Tis the day ..... Leoncavallo

#### BAND

Selection from 'The Desert Song' ..... Romberg

8.50 S.B. from Liverpool

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

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. H. DE A. DONISTHORPE: 'Wireless and the Sea'

7.15 S.B. from London

7.25 Prof. A. Y. CAMPBELL: 'Greek Plays for Modern Listeners—VI, Survivals and Influences'

#### 7.45 VARIETY

STEPHEN WEARING (Pianoforte)

LEONARD GOWINGS (Tenor)

RONALD GOURLEY (Music and Humour)

REX COSTELLO (Entertainer)

Incidental Music from Famous Viennese Waltzes  
 Played by THE STATION OCTET

Directed by FREDERICK BROWN

8.50 Sir ARCHIBALD SALVIDGE: 'The Progress of The Mersey Tunnel'

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

#### 9.40 'IN SEARCH OF SPRING'

A Pastoral

Music by THE STATION OCTET

The Speaker, FREDERICK CORPE

#### OCTET

To a wild rose ('Woodland Sketches')

Maudsowell

Three Elizabethan Spring Songs:

Spring ..... Thomas Nash

Pack, clouds away ..... Thos. Heywood

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

#### OCTET

By a Meadow Brook ..... } Maudsowell

To a Water-Lily ..... }

The Story of Persephone

#### OCTET

Spring Song ..... Mendelssohn

Home Thoughts from Abroad ..... Browning

Two Spring Love Songs:

(a) from 'The Song of Solomon,' Chap. ii, verses 8-14

(b) from 'Time of Roses' ..... Thos. Hood

#### OCTET

Waltz, Love and Spring ..... Wabbeufel

Invitation ..... } Shelley

The Question ..... }

#### OCTET

Valse des Alouettes (Lark's Waltz) ..... Drigo

To the Cuckoo ..... Wordsworth

#### OCTET

Pas des Fleurs ..... Delibes

10.30-12.0 S.B. from London

# Tuesday's Programmes continued (April 3)

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

- 3.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:** Songs of the Little Brown House: 'Spring is Coming,' 'The Little Brown House,' 'Poppy,' 'When Fairies are About,' 'Rockabye'—Lullaby, sung by Doris Nichols
- 6.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.25 *S.B. from Liverpool*
- 7.45-12.0 *S.B. from London (9.35 Local Announcements)*

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

- 3.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:** English Folk Songs and Duets by Auntie Constance and Uncle Frederic. A story, 'Jimmy the Gorse Brownie' (*Mabel Marlowe*) 'Nell Gwynne Dances' (*German*)
- 6.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.0 Mr. G. A. BIRKETT: 'Stories from the Russian—V. Kovolenko, "Easter Eve"'
- 7.15 *S.B. from London*
- 7.25 *S.B. from Liverpool*
- 7.45-12.0 *S.B. from London (9.35 Local Announcements)*

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

- 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*
- 7.0 Town and Country: Mr. A. J. SHAW: 'The Tyke and his Pig'
- 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.

- 3.0 London Programme relayed from Daventry
- 4.0 DANCE MUSIC by the KING'S HALL HARMONICS, relayed from the King's Hall Rooms of the Royal Bath Hotel. Directed by ALEX WAINWRIGHT
- 4.15 London Programme relayed from Daventry
- 4.30 DANCE MUSIC by the KING'S HALL HARMONICS (Continued)
- 5.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.0 Mr. G. P. K. GALLIMORE: 'The Romance and Risks of Smuggling'
- 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.

- 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*
- 7.0 Rev. C. H. HOBSON: 'Byways of Literature'—I
- 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.

- 3.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:** All about Bells. Sketch, 'Making Bells' (*G. G. Jackson*). Songs, including 'Merry are the Bells' (*Grover*). Piano-forte, 'The Music of the Bells' (*Read*)
- 6.0 London Programme relayed from Daventry

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

- 3.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:** The Year's at the Spring
- 6.0 Gramophone Records
- 6.30 *S.B. from London*
- 7.25 *S.B. from Liverpool*
- 7.45 *S.B. from Cardiff*
- 9.0-12.0 *S.B. from London (9.35 Local Announcements)*

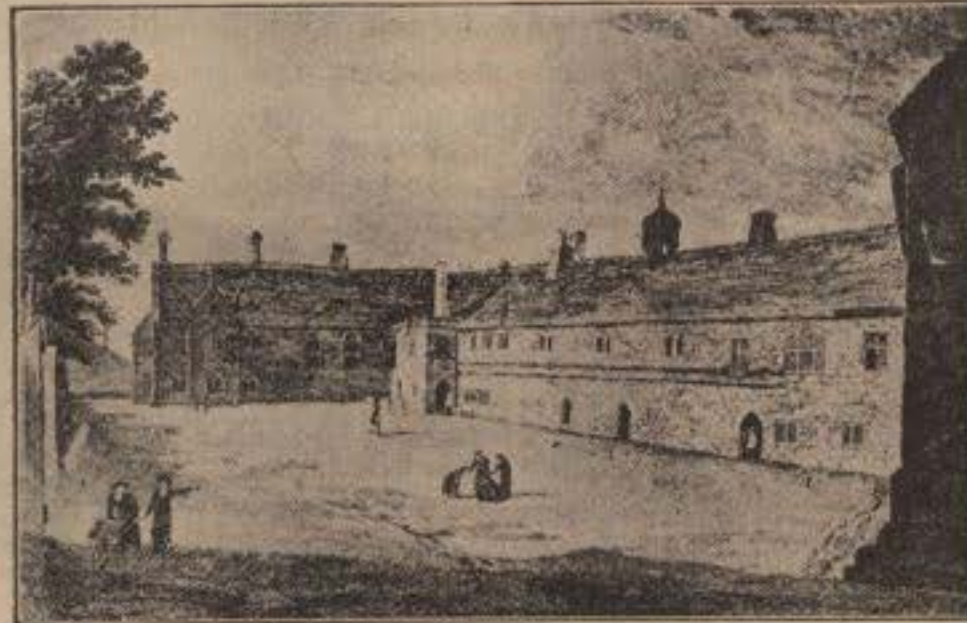
## Northern Programmes.

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

- 3.0—London Programme relayed from Daventry. 4.30—Organ Recital by Frank Matthew, relayed from the Havelock Picture House, Sunderland. 5.0—Rev. Arthur Robins on 'Some Old-time Easter Customs.' 5.15—Children's Hour. 6.0—Harold Clunie (Baritone). Harry Smith (Cornet). 6.30—S.B. from London. 7.25—Prof. A. Y. Campbell, 'Greek Plays for Modern Listeners—VI, Survivals and Influences.' S.B. from Liverpool. 7.45—Glimpses of the Past—VIII, 'The Witches of Riding Mill, 1673. Arranged for broadcast by Lieut.-Col. Spain. Dramatic version by Thomas Haxon. 9.0—S.B. from London. 10.30—Dance Music: Percy Bush and his Eolian Band, relayed from the Oxford Galleries. 11.15-12.0—S.B. from London.

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

- 3.15—Dance Music relayed from the Plaza. 4.0—Station Orchestra. James Spence (Readings). 5.0—Edna Lewis Porter, 'The Comedy of Errors, and Modern Farce.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—John Joseph Dunne (Baritone). 6.30—S.B. from London. 6.45—Mid-Week Sport Bulletin. 6.50—S.B. from London. 7.0—S.B. from Aberdeen. 7.15—S.B. from London. 7.25—Prof. A. Y. Campbell, 'Greek Plays for Modern Listeners—VI, Survivals and Influences.' S.B. from Liverpool. 7.45—Organ Recital, relayed from the Elder Memorial Chapel of the Glasgow Western Infirmary. Organist, Mr. John Pullin: Trumpet Voluntary (Purcell); Chorale, 'Jesu, Joy of man's desiring' (Bach, arr. Grace); Prelude and Fugue in D Minor (Bach); Minuet and Trio (Pullin); Berceuse and Sortie (Verné). 8.15—Phyllis Scott (Soprano) and Ivan Firth (Baritone) in a short recital of Musical Comedy and Revue Numbers: Villkins and his Dinah, Hot Codlins, Giles Scroggins, De Boatman's Dance, Keemo Kimo, De Buffalo Gals, Pretty Polly Perkins, Don't go out tonight, dear Father, The 'Addick Smoker's Daughter, A Little Bit of Cucumber, A Tree in the Park ('Peggy'), and I'm coming, Virginia (Traditional, arr. P. Scott). 8.45—Wish Wynne in Character Studies. 9.0—S.B. from London. 9.40—Musical Fairy Tales. Station Orchestra: A Children's Overture (Quilter). John Thorne (Baritone): Three Nonsense Songs: The Owl and the Pussy Cat, The Table and the Chair, and The Duck and the Kangaroo (V. Hely Hutchinson). Orchestra: Fantasy, 'The Sella Giant' (Contes). John Thorne: The Fairy Lough (Stanford); The Little Seamstress (Menges); The Phantom Castle, The Dream Wall, and The Old Chair (K. A. Wright). Orchestra: Suite, 'Tales from Toyland' (Sharp). 10.30-12.0—S.B. from London.



CHETHAM COLLEGE, the 'Old Manchester Manor House,' of which Mr. C. T. E. Phillips will speak from the local Station at 7.0 p.m.

- 6.30 *S.B. from London*
- 7.0 Mr. ERIC J. L. HOLMAN: 'The British Chemical Industry—Its Post-War Growth and Future'—II
- 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.

- 3.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:** Leon Forrester: 'Haydn and Rachmaninov,' with Musical Illustrations. 'A Sealy Tale' (*Galloway*). 'The Last Dragon' (*Southwold*)
- 6.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.0 Rev. F. IVES CATER: 'Buried Cities—III, In the Time of Tutankhamen'
- 7.15 *S.B. from London*
- 7.25 *S.B. from Liverpool*
- 7.45-12.0 *S.B. from London (9.35 Local Announcements)*

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

- 3.0—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. 4.0—Samuel Fleming (Tenor). Station Octet. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 6.45—S.B. from Glasgow. 6.50 app.—S.B. from London. 7.0—Miss Marion Angus, Talk on the Vernacular. 7.15—S.B. from London. 7.25—Prof. A. Y. Campbell, 'Greek Plays for Modern Listeners—VI, Survivals and Influences.' S.B. from Liverpool. 7.45—Station Octet. Dennis Noble (Baritone). Thelma Petergen (Soprano). 9.0-12.0—S.B. from London.

**2BE BELFAST.** 306.1 M. 960 KC.

- 3.30—Radio Quartet. May Latimer. 4.15—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—S.B. from London. 7.25—Prof. A. Y. Campbell: 'Greek Plays for Modern Listeners—VI, Survivals and Influences.' S.B. from Liverpool. 7.45—An Oboe Recital by Weber Fawcett: Prelude, Prayer, and Villanelle (Boisdeffre). 8.0—'Eight to Nine.' A Revue. Sketches by Edwin Lewis. Music by Various Composers. 9.0—S.B. from London. 9.40—Station Orchestra: Overture, 'H.M.S. Pinafore' (Sullivan); Waltz, 'Morgenblätter' (J. Strauss). 9.50—Elsie McCullough (Soprano): Dream o' Day Jill (German); Cherry Ripe (Horn); The Wren (L. Lehmann); Bird of Blue (German). 10.0—Orchestra: Selection from Operetta, 'A Night in Venice' (J. Strauss). 10.10—Elsie McCullough: The Wild Rose (Schubert); Nymphs and Shepherds (H. Purcell); A Little Snowdrop (C. V. Stanford). 10.20—Orchestra: Czardas, No. 8 (Michels); Characteristic Piece, 'Die Wachtparade Kommt' (Eilenberg). 10.30-12.0—S.B. from London.

# PROGRAMMES for WEDNESDAY, April 4

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 BALLAD CONCERT

PHYLLIS WRIGHT (Soprano)  
SANDERS WARREN (Baritone)

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

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

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

3.45 Captain L. F. ELLIS: 'Our Interest in Good  
Government—VI, Conclusion: Summary of Pre-  
ceding Talks'

4.0 A LIGHT CLASSICAL CONCERT  
GEORGINA TANNER (Soprano); AMINA LUCCHESI  
(Violin); MARGERY CUNNINGHAM (Pianoforte)  
AMINA LUCCHESI and MARGERY CUNNINGHAM  
Sonata, No. 2, in D ..... Schumann

4.25 GEORGINA TANNER  
Mein Feinliebchen (My Fine Little Dear)  
arr. Brahms  
Ein kleines Lied (A Little Song) .. arr. Bungert  
Mein Mädel (My lass) ..... arr. Brahms

4.34 MARGERY CUNNINGHAM  
Nocturne in G ..... Chopin  
Study, Op. 25, No. 3 ..... Chopin  
Study on Black Keys ..... Chopin

4.42 AMINA LUCCHESI  
La Fille aux Cheveux de Lin (The Flaxen-Haired  
Maid) ..... Debussy  
Chinese Tambourin ..... Kreisler

4.50 GEORGINA TANNER  
The Fickle Shepherdess .....  
The Tryst .....  
A Spring Song .....  
The Question .....  
arr. Weckerlin

5.0 AMINA LUCCHESI and MARGERY CUNNINGHAM  
Sonata ..... Debussy

5.15 THE CHILDREN'S HOUR  
The West Country—FREDERICK CHESTER will  
deal with this attractive subject in Song and  
Story  
'Jan's Paper-hanging—and what happened  
thereat,' another amusing yarn by JAN STEWER.  
'John Ridd meets Lorna Doone' (R. D. Black-  
more)

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

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

6.45 Musical Interlude  
7.0 Ministry of Health Talk: Dr. T. CARNWATH:  
'Health as a National Concern'

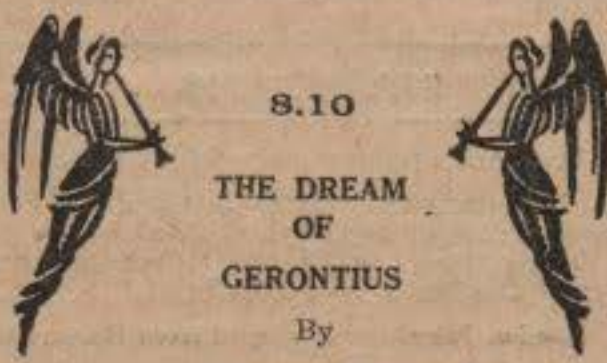
7.15 THE FOUNDATIONS OF MUSIC  
MODERN FRENCH PIANOFORTE MUSIC  
Played by Mrs. NORMAN O'NEILL

Les Lutins (The Goblins) ..... Louis Aubert  
Le Petit Ane Blanc (The Little White Donkey) .. (from 'Histoires'—  
'Stories') ..... J. Ibert  
La Cage de Cristal (The Crystal Cage) .....  
Trois Mouvements Perpetuels (Three Perpetual  
Motions) ..... Poulenc

LOUIS AUBERT (born 1877) is yet another  
L of the pupils of Fauré. Besides songs,  
pianoforte and orchestral pieces he has written  
music for a lyric fairy play, *The Blue Forest*.

JACQUES IBERT, a Rome Prize-winner  
in 1919 (when he was twenty-nine) has

written an Orchestral Suite, *Escapes* (Parts of  
Call—inspired by a Mediterranean tour), *The  
Ballad of Reaching Gaul* (after Wilde's poem), a  
Ballet, *Les Rencontres*, an Opera, *Perseus and  
Andromeda*, music for the play *The Gardener of  
Samos*, a quartet, songs, etc. His *Stories Suite*  
includes tales about *The Old Beggar*, *A Giddy  
Girl* and *The Woman who sells Fresh Water*,  
besides those of *The Little White Donkey*, and  
*The Crystal Cage*, which we are to hear.




8.10  
THE DREAM  
OF  
GERONTIUS  
By  
CARDINAL NEWMAN  
Set to music by EDWARD ELGAR  
Relayed from the Bishopsgate Institute

PART I  
Gerontius ..... STEUART WILSON  
The Priest ..... HAROLD WILLIAMS

PART II  
Soul of Gerontius ..... STEUART WILSON  
Angel ..... OLGA HALEY  
Angel of the Agony ..... HAROLD WILLIAMS

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

Conducted by  
Sir EDWARD ELGAR



7.25 Prof. A. V. HILL: 'Speed, Strength and  
Endurance in Sport—VI, The Extreme Effort  
and the Greatest Possible Speed'

As times get faster and faster, and record after  
record is lowered, one begins to wonder how  
far progress will ultimately go. But, however  
much the technique of athletics is improved,  
the athlete will always be up against the funda-  
mental limitations imposed by nature on human  
effort. The exertion expended by a man running  
100yds. in ten seconds may amount to as much as  
eight horse-power, and he may do enough work  
against the internal friction of his own muscles  
to lift him vertically as high as the cross of St.  
Paul's. In the final talk of his series, Professor  
Hill will discuss how science can investigate the  
onset of fatigue—an enquiry of the utmost  
importance in industry as well as in sport.  
(Picture on page 662.)

7.45 AN ORGAN RECITAL  
By EDGAR T. COOK  
Relayed from Southwark Cathedral  
Grail Music from 'Parsifal' ..... Wagner  
Introduction and Fugue from Sonata on 94th  
Psalm ..... Reubke

8.10 'THE DREAM  
OF GERONTIUS'

By CARDINAL NEWMAN

Set to Music by EDWARD ELGAR  
(See also centre column.)

IN 1865, Cardinal Newman wrote the poem,  
*The Dream of Gerontius*, inspired by his  
thoughts as he sat by the deathbed of a friend.  
It pictures the dream of a dying man, as he an-  
ticipates what lies beyond.

Elgar, himself of the same faith as Newman,  
long afterwards set the poem to music, and his  
setting had its first performance, in 1900, at the  
Birmingham Festival.

The best preparation for a first hearing of  
*Gerontius* is a reading of the poem itself. This  
can be obtained in various editions, the cheapest  
costing one shilling.

In the FIRST PART of the work we hear  
GERONTIUS (Tenor), the PRIEST (Bass), and  
ASSISTANTS (Chorus).

The music opens with a very beautiful Prelude,  
and then follow these solo and chorus passages:—  
GERONTIUS: 'Jesu, Maria—I am near to death.'  
ASSISTANTS: 'Kyrie Eleison.'

GERONTIUS: 'Rouse thee, my fainting soul.'  
ASSISTANTS: 'Be merciful, be gracious; spare  
him, Lord.'

GERONTIUS: 'Sanctus fortis, Sanctus Deus.'  
GERONTIUS: 'I can no more.'

ASSISTANTS: 'Rescue him, O Lord, in this his  
evil hour.'

GERONTIUS: 'Novissima hora est.'  
THE PRIEST: 'Proficiscere, anima Christiana.'

ASSISTANTS: 'Go, in the name of Angels and  
Archangels.'

In the SECOND PART we hear THE SOUL OF  
GERONTIUS (Tenor), GUARDIAN ANGEL (Mezzo-  
Soprano), THE ANGEL OF AGONY (Bass), and  
DEMONS, ANGELICALS and SOULS (Chorus). It  
opens with a brief Introduction, and then  
follows:—

SOUL OF GERONTIUS: 'I went to sleep; and  
now I am refreshed.'

ANGEL: 'My work is done, my task is o'er.'  
Dialogue.—ANGEL and SOUL: 'All hail, my child  
and brother, hail!'

DEMONS: 'Lowborn clods of brute earth.'  
ANGEL: 'It is the restless panting of their  
being.'

DEMONS: 'The mind, bold and independent.'  
Dialogue.—SOUL and ANGEL: 'I see not those  
false spirits.'

ANGELICALS: 'Glory to Him.'

ANGEL: 'They sing of thy approaching agony.'  
SOUL: 'But hark! a grand mysterious harmony!'

ANGEL: 'And not the threshold, as we traverse  
it.'

ANGELICALS: 'Praise to the Holiest in the  
height.'

Dialogue.—ANGEL and SOUL: 'Thy judgment  
now is near.'

ANGEL OF THE AGONY: 'Jesu! by that shud-  
dering dread which fell on Thee.'

VOICES ON EARTH: 'Be merciful, be gracious;  
spare him, Lord.'

ANGEL: 'Praise to His Name.'

SOUL: 'Take me away.'

SOULS IN PURGATORY: 'Lord, Thou has been  
our refuge.'

ANGEL: 'Softly and gently, dearly ransomed  
soul.'

(The titles are given by kind permission of Messrs.  
Novello and Co.)

It must not be understood that these Solos  
and Choruses are cut off from one another in  
the way usual in the older Oratorios. Each of  
the two parts in the work is continuous, and is  
bound into a whole by the use of *leading motifs*,  
which are first heard in the Orchestral Prelude.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Local Announcements; (Daventry only)  
Shipping Forecast

9.20-10.20 'THE DREAM OF GERONTIUS'  
(Continued)

# Wednesday's Programmes cont'd (April 4)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.0 CHAMBER MUSIC

From Birmingham

GORDON BRYAN (Pianoforte); S. C. COTTERELL (Clarinet)

THE MIDLAND STRING QUARTET; FRANK CASTELL (First Violin), ELSIE STELL (Second Violin), ARTHUR KENNEDY (Viola), LEONARD DENNIS (Violoncello)

Slow Movement from String Quartet in A Minor (Op. 9) ..... Schubert

3.10 S. C. COTTERELL and GORDON BRYAN  
Sonata in F Minor (Op. 120, No. 1)....Brahms  
(1) Quick and impassioned; (2) Rather slow; (3) Quick and graceful; (4) Very lively

3.35 GORDON BRYAN

Rhapsody, No. 3  
Rhapsody, No. 4  
in E Flat Minor (Dies Ira—Day of Wrath) ..... Dohnanyi

3.50 S. C. COTTERELL, QUARTET and GORDON BRYAN  
Overture on Yiddish Themes..... Prokofieff

### 4.0 DANCE MUSIC

THE B.B.C. DANCE ORCHESTRA, personally conducted by JACK PAYNE  
FRANK STAFF (Entertainer)  
RICK EVANS (Songs at the Piano)

5.45 THE CHILDREN'S HOUR (From Birmingham): 'Zip and Others,' by Idina Ray. Songs by Harold Casey (Baritone). 'Great Friendships in History—The Legend of Amis and Amile,' by the Rev. R. Kirby. Gordon Bryan (Pianoforte)

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

### 6.45 LIGHT MUSIC

ANDREW BROWN'S QUINTET; LILIAN KEYES (Soprano); CYRIL WHITTLE (Baritone)

QUINTET  
Four Gipsy Songs ..... Brahms  
Minuet in E Flat ..... Mozart

LILIAN KEYES  
Ständchen (Serenade) ..... Richard Strauss  
Le Roi d'Ys (The King of Ys) ..... Lalo

QUINTET  
Concert Valse ..... Moszkowski  
Berceuse (Cradle Song) ..... Arensky

CYRIL WHITTLE  
Shepherds Gay ..... Sanderson  
Onaway, awake, beloved ..... Cowen

QUINTET  
Minuet ..... Bolyoni  
Minuet in C (Rococo) ..... Haydn

LILIAN KEYES  
To tell thee how I love ..... Liddle  
In my Garden ..... Liddle  
At the Well ..... Hageman

QUINTET  
Irish Fantasy ..... arr. Mulder

CYRIL WHITTLE  
The Lute Player ..... Allitsen  
The Floral Dance ..... Moss

QUINTET  
Poetic Piece ..... Dvorak  
Spanish Dance ..... Faure

### 8.0 VARIETY

ELSIE and DORIS WATERS (Duets)  
SYDNEY E. TURNER (Anecdotes)  
PETER BERNARD (Anecdotes)  
KEL KEECH and ORD HAMILTON (Syncopated Harmony)  
CLAPHAM and DWYER (A Spot of Both)

### 9.0 A SULLIVAN PROGRAMME

From Birmingham

Sullivan's compositions covered a wide range—from Church Music to Grand Opera. This programme has been arranged to include examples of his many styles.

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

JOHN TURNER (Tenor)  
CHORUS and ORCHESTRA  
Hymn, 'Onward, Christian Soldiers' (Tune: 'St. Gertrude')

ORCHESTRA  
Overture to the Ball (di Ballo)

THIS work was written for the Birmingham Festival of 1870.

After a short Introduction, there begins a very rhythmically leaping dance-tune (started by the First Violin—chief accompaniment, Horns). Later, there follow several waltz-tunes. Towards the end the dancers break into a Galop.

### 9.15 CHORUS

Part Songs:  
Oh, hush thee, my baby  
The long day closes  
JOHN TURNER and Orchestra  
Introduction to Act III, and Air, 'Come, gentle sleep' (from 'Ivanhoe')

### 9.30 ORCHESTRA

Selection from 'The Pirates of Penzance'

JOHN TURNER  
Let me dream again  
The Sailor's Grave

### 9.50 ORCHESTRA

Finale from 'Irish' Symphony

WHEN Sullivan came home from Leipzig after completing his period of study as Mendelssohn Scholar, he had to cast about for work, like most young musicians. Later in life, speaking of this time, he said: 'I was ready to undertake anything that came in my way—symphonies, overtures, ballets, anthems, hymn-tunes, songs, part-songs, a concerto for the 'cello, and eventually comic and light operas.' His *Irish* Symphony (the only work he wrote in that form) belongs to this period. It was sketched during a visit to Ireland when he was twenty-one.

There are in the work four Movements, of which we are to hear the last—a vigorous, well-sustained affair.

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

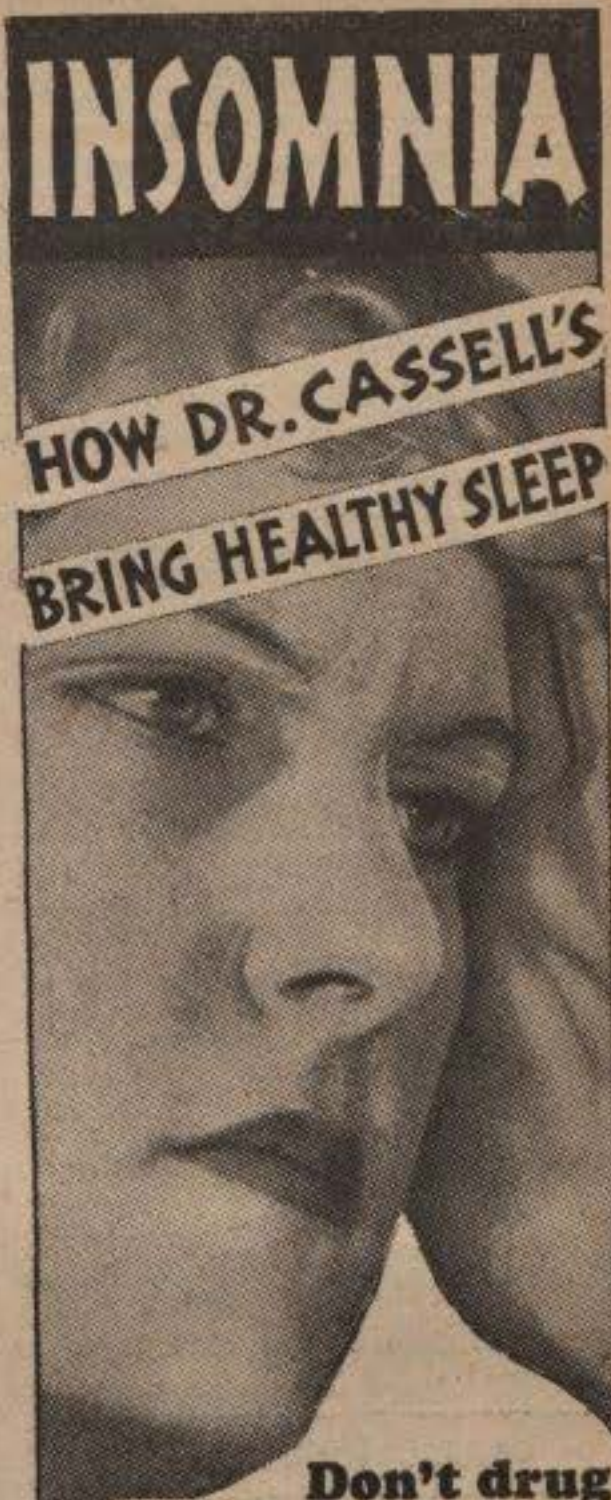
### 10.15-11.15 DANCE MUSIC: THE RIVIERA CLUB DANCE BAND, under the direction of GENE MORELLE, from The Riviera Club

(Wednesday's Programmes continued on page 662.)



Sir ARTHUR SULLIVAN.

This great British composer is perhaps better known to us for his comic opera scores than for his more serious works, which will be heard in 5GB's 'Sullivan Programme' at 9.0 tonight.



**INSOMNIA**  
HOW DR. CASSELL'S  
BRING HEALTHY SLEEP

## Don't drug yourself to sleep

The fear of sleeplessness and its consequences may so dominate the mind as to become the actual cause of insomnia. Remember three hours' sleep is sufficient to maintain strength—even if it is fitful sleep. Avoid obtaining sleep at the expense of the nerves. The nerves should be nourished, not drugged. There is no nerve nourishment to equal Dr. Cassell's Tablets; they contain:—Blood nutrients, Hypophosphites for the Nerves, valuable Stomachics, and Digestive Enzymes. All vital elements for building up the system. Start a course to-day and soon enjoy healthy sleep once more.

# DR. Cassell's Tablets

1/3 and 3/- per box

Sole Producers: Veno Drug Co. (1925) Ltd.

# Wednesday's Programmes continued (April 4)

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.0 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGEELLY (Pianoforte)  
Selection from 'Sylvia'.....*Delibes, arr. Alder*  
Selection from 'Mignon'.....*Ambroise Thomas, arr. Alder*

IVOR MORGAN (Baritone)  
The Call.....*Oliver*  
Because I were shy.....*Lyall Johnson*

TRIO  
Dance of Death (Danse Macabre)  
*Saint-Saëns, arr. Alder*  
David of the White Rock.....*arr. Redman*  
Russian Dance.....*Tchaikovsky*

IVOR MORGAN  
Invictus.....*Hahn*  
Son of Mine.....*Wallace*  
Walter Boy.....*arr. A. Robinson*

TRIO  
Romance, Op. 22.....*Wieniawski*  
L'ancien Régime—First Suite.....*Saint-George*

5.15 THE CHILDREN'S HOUR: 'The Life of a Knight in the Middle Ages.' 'Barbara and her Stopmother,' by C. V. M. Anderson. Spic and Span

6.0 S.B. from Swansea

6.20 London Programme relayed from Daventry

6.30 S.B. from London

7.45 WISH WYNNE  
In Character Studies

8.0-10.20 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Folk Song Afternoon—Lancashire: 'There was a Pig went out to Dig,' Derbyshire: 'The Derby Ram,' Somerset: 'Young Richard,' sung by Harry Hopewell. 'Folk Song Lore,' by Robert Roberts. Suite in the Folk Song Style (*Waters*), played by Eric Fogg

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 A RECITAL OF DUETS ON TWO PIANOS  
By HAROLD DAUBER and ALBERT HARDIE  
Toccata in the Dorian Mode  
*Bach, arr. Dauber and Hardie*

Romance } from Suite, Op. 17 *Rachmaninov*  
Tarantella }  
Waltz in E..... }  
Waltz in D..... } *Chabrier*

8.10-10.20 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 Gramophone Lecture Recital by MOSES BARIETZ

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Pianoforte Solos by Marguerite Stilwell, 'Scenes from Childhood' (*Schumann*). Story, 'The Last Dragon' (*Stephen Southwold*)

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 S.B. from Manchester

8.10-10.20 S.B. from London (9.15 Local Announcements)

**2LS LEEDS-BRADFORD.** 277.8 M & 262.1 M. 1,080 KC. & 1,190 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Talk on Hockey

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30-10.20 S.B. from London (9.15 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: Another Story from 'The Water Babies' (*Charles Kingsley*). 'To the Spring' (*Grieg*). 'Water Wagtail' (*Scott*). 'The Wuffy Worples stays at home' (*C. E. Hodges*). April songs by Win Anson and request songs by Wal Hanley

6.0 London Programme relayed from Daventry

6.20 Horticultural Bulletin

6.30-10.20 S.B. from London (9.15 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

6.20 Royal Horticultural Society's Bulletin

6.30-10.20 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 Gramophone Records

3.0 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  
March, 'El Capitan' (The Captain)....*Souza*  
Waltz, 'Ballroom Memories'.....*Joyce*  
Selection from 'Il Trovatore' ('The Troubadour')  
*Verdi*  
Fox-trot, 'One little girl who loves me'....*Kahn*  
Entr'acte, 'Dreams of Love'.....*Blon*  
Suite, 'Indian Love Lyrics'....*Woodforde-Finden*  
Fox-trot, 'Just another day wasted away' *Turb*  
Overture, 'Appassionata'.....*Zerco*  
Song, 'Dancing Lesson'.....*Oliver*  
Fox-trot, 'In a Street of Chinese Lanterns'  
*Campbell*

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-10.20 S.B. from London (9.15 Local Announcements)

**5NG NOTTINGHAM.** 275.2 M. 1,030 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

6.30-10.20 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: The Magic Horae:  
'Where shall we go?'  
'Just think of anywhere you know!'  
Play, 'The Escape of the Princess' (*Mabel Bennett*). Music from 'The Magic Ca-pot' (*Gerrard Williams*)

6.0 London Programme relayed from Daventry

6.30-10.20 S.B. from London (9.15 Mid-Week Sports Bulletin; Local Announcements)

**6ST STOKE.** 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

6.30-10.20 S.B. from London (9.15 Local Announcements)



THE PERFECTION OF MOTION.

This evening at 7.25 Professor Hill will give the last of his talks from London on the scientific basis of athletic achievement. Here is a picture of Paavo Nurmi, the Finnish athlete who brought running to the level of an accurate science, and ran with a stop-watch in his hand.

**Programmes for Wednesday.**

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.0 A CONCERT  
MAIR JONES (Soprano)  
THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)
- 5.15 THE CHILDREN'S HOUR: Music by the Station Trio
- 6.0 Pyncau'r Dydd Yng Nghymru  
Current Topics in Wales  
A Review in Welsh, by E. ERNEST HUGHES
- 6.20 London Programme relayed from Daventry
- 6.30-10.20 S.B. from London (9.15 Local Announcements)

**Northern Programmes.**

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

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—Staindrop Quartet Party. 6.20:—Royal Horticultural Society's Bulletin. 6.30-10.20:—S.B. from London.

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

11.0-12.0:—Gramophone Records. 3.15:—Dance Bands relayed from the Plaza. 4.0:—Station Orchestra. Nina Hamilton (Soprano). 5.0:—Mrs. Anstruther Grey: 'Women's Part in Village Life—VI. Future Possibilities.' 5.15:—Children's Hour. 5.53:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.20:—Mr. Dudley V. Howells: 'Horticulture.' 6.30:—S.B. from London. 6.45:—Mid Week Sport Bulletin. 6.50:—Juvenile Organizations' Bulletin: 'The Girls' Guildry.' 7.0:—S.B. from London. 7.45:—Sullivan Selections. Station Orchestra: 'H.M.S. Pinfocoe.' 'Iolanthe.' 8.10:—S.B. from London. 9.15:—Calendar of Great Scots: Napier of Merchiston. 9.20-10.20:—S.B. from London.

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

11.0-12.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 3.45:—'Women's Part in Village Life—VI. Future Possibilities,' by Mrs. Anstruther Grey. 4.0:—Dance Music by Al Leslie and his Orchestra relayed from the New Palais de Danse. Interludes by Jean Mackie (Contralto). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.20:—Mr. George E. Greenhow: 'Horticulture.' 6.30:—S.B. from London. 6.45:—S.B. from Glasgow. 6.50:—Juvenile Organizations' Bulletin. 7.0:—S.B. from London. 7.45:—Wish Wynne, in Character Studies. 8.0:—S.B. from Glasgow. 8.10:—S.B. from London. 9.15:—S.B. from Glasgow. 9.20-10.20:—S.B. from London.

**2BE BELFAST.** 505.1 M. 890 KC.

12.0-1.0:—London Programme relayed from Daventry. 3.30:—Albert Taylor (Pianoforte). 3.45:—London Programme relayed from Daventry. 4.0:—A Russian Programme. Station Orchestra. Albert Taylor (Haritone). 5.0:—Mrs. M. A. Capper: 'Life in a Mining Town in Arizona'—I. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30-10.20:—S.B. from London.

Ready Thursday, April 5

SPECIAL SPRING NUMBER

of  
'THE RADIO TIMES'

A Brand-New Story by  
A. J. ALAN

A 'Horse Sense' Article by  
'WOODBINE WILLIE'

An Unusual Musical Feature by  
PERCY A. SCHOLLES

and

'Savoy Hill with the Lid Off'

First of a new series of Articles on the  
Nerve-Centre of the B.B.C.

Price Twopence

Price Twopence

**In the Near Future.**

**News and Notes from Southern Stations.**  
**Sheffield.**

The Yorkshire String Quartet, which is one of the finest in this part of the country, will broadcast from Sheffield on Wednesday evening, April 11. The programme will also include songs by Winifred Osborne (contralto).

**Leeds-Bradford.**

The recent appeal by Mr. Harold J. Wright on behalf of the Bingley Hospital resulted in £106 10s. 8d. being sent in by listeners. Of this, £100 has been placed to the credit of the Endowment Funds, while the remainder is to be used as current income.

**Bournemouth.**

'China from a Woman's Point of View' is the title of Mrs. Y. Curtis's talk on Friday, April 13. The time is 5 o'clock.

Mr. Risdon Bennett, who has given many popular talks from the local studio on the charm of Dorset, will be heard on Tuesday, April 10, in an interesting chat entitled 'The Call of Wessex.'

**Plymouth.**

*Citizen Morot*, a play in one act by Alice Clayton Greene, will be presented by the Micrognomes on Tuesday, April 10.

An appeal on behalf of the St. John Ambulance Brigade will be broadcast on Sunday, April 8, by Mr. Hedley V. Miller, District Commissioner.

The Waldorf Dance Band, directed by Ted Coleman, will give its first performance during a variety programme on Thursday, April 12, when the artists include Gaby Valle (soprano), Jack Train (entertainer), and Anne Lampard (Negro spirituals).

**Manchester.**

Items on the Northumbrian pipes, which differ very considerably from their Highland relatives, will be given by Tom Clough during an orchestral programme on Monday, April 9.

The Band of the Loyal Regiment, which, until its name was changed in 1919, was the Loyal North Lancashire Regiment, is to give a concert in the studio on Easter Sunday, April 8.

Some excerpts from Part III of Handel's popular Oratorio, *The Messiah*, sung by the Manchester Cathedral Choirs, under the direction of Dr. A. W. Wilson, will be relayed from the Cathedral on Easter Sunday afternoon, April 8.

A survey of the music of the revue from its earlier stages to that of recent years will be broadcast on Wednesday, April 11, when the Station Orchestra is to be supported by Harold Kimberley, Olive Groves, and the Six Harmony Girls.

**Cardiff.**

'Wild Oats' sown by Blonde and Brunette and John Rorke, assisted by the Station Orchestra, is a feature of Friday, April 13.

An afternoon programme of Spring Song will be given on Wednesday, April 11, when Miss Mai Ramsay is the vocalist. Miss Ramsay, who played the lead in *Polly* on tour, is at present living in South Wales.

A light programme on Tuesday, April 10, will include items by Stainless Stephen and songs by Grace Daniels and the Orchestra. There will also be a play centring round that ever-popular character, the retired sea captain and his attempts to remain in single blessedness.

The opening concert of the National Orchestra of Wales, conducted by Sir Henry Wood, will be given in the City Hall, Cardiff, on Thursday, April 12, and broadcast from Cardiff and Daventry Experimental Station. The solo artists include Marie Wilson (violinist) and Parry Jones (tenor).

(Continued in col. 3, page 679.)

**24 CHILDREN'S HOURS every day!**

A programme of happiness has been broadcast to little children for over 40 years—not by the B.B.C. but the N.S.P.C.C.

This great Society has "Stations" throughout the country. It has over

**240 "Uncles"**

who search out unhappy children and shield them from IGNORANT, NEGLECTFUL and BRUTAL parents and guardians. Over 3½ million little ones have been befriended in this way. But ten more "uncles" are now needed to bring the staff up to pre-war level. Will you, as a lover of little children help

**The N.S.P.C.C**

to extend its work for the less fortunate of our girls and boys?

Lord Ullswater will tell you more about the N.S.P.C.C. on Sunday, April 15th. Please listen—and HELP!

Communications and gifts will be welcomed by WILLIAM J. ELLIOTT, Director, The National Society for the Prevention of Cruelty to Children, Victory House, Leicester Square, London, W.C.2.

**FREE**

EXACT SIZE



**INDIGESTION**

Acid Stomach Acidity Flatulence Rheumatism  
Biliousness Heartburn Palpitation Constipation

**CONQUERED**

We offer to GIVE you your FIRST Box (9d. size as illustrated and specially put up for Free Trial), for we KNOW this NEW REMEDY based on a NEW principle, is so ASTOUNDINGLY GOOD it will remain with you and your family as your ONLY Remedy for these ailments. You can only judge of its extraordinary curative powers by ACTUAL TEST and this we ask you to do at our expense. It acts IMMEDIATELY, and DEFINITE relief will come from the very first dose. We KNOW you will be satisfied. FROM CHEMISTS. 1/3, 3/- and 5/- TINS.

SEND THIS COUPON to-day with your name and address and 11d. stamp for postage to Sample Dept., GORDON MURRAY & CO., Ltd., Manufacturing Chemists (Estab. 50 years), 16, Northdown Street, King's Cross, London, N.1, and a FREE 9d. Box will be sent you by return. E.L.L.

# PROGRAMMES for THURSDAY, April 5

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

ALEC SIM

Strathspeys:

'Lady Mary Ramsay'

Gow

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 LIGHT MUSIC

THE MADELINE MOONEY QUARTET  
ARTHUR DAVIES (Tenor)

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

3.0 EVENSONG

Relayed from WESTMINSTER ABBEY

3.30 The Rev. W. H. ELLIOTT: 'The Scamy  
Side of Life'—VII

3.45 Miss HELEN GREIG SOUTER: 'Easter in  
North Africa'

EASTER is, to us, primarily one of the two greatest feasts of the Christian year. But besides being a Christian, it is a Nature festival, and as such it is observed with due ceremony in many non-Christian and only partially Christian parts of the world. In this afternoon's talk Miss Helen Greig Souter, who will be remembered as the author of some particularly interesting broadcasts on Northern Africa, will describe some of the customs with which Easter is honoured there.

4.0 THE ASTORIA CINEMA ORCHESTRA  
Directed by FRED KITCHEN, from the  
ASTORIA CINEMA

5.0 AN ORGAN RECITAL, by PATTMAN  
From the Astoria Cinema

5.15 THE CHILDREN'S HOUR

'One a Penny,  
Two a Penny' . . .

An Anticipatory Programme, which  
will include—

Selections by the OLOF SEXTET  
A Chat about 'Easter Eggs, Flowers,  
and Kites' (Helen Greig Souter)  
'The Hot Cross Bun,' a Seasonable  
Story by E. W. LEWIS  
'Zoo Eggs,' described by LESLIE G.  
MAINLAND

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

6.15 Market Prices for FARMERS

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

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

6.45 For Scouts: Captain C. J. SUTTON, Assistant  
Secretary (for Migration) at Imperial Head-  
quarters, 'The Call of Empire'

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

7.15 THE FOUNDATIONS OF MUSIC  
MODERN FRENCH PIANOFORTE MUSIC  
Played by Mrs. NORMAN O'NEILL

Jardins sous la pluie (Gardens in the

Rain) . . . . . Debussy

Minstrels . . . . . Debussy

L'Isle Joyeuse (The Island of Joy)

MRS. O'NEILL'S performance of Debussy's pieces in the recent 'New Friends in Music' Series will be pleasantly remembered. Here are three of his more familiar impressions. The first is that of incessant, gently-falling rain. At times we may imagine we see flashes of summer lightning and hear the faint rumble of distant thunder.

Minstrels wittily suggests the antics of a Negro band, with its stark, syncopated rhythms, the oily vulgar tune that comes swaying in, and the clank of the banjo.

IN *The Island of Joy* we may imagine a pleasure party, depicted in gay colours. It will be noted how many different varieties of tone colour are used, and how the composer thus uses the pianoforte, in a sense, orchestrally.

In all these pieces Debussy has something very personal to say, and though more startling innovations in the last twenty years have made some of his work appear old-fashioned, most of it remains as fresh and interesting as when its striking combinations first fell, sometimes strangely, on the ears of a former generation.

7.25 Mr. R. S. LAMBERT: 'Pioneers of Social Progress—VI, William Lovett and the Discontent of the Under-dog'

THE Industrial Revolution that began in the latter part of the eighteenth century, generated, amongst its by-products, an intense and bitter discontent in the minds of the masses who suffered by it. This discontent, worked upon



PUTTING 'EM THROUGH IT.

André Charlot rehearses his talented company at the microphone. The above picture shows (from left to right) André Charlot, Betty Bates, Ethel Baird, Thorpe Bates, Teddie Gerard, Paul Cavanagh, and Leonard Henry, several of whom will no doubt be audible at 9.35 tonight. But where is Jane?

by different influences, manifested itself in different ways—the exploits of the Luddites and the machine-breakers, the campaigns for Parliamentary Reform, the Bristol Riots, and Chartism. In this talk Mr. Lambert will survey the evolution of the industrial masses, through friendly societies, trade unions, co-operative movements, and political leagues, from ill-directed violence to constitutional reform. He will deal particularly with the Chartist Movement, which at one point seemed almost capable of plunging England into a revolution such as those in which half the countries of Europe were involved at that time.

(Picture on page 666.)

7.45 OSSIAN'S HARP SINGS FINGAL'S  
PRAISE

Music and Song of the Gael

S.B. from Glasgow

The Lady ELSPETH CAMPBELL, of Argyll

The OBAN GAELIC CHOIR, conducted by Mr.

JOHN McDONALD

Mrs. SHAND (Pianoforte); ALEC SIM (Violin)

Introductory Remarks by Lady ELSPETH

CAMPBELL, of Argyll

THE OBAN GAELIC CHOIR

An T-Eilean Muileach . . . . . MacCallum

Tha'n Samhradh Air Tighinn . . . . . Hunter

'The Smith's a Gallant Firman' . . . . . Traditional  
Reels:

'Rachael Rae' . . . . . Lowe

'Sma' Coals for Nailers' . . . . . Traditional

8.5 LADIES' CHOIR

Luineag MhicLeoid . . . . . McLeod

An Coineachan . . . . . Whyte

Croth Chailein . . . . . Nesbitt

8.15 A MILITARY BAND CONCERT

HERBERT SIMMONDS (Baritone)

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

Overture, 'Tam o' Shanter' . . . . . Drysdale

LEARMONT DRYSDALE was a prolific Scottish composer, who was born in Edinburgh in 1866, and died in 1909. His *Tam o' Shanter* (an orchestral 'Concert Overture'), written in a week in 1890, won the thirty-guinea prize of the Glasgow Society of Musicians. It deals with the weird and supernatural happenings in Burns's famous poem. It is headed with the line, 'The hour approaches, Tam maun ride,' and at the opening we hear the *motif* representing the frantic dash for safety of poor Tam, pursued by witches.

A further quotation from the poem, given in the score, describes the wild night, in which—

. . . a child might understand

The de'il had business on his hand.

HERBERT SIMMONDS

Flower of the Desert . . . . . Löhr

Son of Mine . . . . . Wallace

The Rebel . . . . . Wallace

BAND

Six Waltzes from Op. 39

Brahms, arr. Gerrard Williams

SINCE the time when the German country dance became the Waltz of the ballroom, has any composer of importance existed who has not written Waltzes? The Waltzes of some of the greatest composers have been amongst the most lovable compositions. Probably, many people would feel that Brahms never wrote more beautiful music than in some of his Waltzes. Yet, strangely enough, not more than one or two are really widely known.

He wrote Waltzes for various small combinations of performers. There are, for instance, his *Ljebestlied*, or *Love Song* Waltzes for Vocal Quartet and Piano Duet. Today we are to hear some of his Waltzes, originally written for the Piano, and newly arranged for Military Band.

HERBERT SIMMONDS

The Soldier . . . . . Ireland

(Sonnet by Rupert Brooke)

An Evening Song . . . . . Blumenthal

BAND

Suite on English Folk Songs. Vaughan Williams

March, 'I'm Seventeen come Sunday';

Intermezzo, 'My Bonny Boy'; March, 'Folk

Songs from Somerset'

9.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN

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

9.30 Local Announcements. (Daventry only)  
Shipping Forecast

9.35 CHARLOT'S HOUR—XI  
A LIGHT ENTERTAINMENT

Specially designed and arranged by the well-  
known theatrical director, ANDRÉ 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

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

10.0 WEATHER FORECAST.  
SECOND GENERAL NEWS  
BULLETIN

1.10-1.50 A DINNER-HOUR SERVICE

From Birmingham

Relayed from St. MARTIN'S PARISH CHURCH  
Speaker, Canon RUST

3.0 A SYMPHONY CONCERT

Relayed from the Winter Gardens,  
Bournemouth

Concert No. 27 of the Thirty-third Winter Series  
MELSA (Violin)

THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA (50 Performers)  
Conducted by Sir DAN GODFREY

Overture to 'Le Baruffe Chiozzette' (The Squabbles at Chiozzia).....*Sinigaglia*  
Ninth Symphony, in D Minor.....*Beethoven*  
(Without Choral ending)

WE are proud to remember that this wonderful work was written to the order of our own Philharmonic Society.

There are four Movements in the Symphony, the last of which is very broken in character, and very dramatic. This, the choral finale, will not be given today.

Of the first three Movements each is in a different way powerful and moving. From the mysterious opening sounds the FIRST MOVEMENT seems to show the Composer face to face with the immensities and problems of life, and in music expressing what could be expressed in no other way.

There follow the SCHERZO of boisterous vitality (with an interlude of charming rustic simplicity), and the song-like, gravely beautiful SLOW MOVEMENT, which, when the work is performed in full, passes without any pause into the LAST MOVEMENT.

MELSA and Orchestra  
Violin Concerto, in D.....*Paganini*  
Allegro maestoso in D Major, 4-4

SO uncanny was Paganini, both in his Violin-playing and in his weird personal appearance, that people often accused him of being in league with the Devil. Whatever grounds there are or are not for that theory, he seems to have definitely benefited his fellows by revealing new technical possibilities in Violin-playing.

Apparently, he wrote two complete Concertos, and left half-a-dozen others unfinished. Of the Concerto in D only one Movement is usually played, in the edition of Wilhelmj. It exhibits in full measure the brilliant devices with which Paganini loved to astonish his audiences.

ORCHESTRA  
Scherzo, 'The Sorcerer's Apprentice'.....*Dukas*

4.30 AN AFTERNOON CONCERT

From Birmingham

Relayed from Lozells Picture House

THE ORCHESTRA, conducted by PAUL RIMMER  
Overture, 'The Cabaret'.....*Foulds*  
Entr'acte, 'The Chiffon Froek'.....*Carr*

WINIFRED PAYNE (Contralto)

The Fairy's Lullaby.....*Needham*  
When the swallows homeward fly.....*White*

FRANK NEWMAN (Organ)

Overture to 'The Yeomen of the Guard'.....*Sullivan*

Entr'acte, 'Vivienne'.....*Finck*

Lovely Rosemary.....*Kreisler*

Selection from 'Lilac Time'  
*Schubert, arr. Clusman*

ORCHESTRA

Selection from 'The Desert Song'.....*Romberg*

Waltz, 'Vision'.....*Waldteufel*

5.45 THE CHILDREN'S HOUR (From Birmingham):

Alice Carhart (Mezzo-Soprano) in French Chansons, 'The Fairy Godmother's Adventure,' Songs by Norman Archer (Tenor)

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  
RUDAENI and CARLTON (Entertainers)  
REX EVANS (at the Piano)

8.0 AN ORGAN RECITAL

By Dr. ARTHUR W. POLLITT

On the occasion of the opening of the new Town Hall Organ

Relayed from the Town Hall, Cheltenham

The Organ has been presented to the Town by Mr. and Mrs. E. J. BURROW

Concerto in G.....*Handel*  
Melody.....*Schumann*  
The Good Friday Music.....*Wagner*  
Marche Solemnelle.....*Maitly*

8.30 A Short Story read by TREVOR CLARKE

9.0 A MENDELSSOHN PROGRAMME

From Birmingham

LESLIE ENGLAND (Pianoforte)

THE BIRMINGHAM STUDIO CHORUS  
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL), conducted by JOSEPH LEWIS

ORCHESTRA

Overture to 'The Marriage of Canacho'

LESLIE ENGLAND and Orchestra

Second Pianoforte Concerto, in D Minor

9.35 CHORUS

Part Songs:

Farewell to the Forest

Vale of Rest

Praise of Spring

LESLIE ENGLAND

Three Selected 'Songs Without Words'

ORCHESTRA

Saltarello from Fourth Symphony in A (the 'Italian')

10.15 A MISCELLANEOUS CONCERT

MEGAN FOSTER (Soprano); CEDRIC SHARPE (Violoncello); ETHEL BARTLETT and RAE ROBERTSON (Duets for two Pianoforte)

ETHEL BARTLETT and RAE ROBERTSON  
Andante and Variations.....*Schumann*

10.28 MEGAN FOSTER

Virtue's Treasure ('Polly').....*Gay*  
Can love be controlled by advice? ('The Beggar's Opera').....*Gay*  
The Plague of Love.....*Arne*  
When icicles hang by the wall.....*Arne*

10.35 CEDRIC SHARPE

Melody in F.....*Rubinstein*  
The Angulus.....*Cedric Sharpe*

10.42 ETHEL BARTLETT and RAE ROBERTSON

Waltzes.....*Schubert, arr. Prokofieff*

10.52 MEGAN FOSTER

Cherry Valley.....*Quilter*  
Song of the Palanquin Bearers.....*Martin Shaw*  
Lullaby.....*Stanford*  
See where my love a-maying goes.....*Lidgely*

11.0 CEDRIC SHARPE

Arab Melody.....*Glazunov, arr. Whitehouse*  
Captivo.....*MacCunn*

11.6-11.15 ETHEL BARTLETT and RAE ROBERTSON

Scherzo.....*Arensky*  
Les Larmes (Tears).....*Rachmaninov*  
Andalusian Dance (Gracia).....*Infante*

(Thursday's Programmes continued on page 666.)

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BOW-165, Bow Road, E.3.  
HOLBORN-51, Gray's Inn Road, W.O.1.  
PADDINGTON-219, Shirland Road, W.9.  
WATFORD-12 and 15, High Street.  
CROYDON-5, London Road.  
OLAHAM-59, 61, 63, High St., S.W.4.  
CHICKLEHAM-140, Broadway, N.W.2.  
CHELSEA-363, Fulham Road, S.W.10.  
WORCESTER-53, Broad Street.

SHEREWSBURY-67, Market.  
NEWPORT (Mon.)-78, High Street.  
WOKING-11, The Broadway.  
WOKING-15, Bowlands Road.  
GLOUCESTER-99, Northgate Street.  
BRISTOL-77/79, Redcliffe St.  
BRISTOL-21, Stoker Street.  
COVENTRY-4, First Street.  
CARDIFF-52 and 53, St. Mary St.  
SWANSEA-239, Oxford Street.  
PLYMOUTH-8 and 9, The Octagon.  
EXETER-104, Fore Street.  
CARNARVON-Castle Square.  
SWANSEA-34, High Street.



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# Thursday's Programmes continued (April 5)

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

- 3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Stories from Dickens: 'Nicholas Nickleby'—I, 'Making Bells,' by G. G. Jackson. 'The Happy Prince,' by Oscar Wilde, with Incidental Music by Liza Lehmann  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 6.45 Boy Scouts: Programme by the 3rd Cardiff Troop  
 7.0 S.B. from London

### 7.45 AN ORCHESTRAL CONCERT THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'The Secret Marriage'....Cimarosa  
 Suite, 'Children's Games'.....Bizet

THE pieces in the Suite *Children's Games* were selected by the composer from a set of twelve pieces originally written for Piano Duet. Their titles are:—(1) *March*; (2) *Cradle Song*; (3) *Impromptu (The Pegtop)*; (4) *Duet (Little Husband and Little Wife)*; (5) *Galop*.

HILDA BLAKE (Soprano) and Orchestra  
 One fine day, from 'Madame Butterfly' Puccini  
 ORCHESTRA  
 Italian Caprice.....Tchaikovsky  
 HILDA BLAKE  
 Ships of Arcady.....Head  
 Someone.....Besty  
 Memories of You

Ambrose Thomas, arr. Haydn Wood

RONALD HARBING (Violoncello) and Orchestra  
 Celtic Poem.....Bantock  
 ORCHESTRA  
 Suite from 'Carmen'.....Bizet

- 9.0-12.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 Gramophone Records  
 4.30 MUSIC by THE STATION QUARTET  
 Overture, 'The Eagle's Nest'.....Iserman  
 Waltz, 'Wendische Weisen'.....Gung'l  
 Bourée and Musette.....Morgan  
 Danse Poupette.....Rosenthal  
 5.15 THE CHILDREN'S HOUR: Easter Songs: 'Peace Egging Song' (Traditional), sung by Harry Hopewell. Short Selections from 'Cavalleria Rusticana' (Mascagni), including the Easter Hymn, played by the Sunshine Trio. 'Easter Customs from Long Ago,' by Robert Roberts

- 6.0 London Programme relayed from Daventry  
 6.20 Market Prices for Local Farmers  
 6.30 S.B. from London  
 7.45 S.B. from Glasgow  
 8.15 S.B. from London (9.30 Local Announcements)

9.35 VARIETY  
 WISH WYNNE (the Famous Character Comedienne)  
 IVAN FIRTH and PHYLLIS SCOTT in an Original Act  
 LAWRENCE BASKCOMB (Light Comedy Entertainer and Character Impressionist)  
 POWELL EASTBURY and MARJORY BOWYA in Light Duets and Violin Imitations

- 10.30-12.0 S.B. from London

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

- 3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.45 S.B. from Glasgow  
 8.15-12.0 S.B. from London (9.30 Local Announcements)

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

- 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  
 7.45 S.B. from Glasgow  
 8.15-12.0 S.B. from London (9.30 Local Announcements)

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

- 3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR



### THE CHARTIST ARMS FOR THE FRAY.

This Leech caricature, which appeared in *Punch* in 1843, was an attack on the 'Physical Force' section of the Chartist Movement, which figures largely in Mr. Lambert's talk from London this evening at 7.25.

- 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 6.45 For Scouts  
 7.0 S.B. from London  
 7.45 S.B. from Glasgow  
 8.15-12.0 S.B. from London (9.30 Local Announcements)

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

- 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  
 7.45 S.B. from Glasgow  
 8.15-12.0 S.B. from London (9.30 Local Announcements)

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

- 3.0 A SERVICE FOR THE SICK  
 THE STATION CHOIR  
 Hymn, 'When I survey the Wondrous Cross' (A. and M., No. 108)  
 Anthem, 'God so loved the world'....Stainer  
 Address by the Rev. J. F. THORNHILL, Vicar of St. Andrew's  
 CHOIR  
 Hymn, 'Praise to the Holiest in the Height' (A. and M., No. 172)  
 3.30 London Programme relayed from Daventry  
 6.0 FOR FARMERS: Mrs. B. J. POND: 'Bee Keeping'  
 6.15 London Programme relayed from Daventry  
 6.30 S.B. from London  
 6.45 For Boy Scouts  
 7.0 S.B. from London  
 7.45 S.B. from Glasgow  
 8.15-12.0 S.B. from London (9.30 Local Announcements)

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

- 3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 6.45 For Boy Scouts: The Rev. R. A. BONTOTT, 'Camping'  
 7.0 S.B. from London  
 7.45 S.B. from Glasgow  
 8.15-12.0 S.B. from London (9.30 Local Announcements)

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

- 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  
 7.45 S.B. from Glasgow  
 8.15-12.0 S.B. from London (9.30 Local Announcements)

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

- 3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 6.45 For Scouts  
 7.0 S.B. from London  
 7.45 S.B. from Glasgow  
 8.15-12.0 S.B. from London (9.30 Local Announcements)

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

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

**Programmes for Thursday.**

6.30 S.B. from London

**7.45 A CONCERT**

- EDGAR JONES (Pianoforte)  
 Sonata in E Minor ..... Grieg  
 D. JORDAN WILLIAMS (Tenor)  
 At Dawning ..... Cadman  
 Passing By ..... Edward C. Purcell  
 Serenade ..... Schubert  
 W. H. J. JENKINS (Violin)  
 Arab Song ('Scheherazade')  
*Rimsky-Korsakov, arr. Kreisler*  
 Dancing Doll ..... Poldini, arr. Kreisler  
 Melody in D Minor ..... Gluck, arr. Kreisler  
 MARGARET FRANCIS (Soprano)  
 The Year's at the Spring ..... Hartog  
 The Cuckoo ..... Lehmann  
 Blackbird Love ..... Baumer  
 DILYS GRIFFITHS  
 Reading the following Poems:  
 'Billy' ..... Llynfi Davies  
 'Wil Bryan a'r Cloe' ..... Daniel Owen  
 D. JORDAN WILLIAMS  
 Ym Mhont-y-Pridd Mae }  
 Nghariad ..... W. S. Gwynn Williams  
 Cŵn yr Alltud ..... }  
 Y Bwythyn Bach Anwyl ..... Colwynian Evans  
 W. H. J. JENKINS  
 Rigaudon ..... }  
 Arietta ..... Handel, arr. Harty  
 Hornpipe ..... }  
 Minuet ..... Mozart  
 MARGARET FRANCIS  
 A brown bird singing ..... Haydn Wood  
 Songs my Mother taught me ..... Dvorak

9.0-12.0 S.B. from London (9.30 Local Announcements)

**Northern Programmes.**

**5NO NEWCASTLE.** 312.5 M. 960 KC.  
 3.0—London Programme relayed from Daventry. 4.0—Light Orchestral Concert, conducted by J. Arnold Eagle, relayed from the Queen's Hall Picture House. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—For Farmers: Dr. H. W. Wheldon: 'Spring Cultivation.' 6.15—London Programme relayed from Daventry. 6.30—S.B. from London. 6.45—Boy Scouts' Programme. 7.0—S.B. from London. 7.45—William Hendry (Baritone). 7.55—Marion Richardson (Mezzo-Soprano). 8.5—Tom Clough (Northumbrian Piper). 8.12—Dramatic Interlude: 'Red Rowan.' A Border Play in One Act by Wilfrid Gibson. 8.35—Marion Richardson. 8.45—William Hendry. 8.55—Tom Clough. 9.0-12.0—S.B. from London.

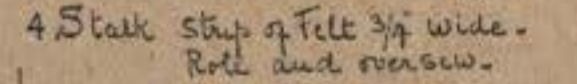
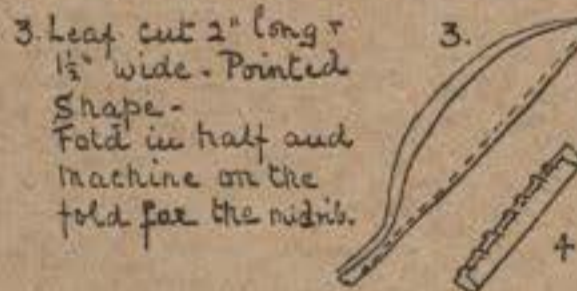
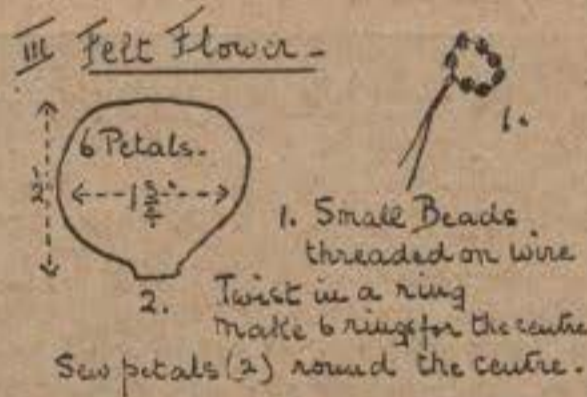
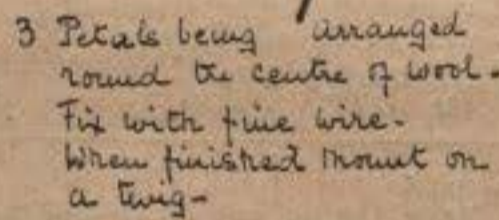
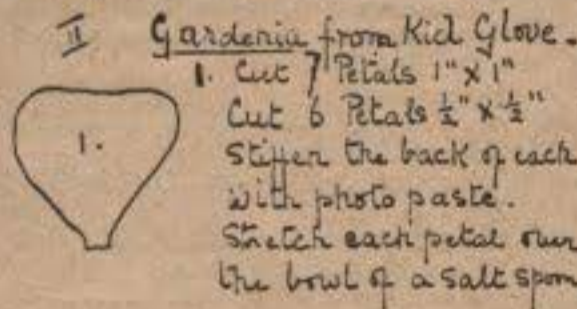
**5SC GLASGOW.** 405.4 M. 740 KC.  
 3.0—Mid-Week Service, conducted by Rev. John A. Macrae, of Partick Parish Church, assisted by Station Choir. 3.15—Dance Music, from the Plaza Palais de Danse. 4.30—James Cottingham (Baritone). 5.0—Talk. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital, relayed from the New Savoy Picture Theatre (Organist, Mr. S. W. Leitch). 6.30—S.B. from London. 6.45—S.B. from Edinburgh. 7.0—S.B. from London. 7.45—Oswin's Harp Song: Pingu's Praise. Music and Song of the Gael. Relayed to London and Daventry from 7.45-8.15. (See London.) 8.15—Mrs. Shand: 'Slow Air, with Short Variations: 'My ain kind dearie O' (McFayden); Strathspey and Reel, 'The Auld Brig o' Ayr'; Reel, 'The Earl of Lauderdale' (Scott Skinner); and Scottish Country Dances (Disc). Male Voice Choir; An Auldreacht Ard (McLeod); Mairi Bhan Og (Roddie). Jennie M. B. Currie (Soprano); Mac Og an Iarla ruidh and Fal il ho agus hore sbe (Ferguson). Mrs. Shand: Strathspey, 'Mrs. Laid of Strathmartin,' and Reel, 'Lady Charlotte Murray' (MacIntosh); Highland Airs (Traditional). Alec Sim: Strathspeys, 'Lady Ann Hope' (Gow), and 'Noll Gow's Second Wife' (McIntyre). Reel, 'Lady Montgomery' (Edlington); Air, 'Lochnagar'; Strathspey, 'Smith o' the Grampians,' and Reel, 'The De'il among the Tailors' (Traditional). Choir: Cumbha Mhic Cricinnain (Moonie); Caisneachd Cheinn Channain (Ferguson); Old Psalm Tune, French (Meinger). 9.0-12.0—S.B. from London.

**2BD ABERDEEN.** 500 M. 900 KC.  
 3.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Margaret Inverarity (Soprano). Station Orchet. 6.30—London. 6.45—Edinburgh. 7.0—London. 7.45—Glasgow. 9.0—London. 10.30—Dance Music: Al Leslie and his Orchestra, relayed from the New Palais de Danse. 11.15-12.0—London.

**2BE BELFAST.** 308.1 M. 980 KC.  
 3.0—London Programme relayed from Daventry. 4.0—Philip Whiteway (Violin). Station Orchestra. 5.0—Allister Moors: 'Ulster in Literature—III, Things we have said about Ourselves.' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—Station Orchestra. Jean Bennett (Soprano). 9.0-12.0—S.B. from London.

**A Use For All Scraps.**

A diagram drawn by Miss Brand for use by all those who were interested in the talk she gave at 3.45 last Thursday, March 29.



When the stomach rebels,  
 Beecham's Pills  
 restore good order  
 "A dose at night  
 Will keep you tight"

**ARE YOU LOSING WEIGHT ?**

It may betoken Danger.

The first thing a doctor does, when an otherwise healthy man or woman starts losing weight, is to suspect that something is organically wrong, to fear that serious disease is imminent.

Now is the time to stop it. Correct the cause of the loss of weight and Nature itself will have a chance to defeat disease. If you're losing weight for no apparent reason, be advised. Start taking Cod Liver Oil to-day. Cod Liver Oil is the richest known source of the essential life-giving, flesh-producing elements. It's the best thing you could possibly take if you need to put on weight.

But don't try to take it in its old fishy tasting, smelly form. Take it in its new form. McCoy's Cod Liver Extract Tablets. McCoy's Tablets are simply the valuable body-building elements extracted from the Cod Liver Oil, and concentrated in little sugar-coated tablets, with no taste, smell nor unpleasant after-effects. They're easy to carry and easy to take, but they're amazing in their results. Slip a box in your pocket to-day, and if after 30 days' treatment as prescribed you haven't put on at least 3 lbs. and are feeling fitter, stronger, better in every way, the makers will refund your money.

Any chemist will recommend McCoy's. 1/3 and 3/- the box. But insist on McCoy's Tablets, the original and only genuine. Refuse imitations. In case of difficulty, send direct to McCoy's laboratories, Norwich.

# PROGRAMMES for FRIDAY, April 6

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

*PARSIFAL*, Wagner's last work, was called by its composer a 'Sacred Festival Drama.' In it, he

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

3.30 THE CASANO OCTET  
EDA BENNIE (Soprano)  
HUGHES MACKLIN (Tenor)

OCTET

Waltz No. 2 ..... } Amherst Webber  
Trauer Gesang ..... }  
Melodie La Premiere ..... }

HUGHES MACKLIN

Ah, so pure (from 'Martha') ..... Flotow  
There is a flow'r that bloometh (from 'Maritana') ..... Vincent Wallace

THE first song is sung by Lionel, who has lost his love 'Martha' (really Lady Harriet Durham in disguise). He tells of his sorrow at parting from her, and conjures her not to leave him in despair.

DON CAESAR DE BAZAN, to escape hanging, has married a veiled lady whom he does not know. After the ceremony she has gone away. He is searching for her, but she eludes him. 'Such,' he muses, 'is the promised but fading happiness of the profligate when nothing remains to him but the sad memory of the past.' Then he puts these sentiments into the song, 'There is a flow'r that bloometh.'

OCTET

Fantasy Pictures from a Pantomime

Kenneth A. Wright

Sleepy Tune—in Pierrot's Garden; Harebell and Fairy Pipers; Legend—Columbine's Dream Dance; The March of the Clowns

EDA BENNIE

Orpheus with his Lute .... Vaughan Williams  
A Song Remembered ..... Eric Coates  
You ..... Crosse  
The New Umbrella ..... Besty

OCTET

Liebsted ..... Wagner, arr. Woodhouse

HUGHES MACKLIN

My Dreams ..... Tosti  
Mother o' Mine ..... Tours  
I'll sing thee songs of Araby ..... Clay

OCTET

Wiegenlied ..... Strauss  
Colonial Song ..... Percy Grainger  
Berceuse ..... } Cesar Cui  
Marionettes Espagnoles ..... }

EDA BENNIE

To-day my spinet (from 'Tom Jones') German  
A Night Idyll ..... Loughborough  
A Birthday ..... Woodman

OCTET

Intermezzo, 'Philemon and Baucis' Gounod

5.15-5.45 A CHILDREN'S SERVICE

Conducted by the Rev. A. R. BROWNE-WILKINSON, of St. Christopher's College  
S.B. from Bournemouth

6.0 GOOD FRIDAY

A Play in Verse by JOHN MASEFIELD  
Songs and Incidental Music by G. O'CONNOR MORRIS  
S.B. from Glasgow

Pontius Pilate (Procurator of Judea)

Procula (his wife)

Longinus (a Centurion)

A Jew (Leader of the Rabble)

A Madman, a Sentry, Joseph of Ramah, Herod, Soldiers, Servants, the Jewish Rabble, Loiterers, Idlers

All action takes place in the Paved Court outside the Roman Citadel in Jerusalem. Steps lead up to a semi-circular stone platform on to which two weathered bronze gates, set in a sheer wall, open outwards. The platform is flanked by parapets overlooking the city.

7.0-7.45 THE PASSION

A Special Service

Relayed from St. Ann's Church, Manchester

Conducted by the Rev. F. PATON-WILLIAMS

S.B. from Manchester

Organ Voluntary:

Choral Prelude, 'O Sacred Head once wounded' Strungh

Organist, GEORGE PRITCHARD

Reading, 'The Man of Sorrows' (Isaiah, liii)

Hymn, 'Sweet the moments, rich in blessing' (A. and M., No. 109)

The Upper Room

Anthem, 'Ave Verum' ..... Elgar

The Hall of Judgment

Hymn, 'O Sacred Head' (A. and M., No. 111)

The Cross on the Hill

Hymn, 'When I survey' (A. and M., No. 108)

The Crowd beneath the Cross

Anthem, 'O Saviour of the World' ..... Goss

The Tomb in the Garden

Hymn, 'Jesu, Lover of my soul' (A. and M., No. 193)

8.0 NATIONAL SYMPHONY CONCERT

Relayed from the Queen's Hall

*PARSIFAL* MUSIC—Wagner

MURIEL BRUNSKILL (Contralto)

HERBERT HEYNER (Baritone)

BERKELEY MASON (Organ)

THE NATIONAL SYMPHONY ORCHESTRA

(Leader, S. KNEALE KILLEY)

Conducted by

Sir HENRY WOOD

Prelude to Act I

Klingsor's Magic Garden and Flower-Maidens' Scene, from Act II



By courtesy of Murray and Co.

THE COMING OF THE GRAIL.

Wagner's *Parsifal* music forms the programme for tonight's National Concert from the Queen's Hall. This picture of the coming of the Holy Grail is reproduced from one of Willy Pogany's illustrations to the great legend on which Wagner's opera is based.

treats of that legendary relic of the Eucharist, the Holy Grail. The life of the Knights of the Grail is brought before us. Amfortas, the guardian of the holy vessel, has sinned, and has brought distress upon himself and his companions. Blessing comes to them again through Parsifal, the innocent youth who resists temptation.

The Prelude, from its first bars, invokes the emotional atmosphere of the whole drama. In particular, we hear in it much of the music that is associated with the Grail itself, and with the sufferings and heroism of the knights.

An evil magician, Klingsor, angry at his exclusion from the sacred Knighthood, has created an enchanted castle and garden. Here, with the help of Kundry, a beautiful woman, and her attendant Flower Maidens, he tempts the Knights. Parsifal is led there, and in this scene we hear their seductive music.

MURIEL BRUNSKILL and Orchestra

Kundry's Song, 'Herzeleide' (Heart of Sorrow, from Act II)

AFTER the temptations of the Flower Maidens have failed to move Parsifal, Kundry appears, bewitchingly beautiful. She sends away the maidens, and tells the youth many things that she has long waited to impart—that he was named Parsifal, 'the foolish pure one,' by his father King Gamuret, who died when his son was a babe. She goes on to describe the loving care of his mother Herzeleide, who, bereft of her husband, jealously shielded her son, and kept him in innocence. When he went away, and did not return, sorrow killed her.

ORCHESTRA

Prelude to Act III

PARSIFAL has wandered far, seeking the home of the Grail. Sadness and hopelessness have come upon the Knights meanwhile, and the Prelude depicts their dispirited mood.

As the concert version of the Prelude continues into the opening of the stage scene, we have a hint of the coming of Spring.

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

9.15-10.15 NATIONAL SYMPHONY CONCERT  
(Continued)

ORCHESTRA

Good Friday Music

PARSIFAL has returned, victorious over temptations. With him is a veteran knight, Gurnemanz. These two gaze upon the loveliness of Nature aglow in the spring sunshine, and muse on the redemption of all creation.

HERBERT HEYNER and Orchestra

Amfortas' Prayer (from Act III)

AMFORTAS, wounded by Klingsor with the Sacred Spear, will not unveil the Grail, for he deems himself the most unworthy of men. He cries out in anguish, for no relief comes to him, either for body or soul. He calls upon his dead father, 'most pure one,' to beg Heaven for some relief for his pain.

ORCHESTRA

Interlude and Closing Scene

IN the last scene of the drama Parsifal returns to the home of the Grail, and touches Amfortas' wound with the Sacred Spear. It is at once healed and Amfortas is whole again. Parsifal uncovers the Grail, which glows with holy light.

The Knights and choirs of the Temple join in praise. The White Dove of the Grail, emblem of the Holy Spirit, descends and hovers over it, and the great Sacred Festival Drama is over.

# Friday's Programmes cont'd (April 6)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30-5.30 BACH'S ST. MATTHEW PASSION

From Birmingham

Edited by Sir EDWARD ELGAR and Sir IVOR ATKINS

CAROLINE HATCHARD (Soprano); GLADYS PALMER (Contralto)

JOHN BOOTH (Narrator)

ROY HENDERSON (Caiaphas, Judas and Pilate)

JOHN THORNE (Jesus)

THE BIRMINGHAM STUDIO CHORUS, and AUGMENTED ORCHESTRA (Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

#### PART I

#### Prologue

- The Announcement of the Passion
- The Rulers conspire against Christ
- The Anointing at Bethany
- The Treason of Judas
- The Preparation of the Passover
- The Institution of the Eucharist
- At the Mount of Olives
- Peter's Denial told by Christ
- The Agony in the Garden
- Christ's Prayer in the Garden
- The Betrayal and Arrest
- Christ is bound and led into the City
- The Disciples forsake Christ

#### PART II

- The Daughter of Zion seeks the Saviour
- In the Court of Caiaphas
- Christ's Silence
- Peter's Denial
- The End of Judas
- Barabbas
- The Scourging
- The Crowning with Thorns
- The Way of the Cross
- The Crucifixion
- The Death of Christ
- After the Crucifixion
- At the Descent from the Cross
- The Burial

BACH has put into his musical setting of the Passion of Jesus a wealth of poignant meaning, and yet he treats the story so simply that there is nothing any listener cannot understand. The Composer aims at making every hearer a participant in the events his music depicts.

The narrative is unfolded in solos and choruses. Every now and again are interpolated 'Chorales'—verses of Lutheran hymns, commenting on the story, and these are intended to represent the emotions and reflections of us listeners as we picture ourselves among the crowds looking on at the events described.

### 6.0 CHAMBER MUSIC

#### THE ÆOLIAN PLAYERS

JOSEPH SLATER (Flute); ANTONIO BROSA (Violin); REBECCA CLARKE (Viola); GORDON BRYAN (Pianoforte)

Trio-Sonata in C Minor for Flute, Violin and Pianoforte J. J. Quantz (Edited by Joseph Slater from MS. in British Museum)

Sonata in B flat for Violin and Pianoforte (K. No. 378), Op. 2, No. 4 ..... Mozart  
Allegro moderato; Andantino; Allegro

Two Interlinked French Melodies (from 'Entente Cordiale') for Flute, Viola and Pianoforte ..... Smyth

Phantasy-Trio in E Flat for Pianoforte, Violin and Viola .. Dunhill

Rhapsody for Flute, Violin, Viola and Pianoforte ..... Honegger

'Clouds' (for Flute, Violin, Viola and Pianoforte) ..... Alec Rowley (First Performance)

### 7.0-7.45 THE PASSION A Special Service (See London)

8.0 THE VICTOR OLOF SEXTET  
Overture to 'Oberon' ..... Weber

8.10 WINIFRED DAVIS (Mezzo-Soprano)  
Les Fées ..... Saint-Saëns  
Au Printemps ..... Gounod  
Si mes vers avaient des ailes ..... Hahn

8.18 SEXTET  
Fantasia on Grieg's Melodies ..... arr. Urbach

8.30 WEBSTER BOOTH (Tenor)  
Maid of Malabar ..... Adams  
The Wooing of the Rose ..... Franck  
Jeunesse ..... Barry

8.38 SEXTET  
A Keltic Lament (Soloist, E. J. ROBINSON) Foulds  
Minuet in G ..... Beethoven  
Hungarian Dance in D ..... Brahms

### 9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.10-10.0 THE VICTOR OLOF SEXTET (Continued)  
Nocturne ..... Colin Macleod Campbell  
Minuet in D ..... Mozart  
Allegro ..... Fiocco-O'Neill

9.18 WINIFRED DAVIS  
Familiar Things ..... Kenneth A. Wright  
The Tea Caddy; The Tall Clock; The Old Chair  
My Pretty Bird ..... Halfdan  
On the Ling Ho ..... Kjerulf

9.26 SEXTET  
Maid of Arles Suite ('L'Arlésienne') .... Bizet

9.42 WEBSTER BOOTH  
My Kingdom ..... Adams  
Home Shores ..... Lohr  
A Dream ..... Bartlett

9.50 SEXTET  
Andante Religioso ..... Thomé  
(Friday's Programmes continued on page 670.)



#### GOOD FRIDAY.

A reproduction of one of Eric Gill's sculptures in Westminster Cathedral, by courtesy of the Administrator and of the Medici Society, Ltd.

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# Friday's Programmes continued (April 6)

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

- 3.30 London Programme relayed from Daventry
- 5.15-5.45 Bournemouth Programme relayed from Daventry
- 6.0 S.B. from Glasgow
- 7.0 S.B. from Manchester

### 7.45 THE CARDIFF MUSICAL SOCIETY (Season 1927-1928)

The Fourth Concert  
Relayed from the Park Hall, Cardiff

#### 'MESSIAH' (Handel)

STILES ALLEN (Soprano); ASTRA DESMOND (Contralto); PARRY JONES (Tenor); JOSEPH FARRINGTON (Bass)

The CHOIR of the CARDIFF MUSICAL SOCIETY  
THE AUGMENTED STATION SYMPHONY ORCHESTRA (Leader: LEONARD BUSFIELD)

Conducted by WARWICK BRAITHWAITE

#### Part II

- Chorus, 'Behold the Lamb of God'
- Air, 'He was despised'
- Chorus, 'Surely He hath borne our griefs'
- Chorus, 'And with His stripes'
- Chorus, 'All we like sheep'
- Recit, 'All they that see Him'
- Chorus, 'He trusted in God'
- Recit, 'Thy rebuke hath broken His heart'
- Air, 'Behold, and see'
- Recit, 'He was cut off'
- Air, 'But Thou didst not leave'
- Chorus, 'Lift up your heads'
- Chorus, 'The Lord gave the word'
- Air, 'How beautiful are the feet'
- Chorus, 'Their sound is gone out'
- Air, 'Why do the Nations?'
- Chorus, 'Let us break their bonds asunder'
- Recit, 'He that dwelleth in Heaven'
- Air, 'Thou shalt break them'
- Chorus, 'Hallelujah'

9.0 S.B. from London (9.10 Local Announcements)

### 9.15-10.20 CARDIFF MUSICAL SOCIETY CONCERT (Continued)

#### 'REQUIEM' (Verdi)

- 'Grant them,' and Kyrie (Requiem o Kyrie) (Soprano, Mezzo-Soprano, Tenor, Bass and Chorus)
- Day of anger (Dies iræ) (Four Solo Parts and Chorus)
- Day of anger (Chorus)
- Hark the trumpet (Tuba mirum) (Chorus)
- Now the record (Liber Scriptus) (Mezzo-Soprano and Chorus)
- What affliction (Quid sum miser) (Soprano, Mezzo-Soprano and Tenor)
- King of Glories (Rex Tremendæ) (Quartet and Chorus)
- Ah! remember (Recordare) (Soprano and Mezzo-Soprano)
- Sadly groaning guilty feeling (Ingemisco) (Solo Tenor)
- From the accursed (Confutatis) (Solo Bass)
- Ah! what weeping (Lacrymosa) (Quartet and Chorus)
- Oh, Lord God (Domine Jesu) (Offertory for Soprano, Mezzo-Soprano, Tenor and Bass)
- Holy (Sanctus) (Fugue for Two Choirs)
- Lamb of God (Agnus Dei) (Soprano, Mezzo-Soprano and Chorus)
- Light Eternal (Lux Aeterna) (Mezzo-Soprano, Tenor and Bass)
- Lord, deliver my soul (Libera me) (Solo for Soprano, Chorus and Final Fugue)

WHEN, in 1873, Manzoni, the great Italian writer, died, Verdi (then aged sixty) wrote this *Requiem Mass* in his memory. The work was first heard in England two years later, when the composer conducted the Royal Choral Society in it.

The Southern warmth of emotion and dramatic fire of the music distinguish the Mass from the majority of older settings. There is little benefit in making easy comparisons between the spirit of this music and that of the sacred works of Bach, Handel and Beethoven. It is best to listen to it without too rigid a conception of what sacred music should be. Whatever its divergences from the common outlook, its picturesque and often flamboyant ideas will be felt to be sincere and powerful.

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

- 3.30 London Programme relayed from Daventry
- 5.15-5.45 Bournemouth Programme relayed from Daventry
- 6.0 S.B. from Glasgow

### 7.0-7.45 THE PASSION

A Special Service

Relayed from St. Ann's Church

Conducted by the Rev. F. PATON-WILLIAMS  
Relayed to London and Daventry

Organ Voluntary:  
Choral Prelude, 'O Sacred Head once wounded' (Strung)

Organist, GEORGE PRETCHARD

Reading, 'The Man of Sorrows' (Isaiah, lii)

Hymn, 'Sweet the moments, rich in blessing' (A. and M., No. 109)

The Upper Room

Anthem, 'Ave Verum' ..... Elgar

The Hall of Judgment

Hymn, 'O Sacred Head' (A. and M., No. 111)

The Cross on the Hill

Hymn, 'When I survey' (A. and M., No. 108)

The Crowd beneath the Cross

Anthem, 'O Saviour of the World' ..... Goss

The Tomb in the Garden

Hymn, 'Jesu, Lover of my soul' (A. and M., No. 193)

8.0-10.15 S.B. from London (9.10 Local Announcements)

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

- 3.30 London Programme relayed from Daventry
- 5.15-5.45 Bournemouth Programme relayed from Daventry
- 6.0 S.B. from Glasgow
- 7.0-7.45 S.B. from Manchester
- 8.0-10.15 S.B. from London (9.10 Local Announcements)

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

- 3.30 London Programme relayed from Daventry
- 5.15-5.45 Bournemouth Programme relayed from Daventry
- 6.0 S.B. from Glasgow
- 7.0-7.45 S.B. from Manchester
- 8.0-10.15 S.B. from London (9.10 Local Announcements)

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

- 3.30 London Programme relayed from Daventry
- 5.15-5.45 Bournemouth Programme relayed from Daventry
- 6.0 S.B. from Glasgow
- 7.0-7.45 S.B. from Manchester
- 8.0-10.15 S.B. from London (9.10 Local Announcements)

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

- 3.30 London Programme relayed from Daventry
- 5.15-5.45 Bournemouth Programme relayed from Daventry
- 6.0 S.B. from Glasgow
- 7.0-7.45 S.B. from Manchester
- 8.0-10.15 S.B. from London (9.10 Local Announcements)

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

- 3.30 London Programme relayed from Daventry
- 5.15-5.45 CHILDREN'S SERVICE  
Conducted by the Rev. A. R. BROWN WILKINSON,  
of St. Christopher's College  
Relayed to London and Daventry
- 6.0 S.B. from Glasgow
- 7.0-7.45 S.B. from Manchester
- 8.0-10.15 S.B. from London (9.10 Local Announcements)

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

- 3.30 London Programme relayed from Daventry
- 5.15-5.45 Bournemouth Programme relayed from Daventry
- 6.0 S.B. from Glasgow

(Nottingham Programme continued on page 673.)



MANCHESTER'S 'ST. MARTIN'S,'

which is really called St. Ann's, but is as well beloved locally as is the famous church in Trafalgar Square by Londoners. A Good Friday Service will be relayed from here to Manchester and 5XX at 7.0 p.m. this evening.

# Shave don't harrow

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**Programmes for Friday.**

(Nottingham Programme continued from page 670.)

7.9-7.45 S.B. from Manchester

8.0-10.15 S.B. from London (9.10 Local Announcements)

**SPY PLYMOUTH.** 400 M. 750 KC.

3.30 London Programme relayed from Daventry

5.15-5.45 Bournemouth Programme relayed from Daventry

6.0 S.B. from Glasgow

7.0-7.45 S.B. from Manchester

8.0-10.15 S.B. from London (9.10 Local Announcements)

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

3.30 London Programme relayed from Daventry

5.15-5.45 Bournemouth Programme relayed from Daventry

6.0 S.B. from Glasgow

7.0-7.45 S.B. from Manchester

8.0-10.15 S.B. from London (9.10 Local Announcements)

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

3.30 London Programme relayed from Daventry

5.15-5.45 Bournemouth Programme relayed from Daventry

6.0 S.B. from Glasgow

7.0 S.B. from Manchester

7.45 S.B. from Cardiff

9.0 S.B. from London (9.10 Local Announcements)

9.15-10.20 S.B. from Cardiff

**Northern Programmes.**

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

3.30—London Programme relayed from Daventry. 5.15-5.45—Bournemouth Programme relayed from Daventry. 6.0—S.B. from Glasgow. 7.0-7.45—S.B. from Manchester. 8.0-10.15—S.B. from London.

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

11.0-11.30 a.m.—Religious Service. From the Studio. Conducted by the Very Rev. Provost A. G. Seymour, of St. Mary's Cathedral. 3.30-5.0—An Easter Concert. The Station Orchestra: Prelude to Parsifal (Wagner). Crue Davidson (Contralto): Magdalen at Michael's Gate (Kemp); Morning Hymn (Henschedlo); Arise O Sun! (Day). The Orchestra: Procession of the Grail (Parsifal) (Wagner). Alex. D. Carmichael (Baritone): The Turn of the Year (Willeby); Nightfall at Sea (M. Phillips); A Soft Day (Stanford). Orchestra: Pilgrims' March from Italian Symphony (Mendelssohn). Crue Davidson: Easter Hymn (Bridge); A Song of Thanksgiving (Albtsen); God bless the morning (Oliver). Orchestra: 1st Movement from Sixth Symphony (Pathétique) (Tchaikovsky). Alex. D. Carmichael: On Wings of Song (Mendelssohn); A Prayer to our Lady (Ford); Requiem (Homer). Orchestra: Chant Elégiaque (Tchaikovsky). 6.0—'Good Friday.' A Play in Verse by John Massfield. Songs and Incidental Music by G. O'Connor Morris. Relayed to London and Daventry. See London. 7.0-7.45—S.B. from Manchester. 8.0-10.15—S.B. from London.

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

3.30—London Programme relayed from Daventry. 5.15-5.45—Bournemouth Programme relayed from Daventry. 6.0—S.B. from Glasgow. 7.0-7.45—S.B. from Manchester. 8.0-10.15—S.B. from London.

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

3.30—Concert. Sara Wright (Contralto). Carrodus Taylor (Violoncello). Station Orchestra. 5.15-5.45—Bournemouth Programme relayed from Daventry. 6.0—S.B. from Glasgow. 7.0-7.45—S.B. from Manchester. 8.0-10.15—S.B. from London.

**The Honourable Corpse.**

(Continued from page 643.)

I am sorry to have to record that the latter half of my sentence seemed to make the greater impression.

The telephone wires began to hum, and a little band of Chinese soldiers despatched by the worried local commandant was just setting forth when—in rode the missing Ethelbert! There upon his bosom was the familiar crackling bulge of money still! It appeared he had been led into the presence of the village headman, who was enjoying his siesta in a temple near by. The headman, half asleep, was too apathetic to decide what should be done with stray British homicides. Though unwilling to disturb himself, he at last decided to go and consult a friend, and so they all set forth, Ethelbert's pony—on which he was again mounted—being led by half-a-dozen village volunteers. The day was hot, the pony restless, and finally one of the volunteers whispered: 'For a dollar we'll let you go.' But Ethelbert, as I mentioned before, had no dollar—only fourteen thousand. So he unkindly turned to the sleepy headman and told him of the man's offer. In the confusion and recrimination that followed, Ethelbert found himself loosed, and he cantered away. It is to be hoped that that village will never hear of the fourteen thousand dollars their lack of observation caused them to miss.

For the most part, however, I remember Chinese and Lo-lo villagers in milder moods than on that occasion. In the southwest, Lo-los are the chief users of the old stone roads. These tribespeople belong to a race that probably peopled China long before the Chinese did; they are small and sturdy, sometimes fair-haired and grey-eyed, and they wear interesting tribal clothes. Some wear huge turbans; some little Mary Tudor coifs, hung with hundreds of little silver bangles; some wear leather bands round their heads, thickly studded with silver; nearly all are kilted, but there is one group that wears long narrow skirts bunched behind into a perfect imitation of the bustle of our English 1870's.

I remember one day being rowed out by a couple of glittering turbaned Lo-lo boatmen from one of the tribal villages of Yunnan to a water temple—a square shrine with curly roofs—bristling up in the middle of the lake. We had my dog Cowslip with us on that occasion—a dog who had such a horror of water that even a drop of rain would cow him utterly. I think he would have been an interesting subject for psycho-analysis. At any rate, that day the boat began to sink on the way home from the shrine. Lo-los are care-free sailors, and this boat had not been watertight, I suppose, since the day it was built. The kind boatmen, evidently prepared for the emergency, threw themselves into the water (it was only up to their armpits) and began pushing the sinking boat along. Our escort of two Chinese soldiers next sacrificed themselves with two loud splashes. Husbands, servants, hampers of sandwiches, and a heroic French banker followed, but all in vain—the water in the boat rose steadily. And then the

eyes of all those in the water fell upon Cowslip, a large and heavy Chinese mastiff. In every language—French, Lo-lo, Chinese, English, and spontaneous Esperanto—Cowslip was condemned to the deep. But Cowslip would not go, and I—the only survivor in the boat—had not the heart to unwind his paralysed paws from about my neck. As the water rose up my figure, Cowslip, with cries of agony, climbed up me, as Noah climbed up Ararat, till at last he was wreathed about my neck, one heavy paw on my hat, and I was standing shakily under his weight, like a strong athlete upholding his wife and seven daughters at the circus. And in this submarine condition, with Cowslip clinging to the top of a human periscope, we reached the shore, the whole population of the Lo-lo village being there to see the incredible deference paid by foreigners to their dogs. But Cowslip took some time to forgive me, for he had got the tip of his tail wet.

This reminds me of travelling in north-eastern Korea once with Daisy, a strapping English pointer. We had spent the night in a Japanese inn; Japanese inns are too fragile in texture for dogs of Daisy's size and lack of discipline. She had not, of course, been allowed to set paw on the exquisite clean mats of the inn, but had been inadequately housed in a small bamboo kennel outside our window. But paper—the material of which our window was made—is no obstacle to a dog of Daisy's impulsive nature, and it was our constant care during that night to repel the tumultuous destructive batterings of Daisy upon the frail partition. After a sleepless night she was dragged into a train in the morning—a thing she had never patronized before. Daisy's horror of mechanically-propelled vehicles was almost as strong as Cowslip's aquaphobia. She and I sat in our rattling compartment, holding each other's paws tightly for moral support. The Japanese conductor knew no English, and I knew no Japanese, but there was no mistaking his command: 'That dog must go in the luggage van.' I, however, can mistake anything if I want to. I bowed as brightly as I could over the clinging form of Daisy, and said in English: 'Extremely comfortable, thank you very much, and the blue plush seats are such a pretty colour, too.' 'That dog,' said the conductor, patiently, in very slow, elementary Japanese, 'is not allowed here. It must go in the van.' 'Well,' I replied, winningly, 'coldish certainly, but not so cold as it was last week. I really think the spring will soon be here.' After half-a-dozen more attempts, the conductor was obliged to give it up, and I am sure he is left with the impression that the English are the most densely stupid race on the face of the earth. 'I couldn't possibly have made my meaning clearer,' he must have told his friends. 'Even her dog understood me.' And other railwaymen came and stood wondering round me, looking at the world's prize fool, sitting, coated with mud from dirty paws, the admitted inferior of her dog. . . . These foreigners. . . !

STELLA BENSON.

# PROGRAMMES for SATURDAY, April 7

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 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

1.0-2.0 THE CARLTON HOTEL OCTET  
Directed by RENEE TAPPONNIER, from the  
Carlton Hotel

3.30 A MILITARY BAND CONCERT

THELMA TUSON (Soprano); ROBERT BERESFORD  
(Baritone)

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

Homage March ..... Wagner

3.35 ROBERT BERESFORD

Why shouldn't I? ..... Kennedy Russell  
The Skipper of the *Mary Jane* ..... Richards  
If I were .....

3.42 BAND

Overture, 'Private Ortheris' ..... Ansell

3.50 THELMA TUSON

Villanelle ..... Del Acqua  
I love the Moon ..... Rubens  
A Brown Bird Singing ..... Haydn Wood

3.57 BAND

Ballet Suite, 'La Source' (The Fountain) *Delibes*  
Scarf Dance; Love Scene; Variation; Cir-  
cassian Dance

4.8 ROBERT BERESFORD

Pass, Everyman! ..... Sanderson  
Come to the Fair ..... Easthope Martin  
The Fishermen of England ..... Montague Phillips

4.15 THELMA TUSON

Nymphes et Sylvans ..... Bemberg  
Pipes of Pan ..... Monckton

4.22 BAND

Second Mazurka ..... Godard  
Irish Reel, 'Molly on the Shore' ..... Grainger

4.30 ROBERT BERESFORD

The Floral Dance ..... Moss  
Onaway, Awake, Beloved! ..... Cowen

4.38 BAND

Little Suite ..... Tchaikovsky  
In a Troika (Sleigh); Nocturne; Creole  
Waltz

4.50 THELMA TUSON

Jewel Song ('Faust') ..... Gounod  
Greatest wish in the World ..... Del Riego

4.58 BAND

Rigaudon de Dardanns ..... Rameau  
Torchlight Dance (from 'The Bride of  
Kashmir') ..... Rubinstein

5.15 THE CHILDREN'S HOUR:

'The Charcoal-Burner's Son,' a brand-new  
play by L. DU GARDE PEACH, with music  
by V. HELY-HUTCHINSON

6.0 THE GERSHOM PARKINGTON QUINTET

Nocturne ..... }  
I love thee ..... } Grieg  
March of the Dwarfs ..... }  
Introduction and Capricious Rondo

Mendelssohn  
(Pianoforte Solo, BERNARD CROOK)

Cherry Ripe ..... arr. Cyril Scott  
Waltz ..... Coleridge-Taylor

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

6.50 QUINTET

L'Heure Exquise (The Exquisite Hour) Hahn  
Evening Breezes ..... Langley

7.0 Mr. BASIL MAINE: 'Next Week's Broad-  
cast Music'



MRS. NORMAN O'NEILL,

the brilliant pianist, wife of the conductor and com-  
poser, who is playing Modern French Music in the  
7.15 Recitals this week.

7.15 THE FOUNDATIONS OF MUSIC  
MODERN FRENCH PIANOFORTE MUSIC  
Played by Mrs. NORMAN O'NEILL

La Vallée des Cloches (The Valley of Bells) } Ravel  
Jeux d'Eau (Fountains) .....

AS regards the laying out of musical ideas for  
the Pianoforte, Ravel is with justice  
reckoned one of the most imaginative and  
resourceful composers since Chopin.

The first of these two pieces is from the set  
entitled *Mirrors* (1905). Those who are familiar  
with one or other of Debussy's pieces in which  
bells figure (notably *Cloches à travers les feuilles*)  
will find it interesting to compare Ravel's treat-  
ment here of the sonorities of the little tinkling  
bells and the big booming ones.

*Fountains*, written in 1901, when Ravel was  
twenty-six, was the first piece in which he showed  
his brilliant powers in Pianoforte writing



REX EVANS'S RIVAL,

Professor Edward Brown, the xylophonist. See London's  
Vaudeville at 9.35 this evening.

It has for preface a  
few words calling up the  
sight of one of those  
sculptured, happy water-  
gods we have seen smiling beneficently in the  
midst of an ornamental fountain.

7.25 Mr. GEORGE F. ALLISON: 'Prospect and  
Retrospect: The Cup Final and the Earlier  
Stages'

THE long battle for the Football Association  
Cup has now reached its final stage: the  
mighty have fallen round by round, until out  
of all the clubs whose hopes ran high three  
months ago only two survive, and the stage is  
set for the final act at Wembley a fortnight from  
today. In this evening's talk Mr. Allison (who  
is again to describe the Cup Final for some  
millions of listeners) will review the history of  
the previous rounds and forecast the chances  
of the two final contenders.

7.45 GEORGE ROBEY  
in person presents

MARIE BLANCHE, ROBERT LEIGHTON and his  
GIPSY QUINTET,

from his Musical Production,  
'BITS AND PIECES,'

Now being performed at the Prince's Theatre,  
London.

8.0 ENGLISH COMIC OPERA

OLIVE GROVES (Soprano); GREGORY STROUD  
(Baritone)

THE WIRELESS CHORUS (Chorus-Master,  
STANFORD ROBINSON)

THE WIRELESS ORCHESTRA, conducted by  
JOHN ANSELL

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Mr. J. B. PRIESTLEY: 'Easter Customs in  
Other Lands'

HIMSELF a brilliant essayist and literary  
critic, Mr. J. B. Priestley is equally well  
known as the editor of the English essayists,  
of Tom Moore's diary, and of the Bodley Head  
Book of Verse. His own books include a  
notable volume on that eccentric genius,  
Peacock, in the English Men of Letters series,  
and two of the most remarkable books pub-  
lished last year—'Adam in Moonshine' and  
'Open House.'

(Picture on page 676.)

9.30 Local Announcements. (Daventry only)  
Shipping Forecast

9.35 VAUDEVILLE

CYRIL SHIELDS (Conjurer)

LESLIE PAGET (Entertainer)

TEDDY BROWN (Xylophone)

CORDELIA MEREDITH-COOPER (Light Songs)

MONA GREY (Imitations)

A SKETCH

TEA FOR ONE AND TWO FOR TEA

By FRANK WILCOCK

Cast:

MONICA STRACEY

FERNLEY BISSHOPP

BUENA BENT

THE B.B.C. DANCE ORCHESTRA

Personally conducted by

JACK PAYNE

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

# Saturday's Programmes cont'd (April 7)

## 5GB DAVENTRY EXPERIMENTAL

(451.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**3.30 VAUDEVILLE**  
From Birmingham  
IVAN FIRTH and PHYLLIS SCOTT in Favourites of the Naughty Nineties  
MARIO DE PIETRO (Banjo and Mandoline)  
TOM CLARR (Entertainer at the Piano)  
MAISIE GILBERT (Character Studies)  
THE ASTORIANS DANCE BAND

**4.30 THE DANSANT**  
From Birmingham  
THE ASTORIANS DANCE BAND  
FRANK FOXON (in Humorous Ballads)

**5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'Shooky's Easter Egg,' by Phyllis Richardson.  
Songs by James Howell (Bass). Banjo and Mandoline Solos by Mario De Pietro

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

**6.45 LIGHT MUSIC**  
by the  
CARLTON MASON SEXTET  
GLADYS RIPLEY (Contralto)  
WILLIAM HESELTINE (Tenor)

**8.0 TWO SHORT PLAYS**  
From Birmingham  
'SISTER GOLD'  
One of the Little Plays of St. Francis  
by LAURENCE HOUSMAN

Characters in order of speaking:  
Francis ..... STUART VINDEN  
Brother Juniper ..... WORTLEY ALLEN  
The Goat Boy ..... GRACE WALTON  
First Robber ..... JOHN MOSS  
Second Robber ..... WILLIAM HUGHES  
Third Robber ..... HENRY O'DONNELL  
The Miser ..... JOHN ARMSTRONG

A hillside road leading to a forest. Dawn is beginning, and as the light increases one sees under the trees by the wayside the figure of Francis, hooded, with hands folded in his sleeves. Up the hill comes Brother Juniper grunting and out of breath, carrying a large basket full of bread.

**8.25 'THE WAYFARER'**  
A Play by KINGSLEY LARK  
With incidental music by HERBERT FERRERS  
Characters in order of speaking:  
John Mann (Host of the Wayfarer's Inn on the Road of Time) ..... JOHN MOSS  
Nick Winter (a Healer) ..... STUART VINDEN  
Will Spring (a Minstrel) ..... JOHN ARMSTRONG  
Hal Summers (a Shepherd) ..... WILLIAM HUGHES  
Dan Fall (a Woodcutter) ..... WORTLEY ALLEN  
Mistress Neighbour (a Friend to Mann) ..... PHYLLIS RICHARDSON

The Interior of an Inn with double doors and windows at the back looking out on to the road. An open fireplace with blazing logs, table and stools with dresser and barrels. John Mann enters and goes to the doors which he opens, showing a stormy and sunset sky. He looks anxiously up and down the road, and then returns to just inside the doorway.

**9.0 ERNEST LEGGETT LONDON OCTET**  
FLORENCE HOLDING (Soprano)

OCTET  
Gipsy Suite .... Coleridge-Taylor, arr. Artok

**9.15 FLORENCE HOLDING**  
Bird of Blue ..... German  
Roses and Rue ..... Foulds  
Border Cradle Song ..... Kemp

**9.23 OCTET**  
Serenade to Nicolette ..... Bernard Russell  
Slow Waltz, 'Columbine's Dream' .....  
Dance ..... K. A. Wright  
Gavotte, 'In Pierrot's Garden' .....  
Scotch Episode, 'Wee Bit o' Heart' .....  
Shilkret, arr. Roberts

Melody, 'A Resolve' Fontenailles, arr. Roberts  
Titania's Dance .... Newton, arr. Adlington

**9.38 FLORENCE HOLDING**  
Elf and Fairy ..... Densmore  
It was a lover and his lass ..... Quilter

**9.46 OCTET**  
Grand Operatic Fantasia ..... arr. Adlington  
Slavonic Dance, No. 2 .... Dvorak, arr. Redl

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

**10.15 Sports Bulletin (From Birmingham)**

**10.20-11.15 CHAMBER MUSIC**  
ELIZABETH RYAN (Mezzo-Soprano)  
THE McCULLAGH STRING QUARTET  
ISABEL McCULLAGH (1st Violin); GERTRUDE NEWSHAM (2nd Violin); HELEN RAWDON BRIGGS (Viola); MARY McCULLAGH (Violoncello); Dr. JAMES E. WALLACE (Pianoforte)

**10.20 ISABEL McCULLAGH, HELEN RAWDON BRIGGS, MARY McCULLAGH and Dr. JAMES E. WALLACE**  
Quartet for Pianoforte and Strings .. W.T. Walton

**10.50 ELIZABETH RYAN**  
Loveliest of Trees ..... George Butterworth  
The Maiden ..... Parry  
Prayer ..... Percival Garrat  
O men from the Fields ..... Herbert Hughes  
Slow, Horses, Slow ..... Mallinson

**11.5 QUARTET**  
Movement in B Flat ..... Balfour Gardiner  
Cherry Ripe ..... arr. Frank Bridge  
(Saturday's Programmes continued on page 676.)

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MEET THE ASTORIANS!

They will make you dance during Birmingham's Vaudeville Hour from 5GB this afternoon.

## Saturday's Programmes cont'd (April 7)

(Continued from page 675.)

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

- 3.30 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. EDDIE WILLIAMS: 'In a Tropical Gaol'  
 7.15 S.B. from London  
 7.25 Captain A. S. BURG: 'Rugby Snapshots'  
 Mr. LEIGH WOODS: 'West Country Sport'  
 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Songs by Betty Wheatley. 'The Escape of the Princess,' adapted from 'The Arabian Nights' by Mabel Bennett. Played by the Station Repertory Players. Incidental Music by the Station Orchestra  
 6.0 London Programme relayed from Daventry



#### NOVELIST AND CRITIC.

Mr. J. B. Priestley will talk on 'Easter Customs in Other Lands,' at 9.15 p.m. from London. He is one of our leading literary critics and a polished essayist, but has found time to write 'Benighted,' one of the creepiest of mystery stories.

- 6.30 S.B. from London  
 7.0 Mr. NEVILLE CARDUS ('Cricketeer' of the *Manchester Guardian*): 'The Lighter Side of Cricket'  
 7.15 S.B. from London

### 8.0 'MERRY ENGLAND' THE STATION ORCHESTRA

Overture, 'Plymouth Hoe' ..... Ansell  
 Three Dances from 'Henry VIII' .... German  
 THE COLNE ORPHEUS GLEE UNION, conducted by LUTHER GREENWOOD

It was a lover ..... Dunhill  
 A Franklyn's Dogge ..... A. C. Muckenzie  
 Boot Saddle ..... Bantock  
 Wassail Song ..... Pierce

ORCHESTRA  
 Overture to 'Nell Gwyn' ..... German  
 Three Dances and Norman March ('Robin Hood') ..... Bunning

GLEE UNION  
 I dare not ask a kiss ..... Bairstov  
 O Thou, whose beams ..... Goss  
 The Lincolnshire Poacher ..... arr. Bantock

ORCHESTRA  
 Suite, 'Victoria and Merrie England' .. Sullivan

- 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR. S.B. from Manchester  
 5.50 Liverpool letters  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Mr. GEORGE F. JOHNSON: 'Handicraft Teaching'  
 7.15-12.0 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.

- 3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR. S.B. from Manchester  
 5.50 Local Birthdays  
 6.0 London Programme relayed from Daventry  
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR. S.B. from Manchester  
 5.50 Birthdays and letters  
 6.0 AN ORGAN RECITAL  
 Relayed from the Albert Hall  
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR. S.B. from Manchester  
 5.50 Birthday Greetings  
 6.0 London Programme relayed from Daventry  
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry  
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR:  
 'FLOATING ISLAND'  
 An Easter Phantasy  
 By W. RATCLIFF  
 Music by ADA RICHARDSON  
 The Characters will be played by the Station AUNTS and USLES

(Nottingham Programme continued on page 679.)



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Write for Publication 453 describing Marconiphone Receiving Equipment, mentioning "Radio Times."

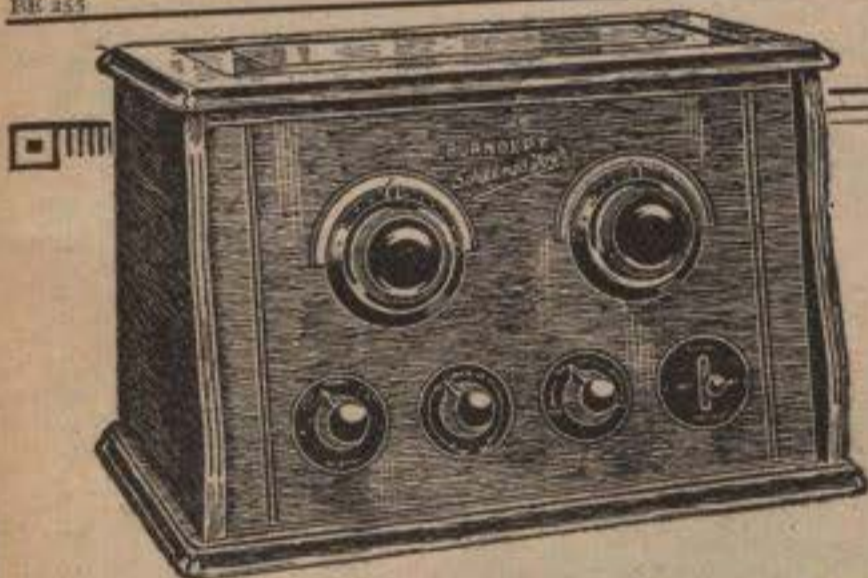
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**Even Response.** Not only on the *low* but on the *middle* and the *high* frequencies, assuring natural reproduction from both speech and music.

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4 volt, 40 amp. hrs.	1 12 0	1 18 0
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# Saturday's Programmes cont'd (April 7)

(Nottingham Programme continued from page 676.)

6.0 London Programme relayed from Daventry  
6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

3.50 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR: A Visit to Movie-land  
6.0 London Programme relayed from Daventry  
6.30-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR: The Station Trio—Light Music  
6.0 London Programme relayed from Daventry  
6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

3.30 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. W. H. EVANS: 'Rugby Football Topics'  
7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

## Northern Programmes.

**5NO NEWCASTLE.** 312.5 M. 960 KC.  
3.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Tilly'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. Alan Thompson, President, Northumberland Rugby Union. 'To-day's Rugger Matches.' 7.45:—London. 10.30:—Dance Music: Tilly's Dance Band, relayed from the Grand Assembly Rooms. 11.15-12.0:—London.

**5SC GLASGOW.** 405.4 M. 740 KC.  
11.0-12.0:—Gramophone Records. 2.15:—Dance Music, relayed from the Plaza. 4.15:—Station Orchestra. Jenny McFarlane (Soprano). 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:—Miss M. E. M. Donaldson: 'The Humours of Home Life in the Remote Highlands.' 7.15:—London. 7.25:—Edinburgh. 7.45:—London. 10.30:—Dance Music, relayed from the Plaza. 11.15-12.0:—London.

**2BD ABERDEEN.** 500 M. 600 KC.  
3.30:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.50:—Glasgow. 7.15:—London. 7.25:—Sports Talk: Charles Forbes. 7.45-12.0:—London.

**2BE BELFAST.** 306.1 M. 580 KC.  
3.30:—Station Orchestra. 4.35:—S. Weir McCormick (Baritone). 4.47:—Orchestra. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—London. 6.50:—Glasgow. 6.55 app.:—Irish League Football Results. 7.0-12.0:—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.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

## In the Near Future.

(Continued from page 663.)

### Cardiff.

'A Spring Idyll' is the title of the programme on Friday, April 13. It has been composed by Vaughan Thomas, and will include vocal items by Kate Winter and reading from poems and prose extracts from the writings of W. H. Davies, Walter de la Mare, and George Gissing by Ivan Sampson.

### Daventry Experimental.

Out of the Shadows, a psychic mystery play by David Hawkes, will be broadcast on Monday, April 9, at 9.30 p.m.

The latter part of the programme on Thursday, April 12, under the title of 'Life and Love,' will be given by the Birmingham Studio Orchestra and Joseph Yates (baritone).

Those popular radio artists, Dorothy Bennett and Dale Smith, together with Tom Bromley (pianoforte), will take part in a ballad concert on Saturday evening, April 14.

A musical comedy programme on Friday, April 13, will include selections from *The Chinese Honeymoon*, *Miss Hook of Holland*, and *Chu-Chin-Chow*, in addition to selected songs by Vivienne Chatterton (soprano) and Aubrey Millward (baritone).

The Birmingham String Orchestra, conducted by Joseph Lewis, will be heard in a concert of chamber music, together with Herbert Heyner (baritone), whose items will include Four Songs from the Greek Anthology (Miller Craig) and a group of selected songs.

The evening concert on Sunday, April 8, will be given in the studio by the City of Birmingham Police Band. It will include a suite of Folk Songs by Vaughan Williams and a selection from *The Prodigal Son*. The soloists are Florence Holding (soprano) and Beatrice Evfine (cello).

## 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 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.

### MAINTENANCE OF RECEIVING SETS.

The B.B.C. has prepared a free pamphlet to help listeners to get the best possible results from their sets. It can be obtained on application to the B.B.C. Bookshop, Savoy Hill, London, W.C.2, or to any provincial Station. This pamphlet is published in conjunction with the Radio Manufacturers' and the British Radio Valve Manufacturers' Associations.

The Adult pamphlets for next session will be issued in April, and the titles will be announced shortly.

### SCHOOL PAMPHLETS

(ready about the middle of April)

- School Syllabus
- Secondary School Syllabus
- Manchester Syllabus
- Newcastle Syllabus
- Scottish Stations Syllabus
- Cardiff Syllabus
- Music Manual
- Boys & Girls of Other Days, Course III
- Empire History & Geography
- Out of Doors from Week to Week
- The England that Shakespeare Knew
- French Manual
- Glasgow French Manual
- Glasgow Nature Study

### OPERA LIBRETTI issued Monthly.

- April.
- Armida
- Così Fan Tutte
- May.
- Manon Lescaut
- Subsequent.
- The Girl of the Golden West
- The Daughter of the Regiment

### SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS.

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#### LIBRETTI.

(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.

#### SCHOOL PUBLICATIONS.

(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.

#### AIDS TO STUDY PAMPHLETS.

(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.

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.....(County).....

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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.

#### 'ARMIDA.'

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.

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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.

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No.: 2



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- Short Waves and Television.
- Invisible Rays—The Infra Red.
- Technical Notes.
- A Love of Scientific Adventure.
- How to Make a Simple Televisor (concluded)
- Where L.F. Amplification Comes into Television.
- Light Upon the Receiving End.
- The General Electric Company's Recent Television Experiments in America: by Dr. E. F. W. Alexanderson.
- Ray Tracing, by Prof. Cheshire, C.B.E., A.R.C.S., F.I.P.
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- Transatlantic Television.
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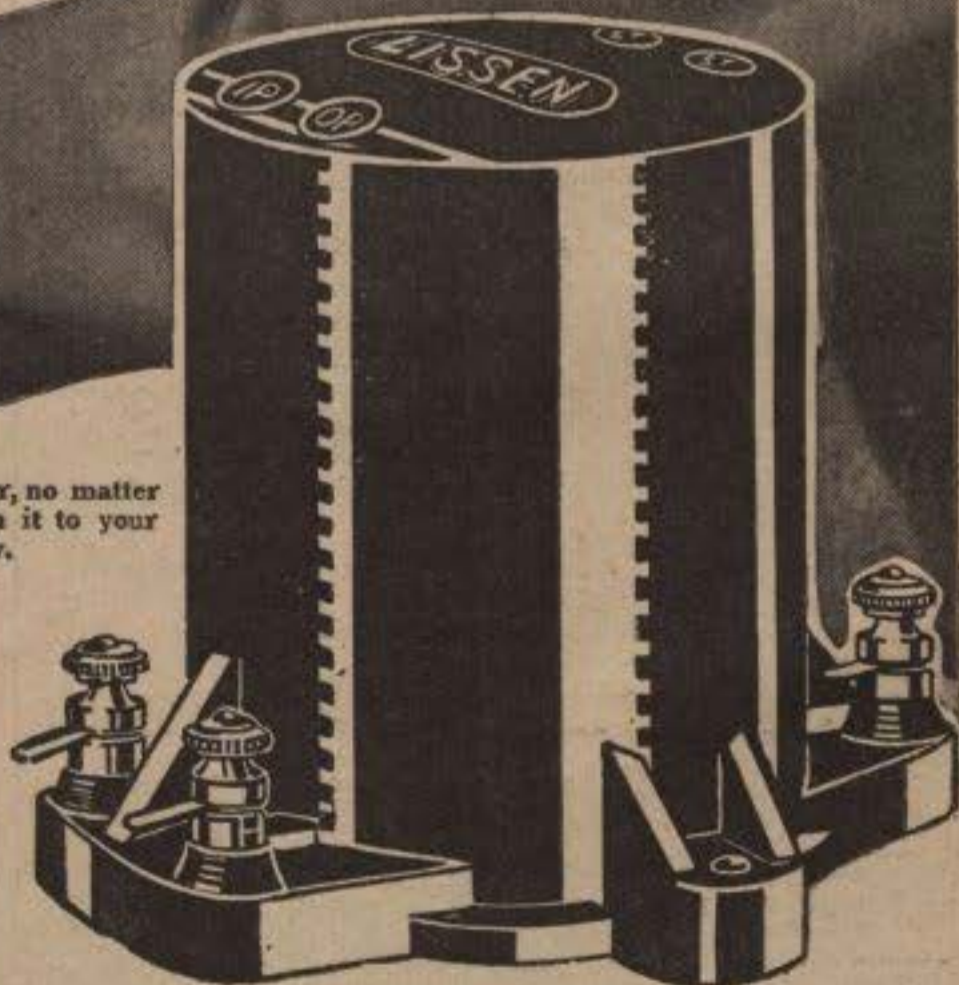
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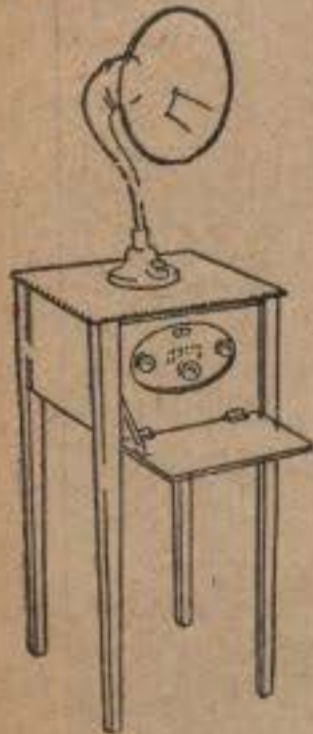
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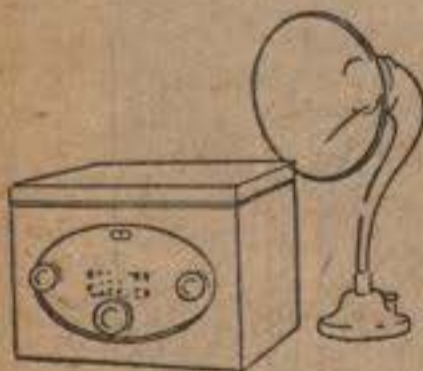


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M.C. 114

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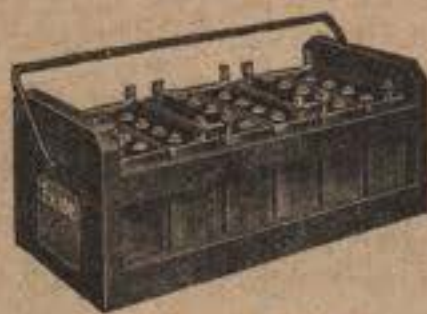
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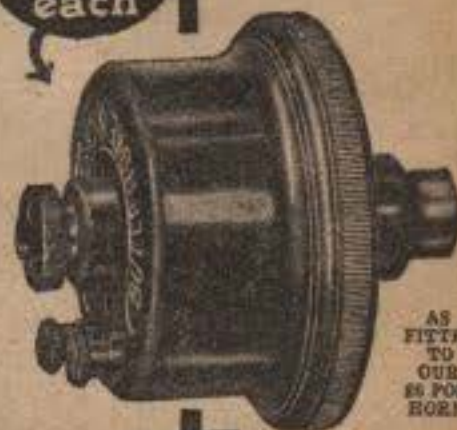
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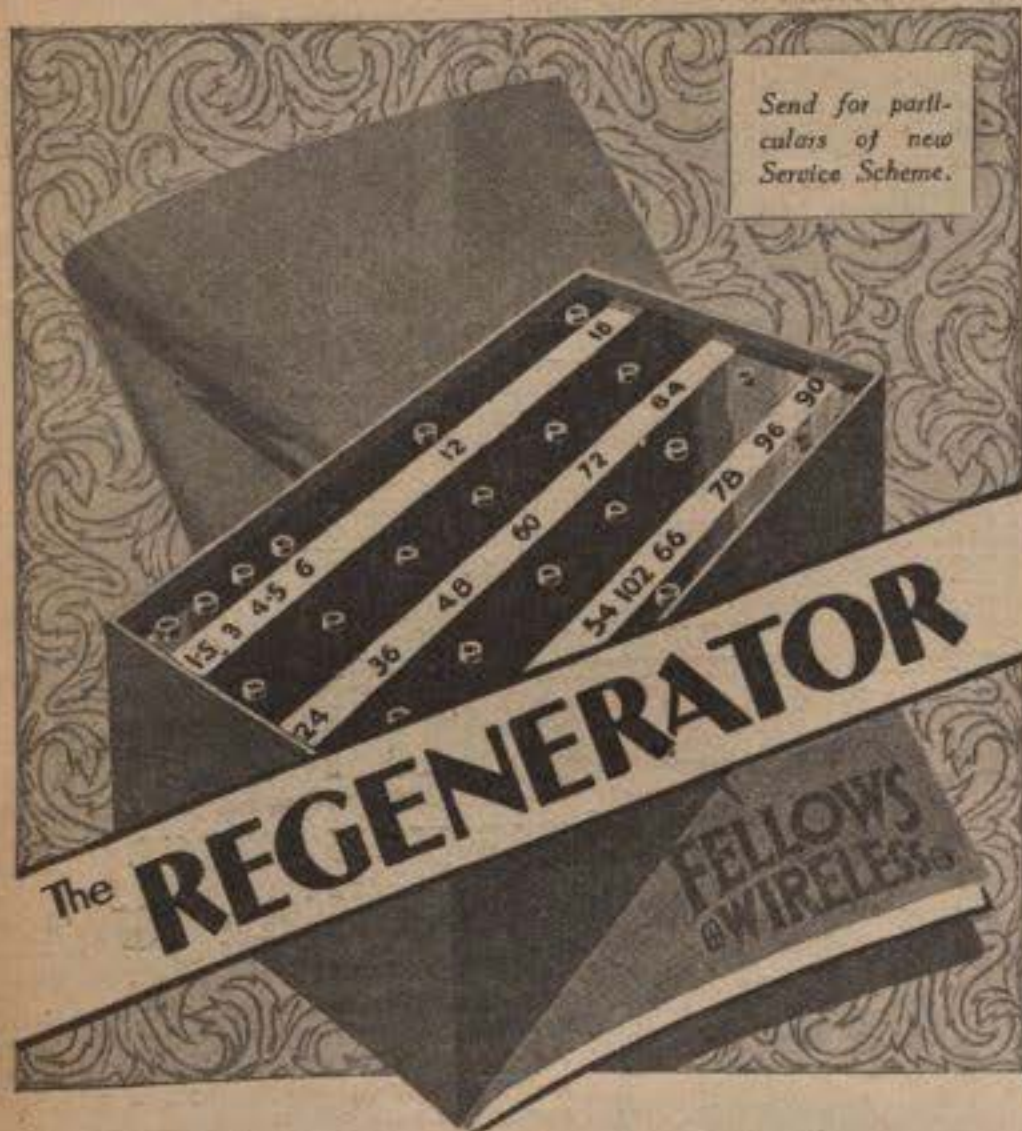


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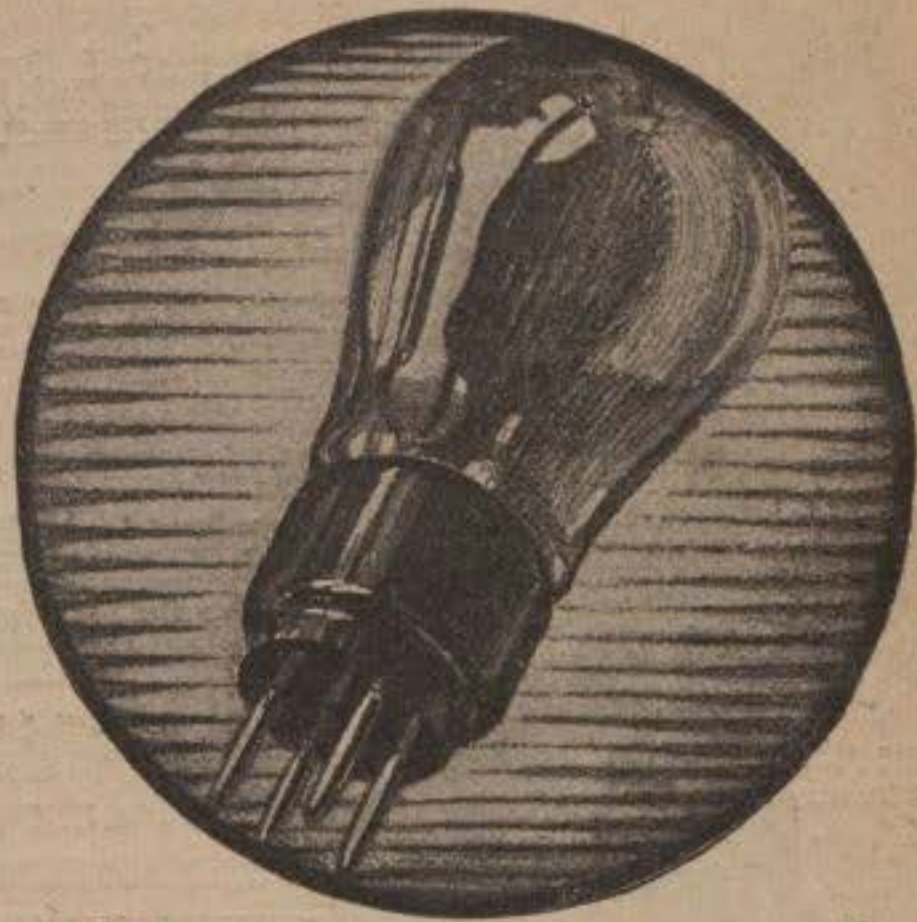
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<b>B. 210 H</b>	<b>B. 210 L</b>	<b>B. 215 P</b>
R.C. and H.F.	General Purpose	Power
Fil. Volts.. 2	Fil. Volts.. 2	Fil. Volts.. 2
Fil. Amps. 0.10	Fil. Amps. 0.10	Fil. Amps. 0.15
Max H.T.V. 150	Max H.T.V. 120	Max H.T.V. 120
<b>10s. 6d.</b>	<b>10s. 6d.</b>	<b>12s. 6d.</b>

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**VALVES**  
 NICKEL FILAMENT

Made at Rugby in the Mazda Lamp Works.

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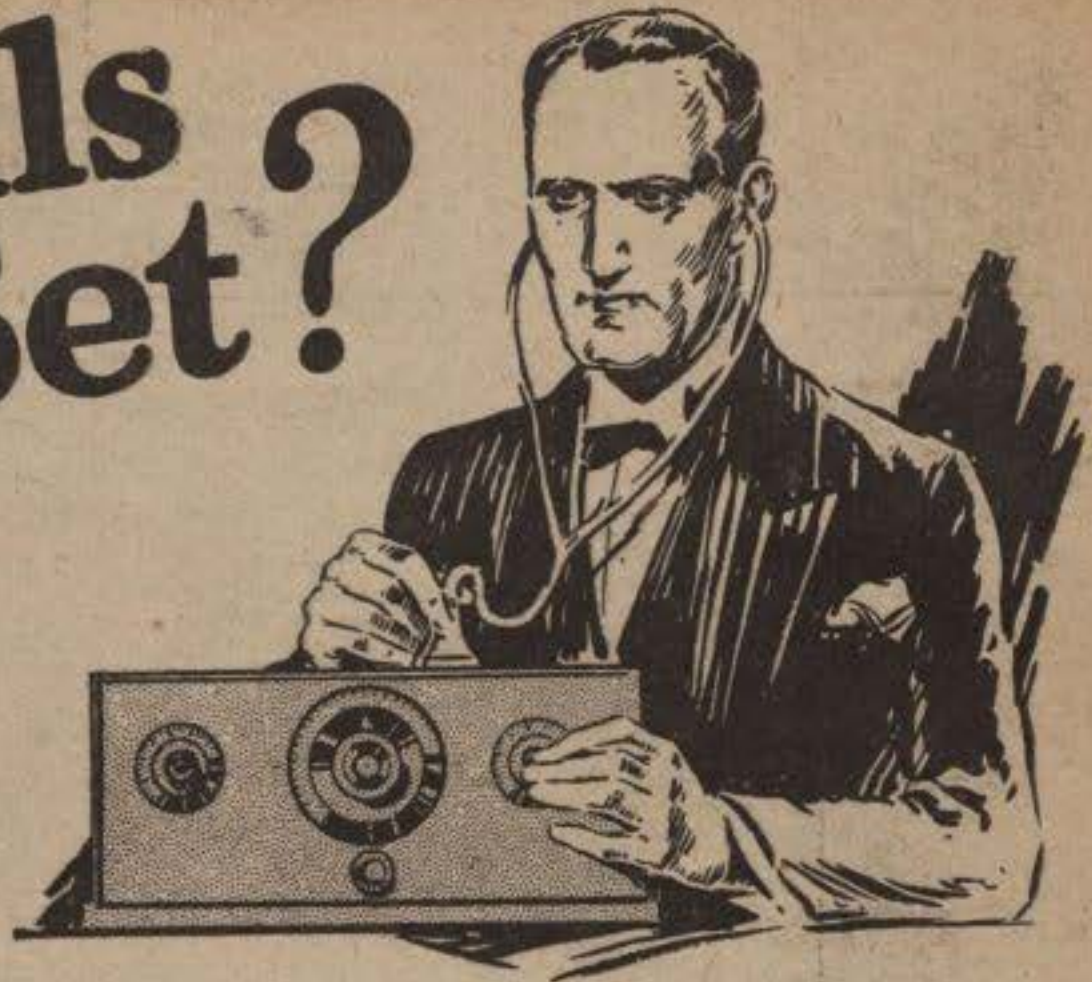
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# What ails your Set?



When you feel run down you call in a Doctor. With his stethoscope he quickly diagnoses the trouble. When your wireless Set is "out of sorts" the trouble is frequently due to failure of the H.T. supply. Present-day valves quickly drain an ordinary H.T. dry battery of its life-giving energy. Such batteries in the long run, therefore, are expensive. It is true economy to spend a few shillings more on an Oldham H.T. Accumulator which will last for years and will always provide your set with an abundance of power. H.T. current is the very life blood of your Set—without it your Set is dumb. Buy an Oldham H.T. Accumulator and give your Set a real chance to show what it can do.

## Check over all these symptoms

### Has it lost its range?

When a Set loses its power—when distant Stations become more elusive—suspect your H.T. supply. No Receiver can work properly without adequate H.T. You'll add enormously to the range of your Set when you fit an Oldham H.T. Accumulator.

### Is it husky voiced?

When the tone of a Set becomes throaty or 'woolly' the trouble is frequently caused by a worn-out H.T. dry battery. You can remedy this defect by fitting an Oldham H.T. Accumulator which will last for years.

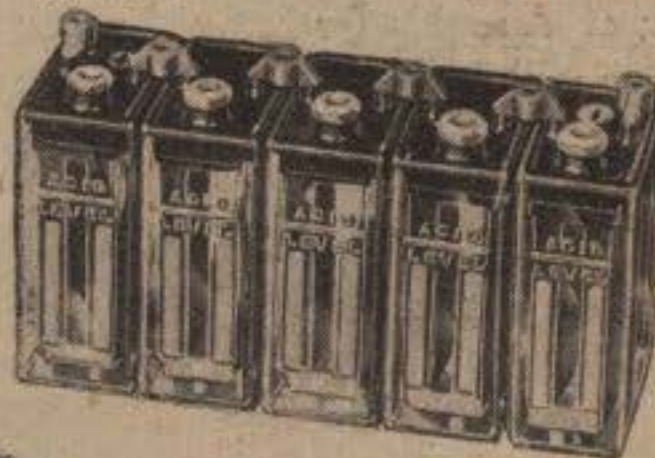
### It is noisy?

Crackles and noises can be directly attributed to a faulty cell in an H.T. dry battery. In an Oldham H.T. Accumulator all cells are open to examination. Noises are impossible. Instead the receiver is fed with an even flow of pure, direct current—without a trace of ripple or hum.

### Does it distort?

Pure, life-like reproduction depends entirely on a correct balance being maintained between H.T. voltage and grid bias voltage. A sudden drop in H.T. voltage—through exhaustion of any of the dry cells—will cause distortion. Safeguard yourself against this by fitting an Oldham H.T. Accumulator which holds its charge for months on end.

The cure lies in an



Build up your Oldham H.T. Accumulator to any required voltage with these 10 volt Blocks. Each one complete with connecting flex and wander plug.

5/6

To Motorists  
Oldham "Faithful Service" Starter Batteries are just as good as Oldham Wireless Accumulators.

# OLDHAM

## H.T. ACCUMULATOR



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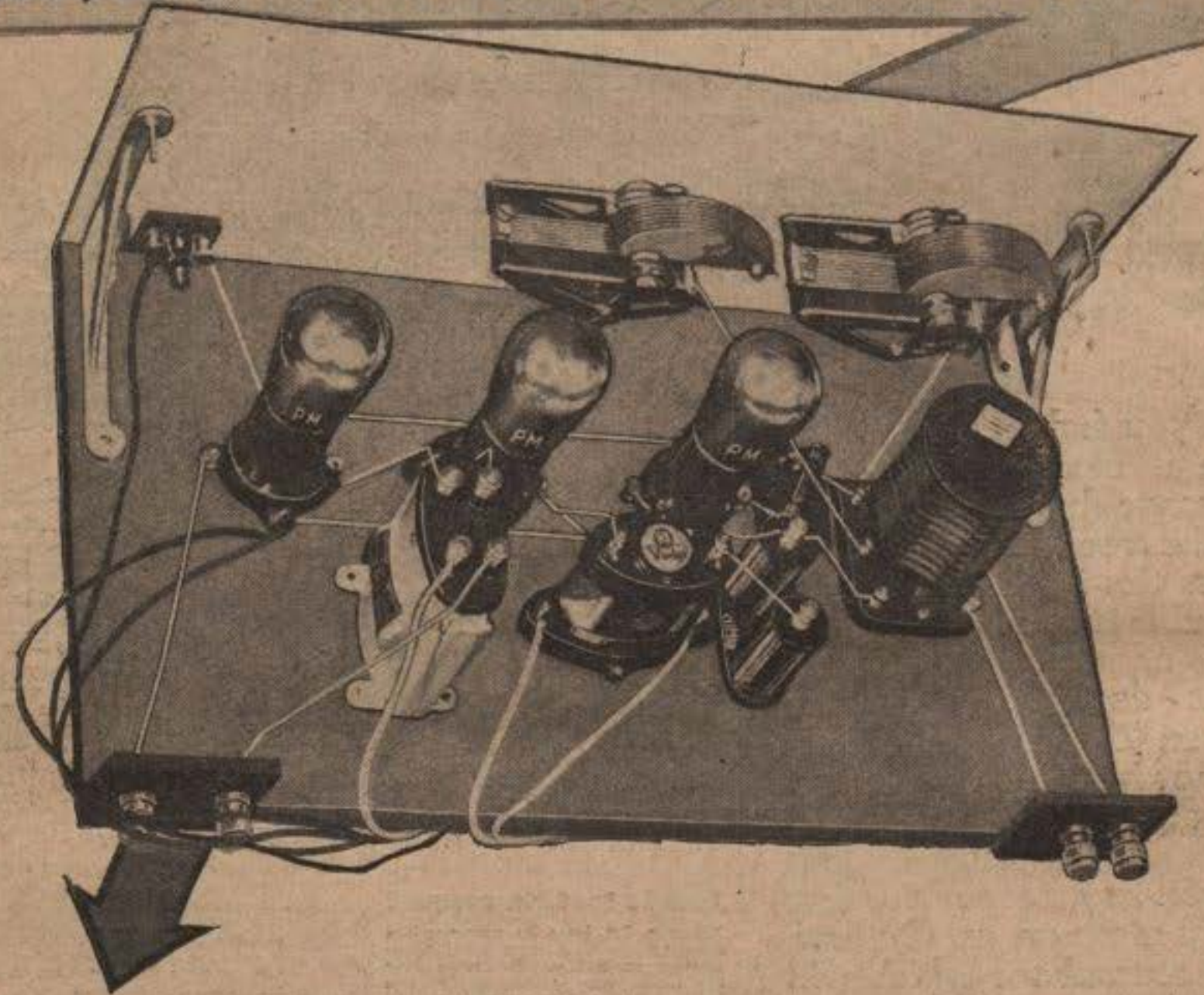
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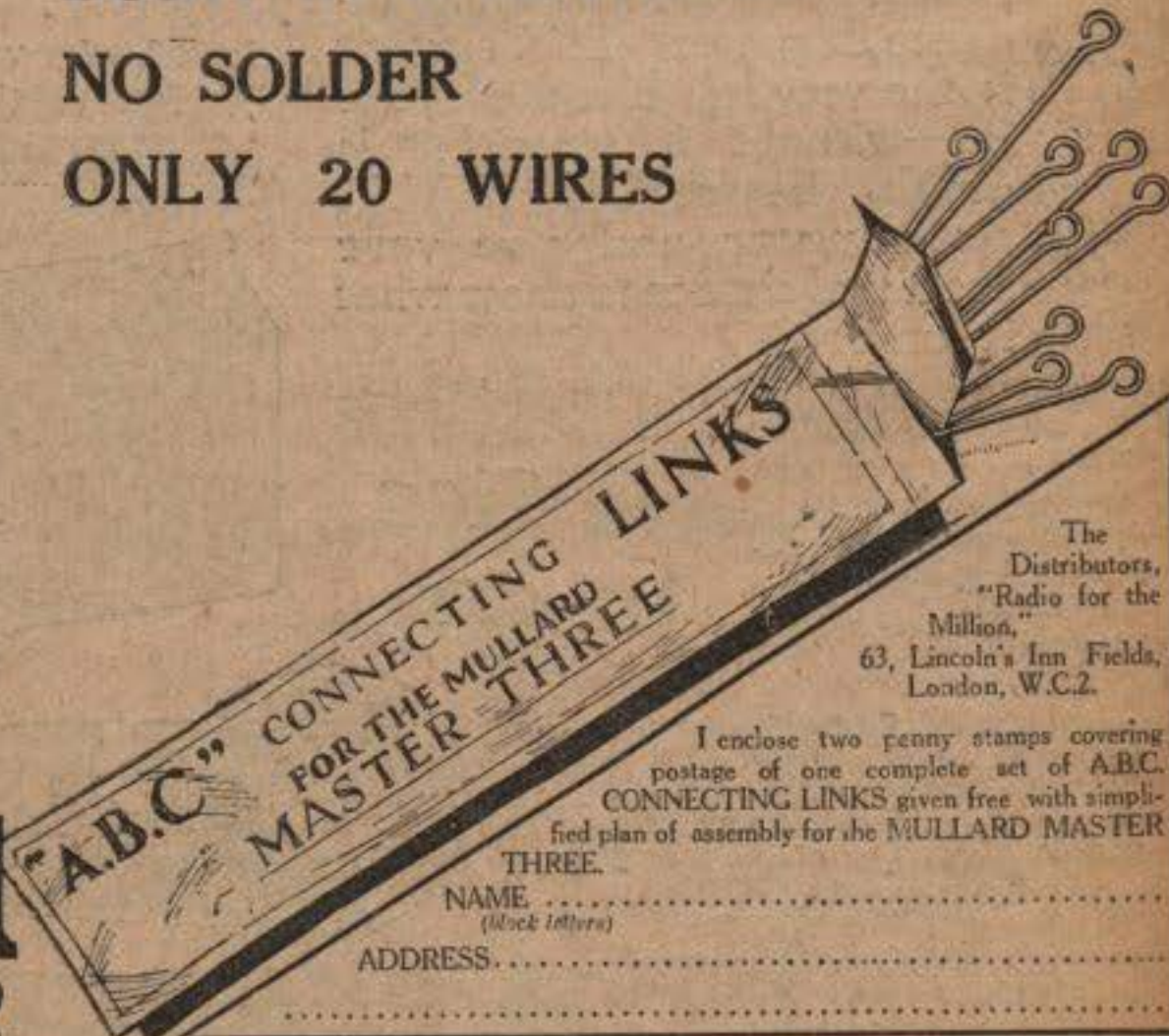
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