

PROGRAMMES FOR APRIL 14—APRIL 20

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 23. No. 289.

[Registered at the G.P.O. as a Newspaper.]

APRIL 12, 1929.

Every Friday. TWO PENCE.

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April 14—20

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Tuesday:
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Wednesday:
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Thursday:
PHILHARMONIC CONCERT

Friday:
A VAUDEVILLE SHOW

Saturday:
'THE NINE O'CLOCK REVUE'

Wednesday, ASHLEY DUKES' 'THE DUMB WIFE OF CHEAPSIDE'

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THE RADIO TIMES

Vol. 23. No. 289.

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WHAT BROADCASTING HAS DONE FOR MUSIC.

IT is still early days, of course, to sum up, in any permanently valuable form, the effects of broadcasting upon the musical taste of the general public. Seven years—and some of them necessarily a venture in the dark—is not a long while anyhow, even in these kaleidoscopic times; but in such a matter as this it is perhaps long enough to make a tentative survey profitable as far as it will go.

In choosing the music for its programmes, the B.B.C. could very well have pursued the safe and easy policy of including only such items as were either already acknowledged favourites or else so moulded upon acknowledged favourites that their inclusion was a guarantee of immediate approval. Such a policy would have won a quick and generous response. But from the very beginning, and often in the face of considerable opposition, music has been consistently included which could not possibly be expected to win immediate approval. To many listeners this has savoured somewhat of perversity. Let us see, therefore, if a closer examination does not show the matter in a more favourable light.

It is a platitude that, throughout history, what we deride today we often applaud tomorrow. Our derision is usually nothing more than a first reaction to the unfamiliar. It is so in fashions of clothes, it is so in modes of life, it is so in the arts—and of all the arts it is particularly so in the case of music. Composers, whose works are amongst the most readily acceptable in concert-programmes today, were sometimes as derided during their lifetime as they are honoured after their death. It is the inevitable penalty of every great artist that he is born (as the common phrase has it) 'before his time.' Men, anniversaries of whose birthdays we now celebrate, very probably starved, or at any rate were inadequately understood, while they lived.

If unfamiliarity, then, is usually the cause of this popular dissension, the remedy (in so far as music is concerned) is obviously more and more opportunities to hear that music performed. And how often, once the prejudice of unfamiliarity has been overcome, do we not find ourselves wondering what it was that could have caused us such offence before.

Before the advent of broadcasting, the removal of this prejudice was no easy matter. Concerts, after all, have to pay their way; and it is only natural to prefer the familiar; so that the constant tendency was for the unfamiliar to find itself crowded out. Broadcasting, however, has changed all that. Concerts are no longer the only, and seldom, opportunities available to us when we wish to hear music. Moreover, nowadays music

is, as it were, always on the air: it has become part of the background of every man's life in a manner quite unparalleled before. We are all, willy-nilly, developing a musical consciousness, often as yet rudimentary, but none the less decisive in its effects for that. Broadcasting, therefore, has had the effect of easing the brakes that unfamiliarity had hitherto put upon the wheels of musical progress.



By courtesy of the Proprietors of 'Punch.'

BEFORE THE DAYS OF RADIO.
The Drawing-Room Ballad of the 'Eighties.

This, in turn, it will be realized, has imposed a considerable responsibility on those who choose the music for broadcast programmes. It was important not to underestimate, in any way, the natural and quite laudable desire to hear what is already familiar: it was also equally important to bear in mind that there is a kind of onus on the B.B.C. (by virtue of the mere invention which it employs) always to be a little ahead of the times. Anything less would be undervaluing the possibilities of wireless: it would also be an insult to the imagination of the general public. A fair proportion of the programmes, it was therefore decided, must be devoted to good, but unfamiliar, music. Such a policy implied, in effect, that the general public is capable of appreciating good music if only it is accorded the opportunity. In other words the B.B.C. realized that its duty, in this matter, was to lead the public taste and not to follow it.

The justification of such a policy, in fact,

has already been amply proved by results. Perhaps one of the most illuminating pieces of evidence available in this connection is to be found in the quantity and quality of the music that, in contrast with seven years ago, is now being demanded over the counters of our music-lending libraries. The quantity has increased and the quality is, to say the least, indicative of a discrimination that is encouraging. Musical scores are taken out so that the broadcast of a certain work may be followed more intelligently. Particularly is this so in the case of chamber-music: scores that used to lie unasked-for on the shelves are now in frequent demand. This is tangible evidence. Less tangible, and more difficult to obtain, is the evidence derived from a consideration of the position music occupies in the average home of today. Letters to the B.B.C. may themselves be taken as indicative of the new pleasure that has grown up in homes where before music was almost unknown. How many thousands, to whom, before the advent of broadcasting, the only considerable music available was through the occasional and necessarily inferior local concerts, now find themselves able, at least, two or three times a week, to listen to fine works finely interpreted. Another indication of the changed regard with which music is held in the ordinary home is the increased sales of gramophones and of gramophone records of good music. Evidence of yet another kind is to be found in the astonishing increase in the number of competitors at the many musical festivals held annually throughout the country. The number of festivals themselves has grown amazingly; whilst the technical difficulties which it is nowadays assumed competitors will be able to overcome would have seemed preposterous ten years ago. Lastly, there is the evidence of the increased sales of musical instruments.

This last, incidentally, may be considered as an indirect but weighty reply to those who would query the value of all this musical enlightenment on the grounds that broadcasting, like other mechanical inventions, tends inevitably to make for a passive rather than an active participation in the arts. When it is possible, without any effort whatever, to listen to a concert of first-class work, interpreted by first-class artists, it is only natural that amateur effort should seem futile and nothing but a waste of time. So, at any rate, detractors of broadcasting would have us assume. But the actual evidence disproves their gloomy assumption. So far from wilting the desire of the amateur to be himself a maker of music, this constant access to performances of the highest standard tends, rather, to put fresh vigour into

(Continued on page 63.)



The Romance of Ruritania.

THE experiment, first made in *Squirrel's Cage*, of presenting a radio play in many scenes without any connecting narrative or 'captions,' is to be applied to the forthcoming production of *The Prisoner of Zenda*. The fortunes of Rudolph Rassendyll, one of the most exciting



'To find some Black Michael.'

stories ever written, will be related in a sequence of some thirty-six scenes, the development of which will, I understand, be quite lucid to any listener who follows the play from the beginning—though anyone who 'comes in' late, and does not know the story, may be a trifle fogged. Sir Anthony Hope Hawkins, the author of the famous novel on which Holt Marvell's adaptation is based, is keenly interested in the production—and will be listening on May 4 (5GB) and 6, when it is broadcast. He has already seen his story as a play and a film and had never expected the additional experience of hearing it broadcast. The appeal of the tale is perennial. I can never read it without feeling half inclined to replace my spats with spurs, my umbrella with a sword, and steal round the corner by the newspaper-shop to find some Black Michael or Rupert Hentzau.

'The Flying Dutchman.'

WHEN Wagner, in 1839, made the journey from Riga to Paris, the sailing ship in which he travelled was storm-tossed and 'three times' (he says) 'we nearly suffered shipwreck.' Wagner was a young man at the time, sensitive and passionate, and the harsh battering of the seas on the frail ship seemed symbolical to him of his own life. The impression was deepened when, during a day of lull in the continual storm, some sailor told him the legend of an old Dutch captain who once, in the teeth of contrary winds, swore he would round the Cape of Good Hope 'though Hell itself prevail.' Thereupon Satan set a curse upon him, dooming him to sail the seas for ever, 'without aim, without rest.' Only the love of a faithful woman could lift the curse; and to find her he was allowed to land once every seven years. The legend still, apparently, persists; and sight of the spectral ship is an omen of ill-luck. Such a story, told to Wagner at such a time and against the wild background of the Norwegian crags, so impressed him that he seemed to see in the buffeted, homeless wanderer of the seas, an emblem of himself, doomed, like the Dutchman, to wander overlastingly in search of ideal love. Little wonder, then, that he should have worked upon the legend for an opera, *The Flying Dutchman*. The superb overture to this work is well-known, but very few opportunities are provided in England of hearing the full work. Listeners will welcome the opportunity, therefore, of hearing it when it is broadcast, as the next Libretto opera, from London on April 24 (8.5 p.m.).

'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Forthcoming Talks.

AT the end of this month the new Talks Session begins. The programme of this contains many outstanding names and subjects. The Thursday criticism of New Novels will be given fortnightly by Miss V. Sackville West. On Tuesdays there are to be talks on Holidays at Home and Abroad. Holidays in Great Britain are to be discussed by Mr. H. V. Morton who, in search of material for his books, has travelled widely all over the British Isles. A favourite broadcaster returns to the microphone in the person of A. Bonnet Laird who gives a series of outdoor talks on alternate Monday evenings. The response to the 10.45 a.m. Household Talks having been so encouraging, they will be broadcast from London as well as Daventry. Among the talks to be broadcast at 7.25 p.m. are a series by M. Stéphan and Signor Breglia on French and Italian respectively; a series in the history, culture and current problems of China by Lord Gosford, Dr. Lionel Giles, Commander Stephen King Hall, Sir Frederick Whyte, and probably four Chinese speakers; a series on 'The History of the English Countryside,' by Mr. E. N. Fallaise and Sir John Russell; 'How to approach Modern European History,' by Mr. E. L. Woodward; 'Some Makers of Modern Politics,' by Mr. R. H. Gretton, showing the development of modern politics as reflected in the life and work of six great Victorian statesmen; Mr. H. J. Massingham on 'Adventures among Birds'; Mr. A. Kahn on 'Spending and Saving,' dealing with certain elementary principles of Economics; and Mr. T. S. Eliot, the poet and literary critic, on 'Six Types of Tudor Prose.'

Send for the Syllabus!

SEVERAL established broadcasters will continue to 'appear' during the new session—Mr. Vernon Bartlett at 9.15 on Thursdays, Sir Walford Davies on Tuesdays, in a new series for 'the Ordinary Listener,' entitled 'Handel at the Harpsichord,' Mr. James Agate, Mr. Francis Toye, Mr. Ernest Newman, etc. An interesting innovation is a series entitled 'The Week in London' (Saturdays, 9.15 p.m.), which will be opened by Mr. Gerald Barry, editor of *The Saturday Review*, who recently debated the Channel Tunnel with Sir William Bull. The half-hour talks which are broadcast from 5XX only on Tuesday evenings are to be given by Mr. Norman Walker ('Next Steps in Biology') and Mr. Z. F. Willis ('The Foundations of Character'). The programme for the session is an ambitious one, and contains much for which there is not space here. Listeners who desire detailed particulars of the morning, afternoon, and evening talks, and those who are giving them, should apply for the new Talks and Lectures Syllabus, enclosing a penny stamp to the B.B.C., Savoy Hill, W.C.2.

Opera Number.

NEXT week's programmes will have a distinctly operatic complexion, with the opening night of the Covent Garden season and one other relay from the Royal Opera House (Monday, London, and 5GB, Friday), and two broadcasts of *The Flying Dutchman*, in the 'libretto' series. Next Friday's issue of *The Radio Times* will therefore be a special Opera Number with articles by Harvey Grace, Percy A. Scholes, Richard Northcott and Frank Howes. Also, in connection with the performance of Shaw's *St. Joan* on April 25 and 26, two striking articles by Hilaire Belloc and Willa Muir.

The 'Pathetic' Symphony.

THOUGH popularly known as the 'Pathetic,' Tchaikovsky's sixth Symphony was the direct result of a period of cheerfulness and buoyancy, such as this erratic and emotional composer seldom enjoyed. Dark spirits seemed often to invade him, driving him hither and thither at will, so that, despite the terror he had of all journeys, no sooner would he be home from one long tour than he would be feverishly planning another. But 1893 was, at least in its opening, a year of comparative calm. The dark spirits, in his own words, had been cast out of him by his brother Modeste. In these months of lighter-heartedness, he composed the famous Symphony, himself calling it 'an act of exorcism.' 'During my journey,' he wrote, 'while composing it in my mind, I frequently shed tears.' The work is, in his own words, full of 'subjective sentiment,' its main pre-occupation being with death and human futility. It will form the main item in the People's Palace Concert (conducted by Sir Landon Ronald), on April 25. Tatiana Makushina will be the soloist at this concert.

Borowsky Recital, April 21.

FOR his recital from London (April 21, 4.30 p.m.) Alexander Borowsky has chosen a particularly unusual programme. Bach, Chopin, Scriabin, and Prokofieff are the composers drawn upon; a quartet representing respectively the classic, the romantic, the psychic and the neo-classic—the whole gamut, in fact, of the range of musical moods. To cover, in one programme, a range so diverse and to build it into a unity, would be beyond the powers of most pianists; but Borowsky, a young pianist who, since his first appearance outside Russia in 1921, has already won repute for the astonishing range and virtuosity of his playing, is quite equal to the unusual demands of such a recital. Borowsky was a pupil of Savonoff, from whom he passed to the Petrograd Conservatoire, winning the Anton Rubinstein International contest.

False Alarm.

RECENTLY I commented on the excellence of the 'sound-effects' which play a considerable—and considered—part in the modern radio play. These are not achieved without much research and practice on the part of the effects



'Prepared to extinguish a Fire.'

merchants who dwell in the basement of Savoy Hill. Dramatists are continually setting them new problems. Among effects recently demanded were the noise of a lawn-mower over grass (that sleepy sound which conjures up memories of warm, summer gardens), and a fire-bell. Practice with the latter was conducted with such energy that members of the staff of the B.B.C., who had not been forewarned, turned out of their offices prepared to extinguish a fire.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Of Household Gadgets.

AT 10.45 a.m. on Saturday, April 27 (5XX), Mrs. Clifton Reynolds is to give a talk on 'Household Gadgets.' A visit to any domestic exhibition will reveal what energy inventors have expended upon such devices. I recall that when I first set up housekeeping, an



'The potatoes seemed to melt.'

aunt, of whom I had expected more, presented me with a patent potato-peeler—a very splendid mechanism, which lent great tone to our kitchen. Often I tried to use that peeler—but always the potatoes seemed to melt under it like snowballs; the biggest King Edward appeared jacketless, indeed, but no bigger than a blood alley—and with a savage curse I hurled the wretched thing into the corner of the scullery, and, picking up a table-knife, finished my work in comfort.

Symphony Concert, April 21.

HAROLD SAMUEL, so well known for his interpretation of the pianoforte works of Bach, is to be the soloist at the Symphony Concert (London) on April 21. He will be playing Beethoven's Pianoforte Concerto in B Flat. Among the orchestral numbers are Arensky's *Variations on a Tchaikovsky theme*, Frank Bridges' popular suite, *The Sea*, and Beethoven's *Rondino for Wind Instruments*. The conductor is Sir Henry Wood.

The Canterbury Festival.

THE struggle between good and evil is probably the main root of all drama. In mediæval days it was almost the only root. The old Morality Plays were solely concerned in dramatizing this struggle. Sometimes the struggle was between man's good and bad angels; sometimes it took the dramatic form of an assault, by the world, the flesh, and the devil, of the citadel of man's soul. Needless to say (as is still the case today, in all true melodramas), the final 'curtain' revealed the citadel triumphant, the foes defeated and slain. In one shape or another such plays were seen in every mediæval town in England—and among those towns Canterbury must certainly be numbered. It seems a particularly happy choice, therefore, to have included the best-known of all morality plays, *Everyman*, in the forthcoming Festival of Music and Drama which is to be held at Canterbury (August 19-24). The play will be acted outside the cathedral by Mr. Nugent Monck and the Norwich Players from the Maddermarket Theatre. Marlowe's *Dr. Faustus* is also to be included among the plays presented at this Festival. The musical side comprises eight concerts, two of which will be choral, two chamber-music, and four orchestral concerts. The latter two will be held in the Chapter House. The orchestra will be provided by the B.B.C., the conductor being Mr. Adrian Boult. All inquiries should be addressed to: H. G. Barker, Esq., Chapter Office, Canterbury.

Plays to Watch For.

AMONG the plays to be broadcast in the near future are one from the pen of the Italian novelist and dramatist, Luigi Pirandello, and one from the English poet, Ernest Dowson. 'I think that life,' Pirandello said, not many years ago, 'is a very sad piece of buffoonery; because we have in ourselves . . . the need constantly to deceive ourselves by creating a reality . . . which from time to time is discovered to be vain and illusory.' The mood is a modern one; and Pirandello, particularly in his plays, has evolved a modern technique by which to express it. The result, in his longer plays, proved rather puzzling to audiences on a first hearing. *Six Characters in Search of an Author* (his best-known work) seemed to many perversely difficult when they were introduced to it a few years ago; but it has not taken long for the play to win a far more general approval and intelligent understanding. The shorter plays, though no less startlingly individual, are much simpler; and it is one of these, *The Man with a Flower in his Mouth*, that is to be broadcast sometime in May. There is not much similarity between Pirandello and Ernest Dowson who, anyway, was a poet of the turn of the last century and one whose despair, contrasted with the Italian's bitter lashings, was languorous and mild. The play by him that is down for broadcasting is, however, a fairly light-hearted, poetic trifle and one finely apt for the microphone. It is called *The Pierrot of the Minute*.

A Romantic from America.

NO other American composer has won the international popularity that has been accorded Edward MacDowell. There can be few pianists who do not know his slighter tone-poems for the piano: *Sea Pieces*, *Woodland Sketches*, and *New England Idylls*. There is a romantic, rosy note about them that appeals to the sentimentalist in all of us; and most people have a 'tender spot' for music that paints a picture, especially if that picture, as in MacDowell's music, tells of Nature. It is the inevitable penalty of sentimentality, however, that too much of it cloy: what is excellent fare for half an hour would only succeed in nauseating us if extended to a programme of usual concert length. The brief recital of his works that is to be given from London and 5XX on the night of April 29 should be an ideal way of hearing him; songs as well as pianoforte pieces are included, and the latter contain sketches from most of the favourite suites. Ethel Walker (piano) and John Turner (tenor) are the soloists.

Gramophone Records.

AMONG the gramophone records broadcast by Mr. Christopher Stone on Thursday, April 4, during the luncheon hour, were the following: *Isolde's Liebestod*, from *Tristan and Isolde*, sung by Meta Deinemeyer, Parlo, E10829; the last movement of Beethoven's *Sonata Pathétique*, played by Edward Isaacs, Regal G1062; the *Cancion* and *Jota*, from de Falla's *Suite Populaire Espagnole*, played by René Benedetti, Col. 9574; Christopher Robin in two of the songs that his father, A. A. Milne, wrote for him, H.M.V. B2980; Weber's *Invitation to the Dance*, played by the Basle Symphony Orchestra under Weingartner, Col. 9691; and a number of dance and popular records including Fanny Brice, H.M.V. B2975; Elsie Carlisle, Dominion A83; Johnny Marvin, H.M.V. B2983; and Patricia Rossborough, Duophone D530.

Year of Song.

I SHOULD like to sing myself to death like a nightingale.' So Schumann expressed himself, writing in the spring of 1840—his 'Song Year' as he called it. Never had Schumann been happier; his battle for Clara was won and his work, always the fruit of spontaneity, flowed apace. 'My whole life,' he wrote at this time, 'is joy and activity'; and the result was almost entirely songs, those songs of which Schumann wrote so many, setting such love-poets as Heine, Burns, and Moore perfectly. The whole were, in a way, a bridal-gift to his wife-to-be. 'Since yesterday morning' he wrote to Clara on February 22, 'I have written nearly twenty-seven pages of music, of which I can tell you no more than that I laughed and cried for joy over it.' Schumann's songs will fill the 'Foundations of Music' periods for the week commencing April 22. They will be sung by John Thorne.

From Manchester.

DURING the music season in Manchester, among the concerts most eagerly looked forward to are those given by the Catterall Quartet. Some of one's happiest memories of that city are of evenings spent in the Memorial Hall—that little hall perched above the hum of the town, where, now and again, the Catterall Quartet give its concerts. But broadcasting and the gramophone have introduced these gifted Mancunians to audiences who have never even heard of Manchester's Memorial Hall or the statue-crowned Albert Square, which it overlooks. They are, I see, to give another concert from 5GB in the afternoon of April 21, when their programme will include Haydn's *Quartet in D* and Brahms' in *A Minor*. During the course of the concert songs will be sung by Tatiana Makushina.

Our Artist among the Cats.

THESE pages owe much to the work of Arthur Watts, creator of *Dogsbody*, whose drawings so pleasantly liven the sombre Victorian style of my paragraphs. Our artist was recently commissioned to draw a poster, the design of which was to include a large number of cats of various breeds and sizes, following in the wake of a cat's-meat man. Not being a Louis Wain, Watts was puzzled how to draw so many distinctive cats—



'Studies from the stuffed!'

but, being a man of character and resource, he persuaded the Natural History Museum at South Kensington to gather all their stuffed cats—Manx, tortoiseshells, chinchillas, and humble blacks and tabbies—in one of the attics of the museum, where for several days he sat surrounded by glassy-eyed pussies and completed his drawing.

'The Broadcaster'

The Midlands Calling!

THE BAND OF THE 'BLUES.'

Another Relay from the Bingley Hall—Appeal for Rugby Hospital—'The Quest of the Grail'—Tommy Handley in a Shakespeare Anniversary Programme—Music from Old Bottles.

The Hospital of St. Cross.

AN appeal on behalf of the Hospital of St. Cross, Rugby, will be made by the Chairman of the Hospital, the Rt. Hon. Lieut.-Colonel Viscount Feilding, C.M.G., D.S.O., on Sunday, April 21. The appeal is in connection with the visit of H.R.H. the Duchess of York to the Hospital on Saturday, April 27, when the Duchess will open the Arthur James Out-patient Department and Casualty Wards. Rugby appeals to lovers of 'Tom Brown's Schooldays,' to those who follow the universal Rugby game, to those who love its famous School, and to those who appreciate the works of Rupert Brooke, to send a special subscription to the Hospital of St. Cross. The Hospital is one of the busiest in the country and last year had the highest average of occupied beds of any hospital. The authorities are not asking for outside help before they have explored every avenue of income in their area. Not many towns can boast that of fewer than 40,000 inhabitants, over 13,500 are regular contributors to their hospital.

Two Plays.

TWO plays are being broadcast from Birmingham on Thursday, April 25—*The Bishop's Candlesticks*, by Norman McKinnel, after Victor Hugo, which has been broadcast on several occasions but will always bear repetition, and *Suppressed Desires*, by Susan Glaspell, in collaboration with George Gram Cook. This latter is a satiric farce which burlesques the methods of psycho-analysis and shows how the cure of an over-zealous devotee of the new psychology is effected.

'A Mad Mummer's Bright Dream.'

APRIL 23, as everybody knows, is St. George's Day, and is also generally accepted as Shakespeare's anniversary. On that evening 5GB is broadcasting from Birmingham *A Mad Mummer's Bright Dream*, a fantastic burlesque, by Charles Brewer. When one reads that the Mummer in the case is Tommy Handley, one appreciates that the description of the show as 'a burlesque' will probably be fully justified. The wireless comedian will have the assistance of Topliss Green (baritone) and a supporting cast of other well-known players, including the Birmingham Studio Chorus and Orchestra, conducted by Joseph Lewis. Fuller details are not being divulged, and all I could extract from the author was that Tommy Handley, like Edgar Allan Poe, will be 'dreaming dreams no mortal ever dreamed before.' No prize is offered for a solution of the origin of the title.

A First Performance.

THE Orchestral Concert on Tuesday evening, April 23, includes a 'first performance,' namely, a scena, *The Quest of the Grail*, by Stanley Wilson. Tennyson's words have been set to music and arranged for tenor solo and orchestra. The composer, who is Music Master at Ipswich School, will be remembered as the composer of *The Skye Symphony*, which recently received its first broadcast performance from Birmingham. In *The Quest of the Grail* the soloist is John Adams, a singer well known and frequently heard in Bach and other festival music. The overture to this Orchestral Concert is to be Elgar's *Froissart* Overture, the first performance of which, at the Worcester Festival of 1890, introduced him to the musical public of this country.

Two Piano Duets.

MARGERY STROMBERG and Ida Clement, who play duets in the light music programme on Wednesday, April 24, were the first artists to revive two-pianoforte duets in Birmingham. Owing to pressure of time the artists on April 24 will be unable to present anything very pretentious, but perhaps their most interesting items will be two movements from a Suite by Kocchlin. Another artist in the same programme is Samuel Saul, a bass-baritone, well known in Midland musical circles.

The Band of the 'Blues.'

HIS MAJESTY'S Royal Horse Guards, of which this Band forms a part, has the distinction of being the oldest regiment of cavalry in the British Army, forming originally part of the Commonwealth Forces of 1661. Many famous names are to be found among the colonels of the Blues, among which may be mentioned the Earl of Oxford, founder of the Regiment, the Dukes of Hamilton, Northumberland, Argyle, Richmond, and the Duke of Cumberland, son of King George III. Field-Marshal Earl Haig was Colonel from 1919 until the time of his death, being succeeded by Field-Marshal Sir William Robertson. The Band is well known to the citizens of London, for it appears on all State occasions dressed in the gorgeous uniform of scarlet and gold. The fanfares, which form the opening item on the programme, are played by eight State Trumpeters of the Blues. Lieut.-Colonel Lord Alistair Innes-Ker, D.S.O., is the present commanding officer of the Royal Horse Guards. 5GB listeners will hear this Band on Monday, April 22, in a relay from the Bingley Hall, Birmingham.

Uncle Leonard Calling.

AN attractive vaudeville bill on Wednesday, April 24, includes Grace Ivell and Vivien Worth, Wallace Cunningham, and Leonard Henry. The latter is now one of the best-known comedians on the air. Gravitating to broadcasting, via concert party and the stage, Leonard Henry is also well known as a humorous song-writer. The London stage first met him as a principal in Charlot's *Revue* and in an entertainment on the lines of the *Co-Optimists*, and the *Follies*, entitled *The Bow-Wows*. In this production Leonard had the brainwave of accompanying a harmonized chorus on old bottles. He had to make an extended search in order to find bottles which gave the note required when struck with a key. A particular brand of whiskey gave E natural, and he found that most port bottles sounded F sharp. To get the others he had to go to hundreds of public-houses armed with the key and a tuning fork, order lots of soft drinks, convince the landlord he was not a madman, and ask to be allowed to go through the empties. Of course, I can't think that this 'musical bottle' idea can be new. One comedian I know started a diligent search years ago and has not yet completed his collection.

High-Power Short Waves.

THE service on Sunday, April 21, will be relayed from St. Mary's Church, Nottingham, and will be conducted by the Rev. Canon Spencer Elliott, Vicar of Mansfield.

Joseph Bourne (tenor) and Joseph Beckett (tenor) sing in the relays from Lozells Picture House on Monday and Thursday, April 22 and 25, respectively.

Booth Unwin (bass) and Iris Burton (pianoforte) are the artists in an orchestral programme on Tuesday afternoon, April 23.

Gladys Palmer (contralto) and Mira B. Johnson (the actress-entertainer) appear in the City of Birmingham Police Band concert on Wednesday afternoon, April 24.

Anne Jones (soprano) and Dennis Woodhouse (viola) are the artists in the light music programme on Friday, April 26.

Percy Owens (entertainer) provides the studio interlude in the relay of dance music from the West End Dance Hall on Saturday, April 27.

The weekly symphony concert takes place on Saturday night, April 27.

An hour of requests will be given by the Birmingham Studio Symphony Orchestra and Chorus on Wednesday, April 24.

'MERCIAN.'



THE HOSPITAL OF ST. CROSS, AT RUGBY,

for which an appeal will be broadcast on Sunday, April 21. The Hospital is one of the busiest in the country, and last year had the highest average of occupied beds of any hospital.

By J. W. N. Sullivan.

THIS INHUMAN UNIVERSE

On Monday evening Professor A. S. Eddington will deliver the second of this year's series of National Lectures, his subject being 'Matter in Inter-stellar Space.' In the accompanying article, Mr. J. W. N. Sullivan, the popular writer on Science, gives an impression of the frightening scope of inter-stellar research.

WITH every advance in science the universe becomes more spectral and more inhuman. It is even a question, as Professor Eddington has said, whether the universe will not escape the human mind altogether. It may prove to be, in its very nature, something that we cannot think about in human terms. These doubts arise chiefly as a result of recent researches on the atom, but modern astronomy also suggests that man, his mind and standards, may be the completely insignificant by-product of a vast process in which he has no part. It is really wonderful that man has come to know as much as he does about this inhuman universe. When the old Chaldean shepherds watched the stars and traced their motions across the heavens they had little idea of the tremendous adventure on which the human mind had entered. They saw nothing but little points of light—and comparatively few of them. They lived in a cosy universe. It is only recently that men have realized that each point of light is an immense ball of matter, a million times bigger than the earth on which he lives, that their number is to be reckoned in millions of millions, their ages in millions of millions of years, and that light, which would travel round the earth in a seventh of a second, takes years on its journey from them to us. The universe has expanded beyond the limits of imagination. At first this process went on in

comparatively small steps. But of recent years our knowledge has increased very rapidly, and the universe has expanded from a little dome of stars arched over a flat earth to the most inconceivable of prodigies.

The idea that the earth is round first occurred, so far as we know, to certain philosophers among the ancient Greeks. This is not surprising, for almost every possible theory was thought of by the Greeks. Another theory, due to Thales of Miletus, stated that the earth was a flat disc floating on water. Another philosopher, Anaximander, thought the earth was shaped like a cylinder. But the best arguments were put forth by the round-earth theorists, and their theory was accepted by the most influential Greek writers, particularly Plato and Aristotle. It became a part of orthodox astronomy. But the other main astronomical idea that Europe inherited from the Greeks was altogether wrong. This was the idea that the earth was stationary in the middle of space, and that the sun and all the planets circulated round it. The ingenuity and industry spent on developing this theory—the Ptolemaic theory—was tremendous. It is, indeed, one of the most impressive examples that exists in the history of mankind of the persistence with which men can bolster up false theories.

One reason for the popularity of this theory was that it flattered man's conception of himself. He liked to think of himself as being at the centre of things, with everything else subordinate to him. This attitude received a great shock when Copernicus appeared, and showed that it was the sun, and not the earth, that was at the centre of the system, and that the earth and the other planets moved round it. This was merely the first shock, as we now know, of a series of shocks. Modern astronomy affords no consolation to those who think that man's status is dependent upon the material significance of the earth in the universe. Indeed, when we survey the universe of modern astronomy, it is difficult to think of a body more insignificant than the earth.

But the Copernican theory, although it made a number of puzzling things clear, left one grave objection unanswered. It was unanswered because the



By courtesy of the Director of the Mount Wilson Observatory

MATTER IN INTER-STELLAR SPACE.

A fine American picture of glowing gaseous matter in the constellation Cygnus.

correct answer involved another 'shock.' If the earth is really moving round the sun it follows that the stars ought to shift their positions in the sky, just as distant trees seem to shift their positions against the horizon when we pass them in a train. Men watched for this effect, and could not find it. What was the reason? The answer seems to us, of course, perfectly obvious. The more distant the object we are looking at from our train the less it seems to move. We have only to suppose, therefore, that the stars are so distant that the tremendous journey of the earth round the sun makes no perceptible difference to their positions. This answer is the right answer, but it did not seem, to the men of that day, a reasonable answer. For it made the universe altogether too big. They shrank from the notion that the homely and familiar stars were really utterly remote from us, separated from us by inconceivable distances. All the cosiness was taken out of the universe. It became vast and bleak beyond imagination. Nevertheless, it was found, when better measuring instruments were invented, that the stars really are at these enormous distances. The universe was found to be built on a far greater scale than anyone had ever supposed. That process has continued. With every new discovery the universe becomes vaster and stranger. The difficulty, in this subject, is for one's imagination to keep pace with the new facts. There seems to be no chance at all that human imagination can outrun the facts.

The true romance of astronomy is to be found in this transcendence of all human standards. No other study so impresses one with the sheer mystery of existence. It was Pope who said 'An undevout astronomer is mad,' and certainly no one can contemplate the revelations of modern astronomy

(Continued in cols. 2 and 3, overleaf.)



By courtesy of the Director of the Mount Wilson Observatory

THE 'HORSE'S HEAD' OF ORION.

The picture at the head of this page shows an example of 'bright nebulosity.' The 'horse's head' shown here is a patch of dark matter in the nebula of Orion. Prof. Eddington will refer to these two pictures in the course of his lecture.

The Critic from his Hearth—V.

By PERCY A. SCHOLES.

'WHAT'S WRONG WITH TCHAIKOVSKY?'

Musicians, whether amateur or professional, are sharply divided today in their opinion of Tchaikovsky's music: an enthusiastic admiration, on the one hand, is countered by a fierce denunciation on the other. In the last article of his series, Mr. Percy A. Scholes replies to a listener, who, himself an admirer of Russia's 'Laureate of Music' (as he has been unfavourably called), asks what it is that the critics find to dislike in his music.

THERE is a listener in a little Norfolk village who sometimes sends me the most interesting letters. They are interesting for a special reason—up to a year or two since he was little or not at all enthusiastic about music and had very small knowledge of it. Then his broadcast opportunities impressed him; he threw himself into the study of music almost as keenly as some men do into the study of cricket scores or racing form, and found he had added a new value to life.

When I say 'he threw himself into the study of music' I do not mean that he began to learn the piano or to devote his spare time to laborious exercises in harmony and counterpoint. I mean that instead of merely *hearing* he began to *listen*, and, instead of carelessly forgetting that to which he had listened, to think about it.

This man now writes to ask me a question to which probably some other puzzled listeners would like an answer:—

What's wrong with Tchaikovsky from the critic's standpoint?

For *this* mere listener he comes next to Beethoven, and for much the same qualities, form, coherence and glorious orchestration. His airs are as exquisite as Schubert's; he isn't sugary; when he is flamboyant it is in the right place, as much as embroideries on a Spanish shawl; and I cannot see that he is morbid or diffuse.

Having feebly stated my case, will you please demolish it?

Can I demolish? Or ought I even to wish to demolish? I hardly think so. 'Every man his own music critic' has always been my motto, and I stick to it. And so I will merely state what I believe to be the professional music critic's point of view, and leave the amateur music critics to accept or reject it as they have a perfect right to do.

First of all let me clear the ground by reminding my correspondent that there is certain music of Tchaikovsky that even the critics love. There are certain movements in the symphonies that the most severe of them enjoy, and I don't think many of them would condemn the popular 'Nutcracker' Suite.

This at once brings me to a distinction. There is Tchaikovsky *and* Tchaikovsky—the simple-minded, light-handed, tuneful Tchaikovsky and the 'sugary,' 'flamboyant,' 'morbid,' or 'diffuse' Tchaikovsky. You will note that I have definitely borrowed all the opprobrious terms quoted in my correspondent's letter, and I am going, in a moment, to insist that they all have, here or there amongst the scores, an apt application.

The ordinary listener, generally speaking, does not feel the presence of 'sugariness,' 'flamboyance,' 'morbidness,' and 'diffuseness' in Tchaikovsky. Nor did most of the professional music critics when Sir Henry Wood in the late eighteen-nineties and early nineteen hundreds began to make this master's work widely known. Tchaikovsky at that date came as a revelation. The comely shapeliness of his tunes, the warmth and colour of his orchestration, the *dramatic* quality of so much of his work seemed delightful. Few critics had then heard much of the work of the somewhat earlier Russian composers, of Glinka and Balakiref and Musorgsky and Rimsky-Korsakov, so this was, we may almost say, the first they had experienced of the Russian spirit expressed in tone. Professional music critics are unfortunately rather jaded individuals, unavoidably a little bored by hearing the same thing, or the same sort of thing, over and over again, day after day, and when anybody offers them the relief of a cocktail they gulp it down.

The trouble about cocktails, Harley Street tells us, is that their tonic quality does not last, and so

the critics found. Take the first movement of the famous *Pathetic Symphony*—and take it because it is typical Tchaikovsky, because it made a sensation when first heard, and because we most of us know it and can pretty easily recall it. That gloomy



TCHAIKOVSKY,

the famous composer whose music, so popular still with most of us, is (the critics affirm) showing signs of wear.

introduction—seventeen or eighteen bars of black night and creeping horror; after twenty hearings the devil of mental oppression that stalks through it had become a mere bogey; at the best he was always, we began to see, a stage devil and not a real pukka devil from hell. With all due respect to my correspondent, such passages are not the deep expression of sane suffering, but the shallow expression of self-pity. They are, in fact, a little 'morbid.'

After the introduction comes what is technically called the 'exposition' of the movement, the portion in which are announced the 'themes' or 'subjects' out of which the composer will develop his musical fabric. There are here some most engaging tunes, especially the second one, a piece of flowing grace, which everybody must needs love from the moment they first hear it. But there are other passages that the critic (with his experience

of repeated hearings, remember) feels to be mere 'manufacture.' There are places where Tchaikovsky has taken some rather commonplace bit of tune and tossed it from treble to bass and bass to treble, raising or lowering the pitch every time and passing through various keys, and where the experienced critic (and experience *does* count, you know!) can feel that nothing new is being contributed to the scheme of musical thought and emotion, that instead of marching forward to the goal of his tonal drama, the composer is merely marking time.

Another point. In this same exposition Tchaikovsky introduces several tunes (good ones, too) that never reappear in any shape or form. Now, the 'ordinary listener' is probably listening in a 'moment by moment' sort of way, and so long as there is some good tune going forward he is happy. But the critic, whilst perhaps not always definitely formulating his discomfort, begins to feel that the composer changes the subject of conversation purposelessly and needlessly, introducing topics he never follows up. In fact, that 'coherence' claimed for Tchaikovsky by my correspondent is sometimes felt to be rather conspicuously lacking.

As for what is 'sugary' and 'flamboyant,' that is, of course, necessarily a matter of taste—but taste is tested by experience, and I would much like my correspondent to write again in a year or two years' time and tell us whether he still feels that these qualities are absent from Tchaikovsky. In life, we have all met somebody by whose sunny disposition we were at first attracted, later to think that disposition shallow; or somebody else by whose powerful mind we were awed, later to find the power a sham.

And now, in closing, I make my Norfolk correspondent a present. The critics, I have said, by dint of much hearing of the movement I have taken as my example, have come to 'see through it.' But Sir Henry Wood, who first popularized it amongst us, thinks as highly as ever of it, or so it appears to me. For just as it chanced, I have been engaged during the past few days in editing a 'Pianola' roll version of that very movement, to which Sir Henry has added a running commentary to appear as letterpress beside the perforations, and the adjectives with which he has peppered the roll are as warm as ever they could have been in 1895 or 1900.

Who is right? It is for the reader to decide—'Every man his own music critic!'

But I don't think that ever Sir Henry would put Tchaikovsky 'next to Beethoven,' or rank his airs with those of Schubert!

This Inhuman Universe.

(Continued from previous page.)

without feeling that there must be some purpose, some meaning, behind this tremendous display. But the purpose, if there is any, is likely to be for ever beyond our capacity to realize. The mere magnitude of the universe is, as it were, alien to the human mind. If we had as many grains of sand as there are stars, these grains of sand would be sufficiently numerous to form a layer over all England hundreds of yards in depth. And we must remember that a star, on the average, is at least a million times as big as the earth. Can we suppose that man is of importance in this scheme? It is difficult to do so if we think of man in terms of space and time—but perhaps that is not the way to think of man.

Certainly we cannot imagine that this vast display serves any purpose congenial to the human mind.

In those huge furnaces nothing we call life could exist. And it can be calculated that only a very small percentage of them are likely to support planets like our earth. It would be too much to say that there is no other intelligent life in the universe—indeed, it is probable that there is. But considering that the vast majority of the stars seem to be merely aimlessly burning themselves out, it is difficult to believe that the production of intelligent life is the aim of the universe. But although the universe appears to be so alien to us, its study has an irresistible fascination. All that is warm and human in us may shrink, as Pascal shrank, from those vast spaces, but the mind of man is still irresistibly impelled, as it always has been, to penetrate whatever mysteries they may contain.

J. W. N. SULLIVAN.

A REVUE STAR'S VIEWS ON REVUES.

MORRIS HARVEY was the compere of the 'Nine O'clock Revue' (a radio-adaptation of which is to be broadcast this week) when it ran at the Little Theatre in 1922.

IN view of the fact that we are going to broadcast *The Nine o'Clock Revue* which Harold Simpson and I wrote for the Little Theatre some years ago, the editor of *The Radio Times* has asked me to jot down a few impressions and reminiscences of revue in general, and broadcast revue in particular. I feel as if I were back at school and had an examination paper in front of me.

'State what you know about revue, its cause and effect. What was its origin and why? Give reasons and draw a map.'

I think I was in the first revue ever produced in England, that is to say, the first entertainment actually called a revue. And then it wasn't; it was written by the late George R. Sims, produced at the Palace Theatre, and called *The Palace Review*. Years before that I remember two shows—one called *Pot Pourri* and another one earlier still, I think, called *Under the Clock*. Both these were essentially revues, but the actual word had not yet been invented. Of course *The Follies*, with the late H. G. Pelissier, in which I appeared for about four years, was pure revue from start to finish.



I am looking forward to doing *The Nine o'Clock* over the microphone; it ran for over a year at the Little Theatre, and I enjoyed every minute of it, even though I had to change my clothes about sixteen times during each performance, and—think of it!—for the radio performance we shan't have to change at all—not

even the scenery. Broadcasting simplifies this kind of entertainment tremendously because the whole secret of it is pace and no waiting.

Of course, revue, like all other forms of entertainment, including the weather, is constantly changing; the present craze for dancing, although it had started when we did *The Nine o'Clock*, was not then at its height. We depended more on our dialogue, which is why it is particularly suitable for broadcasting. Personally, I shall not dance when we broadcast the show. I am proud of my reputation of being the worst dancer in the theatrical profession; it saves me a great deal of physical fatigue. Of course, listeners would be spared the agony of seeing me if I danced, but it is safer for me not to do it, all the same, as they might hear me.

One of the questions in my examination paper set me by the editor is: 'Why are there not more satirical, topical items in revue, as in Continental shows?'

Is satire not popular in England?' Well, I think one of the reasons why revue was so long in coming to England after it had been popular on the Continent, was the fact

that living caricatures of eminent personages are more or less forbidden here by the Censor, and the early revues in Paris, where I believe revue was actually born, more or less depended on this form of humour. Also I have found that burlesque or travesty has only a limited audience here. Quite recently, when I was appearing in a cabaret in a West End restaurant, I could not find the right kind of items to suit the audience. I suddenly remembered a song, a burlesque ballad, which had never failed to cause great amusement when I sang it to my friends. It was really a 'nonsense' song, an absurd travesty on the bathos of the over-sentimental song. I tried it one night. Most of the audience took me seriously, and resented being, as they thought, preached at. You see, the song dealt, in a comic way, with the subject of temperance, so had it been serious it would have been slightly out of place in a restaurant at supper-time. Next day I had a note from the manager asking me to delete the song as he did not consider my voice suitable for a sentimental ballad.



Another question on my paper is: 'Could one produce a revue without "stars"?' Well, the same question might be asked about a play or any form of entertainment, and I think the answer is: yes, if the play or revue is so brilliantly conceived and written by the author or authors that it only requires an adequate representation; but a revue would have to be extraordinarily clever for that. Bernard Shaw might do one, but in that case you would have your 'star' in the author. I think the revue public who come in after dinner almost invariably want to know 'who's in it' before they buy their seats. A play is written and then cast, a revue is cast first and then written, and the authors have to invent sketches, stunts, and material generally to fit the 'stars' who are engaged, and if they are not given good opportunities the show, however clever otherwise, will almost invariably fail.

Personally, I consider that there is a place in revue for every type of performer and entertainer—singers, dancers, acrobats, jugglers, musicians; but if there are sketches in it to be played there must be some actors to act them. I have been appearing in revue for over twenty years. I am a poor singer, a hopeless dancer, no acrobat at all, not much of a juggler, and I can play no musical instrument; all I have done is



a little acting, just ordinary acting, so I now hope to go into legitimate plays and leave revue to more nimble folk. In fact, I'll never appear in revue again—until the next time.

MUSIC AND BROADCASTING.

(Continued from page 57)

his efforts. It is, indeed, only rational to suppose it would be so. Only the over-modest among us are precluded, by the puny stature of our efforts, from emulating the example of the great ones of the earth. The contention, therefore, that, under the influence of wireless, people will prefer more and more to listen rather than to perform (that is, to be passive rather than active participators in the art of music), is not supported by the facts of the case. Indeed, so far is it from being near the truth, that one might almost contend with safety that never, since Elizabethan days—justly considered as the most prolific flowering-time of music in these islands—has there been such a widespread and active interest in this particular branch of the arts. Music is enjoying a renaissance it has never enjoyed before. If such is the position within seven years of broadcasting, what may not be achieved when broadcasting is as old, for instance, as the newspapers?

This, then, has been the great achievement of the wireless, in so far as music is concerned, in England: by lifting the ban of unfamiliarity, by making us more and more closely acquainted with good music, by inducing in every one of us a musical consciousness, it has paved the way to an intelligent understanding of music that is without parallel in history. What the result of this may be it is impossible to conjecture. The whole progress of music must, of necessity, be speeded up. Where the level of the demand is raised, the level of the supply must rise with it.

Such results, then, surely more than justify the adventurous nature of the policy that, since the beginning, has governed the B.B.C. in its choice of broadcast music. But any adventurousness, by the very nature of things, brings its penalties. To be always just a little ahead of the times is not to court popularity. And even today, when the level of musical appreciation is as high as it is, there are found plenty to complain against the advisability of such a policy. Here is not the place to set forth an apology for the work of any particular composer. This much, however, may be said: if the policy of the B.B.C., in musical matters, has achieved the surprising results it has been admitted to achieve, may not that policy of far-sightedness and adventurousness be allowed, to the extent of an occasional concert, its logical consequence—even when the result is a kind of music that may seem to unfamiliarized ears the very voice of chaos?

ROBIN HEY.

No wireless receiving apparatus, crystal or valve, may be installed or worked, without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a licence is likely to lead to prosecution.

THE BATTLE OF SHAIBA.

In this vivid and soldierly account of the failure of the Turks to retake Basra, on April 14, 1915, listeners will find a useful 'background' for the broadcast from London, on Wednesday of this week, of a Military Ceremonial arranged in honour of the 2nd Battalion, the Norfolk Regiment (which suffered severe losses in the battle), and relayed from the grounds of the Regimental Mess, Aldershot.

FOR some time prior to the battle the Turks had been collecting troops at Nakailah, on the Euphrates, some twenty miles to the north of Shaiba, with the object of recapturing Basra. Shaiba is situated about eight miles west of Basra. During the dry season the road between the two places runs over the dry desert; during the rainy season the whole countryside is flooded with about three to four feet of water. This will give the reader an idea of the difficulty of maintaining a force at Shaiba, as everything had to be sent out by pack mules.

Shaiba as a place consisted of a number of fortified country houses to which some of the wealthy Basra inhabitants used to retire as a refuge from the intense heat of the summer.

Ever since the British occupied Basra, Shaiba had been occupied by a small force. Owing to the situation becoming more serious early in April, 1915, further reinforcements were sent out. The 18th Indian Infantry Brigade—in which the 2nd Battalion the Norfolk Regiment formed the British Battalion—was therefore ordered to join the 16th Indian Infantry Brigade, which, together with the Indian Cavalry Brigade and four Batteries R.A., were already at Shaiba. The British position was fortified with barbed wire and fairly good trenches.

There were several ridges and knolls in front of the position, and about six miles to the south-west lay Barjisiyeh Wood, so the Turks were able to find a certain amount of cover for their advance.

By April 12 the Turks had collected some 10,000 to 12,000 men. The battle opened soon after dawn. A and B Coys. of the Battalion, with the machine-gun section, occupied trenches in the south salient. Artillery fire continued all day, and the enemy succeeded in digging in within sixty yards of the south salient. The enemy attacked with grenades at 9 p.m., but was repulsed. On the following morning the enemy had withdrawn towards Barjisiyeh. The Battalion had spent a hot time in repelling the numerous Turkish attacks. Our



2nd. BATT.
NORFOLK REGIMENT

machine gun was sent to help the 48th Pioneers. Corpl. Waller was in charge of this gun. He was seriously wounded and continued to work the gun for some hours afterwards. He was awarded the D.C.M. Lieut. Farebrother, the machine-gun officer, was wounded while siting his guns. He was awarded the M.C. for his gallant conduct. Thirteen other ranks were wounded. The following day was spent in turning out isolated parties of snipers and clearing the vicinity of the camp.

On the third day Sir Charles Melliss, V.C., K.C.B., commanding the 6th Division, decided to move out with the whole of his force to clear

up the situation. It must be remembered that at this time neither side in Mesopotamia possessed aeroplanes. We left camp at 8 a.m. The Battalion, with the 18th Brigade, were on the left. At about 10.30 a.m. we were sent over to the right, which brought us near South Mound. This was owing to the information brought in by the cavalry that the enemy was holding an entrenched position on the edge of Barjisiyeh Wood. As soon as the leading infantry went over the ridge, a heavy rattle of musketry commenced and a certain amount of shell fire, but the latter did little or no damage.

The Cavalry Brigade was sent out to cover our right flank. The 6th Division H.Q. took up a commanding position at the head of the glacis-like slope which led down to Barjisiyeh. This was at 11 a.m. It was a very hot day, and the mirage was so bad that we could see only a haze like a lake as we advanced. There was not a particle of cover for our men from the moment they crossed the ridge and advanced down the slope. One heard nothing but the deafening noise of musketry and gunfire. The Turkish machine-guns were good and exacted a heavy toll of our men. Our medical officer, Captain Burnett, was killed early in the day while attending to a wounded man. The Battalion managed to get within about 400 yards of the

Turkish trenches, but the rifle and machine-gun fire was so intense that we could get no further.

The commanding officer, Colonel Peebles, D.S.O., asked for more artillery support. Unfortunately all the H.Q. signallers and artillery personnel with the forward observation post of the Battery were either killed or wounded, so the Adjutant, Captain de Grey, took a flag and got into touch with the Battery headquarters. The situation now was that further advance seemed hopeless, and a retirement would have been equally impossible. Our General did not hesitate. At about 3 p.m. the message came through: 'Push forward at all costs. Take enemy's trench.' Fortunately the artillery support was now very good. On receipt of this message, Colonel Peebles rose up and shouted: 'Come on, the Ninth!' Thus the Battalion charged forward, cheering—bayonets fixed and officers waving drawn swords. This being the last occasion on which officers carried swords in action.

This gave an impetus to the whole line, and forward went the men of Norfolk, Dorset, bearded warriors of Rajputana, and our comrades of the Mahratta regiments. This proved too much for the Turks; they fled, and chaos reigned supreme in their midst. Their General, Suliman Askari Bey, ordered a counter-attack by his reserves, but the reserves had already packed up and would play no more; so the gallant general drew his revolver and shot himself in the wood. By 5 p.m. the firing had ceased, and masses of the enemy were seen in full flight on the far horizon. The order came to march back to camp. The Battalion—what remained of us—fell in. The Battalion had been very weak that morning, only about 300 all ranks. Out of that number we lost thirty-three killed or died of wounds, and ninety-five wounded. The second-in-command, Major F. de B. Bell, died of wounds, and Regtl.-Sergt.-Major Semmence was killed. After having collected our wounded and sent them back on mule and pony carts—for we did not possess ambulances in those days—we rejoined the Brigade and retired unmolested to camp. Thus ended the Turkish attempt to re-take Basra. Like the Spanish Armada of old, they advanced full of confidence, and it was rumoured that a medal had been struck for the recapture of Basra, and pro-Turks in the city had laid in a stock of bunting to decorate their houses.

Sir Charles Melliss issued a special order of the day in which he described the fight as 'a soldiers' battle,' and recommended that it be inscribed as a battle honour on the colours of the units that took part in it.

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

Part-author of *The New Pepys' Diary of the Great War*, etc.

March 23.—Followed the boat-race on the wireless, with very good content in Cambridge heading Oxford from the start; so to continue gapping them till, by the time they come to Mortlake, they have gapped them clean out of the hunt. But Lord! How blessed a thing it is for a man that he can now attend the boat-race coosily by his own fireside, from start to finish, instead of being justled and hustled to death almost in the crowds on the tow-path, and lucky if he catch but a fleeting squint of the boats even so!

At the Club this night old M^r. Fossulton (that was once upp at Univ. under Franck Bright, whom they called The Mugger and his 3 pretty daughters The Muglets) stands to it most obstinately that the dead-heat in 1877 was noe such thing, but Oxford nosed home by 10 f^t, and so at first the judge signalled it, but was by some means cozened into going back on his signal. Which is an old wheaze that Fossulton do trot out to comfort himself every time Cambridge wins, and hath, poor man, had occasion to do this pretty often of late years, God be praised for it.

March 24. (Lord's Day, Palm Sunday).—Again so fayr like-a-summer day that we were in 2 minds, my wife and I, betwixt M^r. Blick

and Parson Greenfields. So to settle the matter by tossing—heads, Blick, tails Greenfields, and come down tails to my great content. So railed it to Box Hill, thence a-foot to pretty little Mickleham and here eat lunch at *The Running Horse*, with a he-waiter to attend us, a good civill fellow, yet would always myself rather chuse she-waiters, being, I think defter as well as trimmer, though this is not my wife's opinion. So through the Church-yard and up hill to the Downs, which be steaper than it looks, especially after eating lunch, and when we come to the top were fain to sit awhile mending our bellows. By-the-by, take the old Roman Road towards Epsom and soon resting again, hard by us was a company of youths and maids, all without hatts, that have a portable sett with them, and they sit round it hearing the overture to *Hansel and Gretel*: which up here among the hills and woods do make the most ravishing musick, so as I was moved to hold my wife's hand and call her 'brown-eyes' and she calls me 'Quiff' (being our old courting names for each other). Till presently a spyder adoun her back-neck breaks the spell and am then no longer 'Quiff' (but 'butter-fingers'), and other taunting names, by my tardy bunglings (as she tetchily calls them) in fishing this damned spyder out of my wife's back-neck.

GOYA, by J. C. Squire. (Continued from page 65.)

Painter. Goya continued, during the Napoleonic Wars, to keep in with all parties and paint all parties, storing up saturnine reflections in his satirical mind. Later, he migrated to France, and died at Bordeaux in 1830, nearly blind.

His volume of work was very great—paintings, etchings, lithographs. He is best known by his portraits of ladies with mantillas and fans, and gentlemen in wigs and uniforms—sparkling, realistic things with fleeting expressions brilliantly snatched. But he is, among connoisseurs, equally well known by his sketches from the general life around him. There were the paintings of popular fairs, and carnivals, and bull-fights: wonderfully vigorous, fluent, and life-like. There were also etchings and drawings, including the celebrated series, the 'Caprichos.' Of these, many anticipated the great French caricaturists in style and the decadents in subject: he may have thought he was expressing his disgust at garrottings and murders, scourgings, and violations, and tortures, asylums and leper-hospitals, but there is a certain unwholesome gloating evident in the very power and frequency of his renderings. He was not purely morbid, but he wasn't entirely healthy: he dwelt upon atrocities a shade too long. Healthy or not, he had an amazingly keen eye and hand. He was one of the fathers of modern painting, and he has never quite had his due.

GOYA: A FATHER OF MODERN PAINTING.

By J. C. SQUIRE.

In this article Mr. Squire gives a vivid picture of Goya, 'the greatest Spanish artist since Velasquez,' and some of whose paintings are the subject of Granados' suite for pianoforte, 'Goyescas,' to be broadcast from London on Wednesday evening this week.

ON April 17th, there will be broadcast the *Goyescas* of Granados; difficult musical sketches inspired by the work of a Spanish painter and written by a Spanish composer. The painter is very famous in a limited circle; the composer is hardly known in this country at all. Enrique Granados was born in 1867, at Lerida, Catalonia. He was, like Mozart, Berlioz, and many another, a musician almost from his cradle. He studied first at Madrid, and then at Paris. He wrote several operas, as well as songs, symphonic poems, and choral works, many of his compositions having Spanish folk-songs as a basis; he may, roughly, be regarded as a Spanish Vaughan-Williams. During the war he went to New York to supervise the production of an opera. He



National Portrait Gallery

Dr. PERAL.

Although not by any means a portrait-painter only, Goya is best known by his character studies, of which two famous ones appear on this page.

set out, on his return journey, on the s.s. *Sussex*. The *Sussex* was torpedoed in the English Channel, on March 24, 1916. Granados was drowned. Death was so rife then that this one death attracted little attention. But his name, that of a composer in his prime, belonging to a reviving nation, is in that long list of the geniuses of all nations who were cut off in their prime with those of Rupert Brooke, Edward Thomas, Julian Grenfell, Wilfrid Owen, Jeffery Day, Raymond Asquith, Charles Péguy, Joyce Kilmer, Charles Lister, and a multitude of others who would, had there been no war, have now been serving humanity to the greater glory of God, whether in music or painting, poetry, or politics. Even the neutrals paid their price.

I wrote, the other week, in this place, about countries and islands which are, at

the moment, seldom visited. There are, by the same token, periods which are seldom visited. It is perfectly true that there are some ages in the history of mankind which are more interesting than others, more fertile in seminal ideas, more productive of great men. It is impossible for Athens, Florence, Elizabethan England, or the France of Louis XIV to be utterly neglected; let fashion sway as it will, these are firmly planted in their niches for people to return to as they will, just as the name of Locke is emblazoned high on the wall of the British Museum Reading Room in an era in which nobody is reading him. But periods which were not great periods suffer greatly from changes of fashion, and the reputations of the men who lived in those periods fluctuate accordingly. Nobody ever supposed that Guido Reni or Salvator Rosa was as great as Leonardo or Michael Angelo; Michael Angelo and his age have remained firm after all the tempests of criticism from all the points of the compass; but, at the moment, nobody who respected himself would be seen dead in a field with a Reni, or a Carlo Dolci, or a Sassoferrato, these being painters—talented, mannered, and influenced by their age—who belong to an age out of fashion. The isolated genius suffers even when he lives in a place and time with which he is not in sympathy. The Venetian Tiepolo has less vogue than he would have had had he been born elsewhere in the same age, or in Venice in another age; he was, in gifts and proclivities, another Veronese. And there are countries which, for centuries, give their men no chance. Spain, artistically, to this country means Spain in the early seventeenth century, the Spain of Velasquez and Murillo, of Cervantes and Calderon. Spain has had no great 'period' since; so the reputations of sporadic individuals may take care of themselves. And Goya, the greatest Spanish artist since Velasquez, happened to flourish at a time when Spain was vegetating in a backwater, declining politically, unproductive of literature, un-influential in the perpetual European debate about Art. Even though he painted a portrait of the Duke of Wellington when the Duke was campaigning in the Peninsula it was decades before he had a reputation here, and he is only now coming into his own. It is partly because his work (like that of other Spanish artists) can only be seen at its best in Spain; but it is partly because he had the impudence to appear at a time when Spain was producing no other great artists, and when it was not, from the conventional standpoint, entitled to produce any great artists at all.

Francisco Goya, who in his art and frame of mind anticipated all the great decadents, satirists, and experimenters of the nineteenth century—Manet, Daumier, Rops, and many others—was born in a village of Aragon in 1746. He was born, that is, the year after Culloden; and his art, to this day, appears to be completely modern, with both graces

and perversities which we can hardly believe to have been so long ago anticipated. He was apprenticed, in childhood, to a painter; led a riotous youth, becoming a bull-fighter even for a time; fled to Italy from the Spanish police; and in Italy startled everybody by his revolutionary paintings and by his escapades: on one occasion he is alleged to have climbed the dome of St. Peter's and scratched his name on a stone never reached by anyone else since it was first set up. When still under thirty he returned to Spain and got married to a woman who was very happy with him (we are told) and bore him twenty children, of whom only one grew up—which beats the record of our Queen Anne.

Goya in Spain had his fluctuations. He



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DONA ISABEL COBOS DE PORCEL.

Perhaps the favourite of all Goya's portraits—a type of Spanish beauty vivaciously immortalized in oils.

began with ecclesiastical work, which led to quarrels and differences of taste; he went on to tapestry designs; he then drifted into painting portraits of the Madrid aristocracy. Then Charles IV ascended the throne. Says Dr. Mayer:—

The new sovereign was a curious man, good-natured and despotic, pedantic and brutal, violent and narrow-minded, easily influenced and caring little for State affairs. A big, strong man, having just attained his fortieth year, he was suffering from ever-increasing fatness and asthma. He treated secretaries of State as roughly as peasants, and, though he did not fight with them as he did with his peasants, he boxed their ears. He preferred the society of stable-boys to that of statesmen.

This Gilbertian person must have been trying for the statesmen; but he was very pleasant to Goya, whom he made Court

(Continued on previous page.)

Types of the Twelve Million.

FINDING THE LISTENER—IN YORKSHIRE.

FINALLY I rapped heavily on the door in desperation. The bell-push was making my finger ache, and pressing it achieved no useful purpose.

I heard laughter and song from within, and at long last the door was opened by Mrs. Ensor, the caretaker of the offices, in one of which I had left my pipe a couple of hours ago.

'Eh, it's thee!' she said. 'Ah heard bell, but yon rascal on t' wireless wer makkin me laugh so ah couldna fit key to t' lock on t' lift.'

Josh and Ted had been 'buddies' since they were bits of boys. They went down mine for the first time together, in due course they hewed coal together, they married sisters on the same day, they took houses side by side. They went shares in a wireless set and everything was fine in the summer time when both Mrs. Josh and Mrs. Ted could share the programme by placing the loudspeaker on the party wall. But with autumn came trouble. It was arranged that one day Mrs. Josh should have it, and next day Mrs. Ted; but it always seemed to happen that the day Mrs. Josh had it, Mrs. Ted wanted to entertain her friends, and when Mrs. Ted had the set, somebody always looked in on Mrs. Josh for a cup of tea.

Josh and Ted heard severally and sometimes jointly a lot about it. 'Well, lad,' Josh said at last in desperation, 'were barn ter toss for t' wireless, loser pay winner half us paid?' 'Ay,' agreed Ted. And that is why Mrs. Josh and Mrs. Ted are now the best of friends again. The set that Ted bought with the half cost of the original, plus the money he found himself, is exactly the same as the set that Josh acquired when he won the toss—exactly the same in every minute particular. Josh and Ted saw to that, jointly and severally.

This is an episode that lacks a hero, unless—But you shall judge for yourselves.

Mathew is the son of a fond and rich father, and at some twenty-two years of age he is very much the man of the world. One evening at Leeds he was waiting for the London train; his chauffeur ready; the luggage, two suit-cases and a peach of a portable set. In came the train. Mathew selected his first-class smoker, took his seat with the ennui of the seasoned traveller, and the chauffeur put the luggage on the rack. As the man stepped out, a charming voice remarked: 'Good evening, kiddies.'



'I tell you it ces Roma.'
'Well; wot's the difference?' Amos asked aggressively.

'Rippity, rapperty, rippity, roo,
That is something that fairies can do.'

We smiled at first and then guffawed as Mathew's face assumed a beetroot colour. He leapt to his feet, grasped the set and handed it—still 'rippity, rapperty-ing'—through the window to the chauffeur. There was a smile of infinite satisfaction on the man's face. That is why I said just now that this episode lacks a hero unless—

Life is not hectic in some of the places where

open country runs for miles on all sides of the village, and so we welcomed the rivalry that has come about between Tom Braithwaite and Ernie Parker. Ernie got the first wireless set in the village, and that started the fun. Tom got the next—a wee bit better. Ernie sold his and bought a three-valver. Tom sold his motor-bike and bought a 'four.' Ernie got round his aunt to lend him the money to buy a five-valve portable, and we are waiting to see what Tom will do.

There is not a station in America, if you believe the pair of them, to which they have not listened. Old Arthur Eccles summed it up the other evening. 'Eh, lads,' he remarked dryly, 'it seemst er me at neyther on yus iver go to sleep at all, seeing that American time is five hours later than ours.'

Mrs. Entwhistle has always liked to know 'how 'tis done,' and so she proceeded to investigate the inside of the two-valve set that Arthur, her sailor son, sent her for Christmas. She removed every single connection, she unscrewed every visible screw, and then reassembled the set according to her memory of its original condition. Arthur tried to listen when he came on short leave last weekend. 'Set doan't seem to work, mother,' he said. 'Has ta been fiddling about wi' it?' he asked suspiciously. 'Ah did just have a lewk at it,' Mrs. Entwhistle admitted. Arthur spent the rest of his leave getting it into trim. 'Next time, mother,' he said, 'tha mun remember set can't work when ivery connection is just exactly wrong road on.'

Yorkshire regiments fought on every front, and Amos saw a lot of service during the War. His linguistic 'abilities' carried him through two years in France, and every so often now you'll hear a French word or two dropped in casually as it were, with once in a while a bit of what Amos calls 'Eyetalian.'

He is in his element now that they have a five-valve set down at our local institute. He will tell you what Paris is saying with a freedom of translation that was the admiration of us all.

A young Italian happened to call in, and he heard the language of his people being translated by Amos as a French news item.

'You say that ces Paris talking. I tell you it ces Roma!'

'Well, wot's the difference?' Amos asked aggressively.

HUGO BOLTON.

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, April 14.		
3.30. Light Symphony Concert.	3.30. Military Band.	3.30. Manchester. Russian Chamber Music.
4.45. Recital of Old and Modern French Songs.	9.0. Chamber Music.	3.15. Glasgow. Light Orchestral Concert.
5.45. Bach Church Cantata.		
Monday, April 15.		
3.0. Studio Concert.	5.0. Ballad Concert.	3.0. Manchester. Orchestral Concert.
7.45. Military Band.	8.30. Orchestral Concert.	7.45. Belfast. Programme of String Music.
Tuesday, April 16.		
7.45. Chamber Music.	4.0. Orchestral Concert.	3.30. Glasgow. Instrumental and Orchestral.
	8.0. Military Band.	7.45. Belfast. Sunny Spain.
Wednesday, April 17.		
3.45. Light Classical Concert.	3.0. Military Band.	4.5. Cardiff. Concert.
8.15. Pianoforte Recital by Marcelle Meyer.	6.30. Light Music.	3.0. Manchester. Orchestral Concert.
Thursday, April 18.		
4.0. Brass Band Concert.	3.0. Symphony Concert.	8.0. Belfast. Wagner Programme.
8.0. Royal Philharmonic Concert.	9.0. From the Musical Comedies.	
Friday, April 19.		
3.0. Light Orchestral Concert.	3.0. Organ Recital.	3.0. Manchester. Orchestral Concert.
9.50. Hubert Parry Programme.	9.0. Military Band.	9.50. Glasgow. Scottish Concert.
Saturday, April 20.		
3.30. Studio Concert.	6.45. Light Music.	7.45. Cardiff. Popular Concert.
7.30. Light Orchestral Concert.	9.0. Symphony Concert.	7.30. Belfast. Military Band.
Monday to Saturday. 6.45. Pieces for the Harpsichord, by Handel. Played by Bernhard Ord.		

WHEN THERE WAS NO WIRELESS.

Broadcasting by Bellman, Fire, and Cross.



THE FIGHT FOR THE BEACON.

(After Townsend)

In early times, news and messages of alarm were transmitted over long distances by means of fires lit upon a high hill.

IT is probable that in its earliest form, broadcasting was a purely personal affair which flourished without the aid of apparatus, other than the human voice and ear, and that each announcement was prefaced by the words 'Have you heard?' Apart from the dissemination of the spoken word by means of song, recitation, chanting or gossip, how were news, orders, or laws broadcast in our land, long before the advent of radio.

In early days, when few could read or write, it was obviously useless to nail up written parchments or printed papers, so that all new statutes or other important announcements were made orally from the 'cross,' that ancient centre of civic and commercial life in all communities.

These crosses, of which so many interesting and beautiful examples still remain to us, served several useful and distinctive purposes, apart from their original function of serving as stands from which to preach, or of commemorating some notable event which had evoked pious feelings. Originally these structures were surmounted by a crucifix, and so the term 'cross' became inseparably associated with them, and survived after they had become secular rather than religious in character. Later, owing to increased funds derived from market dues, as well as the development of and skill in architecture, and the growth of civic pride, town crosses assumed considerable importance and dignity, progressing from a mere shaft on steps to arcaded and pilared structures. They formed communal centres; around and sometimes under them the market was held; but it was from the necessity for having some well-defined place from which royal proclamations and civic

announcements could be broadcast to the public by the sheriff or other officer of the court that the town cross became a recognized centre and rallying point.

The latter ancient custom still survives in Edinburgh, where all royal proclamations are officially read from the market cross. A picturesque ceremony it is, with the various officers of the Scottish Heralds' College in the embrasures of the platform of the cross, who attract public attention by blowing blasts on their trumpets and thus prepare the way for the broadcast of the proclamation by the Lyon King at Arms.

In connection with the Scottish cross another kind of official broadcast used to be made, either from it or from the Tolbooth close by. This ceremony or legal process was known as 'putting to the horn,' which was a declaration of the outlawry of any person who was alleged to be guilty of certain offences. The phrase 'being put to the horn,' referred to the formality of blowing on a horn three times before calling upon the person to surrender. It was ordained that: 'The messenger must read the letters (of outlawry) also with an audible voice, and afterwards blow three blasts with a horn, by which the debtor is understood to be proclaimed Rebel to the King.'

In addition to heralds and other regal officials nearly every town or village possessed a bellman, whose duties were, however, mainly confined to making intimations of a purely local nature, although at one time it was part of his duty to act as a kind of timekeeper as well as watchman, thus combining the functions of the time signal and weather forecast, as it were. At intervals his nocturnal cry of 'past one o'clock and a fine cold morning,' or similar announcement would disturb the drowsy citizens. Indeed, until the year 1830, when Sir Robert Peel's police act established a new kind of guardian, the watchman was little better than a person who 'disturbed your rest to tell you what's o'clock.' One bellman was appointed to each ward, and acted as a sort of inspector of the watchmen and the parish in general; going round, says Stowe, 'all night with a bell and at every lane's end, and at the ward's end, gave warning of fire and candle, and to help the poor, and pray for the dead.' Another of his duties, not, so far, assumed by the B.B.C., was to bless the sleepers when on his rounds. Milton refers in 'Il Penseroso' to:—

'The bell-man's drowsy charm,
to bless the doors from nightly
harms.'

Essential though it was in times of peace to have a

definite method of broadcasting information so that all should learn it, and not be able to plead ignorance, it was even more essential in time of war to broadcast appeals and warnings quickly and with certainty. From time to time many methods were adopted, one of the commonest being by beacons lighted on prominent hilltops. But broadcasting by means of fire and smoke signals, though as old as the age of fire itself, comes more under the category of signalling than of communication by connected sound and speech—our modern conception of the meaning of broadcasting.

In time of trouble, when war threatened, and the need arose to summon partisans of rival forces, recourse was had to another method; horsemen were dispatched to every district to warn the able-bodied for service—the call to arms being by horn, trumpet, and by vocal broadcasts. In the Scottish Highlands the call to arms was made by means of a messenger who traversed the steep and difficult tracks over moor, river, and mountain bearing a 'fiery cross.' This signal consisted of two pieces of wood placed to form a cross; one of the ends of the horizontal piece was either burnt or burning and from the other was suspended a piece of linen or white cloth stained with goat's blood. As the runner staggered, spent and weary, into a hamlet, and gasped out his message, the cross was snatched from his hand by another, who took up the race and dashed off to carry the orders of the chieftain to the next 'clachan,' or hamlet.

This method of conveying S O S messages and appeals was wonderfully speedy, but even that rate of speed fades into insignificance when one realizes that now when the B.B.C. broadcasts an S O S it can be heard at the other end of the earth in as many seconds as the other took hours.

T. DELGATY DUNN.



THE BELLMAN OF LONDON.

'Past five o'clock, and a fine, cold morning!'

*Home, Health and Garden.***MORE HOME-MADE SWEETS.****Recipes for the Candy Maker.****Fudge.**

For this sweet you will need:—

- 1 lb. granulated sugar.
- 1 oz. of butter.
- 2 ozs. melted chocolate.
- $\frac{1}{2}$ pint milk.
- 3 ozs. of plain fondant.
- 1 large tablespoonful of glucose or $\frac{1}{2}$ teaspoonful of cream of tartar.

Put the sugar and milk in the saucepan; use a large one as the syrup will boil up high in the pan; melt slowly, stirring all the time with a wooden spoon, and be sure all the sugar crystals have dissolved before the syrup boils. When boiling, add the butter, and glucose or cream of tartar, put in the thermometer and continue stirring until 238° is reached, or until a little dropped into cold water will form a soft ball between the finger and thumb. Take the pan off the stove, and let it stand for five minutes, then add the fondant, which has been worked soft and pliable, and the melted chocolate. Stir until the fudge begins to grain, then pour into a greased tin; when almost cold, turn out and cut into squares. Store in air-tight boxes. If stirred too long, the fudge will be hard instead of creamy. If preferred, chopped nuts can be used instead of the chocolate. If so, they should be dried before being added to the fudge.

Almond Hardbake.

- 1 lb. of Demerara sugar.
- $\frac{1}{2}$ lb. of glucose.
- 6 ozs. of almonds (blanched and dried).
- 1 gill of water.

First arrange the almonds on an oiled tin as closely together as possible, and then put the sugar and water in the saucepan and melt slowly. When boiling, add the glucose, put on the lid and boil till the steam rises; remove the lid, put in the thermometer and boil to 300° or until a little of the syrup dropped into cold water cracks immediately. Remove the pan from the fire, allow the syrup to cool for two minutes, then very carefully pour the toffee over the almonds. Allow it to set, then break up, and store in air-tight tins lined with greaseproof paper. Brown sugar is very apt to boil over, so use a large pan for this sweet.

Butterscotch.

- 1 lb. loaf sugar.
- $\frac{1}{2}$ pint of milk.
- $\frac{1}{2}$ lb. of butter.
- 1 tablespoonful of glucose or a pinch of cream of tartar.

Put the sugar and milk in a large pan and dissolve slowly, stirring all the time. When boiling, add the glucose or the cream of tartar and the butter, cut into small pieces; put in the thermometer and stir carefully to 270°, then pour carefully into a greased tin. Do not scrape the butterscotch from the sides of the pan into the tin, or you may cause this sweet to go sugary. When half cold, mark into bars or squares, and when quite cold, break up. Wrap in waxed paper, and store in air-tight tins.

Soft Russian Toffee.

- 1 lb. 2 ozs. of granulated sugar.
- 2 ozs. of butter.
- $\frac{1}{2}$ lb. of condensed milk.
- $\frac{1}{2}$ pint of milk.
- 1 dessertspoonful of glucose, or a pinch of cream of tartar.
- 1 teaspoonful of golden syrup.

Put the butter, milk, glucose and syrup into a pan, and dissolve slowly, stirring carefully all the time, as condensed milk is liable to burn. When these ingredients are well mixed, add the sugar and dissolve it. Boil and stir to 240° on the thermometer. Now, if liked, add any flavouring to taste and continue boiling to 248°. Remove the pan and stir until the toffee begins to grain, then quickly turn it into a buttered tin. When half cold, mark into squares, and when cold, break apart, wrap in waxed paper, store in tins. It is wise to cook this toffee slowly, and not to have too big a flame under the pan.

Soft Nougat.

- 1 small tin of unsweetened condensed milk.
- 1 lb. icing sugar free from lumps.
- 1 oz. of chopped almonds (blanched and dried).
- A few pistachio kernels.
- Vanilla essence.
- Carminé colouring.
- Wafer paper.

This is an uncooked sweet, and does not keep so well as a cooked one. Mix the milk and icing sugar to a very stiff paste, add the almonds, pistachio kernels, vanilla essence to taste, and a few drops of carminé; mix well. Line a tin with wafer paper, press the nougat in firmly; place a piece of wafer paper on the top and a weight. Leave till the next day, then turn out and cut into slices or cubes; wrap in waxed paper and store in boxes.—From a talk by Mrs. L. K. Heal.

This Week in the Garden.

LAWNS are a continual source of work; of pleasure when they are kept well, and of worry and regret if they are neglected. Just now the pressing work will be first to prepare them for the mower. Worm casts will need to be scattered by brushing. Where turf is worn or poor, bone meal at the rate of 2 ozs. to the square yard will benefit it in the future, and it should be applied now, afterwards raking the surface lightly and rolling with a light roller. Do not use a heavy roller on any account, and do all this work when the ground is fairly dry. Bone meal has the disadvantage of encouraging clover which is undesirable on lawns intended for games. Sulphate of ammonia, on the other hand, encourages grasses at the expense of weeds and it should be used now at the rate of $\frac{1}{2}$ oz. to the square yard—not more. To ensure even distribution, the manure should be mixed with five or six times its bulk of sand or fine weed-free soil. This dressing may be repeated at intervals of about six weeks during the growing season.

Grass seed for new lawns should be sown now as soon as a tilth can be obtained. The ground has, of course, already been thoroughly dug and roughly levelled, and it will only be necessary to fork it over to destroy any weed seeds that have germinated. After that, tread or roll the ground

so as to make it firm, and then sow the seed at the rate of 1 or 2 ozs. to the square yard. Use the best seed—not sweepings of haylofts or the like. Rake the seed in and then roll lightly. Protect the seed from birds. It is very important to get good growth of the grass before the dry weather sets in.

Old violas may be lifted and divided now or a little later. The best thing to do is to lift them with a fork, take away all the old growths, divide the rest into small pieces and replant them in freshly dug soil.

Sow celeriac (otherwise known as turnip-rooted celery) in gentle heat. Give the seedlings the same treatment as celery. Celeriac is a delicious vegetable and is very popular with those who know it. It requires abundance of water during the growing season. Dryness causes bolting and stringy roots. Unlike celery it does not require planting in trenches, but it should be planted on the level, on deep, well-manured soil.

Where it is intended to plant new asparagus, the beginning of April will be found a suitable time. As this important vegetable usually occupies the beds for many years the ground should have been deeply trenched and heavily manured during autumn. Plant in rows 2 feet apart and 18 inches between the plants.—Royal Horticultural Society's Bulletin.

VEGETARIAN RECIPES

for the limited purse.

Bean and Tomato Bars.

- 4 ozs. flour.
- 3 ozs. margarine or other fat.
- 12 ozs. haricot beans (previously boiled).
- $\frac{1}{2}$ lb. tomatoes.
- Lemon juice.

Method.

Pastry.—Mix flour and salt, cut the fat in pieces the size of a walnut. Mix to a light consistency with cold water and a little lemon. Roll three times. Cut in half, roll into a square, spread on the filling. Roll out the other half into a square. Wet edges and place on top. Brush with egg and mark into squares. Bake in a hot oven 15 to 20 minutes.

Filling.—Mash beans, add sliced tomato, salt, pepper, and cayenne. Mix well.

Cheese Potatoes.

- 3 lbs. potatoes.
- 8 ozs. cheese.
- 2 oz. vegetable margarine or other fat.
- Seasoning.

Method.

Wash potatoes, make a slit on top, bake in a moderate oven till cooked (about 40 minutes). Enlarge slit on top and remove the centre. Add to potato removed, grated cheese, margarine, and seasoning. Mix well. Refill potato case with this. Sprinkle a little cheese on top. Bake in hot oven or under the grill for a few minutes.—From a talk by Miss J. Lindsay and Prof. V. H. Mottram.

Some Home-made Sauces.**Cucumber Mayonnaise.**

To one yolk of egg add a very little salt, pepper, and a teaspoonful of lemon juice. Mix these well, and add drop by drop (beating all the time) salad oil, until the sauce is thick. Stir into this three tablespoonfuls of freshly grated cucumber.

This is very good with fried fish or salad.—Miss Buchan, *Edge o' the Moor, Milngavie, Glasgow.*

Horse-Radish Cream.

For every two heaped tablespoonfuls of grated horse-radish take:—

- 1 teaspoonful each salt and pepper.
- 2 teaspoonfuls each sugar and mustard.
- 3 tablespoonfuls milk.

Mix well together, beating out lumps, bring to boil in saucepan, then add horse-radish and stir for two or three minutes. While still hot, beat in 3 ozs. butter or some fresh cream. Lastly add two tablespoonfuls vinegar for every two of horse-radish, and put into jars.—Mrs. L. Sissons, 33, Upper Albert Road, Meersbrook, Sheffield.

Rhubarb Relish.

- 5 lbs. onions.
- 5 lbs. rhubarb.
- 2 quarts of malt vinegar.

Chop the onions and rhubarb fine, and boil with the vinegar for 20 minutes. Add:—

- 4 lbs. of brown sugar.
- 2 teaspoonfuls of salt.
- 2 teaspoonfuls of black pepper.
- 2 teaspoonfuls of allspice.
- 2 teaspoonfuls of cloves.
- 2 teaspoonfuls of cassia (ground).

Return to pan and boil for one hour. When cool, put into screw top bottles. This is a very cheap and delicious relish for cold meats, and will keep an indefinite time, if properly bottled.—Mrs. G. Turner, *Ivy Cottage, Darfield, Nr. Barnsley, Yorks.*

Worcester Sauce.

- 1 quart vinegar.
- 1 pint dark treacle.
- 1 oz. garlic.
- $\frac{1}{2}$ oz. cloves
- $\frac{1}{2}$ oz. whole ginger (bruised).
- $\frac{1}{2}$ oz. salt.
- $\frac{1}{2}$ oz. cayenne.

Boil for 20 minutes. Let it stand over night. Strain and bottle.—Mrs. O'Ferrall, *Blackford Rectory, North Cadbury, Somerset.*

The 1929 edition of the Household Booklet will be ready about May 1, and can be obtained from any bookstall, price 1/-, or from the B.B.C. Bookshop, Savoy Hill, price 1/3 post free.

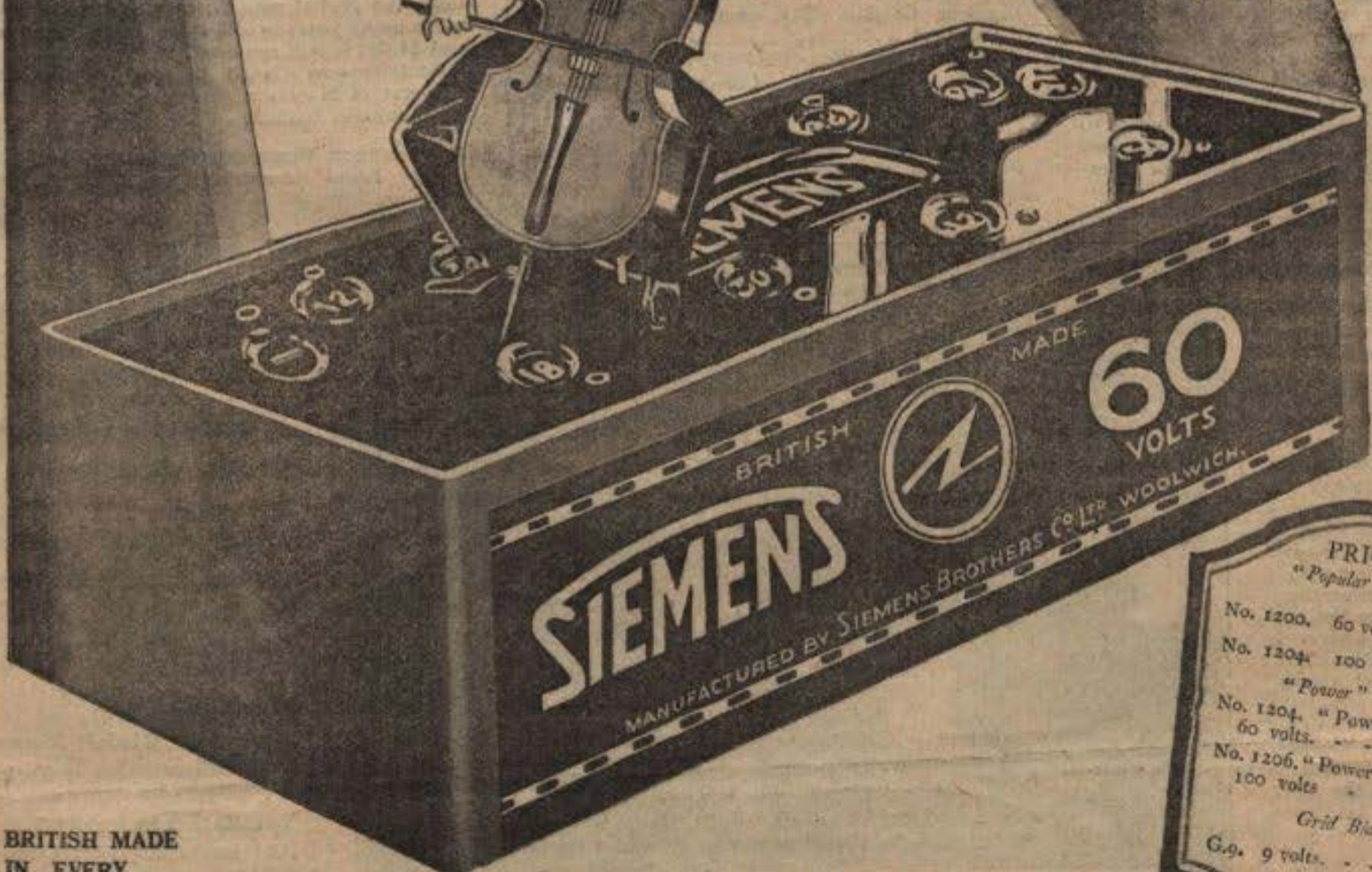
SONORISSIMA

THE 'cello, that deservedly popular instrument, appeals particularly by reason of its deep melodious tones. Yet because of an inferior battery failing to yield a smooth flow of current, the C string, especially, vibrates unpleasantly instead of giving forth those sonorous and wonderfully sweet low notes associated with the 'cello.

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3.30
A Light
Symphony
Concert

SUNDAY, APRIL 14
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.5
Tom Jones
and his
Orchestra

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

3.30 A Light Symphony Concert

TONY CLOSE (Violoncello)
THE WIRELESS SYMPHONY ORCHESTRA
Conducted by BASIL CAMERON

Overture, 'Patrie' Bizet

THE sacred name 'Fatherland' probably means more to a Frenchman than to any other in the world, more even than to the German who uses the name in his own native Teuton; in 1870 after the disastrous Prussian War, it had a specially deep significance for every son of France. It was then that Bizet composed this Overture, which is still regarded as a really national possession. He was quite a young man, and though as a music student he had won the highest award which a Frenchman may, he had not been successful with his first two operas, *The Pearl Fishers* and *The Fair Maid of Perth*. Even *Carmen*, now and for generations past among the most popular of all operas, met with no real success until after Bizet's death at the early age of thirty-seven.

The Overture, scored for full orchestra, with resonant brass and percussion, begins at once with a stirring theme played by the whole strength of the orchestra. After this is expanded and the opening has returned, there is a new tune played by Violoncellos and woodwind against a triplet figure on the higher strings. Trombones break in forcefully and the opening is heard again. Then the time becomes more animated, and a new tune is played by violas and woodwinds, with the lower strings accompanying. This is worked out at some length and leads to a strenuous climax, and again the time changes, now to a slower movement. Violas and Violoncellos together have then a fine rich tune accompanied by detached chords on the brass, with expressive little phrases on English horn and clarinet breaking in. Once more there is a change of time, and with it a change of key, and violas and woodwinds have a soft, delicate melody which muted violins accompany. On these materials the Overture is built up, coming to an end with a broad and forceful figure based chiefly on the second time. It closes the Overture with a sense of real triumph.

TONY CLOSE and Orchestra
Concerto in A Minor
Saint-Saëns

THIS comparatively slight work is in one continuous movement, although the time and the mood change more than once. The solo instrument begins at once with the first principal tune, an impetuous running figure, and this forms the foundation for most of the first section. There follows a delicate tune in a sort of tripping waltz rhythm which the solo instrument accompanies with a counter melody in slower time. It gives way anon to the real slow movement of the Concerto, an unusual movement in which the soloist begins each successive phrase of the tune solemnly, gathering speed to reach a series of climaxes. It leads straight into the impetuous closing section, which finishes the short work in a mood of brilliance and energy.

ORCHESTRA
Symphony in B Flat ... *Haydn*
Largo—Allegro vivace;
Adagio; Menuetto, Allegro;
Finale, Presto



Gutenberg

MIRIAM LICETTE,

the popular broadcast soprano, will give a recital of old and modern French songs at 4.45 this afternoon.

TONY CLOSE
Mélodie et Sérénade Espagnole (Melody and Spanish Serenade) *Glazounov*
ORCHESTRA
Rhapsody, 'Espana' (Spain) *Chabrier*

4.45 **A RECITAL**
of Old and Modern French Songs
by **MIRIAM LICETTE** (Soprano)
L'amour de Moi (My own love) (Fifteenth Century) *arr. J. Tiersot*
Chanson du Papillon (Butterfly's Song) (1710) *Campra, arr. Weckerlin*
Jeunes Fillettes (Young Maidens) (Eighteenth Century) *arr.*
Verduronette (Seventeenth Century) *Weckerlin*
Paris est au Roi (Paris is the King's) (Eighteenth Century)



J. Weston and Son

FROM THE GRAND HOTEL, EASTBOURNE, TONIGHT.
Tom Jones and his orchestra, one of the most popular of outside broadcasts, whose music will be relayed between 9.5 and 10.30 tonight.

Femmes, battez vos marys (Women, beat your husbands) (Old French) *arr. Arnold Baz*
Myrto *Léo Delibes*
Chanson de Mai (Song of May) *Gil Hubert*
Si mes vers avaient des ailes (If my songs had wings) *Reynaldo Hahn*
Clair de Lune (Moonlight) *Fauré*
Serenade *Poldowski*
Les Marionnettes *Gabriel Pierné*
Petit Bon Homme (Good little man)

M. Samuel Rousseau

Guitares et Mandolines *Gabriel Grolez*

THE name of Weckerlin appears frequently on programmes as having 'arranged' old French songs. In his case, as in a good many, the word 'arranged' covers a great deal of enthusiastic work. He spent many years in the collection and editing of old French folk songs, often furnishing them with accompaniments charmingly suited to the airs; he has done more than any other French musician in rescuing from oblivion, tunes which were in danger of being lost.

(For 5.15-8.45 Programmes see opposite page)

8.45 **The Week's Good Cause:**
Appeal on behalf of the Hoxton Girls' Hostel Fund by Lady AMHERST OF HACKNEY

DOWN in Hoxton, where life is a serious matter at the best of times, and often a very hard grind, there is now being built a Hostel for the Girls' Guild of Good Life. It has many purposes; primarily, of course, to provide accommodation for some fifty girls of the Guild, both factory and domestic workers, who have either no homes or homes unfit or unsafe for them to stay in. How much good it can do in giving these girls a secure and happy background, keeping them out of danger and out of that constant, insidious drift towards the streets, only the girls themselves, and the workers who share the Hostel with them, can know. It has taken many years to collect the necessary money, and £4,000 is still required.

Contributions should be sent to the Lady Amherst of Hackney, Stowlangtoft Hall, Bury St. Edmunds, Suffolk.

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

9.5 Tom Jones
and
The Grand Hotel,
Eastbourne, Orchestra

From the Grand Hotel,
Eastbourne

THELMA TUSON (Soprano)

Overture, 'A May Day'
Haydn Wood
Liebestraume *Liszt*

THELMA TUSON
Villanelle *Del Aquia*

ORCHESTRA
Selection of the works of
Schubert

TOM JONES (Violin)
Méditation ('Thais') *Massenet*
Aus Wien
Polichinelle } *Kreider*

THELMA TUSON
Ah! fors' e lui ('La Traviata')
Verdi

ORCHESTRA
Fantasia, 'Tosca' *Puccini*

10.30 **Epilogue**



THE DAY OF REST.

Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



(For 3.30-5.15 Programmes see opposite page)

5.15 Dr. STANLEY JONES: 'My Experiences in India'
S.B. from Liverpool

DR. STANLEY JONES'S 'The Christ of the Indian Road' is to be numbered among the most widely read of all recent books on religion. Dr. Jones is an American who has spent thirty years in India interpreting the Christian message there. He has been three times elected bishop by the American Methodist Episcopal Church, but has consistently refused in order to continue in his evangelistic work. He is spending a few days in England on his way back to India.

5.30 SCENES FROM OLD TESTAMENT HISTORY

Belshazzar's Feast
Daniel v, 1-31

BELSHAZZAR, son of Nebuchadnezzar, gave a great feast to a thousand of his lords. And at the feast he sent for the gold and silver vessels which had been captured from the temple in Jerusalem, in order that his wives and his princes might drink therefrom. And they drank wine and praised the gods of gold, and silver, of brass, of iron, of wood, and of stone.

And as they drank there appeared on the wall the fingers of a man's hand—writing.

Then was the king terrified and sent for the astrologers, the Chaldeans and the soothsayers, to explain to him this mystery; but they could not read the writing, neither could they interpret it.

The Queen, however, bethought her of Daniel the Jew, called Belteshazzar, who had been deposed on the death of Nebuchadnezzar, and Belshazzar sent for him.

And when he came into the presence of the King, Daniel rebuked him for 'lifting himself up against the Lord of Heaven' and refusing to worship the true God.

He then interpreted the writing, which, he said, had come as a warning from Jehovah. Now once again was Daniel given high office in the kingdom.

And that night, according to the interpretation of the writing, Belshazzar the King was slain and Darius the Median took the Kingdom.

5.45-6.15 app. Church Cantata
(No. 106) **Bach**

'GOTTES ZEIT IST DIE ALLERBESTE ZEIT'

(God's Time is Best)

Relayed from the Guildhall School of Music

SYBIL EVERS (Soprano)
DORIS OWENS (Contralto)
TOM PURVIS (Tenor)
KEITH FALKNER (Bass)
RUDOLPH DOLMETSCH

and
MILICENT WHEATON
(Viola da Gamba)

LESLIE WOODGATE (Organ)
THE WIRELESS CHORUS

and
THE WIRELESS ORCHESTRA
(Flutes and Strings)

Conducted by **STANFORD ROBINSON**

Broadcast Churches—IX.



BIRMINGHAM CATHEDRAL,

from which a service will be relayed by 5GB tonight at 7.50.

By **Bishop A. HAMILTON BAYNES**, Rector of the Cathedral.

THE present building, though quite inadequate in size, is not without historic and aesthetic interest. It kept its bicentenary in 1915, having been built in the last years of Queen Anne by Thomas Archer, the architect of that strange church, St. John's, Westminster. It was consecrated on October 4, 1715. The site was given by Mrs. Phillips (which accounts for its dedication to St. Philip), and by her daughter, Mrs. Inge, and her husband, an ancestor of the present Dean of St. Paul's. An Act of Parliament had been passed in 1708 assigning a parish to the new church and empowering the Bishop of Coventry and Lichfield to appoint Commissioners to carry out the work. Among these Commissioners were such famous Warwickshire names as Lord Digby, Sir Charles Holte (of Aston Hall), Sir John Bridgeman, Mr. Arden Adderley, and William Dugdale.

Many of the Rectors of St. Philip's have been men of distinction. In 1787 Dr. Spencer Madan was instituted as Rector. His father was Bishop of Peterborough, his mother was Lady Charlotte, a sister of the first Marquess Cornwallis and a near relation of the Archbishop of Canterbury of that name. Dr. Madan carried on a controversy with Priestley, the discoverer of oxygen, who became a Unitarian Minister in Birmingham. The 'Priestly riots' at the time of the French Revolution created a great sensation and Dr. Madan represented the then popular party of 'Church and King.' Nearer our own time the Hon. Grantham Yorke (afterwards Dean of Worcester), was Rector. He was followed by Bishop Bowlby, and he again by Bishop Knox, both of them being suffragan Bishops of Coventry and the latter afterwards Bishop of Manchester. My immediate predecessor was Canon Carnegie, now sub-Dean of Westminster and Rector of St. Margaret's, and Chaplain to the House of Commons.

The chief glory of the Cathedral is its windows. They were designed by Sir Edward Burne-Jones, who was born within a stone's throw of the church, at No. 11, Bennett's Hill, and baptized in St. Philip's. They were made by his lifelong friend, the poet, William Morris. For richness of colour they are probably unique. The east windows were the gift of Miss Villers Wilkes. The centre light, which represents the Ascension of Our Lord, was erected in 1884 at the same time that the present chancel was added to the church. The north-east light represents the Nativity. The Blessed Virgin and St. Joseph are represented as in a rocky cave with pebble-strewn floor, on which the Babe is lying. And above are seen the shepherds shading their faces from the glory of the angelic host. The south-east light is a representation of the Crucifixion and an amazing flood of colour is introduced in the banners of the surrounding soldiers. These side windows were added by the same generous donor in 1887. The west window, also by Sir Edward Burne-Jones, was erected as a memorial of Bishop Bowlby in 1897. It represents the Last Judgment. When the afternoon sun shines through it this window is a blaze of gorgeous red.

COMPOSED, so far as we can tell, at the end of the great Bach's twentieth year, this was no doubt specially written for someone's funeral, though we do not know whose. The text is as beautiful as the music itself. It is taken from Scripture and the contrast between the Old Testament idea of death as dreadful, and the New Testament's welcome of eternal life, is nobly set forth.

The Cantata begins with a little Sonatina as Prelude, for two flutes, two violas da gamba, and the usual continuo (figured bass) and organ; it is built up on one of the motives of transfigured grief which listeners have heard in many of the Cantatas, and the small orchestra is used with wonderful effect.

After the first sentence of the opening chorus, solemn and impressive, there is a joyous fugue to the words 'In Him live we'; it gives way to solemnity again at the end, 'and in Him we die.' A little tenor aria follows, and then the bass announces with great vigour 'Set in order thine house' (from 'Isalah'), the chorus joining with 'It is the old decree.' The soprano voices break in with beautiful effect. 'Yea come, Lord Jesus,' and the orchestra, in the accompanying figure, plays the fine old chorale, 'I have cast my burden on the Lord.' The next part is a dialogue between alto and bass, with words from the Gospel, and the two voices join at the end, the alto singing 'In joy and peace I pass away,' to the notes of a splendid old chorale. The finale chorale, fully accompanied, is based on the old hymn tune, 'In Thee, O Lord, is my hope.' The last line is worked out into a big choral fantasia, and the attentive listener will hear the orchestra playing the voices' theme in notes of twice their length.

The text is reprinted from the Novello Edition by courtesy of Messrs. Novello and Co., Ltd.

I.—Chorus.

God's own time is ever best of all. In Him live we, move and have our being as long as He wills. And in Him we die at His good time, when He wills.

II.—Tenor.

O Lord, incline us to consider that our days are number'd. Make us apply our hearts unto wisdom.

III.—Bass.

Set in order thine house, for thou shalt die, and not remain among the living.

IV.—Chorus.

It is the old decree, Man, thou art mortal. Yea, come, Lord Jesus, come.

V.—Alto.

Into Thy hands my spirit I commend, for Thou hast redeemed me, O Lord, Thou God of truth.

VI.—Bass-Alto.

Thou shalt be with me today in Paradise. In joy and peace I pass away, where'er God willet.

The fears that vex my anxious soul, His love stilleth.

Trusting in His promise sure, In death I sleep calm and secure.

VII.—Chorus.

All glory, praise, and majesty, To Father, Son and Spirit be. The holy, blessed, Trinity, whose power to us gives victory. Through Jesus Christ, Amen.

7.55 A Religious Service

From St. Martin-in-the-Fields

THE BELLS

Order of Service:

Hymn, 'The strife is o'er' (Ancient and Modern, No. 135)

Confession and Thanksgiving

Psalm 150—Deus misereatur

Prayers

Hymn, 'O worship the King' (verses 1, 2, 3, and last)

Address by the Rev. H. R. MACKINTOSH, D.D.

Hymn, 'Jesus lives' (Ancient and Modern No. 140)

Blessing

(For 8.45-10.30 Programmes see opposite page)

10.30 Epilogue

'THE HEALER'

(For details of this week's Epilogue see page 83.)

10.40-11.0 The Silent Fellowship

(Daventry only)

S.B. from Cardiff

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HEALTH for TO-MORROW



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a square meal

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SUNDAY, APRIL 14 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0
A Chamber
Music
Concert

3.30 A MILITARY BAND PROGRAMME

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSSELL

March (Suite in E Flat) Holst
Overture, 'The Magic Flute' Mozart

JOHN THORNE (Baritone)

Silent Noon (The House of Life)
Heart's Haven Vaughan Williams

3.55 BAND

Allegro con brio (Fifth Symphony in C Minor)
Beethoven; arr. Galfrey

DAVID WISE (Violin)

Melody Gluck, arr. Kreisler
Rondo Mozart, arr. Kreisler

BAND

Cornet Solo, 'Ave Maria'..Schubert, arr. Morell

4.20 JOHN THORNE

In Corbar } Stewart
Woods }
Across the Valley } Baxter
Lover's Sighs... }
Had I a golden pound to
spend Keel

BAND

Folk Song Suite
Vaughan Williams

4.40 DAVID WISE

Spanish Dance
Granados, arr. Kreisler
Tango
Albeniz, arr. Kreisler

BAND

Selection, 'The Rhine-
gold'..Wagner, arr.
Winterbottom

5.0-5.30 Poetry Reading

7.50 A Religious Service

From the Cathedral,
Birmingham

Conducted by the Rev.
W. ANDERSON (of St.
John's Church, Sparkhill)

THE BELLS

Order of Service:

Hymn, 'Jesus lives! thy
terrors now' (English
Hymnal, No. 134)

Psalm 66

Magnificat in E

Anthem, 'This is the Day'

Address

Hymn, 'Ye Choirs of New Jerusa'em' (English
Hymnal, No. 139)

Benediction

Choirmaster and Organist, FRED DUNNILL

8.45 The Week's Good Cause:

(From Birmingham)

An appeal on behalf of the Manfield Orthopaedic
Hospital by Major A. E. RAY, J.P., Mayor of
Northampton

Contributions should be sent to the Mayor,
The Guildhall, Northampton

8.50 WEATHER FORECAST, GENERAL NEWS BUL- LETIN

9.0 Chamber Music

ASTRA DESMOND (Contralto)

THE KUTCHER TRIO:

SAMUEL KUTCHER (Violin), CEDRIC SHARPE
(Violoncello), REGINALD PAUL (Pianoforte)

Trio in C (K.548)Mozart
Allegro; Andante cantabile; Allegro

ASTRA DESMOND

Am Grabe Anselmos (At Anselm's Grave) } Schubert
Frühlingsglaube (Faith in Spring) }
Minnelied (Love Song) } Brahms
Meine Liebe ist grün (My Love is Fair).. }

SAMUEL KUTCHER and REGINALD PAUL

Second Sonata (in one movement)Delius

ONE of the interesting things about Delius' music is that, however large or small the forces for which he is writing, he contrives to produce the same softly pictorial effect; listeners to this comparatively slight piece would have no difficulty in recognizing it as by the same composer as, for instance, 'Summer Night on the River.' Listeners have, moreover, by now heard enough of his music to realize that although he is in all the best ways a modern, and one who is very much a law unto himself, there is nothing in his music which is difficult to understand and enjoy, and certainly nothing to startle even the old-fashioned music-lover.

ASTRA DESMOND

Nocturne
Pastorale (Song
without Words) } Cyril
A Birthday..... } Scott
In the Silver Moon-
beams

TRIO

Trio in E Minor, Op.
102Reger

MAX REGER was a prolific composer in almost every known form, and though many of his larger works are as yet but little known, his chamber music and songs, especially, are now widely recognized as among the best things which Germany has given us since Brahms. But for the greater part of his short life he was involved in one conflict after another with most sections of the musical world, and only in his last years did anything like recognition of

his great gifts come to him. He was not one who cared for honours and rewards, and though, in his latter years these were accorded him in generous measure, it probably meant far more to him that the best intelligences of the world of music had begun to recognize him as, above everything else, an immensely sincere composer with a profound reverence for beauty.

This strong and vigorous Trio is in the usual four movements and, full as it is of a truly youthful spirit of vitality, its departures from tradition are much more apparent than real. The first movement has a few bars of solemn introduction before it breaks into the vigorous and agitated main section; it is full of episodes of the most tender delicacy, contrasting strongly with the boldness of its quicker parts.

The slow movement, simple and eloquent, is for the most part a solo for the violin, though the other instruments do share in the melody from time to time. The Scherzo which comes next, in the conventional form, with a contrasting Trio in the middle, is vivacious and very short, and the last movement is a strenuous Allegro, with a principal theme which can easily be recognized from its beginning with the same note repeated three times. As in the first movement, there is a more suave melody breaking in on it more than once.



A. G. Cooper

The Rev. W. ANDERSON,
of St. John's Church, Sparkhill, conducts
the service from Birmingham Cathedral
which 5GB will broadcast tonight.

10.30

Epilogue

Sunday's Programmes continued (April 14)

5WA CARDIFF. 323.2 M. 928 KC.

3.30 *S.B. from London*
 5.15 Dr. STANLEY JONES: 'My Experiences in India.' *S.B. from Liverpool*
 5.30-6.15 app. *S.B. from London*
6.30 A Religious Service
 From Conway Road Wesleyan Church
Order of Service:
 Hymn, 'Jesus shall reign' (Methodist Hymn Book, No. 767) (English Hymnal, No. 420) (A. and M., No. 220)
 Hymn, 'Jesu, lover of my soul' (M.H.B., No. 106) (English Hymnal, No. 414) (A. and M., No. 193)
 Lesson: Romans xii
 Anthem, 'Evening and Morning' H. H. Oakley
 Hymn, 'Happy the heart where Graces reign' (M.H.B., No. 577)
 Sermon by the Rev. WINSOR YEO
 Hymn, 'Sun of my soul' (M.H.B., No. 910) (English Hymnal, No. 274) (A. and M., No. 21)
 7.55 *S.B. from London*
 8.45 **The Week's Good Cause:**
 An Appeal on behalf of the City Lodge Wireless Fund by Sir LEWIS LOUGHER, M.P.
 8.50 *S.B. from London* (9.0 West Regional News)
 10.30 **Epilogue**
 10.40-11.0 **The Silent Fellowship**
 Relayed to Daventry

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

3.30 *S.B. from London*
 5.15 *S.B. from Liverpool* (See London)
 5.30-6.15 app. *S.B. from London*
 6.30 *S.B. from Cardiff*
 7.55 *S.B. from London*
 8.45 **The Week's Good Cause:**
 Appeal on behalf of the Lord Mayor of London's Miners' Distress Fund (Swansea Branch), and the Swansea General Hospital, by His Worship the MAYOR OF SWANSEA (Councillor T. J. RICHARDS, J.P.)
 8.50 *S.B. from London*
 9.0 West Regional News. *S.B. from Cardiff*
 9.5 *S.B. from London*
 10.30 **Epilogue**
 10.40-11.0 *S.B. from Cardiff*

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

3.30 *S.B. from London*
 5.15 *S.B. from Liverpool* (See London)
 5.30-6.15 app. *S.B. from London*
 7.55-8.45 *S.B. from London*
 8.50 *S.B. from London* (9.0 Local Announcements)
 10.30 **Epilogue**

5PY PLYMOUTH. 396.3 M. 757 KC.

3.30 *S.B. from London*
 5.15 *S.B. from Liverpool* (See London)
 5.30-6.15 app. *S.B. from London*
 7.55-8.45 *S.B. from London*
 8.50 *S.B. from London* (9.0 Local Announcements)
 10.30 **Epilogue**

2ZY MANCHESTER. 378.3 M. 793 KC.

3.30 **Russian Chamber Music**
 THE NORTHERN WIRELESS STRING QUARTET:
 JOHN BRIDGE (First Violin); LEONARD HIRSCH (Second Violin); FRANK PARK (Viola); CLYDE TWELVETREES (Violoncello)
 Quartet, Op. 22 in F *Tchaikovsky*
 Adagio-moderato assai; Scherzo, Allegro giusto; Andante ma non tanto; Finale, allegro con moto
 R. J. FORBES (Pianoforte)
 Barcarolle } *Rubinstein*
 Polka }
 The Lark } *Glinka, arr. Balakirev*
 Idylle } *Moldner*
 Caprice }
 QUARTET
 Allegro *Rimsky-Korsakov*
 Serenata all' Spagnola (In the Spanish manner) *Borodin*



The Rev. WINSOR YEO preaches at the service that Cardiff will relay this evening from Conway Road Wesleyan Church.

R. J. FORBES
 Consolation *Arensky*
 A Musical Box *Liodov*
 April *Tchaikovsky*
 Study, 'La Source' (The Spring) .. *Leschetitzky*
 Humoresque *Rachmaninov*

QUARTET
 Nocturne *Borodin*
 Polka *Sokolov-Glazounov-Liadov*

5.15 Dr. STANLEY JONES: 'My Experiences in India.' *S.B. from Liverpool*
 5.30-6.15 app. *S.B. from London*
 7.55 *S.B. from London*

8.45 **The Week's Good Cause:**
 Sir WILLIAM BROMLEY DAVENPORT, K.C.B., C.M.G., C.B.E., D.S.O., T.D., appealing on behalf of the Yorkshire and Lancashire, Cheshire and North Wales Council of the British Empire Cancer Campaign
 Donations should be sent either to Sir Wilfred Thompson, Bart., York, or the Hon. Treas., 41, Spring Gardens, Manchester
 8.50 *S.B. from London* (9.0 Local Announcements)
 10.30 **Epilogue**

Other Stations

5NO NEWCASTLE. 243.3 M. 1,250 KC.

3.30:—*S.B. from London*. 5.15:—Dr. Stanley Jones: 'My Experiences in India.' *S.B. from Liverpool*. 5.30-6.15 app.:—*S.B. from London*. 7.55:—*S.B. from London*. 8.45:—The Week's Good Cause: Appeal on behalf of the Durham Aged Mineworkers' Homes Association by Mr. William Whiteley, M.P. 8.50:—*S.B. from London*. 10.30:—Epilogue.

5SC GLASGOW. 401.1 M. 746 KC.

3.15:—A Light Orchestral Concert. The Station Orchestra: Suite of Six Pieces from the Works of Bach (arr. Woodhouse). Elliot Dobie (Bass-Baritone) and Orchestra: Arise, ye subterranean winds (Purcell); What tho' I trace ('Solomon') (Handel, arr. Diack); Reel, 'From the rage of the tempest' ('Julius Caesar') (Handel); Air, 'Hear me, ye winds and waves' ('Scipio') (Handel). Bessie Spence (Violin) and Orchestra: Concerto in G, No. 2 (Haydn). Orchestra: Five Inberchades from 'The Beggar's Opera' (Austin). Elliot Dobie: Once only by the garden gate (Katherine Mansay, the Duchess of Athol); To Aitha from Prison (Whitfield); Sweet one and twenty (Handel, arr. Diack). Bessie Spence: Cherry Ripe (Cyril Scott); Melodie Tartare (Kosloff); Introduction and Tarantelle (Sarasate). Orchestra: Lullaby for a Modern Infant (Bealy); Allegro moderato from Fifth Symphony (Tchaikovsky). 4.45:—*S.B. from London*. 5.15:—Dr. Stanley Jones: 'My Experiences in India.' *S.B. from Liverpool*. 5.30-6.15 app.:—*S.B. from London*. 7.55:—*S.B. from London*. 8.45:—*S.B. from Edinburgh*. 8.50:—Weather Forecast, News. 9.0:—Scottish News Bulletin. 9.5:—*S.B. from London*. 10.30:—Epilogue.

2BD ABERDEEN. 511.2 M. 964 KC.

3.15:—*S.B. from Glasgow*. 4.45:—*S.B. from London*. 5.15:—Dr. Stanley Jones: 'My Experiences in India.' *S.B. from Liverpool*. 5.30-6.15 app.:—*S.B. from London*. 7.55:—*S.B. from London*. 8.45:—*S.B. from Edinburgh*. 8.50:—Weather Forecast, News. 9.0:—*S.B. from Glasgow*. 9.5:—*S.B. from London*. 10.30:—Epilogue.

2BE BELFAST. 502.7 M. 991 KC.

3.30:—*S.B. from London*. 5.15:—Dr. Stanley Jones: 'My Experiences in India.' *S.B. from Liverpool*. 5.30-6.15 app.:—*S.B. from London*. 7.55-8.45:—*S.B. from London*. 8.50:—*S.B. from London*. 10.30:—Epilogue.

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**7.45
A Military
Band
Concert**

MONDAY, APRIL 15
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.20
The Second
National
Lecture**

10.15 a.m. **The Daily Service**

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

10.45 (*Daventry only*) 'Planning the Household Budget—II.' Mrs. C. S. PEEL: 'Budgeting for £300 per annum'

LAST week Mrs. Peel, who was director of the Women's Section of the Food Ministry during the war, gave her experienced talk on how to budget for £500 per annum. This week, in her last talk, she offers her advice on how to budget for that perplexing income, £300.

11.0 (*Daventry only*) Gramophone Records
Sonata in A Flat, Op. 110
Beethoven

12.0 A BALLAD CONCERT
NORA FINN (Contralto)
GLYN DOWELL (Tenor)

12.30 ORGAN RECITAL
By E. J. GADBALD
Relayed from Lozells Picture House

1.0-2.0 LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
From the Piccadilly Hotel

3.0 A Concert
MARGARET BARRETT (Soprano)
THE GERSHOM PARKINGTON QUINSET

4.15 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR:
'Scherzo' (*Schubert*) and other Piano Solos played by CECIL DIXON
The Story of 'The Egg' from 'The Phoenix and the Carpet' (*E. Nesbit*)
Spring Songs sung by KATE WINTER
'Hints on Wicket-Keeping,' by F. W. GILLIGAN—the well-known Essex County Player

6.0 'My Day's Work—XV'

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

6.30 Girl Guides' Programme by the Editor and Sub-Editor and 'White Heather' of *The Guide*

6.45 THE FOUNDATIONS OF MUSIC
HANDEL'S HARPSICHOORD PIECES
Played by BERNHARD ORD

WHEN Handel's first book of Harpsichord pieces (a set of eight Suites) appeared, in 1720, his thirty-sixth year, he was music-master to the Princesses Anne and Caroline, George II's daughters. A second set of eight was published, so far as we know without his approval, thirteen years after, and a volume of short movements, still later. There are besides six fugues, and a collection of early pieces, but these last have little more than historical interest. The best known piece in all these series is no doubt the air and variations which generations have called 'The Harmonious Blacksmith,' believing implicitly the old tale of their inspiration by the ringing of hammer on anvil in the smithy near London. The modern historian, caring nought for the picturesque or kindly traditions which his hunting after soulless truth may trample down and ruin, would have us call the story spurious, as though its truth or untruth

mattered now, or could affect the bright ring of the music. We know, indeed, but little of the origin of most of the pieces, nor can anyone be sure why their simplicity—it is at times an almost bald simplicity—is so much at variance with all that we have heard of Handel's brilliance as a player of the harpsichord and of the organ. It may be that, as he played them himself, he relied a great deal on extempore embellishment of their simple outlines, giving them new life and an interest which is not always present in the printed versions as they have come down to us. But the best of the pieces on which Mr. Bernhard Ord will draw for his programme this week, have a freshness and charm, stateliness sometimes, and occasionally strength, which

THE SECOND OF THE
NATIONAL LECTURES

will be given tonight at 9.20, when Professor A. S. EDDINGTON, F.R.S., D.Sc., LL.D., Plumian Professor of Astronomy at the University of Cambridge, and Director of the Observatory, Cambridge, will talk on

'MATTER IN INTERSTELLAR SPACE.'

FOR the ordinary, unscientific man, even, there can be no more fascinating subject of speculation than the space between the stars—space so far away that the very light that travels through it does not reach us for perhaps a million years: space surrounding stars that may have been wiped out a thousand years ago, and that we shall still be seeing for thousands of years more; space into which, in the nature of things, man can never hope to penetrate. But modern astronomy has explored and charted interstellar space with an accuracy that appears positively uncanny when one considers the utter remoteness of the dimensions in which it has to work. Recently, however, doubts have arisen as to the very nature and, as it were, the very shape of space, and Einstein has set the observatories observing more keenly than ever. Professor Eddington's lecture tonight will provide listeners interested in the advance of science with an opportunity of hearing the present position, in one aspect of it, summed up by one of the most distinguished astronomers in the world.

inevitably recall the great Handel and his robust sanity.

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 Musical Interlude

7.25 Mr. WICKHAM STEED:
'How the House Received the Budget'

HARDLY any 'annual event' in Parliament excites quite as widespread an interest as the Budget Speech by the Chancellor of the Exchequer. Everyone's pocket, either directly or indirectly, is touched by the Chancellor's decisions: everyone, therefore, awaits his speech with a critical ear. For two successive years Mr. Wickham Steed has described over the microphone both the Budget and its reception: listeners who heard his previous vivid accounts will not need, therefore, to be recommended to listen again to the summing-up of so pertinent a matter by a famous journalist who, as one-time editor of the *Times* and as Proprietor and Editor of the *Review of Reviews*, has had an exceptional opportunity of studying political affairs.

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'The Flying Dutchman' Wagner
FRANK TITTERTON (Tenor)
Fill a glass with golden wine Quiller
Beauty Edgar Barrett
Sun God William James
BAND
Hymn to the Sun ('Iris') Mascagni
GLADYS PALMER (Contralto)
Soft-footed snow Sigurd Lie

Harvest of Sorrow
In the Silent Night Rachmaninov

FRANK TITTERTON
Where'er you walk Handel
Sound an Alarm

BAND
Divertimento, No 11 Mozart,
arr. Gerrard Williams

GLADYS PALMER
Autumn Song Cyril Scott
At Close of Day Quiller
The Toll-Gate House Alec Rowley
BAND
Two Norwegian Pieces Coquard
In Molde; Norwegian Dance

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (*Daventry only*) Shipping Forecast, Fat Stock Prices

9.20 Second National Lecture

'Matter in Interstellar Space'
By Professor A. S. EDDINGTON,
F.R.S., D.Sc., LL.D.
(See centre of page)

10.5 'La Fille du Tambour Major'

Composed by JACQUES OFFENBACH
Devised by R. E. JEFFREY
Compère
Stella
Robert
Griquet
Major

THE WIRELESS CHORUS and THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

11.0 A Hand at Auction Bridge

Mr. GEORGE PLAYFAIR

♠ A, K, Q, 9, 6, 2
♥ 4
♦ 10, 9
♣ A, Q, 5, 2

Col. B. OLIVER

♠ Kn, 10
♥ A, 8, 7, 6, 3
♦ Kn, 6, 2
♣ Kn, 6, 3

Mr. HENRY PLAYFAIR

♠ 8, 7
♥ Q, Kn, 9, 5, 2
♦ A, K, 3
♣ K, 9, 4

Mr. A. J. ALAN

♠ 4, 5, 3
♥ K, 10
♦ Q, 8, 7, 5, 4
♣ 10, 8, 7

The score is love all in the first game.

Mr. GEORGE PLAYFAIR is the dealer.

11.15-12.0 DANCE MUSIC: ALFREDO and his BAND, and THE NEW PRINCES ORCHESTRA from the New Princes Restaurant

12.0-12.15 Experimental Transmission of Still Pictures by the Fultograph Process

MONDAY, APRIL 15

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by E. A. PARSONS

- Overture, 'Le Serment' (The Oath) *Auber*
- ARTHUR BAYLISS (Bass)
- The Yeomen of England ('Merric England') *German*
- Invictus *Huhn*

ORCHESTRA

- Egyptian Ballet Music Suite *Luigini*
- Selection, 'Tosca' *Puccini*
- Flower Waltz ('Nutcracker' Suite) *Tchaikovsky*
- Selection, 'A Day in Paris' *Finck*

4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

STUART and CAMERON (Xylophone Duets)

5.0 A Ballad Concert

- SYBIL CRAWLEY (Soprano)
- FRANK POULTON (Bass)
- SYBIL CRAWLEY
- As I walkt forth
- Set by Johnson—1610
- Gather ye Rosebuds
- Set by Laves—1652

- FRANK POULTON
- At the hour the long day ends *Parry*
- Come you, Mary... *Coxton*
- When all the world is young *Brewer*

- SYBIL CRAWLEY
- The Slender Boy (Welsh Air)
- Gathering Daffodils (Seventeenth Century Tune) *arr. Somervell*

- I will walk with my love (Irish Traditional)

- FRANK POULTON
- Myself when young ('In a Persian Garden') *Lisa Lehmann*
- Twankadillo *J. L. Molloy*
- Hey ho, the wind and the rain *Quilter*

5.30 The Children's Hour: (From Birmingham)

- 'A Dog's Journey,' by Mildred Forster
- CONSTANCE HOPE (Violin)
- TONY and JACKO will Entertain
- 'Camping and Tramping,' by T. C. Lawton

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

6.30 Light Music (From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Famous Marches:

- War March of the Priests ('Athalie') *Mendelssohn*
- Coronation March, 'The Prophet' .. *Meyerbeer*
- Grand March, 'Tannhäuser' *Wagner*
- Fourth 'Pomp and Circumstance' March *Elgar*

7.0 The Royal Artillery Band

7.0 THE BAND OF THE ROYAL REGIMENT OF ARTILLERY

(By kind permission of THE OFFICERS)

Conducted by Captain E. C. STRETTON, M.V.O.
Relayed from the National Trades and Industrial Exhibition at Bingley Hall, Birmingham

- Selection, 'Die Fledermaus' (The Bat) *Strauss*
- Suite of Dances, 'Prodana Nevesta' *Smetana*
- La Fête de Cendrillon (Cinderella's Fête) *Dicker*
- Intermezzo, 'Wagner Mad'n' (Viennese Lasses) *Zichrer*
- Suite, 'The Enchanted Forest' *Drigo*
- Dance of the Hours ('La Gioconda') .. *Ponchielli*
- Caprice, 'The Mill in the Valley' *Rhode*

8.0 A VIOLIN RECITAL by WINIFRED SMALL

- Air Célèbre, No. 1 *Purcell*, *arr. A. H. Lambert*
- Gavotte *Mozart, arr. Auer*
- Introduction and Rondo Capriccioso *Saint-Saëns*
- Valse Capriccio *Rowley Woolf*
- Gopak (Russian Dance) *Moussorgsky*, *arr. Rachmaninov*
- La Clochette (The little bell) *Paganini, arr. Kreisler*

8.30 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

- Overture, 'Ray Blas' *Mendelssohn*

SIDONIE WASSERMAN (Pianoforte) and Orchestra

- Concerto in A (K.488) *Mozart*
- FRANCES MORRIS (Soprano)
- One morning very early *Sanderson*
- I know a bank *Martin Shaw*
- Who is Sylvia? *Schubert*

ORCHESTRA
Symphonic Poem, 'Phaëton' *Saint-Saëns*

SIDONIE WASSERMAN
Valse in F Minor } *Chopin*
Three Mazurkas, Nos. 14, 24 and 7 }

ORCHESTRA
Four Characteristic Dances, 'Gipsy Suite' *German*

- FRANCES MORRIS
- I attempt from love's sickness to fly .. *Purcell*
- A Pastoral *Carey, arr. Wilson*
- It was a lover and his lass *Eric Coates*

ORCHESTRA
Ballet Music, 'Faust' *Gounod*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

11.0-11.15 ALFREDO and his BAND, and THE NEW PRINCE'S ORCHESTRA from the New Princes Restaurant

(Monday's Programmes continued on page 76.)



Claude Harris.

WINIFRED SMALL gives half-an-hour's violin recital between 8.0 and 8.30 tonight.

arr. Hughes

THE KEY TO MAN'S CAREER.

"Pelmanism," says Dr. Norwood, "is sound Psychology."

DR. NORWOOD, D.D., the well-known minister of the City Temple, London, is a great admirer of Pelmanism. "Pelmanism," he says, "is



Casual Smith

DR. F. W. NORWOOD, D.D.

sound Psychology and an admirable system of Mind-training. It is more than mere Memory-training. It reduces to a coherent system what every person who lives intelligently and strongly must, at least partly, carve out for himself. A proper grasp of it would save any life from futility, and would cause many to discover powers latent within themselves of the existence of which they had not dreamed. It teaches that man has the key to his own career, and enables many to find the key itself which, for want of self-knowledge, had lain undisturbed."

Pelmanism trains the mind and the senses. It strengthens your Will. It develops your Personality. It banishes Timidity and drives away Depression and harmful, morbid thoughts. It gives you increased Courage, Initiative, Forcefulness and Determination. It enables you to take up a more cheerful and optimistic attitude towards life. Not only does it increase your Efficiency and Earning-Power, but it helps you to cultivate an appreciation of the finer things of life. In a sentence, it enables you to live a fuller, richer, happier, and more successful existence.

An Analytical Chemist states that Pelmanism has enabled him to secure top place in an exam. A Designer and Draughtsman reports a 100 per cent. increase in income due to increased efficiency. A Teacher writes: "I have more Self-Confidence and am not so subject to fits of Depression." A Business Man writes: "I have no fears now; they have all disappeared. My rather timid disposition has become a resolved, determined disposition. My capacity for work is far greater than that of a year ago." A Housewife writes: "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the Course my character changed. At the present time I am more content and happy than I have ever been before in my life."

An Assistant Analyst writes: "I am more efficient now than before I commenced the Course. Before taking the Course I had occasional feelings of Depression, but I have found a sure cure for this in Pelmanism. My response to the beauties of Nature is greatly increased owing to improved powers of Observation, and a walk in the country is now a delight—whereas I used to look on it as a mere physical exercise." The Pelman Course is fully explained in a little book entitled "The Efficient Mind," a copy of which will be sent, free of charge, to every reader who writes for it to-day. Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them in 'bus or tram or train or in odd moments during the day. They will enable you to banish those weaknesses and failings which "keep you down" in life, and to make the fullest use of the powers now lying latent or only semi-developed in your mind.

Write to-day to the Pelman Institute, 95 Pelman House, Bloomsbury Street, London, W.C.1 (or call), and by return you will receive a free copy of "The Efficient Mind" and particulars enabling you to enrol for the Pelman Course on specially convenient terms.

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Monday's Programmes continued (April 15)

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on

"His Master's Voice" RECORDS

CLAIR DE LUNE—(Fauré)—Anne Thursfield—E452, 4/6.

MAGIC FLUTE OVERTURE—State Opera Orchestra, Berlin—E454, 4/6

SYMPHONY No 5 in C MINOR—(Beethoven)—Royal Albert Hall Orchestra—D1150 to D1153, 6/6 each.

BALLET EGYPTIEN—Reginald Foort—B2477 and B2479—3/- each.

MYSELF WHEN YOUNG—Stuart Robertson—B2755, 3/-.

TANNHÄUSER MARCH—(Wagner) Symphony Orchestra and Chorus—D1101, 6/6

DANCE OF THE HOURS—(La Gioconda)—New Light Symphony Orchestra—C1403, 4/6.

FAUST BALLET MUSIC—Royal Opera Orchestra, Covent Garden—C1462 and C1463, 4/6 each.

TRIO in D. MINOR for Violin, Cello and Pianoforte (Mendelssohn)—Cortot, Thibaud and Casals—DB1072 to DB1075, 8/6 each.

KOL NIDREI—Arnold Földes—C1411, 4/6.

"YEOMEN OF THE GUARD" SELECTION—Coldstream Guards Band—C1259, 4/6.

"ENIGMA" VARIATIONS (Elgar)—Royal Albert Hall Orchestra—D1154 to D1157, 6/6 each.

"PEER GYNT" SOLVEIG'S SONG—Mavis Bennett—C1229, 4/6.

MASTERSINGERS OF NUREMBERG, Prelude to Act III—London Symphony Orchestra—D1219, 6/6.

PASSING BY—Walter Glynn—B2348, 3/-

BANJO SONG—Peter Dawson—B2858, 3/-

AVE MARIA—(Schubert-Wilhelm)—Heifetz—DB 1047, 8/6.

TRADE WINDS—MOTHER CAREY—Keith Falkner—B 2917, 3/-.

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INVITATION TO THE WALTZ—Cortot—DA 855, 6/-.

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5WA CARDIFF. 323.2 M. 928 KC.

1.15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales NATIONAL ORCHESTRA OF WALES (Cerddoria Genedlaethol Cymru)

Overture, 'Fingal's Cave' Mendelssohn
Concerto Grosso No. 16, in D, for Two Violins and Violoncello, accompanied by Strings and Pianoforte Handel
Three Entr'actes ('Carmen') Bizet

3.0 London Programme relayed from Daventry

4.45 Mr. LYNDON HARRIES: 'Farce in Shakespeare—III, The Rustic Fool'

Many examples will be quoted from Shakespeare in this recital. Mr. Harries will differentiate between the Rustic Fool and the Clown, of whom he has already spoken.

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

1.15-2.0 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For West Wales Girl Guides

'A CAMP FIRE'

by the

19TH SWANSEA COMPANY OF GIRL GUIDES

6.45 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.15 West Regional News, S.B. from Cardiff

9.20-11.15 S.B. from London

6BM 288.5 M. 1,040 KC. BOURNEMOUTH.

3.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.15 Local Announcements)

5PY 396.3 M. 757 KC. PLYMOUTH.

3.0 London Programme relayed from Daventry

5.15 The Children's Hour: We are going into the Western Canadian Forest to visit a homesteader's shack

Weather Forecast 'Fifty Below Zero'

(Franklyn Kelsey)

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.15 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

3.0 The Northern Wireless Orchestra

Overture, 'The Black Squire' Pascal
Suite 'Wayside Sketches' Minchin
Waltz, 'Venus on Earth' Lincke

TOM CASE (Baritone)

If thou art sleeping, Maiden }
Good-night, Beloved } Noel Johnson
All are sleeping }
I fear thy kisses, gentle maiden. }

ORCHESTRA

Selection, 'The Mastersingers' Wagner
Spring Song }
Boating Song } Mendelssohn
Humoresque Finck

KATHLEEN BARROW
Recitations

ORCHESTRA
Coekney Suite Ketelbey



Stage Photo.

'O! how I love thee; how I dote on thee!'

The rustic fool is the subject of Mr. Lyndon Harries' third talk on Farce in Shakespeare, from Cardiff this afternoon. This scene from the Drury Lane production of *A Midsummer Night's Dream* shows the rustic fool, as exemplified by Bottom, and Titania under the influence of Puck's mischievous spell.

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

5.15 The Children's Hour

6.15 S.B. from London

6.30 S.B. from Swansea

6.45 S.B. from London

7.45 'Young Wales'

A Programme contributed by some of the Winners at the Annual Inter-Collegiate Eisteddfod of the University of Wales held at Swansea, 1929.

EDITH WILLIAMS (Soprano), ELUNED LEYSEON (Violin), GWYNETH BOWEN (Pianoforte), MEGAN JONES (Soprano), A. H. WILLIAMS (Baritone)
T. J. MORGAN (Reading selections from his Poems)

THE ABERYSTWYTH UNIVERSITY STUDENTS' TRIO
HUBERT PEARCE (Violin), HAYDN LEWIS (Violoncello), IDRIS THOMAS (Pianoforte)

THE CARDIFF UNIVERSITY LADIES' CHOIR
and

THE CARDIFF UNIVERSITY MIXED CHOIR
Directed by W. G. WILLIAMS

9.0-11.15 S.B. from London (9.15 West Regional News)

Monday's Programmes continued (April 15)

TOM CASE
The Passionate Shepherd to his Love... *Marlowe*
Hope, the Hornblower... *Ireland*
Leanin'... *Sterndale Bennett*
A Dinder Courtship... *Eric Coates*

ORCHESTRA
Three Elfin Dances... *Waldo Warner*
Romance... *Rubinstein*

KATHLEEN BARROW
Recitations

ORCHESTRA
Selection, 'The Girl behind the Counter' *Talbot*

5.15 **The Children's Hour:**
S.B. from Leeds
Fantasy Pictures, illustrated by **DOROTHY KITCHEN and JOHN WOODS SMITH**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.45 **A Light Orchestral Concert**
From Manchester
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Richzi'... *Wagner*
From Leeds

7.55 **FRANK HEMINGWAY (Violoncello)**
La Cinquantaine... *Gabriel-Marie*
Quintet... *Cupis, arr. Nachés*
From Manchester

8.5 **ORCHESTRA**
Suite, 'Four Ways'... *Eric Coates*
From Hull

8.20 **JOSHUA THIRTLLEWHISTLE (Entertainer)**
'Mrs. Thirtlewhistle on Washerwimmin,' a West Riding Sketch, by John Birch
From Leeds

8.32 **ALFRED HEMINGWAY**
Arioso... *Bach*
Allegro appassionato... *Saint-Saëns*
From Manchester

8.42 **ORCHESTRA**
Selection, 'Manon Lescaut'... *Puccini*

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

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,250 kC.
3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Jane Dillon, the Famous Portrayer of Canadian Types. 8.0:—Tynny Trifles. A Sprittime Revue by E. A. Bryan. 9.0-11.15:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 kC.
3.30:—Childhood's Days. The Station Orchestra: A Children's Overture (Roger Quilter). Jessie Skene (Soprano): Vespers, Brownie, Missing, and Market Square (Fraser-Simson). Orchestra: Children's Suite, No. 1 (John Ansell). Jessie Skene: A Stern Story, The Dream Fairy, The Kingfisher, and When you go to Fairyland (Sir Frederic Cowen). Orchestra: Fantasy, 'The Selfish Giant' (Eric Coates). Jessie Skene: Auto-Suggestion, Hyde Park, The Little Young Lambs, and Little Grey Water (Cowen). Orchestra: Selection, 'Baby's Opera' (Byng). 4.45:—An Organ Recital by S. W. Litch from the New Savoy Picture House. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 7.45:—Aftermath. The Station Orchestra: Overture, '1745' (W. B. Munnie). 'The Dawn,' a Play in One Act by Naomi Jacobs. 'Count Albany,' a Play in One Act by Donald Carswell. 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-11.15:—S.B. from London.

2BD ABERDEEN. 511.2 M. 964 kC.
3.45:—Afternoon Concert. The Station Octet: March, 'King Cotton' (Sousa); Berceuse de Jocelyn (Godard). 3.55:—Hannah T. Ruddach (Soprano): She wandered down the mountain side (Frederic Clay); Should he upbraid (Bishop); Thank God for a Garden (Del Riego). 4.5:—Octet: Suite, 'Egypta' (Wood). 4.10:—J. Turnbull Erskine (Baritone): To Anthea (J. L. Hatton); The Slighted Swain (H. J. Wilson); Tomorrow (Frederic Keel). 4.20:—Octet: Incidental Music ('Faust') (Coleridge-Taylor). 4.35:—Hannah T. Ruddach: Villanelle (Eva Dell'Acqua); The Smile of Spring (Percy Fletcher); Home that is Calling for Me (Frederick Drummond). 4.45:—Octet: Pot Pourri, 'Bacchanalia' (arr. Finck). 4.50:—J. Turnbull Erskine: In cellar cool (Traditional); False Phillis (H. L. Wilson); Becsuse (Guy d'Hardelot). 5.0:—Octet: Selection, 'A Country Girl' (Monckton). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Juvenile Organizations' Bulletin. 6.45:—S.B. from London. 7.45:—S.B. from Glasgow. 9.0:—S.B. from London. 9.15:—S.B. from Glasgow. 9.20-11.15:—S.B. from London.

2BE BELFAST. 502.7 M. 991 kC.
12.0-1.0:—Light Music. The Radio Quartet: Selection, 'Tannhäuser' (Wagner, arr. Alder); Valse Triste (Sibelius); Ballet Music, 'La Source' (Delibes). Beryl McVigh (Soprano): The Early Morning (Graham Peely); The Stars (Montague Phillips); Love's a merchant (M. Carew); The Blue Hills of Antrim (Hamilton Harty). Quartet: Three Irish Dances (Ansell); Selection, 'The Rainbow' (Gershwin). 3.30:—Dance Music. Bob Dryden's Rivoli Rhythm Boys, relayed from the Plaza, Belfast. 4.20:—A Vocal Interlude by John Donnan (Tenor): Kishmuf's Galley (arr. Kennedy-Fraser); Close thine eyes and sleep secure (Donald Ford); To Daisies (Quilter) I'll sing three songs of Araby (F. Clay); Birds in the nest (Nicholas Chaveaux). 4.32:—David John (Oboe): Concerto in C Minor for Oboe (Benedetto Marcello, 1686-1750). 4.45:—Organ Recital by Charles Howlett relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Programme of String Music. The String Orchestra: Holberg Suite for Strings, Op. 40 (Grig); Suite from the Dramatic Music (arr. Albert Coates). 8.10:—Geoffrey Garrod (Tenor). Elizabethan Love Songs: When Laura Smiles (P. Rosseter, arr. F. Keel); Go to bed, sweete muse (B. Jones, arr. F. Keel); Come again (J. Dowland, arr. F. Keel); Sweets Cupid ripen her desire (Wm. Corkine, arr. F. Keel). 8.22:—Orchestra: Suite of Six Pieces (Bach, arr. Chas. Woodhouse). 8.32:—Geoffrey Garrod. Old English Melodies: My lovely Orlu (G. Monro, arr. Lane Wilson); The Slighted Swain (Anon. arr. Lane Wilson); Phillis has such charming graces (A. Young, arr. Lane Wilson). 8.44:—Orchestra: Three Short Pieces for Strings: Serenade (from String Quartet), Op. 3, No. 5 (Haydn, arr. C. Woodhouse); Moment Musical, Op. 94, No. 3 (Schubert, arr. C. Woodhouse); Traillmerel (Schumann, arr. C. Woodhouse); Walts from Serenade for String Orchestra, Op. 48 (Tchaikovsky). 9.0-11.15:—S.B. from London.



'I'm not getting any thinner, Mum!'

—says Mrs. Rawlins

"But I get through as good a day's work as I did when I was your weight, Mum! That's experience! Its knowing your way about, Mum, and not being above taking a hint. There's that Robin Starch. I was speaking of it last week. Robin's a good hint. Less trouble—easy mixed—a nice glide in your iron—the gloss given you—and a grand finish to everything you do. Folks often say they wonder how Mrs. Rawlins does it.

Well Mum, I owe a lot to Robin. Made by Reckitt's, Mum! The same folks as makes Reckitt's Blue! That's a household name! Reckitt's Blue! Why Mum, Reckitt's Blue is what you might almost call salvation to things that is white."

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ROBIN
Starch

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Hill, M.P.

Holiday Talks

Will appear in next Wednesday's issue

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7.0
LORD RIDDELL
WILL
GIVE A TALK.

TUESDAY, APRIL 16

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.50
DE COURVILLE'S
'GAY
SPARKS' AGAIN.



10.15 a.m. **The Daily Service**

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

10.45 (Daventry only) 'Some Recipes for Egg Dishes'

It is estimated that we use some 5,700 million eggs every year. This means that each of us eats about 125 eggs in the year. Only the lazy bachelor could be content with 125 hard-boiled eggs in the year; but even the most resourceful housewife is sometimes nonplussed as to how to vary the monotony of the inevitable egg. Here, then, are some variations.

11.0 (Daventry only) Gramophone Records Miscellaneous

12.0 A CONCERT
ROSALIE GARNET (Soprano)
CEREDIG JONES (Baritone)
EVELYN COOKE (Violin)

1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

2.0-2.25 (Daventry only)
Experimental Transmission of
Still Pictures by the Fultograph
Process

3.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA
EMMIE JOYCE (Light Songs at the Piano)

4.0 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion

5.15 THE CHILDREN'S HOUR:
'THE VAGABOND'
(Maurice Baring)
Arranged as a Dialogue Story, with
Incidental Music by THE OLOF
SEXTET

6.0 POETRY READING

6.15 TIME SIGNAL, GREENWICH ;
WEATHER FORECAST, FIRST GEN-
ERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
HANDEL HARPSICHOORD PIECES
Played by BERNHARD ORD

7.0 Lord RIDDELL: 'The International Printing Exhibition'

WHAT, one wonders, would Caxton with his simple printing press have made, for instance, of the great rotary presses that pour out into the world their millions of papers daily? At the International Printing Exhibition, to be held at Olympia this month, every branch of printing will be represented, including almost every kind of type from all countries. Special attention will be paid to publicity printing, such as posters, leaflets, etc. The last International Exhibition was held four years ago, but improvements have been so vast since then that the present exhibition, with its working models, will in no way cover the same ground. The interest in the International Printing Exhibition at Olympia is therefore not merely to the trade; it is equally interesting to the public at large. Lord Riddell, the great newspaper proprietor and publisher, is eminently the person to introduce such an exhibition to the listener.

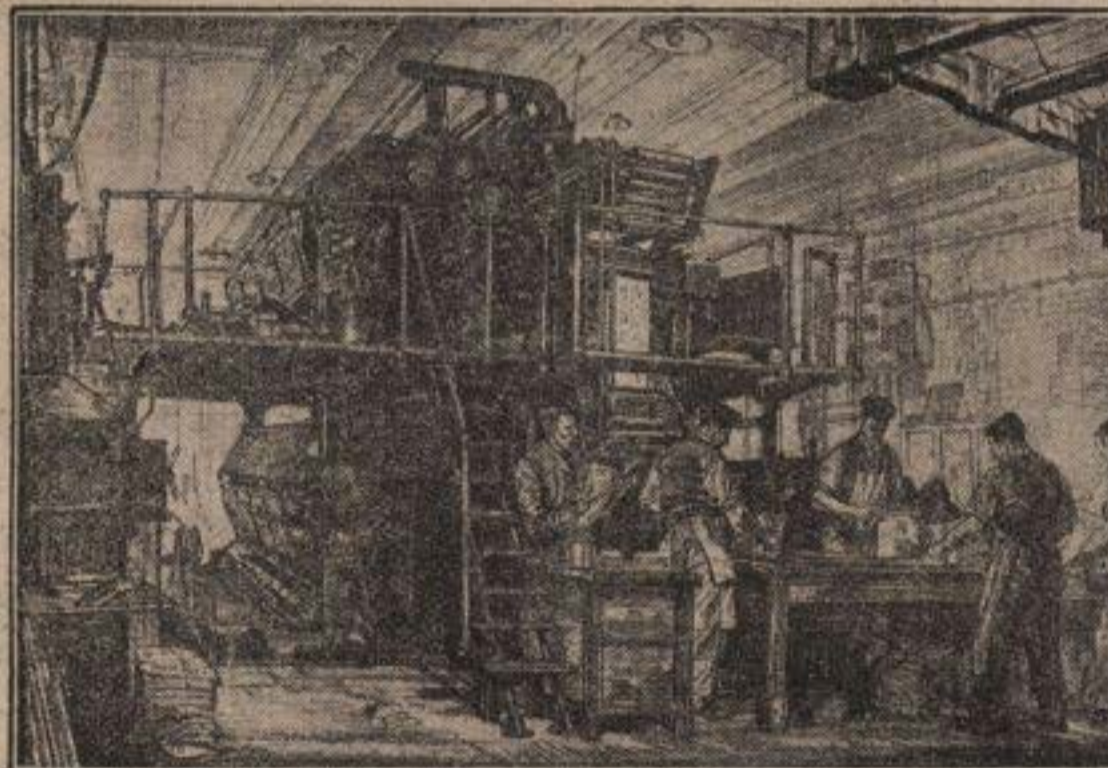
7.15 Musical Interlude

7.25 Mrs. MARION CRAN: 'The Small Garden' (under the auspices of the National Gardens Guild)

LISTENERS will welcome this reappearance before the microphone after Mrs. Cran's long absence. She appears under the auspices of the National Gardens Guild, whose object is to encourage the growing of flowers in industrial and populous centres of Great Britain and to federate the numerous Gardens Guild branches in different parts of the country. Mrs. Cran's subject is 'The Small Garden'—a feature particularly encouraged by the Guild, that holds, for instance, annual competitions for the best-kept garden in the suburbs.

7.45 **Chamber Music**

HERBERT HEYNER (Baritone)
ORREA PERNEL (Violin); REBECCA CLARKE (Viola); MAY MUKLE (Violoncello); LESLIE HEWARD (Pianoforte)



THE MARVEL OF A MODERN PRINTING-PRESS.

This evening at 7 o'clock Lord Riddell will talk about the International Printing Exhibition, where the latest developments in the mechanism of printing will be shown. This impression of one of the great rotary machines on which *The Radio Times* is printed at the rate of some 12,000 copies an hour, was specially drawn by Rowland Hilder for the series 'Broadcasting as the Artist Sees it,' which appeared two years ago in *The Radio Times*.

Trio in D Minor for Violin, Violoncello, and Piano-forte Mendelssohn
Molto allegro ed agitato; Andante con moto tranquillo; Scherzo; Leggero e vivace; Finale, Allegro assai appassionato

(ORREA PERNEL, MAY MUKLE, and LESLIE HEWARD)

HERBERT HEYNER
Free is the prospect here (Dr. Marianus' Scene from 'Faust') Gounod
Der Atlas Schumann
Hark, hark, the lark Schubert
An die Leier (To the Lyre)
Romanza from Serenade for Violin, Viola, and Violoncello Dohnanyi

(ORREA PERNEL, REBECCA CLARKE and MAY MUKLE)

ERNST VON DOHNANYI was only twenty when he made his first appearance as a concert pianist, stepping at once into the very front rank of executants. A year later, having won laurels in all the principal music centres of Germany and Austria-Hungary, he appeared with no less success in this country, and, in 1899, in the United States. As a composer he

was known at first by his fresh and attractive music for his own instrument; for a good many years, however, he has been steadily gaining wider recognition as a composer of orchestral and chamber music, and latterly of music for the stage. Although making comparatively little use of actual folk tunes, most of his music is strongly characteristic of his native Hungary; it is all distinguished not only by very able craftsmanship, but by a genuine gift of invention, flavoured with a happy sense of laughter.

In this Serenade he contrives to make wonderfully full effects from the three instruments, and the hearer never has any sense of the team's being too small. The movements are all short and compact; the first is a March, the second a Romance in which the viola first has the melody, handing it over to the violin later. The third is a Scherzo with an alternative section like the conventional Trio, except that it is more closely knit up with the opening part than the strict old tradition demanded. The fourth movement is a short and very simple theme followed by variations, and the last is a bustling Rondo which comes to an end with an echo of the sturdy rhythm of the opening March.

HERBERT HEYNER
Die Nacht (The Night)
Liebeshymnus (Love Hymn) Strauss
Anacreon's Grab (Anacreon's Grave) Hugo Wolf
Der Rattenfänger (The Rat-catcher)

8.35 QUARTET
Quartet in E Flat for Violin, Viola, Violoncello, and Pianoforte, Op. 87 Dvorak
Allegro con fuoco; Lento; Allegro moderato, grazioso; Finale

DVORAK'S music took some time to make its way beyond the bounds of his own country, but by the beginning of the last decade of the nineteenth century, when he had reached his fiftieth year, several of his more important works had been enthusiastically welcomed in America. In 1892 the National Conservatory of Music in New York invited him to become its Director, and, with the permission of the Prague Conservatoire, to which he was already bound, he went to the States and was given a splendid reception alike as teacher and conductor of his own music. But the noise and bustle of such a city depressed him, and after three years of growing home sickness, he resigned his post and returned to the simplicity of his own country, taking up his old post as Professor in Prague.

This pianoforte quartet belongs to the period just before the American visit, so that it has never been claimed, like several of the works written in New York or after his return, as belonging to America and inspired by the native tunes. This is the genuine Bohemian Dvorak as we know him in the Slavonic dances.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

9.45 Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices

9.50 **De Courville's Hour**
Including JACK PADBURY'S COSMO CLUB SIX

10.50-12.0 DANCE MUSIC: CRO'S CLUB BAND, directed by RAMON-NEWTON from Cro's Club

TUESDAY, APRIL 16

5GB DAVENTRY EXPERIMENTAL

(482.5 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.30
Reading by
Lord
Dunsany

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 An Orchestral Programme
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

- Overture, 'Ilkla' Doppler
- WINIFRED DAVIS (Soprano)
- Cradle Song.....
- The Homeward Journey..... } Delius
- Secret Love.....
- Venovil.....
- ORCHESTRA
- Guildford Suite (Part I) Dunhill

LEONARD DENNIS
(Violoncello) and
Orchestra

Kol Nidrei (Hebrew
Melody) ..Max Bruch

ORCHESTRA

Bacchante .. Rubinstein
Three Dances Cyril Scott
Gayotte; Eastern
Dance; English Dance

WINIFRED DAVIS

The Swan } Grieg
Two Brown Eyes
Hope
I love thee

ORCHESTRA

Selection, 'The Prodi-
gial Son' Wormser

LEONARD DENNIS

Sonata in G Minor
(1670-1742) Eccles
Largo; Allegro con
spirito; Adagio;
Vivace

ORCHESTRA

Ballet Suite, 'The Shoe'
Ansell

BAND
Spanish Rhapsody Ferroni
Gopak (Russian Dance) ('The Fair of Sorot-
chinski') .. Moussorgsky, arr. R. T. Chilton

PERCY UNDERWOOD
The Rebel William Wallace
The Windmill Herbert H. Nelson

BAND
Selection, 'The Yeomen of the Guard' .. Sullivan

DOROTHY VARICK
BAND
Suite, 'Rustic Revels' Fletcher
Dancin' on the Green; At Quality Court;
All the Fun of the Fair



LORD DUNSANY,
who will give a reading from his own
works at 9.30 tonight

9.30 Lord Dunsany
reading from his own
Works

THE fantastic note is not too prevalent in modern literature; and some of the best examples of it come from Ireland. James Stephens and Lord Dunsany being outstanding. Dunsany's 'Tales of Wonder' preserve, whilst they refine, the tradition of Poe; his plays occupy a position entirely their own. It is easy to imagine how well these exquisite stories will broadcast, and an added pleasure comes from the knowledge that their author himself is reading them.

10.0 WEATHER FORECAST,
SECOND GENERAL NEWS
BULLETIN

5.30 The Children's Hour
(From Birmingham)

'The Ring of Happiness'—A Short Play by
Marjorie Lyon, with Incidental Music by James
Lyon (played by WINIFRED FIRTH). Songs by
HAROLD CASEY (Baritone)

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

6.30 JACK PAYNE and the B.B.C. DANCE
ORCHESTRA

FREDERICK CHESTER (Entertainer)
HARLEY and BARKER
(Entertainers at the Piano)

8.0 A MILITARY BAND CONCERT

MAY JONES (Entertainer)
PERCY UNDERWOOD (Baritone)

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

- Overture in the Italian Style Schubert
- PERCY UNDERWOOD
- Spring Sorrow..... } Ireland
- The Bells of San Marie.....
- Border Ballad Cowen
- BAND
- Carnival Suite Montague Ring
- Calvacade; Pierrette; Harlequin; Colum-
bine; Frolic
- MAY JONES (Entertainer)

10.15 An Orchestral Concert

THE WIRELESS ORCHESTRA
Conducted by WILLIAM STARK

THE WIRELESS SINGERS
Conducted by STANFORD ROBINSON

ORCHESTRA
Overture, 'Iphigenia in Aulis'
Gluck, arr. Wagner
Suite from 'Water Music' .. Handel, arr. Harty

WIRELESS SINGERS
Glees:
Cherry-stones Marquis of Blandford
Why do the Roses whisper? Pearsall
The Cuckoo sings in the Poplar Tree .. Macfarren

ORCHESTRA
Intermezzo, 'Dorabella' ('Enigma' Variations)
Elgar

WIRELESS SINGERS
Russian Part-Songs:
Sun and Moon Gretchaninov
At Father's Door Moussorgsky

11.2-11.15 ORCHESTRA
'Peer Gynt-Suite' No. 1 Grieg
(Tuesday's Programmes continued on page 80.)

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Sir Thomas Beecham and London Symphony Orchestra (No. 11001-6s. 6d.).
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J. H. Squire Celeste Octet (No. 3650-3s.).
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Bruno Walter and Royal Philharmonic Orchestra (No. 11961-11962-6s. 6d. each).
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Orchestre Symphonique de Paris (Nos. 9566-9567-4s. 6d. each).
- PROPHETE, Coronation March.**
Royal Guards Band (No. 9454-4s. 6d.).
- TANNHAUSER, Grand March.**
Sir Henry J. Wood and New Queen's Hall Orchestra (No. 11021-6s. 6d.).
- DIE FLEDERMAUS SELECTION, in two parts.**
Johan Strauss and Symphony Orchestra (No. 9247-4s. 6d.).
- RUY BLAS OVERTURE.**
Percy Pitt and B.B.C. Orchestra (No. 9278-4s. 6d.).
- FAUST, Ballet Music.**
Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. 11784-11795-6s. 6d. each).
- TRIO IN D MINOR.**
Cherniavsky Trio (No. 3345-3s.).
- HARK, HARK, THE LARK.**
Musical Art Quartet (No. 9475-4s. 6d.).
- YEOMEN OF THE GUARD, Selection.**
H.M. Grenadier Guards Band (No. 2409-3s.).
- PEER GYNT, Suite No. 1, Op. 46 - Anitra's Dance, Dance of the Imps, and Death of Ase, Morning.**
Court Symphony Orchestra (Nos. 2587 and 2686-3s. each).
- TURKISH PATROL.**
H.M. Grenadier Guards Band (No. 4111-5s.).
- CARMEN, Selection.**
Percy Pitt and B.B.C. Orchestra (No. 9126-4s. 6d.).
- MARCHE LORRAINE.**
H.M. Grenadier Guards Band (No. 9385-4s. 6d.).
- PLYMOUTH BOE OVERTURE.**
Plymouth Theatre Orchestra (No. 5167-4s. 6d.).
- MADAME BUTTERFLY, Selection.**
Percy Pitt and New Queen's Hall Light Orchestra (No. 9306-4s. 6d.).
- CANZONETTA.**
St. James' String Sextet (No. 4485-3s.).
- CHAMSON-IN LOVE.**
Plymouth Theatre Orchestra (No. 9157-4s. 6d.).
- STUDENT PRINCE, Selection.**
His Majesty's Theatre Orchestra (No. 9084-4s. 6d.).
- SUMMER DAYS SUITE.**
Eric Coates and New Queen's Hall Light Orchestra (Nos. 9569-9570-4s. 6d. each).
- CLASSICA SELECTION.**
J. H. Squire Celeste Octet (No. 9440-4s. 6d.).

Instrumental.

- THAIS-Meditation.**
Albert Sammons, Violin (No. 9415-4s. 6d.).
- HUMORESKE.**
G. T. Pateman, Organ (No. 9181-4s. 6d.).
- APRES UN REVE.**
Gaspar Cassado, Cello (No. D1596-4s. 6d.).

Vocal.

- O, WORSHIP THE KING.**
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Norman Allin (No. L1760-6s. 6d.).
- INVICTUS.**
Norman Allin (No. 2609-3s.).
- RULE, BRITANNIA.**
Dame Clara Butt and Community Singing (No. 7573-6s. 6d.).
- I LOVE THE MOON.**
Doris Vane (No. 3796-3s.).
- PASSING BY.**
Salisbury Singers (No. 5105-3s.).
- TOM JONES, Waltz Song.**
Doris Vane (No. 3879-3s.).
- SUNNY, WHO?**
Binnie Hale and Jack Buchanan (No. 9147-4s. 6d.).
- LOVE'S OLD SWEET SONG.**
Layton and Johnstone (No. 4459-3s.).

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- WIRELESS SYMPHONY ORCHESTRA.
- WIRELESS SINGERS.
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Tuesday's Programmes continued (April 16)

5WA CARDIFF. 323.2 M. 928 KC.

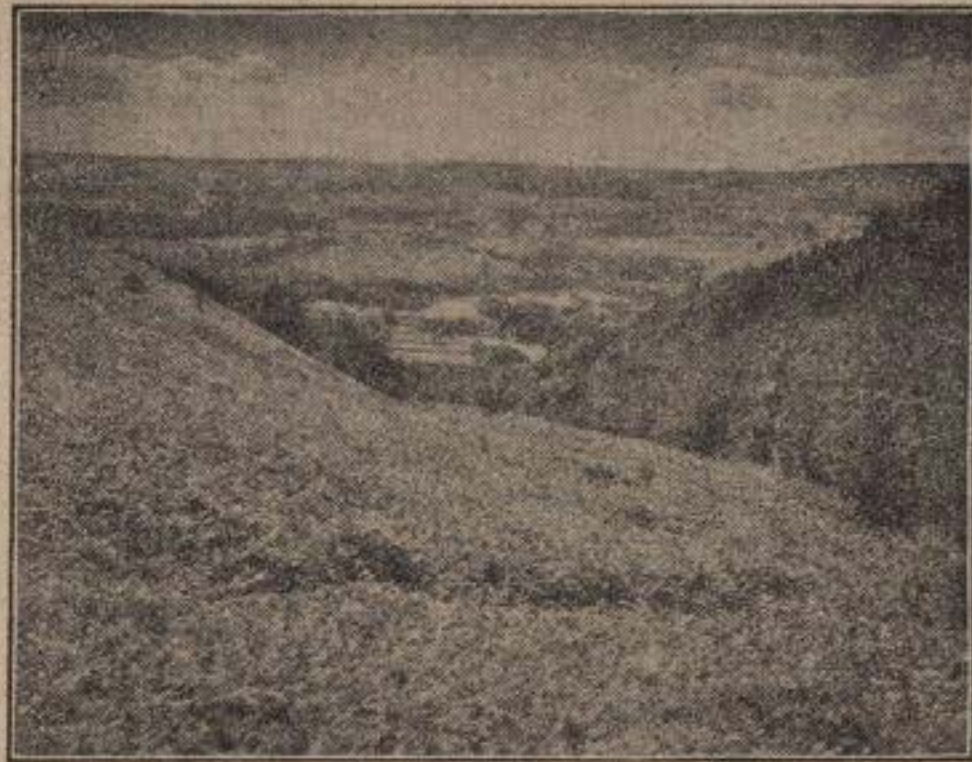
1.15-2.0 A Symphony Concert
Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Symphony in D ('The London')Haydn
Ballet Music ('Boabdil')Moszkowski

3.0 London Programme relayed from Daventry

5.0 Miss CONSUELO DE REYES, 'Masques and Pageants-I, Community Playing-Necessary Organization'

THE aim of this series of talks is the promotion of open-air dramatic playing by members of Community Groups, Women's Institutes and Colleges, etc. Miss de Reyes will show how masques, if properly organized, may prove a very remunerative addition to charity fairs and fetes.

5.15 The Children's Hour



'GREEN HILLS OF SOMERSET.'
From Cardiff this evening at 7.45.

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Swansea

7.25 S.B. from London

7.45 Green Hills of Somerset
A Roving Journey of Song and Story through the County of his birth
by
FRED. E. WEATHERLY, K.C.
The programme will consist of:

- (a) Songs from Shakespeare and Modern Writers, many of them associated with places in Somerset, sung by
HILDA BLAKE (Soprano)
and
DENNIS NOBLE (Baritone)
- (b) Music of the West Country played by
THE NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRAITHWAITE
- (c) Stories by Villagers at the Scenes of their Happenings

9.0-12.0 S.B. from London (9.45 West Regional News)

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

1.15-2.0 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Egwyl Gymraeg
'PYNCLAU'R DYDD YNG NGHYMRU'
Can:
Yr Athro E. ERNEST HUGHES,
A WELSH INTERLUDE
'Current Topics in Wales'
A Review, in Welsh, by
Professor E. ERNEST HUGHES,
7.25 S.B. from London
9.45 West Regional News.
9.50-12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Surgeon-Captain L. F. COPE, R.N. (Retd.): 'Two Saxon Churches of Hampshire'

7.15-12.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 The Children's Hour:
STREET CRIES AND NOISES
Members holding certificates and badges are requested to switch on as soon as possible, for we propose to take an excursion round Plymouth

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Miss EVE MACAULAY: 'The Meaning of the Play of Children-III, The Danger of Day Dreaming'

7.15-12.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

12.0 GRAMOPHONE RECORDS
A Variety Programme

1.15-2.0 The Tuesday Midday Society's Concert
Relayed from the Houldsworth Hall
A VOCAL RECITAL by DALE SMITH (Baritone)

3.0 THE NORTHERN WIRELESS ORCHESTRA

Tuesday's Programmes.

KATHLEEN WATTS (Pianoforte)
JOHN PEERS (Bass-Baritone)

- 5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 'Trade Tendencies in the Industrial North'
—I. Professor A. M. CARR SAUNDERS: 'Popula-
tion and Occupation in the Industrial North.'
S.B. from Liverpool
7.15 S.B. from London
7.45 JANE DILLON
The Famous Portrayer of Canadian Types
8.0 'The Maker of Dreams'
A Fantasy in One Act by OLIPHANT DOWN
Pierrot
Pierette
The Manufacturer
Incidental Music by
THE NORTHERN WIRELESS ORCHESTRA
9.0-12.0 S.B. from London (9.45 Local An-
nouncements)

Other Stations.

5NO NEWCASTLE. 243.9 M.
1,230 KC.

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell. Relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—The North-East Coast Exhibition, Newcastle-upon-Tyne, May-October, 1929—IV, Major-General Sir R. A. Kerr Montgomery, K.C.M.G., C.B., D.S.O., D.L., 'Sports at the Exhibition.' 7.15:—S.B. from London. 10.50:—Dance Music relayed from the Oxford Galleries. 11.30-12.0:—S.B. from London.

5SC GLASGOW. 401.7 M.
748 KC.

11.0-12.0:—A Recital of Gramophone Records. 3.30:—An Instrumental and Orchestral Concert. The Station Orchestra. Watson Forbes (Violin). 4.45:—Dance Music by Charles Watson and his Orchestra, relayed from the Playhouse Ballroom. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mr. C. M. Campbell: 'Convivialities of Bygone Days.' 6.15:—S.B. from London. 7.0:—Mr. B. C. Aston (Oxford) and Mr. John MacCormack (Glasgow): A Discussion on 'Scottish and English University Life.' 7.15:—S.B. from London. 7.45:—An Organ Recital by Herbert Walton. From the Alexander Elder Memorial Chapel of the Glasgow Western Infirmary: Choral Song and Fugue (Wesley); Spring Song (Hollins); Andantino (G Minor) (César Franck); Sous les Bois (Under the Trees) (Guilmant); Military March, No. 1 (Elgar). 9.15:—Band Night. The Royal Glasgow Asylum for the Blind Silver Band: Selection, 'Faust' (Gounod, arr. S. Douglas). Muriel Childie (Contralto): Thou whom my soul adorest (Gluck); Through the sunny garden (Quilter); Twilight (Gien). Band: Marche Militaire (Schubert). Muriel Childie: Hush-a-By, Baby, Hey-Diddle-Dee, See-Saw, Marjory Daw, Hickory Dickory Dock, Little Bo-Peep, and Humpty-Dumpty (Six Nursery Rhymes) (Vivian Lambellet). Band: Air Varie, 'Kentucky Home' (arr. Blumer). 9.0:—S.B. from London. 9.45:—Scottish News Bulletin. 9.50-12.0:—S.B. from London.

2BD ABERDEEN. 311.2 M.
964 KC.

11.0-12.0:—Programme relayed from Daventry. 3.15:—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 4.15:—Dance Music. Relayed from the New Palais de Danse. Interludes from the Studio by Alex Connor (Tenor). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 7.45:—A Choral Concert, relayed from the Empire Theatre, Fraserburgh. 9.0:—S.B. from London. 9.45:—S.B. from Glasgow. 9.50-12.0:—S.B. from London.

2BE BELFAST. 302.7 M.
991 KC.

3.30:—Dance Music: Bob Dryden's Rivoll Rhythm Boys, relayed from the Plaza. 4.15:—Light Music. The Radio Quartet: Overture, 'Piqué Dame' (Suppé); Selection, 'Samson and Delilah' (Saint-Saëns, arr. Alder); Pas des Fleurs (Dellbea). 4.44:—Violet Curran (Soprano): Fain would I change that note (Tobias Hume, arr. Keel); I've been roaming (Horn); Easter Flowers (Sanderson); Happy Song (Del Riego). 4.56:—Quartet: Miniature Ballet Dances (Ansell); Waltz, 'Blue Danube' (Strauss). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Sunny Spain. The Orchestra: Three Spanish Dances (Granados, arr. Sir Henry J. Wood). 7.57:—Antonio Brosa (Violin): Lamento from Spanish Concerto for Violin and Orchestra (Joan Manen). 8.18:—Lia Rosa (Soprano) and Orchestra: Romance from 'Pepita Jiménes' (Albeniz); Air de Salud from 'La Vida Breve' (De Falla). 8.30:—Orchestra: Orgia from 'Danzas Fantásticas' (Turina). 8.35:—Antonio Brosa; Arieta Espanola (Joan Manen); Malaguena and Jota Aragonesa (Sarasate). 8.45:—Lia Rosa: Granadina (Joaquin Nin); Jota (E. de Zubeldia); El Vito (Joaquin Nin); Zorzoo (E. de Zubeldia); Polo (Joaquin Nin). 8.55:—Orchestra: Spanish Dances (Mozzkowski). 9.0-12.0:—S.B. from London.



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HALF POUND
BLOCK

Nestlé's, the milk chocolate in the gay red jacket. Smooth creamy complexion. Smooth creamy taste. The milk chocolate that chooses its milk with the utmost care, and from cows fed in meadows. Satiny and satisfying is Nestlé's Milk Chocolate. Taste it; and it will graciously help you to forget that you ever tasted any other.

Or these—the same Nestlé's creamy choc

NESTLÉ'S CROQUETTES—dainty delicious rounds of wrapped smooth Milk Chocolate, 3d., 6d., 8d., 1/-, 1/3.

NESTLÉ'S NAPOLITAINS—wrapped rectangles of Milk Chocolate, 3d., 4d., 6d., 8d., 1/-, also NESTLÉ'S 2d. MILK BARS.

All choc-full of goodness!

7.45
A Broadcast
from
Aldershot

WEDNESDAY, APRIL 17
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.35
A Play
by
Ashley Dukes

10.15 a.m. The Daily Service

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

10.45 (Daventry only) Mrs. OLIVER STRACHEY : 'A Women's Commentary'

11.0 (Daventry only) Gramophone Records Quartet in D (Haydn)

12.0 A BALLAD CONCERT
WINIFRED MORRIS (Contralto)
EDWARD NICHOL (Tenor)

12.30 A Recital of Gramophone Records

1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
From the Restaurant Frascati

3.0 A Ballad Concert
BESSIE JONES (Soprano)
ROY RUSSELL (Baritone)
DAISY SCOTT (Flautist)

3.45 A Light Classical Concert
JOHN MOREL (Baritone)
THE DORIAN TRIO

TRIO
Trio in C, Op. 87Brahms
Allegro; Andante con moto;
Scherzo-Presto; Finale—Allegro
giocoso

JOHN MOREL
Zueignung (Dedication) .. Strauss
Aria of Alfonso ('La Favorita')
Donizetti

'Vion, Leonora'
Eleonore.....Mallinson
A Lawsuit (Nicarchus, 1st Century)
(English Version by A. C.
BENSON).....D. M. Stewart
Vision fugitive (Fleeting Vision)
('Herodiade') Massenet

TRIO
Scherzo, Trio in C Minor, Op. 66
Mendelssohn
Trio No. 2 in E Minor, in one
MovementIreland

4.45 ORGAN RECITAL by EDWARD O'HENRY
From Madame Tussaud's Cinema

5.15 THE CHILDREN'S HOUR:
'Every Man to His Trade!'
So says Jan Stewer 'In Chimney
Corner'
The Story will be told by
FREDERICK CHESTER, who will also
sing various songs at the piano,
including 'Varmer Giles'

6.0 Musical Interlude

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

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

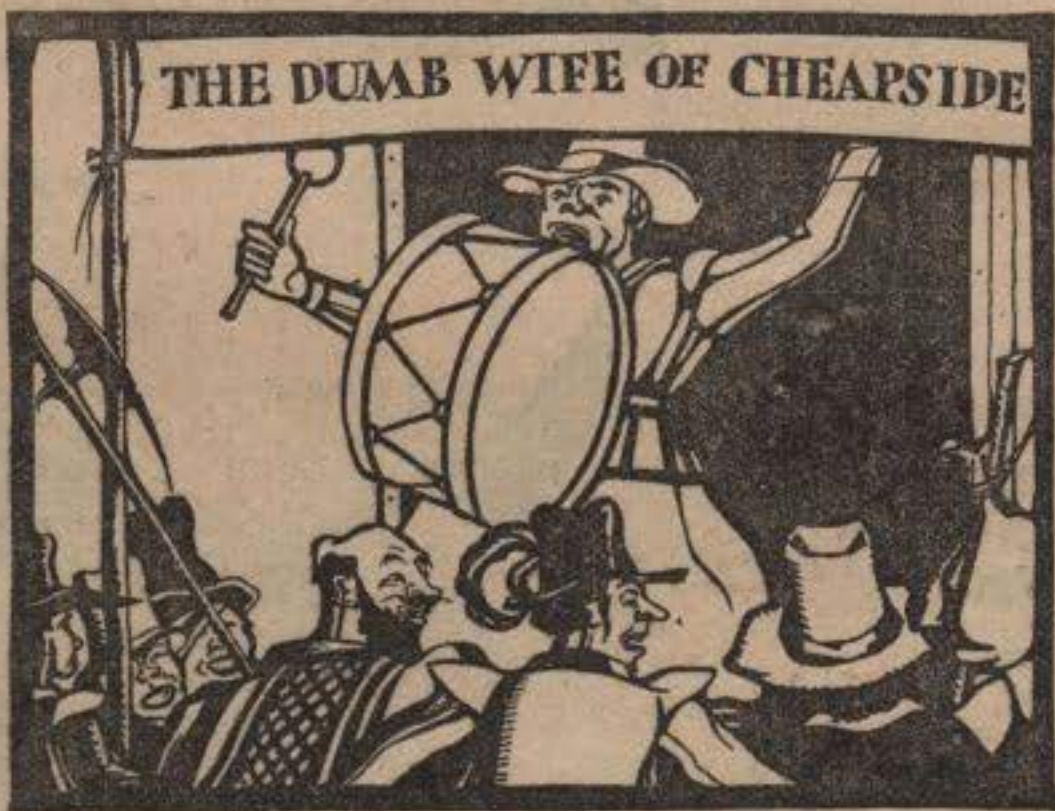
6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
HANDEL'S HARPSICHOORD PIECES
Played by BERNHARD ORD

7.0 Lt.-Gen. Sir WILLIAM FURSE, K.C.B., Director of the Imperial Institute: 'The Imperial Institute and its Value in Empire Development' (Under the Auspices of the Department of Overseas Trade)

7.15 Musical Interlude

St. Peter's in Rome, Michael Angelo, was a Titanic figure in three forms of art, and his long life (1475 to 1564) is in itself a vital chapter in the history of the Renaissance. Dr. Tancred Borenius, who is Professor of the History of Art at University College, London, is probably the greatest living authority on Italian art.



The Diverting, Moral, and Most Ancient
Comedy of
THE DUMB WIFE OF CHEAPSIDE
by
MASTER ASHLEY DUKES

GOOD masters and mistresses! Now shall you hear us act for our profit and your pleasure the Comedy of him who had espoused and married a Dumb-Wife—the which is a most ancient comedy having been acted above fifty thousand times since the beginning of the world and written down a score of times at least. Our tale is drawn from *Master Francis Rabelais*, his *Pantagruel*, where you may read it if you will; but we, being players, would have you hear it instead.

AND this is a bill of the characters which you may read and that is all you shall know of the comedy until you have heard it.

They are:—

- Alderman John Groat*, a haberdasher of Cheapside.
 - Mistress Ann Groat*, his newly-wedded wife.
 - Master Quill*, his attorney.
 - Master Julip*, a learned physician.
 - Master Sunder*, a very skilful Surgeon.
 - Master Ounce*, a most precise apothecary.
- and Servants in the *Alderman's House* which is our scene.

7.25 Dr. TANCRÉD BORENIUS: 'Michael Angelo'

THE Renaissance in Italy produced many great painters, sculptors, and architects, but if one had to choose one man as the expression of its final achievement, the choice would almost certainly fall on the Florentine artist about whom Dr. Tancred Borenius will talk. The sculptor of the great 'David' in Florence, the wonderful reeling 'Bacchus,' the Medici tombs and the captives for the tomb of Pope Julius II; the painter of the Sixtine Chapel and the unfinished 'Entombment of Christ' in the National Gallery in London; and the architect of the dome of

7.45 A MILITARY CEREMONIAL

by
The 2nd Battalion, The Norfolk Regiment

(By kind permission of THE COMMANDING OFFICER, Lieut.-Col. R. H. BRUDENELL-BRUCE, D.S.O.)
Arranged and Conducted by Bandmaster E. C. H. BURGESS and Drum-Major G. A. GREEN

Relayed from the Grounds of the Regimental Mess, Aldershot
This Ceremonial has been arranged in honour of the Norfolk Regiment, which suffered severe losses at the Battle of Shuiba on April 14, 1915
(See also special article on page 64.)

The Drummers Call and 'Advance'
By the Regimental Drums and Bugles, marching and counter-marching

Followed by
Sempre Avanti Franco

By the Drums and Fifes
Marching through Georgia Miller
By the Regimental Band, Drums, and Bugles

Drums and Fifes March, 'Cœur de Lion' Gould
The Turkish Patrol Michael
By the Regimental Band
Pot-pourri of Popular Airs
Stodden

By the Regimental Band
Rule Britannia (the Regimental March) Dr. Arne
By the Regimental Band and Drums

8.15 Goyescas
by ENRICO GRANADOS

Played by
MARCELLE MEYER (Pianoforte)
(See article on page 65)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Talk

9.30 Local Announcements; (Daventry only) Shipping Forecast, and Fat Stock Prices

9.35 'The Dumb Wife of Cheapside'

ASHLEY DUKES

(See centre of page)

This is the first performance of a play specially written for the microphone by Mr. Ashley Dukes, the dramatist and dramatic critic, whose play, *The Man with a Load of Mischief*, was one of the most notable London productions of recent years, and is considered a model of English dramatic prose.

11.0-12.0 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA from the Ambassador Club

WEDNESDAY, APRIL 17

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0 A New Revue from Birmingham

3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Overture, 'Mignon' *Ambroise Thomas*

DAPHNE HICKMAN (Soprano)

Billy *Kemp*

Advice *Carew*

I love the Moon *Rubens*

Good Night, Daisies *Hickley*

BAND

Selection, 'The Island King' *Garstin*

THORNLEY DODGE (Entertainer)

In 'Seaside Memories,' including 'When I Con-

duct the Band' *Brougham*

BAND

Valse, 'In Spring-

time' *Thomé*

DAPHNE HICKMAN

Just her Way *Aitken*

Columbine's Garden *Bealy*

I couldn't, could I? *Roeckel*

Bread and Cheese *Fisher*

and Kisses

BAND

Selection, 'Carmen' *Bicot*

THORNLEY DODGE

In 'Story and Song'

BAND

Prelude, Act III, 'The Mastersingers' *Wagner*

March, 'Lorraine' *Ganne*

4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

STUART and CAMERON (Xylophone Duets)

5.30 The Children's Hour:

(From Birmingham)

'The Flight of the Money Box Pig,' by Barbara Sleigh

Songs by JANET MACFARLANE (Soprano)

'Traditional Sayings—Still Waters Run Deep,' by William Hughes

THORNLEY DODGE will Entertain

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

6.30 Light Music

(From Birmingham)

PATTISON'S SALON ORCHESTRA

Directed by NORRIS STANLEY

Relayed from the Café Restaurant, Corporation Street

Overture, 'Plymouth Hoe' *Ansell*

Valse, 'Stories from the Viennese Woods' *Strauss*

LEONARD GORDON (Baritone)

Scent of the Lilies *Cobb*

ORCHESTRA

Fantasia, 'Madame Butterfly' *Puccini, arr. Tavan*

NORRIS STANLEY (Violin)
Meditation, 'Thais' *Massenet*
Humoreske *Dvorak*

LEONARD GORDON
Border Ballad *Cowen*

CHARLES BADHAM (Pianoforte)
Polonaise in G Sharp Minor *Chopin*

LEONARD GORDON
Passing By *E. C. Purcell*

ORCHESTRA
Intermezzo, 'Pattering Feet' *Lincke*
Canzonetta *Mendelssohn*
Intermezzo, 'On the Bosphorus' *Lincke*



From Birmingham Tonight at 9.0

'SPANISH SHAWLS'

A 'Bully' Revue

Book and additional Lyrics taken from the Spanish—when they weren't looking
by EDMUND WYNSCHENK

With

VERA GILLMAN EDITH JAMES
HARRY SENNETT ALFRED BUTLER
HARRY SAXTON EWART MASON

At the Pianofortes:

JACK VENABLES and GERALD ARMES

Full complement of Toreadors, Picadors, Matadors and Stage Doors

8.0 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Overture, di Ballo *Sullivan*

EDA KERSEY (Violin) and Orchestra

Concerto No. 2, in G *Haydn*

Allegro moderato; Adagio; Allegro

ORCHESTRA

Three Dances, 'The Bartered Bride' *Smetana*

Tone Poem, 'Finlandia' *Sibelius*

9.0 'Spanish Shawls'

(See centre of page)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE PICCADILLY PLAYERS directed by AL STARITA, and the PICCADILLY HOTEL DANCE BAND, directed by JAMES KELLEHER from the Piccadilly Hotel

11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA from the Ambassador Club

11.15-11.45

Experimental Transmission of Still Pictures by the Fultograph Process

This Week's Epilogue

'THE HEALER'

'Thou to whom the sick and dying'

St. Luke iv, 16-21 and 38-40

'Come unto me, ye weary'

St. John ix, 4 and 5

(Wednesday's Programmes continued on page 84.)

"If only I had a Private Income like So-and-So!"

We will help to make the wish "come true." Fill in and post coupon for full details of a plan which, in addition to other great benefits, will bring you

£250 A YEAR FOR LIFE FROM AGE 55

Think of the happiness of knowing that at 55 years of age you will be entitled to a private income of £250 a year for the rest of your life or—if you prefer it—£3,000 in cash. Think of the relief of knowing that if, meantime, anything happens to you, your family will be provided for.

Such contentment of mind is easily within your reach. To-day you can take the first step towards it. By filling in and posting the inquiry form below, you will receive in a day or two a detailed plan showing how, at your present age, and out of your present income, you can make this sure provision for your family and for your own later years. You make yearly or half-yearly deposits to the Sun of Canada of a sum you can easily afford out of your income. On each of these deposits you claim and receive substantial rebate of Income Tax. This is an additional clear saving.

Assuming the present rate of bonus continues, at 55 years of age you receive £250 a year for life. This private income is guaranteed to you, however long you live.

If you do not live to that age, your family will receive a cash payment of £2,000, plus accumulated profits. If death be the result of an accident, they will receive £4,000 plus the accumulated profits.

If through illness or accident you are permanently incapacitated for earning a living, deposits cease, and instead of making them, you will receive £20 per month until reaching the age of 55, from which date you will receive £250 a year for the remainder of your life. (Applicable to residents of the British Isles, Canada and United States.)

The assets of the Sun Life Assurance Co. of Canada (the great Annuity Company) now exceed £100,000,000, and are under strict Government supervision. This is the Company which, in co-operation with employers, is responsible for protecting thousands of men and women under its Group Life and Pension Policies. Why not share in its phenomenal prosperity? You can do so by taking advantage of the Plan outlined.

FILL IN AND POST THIS FORM TO-DAY

To J. F. JUNKIN (Manager),
SUN LIFE ASSURANCE CO. OF CANADA,
12, Sun of Canada House, Cockspur Street,
Trafalgar Square, London, S.W.1.

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 (Mr., Mrs. or Miss)

Address

Occupation

Exact date of birth

R.T. 12/4/29.

OLD WORN FADED DOWN QUILTS RE-COVERED

RENOVATED AND MADE OF BEAUTIFUL APPEARANCE
Original "Dimpled Firmness" Fully Restored.
ANY OLD DOWN QUILT MADE LIKE NEW
WRITE FOR PATTERNS & CHOOSE YOUR COVER

Look at your Down Quilts. See how neatly they are of receiving and complete renovation. The Witney Blanket Co., Ltd.'s splendid method for the renewing of Down Quilts makes a great and timely appeal.



OLD QUILTS
RETURNED
RICHLY
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DOWNY
SILKY
AS GOOD OR
BETTER THAN NEW!

Two old Down Quilts will make a new one under our re-covering system.

The Witney Blanket Co., Ltd., completely renews your down quilts and replenish the filling where necessary, so making it downy, silky and fully warm. Moreover, the generous offer they are making of PATTERNS of beautiful silky satins and satens, in delightfully printed designs or plain self colours (also plain Jap silk), for the re-covering of old Down Quilts, makes it so easy and simple a matter for you to have full particulars of this valuable method of Down Quilt Restoration. All there is to do is for you to write asking for the patterns of the charming and beautiful coverings and price list for re-covering. Accept this splendid offer to-day—it means "New Quilts for Old," and is an offer of economy, beauty and proven satisfaction to every home.

THE WITNEY BLANKET CO., LTD.,
Dept. 69, Butter Cross Works, WITNEY, Oxfordshire.

To the DEAF! Experience speaking!!

Deafness creates doubt, doubt born of difficulties—it's so trying to know you are in the midst of sound, yet to live in dead silence—you doubt the speakers, those strangers whom you must meet, those dear and dear who surround you, often those who are trying to help you, until you begin to doubt yourself! It's all so difficult to know things are happening and not to hear what they are—to strain to catch words, singing, music, sounds of nature, street noise; and the harder you try, the more tiresome it becomes—efforts to get help often end in disappointment. The doctor says "Incurable," and all is "dark despair"—that's the experience of most deaf people, young, middle-aged or old, slightly or very deaf, rich or poor—deafness is no respecter of persons or positions! Now a ray of hope and then a blot of despair until "ACQUIDENTE" comes your way—a discovery so akin to Nature as to give "true-to-tone" results.

The New 1929 "ACQUIDENTE" is praised and used by perhaps the greatest living Authority on sound-waves and acoustics, himself deaf—Professor Fleming, M.A., B.Sc., F.R.S., the eminent inventor of the "Wireless Valve." Within the reach of rich and poor by reason of its simplicity and reasonable standard price. Entirely different, uncopyable and guaranteed. A joy for indoor or outdoor, in day or evening clothes. Users report wonderful results for theatre, meeting, church, as well as wireless, conversation, etc. Inconspicuous. Hands free. Whispers distinct.

Every claim made for "ACQUIDENTE" is based on Medical, Scientific and Acoustical experience and proven by the deaf—you benefit from their experience.

COME IN AND ASK TO HEAR!

Your case is different—you may have some special need. "ACQUIDENTE" success is achieved on merit—on merit your ears must judge.

FREE TEST, CONSULTATION & ADVICE

If unable to call, send for "Medical Reports" and particulars, stating your requirements.

FREE HOME TESTS ARRANGED

MR H DENT'S
ARDENTE
FOR DEAF EARS
SUITE 77
OXFORD STREET, LONDON, W.1
(between Oxford Circus and Bond Street Tube Stations). 'Phones: Mayfair 1380/1718
CARDIFF—9, DUKE ST.
HULL—37, JAMESON ST.
MANCHESTER—51, KING ST.
EDINBURGH—111, PRINCES ST.
GLASGOW—206, SAUCHIEHALL ST.
BIRMINGHAM—33a, MARTINEAU ST.
NEWCASTLE—59, NORTHUMBERLAND ST.
Note New Offices: BRISTOL—64, PARK ST.
EXETER—371, HIGH ST.

Wednesday's Programmes continued (April 17)

5WA CARDIFF. 323.2 M. 928 KC.

- 3.0 London Programme relayed from Daventry
- 3.45 The Beethoven Trios—No. IX
THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Trio, Op. 70, No. 2 in E Flat (Second and Third Movements)
- 4.5 A Concert
A. MAURICE (Baritone)
Song of the Blackbird..... Quilter
Windy Nights..... Paul Edmonds
Shenandoah..... } Frank
Love went a-riding } Bridge
MARIE L. HOLLOWAY (Pianoforte)
Naila Waltz..... Delibes, arr. Dohnanyi
Lotus Land..... Cyril Scott
- A. MAURICE
Morning Hymn..... Henschel
Now sleeps the crimson petal Quilter
The Elf Man J. Barnes Wells
Love's Philosophy Quilter
- MARIE L. HOLLOWAY
Clair de Lune (Moonlight)
La Cathédrale
Engloutie (The Submerged Cathedral)
Reverie .. York Bowen
- 4.45 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.25 Mr. ERNEST BABER: 'Prospects of League Cricket in South Wales and Monmouthshire'
- 7.35 Mr. LEIGH WOODS: 'West of England Sport'
- 7.45-11.0 S.B. from London (9.30 West Regional News)



MARIE L. HOLLOWAY, plays two groups of pianoforte solos during the concert from Cardiff this afternoon.

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

- 3.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.25 S.B. from Cardiff
- 7.45 S.B. from London
- 9.30 West Regional News. (S.B. from Cardiff)
- 9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 3.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 The Children's Hour:
'The Striped Band-Box' (Margaret Dangerfield)
'A strange story, which you will find hard to believe. will be told, after which 'Miss Sunshine

and Mr. Rain' (Darewski) will discuss weather conditions

- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.30 Mid-Week Sports Bulletin. Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 3.0 THE NORTHERN WIRELESS ORCHESTRA
HELEN GREEN (Contralto)
CONSTANCE HARGREAVES (Entertainer)
- 4.45 London Programme relayed from Daventry
- 5.15 The Children's Hour:
S.B. from Leeds
Another Radiosity, a Competition by ERN SHAW
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Royal Horticultural Society's Bulletin
- 6.40-11.0 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,230 KC.

- 3.0:—London Programme relayed from Daventry. 3.45:—Katherine Green (Soprano); The Stars (Phillips); Down in the Forest (London Herald); I hid my love (Guy D'Hardelot). 3.52:—James Mark (Violin); Benedictus (Mackenzie); The Bee (Schubert). 4.0:—Katherine Green: Santuzza's Romance (Mascagni); The Star (Rogers). 4.8:—James Mark: Hejre, Kati! (Hubay); Transcend (Schumann). 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45-11.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 788 KC.

- 3.30:—A Sea Programme. The Station Orchestra. Reginald Talbot (Baritone). 4.45:—Dance Music by Charles Watson and his Orchestra relayed from the Playhouse Ballroom. 5.15:—The Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—An Organ Recital by S. W. Leitch. From the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—Mr. Dudley V. Howells: 'Sweet Peas and Half-Hardy Annuals,' and Topical Gardening Notes. 6.45:—S.B. from London. 7.25:—Mr. Alan Morton: 'Memorable Moments in My Football Career.' 7.45:—Jane Dillon. The Famous Portrayer of Canadian Types. 8.0:—A Recital by Frank Philip (Baritone). 8.15:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London.

2BD ABERDEEN. 511.2 M. 964 KC.

- 3.45:—George Steadman's Orchestra. Relayed from the Electric Theatre. 5.0:—A Short Vocal Recital by Janet MacFarlane (Soprano). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: Horticulture. 6.45:—S.B. from London. 7.25:—S.B. from Glasgow. 7.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

2BE BELFAST. 503.7 M. 991 KC.

- 12.0-1.0:—Gramophone Records. 3.30:—A Popular Programme. The Radio Quartet. J. W. Sowerby (Violoncello). Dorothy Camlin (Soprano). 5.0:—A Pianoforte Recital by Claude de Ville. 5.15:—The Children's Hour. 6.0:—Organ Recital by Charles Howlett. Relayed from the Classic Cinema. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—S.B. from London. 8.15:—A Musical Comedy Programme. The Orchestra: Overture, 'The Mikado' (Sullivan). 8.23:—Mary Johnston (Soprano) and Orchestra: Alice Blue Gown ('Irene') (Tierny); A Quaker Girl ('The Quaker Girl') (Monckton). 8.31:—Orchestra: Selection, 'No No Nanette' (Youmans). 8.44:—Mary Johnston and Orchestra: Some day waiting will end ('Kissing Time') (Caryl); Dream-o'-Day Jil ('Tom Jones') (German); 8.52:—Orchestra: Dances from 'The Rebel Maid' (Phillips). 9.0-11.0:—London.

Both Sides of the Bristol Channel.**RELIGIOUS SERVICE IN WELSH.**

The Garth Players in *The Little Stone House*—When Wales was Part of the Roman Empire—A Welsh Hymn-Writer's Centenary—Some Interesting Forthcoming Talks.

Religious Service in Welsh.

THE religious service in Welsh on Sunday, April 21, will be relayed from the Tabernacle, Morriston, when the preacher will be the Rev. J. J. Williams, Minister of the Chapel. Morriston is near Swansea and depends almost entirely on the manufacture of tinplates. The Tabernacle, which is a Congregational Chapel, occupies a prominent position in the main thoroughfare of the town and was built about sixty years ago at a cost of £14,500. It has a seating capacity of over 1,500. The present Minister began his work at the Chapel in 1915. The services are conducted entirely in Welsh, and members of the Tabernacle take pride in the congregational singing.

'The Little Stone House.'

THE *Little Stone House*, a play in one act by George Calderon, will be performed by the Garth Players on Monday, April 22, during a programme which begins with orchestral music at 9.35 p.m. The introductory music will include 'Marche Russe' from the *Ballet Russe* and *In the Steppes of Central Asia*. These items make an effective prelude to this play of a poor Russian woman who sacrifices her son for the sake of an idea. An all-Welsh cast will interpret this play. *The Little Stone House* was given by the Garth Players at Bristol in February, when as winners of the Welsh Section of the British Drama League they entered the Festival competition. These young players—they are all in the early twenties—derive from a much older society, the Gwaelod-y-Garth, which has been in existence for over forty years. It claims to be the oldest dramatic society in Wales and it gives plays only in Welsh. The younger society, which was formed five years ago, gives plays in English. The producer and organizer is the Rev. R. G. Berry, and many of the players are his own nephews and nieces.

Caractacus and Rome.

LAST session an interesting series of talks to schools on the Folk Tales of Wales were succeeded by a series on the Folk Tunes of Wales. During the summer term Professor E. Ernest Hughes, who needs no introduction to listeners, will give a series on 'Great Leaders and Movements in Welsh History.' The first talk, on Wednesday, April 24, at 2.30 p.m., will be on 'Caractacus (or Caradog) and the Resistance to Imperial Rome.' Professor Hughes will deal with the coming of the Romans and will describe Wales when part of the Roman Empire. He will then tell how Caractacus, the champion of British freedom, led the resistance of the tribes.

Creation and Destruction.

TWO primitive impulses of man will be dealt with in talks on Friday, April 26—the impulse to create and the impulse to destroy. Mr. A. R. Dawson will tell some thrilling tales of wreckers at 6.0 p.m. in a new series, 'Treasure Trove of the Sea.' The impulse to create will be dealt with by Mr. W. L. Purchon when he gives a talk on Architecture at 6.30 p.m., the second talk in the series on 'Careers.'

By the Sea Shore.

PROFESSOR TATTERSALL, who gives the first of a series of talks to schools on 'Plant and Animal Life by the Sea Shore' on Monday, April 22, at 2.30 p.m., has been Professor of Zoology and Comparative Anatomy at the University College, Cardiff, since 1922. From 1910 to 1922 he was Director of the University Museum at Manchester, and from 1904 to 1910 he was Assistant Naturalist to the Irish Fisheries Department. His researches have been mainly in marine biology, and he is an authority on certain groups of marine shrimps and prawns. He has travelled extensively in America and Australia with special reference to the problems of marine biology. The first talk is entitled 'The Homes of Sea Shore Animals,' and Professor Tattersall will tell of sand animals, rock and timber borers, and tube builders. He will tell of hermit crabs and of the more independent animals which make shells of their own.

A Place Called Barry.

THE scene was the lounge of an hotel one hot afternoon, and some trans-Atlantic visitors were seeking for the best means of spending the hours before dinner. One of the party went away to investigate possibilities and came back triumphant. 'Come along,' he called out, 'I've got an automobile here and the driver is going to take us to the ocean front to a place called Barry.'

The Heritage of Wales.

THIS place on the ocean front supplies the speaker for the Welsh Interlude on Tuesday, April 23, at 7.0 p.m. Mr. D. Arthen Evans is a schoolmaster at Barry and has been Secretary of the National Union of Welsh Societies since its formation in 1913. He is interested in promoting the best ideals for Welsh nationalism, and every movement which aims at fostering Welsh tradition and literature and which seeks to preserve the Welsh language has an active helper in Mr. Evans. He writes frequently for Welsh periodicals and strives to educate the people of Wales to a knowledge of their ancient history and traditions. His talk will be of Robert Jones of Rhoslan, an eighteenth-century hymn-writer and a master of Welsh prose.

Hymn-Writer's Centenary.

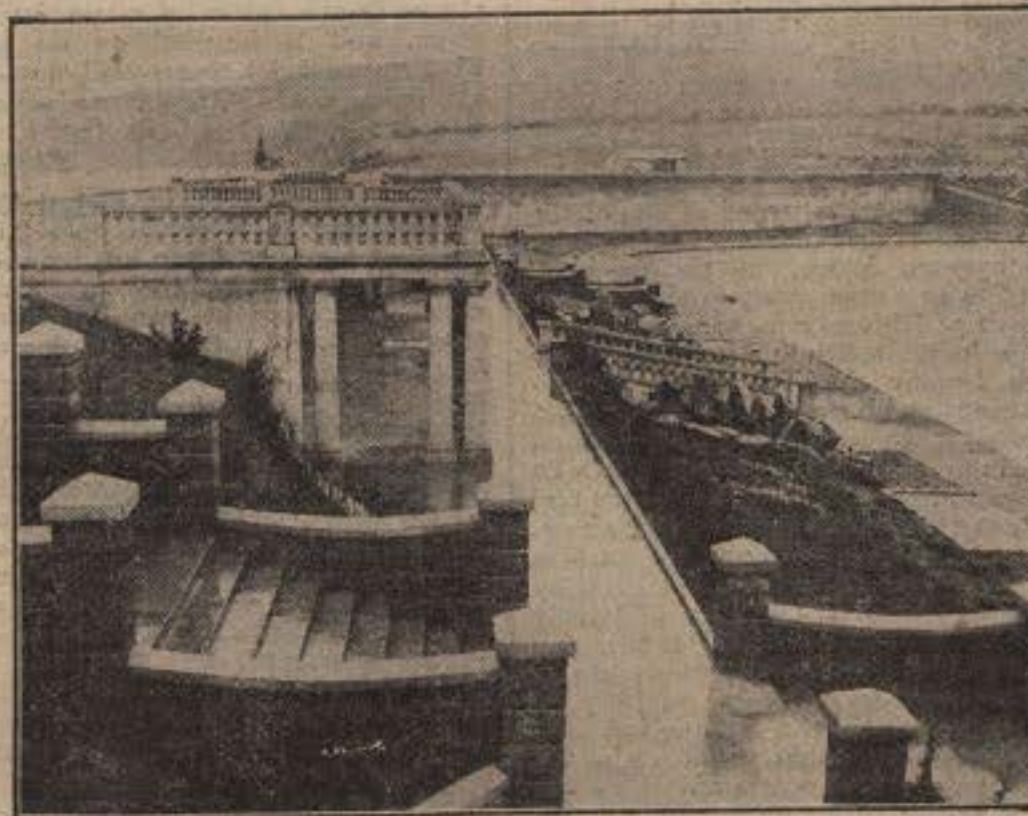
SEVERAL hymn-writers flourished during the end of the eighteenth century and the beginning of the nineteenth, the foremost being William Williams Pantycelyn. Robert Jones was one of the many famous Welshmen who were born in humble circumstances. Early in life he showed so much desire for knowledge that he was aided to leave the carpenter's bench and become master of one of the 'circulating schools.' In those days teaching was but a stepping-stone to preaching, and Robert Jones in due time became a minister. His chief literary work, apart from his hymns, was written in idiomatic Welsh prose, and is called *Drych yr Amservedd* (The Mirror of the Times). He died on April 18, 1829, the centenary of his death occurs

and thus this year.

The Film and Drama.

THE second of his new series of talks on the Film will be given by Mr. F. O. Miles on Thursday, April 25, at 3.45 p.m. In this talk he will discuss 'The Different Sorts of Drama.' Mr. Miles hopes to show that to influence the drama is not necessarily to menace it. He will discuss speech-drama, movement-drama, action-drama and music-drama. 'Nearly pure speech-drama is to be found in Greek tragedy,' he says. 'In West End theatres we have speech-drama plus action-drama.' It may happen that he will have listeners who were born later than the first cinema who have come to accept the technique as more natural than that of the stage, or to think of cinemas as inevitable as air and light.

'STEEP HOLM.'



'A PLACE CALLED BARRY.'
A view of the Promenade at Barry Island.

'Falstaff.'

LATER in the afternoon of the same day (at 4.45 p.m.) a dramatic recital of a very different character will be broadcast. Mr. Lyndon Harries gives the fourth of his series, 'Farce in Shakespeare,' and has saved up the best recital for the last. He will put *Falstaff* on the air with an introduction to each reading.

National Orchestra of Wales.

THE Symphony Concert relayed from the National Museum of Wales on Wednesday, April 24, from 1.15 to 2.0 p.m., includes a Haydn's *Symphony in G*. At 3.30 p.m. on the same day the Station Trio will give the tenth of their series of the Beethoven Trios. Following this, Margaret Wilkinson (soprano) will sing some spring time songs and the Trio will play light music. The artists at the Popular Concert on Saturday, March 27, at the Assembly Room, City Hall, will be Parry Jones (tenor) and May Blyth (soprano), and the concert will be broadcast from 7.45 to 9.0 p.m.

8.0 Philharmonic Society's Concert

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 (Daventry only) 'The Child at Work'; Miss ROSS-HUME, 'Chances Overseas'
- 11.0 (Daventry only) Gramophone Records
Sonata No. 3 in E (Violin and Pianoforte) (Bach)
- 12.0 A CONCERT
MAVIS SHELLSHEAR (Songs with Harp)
FRANS LE COULTRE (Violin)
MAUD AGNES WINTUP
- 1.0 A RECITAL OF GRAMOPHONE RECORDS
By CHRISTOPHER STONE

2.0-2.25 (Daventry only)
Experimental Transmission of
Still Pictures by the Fultograph
Process

- 3.0 Evensong
From Westminster Abbey
- 3.45 A Reading
- 4.0 A BRASS BAND CONCERT
EMILIE WALDRON (Soprano)
LUTON RED CROSS BAND
Conducted by EDWARD S. CARTER
March, 'The Fire Imps Parade'
E. S. Carter
Overture, 'Tancredi', Rossini
- 4.18 EMILIE WALDRON
The Lass with the delicate Air
Arne
O Lovely Night Landon Ronald
Serenade Strauss
- 4.26 BAND
Selection Tchaikovsky arr. Rimmer
Tarantelle, 'Frolics' E. S. Carter
- 4.48 EMILIE WALDRON
Morning Hymn Henschel
Oh tell me, Nightingale Lehmann
The Fairy Pipers Brewer
The Knight of Bethlehem
Cleghorn Thomson
- 4.56 BAND
Excerpts from 'Show Boat'
Romberg, arr. Ord Hume
(Continued in column 4.)

THURSDAY, APRIL 18

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.) (1,582.5 M. 192 KC.)



SIR HENRY WOOD

8.0 Royal Philharmonic Society Symphony Concert

Conducted by

SIR

HENRY J. WOOD

Relayed from the Queen's Hall

(Sole Lessees: Messrs. Chappell and Co., Ltd.)



KEITH FALKNER

Overture, 'L'Isola Disabitata' (The Uninhabited Island) Haydn

THIS is the Overture to a little Opera written by Haydn in honour of the name day of his patron, Prince Esterhazy. It begins with the traditional slow introduction, and the main section is in a lively measure. It is interrupted by a quieter movement, taken from one of the scenes in the opera which represent the Desert Island of the title.

KEITH FALKNER (Baritone)

Recit. and Aria, Cantata No. 70, 'Thou most Blessed' Bach

ORCHESTRA

Symphony, 'Israel' Ernest Bloch
(Soloist, KEITH FALKNER)

ALTHOUGH regarded as one of the most revolutionary of modern composers, Bloch, in his teaching, insists on a close study of the classical models. His own work owes its remarkable individuality in a great degree to his frankly declared object of producing Jewish music. By this it is not meant that he makes use of actual Hebrew melodies, but rather that he would present an expression of the real dignity and great spirit of his own race.

The Symphony *Israel* had its first performance in New York in 1917, by the Society of the Friends of Music; the composer conducted. It is in one continuous movement, with many changes of tempo, rhythm, and key, so that anything like a full analysis of it is impossible within the limits of the ordinary concert programme.

It begins with a slow, solemn introduction, mysterious at first, and with a hint of mourning, rising to an energetic climax with something of exultation in its mood. That leads without a break to a long and elaborate Allegro agitato in which the exultation becomes almost ferocious in its intensity. There are, however, calmer moods, but vigour is the predominant idea until we reach a section in more moderate tempo. It gradually gives way again, however, to the tempo and the theme of the opening. It conveys a still more vigorous expression of exultant mood before the symphony passes to what would be the slow movement were there actual divisions. Beginning with a gracious subject for the strings, it leads to a two-fold melody on violins and flutes with harp accompaniment, but here again strength and a mood of triumph prevail over the calmer spirit it presents. The music sinks to a very soft pianissimo, and four women's voices enter with the Hebrew song, 'Adonai my Elohim, Allelouyah, hear Thou my voice, my Elohim, hear my prayer.' The women's voices set forth this plaintive entreaty with soft accompaniment, in which a shimmering figure

on the strings is prominent, and a little later the bass voice enters, singing the same words. There is a brief orchestral interlude of intensity; the bass repeats his prayer, with the altos joining him, and the Symphony comes to an end with the music dying away in the softest tones.

Overture, 'Sakuntala' Goldmark

THIS Overture by the Viennese composer, Goldmark, is not a prelude to any bigger work; it is almost in the nature of a symphonic poem, and is founded on an old Eastern tale which was recently broadcast as one of the 'Great Plays' series. Tone-Poem, 'Tapiola,' Op. 112

Sibelius

THE Tone-poem to be played this evening is Sibelius's opus 112, and that imposing figure has not been reached by a man but little over sixty without immense industry. He has composed in almost all the known forms—opera, orchestral, chamber music, many smaller pieces, and a great number of beautiful songs. Tapiola takes its title from the Finnish deity Tapio, who is responsible also for the name of 'tapiolite,' the metal whose precise origin and use the listener need not trouble to know. The work is dedicated to the great American conductor and pioneer of new music, Walter Damrosch, and the score is prefaced by a verse which may well be taken as its 'programme'—

'Wide-spread they stand, the North-land's dusky forests,

Ancient, mysterious, brooding savage dreams;

Within them dwells the Forest's mighty God,

And wood-sprites in the gloom weave magic secrets.'

Symphonic Poem, 'Romeo and Juliet'
Tchaikovsky

THIS Symphonic Poem was first suggested to Tchaikovsky by the older musician Balakirev. He thought Tchaikovsky was the very man to write such a work successfully. His idea was to have an Introduction something after the style of a chorale, which should present Friar Lawrence. Then a bustling section would tell of the feud between the two families, and a lyric melody would be the two young lovers. The whole thing was to be worked out in orthodox form and finished with a Coda to represent the death of the two young people.

The piece was composed pretty much on those lines, but on its first performance it met with a very damping reception, and at a later date, during a holiday in Switzerland, Tchaikovsky altered it considerably. After that, it was still further revised, and it is in its latest form that we know it now.

10.0 Vernon Bartlett Reviews Current Events

- 5.15 THE CHILDREN'S HOUR:
The Time Machine being in working order once more, we will go back to the sixteenth century. (Mrs. BUGGINS comes, too!)
- 6.0 Musical Interlude
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Market Prices for Farmers
- 6.35 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
HANDEL'S HARPSICORD PIECES
Played by BERNHARD ORB
- 7.0 Mrs. M. A. HAMILTON: 'New Novels'
- 7.15 Musical Interlude
- 7.25 Professor F. H. NEWMAN: 'Colour and Colour Blindness.' S.B. from Plymouth.
- 7.45 A Short Recital
by
VIRGINIA MCLEAN (Pianoforte)
Three Sonatas Scarlatti
D Minor; C Minor; C Major
Nocturne in C Minor Chopin
Toccata Debussy
- 8.0 Symphony Concert
(See centre of page)
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 Symphony Concert
(Continued)
- 10.0 Mr. VERNON BARTLETT: 'The Way of the World'
- 10.15 Local Announcements: (Daventry only) Shipping Forecast and Fat Stock Prices
- 10.20-12.0 DANCE MUSIC:
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

LETTERS TO THE B.B.C.

WHILE the B.B.C. always has been and still is very glad to answer any questions relating to past programmes, it feels that it is no longer justified in replying to letters of this nature unless stamped and addressed envelopes are enclosed. It will be realized that a great deal of search into programme records is often required to enable the Programme Correspondence Department to obtain the information required. As this type of correspondence has recently attained very large proportions, it is felt that the postal expense involved is not a charge which should reasonably fall on the programme services. Will listeners, therefore, kindly enclose a stamped addressed envelope when writing for details of programmes and similar information concerning matter that has already been broadcast? This, of course, does not apply to outside broadcast dance music, as the B.B.C. will not be in a position to answer enquiries relating to the various numbers played.

THURSDAY, APRIL 18

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0
From the
Musical
Comedies

3.0 Symphony Concert

(No. XXVII of the Thirty-fourth Winter Series)
Relayed from the New Pavilion, Bournemouth
THE BOURNEMOUTH MUNICIPAL AUGMENTED
ORCHESTRA
Conducted by Mr. NORMAN DEMUTH
and
Sir DAN GODFREY

Overture, Scherzo and Finale Schumann
Serenade in A (without Violins) Brahms

BRAHMS'S two Serenades for Orchestra appeared in 1860, when he was only twenty-seven. In the previous year he had brought out his Pianoforte Concerto in D Minor in Leipzig, and had met with a perfect storm of opposition. His own playing, more concerned with the big-ness of the conception than with accuracy in detail, has been blamed for the failure of the Concerto, but its departure from tradition and its own uncompromising earnestness had probably more to do with that. Not until Madame Schumann and Brahms himself had played it again and again did it win its way to favour, and even now it is easy to realize that some of its passages must have sounded a little uncouth.

The two Serenades are so much simpler and slighter, both in texture and in character, that some have thought Brahms must have been trying in that way to overcome the prejudices against his Concerto. But it would be easy to make too much of that; he was not one who was easily swayed by popular verdicts, favourable or otherwise, and it is much more probable that the simple and straightforward melodiousness of the Serenades was a perfectly sincere expression of what he meant them to tell us. The one in A is remarkable as requiring no violins in the orchestra; the team employed is throughout quite a small one.
Pianoforte Concerto..... Norman Demuth
(First Performance)

(Conducted by the COMPOSER)
(Soloist, LLOYD POWELL)

Tone-Poem, 'Don Juan'..... Richard Strauss

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

Overture, 'A Life for the Czar' Glinka
Entr'acte, 'Traumerer' (Dreaming)..... Schumann

FLORENCE CLEETON (Soprano)
The Wood Pigeon Lehmann
Sometimes at Close of Day Olara Edwards

ORGAN
Selection, 'Katherine' Tchaikovsky
Intermezzo, 'April's Lady' Anctiffe

FLORENCE CLEETON
Here's April Sanderson
Everywhere I look Carew

ORGAN
Prelude Vodorinski
Suite, 'Woodland Pictures' Fletcher

5.30 The Children's Hour:
(From Birmingham)
'The Flatterers,' a Play by Bladon Peake
Selections by CYRIL JOHNSON'S JUVENILE
ORCHESTRA
Songs by WYNNE AJELLO (Soprano)

6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CASTS, FIRST GENERAL NEWS BULLETIN

6.30 JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA
FREDERICK CHESTER (Entertainer)
HARLEY and BARKER (Entertainers at the Piano)

8.0 The Nine O'Clock Revue
(See below)

9.0 From the Musical Comedies

(From Birmingham)

THE BIRMINGHAM
STUDIO ORCHESTRA
Conducted by FRANK
CANTELL

Selection, 'A Little
Dutch Girl' Kalman
GEORGE PIZZEY (Bari-
tone)

My Cosy Corner Girl
('The Earl and the
Girl'); Sea-girl Land
of my Home ('A
Runaway Girl');
Caryl

ORCHESTRA
Argentine Tango, ('The
Sunshine Girl')
Rubens

WYNNE AJELLO (So-
prano)
Little Princess, look up
('Amasis') Faraday
Blue Moon Talbot

ORCHESTRA
Selection, 'The Student
Prince' Romberg

WYNNE AJELLO and
GEORGE PIZZEY
Whip-poor-Will
('Sally') Kern

Don't fall in love with me ('Kissing Time')
Caryl

ORCHESTRA
Fox-Trot, 'Indian Love Call' ('Rose Marie')
Friml

Fox-Trot, 'Who' ('Sunny') Kern

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 A Concert

MARJORIE INGRAM (Soprano)

THE GERSHOM PARKINGTON QUINTET

Two Shakespearean Sketches .. Norman O'Neill
Après un Reve (After a Dream)..... Fauré
Berceuse

MARJORIE INGRAM
Lament of Isis Bantock
In the Village
By the Ganges

QUINTET
Selection, 'Cavalleria Rusticana' Mascagni
Valse, 'Beautiful Spring' Lincke

MARJORIE INGRAM
The Star J. H. Rogers
The Bubble Song Martin Shaw
My Heart is like a Singing Bird Parry

11.0-11.15 QUINTET
The Deluge Saint-Saëns
Danse des Bacchantes ('Philemon and Baucis')
Gounod

(Thursday's Programmes continued on page 88.)

THE NINE O'CLOCK REVUE,

one of the most sparkling and witty
of intimate revues, has been revived
and will be broadcast from 5GB

tonight at 8.0
and from London and Daventry
on Saturday at 9.35

The cast, and full particulars of the
production, will be found on page 96.

YOUR FALSE TEETH



WITHOUT A SPECK

CLEANING false teeth by fiddling with a tooth brush is heartbreaking and not very effective. But by half filling a tumbler with water and adding a half-teaspoonful of Milton you make a solution that will do the trick ten times as effectively and without any bother at all. Just leave your plate in the solution overnight—or while you dress. The result will be plain to see and glorious to feel—the plate without a speck on it anywhere and fresh and sweet to the mouth. Milton, of all chemists, 6d., 1/-, 1/6 and 2/6 a bottle.



JUST LEAVE THEM IN MILTON & WATER

MAKE A POINT OF READING
THE BOOK WITH BOTTLE

Thursday's Programmes continued (April 18)

Swiftly, Safely, Surely **GENASPRIN**

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Luminous Dial (12 Hour only), 17/6

5WA CARDIFF. 323.2 M. 928 KC.

- 3.0 London Programme relayed from Daventry
- 3.45 MR. IRAN KYRLE FLETCHER: 'Experiment in the Theatre—I, The Present Position'
- MR. KYRLE FLETCHER will tell of the present state of the Commercial Theatre. He will discuss the long-run system of London and the touring system of the provinces, especially as it affects Wales.
- 4.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Farmers
- 6.35 S.B. from London
- 7.25 S.B. from Plymouth
- 7.45-12.0 S.B. from London (10.15 West Regional News)

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

- 3.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.35 S.B. from London
- 7.25 S.B. from Plymouth
- 7.45 S.B. from London
- 10.15 West Regional News. S.B. from Cardiff
- 10.20-12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.45 MR. GEORGE DANCE, F.R.H.S., For Gardeners: 'Chrysanthemums'
- 4.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Southern Farmers
- 6.35 S.B. from London
- 7.25 S.B. from Plymouth
- 7.45-12.0 S.B. from London (10.15 Local Announcements)

5PY PLYMOUTH. 396.3 M. 767 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5-15 The Children's Hour:
Tally-ho! Tally-ho! Tally-ho!
A-hunting we will go
—to find 'A Cure for the Queen's Temper' (Margaret Lodge)
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.25 Professor F. H. NEWMAN: 'Colour and Colour Blindness'
- 7.45-12.0 S.B. from London (10.15 Local Announcements)

2ZY MANCHESTER. 278.3 M. 793 KC.

- 12.0-1.0 A BALLAD CONCERT
S.B. from Sheffield
- FRANK THEAKER (Bass-Baritone)
When the King went forth to war .. *Koenigman*
Hear me! ye winds and waves! .. *Handel*
- DORIS ROBSON (Pianoforte)
Scherzo in B Flat Minor, Op. 31, No. 2 } *Chopin*
Etude in A Flat, Op. 25 .. *Chopin*
- WALTER HARDWICK (Treble)
Come, see where golden-hearted spring .. *Handel*
All Joy be thine .. *Sanderson*
Orpheus with his lute .. *Sullivan*
- FRANK THEAKER
Shepherd! See thy horse's foaming mane *Korbay*
Bois Epais (Sombre Woods) .. *Lully*
Harlequin .. *Sanderson*
- DORIS ROBSON
Hungarian Rhapsody No. 6 .. *Liszt*
Consolation No. 6 .. *Liszt*
- WALTER HARDWICK
I know that my Redeemer liveth } *Handel*
Where'er you walk .. *Handel*
- 4.30 An Orchestral Concert
Relayed from Parker's Restaurant
PARKER'S RESTAURANT ORCHESTRA
Musical Director, LADDIE CLARKE
Suite, 'The Merchant of Venice' .. *Rosse*
AMY EVERARD (Soprano)
Down in the Forest .. *London Ronald*
The Market .. *Molly Carew*
- ORCHESTRA
Spanish Dance .. *Moszkowski*
Valse Lente (Slow Waltz), 'Artist's Dream'
Aubry
Selection, 'Virginia' .. *Waller and Tunbridge*



THE *CIRCLE OF CHALK* and THE *LADY WITH THE LAMP*.

Scenes from two of the most notable plays now running in the West End. Mr. Kyrle Fletcher will discuss the present position in the commercial theatre, in his talk from Cardiff this afternoon.

Programmes for Thursday.

- 5.15 The Children's Hour:
AN UNDERGROUND PROGRAMME
Songs sung by BEATRICE COLEMAN
and
HARRY HOPEWELL
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for North of England Farmers
- 6.45 S.B. from London
- 7.25 S.B. from Plymouth
- 7.45-12.0 S.B. from London (10.15 Local Announcements)

Other Stations.

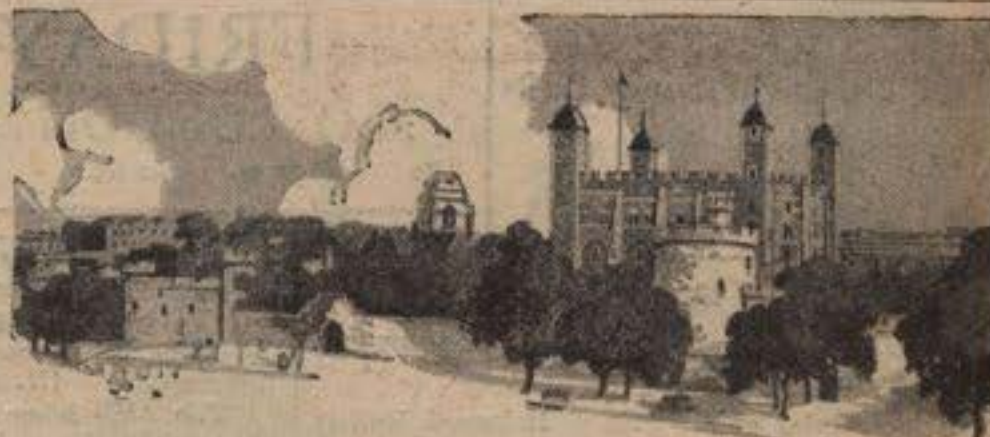
5NO NEWCASTLE. 243.9 M.
1,230 KC.
12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Mr. Seton Gordon, F.Z.S., M.B.O.U.: 'The Nesting of the Golden Eagle.' 6.15:—S.B. from London. 6.30:—Market Prices for Farmers. 6.35-12.0:—S.B. from London.

5SC GLASGOW. 401.1 M.
748 KC.
11.0-12.0:—A Recital of Gramophone Records. 2.45:—Mid-Week Service, conducted by Rev. Clifford Harley (Church of the New Jerusalem, Queen's Park). 3.0:—Musical Interlude of the New Jerusalem, Queen's Park. 3.15:—Dance Music by Charles Watson and his Orchestra, relayed from the Playhouse Ballroom. 3.45:—Mrs. Gunston: 'Odd Jobs about the House—III, Spring-cleaning Beds and Cushions.' 4.0:—A Garland. The Station Orchestra: Valse des Fleurs (from 'Casse-Noisette') (Tchaikovsky); Oriental Dance, 'Lotus Blossoms' (Humphries). Helena Hartley (Soprano); Cherry Ripe (Liza Lehmann); When Daisies Pied (Arne); Trees (Oscar Rasbach). Orchestra: Suite, 'The Language of Flowers' (Cowen). Helena Hartley: Popples for Forgetting (Coningsby Clarke); A May Song (Cowen); Bowl of Roses (Coningsby Clarke); Wake Up (M. Phillips); The First Primrose (Grieg). Orchestra: Ballet of the Flowers, Part I (H. Hadley, arr. C. J. Roberts). Helena Hartley; Nymphs and Fauns (Bemberg); The Walnut Tree (Schumann); The Enchanted Forest (M. Phillips). Orchestra: To a Wild Rose and To a Water Lily (MacDowell); Pas des Fleurs (Delibes). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—An Organ Recital by S. W. Leitch, from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.25:—S.B. from Plymouth. 7.45:—Jane Dillon, the Famous Portrayer of Canadian Types. 8.0:—S.B. from London. 10.15:—S.B. from Glasgow. 10.20:—Dance Music from the New Palais de Danse. 11.15-12.0:—S.B. from London.

2BD ABERDEEN. 511.2 M.
964 KC.
11.0-12.0:—Programme relayed from Daventry. 3.45:—'Odd Jobs about the House—III, Spring-cleaning Beds and Cushions,' by Mrs. Gunston. 4.0:—Studio Concert. Alex. H. Auld (Baritone). Santa Lucia (Traditional, arr. Hayes). 4.30:—Dance Music, relayed from the New Palais de Danse. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.25:—S.B. from Plymouth. 7.45:—Jane Dillon, the Famous Portrayer of Canadian Types. 8.0:—S.B. from London. 10.15:—S.B. from Glasgow. 10.20:—Dance Music from the New Palais de Danse. 11.15-12.0:—S.B. from London.

2BE BELFAST. 503.7 M.
991 KC.
3.0:—London Programme relayed from Daventry. 4.0:—Dance Music. Bob Dryden's Rivoli Rhythm Boys, relayed from the Plaza. 5.0:—Mr. Harry Davis: 'A Holiday in Central Europe—II, Nürnberg to Salzburg.' 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 8.0:—A Wagner Programme. The Symphony Orchestra: conducted by Colonel Frits Brase, Director, Irish Free State Army School of Music. Orchestra: Overture, 'Rienzi'; Siegfried Idyll. 8.30:—May Blyth (Soprano) and Orchestra: Closing Scene from 'Götterdämmerung.' 8.42:—Orchestra: Wotan's Farewell and Fire Music ('The Valkyrie'). 9.0:—S.B. from London. 9.15:—Wagner Programme. Orchestra: 'The Mastersingers': Entrance of the Gods into Valhalla. 9.33:—May Blyth: Cease, Dreams, and Elizabeth's Greeting (Wagner). 9.45:—Orchestra: Overture, 'Tannhäuser.' 10.0-12.0:—S.B. from London.

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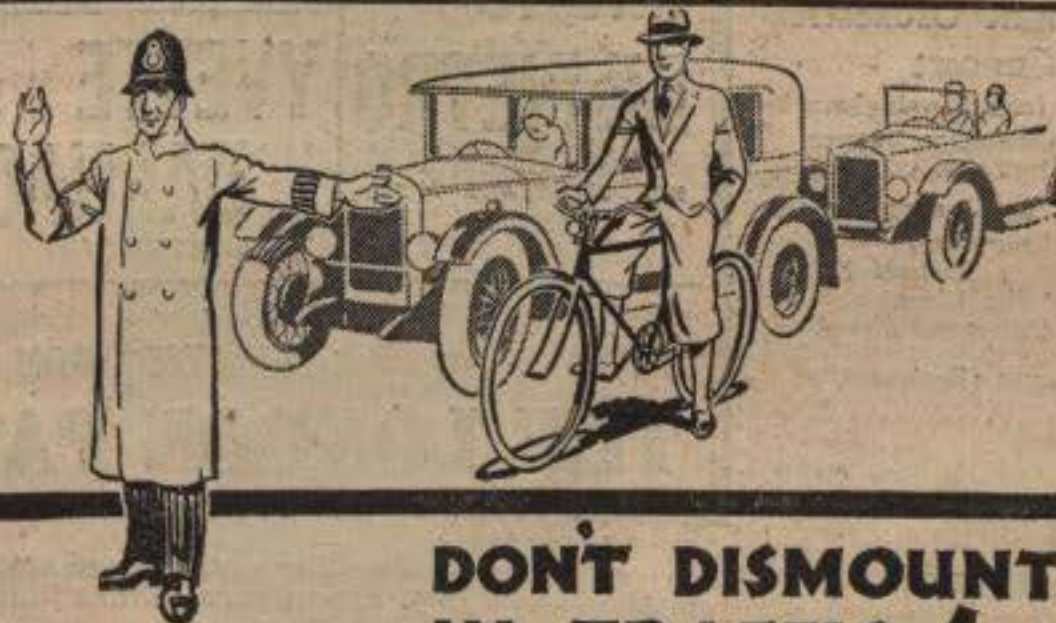
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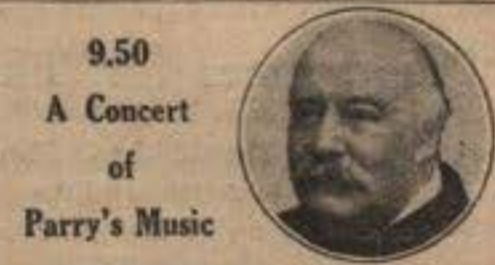
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7.25
Professor Crofts
Gives
His Last Talk

FRIDAY, APRIL 19
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)



9.50
A Concert
of
Parry's Music

10.15 a.m. The Daily Service

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

10.45 (Daventry only) 'Some Balanced Ration Recipes'

EVERY good meal, it is estimated, should contain somewhat over a thousand calories. To obtain this number of calories depends, of course, on the kind of food used, and in this morning's talk listeners will be given a clue to the kinds of recipes that can be guaranteed to provide these calories in the cheapest way.

11.0 (Daventry only) Gramophone Records Miscellaneous

12.0 A SONATA RECITAL
LENA MASON (Violin)
MAY JARDINE (Pianoforte)
Sonata in G, Op. 30, No. 3
Beethoven
Sonata No. 2 *Delius*

12.30 ORGAN RECITAL
by
LEONARD H. WARNER
Relayed from St. Botolph's,
Bishopsgate
Prelude and Fugue in F Sharp
Minor *Buxtehude*
Prelude Elégiaque et Pensee
d'automne *Jongen*
Finale (Symphony VI.) *Widor*

1.0-2.0 LUNCH-TIME MUSIC
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

3.0 A Light Orchestral Concert
Relayed from Birmingham
THE BIRMINGHAM STUDIO
ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Napoleon'
Manuel Bilton
Selection, 'The Cingalee'
Talbot and Monckton

JOSEPH YATES (Baritone)
Roadways *Lohr*
A Banjo Song *Homer*
Speed on, my Barque, speed
on *Leslie*

ORCHESTRA
Pizzicato, 'The Twilight Serenaders' *Hoby*

HAROLD MILLS (Violin)
Ave Maria *Schubert, arr. Wilhelmj*
Columbine Serenade *Pierné*
Saltarello *German*

ORCHESTRA
Interlude, 'Before Dawn' *Norman O'Neill*

JOSEPH YATES
The Bitterness of Love *Dunn*
O for a breath of the Moorlands *Whelpley*
Love is a Sickness *Stephenson*
I triumph! I triumph! *Carissimi*

ORCHESTRA
Reverie, 'Contemplation' *Marillier*

HAROLD MILLS
Abendlied *Schumann, arr. Wilhelmj*
Hungarian Rhapsody No. 1 .. *William Henley*

ORCHESTRA
Russian Ballet Suite *Luigini*

4.30 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse, Loughshorn

5.15 THE CHILDREN'S HOUR:
Imitations, Improvizations, and Songs at the
Piano by RONALD GOURLY
'When Brook returned'—the story of a badger
(*H. Mortimer Batten*)
'The Arab Dhou'—an adventure story of the
Far East (*Warren Hastings Miller*)

6.0 Miss HELEN M. TRESS: 'Suitable Menus for the Business Girl at Home'
ONE of the most vexing problems of the modern business girl, whose mid-day meal is apt to be scanty and hurried, is how best to fare for food in the evenings and mornings. Miss Helen Tress, who is giving this talk, is lecturer on Domestic Science at King's College, London.

been almost entirely religious or classical in theme; but whether of the first period or the last, Masfield's poetry has the power to catch the ear of the majority without pandering.

7.45 Vaudeville
(See centre of page)
9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
9.15 Topical Talk
9.45 Local Announcements (Daventry only); Shipping Forecast, and Fat Stock Prices
9.50 A Programme of Music

by
Sir C. HUBERT H. PARRY
(1848-1918)
JOHN ARMSTRONG (Tenor)
KEITH FALKNER (Baritone)
THE WIRELESS SYMPHONY
ORCHESTRA
(Conducted by STANFORD
ROBINSON)

ONE of the things which has kept a good deal of the late Sir Hubert Parry's music from winning the place in our affections to which it is richly entitled, was the self-denying rule which he laid down during his regime at the Royal College that no work of his own was to be performed there. In that way he missed opportunities of winning adherents such as few composers would have been modest enough to pass by, and to this day his music is comparatively little known to the concert-goer, though when chances are offered of hearing it, it makes its effect very surely, though almost always by the simplest means. It inclines, more than most modern music, to a rather strict shapeliness in design, but is, none the less, rich in beauty of an eminently sane and wholesome order. It has breadth and bigness, too, as well as a sturdy sense of humour; if its qualities had to be summed up in one word, 'English,' would probably be the most satisfactory description.

TONIGHT'S VAUDEVILLE 7.45-9.0

DESLYS and CLARK In SYNCOPATED HARMONY	TOMMY HANDLEY and JEAN ALLISTONE IN HILARIOUS LIMITS	JANE DILLON THE FAMOUS PORTRAYER OF CANADIAN TYPES
MARIO DE PIETRO MANDOLINE AND BANJO SOLOS	YVETTE DARNAC LIGHT BALLADS	JACK PAYNE AND THE B.B.C. DANCE ORCHESTRA

A VARIETY TURN RELAYED FROM THE LONDON PALLADIUM

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

6.30 Ministry of Agriculture Fortnightly Bulletin

6.45 THE FOUNDATIONS OF MUSIC
HANDEL'S HARPSICHOORD PIECES
Played by BERNHARD ORD

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

7.25 Professor J. E. V. CROFTS: 'The Adventure of Poetry—VI, Conspicuous Poems of Today'
S.B. from Newcastle.

THE poetry of today is easily classified into two distinct schools; they may usefully be termed the 'emotional' and the 'intellectual' schools. The appeal of the former is naturally the wider; but poetry of the cerebral type finds an unexpectedly wide following. Of the emotional school one of the founders may be said to be Masfield, with whom, particularly, Prof. Crofts will deal in the last talk of his series. Masfield began with such 'realist' poems as 'The Widow in the Bye Street' and 'The Everlasting Mercy': his output latterly has

CHORUS and ORCHESTRA
Blest pair of Sirens (At a solemn music)
Ode by Milton

ORCHESTRA
Symphonic Variations
KEITH FALKNER
Songs (with Pianoforte accompaniment)
JOHN ARMSTRONG, KEITH FALKNER, Chorus and Orchestra
The Pied Piper of Hamelin .. (*Robert Browning*)

11.0 SURPRISE ITEM
11.15-12.0 DANCE MUSIC: ALFREDO and his BAND and the NEW PRINCES ORCHESTRA
from the New Princes Restaurant

12.0-12.15
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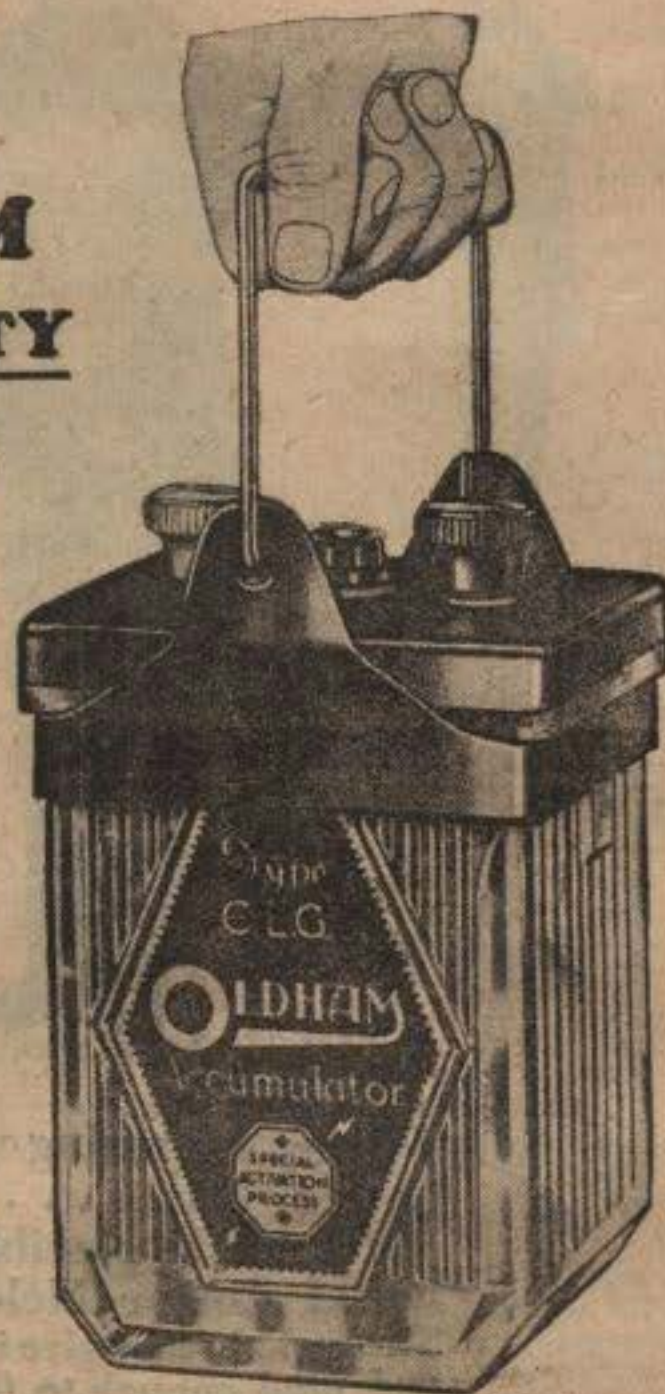
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REGD. TRADE MARK

FRIDAY, APRIL 19

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0

A Debate on Radio Drama

- 3.0 **ORGAN RECITAL**
by LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
- Overture in C Minor H. Blair
 - Elegiac Prelude G. J. Bennett
- FORD ROBINSON (Baritone)
- Blow, blow, thou winter wind J. Sargent
 - I Love my God Ernest Bullock
 - My lovelie Ladye Hubert Ryan
- LEONARD H. WARNER
- Scherzo in A Flat Bairstow
 - Impromptu in A Flat Arensky, arr. Archer
- FORD ROBINSON
- Songs of Syria Easthope Martin
- LEONARD H. WARNER
- Intermezzo Hollins
 - Psalm-Prelude No. 1 (Ps. xxxiv, 6) Howells
 - Tuba Tune Norman Cocker
- 4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- STUART and CAMERON (Xylophone Duets)
 - FREDERICK CHESTER (Entertainer)
- 5.30 **The Children's Hour:**
(From Birmingham)
- 'Fluttering's Flower,' a Story for Primrose Day, by E. M. Griffiths
 - Songs by BERNARD SIMS (Baritone)
 - 'Imps—just around the Corner,' by Helen M. Enoch
 - EDITH PENVILLE (Flute)
- 6.15 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 **Light Music**
(From Birmingham)
- THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CASTELL
- Overture, 'Lalla Rookh' David
- EVELYN STANLEY (Soprano)
- Where the Bee sucks Sullivan
 - Soft as the Zephyr List
 - Today the Thrushes woke me Ernest Newton
- ORCHESTRA
- Birthday Serenade Lincke
 - Chanson, 'In Love' Friml
- EDITH PENVILLE (Flute)
- Gavotte Mozart
 - Concertino Duvernoy

- ORCHESTRA
- Suite for Strings, 'The Seasons' Ames
- EVELYN STANLEY
- Love in Spring Gounod
 - A Last Year's Rose Quilter
 - A Fairy Town Parry
- ORCHESTRA
- Selection, 'Monsieur Beaucaire' Messager
- EDITH PENVILLE
- Air and Gigue Kronke
 - Le Babillard Terschak
- ORCHESTRA
- Suite, 'Yankiana' Thurban
- 8.0 **A DISCUSSION**
between
Miss Naomi Royde-Smith and Mr. Compton Mackenzie
'That the Broadcast Play is not a satisfactory form of Art'
Relayed from the Library of the British Drama League, 8, Adelphi Terrace, W.C.2.
- 8.45 ERNEST LUSH (Pianoforte)
- Sonatina Ireland
 - The Princess Frank Bridge
 - The Prince..... } Frank Bridge
- 9.0 **A MILITARY BAND CONCERT**
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
- March, 'The Great Little Army' Alford
 - Overture, 'The Wanderer's Goal' Suppe
- IDA COOPER (Soprano)
- Today my Spinnet German
 - Waltz Song ('Tom Jones') } German
- BAND
- Selection, 'The Huguenots' Meyerbeer
- IDA COOPER
- She wore a wreath of roses Knight
 - Moon Enchanted Besty
- BAND
- Suite, 'Summer Days' Eric Coates
 - In a Country Lane; On the Edge of the Lake (Isle of the Waters); At the Dance
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15 DANCE MUSIC: CIRO'S CLUB BAND, directed by RAMON NEWTON from Ciro's Club
- 11.0-11.15 ALFREDO and his BAND and the NEW PRINCES ORCHESTRA from the New Princes Restaurant



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'That the Broadcast Play is not a satisfactory form of Art,'

will be discussed by Miss ROYDE-SMITH (left) and Mr. COMPTON MACKENZIE (right).



THE widespread interest in the new radio-play should make this a particularly welcome discussion. Miss Royde-Smith, herself a dramatist as well as a novelist of distinction, will oppose her views to those of Mr. Compton Mackenzie, the author of 'Carnival,' the novel of which the recent vivid radio-dramatization will be fresh in listeners' minds. Radio-drama is still in its youth as an art form; but it is a very vigorous youth, and it will be interesting to see what weighty views, at this stage in its development, can be put forward to prove it unsatisfactory.

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	PR11	3.5-4	.063	88,000	40	R.C.
	PR17	5-6	.1	15,000	17	H.F. Det.
	PR18	5-6	.1	9,500	9	L.F.
	PR19	5-6	.1	50,000	40	R.C.
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Friday's Programmes continued (April 19)

5WA CARDIFF. 923.2 M. 928 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

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

5.15 The Children's Hour

6.0 Mr. W. H. JONES: 'Village Histories—I, Llantwit Major'

6.15 S.B. from London

7.25 Professor J. E. V. CROFTS: 'The Adventure of Poetry—VI, Conspicuous Poems of Today.' S.B. from Newcastle

7.45 S.B. from London (9.45 West Regional News)

At the house of a wealthy draper in Tours King Louis XI is the guest.

ORCHESTRA
Incidental Music, 'Maid of Orleans' Harold Raclinson

'Oliver Cromwell' (Scene II)

By JOHN DRINKWATER

Characters:

A Member of Parliament
John Hampden
Oliver Cromwell
The Speaker
Henry Ireton

After midnight on November 22, 1641. The House of Commons is still in session at St. Stephen's Chapel, Westminster.

ORCHESTRA
Overture, 'William Tell' Rossini



ST. ILLTYDS, LLANTWIT MAJOR.

The historic old village of Llantwit Major, which, according to ancient legend, was founded by St. Paul, is the subject of Mr. W. H. Jones' talk from Cardiff this evening. This is the nave of its church, parts of which date from the ninth century.

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

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Newcastle (See Cardiff)

7.45 S.B. from London

9.45 West Regional News. S.B. from Cardiff.

9.50-11.15 S.B. from London

6BM 288.5 M. 1,040 KC. BOURNEMOUTH.

3.0 London Programme relayed from Daventry

9.50-11.15 'Freedom's Call'

NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru)

Overture, 'Rienzi' Wagner

Shakespeare's 'Coriolanus'

Act I, Scene 1

Characters:

First Citizen
Second Citizen
Menenius Agrippa
Caius Marcius

A company of mutinous citizens enter a street in Rome, brandishing staves and clubs.

ORCHESTRA
Overture, 'Coriolanus' Beethoven

'Pity' or

'Gringoire, the Ballad Monger'

A Play in One Act

Adapted from the French of De Banville by ARTHUR SHIRLEY

Characters:

Louis XI, King of France
Gringoire, a Poet of the People
Simon, a Wealthy Draper
Oliver-Le-Diam, the King's Barber, nicknamed 'The Devil'
Jeanette, Simon's Daughter
Nicole, Simon's Sister

6.15 S.B. from London

7.25 S.B. from Newcastle (See Cardiff)

7.45-11.15 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

3.0 London Programme relayed from Daventry

5.15 The Children's Hour:

'Where Jonathan found the Cane' (J. C. Stobart) gives ideas for a 'Puzzle Programme'

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Newcastle (See Cardiff)

7.45-11.15 S.B. from London (9.45 Forthcoming Events, Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

3.0 THE NORTHERN WIRELESS ORCHESTRA

JOHN BRADLEY (Tenor)
PAT RYAN (Clarinet)

(Manchester Programmes continued in column 2, page 95.)

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Style B.131.

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Friday's Programmes

(Manchester Programme continued from page 94.)

- 5.15 The Children's Hour :
S.B. from Leeds
- 6.0 Mr. C. T. E. PHILLIPS, Librarian of Chetham's Library : 'Famous Mancunians'
- 6.15 S.B. from London
- 7.25 Professor J. E. V. CROFTS : 'The Adventure of Poetry, VI, Conspicuous Poems of Today.'
S.B. from Newcastle
- 7.45 S.B. from London. (9.45 Local Announcements)
- 9.50 More Pictures Repainted in Music
THE NORTHERN WIRELESS ORCHESTRA
Pictures described by LAWRENCE HAWARD,
Curator of the Manchester Art Galleries
Don Giovanni Charles Ricketts, A.R.A.
Eccles Wakes Joseph Parry
Orpheus and Eurydice Lord Leighton, P.R.A.
August Blue H. S. Tuke, R.A.
Embarkation for Cythera Antoine Watteau
Her First Dance W. G. Orchardson, R.A.
A Dance of the Muses P. R. Pickersgill, R.A.
The Dancing Bear Sir William Orpen, R.A.
A Spate in the Highlands Peter Graham, R.A.
- 11.0-11.15 S.B. from London

Other Stations.

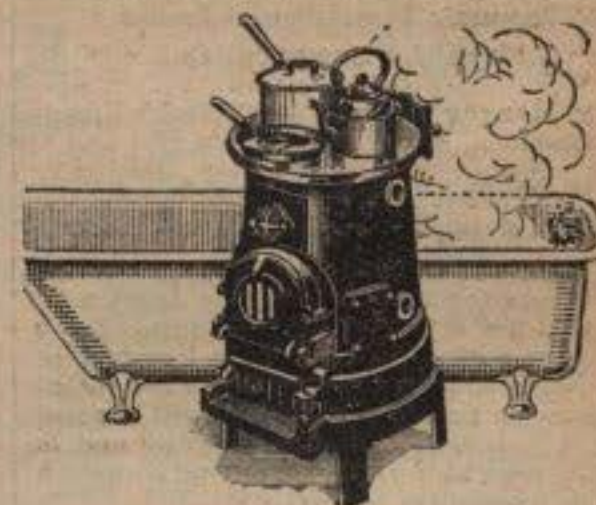
- 5NO NEWCASTLE. 243.9 M. 1,250 KT.
3.0.—London Programme relayed from Daventry. 5.15.—The Children's Hour. 6.0.—Mr. Ewart Kempson: 'Anetion Bridge—II, Hugging.' 6.15.—S.B. from London. 7.25.—S.B. from Newcastle. 7.45.—S.B. from London. 9.50.—The Newcastle-upon-Tyne City Police Band, conducted by W. A. Crosse: March, 'Old Comrades' (Tieck); A Musical Switch (Alford). 10.3.—Ernest J. Potts (Bass), Robert Burns' Songs: Afton Water (arr. O. Mase); The Birks o' Aberfeldy (arr. M. Black); Corn Riggs (arr. Short); Bonnie Wee Thing (arr. O. Mase); The De'il's awa wi' th' Exciseman (arr. Maunfeld). 10.13.—Harry Sculthorpe (Xylophone): The March of the Marionettes (Peter de Rose); Dawn of To-morrow (Gravelle); The Whistler (Green). 10.20.—Band: Selection, 'The Girl Friend' (Bodgers). 10.30.—Ernest J. Potts: Irish Songs: Must I go bound (arr. Hughes); Eva Toole (arr. Stanford); The Airy Bachelor and The Low-backed Car (arr. Hughes); Kitty of Coleraine (arr. Moffat). 10.39.—Harry Sculthorpe: Dance of Seville (Greenow); The Debutante (Domique and Stius); Dixie Fingers (Confrey). 10.47.—Band: Le Cloche Enchanté (Benetti). 11.0-11.15.—S.B. from London.
- 5SC GLASGOW. 401.1 M. 748 KC.
3.30.—A Light Concert. The Station Orchestra. J. Blair McGeorge (Reciter). 4.45.—Dance Music by Charles Watson and his Orchestra, relayed from the Playhouse Ballroom. 5.15.—The Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Scottish Market Prices for Farmers. 6.46.—Musical Interlude. 6.45.—S.B. from London. 7.25.—S.B. from Newcastle. 7.45.—S.B. from London. 9.45.—Scottish News Bulletin. 9.50.—A Scottish Concert. The Station Orchestra. The Waverley Male Voice Quartet. Mrs. Shand (Pianoforte). 11.0-11.15.—S.B. from London.
- 2BD ABERDEEN. 311.2 M. 964 KC.
3.45.—A Short Vocal Recital by Dorothy Fraser (Mezzo-Soprano). 4.0.—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0.—Mrs. M. Wilson (Aberdeen School of Domestic Science): 'On Cleaning Cretonnes.' 5.15.—The Children's Hour. 6.0.—Mr. Peter Craigmyle: Football Topics. 6.15.—London. 6.30.—Glasgow. 6.45.—London. 7.25.—Newcastle. 7.45.—London. 9.45.—Glasgow. 9.50-11.15.—London.
- 2BE BELFAST. 302.7 M. 991 KC.
12.0.—Organ Recital by Herbert Westerby, Mus. Bsc. (Lond.), relayed from the Grosvenor Hall. 12.30-1.0.—Light Music. The Radio Quartet: March, 'Old Faithful' (Hofman); Poem (Fibich); Suite, 'From the Country Side' (E. Coates); Selection, 'A Country Girl' (Menckton). 3.30.—Dance Music. Bob Dryden's Rhythm Boys, relayed from the Plaza. 4.15.—Sir Edward German, Orchestra: Theme and Six Diversions. 4.30.—A Harp Interlude by Pauline Barker. 4.42.—Light Music. Orchestra. 5.0.—A Novelty Pianoforte Interlude by E. W. Sibbald-Treacy. 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 7.25.—Newcastle. 7.45.—London. 9.50.—A Concert. The Ulster Male Voice Choir; Conductor, Chas. J. Brennan, Mus. Bsc. The Orchestra, conducted by E. Godfrey Brown, Orchestra: Overture, 'Le Roi l'a dit' (Delibes). 10.0.—Choir: Afton Water (arr. Paterson); Welsh Air, 'Men of Harlech'; and Irish Air, 'Off in the Stilly Night' (Traditional); Blow away the morning dew (arr. H. Robertson). 10.12.—Orchestra: Zoological Fantasy, 'The Carnival of Animals' (Saint-Saëns). 10.30.—Choir: Winter Drinking Song (G. Williams); Tell me where is fancy bred? (D. Edson); Night (J. Harrison); The Wanderer (Elgar); Matthew, Mark, Luke and John (arr. C. Holst). 10.42.—Orchestra: Overture, '1812' (Tchailkovsky). 11.0-11.15.—S.B. from London.



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5.15
**'Overheard at
the
Windlass'**

10.15 a.m. **The Daily Service**

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

10.45-11.0 (*Daventry only*) **MISS KROMAN:
'Housewives in Scandinavia'**

1.0-2.0 **THE CARLTON HOTEL OCTET**
Directed by **RENE TAPPONNIER**
From the Carlton Hotel

3.30 **A CONCERT**
OLIVE KAVANN (Contralto)
PERCY KAHN (Baritone)
EDITH PENVILLE (Flute)
THE GERSHOM PARKINGTON QUINTET

5.15 **THE CHILDREN'S HOUR:**
'OVERHEARD AT THE WINDLASS'
Wherein Miss Host, Mr. Sharp, and his daughter, Nancy, offer warm hospitality to Captain Pottle and his mates, George and Joe—to say nothing of Alf Higgins, the Night Watchman

6.0 **Musical Interlude**

6.15 **TIME SIGNAL, GREENWICH; WEATHER
FORECAST, FIRST GENERAL NEWS BULLETIN;
Announcements and Sports Bulletin**

6.40 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**
HANDEL'S HARPSICHOORD PIECES
Played by **BERNHARD ORD**

7.0 **MR. HARVEY GRACE: 'Next Week's Broad-
cast Music'**

7.15 **For Younger Listeners: 'How to get the
Best out of Books,' by R. N. CAREW HUNT**

THE joy of books is open to everyone; but it is a joy that needs a key to open it, and that key is best supplied in youth. Many young people complain of the boredom of idle hours simply because books are a sealed pleasure to them. Mr. Carew Hunt has had long experience in running libraries and in helping boys to the amusement and education and enrichment of books.

7.30 A Light Orchestral Concert

GWEN LEWIS (Soprano)
GLYN EASTMAN (Bass)
THE WIRELESS ORCHESTRA
Conducted by **JOHN ANSELL**

ORCHESTRA
Marche Militaire Française . . . *Saint-Saëns*
Overture, 'The Yeomen of the Guard' . . . *Sullivan*

SAINT-SAËNS, who, throughout a great part of his long and busy life, was the acknowledged master musician of France, was a great traveller. As pianist, organist, and composer, he visited most of the countries of the world; he travelled much besides for his own pleasure, and was more than once in Algiers. Listeners will remember that it was there that he died at the end of 1921, at the ripe old age of eighty-six.

This march is the fourth movement of a Suite in which he records his impressions of an earlier visit to the North of Africa, and is worked out with all his skill in the use of the orchestral instruments, to give a very vivid and picturesque impression of that sunny

SATURDAY, APRIL 20
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,592.5 M. 192 KC.)

9.35
Morris Harvey
in
A Revue



by **MORRIS HARVEY (top)**
and **HAROLD SIMPSON (left)**
whose pictures appear above
revived for broadcasting

with
MORRIS HARVEY
ANONA WINN
T. HUBERT LESLIE
PAUL ENGLAND
JEAN ALLISTONE

IN October, 1922, *The Nine o'Clock Revue* was put on at the Little Theatre. It ran for a year, and was generally admitted to be one of the gayest and wittiest 'Little revues' ever produced. Morris Harvey and Beatrice Lillie played in it, and for once these two accomplished artists had really good material on which to work. *The Nine o'Clock Revue* has now been revived before the microphone; a purpose for which, as Morris Harvey points out in his article on page 63, it is particularly suited. People who remember the show at the Little Theatre will be glad to hear that tonight's revival will include 'The Square Triangle' (the sketch introducing the spoof French scene), 'The Double-Bass Player,' 'Proverbs' and 'Budding Stars,' and that the production is in the hands of Morris Harvey himself.

part of the world. It is a French Military March, a really rousing march in brisk time. On the traveller's return to Algiers, amidst the picturesque bazaars and Moorish cafés, a French Regiment passes, the soldierly steps contrasting strongly with the bizarre rhythms and languorous melodies of the Orient.

GLYN EASTMAN, with Orchestra

Trade Winds } *Keel*
Mother Carey }

ORCHESTRA

Suite, 'Woodland Pictures' *Fletcher*
In the Hayfields
An Old World Garden
The Bean Feast

GWEN LEWIS

Songs

ORCHESTRA

Valse Triomphales *Furbach*
Overture, 'Tantalusquaden' *Supplé*

GLYN EASTMAN

Lone Dog *Erlbach*
When I heard the learned Astronomer *Bairatow*

The Happy Man *Dunhill*

ORCHESTRA

Selection, 'The Mikado' *Sullivan*

GWEN LEWIS

Songs

ORCHESTRA

Suite, 'My Lady Dragonfly' *Finck*

IN the rather exaggerated respect which we are wont to pay to serious music, thinking of tragedy as necessarily on a higher plane than comedy, we are apt to do scant justice to the purveyors of light-hearted music whose whole aim is to add to the brightness of every day. It is a direction in which British music has long been to the fore, even from the days when the making of music was regarded as a recreation rather than an accomplishment. The whole world recognises, for instance, that in the domain of whimsical Comic Opera, there is nothing like the long line of Savoy favourites. And, though our Musical Comedies have often been imported from abroad, many English composers have shown that they can successfully compete with the foreigner in that bright and cheerful way.

Hermann Finck, by no means the first bearer of the name to achieve distinction in music, has long been held in warm affection as purveyor of bright and tuneful pieces, which have no other object than to entertain us. And that he has at command a real gift of fresh and natural melody, which he knows, moreover, very well how to set before us, has long been known to the whole country.

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

9.15 **Topical Talk**

9.30 **Local Announcements; (*Daventry only*)
Shipping Forecast and Fat Stock Prices**

9.35 **The Nine o'Clock Revue**
(See centre of page)

10.35-12.0 **DANCE MUSIC: Ambrose's
BAND from the May Fair Hotel**

**8.0
Two
Short
Plays**

**SATURDAY, APRIL 20
5GB DAVENTRY EXPERIMENTAL**

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**9.0
A
Symphony
Concert**

3.30 Vaudeville
(From Birmingham)
STAINLESS STEPHEN
HARLEY and BARKER (Entertainers at the Piano)
CLAPHAM and DWYER
in 'Another Spot of Bother'
THE HARMONY FOUR (Part Songs)
ERNEST JONES (Banjo)
LESLIE TAYLOR and his MIAMI BAND

4.30 The Dansant
(From Birmingham)
BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall
MARJORIE EDWARDS (Songs at the Piano)

5.30 The Children's Hour:
(From Birmingham)
'Children of the Coral Islands,' by Florence A. Mare
JACK PAYNE (The Newsboy Whistler)
HARLEY and BARKER will Entertain

5.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

5.40 Sports Bulletin (From Birmingham)

6.45 Light Music
HARDY WILLIAMSON (Tenor)
THE J. H. SQUIRE CELESTE OCTET
OVERTURE, 'Oberon' Weber, arr. Squire
Reminiscences of Grieg arr. Godfrey
HARDY WILLIAMSON
The Ruby of the East Gilbert A. Alcock
Mary Richardson
O, were I on Parnassus Hill Henochel
OCTET
Classica arr. Ewing
Romance Rubinstein
First Rhapsody Liszt
HARDY WILLIAMSON
Now sleeps the crimson petal Quilter
A Night Idyll Loughborough
The Pride of Tipperary Lockhead
OCTET
Invitation to the Waltz Weber
Memories of Mendelssohn arr. Scar
Love's Old Sweet Song Molloy

8.0 Two Plays
'Square Pegs'
(From Birmingham)
A Polite Satire by CLIFFORD BAX
Hilda, a Modern Girl
Gioconda, a 16th Century Venetian
'The Dear Departed'
(From Birmingham)
A Comedy in One Act by STANLEY HOUGHTON
Mrs. Slater } Sisters
Mrs. Jordan }
Henry Slater } Their Husbands
Ben Jordan }
Victoria Slater
Abel Merryweather
The Scene is the sitting-room of a small house in a poor but respectable district of a provincial town
Incidental Music by the MIDLAND PIANOFORTE TRIO

9.0 A Symphony Concert
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Leader, FRANK CANTELL
Conducted by JOSEPH LEWIS

Overture, 'Land of the Mountain and the Flood'
MacCunn

BORN in Greenock in 1868, Hamish MacCunn was one of the original students of the Royal College of Music, gaining a scholarship for composition, on its opening. While still a student, he had an Overture performed at the Crystal Palace Concerts which at once made it clear that he was a young composer with a new and strongly individual message. The work to be played this evening appeared when he was only twenty-one and did even more to spread his fame.

There are two main tunes, the first of which is played at the beginning by the violoncellos; the second is one of those flowing tunes which one does not forget easily after hearing it, and though they are both used with real skill to build up a fine piece of concert music in orthodox form, it is their fresh and natural melody which has won for the Overture its enduring popularity.

TOM PICKERING (Tenor) and Orchestra
Onaway, awake, Beloved (Hiawatha)
Coleridge-Taylor

GORDON BRYAN (Pianoforte) and Orchestra
Concerto in A Minor, Op. 17 Paderewski
Allegro; Romanza—Andante; Allegro molto vivace

ONE of the outstanding personalities of our age, Paderewski has shown himself to be a leader of his fellows not only as an artist, but as a statesman of broad-minded and enlightened views, as well as devoted, self-sacrificing patriot. The way in which he set the Polish Republic on its feet, bringing the opposing political parties into line by his own strength of character and commanding leadership, will be recorded in

histories of our time as surely as his great gifts as a musician.

The pianoforte Concerto, Op. 17, shows his enthusiasm for the characteristic music of his native Poland.

ORCHESTRA
Minuet, 'Beau Brummel' } Elgar
Two Pieces, 'Dream Children' }

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 Symphony Concert
(Continued)

TOM PICKERING
A Welcome Owen Mason
Close thine eyes and sleep secure .. Donald Ford
Gather ye Rosebuds H. A. Carruthers

ORCHESTRA
Symphony, No. 4, Op. 86 (The Consecration of Sound) Spohr
Largo — Allegro; Andantino — Allegro;
Tempo di marcia—Andante maestoso; Larghetto—Allegretto

11.15-11.45
Experimental Transmission of Still Pictures by the Fultograph Process

(Saturday's Programmes continued on page 98.)



tried every kind of ointment

October 8, 1928.

"I HAD nearly the whole of my leg very badly scalded. I was in agony for three weeks, sometimes screaming out with pain; meanwhile trying every kind of ointment and dressing. At last I saw a Germolene advertisement in a paper and got a tin. After two dressings of Germolene it was simply wonderful how the pain went. After using three tins my leg was nearly better, and now it is completely cured. Wishing Germolene every success." Mrs. W. MIDDLETON, 6, Princes Terrace, Dymchurch Rd., Hythe.

Germolene is Aseptic—germproof; the most up-to-date method of surgical cleansing. Germolene is non-smarting. Germolene instantly soothes the pain or itching, and cools the burning wound. Germolene has wonderful tissue-building properties. Germolene leaves no scars. Germolene is the best and most economical ointment for the home—always have a tin handy.

Germolene
ASEPTIC SKIN DRESSING
1/3 and 3/4 A Veno Product



FATHER TIME IS EVER PRESENT

It may be an unwelcome truth, but 'Father Time' is ever present in every household.

What if you, the bread-winner, are the first he calls? Are those you leave behind, so near and dear to you, safe from the fear of poverty?

If not, insurance is your immediate duty. Settle the matter at once by writing to the 'W. & G.' for details of their many policies—and remember that the latest bonus declared by the 'W. & G.' was no less than £2:8:0 per cent. on their with-profit whole life policies!

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CHIEF OFFICES - BIRMINGHAM

W&G

Saturday's Programmes continued (April 20)

5WA CARDIFF. 323.2 M. 928 KC.

- 12.0-12.45 **A Popular Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdoria Genedlaethol Cymru)
- Overture, 'Oberon' Weber
Serenade for Two Flutes and Harp (The Childhood of Christ) Berlioz
Suite, 'Egypta' Haydn Wood
Scènes Alsaciennes (Alsatian Scenes) .. Massenet
- 3.30 London Programme relayed from Daventry
- 5.15 **The Children's Hour**
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.40 Local Sports Bulletin
- 6.45 *S.B. from London*

- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.40 *S.B. from Cardiff*
- 6.45 *S.B. from London*
- 7.0 *S.B. from Cardiff*
- 7.15 *S.B. from London*
- 9.30 Sports Bulletin. *S.B. from Cardiff*
- 9.35-12.0 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 12.0-1.0 Gramophone Recital
- 3.30 London Programme relayed from Daventry
- 6.15 *S.B. from London*



READING FROM LEFT TO RIGHT—JANE DILLON.

The portrayer of Canadian types, who will broadcast from Cardiff this evening, is here seen as herself and in two of the types she impersonates with such obvious success. She broadcast from London and Daventry last night.

WONDERFUL WIRELESS OFFER

The Graves 'VULCAN' 2-Valve Wireless Set is the World's greatest achievement in Wireless Value & Efficiency. Every requisite is included, no extras are required, and full detailed instructions are sent with every Set.



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CATALOGUE FREE For complete description of this amazing 2-Valve Set, & other powerful installations, write for Illustrated Catalogue to-day, **J. G. GRAVES Ltd. Sheffield**



- 7.0 Mr. H. J. CHANNON: 'The Story of Football'
- 7.15 *S.B. from London*

7.30 **JANE DILLON**
The Famous Portrayer of Canadian Types

- 7.45 **A Popular Concert**
Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(Cerdoria Genedlaethol Cymru)
Leader, PAUL BEARD
- Conducted by WARWICK BRAITHWAITE
- Overture, 'Fingal's Cave' Mendelssohn
CONSTANCE WILLIS (Contralto) and Orchestra
Seguidilla ('Carmen') Bizet
ORCHESTRA
Suite, 'Nautical Scenes' Fletche
FREDERIC COLLIER (Baritone) and Orchestra
Toreador Song ('Carmen') Bizet
ORCHESTRA
Lyric Suite, Op. 54 Grieg
CONSTANCE WILLIS, FREDERIC COLLIER, and Orchestra
Duet, Act II, 'Samson and Delilah' Saint-Saëns
- 9.0-12.0 *S.B. from London* (9.30 West Regional News; Sports Bulletin)

- 6.40 Sports Bulletin
- 6.45-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 396.3 M. 757 KC.

- 12.0-1.0 **A GRAMOPHONE RECITAL**
Old Favourites:
- Overture, 'Raymond' Ambroise Thomas
Song, 'Tavvystock Goozey Fair' Trythall
Scottish Air, 'Loch Lomond' Traditional
Serenade Drdla
Invitation to the Valse Weber, arr. Sear
Folk Songs Traditional
Buttercup Joe; The Old Sow
Praeludium Järnefelt
Two Sea Shanties arr. Olive Carey
Shenandoah; Away for Rio
Waltz, 'The Blue Danube' Johann Strauss
Song, 'Uncle Tom Cobleigh' Traditional
Plantation Melody, 'Climbin' up the Mountain'
Traditional

- 3.30 London Programme relayed from Daventry
- 5.15 **The Children's Hour:**
A New Revue, 'Rhymes and Rhythms'
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.40 Sports Bulletin
- 6.45-12.0 *S.B. from London* (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)
- (Saturday's Programmes continued on page 101.)

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

- 12.0-12.45 *S.B. from Cardiff*
- 3.30 London Programme relayed from Daventry
- 5.15 *S.B. from Cardiff*



GIBBS SHAVING CREAM LATHER MOBILISES AT LIGHTNING SPEED

LATEST BULLETIN

LIP VALLEY April 11th (6.45 Ack Emma)

Mobilising to 22½ times original strength in as many seconds, Gibbs Creamy Bubble Lather Corps attacked and utterly defeated fierce whisker force entrenched here. Rapidity of onslaught gave the enemy no chance. G.H.Q. interrupted second wave advance to get Battalion's Jam return for week ending 15 ult.

Gibbs SHAVING CREAM
The Cream of Shaves

1/- and 1/6 per Tube
BRITISH MADE

Gibbs Cold Cream Shaving Stick in the patent thumb-push holder, also gives the famous Gibbs Cold Cream Shave.

In Nickel Holder Case 1/3
Refills 10d.

Gibbs Shaving Cream ensures speedy and absolute victory over the most strongly entrenched beard.

The creamy bubble lather multiplies itself quickly to 22½ times the weight of the cream used, and in a closely-packed mass surrounds and softens each bristle—the razor merely tidies up.

Meanwhile the cold cream is busy in the pores—cooling, soothing, comforting—preventing chafing, healing minute abrasions—leaving the skin soft, satiny, refreshed.

SAMPLE OFFER
Trial Tube and Trial Stick

G.H.Q. asks volunteers for Creamy Bubble Strafe Course. Officers taking are relieved of all heavy morning parade duties. Send 3d. in stamps under cover of sealed envelope for munitions. You will be issued Trial Tube Gibbs Shaving Cream, Shavers, for the use of, one; and Trial Stick Gibbs Shaving Stick, ditto.

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you'll find that —*

*Player's
please*



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Saturday's Programmes continued (April 20)

(Continued from page 98.)

2ZY MANCHESTER. 378.3 M. 793 KC.

11.40 Professor T. H. PEAR (Professor of Psychology at Manchester University): 'Reducing Fatigue in the Home'

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
Triumphal March, 'Aida' Verdi
Overture, 'Preciosa' Weber
CONSTANCE WILKINSON (Soprano)
June is calling Sanderson
Sunflakes Phillips
You don't believe in Fairies Melville Hope

ORCHESTRA
Celtic Waltz O'Donnell
Suite, 'In Downland' Hewitt

CONSTANCE WILKINSON
Waltz Song ('Tom Jones') German
Sing, Joyous Bird Phillips
Just John Bradford
A Birthday Woodman

ORCHESTRA
Selection, 'The Arcadians' .. Monckton and Talbot

3.30 THE NORTHERN WIRELESS ORCHESTRA
March, 'Blaze of Glory' Holmann
Waltz, 'Mimosa' (Geisha Melodies)

DAISY SHORROCKS (Violin)
First Movement from Sonata, Op. 84
William Faulkes

Giboulée (Shower) Muriel Herbert

ORCHESTRA
Two Novelettes Ancliffe
'A Peculiar Affair in John Street'
A Play in One Act by EDWARD FARMER

JOHN SMITH
MARY SMITH
FRED MARTIN
BILLY GRAHAM
POLICEMAN

The action takes place in the parlour behind a chemist's shop. Mr. Smith is preparing to put up the shutters for the night.

ORCHESTRA
Waltz Suite, 'Three Fours' .. Coleridge-Taylor

DAISY SHORROCKS
Romance (Concerto in D Minor) .. Wieniawski
Caprice Eric Fogg

ORCHESTRA
Le Danza (Tarantelle) Rossini
Selection, 'Merrie England' German

5.15 The Children's Hour:
'RUMPELSTILTSKIN'
A Play by C. E. HODGES, adapted from Hans Andersen
Music by the NORTHERN WIRELESS ORCHESTRA

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 Mr. T. A. COWARD: 'The Mind of the Bird'—I

7.15 Mr. KOLIN ROBERTSON: 'The Ryder Cup Match.' S.B. from Leeds

7.30 The Royal Standard
A Programme repeated by Special Request
THE HEYWOOD CO-OPERATIVE GLEE and MADRIGAL SOCIETY
Conducted by GEORGE GAYTHORPE
Wales

The Ash Grove arr. Dunhill
NORRIS PARKER (Bass-Baritone), with Orchestra
The Land of My Fathers James

ORCHESTRA
Selection, 'The Luck' arr. Myddleton
Ireland

MADRIGAL SOCIETY
The Minstrel Boy arr. Dunhill

NORRIS PARKER, with Orchestra
Off to Philadelphia Haynes

ORCHESTRA
Selection, 'The Shamrock' arr. Myddleton
Scotland

MADRIGAL SOCIETY
Robin Adair arr. Fletcher

NORRIS PARKER, with Orchestra
My Ain Folk Lemon

ORCHESTRA
Selection, 'The Thistle' arr. Myddleton
England

MADRIGAL SOCIETY
It comes from the Misty Ages ('Banner of St. George') Elgar

NORRIS PARKER, with Orchestra
The Yeomen of England German

ORCHESTRA
Selection, 'The Rose' arr. Myddleton

9.0 S.B. from London

9.30 Regional Sports Bulletin and Local Announcements

9.35-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 343.0 M. 1,230 KC.

12.0-1.0—Music relayed from Fenwick's Terrace Tea Room.
3.30—London Programme relayed from Daventry. **4.15**—
Music relayed from Tilley's Blackett Street Restaurant. **5.15**—
The Children's Hour. **6.0**—London Programme relayed from
Daventry. **6.15**—S.B. from London. **6.40**—Local Sports
Bulletin. **6.45**—S.B. from London. **7.15**—Mr. J. A. Dotchin,
Hon. Secretary of the Northern Rugby Football Club: 'Rugger'.
7.30—S.B. from London. **10.35**—Tilley's Dance Band, re-
layed from the Grand Assembly Rooms. **11.15-12.0**—S.B.
from London.

5SC GLASGOW. 401.1 M. 748 KC.

11.0-12.0—A Recital of Gramophone Records. **3.30**—
Dance Music by Charles Watson and his Orchestra, relayed
from the Playhouse Ballroom. **4.0**—A Concert. Barton Brown
(Baritone). Alan Abrines (Tenor). **4.45**—An Organ Recital by
S. W. Leitch from the New Savoy Picture House. **5.15**—
The Children's Hour. **5.58**—Weather Forecast for Farmers
6.0—Musical Interlude. **6.15**—London. **6.40**—Scottish
Sports Bulletin. **6.45**—London. **7.0**—Mr. Ronald Burn:
'Scottish Mountain Tops and an Adventure'. **7.15**—London.
9.30—Scottish News and Sports Bulletin. **9.35-12.0**—London.

2BD ABERDEEN. 311.2 M. 954 KC.

11.0-12.0—Recital of Gramophone Records. **4.0**—A Popular
Concert, relayed from the Sculpture Court, the Art Gallery.
The Station Octet: Overture, 'Coriolanus' (Beethoven); Suite,
'At Gretna Green' (Fletcher). W. M. Johnston (Tenor); Lor-
raine (Wilfred Sanderson); Maire, my Girl (George Altken)
Octet: Fantasia, 'Chopiniana' (arr. Finck); Valse, 'April'
(Godin). W. M. Johnston: My Dreams (Tosti); Nirvana (Adams)
Octet: Russian Ballet (Luigini); Three Dances from 'Nell Gwyn'
(German). **5.15**—The Children's Hour. **6.0**—London Pro-
gramme relayed from Daventry. **6.15**—S.B. from London.
6.40—S.B. from Glasgow. **6.45**—S.B. from London. **7.0**—
S.B. from Glasgow. **7.15**—S.B. from London. **7.30**—The Tang
o' the Sea. The Station Octet: Capstan and Windlass (a Collec-
tion of Sea Shanties) (Reeves). Songs of the Sea (Stanford),
Sung by Robert Burnett (Baritone), assisted by the Bon-Accord
Singers, accompanied by the Station Octet. Octet: A Breezy
Evening (Howgill). **8.0**—Scottish Programme. Robert Burnett:
The Rowan Tree and Kate Dalrymple (arr. Stephen and Burnett);
Lord Ronald (arr. Macpherson); Molly Lee (Drysdale). Octet:
From the Highlands (Langey). Bon-Accord Singers: Turn ye
to me (arr. W. S. Roddie); A Man's a Man (arr. John Kerr);
Loch Leven Love Lament (arr. Hugh S. Robertson). **8.30**—Song
and Story of the Gael. The Station Octet: Octet, Gaelic Melodies
(Foulds). Hugh McPhee (Reciter): 'Sgenlachian' Octet:
Songs of the Hebrides (Kennedy-Fraser). **9.0**—London.
9.30—Glasgow. **9.35-12.0**—London.

2BE BELFAST. 302.7 M. 991 KC.

3.30—Light Music. The Orchestra. **4.10**—Samuel
Adams (Baritone). **4.22**—Orchestra. **4.45**—Organ Recital by
Charles Howlett, relayed from the Classic Cinema. **5.15**—The
Children's Hour. **6.0**—London Programme relayed from
Daventry. **6.15**—S.B. from London. **6.40**—Irish League
Football Results. **6.45**—S.B. from London. **7.30**—A Military
Band Concert. The Station Military Band: conducted by
Harold Lowe: March, 'Spirit of Pageantry' (P. Fletcher);
Overture, 'Mirella' (Gounod). **7.45**—Selection, 'The Mikado'
(Sullivan). **7.58**—Muriel Middleton (Contralto); O Western
Wind (May Brahe); The Fairy Pipers (H. Brewer); The Shep-
herd's Cradle Song (Somervell); The Hills of Donegal (Sanderson).
8.7—Mark Hemingway (Trumpet) and Band. Danny
Boy (Weatherly); Killarney (Balfe). **8.16**—Band: Descrip-
tive Piece, 'The Grasshopper's Dance' (Bucalossi). **8.20**—
Muriel Middleton: If thou wert blind (Noel Johnson); Here,
in the quiet hills (Gerald Carne); Mifanwy (D. Forster). **8.29**—
—Band: Slavonic Rhapsody (Friedmann). **8.39**—Muriel Middle-
ton: What's in the Air To-day? (Robt. Eden); A Prayer in
Absence (May Brahe); The Early Morning (Graham Peel).
8.47—Band: Italian Dance Suite (Ivan Tchakoff). **9.0-12.0**—
—S.B. from London.

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SAVING THE ART OF STORY-TELLING.

ALTHOUGH not yet beyond the dawn of its possibilities, broadcasting has performed many valuable services. Not the least of these has been its work in the revival of the dying art of story-telling.

'Tell me a story' is more than a request of childhood. Human beings of all ages have a fundamental desire to listen to tales that are told. It is a primitive instinct which takes its place side by side with the need for social intercourse, and shows itself in many forms from the gossiping over the garden fence to the weighty conversations in Clubland. In the far-off beginnings of civilization the story played its part as a fireside recapitulation of the day's hunting. Through the ages the story-teller's art has persisted and spread. The Vizier's daughter, doomed to die at dawn, kept her Caliph-executioner spellbound with her stories for 'A Thousand and One Arabian Nights,' gaining thereby her well-earned freedom. For a very different purpose Christ, the greatest master of story-telling, spoke His parables to the multitude.

Today, however, in the Western world at least, there are few tellers of tales outside the broadcasting studios. It is to these latter that we must look for a lead in altering this.

Story-telling to a gathering of people can be made fascinating in its accomplishment and rich in its rewards of appreciation and thanks. To be successful, however, it calls for the resources of mind and spirit as well as for a mastery of technique equal to that of many other arts. The plain tale is not easily well told. Consider the person who tells you of his, or her, visit to the theatre. His story—the story of the play—is ready-made for him to tell. A verbal sketching of the plot, a more elaborate picturing of the crises, climax, and final outcome, are all he needs to enable him to pass on to his hearer a measure of his enjoyment. But instead of this, one is too often compelled to listen to such confused irrelevancies as 'Let me see. When did I go? Thursday? Friday?—yes—no, Thursday, anyway, she fired the revolver before he had time to warn her. Then she fell dead. . . .'

Story-telling requires preparation. If the jumble of facts suggested above is to be avoided, there must be mental discipline and reliance on one's own personality and charm. This is the more important, as the task, when carried out before an audience, should be story-telling and not story-reading. The story must be memorized. This does not mean a mere remembering of the theme and the plot. The writer's actual words, which are presumably the best for the purpose of telling the story, should be learnt 'by heart.' This 'soaking' in the story will reveal itself in the telling.

Since story-telling is, in some respects, like acting in a play with a cast of one, it can be rehearsed somewhat on the lines of a dramatic performance. The rehearsals should be carried out in seclusion, unless it is possible to obtain the help of that rather rare creature, the candid friend. There should also be a mirror before which the speaker can stand, to see himself and hear himself as others see and hear him.

The supply of short stories for re-telling is almost endless, and the search for them is not the least fascinating part of the business. Week by week the programmes of the broadcasting stations teem with suggestions which can be followed up to end in Storyland. There is scarcely a single topic of human interest, from medicine to antiques, which has not got its background of fiction.

A. DUNNING.



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*J.O., 3/3/29.
"My first try out—2 XAF American S.W.31.43—2 LO Melbourne—Australia—4 SW Chelmsford, 5 JO Cambridge, 1 OC Brussels, 2 LA Isle of Man, and numerous others not identified.
"Thanking you for your splendid Code.
A.P.A., 11/3/29.
"First attempt, received 2 LO Melbourne, Australia, also 2 XAF America."
R.S., 11/3/29.
"My aerial is four feet above a zinc covered roof, and I am in a very bad corner on the first flat, so my lead-in is screened all the way down; however, we heard America, with a little fading at times, which I think is a very good performance."*

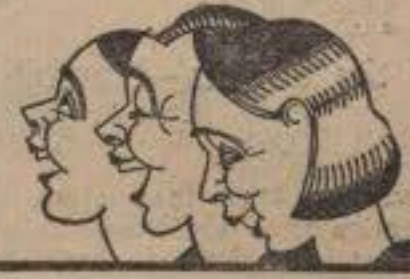
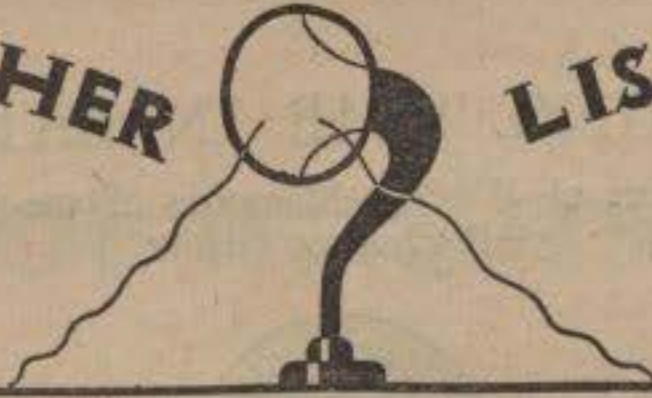
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LISTENER THINKS



C. DODS

The Revival of Old Operas—More about Berlioz's 'Faust'—Some Remarks on Clear Diction—Restful Sunday Music—John Masefield's 'Good Friday'—A Veteran's Boyhood Memories.

FRANCIS TOYE AND OLD OPERAS.

SOME of us would like to thank Francis Toye for his fine article on 'Old Operas Which Should be Revived,' especially for his references to the early Italian romantic operas—Rossini's *William Tell*, Bellini's *Sonnambola*, *Norma* and *Puritani*, and (we would add) Donizetti's *Favorita*. These operas are as easy to follow as the shoddy effusions of Balfe, Flotow and Wallace (and only the overtures to which are worth remembering) and as truly artistic and dramatically sound as the classical operas of Gluck and Mozart. They are the best of all operas for inexperienced listeners. The B.B.C. could not do better than include them in their next list. We hope *Norma* will be relayed when it is revived this spring at Covent Garden. —Basil Finny, 4, Airothwaite, Kendal.

FROM AN IMPRESARIO.

FRANCIS TOYE's article in a recent issue of *The Radio Times* interested me greatly—particularly as in my London Opera Company I staged and conducted all and many more that he named. *La Serca Padrona* I did in Italian, and my long experience enabled me to gauge the public pulse as to which Opera pleased them most. I concluded that it was Wallace's *Lutina* because of its delightful melody, though its libretto may be a trifle weak. I believe its revival, with adequate attention to detail and mounting, would fill a London theatre night after night for a long run; its instrumentation is delightful. —I. de Solla.

MEMORIES OF BERLIOZ'S FAUST.

ANSWERING Mr. Harvey's inquiry as to whether there were any old Hallé Chorus members who heard the recent broadcast of Berlioz's *Faust*, I may say that I also was one of the original members of the Hallé Choir where *Faust* was first produced during the winter of 1879 and 1880, going to London in May, 1880. I also listened and followed throughout without the score as in the old time. The first Mephisto was Santley, and afterwards Sir George Henschell took the part. It was owing to Mr. Hallé's personal friendship with Berlioz that he undertook to produce *Faust*, which at that time was a great undertaking, and we owed a deep debt of gratitude to our Chorus Director, Mr. Hecht, for his unflagging energy in creating the necessary atmosphere. I remember Mr. Harvey, as I was a second contralto and sat near him at the concerts. I think there must be a mistake about Max Mayer sitting in the gallery, as for many years he sat in the seventh or eighth row in the reserved seats on the outer side to the right of the conductor. I was a pupil of his during the years 1885 and 1886, and went to some of his concerts in the old Concert Hall, now part of the Midland Hotel. —Mrs. Lydia Foulkes Broadgell, Denton, Manchester.

'IVANHOE.'

I FEEL I must send and tell you how very, very much I enjoyed your lovely rendering of *Ivanhoe* last evening. I have talked about it to my young people for years. I saw it acted, as you state in *The Radio Times*, nearly thirty-eight years ago, and I have never forgotten it. I may also tell you that I got out my book of words which I bought then, and followed it right through. I have always treasured the little book, and read parts of it sometimes, and there was very, very little alteration in it. Many thanks for giving to us such a notable evening. —C. E. Hearn, 17, Bulnistr Gardens, Putney, S.W.10.

THE AGUILAR LUTE QUARTET.

THOUGH apt, as many listeners are, to accept the good things the B.B.C. provides without remark, I feel I must take pen to express my joy at the delightful performance of the Aguilar Lute Quartet last night. Treats of this nature are all too rare—give us more, please. —H. Reginald Cantelo, Purbrook House, Purbrook, Cosham, Hants.

IN PRAISE OF DELIUS.

YOUR correspondent, H. J. Cornell, states that Delius 'leaves him cold.' I see no reason to doubt this, but why write to the B.B.C. about it? After all, one does not usually parade a confession of one's lack of imagination in other spheres of intellectual activity, so why do so in the case of music? The inability to appreciate a composer, the beauty of whose work is, above all, so lucidly transparent is surely a matter for self-commissioner rather than a bland conviction that the fault lies with the composer! At any rate, posterity is the final arbiter in music, as in all controversial matters, and the works of Delius and Debussy will delight the 'ordinary listener' of future generations when the meaningless crudities of Stravinsky and Bartok will only be remembered with amazement—or amused incredulity, as the inevitable exorcism of a post-war hysteria. —George Mitchell, 80, Clinton Road, Dow, E.S.

EXTREMELY RISKY!

'BROADCASTER'S' remarks about local colour in a recent issue of *The Radio Times* reminded me of something in the Cornish scenes in *Carnival*. Some Cornish were made to sing the Eriskay love lilt. That was (pray forgive me!) Eriskay thing to do. Do the Cornish learn Gaelic by listening to M. Stéphan? Perhaps when the B.B.C. do one of Philpott's plays we shall hear the lilt singing 'Ikkey Moor.' Lord Fisher once said 'the best scale for an experiment is twelve inches to the foot.' The trouble about the B.B.C. is that everything they do is of necessity twelve inches to the foot. They always give one the idea that they think anyone from Deptford will do to sing a rotten provincial song. That is why I devoutly hope the B.B.C. will never attempt any play about present-day life abroad; we should probably be let in for another war. —W. S. Hopper, 8, Ashley Park, Chesterfield Road, Bristol.

A SUGGESTION.

MIGHT I suggest that *Quinnys*, by Horace Annesley Vachell, could possibly be made into a wireless play? If treated in the same manner in which 'Carnival' was there is no doubt that it would be as popular, and I think, equally as good. —Norman J. Bailey, Corcragh, Rosberg Avenue, High Wycombe.

LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

CLEAR DICTION.

I AM glad to see in a recent issue of *The Radio Times* that 'Scot' voices what must be the feelings of many listeners regarding the articulation of singers before the microphone. That a comedian can be funny and 'get over,' at the same time making every word clearly audible without strain to the listener, is proved by such comedians as Tommy Handley and Ivan Meentz—as well as Harry Lauder quoted by 'Scot.' Their clear articulation make it a pleasure to listen, and others might well copy them. This would disprove the suggestion that transmitting or reproduction difficulties are to blame for so many poor efforts. Like 'Scot,' I feel that the essential characteristics of good broadcasting is clear diction. —Saxon, Carshalton-on-the-Hill, Surrey.

OUR MOTHER TONGUE.

I WISH to add my note of condemnation to the way in which the English language is mutilated by speakers on the B.B.C. staff to whom we have to listen. Far from being a mirror of perfection as to pronunciation, it is positively exasperating to hear continually 'mod'n' for 'modern,' 'gov'n' and 'government' for 'goveru' and 'government,' etc. This is surely not the way in which we wish our rising generation to talk, or foreigners to learn to talk our tongue. —A. F. Hole, 4, Hillfold Gardens, Mussell Hill, N.

BULLETINS ABOUT HIS MAJESTY THE KING.

I SHOULD like, now that the cloud is so happily lifted, to express my appreciation of the B.B.C. for the numerous bulletins they broadcast during the serious illness of our beloved King. Living in a country place, it is not always easy to obtain an evening paper, so that the 9 p.m. bulletin, especially, was a very great boon. —E. A. Maples, Moulton, nr. Spalding, Lincs.

THE SUNDAY SERVICE.

IS NOT the real purpose of worship to offer homage to God and to make an honest attempt to bare our souls to the white light of His Truth, that we may profit by the revelation of ourselves thus disclosed? An order of service made up of our own particular fancies might be very pleasant, but it might also prove an easy path to self-deception. As one who appreciates these broadcasts, may I make one observation? Generally speaking, such services are most helpful and convincing when there is an absence of that 'churchy' intonation affected by some of the clergy. I have repeatedly noticed that such voices are the immediate signal for complete disinterest. Why do not all parsons talk naturally? —F. J. Y., Waverley Road, Norwich.

RESTFUL SUNDAY MUSIC.

I SUPPOSE the ill and sick are those who find the wireless one of the greatest boons on earth, but having been ill lately for once in a way, I confess I have found very little of the Sunday evening music soothing and quietening, and had to switch off so often, as it did anything but rest one's mental and physical state. Of course, the epilogue and the reading of the Scriptures (beautifully rendered) are very helpful, but I was wondering if it might not be possible to have once a month a concert of music chosen specially for the benefit of the ill; crashing music I found unbearable, but such pieces as 'Wings of Love,' etc., were extraordinarily restful, and I imagine that thousands in hospitals and sick wards have found like experience. —K. M. Grant, Woodrising Rectory, Norwich.

'GOOD FRIDAY.'

HOW wonderful the little Passion Play was on the eve of Good Friday. I sat (almost in the dark) and listened alone, and how real it all seemed! There must have been many wet eyes in the Great Unseen Audience. The voices were so suited to the play. I am one of your lonely listeners—of not very long standing—and have only a little one-valve set, but it gives me untold pleasure and profit. I would not be without it for anything, and eagerly look forward to so many items on the programme—especially Sunday Services, talks, good concerts and good plays. —A Very Appreciative Listener.

THE EPILOGUE.

I WOULD just like to say in a few words how much I appreciate the Epilogue every Sunday evening. To me, it is always a very pleasant 'Surprise Item.' The singing is always so beautifully rendered, and the words are so clear. The surprise, of course, comes when there is sometimes a violin solo, or a vocal solo, or the orchestra, each of which I have been delighted to hear on different occasions. —O. Cazena Turner, St. Anthony, 156, Richmond Park Rd., Bournemouth.

BOYHOOD AND A JEW'S HARP.

I SHOULD much like to endorse the opinions of two recent correspondents who have written to you, the one praising lunch-time-music and the other who asked for some guitar and mandoline or harp music. Might I also make mention of a Jew's harp recital which I heard broadcast a few weeks ago. This recalled to me many memories of my boyhood days of seventy-five years ago when I myself used to play the Jew's harp at that date and—onwards. Being of humble parentage I had to turn out to work (there were no School Boards in those days) when only nine or ten years of age, so you may judge my age now. When minding birds in the cornfields and cows round the green lanes, the Jew's harp was my sole comfort, so you may well guess the pleasure that it gave me to hear such a splendid recital broadcast. —'E. J. S.,' Staines.

THE LONELY LISTENER.

HAVE the B.B.C. critics ever considered what wireless means to people in the wilds of Exmoor and other lonely spots? I have been to many lonely farm-houses, where people are shut off from everybody. They are happy with any programme that comes their way. It is the people who are surfeited with pleasure who usually criticize. God speed to the B.B.C.—Rev. W. Horace Douling, Porlock, Somerset.

THE LAST WORD.

IF all the dissatisfied listeners were to dip their heads in the Nile three times and take them out twice, this world would be twice as happy. If much more grumbling goes on I can see the B.B.C. having a nervous breakdown. —'Spanner,' Bris. of

Notes from Southern Stations.

SPRING TIME IN BATH.

The Story of the Severn—Notable Dames of Wessex—Memories of the Royal Marines—Stories and Plays for 5GB Children's Hour.

MANY programmes have been given by Cardiff Station from the Pump Room, Bath. That on Friday, April 26, from 7.45 to 9.0 p.m. will express in a special manner the charm of this Queen of Cities, for it is entitled 'Spring Time in Bath.' All the writers who have extolled the city make special mention of its loveliness in spring time. Jan Hurst, Leader of the Pump Room Orchestra, will play solos, Elsie and Doris Waters will entertain, and the whole programme will be of a light and varied nature.

* * * * *

SOME Notable Dames of Wessex' is the title of a talk to be given from Bournemouth by Mrs. Robert Meyrick on Thursday, April 25. Mrs. Meyrick will have no lack of material to draw upon, with so wide a choice of subjects as the Abbesses of Romsey and Winchester, the witches of Hampshire and Dorset, writers such as Jane Austen, Mrs. Gaskell, and Charlotte Yonge, and social workers like Agnes Weston and Mrs. Townsend.

* * * * *

SEVERAL talks of interest to West Country listeners have been given by Mr. A. G. Powell, but when he speaks from Cardiff on Saturday, April 27, at 7.0 p.m., on 'The Story of the Severn,' the subject will be of as much interest to South Wales listeners as to those on the other side of the river. He will tell of the river generally, its tidal eccentricities, ferries, ancient and modern, and its famous tunnel.



Major-General Sir GEORGE ASTON.

ON St. George's Day (Tuesday, April 23) Major-General Sir George Aston, K.C.B., will relate, in a talk from the Bournemouth Studio, some of his memories of the Royal Marines during the past half-century. The day marks the eleventh anniversary of the landing by the Royal Marines on the Mole at Zeebrugge, and is therefore well chosen for listeners to hear, from one so qualified, about men immortalized by Kipling as being 'soldier and sailor too.' The talk will be given at 7.0 p.m.

HERE are some items arranged by Birmingham for 5GB's Children's Hour programmes:—

On Monday, April 22, there will be 'The Evening Primrose,' a story by Beryl Wooldridge, and also a tale of Russia by J. E. Cowper, entitled 'Ivan Ivanitch from St. Petersburg.' Phyllis Norman will be heard in light songs and Chrissie Thomas will entertain on her musical glasses.

A play by Una Broadbent, written round the Patron Saint of England, entitled *St. George and the Dragon*, will be broadcast on Tuesday, April 23. There will be violin solos by Harold Mills and songs by Harold Casey (baritone).

Listeners on Wednesday, April 24, will be entertained by Ivan Firth and Phyllis Scott. Estelle Steel-Harper will tell the story of 'The Prisoner,' and Major Vernon Brook will explain the working of water pumps.

On Thursday, April 25, there will be a play, entitled *In the Forest*, written by Margaret Dangerfield. The remainder of the programme will be divided between the Edgar Wheatley Trio and Jacko.

On Friday, April 26, Cicely Fleming will tell the tale of 'The Wood Fairy and the Dressing Table.' Mary Haras will broadcast 'Moby-Dick, and How He Lives,' being the story of a whale. There will be songs by Gertrude Davies (soprano) and Tony.

The programme on Saturday, April 27, will be taken entirely in hand by Snooky. No doubt Auntie Phyl and Mary Pollock, who will both be in the Studio on that day, will help him out.

B.B.C. PUBLICATIONS.

'FLYING DUTCHMAN.'

On April 22-24 there will be broadcast the eighth of the series of twelve well-known operas, this time *Flying Dutchman*, by Wagner. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Flying Dutchman* at 2d. each, (2) the complete series of the next twelve Librettos for 2s., or (3) the remaining five of the series for 10d.

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'THERE ARE CRIMES AND CRIMES.'

There are Crimes and Crimes, by Strindberg, to be broadcast on May 14 and 15, is the ninth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *There are Crimes and Crimes* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining four of the series for 8d.

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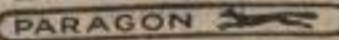
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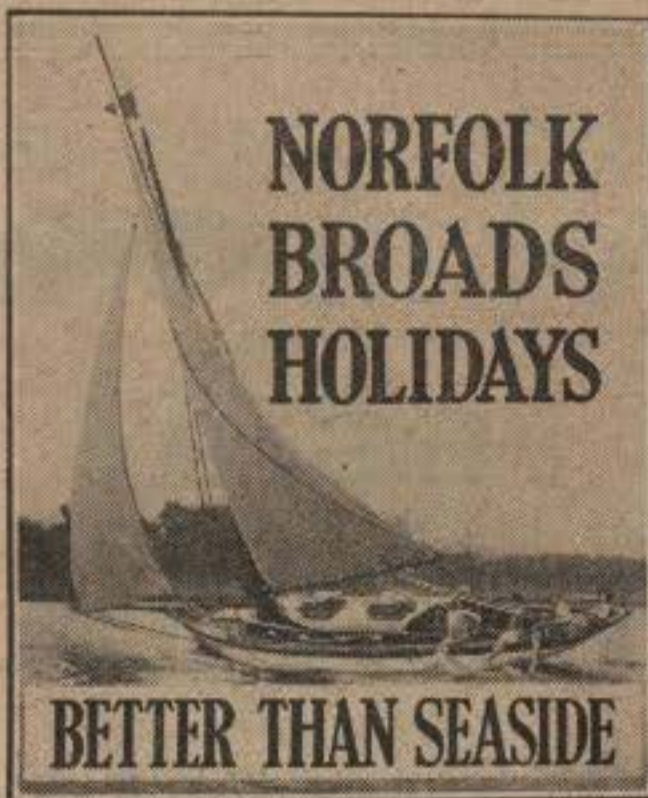


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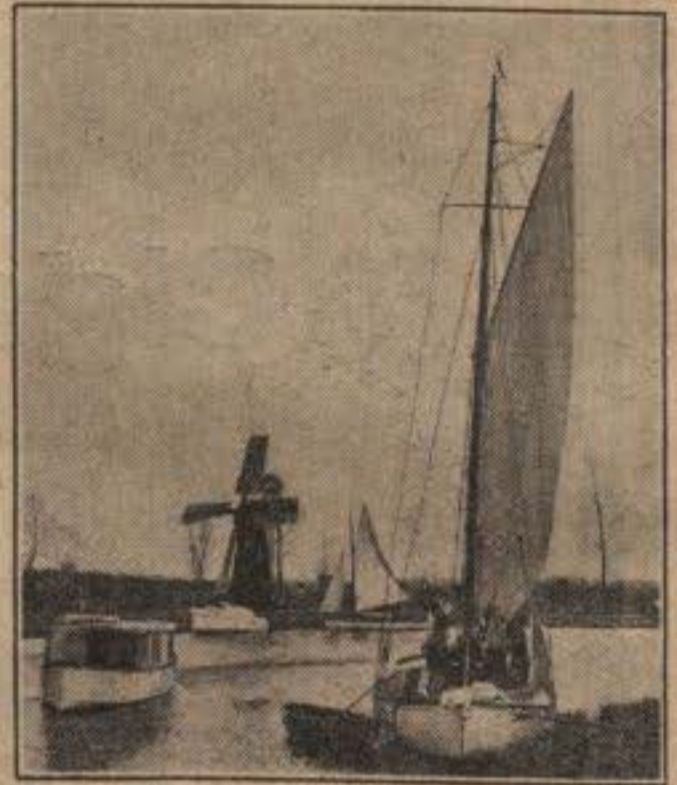
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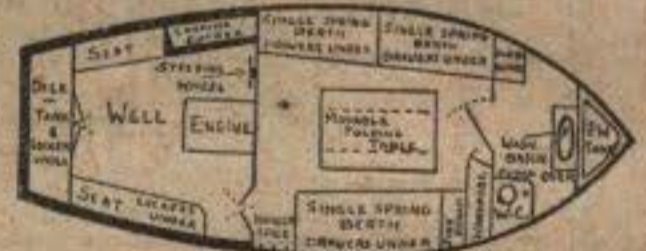


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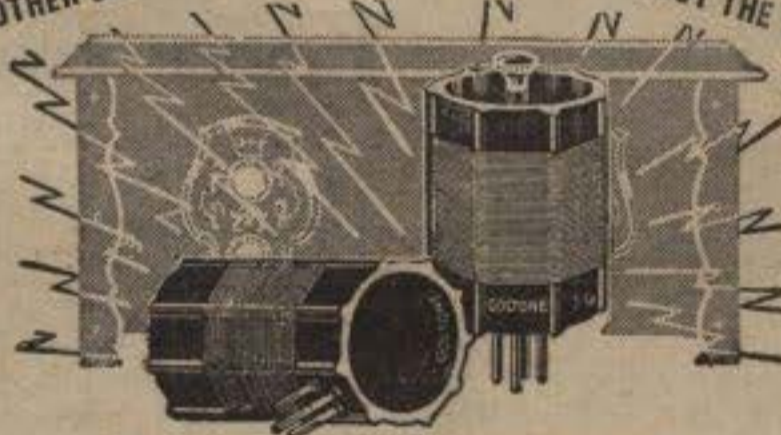
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