

EVERY PROGRAMME FROM EVERY STATION (April 15-21)



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Every Friday. Two Pence.

'Not So Fast, Herr Feuchtwanger!'

A reply, by 'Astyanax,' to the brilliant author of 'Jew Suss,' whose article on the Future of Broadcasting, published in *The Radio Times* for March 30, has been the subject of heated discussion among listeners.

I WILL admit to approaching the writing of this article with considerable diffidence. You, Herr Lion Feuchtwanger, are one of the greatest of modern literary artists. You have an international reputation as playwright and novelist. In 'Jew Suss' you have produced a work which can fairly challenge comparison with Tolstoy's 'War and Peace.' And there are many people who believe that 'War and Peace' is the greatest novel ever written. It is therefore pretty obvious that your considered opinion on any subject is worth not only attention, but serious attention; and equally obvious that for an ordinary person to join issue with you, is for that ordinary person no light task. It is, if you will allow me the metaphor, one of those cases of pea-shooter *versus* elephant! Yet it is, in reality, just this great reputation of yours which makes a reply to your recent article in *The Radio Times* not only expedient but essential. The pea-shooter is loaded—now then, elephant, hands up!

You contended, Herr Feuchtwanger, most clearly and reasonably, that the only future for broadcasting lies in the development of talks, in the exploitation of the beauty of

the individual human voice, in the universal distribution by the voice of speakers of this 'thought transmuted into sound,' and probably in the consequent adoption of a universal language for this purpose. It is a fine imaginative theory. It contains a large substratum of truth. But it is not the whole truth about the future of radio. That nobody knows. You yourself admit that the new art is still in the stage of

LISTEN TO THE CUP FINAL!

You will find a special Wembley Photoplan on page 55 within.

infantile ailments and baby talk. The thing is only now beginning to develop. We are in the position of the gentleman who first realized that it was steam which was making the lid of the kettle jump. At that stage he could not foresee 'The Flying Scotchman' or the *Mauretania*. And, similarly, we cannot allow even so great a man as yourself to claim the ability to forecast the 'only future for broadcasting.'

Your attack on the 'sensationalist' character of some of the earlier broadcasting experiments is eminently justified. But that sensationalism was only one of the infantile ailments you referred to elsewhere in your article. It has been largely, if not entirely, outgrown. Your contention that the broadcasting of topical events is unsuccessful is at least questionable. The lack of success can almost always be traced to that faulty technique which you pass by as

unimportant, yet which improves every month with startling results.

But the pith of your thesis lies in your considered opinion that, as a medium alike for music and the drama, broadcasting has not only failed in the past, but is bound to fail in the future. If this is true the outlook is sinister indeed. It may be true of Germany to say that there there is a strong demand for more spoken matter. But I think I speak for the ordinary plain British listener when I say that in this country the demand is not for more spoken matter, but for less; not for less music, but for more. Your country's attitude to music is, and always has been, a curiously professional one. That is only natural, for the ordinary German is a really musical person, and a large proportion of the great music of the world is German. The world's debt to German musical genius and German musical appreciation is immense. But that very professional outlook towards music makes Germany a little intolerant of music at second-hand. The Englishman is an amateur of music, as of all the Arts. To us music and the theatre are amusements, rather than

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The ordinary German is a really musical person—



—while the Englishman is an amateur of music.

(Continued from front page.)

serious factors in everyday life. We are amateurs of music and the drama. We pride ourselves on that fact. If in consequence our standard of musical taste is rather lower than that of Germany it is our own choice.

IMPROVEMENT in musical taste is largely consequent on familiarity with music of all kinds. It is this familiarity which is being achieved through the medium of the B.B.C. concerts. Many people thought that broadcasting would kill the gramophone. Instead, it has enormously increased the output and sale of records and machines, by creating a musical demand. It is not unreasonably optimistic to imagine in time a demand being created which will rest content with nothing less than the establishment of opera and symphony concerts on a worthy scale.

To turn to the drama. You declare that 'early it was proved that really big plays fail in broadcasting as on the screen.' I would submit that the parallel is fundamentally fallacious. The medium of the screen is patently wrong for an art that depends on the spoken word. You say that drama depends as much on visual acting as on

speech. But this is surely a modern development. It is probably true that modern drama, as such, is unsuitable for broadcasting. But the classics, Shakespeare, the Greek tragedians in particular, depend infinitely more upon their words than upon their action. Is it unreasonable to foresee a new school of drama arising that should depend wholly upon the spoken word; a drama that will not attempt to compete with the present-day stage, with its dependence upon action and situation; a drama that will give opportunities to writers who long to get back to the sheer beauty of words for their own sake, and to actors who can make use of all the subtleties and charms and possibilities of the human voice? You admit a future for what you term 'spoken oratorio,' but you evidently do not take this possibility seriously.

At present it may be true that radio drama is handicapped by 'roots too deeply embedded in the traditions of the stage.' But all radio drama so far has been experimental. It is groping towards the light. Mr. Cecil Lewis and many others show in their work, however comparatively unsatisfactory to date the results may be, that there is in existence a realization that

radio drama is not a disreputable relation of the legitimate stage, but a new artistic medium. I would plead for that new medium to be given its chance. It is surely very early to condemn the whole radio drama experiment. There is not yet in existence a sufficient body of work on pure radio drama to justify anything approaching a definite conclusion on the point.

ABOVE all, I would plead for the preservation of variety and experiment in the radio world. There is room for the broadcasting of music, for the future of the radio play, and for your own distribution of living thought into the bargain. So far we are all rather in the dark as to what broadcasting can do. Till that darkness is dissipated I feel we should be wise to draw back from any hard and fast conclusion as to what broadcasting cannot do. Like Sherlock Holmes, we must wait for our data before beginning to weave our theories—except in so far that all theories, especially from an artist of such eminence as your own, have a peculiar fascination and interest.

'ASTYANAX.'

The Talk of the Week. No. 13.



Looking across from Blackwall Point—a sailing barge before the wind.

The River Which Nobody Knows.

Most of us have seen the Thames threading its grey ribbon through the heart of London. Many of us know the river at Henley or Maidenhead, even at Lechlade, where it is as yet a mere silver stripling. But how many know the broad reaches below the Pool of London where the big ships go? This talk was given from London on April 3, by Mr. A. G. Linney.



At Bow Creek—the Trinity House Buoy Painting Station.

WHEN Londoners are mentioning the Thames, they just say casually, 'the river.' Not *the* river. At the same time, there are others.

One day, during the War, John Burns was talking to a bunch of visitors from overseas. It was at Westminster. Among them was a Canadian and another man from Louisiana. The Canadian told about the wonderful St. Lawrence, and the American shot off his mouth about the size of the Mississippi.

'How can you compare your Thames with these rivers, Mr. Burns?' someone asked.

'Man,' cried Burns, 'your St. Lawrence is just water, and your Mississippi is just mud. But the Thames—why, the Thames is liquid history.'

'Of course, of course,' listeners may be murmuring. 'Runnymede, Magna Carta, Westminster, London Bridge, and all that.'

But 'All that,' so far as is generally remembered, ends either at London Bridge or at the Tower Bridge. The idea of so many folks who cross to the City every day just about comes to this: 'Oh yes, I suppose that the river does get to the sea somehow.'

In fact: when I gave a talk some twelve months ago, a whole lot of people wrote letters to me the burden of which was—'I'd no notion there was anything specially interesting beyond the Pool.'

Well, even in the Pool, so near the heart of the greatest port in the world, last summer a pair of swans laid four eggs in a nest on some floated timber off Rotherhithe. What's more, they hatched out all four successfully, though one of the youngsters did go and jam his neck between a couple of logs and got much the worse of the experiment.

Now between Tower Bridge and the North Sea are forty-eight miles of Thames; and from the Pool to the Nore Light Vessel you sail along sixteen Thames Reaches, including those with such lovely, singing names as Galleons and the Lower Hope. And there's one with a horribly ugly name—Bugsby's Reach.

From the Pool you pass down Limehouse Reach through Greenwich Reach round the base of a gigantic U, which encloses the Isle of Dogs with the West India and Millwall Docks inside it, and you swing

round Blackwall Point before the river begins to straighten out at all.

And what a panorama do the banks furnish before you come to the lonelier marshes east of Barking Creek. Wharves by the hundred, factories, mills, scrapyards, dust shoots and destructors, gas and electricity works, wet docks, dry docks, draw docks, barge-building yards and shipbreaking yards, and queer old waterside taverns with balconies overhanging the mud.

Today Thames is the great wet road which ends the journey for steamers crossing the ocean, whether they've come from the other side of the world, or from just across the North Sea. Yesterday, it was the highway for travellers, and the watermen were the taxi-drivers when London's roads were narrow and foul and you were picked up by a waterman at one of the many stairs which dot here and there on both sides.

Once you pass the limits of the Woolwich Arsenal estate the flat and low-lying marshes of Kent and Essex show up. Here and there the chimneys of the many cement works

(Continued at foot of page 58.)

Listening to the Cup Final,

on Saturday afternoon next, you will find the special Photo-plan at the foot of this page enormously useful in helping you to visualize the game at Wembley. And before the broadcast begins read the accompanying article on the prospects of the match by H. G. Lewis, the well-known writer on Sport.

IT is a debatable point whether the Derby or the Cup Final is the most widely-popular sporting event of the year. That seems a bold assertion, for the crowd at Epsom is several times larger than will be that at Wembley Stadium next Saturday. But one wonders: How many people would see the Cup Final if they could? The Stadium holds between 90,000 and 100,000, but the seats actually applied for this year were over half a million, and the allotment closed long before the competing teams had emerged from the earlier stages. Thousands never applied, though they would gladly have gone if they could—they did not apply because of the futility of asking for the cheaper tickets. Indeed, I believe that if Wembley Stadium held a million people it would be filled.

I know of many people who are only casually interested in the Association game—who may see a League match once in a season, but who consider that to see the Cup Final every year, by hook or by crook, whether the ticket is 'scrounged' or bought from a profiteer, is as necessarily a part of their life as breakfast. Cabinet Ministers, actors, parsons—every grade of life and every section of society is

represented. Everyone who applies for tickets has an equal chance in the lottery, and for that reason probably less than half those present are regular followers of the game.

The curious thing is that the level of football in Finals is almost invariably low. There have been some dreadfully disappointing games since the war, and the Cup has been lost more times by a blunder than it has been won by good football. The excitement is of course, intense, and that makes up for a good deal. But I do believe that the incentive to the majority who go or who want to go is the desire to have *seen* it rather than to have enjoyed it, in much the same way as one takes pride in after years in having been in a train smash!

Some idea of the nature of a Cup Final, the tenacity of it and the type of play, can be interpreted from past results. There have been eight Finals since the war. Six of them were won by a score of one goal to nothing, and the other two by a score of two goals to nothing. The results of the last three have been one goal to nothing, yet these are days when in League matches the same teams score anything up to seven or eight goals against

each other, and no one is particularly amazed!

There are two facts to be correctly deduced: one is that play in a Final is defensive and fearful; the other is that the first goal wins the match. Dealing with the second point first, it is a significant fact that not since the year 1910 has one team scored after having a goal against them. That was when Newcastle United and Barnsley drew at the Crystal Palace a goal each, Newcastle winning the replay by two goals to nothing.

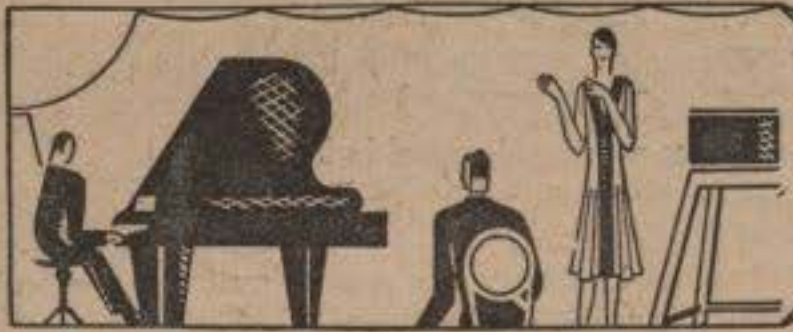
The explanation lies in *morale*. The Cup is to be won or lost that day, unless a draw is forced. There is no second chance for a beaten side—no best out of three. When a team are a goal down in a Final the idea takes root in their minds that it is all over; and therefore, it is. The safest prediction about Saturday's match is that the team who score first will win.

The terrific mental strain on the players—rarely realized by spectators—is responsible for the cautious tactics employed. To lose the first goal is so important that brilliant forward lines get few chances from their half-backs to get going.

(Continued on page 94.)



Wembley Stadium from the air, with the ground on which the Cup Final is played marked out into numbered squares for the guidance of those who will be following the fortunes of the game at home. This picture shows a Cup Final match in progress, and the vast crowds which gather at the Stadium each year for the event.



BOTH SIDES OF THE MICROPHONE

Great News.

ONE of our most brilliant singers will shortly return to the microphone. He has been on many months' tour abroad, but is now on his way back to England. Foreign critics say that his voice is as exquisite as ever. Further news of him I cannot give you, for he is as sensitive and retiring as all great artists, and for perfectly good reasons is unable to grant interviews to journalists. It only remains to add that his name is Signor Nightingale. We broadcast him last year from the Oxted woods in Surrey in a new Sonata for voice and cello, the latter part being played by Beatrice Harrison. Last year's recitals were hardly as successful as those in previous years because so many listeners drove down in their cars to the woodland concert hall that they frightened him. This year, at the end of May, he will broadcast from a new locality. The direction of this will not be divulged, lest our broadcaster's work suffers again from obbligation on the Klaxon horn or an accompaniment of muted Morris-Cowleys.

Pinching a Plot.

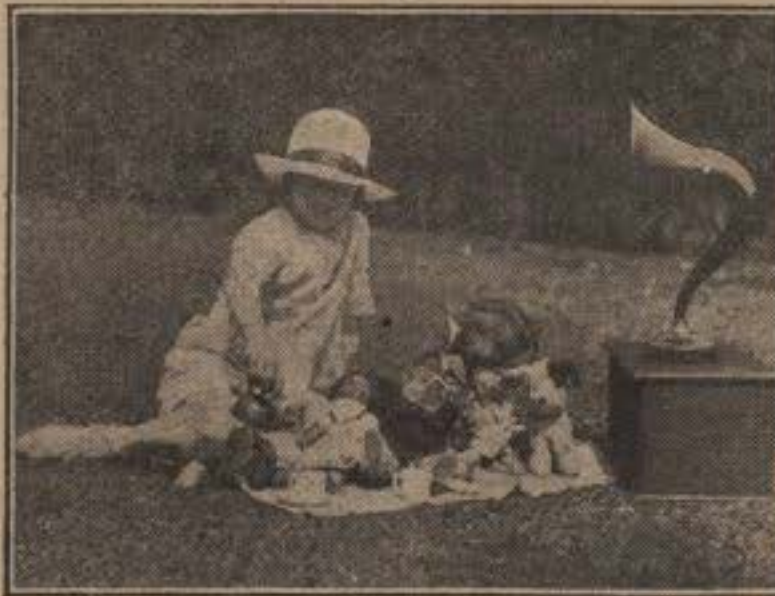
ON May 1, London and Daventry listeners will hear Dr. Arne's comic opera, *May Day*, which is to be given from 5GB on the previous night. This charming little work, which was discovered in the British Museum by Julian Herbage, has already been broadcast once. The 'book' of the opera is the work of David Garrick, though the actor seems to have been guilty of plagiarism, for it is on record that Charles Dibdin (composer of *The Waterman*) submitted to Garrick an opera, entitled *The Quaker*, which the latter failed to produce as he had promised—and there is a strange similarity between the plot of *The Quaker* and that of *May Day*. However, there was no Authors' Society in those days, and such literary larceny was almost an accepted thing. The principal soprano part, which Arne wrote for his favourite pupil, whose special virtue was coloratura, will be sung on April 30 and May 1 by Gwen Knight.

The Way they have in America.

ONE of the liveliest of American magazines, *The New Yorker*, has just celebrated its second birthday. This weekly can best be described as a kind of mixture of *Punch*, *The Tatler* and *John Bull*, though it is topical and satirical beyond any publication in this country. One of last month's issues of *The New Yorker* contained an article on 'The Broadcasting Industry.' The title is significant as revealing the difference between American Radio and our British Broadcasting. Ours is a 'service,' theirs an 'industry.' The most important organization 'over that side' is the National Broadcasting Company. It is run by three great radio manufacturers who make a hefty income selling advertising 'space' on the ether. There are two kinds of programmes—'sponsored programmes,' the right to broadcast which is sold to advertisers, providing they do not mention the name of their particular product (be it chewing-gum, motor cars or typewriters) too frequently; and 'sustaining programmes,' which produce no revenue for the company and are 'put out' to keep the balance between Art and Advertisement, i.e., to 'sustain' the notion that Broadcasting in the U.S.A. is not merely commercial. 'The sustaining programme,' says *The New Yorker*, 'is not regarded happily by the gentlemen of the industry, because it is expensive.'

It Costs to Advertise.

IT is a plain fact that the 'sustainers' do cost the Company money. For example, a weekly Grand Opera programme is 'put out' over each of the two networks of subsidiary stations served by the Company with what we call 'S.B.' These two programmes cost in the region of a thousand pounds apiece. But, on the other hand, the revenue from the sponsors of advertising programmes is very considerable. According to *The New Yorker*, it costs the advertiser close on \$4,000 to 'book' a simultaneous hour on either of the two networks (they are styled the Red and the Blue), while a similar period from all the Stations controlled by the Company costs \$10,000. And this, apart from artists' fees, for the advertiser must provide his own material—unless, of course, he likes to pay more and have the Company stage his programme for him. The rule regarding direct advertisement is that it shall be limited to an announcement, at the beginning and the end of the programme, to the effect that 'This concert is provided by the Wisconsin Hot Dog Corporation'—a rule which is occasionally broken by excited advertisers who between each movement of a string quartet yell out 'Eat More Hot Dogs!' or 'Wisconsin Hot Dogs are a Wow!'



NINE TO NINETY—No. 1.

A nine-year-old listener enjoying the April sunshine and sharing the Children's Hour with some friends.

Such exceptions are, however, rare in these days, for the ideal for which Radio is striving is a minimum of direct advertisement.

The Propriety of the Microphone.

WHILE we are on the subject of unrehearsed and unauthorized broadcasting, how strange it is that during the past five and a half years there has been no *contretemps* of such a nature in any British Studio—none, at least, of outstanding importance. Thousands have broadcast who might have hoped to gain from self-advertisement over the microphone and yet the B.B.C.'s strict rule against advertisement has not been seriously broken, which is very odd, in view of the fact that quite a large percentage of the population are fanatics in a small way of business. But still more remarkable to me is that, though there are microphones in many public places, cinemas, theatres, restaurants and dance halls, the little white octagonal eavesdropper has never picked up any such catastrophe as an outbreak of fire, a shooting affray or a theft of jewellery. Not that I am hoping for any such tragic diversion!

A Russian Visitor.

THE Russian composer, Alexander Tikhonovitch Grechaninov, is visiting England at the end of this month and will take part in a programme of his music which London and Daventry are to broadcast on the last day of the month. This programme will be largely composed of songs, for the bulk of Grechaninov's work has been for the voice. Those lovely songs of his, whose directness and simplicity should appeal to every sort of listener, will be sung by Smirnov, the distinguished Russian baritone. Londoners will recall that Smirnov was for some time associated with the Diaghilev Company, and used to sing Russian songs between the ballets. Grechaninov will accompany the songs and play piano solos. His little-known Cello Sonata will also be played.

A Novel Service from Liverpool.

AT 8.0 p.m. on Sunday, April 22, a service is to be relayed to all Stations from Liverpool Cathedral. This service has been specially designed by Canon F. W. Dwelly. Its object will be to carry the listener in imagination into the Cathedral itself. This result, it is hoped, will be achieved by the novel device of describing before the service the scene in the great cathedral, and interspersing the prayers and music with further descriptive comments. Canon Dwelly has made a study of special services of this nature. It was he who designed the beautiful service at the Dedication of the Cathedral Organ in October, 1926. On April 22, he will broadcast the 'running commentary' and will also read an address written for the occasion by Canon C. E. Raven who, like himself, is a resident canon of Liverpool. A short recital by H. Goss-Custard, the Cathedral organist, will also form part of the broadcast service.

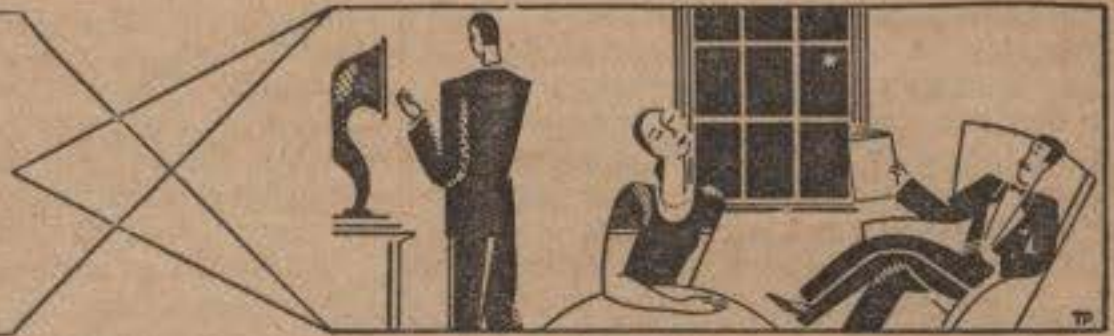
A Sanctuary for Poor Children.

IN one of the poorest districts of West London stands the Princess Louise (Kensington) Hospital for Children, which is always full, for housing conditions in North Kensington are not such as permit the safe and adequate nursing of a sick child at home. An out-patient department and two ward blocks have recently been built, which T.M. the King and Queen have graciously promised to open in May, if the Hospital is by that time free of debt. On Sunday, April 22, Sir Johnston Forbes-Robertson is making an Appeal for the Hospital. Please give all that you can. In addition to £6,000 required to clear off its debt, the Hospital needs urgently £15,000, to build a Nurses' Home. Contributions sent to the Hon. Treasurer, Lord Balfour of Burleigh, Kensington Town Hall, W.8, will be gratefully acknowledged.

De Groot.

I HEAR that de Groot and his Trio are to broadcast from London and other Stations on Saturday evening, April 28. This is good news for, since October, 1926, the famous violinist has broadcast only once. I feel sure that de Groot would like to renew his acquaintance with listeners. He has often told me in the past that the letters that he received through his broadcasts gave him great pleasure. He has just returned from a successful tour of the States and has resumed his concerts at the Piccadilly Hotel. He has recently, also, distinguished himself as a film actor in the British production, *A Window in Piccadilly*.

BOTH SIDES OF THE MICROPHONE



What Do You Think of This?

I REGRET to notice that the broadcast production of *Medea*, which Sybil Thorndike was to have presented on Tuesday evening, has been cancelled. There are two first-rate stories told of a recent stage production of this great tragedy. When the play was given at a matinee at the Holborn Empire—that in itself is delightfully extraordinary, for 'the Holborn' is a stronghold of vaudeville—a theatrical manager was immensely impressed by the crowded 'house.' It had not previously occurred to him that 'there might be money in these Greek chaps.' 'Who is this Euripides?' he demanded of his assistant (pronouncing the great dramatist's name so that it rhymed with 'tides'). 'Has he written anything else like this? What's he done with 'em?' And, later, a cinema producer telephoned Miss Thorndike to ask with whom he should negotiate for the film rights of the play. It would be unfair to give the names of these two worthies. No doubt they have been punished enough by having the story told against them in theatreland. A Hollywood company, I see, is to film the story of the Flood. Perhaps it took the precaution of telegraphing: 'Noah, Ararat, will you sell story your adventures in ark 40,000 dollars?'

Sunday, April 22.

NEXT Sunday, April 22, London and Daventry's evening concert will conclude with a motet by Dr. Arne—the only one attributed to him—edited and arranged by Stanford Robinson. This will be sung by Doris Vane, Henry Wendon, and Stuart Robertson, with the Wireless Singers and Orchestra, conducted by Mr. Robinson. The customary Epilogue will follow immediately after this. The earlier part of the programme includes the Ballet Music from Holst's opera, *The Perfect Fool*, Balfour Gardiner's *Shepherd Fennel's Dance*, German's *Nell Gwynn* overture, and a 'poem' from a suite of *Shakespeare Characters* by Joseph Speaight.

What is a Motet?

THE term, which is three centuries old, is applied to a piece of Church Music of moderate length, a setting of devotional Latin words, designed to be sung at High Mass. The most prolific composer of this type of music was Palestrina, of whom Percy Scholes writes in his article on page 59. Palestrina lived a century before Arne. He was teacher of music at the Vatican. Installed at what was in the sixteenth century the headquarters of choral singing, he composed during his sixty-eight years of life many hundreds of masses, magnificats, hymns, and motets, and added further lustre to the European fame of the Vatican choir.

History Relayed.

THE DEAN OF LLANDAFF, in his 'Radio Revelations' programme from Cardiff on Tuesday, April 24, will make use of the theory, as yet tentatively expressed by the scientists, that we may one day be able to 'pick up' the voices of the past. Six possible incidents from history will be relayed to listeners, beginning with an O.B. from the prehistoric jungles of 50,000 B.C., which will make a broadcast of the lions in Regent's Park sound like the purring of kittens.

The Voice of Fay Compton.

ONE of the best of 'microphone voices' is possessed by Fay Compton. She was really remarkable in the scene from *Hamlet* which formed part of last month's Ellen Terry programme. The honours of that evening were scooped by Miss Compton and John Gielgud. I recently met Fay Compton in the studio where she was rehearsing for her broadcast of H. C. G. Stevens's 'Kiddielogues.' She ran through her songs and finished them with six minutes to spare. This was due to the fact that she had been 'recording' for the gramophone a few days previously, when they told her on no account to take more than two and a half minutes over each song. The producer made her speak her words more slowly, but even so an extra song had to be introduced before those six minutes were filled. I wonder how many listeners realize what care has to be taken over the timing of programmes. An artist who takes five minutes longer than the scheduled time may keep the whole country waiting for a S.B. programme, while anyone who finishes too quickly will leave a nasty gap which, willy nilly, must be filled. Such gaps are a nightmare to the announcer on duty, for a minute's interval between items seems to the listener a very long period of silence.



NINE TO NINETY—NO. 2.
Mr. John Allenby of Wylde Green, Warwickshire, one of the oldest of listeners. He recently celebrated his ninetieth birthday.

Kiddielogues.

VARIOUS well-known actresses—among them Christine Silver, Gertrude Lawrence, and Jessie Matthews—have broadcast these *Kiddielogues*. H. C. G. Stevens, who set Eileen de Mancha's words to music, is one of the leading theatrical publicists. He knows the theatre inside out, and sees that it gets attention from the Press. He had composed music for years, but never written it down until Miss de Mancha was so pleased with his tunes for her *Kiddielogues* that she made him send them to a publisher. Now his second volume of songs is due to appear.

The Last of the Phils.

THE last concert of the Philharmonic Society's Season will be relayed to 5GB on Tuesday, May 1. Sir Hamilton Harty will conduct, among other works, Schubert's *C Major Symphony* (the Great Symphony) and *Ein Heldenleben* (The Life of a Hero) by Richard Strauss. The Schubert Symphony will be of particular interest as this is the year of the composer's centenary.

From 1778—

HERE are two pictures:—
A meadow in Surrey, early on a fine summer's morning in 1778. Around a square roughly marked in the dewy grass stands a motley crowd of bare-headed villagers and handsome London rakes in chestnut wigs and sprigged silk waistcoats. Within the ring two giants stripped to the waist are battling, bare-fisted, for a purse of gold. The yokels gape and cheer, the Corinthians cry wagers to each other. At the corner of a nearby copse stand the gentlemen's servants to give warning of the approach of authority. The Vauxhall Mauler is fighting the Surrey Blacksmith. This evening they will sit over the ale, discussing their set-to. They are simple, happy men who fight for the love of fighting and of a summer's morning.

—To 1928.

A great hall from which all light seems to have been sucked away and centred upon a raised platform in its midst, a platform on which two seemingly tiny figures intersperse an eternity of ballet movement with spurts of strenuous fighting when leather gloves meet flesh with the sharp report of a pistol. Above the fighters the cinema cameras drone like swarming bees, journalists feverishly scribble, smoke rises above row upon row of gleaming shirt-fronts. The protagonists in this battle will not meet after the fight tonight. Perhaps they will never speak to each other of this fight. They have trained on Keats and Shakespeare. They are rich men with motor-cars. The prize tonight is many thousand pounds.

Between these two pictures lies the romantic history of the Prize Ring, of which Mr. P. Ingress Bell (Oxford Boxing Captain in 1915) will talk from Manchester on Monday, April 23.

Do You Like Your Bands Hot?

WHAT do you think of the new Dance Band? Many listeners have written to me to say 'Bravo!', several to pour down curses upon what one of their number calls 'this infernal cacaphony.' Jack Payne himself has received hundreds of appreciative letters, many of them asking for his photograph. The new band is, of course, very different from the old which, if one might risk a pun, 'had its feet very solidly on terra Firman.' It is what is known in dance-band circles as 'hot.' The heat of a dance band (as the old chemistry books might have put it) is in direct ratio to the intricacy of its syncopation and the variety of its effects. Some people may not like their bands too hot—but the fact is that Jack Payne does make you want to dance.

Callender's for your Calendar.

THE programme from London on Sunday evening, April 29, will be given by Callender's Cable Works Band, under the direction of Tom Morgan. Mr. Morgan is a well-known trainer, conductor, and adjudicator of brass bands, and Callender's one of the finest combinations in the country today. The programme on the 29th will include Henry Gwahl's *Oliver Cromwell* overture, a Mendelssohn selection, and a band arrangement of Sir Walford Davies' *A Solemn Melody*, which is more familiar in the version for strings and organ.

'THE ANNOUNCER.'

(Continued from opposite page.)

to composers the necessary technique, and they are able to set on paper a composition in which every voice has something good and independent to sing, whilst the successions of note combinations (or chords or harmonies), induced by the meeting of the parts, are beautiful and expressive in themselves. In this we are already on the way to Wagner.

Secondly, there strikes us the frequent device of one voice entering with a little snatch of tune and another one then taking it up and singing it in overlap—a feature that adds a considerable measure of interest both for singers and hearers.

Thirdly, we observe as we listen to one piece of choral music after another that there are some without accompaniment. They are purely choral compositions, not choral-instrumental. Such was the custom of the day—on the whole the best day choral music has ever known.

That will be enough for us to notice on a first occasion. We have now made an intelligent acquaintance with the choral music of the kind Queen Elizabeth and William Shakespeare loved, and the kind Drake's men sang on their voyages (for we have record of their musicianship—it was a very musical age). When we hear the solo songs of the period (they are sometimes broadcast) we find them to be simple lyrical settings of fine poetry, with a deftly-made, if simple, accompaniment for the lute.

Early Opera and its Influence.

Let us now move forward through the following century.

About the year 1600 a new conception came about—*dramatic music*, in which the voice should carry out a sort of natural declamation much like that of impassioned speech. It was of this 'Recitative,' as it is called (an Italian invention), that the first operas and oratorios were largely made up. Set tunes, or airs, were, however, also soon introduced and so were choruses. The accompaniment of the recitative was given to some instrument or combination of instruments, and was largely carried out as a succession of mere supporting chords. Here was a new conception—a succession of chords frankly treated as chords and not brought into existence as the by-product of combinations of intertwining melodies.

This is the conception of 'Harmony' as distinct from 'Counterpoint,' and it influenced all music. The chorus in operas or oratorios sometimes moved in plain blocks of harmony, or chords, the separate voice

parts now having little independent melodic interest. Harmony as harmony began to be more studied, and with this deeper study changes took place in the ideas as to what chords could well succeed one another and also as to what scales could well be used as the raw material of music.

As to these scales, run your finger up the white notes of the piano from D to D and you have an idea of the general flavour of just one of the large number of old scales or 'modes.' Now get your youngest girl to play you the scales of D major and D minor and you have the flavour of the only two modes which retained popularity under



THE SISTINE CHAPEL IN THE VATICAN.

with its magnificent wall-paintings by Michelangelo, the famous home of choral music in the sixteenth century.

the new harmonic conditions. That difference of 'flavour' you have just experienced is one difference you feel when you pass from a work of (say) Byrd to one of Bach.

The Age of Bach and Handel.

Bach and his contemporary, Handel (both German by birth), Scarlatti (the Italian), and Couperin (the Frenchman) are pre-eminent representatives of the next great moment in the development of music. Music has now been worked at as both

'counterpoint' and 'harmony,' and during the first half of the eighteenth century has come to a balance between these two interests, consciously recognizing the claims of both. Any chorus from Bach's *St. Matthew Passion* or from Handel's *Messiah* exemplifies this balance.

And those great works represent a century and more of development in the form of the oratorio, which still retains the recitative method of carrying forward the narrative.

It is curious that at this period the art of unaccompanied choral singing, so wonderfully cultivated earlier, has fallen into some neglect. Bach has a few (very fine) unaccompanied choral works, but Handel none.

The orchestra used by Bach and Handel and their contemporaries is, as it seems to us today, primitive. Its basis is a keyboard instrument (harpsichord or organ), played from what is called a 'figured bass,' i.e., the bass part of the music with a line of figures above or below it, representing the harmonies out of which the player, guided by his personal taste and skill, is to erect a more or less elaborate accompaniment.

The very existence of such a feature calls our attention to two characteristics of the musical thought of the day; first, the thorough acceptance and complete organization of the harmonic conception, which has actually found expression in a kind of shorthand; and, second, the easy-going attitude towards orchestral tone, which actually leaves one of the chief performers to extemporize the details of his music.

This chapter has treated of two distinct periods, which we will for convenience call the Byrd period and the Bach period. They are both periods of *woven* music, both 'contrapuntal' periods, but with a harmonic evolution leading from one to the other and making the music of the second very different from that of the first. In *feeling* the music of the two is very different. It is always difficult to describe 'feelings,' and the best thing here is to say, hear a Byrd madrigal and a Bach or Handel chorus and 'get' the difference for yourselves.

And now for the principal (and serious) omissions of the chapter—pure Instrumental Music and Opera. The Instrumental Music of the period will be dealt with conveniently as a prelude to the next chapter, which is to be entitled 'Sonatas and Symphonies.' And more will be said about opera in the prelude to Chapter IV, which is to be entitled 'Music and Drama.'

(Continued from page 54.)

rise above the grey dust at their base. There are training ships for boys moored off Greenhithe and Gravesend. Below Gravesend, in the Lower Hope and well to the Essex side of the channel, are several powder hulks.

Off Sea Reach, on the Essex side, you can see at Thames Haven and Shell Haven huge silver-grey or white, or dark red gasometer-looking affairs, lots of them. They are storage tanks for petrol spirit, and, bunched together, they look for all the world like a collection of enormous mushrooms.

I must tell you about a queer discovery

which was made in the bed of Sea Reach a couple of years ago. The P.L.A. salvage boat *Yantlet* was at work there and came across some iron girders and beams sticking up in a hole about fifty feet under water. The diver who went down to examine reported that there was wreckage of an unknown steamer in that hole. This announcement puzzled everyone, because nobody recalled any wreck that had happened at the spot. Old stagers of the river shook their heads—they remembered nothing.

At last somebody asked a veteran of over eighty who was living at Leigh-on-Sea if he had ever heard of a wreck near the Middle River Buoy.

'Why, bless my soul,' said the old chap, 'that must be the *Regina* wot were lost when I wuz a youngster—mebbe a matter of sixty-odd years back. Winter o' sixty-four, I'd say.'

Everybody else had forgotten all about the *Regina*, inward-bound with oranges from the Mediterranean, which went down on a dark night of middle January, 1865. They traced her at Lloyd's, and sure enough it was bits of the *Regina* which had turned up after sixty years in the mud.

I think that the spectacle of the ships that come and go is, surely, one of England's greatest gifts—freely offered on the Thames

(Continued on page 83.)



Handel.

Bach.

Palestrina.

Music as Woven Tone.

The Second Chapter of Percy A. Scholes' 'Miniature History of Music,' the publication of which has been warmly welcomed by listeners. Last week Mr. Scholes, in his introduction, sketched an outline of modern music, under the main headings of Orchestration, Counterpoint, Harmony, and Form. In the six ensuing chapters he will show how these four have developed throughout the centuries.

THE evolution of music is one of the most curious things in the world. It seems to be so rapid and so recent! For by music we today almost take it for granted that we mean what in the last chapter I called 'Woven Tone.' Even in a simple hymn tune there are four 'parts' singing four tunes—soprano, contralto, tenor, and bass. The tunes may sometimes be poorish ones, but they are at least tunes in this sense, that each differs from all the rest, has more or less of its own shape and individuality.

That is, however, quite a latter-day conception of music. The Egyptians who built the pyramids, and the Greeks who left us beautiful statuary and a magnificent literature, and the Hebrew poet and prophet race all had music and all loved it, but it was (so far as we can trace) merely *unisonal*. In the choir of Solomon's temple or the chorus of a play of Æschylus all the participants sang the same tune.

Music as we know it dates back only about 1,300 years. And it took nearly 1,000 of those 1,300 years to make experiments which should bring about a result really justifying the conception. Moreover, to this day only European nations (and to a small extent nations that have come under their tutelage) sing or play in anything but unison. The others have as yet hardly begun their experiments.

What a youthful thing music is! Three or four hundred years' growth—and already some people wish to step in with a 'Thus far shalt thou go and no farther!'

Early Attempts at Part Writing.

The first step beyond unisonous singing was parallel singing. Put your little finger and thumb five notes apart on the piano and play any tune in parallel lines, and you will get an idea of the singing of a seventh-century two-part choir. To turn it into a full four-part choir do the same thing with the two hands simultaneously. Now you have it!

Probably the invention of this method had a practical basis: the voices of tenors are roughly five notes above those of basses, and the voices of sopranos roughly five notes above those of altos.

As you played the tune in the way suggested, you disliked it; and if you were to go on long enough, the next-door neighbour would at last politely tap on the wall. That is, perhaps, because you and your neighbour hear the effect in the wrong way. Our modern ears are more or less trained to

somewhat cover the device with a clothing of real harmony in the other parts.

After a time a fresh kind of parallelism was introduced—that three or six notes apart (much sweeter to our ears; try that also on the piano!)—and also an abandonment of parallelism, in a rough kind of constant variation of the intervals at which the accompanying voices were singing. Every stage in this progress was violently opposed as 'modern' and outrageous, but the stages succeeded one another nevertheless. No Canute or Mrs. Partington can control the tonal tides, which, contemptuously ignoring all bulwarks erected against them, sweep relentlessly forward according to some strange natural law of their own.



THE WEAVERS OF HARMONY.

A reproduction of a rare wood-cut by Anton von Worms, showing a sixteenth century quartet of singers. It was in this century, as Mr. Scholes tells in the accompanying chapter, that unaccompanied choral music reached its greatest height.

follow the movement of parts, and we feel that parallel fifths are, from some acoustical characteristic, rather offensive.

The seventh-century churchman, hearing plain-song treated in that way, probably heard the two parts as one; he heard the main tune (or *Cantus firmus*) thickened with a stroke of colour along its whole length. We now need to regain this knack, for modern composers (Holst and Vaughan Williams are only two examples amongst our own countrymen) are falling into the habit of thickening many of their 'parts' in just this way, though they usually

original chant).

Now Palestrina and Byrd and their contemporaries are, practically speaking, the earliest group of composers whose music has enough interest to the ears of today ever to be broadcast. Let us consider what are some of the musical characteristics of their choral music. We will take a Byrd Mass or madrigal as an example.

A Byrd Madrigal.

First of all we note that the four (or three or five) voices move very freely; centuries of steady experiment have revealed

(Continued at top of opposite page.)

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The Valves which improve any set

Gluck's Story of the Sorceress, Armida.

The Libretto Opera which 5GB broadcasts on Monday and other Stations on Wednesday.

WE owe a great deal to Gluck (1714-1787) for his bold attempts, in the face of stubborn opposition, to reform the weakened, artificial style of eighteenth-century Opera. *Armida*, produced in 1777, was one of his last works.

The plot concerns the sorceress Armida, who seeks to enslave the Crusading knights under Godfrey of Bouillon.

The Overture was not entirely new. Gluck had used its ideas, in a slightly-altered form, in the prelude written for his *Telemachus*, and for another work later. (There are also airs in *Armida* which he borrowed from earlier works of his own.) Gluck aimed in his orchestral preludes at letting the music, as he said, 'indicate the subject and prepare the spectators for the character of the piece they are about to see.'

The prelude has first a proud martial strain, then a section with a three-note figure which suggests the troubled mind of Armida as the Opera opens. A quick, bustling portion is followed by a reference to the theme of Armida, and so we are led to—

ACT I

Scene: Hall in the Palace of King Hidraot.

ARMIDA'S attendants, Phœnicia (*Soprano*) and Sidonia (*Soprano*), beg Armida to cease from weeping, for has she not cause for happiness in that her beauty and arts have conquered so many famous knights; but Armida (*Soprano*) is unhappy, for one knight she cannot enslave—Renaud, who defies her, and whom she is determined to overcome. The maidens urge her to forget him, but Armida, though she declares 'Hell warns me that I strive in vain,' lives for nothing but to make Renaud her slave. She tells of a dream, in which Renaud struck her to the earth.

Now Hidraot (*Bass*), Armida's uncle, enters with his suite. He tells Armida how sweet to him is her triumph, and how, now that he grows old, he would see her married so that the succession to the kingdom may be maintained. She fiercely declares that she will not be bound by another's will. If she yields, it must be to a hero—one who can defeat Renaud.

The Chorus celebrates her beauty and its resistless power, that 'can bring the bravest warrior low.' Phœnicia and Sidonia join in the pean, each having her characteristic type of music.

There is a startling change of mood, for Arontes, leader of the Saracens (*Bass*), enters wounded. He had been given charge of the captive knights, but, being set upon by one bold attacker, he was defeated, and the captives escaped. Armida guesses that the powerful warrior was Renaud, and Arontes, dying, declares it was indeed he. Armida and the others cry vengeance upon the attacker.

ACT II

Scene: A desert.

ARTEMIDORUS (*Tenor*), one of the knights whom Renaud set free, thanks Renaud (*Tenor*), and bids him farewell. Renaud has been wrongly accused by his leader Godfrey of another's crime, and must now fare forth alone to 'seek the shrine where innocence and justice dwell,' there to do his deeds of chivalry. Artemidorus warns him to beware of Armida, but Renaud is scornful. He has shown that he can resist her wiles, and he does not fear her vengeance.

They go away, and Armida enters, with Hidraot. They have plotted to take the two knights by evil powers, and have gathered to work the spell that shall deliver their enemies into their hands. They invoke the spirits of Rage and Hate, and whilst they do so Armida sees Renaud approaching along the bank of a stream, and singing of his pleasure in



THE MAGIC CIRCLE.

ARMIDA: 'Appear, relentless Hate, appear!'
(Act III. Sc. 1.)

From 5GB at 7.40 p.m. on Monday April 16,
and from London, Daventry, and other Stations
at 8.0 p.m. on Wednesday, April 18.

'ARMIDA'

A Grand Opera in Five Acts by Gluck

Cast:

Armida	Stiles Allen
The Spirit of Hatred	Rispah Goodacre
Sidonia.....	Theresa Ambrose
A Spirit ... }	
A Naiad ... }	Elsie Suddaby
Lucinda ... }	
Phœnicia	Rispah Goodacre
Hidraot ... }	Dennis Noble
Ubaldo.....	
A Danish Knight }	Hardy William-on
Artemidorus.....	
Arontes.....	Frank Phillips

The Wireless Chorus (Chorus-master,
Stanford Robinson)

The Wireless Symphony Orchestra (Leader,
S. Kneale Kelley)
Conducted by Percy Pitt

8.40 A Reading of Poetry by Edward Shanks

8.50 'ARMIDA' (Continued)

the cool freshness of the breeze. He falls asleep, and by her magic arts Armida conjures up naiads from the stream, and a lovely garden, in which nymphs, shepherds, and shepherdesses appear and sing of the joys of love, dancing and twining garlands round the sleeping knight.

Armida, dagger in hand, creeps towards Renaud, but in the act of raising her weapon to strike she feels a new emotion—that of pity. It is love that stirs within her, and after doubting, she yields to it. She bids the spirits waft her away with him to some distant place beyond the seas.

ACT III

Scene: A desert.

ARMIDA, alone, meditates on her weakness, and on the power of love that is conquering her. She summons the Spirit of Hate from hell to save her from the thrall of love.

Hate (*Soprano*) appears, with attendant Furies. These sing of their power to defeat love. There is also an exultant dance of the Furies.

Armida, however, cannot steel herself to break the bonds of love. She banishes Hate, who declares that she cannot again summon these spirits of evil, and warns her that love will yet prove her undoing. She, though affrighted at Hate's prophecy, will not alter, and begs Love to come and comfort her, to 'take this poor heart that cries for help to thee.'

ACT IV

The desert, as in Act III, but now pitted with chasms, from which monsters and wild beasts emerge.

TWO Crusaders, Ubaldo (*Bass*), and a Danish knight (*Tenor*), are struggling with the fearsome creations of Armida's evil powers. Ubaldo carries a diamond buckler and golden sceptre, and the Dane a sword, which he is bearing to Renaud. With these they attack and disperse the demons, and the desert changes to a smiling countryside, in which the towers of Armida's palace can be seen. Within the palace is Renaud, the slave of love. If the shield and spear can be brought to him, he may yet burst his bonds.

Now a spirit, in the shape of a maiden, Lucinda (*Soprano*), appears, accompanied by a spirit band of companions and shepherds. Lucinda is the Danish knight's betrothed, and this apparition of her is an evil device to hinder the knights from their object. The Dane is beguiled by the spirit's blandishments and the singing and dancing of the attendants. Ubaldo is stronger, and bids him resist them. He cannot, and is about to depart with the evil spirit, when his companion touches her with his golden sceptre. Instantly the infernal spirits vanish, the Danish knight is restored to sanity, and the two go on their way, rejoicing at their delivery from the powers of darkness.

ACT V

Armida's Enchanted Palace.

RENAUD, decked with garlands, is begging Armida not to desert him. She, restless because of her love for him, would leave him, in order to take counsel with and be strengthened by the evil powers. She fears lest his desire for adventure and glory should rob her of him. But he is happy with her, and does not wish to be without her. She determines to go, and leaves her attendants, the Pleasures, with lovers and maidens, to give him delight. These dance and sing, but they cannot charm Renaud.

Ubaldo and the Danish knight have entered the palace, and now present the diamond buckler before Renaud's eyes, bidding him see the light of heaven in its gleams, and awake from his shameful bonds. He comes to his senses, tears off his flower garlands and takes the sword and buckler. They are about to depart, when Armida rushes in and bitterly reproaches Renaud, begging him, if he cannot longer be her lover, to be her foe, and bear her captive with him. Renaud can no longer be moved by her charms, and tells her that though he will remember her, he must leave her to seek honour in duty. Her passionate protests move his heart, but his companions hurry him away, and he, with words of pity for her fate, leaves her.

Armida, her hope gone, summons fiends to destroy her palace. They do her bidding, and she is borne away in a winged chariot.

PROGRAMMES for SUNDAY, April 15

2LO LONDON and 5XX DAVENTRY

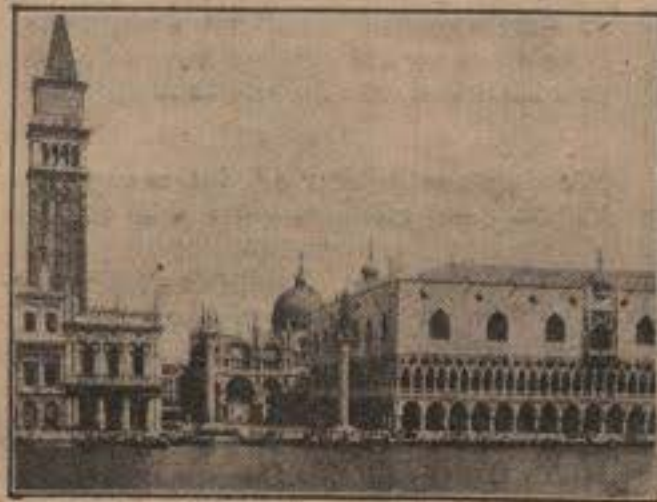
(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

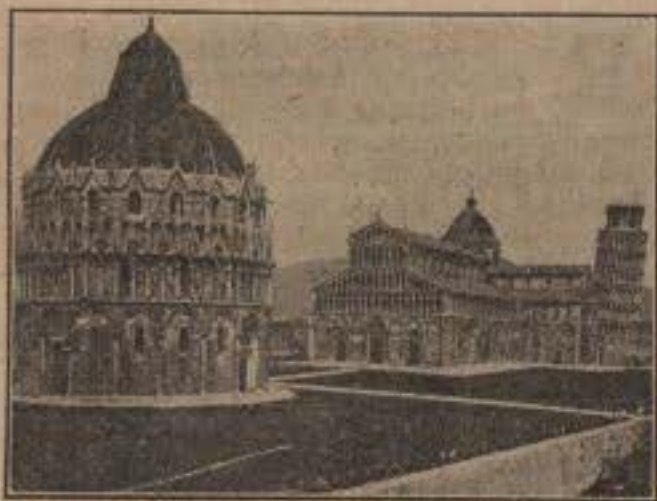
3.30 AN ITALIAN NATIONAL PROGRAMME

HEDDLE NASH (Tenor)
ADILA FACHIRI (Violin)
THE WIRELESS SINGERS (Chorus Master,
STANFORD ROBINSON)
THE WIRELESS SYMPHONY ORCHESTRA
Conducted by JOHN BARBIROLI
Overture to 'The Barber of Seville' .. Rossini



THE PALACE OF THE DOGES, VENICE.

- 3.40 HEDDLE NASH and Orchestra
Che gelida manina (What a cold little hand, from
'La Bohème') Puccini
- 3.45 A Reading of Italian Poems by CESARE
FOLIGNO, Serena Professor of Italian Studies in
the University of Oxford
- 3.50 WIRELESS SINGERS
Sixteenth Century Madrigals
Madrigal: My heart it seemed was
dying (1586) Palestrina
Canzonetta: Sooner the Heavens
(1592)
Madrigal: How May I fly? (1591) Marenzio
Aria, Let ev'ry heart be merry (1590) Vecchi
- 4.5 ADILA FACHIRI
will play Seventeenth Century Violin Music



THE FAMOUS BUILDINGS OF PISA.

- 4.20 Talk by Mr. COLIN COOTE
- 4.35 ORCHESTRA
Two Intermezzos from 'The Jewels of the
Madonna' Wolf-Ferrari
- 4.45 HEDDLE NASH and Orchestra
Celeste Aida (Heavenly Aida) Verdi
- 4.50 ORCHESTRA
Overture to 'Le Baruffe Chiozzotte' (The
Squabbles at Chioggia) Sinigaglia

5.0 A PIANOFORTE RECITAL by LESLIE ENGLAND

Melody Gluck, arr. Sgambati
Prelude and Fugue in A Minor Bach
Alborado del gracioso Ravel
Study in F Minor Liszt

5.20 THE FOUNDATIONS OF ENGLISH POETRY—III

Read by Mr. ROBERT HARRIS

Spenser and Lyrics from Elizabethan Song Books

5.30-6.0 A CHILDREN'S SERVICE FROM THE GLASGOW STUDIO

Conducted by the Rev. J. A. F. DEAN, of Erskine
U.F. Church, Falkirk

Assisted by the CHILDREN'S CHOIR

S.B. from Glasgow

Order of Service:

Psalm 23 ('Orlington')
Reading, Acts xii, Vv. 5-17
Hymn, 'Father, our children keep' (Old C.H.,
No. 402)

3.30 AN ITALIAN NATIONAL PROGRAMME

will be broadcast from London this afternoon.
Full details appear in the programme columns
on this page.

The series of programmes representative of the
music and culture of foreign countries, begun last
month with Belgium, is being continued this after-
noon with Italy, the cradle of half the civilization
of the West. Its music will be represented by
Rossini, Puccini, Wolf-Ferrari, Verdi, and Sinigaglia,
the sixteenth-century madrigalists and the
harpsichord music of the next century; Professor
Foligno will read from its great poetry, and Captain
Colin Coote will describe the Italy of today.
Listeners should welcome this opportunity of
surveying the art and life of the country of Vergi
and Dante, Petrarch and Boccaccio, Botticelli,
Leonardo, Galileo, and a long line of great thinkers
and artists down to Pirandello and Croce at the
present day.

The pictures on this page show four of the most
famous scenes in Italy—The Palazzo Ducale, the
historic palace of the rulers of Venice; the great
Piazza leading up to St. Peter's at Rome; the
group of buildings around the Campo Santo at
Pisa, with the Baptistery in the foreground, the
Cathedral and the Leaning Tower beyond; and
the Cathedral of San Ambrogio at Milan. (Pictures
by E. N. A.)

Address

Prayer

Hymn, 'There is a City bright' (Old C.H.,
No. 555)

Voluntary

8.0 A RELIGIOUS SERVICE FROM THE STUDIO

Conducted by the Rev. E. D. JARVIS,
Minister of the Presbyterian Church of England,
Muswell Hill.

Order of Service:

Hymn, 'Now the day is over' (C.H., 288)
Prayer of Thanksgiving
Reading, Matthew xiv, Verses 44-58
Hymn, 'Love Divine, all loves excelling' (C.H.,
479)
Prayer of Intercession
Chant, Psalm No. 84
Address by the Rev. E. D. JARVIS
Hymn, 'Sun of my Soul' (C.H., 292)
Benediction

8.45 THE WEEK'S GOOD CAUSE:
Appeal on behalf of the National Society for the
Prevention of Cruelty to Children, by Viscount
ULLSWATER

FOUNDED in 1884 as a
London organization,
the N.S.P.C.C. soon be-
came so useful that its
work had to be extended to the whole country,
and it received its present title in 1889. Since its
formation, over 3,600,000 children have benefited
by its activities, and every year now its 250
men and women inspectors protect some 100,000
children from cruelty or neglect.

Lord Ullswater, who will make the appeal, is
Chairman of the Society. He is well remembered
as Speaker of the House of Commons—an office
that he occupied when the Children Act was
passed. Contributions should be sent to him at
Victory House, Leicester Square, W.C.2.



ST. PETER'S AT ROME.

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

9.5 ALBERT SANDLER

and the
PARK LANE HOTEL ORCHESTRA,
FROM THE PARK LANE HOTEL
MAVIS BENNETT (Soprano)

THE ORCHESTRA

Overture, 'Orpheus in the Underworld'
Offenbach

MAVIS BENNETT

Hymn to the Sun Rimsky-Korsakov

ORCHESTRA

Excerpts from 'La Bohème' Puccini



THE CATHEDRAL, MILAN.

ALBERT SANDLER
Ave Maria Schubert, arr. Wilhelm
Variations on a Theme of Corelli
Tartini, arr. Kreisler

MAVIS BENNETT

Coase thy funning Arne
Shepherd, thy demeanour vary
Brown, arr. Lane Wilson

ORCHESTRA

Grand Fantasia on 'Samson and Delilah'
Saint-Saëns

10.30 EPILOGUE

Sunday's Programmes cont'd (April 15)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 THE VICTOR OLOF SOLOIST SEXTET

MARJORIE PARRY (Soprano)
KEITH FALKNER (Baritone)

SEXTET
Fantasia on Schubert's melodies
arr. Urbach

3.45 MARJORIE PARRY

The Spirit Song
Haydn
Charming Chloe
German

3.52 SEXTET

Gems of Melody
(Impromptu Solos by members of the Sextet)

4.7 KEITH FALKNER

Droop not, young lover *Handel*
The Hostel *Bairstow*
Kelly's Cat
Irish Folk Song, arr. Mrs. Milligan Fox

4.15 SEXTET

Nocturne } *Mendelssohn*
Scherzo }
Arabesque *Debussy*
Hungarian Dance in D *Brahms*
Chaconne *Vitali*
Soloist, VICTOR OLOF

4.34 MARJORIE PARRY

Noon *Montague Ring*
I will go with my father a-ploughing... } *Quilter*
Spring is at the door

4.42 SEXTET

Gems of Melody (Part II)

4.57 KEITH FALKNER

Ich grolle nicht (I do not complain)... }
Die Rose, die Lilie (The Rose, the Lily)..... } *Schumann*
Lord Rendal } *arr. Cecil Sharp*
Gipsy Laddie..... }

5.5 SEXTET

Fantasia on 'Cariden'... *Bizet, arr. C. Woodhouse*

5.20 THE FOUNDATIONS OF ENGLISH POETRY

(See London)

5.30-6.0 CHILDREN'S SERVICE

(See London)

8.0 A RELIGIOUS SERVICE

From Birmingham

Relayed from the CENTRAL HALL, Birmingham

Order of Service:
Organ Prelude on 'Rhosymedro' *Vaughan Williams*
Hymn, 'Thro' all the changing scenes of life' (Methodist Hymnal, No. 17)
Reading
Anthem
Hymn, 'Spirit blest, who art adored' (M.H., No. 253)

Address by the Rev. F. H. BENSON (Chairman of the Birmingham and Shrewsbury District of the Wesleyan Methodist Church)

Hymn, 'How sweet the name of Jesus sounds' (M.H., No. 109)

8.45 THE WEEK'S GOOD CAUSE

(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN



The Rev. F. H. Benson (left) gives the address in the service that 5GB will relay from the Central Hall, Birmingham, this evening at 8.0, and Lord Ullswater (right) appeals for the National Society for the Prevention of Cruelty to Children, from London at 8.45.

9.0 FROM THE ORATORIOS

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

BELLA BAILLIE (Soprano); PARRY JONES (Tenor)

THE BIRMINGHAM STUDIO CHORUS

I. 'ST. PAUL' (Mendelssohn)

Overture

Soprano Air, 'Jerusalem, thou that killest the prophets'

Chorus, 'Happy and blest'

Tenor Air, 'Be thou faithful unto death'

Chorus, 'See what love hath the Father'

THE Overture opens with a quiet statement of the Chorale (or hymn-tune) *Sleepers, wake, a voice is calling*, which is sung as a Chorus in the Oratorio. To this succeeds a fugal passage, a minor-key melody given out by Violas and Bassoons, being taken up in turn by various instruments. This is worked up, and then a running String accompaniment enters, in the midst of which, now above, now below, phrases of the Chorale theme stand out. The time quickens, and the fugal melody is further discussed, the Chorale increasingly dominating it; the last line of this tune rounds off the Overture.

The first air, the lament of Jesus over Jerusalem, is placed in the Oratorio after the account of the martyrdom of Stephen; 'Jerusalem, Jerusalem, thou that killest the prophets, thou that stonest them which are sent unto thee; how often would I have gathered unto Me thy children, and ye would not.'

The third item, the Chorus, serves as a commentary and meditation on the death of Stephen, at whose martyrdom Saul was present.

'Be thou faithful unto death and I will give thee a crown of life' is sung after the recitative telling of the persecution of Paul, and of the Lord's standing with him, and strengthening him. 'See what love' is the last Chorus but one in the Oratorio.

9.30 II. 'LAZARUS' (Schubert)

Part I—'The Death of Lazarus'

Mary BELLA BAILLIE
Martha ISABEL TEBBS
Lazarus PARRY JONES

IN 1820 Schubert took a fancy to the poems of the Professor of Theology at Hallé, Niemayer, and took up his *Lazarus, or the Feast of the Resurrection*, a dramatic poem, intending to set it as a cantata for Easter.

He only finished the first part, dealing with the illness and death of Lazarus, and a portion of the second part.

9.45 III. 'JUDAS MACCABAEUS' (Handel)

Chorus, 'A Father Whose Almighty Power'

Soprano Recit., 'O let eternal honours,' and Air, 'From mighty Kings'

Tenor Recit., 'My Arms,' and Air, 'Sound an alarm'

Chorus, 'We hear'

10.0 IV. 'EMMAUS' (Brewer)

10.30 EPILOGUE

(Sunday's Programmes continued on page 64.)

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Sunday's Programmes continued (April 15)

5WA	CARDIFF.	353 M. 850 KC.	2ZY	MANCHESTER.	384.6 M. 780 KC.	6LV	LIVERPOOL.	297 M. 1,010 KC.
3.30 AN ORCHESTRAL CONCERT THE AUGMENTED STATION ORCHESTRA Conducted by WARWICK BRAITHWAITE Overture to 'Hänsel and Gretel'... <i>Humperdinck</i> WE hear several of the leading tunes of this charming fairy-tale Opera in its Overture—the Children's Prayer, at the opening (Horns); the Witch's Magic (Trumpets); the Song of the Sandman, and so forth. SYBIL MADEN (Contralto) and Orchestra Air, 'All my heart, inflamed and burning' ('Stabat Mater')..... <i>Dvorak</i> ORCHESTRA Scherzo, 'Kikimora'..... <i>Liadov</i> LIADOV was born in 1855 and died in 1914. <i>Kikimora</i> is a good example of his delight in witchcraft. It is a picture of a figure from Russian folk-lore, thus described in the Score:— 'Kikimora lives and grows with the Sorcerer in the rocky hills. From morn to evening the wise Cat tells her tales of wondrous lands. From twilight to dawn she rocks in a crystal cradle. For seven years has Kikimora been growing up. Slender and dusky is Kikimora; her head is the size of a thimble and her body as slender as a wisp of straw. Kikimora howls and complains from morn to even; Kikimora hisses and whistles from twilight to midnight; from midnight to dawn she spins. And as she spins, Kikimora plots evil against all mankind.' Such is the picture conjured up by the composer. He helps himself by using the Celesta and Xylophone. FRANCIS RUSSELL (Tenor) and Orchestra Recit., 'Comfort Ye,' and (Air, 'Every Valley'..... <i>Handel</i> Recit., 'He that dwelleth in Heaven'... Air, 'Thou shalt break them'..... ORCHESTRA Variations on a Theme of Haydn, Op. 56a <i>Brahms</i> SYBIL MADEN The White Peace..... <i>Bax</i> The Guest..... <i>Coleridge-Taylor</i> Sunday..... <i>Carew</i> ORCHESTRA A Summer Night on the River..... <i>Delius</i> THIS is one of Delius's lovely mood impressions. The motion of a boat is subtly suggested throughout. Some features are (1) Strings muted from beginning to end; (2) Gliding phrases moving by tiny steps, i.e. (for those who understand the term), moving 'chromatically.' Note how, after a fairly long introduction, the Main Tune of the piece enters as a 'Cello Solo; once having entered, it persists, being heard in one instrument or another almost everywhere to the end. FRANCIS RUSSELL Now sleeps the Crimson Petal <i>Quilter</i> Linden Lea..... <i>Vaughan Williams</i> Arafa Don..... <i>R. S. Hughes</i> ORCHESTRA Dance of the Polovtsy.... <i>Borodin</i> 5.20 S.B. from London 5.30-6.0 S.B. from Glasgow 8.10 A RELIGIOUS SERVICE FROM THE STUDIO The CHOR of the CRWYS ROAD PRESBYTERIAN CHURCH The Rev. J. J. THOMAS 8.45 S.B. from London (9.0 Local Announcements) 10.30 EPILOGUE 10.40-11.0 THE SILENT FELLOWSHIP	3.30 A LIGHT ORCHESTRAL CONCERT THE AUGMENTED STATION ORCHESTRA Conducted by T. H. MORRISON Overture to 'Maximilian Robespierre'... <i>Litolff</i> BELLA BAILLIE (Soprano) and Orchestra With verdure clad, from 'The Creation'... <i>Haydn</i> STANLEY KAYE (Pianoforte) with Orchestra Concerto in E Flat..... <i>Liszt</i> LISZT'S First Concerto is in three Movements: the First Movement quick, with majesty; the Second fairly quick, vivacious; and the Third quick, martial, animated. ORCHESTRA 'Jupiter' Symphony..... <i>Mozart</i> (1) Quick and lively; (2) Slow, in singing style; (3) Minuet; (4) Very quick. BELLA BAILLIE Synnove's Song..... <i>Kjerulf</i> A Dream..... <i>Grieg</i> ORCHESTRA Suite, 'The Water Music'... <i>Handel, arr. Hartly</i> 5.20 S.B. from London 5.30-6.0 S.B. from Glasgow 7.50 SACRED MUSIC By the STATION QUARTET 8.5 MANCHESTER CATHEDRAL A SPECIAL SERVICE Relayed from the Cathedral The Cathedral Bells Hymn, 'Jesus Christ is risen today' (Hymns A. and M., No. 134) The Lord's Prayer and Versicles Magnificat Lesson Nunc Dimittis Creed Prayers Hymn, 'The Strife is o'er; the battle won' (Hymns A. and M., No. 135) Address by the Very Reverend the DEAN OF MANCHESTER (Dr. HEWLETT JOHNSON) Hymn, 'The Day Thou gavest, Lord, is ended' (Hymns A. and M., No. 477) Blessing 8.45 S.B. from London (9.0 Local Announcements) 10.30 EPILOGUE	3.30 S.B. from Manchester 5.20 S.B. from London 5.30-6.0 S.B. from Glasgow 7.50 ST. LUKE'S CHURCH, BOLD STREET THE BELLS, rung by the St. NICHOLAS BELLRINGERS 8.0 THE SERVICE Organ Voluntary, 'Allegretto in B Minor' <i>Guilmant</i> Hymn, 'Lead us, Heavenly Father' Prayers and Thanksgivings Hymn, 'Jesus Lives!' The Lesson Anthem, 'God so loved the world'.... <i>Moore</i> Address by Rev. Canon S. REDMAN, Vicar of Holy Trinity Church, Walton Breck Hymn, 'All hail the power of Jesu's name' Closing Prayer and the Blessing Vesper, 'God be in my head'... <i>Walford Davies</i> Music by the St. LUKE'S CHOIR, directed by W. G. JONES 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. 3.30 S.B. from London 5.30-6.0 S.B. from Glasgow 8.0 S.B. from London (9.0 Local Announcements) 10.30 EPILOGUE 6FL SHEFFIELD. 272.7 M. 1,100 KC. 3.30 S.B. from London 5.30-6.0 S.B. from Glasgow 8.0 S.B. from London (9.0 Local Announcements) 10.30 EPILOGUE 6KH HULL 294.1 M. 1,020 KC. 3.30 S.B. from London 5.30-6.0 S.B. from Glasgow 8.0 A RELIGIOUS SERVICE FROM THE STUDIO Conducted by the Rev. EDWIN HOLT, and Members of the NEWLAND WESLEYAN CHURCH CHOIR Hymn No. 119 (Methodist Hymn Book) Invocation and Lord's Prayer Anthem, 'If ye love Me, keep My commandment'.... <i>W. H. Monk</i> Lesson; Prayer Hymn No. 106 (M.H.B.) ADDRESS Hymn No. 717 (M.H.B.) Benediction 8.45 S.B. from London (9.0 Local Announcements) 10.30 EPILOGUE 6BM BOURNEMOUTH. 326.1 M. 920 KC. 3.30 S.B. from London 5.30-6.0 S.B. from Glasgow 7.50 A RELIGIOUS SERVICE Relayed from ALL SAINTS' CHURCH AN ORGAN RECITAL by Mr. F. CROUCHER Hymn No. 134 A. and M., 'Jesus Christ is Risen today' Opening Prayers; Psalm 121; Lesson; Magnificat; Prayers						



THE CHILDREN'S FRIEND.

A familiar sight when children are in trouble is the ambulance of the N.S.P.C.C., the Society on whose behalf Lord Ullswater will appeal from London and Daventry tonight.

Sunday's Programmes continued (April 15)

Hymn No. 135, A. and M., 'Alleluia!—The Strife is O'er, the battle done'
 Address by the Rev. ERIC SOUTHAM, Vicar of All Saints' Church
 Hymn No. 499, A. and M., 'On the Resurrection Morning'
 Blessing
 8.45 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

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

3.30 S.B. from London
 5.30-6.0 S.B. from Glasgow
 7.50 DERBY CATHEDRAL
 THE BELLS
 7.55 ORGAN MUSIC
 8.0 THE SERVICE
 Relayed from Derby Cathedral
 Hymn, 'The strife is o'er'
 Prayer; Psalm 43; Lesson
 Anthem, 'Save us, O Lord, waking'... *Baird*
 Prayers
 Address by the BISHOP OF DERBY
 Hymn, 'At even when the sun was set'
 8.45 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

5PY PLYMOUTH. 400 M. 750 KC.

3.30 S.B. from London
 5.30-6.0 S.B. from Glasgow
 8.0 A RELIGIOUS SERVICE
 Relayed from GEORGE STREET BAPTIST CHURCH
 Hymn, 'Crown Him with many crowns'
 (Baptist Church Hymnal, No. 151)
 Invocation and Lord's Prayer

Nunc Dimittis
 Scripture Lesson
 Anthem by THE GEORGE STREET CHURCH CHOIR
 Intercessions
 Hymn, 'There is a land of pure delight' (B.C.H., No. 466)
 Address by the Rev. T. WILKINSON RIDDELL
 Hymn, 'Glory to Thee, my God, this night'
 (B.C.H., No. 662)
 Benediction and Vesper

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

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

3.30 S.B. from London
 5.30-6.0 CHILDREN'S EASTER EGG SERVICE
 Conducted by the Rev. R. L. EHRHARDT
 Relayed from St. PETER'S CHURCH
 Hymn No. 538, 'Heavenly Father, send Thy Blessing'
 Confession and Absolution
 Our Father; Psalm 23; The Lesson; Creed; Prayers
 Hymn No. 343, 'God Eternal, Mighty King'
 Address by the Rev. E. W. BRINGWOOD
 Hymn No. 125, 'Ye Choirs of New Jerusalem'
 The Blessing

8.0 A RELIGIOUS SERVICE
 FROM THE STUDIO
 Conducted by the Rev. R. R. SIMONS, of Charles Street Wesleyan Church, Hanley
 Assisted by the Choir of that Church
 8.45 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

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

3.30 S.B. from Cardiff
 5.20 S.B. from London
 5.30-6.0 S.B. from Glasgow
 8.0 A RELIGIOUS SERVICE
 FROM THE STUDIO
 In Welsh
 Address by the Rev. B. J. JONES
 The CHOIR of St. MATTHEW'S WELSH CHURCH
 8.45 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE
 10.40-11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

3.30—S.B. from London. 5.30-6.0—S.B. from Glasgow
 8.0—S.B. from London. 10.30—Epiogue.

5SC GLASGOW. 405.4 M. 740 KC.

3.30—Orchestral Concert. Station Orchestra: Bessie Spence (Violin); Robert Burnett (Baritone) 5.20—S.B. from London.
 5.30-6.0—Children's Service from the Studio. Relayed to London and Daventry (See London). 8.0—Religious Service from the Studio. Conducted by the Rev. A. C. CRAIG, of Hillhead U.F. Church, Glasgow. Assisted by the Station Choir.
 8.45—S.B. from Edinburgh. 8.50—S.B. from London. 10.30—Epiogue.

2BD ABERDEEN. 500 M. 600 KC.

3.30—S.B. from Glasgow. 5.20—S.B. from London. 5.30-6.0—S.B. from Glasgow. 8.0—S.B. from Glasgow. 8.45—S.B. from Edinburgh. 8.50—S.B. from London. 10.30—Epiogue.

2BE BELFAST. 305.1 M. 960 KC.

3.30—S.B. from London. 5.30-6.0—S.B. from Glasgow. 8.0—S.B. from London. 10.30—Epiogue.

Leading Features of the Week.

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

(TALKS 5XX).

Monday, April 16.
 7.25. Prof. E. W. Patchett: 'Faust.'
 9.15. Mr. H. Isherwood Kay: 'The Goya Centenary.'
Tuesday, April 17.
 5.0. Mrs. Oliver Strachey: 'Holidays Abroad: Southern Italy.'
 7.0. Mr. R. Fletcher: 'How a Pigeon Race is carried out.'
 9.15. Prof. Garstang: 'Our Resident Songsters—II.'
Wednesday, April 18.
 7.0. Capt. W. Brumwell: 'The British Fur Rabbit Industry.—Ministry of Agriculture Talk.'
 9.15. Miss Victoria Sackville West: 'From Syria to Persia.'
Thursday, April 19.
 3.45. Miss Molly Swabey: 'Very old are these Rhymes.'
 7.25. Mr. J. H. Vallancey: 'Stamp Collecting.'
Friday, April 20.
 5.0. Miss Lintott Taylor: 'A new way to see the Empire.'
 7.25. Miss Mable Phythian: 'Napoleon.'
Saturday, April 21.
 7.25. Mr. Gordon Lowe: 'Prospects for the Tennis Season.'
 9.15. Mr. A. B. B. Valentine: 'Holidays in Britain—I, Over the Cotswold Hills.'

MUSIC.

Sunday, April 15.
 (5XX) 3.30. An Italian National Programme.
 (5XX) 9.5 Sandler's Park Lane Hotel Orchestra.
Monday, April 16.
 (5XX) 7.15. A Recital of Liszt's Piano-forte Works by Beatrice Snell (and throughout the week).
 (5GB) 7.40. Gluck's Opera, 'Armida.'
Tuesday, April 17.
 (5XX) 8.40. A Song Recital by Dale Smith.
Wednesday, April 18.
 (5XX) 8.0. Gluck's Opera, 'Armida.'
Thursday, April 19.
 (5XX) 7.45. A John Ireland Programme, with Albert Sammons, Beatrice Harrison, George Parker, and the Composer.
 (5GB) 9.30. A Violin Recital by Albert Sammons.
Friday, April 20.
 (5XX) 8.0. A National Symphony Concert, conducted by Sir Henry Wood, with Paul Hermann (cello).

DRAMA, ETC.

Tuesday, April 17.
 (5XX) 9.35. 'Lady Windermere's Fan,' a Play by Oscar Wilde.
Thursday, April 19.
 (5XX) 9.35. 'Charlot's Hour—No. XIII.'
 (5GB) 10.15. 'The Crossing,' a Play by Holt Marvell and Cyril Lister, and 'Apples and Eve,' a Devonshire dialect play.
VAUDEVILLE AND VARIETY.
Monday, April 16.
 (5GB) 3.0 Ernest Hastings.
 (5XX) 7.45. Sandy Rowan, Norman Cocks, and Angela Baddeley, Charteris Dickson, Teddy Brown, Wish Wynne.
Tuesday, April 17.
 (5GB) 6.45. Arthur Chesney.
 (5XX) 7.35. Ernest Hastings, Helen Alston, Scott and Lanchester, Leslie England, Phyllis Panting and John Wyse.
Wednesday, April 18.
 (5GB) 8.0. Billie Mayerl, Elsie Carlisle, Wallace Cunningham, Leslie Sarony, Ernest Hastings.
Friday, April 20.
 (5GB) 4.0. Dolly Rich and Geraldi.
 (5XX) 10.35. The Four Admirals. Wolseley Charles.

PROGRAMMES for MONDAY, April 16

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A

SHORT RELIGIOUS
SERVICE

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

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT
JAMES HICKEY (Baritone)
ANNA MARSH (Pianoforte)

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

1.0-2.0 AN ORGAN RECITAL
FROM ST. MICHAEL'S, Cornhill

3.0 LIGHT MUSIC
CORELLI WINDEATT'S QUINTET
SYDNEY NORTHCOTE (Tenor)

4.0 THE PICCADILLY DANCE BAND
Directed by C. N. WATSON from the Piccadilly
Hotel

5.0 Household Talk: Mrs. EDITH L. HORWOOD—
'Leatherwork: A Week-end Bag'

PEOPLE who want an indoor hobby often think of leatherwork as being too expensive a luxury, but, as Mrs. Horwood will assure them in her talk this afternoon, it need not be so. She herself is a teacher of much experience, and she will advise her listeners of the minimum requirements in the way of tools, as well as describing the making of a week-end bag.

Diagrams illustrating this talk will be found on page 69.

5.15 THE CHILDREN'S HOUR:
'Forty Years On' and other songs by REX PALMER

Piano Solos by CECIL DIXON
The Story of 'How Jumbo won the Championship' (Kenneth Richmond) will be told by the author

GEORGE NICOL will give some 'More Hints on Training for the School Sports'

6.0 AN ORGAN RECITAL by PATTMAN
FROM THE ASTORIA CINEMA

6.15 Musical Interlude

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

6.45 ORGAN RECITAL (Continued)

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC
LISZT'S PIANOFORTE WORKS
Played by BEATRICE SNELL

Waldesrauschen (Forest Murmurs)
Gnoménreigen (Gnome's Round Dance)
Fifth Paganini Study in E

7.25 Prof. E. W. PATCHETT, 'Faust' (S.B. from Bournemouth)

THE Faust legend is one of the monuments of the old German culture, and, unlike most folk-legends, it found in the end the artist to give it permanent form. In this talk Professor Patchett, who holds the chair of German in the University of Wessex at Southampton, will discuss the history of the legend and its final enshrinement in Goethe's great work.

7.45 VAUDEVILLE

ANGELA BADDELEY in a Sketch
TEDDY BROWN (Xylophone)
NORMAN COCKS (Comedian)
SANDY ROWAN (Scots Comedian)
HOPE CHARTRIS and EVE DIXON
(Syncopated Duets)
WISH WYNNE (Comedienne)

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

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. H. ISHERWOOD KAY—The Goya Centenary

IN Francisco Goya y Lucientes, the centenary of whose death is being celebrated this year, Spain possessed one of the few great painters that the eighteenth century produced. Born in 1746, he lived through the days of Spain's decline and the Napoleonic invasions, and his pictures form a vivid record both of the personalities and of the manners of the day. Mr. Isherwood Kay, who will talk on his work tonight, is a lecturer at the National Gallery and the author of the Burlington monograph on Spanish Art.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 A MILITARY BAND CONCERT

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

SOPHIE ROWLANDS (Soprano); GLYN EASTMAN (Baritone)

BAND
Military March Schubert

9.40 SOPHIE ROWLANDS
Romance ('Cavalleria Rusticana') .. Mascagni
The Pixie Piper Man Elliott
Do not go, my love Hageman

9.48 BAND
Dramatic Overture, 'The Maid of Orleans'
Rawlinson



DONA ISABEL COBOS DE PORCEL.

This superb portrait of a Spanish lady of the early nineteenth century is one of the best-known pictures of Goya, the Spanish painter who died a hundred years ago. Mr. Isherwood Kay is to talk on the Goya centenary tonight.

9.58 GLYN EASTMAN

Il lacerato spirito (The broken spirit, from 'Simon Boccanegra')
Verdi

Vaarlam's Song, from 'Boris Godounov'
Moussorgsky

SIMON BOCCANEGRA is one of the few instances of an Opera's proving a failure, and being remodelled and rescored, and provided with a new libretto—rather like the knife that was 'the same knife, only for a new handle and a new blade.'

Boito, Verdi's friend (himself a composer of Opera), was the new librettist who laboured at refitting the work nearly a quarter of a century after its first production in 1857.

In this air the unhappy father, whose daughter has been cruelly taken from him, begs her, in Heaven, to pray for him.

VAARLAM, in the Opera *Boris Godounov*, is a wandering, dissolute monk. In this song he tells of the glorious days 'Long ago at Kasan where I was fighting,' when Tsar Ivan harried the Tartars in that city, drove mines beneath it, and blew up forty thousand of the hated enemy—so Vaarlam says.

10.6 BAND

Harvest Dance (from 'The Seasons')... German

10.15 SOPHIE ROWLANDS

Fair House of joy Quilter
How fair this spot Rachmaninov
Ecstasy Rummel

10.22 BAND

First Movement of Fifth Symphony Tchaikovsky

IF Tchaikovsky had not written a Sixth Symphony—the *Pathetic*—his Fifth would have been acknowledged as the most complete example of unrestricted musical romancing that was ever put together by the hand of a thorough musician. The First Movement contributes much of the evidence for this verdict. It has a slow and gloomy Introduction, and then the main business is set going with a jerky swinging tune in a pronounced rhythm. The movement contains some pages of glowing eloquence.

10.38 GLYN EASTMAN

Song of the Hoerl Flégier
As the gloaming shadows creep... MacDowell
Good Ale Warlock

10.45-11.0 BAND

Ballet Suite from 'The Furies' .. Massenet

JULES MASSENET was one of those fortunate people who find their life-work quickly, and are able to apply their gifts to the very best advantage. His early successes at the Paris Conservatoire were repeated as soon as he began to write Operas. At the age of thirty-four he received the decoration of the Legion of Honour, and two years later he became a member of the Academy of Fine Arts—the youngest member ever elected. He always knew how to hit the Parisian taste. Not many of his works have survived in England, but the Opera *Manon* was long a favourite at Covent Garden.

Massenet wrote incidental music for a play by Leconte de Lisle, *Les Erinnyes* (*The Furies*), dealing with the tragedy of Orestes, who murdered his mother Clytemnestra to avenge her murder of his father. The Furies, as the instruments of vengeance, torment Orestes.

We are to hear three pieces of Ballet Music from *The Furies*—a *Grecian Dance*, *The Trojan Maiden's Lament for her Country*, and a *Bacchanal*.

11.0-12.0 (Daventry only) DANCE MUSIC: THE CECILIANS from the Hotel Cecil

Monday's Programmes cont'd (April 16)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

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

ERNEST HASTINGS
(Entertainer)

4.0 LOZELLS PICTURE HOUSE ORGAN

From Birmingham

FRANK NEWMAN
(Organ)

Overture to 'Light Cavalry' Suppé

LEONARD HUNT
(Baritone)

The Floral Dance..... *Moss*
Harlequin..... *Sanderson*

FRANK NEWMAN

Slow Movement from Violin Concerto in G

Selection from 'Madame Butterfly'... *Puccini*
Canzonetta..... *D'Ambrosio*
Chanson de Nuit (Song of Night)..... *Elgar*
Suite, 'From the Samoan Isles'..... *Geehl*

NO. 1. By Coral Reef and Shady Palm. In the original (Orchestral) form of the music the opening Theme is given out over an insistent pizzicato (plucked) bass which plays an important part throughout the movement. This gradually works up to a climax, after which the first theme is resumed, and a brief Coda, founded on earlier material, brings the movement to a close.

No. 2. Savaii Love Song. Over a soft, lilting accompaniment, in which, in the orchestral form of the music, the Ukulele is used (probably the first time in music of serious character), the main theme is given out. This is afterwards treated in imitative style, and ends mysteriously.

No. 3. Festal Dance. This movement is written throughout in the Dorian mode, and is founded upon one theme only. The whole finale is extremely rhythmic and barbaric in character; a long and sustained working-up passage brings the work to an exhilarating conclusion.

5.0 A BALLAD CONCERT

LOUISE WAY (Soprano); **PERCY UNDERWOOD** (Baritone); **MAUDE GOLD** (Violin)

PERCY UNDERWOOD

Fill a glass with golden wine..... *Quilter*
Ethiopia Saluting the Colours .. *Charles Wood*

MAUDE GOLD

Hebrew Melody..... *Achson, arr. Auer*
Capriccetto..... *Haydn*

LOUISE WAY

Hindoo Song..... *Bemberg*
Blackbird's Song..... *Cyril Scott*

PERCY UNDERWOOD

To Music..... *Schubert*
Young Dietrich..... *Henschel*

MAUDE GOLD

Melody..... *Gluck, arr. Kreisler*
Minuet in D..... *Mozart*

LOUISE WAY

Verborgenheit (Secrecy)..... *Wolf*
Cuckoo Song..... *Quilter*
Violet..... *Raymond*

5.45 THE CHILDREN'S HOUR (From Birmingham): 'Take Pleasure with Schubert,' a Musical Play by H. G. Sess. Songs by Harold Casey (Baritone), Leonard Dennis (Violoncello).



Two baritones who will take part in this afternoon's programmes—Leonard Hunt (left), who sings at 4.0, and Percy Underwood, who sings in the Ballad Concert later in the afternoon.

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

6.45 LIGHT MUSIC

From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by
FRANK CANTELL
March, 'Father Victory' *Gaune*
Spanish Serenade *Friml*

7.0 EDGAR WHEATLEY (Violin) and Orchestra
Final Movement from Fourth Violin Concerto *Mozart*

AS a boy, Mozart was a wonderful pianist; as a youth, he was a capable violinist. Boy, youth and man he was, of course, a composer of boundless genius. The Concerto of which we are to hear a portion was, with five others, written at a time, about the age of nineteen, when he was particularly interested in the Violin, which he had studied under his father, one of the greatest teachers of the day.

7.10 ORCHESTRA

The Sylphs..... *Cussans*
Waltz, 'Santiago'..... *Corbin*

7.25 EDGAR WHEATLEY

Caprice, No. 13..... *Paganini, arr. Kreisler*
La Gitana (The Gipsy Maid)..... *Kreisler*
Hymn to the Sun *Rimsky-Korsakov, arr. Kreisler*

ORCHESTRA

Humoresque..... *Dvorak*

7.40 ARMIDA

A Grand Opera in Five Acts by **GLUCK**

Cast:

Armida..... **STILES ALLEN**
The Spirit of Hatred..... **RISPAH GOODACE**
Sidonia..... } **THERESA AMBROSE**
A Spirit..... }
A Naiad..... } **ELSIE SUDDARY**
Lucinda..... }
Phenice..... **RISPAH GOODACE**
Hidraot..... } **DENNIS NOBLE**
Ubaldo..... }
A Danish Knight } **HARRY WILLIAMSON**
Artemidorus..... }
Arontes..... **FRANK PHILLIPS**

THE WIRELESS CHORUS (Chorus-master, **STANFORD ROBINSON**)

THE WIRELESS SYMPHONY ORCHESTRA (Leader, **S. KNEALE KELLEY**)

Conducted by **PERCY PITT**

A detailed description of the Opera will be found on page 61.

8.40 Poems read by EDWARD SHANKS

8.50 'ARMIDA' (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC; TEDDY BROWN'S BAND and the MELODIANS, directed by JACK VERNON from the Café de Paris

11.0-11.15 THE CECILIANS from the Hotel Cecil

(Monday's Programmes continued on page 68.)

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Monday's Programmes continued (April 16)

5WA CARDIFF. 353 M. 850 KC.

1.0-1.45 A LIGHT ORCHESTRAL CONCERT
THE NATIONAL ORCHESTRA OF WALES
RONALD HARDING (Violoncello)
 Relayed from the NATIONAL MUSEUM OF WALES

ORCHESTRA
 Overture to 'Mirella' *Gounod*

RONALD HARDING (Violoncello) and Orchestra
 The Swan *Saint-Saëns*

ORCHESTRA
 Second 'Peer Gynt' Suite *Grieg*
 Second Hungarian Rhapsody *Liszt*

LISZT was a great lover of the music of the gipsies of Hungary, and made a number of their tunes into Rhapsodies—a term he used, so he said, because he felt that it best expressed the epic element in the gipsies' performances. In his book, *The Gipsies and their Music in Hungary*, he gives a stirring account of such performances. Most of his twenty Rhapsodies were composed on his return in 1839 from a tour abroad, on which occasion a sword of honour was presented to him by Hungarian nobles. They were Piano solos, and Liszt later arranged some for Piano duet, and orchestrated a few.

3.0 London Programme relayed from Daventry

4.45 Mr. W. H. JONES: 'The Romance of Glamorgan Families—The Magic Cross of the Stradlings'

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

5.15 THE CHILDREN'S HOUR:
 'Why the Rainbow kissed the Earth,'
 a play by Dorothy Coombes.
 Incidental Music by the Station Trio.

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Bournemouth

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

9.35-11.0 WRITERS OF MUSICAL COMEDY, III HOWARD TALBOT

THE STATION ORCHESTRA
 Selection from 'Mr. Manhattan'

WYNNE AJELLO
 Little Blue Moon ('The Blue Moon')
 O wandering breeze ('The White Chrysanthe-
 mum')

ORCHESTRA
 March, 'The Carnival'

JAMES WHIGHAM
 When the heart is young ('The Boy')
 It must be very trying to be mad ('Who's
 Hooper?')

ORCHESTRA
 Selection from 'My Nieces'

WYNNE AJELLO
 Light is my heart as a }
 feather } ('The Arcadians')
 I like London }

ORCHESTRA
 Waltz, 'The Girl behind the Counter'

WYNNE AJELLO and JAMES WHIGHAM
 Duets:
 It's nice to be home once more ('Who's Hooper?')
 O that we two were maying ('The Boy')

ORCHESTRA
 Selection from 'Young England'

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

3.0 THE STATION ORCHESTRA

4.0 London Programme relayed from Daventry

5.0 Mr. W. REDPATH SCOTT: 'Unsolved Riddles of History'

5.15 THE CHILDREN'S HOUR: Two Songs by Eric Fogg: 'Spindrift,' 'The Dove,' song by Harry Hopewell. 'The Oak and the Ash' (seventeenth century), 'May Dew' (*Sterndale Bennett*), sung by Betty Wheatley. 'The Butterfly' (*Grieg*), played by Eric Fogg

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Bournemouth

7.45 MODERN MUSICAL COMEDY

THE STATION ORCHESTRA
 Selection from 'Hit the Deck' *Youmans*

HAROLD BROWN (Baritone)
 Swords and Sabres ('Princess Charming')
Peck and Wenrich

ORCHESTRA
 Selection from 'The Desert Song' *Romberg*

BETTY WHEATLEY and HAROLD BROWN
 That certain feeling ('Tip-Toes') *Gershwin*

ORCHESTRA
 Selection from 'Oh Kay!' *Gershwin*

BETTY WHEATLEY (Soprano)
 Lantern of Love ('Castles in the Air')
Sirmy, Bennett and Wallace

BETTY WHEATLEY and HAROLD BROWN
 Two Little Bluebirds ('Sunny') *Kern*

ORCHESTRA
 Selection from 'The Girl Friend' *Rodgers*

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

9.35 JACKSON'S VARIETY HOUR

MARION SYKES (Soprano)
 HARRIET LODGE (Contralto)
 G. F. ROBERTS (Bass)
 WILL DEAN (The Rustic Mimic)
 R. H. JACKSON and 'Family' (Ventriloquial
 Entertainer)
 W. EMMOT (at the Piano)

10.35-11.0 A VIOLIN RECITAL by ALFRED
 BARKER

Legend *Wieniawski*
 Revery and Caprice *Berlioz*
 Meditation *Tchaikovsky*
 Perpetual Motion *Novacek*

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

12.0-1.0 London Programme relayed from Daventry

4.0 REECE'S DANCE BAND
 Directed by EDWARD WEST
 From the Parker Street Café Ballroom

5.0 T. L. BAXENDALE: 'Rise of English Appreciation in Home Furnishing'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Bournemouth

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

9.35 A PIANOFORTE RECITAL By NORMAN HENDERSON

'Abegg' Variations *Schumann*
 Hungarian Dance in A *Brahms*
 Tango }
 Valse 'Harlequin' } *Norman Henderson*
 Study in F Minor, Op. 25 *Chopin*
 Scherzo *Palmgren*

10.0 MUSIC AND PLAYS

CONSTANCE ASTINGTON (Soprano)
 Voi che sapete (Ye who know, from 'The Marriage of Figaro') *Mozart*
 Serenade *Gounod*

JOHN P. SHERIDAN (Violin)
 Intermezzo *J. P. Sheridan*
 Le Papillon (The Butterfly) *Schubert*
 Samoan Lullaby *Tod Boyd*
 Waltz, No. 2 *Weber*

10.15 'THE FAMILY GROUP'
 A Farceical Comedy by MABEL CONSTANDUROS
 Played by the LIVERPOOL RADIO PLAYERS
 Presented by EDWARD GENN

Grandma Mrs. FRED WILKINSON
 Em'ly MARY RUTHERFORD
 Father PERCY M. PATTERSON
 Young Ede BETTY LANGLEY
 Aunt Maria GLADYS DOVEY
 Photographer WALTER SHORE
 The action takes place in a photographer's studio.

10.30 CONSTANCE ASTINGTON
 Siesta *Bosly*
 By the Waters of Minnetonka *Licurance*
 Oh tell me, Nightingale *Lehmann*
 Obstinatation *de Fontenailles*

10.38 'WITCH-WIFE'
 A Drama by MICHAEL HOGAN and MABEL
 CONSTANDUROS

Seth Herdstone J. P. LAMBE
 Grannie Mallom Mrs. FRED WILKINSON
 The Stranger HUGH H. FRANCIS
 Margaret Mallom DOROTHY MATHER
 The scene is laid in the kitchen of Stonecroft Farm in Devonshire, in the year 1697.

10.52-11.0 JOHN P. SHERIDAN
 Fantasy on 'Faust' *Gounod, arr. Sarasate*

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: A Talk on Making Bells

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Bournemouth

7.45-11.0 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.15 ORCHESTRA relayed from the Grand Hotel

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: The Magic Lamp will throw some light on this programme

6.0 London Programme relayed from Daventry

Monday's Programmes continued (April 16)

6.30 S.B. from London
 7.25 S.B. from Bournemouth
 7.45 S.B. from Manchester
 9.0-11.0 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.0 FRANK W. WHITE: 'Some Origins of Surnames—II, Surnames'
 5.15 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Bournemouth
 7.45-11.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records
 3.0 London Programme relayed from Daventry
 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA Relayed from W. H. Smith and Son's Restaurant
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 Bournemouth Council of Social Service Bulletin
 6.15 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 Prof. E. W. PATCHETT: 'Faust'
 7.45-11.0 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.0 Miss BARBARA BRIGGS: 'Sketching for Amateurs'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Bournemouth
 7.45-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 A GRAMOPHONE RECITAL The Romantic Composers
 3.0 London Programme relayed from Daventry
 5.0 EVELYN RADFORD: 'On Listening to Music III, The Combining of Parts.' MAJSIE RADFORD (Violin); EVELYN RADFORD (Pianoforte)
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Bournemouth
 7.45-11.0 S.B. from London (9.30 Local Announcements)

(Continued in col. 3.)

Leatherwork.

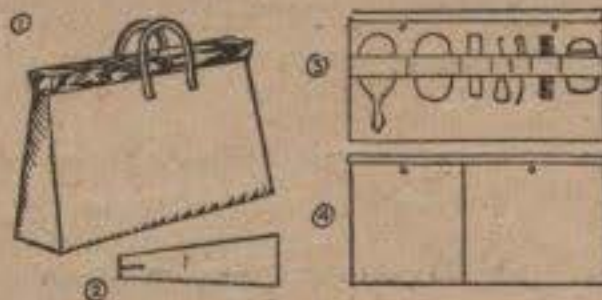
The drawings below illustrate the talk on 'Leatherwork' which Mrs. E. L. Horwood is giving from London at 5.0 p.m. today. There are few home hobbies more fascinating than this—and Mrs. Horwood will tell interested listeners how comparatively simple it is to make useful, beautiful and decorative things out of leather. It so happens that leather is today a fashionable material; there are leather hats, coats and bags to be seen everywhere. This talk on the subject is therefore a timely one. Listeners should have this column before them at 5 o'clock.



A Firescreen in calf. Peacock heavily embossed, raised up from the back. Head stained blue, shading into green (with touches of blue) down the body. Tail brown, blue and green in fine lines. Eyes on the tail to be orange, mauve and blue. Leaves green and branches brown-green. Background dark brown at the foot, shading up to self-colour behind the peacock. To be mounted on a flat wooden frame with a piece of leather of the same size at the back (both pieces thonged together).



A purse-bag of snakeskin with calf-skin stitched on. Kingfisher stained blue in body with green wings. Brown bull-rushes, yellow lilies, with yellow background. Thonged all round. Lined with pegamoid or skiver to match.



(1) Bag, 11ins. deep by 15ins. wide, gussets 4ins., handles 2ins. long by 1in. wide. Made of leopard skin with tortoiseshell top.
 (2) Gusset for the same, cut down to put on top.
 (3) Large pocket inside bag for toilet articles, strap across 2ins. wide.
 (4) Small pocket, 5ins. deep and 15ins. wide, divided into purse and section for oddments.

(Continued from col. 1.)

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

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.0 Rev. F. IVES CATER: 'Some Holiday Haunts in Staffordshire'
 5.15 THE CHILDREN'S HOUR: 'The Story of Cloud Wings, the Eagle' (Long)
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Bournemouth
 7.45-11.0 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.0 Mr. HARRY T. RICHARDS: 'A Wanderer in Europe—Some Continental Shrines'
 5.15 THE CHILDREN'S HOUR: A Trip to Toyland
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Bournemouth
 7.45-11.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-2.0:—London Programme relayed from Daventry.
 2.30:—Broadcast to Schools: Mr. A. B. C. Cobban, 'Some Great Explorers of the World—I, Marco Polo 1254-1324.'
 5.0:—London Programme relayed from Daventry. 4.0:—Popular Orchestral Concert relayed from Coxon's New Gallery Restaurant. 5.0:—London Programme relayed from Daventry.
 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.20:—Radio Bulletin. 6.30:—S.B. from London. 7.25:—S.B. from Bournemouth. 7.45:—A Miscellany with Flora Woodman (Soprano), Walsley Charles (Entertainer) and The Station Players. 9.0-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.15:—Dance Music relayed from the Plaza. 4.0:—Station Orchestra. Edwin Kean (Baritone). 5.0:—Minnie Harris: 'Planning the Summer Wardrobe, III. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Maurice Millbourn (Tenor). 6.30:—S.B. from London. 7.15:—S.B. from London. 7.25:—S.B. from Bournemouth. 7.45:—Organ Recital from the Elder Memorial Chapel of the Glasgow Western Infirmary. Organist, Mr. Herbert Walton. 8.15:—English Comic Opera. Station Orchestra. Walter Irvine (Baritone). 9.0:—S.B. from London. 9.15-11.0:—S.B. from Aberdeen.

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:—Station Octet. 6.30:—S.B. from London. 7.25:—S.B. from Bournemouth. 7.45:—S.B. from London. 9.15:—A. J. Wood: 'The Work of the Scottish Photographic Federation.' 9.30:—Local Announcements. 9.35:—A Modern Scottish Programme based on the Works of W. B. Moonie. Station Octet. Miriam Wood (Soprano). Alec Nicol (Violin) and Nan Davidson (Pianoforte). W. B. Moonie (Pianoforte). 10.30-11.0:—Octet: Dance of the Gillies; Scottish Dance Music.

2BE BELFAST. 305.1 M. 980 KC.

12.0-1.0:—London Programme relayed from Daventry.
 3.30:—Station Orchestra. 4.0:—Beryl McVeigh (Soprano). 4.12:—Orchestra. 4.40:—Pianoforte Jazz by Fred Rogers. 4.50:—Orchestra. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page relayed from the Classic Cinema. 6.30:—S.B. from London. 7.25:—S.B. from Bournemouth. 7.45:—A Pastoral Programme. Station Orchestra, conducted by E. Godfrey Brown. Florence Holding (Soprano). 9.0:—S.B. from London. 9.35:—A Light Programme. Station Orchestra: Overture, 'A May Day' (Haydn Wood); Valse, 'Beautiful Spring' (Lincke). 9.52:—Ernest Davison (Baritone): Ave Maria (Mascagni); Songs my Mother taught me (Dvorak); Beware of the Maidens (M. Day); Banjo Song (S. Homer). 10.4:—Cathleen Wright (Pianoforte): Theme Varié, No. 3 (Paderewski); Scherzo in E Flat Minor (Brahms). 10.16:—Orchestra: Selection, 'Tales of Hoffmann' (Offenbach); Tarantelle (Leoncavallo). 10.30-11.0:—Dance Music: Leon Whiting and his Miami Band relayed from the Plaza.

PROGRAMMES for TUESDAY, April 17

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A

SHORT RELIGIOUS
SERVICE

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

11.0 (Daventry only) Gramophone Records

12.0 LIGHT MUSIC

SYDNEY BOWMAN'S TRIO
ELIZABETH MELLOR (Soprano)

1.0-2.0 MOSCETTO and his ORCHESTRA
From the Savoy Hotel

3.0 AN AFTERNOON CONCERT

SYLVIA VAN DYCK (Soprano)
CEREDIG JONES (Bass-Baritone)
THELMA REISS-SMITH (Violoncello)

THELMA REISS-SMITH

Sonata in A..... Boccherini, arr. Piatti

3.10 SYLVIA VAN DYCK

Serenade—Cradle Song..... Gounod
All alone (Watteau Pastoral)..... Saint-Saëns
The Star (a fragment from Plato)..... Rogers

3.17 CEREDIG JONES

Vulcan's Song..... Gounod
The great adventure..... Fletcher
Pass, Everyman..... Sanderson

3.25 THELMA REISS-SMITH

Minuet..... Handel
Andante Cantabile (Slow, in a singing style)
De Fesch, arr. Salmon
Allegro spiritoso (Quick and spirited)
Senaille, arr. Salmon

3.35 SYLVIA VAN DYCK

The secret..... Schubert
Chanson Espagnol (Spanish Song from 'The
Girls of Cadiz')..... Delibes

3.42 CEREDIG JONES

Myself when young..... Lehmann
The little ships..... Loughborough
Tavern Song..... Fisher

3.50 THELMA REISS-SMITH

Après un Rêve (After a Dream)
Fauré, arr. Casals
Spinning Wheel..... Popper
Träumerei .. Schumann, arr. Harold Samuel

4.0 WILLIAM HODGSON'S

MARBLE ARCH PAVILION ORCHESTRA
From the Marble Arch Pavilion

5.0 Travel Talk: 'Holidays Abroad.' Mrs.
OLIVER STRACHEY:—Italy 'I, Southern Italy'

SOUTHERN ITALY—blue skies and blue
sea, brown faces and 'sunburnt mirth';
the Bay of Naples and the sinister beauty of
Capri—these imaginings must have tempted
every holiday-planner at least once in his life.
How they can be realized Mrs. Oliver Strachey
will make clear in her talk this afternoon.

5.15 THE CHILDREN'S HOUR:

The private buffoon is a light-hearted loon—
according to popular rumour. A 'Cap and
Bells' programme which will include: Sele-
ctions by THE OLOF SEXTET. The Story of
'The Cock's Comb,' and why it is the badge
of a Jester (Agnes Hart). 'The Tumbler of
Our Lady'—an old French Legend

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

(London only)

7.0 Mr. F. J. BROWN: 'The Cable Com-
munications of the World'

CABLE communications are still, despite
the amazing growth of wireless, telephone
and beam, very essential to the conduct of the
world's affairs. Few people realize how vast
and complex a network of cables, lying on ocean

beds miles below the surface of the waters, links
up the countries and the continents, and makes
it possible to send a message across thousands
of miles of land and sea in a few minutes or hours.
Mr. Brown will give some interesting informa-
tion about cable communications in this evening's
talk.

(Daventry only)

Mr. R. FLETCHER: 'How a Pigeon Race is
carried out'

PIGEON racing is a sport that has thousands
of fervent enthusiasts, but to the general
public it is a somewhat mysterious affair. We
all know vaguely that homing pigeons are
released from some sort of a trap and that they
fly home over incredible distances at astonishing
speeds; but as to the exact technique of con-



Pollard Crouther

STARS OF THE OLD TV.

London's variety programme this evening includes a
turn by Harold Scott and Elsa Lanchester, whose
singing of old music hall songs wonderfully recreates
the atmosphere of the rollicking, delightful halls of a
generation ago. Here they are appropriately made up.

ducting a race we are mostly in the dark. This
obscurity Mr. Fletcher, of the Homing Union,
will enlighten in this talk.

7.15 THE FOUNDATIONS OF MUSIC

LISZT'S PIANOFORTE WORKS
Played by BEATRICE SNELL
St. Francis Preaching to the Birds

7.25 Topical Talk

7.45 VARIETY

HAROLD SCOTT and ELSA LANCHESTER (Duets)
HELEN ALSTON (Songs at the Piano)
LESLIE ENGLAND (Pianoforte)
ERNEST HASTINGS

REFUSALS OF MARGARET '—III

Margaret..... PHYLLIS PANTING
Eustace..... JOHN WYSE

8.40 A SONG RECITAL
by DALE SMITH (Barito-
tone)

Jesu, joy of man's desiring... Bach, arr. Jacob
Look, fair lady, how I love thee

Handel, arr. W. G. Whittaker

Wonder..... Schubert
Meadow and orchard..... Monica Smith
O that it were so..... Haley-Simpson
Love's worship..... Kenneth A. Wright
The Derby ram..... Hurlstone

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Prof. WALTER GARSTANG: 'Our Resident
Songsters—II, The More Complex and Musical
Songs.' S.B. from Leeds

THIS is the second of the short series of
three talks, illustrated by gramophone
records, in which Professor Garstang is describing
the songs of some of our British birds. Last
week he dealt with the simpler efforts of the
less ambitious songsters, and tonight he will
go on to the songs of the more skilled
musicians of the boughs. Next week he
will describe the songs of the birds that visit
us only in the summer months.

9.30 Local Announcements; (Daventry only)
Shipping Forecast

9.35 'LADY WINDERMERE'S FAN'

A Play about a Good Woman by OSCAR
WILDE

Produced by HOWARD ROSE

Lord Windermere.... HARCOURT WILLIAMS
Lord Darlington.... FELIX AYLMER
Lord Augustus.... ERIC COWLEY
Ceil Graham.... PHILIP WADE
Lady Windermere.... HILDA BRUCE-POTTER
Duchess of Berwick.... CICELY TURNER
Mrs. Erlynne.... IRENE ROOKE
Lady Jedburgh.... EDITH HUNTER
Lady Plymdale.. MARJORIE CLARK-JERVOISE

SOME of the younger generation, who had
heard much of the brilliant wit and
decadent elegance of Oscar Wilde, may have
been a shade disappointed if they attempted to
read his novels and his verse. But as a play-
wright Wilde still holds the ruge, and it is im-
possible to deny his claim to be the finest writer
of the comedy of manners that the British
theatre had produced since Sheridan's time.

Even now, in the very different intellectual
atmosphere of 'after-the-war,' there is a *fin-de-
siècle* sparkle about, for instance, *Lady Windermere's Fan* that makes one sympathize with the
excitement that pervaded the London of the
Yellow Book cult when it was first produced
at the St. James's Theatre in February, 1892,
and founded the fame that Wilde was to
enhance with his later plays.

Lady Windermere's Fan has been broadcast
before, just about two years ago. On that
occasion Miss Edith Hunter, Miss Irene Rooke
and Miss Marjorie Clark-Jervoise took the
same parts that they will play tonight.

11.0-12.0 DANCE MUSIC: KETTNER'S FIVE,
under the direction of GREGORY GELDER, from
Kettner's Restaurant

THE RADIO TIMES.

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Tuesday's Programmes cont'd (April 17)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA**
From the Rivoli Theatre
- 4.0 A MILITARY BAND PROGRAMME**
From Birmingham
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASELL
March, 'Sea Song'.....Vaughan Williams
Overture, 'Calm Sea and Prosperous Voyage'
Mendelssohn
- 4.20 OSMOND DAVIS (Tenor)**
The English Rose.....German
An Eriskay Love Lilt.....arr. Kennedy-Fraser
The Gentle Maiden.....arr. Somervell
BAND
Suite of Egyptian Scenes.....Cuthbert Harris
Cornet Solo, 'Bird Songs at Eventide'
Eric Coates
Soloist, P.C. STUART
- 4.45 ERNEST ELLIOTT (Entertainer)**
BAND
First Selection from 'Merrie England'
German, arr. Godfrey
- 5.5 OSMOND DAVIS**
In Summertime on Bredon.....Peel
The Vagabond.....Vaughan Williams
Where'er you walk ('Semelo').....Handel
BAND
Tone Poem, 'Norwegian Carnival'
Svedsen, arr. Godfrey
- 5.25 ERNEST ELLIOTT**
Original Skits and Sketches
BAND
Suite of Ballet Music from 'William Tell'
Rossini, arr. Winterbottom
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
'The Land of Upside-down,' by Margaret
Madeley. Songs by Phyllis Peck (Soprano).
'Bismum and Peccum' will entertain. 'The
Jewelled Isle,' by J. E. Cowper
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 DANCE MUSIC**
THE B.B.C. DANCE ORCHESTRA,
Personally conducted by JACK PAYNE
DOLLY RICH and GERALDI (Entertainers)
ARTHUR CHESNEY
- 7.30 SANTOS CASANI**
A lesson in the Baltimore
- 7.50 THE B.B.C. DANCE ORCHESTRA (Continued)**
- 8.0 'SNOWDRIFTS'**
From Birmingham
A Play by DOT ALLAN
Produced by STUART VINDEN
Ann Brentwood.....GLADYS WARD
Mrs. Brentwood.....F. A. CHAMBERLAIN
Jim Bryant (Ann's Sweetheart)
WILLIAM HUGHES
A Gipsy.....WORTLEY ALLEN

The living-rooms of a country cottage in Derbyshire on a dark night in winter. The room is lit by an oil lamp, which shows up the old-fashioned furniture, including a dresser on which stands a clock and lantern. Mrs. Brentwood is warming her hands at the fire, while Ann is standing idly looking through the window at the snowy



Walter Widdop (left) sings some of the excerpts from popular operas that will be broadcast tonight, and Osmond Davis (right) sings in the Military Band Programme in the afternoon.

landscape. Her mother had died many years before, a stranger in a village where strangers are not welcomed, and she had been brought up by Mrs. Brentwood. Although engaged to Jim Bryant, she craves for a glimpse of the world beyond the bleak fells before settling down.

8.30 EXCERPTS FROM POPULAR OPERAS

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA (Leader, FRANK CANTELL),
Conducted by JOSEPH LEWIS
MARJORIE PARRY (Soprano)
WALTER WIDDOP (Tenor)
DENNIS NOBLE (Baritone)
THE BIRMINGHAM STUDIO CHORUS

I. 'FAUST'
(Gounod)
Chorus, 'Light as air'
Baritone Recit., 'Dear gift of my sister,' and
Air, 'Even bravest heart'
Soprano Air, 'Jewel Song'
Tenor Air, 'All hail, thou dwelling'
Chorus, 'Soldiers' Chorus'

9.0 II. 'CAVALLERIA RUSTICANA'
(Mascagni)
Prelude
Tenor Air, 'Siciliana'
Opening Chorus, 'Sweetly the birds'
Baritone Air, 'Alfio's Song'
Chorus, 'O rejoice that the Lord has arisen'
Duet, Santuzza and Turiddu
Intermezzo
Tenor Air, 'See the merry wine'

9.43 III. 'TANNHAUSER'
(Wagner)
Soprano Air, 'Elizabeth's Greeting'
Baritone Air, 'When for the prize in song'
March and Chorus, 'Hail, bright abode'

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 A MILITARY BAND CONCERT
HARDY WILLIAMSON (Tenor)
THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL
Coronation March (from 'The Prophet' Meyerbeer)
Hungarian Overture, 'Hunyadi Laszlo'...Eklér

10.32 HARDY WILLIAMSON
At Eventide.....Grey
You.....Cross
The Stars.....Montague Phillips

10.40 BAND
Second 'Peer Gynt' Suite.....Grieg
Abduction of the Bride; Arab Dance; Peer
Gynt's Home-coming—Stormy Evening on
the Coast; Solveig's Song

10.58 HARDY WILLIAMSON
Now sleeps the crimson petal
Quilter
All my very own
Hope
Everywhere I go
Easthope Martin

11.6-11.15 BAND
Kamarinskaja
(Slavonic Wedding Scene)
Glinka

(Tuesday's Programmes continued on page 72.)

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Tuesday's Programmes continued (April 17)

5WA CARDIFF. 353 M. 850 KC.

3.0 London Programme relayed from Daventry

4.0 A LIGHT SYMPHONY CONCERT
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'Ruy Blas' Mendelssohn
The Unfinished Symphony Schubert
First 'Maid of Arles' Suite ('L'Arlésienne') Bizet

TWO days sufficed for the composition of this Overture to Victor Hugo's play, *Ruy Blas*. Mendelssohn disliked the drama, and put off writing the music until the last moment.

The Overture is in 'First Movement' form, consisting of the statement of two Main Themes (sometimes also, as here, of subsidiary ones), their Development and Recapitulation. The opening consists of the alternation of two phrases, one consisting of slow, solemn chords on Woodwind and Brass, and the other of soft, rapid, detached notes on Strings; this latter is an anticipation of the First Main Tune (very quick), which presently arrives, starting in Strings and Flute. The volume of tone gradually increases to a climax. This leads to a recurrence of the solemn Woodwind and Brass phrase, which precedes the Second Main Tune. This starts with a soft series of detached notes in Strings. It is repeated and continued, Clarinets, Bassoons and Cellos doubling the tune as a sonorous sustained unison melody.

A few other tunes appear, but these are the outstanding features.

5.0 LYNDON HARRIES—A Humorous Recital

5.15 THE CHILDREN'S HOUR

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 and Poets'—Part II

7.15 S.B. from London



7.45 THE SUPER SIX in 'SEA DOGS'

A Natty Nautical Song Show

The Crew: LYN JOSHUA, GEORGE COBNER, WILLIAM FRANCIS, FRANK EVANS, HERBERT SIESE

The Skipper, SIDNEY EVANS

Opening Chorus, 'The Good Ship'
Concert Party... Hayes and Gallatly
Concerted, 'Going up'

Hayes and Gallatly
Song, 'The Call of the Sea'

Fraser-Simson

Cameo, 'Piracy' Clifford Grey

Duets, 'Pirates'... Hayes and Gallatly

Concerted, 'In the Sweet By and By'

Hayes and Gallatly

Song, 'Out where the big ships go'

Hewitt

Concerted, 'Travelesques'

Hylton and West

Song, 'The Skipper'... Clifford Grey

8.45 ERNEST HASTINGS

Entertainer at the Piano

9.0 S.B. from London

9.15 S.B. from Leeds

9.30 Local Announcements

9.35-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M. 780 KC.

1.15-2.0 TUESDAY MID-DAY SOCIETY'S CONCERT
Relayed from the Houldsworth Hall

AUDREY HOWSON (Soprano); MARY ABBOTT
(Pianoforte)

3.0 A LIGHT ORCHESTRAL CONCERT

THE STATION ORCHESTRA

Overture to 'Zampa' Hérold

Selection from 'Iolanthe'... Sullivan, arr. Godfrey

RICHARD MORGAN (Entertainer)

The Pipes o' Troon Farrer

Peter Scott-Gatty

DOROTHY BINGHAM (Violoncello)

Sonata Sammartini, arr. Salmon

(1) Quick; (2) Slow; (3) Lively

ORCHESTRA

Children's Suite Lardelli

Selection from 'A Princess of Kensington'

German

RICHARD MORGAN

Little Boy Blue Field

The Bachelor's Dilemma Rutherford

Life's Circus Weston and Lee

DOROTHY BINGHAM

Allegro spiritoso (Quick and lively)

Senaité, arr. Salmon

Old Swedish Air arr. Squire

Mazurka Popper

ORCHESTRA

Suite, 'Four Ways' Eric Coates

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Lo! Here the gentle lark' (Bishop), sung by Betty Wheatley (with Clarinet obbligato). 'Money,' by Robert Roberts. 'Chopiniana,' a Selection of Chopin's Music arranged by Finck, and played by the Sunshine Trio.

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 Prof. G. W. DANIELS; 'Cities of the Industrial North—I, The Growth and Characteristics of the Industrial North: A General Survey'

7.15 S.B. from London

7.45 THE BESSES O' TH' BARN BAND

Conducted by FRED ROYLE

Relayed from the GROCERS' EXHIBITION,
Belle Vue

Selection from 'Rose Marie' Friml
Cornet Solo, 'Fairies of the Waters'... Jacombé
Soloist, W. RUSHWORTH

8.5 STAINLESS STEPHEN, in a Stewdio Hash
From the Studio

8.15 BAND

'Heroic' Selection Weber, arr. Owen

8.35 STAINLESS STEPHEN gives a Standing Commentary on the Grocers' Exhibition

8.45 BAND

Waltz, 'Senta' Raymond
Selection from 'I Pagliacci' ('The Play-Actors')
Leoncavallo

9.0 S.B. from London

9.15 S.B. from Leeds

9.30 Local Announcements

9.35-12.0 S.B. from London

6LV LIVERPOOL. 287 M. 1,010 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Look Up! 'The Cloud' (Bainton), 'Up in a Toy Balloon' (McGeogh), 'Behind the Clouds' (De Sylva), 'Lookin' at the Sky' (Oliver), 'The Fly-away Horse' (Eugene Field), 'The Glass Ball Country' (Richard Hughes), Violin Solo—'Cherry Ripe' (arr. Cyril Scott)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Manchester

7.15 S.B. from London

7.45 S.B. from Manchester

9.0 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 Longtime Ago Songs. 'Poor Robin,' 'The Little Bird,' 'Longtime Ago' and 'Wishing,' by Franco Leoni, sung by Alice Venning

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Manchester

7.15 S.B. from London

7.45 S.B. from Manchester

9.0 S.B. from London

9.15 Professor WALTER GARSTANG, 'Our Resident Songsters—II, The More Complex and Musical Songs'

9.30 Local Announcements

9.35-12.0 S.B. from London



WELL AWAY ON THEIR 200-MILE FLIGHT.

The falling of traps, the whir of wings, and batch after batch of homing pigeons are all on their long race home. Mr. R. Fletcher will explain how a pigeon race is carried out in his talk from Daventry this evening at 7.0.

Short and General

Tuesday's Programmes cont'd (April 17)

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
- 6.0 KENNETH BLUNDELL: Household Talk
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 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
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15 S.B. from London 9.15 S.B. from Leeds
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 J. P. COLE'S QUARTET
Relayed from Bobby's Restaurant
- 5.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Major F. ST. MAUR SHEIL: 'Hints to the Fly-Fisherman'
- 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'—III
- 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. 780 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Topsy-Turvy Land
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. CHARLES HENDERSON: 'Richard Carew of Anthony, the Elizabethan Writer'
- 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—V, The Palace of the Sea Kings of Crete'

- 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
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. D. RHYNS PHILLIPS: 'The Ilston Valley'
- 7.15 S.B. from London
- 7.45 AN ORGAN RECITAL by A. CYRIL BAYNHAM
Relayed from ST. MARY'S PARISH CHURCH
- 8.15 STUDIO RECITALS
GUNSTONE JONES
will sing the following poems to harp accompaniment in the traditional Welsh style
Hwiangerdd Sul y Blodau, from 'Telynegion Macc a Môr' Eifion Wyn
I Forfudd (from 'Cywyddau') Dafydd ap Gwilym
Y Gŵl (from Awdl 'Heddwch') Hiraethog
In Memoriam to 'Hedd Wyn,' the Shepherd Poet, who fell at Pilkem Ridge
R. William Parry

- NAN DAVIES (Harp)
- 8.30 LOUISA DAVIES (Soprano)
O light and joy of all my heart Donizetti
Merch y Molynydd B. Richards
The Second Minuet Besly
The Lilac Tree Gartlan
- 8.45 EDITH HUNTER (Pianoforte)
Perpetual Motion Poulenc
Wedding Day Grieg
Negro Dance Cyril Scott
Prologue MacDowell
Of Br'er Rabbit MacDowell
The Joy of Autumn MacDowell
- 9.0 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. 990 KC.

- 3.0—London Programme relayed from Daventry. 4.30—Organ Recital by Frank Matthew, relayed from the Havelock Picture House, Sunderland. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Leslie Dunker (Bass). Millicent Richardson (Mezzo-Soprano). 6.30—S.B. from London. 7.0—John English with 'Wrinkles'—II. 7.15—S.B. from London. 7.45—A Vocal and Instrumental Concert. Excelsior Male Voice Quartet. Leon Goossens (Oboe). Olive Tomlinson (Pianoforte). Phyllis Nash (Violin). 9.0—S.B. from London. 9.15—S.B. from Leeds. 9.30—Councillor Arthur W. Lambert on 'The Lord Mayor's Holiday Camp Fund for Poor Children. 9.35—S.B. from London. 11.0-12.0—Dance Music; Percy Bush and his Eolian Band, relayed from the Oxford Galleries.

5SC GLASGOW. 405.4 M. 740 KC.

- 3.15—Broadcast to Schools. 4.0—Station Orchestra, Jessie Green (Soprano). 5.0—Travel Talk. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Music from the New Savoy Picture House. Organist: Mr. S. W. Leitch. 6.30—S.B. from London. 6.45—Mid-week Sport Bulletin. 6.50—S.B. from London. 7.0—S.B. from Edinburgh. 7.15—S.B. from London. 7.45—'Ten Years After.' The Radiophonists, accompanied by the Station Orchestra, re-visit the Better 'Ole. 9.0—London. 9.15—Leeds. 9.35-12.0—London.

2BD ABERDEEN. 500 M. 600 KC.

- 3.0—London. 4.0—Dance Music by Al Leslie and his Orchestra. Relayed from the New Palais de Danse. 4.15—Andrew Cruickshank (Baritone). 4.30—Dance Music. 4.45—Andrew Cruickshank. 5.0—London. 5.15—Children's Hour. 6.0—London. 6.30—S.B. from London. 6.45—S.B. from Glasgow. 6.50—S.B. from London. 7.0—S.B. from Edinburgh. 7.15—S.B. from London. 9.15—Leeds. 9.35-12.0—London.

2BE BELFAST. 506.1 M. 990 KC.

- 3.30—John Donnan (Tenor). Mark Hemingway (Cornet). Station Orchestra. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London. 6.30—S.B. from London. 7.45—'Way Back.' An Old-Time Variety Bill. 9.0—London. 9.15—Leeds. 9.35-12.0—London.



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PROGRAMMES for WEDNESDAY, April 18

10.15 a.m. A
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7.15 THE FOUNDATIONS OF MUSIC
LISZT'S PIANOFORTE
WORKS

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Concert Studies, Nos. 2 and 3

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

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT
DOROTHY PENN (Soprano)
JOHN PROTHROBE (Baritone)

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

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

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

3.45 Mr. J. PAGE CROFT: 'A Tale of Tea'

'TEA,' according to Mr. Chesterton, 'is like the East he grows in, a great yellow Mandarin'; and the further allegation that 'all the women, like a harem, at his pigtail troop along,' carries a considerable tincture of truth. Tea is, in fact, very precious to women, and his votaries will be interested to hear Mr. Page Croft describe his various homes in Asia, and the history of his conquest of the West.

4.0 A LIGHT CLASSICAL CONCERT
CUTHBERT SMITH (Baritone); THE GERSHOM
PARKINGTON TRIO

Trio in D Minor Mendelssohn
IN Mendelssohn's two Trios there is much to admire—in particular their sincerity, tunefulness and good, clean workmanship.

The D Minor Trio (his Op. 49) has four Movements. The First is suavely hurried and well marked in its three-beat rhythm. The Second is more tranquil, and very melodious, as it goes steadily along in four square time. The deft Scherzo follows, and then the last Movement, the most characteristic of the four, opens with a rhythm that is seldom absent for long. It is tapped in chords or sung in melodies, now loud, now soft, all through the Movement.

4.30 CUTHBERT SMITH
Amarilla Caccini
Come raggio di sol (Like the sun's rays) Caldara
Plaisir d'Amour (Love's Pleasure) Martini
Now sleeps the crimson petal } Quilter
Love's philosophy }

4.45 Trio
Trio in C Minor Brahms

HERE is a bracing piece of music, if ever there was one! It has the tonic effect of a tramp in the fresh, keen air of spring.

The vigorous First Movement is built upon two Main Tunes, the first of which, crisp and brief, is heard right away at the opening. After some episodic matter, the Violin and Cello give out, in octaves, the broad Second Main Tune.

The Second Movement is in 'Scherzo' style—light, quick and lithe; the third Movement goes in blended rhythms of twos and threes—a favourite Brahmsian device, and the Last Movement is as energetic as the First.

5.15 THE CHILDREN'S HOUR:
Cobblestones and Alleyways
There will be Violin Solos by
DAVID WISE



E.N.A.

PERSIA UP TO DATE.

This barber looks as though he came straight out of 'The Arabian Nights,' but he is using a pair of very modern clippers on the beard of a desert sheikh. This scene on the sidewalks of Teheran, and the caravan in the picture at the bottom of the page, are typical of the contrasts to which Miss Sackville-West will refer in her talk tonight.

The Story of 'The Glass Peacock' and of the Alley where Annar Mariar Lived (Eleanor Farjeon)

'Agnese and her Fruit Stand' (Angela M. Keyes)

6.0 Musical Interlude

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

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

6.45 Musical Interlude

7.0 Ministry of Agriculture Talk: Capt. W. BRUMWELL: 'The British Fur Rabbit Industry'



E.N.A.

PERSIA AS IT HAS BEEN FOR A THOUSAND YEARS.

Western fashions may invade the East, but this train of pilgrims on their way to the Holy City of Najaf is a sight that could have been seen in Persia any time in the last thousand years.

7.25 Commander B. T. COOTE: 'How to Keep Fit'

THIS is the second talk in the new series intended primarily for younger listeners which was begun by Charles Buchan, the Arsenal captain, last week. He spoke on 'Sportsmanship'; this evening Commander Coote will deal with a subject equally vital in its own sphere—'How to keep fit'—a subject on which, as a famous P.T. instructor, who has himself been through the complete course in Sweden, and who was in control of P.T. instruction in the Navy during the war, he has every qualification to speak. His talk is intended for the ordinary, non-athletic young man, who, without being in strict training for any particular sport, still wants to keep generally fit, and not, by sheer negligence of the simple rules, get flabby and soft.

7.45 A PIANOFORTE RECITAL
BERKELEY MASON and LESLIE SPURLING
Sonata in C Minor Mozart
(With part for second piano, composed by Grieg)

8.0 'ARMIDA'
A Grand Opera in Five Acts by GLUCK

Cast:

Armida STILES ALLEN
The Spirit of Hatred RISPAN GOODACRE
Sidonia } THERESA AMBROSS
A Spirit }
A Naiad } ELSIE SUDDARY
Lucinda }
Phenice RISPAN GOODACRE
Hidrast } DENNIS NOBLE
Ubaldo }
A Danish Knight } HARDY WILLIAMSON
Artemidorus }
Arontes FRANK PHILLIPS

THE WIRELESS CHORUS (Chorus Master,
STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA (Leader,
S. KNEALE KELLEY)

Conducted by PERCY PITT

(An outline of the Opera will be found on page 61.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Miss V. SACKVILLE WEST: 'From Syria to Persia'

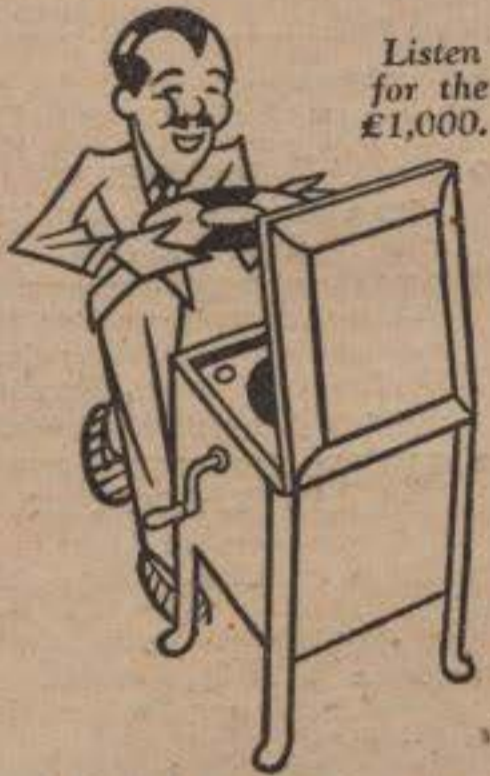
TRAVELLING in the Middle East is still a picturesque affair, abounding in material for the traveller with an eye for contrast and the power of reproducing experience in words. Miss Victoria Sackville-West is undoubtedly such a one, as readers of her 'Passenger to Teheran' will agree. A poet and writer of distinction, she will this evening, and in her second talk next week, describe a journey through some of the Eastern countries where the inroads of Western civilization contrast strangely with the traditions and customs of the past.

9.30 Local Announcements;
(Daventry only) Shipping Forecast

9.35 'ARMIDA' (Continued)

10.45-12.0 (Daventry only)
DANCE MUSIC: ALFREDO'S BAND,
and THE NEW PRINCES ORCHESTRA
from the New Princes Restaurant
(Wednesday's Programmes continued
on page 76.)

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Recorded Electrically.

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- 1002 { CAN'T YOU HEAR ME SAY I LOVE YOU (Waltz with Chorus) (Burton Brown) Herman Darewski & his Covent Garden Band and THE GONDOLIER (Merson) Billy Merson with Orchestra.
- 1003 { WHEN YOU COME TO REST IN THE HEART OF A ROSE (Tom Burke) Pat Nolan with Orchestra and CALLING ME HOME—Lady Mary (Chappel) Metropole Havana Band with Vocal Refrain.
- 1004 { RAIN with Vocal Chorus (Eugene Ford) Kit Kat Band with the Three New Yorkers and SOMETIMES I'M LONESOME (Wade) Al George's Red Pepper Band with Vocal Refrain.

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Wednesday's Programmes cont'd (April 18)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 74.)

3.0

CHAMBER MUSIC

From Birmingham

FRANK CANTELL and HARRY FREEMAN (First Violins); ELSIE STELL and EDGAR WHEATLEY (Second Violins); ARTHUR KENNEDY and LENA WOOD (Violas); LEONARD DENNIS and THOMAS FREEMAN (Violoncelli)

Octet for Strings Svendsen

THE Norwegian Composer-Conductor-Violinist, Johann Svendsen, who died a few years before the War, wrote several large-scale compositions, including two Symphonies. He is less of a 'nationalist' Composer than his contemporary, Grieg, but in a good deal of his work we find nationalist characteristics—as, for instance, in this Octet.

BARBARA FREWING (Contralto)

Gretchen am Spinnrade (Gretchen at the Spinning Wheel) Schubert

Von ewiger Liebe (Love Eternal).....

Der Schmied (The Smith) Brahms

Silent Noon Vaughan Williams

A Feast of Lanterns Bantock

3.50 OCTET

Slow Movement from Serenade, 'In the Far West' Bantock

4.0

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

DOLLY RICH and GERALDI (Entertainers)

ARTHUR CHESNEY (Comedian)

5.45 THE CHILDREN'S HOUR (From Birmingham):

Story told by Gladys Colbourne. Musical Selections by the Midland Pianoforte Sextet (Leader, Frank Cantell). 'How Biscuits are Made,' a Competition Essay by Major Vernon Brook

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

6.45

LIGHT MUSIC

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTELL

Rustic Dance from 'Airs and Graces' } Monckton

Selection from 'The Mousinô' }

7.5 MARY POLLOCK (Soprano)

At Dawning Cadman

Love is meant to make us glad German

A Dream Garden Montague Phillips

7.15 ORCHESTRA

Waltz from 'The Lilac Domino' Cuveillier

Suite of Four Dances from 'The Rebel Maid' }

Montague Phillips

MARY POLLOCK

A Blackbird Singing Head

I think of you, my sweet Haydn Wood

At the Well Hugeman

7.45 ORCHESTRA

Selection from 'A Little Dutch Girl' .. Kalman

8.0

VAUDEVILLE

ELSIE CARLISLE (Syncopated Songs)

ERNEST HASTINGS

WALLACE CUNNINGHAM (Ventriloquial Comedian)

BILLY MAYERL (Syncopated Pianist)

LESLIE SARONY (Entertainer)

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

9.0 RAILWAY CLEARING HOUSE MUSICAL SOCIETY CONCERT

Relayed from the Kingsway Hall

THE RAILWAY CLEARING HOUSE MALE VOICE CHOIR

CHOIR

Conducted by JOHN E. WEST

THE CHOIR

Madrigal, 'Our Country Swains' Weelke (1597)

Folk Songs:

Matthew, Mark, Luke and John } arr. Hold

Swansea Town }

TOM KINNIBURGH

The brightest day Easthope Martin

Youth Allteen

CHOIR

Five-part Glee, 'When fierce conflicting passions'

S. S. Wesley

JOHN COCKERILL

Harp Solo, 'Two Arabesques' Debussy

CHOIR

Part Songs:

After many a dusty mile } Elgar

Zut! Zut! Zut! }

Hang fear, cast away care Hubert Parry

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE RIVIERA CLUB

DANCE BAND, directed by GENE MORELLE, from the Riviera Club

11.0-11.15 ALFREDO'S DANCE BAND and the

NEW PRINCES ORCHESTRA, from the New Princes

Restaurant



The Riviera Club Dance Band, directed by Gene Morelle, whose dance music will be relayed by 5GB between 10.15 and 11.0.

Wednesday's Programmes cont'd (April 18)

5WA CARDIFF. 353 M. 850 KC.

1.0-1.45 A CLASSICAL SYMPHONY CONCERT

Relayed from the National Museum of Wales
THE NATIONAL ORCHESTRA OF WALES

Overture to 'Prometheus' Beethoven
Concerto Grosso in B Flat, Op. 3, No. 1, for
Two Flutes, Two Oboes, Two Bassoons,
Strings and Pianoforte..... Handel
Symphony, No. 104, in D ('London') Haydn

FOR the Ballet *Prometheus*, produced in Vienna in 1801, Beethoven wrote this Overture and a number of incidental pieces.

The music is naturally not that of the Composer's full maturity (he was only thirty-one when he wrote it), but it has plenty of vivid life and attractive grace.

It commences with a slow Introduction, in which Beethoven repeats an effect he had made in his first Symphony a year before—choosing a discord, out of the key, as the very first chord of the piece.

Immediately after the loud opening bars we hear a grave, tender melody, which does not continue long, for the first Main Tune of the Overture proper breaks in impetuously. The Second Main Tune soon follows, and there is a romantic episode soon afterwards.

The Composer develops and recapitulates this material and ends the work with a lively Coda.

HANDEL'S 'Concerti Grossi' (Great Concertos) are not Concertos in the modern meaning of works for (usually) one Soloist and an Orchestra.

Handel used an Orchestra generally containing Stringed instruments and a Harpsichord, and divided it into two groups of players. One group, called the 'Concertino,' consisted of two Violins and a Cello, and the other comprised the remainder of the Orchestra.

These groups are played off one against another, all through the work, having alternate cuts at the music, so to speak, and sometimes they are combined.

IT used to be almost impossible to say exactly how many Symphonies Haydn wrote, for some of his works could be described either as Symphonies or Overtures, or by other names; and of some compositions described as Haydn's it could not be surely said that they were authentically his. Now a hundred-and-four Symphonies have been certified as truly the Composer's work.

We are to hear the Symphony formerly known as 'No. 2,' and now numbered 104. It has received the nickname of the 'London'; it is one of those Haydn wrote at the invitation of the impresario Salomon, for performance in London when the composer came over to conduct several concerts.

The 'London' Symphony was first heard in 1795, when he (then aged sixty-three) had a benefit concert. In style and power the music looks forward to Beethoven.

There are four Movements: (1) Slow, leading to Quick; (2) Slow Air, with two Variations; (3) Minuet; (4) Quick and spirited.

3.0 London Programme relayed from Daventry

4.0 A STUDIO CONCERT

THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT FENGELEY (Pianoforte)

Trio Variations on Welsh Folk Tune, 'Llydaw' Kenneth Harding

DORIS G. LAWRENCE (Soprano)

A Blackbird's Song Sanderson
April is a Lady Carew
The Enchanted Forest Montague Phillips

TRIO

Trio on Irish Folk Tunes (Op. 32) Trowell

ARNOLD TROWELL, born at Wellington, New Zealand, in 1887, came to Europe to finish his musical education and made his debut in London at the age of twenty, with a Violoncello recital. He was at once noticed as an out-

standing player. He has busied himself also with the composition of a number of works, including a Quartet and a Quintet that have won good opinions.

DORIS G. LAWRENCE

It was a lover and his lass German
Sylvan } Landon Ronald
A Little Love Serenade..... }

TRIO

Trio (Op. 11), Two Movements Beethoven
Quick and bold; Theme and Variations.

THE Trio was originally written for Pianoforte, Clarinet and Cello. We are to hear two of its three Movements. The last is a set of Variations on an air from an Opera by one Weigl—a tune that was very popular at the time Beethoven wrote this Trio—about 1798.

5.15 THE CHILDREN'S HOUR: Stories from Dickens: 'Nicholas Nickleby'—III. 'The Glass Peacock,' by Eleanor Farjeon. Spic and Span.



Professor BRODETSKY

will talk on 'Knights of the Round Table at Geneva' from Leeds-Bradford this afternoon.

6.0 S.B. from Swansea

6.20 London Programme relayed from Daventry

6.30-10.45 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.5 M. 780 KC.

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

3.45 THE STATION ORCHESTRA

5.0 Mrs. C. KING-BELL: 'A Woman in Malaya'

5.15 THE CHILDREN'S HOUR: Two Songs from the 'Peasant Cantata' (Bach); 'Good fellows, be merry' and 'The Song of Autolycus,' sung by Harry Hopewell. 'The Man who Refused a Bribe' and 'A Woman against a King,' read by Robert Roberts. Mazurka in A Flat, Op. 63, No. 2 (Chopin), played by Eric Fogg

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30-10.45 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 Gramophone Lecture-Recital by Moses BARITZ

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Day in Camp: A Programme by the 94th Liverpool Troop of Boy Scouts. Also 'The Silver Bullet' (Milner Snape), (a Scout Story)

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30-10.45 S.B. from London (9.30 Local Announcements)

(Wednesday's Programmes continued on page 79.)



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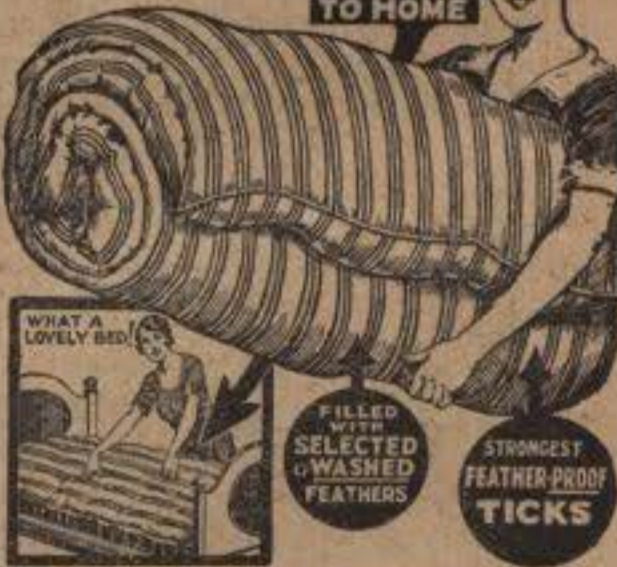
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Wednesday's Programmes cont'd (April 18)

(Continued from page 77.)

2LS LEEDS-BRADFORD. 277.8 M & 252.1 M. 1,050 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: 'Knights of the Round Table at Geneva,' a Talk on the League of Nations, by Professor Brodetsky. Tales from Baron Munchausen, by Miss M. M. Hummerston
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30-10.45 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: All in the Pleasant Open Air: 'The Sacred Chickens' (Hugh Chesterman), 'Aunt Emma and the Balloon' (Norman Timmins), 'The Chicken Race' (King), 'Country Gardens' (Grainger). Request Songs by Wal Hanley
- 6.0 London Programme relayed from Daventry
- 6.20 Horticultural Bulletin
- 6.30-10.45 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30-10.45 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
- 4.0 TEA-TIME MUSIC
Relayed from Beale's Restaurant. Directed by GILBERT STACEY
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-10.45 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
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-10.45 S.B. from London (9.30 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
- 6.30-10.45 S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-10.45 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.0 AN AFTERNOON CONCERT
ELEANOR JAMES (Songs at the Piano)
ELWYN EDWARDS (Baritone)
THE STATION TRIO: T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); GWILYM THOMAS (Violoncello)
- 5.15 THE CHILDREN'S HOUR
- 6.0 Pynciau'r Dydd Yng Nghymru (Current Topics in Wales)
A Review, in Welsh, by E. ERNEST HUGHES
- 6.20 London Programme relayed from Daventry
- 6.30-10.45 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 313.5 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:—Hilda Bood (Contralto). 6.10:—Albert Tweddell (Tenor). 6.20:—Royal Horticultural Society's Bulletin. 6.30-10.45:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

- 11.0-12.0:—Gramophone Records. 3.15:—Broadcast to Schools. 4.0:—Dance Music relayed from the New Palais de Danse. 4.35:—Women of the Covenant, by Janetta Murray. 4.6:—Dance Music (continued). 4.15:—John Beveridge (Entertainer). 4.30:—Dance Music (continued). 4.45:—John Beveridge. 4.50:—Dance Music (continued). 5.15:—Children's Hour. 6.0:—London. 6.20:—Mr. George E. Greenhow: 'Horticulture.' 6.30:—S.B. from London. 6.45:—Mid-week Sport Bulletin. 6.50:—Juvenile Organizations' Bulletin—The Boys' Brigade. 7.0:—S.B. from London. 7.45:—Ernest Hastings (Entertainer at the Piano). 8.0-10.45:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 11.0-12.0:—Gramophone Records. 3.30:—Dance Music by Al Leslie and his Orchestra. Relayed from the New Palais de Danse. 3.45:—Women of the Covenant, by Janetta Murray. 4.0:—Dance Music (continued). 4.15:—John Beveridge (Entertainer). 4.30:—Dance Music (continued). 4.45:—John Beveridge. 4.50:—Dance Music (continued). 5.15:—Children's Hour. 6.0:—London. 6.20:—Mr. George E. Greenhow: 'Horticulture.' 6.30:—S.B. from London. 6.45:—S.B. from Glasgow. 6.50:—Juvenile Organizations' Bulletin. 7.0-10.45:—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

- 12.0-1.0:—London. 3.30:—Ernest A. A. Stensley (Violin). 3.45:—London Programme relayed from Daventry. 4.0:—Station Orchestra. 4.35:—Beatrice McComb (Contralto). 4.47:—Orchestra. 5.0:—Mrs. M. A. Cooper: 'American Food'—I. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page. 6.20:—London. 6.30-10.45:—S.B. from London.

CHARACTERS

from
DICKENS



MISS SQUEERS writes MR. NICKLEBY.

"Sir, my pa requests me to write to you the doctors considering it doubtful whether he will ever recover the use of his legs which prevents his holding a pen. When your neveu that you recommended for a teacher had done this to my Pa he assaulted my Ma with dreadful violence, dashed her to the earth and drove her back combe several inches into her head—a very little more, and it must have entered her skull. I am screaming out loud all the time I write which takes off my attention rather, and I hope will excuse mistakes.

"Yours and cetera, Fanny Squeers."

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PROGRAMMES for THURSDAY, April 19

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

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10.15 a.m. A

SHORT RELIGIOUS
SERVICE

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

11.0 (Daventry only) Gramophone Records

12.0 LIGHT MUSIC
THE CHELSEA OCTET
WINIFRED MORRIS (Contralto)

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

3.0 EVENSONG

Relayed from WESTMINSTER ABBEY

3.45 Miss MOLLY SWABEY: 'Very
old are these Rhymes'

NURSELY rhymes—those quaint and haunting little verses that are still told by nurses to their children even in this wireless age—are interesting not merely because of their associations with our earliest memories, but because many of them have a long and important history of their own. Miss Molly Swabey has gone deeply into this subject, with a view to writing a book about it, and in this afternoon's talk she will give some surprising information about the origin of some of the most artless of these rhymes.

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

Songs and Imitations by RONALD
GOURLEY. 'Inhaling,' a Whimsical
Story by RICHARD HUGHES.
'Rhinoceroses and Other Heavy-
weights,' by Captain F. G.
DOLLMAN

6.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by
JACK PAYNE

6.15 Market Prices for Farmers

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

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

6.45 Girl Guide Programme: Miss
MAYNARD, 'First Impressions of a
Recruit,' preceded by Guide News
from Miss KEITH

7.0 Mrs. MARY AGNES HAMILTON:
'New Novels'

7.15 THE FOUNDATIONS OF MUSIC

LISZT'S PIANOFORTE WORKS
Played by BEATRICE SNELL
Consolations, Nos. 1-4

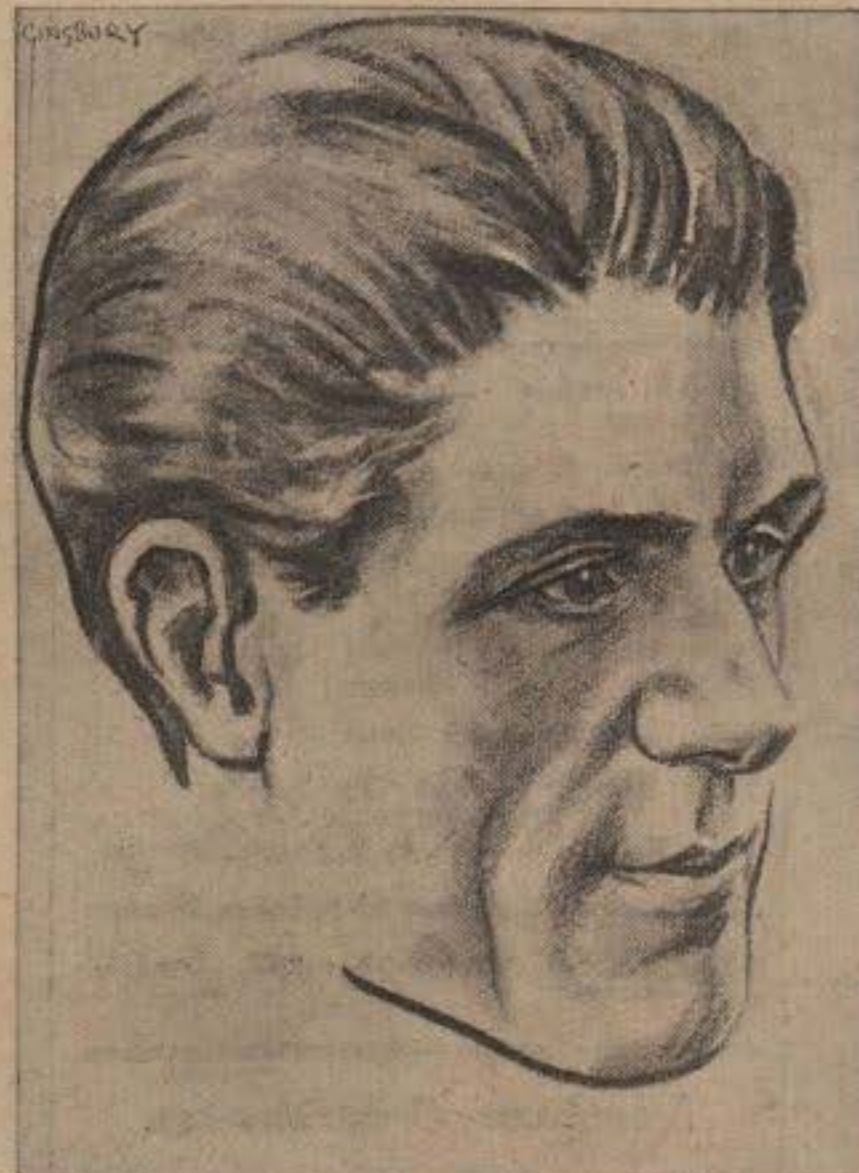
7.25 Mr. J. H. VALLANCEY: 'Stamp Collecting'

NO hobby can claim more passionate devotees than stamp-collecting, and all philatelists, from swapping schoolboys to owners of collections valued at thousands of pounds, will want to hear this evening's talk by the President of the London Stamp Club. Mr. Vallancey has lately returned from the International Philatelic Exhibition at Monaco, where his collections gained several awards.

7.45 A JOHN IRELAND PROGRAMME

GEORGE PARKER (Baritone),
ALBERT SAMMONS (Violin),
BEATRICE HARRISON (Violoncello)
JOHN IRELAND (Pianoforte)

BEATRICE HARRISON and JOHN IRELAND
Sonata for Violoncello and Pianoforte (Composed
in 1923)



MASTERS OF THE MICROPHONE—ALBERT SAMMONS.

When all is said and done (and with all due respect to Herr Lion Feuchtwanger), music is still, for the majority of listeners, the chief delight of broadcasting. No musical instrument broadcasts better than the violin, of which Albert Sammons is an acknowledged master. He figures largely in the programmes today, for, besides playing in the John Ireland programme from London at 7.45, he is to give a violin recital at 9.30 from 5GB.

JOHN IRELAND (born at Bowden, Cheshire in 1879) was, it will be remembered, the subject of the second 'New Friends in Music' hour recently. This programme will enable listeners who may not be very familiar with his music to make acquaintance with other sides of his art. In one particularly—in chamber music—he has won very wide distinction.

His first Sonata for Pianoforte and Cello (in G Minor) is in three Movements: (1) At a moderate pace, in sustained style; (2) Rather slow and broad; connected by a soliloquy for the Cello to (3) At a comfortable pace, in a well-marked rhythm.

From its first performance at the Aeolian Hall Miss Harrison has been associated with this Sonata, for it was she who played the Cello part on that occasion.

8.5 GEORGE PARKER and
JOHN IRELAND

Three Poems by
Thomas Hardy

Summer Schemes
Her Song
Weathers

The Merry Month of May (Dekker)
Love and Friendship (Emily Brontë)
Give me the depth of Love (Anon.)

8.20 JOHN IRELAND

Sonatina (1926-7)

(1) At a moderate pace; (2)
Slowish; (3) Rondo, in briskly
rhythmical style
(First Performance)

8.35 GEORGE PARKER and JOHN
IRELAND

Three Poems by A. E. Housman
When I would muse in boyhood
(for Voice and Pianoforte)
Spring will not wait (for Piano-
forte)
We'll to the woods no more
(for Voice and Pianoforte)

8.45 ALBERT SAMMONS, BEATRICE
HARRISON, and JOHN IRELAND

Second Trio (1917)

THIS work, in one Movement, is
made up of a number of co-
hering short sections, and has a
notable amount of variety in it.

Its slow opening, very soft, is
like the opening idea, suggestive
and clearly, quietly put, of a
conversation between friends.
There is soon a very emphatic
burst of agreement about some-
thing, and then a moment of
quietness, before the Cello drops
in a much gayer thought. The
Violin develops it, and all get
excited. So the talk goes on, with
plenty of fresh ideas, briefly dis-
cussed, and a little drawing
together of the threads near the
end (when there are spells of
five-in-a-bar and seven-in-a-bar).
The finish is tremendously vivid.
There is something here of that
quality of ruggedness that is often
spoken of in connection with
Ireland's music.

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

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

ONE of the most popular of the
regular series of talks is Mr.
Vernon Bartlett's Thursday even-
ing survey of world politics. The
way of the world takes some
understanding nowadays. Mr.
Bartlett, however, has special
qualifications for his work, for
he has been both special foreign

correspondent of a London newspaper, and a
prominent official of the League of Nations
Union.

9.30 Local Announcements. (Daventry only)
Shipping Forecast

9.35 CHARLOT'S HOUR—XIII
A LIGHT ENTERTAINMENT

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

10.35-12.0 DANCE MUSIC: THE SAVOY
ORPHEANS and FRED ELIZALDE and his MUSIC,
and THE SAVOY TANGO BAND, from the Savoy
Hotel

Thursday's Programmes continued (April 19)

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

Concert No. 29 of the Thirty-third Winter Series

THE SYMPHONY ORCHESTRA

(50 Performers)

Conducted by

SIR DAN GODFREY

Overture, 'The Consecration of the House'

Beethoven

Suite of Eighteenth Century Dances

Dora Bright

Queen's Pavane; Passopied; Court Minuet;

Galliard; Rigaudon after Lully

Piano Obligato by DORA BRIGHT

(First performance at these Concerts)

Violin Concerto.....Tchaikovsky

(1) Moderately quick; (2) Canzonetta; (3)

Quick and very lively

Soloist, LOUIS GODOWSKY

Symphony No. 1, in B Flat.....Schumann

(1) Slow and dignified, leading to very quick;

(2) Slow; (3) Scherzo; (4) Quick, lively, and

graceful

4.30 LOZELLS PICTURE HOUSE

ORCHESTRA

From Birmingham

Conducted by PAUL RIMMER

LEWIS KNIGHT (Bass)

5.45 THE CHILDREN'S HOUR (From Birmingham):

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

ARTHUR CHESNEY (Comedian)

HILDA BRYANT (Soprano)

8.0 A MILITARY BAND CONCERT

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

LINDA SEYMOUR (Contralto); NORMAN VENNER (Baritone)

BAND

Overture to 'Morning, Noon, and Night' Suppé

8.10 LINDA SEYMOUR

Sea Wreck.....Hamilton Harty

Do not go, my love.....Hazeman

8.18 BAND

Three Yorkshire Dale Dances.....Arthur Wood

8.32 NORMAN VENNER

The Two Grenadiers.....Schumann

Linden Lea.....Vaughan Williams

8.40 BAND

Selections from 'La Bohème'.....Puccini

8.55 LINDA SEYMOUR

A last year's rose.....Quilter

Fair House of Joy.....Quilter

9.2 BAND

Russian Peasant Dance, 'Kukuska'.....Lehar

9.10 NORMAN VENNER

The Monkey's Carol.....Stanford

The Early Morning.....Peel

Sigh no more.....Aiken

9.18 BAND

Two Hungarian Dances, Nos. 5 and 6...Brahms

9.30 ALBERT SAMMONS

A VIOLIN RECITAL

Romance in G.....Beethoven

Musical Moment.....Schubert, arr. Kreisler

Song of Louis XIII's Time and Pavane

Conperin, arr. Kreisler

Vogel als Prophet (The Bird as Prophet)

Schumann, arr. Auer

Tambourine in C.....Leclair, arr. Naches
On Wings of Song.....Mendelssohn, arr. Achron
Molly on the Shore.....Grainger, arr. Kreisler
Londonderry Air.....arr. Sammons

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 TWO PLAYS

'THE CROSSING'

A Play for Broadcasting

by

HOLT MARVELL and CYRIL LISTER

Characters:

A Porter.....MATTHEW BOULTON

Gerald.....PATRICK WADDINGTON

Jane.....DOROTHY HOLMES-GORE

An Old Man.....RAYMOND TRAFFORD

10.45-11.15 THE THIRD ACT

of

'APPLES AND EVE'

A Dialect Play by

JOHN MACKIE and CONRAD CARTER

Presented by the Dramatic Section of

THE SOCIETY OF SOMERSET FOLK

Characters:

Willy

Keziah Callymore

William Penny (A Farm Labourer)

Kitty Carey

Matilda Matthews (A Spinster)

Joseph Lovibond (A Farmer)

Polly Curtis (Village Gossip)

Thomas Matthews (A Maltster)

Crabby Curtis (A Corn Merchant's Clerk)

Sam Sparks (A Blacksmith)

Danny Pitman (An Old Gaffer)

Benjamin Pearce (A Cattle

Dealer)

Charles Carey (Landlord of the

Barley Mow)

1st Skimmerty Rider

2nd Skimmerty Rider,

Counsel for Prosecution, Counsel for Defence;

The Judge, Usher, Villagers, Policeman, Clerk of

the Court

The story of the play is that of a maiden

lady, Matilda Matthews, who falls from a

ladder whilst apple-picking and sprains her

ankle. She is succoured by Farmer Lovibond,

an eligible bachelor. He carries her to the

home she shares with her brother, and fusses

around while the incompetent housekeeper

(Keziah) is wondering what to do. Ultimately

Lovibond bathes the swollen ankle, and is

seen doing so by several witnesses, including

Keziah, Polly Curtis (the village gossip), and

Matthews himself, who, it appears, is a secret

gambler and in financial straits. Very soon the

whole parish believes that Lovibond is engaged

to Matilda, and his daily visits to inquire

after her health lend support to the

rumour. Then Matthews, who has seen in

the situation a source of possible profit and

relief, interviews Lovibond as to his intentions

and, as the result is unpromising, he engineers

an action for 'breach,' Matilda being an

unwilling tool in his hands. The parish is

greatly excited over the affair, and at the

Barley Mow discussion is frank and free.

It is here that Danny Pitman overhears the

bargain between Matthews and Curtis, and

secures the blotting-paper upon which incriminating

words are recorded.

The Third Act shows the Court House at

Wells Assizes. Several people are in the

Public Gallery, among them Kitty, Penny,

Sparks, Pearce, and Danny. Penny is talking

to Kitty.

Incidental Music by the Parkington Quintet

(Thursday's Programmes continued on page 82.)



The WOMAN
who could obtain
no RELIEF

She suffered with a
SEPTIC ANKLE

"It drew all the impurities out . . . I at last obtained relief . . . New flesh began to form . . . it has healed right up"—and that after twenty-five years of unsuccessful treatment! There is no other ointment, we maintain, with such a remarkable record for quick, sure, healing as Germolene has. It is an aseptic surgical dressing, which does not irritate or smart like antiseptic dressings. It contains definite skin and tissue building properties. It instantly soothes and relieves on application. The finest ointment for minor accidents and skin diseases of every description.

Thankful she
tried Germolene

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

ECZEMA
CHILBLAINS
RINGWORM
SCALDS
BURNS
and all
obstinate skin
complaints

Germolene
ASEPTIC SKIN DRESSING
1s and 3s
A Veno Product

Thursday's Programmes continued (April 19)

5WA CARDIFF. 353 M. 850 KC.

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR:
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 6.45 For Girl Guides: Programme by the 3rd Penarth (All Saints) Company
 7.0 S.B. from London

7.45 AN OVERTURE
 Relayed from the Assembly Room, City Hall
 NATIONAL ORCHESTRA OF WALES
 Conducted by WARWICK BRAITHWAITE
 Overture, 'Cockaigne' Elgar

8.0 WELSH MUSIC AND COMEDY
 EDGAR THOMAS (Tenor)
 Telynu'r Saint W. O. Jones
 Gwlad y Brynlan M. W. Griffith
 GLYN DAVIES (Harp)
 Bugeilio'r Gwenith Gwyn arr. John Thomas

8.15 'THE POACHER'
 A Comedy in One Act by J. O. FRANCIS
 Produced by REV. E. R. DENNIS
 Played by the TRECYNON AMATEUR DRAMATIC SOCIETY
 Twmas Shôn RICHARD EVANS
 Marged Shôn WEAVEY LLOYD
 Dicky Bach Dwl JACK HOWELLS
 Dafydd Hughes T. J. LEWIS
 Scene: The living-room of a cottage on a Welsh countryside.

Twmas Shôn, the poacher, has been converted, and is now tasting the fruits of a pious life. With the goal before him, at some distant date, of a place on the Rural District Council, he was proof against the blandishments of his former accomplice, Dicky Bach Dwl, the half-witted lad who worshipped the man who had been stolen from him.

One thing, however, was a sore temptation to Twmas Shôn, and caused him to baulk even at the immediate prospects of taking high office with the Band of Hope. It was not the saving of butchers' bills by means of a few trapped rabbits, nor the thought of the dark river, the torch, and the raised spear awaiting the appearing salmon. It was the instinct of sport within him kindling him to the hunt of the wily rabbit, 'Old Soldier,' who had eluded capture week after week by every lag in the village.

EDGAR THOMAS
 Ninetta Brewer
 If you were the opening rose Hewitt
 On with the motley Leoncavallo

GLYN DAVIES
 The Minstrel's Adieu to his native land
 John Thomas
 Dafydd Y Gareg Wen Traditional

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

2ZY MANCHESTER. 384.8 M. 780 KC.

12.0-1.0 Gramophone Records
 4.30 THE BESSES O' TH' BARN BAND
 Conducted by FRED ROYLE
 Relayed from the Grocers' Exhibition, Belle Vue
 Suite, 'A Coon's Day Out' Baynes
 Waltz, 'Très Jolie' (Very Pretty) .. Waldteufel
 Fourth 'Pomp and Circumstance' March .. Elgar
 5.0 'Literary Centenaries of 1928—Mrs. Oliphant,'
 by the Rev. E. C. TANTON
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry

6.20 Market Prices for Local Farmers
 6.30 S.B. from London (9.30 Local Announcements)

9.35 MINUETS AND GAVOTTES
 Played by THE STATION ORCHESTRA
 Two Little Dances Finck
 In Minuet style; In Gavotte style
 Gavotte, 'Snowflake' Crook
 Minuet in G Paderewski
 Gavotte Caprice Hurst
 Minuet Floriane Penavaire
 Modern Gavotte Pascal
 Minuet in A }
 Gavotte, 'Westwood' Haynes

10.35-12.0 S.B. from London

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

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'COME TO MY HOUSE.' The House that Jack Built (Tra-



Jack Howells and Weavey Lloyd play two of the principal parts in the Trecynon A.D.S.'s production of *The Poacher*, which will be broadcast from Cardiff tonight.

ditional), The House that Hook Built ('Miss Hook of Holland') (*Gallatly*), The Doll's House (*Gallatly*); The Neighbours (verses from 'The Dream Market,' by Leslie M. Hurd); Furnishing a House (*Gallatly*)

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.

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

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

3.15 BROADCAST TO SCHOOLS:
 Mr. R. E. SOPWITH, 'Talks on English Literature—(a) St. George of England; (b) Richard II (*Shakespeare*), Act II, Scene I (1140-68); John of Gaunt's Speech'
 3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Music, Story, and Song in six courses
 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
 6.0 For Farmers: Mr. A. J. HOZIER, 'My System of Milk Production'
 6.15 London Programme relayed from Daventry
 6.30 S.B. from London

6.45 For Girl Guides: Camp-Fire Songs
 7.0-12.0 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
 6.30-12.0 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: The Land of Wonder Why (*Taylor*), in Song, Story, and Verse
 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.

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Stories—'The Hiding-Place' (*G. Chaundler*); 'The Hat Trick' (*S. Southwold*)
 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: 'The Selfish Giant'—a Story by Oscar Wilde, with incidental music by Liza Lehmann
 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)

(Thursday's Northern Programmes will be found at the foot of col. 1, page 83.)

The River Which Nobody Knows.

(Continued from foot of page 58.)

to anyone with a pair of eyes. There are at least half a dozen good vantage points below the bridges from where, if you take your post an hour or two before high water, you may see the sight.

Come along down to King Edward VII Memorial Park, Shadwell. Until a few years ago, it was a festering fish market and slums; now, it's a fine, grassy expanse with a line of seats along the parapet beside the water. If you prefer the south side, Surrey Lock entrance is just across the water and you may feel like a real yo-ho-ho sailor or a 'tarry buccaneer' because you can sit on a bollard.

You may be surprised at the size of the steamers sailing inland nearly fifty miles. The other day a four-thousand tonner came easily into St. Katharine Dock only just below Tower Bridge. She was a good deal longer than a League football pitch.

Brunswick Pier, Blackwall, just this side of the entrance to Bow Creek, is a well-patronized lounging place for Thames lovers, the more attractive because the spot is full of memories of the old Blackwall frigates, of Blackwall Yard, of East Indiamen, and of the great firm of Green. Just by you is the deserted Brunswick Hotel, where an English king used to come down on the quiet, and where, later, Greens had their offices.

Across the water is the blunt nose of Blackwall Point, and a low shed marks the place where some of the last Thames pirates met their fate. They had a thorough way of dealing with pirates in the old days. They hanged them and then pegged their bodies at low water-mark for three tides to flow over them.

Gravesend, that gateway to London, is where, from the Pier or from the Promenade, you may feast your eyes upon the biggest

ships entering the Thames to go up to Tilbury or to the King George V group of docks. Here the huge liners halt for a little while before they pass towards their allotted berths in the docks. Of all the places for surveying London's panorama of shipping I confess a fondness for the flower-bordered terrace of the Tilbury Hotel, opposite Gravesend.

I have called the Thames the great wet highway to London. Between the bridges and the sea there may be noticed, too, the side streets of the Thames, for thus we may well name the creeks.

Within London, below the bridges, there are Limekiln, Deptford, Bow, and Barking Creeks, and Rainham and Dartford among the marshes. The London creeks are tight-packed with wharves on either side and some are entered by quite fair-sized colliers and sea-going steamers. At Bow Creek, you may note at the entrance a wharf where tall or squat iron buoys painted in different patterns are lying. This is the depot of Trinity House, and as often as not a Trinity House survey ship is at anchor near by. This side street of Bow Creek leads into a water lane (the River Lee Navigation) which takes barges far inland over Essex right away to Bishop's Stortford.

There's not half a bad walk I take sometimes along the south shore of Long Reach. You make your way from Dartford across the meadow lands, arriving at the waterside, where is a lonely inn. I've been told that in the old days Long Reach Tavern was the scene of knuckle fights, and that it was considered a safe place for these gloveless scraps—because the approach of any inter-ferers could be seen across the marshes in ample time to give warning.

Just by this lone inn stand two tall posts with a distinguishing mark at the top of each. They are a relic of the days when London built ships and new vessels had their speed tried out over the Measured Mile. These posts are one end of it. Until the present time there has been another Measured Mile in the Lower Hope.

Another walk along the south bank of Halfway Reach and Erith Reach may be got by striking riverwards from Abbey Wood. I usually stop and gaze in wonder at the iron erection on Jenningtree Point, for here operates an unwatched mechanical marvel called a sun valve. This is put in order and goes by itself, showing a light when darkness is coming on, and, all on its own, retiring from business when daylight appears. I have been told that this robot wizard on a pole lights up if fog comes on and gracefully goes to sleep again when the fog lifts.

Well, I think that I've told you enough about the variety of scenes on the river and its banks below the bridges. And if Londoners want to take a first look-see for themselves, they might do worse than spend an afternoon at one of the spots I picked. Visitors to London will be more than repaid by a trip from Westminster down to Greenwich by water. It would not surprise me if that whetted their appetite for more.

A. G. LYNNEY.

(Continued from page 82, col. 3.)

Thursday's Northern Programmes.

5NO NEWCASTLE. 522.5 M. 900 kc.

3.0:—London. 4.0:—Light Orchestral Concert, conducted by J. Arnold Eagle, relayed from the Queen's Hall Picture House. 5.0:—London. 5.15:—Children's Hour. 6.0:—For Farmers: Dr. R. W. Wheldon, 'Management of Grassland.' 6.15:—London Programme relayed from Daventry. 6.30-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kc.

2.0:—Mid-Week Service. 3.15:—Broadcast to Schools. 3.35:—Isobel M. Milligan: 'Books and their Writers'—Neil Munro.' 4.0:—Light Orchestral Concert. Station Orchestra. J. Forgan Simpson (Baritone). 5.0:—Mrs. Fern: 'The Mental Defective, Yesterday and Today.' 5.15:—Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Organ Music, relayed from the New Savoy Picture House (Organist, Mr. S. W. Leitch). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 7.0:—S.B. from London. 7.45:—A Neapolitan Programme. Station Orchestra. Herbert Thorpe (Tenor), Harry Brindle (Baritone). 9.0-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 kc.

3.0:—London. 4.0:—Studio Concert. Mabel Brown (Contralto). Station Octet. 5.15:—Children's Hour. 6.0:—Station Octet. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 7.0:—S.B. from London. 7.45:—Humorous Scottish Programme. Station Octet. Robert Watson (Baritone), George Masson (Entertainer). 8.45:—Ernest Hastings (Entertainer at the Piano). 9.0-12.0:—S.B. from London.

2BE BELFAST. 206.1 M. 960 kc.

3.0:—London. 4.0:—Station Orchestra. 4.25:—Joseph Glass (Baritone). 4.37:—Orchestra. 5.0:—Miss Florence Irwin: 'Stocking the Biscuit Box.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—A Bohemian Programme. Station Orchestra, conducted by E. Godfrey Brown; Elizabeth Cooper (Mezzo-Soprano); R. M. Kent (Tenor). 9.0-12.0:—S.B. from London.



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PROGRAMMES for FRIDAY, April 20

2LO LONDON and 5XX DAVENTRY

(381.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A

SHORT RELIGIOUS
SERVICE

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

11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL
ELSIE STEELE (Violin); DOROTHEA VINCENT
(Pianoforte)

Sonata in A (K. 305)Mozart
Sonata No. 1Delius

12.30 AN ORGAN RECITAL
From St. Botolph's, Bishopsgate

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

3.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
YVETTE DARNAC (Light Songs)

4.0 AN AFTERNOON CONCERT
ETHEL HAILSTONE (Soprano); TOM SHERLOCK
(Baritone); BETTY HUMBY (Pianoforte)



J. and W. Chester

TO BE INTRODUCED TONIGHT.

A recent portrait of Marcel Labey, the French composer, whose 'Overture for a Drama' will be given for the first time in England at the National Concert tonight.

5.0 Miss LINTOTT TAYLOR: 'A New Way to see The Empire'

THERE are many ways of seeing the Empire cheaply—joining the Air Force, shipping on an ocean tramp, and various others involving differing degrees of hardship to the voyager; but Miss Lintott Taylor has discovered one of the least irksome. Starting from Australia, she has reached England via India, Burma, South Africa and Rhodesia (where she intends to settle), maintaining herself by school-teaching. She will have some very interesting experiences to recount in her talk this afternoon.

5.15 THE CHILDREN'S HOUR

A Big Noise and a Little Silence (a Study in Contrasts). GORDON BRYAN will play 'The Sea' and 'La douce Jeanneton,' together with other Piano Solos. 'The Fourth Junior Entertainment,' a very Rowdy Show, from 'The Fifth Form at St. Dominic's' (T. B. Reed). 'The Pool of Silence,' a Story by Stephen Southwold

6.0 FRANK WESTFIELD'S ORCHESTRA

From the Prince of Wales Playhouse, Lewisham

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

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

7.15 THE FOUNDATIONS OF MUSIC

LISZT'S PIANOFORTE WORKS
Played by BEATRICE SNELL

Consolations, Nos. 5 and 6, and Liebestraum (Love Dream)

7.25 Miss MABLE PHYTHIAN: 'Napoleon as a Social Reformer' (S.B. from Manchester)

NAPOLEON'S fame as a conqueror and as a captive has tended to obscure his vast and solid achievement as a ruler, legislator and codifier of law. But in reality the Code Napoleon is as monumental a feat as the most spectacular exploits of the Grande Armée; and it has the advantage of enduring to this day. In this talk Miss Phythian will recall Napoleon's record as a master of the arts of peace.

7.45 A SONG RECITAL by FLORENCE HOLDING (Soprano)

SpringHenschel
A Blackbird SingingHead
Baby's Night SongGerrard Williams
By the Waters of MinnetonkaLieurance
Gathering Berries (from 'The Snow Maiden')
Rimsky-Korsakov

8.0 A NATIONAL SYMPHONY CONCERT

PAUL HERMANN (Violoncello)

THE NATIONAL SYMPHONY ORCHESTRA

Conducted by

Sir HENRY WOOD

Relayed from the Queen's Hall

Spanish CapriceRimsky-Korsakov
Overture for a DramaLabey
(First Performance in England)

MARCEL LABEY is a French composer, born in 1875, who after being one of d'Indy's pupils at the Schola Cantorum, became a Professor of Pianoforte there. He is a member of the Société Nationale de Musique, which since 1871 has given many concerts every year, to introduce the works of living French composers.

Labey's compositions include a three-act Opera, *Bérençère*, which won a prize in 1927, two Symphonies, an orchestral Fantasia, and this *Overture for a Drama*, besides sonatas and other chamber music, and songs.

Symphony, 'Israel'Bloch

ERNEST BLOCH, born in Switzerland of Jewish parents, forty-eight years ago, is notable as a composer who in several of his works set out to write music embodying the spirit of ancient Jewry, with its sombre dignity, its barbaric element, and its sense of remoteness and mystery.

He himself has said of his work:—

'It is not my purpose, nor my desire, to attempt a "reconstitution" of Jewish music, or to base my work on melodies more or less authentic. I am not an archaeologist. I hold it of first importance to write good, genuine music, my music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible: the freshness and naïveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs.'

The Symphony 'Israel' is in two main Movements, the first having an Introduction, which leads to the quick, agitated Movement proper. This contains music both wild and calm, but the storms of life do not subside in it for long.

The other Movement, which succeeds without break, is in gentler mood, and in this Bloch

employed the voices of two Sopranos, two Altos and a Bass.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, ROAD REPORT

9.15 NATIONAL CONCERT (Continued)

PAUL HERMANN and Orchestra

Violoncello ConcertoDvorak

DVORAK'S 'Cello Concerto is one of his best works, and one of the best existing works for the instrument. It is written in three separate Movements, and scored for a fairly large Orchestra.

FIRST MOVEMENT (Quick).—The First Main Tune is given, without preliminary, by Clarinets in their low, reedy register, joined at the third bar by Bassoons an octave lower.

This tune is really a 'motto' Theme, dominating this Movement and recurring in the last one.

SECOND MOVEMENT (Not too slow).—The chief substance of this Movement consists in expressive, lyrical and decorative work for the



Kath. J. 1928

TONIGHT'S 'CELLO SOLOIST.

Paul Hermann, the violoncellist, will play Dvorak's 'Cello Concerto in the National Symphony Concert tonight. This item opens the second part of the concert at 9.15.

soloist. The chief Tune opens in the Clarinet. The Solo Violoncello enters after the first phrase.

THIRD MOVEMENT (Moderately quick).—Dvorak's instinct for musical colour led him to open the Main Tune, at the start of the Finale, with Horns; indeed, the very nature of the Tune is obviously that of a Horn-call.

There are many other tunes introduced in this Movement, but that is the one that should stick in one's mind, together with the 'motto' theme from the First Movement, softly referred to in the Finals.

9.55 ORCHESTRA

Prelude and Closing Scene from 'Tristan and Isolde'Wagner

10.15 Local Announcements (Daventry only); Shipping Forecast

10.20 Topical Talk

10.35-11.0 VARIETY

FOUR ADMIRALS in Harmony

WOLSELEY CHARLES at the Piano

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

Friday's Programmes cont'd (April 20)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 AN ORGAN RECITAL

By LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate

Concert Overture in F Minor
Hollins

JOAN MUIRELLA (Soprano)

Die Liebe hat gelogen (Love has lied); Schlummerlied (Slumber Song); Nacht und Träume (Night and Dreams); Die Forelle (The Trout) *Schubert*

LEONARD H. WARNER
Andante Cantabile con moto (from Symphony No. 1) *Beethoven*
Scherzo in A Flat *Baird*

JOAN MUIRELLA
Morning Hymn *Henschel*
The Roadside Fire *Vaughan Williams*
In the Silence *Loughborough*
Sunday *Carese*
Beloved, I shall wait *D'Hardelot*

LEONARD H. WARNER
Impromptu *Arensky, arr. Archer*
March in D *W. T. Best*

4.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE.

DOLLY RICH and GERALDI (Entertainers)

ERNEST HASTINGS (Entertainer at the Piano)

5.45 THE CHILDREN'S HOUR (From Birmingham):
Where Fact and Fancy Meet: 'The Winged Horse Pegasus,' by Helen M. Enoch. Songs by Norah Leake (Soprano). 'It never rains but it pours,' by Marjorie Wilson. Fred Masters will entertain.

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

6.45 LIGHT MUSIC

THE CARLTON MASON SEXTET; WINIFRED FISHER (Mezzo-Soprano); DAVID HUTCHISON (Tenor)

SEXTET

Suite from 'The king's diversion' ('Le roi s'amuse') *Delibes, arr. Mouton*
There are seven pieces in the complete Suite, entitled (1) *Gaillarde*, (2) *Pavane*, (3) *Scène de Bûquet*, (4) *Lesquerce*, (5) *Madrigal*, (6) *Passepiéd*, and (7) *Finale*.

6.55 WINIFRED FISHER

Silkwords *Alec Rowley*
A Welcome *Owen Mase*
This is the Island of Gardens *Coleridge-Taylor*

7.2 SEXTET

Impression, 'The Lake of Tsarskoye Selo' *Tcherepnine*
Canzonetta from Violin Concerto *Godard, arr. Mouton*

7.10 DAVID HUTCHISON

To Daisies *Quilter*
Charming Chloe *German*
She comes not *Henschel*

7.17 SEXTET

Suite, 'Highland Memories' *MacCunn*



Winifred Fisher (left) sings in the concert of Light Music that will be broadcast at 6.45, and Olive Kavann takes part in the plantation scene at 9.0.

HAMISH MACCUNN'S untimely death in 1916, at the age of forty-eight, deprived us of a composer who responded finely to the influences of his nationality. His Tone Poems and Opera based on Scots subjects show delicacy, insight and a power of graphic description.

Here we have a set of three im-

pressions entitled (1) *By the Burnside*; (2) *On the Loch*; (3) *Harvest Dance*.

7.25 WINIFRED FISHER

Little Bopeep
Goosey, goosey Gander } *Herbert Hughes*
Simple Simon
Mary had a little lamb

7.32 SEXTET

Selection from 'The Prodigal Son' *Debussy, arr. Mouton*
Spanish Dance *Moszkowski*

7.42 DAVID HUTCHISON

O! open the door
Kelvin Grove } *arr. Stephen*
O' a' the airts
My love she's but a lassie

7.50 SEXTET

Bourrée and Gigue *German*

8.0 VARIETY

From Birmingham

GABY VALLE (French Songs)

CLARINET QUARTET: W. H. BEACH, W. J. WILSON, F. CLEMENTS, S. C. COTTERELL
FRED MASTERS (The Whistling and Laughing Coon)

JOHANNE STOCKMAER—Pianoforte

9.0 THE OLD FOLKS AT HOME

From Birmingham

A Plantation Scene arranged by MONA H. PEARCE
To-night we are going to spend a little while on an old Plantation 'Way down South,' where the real old plantation songs are still sung when the long day's work in the cotton fields is over.

Artists assisting:

FRED MASTERS (Coon Song)

HERBERT THORPE (Tenor)

HARRY BRINDLE (Bass)

OLIVE KAVANN (Contralto)

THE BIRMINGHAM STUDIO ORCHESTRA and CHORUS, conducted by JOSEPH LEWIS

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JAY WHIDDEN'S BAND, from the Carlton Hotel

11.0-11.15 DEBROY SOMERS' CRO'S CLUB BAND, directed by RAMON NEWTON, from Cro's Club

(Friday's Programmes continued on page 86.)



'WAY DOWN UPON DE OLE PLANTATION'
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All chemists recommend McCoy's. 1/3 and 3/- 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 continued (April 20)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.45 T. I. ELLIS, 'The Welsh Schoolboys' Camp Movement'
- 5.0 JOHN STEAN'S CELEBRITY CARLTON ORCHESTRA, relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR: 'The Voyages of Dr. Doolittle'—V. 'In the Pavilion,' by Edward Lewis. 'A Very Old Tale,' by Stephen Southwold
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (10.15 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.0 THE BESSES O' THE BARN BAND
Conducted by FRED ROYLE
Relayed from the Grocers' Exhibition, Belle-Vue
- Selection from the Works of Verdi
arr. Round
Trombone Solo, 'My Dream' *Tosti*
Soloist, W. WHITESIDE
- Waltz, 'Tenderness' *Waldteufel*
Selection from 'No No Nanette'
Youmans
- 3.45 A BALLAD CONCERT
GERTRUDE LAND (Pianoforte)
Variations in G on an Original Theme
Beethoven
Valse-Caprice *Shaw*
Polonaise in C Sharp Minor, Op. 26,
No. 1 *Chopin*
- MURIEL MILLEWARD (Entertainer)
Oh! *Featherly*
The Serial Story *Anon*
Encore *Turner*
The Knight's Toast *Anon*
- IVAN MELLODEW (Baritone)
Warwickshire Wooing *James*
King Charles *White*
Serenade (from 'Six Jester Songs') *Bantock*
What a wonderful world it would be *Löhr*

- 4.15 Music by THE BESSES O' TH' BARN BAND (Continued)
Selection from 'The Gondoliers' *Sullivan*
Suite from 'The Maid of Arles' *Bizet*
Selection from the Works of Tchaikovsky
arr. Reynolds

- 5.0 Miss ELLEN M. FOWKES, 'Child Fancies'
- 5.15 THE CHILDREN'S HOUR: 'The Cat and the Plum Tree' (*Richardson*), 'Soldiers and Sailors' (*Briggs*), 'Washing Day' (*Briggs*), sung by Betty Wheatley, 'Happiness,' 'Halfway Down,' 'Politeness,' 'Lines and Square' (*Fraser-Simson*), sung by Harry Hopewell

- 6.0 ORCHESTRAL MUSIC
Relayed from the Theatre Royal
- 6.30 S.B. from London

- 6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ
- 7.0 S.B. from London

- 7.25 Miss MABLE PHYTHIAN: 'Napoleon as a Social Reformer'

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

10.35-11.0 'THE LADY CONCERNED'

A Play in One Act by HAROLD OWEN

Frank Ridgway HAROLD CLIFF
Agatha Ridgway (his wife) EDITH TOMS
Arthur Maidment E. H. BRIDGESTOCK
Stella Maidment (his wife) .. HYLDA METCALY
Pretty (Clerk in the offices of Forshaw, and Maidment) F. A. NICHOLLS

Frank Ridgway had always been a methodical man. He was, in fact, so careful that he filed all the letters which he had received from the girls he knew before he met and married Agatha. Agatha's discovery of these letters was responsible for Frank's decision that there is no truth in the adage that there is 'method in madness.'

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: 'Music and those who make it' (No. 1), by Dr. J. E. Wallace, Dream Songs, More Hints on Sports Training (*G. Nicol*)



Woodcut by Reynolds

THAT NIGHT A GENIUS WAS BORN.

Franz Liszt, the composer whose pianoforte works are being played in the Foundations of Music series this week, was born at Raiding, in Hungary, on October 22, 1811. An old story asserts that at the hour of his birth a shooting-star flashed through the sky, portending that a great man had been born.

- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (10.15 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Auntie Doll—For the Tots, Short Scenes from 'The Taming of the Shrew,' Some Songs from Shakespeare
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (10.15 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.0 G. A. BIRKETT, 'Stories from the Russian—VI, M. Lermontov, "Taman"'
- 5.15 THE CHILDREN'S HOUR: 'Sumer is i' cumen in—loude sing cuckoo'

6.0 London Programme relayed from Daventry

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

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 Football Talk
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (10.15 Local Announcements)

6BM BOURNEMOUTH. 328.1 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 GEORGE DANCE: 'Border Chrysanthemums'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (10.15 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 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (10.15 Local Announcements)

THE FOUNDATIONS OF POETRY An Anthology

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Friday's Programmes continued (April 20)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

2.45 BROADCAST TO SCHOOLS:
Mr. T. WILKINSON RIDDLE: 'Bygone Worth Remembering: Joseph Lister and his fight with germs'

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Reading, 'Maggie Runs Away' (from 'The Mill on the Floss') (George Eliot). Pianoforte Solo, 'Children's Suite' (Ansell)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (10.15 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: The Station Trio—Light Music

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Manchester

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

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 'My Piano and I'—A Short Lecture-Recital by T. D. JONES

6.30 S.B. from London

7.25 S.B. from Manchester

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

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Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0.—Gramophone Records. 3.0.—London Programme relayed from Daventry. 5.15.—Children's Hour. 6.0.—Organ Recital by Frank Matthew relayed from the Havelock Picture House, Sunderland. 6.30.—S.B. from London. 7.25.—S.B. from Manchester. 7.45.—Ernest Hastings, Entertainer at the Piano. 8.0-11.0.—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.15 Concert for Schools. Music of the Tudors and Stuarts Station Orchestra. The Kirkham Vocal Quartet. S. O. Mebody (Baritone). 4.0.—Dance Music relayed from the Plaza. 5.0.—Jean Aitken: 'The Craft of the Baker.' 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Orchestral Interlude. Station Orchestra. 6.30.—S.B. from London. 6.45.—S.B. from Edinburgh. 6.50.—S.B. from London. 7.25.—S.B. from Manchester. 7.45.—S.B. from London. 10.35.—11.0.—Vaudeville. Billy Munn (Syncope Pianist); Rhythm Step (Elzalde); The Harmony Boys: Oh, Doris, where do you live? (Kahn); Poor Feller (Holt); Moonlight Waters (Kahn Borge); Billy Munn; Jazzaretrix (Mayerl); Harmony Boys: In the Mountains (Mayerl and Sarony); Way back when (Keates); Dew, Dew, Dewy Day (Johnston); Billy Munn; Crazy Quilt Van Loan.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0.—Relayed from Daventry. 3.30.—A Studio Concert. Kate Johnston (Mezzo-Soprano). D. T. Beattie (Tenor). Station Octet. 5.0.—Miss Marion Angus: 'Scottish Women's Bookshelf,' XI. 5.15.—Children's Hour. 6.0.—Mr. Don G. Munro: For Farmers. 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. 7.25.—S.B. from Manchester. 7.45-11.0.—S.B. from London.

2BE BELFAST. 306.1 M. 990 KC.

12.0-1.0.—London Programme relayed from Daventry. 3.0.—Broadcast to Schools: Mr. Clifford R. Carter, 'The Industries of Ulster—L. Linen: Rise of the Ulster Industry: Why the Linen Trade became centred in the North of Ireland.' 3.15.—Gramophone Records. 3.30.—Concert. Violet Curran (Mezzo-Soprano). W. S. Bates (Bassoon). Station Orchestra. 5.0.—London Programme relayed from Daventry. 5.15.—Children's Hour. 6.0.—Organ Recital by Fitzroy Page relayed from the Classic Cinema. 6.30.—S.B. from London. 7.25.—S.B. from Manchester. 7.45-11.0.—S.B. from London.

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PROGRAMMES for SATURDAY, April 21

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A SHORT RELIGIOUS SERVICE

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

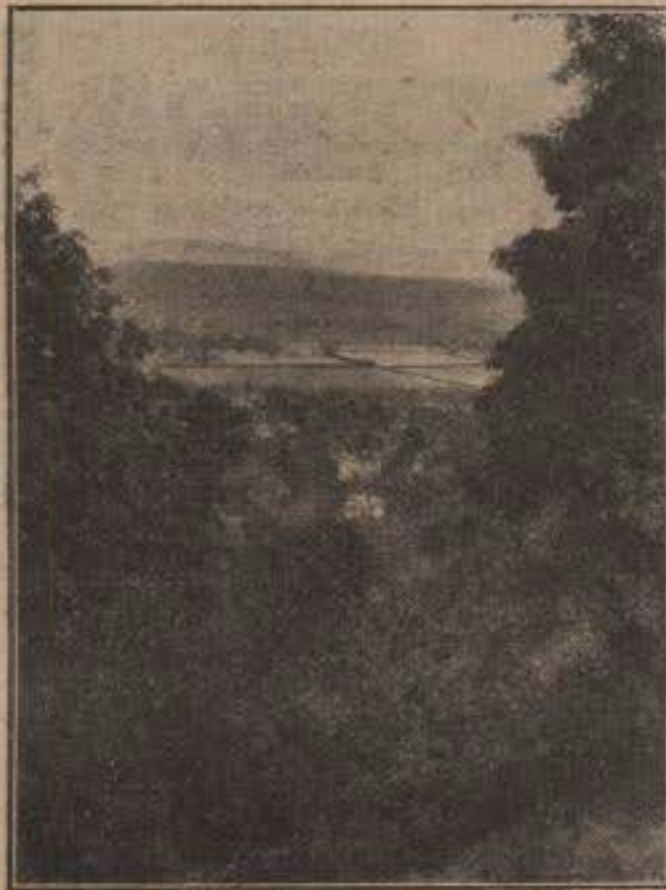
1.0-2.0 THE CARLTON HOTEL OCTET, directed by RENEE TAPPONNIER, from the Carlton Hotel

2.40 BLACKBURN ROVERS v. HUDDERSFIELD

A Running Commentary On the FINAL TIE for the F.A. CUP

by Mr. GEORGE F. ALLISON relayed from Wembley

Before the Match starts there will be Community Singing, conducted by T. P. RATCLIFF, under the auspices of the *Daily Express*. A special article and plan of the ground will be found on page 55 of this issue.



Centwood

THE VALE OF EVESHAM,

with the line of the Cotswolds dim on the horizon—a typical landscape in the country about which Mr. Valentine will talk in the first of his series on holidays in Britain, from London tonight.

4.45 A BALLAD CONCERT
THE HARMONY EIGHT
ENID BAILEY (Violin)

HARMONY EIGHT

Kentucky Babe Geibel
Mammy Loo Cartwright
Mammy's Lil Honey Tracy

4.54 ENID BAILEY

I'm the boy for bewitching them (Irish Folk Song) arr. Alexander
La Precieuse Couperin, arr. Kreisler
Schön Rosmarin (Lovely Rosemary) .. Kreisler
Mazurka Mlynarski

5.6 HARMONY EIGHT

A Franklyn's Doggo Alex. Mackenzie
Doan yo cry Noll
Dr. Foeter (after Handel) Herbert Hughes

5.15 THE CHILDREN'S HOUR:

'My Programme,' by HELEN ALSTON'

6.0 ORGAN RECITAL

By REGINALD FOORT
From the Palladium

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

6.50 FLORENCE SMITHSON

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

7.15 THE FOUNDATIONS OF MUSIC

LISZT'S PIANOFORTE WORKS
Played by BEATRICE SNELL
Hungarian Rhapsody, No. 12

7.25 Sports Talk: Mr. GORDON LOWE—'Prospects for the Tennis Season'

THE lawn tennis season is now unfolding all its petals, and tennis is about to become once again not merely the luxury of those fortunate enthusiasts who, on the Riviera or on covered courts, can play all the year round, but the daily recreation of great masses of the people. At this season, therefore, when new rackets are being bought and old ones taken out, varnished, and restrung; when strokes are being practised before bedroom mirrors; when groundsmen are putting the finishing touches on their courts; the great majority of listeners will particularly welcome this talk by an old Davis Cup player who is now one of our leading expounders of the game.

7.45 OLD FOLKS PROGRAMME

THE CASANO OCTET

CAROLINE HATCHARD (Soprano)
CHARLES KNOWLES (Baritone)

THE OCTET

Turkish Patrol Michaelis
Salut d'Amour Elgar

7.55 CAROLINE HATCHARD

The first Rose of Summer Flotow
Love's old sweet song Molloy

8.2 OCTET

Selection from 'The Drum Major's Daughter'
Offenbach

8.12 CHARLES KNOWLES

The Midshipmite Stephen Adams
The Vagabond Molloy
Anchored Watson

8.20 OCTET

Stephanie Gavotte Czibulka
Song, 'Lastige Brüder' Vollstedt

8.28 CAROLINE HATCHARD

She wandered down the Mountain side.... Clay
Killarney Balfe
Comin' through the Rye Old Scottish

8.36 OCTET

On wings of song Mendelssohn
La Paloma (The Dove) Yradier

8.44 CHARLES KNOWLES

I fear no foe Pissuti
A Friar of Orders Grey Shield
Father O'Flynn arr. Stanford

8.52 OCTET

Plaisir d'Amour (Love's Pleasure) Martini
March, 'Frangesa' Mario Costa

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

9.15 Mr. A. B. B. VALENTINE: 'Holidays in Britain—I, Over the Cotswold Hills'

A SERIES of talks on Tuesday afternoons, which began recently, is giving prospective holiday-makers who want to go abroad much useful information about different Continental resorts; but many people prefer to see their own country first, and they are to be catered for in Mr. Valentine's series, of which tonight's talk is the first. He will deal not with the most popular districts and towns, information about which is easily obtained, but with such beautiful but comparatively little-known regions as the Wye Valley and the Welsh Marches, the North Riding of Yorkshire, and the country that lies between the Eden and the Lune.

9.30 Local Announcements. (Daventry only) Shipping Forecast



Centwood

THE DEVIL'S CHIMNEY.

This great eroded rock, at Leckhampton, on the fringe of the Cotswolds, is one of the most striking landmarks in the country which Mr. Valentine will describe in his talk at 9.15 to-night.

9.35 'THIS FREEHOLD!'

(A Suburban Survey)

Planned and Plotted by ERNEST LONGSTAFFE
Song, Sketches and Sonnets including:

'The Farmer'
'Restless Nights'
'Those Telephones'
'A Vegetarian Tête-à-Tête'
'Our Allotment'
'The Wee Freeholders'

This meeting has been convened by the following

'occupier-owners':

JOHN ARMSTRONG
LILIAN HARRISON
JEAN ALLISTONE
PHILIP WADE
and
TOMMY HANDLEY

Power and light by the WIRELESS REVUE CHORUS, and the B.B.C. DANCE ORCHESTRA Personally conducted by JACK PAYNE

10.35-12.0 DANCE MUSIC; SAVOY ORPHEANS, FRED ELIZALDE and his MUSIC, and the SAVOY TANGO BAND, from the Savoy Hotel

Saturday's Programmes (cont'd April 21)

5GB DAVENTRY EXPERIMENTAL

(491.3 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

2.40 THE CUP FINAL
(See London)

4.45 THE DANSANT
THE PICCADILLY DANCE BAND
Directed by AL STAKITA, from the Piccadilly Hotel

5.45 THE CHILDREN'S HOUR (From Birmingham): MUSICAL SELECTIONS by ERNEST MANSELL'S HAND BELL RINGERS. A further Snooky Adventure, by Phyllis Richardson. Geoffrey Dams (Tenor)

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

6.50 LIGHT MUSIC
CALLENDER'S BAND
SATNE and ARMINE MEDURIA (in Contralto Duets)
BAND
Overture to 'Mirella' Gounod

7.0 SATNE and ARMINE MEDURIA
Moorish Folk Songs:
Ma-Gazelle (from Algiers) } S. Daniel
Cebou-Chebban (from Algiers) }
Le Ramier (from Tunis) }
Soleima (from Tunis) }

7.8 BAND
Minuet Beethoven, arr. Ord Hume
Scherzo Holbrooke
Intermezzo, 'Flourette d'Amour' (Little Flower of Love) Fletcher

7.20 SATNE and ARMINE MEDURIA
Italian Folk Songs:
Quando nasceste voi (When you were born) } Fairchild
Che pena e che dolor (What pain and grief) }
Questa è la sera (This is the evening) }
O Rosa, Rosa! }

7.30 BAND
Cornet Duet, 'The Two Juliets' .. Ord Hume
Soloists, Messrs. R. W. HARDY and E. FARRINGTON

7.38 SATNE and ARMINE MEDURIA
Mexican Folk Songs:
En Cuba } F. La Forge
Preguntales a las estrellas }
La Paloma }

7.48 BAND
Excerpts from 'The Mikado' Sullivan

8.0 A CONCERT OF WORKS
by FREDERICK D'ERLANGER
STILES ALLEN (Soprano), FRANK TITTERTON (Tenor), WILLIAM PRIMROSE (Violin)
THE BIRMINGHAM STUDIO CHORUS and AUGMENTED ORCHESTRA
(Conducted by PERCY PITT)

ORCHESTRA
Prelude Dramatique
Excerpts from Opera 'Tess'



THESE CONTRALTOS ARE TWINS, and an ideal pair, in consequence, to sing duets. Their names are Satne and Armine Meduria, and you will have a chance to hear them in the concert of Light Music this evening from 5GB.

CHORUS and Orchestra
Chorus of Village Maidens

FRANK TITTERTON and Orchestra
Aria of Angel Clare (From Act I)

ORCHESTRA
Introduction to Act III

CHORUS
Chorus

STILES ALLEN and Orchestra
Aria of Tess

STILES ALLEN, FRANK TITTERTON and Orchestra

Duet from Act III (Tess and Angel Clare)

WILLIAM PRIMROSE and Orchestra
Violin Concerto in D

SONGS ACCOMPANIED BY COMPOSER

STILES ALLEN
L'Abbesse (The Abbess) Alone

FRANK TITTERTON
Dressin
Mon âme a ton cœur s'est donnée (My soul to thy heart I have given)

9.35 LOZELLS PICTURE HOUSE ORGAN
From Birmingham
Played by FRANK NEWMAN
Overture to 'William Tell' Rossini
Ave Maria Schubert
Selection from 'Tosca' Puccini

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin
From Birmingham

10.20 A BALLAD CONCERT
From Birmingham
GEOFFREY DAMS (Tenor)
JAMES HOWELL (Baritone)
WYNNE AJELLO (Soprano)
GEOFFREY DAMS and JAMES HOWELL
Love and War Cooke

WYNNE AJELLO
The Bells of Youth Fletcher
The Fairy's Dance Head

10.40 JAMES HOWELL
Mustard and Cress Lehmann
In the Great Unknown D'Hardelot
GEOFFREY DAMS
For Ever and for Ever Tosti
The Sailor's Grave Sullivan

10.57 WYNNE AJELLO
Orpheus with his Lute Sullivan
A Pastoral Veracini

11.6-11.15 GEOFFREY DAMS and JAMES HOWELL
The Rivals Hastings
(Saturday's Programmes continued on page 90.)

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Saturday's Programmes continued (April 21)

5WA CARDIFF. 353 M. 850 KC.

12.0-12.45 A POPULAR CONCERT
RELAYED FROM THE NATIONAL MUSEUM OF WALES

THE NATIONAL ORCHESTRA OF WALES
Overture to 'The Bronze Horse' *Auber*
Suite, 'Rustic Revels' *Fletcher*
Waltz, 'Spain' *Waldteufel*
Introduction to Act III of 'Lohengrin' *Wagner*

2.49 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. S. G. HEDGES: 'Seeing Europe Cheaply'

7.15 S.B. from London

7.25 Mr. L. E. WILLIAMS: 'Topical Sport'
Mr. LEIGH WOODS: 'West of England Sport'

7.45 A POPULAR CONCERT

Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES, conducted by
WARWICK BRAITHWAITE

Overture to 'William Tell' *Rossini*
GERTRUDE JOHNSON (Soprano) and Orchestra
Ah! fors'è lui (Ah! perhaps tis he, from 'La
Traviata') *Verdi*

ORCHESTRA

First 'Peer Gynt' Suite *Grieg*

HAROLD FAIRHURST (Violin) and Orchestra

La Folia *Corelli*

ORCHESTRA

Song Without Words } *Tchaikovsky*

Humoresque }

GERTRUDE JOHNSON and Orchestra

The Bird that came in Spring *Benedict*

THE ORCHESTRA

Ballet Music from 'Le Cid' *Massenet*

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

2ZY MANCHESTER. 384.5 M. 780 KC.

2.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Bristol Bride' (*Dorothy Champion*), played by the Station Repertory Players. Incidental Music by the Sunshine Trio. Request Songs by Betty Wheatley

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 'T' Coop Tie' (*William Usher*) told by Leo Channing

7.15 S.B. from London

7.45 ERNEST HASTINGS
Entertainer at the Piano

8.0 'SUMER IS ICUMEN IN
LHUDE SING CUCCU'

For centuries it was believed in the English countryside that this was the day when the cuckoo's voice could first be heard

A Programme of Spring and Summer Music

THE STATION ORCHESTRA

On hearing the first cuckoo in spring .. *Delius*
Spring (from 'The Seasons') *German*

TERESA RUSSELL (Soprano)

The Cuckoo *Lehmann*

When daisies pied *Arne*

Cuckoo Song *Quilter*

ORCHESTRA

Summer Night on the River *Delius*

TERESA RUSSELL

Summer *Löhr*

Summer's Here *Aspinall*

Summer *Chaminade*

ORCHESTRA

Suite, 'Summer Days' *Eric Coates*

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

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

2.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

'A PAGEANT OF ST. GEORGE'

A Play by C. E. HODGES

Scenes 1.—An open space. 2.—A Monastery.

3.—Outside the City Wall. 4.—A mountain-

side overlooking the plain

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Manchester

7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

2.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

2.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

'ON DUNSTONE STRETCH'

A Smuggling Play by C. E. HODGES

Gerald Tregaskis (an officer in the 'Preventive'

Service) *PETER HOWARD*

Jack Polheath (a friend) *WAL HANLEY*

Mary Kervene (a maid-servant) *JOY KING*

Jarvis (a petty officer) *A. N. OTHER*

Talbot (a preventive man) ... *EDWARD NEWTON*

Ben Travers (a leader of the smugglers)

J. F. OUTRAM

6.0 THE ORGAN, relayed from the Albert Hall

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

2.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.40 London Programme relayed from Daventry

6.30 S.B. from London

7.45 A PIANOFORTE RECITAL by AUSTIN DEWDNEY

Waltz in F *Chopin*

Two Mazurkas in A Minor *Chopin*

Berceuse (Cradle Song) *Chopin*

Study in A Flat *Chopin*

8.0 'THIS FREEHOLD'

(A Suburban Survey)

Planned and Plotted by ERNEST LONGSTAFFE

Song, Sketches and Scenes including:

'The Farmer'

'Restless Nights'

'Those Telephones'

A Vegetarian Tête-à-Tête

'Our Allotment'

'The Wee Freeholders'

This meeting has been convened by the following

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JOHN ARMSTRONG

LILLIAN HARRISON

JEAN ALLSTONE

PHILIP WADE

and

TOMMY HANDLEY

Power and light by the WIRELESS REVUE

CHORUS, and the B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

9.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

9.35 SPEECHES

From the WILTSHIREMEN'S DINNER in London
Relayed from London

10.0 app. THE WESSEX TRIO:

PANSY NEWMAN (Violin), SEYMOUR BURTON

(Violoncello), S. HYL GREVES (at the Piano)

March, 'The London Scottish' *Haince*

Comedy Overture *Keler-Bela*

Waltz, 'The Student Prince' *Romberg*

Two Norwegian Dances *Grieg*

Selection from 'The Desert Song' *Romberg*

Flower Waltz *Tchaikovsky*

10.35-12.0 S.B. from London

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

2.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

2.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Blackbird Pie'—A Revue in Twenty-four 'Flights'

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Items of Naval Information; Sports Bulletin; Local Announcements)

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

2.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

(Saturday's Programmes continued on page 93.)



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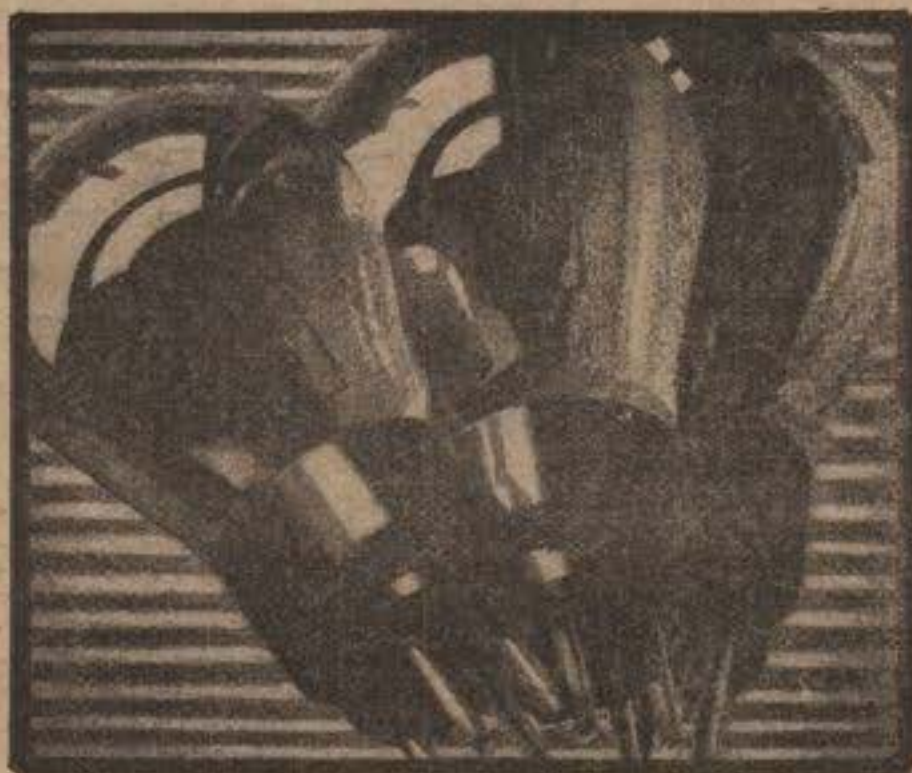
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Programmes for Saturday.

(Continued from page 90.)

5SX	SWANSEA.	294.1 M. 1,020 KC.
2.40	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.0	Mr. W. W. Minon: 'Hockey in Wales'	
7.15	S.B. from London	
7.45	S.B. from Cardiff	
9.0-12.0	S.B. from London (9.30 Local Announcements; Sports Bulletin)	

Northern Programmes.

5NO	NEWCASTLE.	312.5 M. 960 KC.
2.40	London Programme relayed from Daventry. 4.45:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—Mr. W. V. Hood-Robbins: 'Pearls—Natural, Cultured and Imitation.' 7.15:—S.B. from London. 7.45:—Harry Sculthorpe (Marimba and Xylophone). 8.0:—'This Freshhold.' A Revue by Ernest Longstaffe. Music by The B.B.C. Dance Orchestra. 9.0:—S.B. from London. 9.35:—Brass Band Concert. Murton Colliery Prize Band, conducted by John Jackson. Harry Shuttleworth (Bass). Band: March, 'Senator' (Allan); Fantasia, 'The Bohemians' (E. de Lue). 9.50:—Harry Shuttleworth. Under the Hammer, Old Furniture, and The Rocking Chair (from 'Old Furniture') (Claude Arundale). 10.2:—Band: Selection, 'Oberon' (Weber). 10.12:—Harry Shuttleworth. Who's for Eldorado? (Meredyth Lee); A Sergeant of the Line (W. H. Squire). 10.20:—Band: Overture, 'Morning, Noon and Night' (Suppe). 10.30:—Dance Music. Tilley's Dance Band relayed from the Grand Assembly Rooms. 11.15-12.0:—S.B. from London.	
5SC	GLASGOW.	405.4 M. 740 KC.
11.0-12.0	Gramophone Records. 2.40:—London Programme relayed from Daventry. 4.45:—Jessie MacDonald (Scots Entertainer) in Two Original Sketches. 5.15:—Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 6.50:—Scottish League Football Results. 6.55:—Musical Interlude. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.45:—Mr. James A. Gibson describes a meeting with Margat Pow, who has strange opinions. 8.0:—'This Freshhold.' A Revue by Ernest Longstaffe. Music by The B.B.C. Dance Orchestra. 9.0:—S.B. from London. 9.35:—A Band Programme. Parkhead Forge Silver Band, conducted by Mr. Robert Rimmer. Overture, 'Napoleon' (Bilton); Minuet in G (Beethoven, arr. R. Rimmer). Edith James (a Piano and the following songs): 'Highways and Happy Ways' (Shay); 'I think of you' (Western); 'I packed up my trunk and I went' (Scott Gordon). Band: Selection, 'The Mikado' (Sullivan); March of the Manikins (Fletcher). Edith James (some more songs): 'My Blue Heaven' (Donaldson); 'My Love Affair' (Newman); 'The Song is Ended' (Berlin). Band: Melodious Memories (Finck); Cornet Solo, 'Londonderry Air' (Trad., arr. Rimmer) (Soloist, Mr. James Duffy); Barcarolle (Tales of Hoffmann) (Offenbach). 10.35:—Dance Music relayed from the Plaza. 11.15-12.0:—S.B. from London.	

2BD	ABERDEEN.	607 M. 600 KC.
2.40	London Programme relayed from Daventry. 4.45:—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:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—Mr. Charles Forbes: 'Sports Talk.' 7.45:—Chopin Pianoforte Recital, by Nan Davidson. Prelude, No. 17; Mazurka, No. 1; Nocturne, No. 1; Valse, No. 1; Berceuse. 8.0:—A Musical Comedy Programme. Station Octet. Selection, 'The Geisha' (Jones). Frederic Lake: Dream Enthralling (Lise Time) (Schubert); Serenade (The Student Prince) (Romberg); A Bachelor Gay (Maid of the Mountains) (Fraser-Simson). Octet: Selection, 'A Country Girl' (Monckton). Constance Wentworth: My Hero (Chocolate Soldier) (Strauss); Bachelors' (Katinka) (Prinz); Love will find a way (Maid of the Mountains) (Fraser-Simson). Octet: Selection, 'Miss Hook of Holland' (Rubens). Frederic Lake and Constance Wentworth: Any time's kissing time (Chu Chin Chow) (Norton); The Last Waltz (Strauss); When you're in love (Maid of the Mountains) (Fraser-Simson). 9.0-12.0:—S.B. from London.	

2BE	BELFAST.	506.1 M. 980 KC.
2.40	London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.50:—S.B. from Glasgow. 6.55 opp. —Irish League Football Results. 7.0:—S.B. from London. 7.45:—Elizabeth Young Presents Two Plays, 'Sister Helen.' A Dramatic Ballad by Dante Gabriel Rossetti. 'The Brass Door-Knob.' A Playlet by Matthew Boulton. Entr'actes by Station Orchestra. 9.0-12.0:—S.B. from London.	

In the Near Future.

News and Notes from Southern Stations.

Plymouth.

The Red Hen, a comedy by Charles McEvoy, will be broadcast by the Micrognomes on Tuesday evening, April 24, and the studio programme on Thursday evening, April 26, includes a pianoforte recital by Niedzielski.

Manchester.

For the evening concert on Sunday, April 22, the Leonard Hirsch Quartet and Roy Henderson (baritone) are providing a programme of Schubert's songs and chamber music.

Fred Walmsley, the well-known Lancashire comedian, is making his first appearance in the studio on Wednesday, April 25, when he shares the programme with the Wingates Temperance Band, conducted by H. Moss.

Cardiff.

On Monday, April 23—St. George's Day—listeners are to be taken back to an old English fair of the days of Queen Elizabeth through the broadcasting of 'An English Revel,' a cameo by C. H. Brewer. Topliss Green, Donald Davies and Tommy Handley are taking part.

Klingsor's Magic Garden, one of the most beautiful scenes from Parsifal, is to be broadcast on Sunday, April 22. The scene includes the duet between Parsifal and Kundry (the parts sung by Parry Jones and Constance Willia respectively), considered to be one of the greatest tests for a female voice.

Bournemouth.

A talk entitled 'Country Flowers Brought to Town' will be broadcast on Friday, April 27, by Miss S. G. Rooke, a member of the Bournemouth Natural Science Society and an authority on wild flowers.

No talk could be more popular at this time of the year than that which Lieut.-Col. J. G. Grieg, Secretary of the Hampshire County Cricket Club, is giving on Saturday, April 28, in which he will deal with Hampshire's Prospects this Season.

The week's good cause appeal on Sunday, April 22, by the Rev. Eric Southam, is on behalf of the Victoria Home for Crippled Children, Bournemouth. The Home was opened in 1898, and has now accommodation for 54 children between the ages of 4 and 11.

Daventry Experimental.

Wednesday afternoon, April 25, offers an attractive recital of Japanese music played by M. Dorothy Organ, with introductory remarks by Edward W. Organ.

An interesting play, The Dark Curtain, presented by Stuart Vinden, is in the programme at 10.15 p.m. on Tuesday, April 24. It will be followed three-quarters of an hour later with a violin recital by Harold Mills.

A selection of Mendelssohn's Songs without Words, and Strauss's well-known waltz, the beautiful Blue Danube, will be included in a popular programme which the Birmingham Military Band is giving on Tuesday, April 24. Ethel Williams (contralto) and J. William Dunn (pianoforte) are the soloists.

St. George's Day, Monday, April 23, which is also Shakespeare's birthday, will be marked by a programme in which Elgar's popular cantata, The Banner of St. George, will occupy pride of place. The Shakespeare side will be illustrated by performances of Sir Edward German's Prelude to Romeo and Juliet, Sullivan's Tempest Dances, and Granville Bantock's new Incidental Music to Macbeth. The soloist is Joseph Farrington (bass).

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Listening to the Cup Final.

(Continued from page 55.)

Backs kick for touch desperately; halves consider the stopping of the other fellow of primary importance, and the manner in which they get the ball to deal with it afterwards, of less account. Hence the scrambling play so often seen.

With defence and nerve of such supreme importance, we may examine the sides taking part next Saturday from those aspects. Blackburn Rovers, for example, have not played at Wembley before, and in fact, although they are one of the most famous Cup-fighting clubs in the kingdom, their reputation was won for them by men of past generations. They first entered the Final in 1882 and were beaten by Old Etonians. By 1886 they had won the trophy three successive years, and in 1890 and 1891 they brought their total to five. And that was their last appearance in a Final. In their ranks, however, are several men of International experience, which is bound to be valuable in the matter of the test of nerve. The backs, Hutton and Jones, are International players, the former for Scotland, the latter for England, and the defence of these two men, with a fine young goalkeeper behind them is as good as any in the country. Hutton, the Scot, is a delight to watch. He is so sturdily built that he looks fat, but his speed and agility are astounding for so heavy a man. He bumps his opponent heartily, and like the fat man of tradition, he is generally smiling.

Headless, in the half-back line, is another experienced player, and in attack are other Internationals in Puddefoot (a Londoner born) and Rigby. There appears to be plenty of mental ballast about this side, and there is undoubtedly skill in attack. With a half-back, Roscamp, as a highly-successful goal-getter in the middle of the attack, Puddefoot and McLean are able from the inside positions to plan methods of advance

which are unsurpassed in variety and intelligence among English clubs this season. Puddefoot and his wing partner are particularly clever in exchanging positions, the one taking a straight-ahead pass from the other with a timing of the pass which needs a super-defender to prevent it. McLean is a rover, impossible for a half-back to mark, and, therefore, always a potential danger.

But one has doubts about Roscamp. Old campaigners will remember many half-backs and full-backs who, converted into centre-forwards, have reaped extraordinary success at first and subsequently faded away when they began to study their job and lose their unorthodoxy. Cardiff City's supporters will always have it that the City lost the match in 1925 when Nicholson, a half-back with a little experience at centre-forward, was deputed to lead the attack. The same paralyzing feeling of ignorance and impotence which gripped Nicholson may also possess Roscamp—that is, if he plays at centre-forward, as one anticipates.

One is at a loss to give a decided opinion about Huddersfield Town. Before the Semi-Final stage it seemed the biggest certainty in football that they would carry off the Cup with ease. No team within the last twenty-five years has even approached the records which Huddersfield have established since the war—once Cup winners, once losing Finalists, League champions three years in succession, and then runners-up—a miracle of consistency in these days of keen and close competition.

Yet at the Semi-Final stage they boggled. It has been said in Yorkshire for years past that Sheffield United never could and never would be able to beat Huddersfield Town. The difference in class between the sides was enormous. Huddersfield had the pull, too, in the knowledge that their League position was secure. Yet they nearly lost. It

came as a shock to the rest of the country to find that Huddersfield were not so invincible as they had appeared—a repetition, as it happens, of football history. Having hesitated, we are wondering whether they will hesitate again, and be promptly slaughtered by the Rovers.

Yet, in cold analysis, the Huddersfield team is a marvel—soundness and brilliance personified. They have their great veteran, Clem Stephenson, who is the only man now playing who holds three Cup medals, who learnt the art of Cup winning with Aston Villa and from whom the ideas and tactics of the team flow. There is W. H. Smith—the left winger—no chicken by years, but a dashing, deadly player; and Alec Jackson, on the right wing, who ranks among the finest wingers Scotland ever reared.

Clever halves, strong defenders—everywhere, strength. One must have said, 'Huddersfield for the Cup without a shadow of doubt,' but for the shadow cast by Sheffield United in the Semi-Final.

In any event, forecasts generally go astray, and the safest course is not to make one—excepting that, as I have said, the first goal scored will win the Cup.

You will hear for yourselves on Saturday the roar of the biggest football crowd of the year. At midnight on Friday, excursion trains will have left the Yorkshire and Lancashire towns, decanting upon London in the early morning a motley throng of supporters of the Red Rose and the White, which will presently fgather in the great White Stadium, which stands alongside the one-time splendour of the British Empire Exhibition. You will be able to picture in some degree the crowded scene at the ground—for the microphone has an odd way of capturing 'atmosphere'—but be sure to listen when that crowd cheers. There is no sound like it in the world.

Publications Subscriptions Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the pamphlets mentioned below, and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

AIDS TO STUDY PAMPHLETS Summer 1928. First Half of Session. Ready April 16.	SCHOOL PAMPHLETS (ready about the middle of April). School Syllabus Secondary School Syllabus Manchester Syllabus Newcastle Syllabus Scottish Stations Syllabus Cardiff Syllabus Music Manual Boys & Girls of Other Days, Course III Empire History & Geography Out of Doors from Week to Week. The England that Shakespeare Knew French Manual Glasgow French Manual Glasgow Nature Study	OPERA LIBRETTI issued Monthly. April. Cosi Fan Tutte May.* Manon Lescaut Subsequent. The Girl of the Golden West The Daughter of the Regiment	SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.) LIBRETTI. (a) Please send me _____ copy (copies) of each of the next Twelve Opera Libretti as published. I enclose P.O. No. or cheque value in payment at the rate of 2/- for a series of twelve. SCHOOL PUBLICATIONS. (b) Please send me _____ copy (copies) of the Schools Syllabus and of each of the School Pamphlets as published for the three sessions. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series. AIDS TO STUDY PAMPHLETS. (c) Please send me _____ copy (copies) of the Talks Syllabus and of all Aids to Study Pamphlets as published for the three sessions. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series. 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>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 'Cosi Fan Tutte,' which is to be broadcast from 5GB on April 25, and from London, Daventry, and other stations on April 27.</p> <p style="text-align: center;">*COSI FAN TUTTE.*</p> <p>Please send me _____ copy (copies) of the Libretto of 'Cosi Fan Tutte.' I enclose _____ penny stamps in payment at the rate of 2d. per copy, post free.</p> <p style="text-align: center;">PLEASE WRITE IN BLOCK LETTERS.</p> <p>NAME</p> <p>ADDRESS(County).....</p> <p>All applications in connection with the scheme and for separate copies of publications must be marked Publications, and sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the additional subscriptions must be sent with order.</p>			
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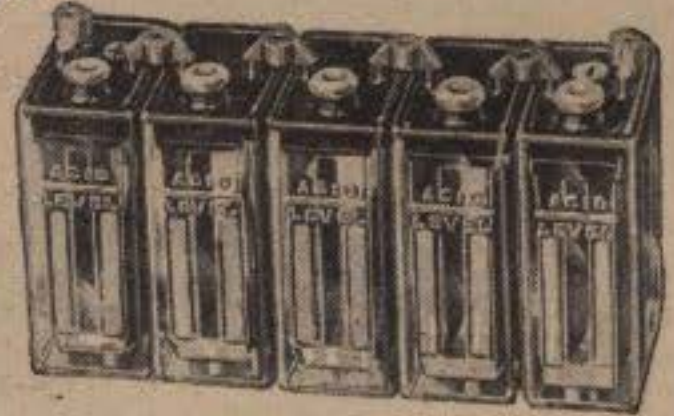


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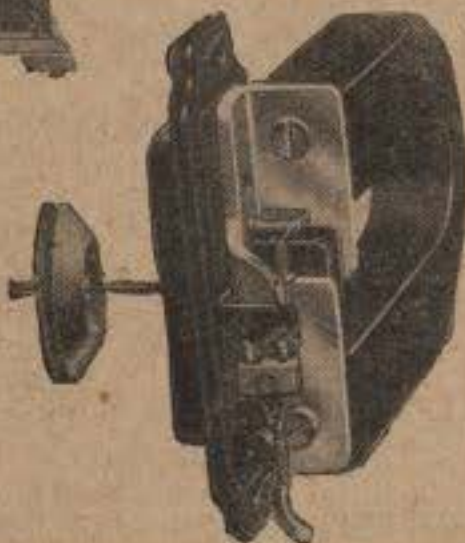


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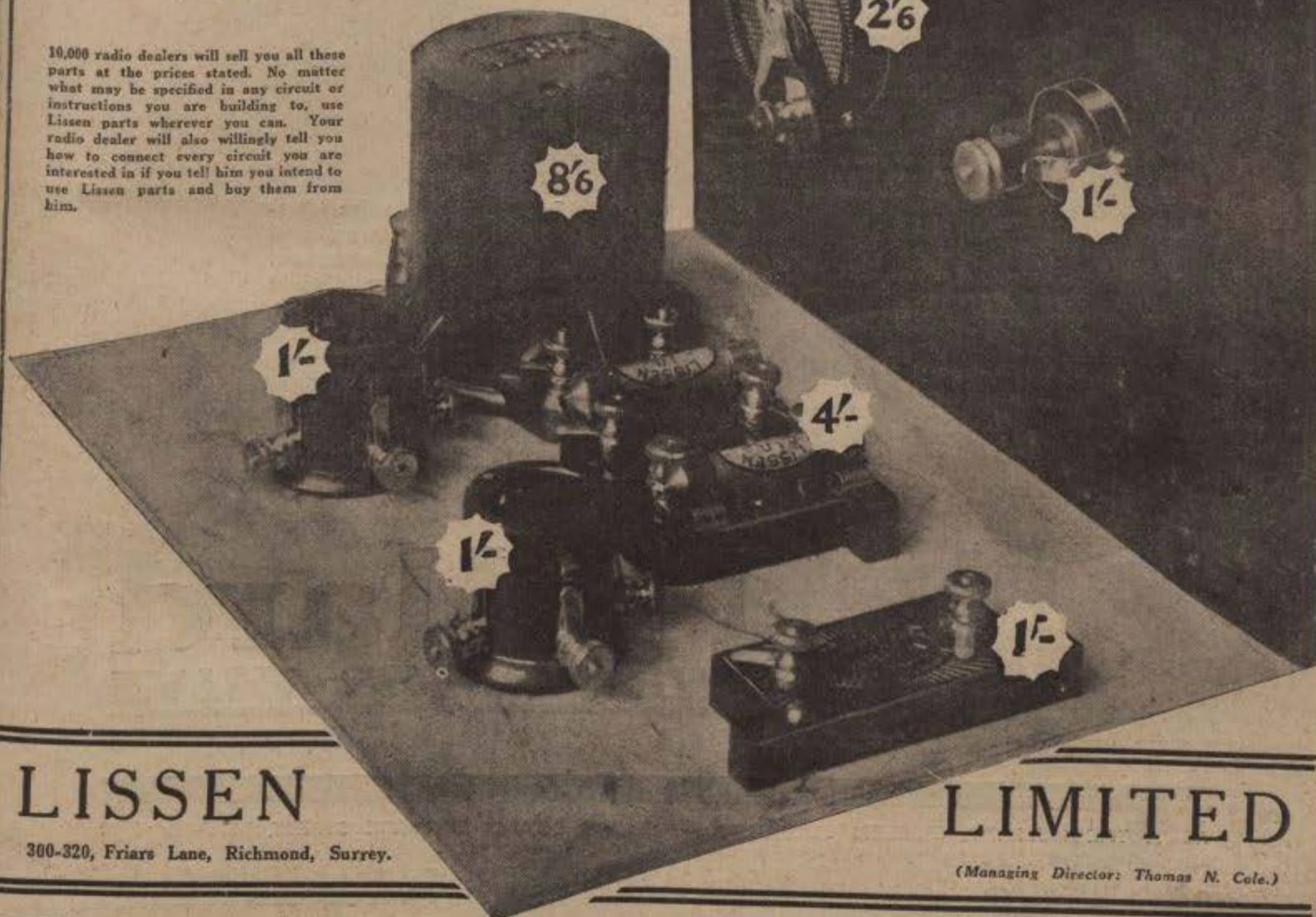
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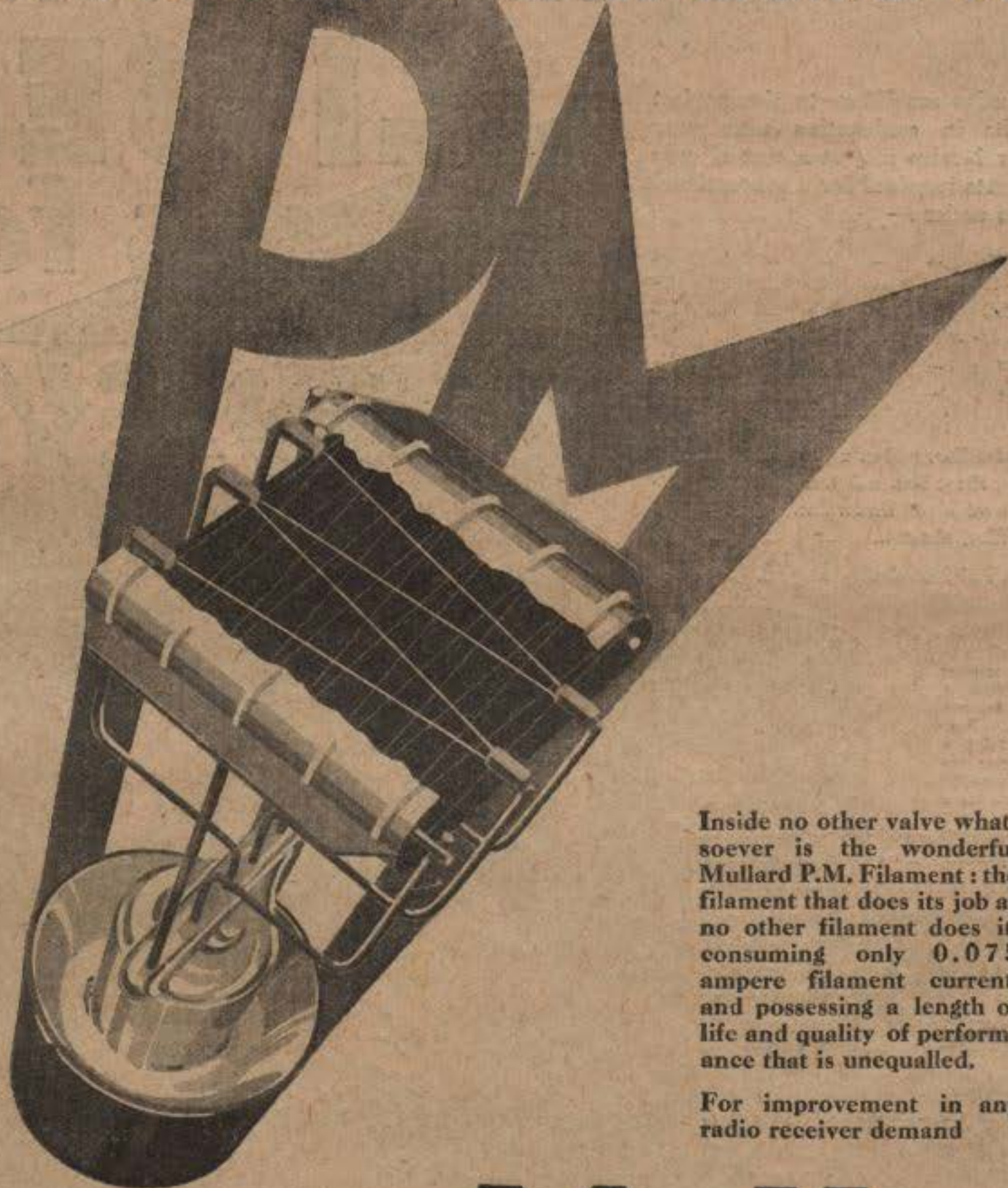
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