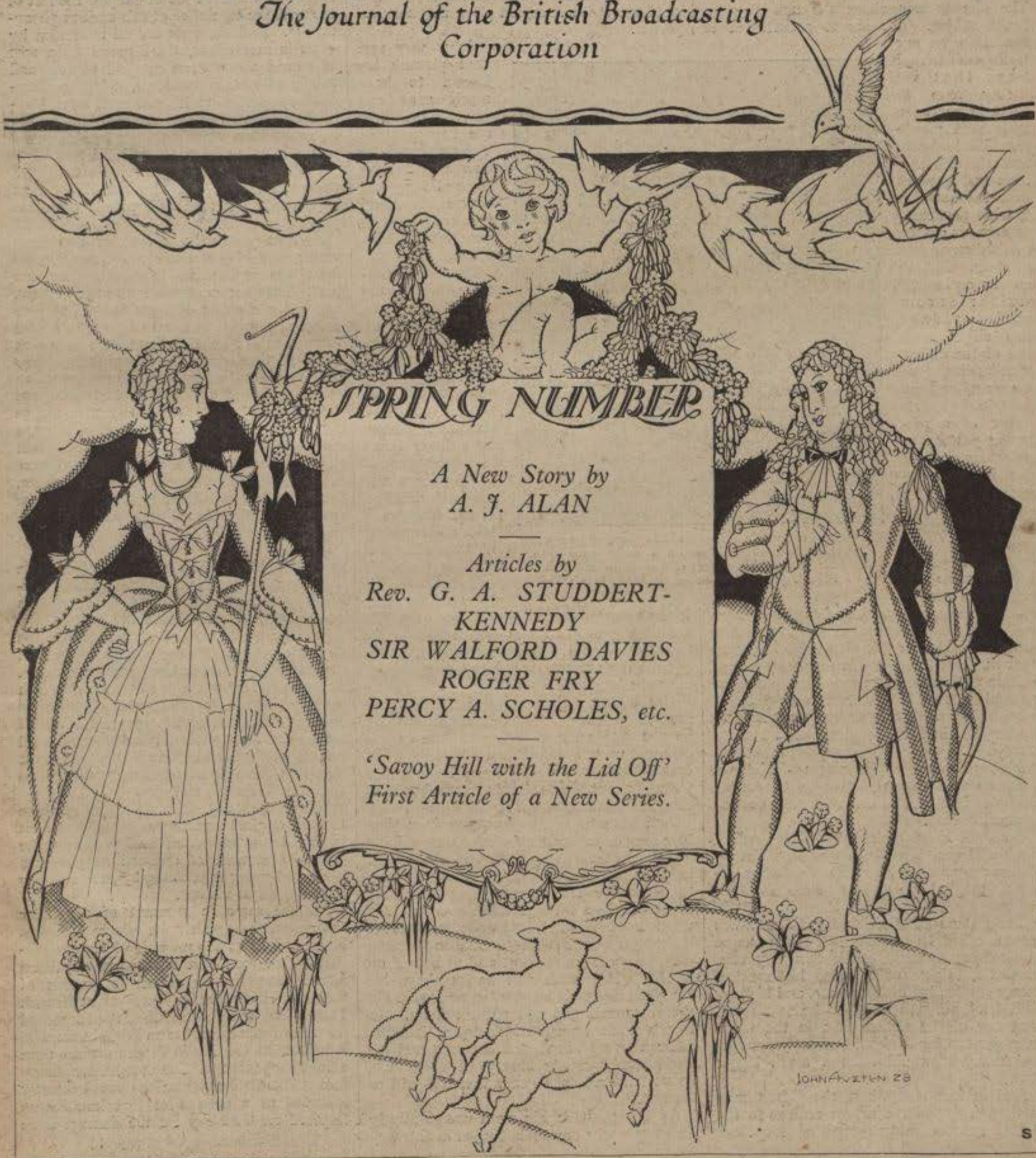


The RADIO TIMES

The Journal of the British Broadcasting Corporation



SPRING NUMBER

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The Talk of the Week. No. 12.

Pictures, Prices, and Prestige.

This talk on 'Art and National Prestige' was given from London on March 16 by Mr. Roger Fry, one of the most outstanding of modern painters

A LITTLE while ago South Africa was disturbed by what threatened to become a serious cause of trouble. The dispute was about the new flag for South Africa. We are so accustomed to the effect on our feelings of national flags that we hardly stop to think how strange it is that people should feel so hotly and even risk their lives and fortunes over the question of what particular pattern is to be marked on a piece of cloth. But to an imaginary visitor from another planet this might seem one of the oddest peculiarities of human nature. And, indeed, this power of a particular pattern to sway our deepest feelings is so curious that we may fairly say that it is a kind of magic; that this emblem or symbol has become a magical object—

that is to say, one capable of exercising mysterious effects: effects out of all proportion to the cause which we see. It is, of course, true that we don't think of this magical effect of certain patterns on pieces of cloth as supernatural, but still, its effects are quite as astonishing as those which we attribute to magical rings and magical words in fairy stories.

Now, pictures are also pieces of cloth or canvas on which certain shapes have been drawn or painted, and these, too, may become magical objects.

Some of these pieces of cloth on which certain shapes have been made are found, in the course of time, to have quite exceptional magical power—far more so than others.

For instance, one piece of cloth on which a man called Rembrandt had made shapes and colours to resemble his own ugly face, his little, bright, puffy eyes, his swollen, heavy cheeks, his bulbous nose, and his high bald forehead, was found to be so magical that one of the richest men in the world gave £60,000 for it about twenty years ago, and today it would fetch a much bigger sum.

And in fact everywhere the richest men in the world, and the richest nations in the world, are feverishly competing for these

magical objects which are of no value whatever just as pieces of matter, squares of canvas smeared with colours, or pieces of stone, if we disregard their magical properties.



A portrait of an ugly old man with a bulbous nose and high bald forehead—and yet it is worth more than £60,000: Rembrandt's portrait of himself to which Mr. Roger Fry refers in the accompanying article.

it was a very remarkable thing—most people wouldn't give £10 for it, and would hardly stop to look at it, supposing it were leant up against the railings of a London square by a pavement artist.

But in every thousand or hundred thousand people there would be a few who would be put into an extraordinary state of excitement by this thing. It would make them dream about it. It would give them a new feeling about life, about human nature, about all sorts of things.

And if the object is thus seen from time to time, in every generation there will be a certain number of people who get excited in this way—and they will try to get others to share their good fortune—will talk about the mysterious feelings that come to them when they look at it, and write books about it, and get very much interested in the ugly old man who painted it, and will hunt up all the old records and find perhaps his laundry bills or his income tax returns in old parish records and will publish them. In fact, a whole immense industry of learning will spring up about this old man and his works, and a whole library of books will be written and each generation will add to the last.

As I say, it is always a comparatively few people who are worked upon in this way

by the magic of painted canvases, but when in each succeeding generation the same thing happens to a fresh lot of people, the rest of the world takes notice of this curious phenomenon. And since we are all interested by what is marvellous, there grows up a sort of legend about these magical objects, and people who really wouldn't, if left to themselves, feel the magic, get, as it were, hypnotized by all this interest into half feeling it, or at least thinking they feel it. And even if, being bluff, honest fellows, they say: 'Well, I don't see much in it myself,' they still feel a kind of veneration for an object that has such odd powers on other people.

And so gradually a sort of secondary magic power gets added to these objects from the veneration in which they are held. They become symbols of magic power, and the possession of them is held to give a sort of prestige to those who are fortunate enough to get hold of them. So very rich men find that one of the things their money enables them to buy is this prestige which great works of art confer, and they are willing to pay very big prices for it; and as other rich men feel the same, there is great competition, and the prices of what a great many rich men want keep on rising to more and more fabulous figures, and that, in turn, increases the veneration and respect of the mass of mankind for objects capable of arousing such desires.

NATIONS, like individuals, seek to become owners of these objects in which mysterious power resides. In early days works of art were considered among the legitimate spoils of victory, and when the Romans conquered Greece they carried off innumerable masterpieces of sculpture. Even as lately as the end of the eighteenth century Napoleon considered it legitimate to carry off some of the greatest works of art from the countries he had overrun, and he installed them in Paris with the greatest pomp as showing better than anything else the glory of French victories.

Not unnaturally, the restitution of these to their original owners was exacted at once in the terms of peace, and probably the general sentiment of civilized man is now against allowing or profiting by such a theory of the spoils of victory.

All the same, a remnant of the older feeling which regarded the seizure of works of art as one of the rewards of victory persisted after the Great War, when the Allies forced Germany to return two wings of the great altar-piece by Van Eyck at Bruges. These wings, or side panels, had been detached from the work and sold to an Englishman, who left them to the Berlin Museum more than a hundred years ago. Their restitution, therefore, without compensation was evidently intended as a symbol of just humiliation imposed on Germany for the damage done

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A New Story by A. J. Alan. Wandering Minstrels, Limited.

I WAS once going out to dine, with some people near Notting Hill Gate—I telephoned for a taxi, but there weren't any on the rank, so, as I'm not far from Notting Hill Gate and there was plenty of time, I decided to walk. When I turned out of Church Street into Bedford Gardens I saw a crowd, quite a large crowd, standing on the pavement on both sides of the road, and they were listening to an entertainment being given by two street musicians. When I got nearer I saw that they were a man and a girl. The man was playing one of those tiny little harmoniums (or should one say harmonia?), and the girl was singing. Except for the size of the crowd, which was considerable, and the fact that a good many people were hanging out of the windows of houses round about, there was nothing strikingly unusual to see.

But there was to listen to. These two people were giving one of the most artistic performances I've ever heard. The girl was singing 'One fine day' from *Madame Butterfly*—

It had just come on to pour with rain, incidentally, but the incongruity didn't seem to strike anyone. It may have been because she was singing in Italian. At least, that's how it struck me first go off—when I'd been there half a minute I knew no one knew it was raining. One must be reasonable about her voice. I've heard Destinn sing 'One fine day,' and, of course, this girl wasn't as good. She wasn't old enough to have had the training, for one thing, but you take Emmy Destinn, and any of them, plant them in the gutter in the rain, in Bedford Gardens, and see how they get on. Not that I've a word to say against Bedford Gardens—quite the reverse. It's a nice quiet street with little or no traffic, and its acoustic properties are quite reasonably good. It occurs to me that I haven't described these people. The girl was, I should imagine, about twenty-five, and rather insignificant. When she sang she was almost pretty, but she looked ill.

She had on a little dark grey hat and a shabby brown coat. Neither her coat nor her shoes looked as though they would keep the wet or cold out for very long. The old man who played the harmonium, and whom I subconsciously wrote off as her father, struck me as intensely pathetic. He almost reminded me of a monkey perched on a barrel organ. You know that wistful expression they have, wishing they were climbing trees in the tropics. He looked thin and ill, too, and, of course, he wore blue glasses. I wonder why it is that old men who play small harmoniums in the street *always* wear blue glasses. I asked a scientific friend of mine this once, and he said it was to protect their eyes against the ultra-violet rays which these instruments give off, but frankly I don't see why a small harmonium should

be any more dangerous in this respect than, say, a mustel organ. Perhaps my friend was pulling my leg.

Anyway, whether he was or not—this old man could, and did, accompany perfectly. He was just as much an artist in his way as his daughter, and there was perfect understanding between them.

When they'd finished 'One fine day,' they did one of the arias out of *Tosca*—equally well.

During this item a policeman strolled up and joined the crowd, quite close to me.

I said: 'You are never going to move this little lot on, are you, constable? There'll be a riot if you do.' He said: 'Oh no, sir. They don't seem to be doing any harm. I shall have to stop and see that they don't cause an obstruction'—and he did.

When the *Tosca* aria was finished, the girl stepped forward a bit and said she would only be able to sing one more song—was there anything anyone would particularly like?

She sounded quite well educated when she spoke. Of course, no one said a word. They never do—they all stood looking like a whole lot of stuck pigs, so I upped and said: 'What about the "Ave Maria" from Verdi's *Otello*? Would that be too much for you?' She said: 'Oh no, if you don't mind it in Italian.' I said I should be perfectly furious if she sang it in anything else. And she *did* sing it—gloriously.

I forgot to say before that all this was happening almost opposite the house where I was dining, or rather, supposed to be dining. By this time I was quite ten minutes late. My friends had spotted me from the window, and we'd waved to each other, but I was glad to see that they didn't expect me to go in until the show was over. In any case, one couldn't have left until a collection had been made. I could see a little bag on the end of a stick lying on the top of the harmonium—you know, the sort of thing they thrust at you when you go through locks on the river. I wondered which

of them would take it round, and whether the crowd would melt away when they began. By the by, it isn't fair to call it a crowd. It was a thoroughly appreciative audience. There was one man in particular whom I noticed. He was between forty-five and fifty and appeared, like me, to be dining out. We sort of drifted together, like kindred spirits do—both enormously impressed with the music—both late for dinner, and neither caring. He said to me: 'This is rather wonderful, don't you think?' I said: 'Yes—what on earth are they doing in the street,' and we both decided that it was a crying shame that such talent shouldn't have a better hearing. In fact, we said all the things that people do on these occasions.

Towards the end of her song the girl faltered once or twice, and pressed her hand to her side, and one heard murmurs of 'Poor thing—she's ill—probably half-starved,' and so on. However, she managed to keep going, but just as she sang the 'Amen' which comes at the end, she collapsed in a pathetic little heap in the road.

(Continued overleaf.)



The girl was, I should imagine, about twenty-five, and rather insignificant. When she sang she was almost pretty, but she looked ill.

(Continued from the previous page.)

It says a great deal for the grip she had on all of us, that hardly anyone moved. Two or three of us who were nearest, including the policeman, went to her, and began propping her up on the doorstep of the house just behind, but just then the people who lived there came out and insisted on her being carried inside, so that was all right. The old father was asked in, too.

I'm no hand at describing things or conveying impressions, so perhaps you won't have realized how touching the whole thing was. I saw two or three women in the crowd crying quite openly. However, it suddenly occurred to me that unless something was done pretty soon about the collection, there wouldn't be able to be one. It seemed to strike my fellow diner-out at the same moment. He said to me: 'Will you take your hat round if I do?' I said: 'Rather—and what's more, we shall get a d—d sight more in our two hats than they'd ever have got in their flannel shrimp-net.'

Added to which, I meant to sting my friends across the road good and proper. I did, too. They stumped up two pounds, but we did the crowd first. That produced nearly thirty bob, mostly in sixpences and shillings. There were surprisingly few pennies—and hardly any one tried to get away without giving something.

Then we tackled every house where we'd seen anyone looking out of a window. He took one side of the road and I took the other. At the end of a few minutes my hat had nearly four pounds in it and his just over three.

We rang the bell of the house where the girl and her father had been taken in and found that she was going on all right. I left my pal there handing over the money. Oh, he asked me for my card, and I gave it

him. He made some vague suggestion that between us we might do something for them. In any case, he said he was going to see them home in a taxi. Very decent of him, I thought, and I dashed across the road to my belated dinner-party.

A few days later I got a letter from this man. I mustn't tell you his name, but he wrote as managing director of a musical and dramatic agency, and I'm not going to give you *it's* name, either. 'Would I call in and see him when I next happened to be in his neighbourhood?'

I wrote back and said I would, and I did about four days later. The offices consisted of two rooms on the third floor of a very old house not far from Lisle Street. There were two clerks in the outer room, and one of them showed me through into the inner room where my man was. He seemed very pleased to see me, offered me a cigar and all that, and then he brought up the Bedford Gardens incident. I said: 'Yes, by Jove, you ought to be able to find those two poor people a decent job if anyone could.' Then he laughed. I naturally asked him what the joke was. He said: 'Promise me you won't be angry, but I have a confession to make. I run those people you saw the other evening, and five other pairs like them. I pay them five pounds a week each and ten per cent. of the takings. They all do three or four shows a night, and the average collection is two pounds.'

'You can work it out for yourself. The gross takings are between two hundred and fifty and three hundred pounds a week, and after deducting salaries, commission, rent, and expenses, my share is seldom less than a hundred and fifty.'

By this time I was having considerable difficulty in keeping my temper, and he noticed it. He said: 'I know exactly what you are going to say—you are going to tell

me that this is a fraudulent concern, and that we live by trading on the pity and good nature of the public—and that I am a scoundrel.' I agreed that I *had* been going to say various things of that kind.

He then went on: 'But am I a scoundrel? I've taught all my people to give a thoroughly artistic performance. They are mostly girls who have come to me applying for concert and operatic engagements without a dog's chance of getting on. I give them a two years' contract and not a bad screw, and they study under me the whole time.'

'They are made up to look ill, of course, and I supply harmoniums.' He was getting quite enthusiastic. He unrolled a large scale map of London on the wall. It was divided off into various coloured squares.

He said: 'Just you think of the planning it takes to arrange twenty-four new and suitable "pitches" every night, none of which may ever be used again—and so on, and so forth. I admitted that he worked for his living, and also that anyone who said that opera in England didn't pay was a liar, but that I still didn't see what he wanted to see me about. Then he got a little bit uncomfortable. He said: 'Well—I'm getting rather old to go round every night joining the crowd at my entertainments, and helping with the collection, and I was thinking of taking in a partner to do the outdoor work. You wielded a very persuasive hat the other evening, you know, and I wondered whether you would consider twenty-five pounds a week as a start?'

Whereupon, I told him exactly what I thought of him, keeping nothing back. He said: 'Dear, dear, I *am* sorry, and I'd got a contract made out all ready for you to sign. What am I to do with that?' I regret to say that I made use of an extremely vulgar expression and left him.

Pictures, Prices, and Prestige.

(Continued from page 2.)

to Belgium. We are probably by now aware that this decision was a survival of an outworn view of justice.

But for the most part the fate of great works of art is decided, not by force of arms, but by the size of banking accounts, and already we see America symbolizing its commercial pre-eminence by its raids on European collections.

I have discussed so far only the question of the possession of these magical pieces of matter and the prestige which it confers. Now how about the making of them? Does that too confer honour and prestige? And here a curious paradox meets us at an early stage of history. We have seen that the Romans celebrated their victories by robbery of works of art on a grand scale. They considered it extremely honourable to have them in their hands, but they did not think the power to make them at all particularly honourable; rather the contrary, that it was work fit for subject races and slaves. This is what Virgil, himself a great artist in words, puts forward as the Roman ideal:—

'Let others mould bronze to the softness

of living flesh, let others practise eloquence at the Bar or map the courses of the stars. Your arts must be to impose your peace on the world, to spare submissive races and wear down the proud by war.'

And we English in the period of our great commercial boom in the nineteenth century thought very much the same, as you can see from what Dickens says in 'Our Mutual Friend' about Mr. Podsnap,

This idea, that whilst the possession of these magical objects is very honourable, the making of them is not, is a sign of a rather coarse and vulgar self-satisfaction, and we are glad to think that there are much fewer Mr. Podsnaps in England today than when Dickens wrote. And in general in the modern world we tend quite rightly to esteem the gift to create these magical sources of enjoyment more than the power to possess them. All over the world the peoples that show special gifts in this way are liked and admired for the pleasure which their productions cause, and those nations which produce nothing of world-wide interest are rather looked down on. I think today the French are more admired for the works

of art they produce than the Americans for the works of art they buy, and this by Americans themselves as much and as generously as by anyone.

In this the French are reaping the reward of the policy pursued by their Government for more than a century—the policy, that is, of spending a good deal of public money in encouraging artists and buying their productions. England, thanks to our Mr. Podsnaps, has, until lately, thought this a foolish waste of money; but, as I have said, Mr. Podsnap is a disappearing monster, and our Government has shown how much it is alive to this national prestige conferred by the power to make works of art, by giving every kind of assistance to an admirable scheme for sending out exhibitions of British paintings to foreign capitals, which has been started and financed by Sir Joseph Duveen's generous initiative. At the present moment such an exhibition is being arranged at Buenos Ayres. It will be a good day for the world when the prestige of possessing works of art is very slight and the only rivalry between nations is for the prestige of producing the objects which have the greatest magical power.

Whither? and Why?

By the Rev. G. A. Studdert Kennedy ('Woodbine Willie').

Few preachers and writers have so wide and eager a public as 'Woodbine Willie.' The reputation which he gained during the war for the fearless simplicity of his philosophy clings to him still in peace. This article is, therefore, a notable feature of our Spring Number.



THERE are many weird things in the world, but nothing more weird than man. Sophocles said that in the year 450 B.C. or thereabouts, and if he had lived in the year 1928 A.D. he might have repeated himself with greater truth

and stronger emphasis. He found man weird and wonderful then because, to quote his very words, 'in man is the power that crosses the grim grey seas by the aid of the stormy wind, making a path through the surging waves that threaten to engulf him; and the Earth, the eldest of the gods, the immortal, the unwearied, doth he wear, turning the soil with the offspring of horses, as the ploughs go to and fro from year to year. And the light-hearted race of birds, and the tribes of savage beasts, and the sea brood of the deep, he snares in the meshes of his woven toils, and takes them captive, this man of excellent wit. And speech and mind, swift thought, and all the moods that mould a State hath he taught himself, and how to flee the arrows of the frost when 'tis hard lodging under the clear sky, and the arrows of the rushing rain, he finds a way to meet them all, there's nought that comes upon him that finds him unprepared: only against death shall he call for aid in vain.' What would the great Greek poet have said had he lived to witness the modern triumphs of 'this man of excellent wit'? What songs would he have sung to telegraph and telephone, to iron ships and aeroplanes, to the man-made god of the great machine? I wonder what his genius would have made of the B.B.C. One thing we can be sure of. Whatever lyric heights his song might reach, the tragic line that closed it two thousand years ago would stand unchanged today. 'Only against death shall he call for aid in vain.' In spite of his

progressive mastery of Nature's mysteries, man's life on earth still closes with a double question mark—Whither? and Why? Indeed, it can be truly said that the interest and urgency of those questions are, or ought to be, increased rather

than diminished by the miracles of what we call progress. Progress implies not merely movement, but movement to a goal. What is the goal? As the wonders of our new world unfold before us, surely, unless we be mentally deficient, we must be driven to ask ourselves, 'What is the meaning and purpose of it all?' To that tremendous question there are, so far as I can see, three, and only three, answers that can be returned. The first is the answer of the atheist. He says it has no meaning and no purpose. It is just one damned thing after another. Man and man's world are the product of causes that have, and can have, no prevision of the end they are achieving. His origin, his growth, his hopes, and his fears, are but the outcome of an accidental collocation of atoms. We and our world were not made or designed, we just happened. We happen to live and we happen to die. As Frederick the Great wrote to Voltaire, 'The older one becomes, the more one is persuaded that His Sacred Majesty Chance does three-quarters of the work of this miserable universe.' Most of us, if we do not hold atheism as a creed, yet know it as a mood. We have asked ourselves the classic question, 'What's the good of anything?' and have given to ourselves the classic reply, 'Why, nothink.'

BUT it is not human or healthy to maintain that mood for long. Settled atheism is not so much a creed as a disease. It cannot be disproved, it must be cured. For healthy human beings it is true that

Just when we are safest, there's a sunset touch
A fancy from a flower bell, someone's death,
A chorus ending from Euripides.—
And that's enough for fifty hopes and fears
As old and new at once as nature's self,
To rap and knock and enter in our soul,
Take hands and dance there, a fantastic ring,
Round the ancient idol, on his base again,—
The grand perhaps.

Browning's Bishop Blougram puts it perfectly. We cannot settle down to atheism. We are disturbed and forced to hesitate. We waver between a life of doubt diversified by faith and a life of faith diversified by doubt. That brings us to the second answer, the answer of the agnostic. He looks around at this queer world and says, 'It may have a meaning and a purpose, but I am blowed if I know what it is. I don't know. You don't know. Nobody knows, or ever can know. I give it up.' Now, that would seem at first sight to be the only modest and sensible answer. How can we, with our fallible minds and discordant passions, know anything about a thing so vast as the universe or the Mind behind it, if Mind there be. Why not be honest and confess that we are floored and flummoxed, and there is the end of it. That

would be all right if it were only a question of thinking. But it isn't. It is also a question of living. We think to live. We do not live to think. We are driven to thought by a deep-seated and powerful passion to find a meaning and a purpose for our lives. We want something or someone

to live for, and if need be to die for. For it is a deep truth that if in this life there is nothing and no one for whom you would gladly die, you are not living, you are merely postponing death. He is indeed a miserable wretch for whom there is nothing more precious than his own skin. This passion to find something to live for that will give meaning and purpose to life, and make it feel worth while, is the most peculiar and portentous characteristic of man. It underlies all the tragedy and comedy, all the glory and the shame of human life. Man's capacity for crazes, enthusiasms, for going mad about, giving his heart to, making a regular religion of things is the great dynamic of human history. This capacity is the raw material of religion. It is the religious passion in its most elementary form. If you grasp that fact firmly, it opens many windows and lets in light upon many dark places in your own heart and in the heart of humanity. You will understand, then, that all wars are at bottom wars of religion. Men will not go out to kill and be killed unless they have found some cause to which they can surrender themselves with enthusiasm, something or someone they can go crazy about. So it is with revolutions, rebellions, political crusades, and upheavals. Men must have found in something or someone the whole meaning and purpose of life before they can generate the energy necessary to make them. You will understand also why men go mad on gambling, dancing, flying, sex love, crossword puzzles, money-making, social ambition, and all the rest of it, and why, when these pall and cease to provide a meaning for life, they take to drink, drugs, or

(Continued on page 14.)



A New Orchestra for Wales

By Sir Walford Davies. Drawings by E. Lendon



Our artist's impression of a corner of the Assembly Room at the City Hall, Cardiff, one of the most beautiful and dignified of modern municipal buildings. This room has been lent by the City Corporation for concerts by the Welsh National Orchestra.

THIS month there will happen an event of high interest not only to musicians, but to all lovers of orchestral music throughout the whole country. This event is the transformation of an ordinary B.B.C. station orchestra of sixteen or seventeen players at Cardiff into a compact but classically complete little orchestra of thirty players, appointed no longer as merely a studio orchestra, but brought into being expressly to function both nationally and civically. For this orchestra is to play in the National Museum—a glorious building—and in the City Hall for thirty weeks in the year, giving four performances per week free to the public in the Museum, and two symphony concerts per week at popular prices in the City Hall. The orchestra has been newly appointed, after open competition, and is controlled, of course, by the Corporation, but in collaboration with three public bodies situated in Cardiff, viz., the National Museum Council, the City Council, and the National Council of Music. A small Joint Orchestral Council of eight has been set up, consisting of representatives of each of the four bodies concerned, which Council will advise and be responsible in all matters concerning the new orchestra's public activities.

This generous gesture towards orchestral music made by the Corporation is timely and, one may believe, full of splendid promise. It is a gesture and policy of helpfulness all round. It goes far to answer one very common criticism or, rather, fear of wireless activities. True, the new invention has already mobilized millions of listeners in their own homes, but (ask the critics) is it not making us inactive, killing music-making, and throwing musicians out of work? A leader of the musical profession remarked only a little while ago, 'If wireless is going to turn us into a nation of forty million listeners—I'm agin it.' When the retort was made that he would be a mere Canute defying the rising tide, he amiably concurred. Every epoch-making tidal invention, however beneficent, seems

to have its drawbacks and its temporary woes. But musicians will not be slow to be grateful for the adoption of the larger and more stimulating national policy if they realize how much quiet, cogent argument could be deduced for the appointment of only one superb central orchestra for simultaneous broadcasting throughout the country. Fortunately for music, this calamity (as it would seem) does not befall us. Indeed, this short article might almost, on its great good news, have grown

rapturous enough to choose for its headline: 'A New Ministry of Music'; or (more locally) 'A Gift to Musical Wales.' For the boon it will be to the lucky locality in which the broadcast

station happens to be placed is truly measureless.

This brings us to local thoughts; for after all, lucky Cardiff is only one station, the station of the West; and though she must supply a metropolis like Bristol, and satisfy Devon and Gloucestershire and other neighbouring counties, yet it is of Wales we most naturally think as beneficiary when Cardiff has this great gift of an orchestra, to play almost daily to her student population, her clerk-population, and (less immediately) to her dock-hands. A word, therefore, about the musical hopes of Wales herself will be in place here.

It is interesting for a moment to look back to 1917 when the creation of a National Council of Music for Wales was recommended by a Royal Commission; and to 1919 and 1920, when one of the Council's first duties became obvious, viz., to try to further the cause of instrumental music in a country chorally famous and still musically hungry. It was the then Lord Mayor of Cardiff who wrote to ask the Council to convene a meeting to try to set on foot a National Orchestra. We met, we thought and talked; the optimists hoped; the pessimists said there's no money to do it, and they were correct. The vast sum needed could not possibly be raised. All the Council managed to do (and that through private munificence) was to set on foot three salaried instrumental trios, centred at the three University Colleges of Aberystwyth, Bangor, and Cardiff, and to give some hundreds of chamber concerts in schools and public institutes. No orchestra seemed possible. In 1924, however, came a good opening for a pioneer effort. The Council was asked to form an orchestra for the National Eisteddfod at Pontypool, and a Welsh Symphony Orchestra came into being. It has continued to do well, and now has a healthy membership of about

150, consisting partly of professional members and partly of associate members who may be skilled amateurs. This orchestra will assemble this month for the Ninth Aberystwyth Festival. It will continue to be a training-ground for the efficient enthusiast and orchestral amateur who can play in it side by side with the 'old hand' member who delights to help him. It may in future prove to be the trying-out ground for any brilliant musical youth who can win his ultimate place against all comers in the salaried orchestra.

From the above slender sketch, it may perhaps be seen how momentous a fulfilment of orchestral efforts and hopes in Wales in particular this new orchestra may become. Two things we shall all watch with anxious interest. How will Cardiff use its great chances? It is not enough that the City and the National Museum give their buildings freely to this cause. Public enthusiasm and support will alone perpetuate the deed which brings free orchestral hours to the needy and two symphony concerts a week for sixpence (promenade) and upwards. The second anxious and questioning interest is further-reacting. Is this really a first step towards a veritable Ministry of Music? Something like this becomes possible in Cardiff on and after April 12.



The great hall of the National Museum in Cathays Park, in which free Concerts will be given to the public.

Savoy Hill with the Lid Off.

I. In a Big Studio.

'How is it done?'—that is the question we start asking with our first toy train, and continue asking until all problems are finally solved for us. There can be few listeners who have not wondered about Savoy Hill and all the complicated processes whereby the programmes are broadcast. In this new series of articles, our Special Correspondent will take listeners on a tour of the great red building on Savoy Hill, explaining its mysteries as he goes.

SAVOY HILL the street, which holds 'Savoy Hill' the building, is a tributary of Savoy Street. A few days ago I was on an omnibus in the Strand. As we passed the top of this slope, a man sitting near me pointed out to his companion, in a voice with an accent which screamed Yorkshire, that the B.B.C. was somewhere hereabouts. Whatever Savoy Hill was in the past, today it is the B.B.C.

There was a day when, if you asked a taxi-driver to take you to the B.B.C., he either stared at you in bewilderment, or took you to the A.B.C. But today, to Londoners at least, the great red building which shadows the old chapel of the Savoy is a well-known landmark. Your driver will take you straight there with a pleasant anticipation of a large tip, as he feels sure you must be A. J. Alan, or Clapham or Dwyer.

Despite the fame of Savoy Hill, as we will from now onwards call the headquarters of the British Broadcasting Corporation, it is nevertheless a place of mystery to many millions of listeners.

They know it as the home of the wireless

orchestra, the military band, a place where the announcers read the news bulletins. They know, because every Britisher is blessed with imagination, that the place bristles with gadgets and tricks like no magician has ever devised. They wonder what Savoy Hill is like and how it is all done.

In this series of articles I want, if you will allow me, to take you for a short tour round this cabinet of mysteries, this Maskeleyne and Devant's of Broadcasting. I will not be the least bit technical, nor ask you to visualize anything more unfamiliar than your own wireless set and other things of everyday use. Come with me to the entrance hall, which is at the top of a short flight of steps from the street level. The time must be two o'clock in the afternoon, a bit inconvenient to most people, perhaps, but we shall find it well worth the effort. No other time is suitable, because except between 2 and 3 o'clock, most of the nine studios are occupied.

As you know, the London Station supplies the programmes from 2LO and 5XX, as



The Studio Entrance to 'Savoy Hill,' the nerve-centre of our broadcasting system.

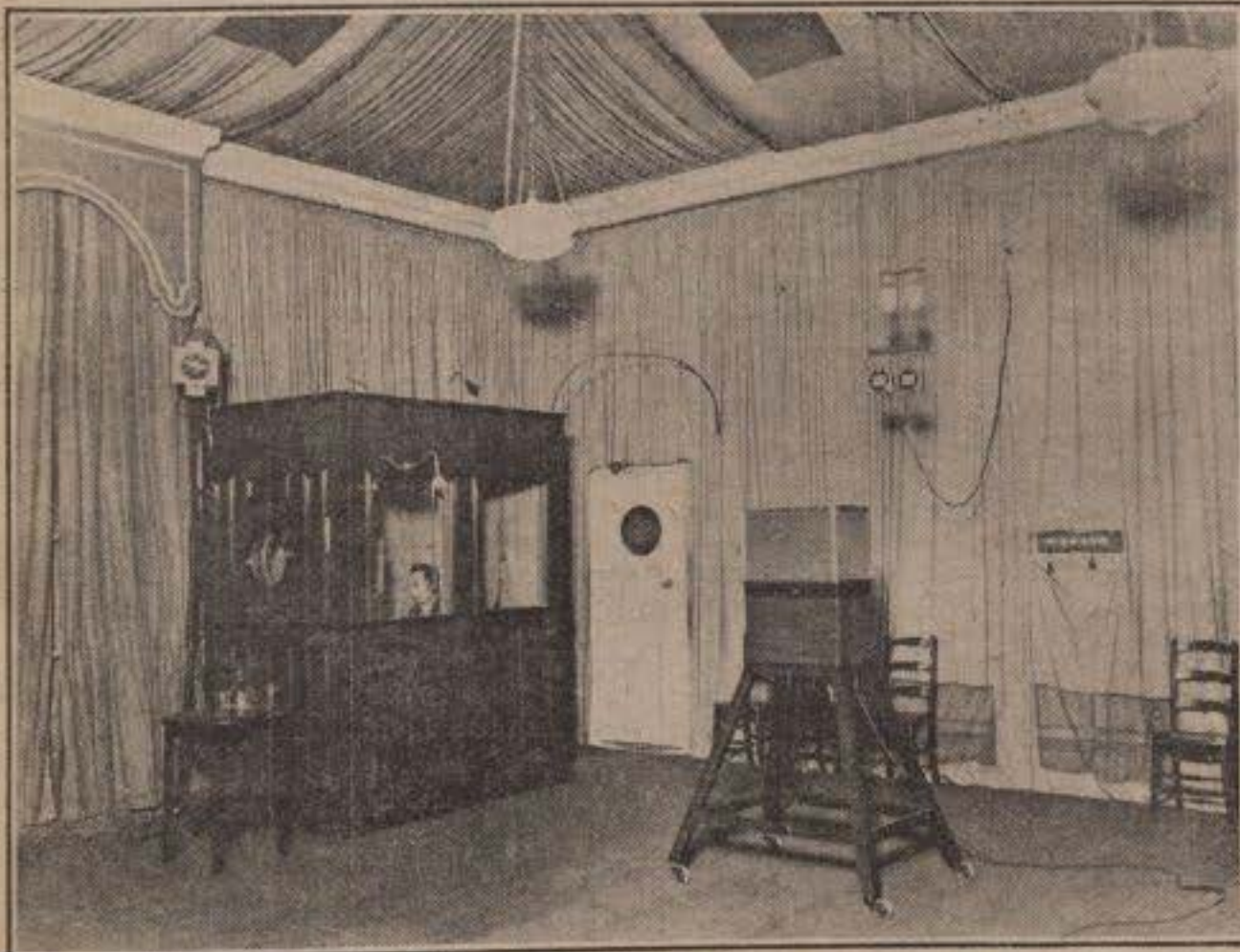
well as a considerable portion of those from 5GB, but the actual transmissions absorb a relatively small part of the time during which the studios are in use. Rehearsals are always going on, and these, of course, take much longer than transmissions, because every item in the programmes must be tried over and over again until perfection is achieved. The Wireless Orchestra wants a studio, so do the Military Band and the dance music combination. Sometimes all three may be rehearsing simultaneously, or vaudeville artists practising their turns, a play being tried out, new artists having auditions, or a person whose name appears several weeks later in *The Radio Times* to give a talk being put through a voice test.

Should we be lucky, perhaps three or four of the studios will be unoccupied. Let us make a start with Studio No. 1. The hum which greets us at the door is only the vacuum cleaner keeping the place as spotless as you insist your own drawing-room should be. Tomorrow, if we come again, we shall find the engineers making a few adjustments or satisfying themselves that all the delicate apparatus for which they are responsible, is functioning properly.

Studio No. 1 is one of the oldest and the largest of all the studios at Savoy Hill. I mention this because some of the others are not numbered in rotation of their age. For some years after broadcasting started there were only two studios in London, but the second of these is no longer No. 2. It fits much better into the scheme of things as No. 3. Much knowledge of acoustics has been gained since No. 1 first came into existence, so that this studio has been remodelled and brought up to date. Originally it was fitted with windows, and at first glance you still see four. Look closer, and you find they are dummies, just a bit of skilful camouflage that can be made quite realistic by some hidden electric lights, though these are seldom used now on account of the heat.

One of the first essentials of broadcasting

(Continued on page 10.)



A corner of Studio No. 1, specially taken for this article, and showing, at one glance, the silence cabinet, three microphones, two suspended and one mounted on its movable stand, and the battery of bell pushes communicating with other parts of Savoy Hill.



BOTH SIDES OF THE MICROPHONE

These Highbrows!

OF the many letters which I have received as a result of the recent articles by 'Astyanax' and Walter T. Rault on Broadcasting and the Films, particularly interesting and provocative, is one which comes from Mr. F. S. Buttler, of Balham. Mr. Buttler agrees with Mr. Rault that presentation and showmanship have been responsible for the artistic development of 'the movies.' The 'highbrow,' he says, has had nothing to do with it. It is the public which calls the tune; if the film producers had failed to satisfy public taste, the industry would have gone bankrupt. Q.E.D., the highbrow had nothing to do with it. It seems to me that, with all due deference to my correspondent, he has missed the point which 'Astyanax' was making—which is, not that the highbrow primarily influenced the producer, but that he influenced the public by talking and writing about the new film technique which had come from the Continent, by filling the picture-houses as far as his limited numbers would allow him. To quote 'Astyanax,' 'They make up about two-thirds of public opinion. They write and talk and move about, whereas most people are obliged by circumstances to remain more or less static, and lack the gift of expression with tongue and pen.'



Cruel Suspicions.

MY correspondent suspects 'Astyanax' of being 'not unconnected with the B.B.C. or the gentlemen who control the programmes' and of making 'a flimsy attempt to justify the B.B.C. in ignoring the wishes of the large majority of listeners.' In these two suppositions he is wrong. 'Astyanax' is the pen-name of a young playwright who has no connection whatever with the B.B.C. and no wish to justify its policy. He further states categorically that people do not want 'good' music any more than they want 'good' films. In support of this he instances 'the want of support for serious opera and the growing up of the Queen's Hall Promenade Concerts.' I will not in my turn become categorical, but I should like to point out to Mr. Buttler that, quite apart from the success of last year's Covent Garden Season and the existence of several touring opera companies, the popularity of the operas broadcast by the B.B.C., is undoubted. And as for the 'Proms' if Mr. Buttler had visited the Queen's Hall last August and September when the B.B.C. held its first Season of 'Proms,' he might have different ideas as to the success enjoyed by them. He denies the 'highbrow' any function, but let him glance at the crowded floor on a 'Wagner Night' and judge then whether the musical enthusiasts who rescued Wagner from the horror and contempt with which he was regarded in this country fifty years ago, have been without influence upon popular taste!

Composers, Please Note.

ANY composers who are thinking of submitting new works for possible performance at this year's Promenade Concerts should send their MSS. direct to the Music Director, The B.B.C., Savoy Hill, London, W.C.2.

This Talks Business?

IS an hour's talk too long? According to Herr Feuchtwanger in last week's issue, no—but there are some listeners, I know, who do not agree with the German novelist in the matter of 'thought transmuted into sound.' Captain P. P. Eckersley, who recently spoke for an hour from 5GB, tells me that he received well over a thousand letters from listeners dealing with the question of the length of talks. He has had these analysed—and here is the result: 277 people thought that an hour was not too long if the talker and the subject were very carefully chosen; 42 people said outright, 'This is too much!'; 439 correspondents wrote, 'More talks from Captain Eckersley, please!' Some wanted more technical talks, others suggested that more talks should be extemporary. Some, again, said that the Chief Engineer spoke too fast, while others were quite passionately convinced that he was far too slow. Captain Eckersley is speaking again, from London, towards the end of May.

Not the Talks, but the Talkers?

THERE has been from time to time an outcry against the talks. One opinion is that they should be strictly confined, poor things, to a special wavelength, another that they should be dispensed with altogether. These protests have come largely from one section of the great national audience. Many listeners who are at present inclined to condemn the talks with a sweeping generalization would, if faced with the question, 'Have you, then never enjoyed a talk?' find that they had actually heard a number of speakers whom they found entertaining. To my mind the lighter talks are often more amusing than some of the vaudeville 'turns' which find such strong support—but that is only a point of view. The problem of the talks lies in the choice of the speaker. To quote Herr Feuchtwanger, it is individuality which counts in a voice. I can call to mind a certain brilliant lady writer whose style on paper is one of the most gracefully humorous in all literature, but who speaks a written manuscript as though she were broadcasting a dirge. There are very few people, I imagine, who are bored by Sir Oliver Lodge or Sir Walford Davies. These two men have an intimate, individual style which makes one want instinctively to listen—as though one were casually meeting in real life brilliant men with something luminous and entertaining to say.

A Talk to be Heard.

A DISTINGUISHED poetess and novelist is Miss Victoria Sackville West, who is coming to the London Studio on Wednesday, April 11, to give a talk entitled 'From Syria to Persia.' Last year Miss Sackville West, who in private life is Mrs. Harold Nicholson, wife of the diplomatist and equally distinguished writer, won the Hawthornden Prize with her long poem, *The Land*. The Hawthornden is the most outstanding annual award in English literature. It is usually given for a work of imaginative originality. Miss Sackville West knows the Near East well, for her husband was at one time attached to our Legation at Teheran, the Persian capital. Mr. Nicholson himself has written an enchanting account of a journey to Persia. It forms the last chapter of a brilliant book entitled *Some People*, in which the author, under the guise of describing a dozen people of his acquaintance, writes one of the most extraordinary autobiographies I have ever read.

A First Performance.

A NEW work by Ernest Bloch, the great contemporary Jewish composer, will be the leading feature of the last of this season's National Symphony Concerts which London, Daventry, etc., are relaying from the Queen's Hall on Friday, April 20. This is Bloch's *Israel Symphony*, based upon original Hebraic themes, reflecting with dignity and grandeur the melancholy of Jewish music. *Israel* has never before been given in England. Sir Henry Wood will be the conductor. In the same concert Paul Hermann, Hungarian 'cellist, will play the Dvorak 'Cello Concerto. The rest of the evening's programme is interesting. It includes *For a Drama*, an Overture by Marcel Labey, the Prelude and Closing Scene from *Tristan*, Rimsky-Korsakov's *Spanish Caprice*, and *The Sorcerer's Apprentice* by Dukas. The first time I heard the last-named symphonic poem was at a cinema on the boulevards in Paris. Between a bathing belle comedy and a tense drama (*avec le grande vedette americaine Miss Norma Talmadge*) came Roger Dukas and conducted the movie orchestra in *The Sorcerer's Apprentice*. The audience cheered themselves hoarse. It was all very odd and different from England.



I Believe You Know Each Other.

WE have been prepared by Frank Lafitte and Percy Scholes for the John Ireland Recital which London and Daventry are 'putting out' on Thursday evening, April 19. This 'new friend in music' will take part in the programme himself, playing his 'cello and piano Sonata with Beatrice Harrison, and his Piano Trio with Miss Harrison and Albert Sammons. George Parker will sing some Ireland songs, settings of poems by the late Thomas Hardy, Dekker, Emily Brontë and an anonymous early English poet. I do not know which poem of Dekker's John Ireland has set to music, but I hope that it is that one which is almost my favourite of all poems:

'Art thou poor and hast thou golden slumbers,
O sweet content . . .'

Protecting the Children.

ONE of the most remarkable of voluntary organizations is the R.S.P.C.C., which every year protects some 100,000 children from cruelty and neglect. When we read in the novels of Dickens of children being starved and beaten, we think of such things as being typical of the age of the Industrial Revolution—but such outrages exist today, and the work done by the Society's inspectors is very necessary. During the War the number of inspectors was reduced and, owing to lack of adequate funds, it has never since been rectified. When on Sunday, April 15, Viscount Ullwater, President of the Society, makes an appeal from the London Studio on behalf of this great organization, do please listen to what he has to say, and send him anything that you can afford. The cause which protects the children is the cause of each one of us.

BOTH SIDES OF THE MICROPHONE



Sybil Thorndike as Medea.

A FORTHCOMING event of great interest and importance is the broadcast of Euripides' Tragedy, *Medea*, which Sybil Thorndike, Lewis Casson and their company are to give from London and Daventry on Tuesday, April 17. The translation used will be that of Professor Gilbert Murray and the performance will be the same that Miss Thorndike has given at special matinees all over the country.

With Rifle Accompaniment.

A SHORT violin recital will be given from Manchester on Monday, April 16, by Alfred Barker, one of the leading musicians of the North, leader of the Hallé Orchestra and the Manchester quartet which bears his name. Mr. Barker, who is a pupil of Dr. Brodsky, has had an adventurous career in music. With the assistance of his master, he arranged a tour of Russia during the War. In 1916 he played before the Czar at Tsarskoe Seloe, the Imperial residence outside Petrograd. He was the last English artist so to be honoured by the ill-fated Nicholas II. Later he played in Petrograd to the accompaniment of firing in the streets, a stimulating if unenviable experience.



Clearing House.

THE Railway Clearing House Choir is giving a concert at the Kingsway Hall on Wednesday, April 18. Part of this will be broadcast from 5GB. The Choir will sing folk songs, madrigals and part songs by Parry and Elgar. Tom Kinniburgh (bass baritone) and John Cockerill (harp) are to be the soloists. The latter will play Debussy's famous *Two Arabesques*, which many listeners have heard as a piano solo. It is a strange and beautiful thing that the workers of the Clearing House should be so musical. Do they carol away to themselves, I wonder, as they decide with wrinkled brow how much of the price of a ticket from St. Leonards-on-Sea to Ashby-de-la-Zouche belongs to the Caledonian Railway?

The Cross on the Bun.

THE symbol of Christianity which you will find on tomorrow's hot cross buns is a record of one of the first of the many compromises which mark the history of our religion. The Anglo-Saxons worshipped the goddess of Spring. Her name was Eostre. Every April, at Easter (the feast of Eostre), they used to bake cakes in her honour. Came the first Christian missionaries who found it difficult to stamp out this yearly celebration, for the Anglo-Saxons loved their goddess as nations have ever loved the goddess of Spring. Therefore, a compromise. 'You shall eat your Easter cakes every year, but the pagan spirit must be driven from them by marking the cakes with the sign of the Cross.' And they did, and we do.

The National Orchestra of Wales.

SIX Concerts by the National Orchestra of Wales will be broadcast during its second week of life: On Monday, April 16, between 1.0 and 1.45 p.m., a Light Orchestral Concert; at 4.0 p.m. on the following day, a Light Symphony Concert, including Schubert's *Unfinished Symphony*; at 1.0 p.m. on Wednesday, April 18, a Classical Symphony Concert (Handel's *Concerto Grosso in B Flat, Op. 3, No. 1*; a Haydn Symphony, etc.); between 7.45 and 10 on Thursday, April 19, a Symphony Concert; and on Saturday, April 21, at 12.0, a Popular Concert, and at 7.45 the first part of a second Popular Concert. All these concerts will be relayed from the National Museum of Wales, except the Thursday Symphony Concert and the Popular Concert on Saturday night, which will come from the Assembly Room of the City Hall.

A Battle Long Ago.

ON April 16 5GB and on April 18 London, will be broadcasting the next opera in what has become known as the 'libretto series.' This is to be Gluck's *Armida*. This opera was written by Gluck, following the success of three great tragic operas, *Iphigenia in Aulis*, *Orpheus* and *Eurydice* and *Alceste*, in order to prove his versatility. While the three works above named had a Greek severity and simplicity which had hitherto been strange to French opera, *Armida* is sumptuous, colourful and emotional. 'In *Armida*,' Gluck wrote, 'I have tried to be more the painter and the poet, and less of the musician.' Its success was immediate and attended by violent controversy between the 'Gluckists' and the 'Piccinists,' which recalls a similar situation in London, fifty years earlier, when the allegiance of the fashionable world had been shared by Handel and Buononcini. Piccini, Gluck's rival, was an Italian composer, and the battle was really between the New French style of opera and the conventional Italian style which, until Gluck came to give French opera a character of its own, had held the Parisian stage.

The Five.

ON Tuesday this week and again on Wednesday, April 25, London and Daventry listeners are to hear the Wireless Harp Quintet which made its debut from London on Christmas Eve. The Quintet comprises David Wise (violin), Frank Armgill (flute), Charles Draper (clarinet), Ambrose Gauntlett ('cello), and Sidonie Goossens (harp). In these two recitals the five will play solos as well as ensemble items. The latter will include a repetition, by request, of Kenneth A. Wright's ingenious arrangements of *Swanee River*, *Annie Laurie*, etc., and a novelty in the form of *Epigraphes Antiques*, an unfamiliar suite by Debussy, specially arranged for the Quintet by R. J. E. Howgill.

A New Publication.

SO many listeners have written to enquire as to the possibility of the Household Talks being published in book form that the B.B.C. has now decided to include a booklet on household matters in its series of publications. This will be appearing at the beginning of May, probably at a price of one shilling. It will include most of the recipes and household hints broadcast during 1927, and, for the benefit of amateur gardeners, a number of useful extracts from Mrs. Cran's talks.

No Respector of Dukes.

AT 9.15 on Monday, April 16, Mr. R. Isherwood Kaye is giving a talk in connection with the centenary of Francisco Goya, the great Spanish painter, the greatest since Velasquez and Murillo. Goya had an adventurous life. After studying painting in Spain, he intended to visit Rome, then as now the Mecca of the brilliant art student, but his religious and amorous adventures militated against his obtaining a 'travelling scholarship,' and finally he had to work his way to the Italian capital by joining a squad of travelling bull-fighters. It was no doubt in this company that he acquired much of his material for the famous drawings and etchings of the bull-ring which are perhaps his greatest contribution to art. He was a fine portrait painter, as witness his lovely portrait of Dona Isobel Cobos de Porcel in the National Gallery, but his etchings have more genius. When I was at the University, a wealthy undergraduate friend of mine had a set of 'The Proverbs' hanging in his digs. They were as weird as nightmares and immensely valuable. Goya began his career as designer to a tapestry factory. Later he became associated with the court as a painter of portraits. The Duke of Wellington sat to him. Some chance remark of his roused Goya's anger and the painter hurled a plaster cast at the Duke.



How Did It Grow?

A WONDERFUL film was recently shown to the Film Society in London. It is entitled *Berlin*, and is the work of a film producer who, day after day, tirelessly travelled Berlin with a portable camera, recording every phase and moment of city life. It is remarkable in that it reveals the complexity of the civilization in which we live. But almost as wonderful as a city's present is its past. How did it grow? What woods and pastures, parks and castles once stood where now are busy streets? How did its industries come into being? When did it first receive its charter? Who built it? Manchester and the Northern grouping of stations are arranging a series of talks on the history of the great cities of the North. The industrial area of Lancashire and Yorkshire may be described as 'a nation within a nation,' and the speakers in this series will show the kinship of custom and interest which exists between the various cities. The first talk to be broadcast on Tuesday, April 17, will form an introduction to the scheme.

One of Our Most Famous Bands.

DURING the week of April 16 the famous Besses o' the Barn Band will be playing daily at the Grocers' Exhibition in Manchester. There will be two relays of the Band from the Exhibition—one on Tuesday evening, April 17, and another on Friday afternoon, April 20, when a short Ballad Concert from the Studio will form an interlude to their programme. The Besses o' the Barn Band was founded more than a hundred years ago, at the time of Waterloo. It was then a string band. It won the first of its two hundred prizes in 1821 and the championship at Belle Vue a century later.

Savoy Hill with the Lid Off.

(Continued from page 7.)

is the rigid exclusion of all outside noises from the studio. This is a comparatively simple matter, but it immediately creates another problem—adequate ventilation. Electric fans are fitted in the ceiling, but these cannot, of course, be used during the transmissions. Other methods have been devised. I will refer to them later on when we examine the plant for changing the air in all the studios.

No. 1 studio, being the largest, is naturally used for those parts of the programmes requiring the services of the most people—big orchestras, opera performances and revues. The drapings are of what might be described as the older pattern, namely, curtains, hung in several sections and fitted to runners in such a way that they can be pulled on one side, thus increasing the resonance of the studio.

The first thing most people look for when entering a studio is the microphone. In studio No. 1 we see three; there is also a fourth, but we'll come to that later. One microphone, covered with a box of blue gauze material, is resting on its mahogany stand somewhere near the centre of the room. From it a long, thick flexible cord, is coiled about, snake-like, on the thick carpet, the other end attached by a plug to a socket in the floor. Four rubber-tyred wheels are fitted to the stand, so that it can be moved noiselessly about the studio as required.

At one end of the studio we see two other microphones suspended side by side on pulleys from the ceiling. These are used for orchestral items, the purpose of the pulleys being to raise or lower the microphones so that the sound from instruments in the background, floating above the heads

of closer players, can be more easily picked up and not drowned or unduly overwhelmed. Only one of these suspended microphones is used at a time. The other is a reserve, or, in broadcasting parlance, a 'stand-by.'

Let us walk across the studio to a corner where we see a cabinet, very much after the style of a telephone kiosk, though a little larger, with glazed sides and a roof. Here we find the fourth microphone fitted in line with the head of a person seated. This cabinet is known as the silence chamber, and fills a variety of purposes.

You have no doubt heard the eulogistic remarks of the announcer when he introduces some famous artist and wondered how the artist felt about it. As a matter of fact, he doesn't hear them. Facing the microphone is a big ordeal to some people, and any embarrassing praise might easily upset them altogether. This is where one use of the silence chamber comes in. Similarly, announcements can be made while a band or orchestra is resting or receiving instructions. To all intents and purposes the silence chamber then becomes a miniature studio, because the controls are fitted so that the announcer can switch on either his own or the main studio microphones at will.

The chamber also contains a telephone by which the announcer can talk to the engineers in the control room or with people in any other part of the building. The announcer can also be called from outside the studio, a small lamp fitted to the cabinet taking the place of the ordinary alarm bell, which, of course, could not possibly be used in the studio.

We see also, in the silence cabinet, a small, rectangular box fitted with a knob. Its purpose is to regulate the strength of a

system of headphones which, again through the control room, enable people in different parts of the building, including the cabinet, to listen to an audition or anything else that is taking place in the studio.

There are other interesting features of the silence chamber, which we shall remember as we tour the building, and see how they are brought into use, such as during the performance of elaborate plays requiring the simultaneous use of five or six separate studios for their production. But we will leave these for the moment and cross the studio to a board fitted with a number of bell pushes. These, we see, communicate with the band room and other parts of the building where people are getting ready to perform in the studio. The bells take the place of the call boy in the theatre, except that they do their job more expeditiously and certainly less noisily.

The studio clock ticks the seconds, though we cannot hear it. Perhaps it is not quite a clock, but only a clock dial when we look at it again. It tells us the Greenwich time, being synchronized to the timepiece in the control room, which in turn is linked up with the master chronometer at the great Observatory.

I can tell you it was not always so, but then ordinary clocks are liable to make mistakes sometimes. That was why the announcer one evening said, 'In four seconds you will hear the Greenwich time signal,' although, to be strictly truthful, listeners had already heard the famous six pips four seconds previously. P. W. D.

The second article in this series will appear in 'The Radio Times' for April 20 and will take listeners round the Control Room.

(Continued from opposite page.)

Listening carefully we find that even when one element of the orchestra is made by the god Wagner and his prophet Wood to 'stand out,' the others (or many of them) are usefully and interestingly employed. Not one melody only is going forward, but several, woven together into a marvelously coloured musical web.

That element we call 'Counterpoint'—the placing of points or notes counter to or against one another so that they form melodies, each melody beautiful in itself and the whole fitting beautifully together.

The elements of variety of 'colour' and of 'weaving' (or of Orchestration and Counterpoint) are, then, obviously two very essential elements in the music of Wagner and his day.

Another point that must strike us is the mastery with which the notes combined at any given moment merge to make a glowing or a sombre mass. There seems no end to the variety of effect produced by these note combinations or chords, the art of using which adroitly we call harmony. Not only, then, are vivid Orchestration and bold yet neat 'Counterpoint' characteristic of Wagner, but also subtle 'Harmony.'

Then, if we listen keenly and use both our observation and our memories, we may



An early eighteenth century orchestra in the organ gallery at St. Thomas's, Leipzig (from 'J. S. Bach Cantata Texts'; by C. S. Terry, Constable & Co.)

note the masterly way in which tunes appear and disappear and reappear, so that we never get too much of one tune at a time, which would bore us, nor do we get too incessant a change of tune, which would constitute a severe strain on our attention. (Wagner's tunes are usually quite short, and they are called 'motifs.') The element of variety of tune-material, and its reappearance in different guises and in different keys, is the element of 'Form' in music.

We have now four elements clear in our minds—Orchestration, Counterpoint, Harmony, and Form, to quote them in the rather illogical order in which they have happened to strike us as we listened to, say, the Overture to 'The Mastersingers.'

The study of the growth of skill in handling those four elements is a great part of the study of the History of Music.

But Wagner's mastery of any one of these, or all four, is only a means to an end—the expression of beauty and of emotion; and as we study the music of the ages before Wagner it will be a chief interest with us to note how those elements are applied to this great end—an end which the poet attains by the use of words, the painter by the use of lines and colours, the sculptor by the use of masses, and the composer by the use of tones.

Next Chapter: 'Music as Woven Melodies.'



Purcell.

Beethoven.

Haydn.

A Miniature History of Music.

By Percy A. Scholes.

There have been many histories of music, from the great works in several volumes down to smaller handbooks of a hundred pages or so. But here is a history which is thought to be shorter than any yet written. It consists of eight chapters, comprising about 15,000 words. It is 'complete,' in that it covers the ground yet readable; in that it omits, as far as possible, all unnecessary names, dates and facts; and, in addition, the series of eight chapters (the first of which appears below), while enabling the listener to 'place' the various composers and styles of Music included in the B.B.C.'s Programmes, constitutes an easy introduction to the subject for those who wish to pursue it further, in such larger treatments as the author's own 'Listener's History of Music,' Mr. A. C. Colles' 'The Growth of Music,' or any other standard books.

Backwards or Forwards?

THE real purpose of history is to explain the present—to show how *we* and *our ways* came about, and thus partially to interpret us to ourselves.

This being so, it has occasionally been suggested that the proper way to write history would be to write it backwards. Mr. G. K. Chesterton, for instance, once proposed that somebody should write a History of England beginning with the 'policeman in the next street' and working back to Magna Charta. It is an interesting suggestion—but difficult! Mr. Chesterton's own History of England does not follow his ingenious plan, and my History of Music will not do so. But this much of Mr. Chesterton's idea I will accept—I will begin with 'the policeman in the next street,' take a look at him, then jump back to Magna Charta, and thence push forward until I reach the policeman again.

The Policeman on his Beat.

Let us consider Sir Henry Wood with his baton marshalling the orchestral traffic, keeping people out of one another's way, and controlling behaviour, as the typical musical 'policeman in the next street.'

And, especially, let us intelligently examine the state of the traffic Sir Henry is now directing. There pass before him not one crowd, but many kinds of crowds. At one moment he is admonishing a seventeenth-century London crowd, who, intent on a Purcell Suite, have suddenly appeared from nowhere into Langham Place. At another moment he may be called on to marshal an eighteenth-century German crowd clustering around a bewigged old church musician

called Bach. Then he is pleasantly busied with helping on their way a group of later eighteenth-century symphonic courtiers, whose leader he addresses as Haydn or Mozart. And anon there flocks before him a rather more turbulent body of nineteenth-century Germans, following a Beethoven or a Wagner. Now and again he has to handle a procession of actual revolutionaries, crying 'Excelsior' as they try to rush the steps of the Queen's Hall, and carrying a red 'banner with a strange device,'—'STRAVINSKY' or 'SCHÖNBERG' or 'BARTOK.'

Our interest aroused by our observation of the duties and position of Constable Wood, we shall visit all these people in their own countries and their own centuries. For the moment let us look a little curiously at only one of them—that of our own days.

The Bach crowd belongs to the days of our ancestors, the Bartok crowd perhaps belongs to those of our descendants. Both are a little strange to us. With the Wagner crowd we all feel quite at ease. They belong to *us*; they represent the thoughts and feelings most general in musical circles (*i.e.* the *wider* musical circles) in our own times. I propose, therefore, first to study them, and then to do my jumping backward and working forward again.

The Music of Today.

A metaphor may become a burden or a bore. This one is now both. And so I drop it and bluntly ask the question—What are the characteristics of *normal* music of today? And by 'normal' music of today I am compelled by the rather conservative instincts of our race to imply the music that came new to earth in our grandfathers' time, the age of Wagner. If we get clearly into our minds these characteristics we shall be the more interested in seeing when they have originated and where they have come from.

The first thing that strikes us about a Wagner piece is its use of a large orchestra. We see, massed up there on the platform, a huge body of string players and considerable bodies of wind and percussion players. At times one of these bodies, as a whole, takes the predominant place in the pleasant assault on our ears. At other times a single group, as the First Violins, or a single instrument, as a Horn or Clarinet, may do so. But whatever the predominance of the one instrument, or the one group, the other members of the orchestral force have usually got something valuable to do.

(Continued on opposite page.)



THE GREAT MODERN INTERPRETER OF MUSIC.

the Symphony Orchestra, whose well-drilled and balanced playing has developed through three centuries of musical history from such primitive orchestras as that pictured on the opposite page. This picture, of Nikisch conducting the London Symphony Orchestra, is by Richard Jack, R.A., and hangs in the Tate Gallery.

PROGRAMMES for SUNDAY, April 8

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

Address by the Very Rev.
The Dean of Carlisle,
Dr. HENRY V. STUART,
'The Resurrection and

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

10.30-11.15 **MATTINS**
FROM YORK MINSTER
S.B. from Leeds

The Service will include the following:
The Easter Anthems
Special Psalm 111
Te Deum and Benedictus (Alcock in B Flat)
Hymn, 'Jesus Christ is risen today' (English
Hymnal, No. 133)
ADDRESS by the LORD ARCHBISHOP OF YORK
Hymn, 'At the Lamb's High Feast we Sing'
(E. H., No. 128)

3.30 **A MILITARY BAND CONCERT**
ENID CRUICKSHANK (Contralto); HUBERT
EISELL (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
THE BAND
Overture to 'Mignon'.....Thomas

3.40 HUBERT EISELL
So white, so soft, so sweet is she }
To Daffodils } Delius
In the Garden of the Seraglio }

3.47 BAND
Little Suite Debussy
DEBUSSY'S *Little Suite* was originally
written for Piano Duet, then arranged
(by another hand) for Orchestra. It is one
of his earlier compositions.

Boating, the first piece in the set, begins
in the gentle, swaying style of a Barcarolle,
and has a middle section of a stronger,
more rhythmic character. After it, the
opening matter is repeated.

The second piece is entitled *Procession*.
After a rather deliberately-moving march
tune has been treated, there is a middle
section, in what may be called a refined
rag-time manner. Then the tune of the
opening march returns, combined with
that of the middle section.

The third piece is a graceful Minuet.
Lastly there is a *Ballet*, a lively, very
rhythmic dance, with a fine climax.

4.0 ENID CRUICKSHANK
Tears }
Ichabod } Tchaikovsky

4.7 BAND
Ballad, 'On Scotia's Hills'
Stewart Macpherson

STEWART MACPHERSON is a musician
who abandoned the career of a com-
poser for that of an educational worker,
and in this field he has exercised a very
wide influence. It will be pleasant to meet
him as a creative artist. His compositions
include a Symphony, a Concerto, two
Overtures, and other works for orchestra,
a Mass, songs and pianoforte pieces.

4.15 HUBERT EISELL
Music and the words }
Does the road wind uphill all the } K. Parker
way? }
To a Seagull }

4.22 ENID CRUICKSHANK
In the Silent Night }
Spring Waters } Rachmaninov

4.30 BAND
Suite from Othello Coleridge-Taylor
Dance; Willow Song; Military March

4.38 HUBERT EISELL
The Unforeseen Cyril Scott
Golden Hair Bridge
Columbine's Garden Bealy

4.45 BAND
Selection from 'Roméo and Juliet' Gounod

4.58 ENID CRUICKSHANK
The Merry Month of May..... Anthony Collins
Music When Soft Voices Die..... Bealy
Ecstasy..... Rummell

5.6 BAND
La Précieuse Couperin
March of the Holy Grail (from 'Parsifal')
Wagner

5.20-5.30 THE FOUNDATIONS OF ENGLISH
POETRY—II
'From Chaucer to Surrey,' Read by Mr. ROBERT
HARRIS

AFTER Chaucer and before the great Eliza-
bethans there came a string of lesser poets—
considerable enough on their own account—and
anonymous lyricists who produced some poetry
that is well worth its place in any anthology.

Life'
Hymn, 'Ye Choirs of New Jerusalem' (E. H.,
No. 139)

8.45 THE WEEK'S GOOD CAUSE:
Appeal on behalf of the Widows' Friend Society
by Mr. H. EDMUND MATHEWS, Chairman of the
Committee of Management.

THE object of the Widows' Friend Society,
which was founded in London in 1808, is
to help widows of all ages, by giving grants to
able-bodied widows supporting their children,
and pensions to those 'of Christian character'
who are over sixty years of age.

Contributions should be addressed to The
Secretary, Widows' Friend Society, 28, Basinghall
Street, E.C.2.

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

9.5 A CONCERT
DENNIS NOBLE (Baritone)
THE WIRELESS STRING ORCHESTRA
Conducted by JOHN ANSELL
Serenade in E, Op. 22.....Deoral

9.35 DENNIS NOBLE
Selected Songs

9.42 ORCHESTRA
Air on the G String Bach
Gavotte and Rondo .. Bach, arr. Forsyth
Suite in C Purcell, arr. Hurlstone

THE Suite was arranged from various
Harpichord Suites of Purcell by W. Y.
Hurlstone, a clever musician who died
in 1906 at the age of thirty. It contains
a *Prelude*, a slow *Sarabande*, a *Minuet*,
and a *March*.

10.0 DENNIS NOBLE
God's Acre }
Request } Franz
Dedication }

10.7 ORCHESTRA
Badinant (Roguish) D'Ambronio
Waltz and Finale from Serenade (Op. 48)
Tchaikovsky
'Charterhouse' Suite.. Vaughan Williams

WRITING to his friend and benefactor,
Madame von Meck, in 1880,
Tchaikovsky said that his Muse had been
very benevolent, for he had written two
long works very rapidly. One was the '1812'
Overture, of which he said, 'It has no
great artistic value'; the other was the
Serenade in C (his Op. 48), which, he says,
'on the contrary, I wrote from an inward im-
pulse; I felt it.' It was one of the works he con-
ducted in London in 1888, when he was paying
his first visit to this country.

The *Serenade* contains four Movements, of
which we are to hear two, a Waltz, and a Finale
based on folk-tunes, one a hauling song of
the Volga boatmen, and the other a street
song.

VAUGHAN WILLIAMS' Suite contains six
Movements: (1) *Prelude*, (2) *Slow Dance*,
(3) *Quick Dance*, (4) *Slow Air*, (5) *Rondo*, (6)
Pezzo Ostinato, in which the opening tune
persists.

10.30 EPILOGUE

10.40-11.0 THE SILENT FELLOWSHIP
S.B. from Cardiff
(Daventry only)



EASTER SUNDAY.

Reproduced from a fifteenth-century picture of 'The Resurrection'
in the National Gallery, London (School of Mantegna).

This afternoon's reading will include poems by
Dunbar, Surrey, and Wyatt, who will be repre-
sented by the famous 'Forget not yet.'

7.45 **CARLISLE CATHEDRAL**
A RELIGIOUS SERVICE
Relayed from the Cathedral
S.B. from Newcastle
THE CATHEDRAL BELLS

7.50 AN ORGAN RECITAL by Dr. F. WADELY
Fantasia in D Minor Stanford
Slow Movement from String Quartet, Op. 11
Tchaikovsky

8.0 THE SERVICE
Hymn, 'Jesus Christ is risen today' (English
Hymnal, No. 133)
Psalm 16
Magnificat in C Stanford
Anthem, 'Glory, and Honour and Laud'
Charles Wood

Sunday's Programmes cont'd (April 8)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

10.30-11.15 **MATTINS**
FROM YORK MINSTER
S.B. from Leeds
(See London)

3.30 **A SYMPHONY CONCERT**
From Birmingham
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
Overture to 'The Bartered Bride' *Smelana*
SOLOMON (Pianoforte) and Orchestra
'Emperor' Concerto (Op. 73) *Beethoven*

4.30 ORCHESTRA
Fourth ('Tragic') Symphony *Schubert*

BACH CANTATA
No. 15
'Denn du wirst meine Seele nicht in der Hölle lassen' ('Thou wilt not leave my soul in Hell')
ALICE MOXON (Soprano)
ESTHER COLEMAN (Contralto)
PERCY MANCHESTER (Tenor)
STUART ROBERTSON (Bass)
The WIRELESS CHORUS and the WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON

5.20-5.30 FOUNDATIONS OF ENGLISH POETRY
(see London)

6.30-7.45 A RELIGIOUS SERVICE
Relayed from the CATHEDRAL, BIRMINGHAM
Hymns Nos. 133, 488, 519, 624 (English Hymnal)
Psalms 113, 114, 118
Dyson in D
I know that my Redeemer liveth }
Hallelujah } *Handel*
Address by the Rt. Rev. Dr. Bishop HAMILTON BAYNES
Organ Voluntaries by Mr. F. DUNNILL (Organist and Choir Master)

8.0 A HYMN RECITAL
From Birmingham
THE BIRMINGHAM STUDIO CHORUS, led by JOSEPH LEWIS
As on the previous occasion, our listeners are asked to join us in the singing of the Hymns selected.

8.45 THE WEEK'S GOOD CAUSE (*From Birmingham*): Appeal on behalf of the National Association for the Prevention of Tuberculosis, by Sir JOHN ROBERTSON

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A MILITARY BAND PROGRAMME
From Birmingham
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSSELL
March, 'Pomp and Circumstance,' No. 4
Elgar, arr. Retford
Overture to 'The Merry Wives of Windsor'
Nicolai, arr. Godfrey

9.20 FLORENCE HOLDING (Soprano)
Over the land is April *Quilter*
All suddenly the wind comes soft *Burr*
Spring *Henschel*
BAND
Gavotte from 'Mignon'
Ambroise Thomas, arr. Rogan

9.35 BEATRICE EVELINE (Violoncello)
Ave Maria *Bruch*

9.43 BAND
Selection from 'The Prodigal Child'
Wormser, arr. Winterbottom
Cornet Solo, 'Abide with me' *Liddle*
Soloist, P.C. COOK

10.0 FLORENCE HOLDING
I love thee *Grieg*
Songs my Mother taught me *Dvorak*
Nymphs and Fauns *Bemberg*
BEATRICE EVELINE
Air in B (Old Irish) *arr. Hughes*
Drink to me only with thine eyes . . *arr. Squire*
Suo Gan (Old Welsh Lullaby) *arr. Harold Scott*

10.20 BAND
Suite of Folk Songs *Vaughan Williams*
Seventeen come Sunday; Intermezzo, 'My Bonny Boy'; Folk Songs from Somerset

10.30 EPILOGUE
(Sunday's Programmes continued on page 14.)

WHAT THE NATION LOST BUT IS REGAINING.

With the passing of her windmills this country of ours has lost more than a mere adornment to the landscape. The windmills of Old England were symbolic of a great age—of an age when this country was forcing her way to a leading position in the world's affairs.

Do you realise that it was a case of "cause and effect"—do you realise how much our grandsires owed their strength and vigour and enterprise to the wholesome stone-ground wholemeal bread which was in very reality their staff of life? It gave them strength, and it gave them health, because it contained the roughage which prevents constipation, the cause of so many of life's ills.

Of late years these windmills have been rapidly passing away. But fortunately the old stone-grinding process—the "upper and nether millstones" of immemorial antiquity—is still carried on by Allinson's in the good old-fashioned way, and they have adopted a windmill as their Trade Mark. The popularity of Allinson's is doing much to counteract the danger to the Nation's health of that modern refinement or adulteration of other forms of bread, which removes from them a considerable proportion of the health-and-strength-giving qualities of the wheat.

None but carefully selected wheat is used in the manufacture of Allinson Flour. Every sack is subject to the closest scrutiny and only the best is accepted—and then it is the "best of the best"—an ideal combination of the finest English and Canadian Wheats which are perfectly complementary to each other, combining fullness, richness and firm strength in ideal proportions.

Thus Allinson Wholemeal Bread is the perfect food of man—the World's best wheat, stone-ground to the ideal texture for easy digestion and containing the whole of the good of the wheat:—firstly, the germ of the wheat, rich in protein, vitamins A and D—secondly, the outer covering of the wheat, containing the mineral salts which aid digestion—and thirdly, the roughage of the wheat, which is Nature's method of relieving and preventing constipation.

The delicious natural flavour of Allinson Wholemeal makes a special appeal to the appetite—and, in addition to being very easily digested itself, it helps the digestion of the foods eaten with it. Children love it because they recognise in Allinson's something that Nature provides for their health and development of brain, bone and body. Allinson's helps to make strong white teeth—and it keeps the teeth and gums healthy by giving stimulation and exercise in the act of eating. Dentists declare that modern teeth troubles are largely due to over-refined food.

It is important to bear in mind that Allinson's mill *only* wholemeal. Consequently there can be no mistake—ask for Allinson, see that the band is round every loaf, and thus you can ensure getting *genuine* wholemeal, the only bread that is 100 per cent. wheat.

Twelve bread bands entitle you to a copy of Rembrandt's famous picture "The Mill," measuring 20 ins. x 15 ins., and free from any advertising matter. £100,000 was paid for the original. Useful and valuable gifts may also be obtained in connection with Allinson Wholemeal Flour, with the aid of Coupons (valued in accordance with the size of the bag). Particulars of these Gifts, together with a book of 101 Recipes for tasty dishes that may be made with Wholemeal, are contained in every sealed bag of Allinson Flour.

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

Leaflet explaining the new Gift Scheme will gladly be sent on application. In case of difficulty in obtaining either Allinson Wholemeal Bread or Flour write to: ALLINSON LTD., 210, CAMBRIDGE ROAD, LONDON, E.2.



WHERE THE CHORISTERS OF YORK WILL SING TE DEUM TODAY.

A view of the choir of York Minster, with the great East Window at the end. Mattins will be relayed from the Minster by Leeds-Bradford (S.B. to London and 5GB) this morning from 10.30 to 11.15.

Whither? and Why?

By the Rev. G. A. Studdert Kennedy
(Woodbine Willie)

(Continued from page 5.)

perverted vice as a means of escape from the emptiness of life.

You will understand, too, the sneer of the cynic who can find no meaning in life and is savage with anyone who does or thinks he does. He hides his suffering behind his superiority, and tries to enjoy looking down on man because he has no God to whom he can look up. 'Unless you are in love with something or someone life is a queer old hell,' a friend wrote to me the other day, and it is a saying that touches the spot. That is why agnosticism is no good. Our need to find a meaning and a purpose in life is not theoretical but practical. Our very flesh cries out for a living God. We are driven by the furies to find a meaning in life.

All this may seem an overdrawn and theatrical description of life as it is lived by ordinary, humdrum, respectable people. But if you know people from the inside, as I do, you doubt whether they are as respectable as they look. Faces are masks and bodies prisons, behind which a hungry spirit hides. That is why nations of perfectly respectable people do sudden shameful, glorious, bloody, generous things, and why an ordinary greengrocer decides to hang himself.

Is there in the universe no bread for this hunger, and no wine for this thirst? The highest religions assert that there is. They give the third and last reply to the great question. Man can know God, and in Him attain to inner certainty about the purpose and meaning of life. The Christian religion asserts that in Christ God has shown His face, and that the religious passion is meant to find its peace in Him. We can go mad about Christ, and we shall be saner than sanity. We can give our hearts to Him and He will fill them full. We can be crazy about Christ and uncommon sensible about everything else. Only it must be Christ and His Kingdom you are crazy about, not any sect or church or dogma. It must be Him to whom you give your heart.

That is what the Christian religion asserts, and I think it is true. I fail Him, but He does not fail me.

Only in Him can I find Home to hide me,
Who on the cross was slain to rise again,
Only with Him, my comrade God beside me,
Can I go forth to war with sin and pain.

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Sunday's Programmes cont'd (April 8)

(Continued from page 13.)

5WA CARDIFF. 353 M. 850 KC.

10.30-11.15 Leeds Programme relayed from Daventry

3.30-5.30 S.B. from London

7.45 S.B. from Newcastle

8.45 THE WEEK'S GOOD CAUSE:
An appeal on behalf of the Cardiff Royal Infirmary by Sir WILLIAM H. DIAMOND

8.50 WEATHER FORECAST, NEWS (9.0 Local Announcements)

9.5 'THE CHILDHOOD OF CHRIST'

By BERLIOZ

Persons represented:

- Mary EDA BENNIE (Soprano)
- Joseph GLYN EASTMAN (Baritone)
- Polydorus GLYN EASTMAN (Baritone)
- Herod GLYN EASTMAN (Baritone)
- The Father of the Family HARRY BRENDLE (Bass)
- The Narrator WALTER GLYNNE (Tenor)
- A Centurion WALTER GLYNNE (Tenor)

THE STATION REPERTORY CHOIR
THE AUGMENTED STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

PART I THE DREAM OF HEROD

Recit. (The Narrator), 'When in Judah of old'

A March by Night

Recit. and Air (Herod), 'Again, that vision'

Chorus, 'The Soothsayers of Judah'

Cabalistic Dance and Evocation of Spirits
Chorus of Soothsayers, 'The dream is true O King'

Air (Herod), 'Tis done, 'tis done'
Chorus (Male Voices), 'Yes, by the sword'
Duet (Mary and Joseph), 'See, darling child'
Chorus (Unseen Angels), 'Joseph and Mary' and 'Hosanna'

PART II THE FLIGHT INTO EGYPT

Overture
The Repose of the Holy Family
Air (The Narrator), 'Now are the weary pilgrims led'

PART III THE ARRIVAL AT SAIS

Air (The Narrator), 'Through burning sands they took their weary way'
Duet (Mary and Joseph), 'Here in this teeming city'
Air (The Father of the Family) and Chorus, 'Be welcome, friends'
Chorus of Ishmaelites, 'Bind up their wounded feet'
Chorus, 'Therefore be persuaded'
Trio, for Harp and Two Flutes
Trio (Mary, Joseph, and The Father) and Chorus, 'Now take thy rest'

EPILOGUE
Recit. (The Narrator), 'So by the hand of Strangers'
Final Chorus, 'O my soul'

10.40-11.0 THE SILENT FELLOWSHIP
Relayed to Daventry

2ZY MANCHESTER. 384.6 M. 780 KC.

10.30-11.15 Leeds Programme relayed from Daventry

3.30 A LIGHT ORCHESTRAL PROGRAMME

THE AUGMENTED STATION ORCHESTRA
Conducted by T. H. MORRISON
Overture to 'The Magic Flute' Mozart
Ballet Suite from 'Boabdil' Moszkowski
Overture to 'The Merry Wives of Windsor' Nicolai

MOZART was a Freemason, Freemasonry was very much 'in the air' at the time *The Magic Flute* was written, and all the curious plot of the Opera has Masonic ideas at its foundation.

There is much elaborate ceremonial in the Opera, and we hear suggestions of this in the impression Introduction to the Overture, and also later in the course of the Overture.

After the Introduction, we have the merry First Main Tune. This is 'fugal'—i.e., one 'voice' (in this case, 'instrumental' voice) starts alone with the tune; next, another voice enters, repeating the tune at a different pitch, and so on. This First Main Tune really runs through most of the Overture. For instance, the beginning of it is going on even while the Second Main Tune is entering.

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

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

4.10 'MESSIAH'
An Oratorio by HANDEL (Part III)

Sung by the MANCHESTER CATHEDRAL CHOIR
Directed by Dr. A. W. WILSON
Relayed from the Cathedral
Air, 'I know that my Redeemer liveth'
Chorus, 'Since by man came death'
Recit., 'Behold, I tell you a mystery'
Air, 'The trumpet shall sound'
Chorus, 'Worthy is the Lamb'

4.40 app. WILLIAM PRIMROSE (Violin), with Orchestra
Concerto in B Minor Saint-Saëns
ORCHESTRA
Cradle Song (Berceuse) Järnefelt
Prelude Järnefelt

5.20-5.30 S.B. from London

7.45 S.B. from Newcastle

8.45 THE WEEK'S GOOD CAUSE: Jubilee Appeal on behalf of the Manchester Adult Deaf and Dumb Institute by Mr. ARTHUR K. DAVIES (Chairman)

(Donations should be sent to the Honorary Treasurer, The Adult Deaf and Dumb Institute, Grosvenor Street, Manchester)

8.50 WEATHER FORECAST, NEWS: Local Announcements



The Archbishop of York (left) gives the address in the morning service that London will relay from York Minster at 10.30 a.m., and Bishop Hamilton Baynes (right) will preach in Birmingham Cathedral in the service relayed by Daventry Experimental between 6.30 and 7.45.

Sunday's Programmes continued (April 8)

9.5 A BAND CONCERT
 THE BAND OF THE 4TH BATTN. THE LOYAL REGIMENT (North Lancs)
 (By kind permission of Colonel H. PARKER and OFFICERS)
 Conductor, Bandmaster J. GREEN
 Overture, 'Quotations from Famous Operas' arr. Green
 Cornet Solo, 'Absent' Metcalf
 Soloist, Corporal W. SWIFT
 Selection from 'The Troubadour' Verdi
 FOSTER RICHARDSON (Bass-Baritone)
 Within these sacred bowers Mozart
 Recit., 'I feel the Deity within' Handel
 Air, 'Arm, arm, ye brave'
 BAND
 Overture to 'Masaniello' Auber
 Euphonium Solo, 'Land of Hope and Glory' Elgar
 Soloist, A. GREEN
 Hungarian Dance, Op. 305 Gung'l
 FOSTER RICHARDSON
 She alone charmeth my sadness Gounod
 Brian of Glenaar Graham
 All thro' the night... Old Welsh Air
 BAND
 Selection from 'Marinarella' ... Facik
 Trombone Solo, Cradle Song from 'Jocelyn' Godard
 Regimental March, 'My love is like a Red, Red Rose'

10.30 EPILOGUE
6LV LIVERPOOL. 297 M. 1,010 KC.
 10.30-11.15 Leeds Programme relayed from Daventry
 3.30 S.B. from Manchester
 5.20-5.30 S.B. from London
 7.45 S.B. from Newcastle
 8.45 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.
 10.30-11.15 **MATTINS**
 FROM YORK MINSTER
 Relayed to London and Daventry.
 The Service will include the following:
 The Easter Anthems
 Special Psalm 111
 Te Deum and Benedictus (Alcock in B Flat)
 Hymn, 'Jesus Christ is risen to-day' (English Hymnal, No. 133)
 Address by the LORD ARCHBISHOP OF YORK
 Hymn, 'At the Lamb's High Feast we sing' (E.H., No. 128)
 3.30 S.B. from Manchester
 5.20-5.30 S.B. from London
 7.45 S.B. from Newcastle
 8.45 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

6FL SHEFFIELD. 272.7 M. 1,100 KC.
 10.30-11.15 Leeds Programme relayed from Daventry
 3.30-5.30 S.B. from London
 7.45 S.B. from Newcastle
 8.45 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

6KH HULL. 294.1 M. 1,020 KC.
 10.30-11.15 Leeds Programme relayed from Daventry
 3.30 S.B. from Manchester
 5.20-5.30 S.B. from London
 7.45 S.B. from Newcastle
 8.45 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

6BM BOURNEMOUTH. 326.1 M. 920 KC.
 10.30-11.15 Leeds Programme relayed from Daventry
 3.30-5.30 S.B. from London
 7.45 S.B. from Newcastle



Sir William H. Diamond (left) will appeal from Cardiff this evening on behalf of the Cardiff Royal Infirmary, and Sir John Robertson (centre) makes the appeal for the National Association for the Prevention of Tuberculosis from 5GB. Dr. Henry V. Stuart (right), the Dean of Carlisle, gives the address in the evening service that London will relay from Carlisle Cathedral at 7.45.

8.45 **THE WEEK'S GOOD CAUSE:** Appeal on behalf of the Victoria Cottage Hospital, Wimborne, Dorset, by the Hon. Lady HANHAM
 THE Victoria Cottage Hospital was erected in 1887 to commemorate the Jubilee of Queen Victoria's reign. It has done excellent work; last year there were 141 cases of in-patients and 58 major operations, besides many dental cases. The Hospital serves a large neighbourhood, is well equipped and has an excellent operating theatre. It is now felt necessary to add an X-ray room, and to provide additional accommodation. £2,000 will be needed for this purpose.
 Contributions (marked 'Wireless Appeal') should be addressed to the Treasurer, Mr. G. BANNISTER, East Borough, Wimborne.
 8.50 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

5NG NOTTINGHAM. 275.2 M. 1,000 KC.
 10.30-11.15 Leeds Programme relayed from Daventry
 3.30-5.30 S.B. from London
 7.45 S.B. from Newcastle
 8.45 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

5PY PLYMOUTH. 400 M. 750 KC.
 10.30-11.15 Leeds Programme relayed from Daventry.
 3.30-5.30 S.B. from London
 7.45 S.B. from Newcastle
 8.45 **THE WEEK'S GOOD CAUSE:** Appeal on behalf of the St. John Ambulance Association (Devon County Centre), by Mr. HEDLEY V. MILLER, Commissioner, St. John Ambulance Brigade

THE Ambulance movement at Plymouth began sixteen years ago in the George Street Sunday School, staffed part-time by a few youths. It rapidly grew to be one of England's most active provincial accident and invalid removal centres. Today, Plymouth and District Ambulance Service has a fleet of eight motor vehicles; a large, well-equipped central station; two sub-stations and a first-aid hut at the seaside. There is, however, urgent necessity for extensions to the Central Ambulance Station, and the appeal this evening, by Commissioner Hedley V. Miller, Honorary Director of the organization, will be on behalf of the extension fund.

8.50 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE
6ST STOKE. 294.1 M. 1,020 KC.
 10.30-11.15 Leeds Programme relayed from Daventry
 3.30-5.30 S.B. from London
 7.45 S.B. from Newcastle
 8.45 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

5SX SWANSEA. 294.1 M. 1,020 KC.
 10.30-11.15 Leeds Programme relayed from Daventry
 3.30-5.30 S.B. from London
 7.45 S.B. from Newcastle
 8.45 S.B. from London (9.0 Local Announcements)
 9.5-11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.
 10.30-11.15:—Leeds Programme relayed from Daventry.
 3.30-5.30:—S.B. from London. 7.45:—Religious Service from Carlisle Cathedral. Relayed to London and Daventry. (See London.) 8.45:—Week's Good Cause: Appeal on behalf of the Home Teaching Society for the Blind in Newcastle and Gateshead, by the Rev. Alfred Thomas. 8.50:—S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.
 10.30-11.15:—Leeds Programme relayed from Daventry.
 3.30:—S.B. from London. 5.30-5.45:—S.B. from Edinburgh. 8.0:—Religious Service from the Studio. Conducted by the Rev. Frederick B. Pirrie, of St. Mirin's Rectory, Paisley. Assisted by the St. Cecilia Choir. Order of Service: Introductory Prayer; Choir: Hymn, 'Invocation to the Holy Ghost'; Gospel Reading on the Resurrection; Choir: Hymn, 'Christ, the Lord, is risen today'; Talk; Choir: Hymn, 'Rejoice all ye that sorrowed sore'; Prayer. 8.45:—Appeal on behalf of Craigleith Boys' Farm, by Dr. G. O. Cossar (President of the Association). 8.50:—Weather Forecast, News. 9.0:—Calendar of Great Scots; Chalmers of New Guinea. 9.5:—Choral and Orchestral Concert, Station Symphony Orchestra, conducted by Herbert A. Carruthers: Overture, 'Egmont' (Beethoven). Oratorio, 'The Mount of Olives' (Beethoven). Gertrude Johnson (Soprano); Tom Pickering (Tenor); Horace Stevens (Bass). Station Choir. Station Symphony Orchestra. Orchestra; Water Music (Handel, arr. Harty). 10.30:—Epilogue.

2BD ABERDEEN. 500 M. 600 KC.
 10.30-11.15:—Leeds Programme relayed from Daventry.
 3.30:—S.B. from London. 5.30-5.45:—S.B. from Edinburgh. 7.45:—S.B. from Newcastle. 8.45:—S.B. from London. 9.0:—S.B. from Glasgow. 10.30:—Epilogue.

2BE BELFAST. 306.1 M. 980 KC.
 10.30-11.15:—Leeds Programme relayed from Daventry.
 3.30-5.30:—S.B. from London. 5.30:—Organ Recital. Relayed from the Fisherywick Presbyterian Church. Soloist: Kathleen Daunt (Soprano). Organist: Thomas H. Crowe. Organ: Prælude from Sonata (Fête de la Paix) (J. Rheinberger); Good Friday Music (from 'Parsifal') (Wagner). Kathleen Daunt: Air, 'I know that my Redeemer liveth' (from 'Messiah') (Handel). Organ: Offertoire in B Flat (King-Hall). 7.0-8.0:—Religious Service: Relayed from the Fisherywick Presbyterian Church. Order of Service: Scripture Sentences; Doxology, 'Now to the King of Heaven'; Invocation; Praise; Metrical Psalm 19, Verses 6-11; Reading; Prayer; Organ, 'Invocation' (Guilmant); Prayer and Lord's Prayer; Praise; Hymn, 'Jesus Christ is risen today'; Address by the Rt. Rev. James Thompson, D.D., Moderator of the General Assembly of the Presbyterian Church in Ireland; Prayer; Praise; Hymn, 'The strife is o'er, the battle done'; Benediction. 8.45:—S.B. from London. 8.50:—Weather Forecast; News; Local Announcements. 9.5:—Chamber Music. The Belfast String Quartet: Quartet in A (Beethoven). Cecil F. Simms (Baritone): How deep the slumber of the woods (arr. A. L.); I got me flowers, and The Call (from 'Five Mystical Songs') (Vaughan Williams). Quartet: Nocturne (Borodin). Cecil F. Simms: To Dabies, and Julia's Bstr. (Quilter); A Christmas Carol (M. Davidson); Tomorrow (F. Keel). Quartet: Quartet in G (La Sérénata) (Mozart). 10.30 app. :—Epilogue.

PROGRAMMES for MONDAY, April 9

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
MOLLY IVERSON (Soprano)
ERNEST AUTY (Tenor)

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

1.0-2.0 AN ORGAN RECITAL
by EDGAR T. COOK
Relayed from Southwark Cathedral

Prelude } *Pierne*
Cantilene }
Scherzando }
WALTER LEMPRIERE (Violin)
Andante Sostenuto *Oskar Wermann*
EDGAR T. COOK
Four Sketches *Schumann*
WALTER LEMPRIERE
Overture *Rheinberger*
EDGAR T. COOK
Romance ('The Queen of Sheba')
Haydn, arr. Best
Overture to the 'Occasional' Oratorio
Handel, arr. Best

3.0 LIGHT MUSIC
THE GERSHOM PARKINGTON QUINTET
APRIL PENDARVIS (Contralto)

THE QUINTET
Selection from 'Hit the Deck' *Youmans*

3.10 APRIL PENDARVIS
Trees *Basbach*
Old Man Might-have-been *Besly*
At Dawning *Cadman*

3.18 QUINTET
Viennese Caprice *Kreisler*
Love Dream (Liebestraum) *Liszt*

3.26 APRIL PENDARVIS
Little lady of the moon *Eric Coates*
The Early Morning *Peel*
Mighty like a Rose *Nevin*

3.34 QUINTET
Londonderry Air *arr. O'Connor-Morris*
Dancing Tambourine *Polla*

3.42 APRIL PENDARVIS
The Sweetest flower that blows
Hauley
Dream o' day Jill *German*

3.50 QUINTET
Selection from 'Sullivan Operas'
Higgs

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

5.0 Mrs. TOWERS SETTLE: 'Fashions
for the Coming Season'

FASHIONS for the coming season! What a thrill the phrase communicates to rather more than half of the population; for with women the instinct of dress is almost universal, and the woman with a small dress allowance and a clever dress-maker is just as keenly interested in the latest news from Paris as the plutocratic patron of the most celebrated establishments in Hanover Square. This afternoon they will both have a chance to hear the latest and most authentic advices from so well-informed an expert as the editor of *Vogue*.



THE NEW OUTLINE.

This Poiret model (reproduced from *Vogue*) shows the new bustle outline—one of the new season's fashions of which Mrs. Towers Settle will talk this afternoon.

5.15 THE CHILDREN'S HOUR
'The Ghost of Battleby Manor,' a would-be
Comedy by the Author of 'The Professor and
the Bee'

6.0 ORGAN RECITAL by PATTMAN
From the Astoria Cinema

6.20 Boys' Brigade and Church Lads' Brigade
Bulletins

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

6.45 ORGAN RECITAL (Continued)

7.0 Mr. DESMOND MACCARTHY: Literary
Criticism



THE STRUTHAM AMATEURS REHEARSE.

7.15 THE
FOUNDATIONS OF
MUSIC

TCHAIKOVSKY'S SONGS
Sung by TATIANA MAKUSHINA

To the Forest
New Hopes
Serenade

7.30 VAUDEVILLE
JOHN HENRY (Yorkshire Comedian)
TEDDY BROWN (Xylophone)
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

8.0 THE STRUTHAM AMATEURS
rehearse

'DICK WHITTINGTON'
By MABEL CONSTANDUROS
(From the Town Hall, Strutham)

MABEL CONSTANDUROS
MICHAEL HOGAN
ELIOT WAKEHAM
VIVIENNE CHATTERTON
HAROLD SCOTT
OLIVE GROVES
J. HERBERT LESLIE

This pantomime should have been produced last year—approximately on Boxing Day. We say 'approximately' because most Strutham Amateur productions are unavoidably postponed at the eleventh hour. 'Dick Whittington' was first discussed at a meeting of the Society in May, 1926, and forgotten until July, 1927, when it was definitely decided to stage the entertainment on December 26. An epidemic of absentee-ism enforced yet another postponement, and the date on the tickets has been altered to April 9. Billing this outside broadcast as a 'rehearsal' is merely playing for safety. Recent reports from Strutham tend to the supposition that the actual production cannot take place before midsummer (1929?)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Topical Talk

9.30 Local Announcements; (Daventry only) Ship-
ping Forecast

9.35 A MILITARY BAND PROGRAMME
THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL
March, 'Old Comrades' *Teiko*
Gavotte from 'Mignon' *Ambroise Thomas*

9.42 THE SALISBURY SINGERS
When evening's twilight *Hatton*
Twankydllo *Old English, arr. Icimey*

9.50 BAND
Overture to 'Tannhäuser' *Wagner*

10.4 DOROTHY BENNETT (Soprano)
One morning very early... *Sanderson*
The lass with the delicate air... *Arns*

10.10 BAND
Londonderry Air
arr. O'Connor-Morris
The Flight of the Bumble Bee
Rimsky-Korsakov

10.20 SALISBURY SINGERS
I saw Esau *Branscombe*
This pleasant month *Beale*

10.26 DOROTHY BENNETT
The Butterfly's kiss... *Landon Ronald*
The Wren *Lehmann*
At the Well *Hageman*

10.32 BAND
Selection of Sea Shanties... *Fairfield*

10.48 SALISBURY SINGERS
O hush thee, my babe... *Sullivan*
D'ye ken John Peel... *arr. Salisbury*

10.55 BAND
Scottish Patrol, 'The Gathering of
the Clans' *Williams*

11.0-12.0 DANCE MUSIC:
TEDDY BROWN'S BAND, and THE
MELODIANS, directed by JACK
VERNON from the Café de Paris

Drawn by Gully

Monday's Programmes cont'd (April 9)

5GB DAVENTRY EXPERIMENTAL

(491.3 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

PATRICIA ROSS-BOROUGH and IVOR DENNIS (Syncopation)

4.0 LOZELLS PICTURE HOUSE ORGAN

From Birmingham FRANK NEWMAN (Organ)

Overture to 'Poet and Peasant' *Suppé*

Serenade *Schubert*

AGATHA HUGHES (Soprano)

The Willow *Goring Thomas*
Blackbird's Song *Cyril Scott*

FRANK NEWMAN

Selection from 'Il Trovatore' *Verdi*
Entr'acte, 'In a Persian Market' *Ketelbey*
Suite of 'Four Indian Love Lyrics' *Woodforde-Finden*

5.0 A BALLAD CONCERT

ANNIE REES (Soprano); FREDERICK TAYLOR (Baritone); CECIL BAUMER (Pianoforte)

ANNIE REES

Love is meant to make us glad *German*
The Fairy Pipers *Brewer*
Songs my Mother sang *Grimshaw*

5.7 CECIL BAUMER

Etude Mignonne *Percy Pitt*
Doctor Gradus ad Parnassum ('Children's Corner,' No. 1) *Debussy*
Seguidillas *Albeniz*

5.15 FREDERICK TAYLOR

Land of Mine *Gould*
A Soft Day *Stanford*
To-morrow *Keel*

5.22 ANNIE REES

Tell me, Gipsy *Day*
The Rain Fairy *Arundale*
Provence *Carne*

5.30 CECIL BAUMER

Night in May *Palmgren*
Staccato Study *Rubinstein*

5.38 FREDERICK TAYLOR

A Day at the Fair
All the Fun of the Fair
The Last Fairing
The Ballad-Monger } *Easthope Martin*

5.45 THE CHILDREN'S HOUR (From Birmingham): 'The Fairies' Spring Ball,' by Janet Muir. Songs by Rosie Groves (Soprano) and Bernard Sims (Baritone). 'The Monkey King'—a legend of India, by Carol Ring

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

6.45 LIGHT MUSIC

DOROTHY SMITHARD (Contralto)
HENRY WENDON (Tenor)
CORELLI WINDEATT'S BAND

Selection from 'The Gondoliers' *Sullivan*
How fair this spot *Bachmaninov*
Dancing Tambourine *Polla*

6.58 DOROTHY SMITHARD

O Flower of all the World .. *Woodforde-Finden*
Old man 'Might-have-been' *Besly*



Henry Wendon (left) sings in the concert of Light Music this evening at 6.45, and Frederick Taylor in the Ballad Concert at 5.0.

7.5 BAND

Selection from 'Madame Butterfly'... *Puccini*
Waltz, 'Agnin' *Elizalde*
Song *Friml*

7.18 HENRY WENDON

Hark! hark! the Lark... *Schubert*
Phyllis has such charming graces | *Young, arr. Lane Wilson*
Passing by *Edward C. Purcell*

7.25 DOROTHY SMITHARD

My dreamland rose
Sing, sing blackbird } *Montague Phillips*

7.32 BAND

Far from the Ball *Gillet*
Liebeslied *Kreisler*
Musical Moment *Schubert*

7.40 HENRY WENDON

North O'Neale *arr. Herbert Hughes*
Curly Locks
This little pig went to market } *Herbert Hughes*

7.48 BAND

Irish Airs *Muller*
Badinage (Joking) *Windcatt*

8.0 CHAMBER MUSIC

From Birmingham

THE BIRMINGHAM STRING ORCHESTRA
Conducted by JOSEPH LEWIS

Serenade *Elgar*
Variations on 'The Vicar of Bray' *Ernest Austin*

8.30 HERBERT HEYNER (Baritone)

I heard of late } *Bartlett—1606*
A pretty, pretty Duck } *arr. Keel*
Have you seen but a whyte lillie grow? *Anon—1614, arr. Dolmetsch*
Shall a frown or an angry eye? *Corkine—1610*
Who is Sylvia? *Leveridge*

8.42 ORCHESTRA

Pastoral and Bourrée *Wall*
Toccata, Air, Minuet, Jig, *Scarlatti, arr. Esposito*
Canzone Francese (French Song) *Pasquini*

9.5 HERBERT HEYNER

Four Songs from the Greek Anthology *Millar Craig*
The First Kiss; Love's Garland; To the World's End; Love in Spring.

The Shepherdess *Atkins*
Good Ale *Warlock*

ORCHESTRA

Slow Movement from Concerto Grosso in B Minor *Handel*
Lady Radnor's Suite *Hubert Parry*
Prelude; Allemande; Sarabande; Bourrée; Minuet; Gigue

9.30 'OUT OF THE SHADOWS' (From Birmingham)

A Psychic Mystery Play by DAVID HAWKES
Produced by STUART VINDEN
Mrs. Margery Sands, a Widow... GLADYS WARD
Major Victor Rowe WILLIAM HUGHES
Miss Amelia Tutt, a Spinster MAUD GILL
Mr. Kay, a Psychic Medium... STUART VINDEN
Jane, a Maid GRACE WALTON
A Sitting-room in Suburbia on a December evening.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: KETTNER'S FIVE, under the direction of GEOFFREY GELDER, from Kettner's Restaurant

11.0-11.15 TEDDY BROWN'S BAND, and THE MELODIANS, directed by JACK VERNON, from the Café de Paris (Monday's Programmes continued on page 18.)

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Monday's Programmes cont'd (April 9)

5WA CARDIFF. 353M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.45 TEDDY BROWN
 In Xylophone Solos
 8.0-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
 3.0 AN AFTERNOON AT BLACKPOOL
 ORCHESTRAL MUSIC by SPIERO'S ORCHESTRA
 Relayed from the Palace, Blackpool
 Four Indian Love Lyrics .. Woodforde-Finden
 Violin Solo, 'Just a Memory' .. Sylva
 Soloist, A. SPIERO
 Waltz, 'The Desert Song' .. Romberg
 Fantasy on 'Faust' .. Gounod
 3.30 AN ENTERTAINMENT by
 McALLISTER'S CONCERT PARTY
 Relayed from the Victoria Pier
 4.30 ORCHESTRAL MUSIC by SPIERO'S ORCHESTRA
 (Continued)
 In a Persian Market .. Ketelbey
 Xylophone Solo, 'Two Little Finches' .. Kling
 Soloist, J. DEXTER
 The Fortune Teller .. Torrance
 Suite, 'Americana' .. Thurban
 5.0 Mrs. A. F. C. CHRISTIAN: 'Eastertide Cameos'
 5.15 THE CHILDREN'S HOUR: Come to the Fair—
 'There's a fair on the green' (Creswell), 'The
 Market' (Carew), sung by Betty Wheatley.
 'Come, lasses and lads' (Traditional), 'Come to
 the Fair' and 'Hatfield Bells' (Easthope Martin),
 sung by Harry Hopewell. An Easter Story read
 by Hylda Metcalf
 6.0 London Programme relayed from Daventry
 6.20 For the Boys' Brigade
 6.30 S.B. from London (9.30 Local Announcements)

9.35 THE NORTH COUNTRY
 (Lancashire, Yorkshire,
 Cumberland,
 and Northumberland)

THE STATION ORCHESTRA
 March, 'Lancashire Clogs'
Grimshaw
 Suite, 'My Native Heath'
Arthur Wood

Knarsboro' Status;
 Ilkley Tarn; Bolton
 Abbey; Barwick Green

NORRIS PARKER (Baritone)
 Cumberland Songs:

Because I were shy ..
 Ould John Braddelum ..
 A Barrel of Beer

DANIEL H. THORNLEY
 (Northern Dialect Writer)
 will recite his own work,
 'Mowfin Gudd'

DOLLI RAFFI
 The Champion Lancashire
 Clog Dancer

TOM CLOUGH (Northum-
 brian Pipes)
 In Traditional Airs

Madame HILARIA (Yorkshire Humorist)

NORRIS PARKER

North Lancashire Ballads:
 Peace-Egging Song .. Wakefield
 The Shoe-maker .. arr. Whittaker
 Roger's Courtship .. Johnston
 Buy Broom Buzzems .. arr. Whittaker

DOLLI RAFFI

TOM CLOUGH

In more Traditional Airs

ORCHESTRA

Three Dale Dances .. Arthur Wood

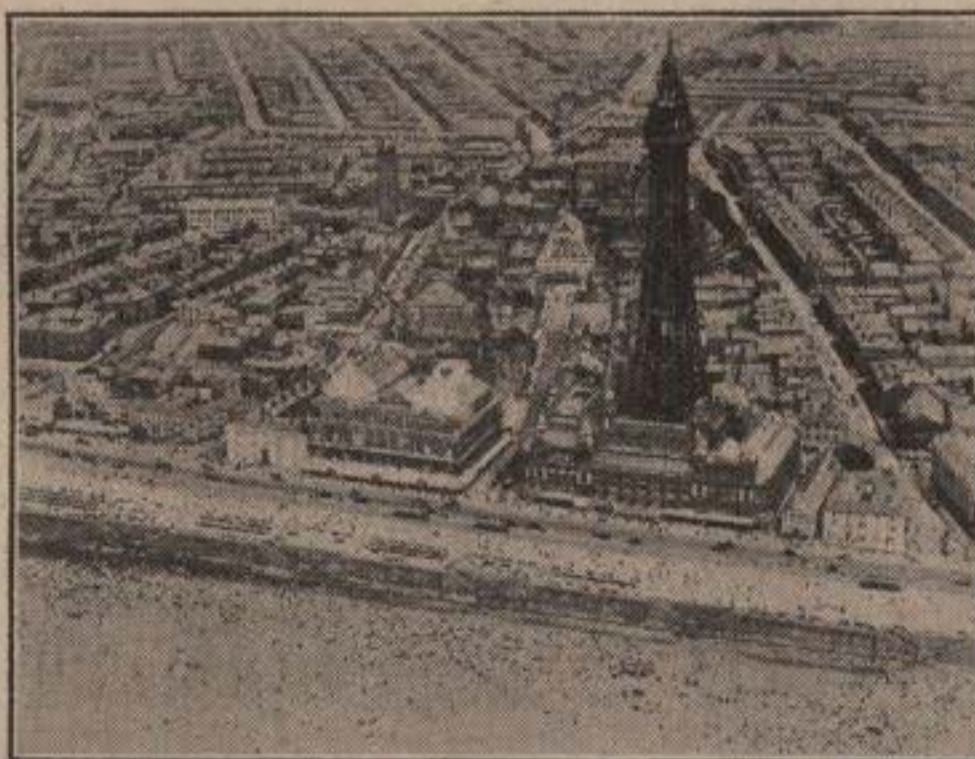
11.0-12.0 S.B. from London

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

- 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 'Erbert takes his Family to the Boat-Race.
 A Play by C. E. HODGES
 Cast:
 'Erbert .. J. P. LAMBE
 Lottie .. Mrs. FRED WILKINSON
 Alfie .. OLIVE WORTHINGTON
 Grandpa .. WALTER SHORE
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

- 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: Story of the First
 Motors, by G. G. JACKSON
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)
 (Monday's Programmes continued on page 19.)



LANCASHIRE'S PLAYGROUND BY THE SEA.

Easter Monday—and an afternoon at Blackpool! What after fare could Manchester Station offer those of its listeners who are spending their day within reach of their sets. To complete the illusion, here is a picture of the famous front, showing the Wheel and the Tower.

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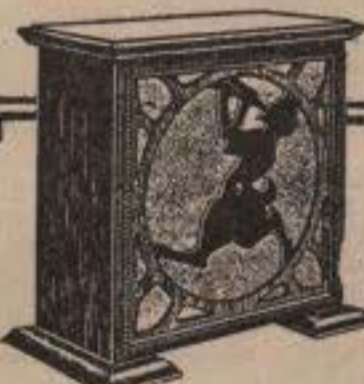
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Monday's Programmes continued (April 9)

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 London Programme relayed from Daventry
 5.55 Birthdays and letters
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.
 3.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.
 12.0-1.0 Gramophone Records
 3.0 London Programme relayed from Daventry
 6.15 Boys' Brigade Bulletin
 6.20-12.0 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 A READER: 'New Books'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.20 For the Boys' Brigade
 6.30-12.0 S.B. from London (9.30 Local Announcements)

2PY PLYMOUTH. 400 M. 750 KC.
 12.0-1.0 London Programme relayed from Daventry
 3.15 app. PLYMOUTH ALBION v. LEICESTER
 A Running Commentary by Mr. E. G. BUTCHER on the Rugby Football match relayed from Beacon Park
 4.45 app. London Programme relayed from Daventry

5.0 EVELYN RADFORD: 'On Listening to Music—II, Solos and Accompaniments' MAISIE RADFORD (Violin) and EVELYN RADFORD (Pianoforte)
 5.15 THE CHILDREN'S HOUR: Reading, 'Easter Eggs, Flowers and Kites' (Helen Greig Souter). Sketch, 'Nancy and 'Arriet.'
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.
 12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 6.20 For the Boys' Brigade
 6.30-12.0 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
 6.30-12.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 512.5 M. 960 KC.
 12.0-2.0—London Programme relayed from Daventry.
 3.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Pianoforte Recital by Gladys Willis. 6.20—London Programme relayed from Daventry. 6.30-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.
 11.0-12.0—Gramophone Records. 3.15—Dance Music relayed from the Locarno Dance Salon. 4.0—Station Orchestra. James Morton (Baritone). 5.0—Minnie Harris: Planning the Summer Wardrobe, II. 5.15—Children's Hour. 5.55—Weather Forecast for Farmers. 6.0—T. W. Torrance (Tenor). 6.30—S.B. from London. 7.30—Variety. Station Orchestra. The London Scottish March (Haines). Dale Smith (Baritone) and Orchestra: Little Lady, and While from the Winecup (Don Giovanni) (Mozart). Orchestra: Oriental Fantasy 'In a Chinese Temple Garden' (Ketelbey). Ernest Elliott in original humour at the Piano and sketches in Living Marionettes. Orchestra: Dance of the Sun Feast (American Indian) (Walker). Ivell and Worth (Syncopated Duets): So Tired (Sizemore); What have I done? (Walker and Carpenter); Who's that knockin' at my door? (Simons); Nebraska (Revel and Sissle); Under the Moon (Lyn Wheeler and Snyder); Orchestra: Galop, 'Liselotte' (Komzak). Dale Smith: A Sea Barden (Keel); A Frivolous Ballad (Slater); Folk Songs (arr. Sharpe). Orchestra: Waltz 'A Waltz Dream' (Straus). 9.0-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.
 11.0-12.0—Gramophone Records. 3.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—Annie Ingham (Light Ballads). 6.30—S.B. from London. 7.30—Station Octet: Overture, 'The Marriage of Figaro' (Mozart); Ballet, 'Coppelia' (Delibes); Novelty, 'The Clock is Playing' (Blauw). 8.0-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.
 12.0-1.0—London Programme relayed from Daventry.
 3.30—Holiday Programme. Freddy Beggs (Baritone). Station Orchestra. 4.32—Pianoforte Jazz by Fred Rogers. 4.37—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. 6.30-12.0—S.B. from London.

Leading Features of the Week.

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

TALKS (5XX)

Monday, April 9.
 5.0. Mrs. Towers Settle: 'Fashions.'
Tuesday, April 10.
 5.0. Mr. Gerald Brenan: 'Holidays Abroad: Spain, II.'
 9.15. Prof. Garstang: 'Our Resident Songsters.'
Wednesday, April 11.
 3.45. Miss Kennedy Bell: 'Spring Cleaning in the Hives.'
 7.25. Mr. C. Buchan: 'Football and Sportsmanship.'
Thursday, April 12.
 3.45. Miss Colette O'Neil: 'A Mummer's Life.'
 7.25. Com. Butcher: 'Why not Rabbits?'
 9.15. Mrs. Margaret L. Woods: 'A Girl's Memories of Tennyson.'
Friday, April 13.
 7.25. Prof. Allardyce Nicoll: 'Strindberg's Plays.'
Saturday, April 14.
 7.25. Mr. R. Sloley: 'A Review of the Amateur Football Season.'

MUSIC.

Sunday, April 9.
 (5GB) 5.0 Bach Cantata, No. 15.

Monday, April 9.
 (5XX) 7.15. Tatiana Makushina in Tchaikovsky's Songs (throughout the week).
Tuesday, April 10.
 (5GB) 10.15. A Ravel Concert, conducted by Percy Pitt, with Claire Croiza.
Wednesday, April 11.
 (5XX) 7.45. 'The Offenbach Follies.'
Thursday, April 12.
 (5GB) 7.45. The National Orchestra of Wales. First Concert of the Season.
Friday, April 13.
 (5XX) 8.0. A National Symphony Concert, conducted by Sir Henry Wood.
Saturday, April 14.
 (5GB) 8.30. Chamber Music. The Budapest Trio and Dorothy Silk.

DRAMA, ETC.

Monday, April 9.
 (5XX) 8.0. The Strutham Amateurs rehearse 'Dick Whittington.'
Tuesday, April 10.
 (5GB) 7.45. 'Lord Jim'—a Romantic Radio play, taken from the Novel by Joseph Conrad by Cecil Lewis.
Wednesday, April 11.
 (5XX) 9.20. 'Lord Jim.'

Thursday, April 12.
 (5XX) 9.35. Charlot's Hour—No. XII.
 VAUDEVILLE and VARIETY.
Monday, April 9.
 (5GB) 3.0 Patricia Rossborough and Ivor Dennis.
 (5XX) 7.30. Teddy Brown and John Henry.
Tuesday, April 10.
 (5GB) 6.45. Frank Staff.
 (5XX) 8.0. Claude Cavalotte, Carol Lyne and Partner, Helen Gardner, George Carney.
Wednesday, April 11.
 (5GB) 4.0 Sidney Turner.
 (5GB) 8.0. Una O'Connor, Violet Essex and Tucker, Cyril Lidington.
Thursday, April 12.
 (5GB) 6.45. Gwen Mawdesley.
Friday, April 13.
 (5XX) 3.0. Two Old Sports.
 (5XX) 10.55. Betty Bannerman, Tom Clare.
Saturday, April 14.
 (5XX) 9.35. Una O'Connor, Ackerman and Wynn, Clara Butterworth, Effie Kalisz.

PROGRAMMES for TUESDAY, April 10

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 (*Daentry only*) TIME SIGNAL,
GREENWICH; WEATHER FORECAST

11.0 (*Daentry only*) Gramophone
Records

12.0 LIGHT MUSIC
THE AUDRIE FORD TRIO
EVELYN BRYAN (Mezzo-Soprano)

1.0-2.0 MOSCHETTO and his
ORCHESTRA
From the Savoy Hotel

3.0 AN AFTERNOON
CONCERT
THE LONDON VIOLONCELLO
QUARTET
ALEXANDER MCCREDIE (Tenor)
THE QUARTET
Selection from 'Lohengrin'
Wagner, arr. Grutzmacher

3.8 ALEXANDER MCCREDIE
Thou art repose..... } Schubert
Impatience..... } Schubert

3.16 QUARTET
Air..... } Bach, arr.
Gavotte in D... } Douglas Cameron

3.26 ALEXANDER MCCREDIE
The Knight of Bethlehem
Cleghorn Thomson
Haste ye, shepherds..... Bach

3.34 QUARTET
Two Movements from Suite
Kouznetzoff
(1) Slow; (2) Quick

3.44 ALEXANDER MCCREDIE
The Bard of Armagh..... } arr. Hughes
The low-backed car..... } arr. Hughes

3.50 QUARTET
Two Movements from Suite..... Kouznetzoff
(1) Slow; (2) Very slow

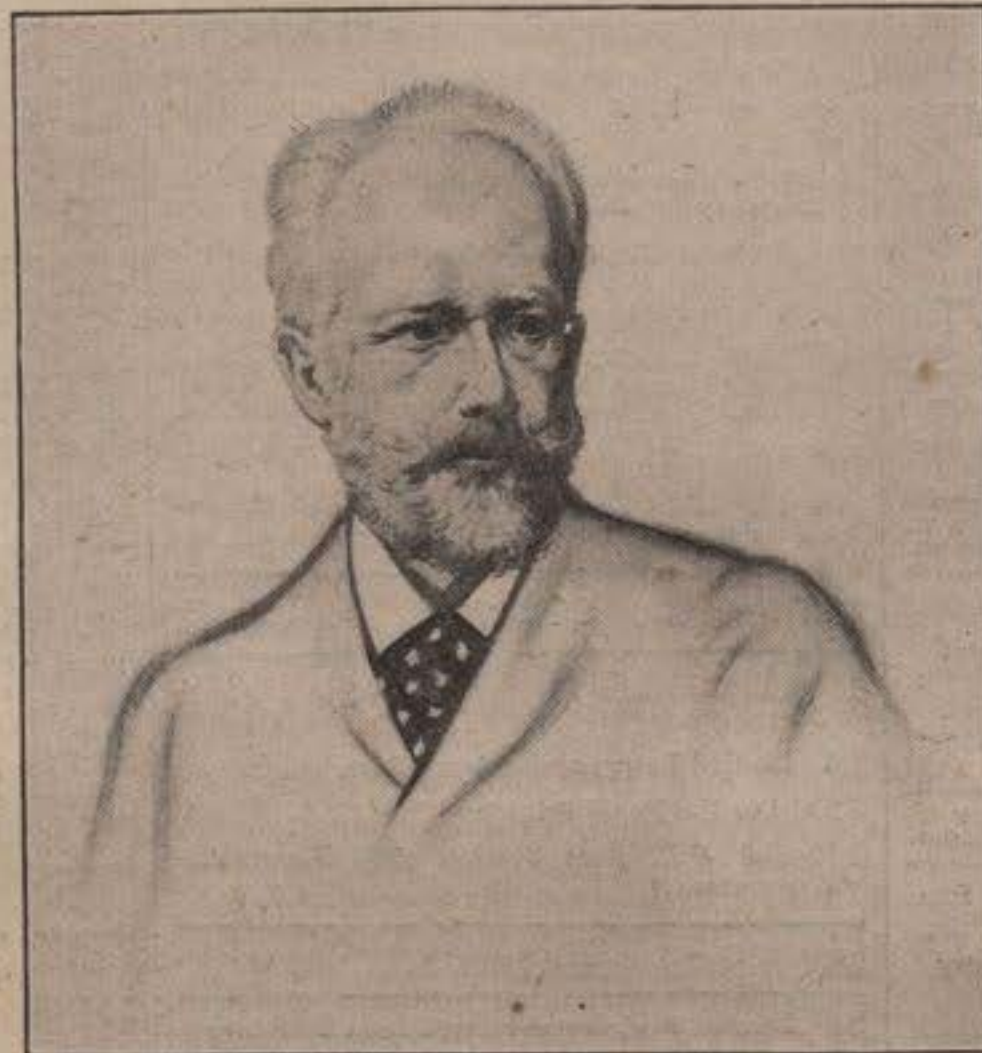
4.0 WILLIAM HODGSON'S
MARBLE ARCH PAVILION ORCHESTRA
From the Marble Arch Pavilion

5.0 Mr. GERALD BRENAN 'Holidays Abroad—
Spain, II'

THIS is the second of the new series of talks
in which listeners who have any idea of
going abroad for their holidays will be given a
great deal of useful information about both the

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, or to any provincial
stations. This pamphlet is published in
conjunction with the Radio Manufacturers'
and the British Radio Valve Manufac-
turers' Associations.



THE SONGS OF TCHAIKOVSKY

are being sung, in the Foundations of Music series, by Tatiana Makushina,
this week. This is a drawing, by F. Roberts-Johnson, of the great Russian
composer, who was born in 1840 and died in St. Petersburg in 1893.

attractions of and the facilities for travelling to
different foreign countries. Brittany, Provence,
Tuscany, Southern Italy and the Dolomites will
be amongst the regions dealt with in future talks.

5.15 THE CHILDREN'S HOUR
'Valse Bluette' and other Violin Solos by
DAVID WISE
'The Thieves'—a Drama of the Woods by
H. MORTIMER BATTEN
'Some Heroes of the Stamp Album,' another
Stamp Talk, by W. H. WOSENCROFT

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

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

6.45 A Recital of Gramophone Records (Con-
tinued)

7.0 Mr. J. W. ROBERTSON SCOTT: 'The Month's
Reviews'

7.15 THE FOUNDATIONS OF MUSIC
TCHAIKOVSKY'S SONGS
Sung by TATIANA MAKUSHINA
We sat together by the river unsat'isfied
Gipsy's Song

7.30 A SHORT PROGRAMME
by
THE WIRELESS HARP QUINTET
DAVID WISE (Violin); FRANK ALMGILL (Flute);
CHARLES DRAPER (Clarinet); AMBROSE GAUNT-
LETT (Violoncello); SIDONIE GOOSSENS (Harp)
Directed by STANFORD ROBINSON
The Music specially written and arranged by
KENNETH A. WRIGHT

S.O VAUDEVILLE

CLAUDE CAVALOTTE
(Saxophone)

CAROL LYNE and PARTNER
(Light Songs at the Piano)

HELEN GARDINER
(Character Studies)

GEORGE CARNEY
(Entertainer)

TOURRANI, with his Guitar
THE B.B.C. DANCE ORCHESTRA
Personally conducted by
JACK PAYNE

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 Prof. GARSTANG: 'Our Resident
Songsters—I, The Simpler Songs.'
S.B. from Leeds

LISTENERS who have enjoyed
Professor Garstang's previous
broadcasts, in which he has brought
the songs of the birds to the
microphone, and followed them with
a fascinating commentary on their
peculiarities, will be glad to know
that tonight's is the first of a new
series of three. Next week he will
go on to the more complex and
musical songs of those birds which
bring their joyous notes to gladden
our country-side in Spring and
Summer days.

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

9.35 A CONCERT

by
THOMAS JONES and
THE GRAND HOTEL, EASTBOURNE,
ORCHESTRA
Vocalist, DOROTHY BENNETT
Relayed from the Grand Hotel,
Eastbourne

THE ORCHESTRA
Overture to 'Plymouth Hoe'.....Ansell

DOROTHY BENNETT
Bell Song from 'Lakme'..... Delibes
Song of the Nightingale..... Saint-Saëns

ORCHESTRA
Andante Cantabile (Slow, in singing style)
Tchaikovsky

THOMAS JONES
Prelude and Quick Movement
Pugnani, arr. Kreisler

DOROTHY BENNETT
The Waters of Minnetonka..... Licurance
The Night Wind..... Farley

ORCHESTRA
Excerpts from Music for 'The Maid of Arles'
('L'Arlésienne')..... Bizet

10.45-12.0 DANCE MUSIC: THE PICCADILLY
DANCE BAND, under the direction of AL STARITA;
THE PICCADILLY DANCE BAND, under the
direction of G. N. WATSON, from the Piccadilly
Hotel

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

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way, Stratford; Plaza, Finsbury Park Cinema;
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Tuesday's Programmes cont'd (April 10)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA

From the Rivoli Theatre

4.0 A MILITARY BAND PROGRAMME

From Birmingham

Relayed from the Jephson Gardens, Leamington Spa

The BAND of H.M. ROYAL ARTILLERY (Mounted)

Conducted by T. J. HILLIER

Suite of Three Light Pieces Fletcher

WALTER GLYNNE (Tenor)

Last Night Kjerulf

Since first I saw your face arr. Somervell

If thou wert blind Noel Johnson

4.20 BAND

Scherzo from the 'New World' Symphony No. 5 in E Minor

Devoak, arr. Kappey

MYRA B. JOHNSON (Entertainer)

Viewing the Baby Weston and Lee

Little Things Duncombe

Nobody knows what I know .. Burchell

4.40 BAND

Minuet Beethoven

Suite of Woodland Pictures .. Fletcher

Cornet Solo, 'L'Été' (Summer)

Chaminade

5.5 WALTER GLYNNE

Shepherds (from Gay .. Song)

Russet Cycle, Maids .. 'Russet and Gold'

Come, dance at our Wedding.... Sander-son)

BAND

Selection of Songs of the Fair

Easthope Martin, arr. Winterbottom

Waltz, 'The Grenadiers' Waldeufel, arr. Winterbottom

5.25 MYRA B. JOHNSON

The Story of Cinderella Downs

Little Clo'es Herbert

BAND

Overture to 'The Sicilian Vespers' Verdi, arr. Golfrey

5.45 THE CHILDREN'S HOUR (From Birmingham):

'The Shepherd Boy,' by Margaret Dangerfield.

Myra B. Johnson will Entertain. More about 'Terry in Taledom,' by Robert Jenkin. Songs by Walter Glynn (Tenor)

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

6.45 DANCE MUSIC

The B.B.C. DANCE ORCHESTRA, personally conducted by JACK PAYNE and FRANK STAFF (Comedian)

7.45 'LORD JIM'

A Romantic Radio Story-Play, taken from the novel by JOSEPH CONRAD, by CECIL LEWIS

Captain Merlow HARCOURT WILLIAMS
Jim JOHN GIELGUD

Skipper of the Patna HECTOR ABBAS

George HERBERT LUGG

Brown (Chief Engineer of the Patna)

H. ST. BARBE WEST

Eggstrom ERIC COWLEY

Stanton) (Ship's Captains) { GEORGE IDE

O'Brien) { RONALD HAMMOND

Stein GILBERT HERON

Jewel LILIAN HARRISON

Cornelius PHILIP WADE

Doramin (Ruler of the Malays) LESLIE PERRING

Dain Waris (his Son) CYRIL NASH

Tamb Itam (Jim's Servant) ERIC LUGG

A Yankee GEORGE IDE

Kassim WALTER HUDD

Muda A. CARLOW GRAND

Haji Saman ERIC COWLEY

Woman HELEN LEEMAN

Native Seamen, Servants and Women

Incidental Music played by the GERSHOM PARKINGTON QUINTET

The Story is divided into Three Parts

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 A RAVEL CONCERT

CLAIRE CROIZA (Soprano)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by PERCY PITT

ORCHESTRA

Valses Nobles et Sentimentales (Noble and Sentimental Waltzes)

Pavane pour une Infante defunte (Pavin for a dead Princess)

10.35 CLAIRE CROIZA

Trois Chansons Madecasses (Three Madagascan Songs)

(for Voice, Flute, Violoncello and Pianoforte)

10.45 ORCHESTRA

Prelude from 'Mother Goose' Suite

Spinning Wheel Scene

March Suite

10.55 CLAIRE CROIZA

Cinq Melodies populaires greeques (Five popular Greek Melodies)

Chanson de la mariée (The song of the bride)

Là bas vers l'église (Down near the church)

Quel galant (What a wooer!)

Chanson des cueilleuses de lentisques (Song of the mastic-pickers)

Tout gai (Very gay)

11.5 ORCHESTRA

Berceuse (Cradle Song)

Alborado del Gracioso



JOSEPH CONRAD,

the Polish sea-captain who became one of the greatest of English writers, is the author of 'Lord Jim,' a strange and thrilling story of Eastern seas of which a radio version by Mr. Cecil Lewis will be broadcast this evening at 7.45. This broadcast will be repeated from London tomorrow night.

COOK'S WORLD TRAVEL SERVICE

THE second talk by Mr. Gerald Brenan on the subject of travel in

SUNNY SPAIN

may create a desire for information as to the cost of a holiday in that romantic land.

The Programme "SPRING HOLIDAYS"

contains a selection of Tours and Holiday Arrangements not only for Spain but to all parts of the Continent and the British Isles.

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(Tuesday's Programmes continued on page 22.)

Tuesday's Programmes continued (April 10)

5WA CARDIFF. 353 M. 850 KC.

- 3.0 London Programme relayed from Daventry
- 4.45 LYNDON HARRIES: A Humorous Recital
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR: 'The Princess with a Golden Voice,' a Play by Dorothy Coombes. Incidental Music by the Station Trio
- 6.0 AN ORGAN RECITAL
Relayed from the New Palace Theatre, Bristol
- 6.30 S.B. from London
- 7.0 Mr. F. W. HARVEY: 'Beasts, Reptiles, Poets'—I
- 7.15 S.B. from London
- 9.15 S.B. from Leeds
- 9.30 Local Announcements

9.35 OLD AND NEW FAVOURITES

THE STATION ORCHESTRA
Selection from 'The Geisha'.....*Jones*
GRACE DANIELS (Soprano) and Orchestra
I hear you calling me.....*Marshall*
Break o' Day.....*Sanderson*
ORCHESTRA
Intermezzo, 'Idle Dreams'.....*Finck*

9.52 'CAPTAIN COOK AND THE WIDOW'

A Comedy in One Act by STUART READY
Played by the STATION RADIO PLAYERS
Captain Emmanuel Cook, a Retired Sailor
DONALD DAVIES
Benjamin Spragget, a Grocer... JACQUE THOMAS
John Dutton, a Butcher..... TOM JONES
Emma Dowsett, a Spinster..... GWEN JAMES
Matilda Parsons..... MARY MACDONALD-TAYLOR
Scene: The kitchen of Matilda Parson's cottage at Withingbottom
Mrs. Matilda Parsons is preparing tea for her lodger, Captain Emmanuel Cook. She has discovered that he is 'partial to shrimps' and she makes it her business to please him, in spite of the fact that he declares himself proof against matrimonial entanglements
Emma Dowsett, an ill-natured spinster, is the snake in the grass, but the widow is more than a match for her.

ORCHESTRA
Two-step, 'Whistle for Me'.....*Fane*

GRACE DANIELS and Orchestra
My Moon.....*Pelissier*
The Green Ribbon ('Tom Jones')
German

ORCHESTRA
Waltz, 'The Pink Lady'.....*Caryll*
STAINLESS STEPHEN
Easter's Bad Egg

ORCHESTRA
March of the Crusaders.....*Finck*

10.45-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M. 780 KC.

1.0-2.0 London Programme relayed from Daventry

3.0 A STUDIO CONCERT

THE STATION QUARTET
Overture to 'The Arcadians'...*Monckton*
Waltz, 'My Dream'.....*Waldteufel*
DORIS KLOET (Soprano)
Hushed is my lute.....
Starry Woods.....*Phillip*
Sing, sing, blackbird.....

QUARTET
Suite, 'Woodland Pictures'.....*Fletcher*
DORIS KLOET

Love maketh the heart a garden fair ('Tom Jones').....*German*
Dream o' Day Jill.....

QUARTET
Selection from 'A Princess of Kensington'
German

March, 'The Light Horse'.....*Blon*

4.0 London Programme relayed from Daventry

5.0 MR. FRANK LOWE: 'Bird nesting'

5.15 THE CHILDREN'S HOUR: 'At the End of the Rainbow,' a Story by Robert Roberts. Suite, 'Where the Rainbow Ends' (*Quilter*), played by the Sunshine Trio. Songs by Betty Wheatley. 'In Beauty's Bower' (*Fletcher*), played by Eric Fogg

6.0 ORCHESTRAL MUSIC relayed from the Theatre Royal

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ

7.0 MR. E. G. PRASATHAM COTELINGHAM: 'Hindu Devotees and Ascetics of India'

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

9.15 S.B. from Leeds

9.30 Local Announcements

9.35 A BALLAD CONCERT

HARRY GREENWOOD (Pianoforte)
Sonata in C.....*Scarlatti*
Sonata in G.....
Toccatina.....*Henselt*

LILY FAIRNEY (Soprano)
In the Village ('Songs of India').....*Bantock*
Shadow March.....*Riego*

MELSA (Violin)
Pale Moon.....*Logan arr. Kreisler*
Introduction and Tarantella.....*Sarasate*

HARRY GREENWOOD
Prelude in G Sharp Minor.....*Chopin*
Ballade in A Flat (No. 3).....

LILY FAIRNEY
Dream Canoe.....*W. H. Squire*
Dashing away with the smoothing iron
arr. W. H. Squire

Tell, O tell me.....*Coleridge-Taylor*

MELSA
Lotus Land.....*Scott, arr. Kreisler*
Spanish Dance.....*De Falla, arr. Kreisler*

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: 'Little Bo-Peep' (Traditional), 'The Story of the Three Sheep' (*Richard Hughes*). Songs from 'What-Not' (*Sterndale Bennett*): 'The Cape,' 'Khartoum,' 'The Prince,' 'Tate,' and 'The Cow.' 'The First Fiddles' (*Walton O'Donnell*), and a Fiddle Solo

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 KATE LOVELL: 'The Appeal of Bells'

7.15 S.B. from London

9.15 S.B. from Leeds

9.30 Local Announcements

9.35-12.0 S.B. from London

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: Some more Morris Dances, with Piano Illustrations by Miss Irene Utting

6.0 London Programme relayed from Daventry

6.30 S.B. from London

9.15 Prof. WALTER GARSTANG: 'Our Resident Songsters—1, The Simple Songs'

9.30 Local Announcements

9.35-12.0 S.B. from London

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Duets by Win Anson and Leonard Roberts. Request Songs by Wal Hanley. 'The Button' (*John Watt*), a story from 'The Magic Doorway.' 'Gavotte' (*Gardiner*), 'Minnet in G' (*Beethoven*), played by Hilda Francis

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 PETRONIUS: 'The Harvest of a Quiet Eye—The Scrap Heap'

7.15 S.B. from London

9.15 S.B. from Leeds

9.30 Local Announcements

9.35-12.0 S.B. from London

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

6.15 Beverley and District Bee-Keepers' Association Monthly Talk

6.30 S.B. from London

7.0 TOWN AND COUNTRY: Mr. OSCAR C. BROWN: 'Canadian Poultry and the World's Poultry Congress in Canada'

7.15 S.B. from London

9.15 S.B. from Leeds

9.30 Local Announcements

9.35-12.0 S.B. from London



THE NEW HOME IN THE TREE-TOPS.
'Bird-nesting' is the title of Mr. Frank Lowe's talk from Manchester this afternoon. These two early storks are just setting out on their first trip from the newly-completed desirable residence in the boughs.

Tuesday's Programmes continued (April 10)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 **TEA-TIME MUSIC**
Relayed from Beale's Restaurant, Old Christchurch Road, directed by GILBERT STACEY
- 5.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.0 Mr. RISDON BENNETT, 'The Call of Wessex'
- 7.15 *S.B. from London*
- 9.15 *S.B. from Leeds*
- 9.30 Local Announcements
- 9.35-12.0 *S.B. from London*

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 The Rev. C. H. HODGSON: 'Byways of Literature'—II
- 7.15 *S.B. from London*
- 9.15 *S.B. from Leeds*
- 9.30 Local Announcements
- 9.35-12.0 *S.B. from London*

5PY PLYMOUTH. 400 M. 750 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 **'CITIZEN MOROT'**
A Drama in One Act by ALICE CLAYTON GREENE
Presented by THE MICROGNOMES
Charles Ettien Morot CHARLES STAFFLTON
Gaston, Marquis de Cresny ANGUS SMITH
Governor of the Conciergerie ERIC MORDEN
Chief Jailer ANGUS SMITH
Michello, Marquise de Cresny PAULINE CARR
- 6.30 *S.B. from London*
- 7.0 Mr. CHARLES HENDERSON: 'Sir John Eliot of Port Eliot, the Prisoner in the Tower'
- 7.15 *S.B. from London*
- 9.15 *S.B. from Leeds*
- 9.30 Local Announcements
- 9.35-12.0 *S.B. from London*

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*
- 7.0 Rev. F. IVES CATER: 'Buried Cities—IV, Babylon and Nineveh'
- 7.15 *S.B. from London*
- 9.15 *S.B. from Leeds*
- 9.30 Local Announcements
- 9.35-12.0 *S.B. from London*

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

- 3.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR: An Easter Egg**
- 6.0 A PIANOFORTE RECITAL by EDGAR JONES
- 6.30 *S.B. from London*
- 9.15 *S.B. from Leeds*
- 9.30 Local Announcements
- 9.35-12.0 *S.B. from London*

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—The Rev. R. H. L. Slater, 'A Pirate Hunt at the Lord Mayor's Camp.' 5.15—Children's Hour. 6.0—Hudson Barnsley (Baritone), Alfred Smith (Oboe). 6.30—S.B. from London. 7.0—John English with 'Winkles.' 7.15—S.B. from London. 7.30—Scandinavian Programme. Station Symphony Orchestra, conducted by Edgar L. Bainton. Johanne Stockmarr (Pianoforte). Gudrun Nordrask (Contralto). 8.0—S.B. from London. 9.15—S.B. from Leeds. 9.30—Local Announcements. 9.35—London. 10.30—Dance Music: Percy Bush and his Eolian Band, relayed from the Oxford Galleries. 11.15-12.0—London.

5SC GLASGOW. 405.4 M. 740 KC.

- 3.15—Dance Music relayed from the Locarno Dance Salon. 4.0—Station Orchestra. Josephine MacPherson (Mzzo-Soprano). 5.0—Janetta Murray: 'Mary, Queen of Scots in France.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital from the New Savoy Picture House. Mr. S.W. Leitch at the Organ. 6.30—London. 6.45—Mid-week Sport Bulletin. 6.50—London. 7.0—Dundee. 7.15—London. 7.30—Edinburgh. 8.0—London. 9.15—S.B. from Leeds. 9.30—Local Announcements. 9.35—Round the Stations.

An Entertainment devised and presented by T. P. Maley. Performed by the Station Players. With Incidental Music by the Station Orchestra. 10.30-12.0—London.

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—George Duncan (Baritone), Station Octet. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—S.B. from Dundee. 7.15—S.B. from London. 7.30—S.B. from Edinburgh. 8.0—London. 9.15—S.B. from Leeds. 9.30—Local Announcements. 9.35—Scottish Programme. Shepherds' Choir (conducted by W. S. Boice). William McCulloch (Entertainer). Margaret Stewart (Soprano). The Aberdeen Radio Players. 10.37-12.0—London.

2BE BELFAST. 308.1 M. 890 KC.

- 3.30—Popular Tchaikovsky Programme. Station Orchestra. 4.25—Adelaide Beattie (Soprano). 4.37—Albert FitzGerald (Violin). 4.47—Orchestra. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—London. 9.15—S.B. from Leeds. 9.30—Local Announcements. 9.35—Teddy Brown in Xylophone Solos. 9.50—A Baid Concert. Lisburn Temperance Silver Band. George Hatch (Entertainer). 10.50-12.0—London.

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PROGRAMMES for WEDNESDAY, April 11

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
WINIFRED BRADY (Mezzo-Soprano)
W. E. TURNER (Tenor)

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

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

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

3.45 Miss KENNEDY BELL: 'Spring Cleaning in
the Hives'

THE life of the bees is a wonderful blend of
factory, office and domestic organization,
and their 'spring cleaning' is carried out with
that thoroughness and efficiency that distinguish
all their work. Miss Kennedy Bell, who will
describe it in her talk this afternoon, is well known
to listeners as an exponent of the mysteries of
the hive.

4.0 A LIGHT CLASSICAL CONCERT

MILDRED WATSON (Soprano)
THE LENA MASON STRING QUARTET:
LENA MASON (1st Violin), REGINALD MORLEY
(2nd Violin), MURIEL HART (Viola), ALEXANDER
NIFOSI (Violoncello)
QUARTET
String Quartet, 'The Horseman' Haydn

4.20 MILDRED WATSON
The Village Eve.....
The Heart's True Value.....
The Lover.....
The Laurel and the Willow.....
} Mozart

4.28 QUARTET
Quartet Piece Schubert
THIS, a vigorous, stimulating single Movement
only, is often known by its German design-
nation of *Quartetsatz*.

4.40 MILDRED WATSON
Mutter, O sing mich zur Ruh (Mother,
O sing me to rest).....
Für Musik (For Music).....
In meinem Garten die Nelken (In my
garden the flowers are dying).....
} Franz

4.46 QUARTET
String Quartet in E Flat Boccherini

BOCCHERINI might be
called, without dis-
respect, a wholesale music-
merchant. Probably no other
composer in the world's
history wrote such a mass
of music in the 'classical'
forms—20 Symphonies, 54
String Trios, 95 String Quar-
tets, 125 String Quintets,
and so on—nearly 500 in-
strumental works in all.
Yet he died in poverty.

Amongst the lush growth
of his compositions Time
with his sickle has, alas!
ruthlessly mowed. Of all
his works, few of us know
anything save a certain
famous Minuet. There is
much good-humoured, melli-
fluous music in his works,
easy and pleasant to listen
to, as will be generally
agreed after this Quartet
has been played.

9.20 'LORD JIM'

A Romantic Radio Story-Play, taken from
the novel by JOSEPH CONRAD, by
CECIL LEWIS

Captain Marlow .. HARCOURT WILLIAMS
Jim JOHN GIELGUD
Skipper of the *Patna* HECTOR ABBAS
George HERBERT LUGG
Brown (Chief Engineer of the *Patna*)
H. ST. BARBE WEST
Eggstrom..... ERIC COWLEY
Stanton } (Ship's) RONALD HAMMOND
O'Brien } Captains } GEORGE IDE
Stein..... GILBERT HERON
Jewel LILIAN HARRISON
Cornelius PHILIP WADE
Doramin (Ruler of the Malays)
LESLIE PERRINS
Dain Waris (his Son)..... CYRIL NASH
Tamb Itam (Jim's Servant)... ERIC LUGG
A Yankee GEORGE IDE
Kassim..... WALTER HUDD
Muda A. CARLAW GRAND
Haji Saman ERIC COWLEY
Woman HELEN LEEMAN
Native Seamen, Servants and Women
Incidental Music played by the GERSHOM
PARKINGTON QUINTET
The Story is divided into three parts

PERHAPS the most famous, 'Lord
Jim' is also one of the most charac-
teristic, novels of Joseph Conrad, the writer
who, himself a foreigner, attained an un-
surpassed mastery of the English language,
and used it to interpret to English people
the minds and moods of men who make
their living at sea. It is a tale full of
thrilling happenings in Eastern seas and
Malayan jungles; and it is yet the record
of the spiritual fall and rise of a man,
sensitive and suffering, to whom all the
reader's sympathy goes out. As another
noted writer of the sea has said of it, it
'has a magic which plays tricks with time
and space. It has in it the mysterious East
which Conrad knew so well, ships and men,
and unusual happenings in places where
simple accidents may cause disaster, not
to the body only, but to the soul.'



PALM TREES AND THATCHED HUTS AROUND A QUIET LAGOON.
A typical Malay village such as forms the scene of the final tragedy of *Lord Jim*.

5.15 THE
CHILDREN'S HOUR:
'THE WRAGGLE TAGGLE
GIPSIES, O!' GEORGE

PIZZEY will sing of 'The Wedding of Sara Lee'
and 'Jack of All Trades' (with certain other
songs to suit). The story of 'How Maggie
ran Away' (from 'The Mill on the Floss') will
be told. There will be other verse and stories
to 'Fill the bill' and the 'Fortune' of an 'Aunt'
will be told.

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 Vaudeville Interlude

7.0 Talk on International Affairs

7.15 THE FOUNDATIONS OF MUSIC

TCHAIKOVSKY'S SONGS
Sung by TATIANA MAKUSHINA
Why?
Not a word, my beloved
Life's Morning

7.25 Mr. CHARLES BUCHAN: 'Football and
Sportsmanship'

THIS is the first of a series of talks, which will
take place on Wednesday evenings during
April and June, designed primarily for listeners
between fourteen and eighteen, on such varied
subjects as jobs and camping, foreign travel and
keeping fit. Today's talk starts the series well,
for followers of the game will admit that no
more sporting player than Charles Buchan, the
Arsenal skipper, ever led a team in a Cup-tie or
won a First League match off his own boot.
There will be a big audience of London football
enthusiasts to hear him broadcast tonight.

7.45 'THE OFFENBACH FOLLIES'

Devised by GEORGE GROSSMITH from the Operas
of JACQUES OFFENBACH
Lyrics by ADRIAN ROSS
Music arranged by JOHN ANSELL
THE WIRELESS CHORUS and THE WIRELESS OR-
CHESTRA

Artists:

JOHN ARMSTRONG
NORA D'ARCEL
FOSTER RICHARDSON
GEORGE PIZZEY
IVOR WALTERS
VIVIEN LAMBELET
GLADYS PALMER
VIVIENNE CHATTERTON

9.0 WEATHER FORECAST,
SECOND GENERAL NEWS
BULLETIN

9.15 Local Announcements;
(Daventry only) Shipping
Forecast

9.20 LORD JIM'

(See centre column.)

THIS radio version of 'Lord
Jim,' by Mr. Cecil Lewis,
marked an interesting inno-
vation in broadcasting tech-
nique when it was first given
over a year ago. Listeners
who are interested in the
development of radio drama
will be glad of the oppor-
tunity of hearing it again.

11.35-12.0 (Daventry
only) DANCE MUSIC: JACK
HYLTON'S AMBASSADOR
CLUB BAND, under the direc-
tion of RAY STARITA, from
the Ambassador Club

Wednesday's Programmes cont'd (April 11)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 CHAMBER MUSIC**
From Birmingham
 LUCY VINCENT (Oboe)
 THE PHILHARMONIC STRING QUARTET:
 PAUL BEARD (Violin), HAROLD MILLS (2nd Violin),
 FRANK VENTON (Viola), HERBERT STEPHEN
 (Violoncello)
 PAUL BEARD, FRANK VENTON, HERBERT STEPHEN
 and LUCY VINCENT
 Quartet for Oboe and Strings in F Mozart
 (1) Quick; (2) Slow; (3) Rondo—Quick,
 but not too quick
- 3.20 LUCY VINCENT**
 Orientale (Oriental piece) } *Harty*
 Chansonette (Little Song) }
 A la Campagne (In the country) }
- 3.30 QUARTET**
 Quartet for Strings in D Minor Mozart
 (1) Fairly quick; (2) Fairly slow; (3) Minuet;
 (4) Quick, without hurry
- 4.0 DANCE MUSIC**
 THE B.B.C. DANCE ORCHESTRA, personally con-
 ducted by JACK PAYNE
 PATRICIA ROSSBOROUGH and IVOR DENNIS
 (Syncopation)
 SIDNEY TURNER (Banjo Solos)
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
 'A Picture in Porcelain,' by E. M. Griffiths.
 Songs by Harold Casey (Baritone), Margaret
 Ablethorpe (Pianoforte). 'On the Mississippi,'
 by William Hughes
- 6.30 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN**
- 6.45 LIGHT MUSIC**
From Birmingham
 THE BIRMINGHAM STUDIO ORCHESTRA, conducted
 by FRANK CANTELL
 Tartar March Ganne
 Selection from 'Manon Lescaut'
 Puccini, arr. Godfrey
- 7.10 EILEEN ANDJELKOVITCH (Violin) and Or-
 chestra**
 First Movement from Fourth Concerto .. Mozart

- 7.25 ORCHESTRA**
 Intermezzo, 'Zazra' York Bowen
 Waltz, 'Beautiful Spring' Lincke
- 7.35 EILEEN ANDJELKOVITCH**
 Canzonetta Tchaikovsky, arr. Barma
 Rondino Beethoven, arr. Kreisler
- 7.45 ORCHESTRA**
 Suite, 'Scenes of Childhood' Hoby
- 8.0 VAUDEVILLE.**
 FLORENCE SMITHSON
 CYRIL LIDINGTON (Entertainer)
 UNA O'CONNOR (Entertainer)
 VIOLET ESSEX and TUCKER (the Singing
 Violinist)
 THE B.B.C. DANCE ORCHESTRA
 Personally conducted by JACK PAYNE
- 9.0 A LIGHT ORCHESTRAL PROGRAMME**
From Birmingham
 THE BIRMINGHAM STUDIO ORCHESTRA, conducted
 by JOSEPH LEWIS
 Overture to 'The Huguenots' Meyerbeer
 BERGITE BLAKSTAD (Contralto) and Orchestra
 Air, 'Softly awakes my heart' (from 'Samson
 and Delilah') Saint-Saens
- 9.20 ORCHESTRA**
 Ballet Suite from 'Cephalus and Procris' Grétry
 Tambourin; Minuet; Gigue
- 9.35 BERGITE BLAKSTAD**
 Haine Walford Davies
 My Love he comes on the Skee Leighter
 A Birthday Cowen
- ORCHESTRA
 Minuet and Finale from 'Military' Symphony
 Haydn
- 10.0 WEATHER FORECAST, SECOND GENERAL
 NEWS BULLETIN**
- 10.15 DANCE MUSIC: DEBROY SOMERS'**
 CIRO'S CLUB BAND, under the direction of RAMON
 NEWTON, from Ciro's Club
- 11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB
 DANCE BAND, under the direction of RAY
 STARITA, from the Ambassador Club**
 (Wednesday's Programmes continued on page 26.)



Lacey's Studios

The Philharmonic String Quartet will play from Birmingham this afternoon.

DEPRESSION

DR. CASSELL'S TABLETS

BANISH DEPRESSION BY

RESTORING THE NERVES

**Make
 sure of
 permanent relief**

Your nerves decide whether you are healthy or depressed. It is very hard to be optimistic when suffering from the irritating pains of a weak nervous system.

Avoid drugs which merely soothe the pain. Authorities say weak nerves must be nourished; and this fact is well attested by the thousands of people who have regained health through taking Dr. Cassell's Tablets.

These remarkable tablets nourish the nerves and enrich the blood with Hypophosphites and Blood Nutrients, and this process is assisted by the stimulation of appetite and digestion through valuable Stomachics and Digestive Enzymes. Start a course of Dr. Cassell's to-day, and soon you will enjoy the bright healthy outlook upon life you have envied in optimists "without nerves".

DR.
Cassell's
Tablets

1/3 and 3/- per box

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

Wednesday's Programmes continued (April 11)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.0 'APRIL.'

THE STATION TRIO:

FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte).

Suite, 'Sylvan Scenes' Fletcher

FRANK THOMAS

To Spring Grieg

MAI RAMSAY (Mezzo-Soprano)

The Cuckoo Martin Shaw

Where the bee sucks Arne

TRIO

Spring's Awakening E. Bach

Morning (from First 'Peer Gynt' Suite) .. Grieg

Rattle of Spring Sinding

Norwegian Spring Dance Svendsen

MAI RAMSAY

The Wandering Minstrel's Song .. Mendelssohn

When daisies pied and violets blue Arne

TRIO

To a Wild Rose..... } MacDowell

To a Water Lily }

Waltz, 'The Voice of Spring' .. Johann Strauss

5.15 THE CHILDREN'S HOUR

6.0 A WELSH INTERLUDE

The Rev. R. G. BERRY

A Reading from Daniel Owen

DANIEL OWEN (1836-'95) yw Nofelydd mwyaf poblogaidd Cymru' hyd heddiw, ac nid oes ar hyn o bryd yn yr iaith nofel a ddeil i'w chymharu â 'Rhys Lewis' o ran hiwmor a'r ddawn naturiol i bortreadu cymeriadau o ryw ddisbarth neulltuol. Rhoddir darllen-iadau o'i gweithia gan y Parch R. G. BERRY.

6.18 Local Radio Societies' Bulletin

6.20 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Swansea
(See Swansea Programme)

9.0-11.35 S.B. from London (9.15 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

4.0 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 S.B. from London

7.45 A REVIEW OF REVUES

THE STATION ORCHESTRA

Selection from 'Bric-à-Brac' Finck

HAROLD KIMBERLEY (Baritone) and the SIX HARMONY GIRLS

The Unfinished Melody ('Joy Bells') .. Chappelle

OLIVE GROVES (Soprano) and HAROLD KIMBERLEY

If I had a baby like you ('Joy Bells') - Chappelle

OLIVE GROVES

If you could care ('As You Were') .. Dariuski

ORCHESTRA

Selection from 'Bubbly' Braham

OLIVE GROVES and HAROLD KIMBERLEY

Make Up ('As You Were') Dariuski

OLIVE GROVES and the SIX HARMONY GIRLS

Smoke Clouds ('Topsy Turvy') Dariuski

OLIVE GROVES and HAROLD KIMBERLEY

If you were the only girl ('The Bing Boys') Ayer

ORCHESTRA

Selection from 'Joy Bells' Chappelle

9.0-11.35 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 A Gramophone Lecture-Recital by MOSES BARITZ

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

6.30-11.35 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Milly in the Metropolis'

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30-11.35 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

6.0 London Programme relayed from Daventry

6.20 Horticultural Bulletin

6.30 S.B. from London

7.45 MUSIC AND COMEDY

WINIFRED OSBORNE (Contralto)

THE YORKSHIRE STRING QUARTET

LAURANCE TURNER (1st Violin), NORMAN ROUSE (2nd Violin), ALAN SMITH (Viola), COLLIN SMITH (Violoncello)

GEORGE JEFFERSON at the Piano

QUARTET

Quick Movement from Quartet in F Mozart

7.52 WINIFRED OSBORNE

O love! from thy pow'r ('Samson and Delilah') Saint-Saëns

Bird Songs at Eventide..... Eric Coates

A Night Idyll Loughborough

8.3 'THE ICONOCLAST'

A Comedy in One Act by PETRONIUS

Rosina ELSIE ENLEY

Juan E. C. READ

Margarita MARY DALE

Bano HARRY F. F. HAYES

Pedro SYDNEY ASH

The scene is a room in a house in Barcelona, and the time is the XVth century.

8.33 QUARTET

Quartet in A Minor (Op. 18, No. 5, Third Movement) Beethoven

8.42 WINIFRED OSBORNE

Sink, red sun Del Riego

O peaceful England ('Merrie England') German

The Tryst Sibelius

8.52 QUARTET

Minuet and Finale from Quartet (Op. 77, No. 1) Haydn

9.0-11.35 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

6.30-11.35 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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.35 S.B. from London (9.15 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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.35 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: Gammon and Spinach (Frederick Mullin) in Verse, Song and Story

6.0 London Programme relayed from Daventry

6.30-11.35 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

6.30-11.35 S.B. from London (9.15 Local Announcements)

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**
GRETTA THOMAS (Soprano)
THE STATION TRIO:
T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYN THOMAS (Cello)
- 5.15 THE CHILDREN'S HOUR: Music by the Station Trio
- 6.0 S.B. from Cardiff
- 6.23 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.45 **YOUNG WALES**
THE URDD Y CYMRU BACH STRING ORCHESTRA
Directed by MEGAN GLANTAWE
RHIANNON JAMES (Harp), NAN THOMAS (Soprano), URIEL REES (Tenor)
- ORCHESTRA
Prelude and Fugue in F } Bach, arr. Brown
Bourrée in G }
Siciliana } Dolmetsch
Minuet }
- URIEL REES
Y Dai Filgi } Vaughan Thomas
Elen }
Tylwyth Teg } W. S. Gwynn Williams
Bywyd y Bugail } E. T. Davies
- RHIANNON JAMES
Morfa Rhuddlan } arr. John Thomas
Bugeilior Gwenith Gwyd . . . }
- ORCHESTRA
Morris Dance } German
Shepherd's Dance }
Caswell Hill at Twilight . . } Vincent Thomas
Elegy on a Dead Poet . . . }
- NAN THOMAS
Hwb i'r Galon }
Daw Nghariad i } Traditional Folk Songs
Hefo Deio i Dywyn . . . }
Torth o fara }
- ORCHESTRA
Welsh Melodies arr. Megan Glantawe
Llais Nel Pw; Hun Gwennlian; Trot y Gaseg; Cati Aberdyfi
- 9.0-11.35 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. 4.15.—Music relayed from Fenwick's Terrace Tea Rooms. 5.15.—Children's Hour. 6.0.—Fred Franks (Violin). 6.20.—Royal Horticultural Society's Bulletin. 6.30.—S.B. from London. 8.45.—Teddy Brown in Xylophone Solos. 9.0-11.35.—S.B. from London.
- 5SC **GLASGOW.** 405.4 M. 740 KC.
11.0-12.0.—Gramophone Records. 3.15.—Dance Music relayed from the Locarno Dance Salon. 4.0.—Station Orchestra. Leslie Martin (Tenor). Walker White (Baritone). 5.0.—Talk. 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Station Orchestra. 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 Girl Guides. 7.0-11.35.—S.B. from London.
- 2BD **ABERDEEN.** 500 M. 600 KC.
11.0-12.0.—Gramophone Records. 3.0.—London. 4.0.—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse, with interludes by Bella Jamieson (Mezzo-Soprano). 5.15.—Children's Hour. 6.0.—London Programme relayed from Daventry. 6.20.—Mr. George E. Greenhowe, Horticulture. 6.30.—S.B. from London. 6.50.—Juvenile Organizations' Bulletin. 7.0-11.35.—S.B. from London.
- 2BE **BELFAST.** 306.1 M. 960 KC.
12.0-1.0.—London. 3.30.—Flute Recital. Harry Dyson. 3.45.—London Programme relayed from Daventry. 4.0.—Comedy and Light Opera. Station Orchestra. 4.32.—David Wilson (Baritone). 4.45.—Orchestra. 5.0.—Mrs. M. A. Copper, 'Life in a Mining Town in Arizona—II. 5.15.—Children's Hour. 6.0.—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20.—London Programme relayed from Daventry. 6.30.—S.B. from London. 6.45.—Appeal on behalf of the Bangor Cottage Hospital, by Sir Thomas Wilson, Mayor of Bangor. 6.50 app.—11.35.—S.B. from London.

In the Near Future.
News and Notes from Southern Stations.

Liverpool.

The broadcast service on Sunday, April 15, will be relayed from St. Luke's Church, Bold Street. An address will be given by the Rev. Canon S. Redman, and music supplied by the Choir of St. Luke's, directed by Mr. W. G. Jones. The service will be preceded by the broadcasting of the Church bells rung by the St. Nicholas' Bellringers.

Plymouth.

The evening service on Sunday, April 15, will be relayed from the George Street Baptist Church, when the Rev. T. Wilkinson Riddle will give the address.

Mr. Charles Henderson, whose chats on Cornish history have been much appreciated by West Country listeners, is giving a talk on Tuesday evening, April 17, entitled 'Richard Carew of Anthony—the Elizabethan Writer.'

Cardiff.

A popular concert is being broadcast from the City Hall, Cardiff, on Saturday, April 21, when the artists will include Gertrude Johnson and Harold Fairhurst.

The third concert in the series of programmes on 'Writers of Musical Comedy,' which is to be broadcast on Monday, April 16, will centre on the works of Howard Talbot. The artists will be Wynne Ajello and James Whigham.

Bournemouth.

The service relayed from All Saints' Church, Bournemouth, will be broadcast on Sunday, April 15, at which the address will be given by the Rev. Eric Southam. A short organ recital by Mr. F. Croucher opens the service.

Speeches from the London Wiltshiremen's Dinner will be relayed to Bournemouth on Saturday, April 21. They will be preceded by a short Chopin recital by Mr. Austin Dewdney. Later the same evening a programme of instrumental music will be given by the Wessex Trio.

Manchester.

Listeners who are fond of musical comedy will be interested in the programme on Monday, April 16.

Arrangements have been made to include occasional orchestral concerts in the afternoon transmissions, the first taking place on Tuesday, April 17.

The afternoon concert by the Augmented Station Orchestra on Sunday, April 15, will include items by Bella Baillie, who started her singing career in Manchester as a pupil of Madame Sadler Fogg, and Stanley Kaye, a young Sheffield pianist who gave his first London recital in 1923.

Daventry Experimental.

Snowdrifts, a play by Dot Allan, will be presented by Stuart Vinden in the Birmingham Studio on Tuesday, April 17

The Rev. F. H. Benson, Chairman of the Birmingham and Shrewsbury District Wesleyan Methodist Church, is conducting a service which is to be relayed from the Central Hall, Birmingham, on Sunday, April 15.

The City of Birmingham Police Band will again be heard on Tuesday, April 17, when their programme includes selections from *Merrie England* and a Suite of Ballet Music from *William Tell*. Osmond Davis (tenor) and Ernest Elliott (entertainer) are the solo artists.

Listeners will spend an hour with the workers on a cotton plantation in the course of a programme entitled 'The Old Folks at Home,' which is to be broadcast on Friday evening, April 20. Many varied old songs will be heard, together with the 'strummin' of the banjo when the day's work in the fields is over.

SPRING!



—and the children want new clothes

THERE is now a delightful selection of children's clothes for the spring and summer months at Treasure Cot. The children's experts at this famous house have surpassed themselves in designing small garments which are the very last word in comfort, attractive appearance and splendid quality.

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PROGRAMMES for THURSDAY, April 12

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 B.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 ANGLO-VIENNESE OCTET
GERTRUDE WOLFE (Mezzo-Soprano)

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

3.0 EVENSONG
Relayed from WESTMINSTER ABBEY

3.45 Miss COLETTE O'NIEL: 'A
Mummer's Life'

EVEN in these days, when the stage has become organized almost as an industry, the life of the footlights has not lost its glamour, and any number of strange things happen in the world of grease-paint and green-rooms, of theatrical lodgings, and those long, dreary cross-country journeys in slow Sunday trains. In this talk Colette O'Neil (whose real name is Lady Constance Malleson, and whose first play, *The Way*, was produced the other Sunday at the Arts Theatre Club) will give some of her experiences on the London stage, and on tour at home and abroad.

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

5.0 AN ORGAN RECITAL by PATTMAN
From the Astoria Cinema

5.15 THE CHILDREN'S HOUR
'PACHYDERMS' (*Don't be frightened—
try the dictionary!*)
'The Elephant that Walked'—and
other pachydermatous music by
V. HELY-HUTCHINSON
'The Gardener and the White
Elephants,' a Whimsical Story by
RICHARD HUGHES
Capt. F. G. DOLLMAN will explain
about 'George and other Ele-
phants' (this is the first of a
new series of Chats on Creatures
of the Present and of the Past)

6.0 Ministry of Agriculture Fort-
nightly Bulletin

6.15 Market Prices for Farmers

6.20 Musical Interlude

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

6.45 Musical Interlude

7.0 FRANCIS TOYE: 'Music in the Theatre'

7.15 THE FOUNDATIONS OF MUSIC
TCHAIKOVSKY'S SONGS
Sung by TATIANA MAKUSHINA
Too late
Nay, though my heart should break
Serenade

7.25 Commander BUTCHER: 'Why not Rabbits?'

BREEDING rabbits—Angora and Chin-
chilla—has lately become a very popular
way of making money at home, and the number
of people who are interested in the problems of

rabbit-breeding is increasing every day. Com-
mander Butcher is himself a breeder of great
experience, and Secretary of the largest London
breeders' club.

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL
ESTHER COLEMAN (Contralto)
JAMES HOWELL (Baritone)

BAND
Overture to 'Benvenuto Cellini' Berlioz



Specially drawn by Ginsburg

MASTERS OF THE MICROPHONE—FRANCIS TOYE,
whose fortnightly talks on 'Music in the Theatre' unite
the musically-minded and the playgoers in a common
absorption at the wireless set.

7.55 ESTHER COLEMAN
Mollie
Love, tell me why
The Bouquet of Rosemary
Fair Phyllis
} *Old French Airs*
} *arr. Mullinar*

8.3 BAND
Second Suite *Holst*
March introducing Morris Dance, 'Swansea
Town and Claudy Banks'; Song Without
Words, 'I'll tell my love'; Song of the Black-
smith; Fantasia on the Dargason, introducing
'Greensleeves'

8.15 JAMES HOWELL
Tomorrow
Devotion
} *Richard Strauss*

8.23 ESTHER COLEMAN
Heracitus
David Cleghorn Thomson
On the way to Kew
Albert Mallinson

Cradle Song *Järnefelt*

8.30 BAND
Romance and Finale from Fourth Symphony
Schumann

SCHUMANN'S *Romance*, the Second Move-
ment of the Symphony, is an engaging
little piece. The character of the melody
makes it easy to believe (as we are told) that
Schumann at first intended to bring in a guitar
for the accompaniment.

The Finale works up to an
brilliant and exhilarating finish.

8.42 JAMES HOWELL
The Devout Lover *M. V. White*
Chorus, Gentlemen! *Löhr*

8.50 BAND
Nocturne from 'A Midsummer
Night's Dream' *Mendelssohn*
Capricious Valse—Sixth 'Vienna
Evening' *Schubert, arr. Liszt*

THE famous Nocturne is called
for by Titania to lull to sleep
the poor, weary mortals, victims
of the fairies' tricks.

LISZT'S 'Soirées de Vienne,' as he
called them, are described as
'Valse Capricieuses after Schubert.'
Liszt has somewhat decorated certain
of Schubert's little valse, that
have a homely ring in them (they
are after the style of the Ländler,
one of the national dances popular
in Austria, Bavaria, and the neigh-
bouring parts of Europe).

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 'I Remember': Mrs. MAR-
GARET L. WOODS, 'A Girl's Memo-
ries of Tennyson'
(Picture on page 30.)

THE daughter of a Dean of West-
minster, and the wife of a
President of Trinity College, Ox-
ford, Mrs. Woods moved in the most
eminent intellectual circles of the
Late-Victorian epoch, when poets
still wore a Parnassian splendour
and (usually) a Jovian beard.
No English Laureate has ever
played his part more picturesquely
than did Tennyson in his last
period, when Aldworth was the
Mecca of literary pilgrims, and
young poets—more reverent then
than now—came to gaze on the
noble countenance of the great man
and drink in his words. Amongst
those admitted who saw him then
was Mrs. Woods, now herself a
considerable author, who will to-
night recall her memories of how
Tennyson appeared to a girl.

9.30 Local Announcements. (Daventry only)
Shipping Forecast

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

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

Thursday's Programmes continued (April 12)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A SYMPHONY CONCERT

Relayed from the Winter Gardens, Bournemouth

Opening Concert of the Seventh Annual Musical Festival

GORDON BRYAN (Pianoforte)

THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA (50 Performers)

Conducted by Mr. WILLIAM WALTON and Sir DAN GODFREY

Fugue *Berners*
(First Performance at these Concerts)

LORD BERNERS (born Gerald Hugh Tyrwhitt) is a modern musician who believes in bringing humour and caricature into music. He has studied with Casella and Stravinsky.

The Fugue, written in 1924, has been heard as an interlude between the Ballets presented by Diaghilev's Russian company.

The Tomb of Couperin *Ravel*
Prelude; Forlana; Minuet; Rigaudon

GORDON BRYAN (Pianoforte) and Orchestra

Symphonic Concertante for Pianoforte and Orchestra *Walton*
(First Performance at these Concerts)
(Conducted by THE COMPOSER)

ORCHESTRA
Symphony in B Flat (Op. 20) *Chausson*
(1) Slow, leading to Very quick; (2) Very slow; (3) Lively

4.30 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by PAUL RIMMER

Overture to 'Oberon' *Weber*
Fox-trot, 'Only a Rose' *Prinz*

FREDERICK STEPHENSON (Tenor)
The Beggar Maid, *Barnby*
To a Miniature *Brahe*

FRANK NEWMAN (Organ)
Selection from 'The Yeomen of the Guard' *Sullivan*

Humoresque *Deorak*
In a Monastery Garden *Ketelbey*
Little Concert Suite *Coleridge-Taylor*

FREDERICK STEPHENSON
Passing By *Edward C. Purcell*
If I can live *Stephenson*

ORCHESTRA
Selection from 'The Merry Widow' *Lehar*
Fantasia on 'Carmen' *Bizet*

5.45 THE CHILDREN'S HOUR (From Birmingham):

Songs by Phyllis Lones (Contralto). 'The Secret Spring,' a Play by John Overton. 'Jacko,' a Piano and some Songs

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
SIDNEY TURNER (Banjo)
GWEN MAWDESLEY (Entertainer)

7.45 NATIONAL ORCHESTRA OF WALES

The Opening Concert of the Season
Relayed from the Assembly Room, City Hall, Cardiff

S.B. from Cardiff
Part I

Conducted by
SIR HENRY J. WOOD

ORCHESTRA
Overture to 'Benvenuto Cellini' *Verdi*

PARRY JONES (Tenor) and Orchestra
Lohengrin's Narration *Wagner*

ORCHESTRA
Symphony No. 35, in D ('Haffner') *Mozart*

MARIE WILSON (Violin) and Orchestra
Concerto No. 1, in G Minor *Bruch*

ORCHESTRA
Song of the Rhine Maidens ('The Dusk of the Gods') *Wagner*



MARIE WILSON

is the solo violinist in the first Concert of the National Orchestra of Wales.

9.0 AN INSTRUMENTAL CONCERT

DAGNY SOLHEIM (Pianoforte)
Prelude, Fugue, and Variation
César Franck, arr. Harold Bauer

9.10 ARNOLD TROWELL (Violoncello)
Autumn Song *Tchaikovsky*
Minuetto *Beethoven*
Papillon *Popper*

9.20 ALBERTO VOLONNINO (Tenor)
O leggiadri occhi celli *Anon.*
Pur dicesti *Lotti*

9.30 DAGNY SOLHEIM
Prelude } from 'Holberg Suite'
Air } *Grieg*
Rigaudon }

9.40 ALBERTO VOLONNINO

Vos yeux } *A.*
Il a trop neige } *Volon-*
Stornellata di Maggio } *nino*

9.50 ARNOLD TROWELL
Caprice ancien, Op. 53, No. 3 *Trowell*
Sicilienne *Fauré*
Minuet *Paderewski*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 'LIFE AND LOVE'

From Birmingham
What is our Life but a series of Preludes to that unknown song, the first solemn note of which is sounded by Death?

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

JOSEPH YATES (Baritone) and Orchestra
Prologue to 'I Pagliacci' ('The Play-Actors')
Leoncavallo

ORCHESTRA
Love Minuet *Cowen, arr. Holst*

10.28 RISPAN GOODACRE (Contralto)
Dreams *Wagner*
A Summer Night *Goring Thomas*
Auld Robin Gray *William Leves*

10.40 ORCHESTRA
Tone Poem, 'A Phantasy of Life and Love'
Cowen

JOSEPH YATES
Invictus *Huhn*
The Lute Player *Allitsen*

11.5-11.15 ORCHESTRA
Finale from Symphonic Poem, 'The Preludes'
Liszt

(Thursday's Programmes continued on page 30.)

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Thursday's Programmes continued (April 12)

5 WA CARDIFF. 353 M. 850 KC.

- 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Stories from Dickens: 'Nicholas Nickleby'—II
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London

7.45 NATIONAL ORCHESTRA OF WALES

The Opening Concert of the Season
 Relayed from the Assembly Room, City Hall
 Relayed to Daventry Experimental

Past I
 Conducted by
 SIR HENRY J. WOOD

ORCHESTRA

Overture to 'Benvenuto Cellini' Berlioz

OF all the Operas that have been written round the picturesque sixteenth-century Florentine, Benvenuto Cellini, the only survivor is the work which Berlioz wrote about 1837-8. It was a complete failure when it was produced in Paris in the latter year, and when Berlioz himself conducted it at Covent Garden in 1853. Nowadays we are inclined to agree with Berlioz's contemporaries, for the Opera is dying a lingering death, and only this Overture remains in the repertory of works that get performed.

PARRY JONES (Tenor) and Orchestra
 Lohengrin's Narration Wagner

ORCHESTRA

Symphony No. 35, in D ('Haffner') Mozart
 (1) Quick and spirited; (2) Slow; (3) Minuet;
 (4) Very fast

MARIE WILSON (Violin) and Orchestra
 Concerto in G Minor Bruch

FOR three years (1880-83) Max Bruch held an important English post—that of Director of the Liverpool Philharmonic Society.

Of his larger works, none is more familiar, at least in England, than this first of his three Violin Concertos, which dates from 1869. It consists of three Movements, but there is no break between the First and Second.

The First Movement (Moderately quick) is, in fact, called by its Composer 'Prelude.' Certainly it has the effect of a rhapsodical introduction, though it is a fairly extended and organic piece, with one definite, complete tune. It is chiefly remarkable for its combination (especially in the solo part) of brilliance and emotional intensity.

The Second Movement opens with a full statement by the Soloist of a slow-paced, wordless song of some length, and two other ideas play their part in the building up of the Movement.

The boldness and exuberant force of the Finale (Quick and energetic) are self-evident.

ORCHESTRA

Song of the Rhine Maidens ('The Dusk of the Gods') Wagner

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 A STUDIO CONCERT

THE STATION QUARTET

Overture to 'Raymond' Ambrose Thomas
 Waltz, 'Soldier Songs' Johann Strauss

PERCIVAL SIMPSON (Baritone)

Heigh ho, for daffodil time! Humphries
 A Soft Day }
 A Song of the Bow } Stanford
 Nancy's Hair arr. M. Kennedy-Fraser

QUARTET

Selection from 'Samson and Delilah' Saint-Saëns

PERCIVAL SIMPSON

The Blue Men of the Minch Bantock
 The Ship of Rio Keel
 To the Night Böhm

QUARTET

Selection from 'Princess Caprice' Fall
 Canzonetta Godard
 March, 'Sambre and Mouse' Turlot

5.15 THE CHILDREN'S HOUR:

'The grass is starr'd with buttercups again,
 The blackbird sings.'
 'Over in the Meadow' (Abt), 'April is a Lady'
 (Phillips), 'April Song' (E. Newton), sung
 by Betty Wheatley. 'April Bloom' (Ansell),
 'April Song' (Hewitt), played by the Sunshine
 Trio. 'The Daffodils' and 'To the Cuckoo'
 (Wordsworth), read by Robert Roberts

6.0 London Programme relayed from Daventry

6.20 app. Market Prices for Local Farmers

6.30 S.B. from London



SHE REMEMBERS TENNYSON.

Mrs. Margaret L. Woods will recall her memories of the Victorian poet in her 'I Remember' talk from London tonight at 9.15.

7.45 THE STATION STRING ORCHESTRA

Introduction and Allegro Elgar

ELGAR in this work used with beautiful effect the contrasts between a String Orchestra and a Quartet of Solo Strings—two Violins, Viola, and Cello.

The Introduction hints at the various tunes with which the whole work is to be built. Towards its close the Welsh (or Welsh-like) tune is gently played by the Solo Viola. Agitation follows, and quickly leads us into the impassioned Allegro.

LAWRENCE WILDGOOSE (Tenor)

Sigh no more Aiken
 My Dear Villiers

ORCHESTRA

Prelude, 'The Last Sleep of the Virgin' Massenet

Serenade Pierné

ELSIE WIGGLESWORTH (Soprano)

Where shall the lover rest? Hubert Parry
 Shepherd's Cradle Song Somervell
 Johnnie Stanford

ORCHESTRA

Evening Breeze Langley
 Love's Dream after the Ball Czibulka

LAWRENCE WILDGOOSE

Maire, my girl Aiken
 Fifiella Oliver

ELSIE WIGGLESWORTH

Where are now the golden hours? ('The Marriage of Figaro') Mozart
 Fairy Lures Stanford
 Now sleeps the crimson petal Quilter

ORCHESTRA

Four Pieces from Suite in D Bach
 Gavotte; Bourrée; Air; Gigue

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

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

- 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'Aunt Emma and the Balloon' (Norman Timmins), Violin Solo, 'From the Canebrake' (Gardner), Folk Songs and Jingles
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.45 S.B. from Manchester
 9.0-12.0 S.B. from London (9.30 Local Announcements)

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: Lamb and Mint Sauce
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

- 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: A School Story for Girls, told by Mabel Hacking. A Surprise Competition. 'Petite Valse' (Pouishnoff), 'Mazurka' (Chopin), played by Hilda Francis. 'The Balladmonger,' 'Fairings' (Easthope Martin), sung by Leonard Roberts
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

- 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 THE RIVER—FROM SOURCE TO SEA

Expressed in Music and Song by
 WINIFRED E. COLE (Pianoforte)
 WALTER PAYNE (Baritone)

WINIFRED COLE

By a Meadow Brook } MacDowell
 To a Water Lily }
 The Rivulet Mendelssohn
 The Naiads (from 'Three Studies') Livens
 Feathered Spray (from 'The Silver Thames')
 Ethel Boyce

(Nottingham Programme continued on page 33.)



"He's
so
bristly"

Men who go "out" with their beards a bit "blue and bristly" are not popular. Yet most men can do without a second shave if they have a really close shave in the morning.

See how quickly Erasmic lathers, how closely and evenly it softens the beard, how it stays on the face without drying. And tender skins are soothed and refreshed by the tonic properties of Erasmic Shaving Stick.

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Thursday's Programmes cont'd (April 12)

(Nottingham Programme continued from page 30.)

WALTER PAYNE
The Crystal Spring arr. Cecil Sharp
To a Brooklet } Schubert
Whitber? }
WINIFRED COLE
The Lake } Sterndale Bennett
The Millstream }
WALTER PAYNE
The Brook Dolores
The River and the Sea Noel Johnson
WINIFRED COLE
To the Sea MacDowell
The Island Spell Ireland
The Sea Palmgren
WALTER PAYNE
Full Fathom Five Dunhill
A Salt Water Ballad Keel

8.30 'THE BOY COMES HOME'
A Comedy in One Act, by A. A. MILNE
Philip R. MACPHERSON
Uncle James EDWIN MURRAY
Aunt Emily K. DUDMAN BROMWICH
Mary ESME TALBOT
Mrs. Higgins RUBY LOUIS
Ten o'clock on a morning shortly after the end of the War. The scene is a room in Uncle James's house, furnished in a heavy Mid-Victorian style. The Boy—a pleasant-looking, well-built person of twenty-three, with an air of decisiveness about him—is discovered sitting in front of the fire.

9.0-12.0 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: Fairy Tales with Words and Music. Playlet, 'The Flying Trunk' (Hans Andersen), adapted for broadcasting by Lily Sharman. Songs, 'Fairy Tales' (from 'About Me') (Constance Holt Finney)
6.0 London Programme relayed from Daventry
6.30 S.B. from London

7.45 VARIETY
THE WALDORF DANCE BAND
Directed by TED COLEMAN
GABY VALLE (Soprano)
Neapolitan Folk Songs
JACK TRAIN (Entertainer)
In Song and Story
ANNE LAMPARD
Negro Spirituals

9.0-12.0 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: Song, 'If there were dreams to sell, which would you buy?' (Poyser). Verse, 'The Land of Dreams' (E. Bridgwood)
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements)

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

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: Ding-Dong Bell: A Programme of Bells in Song and Story
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.45 S.B. from Cardiff
9.0-12.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 512.5 M. 980 KC.

2.0—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: Mr. H. C. Pawson, 'The Root Crop.' 6.15—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—No Song, No Supper—A Musical Entertainment in Two Acts by Prince Hoare. Music by Stephen Storace, with additional numbers by Claudio de Villa. 9.0-12.0—S.B. from London.

5SC GLASGOW. 408.4 M. 740 KC.

3.0—Mid-Week Service, conducted by the Rev. Cecil D. Eades, of Paisley Wesleyan Methodist Church, assisted by Station Choir. 3.15—Dance Music, relayed from the Locarno Dance Salon. 4.0—Light Orchestral Concert, Station Orchestra. Constance Wood (Soprano). 5.0—Jennie Given, 'Scottish Folk Song.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital from the New Savoy Picture House (Organist, Mr. S. W. Leitch). 6.30—S.B. from London. 7.45—Excerpts from 'Carmen' by the Principals and Chorus of the Glasgow Grand Opera Society and the Glasgow Station Orchestra, directed by Mr. R. Hutton Malcolm. Orchestra: Overture, 'Carmen' (Bizet). Act I: Chorus (Male Voices): It is the Midday Bell; Female Voices: Cigarette. Jenny Black (Mezzo-Soprano) and Chorus: Habanera. Dorothy Pugh (Soprano) and William Tawse (Tenor): Speak to me, Aune Ballantine (Contralto); Seguidilla. Orchestra: Intermezzo. Act II: Jenny Black and Chorus: Bohemian Love Song. A. Leggatt Paisley (Baritone) and Chorus: Toreador's Song. Quintet. Jenny Black and Wil-



STAGE DAYS.

Colette O'Neil, otherwise Lady Constance Malleson, will give some professional reminiscences in her talk from London this afternoon.

Ham Tawse: Duet and Flower Song. Orchestra: Intermezzo. Act III: Elsie Hamilton and Jessie Lindsay; Card Duet. Aune Ballantine: In vain we seek. Jenny Black, Elsie Hamilton, Jessie Lindsay, William Tawse, Duncan Buchanan, John W. Finlay, and Chorus: As for the Guards. Dorothy Pugh: Miscela's Song. Orchestra: Intermezzo. Act IV: Chorus: Come and Buy. Jenny Black and William Tawse; Finale. 9.0-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

3.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Station Octet. Betty Aitken (Contralto). 6.30—S.B. from London. 6.45—S.B. from London. 7.0—S.B. from London. 7.45—A Community Singing Concert. Relayed from the Town Hall, Banchory. Overture, 'The Magic Flute' (Mozart). Dale Smith (Baritone) in Sea Shanties: Hallelaloo Balay (arr. Taylor Harris); A-Roving and The Drummer and the Cook (arr. Terry). Community Singing: Psalm 124 (Second Version); All through the night; and John Brown's Body (Traditional). Stainless Stephen (Entertainer): The Simple Sassenach. Choral Union: Madrigal, 'April is in my mistress' face' (Morley); Madrigal for Five Voices, 'All creatures now are merry-minded' (Benet); Sleeping (German). Dale Smith: The Snowy-breasted Pearl (arr. Somervell); I married a wife (Traditional). Stainless Stephen: Easter's Bad Egg. Community Singing, Dale Smith and Octet: Land of Hope and Glory (Elgar). 8.45—Teddy Brown in Xylophone Solos. 9.0-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

3.0—London Programme relayed from Daventry. 4.30—Dance Music: Leon Whiting and his Miami Band, relayed from the Plaza. 5.0—Miss Edith Gregg: 'Other People's Gardens—Some Reflections.' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—Orchestral Concert. (Russian Composers.) Augmented Station Orchestra, conducted by Harold Lowe. Orchestra: Overture, 'Night in May' (Rimsky-Korsakov). 7.55—Alexander McCredie (Tenor): Spring Waters (Rachmaninov); Oh, could I but express in song (Malashkin); The Rose enslaves the Nightingale (Rimsky-Korsakov). 8.5—Orchestra: Symphonic Suite, 'Scheherazade' (Rimsky-Korsakov). 8.30—Alexander McCredie: Oh, cease thy singing, Maiden fair (Rachmaninov); A Serenade and 'Twas April (Tchalkovsky). 8.40—Orchestra: Scheherazade (Rimsky-Korsakov). 9.0-12.0—S.B. from London.

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PROGRAMMES for FRIDAY, April 13

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A

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

11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL
PEGGY COCHRANE (Violin)
JOHN PAUER (Pianoforte)12.30 AN ORGAN RECITAL
by LEONARD H. WARNER

Relayed from St. Botolph's, Bishopsgate

Pièce Heroïque César Frank
Choral Melody C. F. Waters
Chorale Prelude on 'Eventide' Parry
Fantasia and Fugue on the name BACH ... Liszt
(Actual notes used are B Flat, A, C, and B Natural)1.0-2.0 LUNCH-TIME MUSIC by THE HOTEL
METROPOLE ORCHESTRA (Leader, A. MANTOVANI,
from the Hotel Metropole3.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
and
TWO OLD SPORTS4.0 AN AFTERNOON CONCERT
EDWIN BENBOW (Pianoforte)
Prelude, Fugue, and Allegro in E Flat Bach4.8 ARSENIS KIRILOFF (Baritone)
Little Russian Song Giordano
Over the Steppes Gretchaninov
Bolero (Spanish Serenade) Dragomirsky4.15 GERSHOM PARKINGTON (Violoncello)
Après un rêve (After a Dream) Gabriel Faure
Siciliana

8.0 ORCHESTRA

Overture to 'William Tell' Rossini
'Nutsacker' Suite ('Casse-Noisette') TchaikovskyTHE NUTCRACKER Suite consists of an
Overture and then comes a set of six short
dances—'Characteristic Dances,' Tchaikovsky
calls them.First of all there is a humorously-formal
March.Next we hear the *Dance of the Sugar-Plum
Fairy*—the very essence of grace and daintiness.
The third Dance is a short whirling Russian
Trepak.Now we have a languorous, mysterious *Arab
Dance*.After the Arab Dance comes a very vivid
suggestion of an odd, whimsical *Chinese Dance*.The last of these Dances is a pleasant little
Reed-Pipe Dance.The Suite ends with the lively *Valse of the
Flowers*.

8.30 ARTHUR FEAR and Orchestra

Three Sea Songs Stanford
Drake's Drum; Devon, O Devon; The Old
Superb

8.40 ORCHESTRA

'Haffner' Symphony Mozart

THE Haffner has the usual four Movements.
The FIRST MOVEMENT is a very spirited
piece, with a bold, uncompromising air.In complete contrast with this is the gentle
SECOND MOVEMENT. Now all is dainty grace
and charm. All the generally aggressive instru-
ments of the orchestra are kept silent
throughout.The THIRD MOVE-
MENT is a cheerful
Minuet and Trio.Finally, there is a
speedy, light-footed
FINALE.

9.0 INTERLUDE

SECOND NEWS BULLE-
TIN from the Studio

JOHANNE STOCKMARR.

4.25 GLADYS LACK (Soprano) and ARSENIS
KIRILOFFRipeti à me (Tell me again) Balia
Per valli per boschi (Through vales, through
woods) Blangini
Trot here and there Messenger

4.35 EDWIN BENBOW

Prelude in B Flat Chopin
Nocturne in F Sharp Chopin
Valse in G Flat Chopin

4.44 GLADYS LACK

Love me, I love you Martin Shaw
Song of the Blackbird Cyril Scott
Music when soft voices die Quilter

4.52 GERSHOM PARKINGTON

Drink to me only with thine eyes arr. Quilter
Scherzo Van Gorne

5.0 Mrs. MARION CRAN: 'A Garden Talk'

5.15 THE CHILDREN'S HOUR

Lady Tree entertains once more

6.0 FRANK WESTFIELD'S ORCHESTRA

From the Prince of Wales Playhouse, Lewisham

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

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

7.15 THE FOUNDATIONS OF MUSIC

TCHAIKOVSKY'S SONGS

Sung by TATIANA MAKUSHINA

The Night; At the Ball; How could I forget?

7.25 Prof. A. NICOLL
'Strindberg's Plays'RECENT productions
of *The Father, The*

Dance of Death, and others of Strindberg's plays have revived interest in the work of the great Swedish dramatist who, twenty years after Ibsen, tried to reverse the pre-feminist current of intellectual sentiment that Ibsen had set up. Professor Allardyce Nicoll, who talks on him this evening, is Professor of English Language and Literature at London University, and a recognized authority on the history of the drama.

7.45 THE AGUILAR QUARTET

(A Quartet of Lutes)

Orgia Turina, arr. Aguilar
Cordoba Albeniz, arr. Aguilar
Danza del Molinero de Falla, arr. Aguilar
Fiesta mora en Tanger Turina, arr. Aguilar

8.0 NATIONAL SYMPHONY CONCERT

(See Programme below.)

Interlude from the Studio

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN, ROAD REPORT

9.20 CONCERT (Continued)

10.35 Local Announcements; (Daventry only)
Shipping Forecast

10.40 Topical Talk

10.55 VARIETY

TOM CLARE (at the Piano)

BETTY BANNERMAN (Contralto)

11.20-12.0 (Daventry only) DANCE MUSIC:
JAY WHIDDEN'S DANCE BAND, from the Carlton
Hotel

Sir HENRY WOOD.

8.0 NATIONAL SYMPHONY CONCERT

Relayed from the People's Palace

ARTHUR FEAR (Baritone)

JOHANNE STOCKMARR (Pianoforte)

THE NATIONAL SYMPHONY ORCHESTRA (Leader:
S. KNEALE KELLEY)

Conducted by Sir HENRY WOOD

9.20 NATIONAL SYMPHONY CONCERT

(Continued)

JOHANNE STOCKMARR and Orchestra

Concerto in A Minor Grieg

TWENTY-FIVE is a fine age at which to write romantic music. Grieg, at that time of his life (in 1868), was much interested in his native Norwegian music, and his already strong and vivid personality had fine scope, in a work such as this, of considerable dimensions.

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.

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.

9.50 ORCHESTRA

Suite in F Sharp Minor Dohnanyi
(1) Variations; (2) Scherzo; (3) Romance;
(4) RondoGraceful Waltz German
Song of the Rhine Daughters (from)
'The Dusk of the Gods' Wagner

THE extract from the last of the *Ring* music-dramas gives us the sad-sweet song of the maidens who guarded in the depths of the Rhine the gold from which the ring was made. This was stolen from them, and has wrought much evil. Here Siegfried, the hero, comes to the bank of the river, and hears the maidens' warning of his death, so soon to come. We hear, among other leading themes from the drama, Siegfried's horn-call.



ARTHUR FEAR.

Friday's Programmes cont'd (April 13)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 AN ORGAN RECITAL

By STANLEY BLIZZARD
Organist and Director
of the Choir
St. Barnabas, Clap-
ham Common
Relayed from
St. Mary-le-Bow
Church

STANLEY BLIZZARD
Andante Maestoso
(from 4th Organ
Concerto) . . . *Handel*
Fugue (from Pastoral
Sonata). *Rheinberger*

ANNE LIDDELL (Con-
tralto)
A soft day . . . *Stanford*
O men from the field
(from Songs of Con-
nect) *Hughes*

Blackberry Tindie *Stanford*
Sea Wrack *Harty*

STANLEY BLIZZARD
Choral in A Minor *César Franck*
Scherzo (from Sonata No. 5) *Guidmant*

ANNE LIDDELL
Easter Hymn *arr. Frank Bridge*
To the Children *Rachmaninov*
Gathering daffodils *arr. Somercell*
Love's quarrel *Cyril Scott*
The Stormy Evening *Homer*

STANLEY BLIZZARD
Allegro Cantabile (from Symphony 5) *Widor*
Allegro Maestoso (from Sonata in G) *Elgar*

4.0 DANCE MUSIC

THE B.B.C. DANCE ORCHESTRA, personally con-
ducted by JACK PAYNE
SIDNEY TURNER (Banjo)

5.45 THE CHILDREN'S
HOUR (From *Birming-
ham*): Songs by Emi-
lie Waldron (Soprano).
'Legends of War-
wickshire,' by Davy
Roberts. Edgar
Wheatley (Violin).
'Themselves and the
Fiddler'—a dialogue
by Greta Costain

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

6.45 LIGHT MUSIC

THE SLYDEL OCTET
VIVIEN LAMBELET
(Soprano)
DOROTHY LEBISH
(Contralto)

OCTET
Waltz, 'The Wedding
Dance'
Paul Lincke

6.55 VIVIEN LAMBELET and DOROTHY LEBISH

Serenade from 'Le
Roi l'a dit' (The
king has said it)
Delibes
La Nuit (The Night)
Chausson
The Bells of Pardon
De Faye-Jozin



MUSICAL COMEDY. *Birmingham, 9.0.*

7.5 OCTET

Selection from 'La
Bohème' . . . *Puccini*

7.15 VIVIEN LAMBELET

The Little Men
Jalowicz
Butterfly Wings
Montagu Phillips

7.20 DOROTHY LEBISH

The Silver Ring
Chaminade
Happy Song
Del Riego

7.25 OCTET

Prelude from 'Louise'
Charpentier
Danse *Debussy*

7.40 VIVIEN LAMBELET and DOROTHY LEBISH

Spring *Fogg*
Venetian Song *Tosti*
Two Little Maids (from 'The Little Niebus')
Messenger

7.50 OCTET

Suite, 'Cobweb Castle' *Lisa Lehmann*
In the Owl's Turret; A Legend; My Lady's
Jester

8.0

VARIETY

From *Birmingham*

GABRIEL LAVELLE (Baritone)
WINIFRED COCKERILL (Harp) in Irish Songs, to
'Harp Accompaniment'
EDA KERSEY (Violin)
VINCENT CURRAN (Recital)
NELSON JACKSON (Entertainer)

9.0 FROM THE MUSICAL COMEDIES

From *Birmingham*

THE BIRMINGHAM
STUDIO ORCHESTRA
Conducted by
JOSEPH LEWIS
VIVIENNE CHATTER-
TON
(Soprano)
AUBREY MILLWARD
(Baritone)

Airs from 'The
Geisha' (*Jones*),
'Miss Hook of
Holland' (*Rubens*),
Chu Chin Chow
(*Norton*), and 'The
Chinese Honey-
moon' (*Talbot*)

10.0 WEATHER FORE- CAST, SECOND GENERAL NEWS BUL- LETIN

10-15 DANCE MUSIC: GEORGE FISHER'S KIT CAT BAND, from the Kit Cat Restaurant

11.0-11.15 JAY WHID- DEN'S BAND, from the Carlton Hotel

(Friday's Programmes
continued on page 36.)



THE BIG NOISE.

Teddy Brown, the master of the xylophone, the man who can play every instrument in his own band, the one London character whom the most unobservant know by sight, is 'on tour' this week. Make a note of the date when he comes your way: Monday, Cardiff; Tuesday, Belfast; Wednesday, Newcastle; Thursday, Aberdeen; Friday, Manchester; Saturday, Glasgow



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Friday's Programmes cont'd (April 13)

(Continued from page 35.)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.45 D. R. DAVIES: 'Famous Welsh Actors and Actresses—Mrs. Siddons'
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR: 'The Voyages of Dr. Doolittle,' by Hugh Lofting



THE TRAGIC MUSE.

Mrs. Siddons is the famous Welsh actress of whom Mr. D. R. Davies will talk from Cardiff this afternoon. Here is the picture in which Sir Joshua Reynolds portrayed her as the Tragic Muse.

- 6.0 AN ORGAN RECITAL
By ARTHUR E. SIMS
Relayed from the Central Hall, Newport
Grand Chorus, 'Alla Handel'..... } Grelmair
Invocation }
Two Songs Without Words, Nos. 18 and 36
Mendelssohn
Selection from 'H.M.S. Pinafore'.... Sullivan
- 6.30 S.B. from London

- 7.45 A SPRING IDYLL
Composed by VAUGHAN THOMAS
'Spring is shining upon these lanes and meadows; I feel as if I must follow every winding track that Opens by my way.' (Henry Ryecroft)
- THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
Spring Song Mendelssohn
- IVAN SAMPSON
A Poem, 'The Re-awakening' (Walter de la Mare)
Prose, 'How many Springs (from 'The Private Papers of Henry Ryecroft,' by George Gissing)

- KATE WINTER (Soprano)
Loveliest of trees, the cherry now
Muriel Herbert
- IVAN SAMPSON
Poems:
'Days too Short' (W. H. Davies)
'Slow Spring' (Katharine Tynan)
- ORCHESTRA
Overture, 'Nature' Dvorak

- IVAN SAMPSON
Prose, 'Morning after morning of late (from 'The Private Papers of Henry Ryecroft,' by George Gissing)
- Poem, 'Trees' (Walter de la Mare)
- KATE WINTER
Trees Rasbach
- IVAN SAMPSON
Prose, 'Walking in my favourite lane to-day (from 'The Private Papers of Henry Ryecroft,' by George Gissing)
- Poem, 'Spring goeth all in white' (Robert Bridges)
- Prose, 'The Valley of the Blyth (Henry Ryecroft)
- KATE WINTER
I bended unto me a bough of May
Walford Davies
- ORCHESTRA
Yellow Jasmine (from 'The Language of Flowers')
Cowen
- IVAN SAMPSON
Poem, 'In May' (W. H. Davies)
- Prose, 'All about my garden today the birds are loud' (Henry Ryecroft)
- KATE WINTER
Lane o' Thrushes Hartly
- IVAN SAMPSON
Poem, 'A Great Time' (W. H. Davies)
- KATE WINTER
The Cuckoo Martin Shaw
- IVAN SAMPSON
Prose, 'I recall my moments of delight (Henry Ryecroft)
- Poem, 'In Memoriam' (William Kerr)
- ORCHESTRA
On Hearing the First Cuckoo in Spring Delius
- 9.0 WEATHER FORECAST, NEWS; LOCAL ANNOUNCEMENTS
- 9.20 DANCE MUSIC
By THE BUTE DANCE BAND
Relayed from the Bute Room, Cox's Café
- 9.35-11.0 WILD OATS
Sown by
BLONDE and BRUNETTE
and JOHN RORKE
Assisted by THE STATION ORCHESTRA
In a comfortably furnished flat in London, one Spring evening, sit a bachelor and his friend from boyhood. In front of the fire, with their pipes and their refreshment, they are looking back over their days of bachelorhood.
- THE ORCHESTRA
Assist in 'Looking Backward' Finck
- JOHN RORKE
explains that he is 'A Bachelor Gay'
Fraser-Simson
and afterwards declares that 'Women haven't any mercy on a man' Caryl
- BLONDE and BRUNETTE arrive and JOHN RORKE remarks
'I love the Girls' Rubens
- BRUNETTE
reminds him of 'Laughing Anno' .. Reynolds
- BLONDE and JOHN RORKE
decide they are 'Not that sort of person'
Caryl and Monckton
- THE ORCHESTRA
introduces 'The Girl on the Film' Kollo
- BLONDE
says she likes 'A game that ends with a Kiss'
Monckton
- JOHN RORKE
agrees it is 'The Only Way' Rubens
- 'Let's go round the Town' (Berlin), a welcome suggestion by BLONDE and BRUNETTE and JOHN RORKE
- Everybody (including the Orchestra) has 'A Night Out' Redstone

The Beauty Cream Supreme

ONLY Pomeroy could have evolved this perfect cream—so refined, so fragrant, so effective. It reflects their unique experience as London's leading Beauty Experts for more than 25 years.

Pomeroy DAY CREAM

soothes, beautifies, reduces roughness and redness, shields from sun and wind, and holds powder perfectly even while you golf or dance.

2/6 vases and 1/- tubes

Try it! You will love its subtle delicacy, its cool refreshing purity.

From Chemists, Stores and Ladies' Hairdressers, or post free from Mrs. Pomeroy Ltd., 29, Old Bond Street, London, W.1.

ARE YOU UNDER NORMAL WEIGHT?

Doctors Call it a Danger Sign.

Every doctor will tell you it's dangerous for a man or woman to be too thin. Thin people are particularly liable to diseases, because thinness is itself proof of malnutrition.

That malnutrition must be corrected to be safe. Cod Liver Oil will do it, as everybody knows, because cod liver oil is the richest source of the health-giving, flesh-producing food elements. But Cod Liver Oil is nasty, messy stuff to take, with a fishy taste and smell, that most people find nauseating.

What everybody doesn't know is that you can get the benefits of cod liver oil without any of its disadvantages in McCoy's Cod Liver Extract Tablets, which have just been put on the market with the enthusiastic endorsement of the Medical Profession. McCoy's Tablets simply consist of the valuable elements from the finest Cod Liver Oil concentrated in little sugar-coated tablets, with no taste, no smell and no unpleasant after-effects.

If you are below what you should weigh, lose no time. Start taking McCoy's to-day. Slip a box in your pocket. Take them after every meal as prescribed, and if you don't put on at least 3 lbs. of firm, healthy flesh in thirty days and feel better in every way, the makers will refund your money in full.

Ask any Chemist about McCoy's to-day. 1s. 3d. and 3s. the box.

Insist on McCoy's Tablets—the original and only genuine. Refuse imitations. In case of difficulty send direct to McCoy's Laboratories, Norwich.

Friday's Programmes cont'd (April 13)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 THE STATION ORCHESTRA and STRING ORCHESTRA
- 5.0 Mrs. SHAW DUNN: 'The Josephine Butler Centenary'
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORCHESTRAL MUSIC relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORE
- 7.0 S.B. from London
- 7.45 TEDDY BROWN
In Xylophone Solos
- 8.0-11.20 S.B. from London (10.35 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.20 S.B. from London (10.35 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.20 S.B. from London (10.35 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
- 5.0 KATE BALDWIN: 'Preserving Eggs for Winter Use'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.20 S.B. from London (10.35 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 Football Talk
- 6.30-11.20 S.B. from London (10.35 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 4.0 DANCE MUSIC by THE KING'S HALL HARMONIC TEN, directed by ALEX WAINWRIGHT. Relayed from the King's Hall Rooms of the Royal Bath Hotel

5.0 Mrs. Y. CURTIS: 'China from a Woman's Point of View'

- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.20 S.B. from London (10.35 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
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.20 S.B. from London (10.35 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
- 6.0 London Programme relayed from Daventry
- 6.30-11.20 S.B. from London (10.35 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
- 6.30-11.20 S.B. from London (10.35 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
- 5.15 THE CHILDREN'S HOUR
- 6.0 For Swansea Boy Scouts
- 6.15 London Programme relayed from Daventry
- 6.30-11.20 S.B. from London (10.35 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 950 KC.

12.0-1.0:—Gramophone Records. 3.0:—London. 5.0:—Lady Margaret Sackville. 5.15:—Children's Hour. 6.0:—Organ Recital by Frank Matthew. Relayed from the Bavelock Picture House, Sunderland. 6.30-11.20:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.15:—Dance Music relayed from the Locarno Dance Salon. 4.0:—Scottish Concert. Station Orchestra. Isobel McGuckin (Soprano). 5.0:—S.B. from Aberdeen. 5.58:—Weather Forecast for Farmers. 6.0:—J. B. Dickson (Violoncello). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—S.B. from Edinburgh. 8.0:—S.B. from London. 10.40-11.5:—Living Scottish Composers Series.

2BD ABERDEEN. 500 M. 600 KC.

3.0:—London. 4.0:—Station Octet. Alex. Cannon (Tenor). 5.0:—Dr. A. Mercer Watson: 'Travel Memories, Grave and Gay'. 5.15:—Children's Hour. 6.0:—Mr. Donald G. Munro. Agricultural Talk. 6.10:—Agricultural Notes. 6.15:—Mr. Peter Craigmyle—Football Topics. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—S.B. from Edinburgh. 8.0:—S.B. from London. 10.40-11.5:—S.B. from Glasgow.

2BF BELFAST. 505.1 M. 930 KC.

12.0-1.0:—London. 3.30:—Station Orchestra. Ethel Burrow (Soprano). Margaret Huxley (Violin). 5.0:—London. 5.15:—Children's Hour. 6.0:—Organ Recital from the Classic Cinema. 6.30-11.20:—S.B. from London.

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New Process RECORDS

ELECTRIC RECORDING WITHOUT SCRATCH



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MORAN & MACK
THE WORLD'S FUNNIEST RECORD EVER.

HAVE you heard the Two Black Crows on Columbia? No? Then you ought to hear them. They'll make you laugh. You'll find yourself putting on their three records again, again and again. You'll find yourself repeating some of their droll cross talk. You may even find yourself imitating them. They're very catching and very funny, are the Two Black Crows.

Over 3,000,000 already sold

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- 4441 (TWO BLACK CROWS: Parts 1 and 2)
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- 4686— Parts 5 and 6

Comedy Sketches by
MORAN & MACK

ONLY ON

Columbia
New Process RECORDS

ELECTRIC RECORDING

PROGRAMMES for SATURDAY, April 14

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,804.3 M. 187 KC.)

10.15 a.m. A SHORT
RELIGIOUS SERVICE

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

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

3.30 THE ERNEST LEGGETT LONDON OCTET
DOROTHY PHILLIPS (Soprano)

OCTET

Serenade } Herbert
Canzonetta }
Album Leaf } *Wagner, arr. Mulder*
Prelude } *Järnefelt*

THE *Prelude* of Järnefelt is a very unassuming and free-and-easy piece. Over a tripping quick-march accompaniment a gay tune is given out by one instrument after another, usually overlapping itself in orderly confusion. Then comes a little touch of sentiment in another key, and the first part returns. Järnefelt (one of the few prominent Finnish Composers besides Sibelius) happened to hit off the right thing with this bit of musical frivolity. Nothing else of his is nearly so well known.

3.42 DOROTHY PHILLIPS
Do not go, my love *Hageman*
Morning Song *Quilter*
Erislay Love Lilt *arr. Kennedy-Fraser*

3.48 OCTET
Fantaisie on the Works of Dvorak

4.0 DOROTHY PHILLIPS
Time, you old gypsy man *Besly*
Jeunesse (Youth) *Barry*
A Birthday *Woodman*

4.5 OCTET
Entr'acte, 'Once in a Blue Moon' .. *Carl Lang*
Waltz Song, 'Mad Moments' .. *Douglas Holloway*
Hungarian Dance in D *Brahms*
Souvenir au mois d'Avril (April Souvenir)
Adlington

4.20 DOROTHY PHILLIPS
Quand tu chantes (When you sing) *Gounod*
Si mes vers avaient des ailes (If my verses had
wings) *Hahn*
L'été (Summer) *Chaminade*

4.26 OCTET
Valse-Caprice, 'In a Woodland Glade' *Ray*
Hindu Song *Rimsky-Korsakov*
Cachuca (Spanish Dance) *Hadley, arr. Roberts*

THE opening scene of *Sadko* is laid in the part of Novgorod, where the assembly of merchants from many countries—Italy, India, and Norway, and other lands, allows the Composer to introduce a great deal of 'local colour,' as these people extol the beauties of their native countries. A Hindu merchant sings this placid, dreamy song.

4.45 DAILY MIRROR
'GUGNUNC' CONCERT
Including the B.B.C. DANCE
ORCHESTRA, Personally con-
ducted by JACK PAYNE
Relayed from the Albert Hall

LIKE Mutt and Jeff and
Felix and the Katzen-
jammer Kids, these three
companions in adversity—Pip,
Squeak, and Wilfred—have be-
come household words, national
institutions and almost real

characters to their admirers. Unlike their American counterparts, however, the native products have founded a real organized cult, and the World League of Gugnuncs is spreading their worship further every day. This afternoon a vast army of them will be assembled at the Albert Hall, but those who cannot get there can do the next best thing by listening to the broadcast.

5.15 THE CHILDREN'S HOUR

'Alice attends a Mad Tea-Party and (later) meets the Mock Turtle,' being incidents from 'Alice in Wonderland' (*Lewis Carroll*), put into play form by C. E. HODGES

6.0 AN ORGAN RECITAL

By REGINALD FOORT
from the Palladium

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

6.50 STUART ROSS (Syncopation at the Piano)

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

7.15 THE FOUNDATIONS OF MUSIC

TCHAIKOVSKY'S SONGS
Sung by TATIANA MAKUSHINA

When I was young and beautiful
'Twas April
Only for Thee

7.25 MR. R. SLOLEY: 'A Review of The Amateur
Football Season'

AMATEUR football is apt to get crowded out of the newspapers by the more sensational exploits of the professionals, with their enormous crowds, gate receipts, and transfer fees. But the number of playing amateurs in the country is legion, and their matches and competitions excite an interest none the less keen because it is not expressed by crowds of eighty thousand at the same time. Any number of listeners will, therefore, welcome this review of the season's happenings by Mr. Sloley, himself a former Cambridge Blue, and now a member of one of the most famous of all amateur clubs.



Elliot and Fry.

The Ernest Leggett London Octet will broadcast from the London Studio between 3.30 and 4.45 this afternoon.

7.45 A POPULAR
CONCERT

Relayed from the
Kingsway Hall

Arranged by GATTY SELLARS

THE BAND OF H.M. ROYAL HORSE GUARDS
(THE BLUES)

(By permission of Lieut.-Col. Lord A. R.
INNES-KER)

Director of Music, Lieut. W. J. DUNN

THE BAND

Allegro Vivace from 'Italian' Symphony
Mendelssohn

ASHMOOR BURCH

The Sea of Life *Gatty Sellars*
To Anthea *Hutton*

BAND

Slavonic Rhapsody *Friedmann*

ENID CRUICKSHANK and THE KINGSWAY HALL
CHOIR

Habanera ('Carmen') *Bizet*

GATTY SELLARS (Organ)

Intermezzo (Bells across the Meadows) *Ketelbey*
An Ocean Tempest *Sellars*

KIRKBY and HUDSON (Entertainers)

BAND

In Arcadia *Gatty Sellars*

BAND and THE KINGSWAY HALL CHOIR

Chorus and Processional March ('The Queen of
Sheba') *Gounod*

THE BAND and THE ORGAN

Slavonic March *Tchaikovsky*

DURING the war between Turkey and Serbia in 1876, the great Russian pianist, Nicholas Rubinstein, brother of the still more famous Anton Rubinstein, organized a charity concert for the relief of the wounded, and for the occasion Tchaikovsky, who was enthusiastic for the Slavonic cause, wrote this *Slavonic March*, which, in fact, he sometimes called a 'Russo-Serbian' March.

The opening of the March is very sombre; in fact, it begins 'in the manner of a funeral march.' Later, the Russian National Hymn is heard, and the whole ends brilliantly and joyously.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN.

9.15 MR. G. WATSON PARKER: 'Let's get a Car—
Cleaning the Car'

IN tonight's talk Mr. Watson Parker will tackle a subject that is apt to be distasteful to the owner-driver—the ever-present problem of keeping the car clean. Whether to shelve it by merely driving to the garage, or whether to be really heroic (and economical) and go through all the wet and messy process oneself: that dilemma will be discussed by an expert tonight.

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

9.35 VARIETY

DAVID WISE (Violin)

CLARA BUTTERWORTH
(Soprano)

EFFIE KALISZ (Pianoforte)

ACKERMAN and WYNN
(Entertainers)

UNA O'CONNOR in Irish and
Cookney Character Sketches

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 continued
on page 41.*)



H.M.S. RODNEY, sister ship to H.M.S. NELSON, the most powerful battleship in the world.

EFFICIENCY!

EFFICIENCY is undoubtedly the KEYNOTE IN ANY BRITISH WARSHIP—it is evident in every aspect—every detail.

SIMILARLY—the Siemens Radio Battery conveys an impression of efficiency which is fully borne out by its performance in actual use. Steady, Persistent Service at a high level of efficiency is the most striking feature of these batteries.

LARGE CAPACITY TYPE.

Recommended for sets using a Power Valve.

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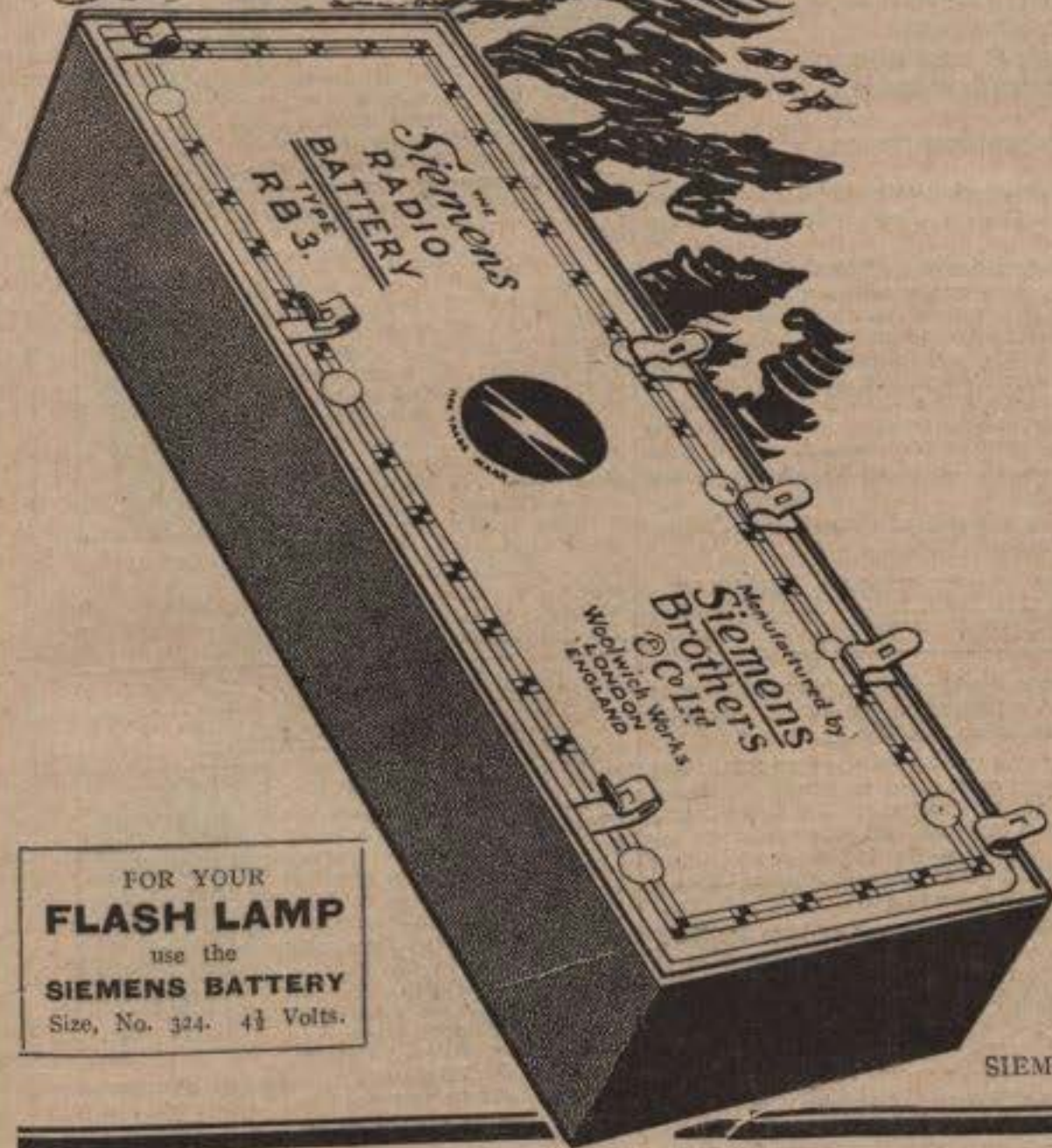
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SIEMENS RADIO BATTERIES.

Our Catalogue, No. 650, will tell you more about these remarkable batteries.

SIEMENS BROTHERS & Co., Ltd., WOOLWICH, S.E.18.



FOR YOUR
FLASH LAMP
use the
SIEMENS BATTERY
Size, No. 324. 4½ Volts.

Great Epidemic of DEADLY CATARRH

(Chronic Cold in the Head)

10 Days' FREE Trial of Marvellous New Remedy.

SEND A POSTCARD TO-DAY.

Over 4 Years' Splendid Health
Alter 6 Years' Catarrhal Misery!



Mr. J. Huntington, 44, Church Street, Caldewgate, Carlisle, writes:—"After suffering six years from Chronic Catarrh, head noises, headaches, and pains, coughs, etc., the 'Shirley System' completely cured me in a month. This was 4 years ago, and I now write to let you know I am still in splendid health. I have no Catarrh whatever, and my hearing is perfect. Days that were once a misery are now a pleasure, and I take greater interest in my work. Let me thank you wholeheartedly for the splendid results of your 'golden treatment.'—March 8th, 1928.

2½ Years Without Catarrh After
10 Years' Suffering!



Mr. A. Willdig, 15, West Street, Kettlebrook, nr. Tamworth, writes:—"I can confidently tell you I have never had a return of that dreadful complaint Catarrh since the 'Shirley System' cured me over 2½ years ago. I had been suffering for ten years. Now, thanks to your wonderful treatment, I have never felt better in my life. I have been a new man since you cured me. The 'Shirley System' stopped my constant colds, restored taste and smell and abolished my head noises. I feel it my duty to tell all sufferers this."—March 7th, 1928.

Lifelong Catarrh Ended! Cure
Has Lasted 3½ Years.



Mrs. Green, 18, Exeter Street, Gateshead, writes:—"3½ years ago, after lifelong suffering from Catarrh, I was completely cured by the 'Shirley System.' In one month I was restored to perfect health. The Catarrh was quite gone and lots of other ailments besides! I had previously spent huge sums of money in vain on so-called Remedies. I still enjoy perfect health and life is now a pleasure. Your treatment is indeed a marvellous cure, and I do not hesitate to recommend it to anyone. I am more than satisfied."—March 7th, 1928.

10 Years' Catarrh; 3 Years' Deaf.
Cure Still Complete After 4½ Years.



Miss Heys, 1, Victoria Street, Southport, writes:—"Nearly 4½ years ago I tried the 'Shirley System' for my case of Chronic Catarrh, Deafness, and Head Noises. I had suffered for 10 years from Catarrh, etc., and for three years from Deafness. A month's course of your treatment cured me, and the wonderful improvement it brought about in my case is still maintained. I feel quite well now; I have been so all through the severe winter and have been able to go out in all weathers."—March 6th, 1928.

A veritable epidemic of Catarrh is sweeping the British Isles at present. Our treacherous climate scores again!

Are YOU a victim of this dangerous ailment? If so, don't neglect it, or regard it with indifference, or it may endanger your life. Write to me to-day for a 10 Days' Free Trial of my well-known "Shirley System" which will give you immediate relief and hasten cure.

I have specialised in the treatment, relief, and cure of this distressing and endangering condition for many years, and I would strongly advise every sufferer to give my system a personal trial just now. The symptoms are easy for anyone to diagnose.

- If phlegm drops into the back of your throat.
- If you are liable to recurring colds.
- If your head feels "stuffy" and confused.
- If you have frontal headaches.
- If you suffer from difficulty of hearing.
- If your nostrils are clogged or "running."
- If you feel tired on rising.
- If you suffer from strange "head noises."
- If your eyes are "watery."
- If "crusts" form in the nose.
- If your mouth and throat are dry and painful.
- If you expectorate often.
- If your sense of smell is impaired.
- If your breath is "bad" and your mouth "dirty."
- If you have pain over the eyes,

or if you have a dry, hot skin, and alternate fits of heat and cold you are almost certainly suffering from Catarrh.

Doctors now realise that Catarrh is dangerous. It not only causes much suffering and distress, but it has a high rate of mortality, because the slimy and poisonous mucus flows downwards (especially during sleep) into the stomach, intestines, and other organs, causing Malnutrition, Debility, and a Catarrhal condition of the whole inner man that lowers resisting power to disease and leads to such deadly ailments as Gastric Catarrh, Intestinal Catarrh, and even Consumption itself.

If you are in the grip of Catarrh, don't delay, but write to me to-day for a

10 DAYS' FREE TRIAL OF THE
"SHIRLEY SYSTEM"

and see how soon it will save you from the miseries and risks of Catarrh in all its forms, including Catarrhal Deafness and Gastric Catarrh.

It will bring you relief from the very first. The stuffed-up passages get clear, easy nasal breathing follows, head noises disappear. Headaches, too, become things of the past, and your whole system is completely cleared of the poisonous and slimy mucus. It will lift the Crushing Burden of Catarrh from your shoulders like magic.

Just send me your name and address TO-DAY (a postcard will do) for a 10 Days' Free Trial of my "Shirley System." No matter how often you have been disappointed before or how long you have suffered, don't despair until you have tried my wonderful Treatment. Address: Elmer Shirley, 35, Gray's Inn Rd. (C. 563), London, W.C.1.

(Personal consultations by appointment 3 to 4 o'clock daily except Saturdays.)

Wonderful to Hear Again! Nearly
3 Years Cured.

Mr. George Taylor, Hill Barn, Compton, Abdale, Glos., writes:—"Almost three years ago you completely cured me in a month of Deafness and head noises, from which I had suffered for several years. Not for one instant since has there been the slightest return of the complaints. It is wonderful to be able to hear again after being deaf so long. The 'Shirley System' is truly remarkable in its curative properties. For the great benefits I have derived from your wonderful treatment I show my appreciation by advising other sufferers to try it."—March 3rd, 1928.



Mr. G. TAYLOR.

2 Years' Catarrh and Distressing
Headaches Banished.

Mr. William Plester, 82a, Huntsmoor Road, East Hill, Wandsworth, S.W.18, writes:—"For two years I suffered from Catarrh, frequent sneezing, and occasional head noises. I could hardly keep my head up owing to severe pains across eyes and forehead. I slept badly. The 'Shirley System' was completely successful. It rid me entirely of the distressing headaches. This was fourteen months ago. Up to the present there has been no return."—Feb. 27th, 1928.



Mr. W. PLESTER.

Constant Catarrh Sufferer Cured
Nearly 6 Months Now.

Mr. S. Donnett, 4, Hillside, Colleigh, near Honiton, writes:—"The 'Shirley System' completely cured my case of Catarrh about six months ago, and I have been waiting to see if the cure was permanent. I find that it is. There has not been the slightest return of the trouble since. For nine months I was always catching colds, sneezing, and coughing. I could not breathe through the nose and suffered from shortness of breath, wheezing, dry throat, husky voice, watery eyes, etc. I was always tired on rising."—February 24th, 1928.



Mr. DONNETT.

Catarrh, Deafness, Head Noises—
Now 4½ Years Since Cured!

Miss Hodgson, 39, Dunelt Road, Blackpool, S.S., writes:—"It is now 4½ years since the 'Shirley System' cured my Catarrh and Deafness. I am still cured. Before commencing your treatment I had suffered for six years and searched everywhere in my despair for a cure. I tried all sorts of advertised remedies, with no effect. Then in six weeks your wonderful 'Shirley System' had completely cured me. Catarrh, Deafness, Head Noises all vanished. I recommend every sufferer to give your wonderful treatment a trial."—February 16th, 1928.



Miss HODGSON.

(Sanalak, Ltd.)

Saturday's Programmes cont'd (April 14)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 38.)

- 3.30 VAUDEVILLE**
From Birmingham
JOHNSON BROTHERS and GREENOP
(Syncopated Harmony)
GRACE IVELL and VIVIEN WORTH
(Entertainers at the Piano)
TOMMY HANDLEY (the Wireless Comedian)
CYRIL SHIELDS (in Magic and Humour)
PHILIP BROWN'S DOMINOES DANCE BAND

- 4.30 THÉ DANSANT**
From Birmingham
PHILIP BROWN'S DOMINOES DANCE BAND
GWEN MAWDESLEY (Light Songs)

- 5.45 THE CHILDREN'S HOUR** (From Birmingham):
Songs by Cuthbert Ford (Baritone). 'Things
that go Bump in the Night,' by Mildred Forster.
Cyril Shields will entertain. Grace Ivell and
Vivien Worth (Songs at the Piano)

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

- 6.50 LIGHT MUSIC**
From Birmingham
THE BIRMINGHAM STUDIO
ORCHESTRA
Conducted by FRANK CANTELL
Overture to 'La Princesse
Jaune' (The Yellow Princess)
Saint-Saëns
Liebestraum (Love's Dream)
Von Blon

- 7.5 WINIFRED MORRIS** (Con-
tralto)
The Shepherd's Song... *Elgar*
Love in the Woods
Landon Ronald
ORCHESTRA
Selection from 'Philemon and
Baucis'
Gounod, arr. Godfrey

- 7.30 WINIFRED MORRIS**
Slumber, dear maid (The 'Largo').....*Handel*
Fiddler Fairies *Day*

- 7.38 ORCHESTRA**
Two Light Syncopated Pieces.....*Coates*
Moon Magic; Rose of Samarkand
Divertissement, 'A Day in Naples'..... *Byng*

- 8.0 SHORT STORY READING:** 'We were just
saying,' by Viola Meynell. Read by Mrs. R. G.
EYES

- 8.30 CHAMBER MUSIC**
DOROTHY SILK (Soprano)
THE BUDAPEST TRIO
NICOLAS ROTH (Violin); GEORGE ROTH (Violon-
cello); ANDREAS PETRI (Pianoforte)
TRIO
Pianoforte Trio in C Minor (Op. 1, No. 3)
Beethoven

BEETHOVEN, unlike some composers, was quite grown up (a young man of twenty-five) before his 'Opus 1' (which includes this Trio and two others) was published.

To his pupil Ries he later related how the three Trios in this Opus were first introduced. Ries tells us that it was at a soirée at the house of Prince Liechnowsky (who had been a pupil and friend of Mozart, and who was greatly impressed by Beethoven's talent). 'Most of the artists and music-lovers were invited,' he says, 'especially Haydn, for whose opinion all were eager. The Trios were played, and at once commanded extraordinary attention. . . . Haydn also said many pretty things about them.'

We are to hear the Trio in C Minor (the third number of Beethoven's Op. 1), with its eager, vigorous First Movement, its suave Air with five Variations, its winsome Minuet, and its Finale, dashing off in youthful ardour.

- 8.50 ELSIE SUDDABY** (Soprano)
To Daffodils *Delius*
Morning Hymn *Henschel*
Orpheus with his lute *Vaughan Williams*
Come, lovers, follow me *Bairstone*

- 9.0 TRIO**
Four Miniatures *Juon*
PAUL JUON is a Russian (born in 1872) who was trained as a Violinist and was a Composition pupil of Taneiev and Arensky, studying that subject also in Berlin. He has been for over twenty years a Professor of it at the Royal High School of Music in Berlin. His compositions include a good deal of chamber music, Violin Concertos, various orchestral works, and Symphonic Ballet Suites, and he has written books on harmony.

- 9.10 ELSIE SUDDABY**
Promise of Spring..... } *Schubert*
Cradle Song }
My love hath left me lonely }
Laughter and tears }

- 9.25 TRIO**
'Dumky' Trio (Op. 90)
Dvorak

A DUMKA is a piece of a passionate elegiac character, and the word Dumky is the plural form. Dvorak's Dumky Trio, for Piano, Violin and Cello, consists of a succession of five brief Movements which have in common a passionate emotion.

In the First Movement, a slow Introduction leads to a quick portion. The Second Movement is slow, the Third moves at a moderate pace, the Fourth is quick, and the Last, after a slow and dignified Introduction, goes off at a gay pace.



GWEN MAWDESLEY
takes part in Thé Dansant from Birmingham this afternoon.

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

- 10.15 Sports Bulletin** (From Birmingham)

- 10.20 A BALLAD CONCERT**
(From Birmingham)
DOROTHY BENNETT (Soprano) and DALE SMITH
(Baritone)
Duets:
I would that the love } *Mendelssohn*
Autumn Song }
The Flight of the Swallow..... *Kucken*
Sweetly, sweetly sang the bird... *Rubinstein*
TOM BROMLEY (Pianoforte)
Litany *Schubert, arr. Godowsky*
Scherzo, Op. 16, No. 2..... *D'Albert*

- 10.38 DALE SMITH**
Since first I saw your face *Ford*
Whither runneth my sweetheart? *Barlett*
It was a lover and his lass..... *Morley*
DOROTHY BENNETT
Il etait un oiseau gris
(It was a grey bird)
Tambourin *Old French, arr. Tiersot*
Ma fille, veux tu?
(Will you, my dear?)

- 10.58 TOM BROMLEY**
Minstrels } *Debussy*
Reflets dans l'eau (Reflections in the
water) }
Feux d'artifice (Fireworks)

- 11.8-11.15 DOROTHY BENNETT and DALE SMITH**
Let us wander } *Purcell*
Sound the trumpet..... }
(Saturday's Programmes continued on page 42.)

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Saturday's Programmes cont'd (April 14)

(Continued from page 41.)

5WA CARDIFF. 353 M. 850 KC.

12.0-12.45 A POPULAR CONCERT
by
THE NATIONAL ORCHESTRA OF WALES
Relayed from the National Museum of Wales
Overture to 'Raymond'.....Thomas
Humoresque.....Dvorak
Scherzo from 'A Midsummer Night's Dream'
Mendelssohn
Egyptian Ballet.....Luigini
Melodious Suite.....Friml

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 ESYLT NEWBERY: 'More Ghosts—and Other
Uncanny Happenings'
7.15 S.B. from London
7.25 L. E. WILLIAMS: 'Sport Snapshots'

7.45 A POPULAR ORCHESTRAL PROGRAMME

Relayed from the Assembly Room, City Hall
THE NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRAITHWAITE
Introduction to Act II of 'Princely Children'
Humperdinck
CONSTANCE WILLIS (Contralto) and Orchestra
Air, 'Softly awakes my heart' (Samson and
Delilah).....Saint-Saëns
ORCHESTRA
Prelude.....Järnefelt
SOLOMON (Pianoforte) and Orchestra
Hungarian Fantasia.....Liszt
ORCHESTRA
Minuet of the Will-o'-the-Wisps } (From 'Faust')
Sylphs' Dance } Berlioz
Hungarian March }
CONSTANCE WILLIS
April Mist.....O'Connor-Morris
Trees.....Rasbach
Give.....Löhr
ORCHESTRA
Suite, 'Summer Days'.....Coates
9.0-12.0 S.B. from London (9.30 Local An-
nouncements; Sports Bulletin)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: Request Songs by
Harry Hopewell, 'More about Trains,' by Robert
Roberts, 'To the Spring,' 'Little Bird,' 'Butter-
fly' (Grieg), played by Eric Fogg
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr. D. THORBURN CLARK: 'The History of
the Cigar'
7.15 S.B. from London
7.25 Mr. F. STACEY LINTOTT: Sports Talk
7.45 S.B. from London (9.30 Local Announce-
ments; Sports Bulletin)
9.35 'THE WANDERING MICROPHONE'
A Fantastical Entertainment
in
A Prologue, Six Relays and an Epilogue
by
H. TOPLIS and LEO CHANNING
The action takes place during a performance
by the 'DUDS' CONCERT PARTY at the Pavilion,
Buxpool
10.30-12.0 S.B. from London

6LV LIVERPOOL. 297 M. 1,010 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
7.25 Mr. ERNEST EDWARDS ('BEE'): Sports
Talk
7.45-12.0 S.B. from London (9.30 Local An-
nouncements; 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
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local An-
nouncements; Sports Bulletin)



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THREE CELEBRATED VOTARIES OF THE CIGAR.

Prominent amongst the public characters addicted to the cigar (of whose history Mr. D. Thorburn Clark will talk from Manchester this evening) are these three—Eugene Corri (left), the famous referee; Lord Lonsdale, the Grand Old Man of the Turf; and the Earl of Birkenhead. None of them has often been seen at any time of the day without a cigar in his mouth.

Saturday's Programmes continued (April 14)

<p>6FL SHEFFIELD. 272.7 M. 1,100 KC.</p> <p>3.30 London Programme relayed from Daventry</p> <p>5.15 THE CHILDREN'S HOUR "THE SNOWDROP AND THE SEVEN DWARFS" A Play by MARGARET LODGE</p> <p>6.0 ORGAN relayed from the Albert Hall</p> <p>6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)</p>	<p>6.30-12.0 S.B. from London (9.30 Items of Naval Information; Sports Bulletin; Local Announcements)</p>	<p>65C GLASGOW. 405.4 M. 740 KC.</p> <p>11.0-12.0—Gramophone Records. 7.50—The Final of the Scottish Cup. 4.35 app.—Dance Music, relayed from the Loarno Dance Salon. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—4.0 from London. 6.50—Scottish League Football Results. 6.55—Musical Interlude. 7.0—Mr. T. C. Solomon. 'Something about Canada—The Canadians and Canadian Poultry.' 7.15—S.B. from London. 7.25—Sir John S. Samuel: 'Billie Shooting in Scotland. 7.45—Teddy Brown, in Xylophone Solos. 8.0—Vaudeville. The Glasgow Banjo Club. R. Gordon McCallum (Synecopated Songs at the Piano). J. H. N. Craigen in a One Man Revue. 9.0—S.B. from London. 10.30—Dance Music, relayed from the Loarno Dance Salon. 11.15-12.0—London.</p>
<p>6KH HULL. 294.1 M. 1,020 KC.</p> <p>3.30 London Programme relayed from Daventry</p> <p>5.15 THE CHILDREN'S HOUR</p> <p>6.0 London Programme relayed from Daventry</p> <p>6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)</p>	<p>6ST STOKE. 294.1 M. 1,020 KC.</p> <p>3.30 London Programme relayed from Daventry</p> <p>5.15 THE CHILDREN'S HOUR</p> <p>6.0 London Programme relayed from Daventry</p> <p>6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)</p>	<p>2BD ABERDEEN. 500 M. 600 KC.</p> <p>2.50—S.B. from Glasgow. 4.35 app.—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 6.50—S.B. from Glasgow. 7.0—The Hibernation of Adders, by Dr. Norman Morrison. 7.15—S.B. from London. 7.25—S.B. from Glasgow. 7.45-12.0—S.B. from London.</p>
<p>6BM BOURNEMOUTH. 326.1 M. 920 KC.</p> <p>3.30 London Programme relayed from Daventry</p> <p>6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)</p>	<p>5SX SWANSEA. 294.1 M. 1,020 KC.</p> <p>3.30 London Programme relayed from Daventry</p> <p>5.15 THE CHILDREN'S HOUR</p> <p>6.0 London Programme relayed from Daventry</p> <p>6.30 S.B. from London</p> <p>7.0 Mr. J. W. THORPE: 'Association Football Topics'</p> <p>7.15 S.B. from London</p> <p>7.45 S.B. from Cardiff</p> <p>9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)</p>	<p>2BE BELFAST. 306.1 M. 980 KC.</p> <p>2.50 app.—S.B. from Glasgow. 4.35 app.—Concert by the Station Orchestra. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 6.50—S.B. from Glasgow. 6.55 app.—Irish League Football Results. 7.0—S.B. from London. 7.45—A Light Entertainment. Bertie Woodburne (Baritone). Harry Dyson and Joseph Sefton (Piccolo Duets). The Station Players. The Station Orchestra. 9.0-12.0—S.B. from London.</p>
<p>5NG NOTTINGHAM. 275.2 M. 1,090 KC.</p> <p>3.30 London Programme relayed from Daventry</p> <p>5.15 THE CHILDREN'S HOUR</p> <p>6.0 London Programme relayed from Daventry</p> <p>6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)</p>	<p>Northern Programmes.</p>	
<p>5PY PLYMOUTH. 400 M. 750 KC.</p> <p>3.30 London Programme relayed from Daventry</p> <p>5.15 THE CHILDREN'S HOUR</p> <p>6.0 London Programme relayed from Daventry</p>	<p>5NO NEWCASTLE. 312.5 M. 960 KC.</p> <p>3.30—London. 4.15—Music relayed from Tilley's Blackett Street Restaurant. 5.15—Children's Hour. 6.0—London. 6.30—S.B. from London. 7.0—Mr. W. V. Hood-Robbins: 'Medals—Their History and Manufacture.' 7.15—S.B. from London. 7.25—Mr. T. W. Bell, Secretary of the Northumberland Football Association. 'Today's Soccer Matches.' 7.45—Eddie Johnson (Piano-Accordian) in Selections from his Repertoire. 8.0—The Brancepeth Colliery Prize Band, conducted by J. D. Wright: March. Robert Strangeways (Baritone). 9.0—London. 10.30—Dance Music: Tilley's Dance Band, relayed from the Grand Assembly Rooms. 11.15-12.0—London.</p>	

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


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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.

<p>MAINTENANCE OF RECEIVING SETS.</p> <p>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' Association.</p>	<p>SCHOOL PAMPHLETS (ready about the middle of April)</p> <p>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</p>	<p>OPERA LIBRETTI issued Monthly.</p> <p>April. Armida Cosi Fan Tutte</p> <p>May. Manon Lescaut</p> <p>Subsequent. The Girl of the Golden West The Daughter of the Regiment</p>	<p>SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS.</p> <p>(Please strike out Form not required.)</p> <p>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</p> <p>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.</p> <p>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.</p> <p>ALL PERIODICAL PUBLICATIONS. (d) Please send me _____ copy (copies) of each of the above periodical publications. I enclose P.O. No. or cheque value in payment at the rate of 10/- for one copy of all such publications.</p> <p>PLEASE WRITE IN BLOCK LETTERS.</p> <p>Name</p> <p>Address</p> <p>.....(County).....</p> <p>Date.....</p>
<p>NOTE.—The above scheme does not prevent any listeners obtaining individual pamphlets as formerly, at 2d. post free. In particular, applications are invited for the libretto of the opera 'Armida,' which is to be broadcast from 5GB on April 16, and from London, Daventry, and other stations on April 18.</p>			
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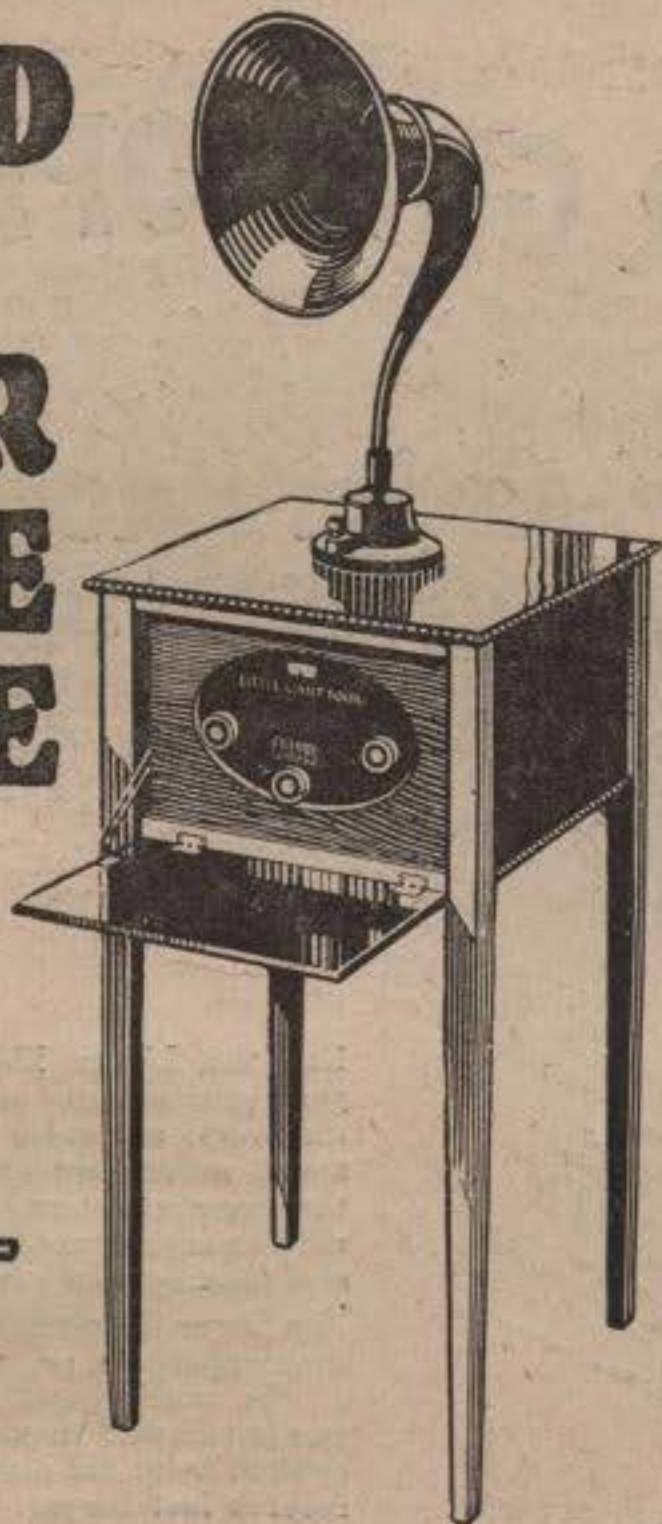
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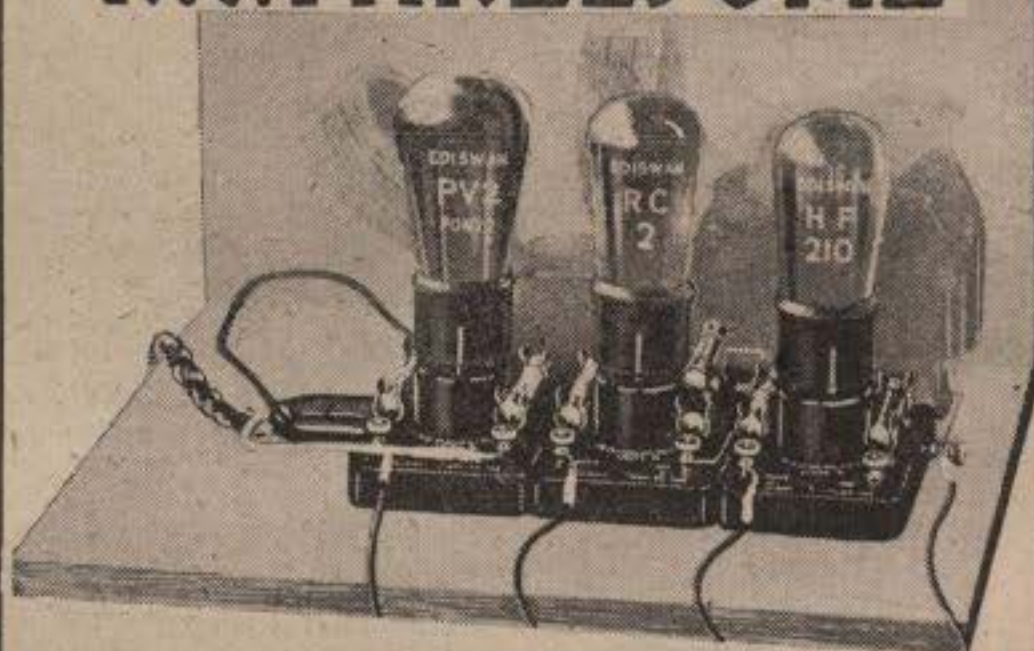
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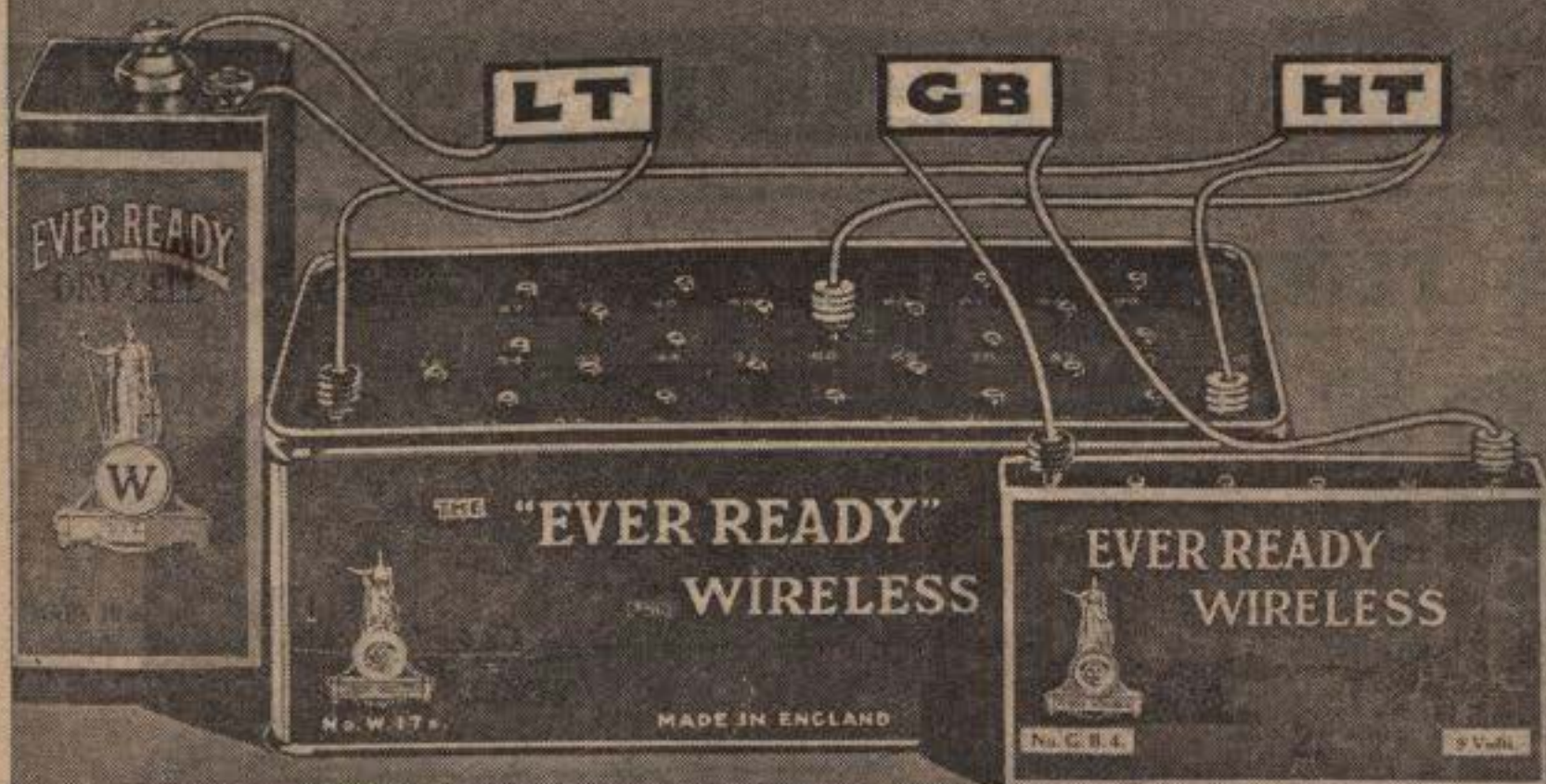
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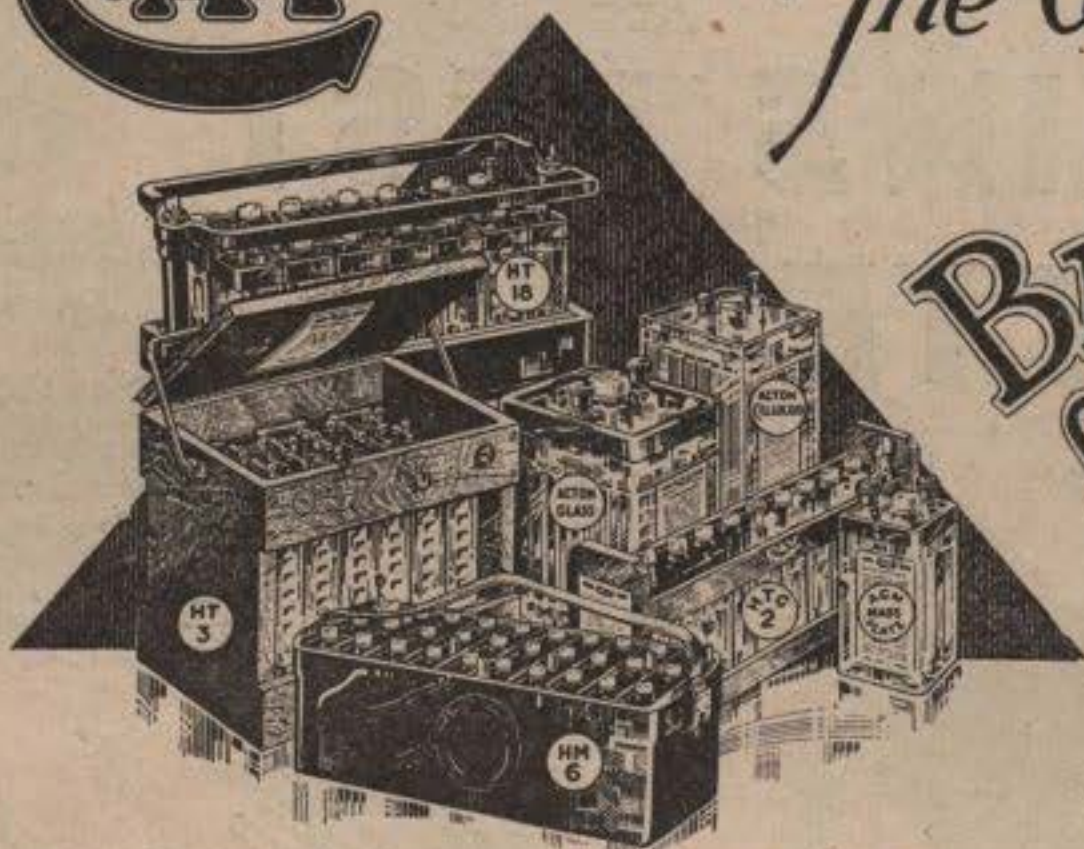
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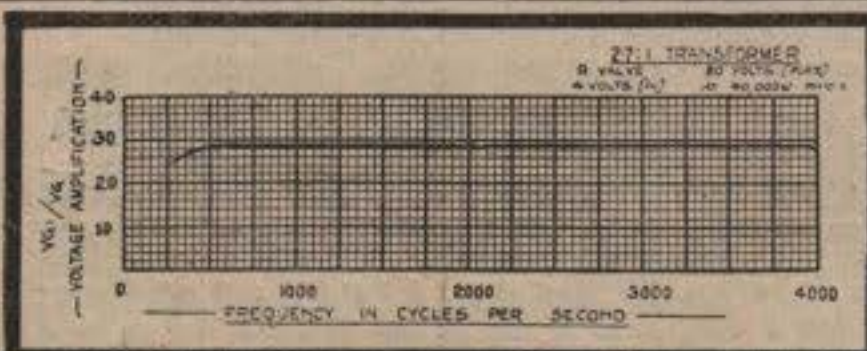
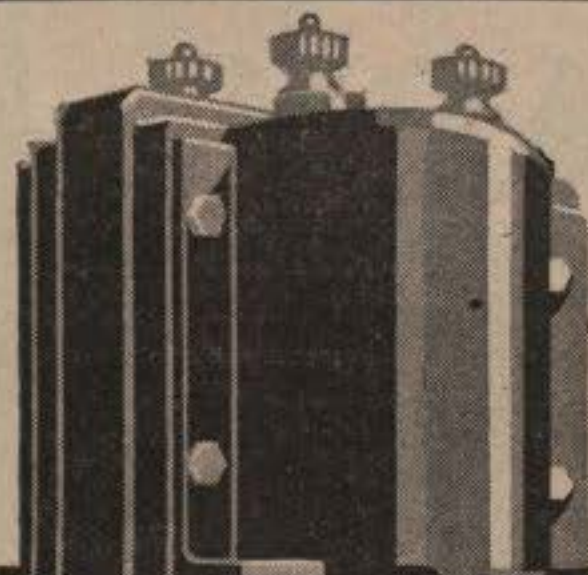
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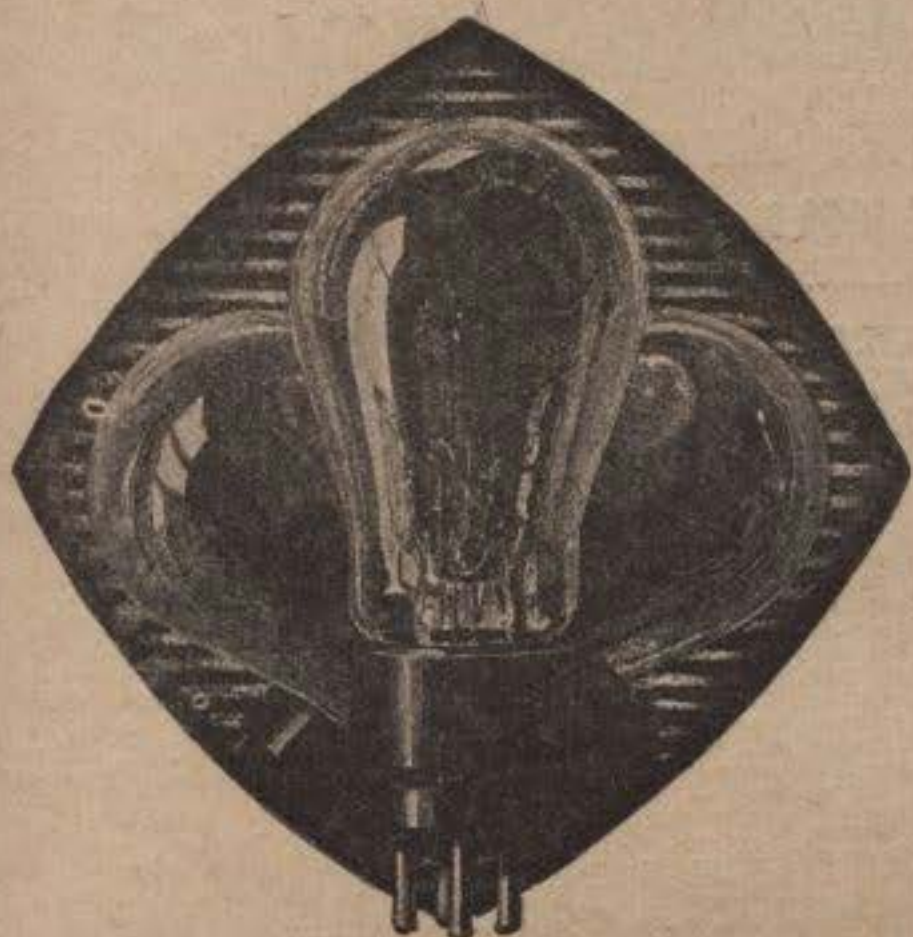


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R.C. and H.F.	General Purpose	Power
Fil. Volts... 2	Fil. Volts... 2	Fil. Volts... 2
Fil. Amps. 0.10	Fil. Amps. 0.10	Fil. Amps. 0.15
Max H.T.V. 150	Max H.T.V. 150	Max H.T.V. 150
10s. 6d.	10s. 6d.	12s. 6d.

The above prices are applicable in Gr. Britain and N. Ireland only.

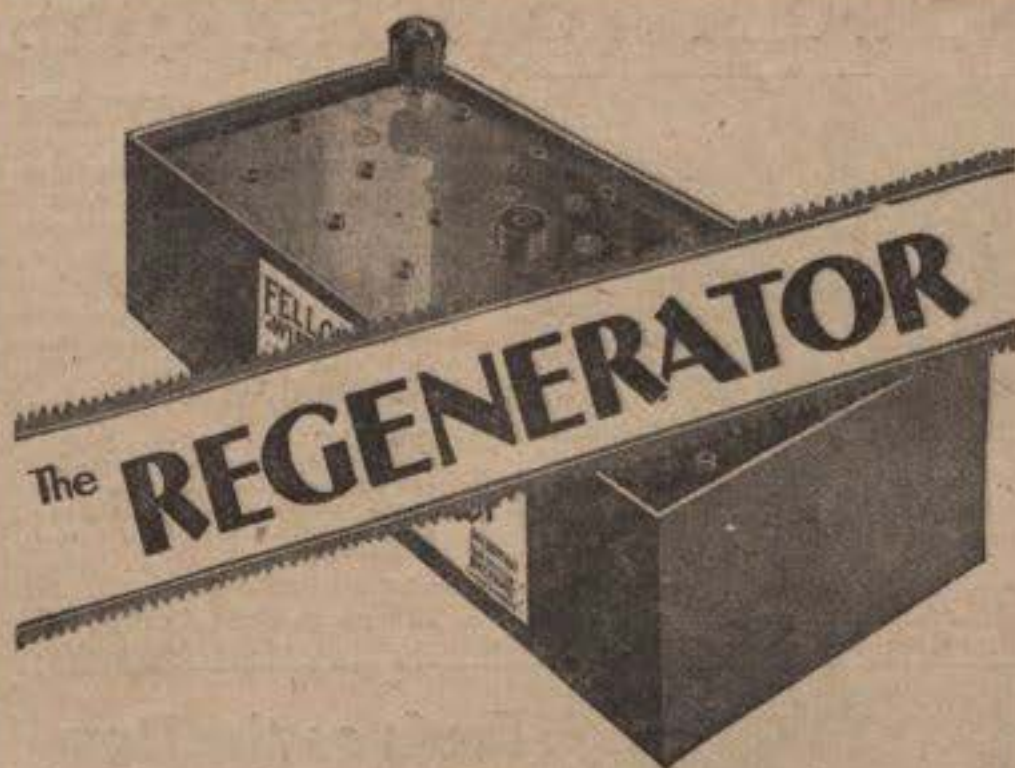


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aisle and fretted vault
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