

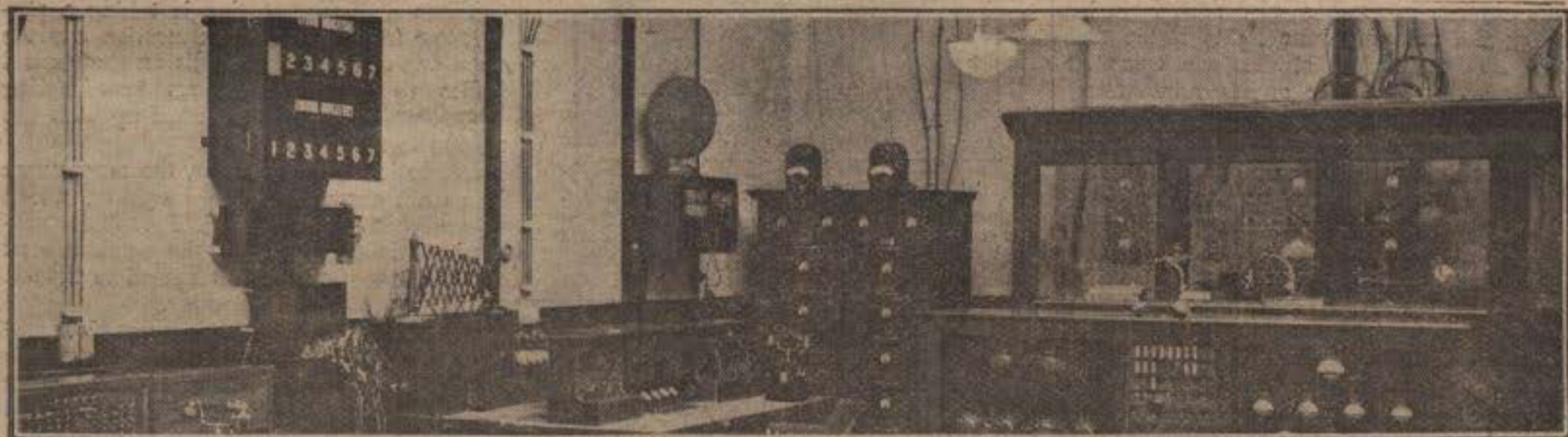
EVERY PROGRAMME FROM EVERY STATION (April 22-28)

*The Journal of the British Broadcasting Corporation.*

Vol. 19. No. 238. [Registered at the G.P.O. as a Newspaper]

APRIL 20, 1928.

Every Friday. Two Pence.

*'Savoy Hill with the Lid Off'—II.*

The Room of Mystery.

Not the laboratory of some demoniacal doctor in an Edgar Wallace novel—but the Control Room at Savoy Hill, where a few watchful engineers hold in their hand the fate of transmissions from twenty British Stations.

WERE you with me a fortnight ago when I took a million or so listeners on a tour of Savoy Hill? If so, you will remember that we visited No. 1 Studio, its microphones, silence cabinets, etc. Later, there will be other Studios to inspect and a glimpse of Studio life to be seen, the vast music library to visit, and so on, but for the moment I think we should do well to start off on another tack. Therefore, let us leave our Studio by a door at the far end, allow ourselves to be whisked in a lift from the first floor to the fourth, pass through one swing door, down a passage and halt outside a second swing door from behind which comes the faint hum of machinery.

Now, in the true manner of those gentlemen with celluloid discs in their buttonholes who hustle you round the churches of North

Italy, I shall point at the doors and say in a dramatic whisper, 'There, ahead of us, is the Control Room,' as though it were 'We now come to the Chapel of Santa Maria.' But there are no avaricious sacristans to charge us an extra *lira* for a sight of the nerve-centre of the B.B.C., and so we can push through the doors—and here we are!

Those of you who are not mechanically minded and to whom the sight of intricate machinery and apparatus is frankly bewildering will stare pretty hard at this vista of dials, switchboards, telephone plugs, glass-fronted panels behind which valves are balefully glowing, red and white lamps blinking. Buzzers are sounding and all the while a loud speaker repeats the programme from one of the studios. As there will be few to whom this maze of delicate and

intricate apparatus is comprehensible, let me do my best to explain, in as simple terms as possible, as many of the functions of the Control Room as we shall have time to consider today.

At one desk a man is sitting, wearing headphones, his eyes constantly watching the movements of delicate needles of the instruments before him. With each hand he holds a knob, turning one, now and then, ever so slightly as he keeps his gaze upon the tell-tale dials. His function is to control the actual transmission of a programme as it leaves the studio on its way to the transmitter, two miles away above the hustle of Oxford Street.

Before the music from the studio reaches the Control Room it is passed through an amplifier, the purpose of which, among

(Continued overleaf.)

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other things, is to make the microphone currents strong enough to pass without interruption. This amplifier is called an 'A' amplifier. The amplifier in the Control Room is called a 'B' amplifier. Control is essential, because signals must never be so loud as to cause distortion in the transmitter, and never so soft as to be inaudible to listeners.

But the control table at which we are looking (see picture 2) contains more than a variable amplifier. Perhaps we can understand its complete functions better if we dissect it. On the left hand of the operator is what is called the input board. We see that by the simple manipulation of plugs the 'B' amplifier can be connected up to any one of the nine studios, to the tuning note of the time signal or to another position in the Control Room, which in turn is linked up with the place of origin of what are called Outside Broadcasts—that is to say, churches, restaurants, cinemas, etc., from which programmes are brought to Savoy Hill by land-line. Small electric lamps indicate that the various connections are working properly.

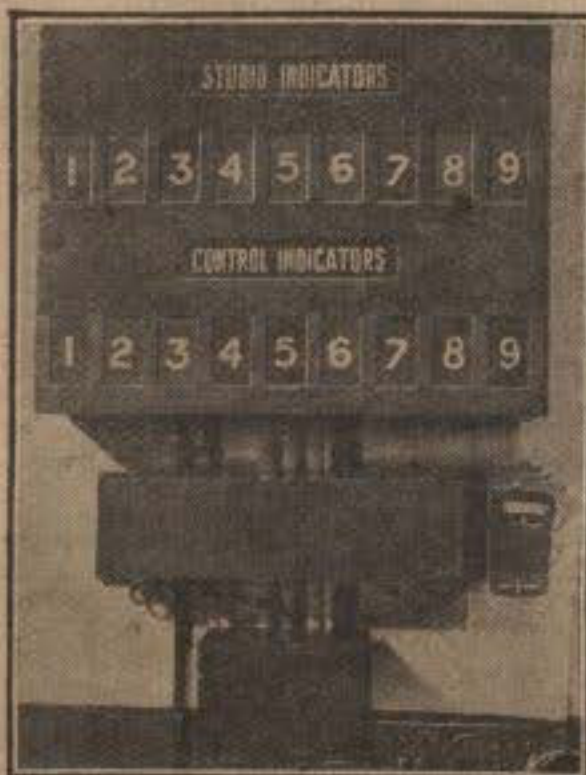
On the desk immediately in front of the engineer are a number of switch keys by which the red and blue lights inside and outside the different studios are operated (lights which reveal to artists, announcers, etc., that the microphone is 'alive'). We shall see presently how these are governed by other means of communication between the studio and the Control Room. Now look at what happens to the music from the studio after it has been 'controlled.' On the right of the engineer is another unit, called the output board. By means of more plugs and sockets the music is passed direct on to the transmitter, in the case of 2LO by a line connecting the two points. We notice three sockets marked for the purpose, one of which is in use, another being available for speech between the Control Room and the engineers in charge of the Oxford Street transmitter, while the third is a reserve. We are told that nothing is left to chance and that the lines between Savoy Hill and Oxford Street are duplicated and traverse the distance by different routes in case an accident puts a complete cable out of action at any time.

We also notice that on the output board of the control table is a socket which leads to the simultaneous broadcasting board by which the London headquarters are connected to the provincial stations, including, of course, the long-wave station 5XX at Daventry and also 5GB.

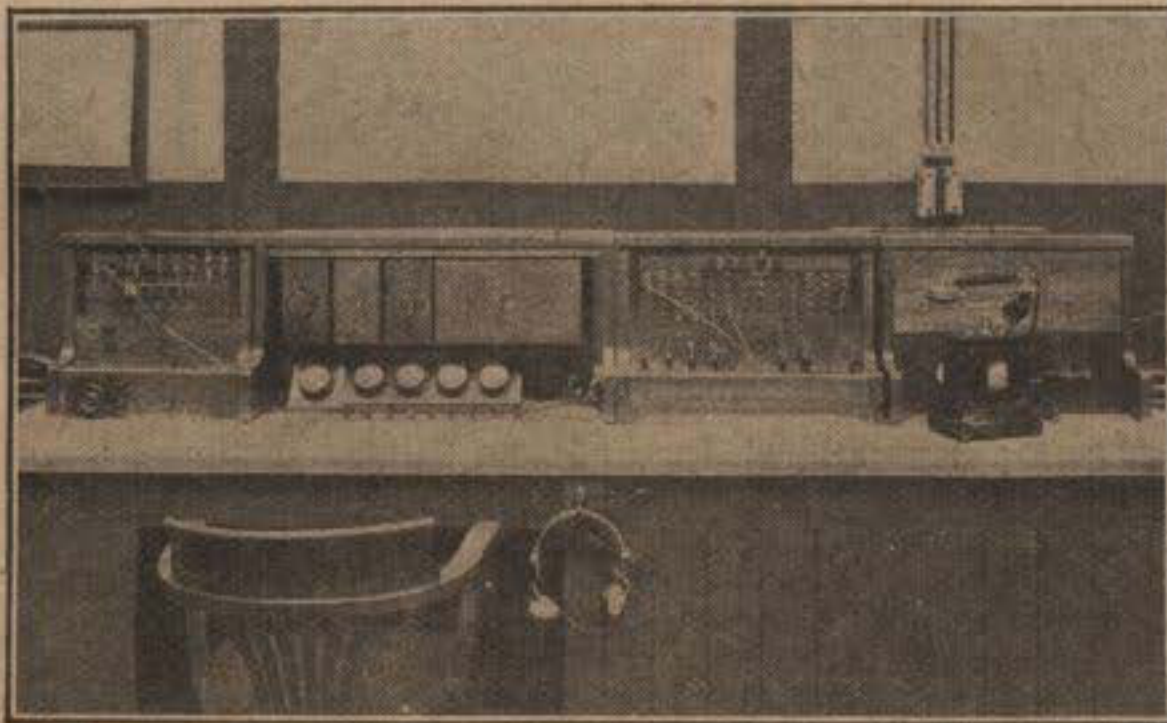
There are three other control tables in this room like the one we have examined, all of which are sometimes in use, as when several programmes are passing through the Control Room simultaneously. Further, it is easily realized from the description I have given that a change over from one

to the other can be made in a few seconds should the necessity arise.

The next thing I might draw your attention to—and this because it comes between two control tables on that side of the room which we happen to be inspecting—is a large indicator board placed high on the wall so that it can be easily seen from any position (see picture 1). There is another, a duplicate, on the opposite wall. The top part of the indicator gives the numbers, in red, of the various studios, and the lower part the numbers in green.



1. The indicator board, referred to in this article, whereby the announcer shows that the programme is ready to begin and the engineers that the studio is 'alive.'



2. The 'central exchange' of Broadcasting—a control table, at which a Studio at Savoy Hill may be connected with all or any of the Stations. This is only one of its many functions.

When the announcer wishes to begin a programme he communicates with the Control Room by a buzzer. The number of the Studio from which this has been operated is indicated to the engineers by the illumination of the appropriate figure on the green portion of the indicator. The engineer then switches on the red lamps in the studio from his table and this is duplicated in the red portion of the indicator during such time as the studio remains in use. The system is repeated at the end of the transmission, when the engineer disconnects the circuit between

the studio and the Control Room, at the same time switching off the red light. There is also, as we saw last week, telephonic communication between the small control chamber in the studio and the Control Room, by which the announcer is in touch with the engineers throughout the programme.

Everything in the Control Room is of absorbing interest, but most of you will want to linger a little longer before the board which controls the simultaneous broadcasting system. The most interesting feature of this is its semi-automatic action which reduces the possibility of mistakes to a minimum consistent with simplicity of operation. Should a mistake occur an ingenious system of relays which bring into action coloured lights, electric bells and buzzers will immediately make the fact known.

All the telephone trunk lines used in broadcasting terminate on this board, lines to Daventry, both for 5XX and 5GB, others to Leeds, from where connections are made to Northern Stations, to Gloucester, where other stations are linked up, and again direct lines to Bournemouth and Nottingham. The lines to Daventry are always available, but others are taken over from the Post Office at prearranged times.

When a distant station is taking a programme from London a connection is made from one of the output units on the control tables to the simultaneous broadcasting board, which is already linked up with the station to receive it.

Before it leaves, however, the programme is passed through a line amplifier, which is switched on automatically. The programme is thus put on the trunk line at sufficient strength to take it on its journey.

More little lamps glow, and indicate to the engineers that all is going well, though in addition keys are provided for listening and others for testing lines. It is also possible for the engineers to communicate with other stations, and by various means to ensure that an accurate and reliable service is continually maintained.

It is at this point that our visit must cease today. You have, no doubt, been keeping your eyes open and have spotted a dozen 'gadgets' which you would like me to explain. These explanations I must leave to my next article. Today you have gathered some idea of the complications of this

'nerve centre' of ours whose function, among many others, it is to give you your programmes clear and properly modulated, to transfer, let us say, Plymouth's concert to Aberdeen and Edinburgh's talk to Cardiff; to be prepared at all times to remedy, at a second's notice, any of the minor ailments to which a system so complicated as our British Broadcasting is liable.

P. W. D.

The third article in this series 'Savoy Hill with the Lid Off' will appear in THE RADIO TIMES for May 4.

*A Miniature History of Music. III.***Sonatas and Symphonies.**

In his third chapter, Percy A. Scholes writes of the Age of Instrumentation, in which the development of Music passed from the Voice to the Instrument; of Haydn and Mozart, by whom the great Sonata, Symphony and Concerto forms were perfected; and of Beethoven, who added to the sum of their achievement his own stormy genius and left us one of the greatest musical heritages of all time.

THE Human Voice being the most natural musical instrument, its artistic use was the earliest to develop. But artificial musical instruments have existed as far back as history takes us, and must, for that matter, have existed in simple forms from remote prehistoric times.

By the date when the art of combining voices and weaving melodies had come into existence and been brought to perfection (*i.e.*, the sixteenth century) many instruments—string, wind, and percussion—had reached a very considerable degree of perfection.

To take one example—in Queen Elizabeth's day the Viols (precursors of the Violin family, which was to become popular a century later) were very efficient and capable of being combined into groups, something like our modern String Quartet. Also there were instruments very like our modern piano in miniature, and in particular, the Virginals, an early form of Harpsichord, with strings and keys like a piano, but with a plucking action instead of a hammering one.

What was as yet not much realised was the (to us obvious) fact that instruments call for a different treatment from voices, and that each type of instrument calls for a treatment different from that of every other instrument. Composers were, however, awaking to specifically instrumental capabilities, and the England of Elizabeth, which produced such a wonderful body of lyrics and dramatic poetry and choral

song, produced also a body of fine instrumental music, and especially of keyboard music.

The same men who wrote the English madrigals and unaccompanied choral church music produced also a mass of keyboard music that is now recognised as being the very foundation upon which the later structures of Bach, Mozart, and Beethoven are built.

Early Instrumental Forms of Music.

Sometimes they would make a keyboard piece in this way—they would take some popular song tune of the day and write upon it a series of 'VARIATIONS,' exploiting the resources available for two hands at a keyboard. Thus doing, they were evolving that very Variations form that, in a more elaborate and expressive treatment, is found in many great pieces of Beethoven, Brahms, and every instrumental composer of note who has since lived.

Another form that pleased them was that of two dances in succession, two contrasted dances, a slowish Pavan and a brisk Galliard. Out of this evolved the SUITE OF PIECES, as we find it a century-and-a-quarter later in Bach and Handel, in which five or six such dance measures follow one another, making up quite a string of contrasted pieces.

Still another form was the FANTASIA, a sort of keyboard madrigal, contrapuntal in style and with a good deal of that tossing of a little tune, or subject, from one 'voice' or 'part' to another that was described in the last chapter in discussing the madrigal. Later Handel, and especially Bach, were to use this form very effectively, developed into the FUGUE—which Bach was to carry to the highest point of perfection it has ever reached or could possibly reach. From the middle of the sixteenth century to the middle of the eighteenth we see a really wonderful progress in keyboard music—a passage from the merely rudimentary to the highly developed.

From Suite to Sonata.

Now, in any instrumental piece of length there is the problem of how to maintain the listener's interest. There are two chief means of doing this—variety of key and variety of musical material. By Bach's time the technique of using these resources had become a very subtle thing. The dance forms still remained, but they tended to disappear: there are dance forms still in Bach's many suites for keyboard and for orchestra, but it would often be difficult to dance to them. Instrumental music is steadily becoming more abstract.



THE MIGHTY BEETHOVEN,
whose genius clothed the sonata form with a covering of complex emotional splendour.

And as it does so it ceases to be 'Suite' and becomes 'Sonata' (or 'Symphony' or 'String Quartet' or 'Concerto'—all much the same type of piece, all Sonatas, so to speak, but for different media; the Sonata proper for one instrument or two, the String Quartet for four stringed instruments, the Symphony for full Orchestra, and the Concerto for a solo instrument with Orchestra).

With Haydn and Mozart this Sonata-Quartet-Symphony-Concerto form has become almost stereotyped. There are three or four 'movements,' or pieces, including generally a quickish and longish first movement and a quickish and longish last movement and a slow, expressive movement. The only definite dance relic from the Suite is the often-present Minuet.

With these composers the Sonata type of piece was often lovely and often highly enjoyable, and as they grew in experience and intellectual maturity it tended to become more emotionally expressive. Then came Beethoven, who, a deeper-feeling man than they, and the inheritor of the technique of composition they had skilfully developed, was able to write Sonatas, Symphonies and String Quartets that 'meant' more than theirs.

Development was rapid. Looking at Beethoven's work alone, if we compare the early piano sonatas or symphonies with the later ones, we see such a progression from the comparatively simple in style and expression to the highly complex that, if we did not know the extraordinary speed with which the art of music develops, we might think them to be the work of a century.

Two Suggested Historical Programmes.

It would be a very instructive thing to hear an historical programme of keyboard pieces as follows:—

- An English Elizabethan Pavan and Galliard (late 16th century).
- A Purcell Harpsichord Suite (late 17th century).
- A Sonata by Haydn or Mozart (late 18th century).
- An early Sonata by Beethoven (early 19th century).
- A later Sonata by Beethoven (early 19th century).

(Continued at top of page 106.)



This celebrated picture by the Dutch Master, Terborch, shows two instruments of the seventeenth century. The woman in the foreground is playing the Viola da gamba (the knee viol) while her companion accompanies her on the virginals.



BOTH SIDES OF THE MICROPHONE

Summer is Coming, but—

SUMMER is coming. On Easter Monday it really did seem to have arrived. We all hope that this summer will bring better weather than last, and the attendant joys of open windows, rooms filled with sunlight, week-ends out in the country, etc. It is pleasant to 'listen' out of doors—but let me repeat the advice which the B.B.C. broadcasts every year. If you live in a crowded district, with neighbours within earshot on every side, do be as considerate as possible when operating your loud-speaker in the garden or at the open window. I speak with feeling, for last summer, sitting in my pocket-handkerchief size garden in Kensington, I was plagued by the most brazen-throated loud-speaker in the world. Each year the B.B.C. receives aggrieved correspondence on this matter, requests to ask the woman at Number 16 to 'keep her windows shut, and so on—but it has no legal power in this respect. We must therefore rely upon 'the good that is in every man.' I believe that in some districts there are by-laws against this sort of nuisance—but, to quote what I feel sure must be a Chinese proverb, 'Kind words and interchange of compliments are more powerful than litigation.'

Programmes All the Year Round.

THIS summer (whatever the weather) should be a real 'listening summer,' for the broadcast public is larger and more interested than ever—and there are many portable sets which will travel with their owners to the country or the seaside. The winter, I know, has generally been regarded as 'the listening season' by the wireless dealers, but times and the listener change. In the old days when sets were casually switched on and people listened for want of a better occupation, the long winter evenings found the larger audience. But today, when the technique of listening has almost outraced the technique of broadcasting, when the world no longer listens indiscriminately but makes a point of tuning-in to its favourite items and would no more think of missing a Wagner 'Prom' or a new radio play than it would of failing to see Godfrey Tearle at the local theatre or Lilian Gish at the cinema round the corner, there are as many listeners in summer as in winter. The B.B.C. quite rightly recognizes no difference between the two seasons.

Our Day of St. George.

WHO was St. George? There seems to be a slight muddle about the identity of the patron saint of England. He is supposed, like some hero of mediæval legend, to have slain a dragon—and yet again he is said to have been a Christian officer in the Roman army who suffered for his faith and was canonized by the Anglo-Saxons. Whatever his origin he persists today in Durer's lovely etching, on our coinage and public statuary, as a brave figure of romance. The cry of 'England and St. George' carried English troops to victory through many centuries, and, appropriately enough, the old battle-cry was repeated in the Admiral's message to the strangely-assorted fleet which raided Zeebrugges on April 23, 1918. The same date is Shakespeare's anniversary, which is being celebrated this year with a broadcast of *Henry V.* It was this king who made the Feast of St. George an official celebration. Shakespeare's pageant play is not one of his outstanding works, but a fine and appropriate production for St. George's Day, since its poetry is instinct with patriotism and pride of race.

W.A. on the Radio Play.

MY post-bag becomes more interesting every week. Correspondents bring up many points which I should like to discuss in these pages, but my job is to give news of forthcoming events, and not to linger too long over the abstract problems of broadcasting. However, a particularly cogent letter from W. A. (Kensington) tempts me to risk the sack on this occasion. W. A. writes to me about Radio Drama. 'It is impossible,' he says, 'not to be interested in the future of this branch of broadcasting. Recent developments in the technique of the radio play have, I feel, definitely put an end to the once common belief (shared, I note with regret, by Herr Leon Feuchtwanger) that there was no sort of future for the drama of the ether. I was immensely interested in *Pursuit*, *Rampa*, *The Night Fighters*, and *Speed*—though these plays were no more than elaborations of a technique which is rapidly being perfected. The technique is there all right—but technique is a dangerous accomplishment. It is no use knowing how to say a thing, unless you have something to say. The above-mentioned plays were mere melodrama—all very well in their way, but in no sense great drama.'

A Shakespeare of the Ether?

THE future of the radio play lies in matter rather than manner. As long as it is content to reproduce accurately the sound of a motor smash, or (as was cleverly done in Mr. Lewis's *The Night Fighters*), the chatter in an R.A.F. mess, it will never fulfil the promise which many of us believe it to possess. We want a big mind to apply this technique to a big theme. It might be asking too much to demand a Shakespeare, a Goethe, or a Shaw—but why not? The opportunity is a glorious one. The radio dramatist is not shackled like his stage brother by the unities. The range of his action is unlimited; his audience will supply the scenic décor. He can speak his theme to a million listeners. There lies an opening for great drama, great poetry—a play which will set a whole nation talking. The B.B.C. will see to it that such a play is beautifully and effectively broadcast.

The Romantic Guitar.

THE music of certain instruments is closely connected in our minds with certain places and countries. Thus, we think of mandolines tinkling on the moonlit canals of Venice, violins wailing their valse music in the cafés of Vienna, and guitars accompanying the singing of fountains in the gardens of Seville. Spain is the land of the guitar. Though this instrument is often heard in England, it is seldom played by the Spanish guitarists who are masters of it. If you ever saw *Cuadro Flamenco*, the Spanish dancing act which was presented by Diaghilev during one of his London ballet seasons, you will remember the true sound of the guitar. On Friday, May 11, Emilio Pujol, one of the leading guitarists of Spain, and one who has toured Europe and the Americas, will give a short recital from London and Daventry. Listen to him!

Liverpool University.

EARLY in May, Liverpool University celebrates its quarter-century. In connection with these celebrations the Vice-Chancellor, Dr. H. J. W. Hetherington, will broadcast on Friday, May 4, a talk on 'The Modern Universities of England.'

Miss Woffington to Music.

THE story of *Our Peg*, the musical play which is to be broadcast on May 8 (5GB) and 9 (London, etc.), is founded on Charles Reade's novel 'Peg Woffington.' Peg was one of the greatest actresses of the time of Dr. Johnson. The music of this play is by H. Fraser-Simson, composer of *The Maid of the Mountains*, etc., the book by Edward Knoblock, and the lyrics by Harry Graham, the perpetrator of *Departmental Ditties* and one of the most genial and ingenious of contemporary rhymesters. It is good to find a first-class musical show in the programmes again. *The Gipsy Princess* made very good hearing some few weeks back. There is a lot to be said for the radio versions of such plays, since the libretto is cut down to the wittiest minimum—in fact, the cackle is cut, and we come without delay to the horses (i.e., the musical numbers).

Sunday, May 6.

THE London afternoon programme on Sunday, May 6, is to consist of items chosen from the many compositions of Sir Alexander Mackenzie, a great figure in British music, for thirty-six years Principal of the Royal Academy of Music. These will be mainly light works and will be conducted by the composer himself. A particularly interesting Chamber Concert will be given in the evening by the Amar Quartet, who are visiting England for the Contemporary Chamber Music Concert which is to be broadcast on the following day, May 7. The viola player of this quartet is Paul Hindemith, the German composer. Their programme on the Sunday evening will be, in strict contrast with that of the Monday, mainly classical—Beethoven, Mozart, Haydn, etc. Anne Thursfield, one of our most charming singers, will also contribute to the recital.

The Happy Traveller.

THE talk on May 1 on the 'Holidays Abroad' series is to be given by the Rev. F. Tatchell. Mr. Tatchell is the author of the most delightful travellers' guide ever penned. It is called 'The Happy Traveller,' and, if you have never read it, let me advise you to beg, borrow or steal it forthwith. If you are partial to the pompous erudition of Herr Baedeker, you may be disappointed in Mr. Tatchell. He gives you all the trivial and really useful information about foreign travel it is possible to imagine—what sort of cigarettes to buy in Malta, what to do when attacked by sharks, why not to get your hair cut in Strasbourg, and so on. I am afraid I have given you a very inadequate idea of a very notable book. Its author is to talk on May Day about 'North-Eastern Italy and Umbria.'

Van Dieren.

THE Chamber Music Recital to be given from London and Daventry on Wednesday, May 2, will include Beethoven's famous Kreutzer Sonata (which forms the theme of one of Tolstoy's greatest novels), played by William Primrose and Freida Kindler, and a novelty in the shape of a Sonatina for violin and piano by Van Dieren, a Dutch composer resident in this country. This sonatina is a sparkling, humorous work. Freida Kindler, the pianist, is Van Dieren's wife. She will play his Theme and Variation for Piano-forte—and Herbert Heyner will sing, among others, two songs by the composer.

BOTH SIDES OF THE MICROPHONE



The Ordinary Listener—

IT is always interesting to hear what the 'ordinary listener' thinks of Broadcasting—though he does not often reveal himself but leaves it to the cranks and those with a permanent grievance to express their opinion in fiery letters to the B.B.C. or the Press. Those two popular North Country newspapers, *The Daily Dispatch* and *The Manchester Evening Chronicle*, have recently held a competition among their readers for the best short essay on 'What Broadcasting has meant to me.' Many thousands of entries were received and the work of judging the three winners was a difficult one. The Radio Editor has been kind enough to send me copies of the three winning essays. The winner of the First Prize writes: 'I live in a dull, drab colliery village, as far removed from real country as from real city life—a 'bus-ride from third-rate entertainments and a considerable train journey from any educational, musical or social advantages of a first-class order. In such an atmosphere life becomes rusty and apathetic. Into this monotony comes the introduction of a good wireless set and my little world is transformed. Music, grave, gay, sparkling or haunting, floats through the house, excluding all environments and all dull thoughts. . . . This winning essay pictures vividly the deadening sameness of life in a grimy North country village and the blessed outlet which Broadcasting means to those who must face it, month after month.'

—And What Broadcasting Means to Him.

MORE than all,' goes on the writer, 'Broadcasting has renewed and increased my admiration for my native England, its religion, its morals, its high standards . . . it makes me feel that each of us is at least a tiny link in the living history of a mighty race, wide-flung to the extremities of the earth. It has turned a telescope upon "self," through which I might gain a right perspective. Week by week we hear appeals for individuals, institutions, suffering in every shape and form, and I am brought to realise that I am not a well-known person in a small community only—but an atom in a mighty system, with mighty responsibilities.' The winner of the second prize is a bed-ridden inmate of a Poor Law Infirmary who, in nineteen years, has only been taken four times outside its walls. 'How often have I wished to die during those years of solitude with pain, suffering and death around me . . . I am quite content now to live another nineteen years under the same conditions as I do now, so long as I have my set, which is very precious to me.' The third winner holds that 'Broadcasting has restored to me the lost spirit of adventure and self-entertainment . . . broadened my outlook on life . . . my mind has recovered a good deal of its former elasticity.'

That Nameless Voice.

THE shy lady's voice which sometimes announces the titles of the piano pieces played each evening while Daventry is giving its Shipping Forecast is that of Cecil Dixon, one of the accompanists at Savoy Hill, who is also a talented solo-pianist. Miss Dixon is coming from behind her veil of anonymity on May 4, when she is giving a short pianoforte recital from London and Daventry. Her programme will include an Intermezzo by Arensky and a Spanish Dance by Granados.

From Peking to Dorset.

ON May 1 Mr. Williamson-Jones is giving a talk from Bournemouth entitled 'East and West—the story of a Dorset inscription.' He has a romantic story to tell which reads like the rough material for a novel of adventure. When travelling in China, he came across the poem, *An Ode to God*, by the Russian mystic, Derzhavin, embroidered in Chinese on a silken banner, which is hung in the Imperial Palace at Peking. Later, in Japan, he found a version of the poem, similarly venerated. The strange part of the story is that many years later he found the same poem engraved in English on a Dorsetshire monument. He will recite these very beautiful verses on May 1 from an English translation by Sir John Bowring.

Which William Wallace?

I HEAR that 5GB is broadcasting a 'William Wallace Programme' on Thursday, May 3. This living Scottish composer, must not be confused with William Vincent Wallace, who wrote *Maritana*. The latter was an Irishman, born in 1812, who, after a life of adventure, died in 1865. The William Wallace of 5GB was born in 1860. He was first an ophthalmic surgeon of distinction, but abandoned this profession for music. During the war he resumed his surgical work and served with the R.A.M.C. The programme on May 3 will be given by the Birmingham Symphony Orchestra, conducted by Joseph Lewis, and Arthur Fear (baritone). It includes the Overture, *In Praise of Scottish Poets*, the Suite, *Pelleas and Meliande*, and the *Fifth Symphonic Poem*. Arthur Fear will sing two of the composer's song cycles, *Four Freebooter Songs* and *Lords of the Sea*.

3,500 Breakfast Together.

THE B.B.C. Music Critic, Percy A. Scholes (who is also Musical Editor of this paper) sailed for New York on April 7 in the *Aquilania*. The main object of his visit is to be present at the gigantic official breakfast of the Biennial Conference of American Music Teachers, at which he will make a speech. Three thousand five hundred delegates will sit down to breakfast in one room. This room is in the Stevens Hotel, Chicago, the world's largest hotel. It has 4,000 bedrooms and 4,000 baths. The breakfast will be held at 7.30 a.m. Oh, the heartiness of Americans! Fancy eating grape-fruit and waffles at that hour along with 3,499 fellow mortals! It sounds alarming to one who can barely speak to his own wife as he disagreeably wrestles with an egg. Mr. Scholes has promised to write to me from Chicago. If he has any good stories to tell, I will share them with you.

The Composers of the Merseyside.

A CONCERT of works by Liverpool musicians is to be broadcast from the local station on Thursday, May 3. Liverpool boasts quite a galaxy of composers, among whom is Ernest Bryson, whose opera *The Leper's Flute* was performed last year by the B.N.O.C. Mr. Bryson will be represented in this concert by *Vaila*, a Fantasia for String Orchestra. The programme will also include an *Idyll* for Strings by Dr. James Lyon; *Salt o' the Sea*, a suite by Gordon Stutely; a short pianoforte recital of some of his own works by Frederick Nicholls, and songs by Norman Peterkin and Frederick Nicholls, sung by George Hill. The orchestral part of the programme will be given by the Station String Orchestra, conducted by Frederick Brown.

For Cardiff Listeners.

TWO interesting items from Cardiff—May 2, 'My Programme' by Sir John Daniel, the Welsh Nationalist and writer, a past President of the Cymmrodorion Society; May 5, a talk by the Rev. Wyndham Earée on 'Kanaka Recruiting for the Queensland Sugar Plantations.' With great difficulty, Mr. Earée managed to secure a passage on board one of the ships which go from Brisbane to the South Sea Islands and return with native labour for the Queensland sugar-fields. It seems that there was in the past a good deal that was shady about this importation of Kanakas—and those in charge of it resented too close inquiries from outside. However, Mr. Earée found that things were all right and the authorities were pleased to have him publish his report.

Weatherly, K.C.

THERE seems to be quite a fashion for children's songs these days. We have *When we were very young* and *Kiddie-ques*—and now comes that stalwart lyricist, Mr. Fred E. Weatherly, K.C. (who, if he is as notable a barrister as he is a songwriter, must surely soon be Lord Chancellor), with *When I was a Child*, a set of songs written for his great-grandson and set to music by Helen Alston, who is to sing them to her own accompaniment from Cardiff on Friday, May 4. Miss Alston is well known to the listening public, for she has appeared as a singer in musical comedy, light opera, and in variety programmes. She confesses that she likes broadcasting better than concert work. The lack of applause, she says, is entirely made up for by the letters which listeners write to her.

A Beautiful City of the North.

IN the minds of most of us the city of York means the great Minster whose towers dominate the Yorkshire plain and are a landmark for miles around. It is therefore fitting that the second talk in the North Country Stations series, 'Cities of the Industrial North,' which deals with this city, should be given, on May 1, by the Very Rev. the Dean of York. Listeners will remember the 1,300th Anniversary of the Minster which was celebrated at the end of last year and the great Watch Night service which was relayed on New Year's Eve from the Minster to all Stations.

Piano Masterpieces.

IN the literature of the pianoforte certain works—*The Hammer Klavier Sonata* of Beethoven, the *B Minor Sonata* of Liszt, Schubert's *Wanderer Fantasy* and Schumann's *Fantasy in C Major*, for instance—stand out as masterpieces. Works like these are rather too difficult, and too long, to be included in the ordinary concert programme. I hear that London will shortly be broadcasting a series of great piano works, played by the famous modern pianists whose names are closely associated with them. The series opens on Wednesday, May 9, with *The Hammer Klavier Sonata*, played by the distinguished German pianist, Steuermann, and will be continued about a fortnight later by Poupishnoff, playing the Liszt's impressive *Sonata*, which many listeners will have heard him give at his concerts.

"The Announcer."

The Third Chapter of our 'Scholes-eye' History of Music.

(Continued from page 103.)

That programme would include the product of a period of (say) 250 years, and would give a most instructive bird's-eye view of the development of one of the greatest art forms, and one of the most magnificent media of human expression that the world has yet seen.

A similar programme of orchestral music would be equally interesting. We possess no orchestral music, strictly speaking, of the sixteenth century, for the orchestra was then not an organized force, but we could have

- A String Fantasia of Elizabethan days (late 16th century).
- A String Fantasia of Purcell (late 17th century).
- An Orchestral Suite of Bach (early 18th century).
- A Symphony of Haydn or Mozart (late 18th century).
- An early Symphony of Beethoven, say his first or second (early 19th century).
- A later Symphony of Beethoven, say his fifth, seventh or ninth.

The Growth of the Orchestra.

In hearing such a programme we should be struck with the great development of the Orchestra from Bach to Beethoven. In Bach's day it had no fixed constitution. With Haydn and Mozart it had settled down to a basis of Strings, with two each of Flutes, Oboes (sometimes Clarinets) and Bassoons, Horns and Trumpets, and Kettledrums. With Beethoven we have the same thing enriched, with Clarinets invariable, with

greatly improved and consequently more adaptable Brass instruments, and sometimes with Trombones, with all the instruments used more freely and the whole developed into a marvellous means of the expression of the deepest human emotions.

As already stated, with Bach the Harpsichord lingered in the orchestra. From Haydn and Mozart onward no keyboard



A sketch of a part of the Pastoral Symphony, from one of Beethoven's sketch-books, dated 1808.

instrument is any longer a member of the orchestra (though it may be invited on occasion to play the solo part in Concertos). With them, too, the Harpsichord tends to disappear and to be replaced by the modern Pianoforte (in which the strings are no longer plucked but hammered), and from Beethoven onwards the Pianoforte entirely supersedes the Harpsichord.

Piano and Orchestra are now, we may say,

'ready for anything'—the Piano is ready for Chopin and the orchestra for Wagner, though, as we shall see, he was to develop it, in detail, still further.

Key Dates.

I. ELIZABETHAN COMPOSERS FOR THE KEYBOARD. (The Virginals, or early Harpsichord).

Byrd 1543-1623.
Bull 1562-1628.
Gibbons 1583-1625.

(It will be noted that, roughly speaking, these three composers came into the world at intervals of twenty years, but that they all left the world at about the same time.)

II. THE AGE OF THE SUITE.

Purcell (English) 1658-1695.
Bach (German) 1685-1750.
Handel (German) 1685-1759.
D. Scarlatti (Italian) 1685-1757.
Couperin (French) 1668-1733.

(It is very remarkable that Bach, Handel and Scarlatti should have all been born in the same year—an *Annus Mirabilis*.)

III. THE AGE OF THE SONATA AND SYMPHONY.

Haydn (Austrian) 1732-1809.
Mozart (Austrian) 1756-1791.
Beethoven (German) 1770-1827.
Schubert (Austrian) 1797-1828.

(We may call this the Vienna School, as all these composers lived and worked to a greater or less extent in Vienna. Mozart's short life, it will be noticed, fell entirely within the long life of Haydn. Schubert was a quarter-of-a-century younger than Beethoven, but the two died about the same time.)

For Dancing Enthusiasts.

How to Dance the Baltimore.

In this compact article Santos Casani, the popular teacher of dancing, whose lessons, broadcast from 5GB, have been a favourite feature of the winter programmes, briefly explains the latest of ballroom dances, the Baltimore. His first lesson in the Baltimore was broadcast on Tuesday last, his second will be given this Tuesday evening (April 24), and his concluding lesson on May 1.

ALTHOUGH new dances are being frequently introduced, there is really nothing new in the dancing world; even the Baltimore is not an exception. A new dance generally consists of a revision of a half-a-dozen or so forgotten dances mixed with some of the steps of the present-day dancing. For instance, in the Baltimore the body movement is very much like the Tango, with an unbroken move, but during the execution of the steps one can't help noticing the resemblance to movements of the Charleston, the Blues, and even the Waltz. Even so the Baltimore is a good dance. The music is most fascinating, and the steps are very easily learned, and they are limited in number. The music is written in four-four common time, and is generally played at the rate of about forty-eight bars to a minute.

There are four essential points to remember:—

- (1) That you dance on the ball of your foot, and not on your toes.
- (2) The weight is transferred gently from one foot to the other without jerks.
- (3) That you dance in strict time and not against time.
- (4) That the long steps take up two beats each, and the quick and short steps one beat each, when you generally get a pause at the end.

Here is a brief outline of the steps. In my last talk I explained the principles of the Walk, the Collegiate, and the Blues Rock. On Tuesday of this week and on Tuesday, May 1, I will devote my broadcast lesson to the remaining steps.

(1) *The Walk*. Start feet together and facing line of dance. *One*. Step forward with the left foot,

You may not believe that it is possible to teach dancing by wireless, that the personal contact between teacher and pupil must be lacking in such lessons. But Mr. Casani has a method of his own. This year already, he has taught thousands of listeners the Yale Blues, the Fox-trot, and the 1928 Valse.

bring the weight on to it, counting two beats. *Two*. Step forward with the right foot, bring your weight on to it, taking up two beats, and from this position you take three more steps, just marking time. *Three*. Close your left to your right. *Four*. Mark time with your right. *Five*. Mark time with the left, at the same time taking a tiny little step

back with it. *Six*. You just pause. From this position you repeat the same movement again, but this time starting forward with the right foot until you want to do the next step—(2) *The Collegiate*—and when your left foot is about to come forward, you turn slightly sideways and in line of dance, and then: *One*. Step sideways with the left foot a short step without bringing your weight on to it. *Two*. Bend both knees, at the same time allow your right foot to slide up to your left, at the same time lifting the heel of your left foot, weight still remaining on the right foot. From this position you repeat this movement again twice, forward with the left, straighten both knees, then bending both knees slide your right foot up to your left again, and do it once more. The three Collegiates should take up six beats. From that position you get in to (3) *The Blues Rock* by: *One*. Stepping forward with the left foot in the line of dance, counting two beats. *Two*. Bring your weight on to your left foot, at the same time pivoting to the right on the ball of both feet, counting again two beats, and at the same time bringing your weight on to your right foot, then: *Three*. Step forward with the left foot, against the line of dance, counting two beats, then: *Four*. Pivot on the ball of both feet, completing half a turn and facing again in line of dance,

(Continued at top of opposite page.)

(Continued from opposite page.)

bringing your weight on to your right foot, and from that position, with the left foot, which is backwards, you get into the walk. *The Balti Chassè.* This step is done from side to side, and from the Walk, but will describe it separately. You may start with any foot you like. *One.* Step to the side with the right foot, bring your weight on to it, and counting one. *Two.* Close your left to your right, bring your weight on to it, count two. *Three.* Step again with the right foot to the side, bring your weight on to it, but this time remain on the ball of both feet, heels off the ground. *Four.* Feet remain in the same position, also weight, drop on to your right heel. *Five.* Feet and weight still in the same position, just raise on the ball of your right foot, at the same time tap your left foot on the ground. *Six.* Feet and weight same position, just drop your right heel on to the ground. *Seven.* Feet and weight same position just once more rise on to the ball of your right foot and tap with the left foot on the ground. *Eight.* Once again drop on to the heel of your right foot, the weight being all the time on the right foot. From this position you repeat the same movement on to the other side, but this time with the left foot. That can be repeated four or six times, after which you generally continue with the Walk. *The Drag Stump.* Start feet together and facing your line of dance. This step is generally done from the Walk, when your right foot is about to come forward. *One.* Step forward with that right foot, bringing your weight on

to it, taking up two beats of the music. *Two.* Come forward with your left foot in a semi-circular way, weight remaining on the right foot, and taking up two beats. *Three.* Step back with the same left



THE BALTIMORE,
as danced by Santos Casani and José Lennard.

foot, taking up two beats, bring your weight on to it. *Four.* Step back in a semi-circular way with your right foot, and at the same time cross it slightly behind the left, keeping your weight on your left foot, two beats, and from this position, you do three stumps by counting and stamp your right foot on to the ground. *One,* stamping your left foot on the ground. *Two,* closing your right foot to your left, and stamping it on to the ground. *Three.* Just stamp your left foot, each time you stamp bringing your weight on to it, taking up one beat with the exception of the first one, when we have called it and, and from that position, with the right foot, you continue with the Walk. This step may be repeated again with the right foot if you wish to. The ladies' steps are the exact reverse to the men's, with the exception, in the Drag Stump, the lady goes on to the outside of the right of her partner on the third and fourth step, and, of course, crosses her left foot in the front of her right actually in the stamping, when she gets herself again in position in the front of her partner ready to walk off backwards with the left foot.

As I have mentioned before, although the steps are explained separately, you may do them in any order you like, and as often as you like, but you are strongly advised to do them first individually and get thoroughly acquainted with each step before you dance to music.

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Leading Features of the Week.

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

TALKS (5XX).

Monday, April 23.

7.25 Mr. Guy Keeling: 'Your Public Library.'

Tuesday, April 24.

5.0 Mr. Bohun Lynch: 'The Italian Riviera.' (Holidays Abroad: Italy—II).

7.25 Mr. Wickham Steed: 'How the House received the Budget.'

9.15 Lady Astor: 'Josephine Butler.'

Wednesday, April 25.

7.25 Mr. Alexander Paterson: 'That Job—How to get it; how to keep it.'

9.15 Miss V. Sackville-West: 'Across the Persian Mountains.'

Thursday, April 26.

3.45 Miss May: 'Little Industries of the English Countryside.'

9.15 Mr. Vernon Bartlett: 'The Way of the World.'

Friday, April 27.

5.0 Mrs. L. Grant: 'Magic and Mystery Yesterday and Today.'

Saturday, April 28.

7.25 Col. Philip Trevor: 'Prospects for the Cricket Season.'

MUSIC.

Monday, April 23.

(5XX) 7.15. Beethoven's Sonatas for Violin and Pianoforte (and throughout the week).

Tuesday, April 24.

(5XX) 7.45. Chamber Music.

Wednesday, April 25.

(5GB) 7.30. Mozart's Opera, 'Cosi Fan Tutte.'

Thursday, April 26.

(5XX) 8.0. Handel's 'Belshazzar,' sung by the Harold Brooke Choir.

(5GB) 9.15. A Symphony Concert by the National Orchestra of Wales (from Cardiff).

Friday, April 27.

(5XX) 7.45. Mozart's 'Cosi Fan Tutte.'

(5GB) 9.0. A Concert by the Folkestone Municipal Orchestra.

Saturday, April 28.

(5GB) 9.0. A Symphony Concert (in memory of Debussy), conducted by Ernest Ansermet.

VAUDEVILLE AND VARIETY.

Monday, April 23.

(5XX) 7.45. Vivien Lambelet, Ida Crispi and Jack Vincent, Ivy St. Helier, Maurice Cole, Melsa, the Meduria Sisters, Phyllis Panting, and Herman Grisewood.

Tuesday, April 24.

(5GB) 9.30. Herman Darewski and his Band.

Wednesday, April 25.

(5XX) 7.45. John Henry, the Four Admirals, Cavalotte, Stainless Stephen.

(5XX) 10.15. A. J. Alan.

Thursday, April 26.

(5GB) 6.45. Victoria Maitland and Philip Middlemiss.

Friday, April 27.

(5GB) 8.0. Clapham and Dwyer, Monro and Mills, Firth and Scott, Fred Lewis.

Saturday, April 28.

(5XX) 7.45. Leslie Henson, Cicely Courtneidge, Mimi Crawford, George Carney, the De Groot Trio, the Three New Yorkers.

DRAMA, ETC.

Monday, April 23.

(5XX) 9.20. Shakespeare's 'King Henry V.'

Tuesday, April 24.

(5GB) 10.15. 'The Dark Curtain,' by Evelyn Herbert.

Thursday, April 26.

(5XX) 9.35. 'Charlotte's Hour—XIV.'



CRICKET IS COMING AGAIN!

At 7.25 on Saturday, Colonel Philip Trevor, in a talk from London and 5XX on 'Prospects of the Season,' marks for listeners the opening of the summer game.

Sport and General

'Thus Do All Women!'



Mozart's delicious little Opera, *Così fan tutte*, is to be broadcast from 5GB at 7.30 on Wednesday and from all other stations at 7.45 on Friday.

THE plot of Mozart's Comic Opera, *Così fan tutte* (which title means 'Thus Do All Women') is very unreal but very amusing, and the music is particularly sparkling. The title refers to womenkind and their alleged fickleness.

It should be noted by those who have the B.B.C. libretto that the names of some of the characters differ in two versions of the Opera. Guglielmo (Bass) is also known as Gratiano, and Fiordiligi (Soprano) as Isidora. In the libretto the latter names are printed, but these characters in the broadcast performance will be known as Guglielmo and Fiordiligi.

ACT I.

THERE is a lengthy Orchestral Overture. When the curtain rises, two young officers, Ferrando (Tenor) and Guglielmo (Bass) are seen sitting in a café in Naples, with a cynical old philosopher, Alfonso (Baritone). In three Trios alternated with Recitative, the officers defend the fidelity of their fiancées with some spirit, challenging the old bachelor, who remains cynical, to prove his theory of woman's inconstancy. Finally, they stake a hundred guineas on the proving of it.

The Scene changes. Two sisters, Fiordiligi (Soprano), fiancée of Guglielmo, and Dorabella (Mezzo-Soprano), Ferrando's fiancée, are sitting in a garden by the sea. They are admiring miniatures of their lovers, and sing a Duet in their praise.



As they continue, in Recitative, Alfonso enters and tells them their lovers are ordered off on active service. Then he brings in Ferrando and Guglielmo in marching kit, and they all sing a Quintet, the lovers saying a sad farewell while Alfonso mutters in the officers' ears, 'To your bargain I hold you,' and other asides.

A boat now comes to shore, and Soldiers and Townsfolk come singing of a soldier's life. The lovers continue their farewells, Alfonso his asides. Ferrando and Guglielmo leave in the boat, the crowd marches off. The two girls and Alfonso sing a Trio invoking

Heaven's protection for their lovers. Alfonso is then left alone.

The Scene changes again. The sisters' maid, Despina (Soprano) is making chocolate in an ante-room. Fiordiligi and Dorabella soon enter, saying they are weary of life. In an Aria Dorabella sings of her despair. The three then continue in Recitative, and at last Despina learns the cause of their trouble—the departure of their lovers. But she is as cynical as Alfonso, and says they will return with



7.45 'COSÌ FAN TUTTE'

The School for Lovers

An Opera in Two Acts by Mozart

Cast:

Fiordiligi } (Sisters— Louise Trenton
(Isidora) } ladies of
Dorabella } Ferrara } Dorothy D'Orsay
Despina (their Waiting-maid)

Vivienne Chatterton
Ferrando (an Officer in love with Dorabella) Stewart Wilson
Guglielmo (Gratiano) (an Officer in love with Fiordiligi) Arthur Cranmer
Don Alfonso (an old Philosopher)

W. Johnstone-Douglas

The Wireless Chorus
(Chorus-master, Stanford Robinson)

The Wireless Symphony Orchestra
(Leader, S. Kneale Kelley)
Conducted by PERCY PITT

honours, or, better still, not return at all. She sums up her philosophy in an Air, then all three go out.

Alfonso now enters. He is going to bring Ferrando

and Guglielmo disguised, to test the girls' constancy. He decides to confide in Despina. He knocks at a door, she comes out, and he bribes her successfully.

Alfonso then brings in the disguised Ferrando and Guglielmo, and asks Despina to let them meet her mistresses, whom they adore. She summons Fiordiligi and Dorabella, to whom the men make love (each man to the other's real fiancée), but with little success, for the girls soon run off in disgust. Ferrando and Guglielmo think they have the laugh of Alfonso, but he tells them to go away for the moment, and he and Despina encourage one another, and go out after them to plot farther.

Fiordiligi and Dorabella now return, lamenting, as usual, their lovers' absence. But they hear their pseudo-new suitors, in the garden, saying they will live spurned no longer, and Alfonso telling them to desist. The men rush in, and Alfonso tells the girls their suitors have taken poison. Despina comes in, and hearing what is the matter, goes off with Alfonso to fetch the doctor, leaving the girls to take care of the stricken ones.

Alfonso brings Despina back disguised as a doctor, and she pretends to cure the suitors; but even then Fiordiligi and Dorabella harden their hearts.

ACT II.

IT is impossible to give here a full description of the Second Act; but a few words should help listeners who have followed the First Act to follow this.

Ferrando and Guglielmo, still disguised, continue to make love each to the other's fiancée, and gradually make headway: until at last the girls succumb so wholeheartedly that wedding festivities are put in hand, and all the townsfolk brought in. Into the midst of this scene come the soldiers (Ferrando and Guglielmo have, of course, to slip out and return undisguised). They give their ladyloves a good dressing down, but with the help of Alfonso and Despina everything is made up, and, of course, the Opera ends happily.



The Talk of the Week. No. 14.

G. A. Atkinson on 'The Films.'

Some of the most helpful and popular of talks are those given by Mr. G. A. Atkinson, the B.B.C. Film Critic. Here are four forceful extracts from some of his recent talks.

IN that wonderful novel, 'Show Boat,' by Miss Edna Ferber, America's best writer in my opinion—a novel which you will shortly see on the screen—there is a phrase which stuck in my memory. She said: 'The theatre should be a place where dreams come true.' She is speaking of the kind of dream that sees one's fondest wish or ambition realized. For my part, I should like to see, in large type, on the office wall of every stage or screen producer, these words: 'The theatre should be a place where dreams come true.' It is only in dreams that things are as they should be, and it is only in the theatre that dreams can be realized.

Many people do not like patriotic films, partly because patriotism has the air of being a duty, and duty takes the edge off entertainment, to say nothing of its revenue. Also, many patriotic films, both in Britain and America, are insular and bombastic to such a degree that they 'get on the nerves,' as we say, of those who think that public exhibitions of national flag-waving are indiscreet, not to say vulgar. It is supposed, in the entertainment world, that patriotism is always a safe card to play. It is supposed that the public

will always support the sentiment expressed in the phrase 'My country, right or wrong!' though, as Mr. Chesterton once pointed out, that is almost the same thing as saying 'My mother, drunk or sober!'

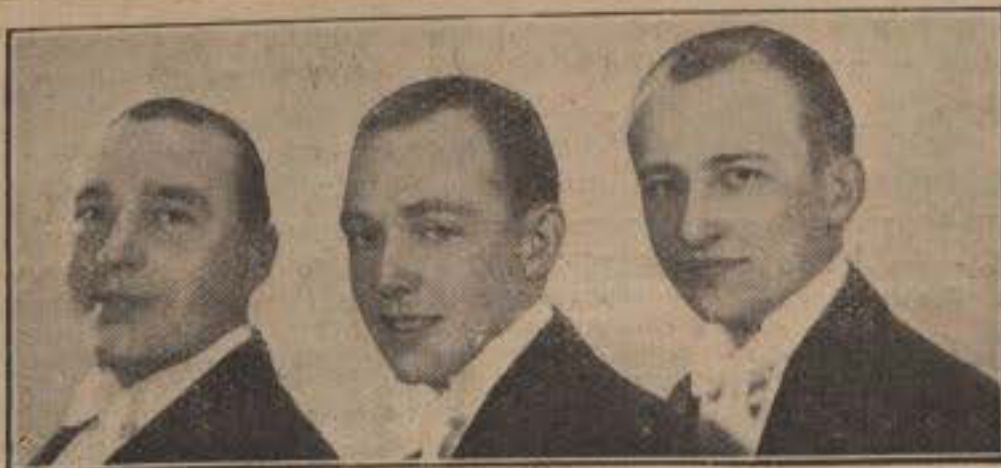
You may say, without the slightest fear of contradiction, that what most interests people is—other people. We have no objection to seeing other people in trouble, and we have still less objection to seeing them get out of trouble. In those two sentences you have the complete recipe of dramatic construction. Stick to people. People are always interesting. If you are interested in a person, then everything that that person says or does is interesting, from the way in which he lights his pipe to the way in which she puts on her hat. It is not necessary that earthquakes or railway collisions or shipwrecks should happen to the person in whom you are interested. What interests you is not the event that happens to the person, but the way in which the person happens to events. That brings us a little closer to the heart of dramatic construction, especially for screen purposes. The fault of the screen, the cause of all its troubles,

and of the fact that it has made little or no social progress in twenty-five years or so, is that it deals with events first and persons afterwards; and because the drama of events, or of incident, as it is called, dominates all film-production, practically without exception, it follows that the people whom you see in screen dramas are not really persons at all, in the individual sense. They are types, samples, not of identity but of the index; and in all film studios, as a matter of fact, the players are registered not as individuals but as types.

If I suggested that you should choose your novels by walking into a library and taking the first on which your eye happened to fall, you would think that I was mad; but that process is the way in which most people choose their films. They 'drop in' and until the 'drop-ins' drop out, we shall make little or no progress. What you do in the case of novels, if you have no other guide, is to choose one by a good author, and that is an equally safe rule to follow in film-choosing. Study the producers and you cannot easily go wrong.



CICELY COURTNEIDGE.
Saturday, 5XX.



THE THREE NEW YORKERS.
Saturday, 5XX.



MIMI CRAWFORD
Saturday, 5XX.



MAURICE COLE.
Monday, 5XX.

THE MUSIC HALL OF THE AIR.

IT is the fashion nowadays to talk mournfully of the decay of the Music Hall, its gradual disappearance before the inroads of movie and 'legit.' If it were true, it would mean tragedy for many of us who remember the brave days of the 'nineties, when Vaudeville was in its prime, when the stage had nothing to show more clever, more gay and sparkling and colourful than you could see any evening at the old Tiv. The Tivoli and the Middlesex—then later the Empire and the Alhambra, and the old Oxford, whose very name has now disappeared—what haunts of romance they were in those old days! And what magic there is still in the names that once flared on their bills! Dan Leno, the pathetic mime—Charles Coburn, 'the man who broke the bank at Monte Carlo'—the great Arthur Roberts, and Tom Costello (who can ever forget his fantastic make-up when he sang 'At Trinity Church I met my doom' and that limping, rolling gait that made thousands laugh?), and Marie Lloyd, Chirgwin, and a hundred more. Their names have gone from the bills; the houses where they played have vanished; and the old Music Hall of the 'nineties, with its frowzy, tawdry glitter, its free-and-easy atmosphere, its colour and its charm, has become a memory that the post-war generation cannot share.



SIDNEY NESBITT.
Monday, Wednesday, Friday, 5GB.



IDA CRISPI
Week's Tour.

BUT if the Music Hall is vanishing, it is at least vanishing into thin air, whence he who has the wit to build or the money to buy a wireless set may recapture the undying spirit of it. Variety is the spice of entertainment as of life. Though the grand old halls may pass by way of the auction-room to a new and different dignity as the home of super-films and sophisticated, syncopated musical comedies, the raconteur in the smart top-hat and the comedian in the battered trilby have their refuge on the ether. And who knows but that science may yet intervene in the cause of the juggler, the contortionist, and the gentleman who, in our youth, sawed ladies in half with the greatest good humour and despatch? The studio is now the stage, the whole terrestrial globe—and perhaps the listening stars—the auditorium. The humour which is satire, the nonsense which is all too good sense, the ballad which can make a world weep (though the tears make rusty runnels on its iron face)—these are with us still. Here, this week, is a programme to rejoice our record 'house' of many millions—a new constellation of stars to adorn the impalpable boards of the two great music halls of our latter day, whose names are 5XX and 5GB.



IVY ST. HELIER.
Monday, 5XX.



JOHN HENRY.
Wednesday, 5XX.



LESLIE HENSON.
Saturday, 5XX.



VIVIEN LAMBELET.
Monday, 5XX.



MELSA.
Monday, 5XX.



A. J. ALAN.
Wednesday, 5XX.



DE GROOT.
Saturday, 5XX.



PHYLLIS PANTING.
Monday, 5XX.

PROGRAMMES for SUNDAY, April 22

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

3.30 A MILITARY BAND CONCERT

LEILA MEGANE (Cornetto); TREFOR JONES
(Tenor)

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

Coronation March.....Cowen

3.40 LEILA MEGANE

O love, from thy pow'r *Saint-Saëns*
Les Larmes (Tears) *Massenet*
Ladd of Hope and Glory *Elgar*

3.45 BAND

Overture to an Irish Comedy..... *John Ansell*

4.0 TREFOR JONES

Sweet Little Linnet .. *Vaughan Williams*
In the Silence of Night *Rachmaninov*
Love's Quartet..... *Cyril Scott*

4.5 BAND

Four Norwegian Dances, Nos. 1-4... *Grieg*

4.20 LEILA MEGANE

A Swan..... *Grieg*
Morgen (Tomorrow).... *Richard Strauss*
Don't come in, Sir, please.... *Cyril Scott*

4.27 TREFOR JONES

Araby..... *Armstrong Gibbs*
The sun returns ('Eugene Onegin')
Tchaikovsky

4.35 BAND

Contrasts: The Gavotte (1700-
1900) *Elgar*
Chanson du Matin (Morning Song)
Mazurka.....

4.48 LEILA MEGANE

The Blind Ploughman .. *Cowingsby Clarke*
I loved a lass..... *Osborne Roberts*
Dafydd Garrog Wen (Welsh Air)
arr. Osborne Roberts

4.54 BAND

Rhapsodic Dance, 'The Bamboula'
Coleridge-Taylor

5.4 TREFOR JONES

Come not when I am dead *Holbrooke*
Padraic the Fiddler *Larchet*
Fair House of Joy..... *Quilter*

5.10 BAND

Suite from 'Xavière'..... *Dubois*

5.20-5.30 FOUNDATIONS OF ENGLISH POETRY

—IV, 'The Eloquence of Shakespeare.'
Readers: FAY COMPTON and JOHN
GIELGUD

LAST week's broadcast in this series included some of Shakespeare's loveliest lyrics. This afternoon will be read typical examples of his dramatic poetry—the introspection of Hamlet's 'to be or not to be,' the rhetoric of Portia's 'quality of mercy' speech, and other famous passages from *The Tempest*, *Julius Caesar*, *Richard II*, and *King Lear*.

6.30-8.0 DAVENTRY ONLY

A RELIGIOUS SERVICE IN WELSH

Relayed from BETHLEHEM WELSH
CONGREGATIONAL CHURCH, CARDIFF

S.B. from Cardiff.

Emyn, 'Talylyu' (Rhif. 465, Caniedydd
Newydd)

Darllen, 'Rhan or Ysgruthur'

Emyn, 'Beddgelert' (Rhif. 628, Caniedydd
Newydd)

Gweddi

Anthem, 'Gair ein Duw' (Rhif. 32, Canie-
dydd Newydd)

Emyn, 'Brwynog' (Rhif. 956, Caniedydd
Newydd)

Pregeth, Llywelyn C. Huws

Emyn, 'In Memoriam' (Rhif. 573, Canie-
dydd Newydd)

Y Fendith Apostolaidd

Hwyrrol Weddi

8.0 LIVERPOOL CATHEDRAL

A SPECIAL SERVICE

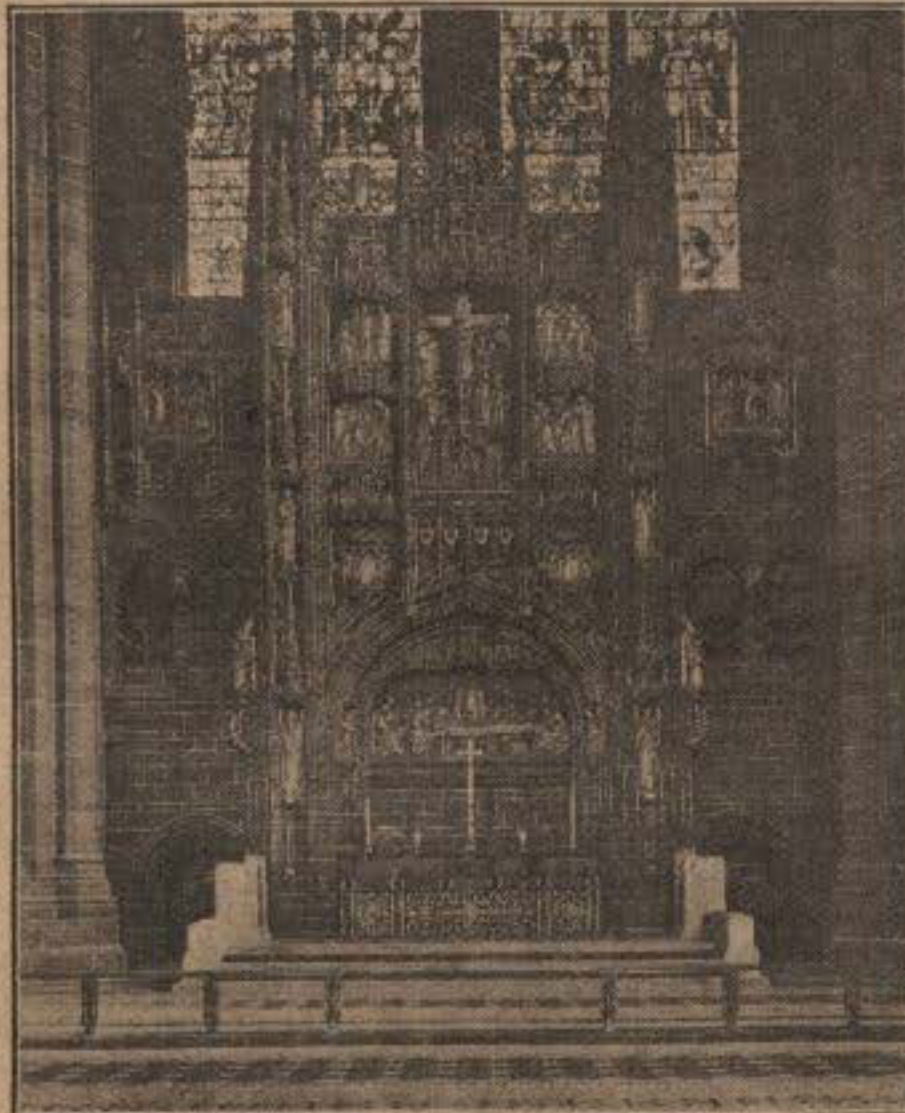
S.B. from Liverpool

(Full details of the Service will be found on page 113.)

8.45 THE WEEK'S GOOD CAUSE:

An Appeal on behalf of the Princess Louise Ken-
sington Hospital, by Sir JOHNSTON FORBES-
ROBERTSON

THE Royal Borough of Kensington is, in its better-known parts, one of the most prosperous districts in all London. One of its divisions, however—North Kensington—differs from the rest; it includes a large area whose inhabitants



Stewart Dale

THE GREAT ALTAR OF LIVERPOOL CATHEDRAL, one of the greatest achievements in ecclesiastical architecture of our time. A particularly interesting service is to be relayed from the Cathedral tonight.

are mostly poor, or at least poor enough to have to live under conditions that make the care of a sick child impossible. It is to meet their needs that the Princess Louise Hospital has been re-established in North Kensington; a site has been secured for an Out-Patient Department, and two Ward Blocks have been built and are to be formally opened by the King and Queen in May. To clear off the debt in time for the opening means raising £6,000 immediately, and in addition £15,000 is required for a Nurses' Home, which would free thirty-six beds for child patients, raising the total number to seventy.

Contributions should be addressed to the Hon. Treasurer, Lord Balfour of Burleigh, at Kensington Town Hall.

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

9.5 A LIGHT ORCHESTRAL CONCERT

DORIS VANE (Soprano); HENRY WENDON
(Tenor); STUART ROBERTSON (Bass); W. H.
SQUIRE (Violoncello)

THE WIRELESS SINGERS
THE WIRELESS ORCHE-
STRA, conducted by
STANFORD ROBINSON

Overture to 'Nell Gwyn'..... *German*
The Lonely Shepherd *Spraight*

9.20 W. H. SQUIRE, with Orchestra

Allegretto *Wolstenholme*
Intermezzo *Saint-Saëns*
Reigen (Round Dance) *Popper*
Gavotte *Popper*

9.35 WIRELESS SINGERS

Part Song:
Bidmouth Dears *Martin Shaw*

9.40 TRIO—DORIS VANE, HENRY WENDON, and STUART ROBERTSON

The Hawthorn in the Glade ('The May Queen')
Sturndale Bennett

9.45 ORCHESTRA

Ballet Music from 'The Perfect Fool' *Holst*
THE British National Opera Company has made *The Perfect Fool* familiar throughout the country during the last few years.

These dances come at the beginning of the Opera. It is night. A wizard is performing his magic rites. He calls upon the Spirits to aid him.

After an Introduction, we have the Dance of the Spirits of Earth, upon whom the wizard calls to bring him a cup for working magic. This dance is built on a constantly and regularly moving bass.

There is, in the second part of the dance, a change of rhythm to seven-time.

The next dance is that of the Spirits of Water, whom the magician commands to fill his magic cup with 'sweetest essence of love, distilled from aether.'

Then he calls upon the Spirits of Fire to dwell within the cup, 'burning, blasting, scorching.'

10.0 W. H. SQUIRE, with Piano

Shenandoah *arr. Thiman*
Melody *Rubinstein*
Mazurka *Popper*

10.10 ORCHESTRA

Shepherd Fennel's Dance..... *Gardiner*

10.15 DORIS VANE, HENRY WENDON, STUART ROBERTSON, WIRELESS SINGERS, and ORCHESTRA

Motet, 'Libera me, Domine'

Arne, *arr. and scored by Stanford Robinson*

THOMAS AUGUSTINE ARNE (1710-1778) was a maker of good tunes, as *Where the bee sucks*, and *Rule, Britannia!* bear witness to this day. (It was of the latter tune that Wagner once said: 'The first eight notes contain the whole character of the British people.') But for the priceless gift of melody, Arne could not have ranked with the musicians of history, and even with it, he does not stand among

the first of them; but ingenuity and assiduity carried him far. He attempted works on a large scale—Masques, Operas and Oratorios. His Opera, *Artaxerxes*, brought out in 1762, is a landmark, for it was the first English work to have sung recitative throughout, instead of spoken dialogue. Another of his novelties was the employing women to sing in Oratorio. Up to his day, boy sopranos and men altos had sung the upper parts.

At a time when Handel was the most powerful influence in this country, Arne did well to gain so large a place in public esteem. He was a personal friend of Handel, who was twenty-five years his senior.

This Motet was a funeral piece written by Arne whilst he was organist at the Sardinia Embassy Chapel. It consists of several movements: (1) Five part chorus, *Libera me, Domine, de morte aeterna*; (2) Bass Solo, *Tremens factus sum ego*; (3) Chorus, *Quando caeli movendi sunt*; (4) Tenor Solo, *Dies illa, dies ira*; (5) Chorus, *Dies magna*; (6) Soprano Solo, *Requiem aeternam*; (7) Chorus, *Requiescat in pace*.

10.30

EPILOGUE

Sunday's Programmes cont'd (April 22)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 SOME POPULAR CLASSICS

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Overture to 'Rosamunde' Schubert
Selection from Suite of Ballet Music to 'Prometheus' Beethoven

THE first piece is not really *Rosamunde's* Overture at all, but one written for a 'melodrama' called *The Magic Harp*. Poor *Rosamunde* (a play with incidental music) died swiftly, or rather, was publicly executed, after two performances, in 1823. Only its Ballet Music was rescued—to our great pleasure.

The Overture known by its name starts with an Introduction in a bold style; after which comes the First Main Tune, its springing Theme full of fresh-air gaiety. The Theme is a little enlarged upon, and the Second Main Theme comes as the most perfect contrast. Note the dainty echo of the last couple of bars of the Tune by various instruments.

8.0 LIVERPOOL CATHEDRAL

A SPECIAL SERVICE

S.B. from Liverpool

(Full details of the Service will be found on page 113.)

8.45 THE WEEK'S GOOD CAUSE:

An appeal on behalf of the Birmingham and District Social Service League by Mr. ARNOLD BUTLER

8.50 WEATHER FORECAST; GENERAL NEWS BULLETIN

9.0 A BALLAD CONCERT

From Birmingham

KENNETH ELLIS (Bass)

The Wanderer's Song Julius Harrison

Ye Bargayne Needham

All the fun of the fair Easthope Martin

LILIAN COOPER (Soprano)

Homeward } Richard Strauss

All Souls' Day }

Dream Song Whittaker

The Birds Phyllis James



Three singers in today's programmes—Kenneth Ellis (left), who sings in the Ballad Concert from Birmingham at 9.0, Dorothy Silk and Eric Greene (right), who take the soprano and tenor parts in the Bach Cantata that will be broadcast this afternoon.

On this material the Overture is built, with unflinching spirits. Its Coda is long, and carries us to the conclusion in a still gayer rhythm.

4.0 ERIC GREENE (Tenor)

By Celia's Arbour } Mendelssohn
On Wings of Song }

ORCHESTRA

Slow Movement and Finale from 'The New World' Symphony Dvorak

4.30 DOROTHY D'ORSAY (Contralto)

Might I linger near thee Saluator Rosa
Weep no more Handel
There's not a swain on the plain Purcell

ORCHESTRA

Gracious Waltz German
Symphonic Poem 'from Bohemia's Woods and Fields' Smetana

4.55 BACH CANTATA

'The Lord is my Shepherd'

(No. 112, for the second Sunday after Easter)

DOROTHY SILK (Soprano)

DOROTHY D'ORSAY (Contralto)

ERIC GREENE (Tenor)

SINCLAIR LOGAN (Bass)

THE BIRMINGHAM STUDIO CHORUS and AUGMENTED ORCHESTRA, conducted by JOSEPH LEWIS

5.20-5.30 FOUNDATIONS OF ENGLISH POETRY

(See London)

9.16 WILLIAM HUGHES (Readings)

Tomorrow (Collins)
Mine be a cot (Rogers)
Elegy in a Country Churchyard (Gray)

9.26 ALICE VAUGHAN (Contralto)

Down here Brahe
When the house is asleep Haigh
Cloud Boats Clover

PAUL HERMANN (Violoncello)

Sonata Boccherini

9.44 KENNETH ELLIS

Love's Coronation Aylward
Stoncracker John Eric Coates
Tommy Lad Margetson

LILIAN COOPER

A May Morning Denza
In Springtime Schubert
Pretty Ring Time Warlock

10.2 WILLIAM HUGHES

On Tulips Addison

PAUL HERMANN

Adagio (Slow Movement) .. Bach, arr. Hermann
Village Song Popper
By the Fountain Davidoff

10.22 ALICE VAUGHAN

When the Swallows }
A Memory } M. V. White
Let us forget }
Melisande Goetz

10.30 EPILOGUE

(Sunday's Programmes continued on page 112.)

HOW EVERYONE CAN LEARN A LANGUAGE.

Pelman Institute's Amazing Discovery.

Can you read Spanish?

No.

Do you know any German?

No.

Here are two books, one printed in Spanish, the other in German.

Yes.

Can you read them?

Of course not.

Well, try and see.

An Hour Later.

Miraculous! I can read and understand every word.

The above is typical of the experiences of the thousands of men and women who are learning French, Italian, Spanish, or German by the new Pelman method.

For instance, this method enables you to pick up a 48-page book, printed in a language of which you are entirely ignorant, and not containing a single English word, and to read it through without a mistake.

It sounds impossible; yet it is perfectly true, as you will see for yourself when you take the first lesson.

This new method is revolutionising the teaching of Foreign Languages in this and other countries.

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

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

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

There are no vocabularies to be learnt by heart—parrot fashion. You learn the words you need by using them and so that they stay in your mind without effort.

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

General Sir Aylmer Haldane, G.C.M.G., K.C.B., D.S.O., writes:—

"The Pelman method is the best way of learning French without a teacher."

Others write to say that they have

—learnt French "in four months" (W 149).

—learnt Spanish in "less than six months" (S.M. 161).

—learnt German in "100 hours" (G.P. 136).

—"obtained a remunerative post solely on the merits of my Italian" although "absolutely ignorant of the language eight months ago" (I.G. 121).

WRITE FOR FREE BOOK TO-DAY.

This wonderful new method of learning languages is explained in four little books entitled respectively: "How to Learn French," "How to Learn Italian," "How to Learn Spanish," and "How to Learn German."



You can have a free copy of any one of these books by writing for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

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

Overseas Branches: PARIS, 35, Rue Boissy d'Anglas. NEW YORK, 71, West 45th Street. MELBOURNE, 306, Flinders Lane. DURBAN, Natal Bank Chambers. DELHI, 10, Alipora Road.

Sunday's Programmes continued (April 22)

SWA CARDIFF. 353 M. 850 KC.

- 3.30-5.30 *S.B. from London*
- 6.30 A RELIGIOUS SERVICE IN WELSH
Relayed from Bethlehem Welsh Congregational Church
Relayed to Daventry
- Emyn, 'Talylyn' (Rhif. 465, Caniedydd Newydd)
 - Darllen, 'Rhan or Ysgruthur'
 - Emyn, 'Beddgelert' (Rhif. 628, Caniedydd Newydd)
 - Gweddi
 - Anthem, 'Gair ein Duw' (Rhif. 32, Caniedydd Newydd)
 - Emyn, 'Brwynog' (Rhif. 956, Caniedydd Newydd)
 - Progoth, Llywelyn C. Huwa
 - Emyn, 'In Memoriam' (Rhif. 573, Caniedydd Newydd)
 - Y Fendith Apostolsidd
 - Hwyrrol Weddi

- 8.0 *S.B. from Liverpool*
- 8.45 *S.B. from London* (9.0 Local Announcements)

- 9.5 A CONCERT
THE AUGMENTED STATION ORCHESTRA
Conducted by WARWICK BRAITHWAITE
- Air and Bourée *Bach*
 - 'KLINGSOR'S MAGIC GARDEN'
Act II, 'PARSIFAL' (*Wagner*)
 - Kundry CONSTANCE WILLIS (Contralto)
 - Parsifal PARRY JONES (Tenor)
 - Chorus of Flower Maidens
- THE STATION REPERTORY CHORUS ORCHESTRA
- Tocatta in F *Bach, arr. Esser*
 - PARRY JONES
 - Tannhäuser's Pilgrimage ('Tannhäuser') *Wagner*
- ORCHESTRA
- Chaconne in D Minor *Bach, arr. Raff*

10.30-10.50 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.30 BRITISH COMPOSERS' SERIES—V
ALEXANDER MACKENZIE
THE AUGMENTED STATION ORCHESTRA
Conducted by T. H. MORRISON
- 'Britannia' Overture (Op. 52)
 - First Scottish Rhapsody (Op. 21)

SIR ALEXANDER MACKENZIE has always been very happy in works reflecting in some way the spirit of his native Scotland. The first of his three *Scottish Rhapsodies* was written in 1880. It treats Scots tunes, and is in three parts—a quick, strongly rhythmical opening section, based on the Scots tune of *Muirland Willie*, a slow section on *Braw, braw Lads of Gala Water*, and a final gay portion on *There was a lad was born in Kyle*.

THE STATION CHORUS (Chorus Master, S. H. WHITTAKER), and Orchestra

Procession of the Ark (from the Oratorio, 'The Rose of Sharon,' Op. 30)

DESIREE MACEWAN (Pianoforte), with Orchestra

Scottish Concerto (Op. 55)

ORCHESTRA

Canadian Rhapsody (Op. 67)

IN 1902 Sir Alexander Mackenzie conducted a number of musical festivals in Canada, and upon certain of the folk tunes he came to know



Two of the spokesmen for charitable causes today—on the left, the Mayor of Torrington (Dr. A. R. O'Flaherty), whose annual appeal for the hospitals of North Devon and Cornwall will be broadcast from Plymouth for the first time, and on the right Mr. George E. Priestman, chairman of the Royal Infirmary, Bradford, for which he will appeal from the local Station at 8.45.

there (some of French and some possibly of Scots origin) he built this work.

The First Movement is based on a children's song and bits of two other French-Canadian songs. The Slow Movement uses an air, 'Bytown' (the old name for Ottawa), which has a Scots tang in it, and secondly a French song in praise of Canada, 'Un Canadien errant.'

The last Movement brings in first a tune from the song 'A la claire fontaine,' and then one which has become quite well known here, 'Alouette.' Near the end appears the tune of the song adopted for the Province of Quebec; this is prominent on the Glockenspiel, with its bell-like tone.

5.20-5.30 *S.B. from London*

8.0 *S.B. from Liverpool*

- 8.45 THE WEEK'S GOOD CAUSE: An Appeal on behalf of the Manchester and District Surgical Aid Society by Mr. J. M. ROBERTSON (Hon. Treasurer)

Donations should be sent to the Hon. Treasurer, Manchester and District Surgical Aid Society, 133, Deansgate, Manchester.

8.50 WEATHER FORECAST, NEWS (9.0 Local Announcements)

9.5 SCHUBERT

- A PROGRAMME OF CHAMBER MUSIC AND SONGS
- ROY HENDERSON (Baritone)
- The Miller's Song (Das Wandern—Wandering)
 - The Double (Der Doppelgänger)
 - The Signpost (Der Wegweiser)
 - The Name (Ungeduld—Impatience)



FOR THE SICK CHILDREN OF THE WEST COUNTRY. A children's ward in the Devon and Exeter Hospital—one of those on behalf of which the Mayor of Torrington will appeal from Plymouth Station tonight.

THE LEONARD HIRSCH STRING QUARTET

LEONARD HIRSCH (1st Violin), THOMAS MATHEWS (2nd Violin), MAURICE WARD (Viola), HAYDN ROGERSON (Violoncello)

- Quartet in A Minor, Op. 29
- (1) Fairly quick; (2) Slowish; (3) Minuet; (4) Fairly quick

- ROY HENDERSON
- Death and Youth (Der Tod und das Mädchen)
 - My Home (Aufenthalt)
 - Litany (Litanie)
 - Tartarus (Gruppe aus dem Tartarus)

- QUARTET
- Quartet in D Minor (Posthumous)
- (1) Quick; (2) Not too slow; (3) Scherzo—very lively; (4) Very quick

10.30 EPILOGUE

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

- 3.30 *S.B. from Manchester*
- 5.20-5.30 *S.B. from London*
- 8.0 LIVERPOOL CATHEDRAL
A SPECIAL SERVICE
Relayed to all Stations
(Full details of this Service will be found on page 113.)

- 8.45 THE WEEK'S GOOD CAUSE: An Appeal on behalf of the Police Court and Prison Gate Mission, by the Venerable Archdeacon HOWSON, Archdeacon of Warrington
- Contributions should be addressed to the Secretary, Police Court and Prison Gate Mission, Church House, South John Street, Liverpool

- 8.50 *S.B. from London* (9.0 Local Announcements)
- 10.30 EPILOGUE

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

- 3.30 *S.B. from Manchester*
- 5.20-5.30 *S.B. from London*
- 8.0 *S.B. from Liverpool*
- 8.45 THE WEEK'S GOOD CAUSE: An Appeal on behalf of the Royal Infirmary, Bradford, by the Chairman, Mr. GEORGE E. PRIESTMAN, J.P.
- 8.50 *S.B. from London* (9.0 Local Announcements)
- 10.30 EPILOGUE

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

- 3.30-5.30 *S.B. from London*
- 8.0 *S.B. from Liverpool*
- 8.45 THE WEEK'S GOOD CAUSE: An Appeal on behalf of the 'House of Help,' by the Chief Constable of Sheffield (Captain P. J. SILLITOE)
- Contributions should be sent to the Financial Secretary, House of Help, 17, Paradise Square, Sheffield
- 8.50 *S.B. from London* (9.0 Local Announcements)
- 10.30 EPILOGUE

6KH HULL. 284.1 M. 1,020 KC.

- 3.30 *S.B. from Manchester*
- 5.20-5.30 *S.B. from London*
- 8.0 *S.B. from Liverpool*
- 8.45 *S.B. from London* (9.0 Local Announcements)
- 10.30 EPILOGUE

Programmes for Sunday.

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30-5.30 S.B. from London

8.0 S.B. from Liverpool

8.45 THE WEEK'S GOOD CAUSE: An Appeal on behalf of the Victoria Cripples' Home, by the Rev. ERIC SOUTHEAM

THE Victoria Home at Alum Chine for Crippled Children was first opened in 1898, and has since undergone several extensions, including the addition of open-air Dormitories, and of School House, and Hope Lodge. The present accommodation is for fifty-four children between the ages of four and eleven years, suffering mostly from diseases of the bones and infantile paralysis.

Contributions marked 'Wireless Appeal' should be sent to Miss Carter, Baveno, Alum Chine Road, Bournemouth

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

10.30 EPILOGUE

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

3.30-5.30 S.B. from London

8.0 S.B. from Liverpool

8.45 THE WEEK'S GOOD CAUSE: An Appeal on behalf of Nottingham General Hospital Egg Week, by Mr. R. FLETCHER HEARNshaw

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

10.30 EPILOGUE

5PY PLYMOUTH. 400 M. 750 KC.

3.30-5.30 S.B. from London

8.0 S.B. from Liverpool

8.45 THE WEEK'S GOOD CAUSE: An Appeal on behalf of the Hospitals of North Devon and Cornwall, by Dr. A. R. O'FLAHERTY, Mayor of Torrington.

FOR many years past, an important charitable organization in the little hill town of Torrington, North Devon, has contributed largely to the welfare of many hospitals throughout Devon and Cornwall, including the Cottage Hospital of Torrington.

Tonight, Dr. A. R. O'Flaherty, Mayor of Torrington, will make his annual appeal for the first time through the medium of the microphone, when he will urge the many friends of the county hospitals to contribute to the general funds, with a request that the donations be sent to the Chairman of the Committee, Mr. Harold Vincent, of Blenheim, Great Torrington.

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

10.30 EPILOGUE

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

3.30-5.30 S.B. from London

8.0 S.B. from Liverpool

8.45 THE WEEK'S GOOD CAUSE: An Appeal on behalf of the Royal Society for the Prevention of Cruelty to Animals by Miss M. E. WEDGWOOD

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

10.30 EPILOGUE

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

3.30-5.30 S.B. from London

6.30 S.B. from Cardiff

8.0 S.B. from Liverpool

8.45 THE WEEK'S GOOD CAUSE: An Appeal on behalf of the Swansea General and Eye Hospital by Mr. W. H. BROWN

8.50 WEATHER FORECAST, NEWS; Local Announcements

9.5-10.50 S.B. from Cardiff (Continued foot cols. 2 and 3.)

LIVERPOOL CATHEDRAL, A Special Service.

Relayed to all Stations

The Reader Rev. Canon F. W. DWELLY

The address written by Rev. Canon C. E. RAVEN, D.D.

At the Organ Mr. H. GOSS-CUSTARD

The Music sung by the Cathedral Choir

FORM OF SERVICE

8.0 The Lord's Prayer

8.1 Commentary on the preparations that are made in the Cathedral to assist men and women to enter into and enjoy the Kingdom of Worship

8.4 The Master of the Music, H. Goss-Custard, Mus.Bac. Oxon., will play upon the Great Organ J. S. Bach's 'Tocatta and Fugue in D Minor'

8.13 Commentary on various movements in the Cathedral giving a nearer approach to the Kingdom of Worship

8.15 MOTET J. S. Bach

'I wrestle and pray, till blessed by Thee O Jesu, my Saviour.
O Jesu, Son of God, I raise My voice to Thee in hymns of Praise, For Thy redeeming grace;
Increase my Faith and strengthen me That I may pray and cleave to Thee, And while I hail Thy Love divine O Spirit, make its comforts mine,
The blessings Jesu bought;
Thou, great and undivided Three, May I for ever cleave to Ye.'

Reader. Attend.
In this Service let all such as desire life full and abundant as it is seen in the Risen Christ, quicken their memory with the stories of His chivalry and courtesy.
Delight in the thought of this power, alive, in all who will this night.

People. Amen. Newness of life, O Lord. Amen.

Reader. Yet again attend.
It is the will of the Lord of Life chiefly to work His comfort and inspiration through man, who is the crown of His creation. Let all such as believe that they are capable of reciprocating this will of God to invigorate, comfort and inspire, rejoice in newness of life in Christ.

People. Amen. Newness of Life, O Lord.

Reader. And let hymns of praise be sung for Thy so great gift.
Amen.

Choir and People.

Hymns of praise then let us sing
Alléluia.
Unto Christ our Heavenly King
Alléluia.
Now above the sky He's King
Alléluia.
Where the Angels ever sing
Alléluia.

Reader. And whenever two or three are gathered together He is in the Midst. Worthy art Thou to be praised, Lord of Honour.

Then shall the Choir sing the anthem of rejoicing, set to music by Johannes Brahms.

'At the sound of the trumpet we shall be changed, then that what of old was written the same shall be brought to pass. Death shall be swallowed in victory. (Iraus, where is thy triumph? Death, where is thy sting? Worthy art Thou to be praised, O Lord of honour, for Thou hast all for good created.'

¶ Here shall follow a simple delight in life as set down in the Booklet, 'Acts of Devotion.'

AN ACT OF PRAISE.

Let us praise God for the Day, for the glory and warmth of the sun, for the stir of life, and for honest toil that wins food and rest.

God be praised for the Day.

For the Earth, the sustainer of life; for the hills, the plains and the dales; and for the beauty of meadows and fields, of flowers and of trees.
God be praised for the Earth.

For the Sky, for the shifting clouds and the glory of sunrise and sunset.
God be praised for the Sky.

For the Sea, that yields and receives again the water without which life would die, and is wonderful in its stillness and more wonderful in its storm.
God be praised for the Sea.

Let us praise God for our Food, and the pleasure He has given us in it, lest we should neglect the needs of life. May He help us to shun all waste and to rejoice in sharing with others.
God be praised for our Food.

For the shelter from wind and weather, which being hallowed by love becomes our Home. May He help us to keep it holy.
God be praised for our Homes.

For our Garments, which protect our bodies. May He teach us to make them beautiful, not for our vanity, but to brighten our common life; and may He strengthen our will that none shall go hungry or ill-housed or ill-clad.
God be praised for our Clothing.

Let us praise God for our Fathers and Mothers, by whom He orders lives and comforts hearts, bringing strength to a house and sweetness to labour. May He hallow their work and direct their ways.
God be praised for good Fathers and Mothers.

For the gift of Children. May He help us to train them to be reverent and truthful, that they may gladden our hearts and bring joy to the world.
God be praised for the Children.

For good Friends, to rejoice with us in our joys, to cheer us in trouble and to lighten our tasks. May He help us to repay them in fellowship and service.
God be praised for our Friends.

Let us praise God for Health, bringing wholeness of body and mind; for Mirth, quickening the blood, uniting us with others and refreshing us for work; for Joy that heightens all our life and doubles our powers. May He help us to share these blessings with others, kindling their hearts by the gladness of our face.
God be praised for Life.

Let us praise God for the Vision that stands beyond the mists of pain and sorrow, giving purpose to endurance and making known to us the sweetness of sympathy.
All praise be to God.

O Thou Who givest visions unto them that praise Thee, give us also the courage to make our dreams come true. Help us to know that the ideal cannot evade us for ever; that it is knocking at the door of life wondrously fair, wondrously practical, and is an urgent pressure upon life, hankering to become actual.
To the praise of Jesus Christ our Lord. AMEN.

May the merciful lovingkindness of the Most High and His Holy protection be with the sick, the suffering and the sorrowful; be with us and with all whom we love, now and in every time of need.
To the praise of Jesus Christ our Lord. AMEN.

ADDRESS.

HYMN. 'Praise, my soul, the King of Heaven.' That same day, Jesus came and stood in the midst and said, 'Peace be unto you.'

Choir and People. 'Abide with us, O Risen Lord, for it is toward evening.'

The Risen Lord said: 'As My Father hath sent Me, even so send I you, and lo, I am with you always.'

Choir and People. 'Abide with us, O Risen Lord, for it is toward evening.'

THE BLESSING.

May the blessing of the Father be with you, may His Spirit revive in you perpetual joy, and may He Who rose from the dead raise your hearts in newness of life, and give you His peace now and for evermore.

Choir and People. **AMEN.**

Northern Programmes.

5NO NEWCASTLE. 512.5 M. 960 KC.

3.30—Orchestral Concert. Albert Sammons (Violinist). The Symphony Orchestra, conducted by Alfred M. Wall. 5.20-5.30—S.B. from London. 8.0—S.B. from Liverpool. 8.45—Week's Good Cause; Appeal by Sir Thomas Oliver on behalf of the Voluntary Tuberculosis Care Council. 8.50—S.B. from London. 10.30—Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.

3.30—S.B. from London. 4.0—Church Parade Service of the Glasgow Territorial Troops. Relayed from St. Andrew's

Hall. 4.45—S.B. from London. 5.30-5.45—S.B. from Edinburgh. 8.0—S.B. from Liverpool. 8.45—The Week's Good Cause. 9.5—Light Orchestral Concert. Station Orchestra, Rex Palmer (Baritone), Carl Fuchs (Violoncello). 10.30—Epilogue.

2BD ABERDEEN. 530 M. 600 KC.

3.30—S.B. from London. 5.30-5.45—S.B. from Edinburgh. 8.0—S.B. from Liverpool. 8.45—S.B. from London. 9.5—S.B. from Glasgow. 10.30—Epilogue.

2BE BELFAST. 505.1 M. 980 KC.

3.30-5.30—S.B. from London. 8.0—S.B. from Liverpool. 8.45—S.B. from London. 10.30—Epilogue.

PROGRAMMES for MONDAY, April 23

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

- 10.15 a.m. A
SHORT RELIGIOUS SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records
- 12.0 A BALLAD CONCERT
RAYMONDE AMY (Soprano)
WALTER PAYNE (Baritone)
- 12.30 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
- 1.0-2.0 AN ORGAN RECITAL
Relayed from SOUTHWARK CATHEDRAL
By EDGAR T. COOK
Prelude and Fugue in G
Elegiac Romance Ireland
ESTHER WILLOUGHBY
Song, 'Paris Angelicus' Franck
EDGAR T. COOK
Allegretto Cammelle
Scherzo
Choral Prelude on 'St. Patrick's Breastplate' Geoffrey Shaw
ESTHER WILLOUGHBY
Song, 'Agnus Dei' Bizet
EDGAR T. COOK
Concerto No. 4, in F. Handel
- 2.15 THE SHAKESPEARE BIRTHDAY FESTIVAL
Speeches relayed from the Town Hall, Stratford-on-Avon
'THE IMMORTAL MEMORY OF WILLIAM SHAKESPEARE'
Proposed by The Hon. ALANSON B. HOUGHTON, His Excellency The United States Ambassador
- 2.30 'THE DRAMA'
Proposed by IAN HAY, Responded to by W. BRIDGES ADAMS
Followed by a short speech of welcome to Foreign and Colonial guests given by The Mayor of Stratford-on-Avon
- 3.0 LIGHT MUSIC
ANDREW BROWN'S QUINTET
LILIAN INGLIS (Soprano)
- 4.0 THE PICCADILLY DANCE BAND
Directed by C. N. WATSON, from the Piccadilly Hotel
- 5.0 HOUSEHOLD TALK: Miss HELEN M. THRESS: 'Dishes suited for Packing and Carrying'
- 5.15 THE CHILDREN'S HOUR
'A Simple Pageant of St. George,' a play suited to the day, by C. E. HODGES
- 6.0 AN ORGAN RECITAL by PATMAN
From the ASTORIA CINEMA
- 6.20 Boys and Girls' Clubs' Bulletins
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 A SHAKESPEARE DAY DUOLOGUE
Concerning Sadlers Wells
by EDITH EVANS and ROBERT LORAINÉ
'The better the day, the better the deed'
Shakespeare Day is St. George's Day. Is there any more fitting manner of doing honour to famous men than by paying tribute to institutions which commemorate them?

ST. GEORGE'S DAY.



SAINT GEORGE.—From the picture by Albrecht Durer.

TODAY is the feast of England's patron saint and the birthday of England's greatest poet—Shakespeare's birthday and Saint George's Day. It is being honoured in both capacities in the broadcast programmes.

Daventry Experimental is, with many other Stations, giving a performance of Elgar's ballad, *The Banner of St. George*, in addition to Lord Birkenhead's speech at the annual banquet of the Royal Society of St. George.

In the London programmes the celebrations centre round Shakespeare. The speeches at the Birthday Festival will be relayed from the Town Hall at Stratford-on-Avon, starting at 2.15. At 6.45 a 'Shakespeare Day Duologue' will be broadcast by our leading young comedy actress and our most distinguished romantic actor—Miss Edith Evans and Mr. Robert Loraine.

Finally, at 9.20, there will be broadcast an important production of *King Henry the Fifth*, the stirring play in which Shakespeare embodied the finest patriotic poetry in the language—the most appropriate play ever written to be performed on St. George's Day.

The following will be included in the cast of 'King Henry the Fifth':—

IVAN SAMSON	
HERBERT LUGG	ERIC LUGG
GILBERT HERON	MURRI MONCRIEFF
PHILIP WADE	PATRICK WADDINGTON
LESLIE PERRINS	
SYDNEY RUSSELL	J. SMITH WRIGHT
B. A. PITTAR	S. CREAGH HENRY
ERNEST HAINES	ERNEST DIGGES
WINIFRED EVANS	
ALICE DE GREY	GIPSY ELLIS
COLLEEN CLIFFORD	
MARGARET HALSTAN	

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC

BEETHOVEN'S SONATAS FOR VIOLIN AND PIANOFORTE

Played by ERNEST WHITFIELD and KENDAL TAYLOR

No. 9 ('Kreutzer'), First Movement

7.25 Mr. GUY KEELING: 'What your Public Library can mean to You'

7.45 VARIETY

VIVIEN LAMBELET (Soprano)

IVY ST. HELIER (Impersonations)

MAURICE COLE (Pianoforte)

MELSA (Violin)

SATNE and ARMINE MEDUELA (Duets)

IDA CRISPI, assisted by JACK VINCENT

(The Revue Stars)

'THE REFUSALS OF MARGARET'

Margaret PHYLLIS PANTING

Percy HERMAN GRISEWOOD

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Local Announcements; (Daventry only) Shipping Forecast

9.20-11.15 ST. GEORGE'S DAY 'KING HENRY V'

By WILLIAM SHAKESPEARE

Persons represented:

King Henry the Fifth

Duke of Gloucester } Brothers to the

Duke of Bedford. } King

Duke of Exeter, Uncle to the King

Duke of York, Cousin to the King

Earl of Salisbury

Earl of Westmoreland

Earl of Warwick

Archbishop of Canterbury

Bishop of Ely

Earl of Cambridge

Lord Scroop

Sir Thomas Erping- } Officers in

ham } King Henry's

Gower } army

Fluellen }

Bates ... } Soldiers in the same

Williams } Pistol

Nym

Bardolph

Boy

A Herald

Charles the Sixth, King of France

Lewis, the Dauphin

Duke of Burgundy

Duke of Orleans

Duke of Bourbon

The Constable of France

Governor of Harfleur

Montjoy, a French Herald

Ambassadors to the King of Eng-

land

Isabel, Queen of France

Katharine, daughter to Charles and

Isabel

Alice, a lady attending on her

Lords, Ladies, Officers, Soldiers,

Citizens, Messengers and Attendants, Chorus

Scene: England, afterwards France

Produced by HOWARD ROSE

11.15-12.0 (Daventry only)

DANCE MUSIC: KETTNER'S FIVE,

under the direction of GEOFFREY

GELDER, from Kettner's Restaurant

Monday's Programmes cont'd (April 23)

5GB DAVENTRY EXPERIMENTAL

(491.5 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
SIDNEY NESBITT and his Ukulele
- 4.0 LOZELLS PICTURE HOUSE ORGAN**
From Birmingham
- FRANK NEWMAN (Organ)
Overture to 'Raymond'..... Ambrose Thomas
Children's Dance..... Eric Coates
Waltz, 'Diane'..... Rapee
- CHARLES DEAN (Baritone)
Cloze Props..... Wolsey Charles
My Friend..... Behrend
- FRANK NEWMAN
Selection from 'La Bohème'
Puccini
Minuet in G..... Beethoven
Entr'acte, 'The Siesta'
Norton
Suite of Ballet Music from
'Sylvia'..... Delibes
- 5.0 A BALLAD CONCERT**
NORAH ST. CLARE CLARKE
(Soprano); SILVIO SISELI
(Baritone); BERTHA HAGART
(Pianoforte)
- NORAH ST. CLARE CLARKE
Blackbird's Song..Cyril Scott
A Birthday..... Manson
As I went a-roaming..Brahms
- 5.7 BERTHA HAGART**
Intermezzo, Op. } Brahms
117, No. 1. }
Impromptu, Op. } Schubert
90, No. 2. }
- 5.15 SILVIO SISELI**
April..... Tosti
The Rose Enchanted..... Denza
- 5.22 NORAH ST. CLARE CLARKE**
Almond, Wild Almond..... Peel
On the road to Ballyshee..... Elliott
Go not, happy day..... Frank Bridge
- 5.30 BERTHA HAGART**
Clair de lune (Moonlight)..... Debussy
Jardins sous la pluie (Gardens in the
Rain)..... }
Debussy
- 5.38 SILVIO SISELI**
En ea munciagnu..... De Curtis
Marechiaro..... Tosti
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
'The Poet-Poacher,' an incident in the life of
Shakespeare, by Gladys Ward. Selection of
English Songs by Harold Casey (Baritone);
Gertrude Davies (Soprano)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**
MARION E. HANNAY (Mezzo-Soprano); STANLEY
POPE (Bass-Baritone); FRANK IVIMEY'S SEXTET
- SEXTET
Selection from 'A Princess of Kensington'
German
- MARION E. HANNAY
The Love Pipes of June..... Maude Craske Day
The Brightest Day..... Easthope Martin
- SEXTET
Autumn..... Chaminade
- STANLEY POPE
The Lute Player..... Allibon
The Vagabond..... Vaughan Williams



THE EARL OF BIRKENHEAD,
whose speech at the annual banquet of
the Royal Society of St. George will
be relayed from the Hotel Cecil at 8.30
tonight.

- SEXTET
Souvenirs Viennois..... Schull
MARION E. HANNAY
Ferry Ahoy!..... Brewer
I Hope..... Jonas
Just because the Violets..... Kennedy Russell
- SEXTET
To be near you..... Coote
Barcarolle..... Offenbach
Babea in the Wood..... arr. Underhay
- STANLEY POPE
Sea Fever..... Ireland
Drake's Drum..... Stanford
Trade Winds..... Keel

SEXTET
Wedding day..... Grieg

- 8.0 'THE BANNER
OF ST. GEORGE'**
(Elgar)
From Birmingham
A Ballad for Soprano Solo,
Chorus, and Orchestra
- MIRANDA SUGDEN (Soprano)
THE BIRMINGHAM STUDIO
CHORUS and AUGMENTED
ORCHESTRA (Leader, FRANK
CANTELL), conducted by
JOSEPH LEWIS

**8.30 Speech by
LORD BIRKENHEAD**
At the Annual Banquet of
the ROYAL SOCIETY OF ST.
GEORGE
Relayed from the Grand Hall,
Hotel Cecil, London

- 9.0 'ST. GEORGE AND SHAKESPEARE'**
ORCHESTRA
Prelude to 'Romeo and Juliet'..... German
JOSEPH FARRINGTON (Bass) and Orchestra
Drake's Drum..... (from 'Songs
Devon, O Devon, in wind and
rain..... of the Sea')
Stanford
- 9.20 ORCHESTRA**
Suite of Three Dances from the Music to 'The
Tempest'..... Sullivan
- JOSEPH FARRINGTON
The Old Vindictive..... Easthope Martin
The Admiral's Broom..... Bevan
Who sings of England..... Clutsam
- 9.45 ORCHESTRA**
Incidental Music to 'Macbeth'..... Bantock
Lament, 'Methought I heard a voice cry "Sleep
no more, Macbeth does murder sleep"
March, 'Here's our chief guest'
Pibroch, 'Duncan is in his grave;
After life's fitful fever he sleeps well'
Procession: 'Why sinks that cauldron? and
what noise is this?'
Dance of Witches:
'Come, sisters, cheer we up his sprites,
And show the best of our delights'
First 'Pomp and Circumstance' March.... Elgar
- 10.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN**
- 10.15-11.0 DANCE MUSIC: THE PICCA-
DILLY DANCE BAND, directed by AL STARITA,
and the PICCADILLY DANCE BAND, directed by
C. N. WATSON, from the Piccadilly Hotel**
- 11.0-11.15. KETTNER'S FIVE, directed by GEOFF-
FREY GELDER, from Kettner's Restaurant**
(Monday's Programmes continued on page 116.)

HAD YOUR FREE WALLET?

It tells you how to build the

AMPLION

CONE AMPLIFIER

Send for publication W.L. 228/8 containing blue print, full instructions and folder describing ready-built models.

GRAHAM AMPLION LIMITED,
Head Office and Showrooms,
20, Saville Row, London, W.1.
Demonstration and Service Depots:
10, Watworth Street West, Manchester.
101, St. Vincent Street, Glasgow.

Model A.E.36, back view.

THIS PLAN WILL BRING YOU £250 A YEAR FOR LIFE— FROM AGE 55

Ninety-nine men out of a hundred have to provide for their own future. They have no rich relative to take the burden from their shoulders, and no business pension scheme to fall back upon. They stand or fall on their own efforts.

Are you satisfied with the progress you yourself are making? Have you saved anything like enough to justify a belief that at 55 years of age you will be in a position to take things easier? What about your family, should you, the breadwinner, be taken from them? The plan about to be explained will, if adopted without further delay, relieve you of all anxiety about the matter.

It is the best, the easiest, and the surest way of providing both for your own later years and for your dependents.

Assuming your age to be 35, and you would like to provide for a private income of £250 a year for life, commencing at 55, this is how the plan works out. You make yearly or half-yearly deposits to the Sun Life of Canada (the great Annuity Co.) of an agreed sum. And this is what you will get in return.

£250 a Year for Life.

At 55 years of age the Sun Life of Canada will start paying you an income for life of a fixed sum—about £250 per annum—and you'll receive this income every year as long as you live. Or, if you prefer it, you can have a cash sum down of about £3,000. Of course, you haven't deposited anything like that sum. It's the profits that make it so large—profits heaped upon profits, accumulated over the entire period of the arrangement.

Income Tax Saved.

For every deposit you make you receive rebate of Income Tax—a concession which will save you nearly £250 during the period, assuming the present rate of tax to continue. This is additional profit on the transaction.

£20 a Month if Unable to Work.

If through illness or accident you lose the power to earn a living, and the disability is permanent, you are excused from making any further deposits and £20 per month will be paid to you until the £250 a year for life becomes due.

£2,000 for Your Family.

Should you not live to the age of 55, £2,000, plus accumulated profits, will be paid to your family. If death results from an accident, the sum would be increased to £4,000 plus the profits.

Any Age, Any Amount.

Though 55, and £250 a year for life has been quoted here, the plan applies at any age, and for any amount. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

£82,000,000 Assets.

The Sun Life of Canada has assets of over £82,000,000, which are under Government supervision. It is in an impregnable position. Do not, therefore, hesitate to send for particulars of this plan, which may mean great things for you and yours.

FILL IN AND POST THIS FORM TO-DAY.

To J. F. Jenkin (Manager),
Sun Life Assurance Co. of Canada,
12 Sun of Canada House,
Victoria Embankment, London, W.C.2.
(Near Temple Station).

Assuming I can save and deposit £
per please send me—without
obligation on my part—full particulars of your
endowment plan showing what income or cash
sum will be available for me.

Name
(Mrs., Mr. or Miss).

Address

Occupation

Exact date of birth

R.T. 20/4/28

Monday's Programmes cont'd (April 23)

(Continued from page 115.)

5WA CARDIFF. 353 M. 850 KC.

- 1.0-1.45 A LIGHT ORCHESTRAL CONCERT
Relayed from the NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
Overture to 'Poet and Peasant' *Suppé*
Spanish Caprice *Rimsky-Korsakov*
Serenade in E Minor for String Orchestra *Elgar*
- 3.0 London Programme relayed from Daventry
- 4.45 W. H. JONES, 'The Romance of Glamorgan Families—The Loyalty of the Boverton Vosses'
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant



7.45 AN ENGLISH REVEL

Including Comedy at Elizabeth's Court

Arranged by C. H. BREWER

TOPLISS GREEN (Baritone)

TOMMY HANDLEY (Entertainer)

DONALD DAVIES

NANCY LUNDIE

MICHAEL HASKER

THE STATION REPERTORY CHOIR

THE STATION ORCHESTRA

The following musical numbers will be included:—

Overture, 'A May Day' *Haydn Wood*
Entrance of Queen Elizabeth ('Merrie England')
German

Dance, 'A Maypole Dance' *Crooks*
It was a lover and his lass *Morley*
The Yeomen of England ('Merrie England')
German

Selection from 'The Yeomen of the Guard'
Sullivan

Drake goes West *Sanderson*

Finale, 'It comes from the misty ages' ('The Banner of St. George') *Elgar*



5.15 THE CHILDREN'S HOUR: A Simple Pageant of St. George, by C. E. Hodges

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 AN ENGLISH REVEL
(See above)

9.0-11.15 S.B. from London (9.15 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 2.15 London Programme relayed from Daventry
- 4.0 THE STATION ORCHESTRA
Introduction to Act III of 'Lohengrin' *Wagner*
Overture to 'Coriolanus' *Beethoven*
Four Slavonic Dances *Deorak*
Little Suite *Debussy*
March, 'Pomp and Circumstance, No. 1' *Elgar*
- 5.0 Mrs. JUDITH BRUNDRETT TWEEDALE: 'With a Caravan in Wales'
- 5.15 THE CHILDREN'S HOUR

5.30 A St. George's Day Camp Fire, arranged by S.E. Lancashire Boy Scouts Association

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 'THE BANNER OF ST. GEORGE'
(*Elgar*)

S.B. from Glasgow

THE GLASGOW STATION CHOIR

THE GLASGOW STATION ORCHESTRA

THIS 'Ballad for Chorus and Orchestra' was written about 1897. The poem, by Shapeot Wensley, is a concise treatment of the well-known legend of St. George and the Dragon. There are two Scenes and an Epilogue; but, whereas the First Scene is separate from the Second, the Second runs straight into the Epilogue.

SCENE I.

The Dragon lives hard by the town of Sylene. Daily he exacts the sacrifice of a maiden of the town, and all Sylene is lamenting its misfortune. Then—

Forth from the palace, beautiful as day,
Fair Sabra comes, the daughter of the king,
Night in her eyes and sunshine in her hair.

Sabra tries to comfort the people, and tells them she is to sacrifice herself to the dragon to free Sylene (Sabra's words are sung by Sopranos). The First Scene ends in quiet meditation.

O beauteous Love! thou flower of heaven,
Transplanted to a world of care.

SCENE II.

At the opening of the Second Scene the princess Sabra has gone forth and awaits the Dragon. She bids her father a quiet farewell. Very softly is heard again—

O beauteous Love! thou flower of heaven!

Then comes a quickening of the beat, and—

'Tis the ringing hoof of steed,
A warrior comes at foaming speed.

All that follows is vividly descriptive. The Dragon soon appears, and a fierce struggle follows. Saint George is unhorsed, but kills the Dragon with his sword, Ascalon—'Ascalon, keen and bright . . . Never unshathed but to defend the right.' The people hail him with great shouts; but he soon bids them farewell—he must go to other lands.

This leads to the Epilogue, four stanzas, of which the first begins—

It comes from the misty ages,
The banner of England's might,
The blood-red cross of the brave St. George,
That burns on a field of white!

The second stanza recalls how 'O'er many a cloud of battle The banner has floated wide.' The third stanza begins 'O ne'er may the flag beloved Unfurl in a strife unblest.' The fourth stanza acclaims the 'Great Queen' who had long reigned and still reigned when this work was written.

8.15 VIENNESE WALTZES
S.B. from Glasgow

THE GLASGOW STATION ORCHESTRA

Soldaten Lieder (Soldier Songs) *Gung'l*
Tales from the Vienna Wood *Johann Strauss*
Les Sourires (Smiles) *Waldteufel*

8.45 'T' COOP TIE'
A Running Commentary (in retrospect) on the Cup Final as played at Wembley—Saturday, April 21, by W. KEMP

9.0-11.15 S.B. from London (9.15 Local Announcements)

Monday's Programmes continued (April 23)

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 KATE LOVELL: 'St. George's Day'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.15 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

2.15 London Programme relayed from Daventry

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

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.15 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.15 ORCHESTRA relayed from the Grand Hotel

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A story, 'St George and the Dragon' (Christine Chandler and Eric Wood). A song, 'St. George of England' (Stanford). An English Selection, 'A Rose' (Middleton), and several scenes from 'A Midsummer Night's Dream' (Shakespeare)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Glasgow

8.45 S.B. from Manchester

9.0-11.15 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 T. R. A. SMITH: 'Photography for the Amateur'

5.15 London Programme relayed from Daventry

6.30-11.15 S.B. from London (9.15 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.15-3.0 London Programme relayed from Daventry

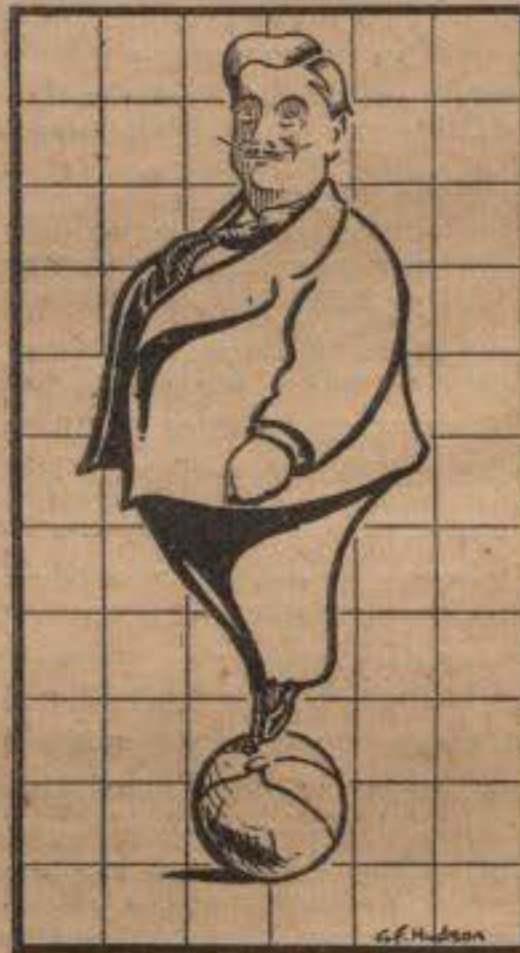
4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA
Relayed from W. H. Smith and Son's Restaurant

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.15 S.B. from London (9.15 Local Announcements)



T COOP TIE
was, of course, played last Saturday and a running commentary on it was broadcast at the time. This evening, however, Mr. W. Kemp (whose portrait this is) will broadcast a 'retrospective' commentary on it from Manchester at 8.45.

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

12.0-1.0 London Programme relayed from Daventry

2.15 London Programme relayed from Daventry

5.0 A READER: 'New Books'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.15 S.B. from London (9.15 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 A Gramophone Recital of Popular Classics

3.0 London Programme relayed from Daventry

5.0 Miss VIVIAN LE GRAND: 'Breton Children at Play'

5.15 THE CHILDREN'S HOUR: Play, 'St. George meets William Shakespeare'

6.0 London Programme relayed from Daventry

6.30-11.15 S.B. from London (9.15 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

5.0 M. CHURCHILL: 'Legends of St. George's'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.15 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

2.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Every Dragon has his Day

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Cardiff

9.0-11.15 S.B. from London (9.15 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—II, Sir Humphrey Gilbert (1530-1583)'. 3.0:—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:—11.15:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 2.15-3.0:—London Programme relayed from Daventry. 3.15:—Dance Music relayed from the Locarno Dance Salon. 4.0:—Light Orchestral Concert, Station Orchestra. Jean Hannah (Soprano). 5.0:—Minnie Harris: 'Planning the Summer Wardrobe'. 5.15:—Children's Hour. Songs by Jean Cameron. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 7.45:—Choral Work, 'The Banner of St. George' (Eggar), Station Choir. Station Orchestra. 8.15:—Viennese Waltzes, Station Orchestra: Soldaten Lieder (Soldier Songs) (Grieg); Tales from the Vienna Woods (Strauss); Les Sautins (Smiles) (Waldteufel). 8.45:—Popular Choruses. Dan Seymour (Tenor) and Orchestra: Broken-hearted (Sylvia); I'll wear a sprig o' heather (Froeman); Worrying (Fairman); I'd like to have you love me (Hollands). 9.0-11.15:—S.B. from London.

2BD ABERDEEN. 500 M. 870 KC.

11.0-12.0:—Gramophone Records. 3.30:—Broadcast to Schools: Dr. W. Douglas Simpson, 'Historical Reminiscs'. 3.45:—Studio Concert. Margaret Pegler (Contralto). Station Octet. 5.0:—Mrs. H. W. I. Match: 'Nurseryland'. 5.15:—Children's Hour. 6.0:—Station Octet. 6.30:—S.B. from London. 7.05:—Scottish Programme. WF the Jocks in France. Arranged by Arthur Black. Colonel Horie. Elliot Doble (Bass). City of Aberdeen Police Pipe Band; Ronald Gourlay. Station Octet. Aberdeen Radio Players. 9.0-11.15:—S.B. from London.

2BE BELFAST. 306.1 M. 950 KC.

12.0-1.0:—London Programme relayed from Daventry. 3.30:—Concert. Radio Quartet. 3.55:—Dorothy Craig (Contralto). 4.5:—Quartet. 4.22:—Fred Rogers. Novelty Piano Solos. 4.36:—Quartet. 4.42:—Dorothy Craig. 4.52:—Quartet. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.2:—Organ Recital by Pittroy Page, relayed from the Classic Cinema. 6.30:—S.B. from London. 7.45:—'Robin Hood'. A Comic Opera in Two Acts. Books, Lyrics and Music by Major T. B. Nichols. 9.0-11.15:—S.B. from London.

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
Published every Friday—Price Two pence.
Editorial address: Savoy Hill, London, W.C.2.
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PROGRAMMES for TUESDAY, April 24

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A
SHORT RELIGIOUS
SERVICE

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

11.0 (Daventry only) Gramophone Records

12.0 LIGHT MUSIC
THE ISIDORE SCHWILLER TRIO
NORRIS JONES (Baritone)

1.0-2.0 MOSCHETTO and his ORCHESTRA
from the Savoy Hotel

3.0 AN AFTERNOON CONCERT
MARY ROEBUCK (Contralto); PERCY BILSBURY
(Tenor); J. H. CREED (Pianoforte)
Ballad in A Flat Chopin
March-Humoresque (on a ground bass) Dohnanyi

3.10 MARY ROEBUCK
Schwarz die Erde } Bartok
All das Leid }
Flieder (in Russian) Rachmaninov
Erlöschen sind des Herzens Triebe (in Russian) Medtner

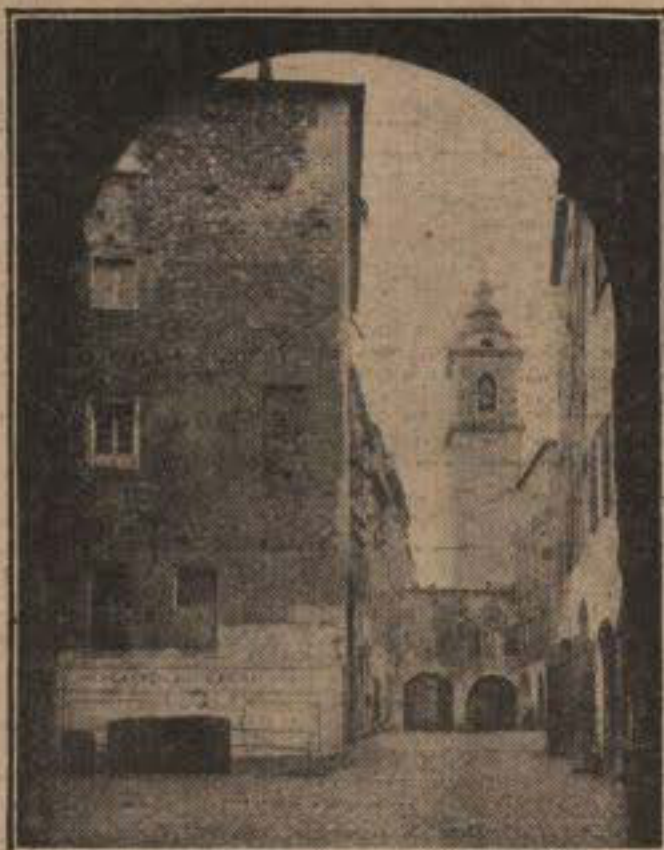
3.18 PERCY BILSBURY
In Moonlight Elgar
The Legend of Kleinzach (from 'Tales of Hoffmann') Offenbach

3.25 J. E. H. CREED
Pastoral in B Liszt
Poem in F Sharp, Op. 32 Scriabin
Prelude in C, Op. 35, No. 3
Caprice in C, Op. 4, No. 2 Medtner

3.35 MARY ROEBUCK
The Knight of Bethlehem ... Cleghorn Thomson
Silent Noon Vaughan Williams
My true love hath my heart Marzials

3.42 PERCY BILSBURY
She moved thro' the fair arr. Herbert Hughes
Molly Branningan arr. Stanford

3.50 J. E. H. CREED
Nostalgie (Home-sickness) } Jongen
Conte Plaisante (Pleasant Story) }
Little Military March (from 'Little suite')



A GLIMPSE OF BORDIGHERA,
one of the picturesque old towns on the Italian Riviera, the attractions of which as a holiday resort Mr. Bohun Lynch will describe in his talk from London this afternoon.



LADY ASTOR, M.P.,

will broadcast a talk on Josephine Butler, the social reformer, whose centenary year this is, from London tonight at 9.15.

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

5.0 Travel Talk: 'Holidays Abroad—Italy, II.'
Mr. BOHUN LYNCH: 'The Italian Riviera'

5.15 THE CHILDREN'S HOUR
'The Third Shelf Down'—being a haphazard dive into the Children's Hour Library, with Songs, from Robert Louis Stevenson, by EVA NEALE

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

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

6.45 Gramophone Records (Continued)

7.0 Dr. C. W. SALEEBY: 'How to Use the Summer'

7.15 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S SONATAS FOR VIOLIN AND PIANOFORTE
Played by ERNEST WHITFIELD and KENDAL TAYLOR
No. 9 ('Kreutzer'), Second Movement

THE Second Movement is an air with four Variations. The Air is lengthy and contains in its first notes the elements of syncopation. The Variations are very clear and can be followed without description.

7.25 Mr. WICKHAM STEED: How the House received the Budget

'BUDGET DAY,' when the Chancellor of the Exchequer introduces his Budget for the year, is always one of the occasions on which the House of Commons is packed to its utmost capacity, and the Budget speech is awaited with a degree of expectancy not very often raised nowadays by any Parliamentary speech. And this is only natural, for this afternoon Mr. Churchill tells us all how much we must contribute to the State, directly and indirectly, out of our own income next year. Last year, for the first time, the Budget speech and its reception by the House were described over the microphone, the same evening, by Mr. Wickham Steed; and everyone who heard it will welcome the opportunity of again hearing so important an event summed up by a famous journalist and publicist with exceptional experience of public affairs.

7.45 CHAMBER MUSIC
LILY ZAEHNER (Soprano)
SAMUEL KUTCHER (Violin); RAYMOND JEREMY (Violin); CEDRIC SHARPE (Violoncello)
SAMUEL KUTCHER, RAYMOND JEREMY and CEDRIC SHARPE
Serenade Dohnanyi

8.10 LILY ZAEHNER
Wasserflut (The Torrent) Schubert
Gretchen am Spinnrad (Margaret at the Spinning-Wheel)
Ins Grune (In Springtime)

8.20 SAMUEL KUTCHER and RAYMOND JEREMY
Passacaglia Hawlel, arr. Halforsen

8.30 LILY ZAEHNER
Schnsucht (Wishes) }
Mädchenlied (The Maiden's Song of Woe) Brahms
Bescheidene Liebe (Modest Love) Wolf
Waldeinsamkeit (In forest's quiet glade) }
Maria Wiegenlied (The Virgin's Slumber Song) Reger

8.40 SAMUEL KUTCHER, RAYMOND JEREMY and CEDRIC SHARPE
Divertimento in E Flat Mozart

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

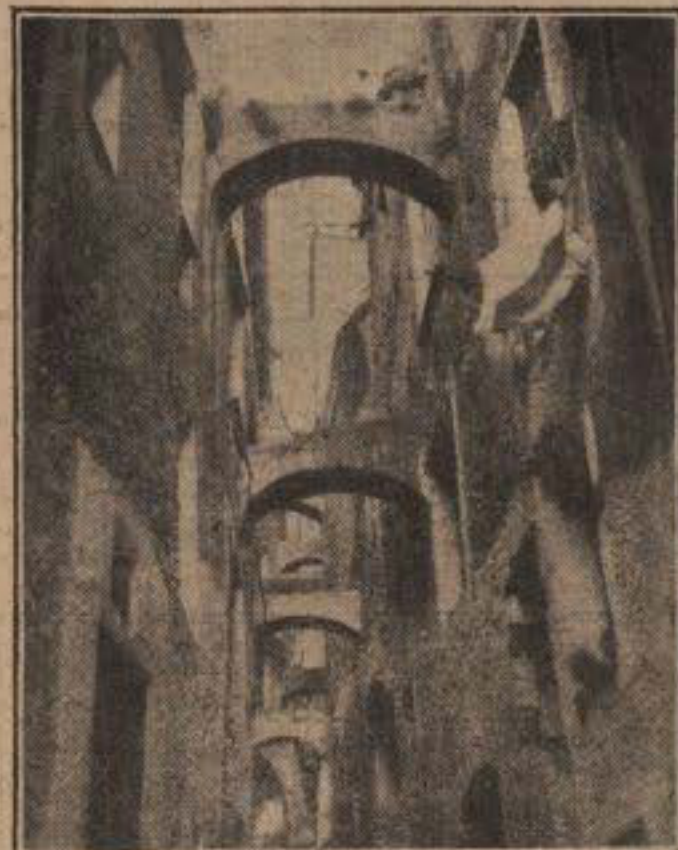
9.15 Lady Astor: 'Josephine Butler'

ALTHOUGH her name may be sought in vain in the standard reference books, Josephine Butler was without doubt one of the noblest women who figured in the public life of the nineteenth century. Born a hundred years ago, she played her part in the struggle to better the lot of women in days when a woman who entered into public affairs was considered fair game for every sort of hostility, from physical violence to sneering contempt. It is appropriate that her memory should be honoured on this occasion by Lady Astor, one of the most prominent women politicians of the present day, and the first woman M.P. to take her seat in the House.

9.35 Local Announcements; (Daventry only) Shipping Forecast

9.40 A MUSICAL COMEDY PROGRAMME
THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL
VIVIENNE CHATTERTON (Soprano)
HAROLD KIMBERLEY (Baritone)

10.30-12.0 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, under the direction of RAY STARITA, from the Ambassador Club



AN OLD STREET IN SAN REMO,
another quaint corner of the country about which Mr. Bohun Lynch will talk this afternoon in his contribution to the series on holidays abroad. (London, 5.0.)

Tuesday's Programmes cont'd (April 24)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

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

4.0 A MILITARY BAND PROGRAMME

From Birmingham

THE BIRMINGHAM MILITARY BAND, conducted
by W. A. CLARKE

Overture to 'Poet and Peasant' *Suppe*
The Mill in the Black Forest *Eitenberg*

4.20 ETHEL WILLIAMS (Contralto)

Gipsies *Peel*
A little twilight song .. *Coningsby Clarke*
When the dream is there *D'Hardelot*

BAND

Selection of Mendelssohn's Songs without Words

4.45 J. WILLIAM DUNN (Pianoforte)

Waltz in A Flat *Chopin*
Second 'Love Dream,' in E *Liszt*

BAND

Revery, 'The Voice of the Bells' *Luigini*

5.5 ETHEL WILLIAMS

Love is a dream *Percy Pitt*
Oh, that we two were maying *Nevin*
A brown bird singing *Haydn Wood*

BAND

Waltz, 'The Beautiful Blue Danube' *Johann Strauss*

Cornet Solo, 'Come, sing to me' *Thomson*
Soloist: R. MERRIMAN

5.25 J. WILLIAM DUNN

Study No. 6, Op. 46 *York Bowen*
In Cuban style *Granados*

BAND

Selection from 'The Dollar Princess' *Fall*

5.45 THE CHILDREN'S HOUR (From Birmingham):
Christine Silver will tell a story. The Cleff Trio
in Duets and Trios. 'The Combat,' a Story by
Estelle Steel Harper

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

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

7.30-7.50 SANTOS CASANI: 'The Baltimore'—II

8.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by
JOHN ANSELL

OLIVE STURGESS (Soprano)

HERBERT PARKER (Baritone)

BAND

'Carnival' Overture *Dvorak*

DVORAK'S *Carnival* is the second of three
Overtures which the Composer originally
planned as Symphonic Movements, to illustrate
three phases of life—Childhood, Youth and
Manhood (or, as another interpretation of the
scheme has it, Nature, Life and Love).

We may regard *Carnival* as a picture of
lusty youth, rejoicing in the exciting fullness of
life. The dashing style of the opening work
conveys that idea vividly. In the middle is a
happily contrasted slow section.

8.12 OLIVE STURGESS

Lullaby *Mozart*
Ah, lo so (Ah, I know it, from 'The
Magic Flute') *Mozart*

Come, my own one *arr. Butterworth*

8.20 BAND

Idyll, 'In Autumn' *Tchaikovsky*
Waltz from 'The Rose Cavalier' *Richard Strauss*
Persian Dance from 'Khovantchina' *Mussorgsky*

8.35 HERBERT PARKER

Dream in the Twilight *Richard Strauss*
The Two Grenadiers *Wagner*

8.42 BAND

Three Impressions *Reginald Hunt*
Intermezzo, 'Hadley Woods'; Musette,
'Promenade'; 'The Fair on the Green'

8.53 OLIVE STURGESS

Little Damsel *Novello*
Lulcika *Mendelssohn*
Bells of Christmas *Martin Shaw*

9.0 BAND

Minuet from 'Samson' *Handel*
Bourrée from 'Water Music' *Handel*

9.10 HERBERT PARKER

I am a roamer *Mendelssohn*
Droop not, young lover *Handel*
Myself when young *Lehmann*

9.18 BAND

Ballet Music from 'Romeo and Juliet' *Gounod*

A BALLET used to be indispensable in an
Opera, and Gounod, a master at writing such
light and joyous music, duly brought in some
dances in *Romeo and Juliet*—in Capulet's garden,
at Verona. Amongst a gay throng move pedlars
selling jewellery. Hence a *Jewel Dance*. Country
folk come in, bringing posies, and a *Flower*
Waltz follows. A countryman and his girl next
execute the *Dance of the Fiancée: An Invitation*.
Next follows the *Dance of the Young Veiled*
Girl. The final fling is a *Gypsy Dance*.

9.30

HERMAN DAREWSKI and his BAND

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 'THE DARK CURTAIN'

From Birmingham

A Play in One Act with a Prologue and an
Epilogue, by EVELYN HERBERT

Foreword: Mystery surrounds the death
of Amy Robsart, wife of the Earl of Leicester,
the brilliant favourite of Queen Elizabeth. It
is thought that, prompted by ambitious hopes of
an alliance with the Queen, he and a servant,
Varney, conspired against Amy's life. In
1560 she was found dead in Cunnor Hall,
near Oxford, and though no direct evidence
could be proved against him, it was the common
opinion that Leicester had murdered his wife
by means of a trap-door placed for her destruc-
tion. Amy's death, however, brought
Leicester and his fellow conspirator nothing
but misery, and from that time onwards mis-
fortune followed him, and in 1588 he himself
met his death by poison.

Characters in Prologue and Epilogue:

Mrs. Varney E. A. CHAMBERLAIN
Sybil Leigh MOLLY HALL
Geoffrey Denham STUART VINDEN

Characters in Play:

Robert Dudley STUART VINDEN
Amy Robsart GLADYS WARD
Varney WORTLEY ALLEN

The action of the play takes place in two
different centuries—the twentieth and six-
teenth. The Prologue and Epilogue are repre-
sentative of the twentieth century, while the
play is in the sixteenth century. The scene
all through is laid in a sparsely-furnished room
in Cunnor Hall. A table and a few chairs
comprise the contents of the room. A thick
black curtain divides the room from an outer
hall.

11.0-11.15 A VIOLIN RECITAL by HAROLD MILLS

Gavotte *Bach, arr. Kreisler*
Ave Maria *Schubert, arr. Wilhelmj*
Humming Bird *Drilla*
Czardas *Monti*

(Tuesday's Programmes continued on page 120.)

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Tuesday's Programmes cont'd (April 24)



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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 'Fidelio'.....*Beethoven*
Woodland Sketches.....*MacDowell*
Italian Symphony (First and Fourth Movements)
Mendelssohn

'THE Italian Symphony,' wrote the twenty-one-year-old Mendelssohn to his sisters, 'will be the gayest thing I have yet done.' He seems to have been hugely enjoying an Italian tour at that time, and the Symphony certainly agrees well in its spirit with his ecstatic descriptions of his travels.

The First Movement, quick and active, full of youthful joy, was written in Rome, as also

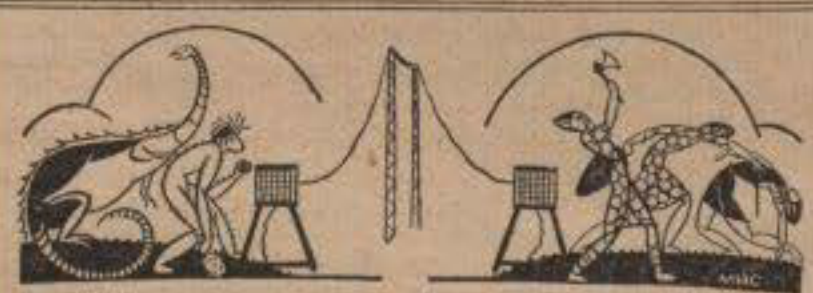
2ZY MANCHESTER. 384.6 M. 780 KC.

1.15-2.0 **TUESDAY MID-DAY SOCIETY'S CONCERT**
Relayed from the Houldsworth Hall
Chamber Concert by THE LEONARD HIRSCH STRING QUARTET: 1st Violin, LEONARD HIRSCH; 2nd Violin, THOMAS MATHEWS; Viola, MAURICE WARD; Violoncello, HAYDN ROGERSON

3.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:** Request Songs by Betty Wheatley. Favourite Songs played by the Sunshine Trio. Selection from Haydn Wood's Songs. Selection from W. H. Squire's Songs. 'Life on a Man-o'-War in Peace Time,' by Robert Roberts

6.0 **ORCHESTRAL MUSIC**
Relayed from the Theatre Royal



9.40 RADIO REVELATIONS: or Hidden History
Unearthed by the DEAN OF LLANDAFF

Episodes:

I. A Nightmare Nature Study. 50,000 B.C.

II. Contemporary Sport—A Running Commentary. A.D. 1096

III. Foreign Stations. A.D. 1493.

IV. Copyright Reserved. A.D. 1558.

V. 'If music be the food of love, play on.' A.D. 1663.

VI. 'One man's meat.' A.D. 1928.

IF radio were fifty thousand years old—if we could pick up on our own sets some of the programmes broadcast at great moments in our history—what an interesting evening we could have! In tonight's programme the Dean of Llandaff will give us the next best thing. We shall hear the skin-clad announcer talking of brontosauri and mastodons at first hand—a running commentary on the Battle of Hastings—a news bulletin on the day of the Armada—and various other glimpses of our varied past.

was the Last Movement. This Finale perhaps represents the spirit of the Mid-Lent Carnival which Mendelssohn saw when he was there. At any rate, the chief tunes are all typical lively Italian dance-tunes.

5.0 **LYNDON HARRIES: A Humorous Recital**

5.15 **THE CHILDREN'S HOUR:** Stories from Dickens—'Nicholas Nickleby'—IV. 'The Wonderful Ingredient,' by Stephen Southwold

6.0 **AN ORGAN RECITAL**
Relayed from the New Palace Theatre, Bristol

6.30 *S.B. from London*

7.0 **F. W. HARVEY:** 'Beasts, Reptiles and Poets'—Part III

7.15 *S.B. from London*

7.30 **IDA CRISPI**
Assisted by JACK VINCENT
The Revue Artists

7.45 *S.B. from London (9.35 Local Announcements)*

9.40 **RADIO REVELATIONS**
(See above)

10.50-12.0 *S.B. from London*

6.30 *S.B. from London*

6.45 **ORCHESTRAL MUSIC (Continued)**
Directed by MICHEL DORÉ

7.0 Alderman J. R. NUTTALL: 'Cities of the Industrial North—I, Lancaster'

7.15 *S.B. from London*

8.45 **IDA CRISPI**
Assisted by JACK VINCENT
The Revue Artists

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

9.40 **A LIGHT ORCHESTRAL CONCERT**
THE STATION ORCHESTRA, conducted by T. H. MORRISON
First Suite from 'The Maid of Arles'.....*Bizet*
Selection from 'The Prodigal Child'
Wormser
Slavonic Rhapsody....*Friedemann*

10.30-12.0 *S.B. from London*

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

3.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:** 'Here's a Health unto His Majesty.' 'The King's Song' (from 'Songs of the King's Court') (*Oliver*), 'If I were King' (from 'Teddy Bear') (*Milne*), 'Old King Cole' and 'King Arthur' (*Traditional*), 'The King who wanted Jam for Tea' (*Wolsley Charles*), 'Alexander the King' (*Eleanor Farjeon*)

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 (9.35 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:** Dorothy E. Milles (Soprano)

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 (9.35 Local Announcements)*

Tuesday's Programmes cont'd (April 24)

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Pongo visits the Fair
- 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 (9.35 Local Announcements)

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 J. P. COLE'S QUARTET relayed from Bobby's Restaurant
Fox-trot, 'Give me a night in June' .. Friend
Waltz, 'The Blue Danube' Johann Strauss
Selection from 'Rigoletto' Verdi
Entr'acte, 'Humoresque' Dvorak
Fox-trot, 'Did you mean it?' Lyman
Selection from 'The Student Prince' Romberg
Entr'acte, 'Serenade Berceuse' Luciani
Valse, 'Worryin'' Fairman
Hungarian Dances Brahms
- 5.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. C. F. CARE: 'The Happy Worker'
- 7.15 S.B. from London (9.35 Local Announcements)
- 10.30 DANCE MUSIC: BILL BROWNE'S DANCE BAND relayed from the Westover
- 11.0-12.0 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'—IV
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Reading, 'The Elephant and Castle' (R. D. Peck). Songs of Old London (Oliver)
- 6.0 'THE RED HEN'
A Play in One Act by CHARLES McEVROY
Presented by THE MICROGNOMES
Emma Black PAULINE CARR
Amos Black ERIC MORDEN
A Policeman CHARLES STAPYLTON
and
THE BABY

The scene is the roadside and the Red Hen is the subject of a controversy which threatens disaster. It is regrettable, however, that the aim of the law failed to take into account the most important character of all—The Baby.

- 6.30 S.B. from London
- 7.0 Mr. E. G. BUTCHER: 'Cricket Topics'—I
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

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

- 3.0 THE NORTH STAFFS SYMPHONY ORCHESTRA
Conducted by Mr. JOHN COPE
Relayed from The King's Hall, Stoke
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Rev. F. IVES CATER: 'Buried Cities—VI, A City in the Holy Land'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 The Rev. R. S. ROGERS: 'Hanes y Nofel Gymraeg—The Story of the Welsh Novel'
- 7.15 S.B. from London (9.35 Local Announcements)
- 9.40 S.B. from Cardiff
- 10.50-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 512.5 M. 960 KC.

- 3.0:—London Programme relayed from Daventry. 4.30:—Organ Recital by Frank Matthew, relayed from the Havelock Picture House, Sunderland. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Ella Dent (Soprano). 6.15:—John Casey (Baritone). 6.30:—S.B. from London. 7.0:—John English with 'Wrinkles'—III. 7.15:—S.B. from London. 10.30:—Dance Music: Percy Bush and his Polka Band, relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

- 3.15:—Broadcast to Schools: Mr. Alasdair Alpin MacGregor: 'The Clans of Glen Orchy.' 3.35:—M. Albert le Grip, 'French.' 4.0:—Light Concert, Station Orchestra, John Brown in Songs at the Piano. 5.0:—Travel Talk. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House. Organist, Mr. S. W. Leitch. 6.30:—S.B. from London. 6.45:—Mid-Week Sport Bulletin. 6.50:—S.B. from London. 7.0:—Mr. Ludovic MacLellan Mann, 'How Old is Civilization?' 7.15:—S.B. from London. 9.40:—Chamber Music, Fellows String Quartet: Quartet in F (Dvorak); Allegro Assai from Quartet Satz (Schubert); Lullaby Air (Bridge); Minuet (Boccherini). 10.30-12.0:—S.B. from London.

2BD ABERDEEN. 600 M. 600 KC.

- 3.30:—Broadcast to Schools: Mr. T. A. Morrison, 'Out and About with Nature.' 3.45:—Studio Concert. R. E. Anderson (Baritone). The Station Octet. 5.0:—Topical Talk. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.45:—S.B. from Glasgow. 7.15:—S.B. from London. 9.40:—S.B. from Glasgow. 10.30-12.0:—S.B. from London.

2BE BELFAST. 306.1 M. 990 KC.

- 3.30:—Concert, Station Orchestra. 3.48:—Linda Brown (Soprano). 3.58:—Orchestra. 4.12:—Doris Bates (Violin). 4.24:—Linda Brown. 4.34:—Orchestra. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 9.40:—Light Programme, Station Orchestra: Overture, 'Peter Schmitt' (Weber); Selection, 'Princess Charming' (Charig). 10.2:—Dorothy Caroll (Soprano). With Orchestra, 'Mimi's Song' (from 'La Bohème') (Puccini); 'The Lass with the Delicate Air' (Arauc); With Orchestra, 'One fine day' (Puccini). 10.14:—Orchestra: Fox-trot, 'An' furthermore' (Warren). Selection, 'Patience' (Sullivan). 10.30-12.0:—S.B. from London.



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PROGRAMMES for WEDNESDAY, April 25

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
JOAN VINCENT (Soprano)
ELLIOT DORIE (Bass)

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 (London only) Miss MARY ELPHINSTONE:
'From Charlemagne to the Walworth Road.'
(Daventry and other Stations) Miss HELEN GREIG
SOUTER: 'The Romance of Lace Making'

4.0 A LIGHT CLASSICAL CONCERT
THE JO LAMB STRING QUARTET
ELLIS BURFORD (Soprano)
String Quartet (Op. 83) Elgar
Moderately Quick; Pleasantly, rather slow;
Very Quick

4.30 ELLIS BURFORD
Like to the damask rose } Elgar
Queen Mary's Song }
The Shepherd's Song }

4.40 QUARTET
Eighth String Quartet, in B Flat.... Boccherini
Two Movements—Moderately quick and very
lively

4.50 ELLIS BURFORD
The Blackbird's Song } Cyril Scott
Lullaby }
Love went a-riding } Frank Bridge

5.0 QUARTET
Sally in our Alley } arr. Frank Bridge
Cherry Ripe }

5.15 THE CHILDREN'S HOUR
KING OF THE CASTLE
'Its Walls were of Jasper,' a Story by Kenneth
Grahame

There will be music by the OLOF SEXTET
'The Invitation,' another Whimsical Story by
RICHARD HUGHES, will be told

6.0 THE VICTOR OLOF SEXTET
Three Spanish Pictures Ayckbourn
Serenata Moszkowski
Valse ('Eugen Onegin') Tchaikovsky

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

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

6.45 THE OLOF SEXTET (Continued)
Serenade Strauss
Obstination Fontenailles
Songs my mother taught me Dvorak
Hindu Song Rimsky-Korsakov
A Dream Grieg

7.0 Mr. DOUGLAS HACKING, M.P.,
Secretary to the Department of
Overseas Trade (Joint Department
with the Foreign Office and Board of
Trade): 'The Development of In-
dustry: The Government's Credit
Insurance Scheme'

7.15 THE FOUNDATIONS OF
MUSIC
BEETHOVEN'S SONATAS FOR VIOLIN
AND PIANOFORTE
Played by ERNEST WHITFIELD
and KENDAL TAYLOR
No. 9 ('Kreutzer')—Last Movement



Country Life

WAYFARERS IN PERSIA.

Two wandering dervishes, such as are often to be met with on the roads in Persia. Miss Sackville-West will give her second talk on Persia tonight at 9.15.

THE Last Movement is quick and jig-like. In the First Main Tune the Piano supplies a part in similar rhythm to the Violin's vivacious melody. Immediately afterwards the positions are reversed. The Second Main Tune is in two parts—a flippant tune and a poetical one. The flippant one (in the Violin) is nearly related not only to the First Main Tune, but also to the prevailing tune of the First Movement. The contrasting poetical tune, lovingly treated, forms an effective contrast in an otherwise entirely brilliant movement.

7.25 Mr. ALEXANDER PATERSON: 'That Job: How to get it: How to keep it'

THIS is the third talk in the series intended for younger listeners, and it concludes the programme for April. Its subject is one that will appeal to very many boys between the ages of fourteen and eighteen, for unemployment is a very serious problem in these post-war days, and it is none too easy to find a job, quite apart from keeping it when once it has been found. Mr. Paterson, who was for so long identified with the Oxford and Bermondsey Club, knows all about conditions of employment, and in his



Country Life

ACROSS THE PERSIAN MOUNTAINS.

Miss Victoria Sackville-West, the poet and writer, will describe her journey from Syria to Persia in a talk from London this evening at 9.15. This photograph shows Miss Sackville-West on mule-back in the course of her trip.

book, 'Across the Bridges,' he showed an intimate and sympathetic knowledge of the life of boys in the poorer quarters of South London.

7.45 VAUDEVILLE

STAINLESS STEPHEN (Entertainer)
JOHN HENRY (Yorkshire Comedian)
CLAUDE CAVALOTTE (Saxophone)
THE FOUR ADMIRALS (In Harmony)
'BATH SALTS'
by GORDON LAWS
Harold FERNLEY BISSHOPP
Evelyn DOROTHY DARKE
Bartney PHILIP BRANDON

8.45 A RECITAL by EDITH PENVILLE (Flautist).
Minuet Handel, arr. Revell
Second Impromptu Andersen
Les Cygnes (The Swans) Büsser
Les Ecurieils (The Squirrels) }
Humorous Variations Andersen

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Miss VICTORIA SACKVILLE-WEST: 'Across
the Persian Mountains'

LAST week Miss Sackville-West began her description of travel in the wild lands of Syria and Persia, where modern methods of transport mingle incongruously with the traditional life of the East. Tonight she will continue her account, and listeners who heard her previous talks, as well as readers of 'Passenger to Teheran,' will make sure of not missing the conclusion of her tale.

9.30 Local Announcements; (Daventry only)
Shipping Forecast

9.35 THE WIRELESS HARP QUINTET:
DAVID WISE (Violin); FRANK ALMGILL (Flute);
CHARLES DRAPER (Clarinet); AMBROSE GAUNT-
LETT (Violoncello); SIDONIE GOOSSENS (Harp)
Directed by STANFORD ROBINSON

QUINTET
Swanee River arr. Kenneth A. Wright

9.40 DAVID WISE
Tambourin Chinois Kreisler

9.45 CHARLES DRAPER
Movement from Suite in F R. H. Walthew

9.50 QUINTET
Deux Epigraphes Antiques
Pour invoquer Pan, dieu du } Debussy,
vent d'été } arr.
Pour la danseuse aux crotales } R. J. F. Howgill

9.55 FRANK ALMGILL
Souvenir (from Suite) German

10.0 AMBROSE GAUNTLETT and SIDONIE GOOSSENS
Hamabdil Granville Bantock

10.5 QUINTET
'Killarney' } arr. Kenneth
Charlie is my Darling } A. Wright

10.15 A. J. ALAN
'THE B.B.I.'

ADMIRERS of A. J. Alan's inimitable style (it has been so often called 'inimitable' that the word appears to be in danger of becoming a label like Mr. Chesterton's 'paradoxical' and Sir James Barrie's 'whimsical,' but it is equally impossible to avoid using it) have hailed the story that he will tell tonight as one of the most characteristic of all. They should take warning, however, that it is not advisable to attempt to follow tonight's telling of it in 'Good Evening, Everyone' (in which it appears), as it may prove to happen rather differently this time.

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

Wednesday's Programmes continued (April 25)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 CHAMBER MUSIC

From Birmingham

GRACE BURROWS (Violin);
BEN BURROWS (Pianoforte)

Sonata Hurlstone

W. Y. HURLSTONE, who died in 1906 at the age of thirty, was a composer of sensitive feeling who left some fragrant chamber music.

His early Pianoforte and Violin Sonata, showing some traces of the romantic influence of Schumann and Grieg, is in three Movements: (1) Quick; (2) Moderately slow; (3) Quick and playful.

His *Phantasy Quartet* won one of the Cobbett prizes.

3.20 M. DOROTHY ORGAN (Pianoforte)

A recital of Japanese Music, with an Introductory Paper by EDWARD W. ORGAN

Two Poems to Cranford; Afternoon under the trees: The Weeping Willow. Two Poems to Scriabin: Poem-Nocturne, 'Passion'; A Memorable Night in Moscow. Three little Poems: *Minori no Namida*; A Night Song; A Dream Tale. Theme and Variations
Koscak Yamada

3.50 GRACE and BEN BURROWS

Concert Piece
Canzonet
Lament
Gigue
Ben Burrows

4.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

MIDDLETON WOODS (Entertainer)
SIDNEY NESBITT and his Ukulele

5.45 THE CHILDREN'S HOUR (From Birmingham):
'Sally swims the River—More about the Pig who didn't go to Market,' by the Hon. Mrs. Wilnot. Songs by Beatrice Robson (Soprano). Jacko and a Piano. 'Along the Ganges,' by William Hughes.

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

6.45 LIGHT MUSIC

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTELL

Overture in B Flat Schubert

ALFRED BUTLER (Baritone) and Orchestra
If love's content (from 'Tom Jones') German

7.5 ORCHESTRA

Prelude and Call from 'Mary Rose' .. O'Neill

ALFRED BUTLER

The Crown of the Year..... } Easthope Martin

Wayfarer's Night Song..... }
The Call Oliver

Lass of Mine Lyall Phillips

7.20 ORCHESTRA

Bourrée and Gigue German

7.30 'COSI FAN TUTTE'

(The School for Lovers)

An Opera in Two Acts by MOZART

Cast:

Fiordiligi } (Sisters: LOUISE TRENTON
(Isidora) } Ladies of Ferrara) } DOROTHY D'ORSAY
Dorabella }
Despina (their Waiting-maid)

VIVIENNE CHATTERTON

Ferrando (an Officer in love with Dorabella)

STUART WILSON

Guglielmo (Gratiano) (an Officer in love with Fiordiligi)..... ARTHUR CRANMER

Don Alfonso (an old Philosopher)

W. JOHNSTONE-DOUGLAS

THE WIRELESS CHORUS

(Chorus-Master, STANFORD ROBINSON)



Beethoven & Handel, Berlin

MOZART,

the composer of *Così fan Tutte*, this week's 'libretto opera.' It will be broadcast from 5GB this evening, and from London and Daventry on Friday at 7.45.

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by PERCY PITT

(See special article on page 108.)

8.45

Poems

read by

Mr. CAMPBELL GULLAN

8.55

'COSI FAN TUTTE'

(Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: AMBROSE'S BAND from the Mayfair Hotel

11.0-11.15 TEDDY BROWN'S BAND and the MELODIANS, directed by JACK VERNON, from the Café de Paris

(Wednesday's Programmes continued on page 124.)

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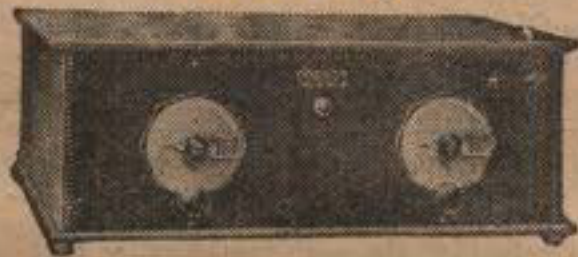
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Wednesday's Programmes cont'd (April 25)

(Continued from page 123.)

5WA CARDIFF. 353 M. 850 KC.

1.0-1.45 A SYMPHONY CONCERT
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture to 'Alceste'.....Gluck
Concerto Grosso No. 11, in B Flat.....Handel
(For Violin, Violoncello, Two Oboes, Two Bassoons, Strings and Piano)
Symphony No. 101 in D Minor ('The Clock')
Haydn

3.0 London Programme relayed from Daventry
4.0 A LIGHT CONCERT
THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)

Selection from 'A Midsummer Night's Dream' Ambroise Thomas, arr. Tavan
Griscidia.....Massenet, arr. Alder
GWADYS TREVOR WILLIAMS (Soprano)
A Spring Morning (a Pastoral)
Carey, arr. Lane Wilson
Come, lovers, follow me.....Baird
Trio
Selection from 'Hamlet' Ambroise Thomas, arr. Alder
Selection from 'The Juggler of Notre-Dame' Massenet, arr. Tavan

GWADYS TREVOR WILLIAMS
Love went a-riding.....Frank Bridge
When we two parted.....Hubert Parry
When lovers meet again.....
Trio
Selection from 'La Navarraise' Massenet, arr. Alder
Selection from 'Lakmé'.....Delibes, arr. Alder

5.15 THE CHILDREN'S HOUR: Spic and Span, 'The Silver Bullet,' by Milner Snape. 'The Cook's Comb,' by Agnes Hart

6.0 A WELSH INTERLUDE 'Ceiriog,' by H. H. EVANS

6.18 Local Radio Societies' Bulletin

6.20 London Programme relayed from Daventry

6.30 S.B. from London

7.45 A WELSH PROGRAMME
S.B. from Swansea
(See Swansea Programme)

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

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

3.0 A STUDIO CONCERT
THE STATION ORCHESTRA
Overture to 'Post and Preasant'.....Suppl
Selection from H.M.S. Pinafore.....Sullivan
DOROTHY SEWARD (Entertainer)
The Gilliflower of Gold.....Morris
The Haystack in the Floods.....
The Night Wind.....Field
ELSA FROOD (Soprano)
Lungi dal caro bene (Far from the dear one).....Sechi
The Shulamite.....Liapinov
Why do the bells of Christmas ring?
Martin Shaw

ORCHESTRA
Shepherd's Hey.....Grainger

3.45 London Programme relayed from Daventry

4.0 STUDIO CONCERT (Continued)

ORCHESTRA
Overture to 'Semiramis'.....Rossini
DOROTHY SEWARD
Cases.....V. A. D.
A Royal Princess.....Rossini
The Ballad of the Bird Bride...Graham Thomson

ORCHESTRA

Selection from 'Carmen'....Bizet, arr. de Groot
Selection from 'Tom Jones'.....German

ELSA FROOD
Spring Waters.....Bachmaninov
The Dreary Steppe.....Gutchaninov
Tausendschön (Garden Daisy).....Henschel

ORCHESTRA

Four Indian Love Lyrics....Woodforde-Pinden

5.0 Mrs. C. KING-BULL: 'A Woman in Malaya' (Continued)

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 MUSIC AND HUMOUR

THE WINGATES TEMPERANCE BAND
Conducted by H. MOSS

March, 'Wellington'.....Zehie
Overture, 'The Viking's Daughter'.....Bimmer

FRED WALMSLEY (Lancashire's Representative Comedian) in Items from his Repertoire

BAND
Trombone Solo, 'Mosquito'.....Moss
Soloist, B. BYERS

Waltz, 'Promotions'.....Johann Strauss
FRED WALMSLEY

In further Items from his Repertoire

BAND
Selection from the Works of Halévy...arr. Round
Variations on a Welsh Melody.....Rimmer

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

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

12.0-1.0 Gramophone Lecture-Recital by MOSES BABIY

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

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

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Favourite Stories from 'Baron Munchausen,' told by the Studio Family

6.0 London Programme relayed from Daventry

6.20 Horticultural Bulletin

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

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Jigsaw Puzzle' (M. Marlowe). 'The Story of the Ironsides' (Roland Walker). Some Nursery Rhymes (arranged by T. Maynard Crover), sung by Peter Howard. 'Wedding Day' and 'Humoresque in D' (Grieg), played by Hilda Francis

6.0 London Programme relayed from Daventry

6.20 Horticultural Bulletin

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

Wednesday's Programmes cont'd (April 25)

6KH HULL 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30-11.0 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 BILL BROWNE'S DANCE BAND, relayed from the Westover
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM 275.2 M. 1,090 KC.

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

5PY (PLYMOUTH.) 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A 'Query' Afternoon, with Query Songs, Verses and Music
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Mid-Week Sports Bulletin; Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: The Avuncular Musician—Violin. Story, 'The Motor Car' (Helen Williams)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

7.45 ROUND THE STATIONS

- 9.0-11.0 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
- 4.0 A CONCERT
MERCEDES MARSH (Soprano); VERA SHIPTON (Entertainer); THE STATION TRIO: T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); GWILYM THOMAS (Cello)
- 5.15 THE CHILDREN'S HOUR: Music by the Station Trio

6.0 S.B. from Cardiff

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 A WELSH PROGRAMME

STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Violoncello)
Welsh Miniatures E. T. Davies
Spring Love Song; Deio; A Grey Cuckoo.

GWEN MADDON (Contralto)
Robin Ddiog..... } arr. Hubert Davies
Merch ei Mam }
Tra Bo Dau..... J. Lloyd Williams
Hela'r Sgyfarnog..... arr. Brinley Richards

TRIO
Birds of Rhiannon Joseph Holbrooke

'ANTUR FASNACHOL'
(A Business Venture)
by SHIRLAND QUIN

Presented for Broadcasting by ERNEST HUGHES and THE SWANSEA WELSH DRAMA SOCIETY PLAYERS

Elais Ifans (Ffermwr)..... JOHN THOMAS
Hannah Ifans (Ei Ffain)..... EMMA MORGAN
Dafydd Ifans (Ei Fab)..... IDWAL JONES
Olwen Ifans (Ei Ferch)..... DORA MORGAN
Parri Pritchard (Ffermwr ifanc o'r un Gymydgaeath)..... HERBERT T. MORGAN

Golygfa:
Cegin Ffermody Cymreig (Ym Mynydd dir Gwynedd). Hwyr y Dydd

Scene: The kitchen of a farmhouse in North Wales. Early in the evening.

TRIO
A Welsh Fantasy..... arr. T. D. Jones

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

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

- 12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—A Pianoforte Recital by Sigmund Oppenheim. 6.20:—Royal Horticultural Society's Bulletin. 6.30:—S.B. from London. 7.45:—Concert by the McDougall Trio. 8.30:—Ida Crisp, assisted by Jack Vincent (The Revue Artists). 8.45-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

- 11.0-12.0:—Gramophone Records. 3.15:—Broadcast to Schools: Mr. G. L. Bickersteth, 'The Writing of English.' 3.35:—Mr. W. M. Gregory, 'Pioneers of Progress—James Watt.' 4.0:—A Concert of German Music. The Station Orchestra. Marie Kellor (Soprano). 5.0:—Janetta Murray: 'Jacobite Ladies.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—A Recital by Horace R. Wilson (Tenor). 6.20:—Mr. Dudley V. Howells: 'Horticulture.' 6.30:—S.B. from London. 6.45:—Mid-Week Sport Bulletin. 6.50:—Juvenile Organizations' Bulletin: The Boy Scouts. 7.0:—S.B. from London. 7.45:—A Scots Programme. The Station Orchestra. Ian Macpherson (Baritone): G. C. Masson in a Mouth o' Scotch. Jean Summers (Soprano). 9.0-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 11.0-12.0:—Gramophone Records. 3.10:—Broadcast to Schools: Rev. Austin Foster, 'Appreciation of English Verse.' 3.30:—M. Casati: 'Elementary French.' 3.45:—'Jacobite Ladies,' by Janetta Murray. 4.0:—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. 4.15:—Songs in the Studio by Peggy McCombie (Soprano). 4.30:—Dance Music (continued). 4.45:—Peggy McCombie. 4.55:—Dance Music. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.20:—Mr. George E. Greenhow: 'Horticulture.' 6.30:—S.B. from London. 6.45:—S.B. from Glasgow. 6.50:—Juvenile Organizations' Bulletin. 7.0-11.0:—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

- 12.0-1.0:—London Programme relayed from Daventry. 3.30:—A Violoncello Recital: Carrodus Taylor. 3.45:—London Programme relayed from Daventry. 4.0:—Mo-art. The Station Orchestra. 4.25:—A Vocal Interlude. Mabel Stewart (Soprano). 4.38:—Mackenzie. Orchestra. 5.0:—Mrs. M. A. Capper: 'American Food'—II. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic. 6.20:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—An Orchestral Concert. The Station Orchestra: Constance Willis (Contralto). 9.0:—S.B. from London. 9.35:—A Dvorak Programme. The Station Orchestra: Philip Whiteway (Violin). 10.15-11.0:—S.B. from London.

The Secret Out!

By ANNE NEVILL

"Hullo! A new dress!" exclaimed Jim, as his wife came running down the stairs. Her eyes were sparkling with suppressed excitement. She dropped him a mock curtsy.

"Yes, sir! Do you like it?"
"Rather! But I say, you know, aren't you going it rather strong, dear? That dress must have made a big hole in your last quarter's allowance."

Betty laughed, and executed a little fox-trot, all her own.

"It didn't come out of my allowance!" she replied.
"Not out of your—? Was it a present?"

"No, and I didn't take the money out of the house-keeping, so you needn't look so glum. If you're very good, I'll tell you a secret."

"Ah!" remarked Jim sagely. "I thought there was something in the wind. You've been all bubbly-uppy for some time and—"

"Don't talk so much," commanded Betty. "Now listen." She tiptoed and whispered in his ear, "I earned this dress!"

"The dickens you did! How?"
She chuckled delightedly. "By taking a correspondence course in writing for the papers. Oh, Jim, it's been so thrilling! I made up my mind never to tell you unless I made something at it. I never really thought I should, but I've proved it's true!"

"What's true?"
"Why, you know they—it's the Regent Institute, Victoria Street: didn't I tell you?—well, they advertise 'Earn While You Learn,' and that's what I'm doing!"

"Well I'm—"
"So am I," laughed Betty. "That's just how I felt when I got the Director's last criticism, saying the thing I'd sent in was good enough to send to an editor, and which editors I should try."

"You don't mean to say you sold it?"
"I did, Jim, and I got a cheque for £8 Ss. od. yesterday."

"Well, upon my word! But look here, Betty. You shouldn't have gone in for this without consulting me. You might have paid the fee for nothing. You didn't know you could write. It was taking an awful risk."

"Nothing of the kind. You're invited to send in an MS., and they read it—for nothing, mind you—to see if you've got any talent. If you haven't they tell you so. They thought I had, and—well, Jim," added Betty modestly, "it rather looks as if they're right, doesn't it?"

He pinched her cheek. "They're a clever crowd to find it out," he laughed, "for I should never have suspected it!"

Betty pounded him with her fists. "Brute!" she cried, "I won't ever tell you a secret again."

"Sorry, darling. You're the brainiest—"
"I'm not. That's just the whole thing. You don't need to be brainy. It's frightfully easy when you know how."

"Who put you up to it?" asked Jim.
"Eve Meredith. She took the Regent Course years ago, and, my dear, if you'll believe me, she dresses herself and the three children—beautifully, too—on what she writes in her spare time!"

"H'm," said Jim. He was serious now. "It looks as if you'd made a good investment, little woman."

LEARN TO WRITE. Earn While You Learn

Many striking parallels to the case of Betty are to be found in the records of the Regent Institute. Some students have earned the fee several times over while taking the postal tuition in Journalism and Short Story Writing. One pupil sold 55 articles within 10 months of enrolment.

Cut out and post the following coupon NOW, or write a simple request for the booklet.

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Please forward "How to Succeed as a Writer" (free and post free), which describes the openings for new contributors and the special advantages of your postal training.

Name.....
Address.....

PROGRAMMES for THURSDAY, April 26

2LO LONDON and 5XX DAVENTRY

(361.4 M. 630 KC.)

(1,604.3 M. 187 KC.)

S.O 'BELSHAZZAR'

(Handel)

PART I

By the HAROLD BROOKE CHOIR

Relayed from the Bishopsgate Institute

Nitocris (Soprano) NORAH SCOTT TURNER
 Belshazzar (Tenor) PERCY MANCHESTER
 Cyrus }
 Daniel (Bass) JOHN BUCKLEY
 A Messenger }
 Principal Violin HARRY IDLE
 Harpsichord BERNHARD ORD
 Organ FRANCIS SUTTON
 Conductor HAROLD BROOKE

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 GEOFFREY GOODHART SEXTET
 MARGARET FARRELL (Mezzo-Soprano)

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

3.0 EVENSONG

Relayed from Westminster Abbey

3.45 Miss MAY: 'Little Industries of
 the English Countryside'

CENTURIES ago, practically every cottage in an English village was not merely a bakery and a brewery, but a workshop, where some craft was carried on; and many villages had local industries on which most of the inhabitants lived. With the coming of factories, mass-production, and centralization, things changed; the home-made bread, homespun, and home-brew vanished, and the industries of the countryside died out. In many ways this was a bad thing for the rural population, and lately some of these industries have been revived. Miss May is attached to the Rural Industries Bureau, and in this talk she will give some of the results of their survey of the industries that were once dotted over the countryside.

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 at the Piano by GWEN KNIGHT
 'Bill the Bear' (J. C. Stobart) will
 be told by GLADSTONE MURRAY
 'Man-eaters, Lions, and Tigers,' as
 described by Captain F. G. DOLLMAN

6.0 Ministry of Agriculture Fortnightly
 Bulletin

6.15 Market Prices for Farmers

6.20 Musical Interlude

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

6.45 MABEL MARKS (Entertainer)

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

7.15 THE FOUNDATIONS OF MUSIC

BEETHOVEN'S SONATAS FOR VIOLIN AND
 PIANOFORTE

Played by ERNEST WHITFIELD and KENDAL
 TAYLOR

No. 8—First and Second Movements

THIS Sonata, the last of the three that make up
 Beethoven's Op. 30, contains a large pro-
 portion of captivatingly merry music.

The very first notes of the First Movement are
 infectiously gay, and the alternations of the
 bustling, running, twelve-notes-to-a-bar motif,
 and the dancing six-notes-to-a-bar motif, are
 piquantly kept up.

A rather long, demurely attractive Minuet, in
 Haydnish style, follows as Second Movement.

7.25 Principal G. A. SUTHERLAND: 'Sound in
 Buildings,' S.E. from Manchester

It has often happened in the past that public
 buildings of the most elegant architecture
 and noble proportions have turned out when
 built to be almost entirely useless for their pur-
 pose on account of faulty acoustics. Probably
 half the Town Halls in the country have the
 property of conveying a speaker's voice straight
 up to the rafters and flinging it back in a com-



Portrait by Ginsbury

MASTERS OF THE MICROPHONE—

Mr. VERNON BARTLETT,

whose weekly talks, under the title 'The Way of the World,'
 give every listener a chance to keep himself acquainted
 with the course of events at home and abroad. He will
 be on the air this evening at 9.15.

plicated pattern of echoes that completely baffle
 the attentive ear. Nowadays, acoustics is becoming
 an important branch of architecture, and Prin-
 cipal Sutherland, who is to talk this evening, is
 one of its leading authorities. He is a member of
 the Privy Council Advisory Committee on
 Architectural Acoustics, and he was partly
 responsible for the new Friends' Meeting House
 in London, one of the most successful of modern
 buildings from the point of view of sound.

7.45 A PIANOFORTE RECITAL by
 ARTHUR BENJAMIN

Neu Wien (New Vienna)

Johann Strauss, trans. Dora Bright
 Flower Waltz from 'Natoracker' Suite
 Tchaikovsky, trans. Percy Grainger

THE libretto of *Belshazzar* was written
 by that friend Jennens who three
 years before had arranged for the com-
 poser the words of *Messiah*. Jennens
 wrote so much that Handel said *Belshazzar*
 would occupy four hours in performance,
 and as Jennens would not make cuts, the
 masterful composer did that himself.

The usual form of the work heard
 nowadays is an abridged version.

After the Overture (slow Introduction
 and fugal quick portion), the First Scene
 opens. In an apartment in Belshazzar's
 palace in Babylon sits the king's mother,
 Nitocris (Soprano), who muses on the
 'vain, fluctuating state of human empire.'

The next Scene is the camp of Cyrus,
 leader of the Persian army, before Baby-
 lon. A chorus of Babylonians on the city
 walls derides the besieging Persians.
 Cyrus (Bass) exhorts his followers to
 press on the attack, for they trust in God.

The Third Scene is the house of the
 prophet Daniel (Bass). He is discovered
 with other Jews, encouraging them with
 the promise that the long-foretold time
 draws near when God shall end their
 captivity.

Scene Four is the Palace of Belshazzar
 (Tenor). The King decrees a feast.
 Seeing the sad faces of the Jews, he
 orders that their sacred vessels, which his
 grandfather captured from the Temple
 at Jerusalem, shall be used. The Jews
 beg him not to lay profane hands on the
 holy vessels, and Nitocris warns him to
 go no farther in this. He scoffs at
 prudence, and will have his way. Nitocris
 pleads further with Belshazzar in a duet.
 She fears he is risking destruction by his
 impiety. 'Not to destruction, but to
 delight I fly,' he replies.

The Jews in chorus prophesy that God's
 wrath will surely descend on Belshazzar.

This ends the First Part of the work,
 all that is now to be broadcast.

[The Second Part tells of the prepara-
 tions of the Persians for the assault of the
 city, whilst within it Belshazzar feasts.
 In the midst of the revelry the hand
 writes upon the wall 'Mene, mene, tekol,
 upharsin.' Daniel interprets the dread
 warning, and immediately a messenger
 rushes in to tell that the Persians have
 taken the city. The work ends with
 Cyrus and his followers freeing the
 Jews.]

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

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

9.30 Local Announcements. (Daventry only)
 Shipping Forecast

9.35 CHARLOT'S HOUR—XIV

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

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

Thursday's Programmes cont'd (April 26)

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 No. 30 of the Thirty-third Winter Series

CLIFFORD CURZON (Pianoforte)

THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA (50 Performers)

Conducted by SIR DAN GODFREY

Overture, 'Carnival' Glazunov
Symphony in C... Schubert



'G. K. C.'

the author of that fantastic romance, 'The Club of Queer Trades,' one of the stories from which will be read by Mr. Michael Sadleir tonight at 10.15.

THIS colossal work was Schubert's last Symphony. It was quite beyond the powers of the Viennese orchestra of his day, and never, in fact, got beyond rehearsal in his lifetime.

It has four Movements: (1) Slow, leading to Fairly quick; (2) Rather slow, song-like; (3) Scherzo; (4) Quick and lively.

CLIFFORD CURZON and Orchestra

'Wanderer' Fantasia for Piano and Orchestra Schubert, arr. Liszt

IN 1820, when Schubert was about twenty-three, he wrote a Fantasia for Pianoforte on his song *The Wanderer*, using little of the actual song melody (and that chiefly in the slow movement), but treating, in a work after the sonata style, the general idea of the *Wanderer* poem—that of the traveller who ever seeks a home, and finds none.

Liszt, many years later, took up Schubert's work and made it into a piece for Pianoforte and Orchestra, freely elaborating the Pianoforte part, but not glorifying the instrument into the position of a mere showy soloist, supported by its faithful, retiring servitors in the orchestra.

The music falls into four linked sections, played without break: the first quick and fiery, the second slow (this begins with an extract from the *Wanderer* song), the third practically a Scherzo, and the fourth a strongly-pulsing section largely in fugal style.

ORCHESTRA

Tone Poem, 'June Twilight' (First Performance) Fogg

ERIC FOGG was born on February 21, 1903, in Manchester. At the age of nine he entered Manchester Cathedral, where he remained for five years as a chorister. The following two years he spent as organist at St. John's Church, Deansgate, Manchester, after which, he took lessons in orchestration and composition from Granville Bantock in Birmingham. For the last four years he has held the post of accompanist at the Manchester Station of the B.B.C. He has written two Ballets, many orchestral and chamber works, a Choral Ballad, 'The Hillside,' and many songs, part-songs, and other pieces.

The present work was sketched during the summer of 1926 and completed the following spring. The music opens softly with the Strings giving out the first main tune, and continues thus for a short time until a rhythmic utterance from the trumpet gives way to a turbulent passage for full orchestra. Gradually the music becomes tranquil again and we hear a recurrence of the main theme, which is developed a little in connection with the trumpet call. Once again all is calm, and we are prepared for the second main tune—a languorous melody given out by the Violoncellos, which is eventually worked up to a passionate climax by the full orchestra. The time changes, and the music strongly surges on until the climax of the work is reached.

4.30 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by PAUL RIMMER
Overture to 'The Magic Flute'.....Mozart
Waltz, 'Can't you hear me say I love you?'...Brown

SAMUEL SAUL (Baritone)
In sheltered vale...D'Alquen
The Windmill.....Nelson

FRANK NEWMAN (Organ)
Musical Moment...Schubert
Selection from 'Cavalleria Rusticana'....Mascagni
Love's Greeting (Sabot d'Amour).....Elgar
Military March....Schubert

SAMUEL SAUL
Lament of Isis....Bantock
Fain would I change that note.....Quilter

ORCHESTRA
Selection from 'Coppelia'

Delibes
Children's Suite.....Lardelli

Children's Suite.....Lardelli

5.45 THE CHILDREN'S HOUR (From Birmingham) Musical Selections by the Birmingham Studio Orchestra. A Song Seena, 'At the Cabin Door,' by John Overton. Janet Joye will Entertain

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

6.45 THE B.B.C. DANCE ORCHESTRA Personally conducted by JACK PAYNE PHILIP MIDDLEMISS (Entertainer) VICTORIA MATTLAND (Irish Ballads)

8.0 VARIETY

From Birmingham
PATTISON'S SALON ORCHESTRA, directed by NORRIS STANLEY

Relayed from Corporation Street Restaurant
ETCHIVERRIA (Baritone)

PATRICIA ROSSBOROUGH (Entertainer)

RICHARD MERRIMAN (1st Cornet); ERNEST MIDDLETON (2nd Cornet); W. S. YORKE (Horn); J. HOPKINS (Euphonium)

in Operatic Selections
THE OLD-TIME SINGERS

9.15 A SYMPHONY CONCERT

Relayed from the Assembly Room, City Hall, Cardiff

THE NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRAITHWAITE

Divertimento, No. 17, in D (K. 334)....Mozart

RISPAH GOODACRE (Contralto)
Come not when I am dead.....Josef Holbrooke

The Cuckoo.....Martin Shaw
The Birthday Song.....MacFayden

J. MORGAN NICHOLAS (Pianoforte)
Prelude No. 8.....Bach

Prelude in B Flat.....Chopin
Arabesque.....Debussy

ORCHESTRA
Cassation, No. 1, in G (K. 63).....Mozart

Overture to 'The Ball'.....Sullivan

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

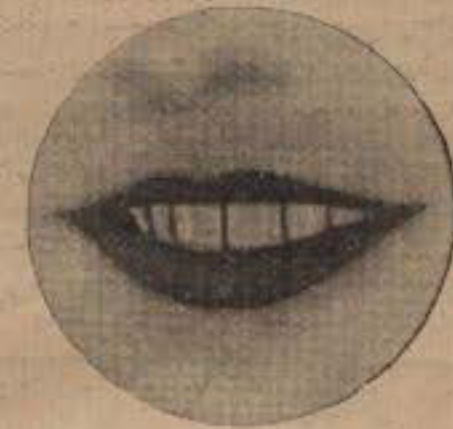
10.15-11.15 'THE TREMENDOUS ADVENTURE OF MAJOR BROWN'

from 'The Club of Queer Trades,' by G. K. CHESTERTON

Read by MICHAEL SADLEIR

THE Club of Queer Trades' is one of the most Chestertonian of all Mr. Chesterton's books: full of fantastic adventures and situations, charged with incredible romance, yet all the time maintaining a sort of method in its madness. This evening Mr. Michael Sadleir, the novelist and literary critic, will read one of the best of the tales. (Thursday's Programmes continued on page 128.)

Have you a mouth?



DO YOU FORGET IT WHEN YOU WASH?

IF YOU met someone who never washed or cleaned his teeth, what would you think? Yet how many of us really wash our mouths?

The mouth is vitally important. The mouth is in use for 24 hours every day. The mouth is where bacteria develop—and cause loss of health, loss of time, loss of efficiency. Our mouths must be cleaned regularly.

MAKE it a habit, after cleaning your teeth, to rinse your mouth with a spoonful of Milton in a glass of water—simple enough?

Milton—it has been definitely proved—not only makes the mouth feel delightfully fresh and clean, but kills all bacteria instantly. In fact Milton cleanses your mouth as thoroughly as it cleans false teeth.

Milton costs 6d., 1/-, 1/6 or 2/6 a bottle—and remember to read the very interesting folder enclosed.

Thursday's Programmes continued (April 26)

5WA CARDIFF. 353 M. 850 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Sir Edward Elgar, his Life and Music
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester

7.45 A SYMPHONY CONCERT
Relayed from the Assembly Room, City Hall
THE NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRAITHWAITE

- Third 'Leonora' Overture Beethoven
- RISPAH GOODACRE (Contralto) and Orchestra
- Air, 'Agnus Dei' (Mass in B Minor) Bach
- J. MORGAN NICHOLAS (Pianoforte) and Orchestra
- 'Emperor' Concerto Beethoven
- ORCHESTRA
- First Symphony Beethoven
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 4.30 A STUDIO CONCERT
- HARRY WHITEMOSS (Pianoforte)
- Scherzo in C Sharp Minor, Op. 39 Chopin
- Litany Schubert, arr. Liszt
- ALBERT HODGSON (Entertainer)
- Tuneful Tradesmen F. Wood
- Stories
- Family Lullaby Gardner
- NELLIE BRENNAN (Contralto)
- I am longing for the Spring Morris
- When Song is Sweet Sans-Souci
- The Lilac Tree Gartlan
- When the House is Asleep Haigh

- 5.0 Mr. FRANK A. LOWE: 'Bird Nesting'
- 5.15 THE CHILDREN'S HOUR
- Love in Cloverland Peter
- Rustle of the Woods Czibulka

- PLAYED by the SUNSHINE TRIO
- Going to School } Scott-Gatty
- The Three Little Pigs .. }
- Nurse's Song .. }

- Sung by BETTY WHEATLEY
- Questions you have asked me about
- Acroplanes, by Robert Roberts

- 6.0 London Programme relayed from Daventry
- 6.20 Market Prices for Local Farmers
- 6.30 S.B. from London

- 7.25 Principal G. A. SUTHERLAND: 'Sound in Buildings'

- 7.45 THE STATION ORCHESTRA
- Overture to 'Il Seraglio' ('The Harem') Mozart
- Celtic Suite Foulds

8.10 'AN EXTRAORDINARY DRAMA'

In Two Developments by an UNORTHODOX AUTHOR
Sir Lester Lougo, M.P.
E. H. BRIDGSTOCK
Lady Cynthia Lougo LUCIA ROGERS
Count Bodega W. E. DICKMAN
Detective Keating A. G. MITCHESON
Prof. Crotchet D. E. ORMEROD
Archib Berkeley (Compère)
LEO CHANNING

The scene is Lady Cynthia's Blue Boudoir. To appreciate this little satire, listeners should on no account turn out the lights, the cat, or the paying guest. It should be noted that, in the event of a sudden change in the weather between the time of going to press and the actual production, it may be necessary to alter the scene to Lady Cynthia's central-heated drawing-room. In order to avoid confusion, however, an announcement will be made before the play starts.

- 8.40 ORCHESTRA
- Selection from 'Patience' Sullivan
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Strange Birds—'The Bicycle Bird' (Needham), 'The Dinky Bird' (Eugene Field), 'Fiddle-Dee-Dee' (Eugene Field), 'The Dicky-Bird Hop' (Gourley), 'The Cock's Comb' (Agnes Hart), 'The Sacred Chickens' (Hugh Chesterman)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 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: A Visit to our Yorkshire Friends
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 For Scouts: Cub Play by the 4th Central Leeds Wolf Cub Pack
- 7.0 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.30 Local Announcements)

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Another programme by the P.P.P.P.
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester

7.45 CHAMBER MUSIC

- PETER HOWARD (Baritone)
- THE BOYD ROBERTS INSTRUMENTAL TRIO: JOHN LOWNDES (Violin), ALAN MORTON ('Cello), S. BOYD ROBERTS (Pianoforte)
- Second and First Movements of Trio (Op. 99) Schubert
- PETER HOWARD
- My Sweet Repose Schubert
- Sunset } Grieg
- My heart is like the mighty hills }
- JOHN LOWNDES and S. BOYD ROBERTS
- Second Sonata, First Movement Grieg
- PETER HOWARD
- In Summer Fields } Brahms
- The Forge }
- Tomorrow } Richard Strauss
- Devotion }
- ALAN MORTON and S. BOYD ROBERTS
- Quick Movement from Sonata in F, Op. 6 Richard Strauss
- PETER HOWARD
- Do not go, my love Hageman
- Isobel Bridge
- The Roadside Fire Vaughan Williams
- TRIO
- Fantasy in A Minor Ireland

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

6KH HULL. 284.1 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
- 7.25 S.B. from Manchester

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

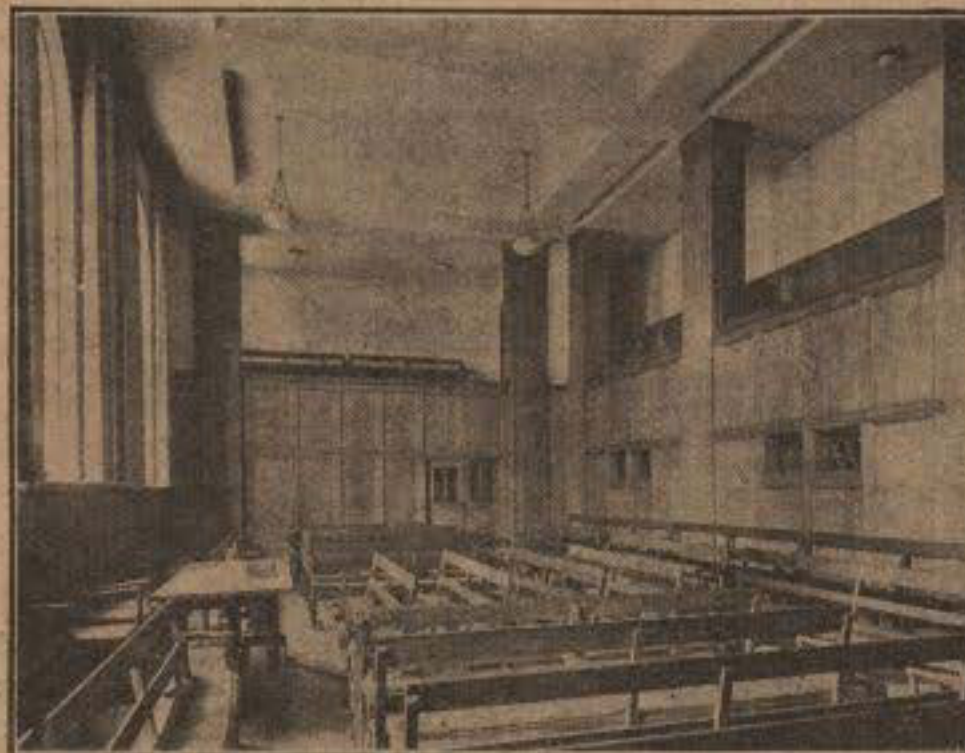
- 3.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester

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

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester

(Nottingham Programme continued on page 131.)



By courtesy of 'The Architects' Journal'.
A ROOM WHERE EVERY WORD CAN BE HEARD.
The small meeting house in the new headquarters of the Society of Friends in Euston Road is, from the point of view of acoustics, one of the most successful halls ever built. One of the architects responsible for it is Principal Sutherland, who is to talk on 'Sound in Buildings' from Manchester (S.B. to London) this evening at 7.25.

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TORQUAY—THE ENGLISH RIVIERA

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land holiday playground. Make Torquay your centre. It is an
up-to-date resort with unsurpassed attractions of the most varied
character, and with modern hotels and pensions, where absolute
comfort and good cuisine is assured.

Guide from J. M. Scott (Dept. 6), TORQUAY.

The "Torquay Express" leaves Paddington each week-day at 12 noon. Nine other services daily. Tourist and
Excursion tickets to Great Western follow from May 1-1 to Oct. 31st. Week-end tickets all the year round.

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Before
Forty**

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beard to-day, you may be sure it is because he
grudges the time spent on shaving—ten minutes
a day, half a year of his waking life by the
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use an Erasmic Shaving Stick. It gives its gen-
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Thursday's Programmes cont'd (April 26)

(Nottingham Programme continued from page 128.)

7.45 A VARIETY PROGRAMME

By Newcomers to the Microphone

- WINIFRED BRAMMALL (Contralto)
 Arise, O Sun *Maude C. Day*
 June Night *Goring Thomas*
 Give Thanks and Sing *Cuthbert Harris*
 MARION SMITH (Pianoforte)
 Allemande and Gigue (from French Suite in E)
Bach
 Moonlight (Clair de Lune) *Debussy*
 Two preludes, Op. 16 *Scriabin*
 EMILY WHITE (Soprano)
 The Bens of Jura *arr. Kennedy-Fraser*
 Amaryllis at the Fountain *Quilter*
 My Garden *Tchaikovsky*
 Hark! The echoing air *Purcell*
 Consolation *Tchaikovsky*
 MARJORIE MOSS (Entertainer at the Piano)
 In the Rain *Lawrence Hanray*
 We've got a Servant *Weston and Lee*
 The Browns *Lois Barker*
 Waiting for something to Happen *George Ellis*
 THE WHITWELL ÆOLIAN GLEEMEN
 Awake, Æolian Lyre! *Danby*
 O Peaceful Night *German*
 The Mulligan Musketeers *Atkinson*
 Robin Adair *arr. C. H. Lewis*
 The Slumber Song *Löhr*
 THE 'TM' TWO
 Who's that Knocking at my Door?
Kahn and Simons
 Miss Annabelle Lee Clare, Pollack and Richman
 Dainty Miss *Barnes*
 Everybody loves my Girl *Lewis, Young, Abrahams*

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

5PY PLYMOUTH. 400 M. 750 KC.

- 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Manchester

7.45 A PIANOFORTE RECITAL by NIEDZIELSKI

- Two Movements from Sonata in D Minor
Palmgren
 Two Mazurkas *Wielhorski*
 Three Polish Dances *Rozycski*
 La cathédrale engloutie (The cathedral under the waves) *Debussy*
 Oberek (Polish Dance) *Marczewski, arr. Niedzielski*

8.15 A SHORT BALLAD CONCERT

- THE MEVAGIRSEY MALE VOICE QUARTET
 Down in yon summer vale *Charles Wood*
 The Hunt is up *Hatton*
 He that bath a pleasant face *Hatton*
 GEORGE STRATHON (Baritone)
 The Vagabond *Vaughan Williams*
 Bright is the ring of words .. *Vaughan Williams*
 O mistress mine *Quilter*
 Fair House of Joy *Quilter*

- QUARTET
 The Farmer's Boy *arr. Vaughan Williams*
 Beautiful Life *Protheroe*

- GEORGE STRATHON
 In Summertime on Bredon *Peel*
 Tomorrow *Keel*
 A Song and a Dream *Cadman*
 The Sergeant's Song *Holst*

- QUARTET
 Massa's in de cold, cold ground *Foster, arr. Sutton*
 An Evening Lullaby *Shaw*

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

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

- 3.0 THE NORTH STAFFS SYMPHONY ORCHESTRA
 Conducted by JOHN COPE
 Relayed from the King's Hall, Stoke

- 4.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Manchester

7.45 A VOCAL CONCERT

JAMES HOWELL (Bass-Baritone) and the POTTERIES CHORAL SOCIETY, conducted by CARL OLIVER

- Songs of the Fleet *Stanford*
 8.15 ETHEL MALPAS (Entertainer)
 Recitals
 8.25 MARION DEAN (Soprano)
 O love, from thy power ('Samson and Delilah')
Saint-Saëns
 When I am dead, my Dearest } *Coleridge-Taylor*
 Unmindful of the Roses, }

- 8.35 CHORAL SOCIETY
 The First Snowdrop
 O Happy Years
 Come fancy, gay with rosy smile
 Life's Eventide
 (Words by J. CHEADLE; Music by F. A. CHALLINOR)

- 8.45 ALBERT DANIELS
 In Child Impersonations
 9.0-12.0 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: April Showers—A 'changeable' programme—Grave and Gay
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Manchester
 7.45 S.B. from Cardiff
 9.0-12.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 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: Mr. H. C. Pawson, 'Agricultural Research.' 6.15—London. 6.30—S.B. from London. 7.25—S.B. from Manchester. 7.45—Concert by Newcastle-upon-Tyne Glee and Madrigal Society. Relayed from the Town Hall. 9.0-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

- 3.0—Mid-Week Service. 3.15—Broadcast to Schools. 4.0—Dance Music, relayed from the Locarno Dance Salon. 5.0—Mrs. Donald Fraser: 'In a Central African Village.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital from the New Savoy Picture House. 6.30—S.B. from London. 7.25—S.B. from Manchester. 7.45—Ida Crisp, assisted by Jack Vincent, the Revue Artists. 8.0—Pierrot and Columbine. Station Orchestra, Wynne Ajello (Soprano). Sydney Coltham (Tenor). 9.0-12.0—London.

2BD ABERDEEN. 500 M. 600 KC.

- 3.15—Broadcast to Schools. 4.0—Dance Music from the New Palais de Danse. Songs in the Studio by Hugh Munro (Bass). 5.0—'In a Central African Village,' by Mrs. Donald Fraser. 5.15—Children's Hour. 6.0—Station Octet. 6.30—S.B. from London. 7.25—S.B. from Manchester. 7.45—A Scottish Choral Concert. Grandholm Choir, conducted by Alex Leitch. Margaret Anderson (Contralto), Station Octet. 9.0-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 950 KC.

- 3.0—London. 4.30—Dance Music: Leon Whiting and his Miami Band, relayed from the Plaza. 5.0—Miss Florence Irwin: 'Between-Season Jams.' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.25—S.B. from Manchester. 7.45—An English Programme. Station Orchestra. 8.4—S. Weir McCormick (Baritone). 8.16—Orchestra. 8.28—Claude de Ville (Pianoforte). 8.40—Orchestra. 9.0-12.0—London.

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Conducted by PERCY PITT.

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 9091 { The Jewels of the Madonna (Wolf-Ferrari). (a)
 Intermezzo, Act 2; (b) Intermezzo, Act 3.
 9092 { Les Millions D'Ariquin—Serenade (Drigo).
 Minuet (Boccherini).
 9160 { The Bohemian Girl—Overture. In 2 Parts
 (M. W. Balfe).
 9166 { The Barber of Seville—Overture (Rossini). In 2
 Parts.
 9185—Il Trovatore—Selection (Verdi). In 2 Parts.
 9259 { Aida—Grand March (Verdi).
 Aida—Selection (Introducing: Temple Scene,
 Act 1; Celeste Aida) (Verdi).

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- 3947 { I Know of Two Bright Eyes (Myrta) (G. H.
 Clutsam).
 The Floral Dance (Katie Moss).
 3988 { To Anthea (Herrick—J. L. Hatton).
 To Mary (Skilley and M. V. White).
 4199 { In Your Dear Eyes (Bingham and Trolden).
 O Mistress Mine (Shakespeare—R. Quilter).
 The Rebel (No. 2 of "Freebooter Songs")
 (W. Wallace).
 4366 { Cradle Song (Son of Mine) (No. 3 of "Free-
 booter Songs") (W. Wallace).
 4487 { Drake Goes West (O'Reilly and Sanderson).
 King Charles (Drowning and M. V. White).
 For You Alone (O'Reilly and Geck).
 4502 { The Roadside Fire (R. L. Stevenson and Vaughan
 Williams).

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PROGRAMMES for FRIDAY, April 27

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

6.45 FRANK WESTFIELD'S ORCHESTRA
(Continued)

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
DOUGLAS CAMERON (Violoncello)
HARRY ISAACS (Pianoforte)

12.30 AN ORGAN RECITAL
by LEONARD H. WARNER
Relayed from ST. BOTOLPH'S, BISHOPSGATE
Variations on an Original theme
J. Stuart Archer
Grand Fantasia, 'The Storm' ... *J. Lemmens*
Fantasia and Fugue in C Minor *Bach*

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



7.45 'COSI FAN TUTTE'
(The School for Lovers)
An Opera in Two Acts by MOZART

Cast:
Fiordiligi (Sisters—(LOUISE TRENTON
(Isidora) Ladies of
Dorabella) Ferrara) (DOROTHY D'ORSAY
Despina (their Waiting-maid)
VIVIENNE CHATTERTON
Ferrando (an Officer in love with Dorabella) STEUART WILSON
Guglielmo (Gratiano) (an Officer in love with Fiordiligi) ARTHUR CRANMER
Don Alfonso (an old Philosopher)
W. JOHNSTONE-DOUGLAS
THE WIRELESS CHORUS
(Chorus Master, STANFORD ROBINSON)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by PERCY PITT
(See special article on page 108.)

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

7.15 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S SONATAS for VIOLIN and
PIANOFORTE

Played by ERNEST WHITFIELD and KENDAL TAYLOR

No. 8 (Third Movement), and No. 1 (First Movement)

THE Finale of the Eighth Sonata dances along fleet-footed, innocently joyous, full of the delight of graceful motion.

It is interesting to trace the musical growth of composers, and, with most of them, it is often remarked how early in life their exceptional talents become apparent. There is special interest, therefore, in noting at what a late hour Beethoven's genius attained maturity. His first three Violin Sonatas (Op. 12) seem to have been written when he was about twenty-eight years old. They contain mostly pleasant, cheerful music,



4.0 AN AFTERNOON CONCERT
KATHLEEN MITCHELL (Soprano)
ERNEST POTTS (Bass)
HILDA BOB (Pianoforte)

HILDA BOB
Prelude and Fugue in G } *Bach*
Prelude and Fugue in F Minor..... }

4.10 KATHLEEN MITCHELL
Wenn schlanke Liliën wandelten (When slender lilies walked) *Weingartner*
Volklied (Folk Song) } *Reger*
Das Dorf (The Village)..... }
Am Bach (By the Brook) *Schmalstich*

4.18 ERNEST J. POTTS
Take, O take those lips away }
When icicles hang by the Wall } *Vaughan Williams*
Orpheus with his Lute..... }
The Splendour falls }

4.26 HILDA BOB
Study in F, Op. 25 *Chopin*
Concert Study in F Minor *Liszt*

4.35 KATHLEEN MITCHELL
Schonk mir Deinen goldenen Kamm (Give me your golden comb) *Schönberg*
Ständchen (Serenade) } *Marx*
Japanisches Regenlied (Japanese Rain Song) }
Knabe und Veilchen (The Boy and the Violet) *Erich Wolf*

4.42 ERNEST J. POTTS
The Old Soldier *Hely-Hutchinson*
The Sergeant's Song *Foss*
Cavalier *Turnbull*
The Fiddler of Dooney *Milford*

4.50 HILDA BOB
A Night in May *Palmgren*
Jeux d'eau (Fountains) *Ravel*

5.0 Mrs. L. GRANT: 'Magic and Mystery: Yesterday and Today'

EVEN in Berkshire, in the heart of the Home Counties, studded with the villas of London business men and riddled with motor roads, the unconquerable conservatism of country people has kept many old customs alive, and even some of the superstitions of the past linger on in attenuated forms. Mrs. Grant is an authority on Berkshire village life, and in her talk this afternoon she will tell some interesting stories of its more curious sides.

5.15 THE CHILDREN'S HOUR
The Family—or such of it as can—will gather round once more

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

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

MAINTENANCE OF RECEIVING SETS.

The B.B.C. has prepared a free pamphlet to help listeners to get the best possible results from their sets. It can be obtained on application to the B.B.C. Bookshop, Savoy Hill, London, or to any provincial stations. This pamphlet is published in conjunction with the Radio Manufacturers' and the British Radio Valve Manufacturers' Associations.

with little in them of the forceful, compelling, mature Beethoven.

The First Movement of the First Sonata is a quick, vigorous, run-about piece. It has two Main Tunes. The first is the jerky strutting up and down the chord of D major at the opening, with the tags which Violin, and then Piano, attach. The Second Main Tune is a sort of slow four-finger exercise, firstly introduced unobtrusively, high up on the Piano.

7.25 Prof. WALTER GARSTANG: 'Our Summer Visitors.' *S.B. from Leeds*

IN his two preceding talks Professor Garstang described and illustrated the 'speech' and song of some of our native birds. This evening he will deal in the same fascinating manner with some of the birds that are just beginning to reappear after having spent the winter months abroad.

7.45 'COSI FAN TUTTE'
An Opera in Two Acts by MOZART
(See centre Column)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, ROAD REPORT

9.15 Mr. R. S. LAMBERT: 'The New Programme of Talks'

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35-10.45 'COSI FAN TUTTE'
(Continued)

10.45 (Daventry only) DANCE MUSIC: GEORGE FISHER'S KIT CAT BAND from the Kit Cat Restaurant

11.0-12.0 ALFREDO and his BAND and the NEW PRINCES ORCHESTRA from the New Princes Restaurant

Friday's Programmes cont'd (April 27)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 AN ORGAN RECITAL
by R. WALKER-ROBSON
Organist and Director of the Choir
Christ Church, Crouch End
ROSEMARY M. WALDRON (Soprano)
Relayed from St. Mary-le-Bow Church



Munro and Mills, the syncopated pianists, will take part in the Vaudeville programme tonight. Here they are 'in person'—Ronnie Munro (left) and Barry Mills.

Introduction and Passacaglia in D Minor..... Roger
Rustic Scherzo Cui
ROSEMARY M. WALDRON
I think of you, my Sweet Haydn Wood
Begli occhi lucenti Falconiere
Oh, Lovely Night Landon Ronald
Two Eyes of Grey McGeoch
R. WALKER-ROBSON
Fantasia in G Bach
Rococo Palmgren
Prelude in F-sharp minor, Op. 34, No. 4 Schutt
Scherzo in E Gigout
ROSEMARY M. WALDRON
A brown bird singing Haydn Wood
Non so piu cosa son Mozart
I love the moon Rubens
The little brown owl Sanderson
R. WALKER-ROBSON
Minuet in G Minor Tours
Andante in C, Op. 1 Brahms
Legend in C Dvorak

4.0 The B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
J. WOOD SMITH (Entertainer)
SIDNEY NESBITT and his Ukulele
5.45 THE CHILDREN'S HOUR (From Birmingham):
'April Showers,' by Hilda Redway. Albert Moore (Violin). 'Great Friendships in History—Beaumont and Fletcher,' by the Rev. Reginald Kirby. Songs by Emilie Waldron (Soprano).
6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 'NOW THAT APRIL'S HERE
From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS
Spring Song...Mendelssohn
Souvenir of Spring
Holbrooke

7.0 EMILIE WALDRON (Soprano)
Spring's Awakening Sanderson
April is a lady Montague Phillips
April Ecstasy Speaks
Spring comes laughing Carew
ORCHESTRA
Lyric Valse (The Smile of Spring)..... Fletcher
Intermezzo, 'The Fragrance of Spring' Sanders

7.25 EMILIE WALDRON
April is a pedlar Newton
Spring...Henschel
Spring is at the door.... Quilter
7.35 ORCHESTRA
Serenade, 'The First Call of Spring'... Smith
First Suite from 'April Tale' Widor

8.0 VAUDEVILLE
IVAN FIRTH and PHYLIS SCOTT (Duets)
MINA TAYLOR (Irish Songs and Stories)
MUNRO and MILLS (Duets on two pianos)
FRED LEWIS (Impersonations)
CLAPHAM and DWYER (A Spot of Bother)
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

9.0 A CONCERT
THE FOLKESTONE MUNICIPAL ORCHESTRA
Musical Director, Captain A. HOLLAND
Relayed from Leas Cliff Hall, Folkestone
Fantasia on the Operetta 'Die Bajadere' Kalman
KATE WINTER (Soprano)
Depuis le Jour (from 'Louise')..... Charpentier
A Keltic Lament (for Violoncello, Harp and Orchestra)..... Foulds
Waltz, 'The Blue Danube' .. Johann Strauss
Serenata Toselli
In the Sarcophagus of the Duchesses (from the 'Indian Suite') Bruno Lurling

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, ROAD REPORT
10.15 DANCE MUSIC: GEORGE FISHER'S KIT-CAT BAND, from the Kit-Cat Restaurant
11.0-11.15 ALFREDO and his BAND and the NEW PRINCES ORCHESTRA, from the New Princes Restaurant
(Friday's Programmes continued on page 134.)



THE FOLKESTONE MUNICIPAL ORCHESTRA, conducted by Captain Holland, is here seen in its familiar setting at the Leas Cliff Hall, from which its music will be relayed tonight by 5GB.

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Address.....

(USE BLOCK LETTERS.)

Friday's Programmes continued (April 27)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.45 Mr. H. BROWNING BUTTON: 'Holiday Pilgrimages in the West'
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR: 'The Voyages of Dr. Doolittle,' VI
- 6.0 AN ORGAN RECITAL BY ARTHUR E. SIMS
Relayed from the Central Hall, Newport
Fantasia on Bizet's 'Carmen'
Spring Song.....Hollins
Romance.....Sibelius
Melody, 'Just a Memory'.....Marsden
For all Eternity.....Mascheroni
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 ORCHESTRAL MUSIC
Directed by MICHEL DORÉ, relayed from the Theatre Royal
- 5.0 Mr. ALAN GRIFF reading one of his own short stories: 'The Land of a Thousand Departures'
- 5.15 THE CHILDREN'S HOUR: A Little Coon's Prayer (Hope); Caller Herrin' (Traditional) (Sung by Betty Wheatley); The Green-eyed Dragon (Charles); The Fairy Cobbler (Strong); (Sung by Harry Hopowell); Waltz in C Sharp Minor (Chopin) (Played by Eric Fogg); Stories told by Jean Nix
- 6.0 ORCHESTRAL MUSIC relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ
- 7.0 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Music and those who make it,' II, by Dr. J. E. Wallace, 'My First Wireless Set' (H. G. Hodder)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 Prof. WALTER GARSTANG: 'Our Summer Visitors'

7.45-10.45 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
- 5.0 E. CAREY RIGGALL: 'Motoring Reminiscences—Just Supposing'
- 5.15 THE CHILDREN'S HOUR: Mouth Organ Solos by George Sayles, the World's Champion. Two Stories, 'In the Tree Tops' (R. Gaze), 'The Wonderful Ingredient' (R. Southwold)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 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
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 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 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 Miss S. G. ROOKE: 'Country Flowers brought to Town'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 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 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.45 BROADCAST TO SCHOOLS:
Mr. T. WILKINSON RIDDLE—'Bygones Worth Remembering—James Young Simpson and his fight with pain'

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: The Aunts and Uncles: A Comique Bouffé, 'Where Corals Lie'

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Leeds

7.45-10.45 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: The Station Trio—Light Music, Pianoforte, Buckles and Lace (Sharpe); The Second Minuet (Besly); Drink to me only (Quilter)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 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
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.0:—Lady Margaret Sackville: 'Women Adventurers—II, Lady Hester Stanhope (1776-1839)'. 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:—Prof. Walter Garstang, 'Our Summer Visitors,' S.B. from Leeds. 7.45-10.45:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

12.0-1.0 app.:—His Royal Highness Prince George, The Freedom of The City Ceremony, relayed from St. Andrew's Hall, Glasgow. 3.15:—Concert to Schools. Four Centuries of British Music—II, The Restoration. Station Orchestra, Thomas Milne (Baritone). 4.0:—Orchestral Interlude, Station Orchestra. 4.30:—Dance Music relayed from the Locarno Dance Salon. 5.0:—Jean Alken, 'The Craft of the Baker'—II. 5.15:—Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Station Orchestra. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.25:—Prof. Walter Garstang, 'Our Summer Visitors,' S.B. from Leeds. 7.45-10.45:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 3.30:—Broadcast to Schools: Mons. E. Casati, Advanced French. 3.50:—Studio Concert. Station Octet. 4.10:—Marie Murray (Mezzo-Soprano). 4.20:—Octet. 4.35:—Marie Murray. 4.45:—Octet. 5.0:—Mrs. G. Duff Riddell, 'A Glimpse of Tangier.' 5.15:—Children's Hour. 6.0:—Mr. Donald G. Munro: For Farmers. 6.10:—Agricultural Notes. 6.15:—Mr. Peter Craigmyle, Football Topics. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.25:—Prof. Walter Garstang, 'Our Summer Visitors,' S.B. from Leeds. 7.45-10.45:—S.B. from London.

2BE BELFAST. 306.1 M. 950 KC.

12.0-1.0:—London Programme relayed from Daventry. 3.0:—Broadcast to Schools: Mr. Clifford R. Carter, 'The Industries of Ulster—II, Linn from Field to Fabric.' 3.15:—Gramophone Records. 3.30:—String Orchestra. 4.0:—William Boyd (Tenor). 4.12:—A Pianoforte Recital by Alan Richardson. 4.24:—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:—Prof. Walter Garstang, 'Our Summer Visitors,' S.B. from Leeds. 7.45-10.45:—S.B. from London.

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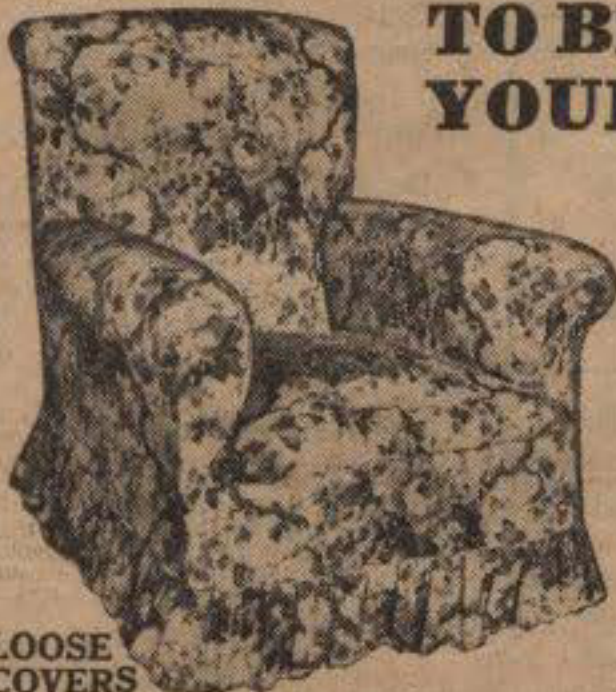
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Capacity on slow intermittent discharge	20 a.h.	45 a.h.	100 a.h.
Price per cell	4/6d.	8/6d.	16/-

Exide

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Advertisement of The Chloride Electrical Storage Co., Ltd., Clifton Junction, near Manchester.

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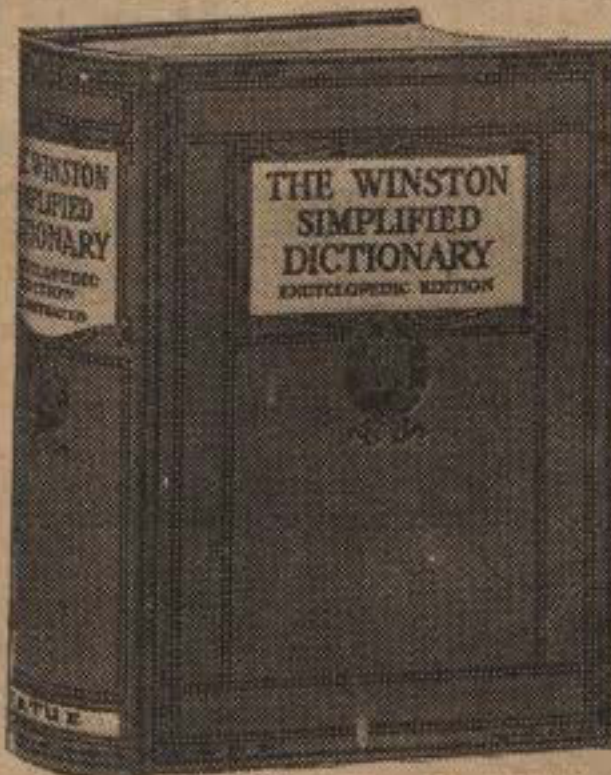
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PROGRAMMES for SATURDAY, April 28

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 RENÉ TAPFONNIEB, from the Carlton Hotel
- 3.30 A STUDIO CONCERT
EUGENE CRUFT with his OCTET
MARGERY PHILLIPS (Contralto)
EUROSZYDD RICHARDS (Tenor)
- EUGENE CRUFT with his OCTET
Selection of Wilfred Sanderson's popular songs
arr. Sydney Baynes
Dance of the Sugar Plum Fairy
Tchaikovsky
Berceuse de Jocelyn *Godard*
Finale, 'Faust' Ballet Suite *Gounod*
- 3.47 MARGERY PHILLIPS
Who is Sylvia? } *Schubert*
Wandering }
Cradle Song }
- 3.55 EUGENE CRUFT with his OCTET
Melody and Syncopation
arr. Eugene Cruft
- 4.10 EUROSZYDD RICHARDS
The English Rose ('Merrie England')
German
The Willow *Goring Thomas*
Sigh no more, ladies *Aitken*
- 4.18 EUGENE CRUFT with his OCTET
Sizilietta *Blon*
Spanish Waltz, 'España' *Waldteufel*
Flower Song and Toreador Song
('Carmen')
Bizet, arr. C. Woodhouse
- 4.35 MARGERY PHILLIPS
Sweet Nymph, come to thy lover
Morley
Spindrift *Eric Fogg*
Young love lies sleeping .. *Somervell*
- 4.42 EUGENE CRUFT with his OCTET
Melody and Syncopation
arr. Eugene Cruft
- 4.55 EUROSZYDD RICHARDS
Macushla *McMurrrough*
An Irish Love Song .. *Hermann Löhr*
- 5.2 EUGENE CRUFT with his OCTET
None but the weary heart
Tchaikovsky, arr. Schmidt
Passepied *Delibes*
Serenata *Moszkowski*
Torch Dance from 'Henry VIII' *German*
- 5.15 THE CHILDREN'S HOUR:
Songs by THE WIRELESS SINGERS, directed by STANFORD ROBINSON
'The Wicked Old Grogglewump'—a Story in Dialogue by Russell May
'A Tail-less Tale'—an Adventure-Competition for listeners with imagination
- 6.0 AN ORGAN RECITAL by REGINALD FOORT
From the Palladium
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.50 LILY LAPIDUS (Syncopated Pianist)
- 7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'

7.15 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S SONATAS for VIOLIN and PIANOFORTE
Played by ERNEST WHITFIELD and KENDAL TAYLOR
No. 1, Second and Third Movements

THE Second Movement consists of a lengthy Air and four Variations, with a brief Coda, rounding the Movement off.

The Third Movement (Quick) is a very skittish dance—a 'Rondo.' The tune with which the Piano starts off, and which the Violin repeats, dominates the Movement.

of promise, and everywhere bats are being unwrapped and flannels restored to the light of day; grounds reawaken, and at the nets the knock of bat on ball is heard again. And to the non-playing cricketer Wisden becomes not merely the solace of a desolate winter, but a live reference book again; the county table is open for re-shuffling, individual records lose their security, and the book of cricket history lies open at a fair page. This evening Colonel Philip Trevor, one of the leading writers on the game, will give an authoritative survey of the prospects for 1928.

7.45 VAUDEVILLE
CICELY COURTNEIDGE
LESLIE HENSON
THE DE GROOT TRIO
GEORGE CARNEY (Comedian)
MIMI CRAWFORD (Revue Star)
THE THREE NEW YORKERS
In Harmony
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. G. WATSON PARKER: 'More Motoring Matters—I'

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL
ALICE LILLEY (Soprano)
THE COLNE ORPHEUS GLEE UNION

BAND
March Fantasia, 'Red, White and Blue' *Oake*

9.45 ALICE LILLEY
All in a garden green *Anon.*
Lullaby *Mozart*
Thank God for a Garden .. *Del Riego*

9.52 THE COLNE ORPHEUS GLEE UNION
Come, let us join the roundelay
Beale
Lincolnshire Poacher .. *arr. Bantock*

9.58 BAND
Waltz, 'Sobre Las Olas' ('Over the Waves')
Rosas

10.8 ALICE LILLEY
O happy Childhood *Carce*
She wandered down the mountain side .. *Clay*
Will o' the Wisp *Spross*

10.15 THE COLNE ORPHEUS GLEE UNION
Drink to me only *arr. Bullon*
Wassail Song *arr. Pierce*

10.22 BAND
Three African Dances *Ring*
Call to the Feast: Luleta's Dance; Warrior's Dance

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

TONIGHT'S GREAT VARIETY
7.45 — PROGRAMME — 7.45

GEORGE CARNEY **MIMI CRAWFORD**
LESLIE HENSON

WHO IS RESPONSIBLE FOR THE SHOW

CICELY COURTNEIDGE

DE GROOT, HIS TRIO **FAMOUS IN REVUE** **THE THREE NEW YORKERS**

7.25 Col. PHILIP TREVOR: 'Prospects for the Coming Season'

TO the cricketer, the approach of May means one thing and one thing only—the return of what he secretly regards as the only real game to play. At this time of the year the air is full

The Organs broadcasting from
2LO—LONDON—New Palladium
REGINALD FOORT, at the Organ
5GB—BIRMINGHAM—Lozells Picture House
5NO—NEWCASTLE—Havelock, SUNDERLAND
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Saturday's Programmes cont'd (April 28)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 VAUDEVILLE

From Birmingham

LESLIE WESTON
(Comedian)

HELENA MILLAIS
(Actress-Entertainer)

ELSIE and DORIS
WATERS (Entertainers
with a Piano)

THE MARIMBA TRIO
(Musical Selections)

PHILIP BROWN'S
DOMINOES DANCE
BAND

4.30 THÉ DANSANT

From Birmingham

PHILIP BROWN'S
DOMINOES DANCE
BAND

HARRY SAXTON
(in Light Songs)

5.45 THE CHILDREN'S HOUR (From Birmingham):
Songs by Marjorie Hoverd (Soprano). Some
Welsh Minstrel Legends, by Margaret M. Ken-
nedy. Dance Music by Philip Brown's Dominoes
Dance Band

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

6.50 LIGHT MUSIC
THE HENRY SENSICLE QUINTET

Waltz, 'Hydropaths' Gung'l

6.58 OLIVE KAVANN (Contralto)
Nesting Time Goatley
St. Valentine Easthope Martin

7.4 QUINTET
Melodie pour un Baiser (Melody for a kiss)
Tosti
Czardas Monti

7.12 SYDNEY COLTHAM (Tenor)
Little Lady of the Moon Eric Coates
Una furtiva lagrime (A furtive tear).... Donizetti

7.18 QUINTET
Selection of Russian Melodies Leuschner

7.28 OLIVE KAVANN
An Enigma Jack Thompson
Pirate Dreams Huetter
Philosophy Emmett

7.34 QUINTET
Just for awhile ('Last Waltz') Geiger
Polly Zamecnik

7.42 SYDNEY COLTHAM
A Nile Love Song Percy Godfrey
The Dream ('Mignon') Massenet

7.50 QUINTET
Selection from 'Madame Butterfly' Puccini

8.0 OLIVE KAVANN
Evensong Lehmann
Daffodil Gold Hodgson

8.7 QUINTET
Melody, 'Ideale' Tosti
Waltz from 'The Desert Song' Romberg

8.15 SYDNEY COLTHAM
Mountain Lovers Squire
Rose of my heart Lohr

8.22 QUINTET
Suite from 'Othello' Coleridge-Taylor

8.30 Short Story readings by VINCENT CURRAN
Homeward Bound (W. W. Jacobs)
'Uncle Podger hangs a picture' (from 'Three
Men in a Boat') (Jerome K. Jerome)



TEN YEARS AGO

Claude-Achille Debussy died, and his memory is being honoured this year throughout the musical world. A special concert in his honour is to be broadcast from 5GB tonight.

9.0 A SYMPHONY CONCERT

In Memory of Debussy

THE
WIRELESS SYMPHONY
ORCHESTRA: Leader,
S. KNEALE KELLEY

Conducted by
ERNEST
ANSERMET

THERE is unusual interest in this programme in memory of Debussy, who died just ten years ago, for not only are several of his works included, besides a piece by Stravinsky intended as a tribute to him, but two older works are added of which Debussy was very

fond, and which had some influence upon his mind.

The conductor, M. Ansermet, whom we know very well, was a personal friend of Debussy, and brings to the interpretation of his music keen sympathy and intimate understanding.

Overture to 'Oberon' Weber

9.10 'Linz' Symphony (K. 425) Mozart

9.35 Third Suite, in D Bach
(1) Overture; (2) Air; (3) Gavotte; (4)
Bourrée; (5) Gigue

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 SYMPHONY CONCERT
(Continued)

ORCHESTRA
Symphonies of Wind Instruments, 'In Memory
of Debussy' Stravinsky

THE title of this work, first heard here in 1921, does not signify a Symphony in the usual meaning of the term, but a sounding together of wind instruments (twelve Woodwind and eleven Brass). The composer has said that 'the tonal masses are to be regarded objectively by the ear,' and he desires that the instruments shall be played without emotional inflexions.

10.35-11.15 Giggles Debussy
Scottish March Debussy
The Sea—three Symphonic Sketches }
From Dawn to Noon on the Sea; Waves;
Dialogue between the Wind and the Sea

(Saturday's Programmes continued on page 138.)

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.



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Yours sincerely,

REGINALD FOORT, F.R.C.O.

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Do You still suffer Deafness needlessly?

Are you still neglecting the thrice-blessed gift of restored hearing that science now offers you? Perhaps you have tried many other hearing aids and been disappointed? If that is so, realise that the FORTIPHONE is a new invention, a new discovery, far in advance of anything the world has ever seen before.

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Saturday's Programmes continued (April 28)

5WA CARDIFF. 353 M.
850 KC.

12.0-12.45 A POPULAR CONCERT

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES

Russian Ballet *Luigini*
Intermezzo, 'Zazra' *Bowen*
Dance of the Tumblers *Rimsky-Korsakov*
Suite from the 'Samoa Isles' *Gechl*

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Visit to Sunny Italy

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. ALFRED VOWLES: 'The Spell of the Lorna Doone Country'

7.15 S.B. from London

7.25 Capt. A. S. BURGE: 'Closing Thoughts of the Rigger Season'

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

9.35 A POPULAR CONCERT

Relayed from the Assembly Room, City Hall

THE NATIONAL ORCHESTRA OF WALES, conducted by WARWICK BRAITHWAITE

BEATRICE EVELINE (Violoncello)

Drink to me only *arr. Squire*
Vito (Lively) *Popper*

JOSEPH FARRINGTON (Bass)

Son of mine } *W. Wallace*
The Rebel }
I'm a Rommer *Mendelssohn*

ORCHESTRA
Slavonic Rhapsody *Friedemann*

10.0-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M.
780 KC.

3.0 S.B. from Hull

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Songs by Harry Hopewell. 'On Dunstone Stretch,' a Smuggling Play, by C. E. Hodges, played by the Station Repertory Players. Incidental Music by the Station Quartet

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. P. INGRESS BELL: 'Time' and Time: a Comparison of Prize-fighting, Past and Present

7.15 S.B. from London

7.25 S.B. from Sheffield

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

9.35 HUMOROUS ORCHESTRAL MUSIC

THE STATION ORCHESTRA

A Southern Wedding *Lotter*
A Village Circus *Bucalossi*
The Jolly Musicians *Muscat*
Toy Symphony *Romberg*
The Musical Critic's Dream *Dir*

10.30-12.0 S.B. from London

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

3.0 S.B. from Hull

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Mad Tea-Party,' from 'Alice in Wonderland,' Adapted by MURIEL A. LEVY. Presented by E. P. GENN. Played by the LIVERPOOL RADIO PLAYERS

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Sheffield

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

9.35 S.B. from Manchester

10.30-12.0 S.B. from London

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

3.0 S.B. from Hull

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.10 For Farmers: 'Some Misunderstandings about the Quality of Milk,' by Prof. N. COMBER, The University, Leeds

6.30 S.B. from London

7.0 S.B. from Manchester

7.15 S.B. from London

7.25 S.B. from Sheffield

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

(Saturday's Programme continued on page 139.)

GETTING THINNER DAY BY DAY.

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

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

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

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

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

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

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9/- POWER.

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Rosslyn House,
96, Regent Street, London, W.1.
Telephone: Gerrard 9670.

Saturday's Programmes cont'd (April 28)

(Continued from page 138.)

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

- 3.0 S.B. from Hull
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Robinson Crusoe,' a pantomime devised and produced by Wal Hanley
- 6.0 ORGAN relayed from the Albert Hall
- 6.30 S.B. from London
- 7.25 Mr. F. R. STAINTON: 'The Yorkshire XI's Prospects for the Coming Season'
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.0 VISIT OF HIS ROYAL HIGHNESS THE DUKE OF YORK
Accompanied by HER ROYAL HIGHNESS THE DUCHESS OF YORK
ON THE OCCASION OF THE LAYING OF THE FOUNDATION STONE OF THE UNIVERSITY COLLEGE, HULL
A Running Commentary on the proceedings will be made by Mr. J. C. STOBART, Education Director of the B.B.C.
The Order of Proceedings:
THE HULL WEMBLEY CHOIR
Reception by the President, The Rt. Hon. T. R. FERENS, and the Principal
The Presentation of a Bouquet to H.R.H. THE DUCHESS OF YORK
Prayer by the President of the Free Church Council
An Address of Welcome by the Chairman of the Council
Reply by HIS ROYAL HIGHNESS THE DUKE OF YORK
The Principal introduces the Architect
HIS ROYAL HIGHNESS THE DUKE OF YORK Lays the Stone
HIS GRACE THE ARCHBISHOP OF YORK performs the office of dedication
The Ceremony of the Presentation and the Hoisting of the Flag by HER ROYAL HIGHNESS THE DUCHESS OF YORK
GOD SAVE THE KING
- 4.0 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; Sports Bulletin)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.30 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 Lieut.-Col. J. G. GREIG, Secretary of the Hampshire County Cricket Club, 'Hampshire's Prospects this Season'
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

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

5PY PLYMOUTH. 400 M. 750 KC.

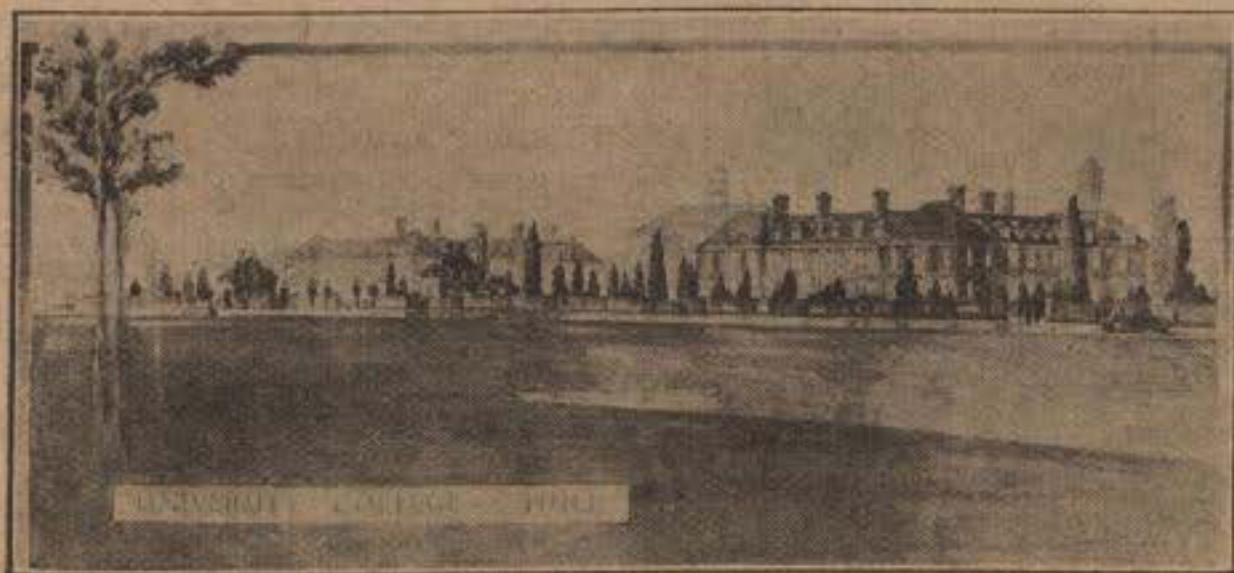
- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Mabel in Storyland' (Clifford Carter)
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Items of Naval Information; Sports Bulletin; Local Announcements)

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

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

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

- 3.30 London Programme relayed from Daventry
 - 5.15 THE CHILDREN'S HOUR
 - 6.0 London Programme relayed from Daventry
 - 6.30 S.B. from London
 - 7.0 Mr. W. H. EVANS: 'Welsh Rugby Football—A Retrospect of the Season—1927-1928'
 - 7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)
- (Saturday's Northern Programmes will be found on page 140.)



A NEW UNIVERSITY COLLEGE IN THE NORTH.

An interesting ceremony takes place at Hull today, when the Duke of York, accompanied by the Duchess, will lay the foundation stone of the New University College, which will be opened in the autumn of this year. A running commentary on the ceremony will be broadcast through Hull Station, and the principal speeches will be relayed. This picture shows the College as it will ultimately appear. (Architects, Forsyth and Maule.)



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'MOORFIELDS'

Saturday's Northern Programmes.

(Continued from page 139.)

5NO NEWCASTLE. 312.5 M. 960 KC.

3.0.—London Programme relayed from Daventry. 4.15 app.—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: 'How a Diamond Ring is Made.' 7.15.—S.B. from London. 7.25.—Mr. T. W. Bell, Secretary of the Northumberland Football Association, 'Today's Soccer Matches.' 7.45.—S.B. from London. 9.35.—'Here and There.' A Radio Revue devised and arranged for broadcast by Donald Gilbert. 10.30.—Music relayed from the Grand Assembly Rooms (Tilley's Dance Band). 11.15-12.0.—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0.—Gramophone Records. 3.15.—Dance Music relayed from the Locarno Dance Salon. 4.15.—Variety. Harry Carpenter (Violin), James Mason (Baritone), Harry Carpenter (Violin) and Andrew Bryson (Pianoforte). 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Musical Interlude. 6.30.—S.B. from London. 6.50.—Scottish Sports Bulletin. 6.55.—Musical Interlude. 7.0.—Mr. T. C. Solomon, 'Poultry—Something More about Canada, the Canadians and Canadian Poetry.' 7.15.—S.B. from London. 7.25.—S.B. from Edinburgh. 7.45.—S.B. from London. 9.35.—'The King's Waistcoat.' A Play in one act by Olive Conway. 10.30.—Dance Bands relayed from the Locarno Dance Salon. 11.15-12.0.—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

3.30.—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. With Interludes in the Studio by Alexander McDonald (Tenor). 4.30.—Dance Music (Continued). 4.45.—Alexander McDonald. 4.55.—Dance Music (Continued). 5.15.—Children's Hour. 6.0.—London Programme relayed from Daventry. 6.30.—S.B. from London. 6.50.—S.B. from Glasgow. 7.0.—'The First Christian Chapel in Scotland,' by Dr. Norman Morrison. 7.15.—S.B. from London. 7.25.—S.B. from Edinburgh. 7.45.—S.B. from London. 8.45.—Ida Crisp assisted by Jack Vincent. The Revue Artists. 9.0.—S.B. from London. 9.35.—Songs and Stories of the Gael. Donald Graham. Moring MacDonald (Soprano). 10.5.—Dance Music: Al Leslie and his Orchestra, relayed from the New Palais de Danse, Aberdeen. 10.30-12.0.—S.B. from London.

2BE BELFAST. 506.1 M. 900 KC.

3.0.—London Programme relayed from Daventry. 5.15.—Children's Hour. 6.0.—London Programme relayed from Daventry. 6.30.—S.B. from London. 6.50.—S.B. from Glasgow. 6.55 app.—Sports Bulletin. 7.0.—S.B. from London. 9.35.—Band Programme. Queen's Island Military Band. (By kind permission of the Managing Directors, Messrs. Harland and Wolff, Ltd.) Conducted by Mr. Geo. Dean (late Bandmaster 1st Norfolk Regiment). 10.45 app.—12.0.—S.B. from London.

Plymouth.

Some attractive incidents of the famous highwaymen of old will be included in a talk which Mr. G. P. K. Gallimore is giving on Monday, April 30.

Manchester.

So large has been the appreciation of the Gilbert and Sullivan programmes since the broadcasting ban on these items was lifted that a further concert has been arranged for Wednesday, May 2.

It is hoped to broadcast the Prize Winners' Concert from the Morecambe Musical Festival—one of the best-known Festivals in the North-West of England—between 7.45 and 9 p.m. on Saturday, May 5. Listeners will remember that a similar concert was broadcast last year.

Cardiff.

A talk on 'Animals' will be given on Friday afternoon, May 4, by Councillor Peter Freeman, who has frequently been heard from Cardiff Station.

May Day will be celebrated with a special programme in which Herbert Heyner is the vocalist, and a play, *Maypole Morning*, by Harold Brighthouse, will be performed by the Station Radio Players.

Mr. S. C. Hedges, who during the War was swimming instructor to troops passing through Malta, and who has written many books on the subject, is giving a talk on the 'Delights of Swimming,' at 5 p.m. on Tuesday, May 1.

Bournemouth.

Lord Howard de Walden, President, and Sir Hugh Allen, Chairman of the Committee, of the

British Music Society, will be the principal speakers at the Annual Dinner of the British Music Society Congress to be held at the Grand Hotel, Bournemouth, on Friday, May 4. Both speeches will be broadcast.

An eye-witness account of the finals of the British Hard Court Championships, which are to be played at Melville Park, Bournemouth, will be broadcast by Major Cooper-Hunt on Saturday, May 5. Major Cooper-Hunt is well-known at Wimbledon, and was formerly one of the Cambridge University First VI, besides having played for Hampshire.

Daventry Experimental.

A religious service will be relayed from the Parish Church of St. Martin's, Birmingham, on Sunday, April 29. It will be conducted by the Rev. Canon T. Guy Rogers, M.C.

A play in one act, entitled *Feed the Brute*, by George Paston, first produced at the Royalty Theatre, London, twenty years ago, will be broadcast from the Birmingham Studio on Wednesday, May 2.

A vaudeville programme on Friday, May 4, will include items by Albert Daniels (child impressions), Olly Oakley (banjo), Gable and Banks (mimicry) and Philip Brown's Dominoes Dance Band. On the following day a special variety programme will be given by Wolverhampton Orpheus Singers, Frank Cantell and Harry Freeman (violin duets), Sara Sarony (reminiences), and Winifred Davis (Russian songs). Soloists who are all old favourites with Midland listeners, together with the Birmingham Studio Orchestra and Chorus, are giving an 'Old Memories' programme on Saturday, May 5.

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 23.	SCHOOL PAMPHLETS (Ready about April 23).	OPERA LIBRETTI issued Monthly.	SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.)
Some Common Garden Animals (Illustrated), by Mr. Eric Fitch Daglish.	School Syllabus Secondary School Syllabus Manchester Syllabus Newcastle Syllabus Scottish Stations Syllabus Cardiff Syllabus Music Manual	April. Cosi Fan Tutte.	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.
Chemistry and Daily Life (Illustrated), by Dr. S. Glasstone.	Boys & Girls of Other Days, Course III Empire History & Geography Out of Doors from Week to Week The England that Shakespeare Knew	May. Manon Lescaut.	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.
Finance in the Modern World, by Various Authors.	French Manual Glasgow French Manual Glasgow Nature Study	Subsequent. The Girl of the Golden West The Daughter of the Regiment	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.
Modern Transport (Illustrated), by Mr. W. M. Tetley Stephenson.			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.
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.			
'COSI FAN TUTTE.'			
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.			
PLEASE WRITE IN BLOCK LETTERS.			
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All applications in connection with the scheme and for separate copies of publications must be marked Publications, and sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the additional subscriptions must be sent with order.			Date.....



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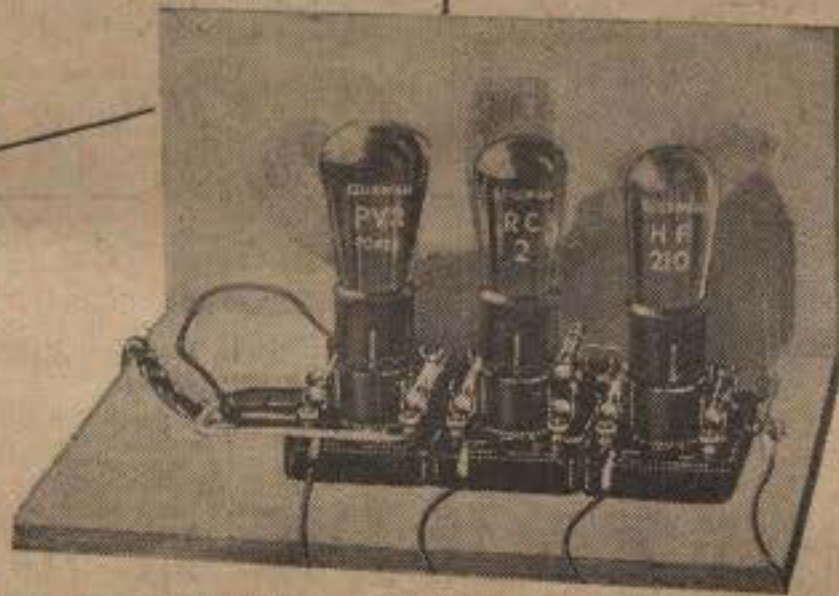
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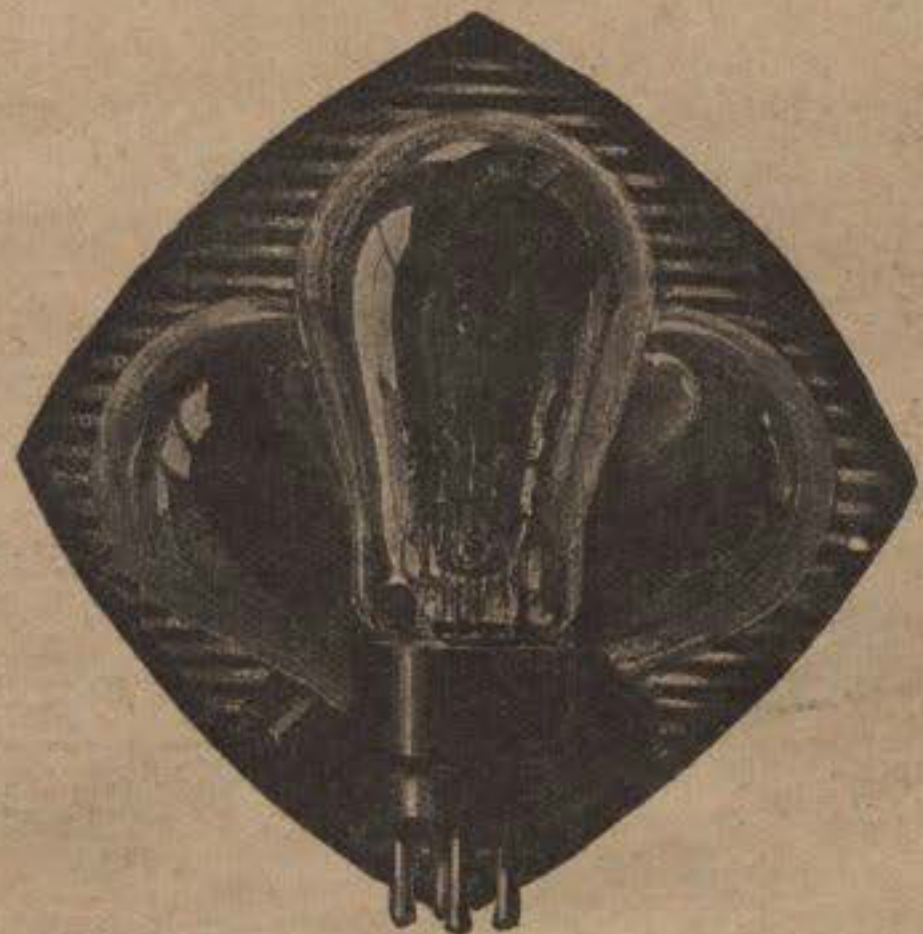
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