

THE FIRST ALTERNATIVE PROGRAMME SERVICE OPENS THIS WEEK.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 26. No. 336.

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

MARCH 7, 1930

Every Friday. TWO PENCE.

Outstanding Events in this Week's Broadcasting

YEOMEN OF THE GUARD
from the Savoy Theatre on Saturday (National)

EDWARDIAN MUSIC HALL
à la Ridgeway on Monday (Lon. and Mid. Regions)

SIR JOSIAH STAMP, G.B.E.
gives his Point of View on Monday (National)

THE PROPHETIC CAMERA
A Sieveking Play: Saturday (London Region)

BACKHAUS TO BROADCAST
in Friday's Symphony Concert (Lon. & Mid. Regions)

ENGLAND versus SCOTLAND
A Rugger Commentary on Saturday (National)

A WARWICK DEEPING PLAY
Hear 'Fulk o' the Forest' on Wednesday and Friday

SCHUMANN AND BEETHOVEN
Symphomes in Thursday's Hallé Concert (National)



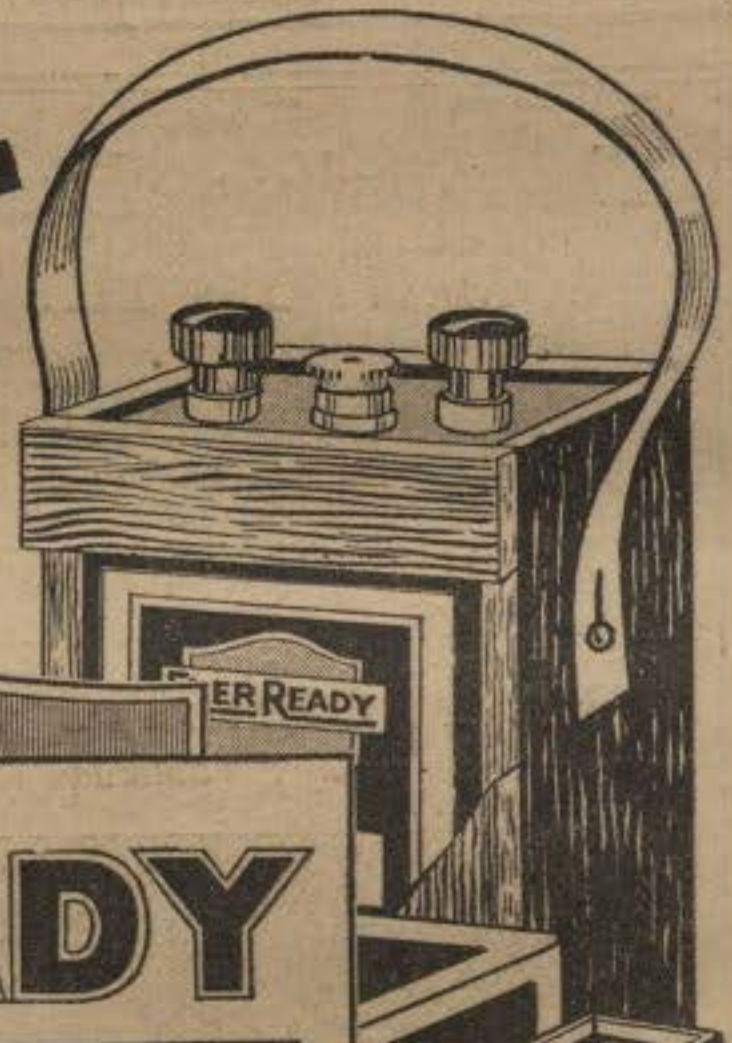
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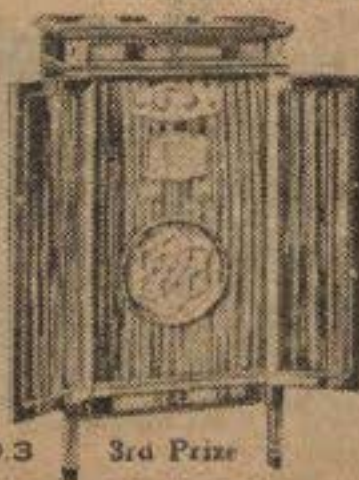
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MARCH 7, 1930

Every Friday. TWO PENCE.

THE FIRST WEEK OF ALTERNATIVE PROGRAMMES

NEXT Sunday sees the inauguration of the London alternative programme service from the twin transmitters at Brookmans Park and the final establishment of a similar service for Midland listeners from Daventry.

Much has been written about the Regional Scheme, yet, in case there are still listeners to whom this is no more than rather a grand name, let us briefly recapitulate its object. In the beginning of broadcasting the most that the B.B.C. could do was to ensure that its activities covered as much of the country as possible, that there was no one in possession of a wireless set who could not hear at least *one* programme with reasonably dependable quality of reception. This did not mean that there were not thousands of listeners who could, by adjustment of their sets, pick up the programmes radiated by Daventry 5XX, which sometimes provided an alternative to their own local station.

The Era of Alternative Programmes.

The first experiment in a 'two-programme' service was inaugurated in the late summer of 1927 by the opening of Daventry Experimental (5GB). But this was only a serviceable alternative to 5XX or local stations within a limited area. It served, in effect, the Midland area, which under the new scheme is known as the Midland Region, and finds its proper place on Sunday next when its title changes from 'Daventry Experimental' to 'Midland Regional.' With its long-wave brother, Daventry 5XX, it will provide alternative programmes for Midland listeners in the same way that the twin transmitter at Brookmans Park will broadcast alternative programmes for London listeners.

Brookmans Park is the first practical application of the scheme which 5XX and 5GB initiated experimentally—namely, that for ensuring that every listener within a certain area is able regularly and satisfactorily to make his choice between two programmes.

The two programmes broadcast from Brookmans

Park have been designated 'The National Programme' and 'The London Regional Programme.' The National Programme (wavelength 261 metres) is so called because it is to be the most far-reaching British programme, part of which will be relayed to stations outside London. In character, and in the fact that its items will, from time to time, be 'taken' by other stations, it resembles precisely the programme which you have hitherto known as the 'London and Daventry Programme.' When each of the Regions is equipped with a twin-wave transmitter, a National Programme will be broadcast in its entirety on one of the two wavelengths, while the other is reserved for locally-inspired programmes. Until this is so, and while they have only one transmitter, Regional stations will broadcast a proportion of 'National' items among their own local programmes. The National Programme will, from Sunday onwards, be broadcast, like the old London programme, from Daventry 5XX as well as London on 261 metres, and will thereby provide in the Midland region an alternative to that put out by the Midland Regional station (hitherto known as 5GB).

In the London area the alternative programme to the National will be known as the 'London Regional Programme.' This will also come from Brookmans Park, on a wavelength of 356 metres.

Before going on to describe the composition of these new programmes and the manner in which they are contrasted, it should be pointed out that, though the ideal of the B.B.C. is that listeners may be certain of a choice between two programmes, there will be occasions when no alternative will be available—*i.e.*, at times outside the hours of general broadcasting when a specialized programme is being put out to meet the requirements of a certain type of listener, or at other times when an item of national interest comes to the microphone, when it would be undesirable (and uneconomic) to transmit any alternative.

The Nature of Contrast.

One other question that demands consideration here is that of 'contrast.' The object of an alternative programme is to ensure that the listener may be able to choose, according to his mood, between two types of entertainment. What are to be the standards of contrast? 'Highbrow' as against 'lowbrow' (these are elusive and discredited distinctions, but they

will serve to express what we mean)? 'Light' as against 'serious'? Though the contrast may in many cases be this, it would be absurd to confine ourselves strictly within its limits. For example, the opportunity might arise for broadcasting at the same time two programmes of special and topical interest, *both* of which come within the category of either 'light' or 'serious.' Are we to refuse to take advantage of it because the contrast is not as pronounced as it might be? Even in such a case the difference between the two items is likely to be such as almost to constitute a contrast of itself. Wherever possible the alternatives *will* be contrasted, whether the contrast is 'highbrow' and 'lowbrow,' 'light' or 'serious,' 'speech' and 'music,' or merely varying types of the same entertainment.

Let us pass now to a comparison of the day's alternatives. If we compare the National programme with the London Regional, this will suffice for both London and Midland Regions, the alternative in the Midlands being the National, as put out from Daventry 5XX, and the Midland Regional programme, which will be very similar in nature to the London Regional.

Weekday National Programmes.

On weekdays the National will open, as at present, with a Morning Service, Shipping Forecast, and Talk for Women—specialized programmes to which, at this early hour, no alternative is necessary. What may be called the 'lunch time' period (12-2.30 National and 12-3.0 Regional) will be filled in both cases by light music. This is an instance in which the 'contrast' will be less definite than usual. A ballad concert will be contrasted with a quintet, a gramophone recital with dance music, and so on. This is a valuable period of transmission—available for those late and night workers who cannot listen in the evening—for the trade to demonstrate apparatus and for wireless mechanics engaged in repairing sets.

(Continued on page 566.)





Irish Programme from Ireland.

THE St. Patrick's Day Programme which we announced last week is to open with a relay of Yeats' play, *Cathleen ni Houlihan*, from the stage of the Abbey Theatre, Dublin. Considerable trouble has been taken to make this broadcast a technical success. Our Belfast colleagues, who are responsible for the whole programme, tell us that though the play only lasts for twenty minutes, they spent nearly six hours on the stage, testing. Four microphones are to be used. One will be concealed in a loaf of bread on the table, another in a hanging



'The Unlucky Baste.'

birdcage. The importation of B.B.C. gear—amplifiers, microphones, etc. into the Free State creates quite a minor crisis in Customs circles. The programme in honour of the Irish saint will include, in addition to the Dublin relay, a studio production of *The Unlucky Baste*, an Ulster comedy by C. K. Ayre, Irish folk-songs and ballads, the playing of the Irish pipes, the carillon of St. Patrick's Cathedral, Armagh, and a 'turn' by Mat Mulcaghey ('The Oul' Besom Man'), the most popular of Ulster wireless comedians.

Moderns of Three Nations.

THE second of the series of International Programmes will be broadcast from London Regional on Tuesday, March 18. The programme will be provided, as in the case of the last concert on January 3, by the 'triple entente' of broadcasting—Germany, Belgium, and Great Britain. A short representative concert of modern music will come from the studios in Berlin, Brussels, and London in turn. The same procedure as before will be adopted. The various parts of the programme will be announced in three languages, and there will be brief intervals between each while the engineers change over the lines. Modern British music will be represented by William Walton's *Sinfonia Concertante*, conducted by Sir Henry Wood. The Belgian Programme consists of works by Marcel Poot and Fernand Quinet. Germany's contribution will be a modernist choral work by Kurt Weill and Paul Hindemith, entitled *Lindberghflug* ('The Flight of Lindbergh'). The words of this cantata of the Mechanical Age are by Brecht. *Lindberghflug* was specially written for broadcasting. Last year it was performed at the Baden-Baden festival, where the programmes consisted entirely of music composed specifically for radio and the talkies. The younger German composers have kept pace with modern developments. They study the peculiar requirements of the microphone. We suspect it will be some time before an English or American movie magnate commissions a native composer of standing to write 'sound accompaniment.' They contrive these things better in Germany.

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Poems Buried With a Wife.

NEXT week's reading in the series of Victorian Poetry will be devoted to the poems of Dante Gabriel Rossetti (National, 6 p.m., March 18). The poet, who was also a painter (a unique instance in English history of a dual genius), belonged to the so-called 'Pre-Raphaelite' group which included the painters Holman Hunt, Millais, and Maddox Brown, and the poet-craftsman, William Morris. These men sought refuge from the expensive bad taste of their age by returning to mediæval times for their inspiration. To the more developed modern eye their painting seems bloodlessly 'arty,' their mediævalism mere affectation. We must not forget, however, the debt which we owe them for demolishing the tradition of sombre naturalism (dead peacocks and two veg!) which previous to the '50's had descended like a blight upon English painting. Rossetti's life was a tragedy which has been summed up as 'chloral and its consequences.' He attempted to bolster up his nervous system with the drug which led to the final break-up of his constitution. After a too-long engagement he married the beautiful milliner's assistant whom he had loved for ten years. She was already consumptive, and died two years after their marriage, from an overdose of laudanum. True to his flowery sense of the dramatic, Rossetti had all his manuscript poems buried with her. Seven years after, his friends persuaded him to have them disinterred. Though he never married again, this neurotic genius was not one who could do without the inspiration of women. The Egeria of his last years was Mrs. William Morris, the lady with the exquisite red hair, whom he so often painted. Rossetti's greatest friend and disciple towards the end of his life was Mr. (now Sir) Hall Caine, who has managed to preserve the silky air of a Pre-Raphaelite through all the trials of a 'best seller.'

The World's Great Hoaxes.

THE 'Buried Treasure' talks are to be followed by a series of 'Great Hoaxes,' broadcast by Mr. Douglas Jerrold. The first talk will be at 9.20 p.m. on Saturday, March 22, and the subject the Wooden Horse hoax which the Greeks played with such success on the Trojans. You will remember the story, how the Greeks, weary of their ten-years' siege of Troy, withdrew their army and fleet, pretending to have raised the siege, and how they left behind a gigantic wooden horse in which warriors were concealed; the exultant Trojans dragged the horse into their city, but in the night the Greeks crept out from it, opened the gates, and let in their comrades. In his first talk Mr. Jerrold will also tell the story of the Cobbler of Kopenick. We admire his thoroughness in carrying back the History of the Hoax to the ancient world, though we wonder whether the wooden horse episode comes strictly within the category of hoaxes. The dictionary implies that a hoax is 'a humorous or mischievous intention.' Mr. Horace Cole, who disguised himself as the Sultan of Zanzibar and reviewed the Fleet, was a true hoaxer; his escapade brought him nothing but, it is said, vengeance at the hands of naval officers. Still, if we expunge from the list all tricks with a motive other than humorous, we rule out, among others, Louis de Rougemont, who made the world gasp with his stories of discovery.

Four Sorts of Play.

NEXT week's play will be rather shorter than usual—*The House Fairy*, by Laurence Housman. This delicate, eerie little story should suit the microphone, which has a penchant for matters otherworldly. *The House Fairy* will be broadcast on Thursday, March 20 (National), and Friday, March 21 (London and Midland). Among the other plays to be heard in the near future are Masefield's *Philip the King* (April 1 and 2), *The Flowers are not for you to pick*, by Tyrone Guthrie, author of *Squirrel's Cage*, April 10 and 11, and *Brigade Exchange*, the German war play, on March 25 (London and Midland Regions).

The Human Receiver.

FROM time to time the Human Receiving Set has figured humorously in these columns. In a recent letter a listener claims, as a matter of fact, that, while in a taxi on his way across London, he picked up a broadcast talk. Twice, while seated in the taxi, he heard the speaker's voice. When he reached home he confirmed the subject of the talk from *The Radio Times*, also the fact that the cab was not fitted with wireless. He is anxious to learn whether others have had a similar experience. We have, meantime, written to ask him if he is sure he did not pass two wireless shops in his journey across the West End.

Vaudeville and Mr. Ridgeway.

PHILIP RIDGEWAY'S rather noisy Vaudeville of the 'Nineties' was voted a great success. It certainly had that sort of vitality which 'comes over' well and which it is difficult to achieve in the rather damping atmosphere of the studio. Certain listeners criticized the accuracy of Mr. Ridgeway's reconstruction. He admits himself that the show was not entirely 'in the period,' but claims, with justification, we think, that detail had to be sacrificed in order to achieve a successful microphone entertainment. A certain amount of exaggeration is inevitable in pictorializing such a scene for the ear alone. It will be interesting to hear what he makes on Monday next, March 10, of the vaudeville of 1909. Mr. Ridgeway has performed on the halls himself. In 1914 he drilled by day and



'A large number lined up.'

appeared by night in a topical sketch entitled *The Call*, following which he appealed from the stage for recruits. 'At every performance,' he says, 'I had a large number lined up on the stage. I used to march them off through the wings, amidst great cheers, and out by the stage door, where I passed them over to recruiting officers who were waiting with taxicabs.' In an earlier music-hall sketch he had to make love to so fat a heroine that he finally bolted back to the 'legitimate' and played Alan in *Hindle Wakes* for more than 300 performances.

With Illustrations by Arthur Watts
**BOTH SIDES OF
 THE MICROPHONE**



The Delightful Past.

THE next talker to 'look backward' will be Miss Magdalen Ponsonby, sister of Lord Ponsonby and member of a family which has for several generations been connected with the life of the Royal Court. Miss Ponsonby will recall the past for us on Monday evening, March 17 (National). She was brought up in a lovely set of rooms in the Norman Tower of Windsor Castle. One of her first recollections is of being introduced to 'Dizzy'; she particularly recalls the curl plastered on his forehead. 'I met Mr. Gladstone several times,' she says, 'but admired him only the way that I admire the lions in Trafalgar Square. . . . When a child sees a celebrity for the first time, its ears ought to be soundly boxed; the incident would then be impressed on its mind for ever.' One memory which Miss Ponsonby will give us is of listening behind a curtain when Queen Victoria received Irving and Ellen Terry after a Command Performance at the Castle. She will also conjure up in her vivid and amusing style an impression of Berlin in Hohenzollern days. Distinctly a talk to be heard.

Songs of Old France.

FOR the 'Foundations of Music' for the week beginning March 17, Anne Thursfield, one of the finest of our native *Lieder* singers, will sing old French songs. These will range from the *chansonnettes* of the fourteenth-century troubadours to the 'dancing songs' of the eighteenth century.

The Convict's Converts.

THE following is an out-of-the-way instance of the repercussion of broadcasting in unexpected places. In a children's court some weeks ago, two fifteen-year-old boys pleaded guilty to stealing. Said the clerk, 'Well, my lads, when you were brought up a week ago you requested to be sent to a school.' The boys replied that they had changed their minds—and when the clerk asked the reason for this, explained that it was due to 'the ex-convict.' 'What ex-convict?' asked the clerk. 'The ex-convict on the wireless, sir,' they continued. 'We heard



'It doesn't pay.'

him while we were in the Remand Home and he said it didn't pay, so we decided we'd keep straight in future. We should like to be given one more chance.' Both boys were allowed to remain on probation. The remarkably interesting and simply spoken talk referred to aroused criticism from some listeners who considered it not quite respectable to bring a released convict to the microphone. Were any justification for the B.B.C.'s decision to do so necessary, here, surely, it is, in a remarkably vivid and convincing form

Decimated by Measles.

MANY correspondents have written to commend the service broadcast from St. Sepulchre's, Holborn, on Sunday, February 23. The extraordinarily clear enunciation of the spoken word is a feature especially mentioned in appreciations. Listeners therefore will be interested, and perhaps even astonished, to learn that on the morning of the service, the vicar of St. Sepulchre's was almost in despair, and was thinking of abandoning the attempt to broadcast. Measles, that bane of church choirs, made its appearance on that very morning, and the medical officer declined to allow the choirboys to attend at all. However, a specially large congregation attended in the evening. The church was filled, and Dr. Nicholson, by means of a short rehearsal of the congregation, was able to produce the remarkably fine effect which struck many listeners as the work of a very highly-trained choir.

The Sketch In Vaudeville.

THE vaudeville 'bills' of next week include two sketches, a variant from the usual solo 'act' which is becoming increasingly popular. On Thursday, March 20 (National), we shall hear *The Nineteenth Baron*, by John Heygate, in a programme which includes also Tom Clare, Flotsam and Jetsam, and Terry Byrne's *Love Parade* Chorus which has created a sensation by its singing at the Carlton Theatre, the first occasion on which a flesh-and-blood Chorus has 'supported' the soloist on the screen. On the following evening (London and Midland Regions) Angela Baddeley takes part in *The Mouse*. Others taking part in this bill are Melville Gideon, Desirée Ellinger, Gillie Potter and Edith Clegg. Earlier in the week, March 18, Tommy Handley, Betty Chester, and Horace Kenny will be heard in a programme from the London and Midland Regional transmitters.

Records for your Collection.

MR. CHRISTOPHER STONE'S broadcast of records during the luncheon hour on February 28 began with the more serious records, including the Don Cossack's Choir in the *First Psalm of David* (Col. DX12); the London Symphony Orchestra in the *Bridal Cortège* from *Cog d'Or* (H.M.V. D1745); *Eri tu* from *Ballo in Maschere* (H.M.V. C1822); Last movement from Bach's *Sixth Suite* (Col. DX10); *Yeomen of England*, sung by Roy Henderson (Decca M114); *Maiden, O my maiden*, Edith Lorand Orchestra (Parlo. E10958); *Cushie Butterfield*, by Catcheside-Warrington (Zono. 5494); *La Corrida*, La Argentina (Parlo. 577); and then some lighter records, including Gracie Fields in *Stop and shop at the Co-op shop* (H.M.V. B3305); Regal Cinema Orchestra in one of Victor Herbert's *Suite of Serenades* (Col. DB6); the *Jolly Dairymaid*, composed and sung by Frieda Zehnder (Regal MR5); Jack Hylton and his Orchestra in *The Dance of the Raindrops* (H.M.V. B5778); Randolph Sutton in *Go home, Papa* (Radio 1293); Francis Luther singing *Will the Angels play their harps for me?* (Imperial 2216); and Elsie and Doris Waters in *That's the worst of having people upstairs* (Parlo. R580).

Cookery Lottery.

AT 6 p.m. on Friday, March 21 (National), Mrs. L. K. Heal is to talk about 'Cookery Failures' and how to turn them into successes. There is an element of chance about a great deal of amateur cookery. Our own *cuisine* is quite a lottery. We follow



'Results are sometimes staggering.'

the recipes with academic accuracy, but the results are sometimes staggering. A little ingenuity comes in useful, however. You are preparing what you fondly imagine will be an omelet. Something goes wrong. What easier than to quickly roast a sirloin and pretend that the thing you have in the frying pan is the Yorkshire pudding to go with it?

A Méhul Operetta.

ALMOST two years ago to a day, Méhul's opera, *Joseph and his Brethren*, was broadcast in the 'libretto' series. On Wednesday, March 19 (National) we are to hear an operetta by the same composer, entitled *There's no Fool like a Young Fool*. This one-act piece for four voices was recently presented at the Arts Theatre Club. The radio version, with Sir Nigel Playfair as producer, will follow similar lines.

All Pupils of Sir Walford.

IN the London Regional programme for Monday evening, March 17, you will hear the Templars, conducted by A. Capel Dixon. These singers, who specialize in folk-songs and other part songs, old and new, were formerly choristers of the Temple Church, where they were trained by Sir Walford Davies. They have been singing together since boyhood, and now, although they are scattered and working at different jobs, they regularly meet together and keep alive old associations by singing. Sir Walford, as may be expected, is closely interested in their doings.

Two Conductors at Queen's Hall.

THE Queen's Hall Symphony Concert on Friday, March 21 (National), will have two conductors: Sir Edward Elgar, O.M., will conduct his own *Cello Concerto*, arranged for Viola and played by Lionel Tertis, and his *Enigma Variations*, while Sir Thomas Beecham's part of the programme consists of the Overture to *The Wreckers*, by Dame Ethel Smyth, an *Introduction and Allegro*, by Arthur Bliss, and a *Mozart Symphony in C Major*. There is no finer conductor of Mozart than Sir Thomas.

'The Broadcasters.'



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FOLLOWING an exhaustive first-hand investigation of the work and organization of the B.B.C., the Royal Commission on Radio Broadcasting in Canada has recommended the reorganization of Canadian Broadcasting along similar lines of public service. This recommendation is meeting with opposition from those who had hoped that the Dominion programmes would be available for commercial exploitation in the same way as those of the United States. An attempt to discredit the B.B.C. in a Montreal newspaper has followed rather curious lines. Taking as a basis for this disparagement the recent 'world broadcast' of the opening of the London Naval Conference, the newspaper maintains that this relay suffered 'from the paralysing influence of public ownership.' The simplicity of the occasion, it appears, was offensive to editorial ears. 'There was not one word of introduction on the part of the broadcasting officials.' As a matter of sheer fact, the relay was prefaced with a simple announcement of the order of the ceremony and the names of the speakers—an announcement which did not reach Canadian listeners owing to a mishap at the privately owned station transmitting the programme. Such a restrained introduction, we feel, would not have satisfied the supporters of a system of broadcasting in which the announcer is everything and the programme sometimes nothing. There was drama in the hush which followed the entrance of His Majesty—a pause which seemed to us so graphic but which should, no doubt, have been filled with 'purple patches' of description from the announcer, even with the name of the soft goods firm to whose generosity [*sic*] the relay was due. There may be two opinions as to how the welcome and too rare appearances of His Majesty at the microphone should be heralded. 'How different it would have been,' sighs the Montreal paper, 'under the initiative of private ownership as we have it on this continent.'

THE Convocation of Canterbury is to appoint a committee to consider the religious value of broadcast services and their bearing upon public worship. A majority of its members seems to fear that religious broadcasting is exercising a deleterious effect upon churchgoing. If we may be forgiven an unconventional parallel, the fear of Convocation is as baseless as that of the football authorities. Broadcasting will no more keep a true worshipper away from a 'live' church service than a true football enthusiast from

being an active spectator of a good match. It cannot be doubted that where the Church is capable of holding its congregations it will not lose them to broadcasting, which has never pretended to be a substitute for churchgoing and has, indeed, carefully emphasized this fact by refraining from transmitting during church hours.

THE recent daily reading from 'Great Expectations' has been enthusiastically welcomed—though critics have resumed their parrot cry of 'Culture at Second-hand.' 'Being read to' is surely no sort of substitute for reading. The one is a performance in the virtuosity of which we take a detached pleasure, the other a personal performance for which we are all equipped in varying degree. The question is not 'from which do we gain more,' but 'how many of us know how to make the most of reading?' Give the average man a page of dialogue and see what he makes of it. He cannot even grasp the flavour of it when he speaks it, how much less when he reads it to himself. The dialogue of Dickens cries aloud to be spoken. His readings from his own books were famous. There are those alive today who remember hearing them and can reproduce for our benefit the tone of voice which the novelist intended for his Sam Weller and Silas Boffin. If we cannot hear them, we are content to hear those who have mastered the spirit of them—and down with the psittacosis of the critics!

ALL THINGS CONSIDERED

IT was pleasant to hear Mr. J. C. Squire telling us about some of the things he would enjoy per wireless. I expected him to put forward some valuable suggestions of the bookish type, but instead he let his fancy rove into all sorts of strange directions, such as the sounds of dog-shows, a brass band of Income Tax collectors, and the like. As Mr. Squire's talk was mainly a joke, I hope I may be allowed in my more serious way to suggest a few features that would almost certainly be welcomed by many listeners—especially those of a literary turn of mind.

Broadcast poetry seems to rouse some listeners to fury, judging from the correspondence page of *The Radio Times*. (That, of course, is no condemnation of broadcast poetry. If a man taps his head with a fine book, and a hollow sound results, it is no fault of the book.) Perhaps one reason for its unpopularity is that the choice has been almost uniformly on the serious side. The reading itself is generally held to be lugubrious. Perhaps it was formerly, but is it so today? During a recent bad attack of the hump, I switched on at a venture just in time to hear a reader (whose name I forget) delivering some Browning most admirably. He finished with 'Prospice'—and my hump was gone. I often wonder why humorous verse is not more frequently drawn on. English literature of almost all periods is rich in this form—Tom Hood, Calverley, Gilbert, Austin Dobson, the parodies of Owen Seaman, Henley, and others; and there are plenty of Americans, not forgetting (among the older ones) Bret Harte with his 'Heathen Chinee' and 'Truth-

ful James.' In fact, the supply is practically unlimited, and it is being added to constantly by living writers. A weekly fifteen minutes would be popular; and the comic and serious should be mixed at times, like music of widely contrasted moods.

Mrs. A. M. Hamilton has tapped a promising subject in her series of Talks: 'New Light on Old Books.' In her discussion of war-novels of the past and present the muddy-blooded school of today by no means had all the honours. I hope that Mrs. Hamilton will send lots of listeners back to the fine old books that are being pushed aside by the lavishly advertised and overpraised novels of today. Overpraised: in the reviews of new novels such epithets as 'a masterpiece,' 'a great book,' 'a marvellous achievement,' 'a work of genius,' and so on, are applied to novels which, judged by the standards of the best of the Victorians and the pick of such contemporaries as Wells, Bennett, Galsworthy, etc., are not even third-rate. No doubt this is partly because almost all the novel reviewers are themselves novelists. Such a Mutual Admiration Society has its unconsciously funny side, of course; but the effect on the public taste and standard is bad. I sometimes wonder whether certain of these reviewers have forgotten the meaning of such terms as 'masterpiece' and 'genius.' The B.B.C. perhaps does a little too much for new novels—which, after all, get more than their share of publicity in the ordinary way—and too little for the indisputable masterpieces of yesterday that have been allowed to drop out of sight.

Now that the ban on controversy is somewhat relaxed, there are great possibilities in the Talks and Discussions. When the ban is entirely removed I should like to hear a weekly set-to between speakers who are diametrically opposed, e.g., Bernard Shaw and G. K. Chesterton, Hilaire Belloc and Dean Inge, Lord Beaverbrook and Lloyd George (on the various brands of Free Trade), Mr. Macdonald and Mr. Maxton (on the ditto ditto of Socialism); and so on. All these men argue in the House, or in the Press—sometimes in both. Let them have it out before the microphone. Again, the party leaders have all broadcast separately; couldn't they be induced to do so in pairs, and debate their rival policy in the ears of millions who never read their speeches? During the last General Election the most popular meetings were those arranged by the *Daily Express*, whereat representative members of each party joined in debate. I believe a wireless revival of the old hustings idea would be a great hit. The B.B.C. debates on controversial subjects are full of educational possibilities, and their expansion into a kind of forum by means of the promising scheme set forth in *The Listener* of February 19 holds further promise.

My space is running out, so I must postpone until next week some remarks on wireless drama. Of the remaining things I want the B.B.C. to give us I can now add only one, and I choose a type that calls out for development—the humorous talk. Of those so far given not many have been really amusing. Sir Nigel Playfair on 'Charades' was one of the few. A couple of genuinely funny examples weekly would popularize talks in general. We want a bigger weekly ration of humour. At present the ostensibly funny items are almost confined to the Vaudeville, wherein the quality is so mixed that in order to enjoy ten minutes of (say) Leonard Henry, we have too often to bear up under half an hour of such futilities as—but enough said! Besides, you know them!

Matthew Quinney



WHICH WAS WRONG— GILBERT OR SULLIVAN?

Newman Flower, who (with Herbert Sullivan) is the author of the standard life of Sir Arthur Sullivan, writes here, from intimate knowledge, of the disagreements between composer and librettist which finally led to their parting company. His article recalls the great days of the Savoy Theatre when each year saw a sparkling comic opera from these two brilliant pens. Even now, after fifty years, the Gilbert and Sullivan operas are packing the Savoy Theatre. There will be a relay of excerpts from *The Yeomen of the Guard* on Saturday evening next.



IT has been declared continuously in those circles which profess to know, that the breach between Gilbert and Sullivan—a breach which eventually terminated the greatest partnership in the history of our theatre—was brought about by a carpet.

But the carpet episode—referred to below—occurred after the production of *The Gondoliers* in 1890, whereas the first rift in the lute became painfully apparent after the production of *Princess Ida* six years earlier. The correspondence between Gilbert, Sullivan, and D'Oyly Carte, coupled with the evidence of Sullivan's private diaries, affords proof sufficient that from the moment *Princess Ida* began her gay career the harmony departed from the partnership. The collaboration which was yet to yield rich treasure had lost its savour. The later carpet episode widened the breach, but it did not create it.

When on that January night in 1884 *Princess Ida* was launched there was in force an agreement whereby Gilbert, Sullivan, and D'Oyly Carte each had a third share in the profits of those Savoy operas which were the work of the first two partners. It was an agreement for five years, and it then had four years to run. Moreover, it provided that D'Oyly Carte had power to give his two co-partners six months' notice in which to give him a new opera to take the place of that which held the Savoy stage.

Princess Ida was a weakling child. After a two months' run the box office warned D'Oyly Carte that her successor should be waiting in the 'wings.' But before he could apprise the collaborators of the fact he received a letter from Sullivan to the effect that he could compose no more pieces for the Savoy, as he was tired of that form of composition. D'Oyly Carte and his wife and Sullivan dined *à trois* to discuss the situation. But Sullivan was adamant. He had finished with light opera. He had, he wrote from Brussels a few days later, rung all the changes he could ring on the Gilbert libretti. He wrote to Gilbert declaring that he had come down to syllable setting and could go on no longer; whereupon Gilbert retorted that Sullivan was trying to teach him the ABC of his profession.

The difference was sufficiently smoothed over for Gilbert to send Sullivan part of his new libretto. It was what Sullivan always called another 'lozenge plot.' An old woman swallowed a lozenge and became young. He had been setting these magical changes to music so often that he violently declared that he would never set another. So Gilbert readjusted his libretto, but left in the lozenge episode, and sent it back. Sullivan refused to set the revised version and returned the script, and the partners mutually agreed that they could collaborate no longer.

At these departing ways in 1884 the Gilbert and Sullivan operas might have ended for ever. The breach was definite; all argument at an end. Had this remained so, there would have been no *Mikado*, no *Gondoliers*, no *Yeomen of the Guard*.

Then an accident intervened. One day whilst he was walking round his study, a Japanese sword over his mantelpiece fell down in front of Gilbert

It gave him the idea for *Mikado*. When he described the plot to Sullivan the latter replied that it was such a divergence from their usual rut that he would undertake before he had read it to set it.

The success of *The Mikado* mended the collaboration until the birth of *The Yeomen of the Guard* disturbed it again.

There was an historical Sunday night meeting at Gilbert's house in September, 1887, when the piece was in process of creation. Beerbohm Tree was there. Luke Fildes was there. Gilbert read over to them the libretto of a work he had called 'The Tower Warden.' Nobody knew what a Tower warden was. They told him so. He therefore changed the title to *The Beefeater*. It was not a work that Gilbert had hastily written. He had wandered round the Tower of London for weeks absorbing atmosphere and learning the legends of the place.

When Sullivan returned home that night he made a note in his diary that he thought the plot very weak dramatically and without any 'go' in it. The first act, he thought, might lead to something, but the second act reached nowhere. And he added that it was impossible to feel sympathy with a single human being.

THOSE were the differing impressions which, at the outset, boded ill for *The Yeomen of the Guard*. It was John Hare, the famous actor, who persuaded Gilbert to change the title to *The Beefeater*, and some unknown member of the company who, a few evenings before the production, made him change it again to *The Yeomen of the Guard*.

Sullivan set the first portion of the libretto quickly, and it actually went into rehearsal at the Savoy whilst he was struggling with the setting of the second act. He wrote at last to Gilbert and told him frankly that the second act was impossible musically. He could not, would not, set it. There were more fireworks, more bickering. Then Gilbert reconstructed the act piece by piece, and part of it was in rehearsal at the Savoy whilst Gilbert was rewriting the remainder of the act preparatory to Sullivan setting it. In this patchwork fashion was the opera built up.

From the night that *Princess Ida* was produced, the bickering, the writing of sharp letters continued between the partners. Sullivan wanted to write Grand Opera and great music for the church. But Gilbert, on the other hand, knew that their fortune lay along the path which they had made their own. Whilst they seemed to blend their art so sublimely in each work as they produced it, they were by difference of temperament growing more steadily apart.

Before *The Gondoliers* was begun, the storm clouds drew on, blacker and more menacing than ever. Sullivan declared that he was tired of setting rhymed couplets; Gilbert retorted by informing him that he was a master of his craft and that he (Gilbert) was a master of his, and that if they met again it must be as master and master and not as master and servant. Two months later they met in Sullivan's house, mutually exploded their grievances, and, according to Sullivan, shook hands and buried the hatchet.

But it was the lull before the storm. Sullivan composed practically the whole of *The Gondoliers* in one month—November, 1889. At the beginning of January, 1890, the opera was produced. There had never been a more brilliant Gilbert and Sullivan first night. There was no hitch, but only a prolonged and wonderful ovation. And Sullivan, with the opera settling down to its run of over 500 nights, went off to Monte Carlo.

But a letter from Gilbert followed him which sounded the tocsin of fresh battle. Carte had spent £4,500 over the preliminary expenses of the piece, and Gilbert was appalled. A humble figure by comparison with the cost of many a musical play today. But what angered Gilbert still more was that Carte had spent £500 on a new carpet for the vestibule of the theatre. He pointed out to his collaborator that if they gave D'Oyly Carte notice to terminate their agreement, he could, before the agreement expired, refurnish the theatre, and they would have to pay two-thirds of it.

Sullivan took the side of D'Oyly Carte. He was right, artistically, in so far that the theatre should be kept in a state worthy of the productions. Economically, Gilbert was right; people went to the Savoy to see and hear their work, not to walk over new carpets when hurrying to their seats.

The old bickering, the old difference of temperament became intense. Gilbert wrote to Sullivan declaring that the time for putting an end to their collaboration had at last arrived. And he forbade D'Oyly Carte to perform any of his libretti after Christmas. This meant that D'Oyly Carte could not revive any of the old successes. The ugly trail of the law began to leave its mark over a great partnership. The romance of those Savoy nights was dead, for the men who had built them were as divided as the Poles.

The long associations broken, Sullivan composed his only grand opera, *Ivanhoe*, for which D'Oyly Carte built the Palace Theatre wherein to produce it. To Sullivan, a first night without Gilbert in the house was poor farce. He wrote to his old collaborator and offered him stalls. Gilbert replied that he refused his stalls.

And yet they came together again, but it might be termed a temporary reunion. In the New Year of 1893 Sullivan went to the Riviera, and at the end of the month Gilbert joined him there. They took long walks—these two who had buried their enmities—and talked about a new piece over which they should unite. Gilbert travelled home alone through an ugly Channel crossing, and wrote a long letter to Sullivan—telling him how to play billiards! He sent him 'Cook on Billiards,' which he declared had made him what he was in the game. How near was complete friendship, yet how badly their differing temperaments disturbed it!

They failed to agree over the new work they were to create together—*Utopia*. In this instance—and it was the only instance in their partnership—Sullivan wrote the music, and Gilbert fitted his words to it, a reversal of the plan on which they had always worked. Gilbert,

(Continued on page 602.)

Excerpts from 'The Yeomen of the Guard' will be broadcast at 8.15 and 10 p.m. on Saturday (National)

THE MAN BEHIND THE MUSIC:

The fifth of a series of portraits of composers, by well-known writers of today.



Cuzzoni and Faustina—the famous rivals of the faction-ridden opera of Handel's time.

A BABYLONISH gaiety colours our picture of London during the first half of the eighteenth century. The town took a good deal of its 'tone' from the Court; and the Courts of those early Georges were mainly conspicuous for their easy virtue. There may have been, perhaps, just the faintest excuse for George the First; he was a stranger in (to him) a very strange land. His first intention was to have a good time. If London chose to take its cue from him, that was London's fault. London did so choose—and the result was not a pretty one. Nor did things change much for the better when the King was dead and George the Second came to the throne.

In such a city, then, music must sparkle—music must thrill. And if, of its own accord, it will not sparkle and thrill enough, why, then, the Continent must be ransacked to find sopranos and castrati who will make it thrill. And if, incidentally, those same singers can be set at one another's throats, out of jealousy, so much the better. A singer is indeed worth going to hear when, in addition to a lovely voice, she can boast a bright halo of scandal.

Strange that, in such a city, the music of *Messiah* should have been made. Stranger still that Handel should ever have remained in such a city to make it.

Why Handel came to London in the beginning is a mystery. He was born, of a dreamy father, in the dreamy little town of Halle, in Saxony. He was educated to be, as his father had been before him, a barber-surgeon. He might have continued on, living in that rambling old house near the market-place; inheriting his father's enviable practice; a comfort to his parents all their days, and a most respected burgher of the town. . . . But a seed of divine fire dwelt in the boy.

Handel was twenty-five when he set foot on these shores. He had already known his triumphs. When he was only eleven he had set Berlin by the ears because of his marvellous playing upon the clavier and upon the organ. At twenty, he had had an opera successfully performed in Hamburg, and, incidentally, had stirred up a mares' nest among the august musicians there. A couple of years later he had gone off to Italy, no better than a travelling musician, and had remained there long enough to find himself the friend of princes and the composer of operas that, even in that musically eclectic land, had been received with highest praise. And then, his young memory already a blaze of gala nights in Venice, he had returned home to Germany—a little weary of success, may be, and goaded by a homing instinct that could not last

for long. The Elector of Hanover had made him his *kappelmeister*. It was a fine appointment; indeed, for a youth of twenty-five, it was exceptionally fine. But no sooner had Handel accepted it than he begged for a leave of absence that he might go to England. What the impulse was, who knows? Perhaps he had the very best intentions of returning to the Elector's service? Anyway, good intentions or none, he set out for London, and to London, with only the briefest exceptions, he gave his services until he died.

Thus, with no introduction, clumsy in the language, Handel arrived in England in the first days of winter, 1710. Did he still remember as he walked this strange, grey city, that Italian sunshine he had so recently enjoyed, the gallant patronage of Cardinals, the flowery rituals of Naples, the fêted performances of his opera in Venice? It must have seemed a poor exchange he had made. London had less opera than even than usual; the theatres were kept empty by fear of theft in the streets—or worse; the very streets themselves were vile with garbage.

Handel, however, did not rush off home. He stayed long enough to meet Aaron Hill, who ran the Queen's Theatre in the Haymarket. He wrote an opera for him—the first notes he penned in this country. In February it was put on the stage of the Queen's; without any high hopes, let it be said, that a greater success would attend it than had attended all the other operas that had been played to empty seats in the town. *Rinaldo*, however, set everybody talking. Who was this young man who wrote music like none that had ever been heard in London before?—and could fill the theatre, in spite of the dangerous streets? Handel was introduced to everybody. Everybody wanted to meet this dark-eyed youth who had suddenly sprung into the light out of nowhere? Handel provided, in

fact, a new sensation. But sensations, as this shrewd young man knew by now, are all very amusing, only they don't lead anywhere. It was pleasant enough to dine with dukes; but, nevertheless, in his heart he longed for companionship with kindred intelligences to whom music should be more than an entertainment.

At this time one of the queerest figures in all musical history was living above a stable off the Clerkenwell Road. His name was Thomas Britton. During the daytime he sold small coals; in the evening he devoted himself to music and the sciences. He had made himself an organ; a diminutive but perfect laboratory. He began to attract attention. Soon his stuffy little room above the stable where he kept his coals was the scene, each Thursday night, of London's first concerts—if such those strange and intimate gatherings might be called. Here came all classes of people, drawn by the common bond of music. Here came Handel. All through the Spring, while the opera lasted and Handel was still the 'lion' of the season, time and time again he escaped to this consolatory place, sometimes a listener, sometimes a performer.

Meanwhile, what about his position in Hanover? What about the Elector? Handel must return to his duties. With no great heart he did return; but only for a year.

London had opened his eyes. It was not in his nature, anyway, to refuse the possibilities he saw there. What a profitable field it might prove to be! The dead father was speaking in the son. A certain selfishness, a certain hard determination, a certain desire for material domination. Before he was born, his father had fought all the stout burghers of Halle, single-handed and to the last penny, over a petty legal affair connected with the sale of wine. The same spirit lived on in the son. Handel would conquer London. He would use it, making it yield up its wealth for his music. Perhaps a less opportunist mind—a Bach, for instance—would have preferred to stay in Germany; content with a provincial audience; happy enough in the knowledge that the field of music itself was the only field worth conquering. Not so Handel. The fighting strain in him saw possibilities that no quiet German town could provide. And may it not have been just that same alloy in his fine metal which gave to much of his music its rather too easy level of beauty?

Anyway, to London, in the early winter of 1712, he returned. And hardly had he arrived when he fetched out his manuscript paper and started a new opera. *Rinaldo* had been composed in a fortnight: *Teseo* took him twenty days. Its success was prodigious. The town was at his feet. The Earl of Burlington gave him a suite of rooms in his palace, and Queen Anne bestowed on him a pension of £200 a year. All went merry as a marriage-bell; and then, suddenly—Queen Anne died. The Elector of Hanover, whose service Handel had so lightly spurned, was made King of England. What a predicament! Whether, as legend has so poetically insisted, it was by way of the famous *Water Music* that the composer swam back into the favour of his late master, is a doubtful matter: the fact remains, however, that the King had not been long upon the throne when the two were friends again. So Handel went on



THE STATUE OF HANDEL
that commemorates him in his birthplace, Halle.

(V) HANDEL

By Robin Hey

with his prolific composing; and the Court—Madame Kielmansegge, Madame Schulenburg, and all the rest—gave him right royal favour. Everybody was delighted—for a while.

Then began the see-saw battle with the public that lasted until the day of Handel's death: at one moment to be the pride of the town, at the next a man walking alone, grumbling to himself, shut away in a world of his own.

It was the institution of the Royal Academy of Music that brought Bononcini to England—his first and most dangerous rival. It was Teuton against Latin; genius against dilettante. And the crowd, riding at that moment on the wave of an amazing financial boom, preferred the dilettante. So the fighter in Handel rose to the occasion. Italian singing was the order of the day: wery well, then he would scour Italy and bring its finest singers home to sing his songs. If, sometimes, his genius fell foul of their finicking minds, the rough-and-tumble that followed only drew the attention of the town all the more and served, how ironically, to fill the house. (Thus it was, for instance, with the celebrated Cuzzoni; that sack of a woman, uneducated, violent of temper. She tried her tantrums on the composer. He seized her by the waist and would have thrown her out of the window had she not quickly given in. And London thought it all great fun.) For the time being, then, Handel's star was once more in the ascendant. Cuzzoni sang his music into fame. 'Damme,' cried a voice from the gallery; 'the woman has a nest of nightingales in her belly.'

But neither Cuzzoni, nor the adored Senesino, could down Bononcini for long. He ran a campaign against the German composer. Nor were matters helped when Handel himself added to the confusion by bringing a rival to Cuzzoni into the country. The coming of Faustina divided the town into two camps. Battles were fought in the theatre over the favourites. Racehorses were named after them.

The two women themselves fought like cats upon the stage. And, meanwhile, the music of Handel was forgotten. For at that juncture *The Beggar's Opera* was put upon the stage in Lincoln's Inn Fields and the flip-pant-hearted city seemed at last to have found the kind of amusement it sought.

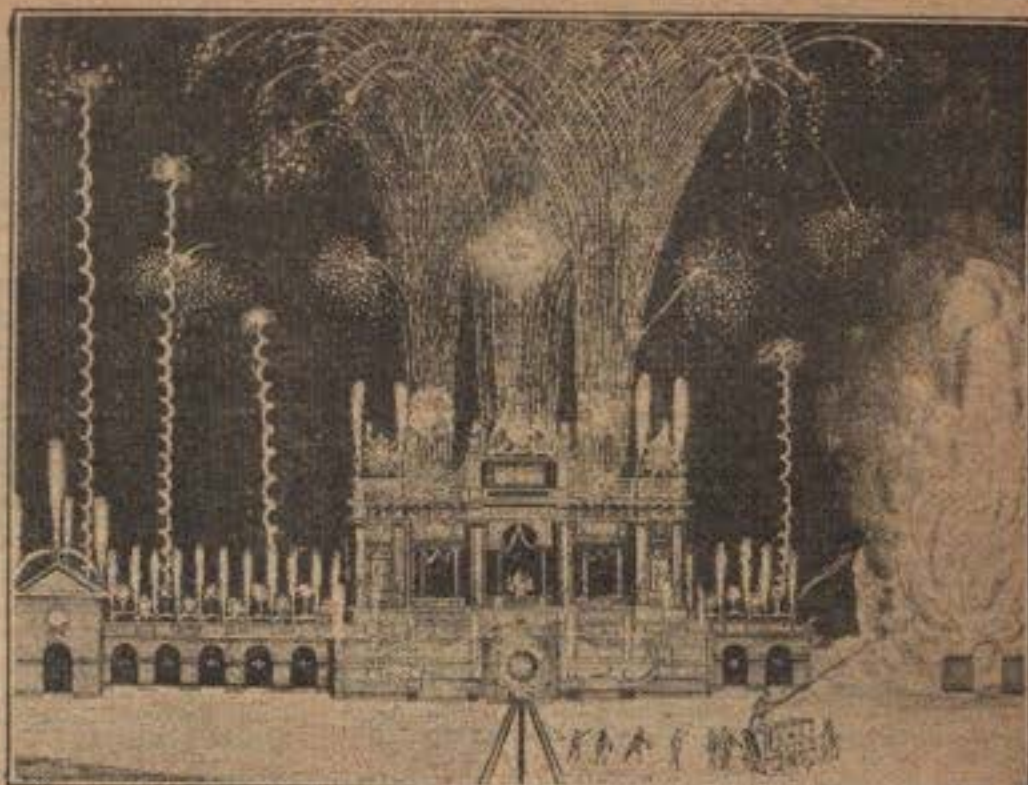
Adversity, however, only goaded Handel into fresh effort. If he could not please the fickle town, he could at least please his friends: so he retired from public life and wrote as he wished. The first result was a short religious masque. Surprisingly, it was ap-

preciated. There was a move to put it on the stage. 'Never,' said the Bishop of London. Whereupon Handel had more words added to it, turned its six scenes into one long act, and called it *Esther*. Without scenery, or costume, or action it was 'played' in May, 1732. The King attended. It was a success. And so was born the first oratorio.

From then, until 1742, the story of Handel's life is a pitiable decline from prosperity and public approval. He was in his forties. He had been so long in England that now, for good or bad, it was home. His old mother, who had never understood him, and whom, of recent years he had hardly seen, was dead. No other woman had taken her place in his life. The thought of marriage seems never to have entered his head: indeed, it is doubtful if he understood any woman but his mother. He was a lonely, and perhaps a disappointed, man. He was in debt. He was ill. But suffering, though it may cramp the body, sometimes quickens the spirit. So, with astonishing speed, new music flowed from his pen—*oratorio* after *oratorio*—*Athalia*, *Alexander's Feast*, *Saul*, *Israel in Egypt*. Handel might be dead to the world, but to himself he lived as he had hardly ever lived before. Out of the sorry desolation of all his schemes the *Messiah* was born. London had refused the genius that came to live in its midst: to London's discredit be it recorded, then, that the *Messiah* was given its first performance in Dublin.

With that immortal work, life, for Handel, touched its peak. Was ever the peak of a man's life more richly crowned with stars? For nearly two hundred years, now, that music has shed its light on the Christian story—and who shall measure the beauty it has stirred? 'I did think,' Handel is supposed to have said, 'that I saw all Heaven before me, and the great God Himself.' And for once we need not wince lest the legend be untrue.

Not by virtue of the *Messiah*, however, did the composer climb back into slow prosperity. London would have none of it. Such music, and such a story, sorted ill with its mood just then. But if all Handel's labour brought him



'THE GRAND WHIM FOR POSTERITY TO LAUGH AT' was the title of this contemporary print of the great fireworks display in St. James's Park when the buildings caught fire, the crowd panicked, and only Handel's music saved the day.

little money, his needs grew less and less with the years. His State pension sufficed his simple way of living. All the same, one wonders what were his thoughts of London those days. If they were bitter, he kept them to himself. And the few understanding friends who stood by him were, perhaps, all he asked. He lived, still, for his music. He wrote *Solomon* in a month, and *Susanna* in another month. His brain teemed with music. If only the body would not fail him, how much he still might do!

Once, in these quiet years, his name blazed a moment before the public eye. The Peace of Aix-la-Chapelle, so the King ordained, must be fitly celebrated. In the Green Park such a fête should be arranged as England had never seen. Buildings were erected; a huge bas-relief of the King was set up; cannon should fire a salute; a gigantic display of fireworks was planned; and Handel was bidden to compose special music. The crowds poured into the park, eager, excited. The fireworks were lighted . . . they fizzled and went out. The great building was set on fire . . . and the crowd broke into a wild stampede. Only one thing saved the event from complete ignominy: Handel's lovely *Firework Music*. The King saw what was owing to the composer. He should be properly rewarded.

But of what use, then, were those rewards—or any other? Handel was nearing his end. He kept his room—save for an occasional titanic effort at conducting his own works. The people in the park missed his strange, shambling figure; he no longer walked there alone, muttering unintelligible words. He wrote little; and when he did compel himself to write, he had to fix his failing eyes close down to the paper. His body, that had never had its proper care, grew more and more unable. A new gentleness descended upon him. By the time 1759 was approaching Easter, Handel lay on his bed in full knowledge that the end was not far away. His work was done, the fighter in him already dead. As he looked back over the years, was he satisfied, one wonders, with what he saw? That sprawling city outside his room, did he bear it any grudge? Or was it to Halle, across the water, that his tired thoughts fled? And did he remember how, once, the great Bach, whom he so much admired, had walked all the way from Leipzig to visit him, only to find him already gone? And did he see therein, perhaps, some sort of allegory of his own music?



THE PORTRAIT OF HANDEL by Jonathan Richardson, in the Fitzwilliam Museum, Cambridge.

Robin Hey



WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag. Enlivened by GEORGE MORROW.

THE FIRST NIGHT OF 'IOLANTHE.'

I FEEL I must write an appreciation of the broadcast of Gilbert and Sullivan Operas. On February 22 Iolanthe came through with remarkable perfection, and as one who was present at the first production of this opera forty-seven years ago it seemed to gain as much enthusiasm and applause as it did at the first performance.

LOVE IN GREENWICH VILLAGE.

IT might be interesting to listeners who must have enjoyed hearing 'Love in Greenwich Village,' to hear the opinion of the Dramatic Critic of the period when it was first performed. Here is the notice in The Lady's Magazine of December, 1762.

THE SWEDISH NIGHTINGALE.

IN your issue of February 21, Jenny Lind is called 'The English Nightingale'—she was always called 'The Swedish Nightingale' and was born at Stockholm in 1820.

THE SAME YEAR IN, YEAR OUT.

WHY not include contemporary music in 'old' programmes? Some of us are bored by Bach, Beethoven, etc. Must some works be played so often? As far as I know, 'Sacre du Printemps' has been broadcast but once, and yet three Tchaikovsky Symphonies are given time and time again.

A LOVER OF BARTOK.

CAN anything be done to relieve the obvious sufferings caused by Bela Bartok's music to many of your listeners? It seems such a pity that they feel so hurt by it and by Stravinsky and Honegger.

THE MODERNISTS.

DO you think that the B.B.C. would consider a petition from listeners praying that the works of Bartok, Stravinsky, John Ireland and other composers of that school should be entirely omitted from the broadcast programmes?

A MUSEUM PIECE!

LIKE the 'wife of the satisfied one,' we have someone in this house who listens with joy and delight to whatever may come



over the wireless, often joining in (not very tunelessly) with the music. But when there is anything that we especially want to hear, we generally pack him off to his kennel.

A RACE MEETING IN MUSIC.

THE Concerto for Pianoforte and Orchestra by Toch from the Queen's Hall, I think, would make a nice obbligatoro for a race meeting—it is a race between 'Piano' and 'Orchestra.'

[When a composer gives no clue to the 'programme' of his music, his hearers have the additional pleasure of giving their own imaginations free rein. Rugby Football has already made its way into the concert hall, thanks to Honegger; why not the Grand National, as our correspondent suggests in so picturesque a way?—Music Editor, The Radio Times.]



IN this house we have read the acid comments of a certain C. R. Hewitt on our 'Listeners' Page' with the greatest disgust. You will know, I hope, that all those of us who are British folk and British listeners for all our grumbling have great and sincere admiration for the B.B.C.

[The Editor and Mr. George Morrow would thank the many other listeners who, in reply to C. R. Hewitt, have written asking us to continue 'The Listeners' Letters' page in its present form.]



REMEMBER YOUR NEIGHBOURS.

I WONDER if some of the listeners who have loudspeakers ever stop to think how really distressing it can become to their neighbours, especially where there are old people, school children, or perhaps someone not enjoying good health next door who retires to bed early.

BRAIN WAVE.

MIGHT I suggest that when there is an interval of two or three minutes, the announcer might tell some good and fairly fresh jokes?

WHERE IGNORANCE IS BLISS.

I WAS glad to see a letter from 'R. D. F. P.' suggesting broadcasting from time to time the necessity of obtaining a licence, and the penalties for not holding one.

REPETITION.

I CANNOT say that I agree with the Lancastrian in that we get too much vaudeville, as some of it is very good. What I should like to suggest is that a censor should be established to prevent items being given by both sexes time after time until we know them word for word and get fed up.

THE WORN-OUT DANCE TUNE.

I SUGGEST to Mr. Boyce, who is puzzled by the dance tune's short life, that no tune can survive being heard every night for more than a few months. Any tune, however good, becomes hackneyed and distasteful if it is repeated often enough.

BEETHOVEN ENDURES FOR EVER.

A LISTENER in a recent issue of The Radio Times asks why certain dance tunes do not enjoy 'a longer life of fame,' since, in his opinion, they are equal or even superior in melodiousness to the classical works of Beethoven, Bach and other masters.

HARSH WORDS TO 'LANCASTRIAN.'

I THINK 'Lancastrian' has forgotten the title of this page and also that there are over a million licence-holders besides himself. On an average week's programme of about 80 or 90 hours, we get about two or three hours vaudeville.

LAUGHTER FROM THE STUDIO.

I READ with much interest some weeks ago letters from listeners complaining of the noise made by the audience in the studio during the Vaudeville programmes.

ANCIENT AND 'MODERN.'

THERE is one word which I should be greatly interested to see included in the B.B.C.'s list of correct pronunciations, and that is 'modern.' On all sides one hears 'mod'n' nowadays.

GAL, GEL, OR GUL?

CAN you please tell me why the word girl is frequently pronounced as gal, gel, gul by many prominent speakers over the wireless.

'HOT MELODY.'

WRITING as a listener of the degraded type (a dance music 'fan') may I put forward a plea that Jack Payne and his orchestra play numbers that are popular, and in the manner known as 'hot'?



be played but have refrained from sheer cowardice. Ah, nobody but my fellow 'fans' can know the agony of waiting for the 'break' that never comes.

Mark your letter 'What the Other Listener Thinks,' and address it to the Editor, 2, Savoy Hill, London, W.C.2.

For the Musical Listener

Notes on the Week's Programmes

A WEEK OF MUSIC, ANCIENT AND MODERN

THE Bach Cantata for this week, No. 80, is based on Luther's hymn, 'Ein feste Burg,' the hymn which was adopted by the French Huguenots as their rallying cry, and which Protestant churches of all nations have ever since sung. Bach composed it for the Festival of the Reformation, and, as always for such festivals, he had a full orchestra at his disposal. He makes the most effective use of it all through the cantata.

The first great chorus is built up on the chorale (hymn), and every verse is treated in fugal style, with an effect of almost overpowering strength. The chorale appears again as the fifth number, sung by all the voices in unison, with an accompaniment whose effect is at once impressive and uplifting. When it concludes the cantata it is harmonized with all the simple dignity Bach had at command.

On Sunday afternoon, beginning at 4.30, there is an orchestral concert from the National transmitter, with Percy Pitt once more in his place at the conductor's desk. He is to begin by giving listeners a foretaste of the next opera to be broadcast from the studio—the overture to Smetana's *Bartered Bride*. One of the best of all comic operas, it is also a wonderfully true picture of Bohemian life. Written at a time when the country was still suffering under foreign oppression, its vigorous optimism was hailed by Smetana's countrymen as a veritable tonic, and, though it has naturally a deeper meaning for them than for the outside world, its wholesome humour—in the music no less than in the story—can hardly fail of its effect wherever it is played. Its name, in English, is a mistranslation; the bride was sold, not bartered. She has no liking for the husband whom her parents have chosen for her, with the help of a marriage broker—preferring a more manly lover, of whose parentage she knows nothing. But, as is only right and proper in a comic opera, all difficulties are finally brushed aside, and she marries the man of her choice.

The overture is made up of themes from the opera itself, and through most of it runs a sense of gaiety, at times even of boisterous village merriment. There is one sad melody, presenting the heroine's grief at the unhappy lot which threatens her, but at the end of the piece that is overcome by the strains of the rustic chorus taken from the holiday with which the first act opens.

The soloist is W. H. Squire, who is going to play the first of Saint-Saëns' two 'Cello Concertos. Although a comparatively slight work, this one in A Minor has always been a favourite with artists and audiences alike, and is well laid out to display the fine, resonant qualities of the solo instrument. It is in one continuous movement, although the time and the mood change here and there. 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 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 closing section, which finishes the short work in a mood of brilliance and energy.

The last piece on the programme is the symphonic poem, *The Preludes*, by Liszt. It was his pet theory that music must convey an impression as definite as that of words, and the basis of this piece is a passage in Lamartine's 'Méditations Poétiques,' the passage which begins: 'Is this life of ours anything but a series of Preludes to that unknown song of which death intones the first solemn note?' The music depicts the happiness of early life, storms

Facade, the *Sinfonia Concertante*, and other works which listeners have had more than one chance of hearing. One is a setting of an old world poem by William Drummond—early seventeenth century; the other takes its text from Swinburne—a maid's lament for her lover who is drowned, mourning the cruelty of winds, and rocks, and sea.

Constant Lambert, composer of the four short songs which follow, is known to listeners both by such vividly up-to-date music as *Rio Grande*, and by his scholarly editions of old English masters. His words are translations from Li-Po, to whom the Western world looks up as 'the' Chinese poet. The elusive atmosphere of the fragile verses is faithfully reflected in the delicate music; Lambert, like Walton in the English songs, makes his effects by very simple means.

The programme from the other transmitter on Sunday evening is to be given by the National Orchestra of Wales, which is doing so much in the cause of music in that part of the world. Conducted by Warwick Braithwaite, the orchestra begins the programme with Dvorak's *Carnival Overture*. It is the second of three which he intended to be performed at once. They were so given in the farewell concert which he conducted in Prague before leaving to take a post in New York; they were also part of the first concert which he gave there.

This one begins in the most rollicking carnival spirit, with a real Bohemian flavour, and, though there is a more subdued middle section, with a hint of Czech melancholy, the merry-making of the first part returns to bring it to a vigorous close.

There are two distinguished soloists. Stiles Allen is to sing the beautiful air 'Softly sighs,' from Weber's romantic opera

Der Freischütz ('The Marksman'). On the stage, Agatha, the heroine, is looking out from her window in the gathering dusk, awaiting her lover with some anxiety. Only at the end, as she sees him approaching, does her song change to one of rejoicing.

Brosa, the instrumental soloist, is known to listeners also as leader of one of the foremost string quartets of our time. His chief piece is the poem for violin and orchestra by Chausson—the unlucky disciple of César Franck—who was killed in a cycling accident at the early age of forty-four. A good deal of his music is tinged with the melancholy which was quite sincerely a part of his own disposition; it can be heard clearly in this appropriately-named piece. It is indeed a poem in music.

The Foundations of Music from Monday to Saturday at 6.40, are chosen from Schumann's pianoforte music, and the player is Desirée MacEwen. Although Schumann was twenty before he decided to devote himself wholly to music, he made his first appearance at such an early age that he had to stand up at the pianoforte instead of sitting down to it. When he did begin in earnest, he was so keen to become a first-rate performer as quickly as



THE FAIRYLIKE LANDSCAPE OF A CHINESE PAINTING.

The same delicate remoteness of conception distinguishes Chinese painting and poetry. On Sunday evening, Odette de Foras will sing Constant Lambert's settings of a group of poems by Li Po, China's most famous poet. (National.)

which assail the human soul, its moments of calm reflection, the trumpet-call to arms, the clash of battle, and the final victory over conflict when man gains entire possession of his own forces.

Sunday evening's National programme is one for chamber music-lovers. The Prague String Quartet is to play Dvorak's Opus 61—music in which it is obviously at home, and which it can present with all the authority of accredited ambassadors. Full of rhythmic verve and melody, the quartet is genuine Bohemian Dvorak, composed at a time when no influence of the outer world had mingled with his patriotic devotion to his own land.

The programme begins with an early quartet of Beethoven's, one of the first set of six. Slight in structure and design, as compared with the noble quartets of his middle period and the great string quartets which were among the last things he wrote, these first six are all full of fresh and breezy melody, and all so clear in their form as to be easily followed and enjoyed, although that very simplicity demands that they shall be finely played.

Between the quartets, Odette de Foras is to sing an interesting group of songs by two young English composers. The first two are by William Walton, composer of *Portsmouth Point*,

(Continued overleaf.)

(Continued from previous page.)

possible, that he invented a device for strengthening the weak fingers. But he discovered to his cost that there are no short cuts to mastery of a musical instrument, and he crippled one of his fingers for life. In understanding of the instrument and its possibilities, however, he was not only a real master, but a brilliant innovator who did much to extend the scope and power of the pianoforte. He discovered effects of richness and fullness which had hardly been dreamed of before, and some of his pieces have almost a sense of orchestral strength. Many of them, even the smallest, are based on poetic ideas, though it is supposed that he added the names after they were completed rather than that he composed them to illustrate any definite picture. The week's programmes include many which are well established favourites with all who enjoy the pianoforte, as well as some which are not so often heard.

On Monday evening, also from the National transmitter, there is another organ recital in the series of six, which is to include not only some of the foremost players of our own country but one representative each from France and Germany. The organist on Monday is Edward d'Evry. A native of London, he has for many years held a foremost place in the organ world, as teacher, examiner, composer, and writer on musical subjects. Since 1899 he has been organist of the Brompton Oratory. His programme begins with three splendid pieces of the great Bach's, two very beautiful Choral Preludes and a Fugue, and is made up otherwise of British music, including a Meditation of his own.

The Liverpool Philharmonic Concert, which is to be broadcast from the Regional transmitter on Tuesday evening, is a choral one, conducted by Sir Henry Wood. It begins with Peter Warlock's Suite *Capriol*, which is based on tunes taken from a remarkable old book from the end of the sixteenth century, dealing with the dances of that far-off day, with the appropriate tunes.

After that light-hearted introduction, the rest of the concert is devoted to sacred music. With Irene Morden as soloist, the choir and orchestra perform Verdi's *Te Deum*, one of the pieces of church music which the veteran composed at the age of eighty-five. It had its first performance at the Paris Opera in April, 1898. It has been criticized as being too theatrical for its solemn subject, but Verdi was immensely sincere in all he did, and there can be no real doubt that this melodious music was his own perfectly sincere expression of what the words meant to him.

In a very different musical idiom is Kodaly's *Psalmus Hungaricus*, which follows, with Stuart Wilson, tenor, chorus, and orchestra. It is a setting by the brilliant modern Hungarian composer of the same psalm which Mendelssohn used as a text for his 'Hymn of Praise.' It was specially composed, in 1923, for a festival concert which formed part of the celebrations of the fiftieth anniversary of the union of Buda and Pesth into one city.

With Stuart Robertson, bass, joining the other two soloists, and again choir and orchestra, the concert closes with one of Handel's Chandos Anthems.

Each wavelength has a recital on Wednesday, one for the midday listeners and one for the larger evening audiences. From twelve to one, from the Regional transmitter, there is an organ recital by Walter Vale, made up from the music of Bach and Mendelssohn for the 'king of instruments,' with songs by Ian Glennie. The National transmitter's recital is at 9.40, by Harold Samuel, the Londoner who has so distinguished a place among the world's pianists. Though it was as a player of Bach's keyboard music that he first made a name for

himself, especially when he gave whole week's programmes of Bach, he has long been recognized by the whole world as a masterly interpreter of all the best music for his instrument.

The part of the Hallé concert on Thursday evening which is to be broadcast (the National transmitter) beginning at 8.35, consists of two

symphonies. The first is Schumann's No. I, usually known as *The Spring Symphony*, from the fresh brightness which sparkles all through it. Well known as it is, it gains special interest now from the re-arranged orchestration by himself in which Sir Hamilton Harty presents it.

(Continued on page 584.)

THIS WEEK'S ALTERNATIVE PROGRAMMES

(Continued from page 557.)

At 2.30 the National programme will be devoted to the schools, followed at 3.45 (until 5.15) by Tea Time Music. To these two programmes there will be no alternative on the Regional wavelengths; the former being a specialized period outside ordinary entertainment, and the latter in the nature of light music which demands no alternative at such a time. At 5.15 the National (and 5XX) and Midland Regional programmes give the Children's Hour, while London Regional takes dance music. This will mean that there will be no alternative for Midlanders between 5.15 and 6 p.m., but both the Midland and National Children's Hours are such established favourites that it does not seem possible at present to avoid this. Following the Children's Hour at 6 p.m. there is a talk on the National, while dance music continues on London Regional and is taken also by Midland Regional.

The Main Evening Programmes.

So far in the day, listeners may say, there has been very little alternative. This is true, but we must remember that the main part of the programme is yet to come which, with one or two brief exceptions, will offer a complete alternative. One of these exceptions occurs at 6.15, when every Station in the country will broadcast the 'First News.' This item is so well established in popularity and importance that we are sure listeners will agree with us that an alternative is not desirable.

With regard to the evening programmes, it would perhaps be simplest to show their contrasted nature, hour by hour, in diagram form, but in order that the nature of each may be explained it would be best to deal with each in turn, leaving the listener to form his own conclusion as to whether they provide an adequate alternative service. At 6.40, following the News, the National is occupied, until 7.45, with those features which have been regularly given from London for some years—'Foundations of Music,' critiques of plays, films or books, a more serious talk. Then at 7.45 until 9 comes the first Main Programme of the evening, with the 'Second News' at 9, a talk at 9.30 and the second Main Programme from 9.40 until 10.30 or 11. The question of late Dance Music we will mention later.

The London and Midland Regions.

The Regional Programme, in contrast, gives at 6.40 a programme of Light Entertainment (music, vaudeville, etc.). Those who sup early and are not inclined to listen to 'Foundations of Music' or talks on the National will find here something to their taste. This is a time, we realize, when many listeners demand something 'easy to listen to.' On some days this programme will end at 8 and be followed by a half-hour talk, on other days it will continue until 8.30, and the subsequent talk will last until 9; on Thursdays the talk will be given at 6.40. These talks will always be interesting. They have been made rather longer than the normal talk because they will deal with subjects which demand a slightly more comprehensive treatment. As an alternative to them there will always be the National main programme. This first part of the Regional main programme will be followed, whether at 8.30 or 9, by a Regional news bulletin lasting five minutes, followed again

by the second part of the programme lasting until 10.15.

At 10.15 comes the Late News, which will include items coming to hand later than the Second News which was broadcast in the National programme at 9.

How to get your Dance Music.

The evening's broadcasting will conclude as usual with Dance Music, which will be available to everyone—with no alternative. This will be broadcast as follows: On Tuesdays, Thursdays and Saturdays, London and Midland Regional transmitters will close down after the Late News at 10.30, while the National programme, the second main part of which concludes at 10.30, continues with dance music until midnight. On Mondays, Wednesdays and Fridays, however, the second part of the National programme does not end until 11. Dance music will therefore be put out from London and Midland Regional between 10.30 and 11, when Midland closes down, dance music for Midland listeners coming then from Daventry 5XX and continuing until midnight. London listeners will hear their dance music from London Regional until Big Ben strikes twelve. The London National transmitter will close down at 11.

The Sunday Programmes.

The main Sunday afternoon programme will begin on the National wavelength at 4.15, when there will be a concert until 6. The earlier part of the afternoon, before 4.15, will be devoted to such special items as the weekly Bach Cantata (3 p.m.), a Children's Service (3.45 p.m.) and occasionally a missionary talk, to which from 3.30 onwards there will be the alternative, from the London and Midland Regional transmitters, of a concert lasting until 5 o'clock. The Regional concert will be followed by a talk of an appropriate nature lasting till 5.30, while the National concert is followed by a quarter of an hour's Bible reading ending at 6.15.

The programme begins again in both instances at 8 o'clock with the Evening Service. On the first and third Sundays of the month there will be contrasted services on each of the two alternatives; on the second and fourth Sundays one service only, which London will hear on the National wavelength and the Midlands from Daventry 5XX. Following the appeal at 8.45 and the News at 8.50 there will be, at 9.5, concerts of a contrasted character continuing until 10.30, when the Epilogue is broadcast from all Stations.

Those in the London and Midland areas, for whom an alternative service will be in operation from Sunday onwards, may at first find difficulty and imagine cause for complaint. We would ask them to remember that the provision of a constant service of two programmes is not an easy matter; it calls for unceasing creative work and ingenuity. In the matter of 'contrasts' they may not always be satisfied. We should need perhaps a hundred programmes before satisfying the requirements of everyone at every given moment.

From the technical angle, if you have still difficulty with your set in picking up and separating the 261 and 356-metre programmes, write to The Chief Engineer of the B.B.C., who will be glad always to give advice.



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HINTS FOR THE HOUSEWIFE AND GARDENER

Training Our Boys and Girls.

WE all want to give the next generation the very best chance to make the very best of itself, and to that end we try to let our young people stay at school as long as we can, because we believe that they will be the better for it as citizens, as parents, as workers, as individuals.

So far so good. But now comes a difficulty; just at the time when the boy, no longer a small child, but very definitely a boy, is getting to his most bouncing, noisy, destructive stage, what happens to the girl? Her mother thankfully discovers that she has grown from a dependent small child, wanting everything done for it, into a creature that really can help. She can be trusted with the baby, she is handy in all sorts of ways in the house, she has learnt, or is rapidly learning, to mend and sew and darn. Moreover, while she is helping us, she is learning what she will herself need in her future life.

But there is another side to this. Girls differ from boys, according to the psychologists, and the teachers, and all the other experts, in at least one way, and that is that they are more conscientious, more ready to overwork themselves, less able to keep themselves from taking on more than they can safely do. Moreover, just at the time when they are inclined to take on too much they ought to be rather specially protected against over-strain.

Boys, on the other hand, have far more natural powers of self-protection. So there is a very real and a very constant danger, and that is that the girls from about twelve onwards tend to be over-worked, and tend, too, to be sacrificed to their brothers. It is partly, as I said at the beginning, that the girls begin to be useful while the boys are rather the reverse, and partly the old instinct of the woman to spoil the male.

Now I want to suggest that so completely unbalanced a distribution is thoroughly bad, not only for the girls, but for the boys. If it is good for boys to rush about out of doors when they get out of school, it is good for girls, too. If it is important for boys to have plenty of fresh air and exercise it is important for girls, at least as important, for girls are potential mothers, and the health of the next generation will largely depend upon the physical well-being of the girls of this generation.

The general principle, then, should be that as the children grow older and of an age to be useful, both boys and girls should be helped and encouraged to take each a share, however small, in the general business of running their home. If the girls help to mend the boys' clothes and darn their socks, then the boys should clean the girls' shoes and boots and if they have them, their bicycles. If the girls help with the housework, the boys should help with the garden or the hens. Nor is there any real reason why the boys should not help indoors.—*From a talk by Mrs. H. A. L. Fisher.*

A Word about Mending.

THE question of mending is one of paramount importance in the linen cupboard, and it is worth while to keep a separate stock of mending materials for this section of the household equipment alone.

The linen-mending box or basket should contain a good-sized pair of really sharp scissors, and a pair of well-ground and set buttonholing scissors.

A strong steel thimble is excellent for the heavier work, and may well be included, even if a lighter make, of silver or bone, is preferred for ordinary use.

White cottons of various sizes, for machining and sewing, will be necessary, and linen as well as cotton tapes in different widths.

Soft, white darning cotton in three good thicknesses will be found useful, and flourishing thread, in a similar variety, is most useful for darning damask or fine huckaback. The finest weave of this thread will effectually, and almost invisibly, mend all but the very fine handkerchief mesh, and a small darn will often save the life of a whole sheet, table cloth, or other expensive item.

One of the places in which irritating small damages appear most frequently, while the body of the article is still quite sound, is on the edges of towels. This may be lessened, and the life of Turkish towels in particular doubled, by binding them, when new, with the softest possible cotton tape along each edge. That is to say, the tape should be laid flat on one side of the towel, and not turned over the edge, which makes too much of ridge, and is uncomfortable in use.

The first sign of wear in Turkish towels should be counteracted with a loose darn in soft cotton; the threads being left as nearly as possible at the tension of the original warp. Any suspicion of tightness will drag at the whole of the fabric.

All darns in cotton or linen fabrics should have the tiniest of loops left at the end of each new stitch, to allow for shrinkage.

Most of us are familiar with the necessity of turning sheets 'sides to middle.' But not everyone realises that a worn pillow case may often be given a new lease of life by turning it inside out, and restitching round it about an inch inside the original seams.

Old Turkish and other towels, too far gone to mend for use as actual towels again, may enter on a new and most useful incarnation if the good pieces are taken and stitched together, four or five thicknesses at a time. If the edges are firmly stitched with coarse buttonholing, and a cross thread is run right through at the thicknesses, from corner to corner, they constitute really warm, clean and most useful bath mats which will wear for years.—*From a talk by Mrs. Leslie Menzies.*

Variety in Puddings.

Baked Orange Custard.

1 egg. 1½ teacupfuls of milk.
Rind and juice of half an orange.
Beat the egg, add the sugar, milk, orange rind, and juice. Bake in a slow oven till the custard is firm to the touch. It should take about three-quarters of an hour.

Pineapple Wheels.

1 round sponge cake. A little jelly.
1 round of pineapple. Cream.
Cut a round of sponge cake and put a piece of pineapple on it. Colour some jelly pink, and coat the fruit, leave to set and decorate with whipped cream.

Here are some general rules for boiled puddings: The basin must be filled with the mixture, and covered with a floured cloth. The water must be quite boiling when the pudding is put in. The water must be kept boiling all the time, and if it boils away, only boiling water must be added.

Steamed puddings must be differently treated, and here are some general rules which should always be observed:—

The basin must be only three-quarters full, and covered with greased paper. There must be only enough water to come three-quarter way up the basin. The water must be boiling when the pudding is put in, except for soufflés and custards, when it must be just off boiling point. A good steamed pudding is the—

Waltham Pudding.

10 ozs. flour 1½ teaspoonfuls baking powder.
Salt
6 ozs. caster sugar. 2 eggs.
6 ozs melted butter. ¼ gill milk.

Grease the basin and a piece of paper to cover the top. Sieve the flour, salt, and baking powder into a basin, and add the caster sugar. Beat the eggs, and pour into the centre of the flour; add the melted butter, mixing thoroughly together, and adding the milk by degrees. Pour the mixture into a basin and steam for two hours.

Variety may be obtained by adding currants, sultanas, coffee essence, or one teaspoonful of cocoa or one ounce of chocolate melted in a little milk.

Prince Albert Pudding.

½ lb. of prunes ½ pint water.
3 ozs. brown bread- ½ teaspoonful of baking powder.
crumbs. 2 eggs.
2 ozs. caster sugar.
2 ozs margarine.

Rind and juice of one lemon.
Put on a pan with water to steam the pudding, and grease a basin and a piece of paper to cover it. Stew the prunes in the water, stone them, and line the basin with the prunes, skin side outside. Cream the butter and sugar, add the breadcrumbs and the yolk of the eggs. Stir in the stiffly-beaten white and add the baking powder. Pour the mixture into the basin and steam for one and a half hours, or until it is firm on the top.

A suitable sauce for this pudding may be made by using the juice in which the prunes have been stewed, the rind and juice of half a lemon, and one level teaspoonful of arrowroot. Boil the syrup and thinly-peeled lemon rind, mix the arrowroot with a little lemon juice, pour the boiling syrup on to it. Strain back into the pan and stir until boiling, then boil well. Add some sugar and colour pink.

Coffee Soufflé.

2 eggs. 1 dessertspoonful caster sugar.
2 ozs. almond rock Coffee essence.
1 gill cream. ½ oz. gelatine.
¼ gill of water.

Tie a band of paper round a china soufflé case 4 ins. in diameter so that it comes 3 ins. above the top. Whisk the yolks of the eggs and the caster sugar over a pan of hot water until thick and cooked. Cool, add the half whipped cream and crushed almond rock. Dissolve the gelatine in the water, whisk the whites stiffly, place on top of the mixture. Add the gelatine fairly hot and stir the whites and gelatine into the mixture quickly but lightly. Pour into the soufflé case. When set remove band of paper. Decorate with whipped cream, violets and angelica.—*From a talk by Miss Elise Randall.*

THIS WEEK IN THE GARDEN

OF all the operations of gardening probably none (unless it be the use of artificial manures in the garden) is less understood by the bulk of us than spraying. It is not too much to say that there is more money and time wasted, and more energy misspent, in unsuitable or untimely spraying than in any other direction. The first spraying, namely, that against peach leaf-curl, should already have been carried out.

The next spraying necessary will be where aphid eggs have hatched, about the end of March or beginning of April. Doubtless there will be young caterpillars, too. These can be destroyed by spraying with nicotine wash. Make it by dissolving ½ oz. nicotine and 1 lb. of soft soap in ten gallons of water, and apply it, like the other washes, so as to damp every part of the tree. We mean literally every part of every leaf and twig.

On the heels of this spraying, our pears will need attention, if they have been attacked by pear scab in past years. For this trouble Bordeaux mixture is to be used just before the flowers open and

again after the petals fall. Later, if the apples are attacked by scab or brown rot, just as the buds show pink, spray them with Bordeaux mixture, and again after the petals fall. Black currants can be kept free, or almost free, from big bud by spraying with lime-sulphur when the leaves are the size of a shilling.

Club-root is a very frequent trouble with cabbages and all their allies, only, however, where lime is deficient. A dressing of quicklime now, three or four weeks before the crop goes in, will help to check it. A bushel of quicklime will be enough for two square rods. Put it on the soil in heaps, cover it with earth, allow it to slack, then spread the powder and fork it in.

To get rid of slugs, make a mixture of one part of Paris green with thirty-two of bran by weight. The mixture must be thorough. A quarter of a pound of the mixture is enough for two square rods, spread evenly over the soil which the slugs infest.—*Royal Horticultural Society's Bulletin.*

PROGRAMMES OF THE WEEK

Sunday Programmes.

National	571
Midland Regional	572
London Regional	573
Other Stations	574

Monday Programmes.

National	577
Midland Regional	578
London Regional	579
Other Stations	580

Tuesday Programmes.

National	583
Midland Regional	584
London Regional	585
Other Stations	586, 587

Wednesday Programmes.

National	589
------------------	-----

Midland Regional	590
London Regional	591
Other Stations	592

Thursday Programmes.

National	595
Midland Regional	596
London Regional	597
Other Stations	598

Friday Programmes.

National	601
Midland Regional	602
London Regional	603
Other Stations	604

Saturday Programmes.

National	607
Midland Regional	608
London Regional	609
Other Stations	610

A CALENDAR FOR THE LISTENER

Sunday, March 9

- 3.0 Bach Church Cantata (National).
- 3.45 For the Children
- 7.55 Religious Service from St. Martin-in-the-Fields.
- 10.30 The Epilogue.



REV. P. MCCOSKER.

Wednesday, March 12.

- 8.35 *Puck*, a Play by Warwick Deeping (London Regional).
- 9.40 Harold Samuel's Pianoforte Recital (National).



HAROLD SAMUEL.

Other Sunday Programmes:

- 5.30 Song Recital by Miriam Licette (National).
- 9.5 The Prague String Quartet (National).
- 9.5 Concert by the N.O.W. (London Regional).



MIRIAM LICETTE.

Thursday, March 13.

- 7.0 'Pot-Pourri: An Episode of the Nineties' (London Regional).
- 8.35 The Halle Concert (National).



SIR H. CLARY.

Monday, March 10.

- 8.35 A Special Vaudeville Programme (London Regional).
- 9.25 Sir Josiah Stamp's 'Point of View' (National).



SIR J. STAMP.

Friday, March 14.

- 7.45 *Puck*, a Play by Warwick Deeping (National).
- 8.0 B.B.C Symphony Concert (London Regional).



WARWICK DEEPING.

Tuesday, March 11.

- 7.45 Liverpool Philharmonic Society's Concert (London Regional).
- 9.45 De Courville's Hour—II (National).



A. DE COURVILLE.

Saturday, March 15.

- 7.30 A Vaudeville Programme (National).
- 8.0 'The Prophetic Camera' (London Regional).

Ambrose's Band till Midnight

BUSINESS LEADER'S STIRRING APPEAL.

Sir Herbert Austin Says That Everyone Must Train Their Minds In Order To Compel Success.



Sir Herbert Austin, K.B.E.

"TO command opportunity and compel success every man must have a full and sure conviction of his inherent right to a place in the sun, and must then train his mind to such vigour that it is capable of grappling with the problems of life as they arrive."

So says Sir Herbert Austin, Chairman of the famous Austin Motor Company, and one of Britain's biggest Business leaders.

"It is not enough to have a disgruntled feeling about the other fellow's more fortunate lot," he continues, "nor will it help to envy him his preferment.

"The job for every one of us is first to fit ourselves for better things and then to go out after them. Here it is that I am sure Pelmanism is proving of immense help to the people of to-day.

"A study of the science of Pelmanism will enable the student to develop a Will and to make his brain an efficient servant of that Will.

"Too many people are just drifting. Pelmanism can stop that drifting and start the drifter on a useful journey."

Get an Aim in Life.

The method recommended by Sir Herbert Austin is described in a book entitled "The Efficient Mind." You can get a copy of this book free of cost by writing for it to-day. It contains a full description of the Pelman Course, and shows you how you can enrol on the most convenient terms. Further, it shows you how readers, by practising Pelmanism, are fitting themselves for higher and better-paid positions, and are gaining other valuable mental advantages."

For example, Pelmanism increases Mental Efficiency. As a consequence of increasing Efficiency Pelmanism is of the greatest assistance to those who wish to add to their Income-Earning Power. Thousands of letters have been published from readers who have gained Promotion and are earning more money as a result of taking the Pelman Course.

But Pelmanism produces many other valuable results.

For example, it trains the senses and enables you to cultivate an appreciation of the finer things of life.

It develops your Personality. It gives you increased Courage, Initiative, and Determination. It strengthens your Will Power. It banishes Boredom and Timidity and drives away Depression—that bane of modern life. It eliminates harmful and morbid thoughts from your mind. It enables you to cultivate a more cheerful and optimistic outlook. It increases your Happiness and helps you to appreciate more fully

and more vividly the beauties of Nature, the Arts and Life generally.

In a sentence, Pelmanism enables you to live a fuller, richer, happier, and more successful life.

Here are a few reports received from people who have trained their minds by means of Pelmanism:—

A Teacher writes: "I have more self-confidence and am not so subject to fits of depression." (D32263)

An Assistant Manager writes: "It has sharpened up my memory and has given me a new Self-Confidence." (L32258)

A Health Visitor writes: "It has meant a new life, a veritable rescue from drift and despondency." (R31366)

A Turner writes: "My self-confidence and will-power have greatly increased. In fact, I think Pelmanism was one of the main factors in helping me to obtain my present employment." (J32057)

A Draughtsman writes: "I have improved in memory and observation, both professionally and generally. I have a more optimistic view on life, I have greater confidence in myself and stronger Will-Power." (F34283)

A Salesman writes: "I have obtained the position of managing salesman, with an increase in salary of 100 per cent. with a possible further increase in a few months' time. I have to thank the Pelman Course." (B22471)

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." (G31329)

A Clerk writes: "My memory is far better than it was. I am also interested in everything I see. In talking to anyone I have lost that 'withdrawing' feeling. Lately I have spoken at debates—a thing unheard of before." (C31297)

A Housewife writes: "I have learnt how to control my mind better and how to notice details more easily. I can plan out my work so that I have more leisure. I do not find some of my jobs so disagreeable and I remember things better. I really feel mentally toned up." (M35100)

An Engineer writes: "It has created enthusiasm in me to make the most of my life both for the benefit of myself and others. My Chief Engineer now consults me on matters which were considered outside my sphere a short time ago. I have now an aim." (W34419)

A Soldier writes: "I take more interest in life generally. I have more confidence and am less self-conscious. I am happier, more alert, and, I believe, more sincere, having got rid of moods of melancholy and cynicism, which are common to many people who have resided in Iraq for any length of time." (C32585)

A Clerk writes: "The Course has greatly improved my memory, my powers of concentration, and above all, my confidence in myself." (P32204)

An Undergraduate writes: "The Course has exceeded all my most sanguine hopes. Every word in the advertisements is true; if anything, the case for Pelmanism is under-stated. I shall ever look back upon the day I first took up the Course as a 'red-letter day' in my life." (C25801)

Depression Banished.

Pelmanism brings out the mind's latent powers and develops them to the highest point of efficiency. It banishes:—

Depression
Timidity, Shyness
Forgetfulness

The "Inferiority Complex"
Indecision
Weakness of Will
Procrastination

which interfere with the effective working power of the brain, and it develops:—

- Concentration
- Optimism
- Cheerfulness
- Observation
- Perception
- Judgment
- Initiative
- Will-Power
- Decision
- Originality
- Resourcefulness
- Organising Power
- Directive Ability
- Presence of Mind
- Courage
- Self-Confidence
- Self-Control
- Tact
- Reliability
- Driving Force
- Salesmanship
- Business Acumen

and a Reliable Memory.

Pelmanism is quite simple to follow, it is exceedingly interesting, and only takes up a few minutes daily.

The books are printed in a handy "pocket size," so that you can study them in odd moments during the day.

If, therefore, you wish—

- To strengthen your Will-Power,
- To develop your powers of Concentration,
- To act with foresight and decision,
- To become a first-rate organiser,
- To develop Initiative and Originality,
- To become a clever salesman,
- To acquire a strong personality,
- To banish Depression and Morbid Thoughts,
- To talk and speak convincingly,
- To work more easily and efficiently,
- To cultivate a perfect memory,
- To win the confidence of others,
- To appreciate more intensely the beauties of Art and Nature,

To widen your intellectual outlook, in short, to make the fullest use of the powers now lying latent, or only semi-developed, in your mind, you should write at once for a free copy of "The Efficient Mind."

This book shows you how you can enrol for the Pelman Course on the most convenient terms.

It will be posted free to any address on application to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

Readers who can call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.

POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,

95, Pelman House, Bloomsbury Street, London, W.C.1.

Please send me, gratis and post free, a copy of "The EFFICIENT MIND," with full particulars showing me how I can enrol for a course of Pelmanism on the most convenient terms.

NAME.....

ADDRESS.....

OCCUPATION.....

All correspondence is confidential. This coupon can be sent in an OPEN envelope for £4.

Overseas Branches: PARIS: 35, Rue Boissy d'Anglas. NEW YORK: 71, West 45th Street. MELBOURNE: 396, Flinders Lane. DURBAN: Natal Bank Chambers. DELHI: 10, Alipore Road.



8.45 (1,554.4 m.)
AN APPEAL BY
SIR
FARQUHAR
BUZZARD

SUNDAY, March 9

NATIONAL PROGRAMME

1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.45 (261.3 m.)
AN APPEAL BY
SIR
THOMAS
INSKIP



10.30 a.m. (1,554.4 m. only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.0 CHURCH CANTATA (No. 80)
BACH
'EIN' FESTE BURG
('A STRONGHOLD SURE ')
Relayed from THE GUILDHALL SCHOOL OF MUSIC
ISOBEL BAILLIE (Soprano)
DORIS OWENS (Contralto)
PARRY JONES (Tenor)
KEITH FALKNER (Bass)
THE WIRELESS CHORUS
JESSE PANTLING (Cor Anglais)
S. KNEALE KELLEY (Violin)
LESLIE WOODGATE (Organ)
THE WIRELESS ORCHESTRA
(Three Trumpets, Timpans, Two Oboes (Cor Anglais, Bassoons, and Strings)
Conducted by STANFORD ROBINSON
(For Words of this Cantata see col. 1. page 572)

3.45 FOR THE CHILDREN
4.15 The Wireless Orchestra
Conducted by PERCY PITT
W. H. SQUIRE (Violoncello)
ORCHESTRA
Overture, 'The Bartered Bride' Smetana
Minuet Boccherini
W. H. SQUIRE and Orchestra
Concerto in A Minor, Op. 33 Saint-Saëns
ORCHESTRA
Meditation, 'Lux Christi' ('The Light of Life') Elgar
Moto Perpetuo Paganini, arr. Pitt
W. H. SQUIRE
Au bord du ruisseau Adolphe Fischer
Gigue Sammartini

ORCHESTRA
The Preludes Liszt

5.30 Miriam Licette (Soprano)
A SONG RECITAL
Einsam ging ich (Lonely I fared)..... } Mozart
Wiegenlied (Cradle Song) }
Meine Wünsche (My Wishes) }
Die Mainacht (May Night) }
Wiegenlied (Cradle Song) }
Ständchen (Serenade) } Brahms
Meine Liebe ist grün (My Love is fair) }
Du meines Herzens Krönlein (Thou, dear Crown of my Heart)..... }
Schlagende Herzen (Beating Hearts) } Strauss
Freundliche Vision (Friendly Vision)
Schlechtes Wetter (Stormy Weather)

6.0-6.15 BIBLE READING
PAUL'S LETTERS—XIII
I Corinthians xiv and xv, v. 11

7.55 ST. MARTIN-IN-THE-FIELDS
THE BELLS
THE SERVICE
Hymn, 'O God of Bethel, by Whose hand' Confession and Thanksgiving
Psalm 111
Lesson
Magnificat
Prayers
Hymn, 'Dear Lord and Father of Mankind'
Address by the Rev. W. LEWIS ROBERTSON
Hymn, 'Sun of My Soul' (Ancient and Modern, 24)
Blessing
Organist, ARNOLD W. GOLDSBROUGH

8.45 The Week's Good Cause
(Broadcast on National wavelength of 261.3 m. only)
Appeal on behalf of HOMES FOR WORKING BOYS IN LONDON
By SIR THOMAS INSKIP
Contributions should be sent to Sir Thomas Inskip, Homes for Working Boys in London, 12, Buckingham Street, Strand, W.C.2

8.45 The Week's Good Cause
(Broadcast on wavelength of 1,554.4 m. only)
Appeal on behalf of THE RADCLIFFE INFIRMARY AND COUNTRY HOSPITAL, OXFORD
By SIR E. FARQUHAR BUZZARD, K.C.V.O., F.R.C.P.,
Regius Professor of Medicine of the University of Oxford
Contributions should be sent to The Treasurer, Extension Fund, The Radcliffe Infirmary, Oxford

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN; (1,554.4 m. only) Shipping Forecast

9.5 Chamber Music
ODETTE DE FORAS (Soprano)
THE PRAGUE STRING QUARTET
RICHARD ZIEKA (Violin); HERBERT BERGER (Violin); LADO CERNY (Viola); BAJA CERNY (Violoncello)
Quartet in A, Op. 18, No. 5 Beethoven
Allegro; Menuetto; Andante Cantabile (Theme and Variations); Allegro
ODETTE DE FORAS
Tritons (William Drummond) } William Walton
The Winds (Swinburne) }
Four Poems by Li-Po, translated by Shig-yoshi Obata Constant Lambert
A Summer Day; Nocturne; With a Man of Leisure; Lines
QUARTET
Quartet in C, Op. 51 Dvorak

10.30 Epilogue
'TEMPTATION'
(For details of this week's Epilogue see page 595)
10.40-11.0 (1,554.4 m. only)
The Silent Fellowship
From Cardiff

THIS SUNDAY'S

MUSIC-MAKERS



MIRIAM LICETTE



ODETTE DE FORAS

THE PRAGUE STRING QUARTET will give a concert of Chamber Music tonight at 9.5, in which Odette de Foras will sing. Miriam Licette gives a song-recital this afternoon at 5.30.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 573). Midland listeners receiving the above (National) programme from Coventry 5XX will find the Midland Regional programme on 472.2 metres (see page 572).

This Week's Bach Cantata

Cantata No. 80 (Bach)

('Ein feste Burg') ('A Stronghold Sure')

This week's Bach Cantata, No. 80, is based on Luther's hymn, 'Ein feste Burg,' the hymn which was adopted by the French Huguenots as their rallying cry and which Protestant churches of all nations have ever since sung. Bach composed it for the Festival of the Reformation, and, as always for such Festivals, he had a full orchestra at his disposal. He makes the most effective use of it all through the Cantata.

The first great chorus is built up on the Chorale (hymn) and every verso is treated in fugal style, with an effect of almost overpowering strength. The Chorale appears again as the fifth number, sung by all the voices in unison with an accompaniment whose effect is at once impressive and uplifting. When it concludes the Cantata, it is harmonised with all the simple dignity Bach had at command.

The words are reprinted from the Novello Edition by courtesy of Messrs. Novello and Co., Ltd.

I.—Chorus

A stronghold sure our God remains, A shield and hope unfailing: in need His help our freedom gains, o'er all we fear prevailing. Our old malignant foe would fain work us woe, with craft and great might, he doth against us fight, on Earth is not one like him.

II.—Duet (Soprano and Bass):

Bass: All men born of God, our Father, at the last will Jesus gather.

Soprano: Our utmost might is all in vain; we straight had been rejected. But for us fights the perfect Man, by God Himself elected. Ask then, 'Who is He?' He must Jesus be, The God by hosts ador'd, Our great Incarnate Lord, who all His foes shall conquer.

Bass: He that Jesus' soldier is, serving Him and not another, still from strength to strength shall rise.

III.—Recitative (Bass):

Consider, then, child of God, all the wondrous love that Jesus in His precious death vouchsafes to shew thee; whereby to fight and conquer Satan's host, this evil world and ev'ry sin, He calls on thee. Then give no place within thee to Satan nor to aught of his! Nor let thine heart, where God Himself would make His dwelling, lie waste and empty. Repeat thee of thy guilt with tears, that Christ Himself with thee be close united.

IV.—Aria (Soprano):

Within my heart of hearts, Lord Jesus make Thy dwelling; the love of sin drive out, within me now Thyself in light revealing. Away, base fear and doubt.

V.—Chorale:

If all the world with fiends were fill'd, a host that would devour us, to fear our hearts need never yield, for they could not o'erpow'r us. The prince of this world from His throne is hurl'd; why should we then fear, though grim he may appear? A single word confounds him.

VI.—Recitative (Tenor):

Then close beside thy Saviour's blood-besprinkled banner my soul, remain, and trust thou that thy Leader will not fall, but make His triumph thine, and open thee a way to glory. With joy then march to war! If then the word of God will hear, and truly follow, thou shalt the foe repel and overthrow him. Thy Saviour is thy hope, thy strength.

VII.—Duet (Alto and Tenor):

How blessed then are they, who still on God are calling; more blessed is the heart that Him doth make its own. Unconquered it remains, with foes before it falling; and shall at last be crown'd when death is overthrown.

VIII.—Choral:

That word shall still in strength abide, yet they no thanks shall merit; for He is ever at our side, both by His Gifts and Spirit. And should they take our life, wealth, name, child and wife, though these were all gone, yet will they naught have won; God's Kingdom ours remaineth.

Cantatas for the next four Sundays are:—

March 16, No. 114.—Ach, lieben Christen, seid getrost (Beloved Christians, weep no more).

March 23, No. 149.—Wachet auf, ruft uns die Stimme (Sleepers, wake).

March 30, No. 1.—Wie schön leuchtet der Morgenster (How brightly shines the Morning Star).

April 6, No. 180.—Schmücke dich, o liebe Seele (Rise, O soul).

SUNDAY, March 9 MIDLAND REGIONAL

626 kc's (479.2 m.)

9.5
A CONCERT
OF
SACRED MUSIC

3.30 A Military Band Concert

(Relayed to London Regional)

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSELL

WALTER GLYNNE (Tenor)

REGINALD PAUL (Pianoforte)

BAND

Overture, 'William Tell'

Rossini, arr. Sommer

WALTER GLYNNE

Ah, Moon of my Delight

('In a Persian Garden')

Liza Lehmann

BAND

Suite in E Flat

Holst

Chaconne; Intermezzo;

March

4.0 REGINALD PAUL

Gavotte

Gluck, arr. Brahms

Papillons (Butterflies)

Moriz Rosenthal

BAND

Cornet Solo, 'The Lost Chord'

Sullivan

(P.C. COOK)

Trombone Solo, 'Lend me your aid'...

Gounod (P.C. PACK)

WALTER GLYNNE

I pitch my lonely Caravan.....

Eric Coates

Drink to me only with thine Eyes...arr.

Clutsam

Over the Mountainsarr.

Quilter

REGINALD PAUL

Nocturne in F Sharp, Op. 15, No. 2....

Chopin

Gnomensreigen (Gnomes' Round Dance)....

Liszt

4.32 BAND

Selection, 'Aida'.....

Verdi, arr. Waterson

Kukuska (A Russian Peasant Dance)

Lehar, arr. Winterbottom

Second Selection, 'Merrie England'

German, arr. Godfrey

5.0-5.30 London Regional Programme

8.45 The Week's Good Cause

An Appeal on behalf of THE BIRMINGHAM HOSPITAL CENTRE by SIR CHARLES GRANT ROBERTSON, C.V.O.

Contributions should be forwarded to Sir David Brooks (Hon. Treasurer), 165, Great Charles Street, Birmingham

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Midland News

9.5 A Sacred Concert

THE MIDLAND REGIONAL AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

GEOFFREY DAMS (Tenor)

BOOTH UNWIN (Bass)

THE MIDLAND REGIONAL CHORUS

GEOFFREY DAMS, Chorus and Orchestra

Prelude, Aria and Chorus, 'The Dream of Gerontius'....Elgar



WALTER GLYNNE (left) sings in the Military Band Concert this afternoon, and GEOFFREY DAMS (right) in the Sacred Concert tonight at 9.5.

9.25 BOOTH UNWIN and Orchestra

Aria, 'It is enough' ('Elijah')

Mendelssohn

ORCHESTRA

Ave Verum (Jesu, Word of God) ..Mozart

GEOFFREY DAMS and Orchestra

Aria, 'My Hope is in the Everlasting' ('The Daughter of Jairus')

Stainer

CHORUS and Orchestra

'Festgesang' (Festival Song).....Mendelssohn

BOOTH UNWIN and Orchestra

Aria, 'O God have Mercy' ('St. Paul')

Mendelssohn

10.0 GEOFFREY DAMS and Orchestra

Recitative, 'Ye People

rend your Hearts'...

Aria, 'If with all your

Hearts'.....

('Elijah'). Mendelssohn

ORCHESTRA

Meditation and Epilogue, 'The Light of Life'

Elgar

BOOTH UNWIN and Orchestra

Aria, 'How willing my Paternal Love' ('Samson')

Handel

CHORUS and Orchestra

Chorus ('No Shadows yonder') ('The Holy City')

'Great and marvellous'

Gaul

10.30 Epilogue

'HE MAKETH THE STORM A CALM!'

Hymn, 'Fight the good Fight!' (A. & M. 540)

Psalm 107, verses 21-30

Hymn, 'The Radiant Morn' (A. & M. 19)

Benediction

The alternative to the Midland Regional programme is the National programme (see page 571), which you can receive from Daventry 5XX on 1,554.4 metres.

SUNDAY, March 9
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
NATIONAL
ORCHESTRA
OF WALES

3.30 A Military Band Concert

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSELL

WALTER GLYNNE (Tenor)

REGINALD PAUL (Pianoforte)

BAND

Overture, 'William Tell'... Rossini, arr. Sommer

WALTER GLYNNE

Ab, Moon of my Delight ('In a Persian Garden')
Lisa Lehmann

BAND

Suite in E Flat..... Holst

Chaconne; Intermezzo; March

4.0 REGINALD PAUL

Gavotte
Gluck,
arr. Brahms

Papillons (Butterflies)
Moriz Rosenthal

BAND

Cornet Solo, 'The Lost Chord'
Sullivan
(P.C. COOK)

Trombone Solo, 'Lend me your Aid'... Gounod
(P.C. PACK)

WALTER GLYNNE

I pitch my lonely Caravan
Eric Coates

Drink to me only with thine Eyes... arr. Chittam
Over the Mountains..... arr. Quilter

REGINALD PAUL

Nocturne in F Sharp, Op. 15, No. 2.... Chopin
Gnomesreigen (Gnomes' Round Dance)... Liszt

BAND

Selection, 'Aida'..... Verdi, arr. Waterson
Kukuska (A Russian Peasant Dance)
Lehar, arr. Winterbottom

Second Selection, 'Merrie England'
German, arr. Godfrey

5.0-5.30 Religion in the Light of Psychology

By the Rev. E. S. WATERHOUSE, D.D.—X.
'The Crowd and the Group: Fellowship in Religion'

8.45 (National Programme)

The Week's Good Cause

Appeal on behalf of HOMES FOR WORKING BOYS IN LONDON

by SIR THOMAS INSKIP

Contributions should be sent to Sir Thomas Inskip, Homes for Working Boys in London, 12, Buckingham Street, Strand, W.C.2

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Regional News

9.5 A Concert

Relayed from THE PARK HALL, CARDIFF
NATIONAL ORCHESTRA OF WALES

(Cerddorfia Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

STILES ALLEN (Soprano)

BROSA (Violin)

ORCHESTRA

Overture, 'Carnival'..... Glazounov

STILES ALLEN (Soprano) and Orchestra

'Softly Sighs' ('Der Freischütz') ('The Marksmen')
Weber

ORCHESTRA

Rondo (Divertimento, No. 17, in D)... Mozart
Air..... Bach
Rhapsody, 'España' ('Spain')
Chabrier

BROSA (Violin) and Orchestra
Poème Chausson

ORCHESTRA

Introduction, Act III: Dance of the Apprentices; Entry of the Masters
'The Mastersingers'..... Wagner

10.15 THE CARDIFF UNIVERSITY STUDENTS' MADRIGAL SOCIETY

Conducted by W. G. WILLIAMS

(From the Cardiff Studio)

April is in my Mistress' Face... Thomas Morley
Awake, sweet Love..... } John Dowland
Come again, sweet Love..... }
Now I see thy Looks were feigned Thomas Ford
Adieu, sweet Amaryllis..... John Wilbye

10.30 Epilogue

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

Editorial address: Savoy Hill, London, W.C.2.

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BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: BOCCERINI'S MINUET (Percy Pitt and B.E.C. Orchestra) (No. 9092-4s. 6d.). Mid. Reg.
SAINT-SAENS' CELLO CONCERTO, OP. 33 (W. H. Squire and Halle Orchestra) (Nos. L1800-L1802 -4s. 6d. each). Mid. Reg.
LISZT'S LES PRELUDES (Mengelberg and Concertgebouw Orchestra) (Nos. L2362-L2363-6s. 6d. each). Mid. Reg.
WILLIAM TELL-Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 5058-5059-3s. each). Mid. Reg.
Monday: ROSAMUNDE (Magic Harp) Overture (Sir Hamilton Harty and Halle Orchestra) (No. L1998 -6s. 6d.). National.
SCENES PITTORESQUES (Orchestre Symphonique de Paris) (Nos. 3481-3492-4s. 6d. each). National.
UNFINISHED SYMPHONY (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9513-9515-4s. 6d. each). Lon. Reg.
Tuesday: MARITANA—Selection (H.M. Grenadier Guards Band) (Nos. 2967-2968-3s. each). National.
Wednesday: RAYMOND-Overture (H.M. Grenadier Guards Band) (No. 582-4s. 6d.). Lon. Reg.
Thursday: LE ROUET D'OMPHALE (Paris Conservatoire Orchestra) (No. 9719-4s. 6d.). National.
BEETHOVEN'S FIFTH SYMPHONY (Weingartner and Royal Philharmonic Orchestra) (Nos. L1880-L1885 -6s. 6d. each). National.
Friday: SPRING SONG (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9844-4s. 6d.). Lon. & Mid. Reg.
DER FREISCHUTZ-Overture (Weingartner and Basle Symphony Orchestra) (Nos. 9644-9645-4s. 6d. each). Lon. Reg.
PRELUDE A L'APRES-MIDI (Paul Klenna and Royal Philharmonic Orchestra) (No. L1772-6s. 6d.). Lon. Reg.
Saturday: MARRIAGE OF FIGARO-Overture (Paris Conservatoire Orchestra) (No. L1975-6s. 6d.). Lon. & Mid. Reg.
NUTCRACKER SUITE-Valse des Fleurs (Oscar Fried and Royal Philharmonic Orchestra) (No. L2020-6s. 6d.). Lon. & Mid. Reg.
CARNIVAL OF ANIMALS-Suite (Orchestre Symphonique de Paris) (Nos. 9519-9522-4s. 6d. each). Lon. & Mid. Reg.
EGMONT-Overture (Mengelberg and Concertgebouw Orchestra) (No. L1795-6s. 6d.). Lon. & Mid. Reg.
CARNEVAL-Overture (Sir Hamilton Harty and Halle Orchestra) (No. L2036-6s. 6d.). Lon. & Mid. Reg.

Instrumental.

Sunday: BEETHOVEN'S QUARTET IN A, OP. 18, No. 5 (Capet String Quartet) (Nos. D1659-D1662 -4s. 6d. each). National.
GLUCK'S GAVOTTE (Friedman-Piano) (No. D1651 -4s. 6d.). Mid. Reg.
Tuesday: CHACONNE (Yell d'Aranyi-Violin) (No. 9875-4s. 6d.). Mid. Reg.
BEETHOVEN'S MINUET (Sizotti-Violin) (No. D1527-4s. 6d.). Mid. Reg.
MIGNON-Gavotte (J. H. Squire Celeste Octet) (No. 5877-3s.). Mid. Reg.
Wednesday: BEETHOVEN'S QUARTET IN G, OP. 59, No. 3 (Leher String Quartet) (Nos. L1860-L1863-6s. 6d. each). National.
EINE KLEINE NACHTMUSIK (Leher String Quartet) (Nos. L1729-L1730-6s. 6d. each). National.
BY WATERS OF MINNETONKA (Cherniatarsky Trio) (No. 5368-3s.). Lon. & Mid. Reg.
Thursday: KINDERSZENEN (Fanny Davies-Piano) (Nos. L2321-L2322-6s. 6d. each). National.
LA GITANA (Lionel Tertis-Viola) (No. 91554-4s. 6d.). Lon. & Mid. Reg.
SCHUBERT'S AVE MARIA (Naoum Binder-Violin) (No. 9837-4s. 6d.). Lon. & Mid. Reg.
LE CYGNE-The Swan (Pattman-Organs) (No. 4251-3s.). Lon. & Mid. Reg.
HUMORESQUE (W. H. Squire-Cello) (No. L2128-6s. 6d.). Mid. Reg.
Saturday: FUNERAL MARCH OF A MARIONETTE (J. H. Squire Celeste Octet) (No. 5507-5s.). Lon. Reg.
SLUMBER SONG (St. James' String Sextet) (No. 4112-3s.). Lon. Reg.
ON WINGS OF SONG (J. H. Squire Celeste Octet) (No. 9875-4s. 6d.). Lon. Reg.
INVITATION TO THE VALSE (J. H. Squire Celeste Octet) (No. 9808-4s. 6d.). Lon. Reg.

Vocal.

Sunday: AB, MOON OF MY DELIGHT (Hubert Elwell) (No. 9801-4s. 6d.). Mid. Reg.
DRINK TO ME ONLY (Celebrity Quartette) (No. 5579-3s.). Mid. Reg.
Tuesday: FAUST-When All Was Young (Marie Brunskill) (No. 5449-3s.). National.
O FLOWER DIVINE (Doris Vane) (No. 3679-3s.). Mid. Reg.
HOFFMAN-Barcarolle (Isobel Ballie and Nellie Walker) (No. 9854-4s. 6d.). Mid. Reg.
Wednesday: TWILIGHT FANCIES (Dora Labette) (No. L2344-6s. 6d.). National.
TOM JONES-Waltz Song (Doris Vane) (No. 5879-3s.). Lon. & Mid. Reg.
OLD CLOTHES AND FINE CLOTHES (Norman Allan) (No. 5190-3s.). Lon. Reg.
Thursday: O LOVELY NIGHT (Doris Vane) (No. 9295-4s. 6d.). Lon. & Mid. Reg.
BLACKBIRD'S SONG (Gertrude Johnson) (No. 5611-3s.). Lon. Reg.
ROMEO AND JULIET-Waltz Song (Gertrude Johnson) (No. 9195-4s. 6d.). Lon. Reg.
Friday: MAGIC FLUTE-O Isis and Osiris (Norman Allan) (No. 9802-4s. 6d.). Lon. & Mid. Reg.
OFF TO PHILADELPHIA (Norman Allan) (No. 5432-3s.). Lon. & Mid. Reg.

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STILES ALLEN and BROSA are the singer and the violinist in the Concert to be relayed from the Park Hall, Cardiff, and broadcast tonight at 9.5.

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261 metres, or to the wavelength of Daventry 5XX, 1,554 metres (see page 571).

Sunday's Programmes continued (March 9)

CARDIFF

968 kc/s (309.9 m.)

- 3.0-6.15 *National Programme*
- 7.55 *National Programme*
- 8.45 **The Week's Good Cause**
An Appeal on behalf of THE CARDIFF POOR CRIPPLES' AID SOCIETY by Sir JAMES GERMAN
- 8.50 *National Programme*
- 9.0 West Regional News
- 9.5 **A Concert**
Relayed from THE PARK HALL, CARDIFF

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Overture, 'Carnival' Glazounov

STILES ALLEN (Soprano) and Orchestra

'Softly Sighs' ('Der Freischütz') ('The Marksman') Weber

THE ORCHESTRA

Rondo ('Divertimento No. 17 in D') Mozart

Air Bach

Rhapsodie Espana (Spain) Chabrier

BROSA (Violin) and Orchestra

Poem Chausson

THE ORCHESTRA

Introduction, Act III ... } ('The Mastersingers')
Dance of the Apprentices } Wagner
Entry of the Masters ... }

10.15 THE CHOIR OF THE CARDIFF UNIVERSITY MADRIGAL SOCIETY

Conducted by W. G. WILLIAMS

'April is in my Mistress' face' ... Thomas Morley

'Awake, sweet Love' } John Dowland

'Come Again, sweet Love' }

'Now I see thy Looks were feigned' Thomas Ford

'Adieu, sweet Amaryllis' John Wilbye

10.30 **Epilogue**

10.40-11.0 **The Silent Fellowship**

SWANSEA

1,040 kc/s (288.5 m.)

- 3.0-6.15 *National Programme*
- 7.55-8.45 *National Programme*
- 8.50 *National Programme*
- 9.0 West Regional News (From Cardiff)
- 9.5 *National Programme*
- 10.30 **Epilogue**
- 10.40-11.0 **The Silent Fellowship** (From Cardiff)

BOURNEMOUTH

1,040 kc/s (288.5 m.)

- 3.0-6.15 *National Programme*
- 7.55-8.45 *National Programme*
- 8.45 **The Week's Good Cause**
Appeal on behalf of THE WESTBURY COTTAGE HOSPITAL, by Lady SYBIL PHIPPS
- 8.50 *National Programme*
- 9.0 Local News
- 9.5 *National Programme*
- 10.30 **Epilogue**

PLYMOUTH

1,040 kc/s (288.5 m.)

- 3.0-6.15 *National Programme*
- 7.55 *National Programme*
- 8.45 **The Week's Good Cause**

Appeal on behalf of THE SOUTH WESTERN BRANCH OF THE INCORPORATED SEAMEN AND BOATMEN'S FRIEND SOCIETY, by the Rev. J. FURZE BUCKLER, Superintendent of the South Western Branch

The Incorporated Seamen and Boatmen's Friend Society, established in 1846, is a national institution.

The South Western District has two Mission Halls and a Reading Room in

Plymouth, and is urgently in need of funds. Contributions may be sent to the local Hon. Treasurer, Mr. H. G. Foot, The Mission House, Green Street, Plymouth.

- 8.50 *National Programme* (9.0 Local News)
- 10.30 **Epilogue**

MANCHESTER

797 kc/s (376.4 m.)

- 3.0 *National Programme*
- 4.15 **'The Joyous Wayfarer'**
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
PERCY THOMPSON (Bass-Baritone)
JOHN WADDLE (Readings)
- 6.0-6.15 *National Programme*
- 7.55 *National Programme*
- 8.45 **The Week's Good Cause**
An Appeal on behalf of THE LEEDS MATERNITY HOSPITAL by the Chairman, Mr. P. A. BARRAN. All donations should be sent to Mr. P. A. Barran, Leeds Maternity Hospital, Hyde Terrace, Leeds. (From Leeds)
- 8.50 *National Programme*
- 9.0 North Regional News
- 9.5 *National Programme*
- 10.30 **Epilogue**



Sir JAMES GERMAN appeals on behalf of the Cardiff Poor Cripples' Aid Society tonight at 8.45.

FOR QUALITY for COOLNESS for SMOOTH SMOKING

WILLS'S

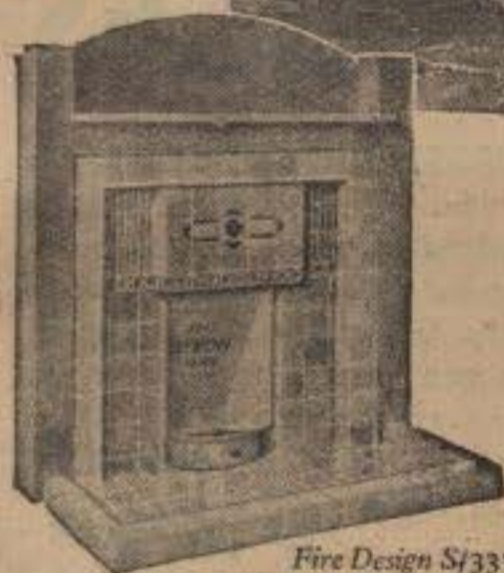
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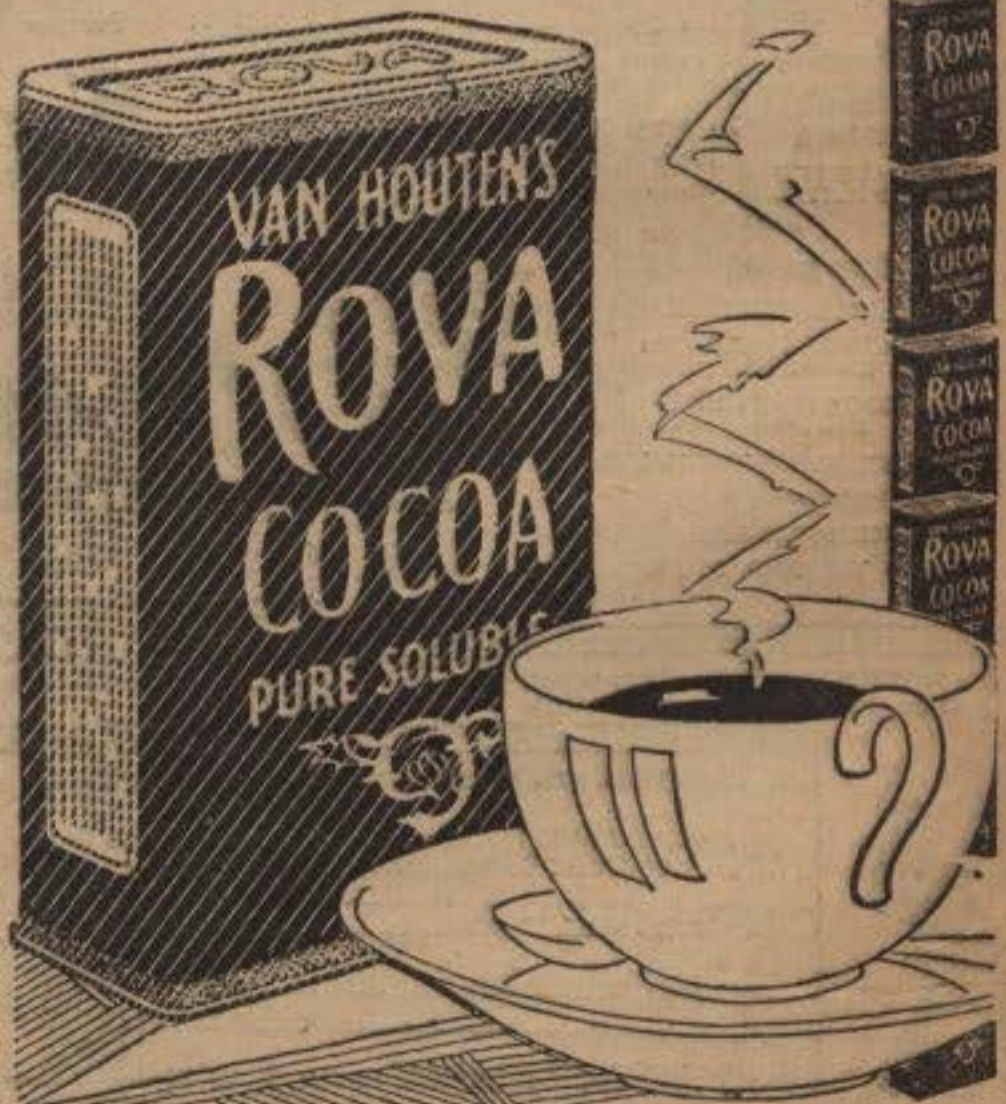
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cigarettes by post in FACTORY-FRESH condition, rolled within 48 hours of the time they reach you. This FRESHNESS is something unknown to most smokers of packet cigarettes distributed tortuously through the trade. It is a natural freshness of flavour like fruit you pick off the trees and eat on the spot!

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Managing Director.

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3.20
**JACK PAYNE
 AND THE
 DANCE ORCHESTRA**

**MONDAY, March 10
 NATIONAL PROGRAMME**

1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

10.0
**AN ORGAN RECITAL
 BY
 EDWARD D'EVRY**

10.15 a.m. **THE DAILY SERVICE**

10.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST**

10.45 **'A HUNDRED YEARS AGO—III'**
 Mr. J. W. ROBERTSON SCOTT: 'Women we are indebted to'

11.0-11.30
 (261.3 m. only)

Experimental Television Transmission by the Baird Process

12.0 **ORGAN RECITAL**
 By EDGAR T. COOK

Relayed from SOUTHWARK CATHEDRAL
 Concerto, No. 2, in B Flat..... *Handel*

ENID B. PETTIT (*Soprano*)
 Wherefore, O Saviour..... *Bach*
 Go Heart, unto the Lamp of Light..... *Somervell*

EDGAR T. COOK
 Prayer and Cradle Song..... *Guilman*
 Chorale, No. 3, in A Minor..... *Franch*

VICTORIA MULVEY and ENID B. PETTIT
 Duets:
 An Earthly Tree, a Heavenly Fruit... *Byrd*
 Give Ear unto me..... *Marcello*
 The Lord is my Shepherd..... *Schubert*

EDGAR T. COOK
 On the Rhine..... } *Vierne*
 Carillon..... }

1.15 **An Orchestral Concert**
 THE YOUNGER SCHOOL OF ENGLISH COMPOSERS
 Relayed from
 The National Museum of Wales
 The National Orchestra of Wales

From Cardiff
 (Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE
 Overture, 'Portsmouth Point', *William Walton*
 'Merry-Eye'..... *Herbert Howells*
 Two Pieces for Small Orchestra
Reginald Redman

(a) Away on the Hills
 (b) Pan's Garden
 Scherzo, 'Tam O'Shanter'..... *Eugene Goossens*
 Music for Orchestra..... *Constant Lambert*

2.0 **FOR THE SCHOOLS**

Mlle. CAMILLE VIERE and MONSIEUR E. M. STEPHAN: French Dialogue—IV, 'A la Comédie Française'

2.15 **SEÑOR DON ANDRES LEON: Spanish Reading—**
 'Un Verano en España' by Roger Burch
 Weems, pages 83-89

2.30 **Miss RHODA POWER: 'Days of Old—Tudor and Stuart Days—VIII, A Dog's Day in the Civil War'**

3.0 Interlude
 3.5 Miss RHODA POWER: 'Stories for Younger Pupils—VIII, The Little White Hen (Brazilian)'

3.20 **JACK PAYNE
 and his
 B.B.C. DANCE ORCHESTRA**

4.15 **THE GROSVENOR HOUSE ORCHESTRA**
 Under the direction of JOSEPH MEESUS
 From GROSVENOR HOUSE



POINTS OF VIEW—V.

Tonight's Talk will be given at 9.25
 by

SIR JOSIAH STAMP, G.B.E.

who has long been one of our most distinguished economists and statisticians, and who is now a prominent figure in the world of very big business. Listeners heard him recently in a particularly interesting discussion, on 'Unemployment,' with Mr. Maynard Keynes.

5.15 **The Children's Hour**

The Fifth Incredible Adventure of Professor Branestawm—'The Screaming Clocks' (Norman Hunter)

Nursery Rhymes of London Town (*Eleanor Farjeon*), sung by ARTHUR WYNN

Piano Solos, including 'Souvenir de la Malmaison' (*Poldini*), played by CECIL DIXON

6.0 Mr. FRANCIS TOVE: 'Music in the Theatre'

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **The Foundations of Music**
 SCHUMANN'S PIANOFORTE MUSIC
 Played by DESIREE MACÉWAN
 'Abegg' Variations, Op. 1
 Sonata in F Sharp Minor, Op. 11 (1st Movement)

7.0-7.20 **MR. DESMOND MAC-CARTHY**
 'BOOKS IN GENERAL'

7.25 **Monsieur E. M. STEPHAN**
 FRENCH TALK

7.45 **The Wireless Military Band**

Conducted by B. WALTON O'DONNELL,]
 MAUD NELSON (*Mezzo-Soprano*)
 RONALD GOURLEY (*Entertainer*)

BAND
 Overture, 'Rosamundo'..... *Schubert*

MAUD NELSON
 When the Stars were young..... *Rubens*
 The Sleep that flits in Baby's Eyes *Carpenter*
 Go not, happy Day..... *Frank Bridge*

RONALD GOURLEY
 BAND
 Picturesque Scenes..... *Massenet*
 March; Angelus; Ballet Air; Bohemian Fête

MAUD NELSON
 A Memory..... *Goring Thomas*
 E'en as a lovely Flower..... *Frank Bridge*
 Cargoes..... *Dobson*

RONALD GOURLEY
 BAND
 Rigaudon..... *Raff*
 Romance in F Minor..... *Tchaikovsky*

9.0 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Stock Exchange Summary; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 **'Points of View'—V**
 (New Series)

Sir JOSIAH STAMP, G.B.E.

10.0 **ORGAN RECITAL**
 By EDWARD D'EVRY

Relayed from ALL SAINTS', MARGARET STREET

Choral Prelude, 'In dulci jubilo'..... }
 Choral Prelude, 'Liebster Jesu wir sind hier' ('Blessed Jesus, we are here')... } *Bach*
 Fugue in G..... }
 Andante espressivo (Serenade in E Flat) *Wingham*
 Solemn March, 'In Memoriam'..... *Barclay*
 Meditation..... *d'Evry*
 Grand Cortège, Op. 67..... *Lemare*

10.40 Reading from 'Herodotus,' by Mr. RONALD WATKINS

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

THE PICCADILLY PLAYERS, directed by SID BRIGHT, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL

If you are a London listener, you will find the alternative London Regional programme on 356 metres (see page 579). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 472.2 metres (see page 578).

RADIO GEMS RECORDED ON

"His Master's Voice" Vocal

FREUNDLICHE VISION - Elisabeth Schumann - DB1983, Price 9/6. London Nat: Sunday, 6.15.
AH, MOON OF MY DELIGHT - Tudor Davies - D1283, Price 8/6. London Reg: Sunday, 3.45.
DRINK TO ME ONLY WITH THINE EYES - Lawrence Tibbett - DA886, Price 8/-. London Reg: Sunday, 5.35.
YEOMEN OF ENGLAND - Peter Dawson - B3111, Price 3/-. London Reg: Monday, 7.5.
FOUR JOLLY SAILORMEN - Robert Radford - E498, Price 4/6. London Reg: Monday, 7.10.
CARGOES - Peter Dawson - B2884, Price 3/-. London Nat: Monday, 8.40.
THE ARROW AND THE SONG - Percy Heming - B2783, Price 3/-. London Nat: Tuesday, 8.2.
BLUE DANUBE - Evelyn Scotney - D1403, Price 6/6. London Reg: Wednesday, 2.40.
O LOVELY NIGHT - Essie Ackland - C1631, Price 4/6. London Reg: Thursday, 12.40.
WALTZ SONG (Romeo & Juliet) - Evelyn Scotney - D1435, Price 6/6. London Reg: Thursday, 9.30.
THE GENTLE MAIDEN - Walter Glynn - B3210, Price 3/-. London Nat: Tuesday, 8.26.

Instrumental

OVERTURE "FIGARO" - Berlin State Opera Orchestra (conducted by Dr. Leo Blech) - D1224, Price 6/6. London Reg: Saturday, 4.30.
WALTZ OF THE FLOWERS (The 'Nutsacker' Suite) - Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) - D1216, Price 5/6. London Reg: Saturday, 4.45.
FUNERAL MARCH OF A MARIONETTE - San Francisco Symphony Orchestra (conducted by Alfred Hertz) - D1285, Price 6/6. London Reg: Saturday, 3.40.
INVITATION TO THE WALTZ - Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) - D1285, Price 6/6. London Reg: Saturday, 4.45.
ECOMONT OVERTURE - New Light Symphony Orchestra - C1285, Price 4/6. London Reg: Saturday, 6.45.
SIEGFRIED IDYLL - London Symphony Orchestra (conducted by Siegfried Wagner) - D1267-D1268, Price 6/6 each. London Reg: Saturday, 7.45.
CARNIVAL OVERTURE - Royal Albert Hall Orchestra (conducted by Sir London Ronald) - D1062, Price 6/6. London Reg: Saturday, 7.55.
OVERTURE, THE BARBERED BRIDE - State Opera Orchestra, Berlin (conducted by Dr. Leo Blech) - E465, Price 4/6. London Nat: Sunday, 4.30.
MINUET (Boccherini) - New Symphony Orchestra (conducted by Dr. Malcolm Sargent) - B3396, Price 3/-. London Nat: Sunday, 4.37.
LES PRELUDES - London Symphony Orchestra (conducted by Albert Coates) - D5616-7, Price 5/6 each. London Nat: Sunday, 3.25.
SELECTION "AIDA" - Massed Bands of Aldershot Command - C1288, Price 4/6. London Reg: Sunday 5.35.
DANCE OF THE APPRENTICES (The Mastersingers) - Symphony Orchestra (conducted by Albert Coates) - D1126, Price 6/6. London Reg: Sunday 10.5.
UNFINISHED SYMPHONY - Royal Opera Orchestra, Covent Garden (conducted by Eugene Goossens) - C1294-6, Price 4/6 each. London Reg: Monday, 7.15.
RUSTLE OF SPRING - Marek Weber & His Orchestra - C1030, Price 4/6. London Reg: Monday, 2.25.
HUNGARIAN RHAPSODY, NO. 14 - Mark Hambourg - C1061, Price 4/6. London Reg: Monday, 2.35.
THE SKATERS WALTZ - International Concert Orchestra - C1326, Price 4/6. London Reg: Monday, 2.45.
CHILDREN'S OVERTURE - The New Light Symphony Orchestra - B2860-1, Price 3/- each. London Reg: Monday, 6.40.
LOTUS LAND - Cyril Scott - B294, Price 3/-. London Nat: Tuesday, 7.55.
BARCAROLLE (The Tales of Hoffmann) - New Light Symphony Orchestra - B2377, Price 3/-. Midland Reg: Tuesday, 9.20.
CAVOTTE (Mignon) - Virtuoso String Quartet - B2784, Price 3/-. Midland Reg: Tuesday, 9.45.
QUARTET IN C MAJOR Op. 59, No. 3 - Virtuoso String Quartet - D1252-5, Price 8/6 each. London Nat: Wednesday, 4.10.
EINE KLEINE NACHTMUSIK - John Barbirolli's Chamber Orchestra - C1688-6, Price 4/6. London Nat: Wednesday, 10.15.
PRELUDE AND FUGUE IN C MINOR - Harold Samuel - D1196, Price 8/6. London Reg: Wednesday, 12.55.
SYMPHONY NO. 5 IN C MINOR (Beethoven) - Royal Albert Hall Orchestra (conducted by Sir London Ronald) - D1168-3, Price 8/6 each. London Nat: Thursday, 5.5.
CHANT SANS PAROLES (Tchaikovsky) - Cedric Sharpe - B2497, Price 3/-. London Reg: Wednesday, 7.50.
HUMORESQUE (Tchaikovsky) - Kreisler - DA865, Price 6/-. London Reg: Wednesday, 7.55.
OVERTURE COSI' FAN TUTTE - Berlin State Opera Orchestra (conducted by Dr. Leo Blech) - D1224, Price 6/6. London Nat: Thursday, 7.45.
PAVANE FOR A DEAD PRINCESS - Symphony Orchestra (conducted by M. Coppola) - D1561, Price 6/6. London Nat: Thursday, 8.5.

"His Master's Voice"



The Gramophone Co. Ltd.

London, W. 1.

MONDAY, March 10
MIDLAND REGIONAL
 626 kc's (479.2 m.)

6.40
THE MIDLAND REGIONAL ORCHESTRA

12.0 *London Regional Programme*

2.0-3.0 **LOZELL'S PICTURE HOUSE ORCHESTRA**

Conducted by **ERNEST PARSONS**
 Relayed to London Regional

Overture, 'Russlan and Ludmilla' *Glinka*
 First Movement, The 'Unfinished' Symphony *Schubert*
 The Rustle of Spring *Sinding*
 Hungarian Rhapsody, No. 14 *List*
 Waltz, 'Les Patineurs' ('The Skaters') *Waldteufel*
 Selection, 'The Debutante' *Herbert*

ORCHESTRA

Ballet Suite, 'Vivo la Danse' ('Long live the Dance') *Finck*

MARIE WILSON

Nocturne in D, Op. 27, No. 2 *Chopin, arr. Wiltonaj*

Ballet Music, 'Rosamunde' *Schubert, arr. Kreisler*

ORCHESTRA

The March of the Dwarfs *Moszkowski*

8.0 *London Regional Programme*

8.30 Midland News

8.35 **A Music Hall in 1909**

A Special Vaudeville Programme

Produced and Presented by **PHILIP RIDGEWAY**
 Book by **RALPH NEALE**
 Music arranged by **DOROTHY HOGREN** (From London Regional)



BERNARD ROSS and MARIE WILSON are the soloists in the Light Orchestral Programme this evening at 6.40.

5.15 **The Children's Hour**
 'Crooks and Cracks' - a more or less Musical Play by Meryl and Vernon Barnett

EDITH JAMES (Songs at the Piano)

Songs by **MARJORIE PALMER** (Soprano)

6.0 **JACK PAYNE and his B.B.C. DANCE ORCHESTRA** (From London Regional)

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **A Light Orchestral Concert**

Relayed to London Regional
THE MIDLAND REGIONAL ORCHESTRA
 Conducted by **JOSEPH LEWIS**
BERNARD ROSS (Baritone)
MARIE WILSON (Violin)

ORCHESTRA

A Children's Overture *Quilter*
 Selection, 'The Pirates of Penzance' *Sullivan*

BERNARD ROSS and Orchestra

The Yeomen of England ('Merrie England') *German*
 Four Jolly Sailors ('A Princess of Kensington') *German*

7.15 **ORCHESTRA**

Variations on a Once Popular Song. *Haydn Wood*

MARIE WILSON

Hungarian Dance, No. 4, in G Minor *Brahms, arr. Joachim*

Nobody Knows (Negro Spiritual) *arr. Lawrence Brown*

Variations on a Theme of Corelli *Tartini, arr. Kreisler*

BERNARD ROSS

Tally-Ho *Leoni*

Rose Ann *Alfred Hale*

Three Comrades *Hans Hermann*

9.25 *National Programme*

10.0 *London Regional Programme*

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

The B.B.C. year book for 1930

is magnificent value for its price.

Look at it, on the next bookstall you pass, and see why.

It costs only 2s!

The alternative to the Midland Regional programme is the National programme (see page 577), which you can receive from Daventry 5XX on 1,554.4 metres.

8.0
A TALK
ON
DR. JOHNSON

MONDAY, March 10
LONDON REGIONAL
842 kc's (356.3 m.)

10.30
DANCE MUSIC
FROM
THE PICCADILLY

12.0 A Ballad Concert
VIOLET CLIVE (*Mezzo-Soprano*)
GLYN DOWELL (*Tenor*)

12.30 A Recital of Gramophone Records

1.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
FROM THE PICCADILLY HOTEL

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by ERNEST PARSONS (*From Midland Regional*)
Overture, 'Russian and Ludmilla' .. Glinka
First Movement, The 'Unfinished' Symphony .. Schubert
The Rustle of Spring .. Sinding
Hungarian Rhapsody, No. 14 .. Liszt
Waltz, 'Les Patineurs' (The Skaters) .. Waldteufel
Selection, 'The Debutante' .. Herbert

5.15 JACK PAYNE and his B.B.C. DANCE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A Light Orchestral Concert
(*From Midland Regional*)
THE MIDLAND REGIONAL ORCHESTRA
Conducted by JOSEPH LEWIS
BERNARD ROSS (*Baritone*)
MARIE WILSON (*Violin*)

ORCHESTRA
A Children's Overture .. Quilter
Selection, 'The Pirates of Penzance' .. Sullivan

BERNARD ROSS and Orchestra
The Yeomen of England ('Merrie England') .. German
Four Jolly Sailors ('A Princess of Kensington') .. German

7.15 ORCHESTRA
Variations on a Once Popular Song Haydn Wood

MARIE WILSON
Hungarian Dance, No. 4, in G Minor .. Brahms, arr. Joachim
Nobody Knows (Negro Spiritual) .. arr. Lawrence Brown
Variations on a Theme of Corelli .. Tartini, arr. Kreisler

BERNARD ROSS
Tally-Ho! .. Leoni
Rose Ann .. Alfred Hale
Three Comrades .. Hans Hermann

ORCHESTRA
Ballet Suite, 'Vive la Danse' ('Long Live the Dance') .. Finck

MARIE WILSON
Nocturne in D, Op. 27, No. 2 .. Chopin, arr. Wilhelmj
Ballet Music, 'Rosamunde' .. Schubert, arr. Kreisler

ORCHESTRA
The March of the Dwarfs .. Moszkowski

8.0 'ENGLISH PERSONALITIES OF THE EIGHTEENTH CENTURY'
Mr. JOHN BAILEY: 'Dr. Johnson—I'

8.30 Regional News

8.35 A Music-Hall in 1909
Produced and presented by PHILIP RIDGEWAY
Book by RALPH NEALE
Music arranged by DOROTHY HOGGEN

9.25 National Programme

10.0 ERNEST LUSH (*Pianoforte*)
Five Concert Studies from Op. 19 Poldini

10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-12.0 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by SID BRIGHT, and the PICCADILLY GRILL BAND, directed by JERRY HOEY, from the PICCADILLY HOTEL



THREE FAMOUS LONDON MUSIC-HALLS OF THE DAYS BEFORE THE WAR.

The old Tivoli in the Strand, with Albert Chevalier topping the bill; the Alhambra in the days of '1830' and 'The Dance Dream,' when ballet was still its long suit; and the old Empire, which abandoned variety for the movies, and was finally pulled down and replaced by the cinema that now stands on its site. A programme recalling the music-halls before the war, arranged by Mr. Philip Ridgeway, will be broadcast tonight at 8.35.

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 577).

Monday's Programmes continued (March 10)

CARDIFF
968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

1.15 An Orchestral Concert
of
The Younger School of English Composers
Relayed from THE NATIONAL MUSEUM OF WALES
(National Programme)
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Portsmouth Point' William Walton
Merry Eye Herbert Howells
Two Pieces for Small Orchestras
Reginald Redman
Away on the Hills
Pan's Garden
Scherzo, 'Tam O'Shanter' .. Goossens
Music for Orchestra Constant Lambert

2.0 National Programme

4.45 'SOME WEST COUNTRY MEN OF LETTERS'—I
Mr. R. N. GREEN-ARMYTAGH
'General Reflections'

5.0 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

7.45 A Musical Comedy Programme
by
The Bristol Times and Mirror
Comedy Club
NATIONAL ORCHESTRA OF WALES
LIGHT ORCHESTRA
Conducted by REGINALD REDMAN

Selection, 'Show Boat' Kern
GEORGE BROOKMAN
Song and Chorus, 'The Rajah of Bhong' ('A Country Girl') Monckton and Rubens
LILY MARSH and JIMMIE MORRIS
Duet, 'Charming Weather' ('The Arcadians')
Monckton and Talbot
THE ORCHESTRA
Foxtrot, 'Cutie' }
Waltz, 'When I waltz with you' ('Blue Kitten') } Friml
HAYDN MORGAN
Song and Chorus, 'All down Piccadilly' ('The Arcadians') Monckton and Talbot
JOAN MAXWELL
Song, 'The amorous Goldfish' ('The Geisha')
Jones
THE ORCHESTRA
Argentine Tango ('Sunshine Girl').... Rubens
LILY MARSH
Song, 'Keep off the Grass' ('The Toreador')
Monckton
JEAN MAXWELL and HAYDN MORGAN
Duet, 'Mr. Jeremiah, Esq.' ('The Quaker Girl')
Monckton
JIMMIE MORRIS
Song, 'Everybody's awfully good to me' ('The Toreador') Rubens

THE ORCHESTRA
Selection, 'A Princess of Kensington' .. German

9.0 National Programme

9.15 West Regional News

9.20-11.0 National Programme

SWANSEA
1.040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

1.15 National Programme

5.15 THE CHILDREN'S HOUR
(From Cardiff)

6.0 National Programme

9.15 West Regional News (From Cardiff)

9.20-11.0 National Programme



BRISTOL TIMES AND MIRROR COMEDY CLUB
will be heard during the Musical Comedy Programme from
Cardiff this evening.

BOURNEMOUTH
1.040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

2.0 National Programme

9.15 Local News

9.20-11.0 National Programme

PLYMOUTH
1.040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

2.0 National Programme

5.15 THE CHILDREN'S HOUR
'THE TOY TOWN TREASURE'
(Dialogue Story by S. G. HULME BEAMAN)

6.0-11.0 National Programme
(9.15 Local News)

MANCHESTER
797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

2.0 National Programme

3.20 THE NORTHERN WIRELESS ORCHESTRA
EDNA PICKERING (Pianoforte) (S.B. from Leeds)
MARGARET SUTCLIFFE (Contralto)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

7.45 Northern Notions

Book by 'VESS.'
Sketch by E. A. BRYAN
Music by well-known composers
Produced by VICTOR SMYTHE
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

9.0 National Programme

9.15 North Regional News

9.20 National Programme

10.40-11.0 SEA SHANTIES
Sung by
THE BIRKENHEAD DOCK GATEMEN
and
WALTER JONES (Baritone)

By kind permission of THE MERSY DOCK[®]
AND HARBOUR BOARD
(From Liverpool)
'SEA BREEZES'
Part I
'THE DOG WATCH,' 188
Presented by
THE BIRKENHEAD DOCK GATEMEN
No more we'll go to Sea (Signed on)
Santiana (Stand by)
A long time ago (Man your Top's'l Halyards)
Hoo Dah (All gone)
On the F'slehead of the *Roderick Dhu*
Outward bound from Liverpool to 'Frisco

Part II
'IN THE SALOON,' 1930
A Passenger, WALTER JONES
Assisted by the Ship's Crew
During a concert in the saloon of the s.s.
Carmantic outward bound from Liverpool to
New York
Shenandoah
A-Roving
Yo, heave-ho
Fire down below

The Writer's World

No. 6.

March 7, 1930.

For New Writers

What Editors Want

By a Professional Journalist

If you are able to view a subject in a new light, you are, if you can write English, a potential journalist capable of earning a considerable income in your spare time.

The keynote of all newspaper contributions is novelty. There are comparatively few new subjects, but there are many variations on the same themes. Any averagely intelligent person is capable of striking a new note. It is that new note, that variation on familiar themes, that literary editors want—in fact, one type of "magazine" article is nothing more than a novel point of view upon a familiar or topical subject.

But there is another kind of article—that which deals with unfamiliar aspects of, or gives interesting facts about, a particular business, profession or experience. They are usually signed "By a Lawyer," "By a Hostess," "By a Teacher," "By a Gardener," "By a Philatelist," etc. It is quite possible for one person to be hostess, gardener,

philatelist, and a dozen other things, so that the writer's scope is not limited.

That is the secret of subject choosing. Ideas for articles are endless. But the free lance needs something more: he needs to know the technique of article writing. It is not difficult to acquire. Anybody who takes the trouble to do so and can learn how to treat subjects in an entertaining way has a wonderful chance to add to his income—and in a way that is not only really fascinating, but which broadens his outlook and interests amazingly.

The Regent Institute offers practical correspondence tuition in article and story writing. If you have aptitude for literary work—if you, for instance, can write an interesting letter—you can be trained to turn out articles for which editors will pay big prices. Send for the interesting booklet, "How to Succeed as a Writer" (free and post free) to-day, and learn how the Institute has enabled hundreds of men and women to write for the Press.

... Now I Earn £400 a Year

By JOHN CLEMENT

My literary career began after an interview, some two years ago, with the Assistant Director of Studies. I knew nothing whatsoever of writing at that time, and, moreover, I had not the advantage of a good education.

After reading a sample of my work, the Assistant Director told me that I had a fair chance of success, provided, of course, that I was willing to work. That day I enrolled as a student, and although I have much more to learn, I am now a professional journalist earning about £400 per annum.

It is but giving the Regent Institute their due to say that I owe my success to their valuable

tuition, and the infinite pains to which they were put in instructing one who knew absolutely nothing about journalism. I have no hesitation in recommending those who have an urge to write to place themselves as students with the Regent Institute. The fees charged are ridiculously small when compared with the remuneration that success brings.

That I enjoyed none of the advantages of a public school education, and yet progressed to the extent of contributing to most of the big daily and weekly newspapers within eighteen months, is sufficient to illustrate the great value of the tuition offered by the Regent Institute.

The Great Demand for Short Stories

By M. FOLLIOTT

Why are so many American stories—stories which have to be adapted in many cases—printed in British magazines?

Because editors cannot get what they want from British authors. The supply of suitable short stories is very much less than the demand.

The scope for the fiction writer in this country is enormous. Payment varies between one guinea and six guineas a thousand words (short stories are from 2,000 to 7,000 words long), all types of story are wanted, and the work of the unknown writer is carefully considered. Editors are always

on the look-out for new authors with talent, and spare no trouble to encourage them.

Story-writing demands an ability to write, imagination and a knowledge of the rules of construction. And a great number of people who do not write have the ability to do so (their entertaining letters are witness to that), and the imagination which, if used correctly, could seize on the myriads of ideas that everyday life provides and make plots of them.

If you have literary aptitude you can be trained to work ideas into plots and make stories of them which editors would be glad to buy.

How I Made £600 in Spare Time

By a WOMAN WRITER

I had always been keen about writing, though I had no practical knowledge as to how to dispose of my MSS. I decided to join the Regent Institute. I paid my fee, and before I had got to the end of the third lesson had refunded myself in full.

I finished the Course, which I found tremendously interesting, stimulating and helpful. Not only were my articles criticised and corrected, but I was given the names (with the happiest results) of those papers likely to take my MSS. In a few months I had made more than enough to encourage me to continue.

It was pointed out in one of the lessons that an author should write on those subjects of which he or she has some personal and practical experience. The advice has been the keynote of my success. I asked myself what subject I knew most about. The answer came in a flash. I wrote my first book. It ran at once into over 20,000 copies and is still selling. I followed this up with others on the same subject, and in four years have made well over £600. Last year I made £240 from royalties and other sources, and this in the midst of a very busy life.

D. H.

Earning While Learning

Swift Success of Regent Students

Hundreds of Regent students have earned money by the pen during tuition; many of them have recouped the fee several times over while taking the Course. Most of these successful pupils were novices when they enrolled. Typical reports of *earning while learning* are given below:—

Selling Two or Three Articles a Week

For some time the *Liverpool Echo* and the *Evening Express* (and occasionally the *Weekly Post*) have published one article each week. . . . I remodelled a few articles according to the hints in your lessons, and they were at once accepted."

Thirty-Three Times in Print.

"I have now (after Lesson 6) been in print thirty-three times."

Permanent and Remunerative Work.

"I have secured permanent and remunerative work besides selling every one of my exercises."

Over £30 Earned.

"I am doing fairly well. I expect to touch £30 from Journalism by December, as I am now beyond £30 (after eight lessons)."

A Busy Writer.

"I now forward my ninth lesson for criticism. At present I can scarcely find time to continue with your Course, as every spare minute is spent in writing articles. Some weeks I place as many as four."

Write to-day for a copy of the Institute's prospectus, "How to Succeed as a Writer." This interesting booklet will be sent free and post free on application to The Regent Institute (Dept. 258K), Regent House, Palace Gate, London, W.8.

Cut out this coupon and post it in an unsealed envelope (½d. stamp), or write a simple request for the booklet.

THE REGENT INSTITUTE

(Dept. 258K),

Regent House, Palace Gate, London, W.8.

Please send me, free of charge and without any obligation on my part:—

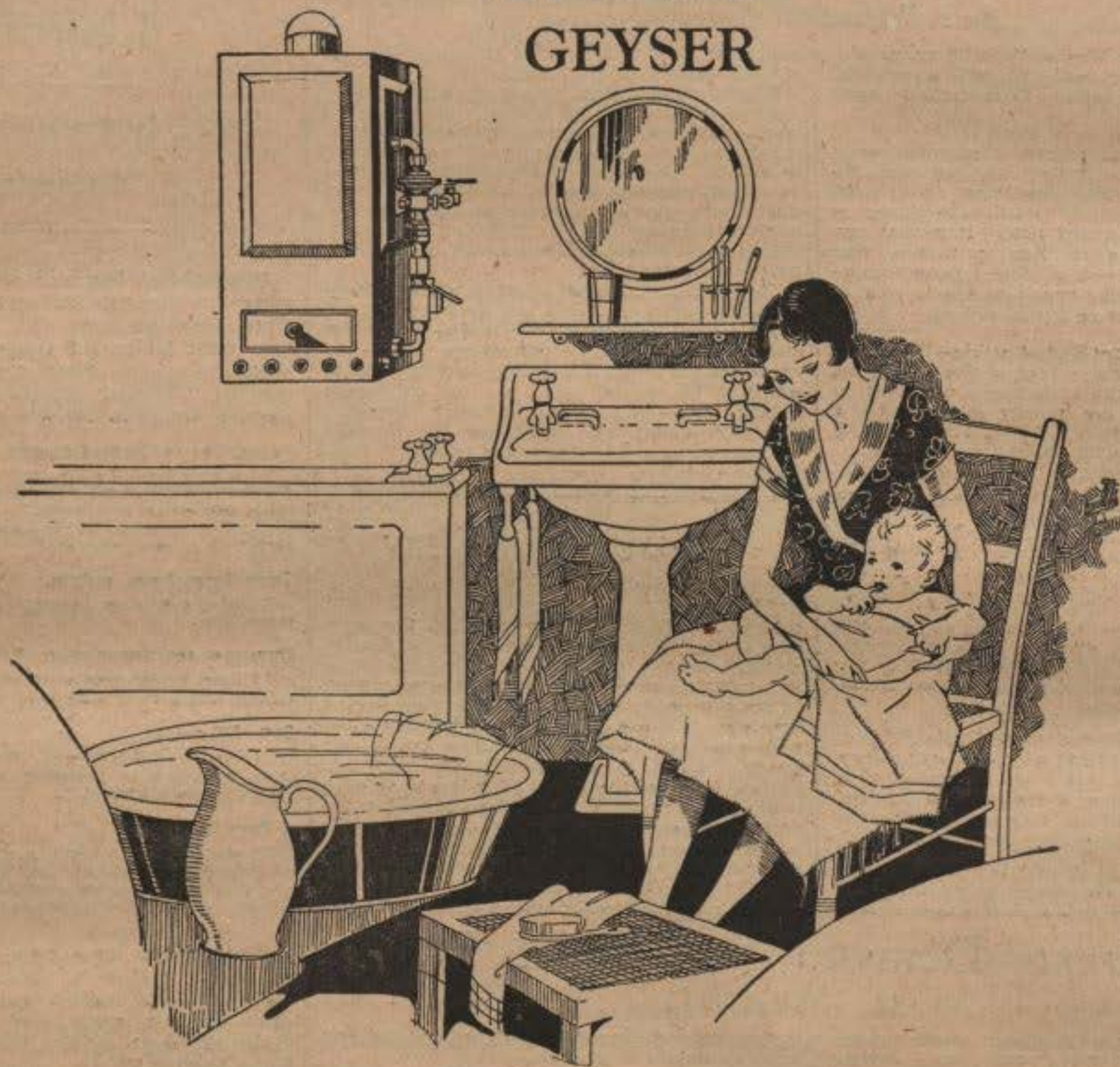
- A free copy of your INTERESTING BOOKLET, "How to Succeed as a Writer," describing your Postal Courses and giving full details of the openings for new writers, together with evidence of substantial earnings by students in spare time.
- Particulars of the moderate fee and the convenient terms of payment.

Name
(Block Letters)

Address.....

EWART'S

"SUPREME" GEYSER



There's no waiting for the hot water at baby's bath-time when a Ewart's geyser is installed. The illustration shows one of Ewart's "Supreme" geysers supplying instant and constant hot water—just turn the tap—to the bath and the lavatory basin. It works automatically.

*Write for copy of the free booklet
"Ewart's Geysers in the Home."*

EWART & SON LTD. (Est. 1834)
346 Euston Road, London, N.W.1.

'Phone : Museum 2570 (5 lines).

HOT WATER INSTANTLY NIGHT OR DAY

7.25
PIONEERS
OF
HEALTH—II.

TUESDAY, March 11
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.45
DE COURVILLE
HAS
HIS HOUR



ORGAN MUSIC AT MIDDAY,
by EDWARD O'HENRY, at the organ of Tussaud's Cinema.

4.15 SPECIAL TALK FOR SECONDARY SCHOOLS

Mr. H. WILSON HARRIS: 'Newspapers and the World'—IV

4.30 PATTMAN
AT THE ORGAN

AND
THE BRIXTON ASTORIA
ORCHESTRA

Directed by FRED KITCHEN
Relayed from THE BRIXTON ASTORIA

5.15 The Children's Hour

'Zoo Dwarfs and Giants,' by LESLIE G. MAINLAND

The Story of 'The Wild Cat and the Dealer' (Part I) (H. Mortimer Batten)

Songs and Imitations by RONALD GOUBLEY

6.0 READINGS FROM THE VICTORIAN POETS

WILLIAM MORRIS

Read by Mr. RONALD WATKINS

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

SCHUMANN'S PIANOFORTE MUSIC
Played by DESIRÉE MACÉWAN

Sonata in F Sharp Minor, Op. 11 (last three Movements)

7.0-7.20 'LOOKING BACKWARD'—IX
SIR HUGH BELL, C.B., D.C.L., LL.D.

7.25 PIONEERS OF HEALTH—II
Mrs. MARY ADAMS: 'Andreas Vesalius'

7.45 THE GERSHOM PARKINGTON
QUINTET

STELLA MURRAY (Contralto)
JEANNE CHEVREAU (Harp)

QUINTET
Selection, 'The Bohemian Girl' and 'Maritana'
Balfe and Wallace
Lotus Land.....Cyril Scott

8.0-8.30 (1,554.4 m. only)*

8.2 STELLA MURRAY
The Arrow and the Song.....Balfe
The Snowdrop } Stanford
A soft Day }

* MAKING WORK WORTH WHILE—II
Professor T. H. PEAR, 'On Being Clever with One's Hands'

8.10 JEANNE CHEVREAU
Conte de Noël (Christmas Story) Zabel

8.17 QUINTET
Novelletten Coleridge-Taylor
Polonaise in A Chopin
The gentle Maiden arr. Somervell

8.32 STELLA MURRAY
When all was young ('Faust') Gounod
The Song in my Heart d'Hardelot

8.40 JEANNE CHEVREAU
Gitana (Gipsy) Hasselmann

8.47 QUINTET
Selection of Schumann's Songs .. arr. Collins

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Stock Exchange Summary; (1,554.4 m. only) Shipping Forecast, and Fat Stock Prices

9.20 'THE PROGRESS OF MUSIC'—VIII
Dr. GEORGE DYSON

I. Variations (Sir Edward Elgar's 'Enigma' Variations)

9.45 De Courville's Hour—II

Third Series
including
JACK PADBURY'S COSMO CLUB SIX

10.45-12.0 DANCE MUSIC
THE SPLENDE DANCE BAND, relayed from THE HOTEL SPLENDE

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—X
Mrs. LEONORA EYLES, 'Simple Spring Cleaning'

11.0-11.30
(261.3 m. only)
Experimental Television Transmission
by the Baird Process

12.0 A Ballad Concert
EDITH DELANEY (Soprano)
RICHARD HAWKINS (Tenor)

12.30 EDWARD O'HENRY
At THE ORGAN of TUSSAUD'S CINEMA
Relayed from TUSSAUD'S CINEMA

1.0-2.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
From THE PICCADILLY HOTEL

2.5 Gramophone Records

2.30 FOR THE SCHOOLS
Sir WALFORD DAVIES: Music
(a) A Beginner's Course
(b) A Miniature Concert
(c) An Advanced Course

3.30 Interlude

3.35 Monsieur E. M. STÉPHAN: Elementary French

4.0 Light Music
THE BRIXTON ASTORIA ORCHESTRA
Directed by FRED KITCHEN
Relayed from THE BRIXTON ASTORIA



HARP MUSIC THIS EVENING
by JEANNE CHEVREAU, playing in the concert
at 7.45.

If you are a London listener, you will find the alternative London Regional programme on 356 metres (see page 585). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 472.2 metres (see page 584).

BROADCAST MUSIC OF THE WEEK

(Continued from page 586.)

The other symphony is Beethoven's No. 5—'So Fate knocks at the Door,' the best known and best loved of Beethoven's nine.

One of the foremost pianists of a younger generation is the soloist at Friday's symphony concert. Beginning his career as a remarkable child prodigy, Backhaus has long been recognised as a great artist who is at home in the music of many schools. But if there is one master more than another whose music he delights to play it is Beethoven, and on Friday he is to be the soloist in the last and biggest of his five Pianoforte Concertos, the so-called *Emperor*. In it Beethoven made several innovations on the traditional form, and the soloist has a little prelude, like a fantasy, before the orchestra begins with the usual introduction. That includes the themes on which the movement is built up, and comes to an end with a long pause, when the pianoforte has another flourish before breaking into the first chief theme. But the listener who has noted the melodies of the orchestral introduction will have no difficulty in following the course of the movement after the soloist enters; it is very big and splendid Beethoven, but in no way difficult to follow and understand.

The slow movement is in effect a series of free variations on a simple and dignified melody, and the last movement is a brilliant rondo, which is linked with the slow movement by a very beautiful transition passage. The theme heard at the outset, gay and swift-footed, sets the pace for a movement which is throughout in Beethoven's brightest good spirits.

The two orchestral pieces in the first half of the programme, Weber's Overture *Der Freischütz* ('The Marksman')—romantic music at its best—and Debussy's *L'Après midi d'un Faune*, a vague, dreamy picture of that sensuous creature of mythology, have been so often described in these columns that listeners must know them both as old friends.

The second part of the programme is a new symphony by Arnold Bax. As a student of the Royal Academy of Music it used to be said of him that he could play at sight on the pianoforte the most elaborate orchestral score one could set before him. This exceptional gift had the not unnatural result of making it difficult for him to realize how complex some of his early orchestral music sounded to ears other than his own. His later work shews a tendency to more conciseness and directness, although there was never any suggestion that even his earliest works were diffuse or long-winded.

Another influence which can be traced in some of his music, is a keen interest in the Celtic revival, particularly in the folk lore and folk music of Ireland. His position in the world of music is such that a new symphony from him is an event of very real interest to all who have at heart the best interests of English music. The Symphony Concert is being given to the Regional transmitter this week, and on Saturday evening at 9.15 it broadcasts a chamber music programme mainly for wind instruments by a team which many listeners have enjoyed hearing on former occasions. They, too, are giving us a first performance by an English composer, a quintet by Eric Fogg, the brilliant young Manchester musician who made a name for himself at a very early age.

TUESDAY, March 11 MIDLAND REGIONAL 626 kc's (479.2 m.)

8.50
THE MIDLAND
CHORUS
AND ORCHESTRA

12.0 London Regional Programme

2.0-3.0 Light Music Relayed to London Regional

THE MIDLAND REGIONAL ORCHESTRA
Conducted by FRANK CANTELL

March, 'Vito' Lopez
Waltz, 'Gently Gliding' Lincke
Fantasy on the Music of Weber Schreiner
Three Famous Pictures Haydn Wood
Tango, 'Morena'
One-step, 'Dites-moi, ma Mère' ('Tell me,
Mother') Yvain
Three Irish Dances John Ansell

5.15 The Children's Hour

'The Princess who was Spoilt'—a Fairy Story
by Mona Pearce

JOSEPH BOURNE (Tenor)

The Moonlit Road W. H. Squire
Won't you come roving? Ronald Bateman

BAND

American Sketch, 'In Ole Kentucky' Douglas
Trombone Solo, 'Ora Pro Nobis' .. Piccolomini
(T. Pegg)

LENA WOOD (Violin)

Chaconne Vitali

8.0 BAND

Selection of Meyerbeer's Music arr. Round

JOSEPH BOURNE

One little Hour Evelyn Sharpe
O Flower Divine Haydn Wood



THE AMINGTON BAND,

Conducted by ROLAND DAVIS, will broadcast this evening at 7.15.

Songs by DAPHNE HICKMAN (Soprano) and
HAROLD CASEY (Baritone)

'Getting at the Root of Things—The Water
you Drink,' by Major Vernon Brook

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 ORGAN RECITAL'

By H. O. HODGSON

Relayed from ST. MARY'S CHURCH, NOTTINGHAM

Variations on a Theme of Beethoven... Merkel
Prelude (Seventeenth Century) Cleramboult
Toccata in C Bach
Agitato and Cantilone, Sonata in D Minor

Rheinberger

Fantasy on a Christmas Theme .. H. O. Hodgson

Choral Prelude, 'Ye Watchers' .. Gordon Slater

7.15 A Band Concert

THE AMINGTON BAND

Conducted by ROLAND DAVIS

March, 'Vimy Ridge' Bidgood
Overture, 'Nebuchadnezzar' Verdi

BAND

Air de Ballet and Polacca Beethoven
Humoresque, 'March of the Mannikins' Fletcher

LENA WOOD

Scherzo Dittersdorf, arr. Kreisler
Meditation Glazounov
Minuet Beethoven, arr. Burmeister

BAND

Tone Poem, 'Loreley' Nesvalba

8.45

Midland News

8.50 A Choral and Orchestral Concert

THE MIDLAND REGIONAL CHORUS and
ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Rosamunde' Schubert
Choral, 'Ring out, wild Bells' Bantock
Barcarolle, 'The Tales of Hoffmann' Offenbach
Ballad, 'The Revenge' Stanford
Gavotte ('Mignon') Ambroise Thomas
Choral, 'Excelsior' Balfe, arr. Button
Ballet Music, 'William Tell' Rossini

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

The alternative to the Midland Regional programme is the National programme (see page 583), which you can receive from Daventry 5XX on 1,554.4 metres.

TUESDAY, March 11
LONDON REGIONAL
 842 kc's (356.3 m.)

6.40
**MUSICAL
 COMEDY
 PROGRAMME**

12.0 **A Concert**
 THE LONDON VIENNESE SALON ORCHESTRA

1.0 **REGINALD FOORT**
 [AT THE ORGAN OF THE REGENT CINEMA]
 Relayed from Bournemouth

2.0-3.0 **Light Music**
 (From Midland Regional)
 THE MIDLAND REGIONAL ORCHESTRA
 Conducted by FRANK CASTELL

- March, 'Vito' Lopez
- Waltz, 'Gently Gliding' Lincke
- Fantasy on the Music of Weber Schreiner
- Three famous Pictures } Haydn Wood
- Tango, 'Morena' }

Choral Concert

IRENE MORDEN (*Soprano*)
 STEUART WILSON (*Tenor*)
 STUART ROBERTSON (*Bass*)
 THE LIVERPOOL PHILHARMONIC ORCHESTRA
 Conducted by
 SIR HENRY WOOD

- Suite, 'Capriol' Peter Warlock
- IRENE MORDEN and Orchestra
- To Deum for Double Chorus Verdi
- STEUART WILSON and Orchestra
- Psalmus Hungaricus for Orchestra and Chorus Kodaly



THE LIVERPOOL PHILHARMONIC SOCIETY'S CONCERT TONIGHT.
 SIR HENRY WOOD (centre) will conduct the Choral Concert to be relayed from Liverpool tonight, in which STEUART WILSON (left) and STUART ROBERTSON (right) will sing.

One-step, 'Dites-moi, ma Mère' ('Tell me, Mother') Yvain
 Three Irish Dances John Ansell

5.15 **JACK PAYNE**
 and his
B.B.C. DANCE ORCHESTRA

6.15 **'The First News'**
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **Musical Comedy Programme**
 OLIVE GROVES (*Soprano*)
 GEORGE BAKER (*Baritone*)
 THE WIRELESS ORCHESTRA
 Conducted by JOHN ANSELL

7.45-10.0 **The Liverpool Philharmonic Society's Concert**
 Relayed from THE LIVERPOOL PHILHARMONIC HALL from Liverpool

IRENE MORDEN, STEUART WILSON and STUART ROBERTSON
 Sixth Chandos Anthem, 'O Praise the Lord with one Consent' Handel

8.45 app. **INTERVAL**
 Regional News

9.0 **Concert**
 (Continued)
 ORCHESTRA
 Second Suite, 'Wand of Youth' Elgar
 STUART ROBERTSON and Orchestra
 Busslied (A Song of Penitence)... } Beethoven
 Song of a Flea }

ORCHESTRA and Chorus of Contraltos and Basses
 Three Russian Songs, Op. 41..... Rachmaninoff
 (First performance in England)

ORCHESTRA and Chorus
 Danse Polovtsienne ('Prince Igor') .. Borodin

10.15-10.30 **'The Second News'**
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN



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London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 583).



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Tuesday's Programmes continued (March 11)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

5.15 THE CHILDREN'S HOUR

6.0 'HOW SOUTH WALES BECAME AN INDUSTRIAL AREA'—VI

Principal J. F. REES, University College of South Wales and Monmouthshire:
'The growth and distribution of population'

6.15 National Programme

7.0 EGYWL GYMRAEG
A WELSH INTERLUDE
(From Swansea)

7.45 A Concert

THE GWAUNCAEGURWEN TROMBONE QUARTET
The North Wind Rimmer

MARI ELWYN (Soprano)
Aderyn y To E. T. Davies
Ynys y Plant
Yr Eos Lais Traditional

ROSS RICHARDS (Bass-Baritone)
Slender's Whisper ('The Barber of Seville') Rossini
When the Sergeant Major's on Parade Longstaffe

ELSIE THOMAS (Harp)
Y Gaeaf (The Winter) Thomas
Cwyn yr Alltud W. S. Gwynn Williams

MATTIE DAVIES (Contralto)
Softly awakes my Heart Saint-Saëns
Secrecy Wolf



MARI ELWYN (left), ROSS RICHARDS and MATTIE DAVIES (right) take part in this evening's concert from Swansea.

7.25 National Programme

7.45 A Concert
(From Swansea)

9.0 National Programme

9.15 West Regional News

9.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

5.15 THE CHILDREN'S HOUR
(From Cardiff)

6.15 National Programme

7.0 EGYWL GYMRAEG
'FYNCIAU'R DYDD YNG NGHYMRU'
Gan:
Yr. Athro E. ERNEST HUGHES
A WELSH INTERLUDE
'CURRENT TOPICS IN WALES'
A Review, in Welsh, by
Professor E. ERNEST HUGHES

7.25 National Programme

QUARTET
Trombone Solo, 'Men of Harlech'....arr. Round
(JOHN JENKINS)

MARI ELWYN
A Prayer to Our Lady Donald Ford
The Three Petals Tirindelli
Solveig's Song Grieg
Down in the Forest Landon Ronald

ROSS RICHARDS
Y Dymhostl R. S. Hughes
Yndawela Galon Drist Pughe Evans

MATTIE DAVIES
Tros y Gareg Richards
Boreu'r Pasc Caradog Roberts

QUARTET
Poluito Donizetti

9.0 National Programme

9.15 West Regional News (From Cardiff)

9.20-12.0 National Programme

BOURNEMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.0 National Programme

2.30 National Programme

(Bournemouth Programme continued on page 587.)

Programmes for Tuesday

(Bournemouth Programme continued from page 586.)

7.0 Mr. P. FORD, B.Sc. (University College, Southampton): 'The Changing South'

7.25 National Programme

9.15 Local News

9.20-12.0 National Programme

PLYMOUTH

1.040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR

A visit to the 'Pets Section,' to which has been added 'Some African Pets' (Gertrude Elliot)

6.0 National Programme

7.0 'PHASES OF ENGLISH SOCIAL LIFE—IV'

The Rt. Rev. J. H. B. MASTERMAN, Bishop of Plymouth: 'Democracy in its social aspect'

7.25-12.0 National Programme

(9.15 Local News)

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.0 A Gramophone Lecture Recital

1.0 Gramophone Records

1.15-12.0 The Manchester Tuesday Midday Society's Concert

Relayed from THE HOULDSWORTH HALL.

BEATRICE COLEMAN (Contralto)

PHYLLIS ELEY (Pianoforte)

2.30 National Programme

4.30 The Northern Wireless Orchestra

5.15 THE CHILDREN'S HOUR

6.0 OMELETTE: 'Rhymes round the Region'

6.15 National Programme

7.0 TOWARDS UTOPIA—VI

Miss MARGARET BEAVEN: 'Invalid Children' (From Liverpool)

7.25 National Programme

7.45 The Liverpool Philharmonic Society's Concert

Relayed from THE PHILHARMONIC HALL, LIVERPOOL

(London Regional Programme)

9.0 National Programme

9.15 North Regional News

9.20-12.0 National Programme

VEGETABLE COOKERY.

THE vegetable course is of great importance for the proper functioning of the body. Vegetable foods increase the power of resistance to disease and infection, and so pave the way to good health. Let it be remembered that vegetables are essential if the body is to remain healthy, and should not be looked upon as a flavouring or an accompaniment, but as a necessity. Their chief value is to supply salts and vitamins, and so keep the blood stream pure.

Give an abundant supply of vegetable foods, cooked and uncooked. The cooking must be done in such a way as to retain the goodness. The French are experts at preparing vegetable courses, because they regard the liquid in which vegetables are cooked as being as important as the vegetable itself. Wherever possible, the liquid should be retained, as it contains vegetable salts and vitamins which have escaped.

Lentil Cutlets.

2 teacupfuls lentils. 2 ozs. butter or margarine.
2½ teacupfuls water. Pepper and salt.
1 teaspoonful 1 onion finely chopped.
chopped parsley 1 beaten egg.

Wash the lentils in several waters and soak in the amount of water given for twenty-four hours. Put into a saucepan, adding the water in which lentils soaked; also the butter, chopped onion, pepper and salt. Simmer slowly for two hours, stirring frequently until a thick, smooth purée is obtained. The chopped parsley should be added last, to preserve its bright green colour. Add enough beaten egg to bind the mixture together and turn on to a plate to cool. When cold, form into cutlets and coat with beaten egg and breadcrumbs. The cutlets are now ready for frying in smoking hot fat. Fry a golden brown and drain well. Place a small piece of uncooked macaroni at the end of each cutlet, to make them look attractive. Serve very hot. Peas and beans can be substituted for lentils.

Steaming is one of the best methods of cooking vegetables. An ordinary tin steam cooker is a valuable addition to any kitchen. A fireproof casserole is invaluable for cooking vegetables in the oven and for presenting a savoury hot dish at table. This is an excellent method for onions:—

Savoury Onions.

4 large onions. 2 ozs. beef dripping.
Pepper and salt. Pinch of nutmeg.

Skin and scald the onions. Remove the outer layers and chop finely. Put the chopped onion, fat, and seasoning into the dish to become hot. Add the whole onions and put on the lid. Cook slowly about two hours until quite tender. If a casserole is unobtainable, a pie dish covered with a plate can be used. Onions contain properties most valuable to the system. They help to purify the blood stream. A quickly prepared supper dish can be made from onions which have been previously cooked.

Baked Onions.

4 cooked onions. 4 tablespoonfuls grated
Pepper and salt. cheese.
4 tablespoonfuls white sauce or breadcrumbs
soaked in milk.

Arrange the ingredients in layers in a pie dish. The top layer should be grated cheese. Bake in a quick oven till brown.

Green vegetables are an important item in our food, and so their composition should be understood. The framework of all vegetables is composed of a substance called cellulose—which is best seen when a cabbage leaf is held up to the light. It is a network of fibres, this cellulose, and it requires thorough cooking to make it wholesome and digestible. Soaking in cold salt water is necessary to cleanse, and also to crisp cabbage, lettuce or cauliflower, as most of us buy from shops and are deprived of the pleasure of picking fresh and crisp greens from the garden.

The most common way of cooking green vegetables in this country is by boiling, but this method has much to condemn it, as so many of the valuable properties are thrown away in the water. There is no doubt that in a few years' time, boiling (of vegetables) will be considered an old-fashioned and wasteful method of serving vegetables. Wherever possible, steaming or stewing in a covered dish in the oven should be resorted to for the vegetable course.—From a Scottish talk by Mrs. Gunston.

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WEDNESDAY, March 12

NATIONAL PROGRAMME

1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
A RECITAL
BY
HAROLD SAMUEL

7.45
BILLY MAYERL
AT
THE PIANO

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 MISS MEGAN LLOYD GEORGE, M.P.
'THE WEEK IN WESTMINSTER'

11.0-11.30 (261.3 m. only)
Experimental Television Transmission
By the Baird Process

12.0 A Recital of Gramophone Records

1.0 Light Music
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECN
From the RESTAURANT FRASCATI

2.0 A Ballad Concert
JOSEPHINE TUCKER (Contralto)
ROB ROY BOSSERT (Violin)

2.30 FOR THE SCHOOLS
Miss C. VON WYSS: 'Nature Study
for Town and Country Schools—
VIII, The Family Life of Newton'

2.55 Interlude

3.0 Miss MARJORIE BARBER: 'Stories
and Storytelling in Prose and
Verse—VIII, Tennyson: The Lady
of Shalott and The Passing of
Arthur'

3.25 A Light Classical
Concert

LIDDELL PEDDIESON (Tenor)
THE STRATTON STRING QUARTET

Quartet in G, Op. 10.....*Debussy*
Animé et tres décidé (Animated and very
decided); Assez vif et tres rythmé (Very
lively and rhythmic); Andantino, doucement
expressif (tenderly expressive); Très modéré
—tres mouvementé (Very moderate, very
rhythmic)

3.55 LIDDELL PEDDIESON

Etrick.....*Graham Peel*
You gaily Winds.....*Lennox Berkeley*
The passionate Shepherd.....*Peter Warlock*
The Temper of a Maid.....*Head*
Twilight Fancies.....*Delius*
Sweet Chance that led my Steps abroad...*Head*

4.10 QUARTET

Quartet in C, Op. 59, No. 3.....*Beethoven*
Andante con moto—Allegro vivace; Andante
con moto quasi allegretto; Minuetto; Allegro
molto

4.45 REGINAL NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Pot-pourri, 'Classical Memories'..arr. *Ewing*
Baby's Sweetheart.....*Corri*
Melody in F.....*Rubinstein*
Military Fanfare.....*Ascher arr. Best*

5.15 The Children's Hour
'TOY TOWN TREASURE'—

in which Ernest, the Policeman, the Mayor,
Larry, the Lamb, the Inventor, the Magician
and, incidentally, Mr. Grouser, solve a very
difficult problem (*S. G. Hulme-Beaman*). Music
by THE OLIV SEXTET

6.0 Ministry of Agriculture Fortnightly Bulletin



THE LONDON STRING PLAYERS
will broadcast Chamber Music in the National Programme from
10.10 to 11.0 tonight.

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 The Foundations of Music
SCHUMANN'S PIANOFORTE MUSIC
Played by DESIRÉE MAC EWAN
Davidsbündler, Op. 6, No. 14
Scherzino from Faschingsschwank (Carnival
Jest), Op. 26
Three Romances, Op. 28

7.0-7.20 Talk arranged under the auspices of
the Department of Overseas Settlement

7.25 'INTERNATIONAL CO-OPERATION
AND WHAT IT MEANS'—II
'ON POLITICS'
By Prof. P. J. NOEL BAKER, M.P.

7.45 BILLY MAYERL
(Syncopated Piano Solos)

8.0 The Wireless Orchestra

Conducted by JOHN ANSELL
ELSIE COCHRANE (Soprano)

ORCHESTRA
Festival March.....*Dvorak*
Overture 'L'Epreuve Villageoise' ('The
Village Trial').....*Gritty*
Habanera.....*Chabrier*

ELSIE COCHRANE with Orchestra
Una Voce poco fa ('A little Voice I heard')
Rossini

ORCHESTRA
Suite, Lorraine.....*Boieldieu*
The Banks of the Moselle; Shepherd's Song;
Idylle: Lorraine Village Festival

ELSIE COCHRANE
Ah, love but a Day
Mrs. H. H. A. Beach
The Answer.....*Terry*

ORCHESTRA
Overture, 'Masaniello'.....*Auber*
Intermezzo, 'Naila'.....*Delibes*
Processional March.....*Finck*

9.0 'The Second News'
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN;
Stock Exchange Summary;
(1,554.4 m. only) Shipping Fore-
cast and Fat Stock Prices

9.25 Captain F. KINODON WARD:
'Kanchenjunga'

9.40 HAROLD SAMUEL
A PIANOFORTE RECITAL

10.10 THE LONDON STRING
PLAYERS
Leader, JEAN POUENET
Conductor, HERBERT MENGES
Suite in C.....*Purcell*
Prelude; Almand; Saraband;
Minuet; Courante; Sarabande;
Cebell

Serenade, 'Eine kleine Nachtmusik' ('A little
Serenade').....*Mozart*
Allegro; Romanze; Menuetto; Rondo
Suite, 'Capriol'.....*Peter Warlock*
Basse-danse; Pavane; Tordion; Bransles;
Pieds-en-Pair; Mattachins

11.0 (1,554.4 m. only)
DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND, directed
by RAY STARITA, from THE AMBASSADOR CLUB

11.15-12.0 THE CAFE DE PARIS BLUE LYRES BAND,
from THE CAFE DE PARIS

No wireless receiving apparatus,
crystal or valve, may be installed or
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any Post Office at which Money
Order business is transacted, price
10s. Neglect to obtain a licence
is likely to lead to prosecution.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 591). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 590).

WEDNESDAY, March 12
MIDLAND REGIONAL
 626 kc's (479.2 m.)

6.40
FROM THE
MUSICAL
COMEDIES



All stations
will
now switch
over to

Player's
please



N.C.C.79

12.0 *London Regional Programme*

1.30 **A Light Orchestral Programme**

Relayed to London Regional
 THE MIDLAND REGIONAL ORCHESTRA
 Conducted by FRANK CANTELL
 HILDA SEARLE (Soprano)
 HERBERT STEPHEN (Violoncello)

ORCHESTRA

Overture, 'Echoes of Ossian' Gade

HERBERT STEPHEN

Sapphic Ode Brahms, arr. Salter

Romance: Am Springbrunnen (By the Fountain)
 Schumann, arr. Grützmacher

ORCHESTRA

Fantasia on the Music of Offenbach arr. Petras

HILDA SEARLE

Shepherd, thy Demeanour vary... Brown, arr. Wilson
 By the Waters of Minnetonka Lieurance
 Waltz Song ('Tom Jones')
 German

2.10 ORCHESTRA

Dance of Arsinoe and the Slaves Arensky

HERBERT STEPHEN

Serenade .. } Victor Herbert
 Scherzo }

ORCHESTRA

Divertissement, 'A Day in Naples' Byng

HILDA SEARLE

A Birthday Cowen
 Sing, sing, Blackbird Phillips
 Clorinda Orlando Morgan
 Waltz, 'The Blue Danube'
 Johann Strauss, arr. Elkin

2.46-3.0 ORCHESTRA

Suite, 'Cobweb Castle' Liza Lehmann

5.15 **The Children's Hour**

'The Higgedly-Piggedly Twins'—they make the Fairy Queen angry, by Cecily Fleming
 JACKO and a Piano
 'Medieval Wayfaring Life—A Tale of Wicked Weyes,' by E. M. Griffiths
 Songs by LILIAN KEYES (Soprano)

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 From the Musical Comedies

THE MIDLAND REGIONAL ORCHESTRA
 Conducted by FRANK CANTELL

Selection, 'Sybil' Jacobi

ALFRED BUTLER and Orchestra

Freedom ('The Greek Slave') Jones

Toreador Song ('The Toreador')

Caryll and Monckton

LILIAN KEYES (Soprano) and Orchestra

Magical Moon ('A Cousin from Nowhere')

Kunneke

Moonstruck ('Our Miss Gibbs')

Caryll and Monckton

ORCHESTRA

Selection, 'Airs and Graces' Monckton

ALFRED BUTLER and Orchestra

Love's content ('Tom Jones') German

Pearl of sweet Ceylon ('The Cingalee')

Monckton

ORCHESTRA

Crazy Rhythm ('Lucky Girl') .. Meyer and Kern

LILIAN KEYES and Orchestra

Who? Who? Who?

('Lady Madcap') Rubens
 Grandmama's Days ('Betty in Mayfair')

Fraser-Simson

ORCHESTRA

Lady be Good .. Gershwin

8.0 *London Regional Programme*

8.30 Midland News

8.35 'Fulk o' the Forest'

A Romance of the time of Richard II

Adapted by E. ESDAILE
 from the Novel

'The King Behind the King'

By WARWICK DEEPING

Characters

Fulk Ferrers

Isolt of the Rose

John (Servant to Fulk)

Dame Ferrers (Fulk's Mother)

Guy the Stallion

Jack Straw

John Ball

Big Blanche

Father Merlin

Polecat

Rebel Conspirators

Sir Robert Knollys

Earl of Warwick

Earl of Salisbury

Cavendish (Servant to Knollys)

The Princess (Mother to King Richard II)

King Richard II

Peasants, Mob, Soldiers, etc.

(London Regional Programme)

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

The alternative to the Midland Regional programme is the National programme (see page 589), which you can receive from Daventry 5XX on 1,554.4 metres.

6.40
THE WIRELESS
MILITARY
BAND

WEDNESDAY, March 12
LONDON REGIONAL
842 kc's (356.3 m.)

8.35
'FULK O'
THE
FOREST'

12.0 ORGAN RECITAL
by
WALTER S. VALE
Relayed from ALL SAINTS', MARGARET STREET
IAN GLENNIE (*Baritone*)
MENDELSSOHN AND BACH
WALTER S. VALE
Prelude and Fugue in D Minor, No. 3 *Mendelssohn*
IAN GLENNIE
Lungi è amor da me (Far is Love from me) *Fasola*
Nachtstück (Nocturne)..... *Schubert*
WALTER S. VALE
Sonata in A, Op. 65, No. 3. *Mendelssohn*
Con moto maestoso; Andante tranquillo
IAN GLENNIE
Kishmul's Galley
Hebridean Air, arr. Kennedy-Fraser
The Widow Bird } *Herbert Howells*
A Madrigal }
WALTER S. VALE
Prelude and Fugue in C Minor *Bach*

1.0 Gramophone Records

1.30 A Light Orchestral Programme

(From Midland Regional)

THE MIDLAND REGIONAL ORCHESTRA
Conducted by FRANK CANTELL
HILDA SEARLE (*Soprano*)
HERBERT STEPHEN (*Violoncello*)

ORCHESTRA

Overture, 'Echoes of Ossian' *Gade*

HERBERT STEPHEN

Sapphic Ode *Brahms, arr. Salter*
Romance } *Schumann,*
Am Springbrunnen (At the Fountain) } *arr. Grützmacher*

ORCHESTRA

Fantasy on the Music of Offenbach
arr. Fetras

HILDA SEARLE

Shepherd, thy Demeanour vary

Brown, arr. Wilson

By the Waters of Minnetonka *Lieurance*
Waltz Song ('Tom Jones') *German*

2.10 ORCHESTRA

Dance of Arsinoe and the Slaves *Arensley*

HERBERT STEPHEN

Serenade } *Victor Herbert*
Schérzo }

ORCHESTRA

Divertissement, 'A Day in Naples' *Byng*

HILDA SEARLE

A Birthday *Cowen*
Sing, sing, Blackbird *Phillips*
Clorinda *Orlando Morgan*
Waltz, 'The Blue Danube'
Johann Strauss, arr. Elkin

2.46-3.0 ORCHESTRA

Suite, 'Cobweb Castle' *Liza Lehmann*

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

7.17 LEONARD ASHDOWNE

Fountain Court *Muriel Herbert*
The Lark in the clear Air *arr. Hughes*
Roving in the Dew *Butterworth*

7.25 MARIA MAROVA

Air from 'Snegoroutchka' .. *Rimsky-Korsakov*
Romance Orientale *Glazounov*

7.32 BAND

Old Dutch Dances, Op. 46
Röntgen, arr. Gerrard Williams
Saltarelle; Branle de Bourgogne;
Galliard le brune; Bergerette—Les
grands douleurs (The Great Griefs);
Pavane—Lesquercade

7.42 LEONARD ASHDOWNE

Young Love lies sleeping *Somerville*
The Oxen (A Legend of Christmas Eve)
Graham Peel
Old Clothes and fine Clothes *Martin Shaw*

7.50 BAND

Three Pieces *Tchaikovsky*
Chant sans Paroles (Song Without
Words) (Souvenir of Hapsal); Chanson
Triste (Song of Sadness); Humoresque

8.0 German Language Talk—VIII

MR. OTTO SIEPMANN

8.30 Regional News

8.35 'Fulk o' the
Forest'

A Romance of the time of Richard II

Adapted by E. ESDAILE
from the Novel

'The King Behind the King'
By WARWICK DEEPING

Characters

Fulk Ferrers
Isolt of the Rose
John (Servant to Fulk)
Dame Ferrers (Fulk's Mother)

Guy the Stallion
Jack Straw
John Ball
Big Blanche
Father Merlin
Polecat

} Rebel Conspirators

Sir Robert Knollys
Earl of Warwick
Earl of Salisbury

Cavendish (Servant to Knollys)
The Princess (Mother to King Richard II)
King Richard II
Peasants, mob, soldiers, etc.

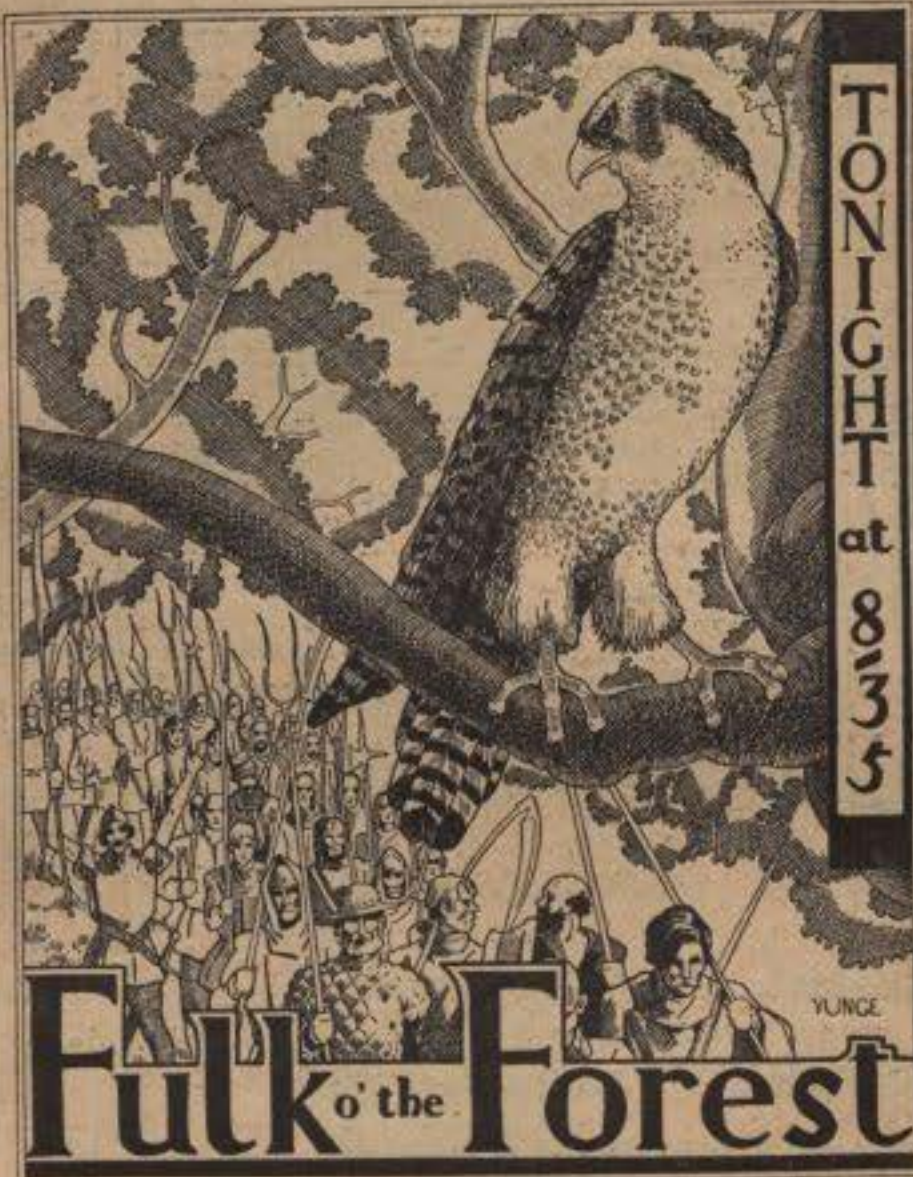
10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND, directed
by RAY STARITA, from the AMBASSADOR CLUB

11.15-12.0 THE CAFE DE PARIS BLUE LYRES BAND,
FROM THE CAFE DE PARIS



6.40 The Wireless Military
Band

Conducted by B. WALTON O'DONNELL

MARIA MAROVA (*Soprano*)

LEONARD ASHDOWNE (*Baritone*)

BAND

Overture, 'Raymond' *Ambroise Thomas*

6.50 MARIA MAROVA

Air, 'Pique Dame' ('Queen of Spades')
Tchaikovsky

La Mandoline *Debussy*
The Lilacs *Rachmaninov*

6.57 BAND

Selection, 'Henry VIII' *Saint-Saëns*

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261 metres or to the wavelength of Daventry 5XX, 1,554 metres (see page 589).

**CUT THIS OUT
and TRY IT!**

RECIPE

by ELIZABETH CRAIG

SAUSAGE MUFFINS

2½ cupsfuls flour,
½ teaspoonful salt. Milk,
5 level teaspoonfuls

**BORWICK'S
BAKING POWDER**

4 tablespoonfuls butter
Sausage meat.

Sift flour, baking powder, and salt into a basin. Lightly rub in the butter. Add enough milk to make a soft dough. Turn on to a lightly-floured pastryboard. Knead lightly, then roll into a thin sheet, a quarter of an inch thick. Cut into small rounds. Brush over with melted butter. Place a small pat of sausage meat into the centre of each, pressing it lightly into the dough. Cover it with another round and press edges, moistened with cold water, together. Bake in a quick oven on a greased tin.

**'HOME-MADE' with
BORWICK'S
means perfect CAKES & PASTRIES**

THE REAL

**HAIR
GROWER**

**SENT
FREE**



Douglas Dew.

**MY AMAZING OFFER TO ALL
WHO DESIRE TO GROW HAIR.**

I HEREBY offer to send a testing sample of my wonderful hair-growing preparation absolutely free to any person who asks for it, and who will agree to use it according to my simple directions. If this is done I am positive that the results will be surprisingly gratifying.

I ask you particularly to try my preparation if you have tried others without success.

Many of the commendatory letters that come to hand are from persons who, having tried various advertised preparations for hair growth with no obvious results, have used mine with the utmost satisfaction, there being a palpable growth started after a few applications.

In cases where people have been bald for years, or where the hair has fallen out because of disease, the use of my preparation has brought a vast number of genuine testimonials. For forcing hair where it does not show a tendency to grow, also in arresting the falling out of hair, my preparation is wonderful in effect.

A TEST COSTS YOU NOTHING.

So great has been the demand for my hair grower that I am receiving orders from all parts of the world. People in distant lands write that they never knew of such a remarkable hair grower before.

I never pay theatrical persons or others to endorse me, but only use the genuine unsolicited recommendations of persons in ordinary walks of life, and I will with pleasure supply letters from people whose BONA-FIDES are unquestioned.

I will send a tin of my preparation and a bottle of my Liquid Shampoo for testing, with letter of directions, in a plain, sealed covering, promptly on receipt of three penny stamps for postage and packing, etc. Write name and address in block letters, and state age in confidence. Address me at—

**“KWIK” Hair Grower Co., 140B Victoria House,
Victoria Road, London, S.E.15.**

Wednesday's Programmes continued (March 12)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

1.30-2.0 Organ Music
Played by HERBERT FRYER
Relayed from the Park Hall Cinema, Cardiff

2.30 National Programme

3.25 The Aubarian Trio
BLDWEN THOMAS (Violin)
DORIS PRICE (Violoncello)
PHYLLIS AUBREY-REES (Pianoforte)
Trio in B Flat, Op. 11 Beethoven
BARBARA CURTIS (Soprano)
The Flower Song ('Faust') Gounod
The Pipes of Pan Monckton
Il Bacio (The Kiss) Arditi

MARGARET HARRIS (Pianoforte)
Choral and Prelude, 'Mortify us by Thy Grace'
Bach, arr. Rummel
Nocturne in E Chopin
Allegro moderato, Sonata in E Minor Grieg

TRIO
Spring Love Song E. T. Davies
Miniatures, Set I F. Bridge
March Militaire F. Bridge

BARBARA CURTIS
The Time of Roses Quilter
Do not go, my Love Hageman
I Love Thee Grieg

MARGARET HARRIS
Prelude in G Minor Rachmaninov
Nocturne York Bowen
Prelude and Fugue in C Sharp Bach

TRIO
Second Movement, Andante con moto, from Trio
in C, Op. 87 Brahms
Pavane Reisman
Drink to me only Reisman

4.45 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 West Regional News

9.20 National Programme

10.10-11.0 At Eventide

THE AUBARIAN TRIO
BLDWEN THOMAS (Violin)
DORIS PRICE (Violoncello)
PHYLLIS AUBREY-REES (Pianoforte)
Evensong Easthope Martin
Moonlight on the Lake Quilter
Berceuse (Cradle Song) Llynsk
ETHEL DAKIN (Contralto)
O Lovely Night Landon Ronald
Song of Sleep Lord Henry Somerset
Angels guard Thee Godard

BLDWEN THOMAS
Samoan Lullaby Ted Boyd
Schön Rosmarin (Fair Rosemary) Kreisler

ETHEL DAKIN
Close thine Eyes and Sleep secure Ford
Gleauer's Slumber Song Walthew
When you come Home W. H. Squire

TRIO
Cradle Song Schubert

SWANSEA

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

1.30-2.0 Cardiff Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR
(From Cardiff)

6.0 National Programme

9.15 West Regional News (from Cardiff)

9.20-11.0 National Programme

BOURNEMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

9.15 Local News

9.20-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

5.15 THE CHILDREN'S HOUR
'A good idea' (Dunstan Harrap). Let's talk to
'The Weathercock' (Carey Grey)

6.0-11.0 National Programme

(9.15 Local News and Mid-week Sports Bulletin)

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

3.0 National Programme

3.25 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA

3.30 MURIEL BATEY (Soprano)
(From Newcastle)

4.20 JAMES MURRAY (Pianoforte)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 North Regional News

9.20 National Programme

10.10-11.0 An Arne
Programme
(Born this day 1710)

THE NORTHERN WIRELESS ORCHERTRA

Three Overtures—
No. 1 in E, for Strings and Oboes
No. 2 in A, for Strings and Oboes
No. 3 in G, for Strings, Oboes, and Horns

MELVILLE SMITH (Tenor)

The Shepherd
Under the Greenwood Tree

ORCHESTRA
Overture to the Opera 'Artaxarxes'

MELVILLE SMITH
Water parted from the Sea, } arr. Lane Wilson
The Plague of Love }
ORCHESTRA

Three Overtures—
No. 5 in D, for Strings, Oboes, and Horns
No. 6 in B Flat, for Strings and Oboes
No. 7 in D, for Strings, Oboes, and Trumpets

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with to-day's
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WIRELESS**



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- Full instructions for making the Antipodes Adaptor, the Magic Two, and a Selective Crystal Set.
- A guide to the short wave stations of the world.
- Articles on how loud-speakers work.
- Short wave sets.
- Instructions on general tuning.
- Hints on choosing mains valves.
- A pictorial guide for set builders.
- How to make your set selective, &c., &c.

This is the very best book "Popular Wireless" has ever produced, and contains a very comprehensive collection of diagrams, data, articles and photographs about every aspect of radio research. No amateur should be without this book, for there is no other publication in the world which provides so much valuable yet condensed information, and is FREE.

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- ★ (b) I enclose £ : : (any sum from 4/- to £4,980) to be invested at 5% per annum (free of income tax). Please open an account and forward pass book to me by return of post.

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Address.....

R.T.

★ Cross out section that does not apply and post to MOORGATE, LONDON, E.C.2

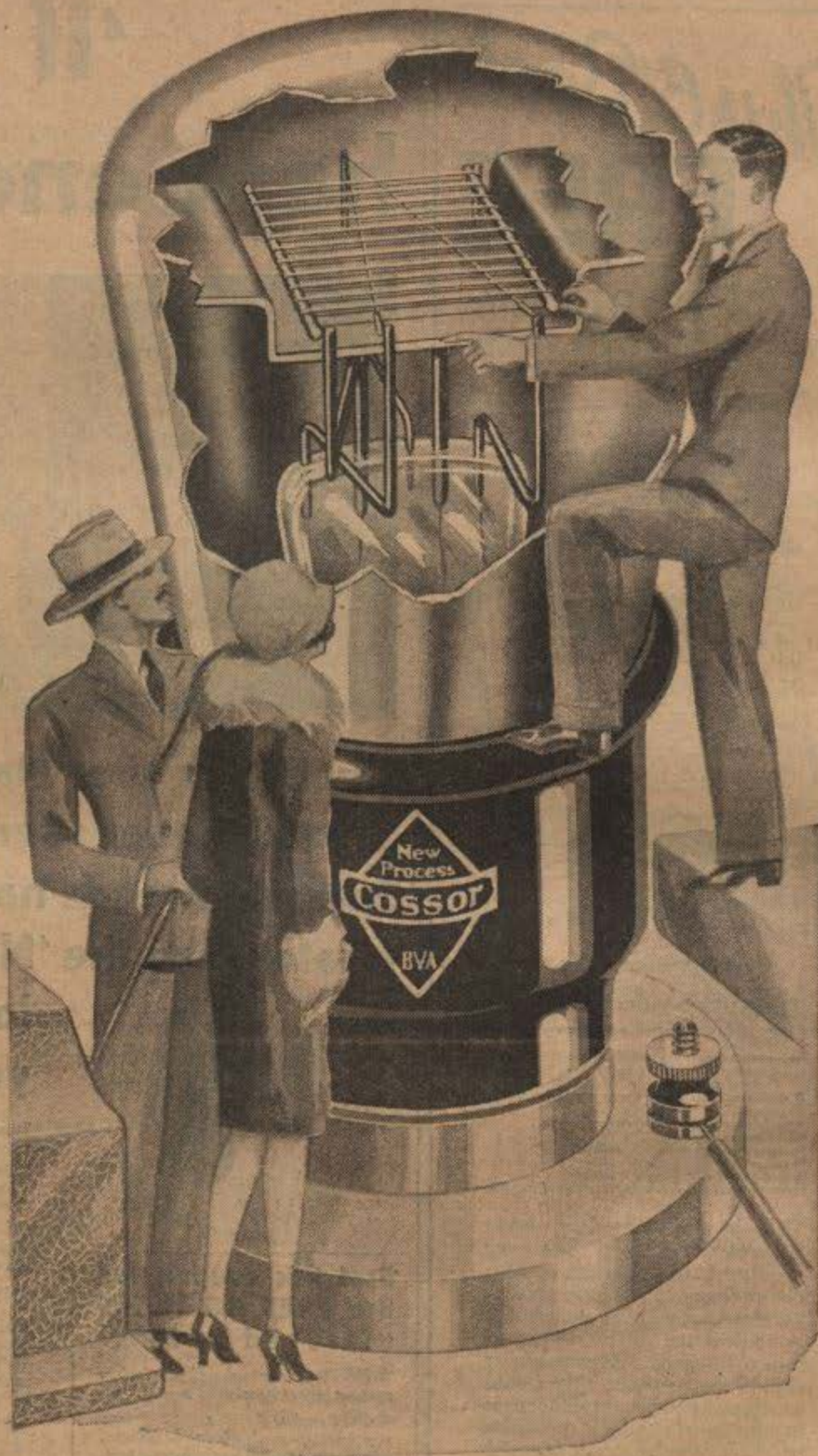
Love, Chivalry and Commonsense are the great factors of married happiness. All three prompt a man to save and protect his family against a "rainy day." But it is one thing to save, and quite another to be safe. How important this point is! Of The National Building Society, "The Daily Telegraph" says, "There is no possibility of any investor making a loss."

5 per cent. per annum free of income tax is paid on all Shares, equal to 6½ per cent. where the standard rate of tax has to be borne. There are more than 50,000 investors, and assets of over £10,000,000. It is quite easy to withdraw your money, at any time, and you can begin to save in the "National" with a 4/- investment. Post the coupon for the booklet "Save and be Safe."

**THE
NATIONAL
BUILDING SOCIETY**
Moorgate, London, E.C.2

See the new Cossor filament—pliable as whipcord yet actually tougher than steel. Because of its strength it is practically shock-proof. Note the filament supports—rigid as a rock—proof against vibration and microphonic noises. Finally remember that this new Cossor filament has an enormous emission. Emission means power—power to bring in distant stations—power to give generous volume with rich pure tone. Use the NEW Cossor in your Receiver. For range, for volume and for tone demand the NEW Cossor.

The NEW Cossor
2-volt range is
stocked by all
Wireless Dealers.



The NEW Cossor

7-45
THE WIRELESS
MILITARY
BAND

THURSDAY, March 13
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8-35
TONIGHT'S
HALLÉ
CONCERT

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45 Listeners' Recipes for Lenten Fish Dishes

11.0-11.30 (261.3 m. only)

Experimental Television Transmission
By the Baird Process

12.0 A Concert

JEANNIE BLEASDALE (*Soprano*)
VIOLET BROUGH (*Viola d'Amore*)
KATHLEEN DALE (*Pianoforte*)

1.0 REGINALD FOORT

AT THE ORGAN OF THE REGENT CINEMA
Relayed from BOURNEMOUTH

2.0 Gramophone Records

2.30 FOR THE SCHOOLS

Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Interlude

3.0 EVENSONG

FROM WESTMINSTER ABBEY

3.45 A Concert

FANNIE MOSS (*Mezzo-Soprano*)
WEBSTER BOOTH (*Tenor*)
THE CHELSEA OUETT

5.0 LENTEN ADDRESS

by
Canon W. H. ELLIOTT

This is the second of Canon Elliott's special addresses. Listeners will recall that Canon Elliott delivered a similar series of addresses in 1928, and not in 1929, as stated in our last issue.

5.15 The Children's Hour

'THE ELEGANT ETHIOPIAN'
(William Caine)

Arranged as a Dialogue Story, with Incidental Music by GENIAL JEMIMA

6.0 'Great Expectations'

(Chapter XLV)

A Reading from CHARLES DICKENS
By Mr. V. C. CLINTON BADDELEY

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 Market Prices for Farmers



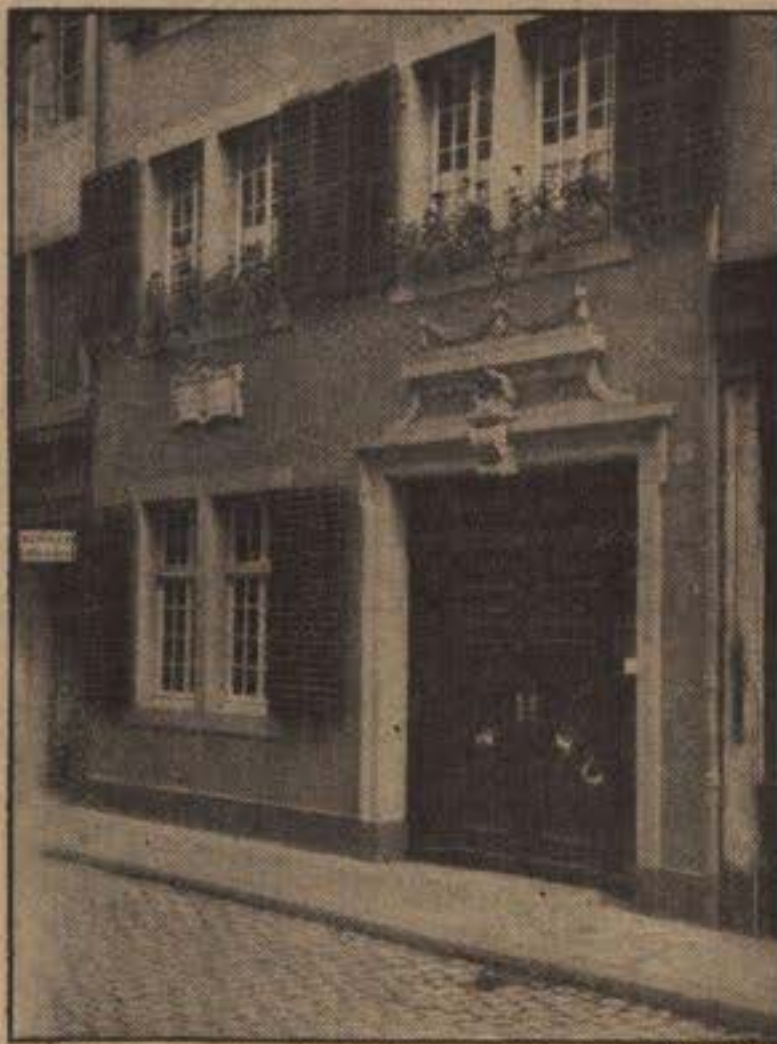
DESIRÉE MACEWAN

plays Schumann's pianoforte music in the Foundations of Music series this week.

6.40 The Foundations of Music

SCHUMANN'S PIANOFORTE MUSIC
Played by DESIRÉE MACEWAN

Kinderscenen (Scenes of Childhood), Op. 15
Of strange Countries and People; A strange Story;



WHERE BEETHOVEN WAS BORN.

The house at Bonn where Ludwig van Beethoven was born on December 16, 1770. Beethoven's famous symphony—the Fifth—is to be played by the Hallé Orchestra in their concert tonight.

Catch me if you can; The Pleading Child; Quite happy; An important Event; Reverie; At the Fireside; The Knight of the Hobby Horse; Almost too serious; Frightening; Child falling asleep; The Poet speaks

7.0-7.20 'PLAYS AND THE THEATRE'
Mr. JAMES AGATE

7.25 'THE YOUTH OF INDUSTRIALISM—II, AFTER WATERLOO'
Mr. R. S. LAMBERT and Mr. H. L. BEALES

7.45 The Wireless Military Band

Conducted by B. WALTON O'DONNELL
JOHN TURNER (*Tenor*)

BAND
Overture, 'Cosi Fan Tutte' ('The School for Lovers') Mozart
Two light Pieces
Stanford Robinson, arr. Gerrard Williams
Minuet; Rondo

JOHN TURNER
Drinking Song ('Rose of Persia') Sullivan
Dolorosa Phillips

BAND
Pavane for a Dead Princess, Ravel, arr. Howgill
Toccata Marziale Vaughan Williams

JOHN TURNER
Music, when soft Voices die Maimie M. Heath
Twilight Katherine A. Glen
June Lois Barker

BAND
Symphonic Poem, 'Le Rouet d'Omphale' ('Omphale's Spinning Wheel') .. Saint-Saëns

8.35 Hallé Concert

Relayed from the Free Trade Hall, Manchester

Part II

(From Manchester)

THE HALLÉ ORCHESTRA

Conducted by SIR HAMILTON HARTY
Symphony No. 1, in B Flat (a new edition)
Schumann

9.5 Symphony No. 5, in C Minor Beethoven

9.45 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Stock Exchange Summary; (1,554.4 m. only) Shipping Forecast

10.10 'THE WAY OF THE WORLD'

Mr. VERNON BARTLETT

10.25-12.0 DANCE MUSIC

JACK PAYNE
and his B.B.C. DANCE ORCHESTRA

This Week's Epilogue:

'TEMPTATION'

Hymn, 'Christian, seek not yet repose'
(Ancient and Modern, 269)

Genesis iii, 1-6

Hymn, 'Be Thou my Guardian' (Ancient and Modern, 282)

St. Mark viii, 31-33

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 597). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 472.2 metres (see page 596).

7.0
AN EPISODE
OF
THE 'NINETIES'

THURSDAY, MARCH 13
MIDLAND REGIONAL
626 kc's (479.2 m.)

9.5
BIRMINGHAM
MILITARY
BAND

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
At THE GRAND SUPER CINEMA, SMALL HEATH,
BIRMINGHAM
(Relayed to London Regional)

March, 'Military Review' Czibulka
Selection, 'Hit the Deck' Youmans
Waltz, 'You're always in my Arms' .. Tierney
Serenade, 'La Paloma' Yradier

12.30 A Ballad Concert
(Relayed to London Regional)

PAULINE DAY (Contralto)
Ritornello Chaminade
Open thy blue Eyes Massenet

FLORENCE WEBSTER (Pianoforte)
First Movement, Sonata in A Mozart

EDNA RICHARDS (Soprano)
The Cloths of Heaven Dumbell
Everywhere I Look Molly Currew
O lovely Night Landon Ronald

CYRIL COPE (Violoncello)
La Gitana (The Gipsy) Kreisler
Ave Maria Schubert, arr. Squire

PAULINE DAY
Buy my Strawberries } Herbert Oliver
Down Vauxhall Way }

1.10 LUNCH HOUR SERVICE
Relayed from St. Martin's Parish Church,
Birmingham
Conducted by Dr. HERBERT GRAY

1.50 London Regional Programme

2.30-3.0 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
(Relayed to London Regional)

Suite, 'From the Countryside' Coates
The Swan Saint-Saens
Selection, 'Princess Caprice' Fall

5.15 The Children's Hour
'The Pope and the Painter,' an Historical Play
by Gladys Ward

SYDNEY HEARD (Flute and Piccolo)
VIVIEN LAMBELET and MAI RAMSAY in Songs and
Duets

6.0 London Regional Programme

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 London Regional Programme

7.0 'Pot-Pourri'
An Episode of the 'Nineties'
Relayed to London Regional
Dialogue by VIVIEN LAMBELET
Music by NAPOLEON LAMBELET

Presented by
VIVIEN LAMBELET
MAI RAMSAY
JOHN RORKE

HERBERT SIMMONDS
WILLIAM HUGHES
VINCENT CURRAN

THE MIDLAND REGIONAL CHORUS
Conducted by JOSEPH LEWIS

At the Pianos:
JACK VENABLES and NIGEL DALLAWAY

8.0 ELSIE STELL and WINIFRED
COCKERILL
A VIOLIN AND HARP RECITAL

Duo Von Wilms
Berceuse Oberthür
Tambourin Rameau
Romance Bruch
Humoresque Dvorak
Waltz Brahms

8.30 London Regional Programme

9.0 Midland News

9.5 A Military Band
Programme

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

March, 'Florentiner' Fucik
Overture, 'Frau Luna' Linck

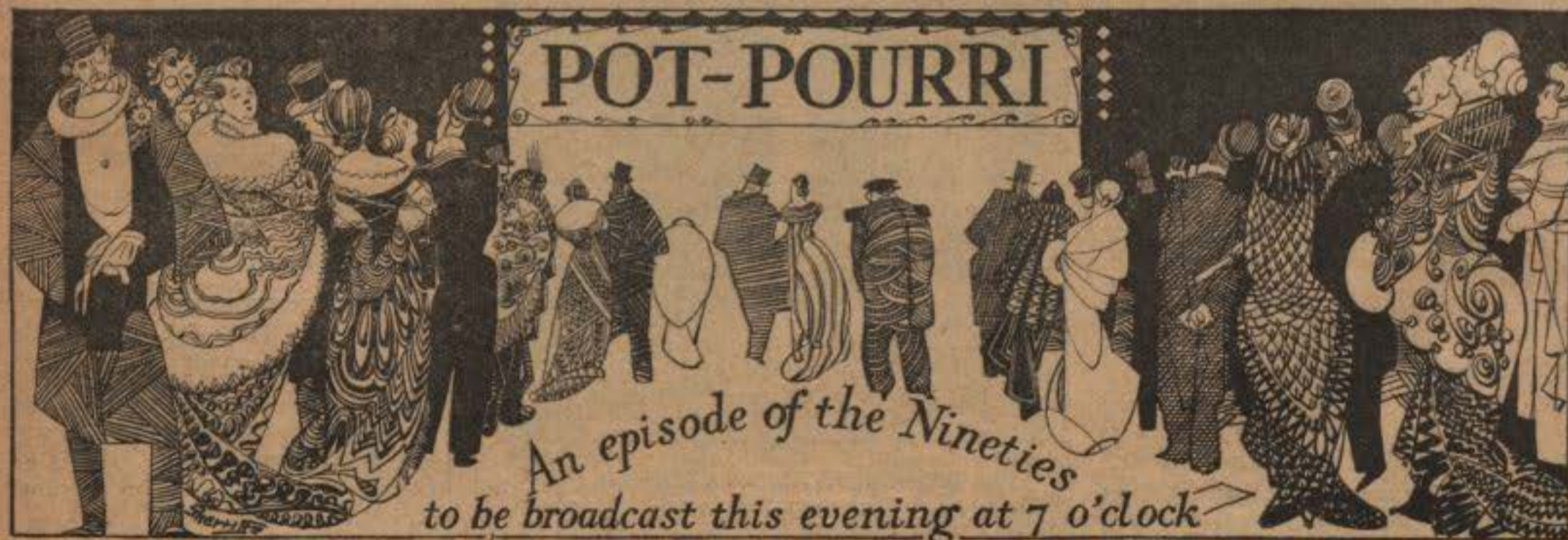
WINIFRED PECKER (Contralto)
Five Miniature Ballads Hurlstone

BAND
Entr'acte, 'Cochecco' Rocca
Waltz, 'September' Godin

WINIFRED PECKER
Love's Coronation Florence Ayward
Thy beating Eyes } MacDowell
Dearest, sleep sound }

BAND
Selection, 'Cavalleria Rusticana' .. Mascagni
Slav Rhapsody Freidemann

10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN



The alternative to the Midland Regional programme is the National programme (see page 595), which you can receive from Daventry 5XX on 1,554.4 metres.

THURSDAY, March 13
LONDON REGIONAL
842 kc/s (356.3 m.)

8.0
A PIANOFORTE
RECITAL BY
SAPELLNIKOFF

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
From SMALL HEATH, BIRMINGHAM
(From Midland Regional)
March, 'Military Review' Czibulka
Selection, 'Hit the Deck' Youmans
Waltz, 'You're always in my Arms' .. Tierney
Serenade, 'La Paloma' Tradier

7.0 'Pot-Pourri'
An Episode of the 'Nineties
(From Midland Regional)
Dialogue by VIVIEN LAMBELET
Music by NAPOLEON LAMBELET
Presented by
VIVIEN LAMBELET
MAI RAMSAY
JOHN RORKE
HERBERT SIMMONDS
WILLIAM HUGHES
VINCENT CUBBAN
THE MIDLAND REGIONAL CHORUS
Conducted by JOSEPH LEWIS

12.30 A Ballad Concert
(From Midland Regional)
PAULINE DAY (Contralto)
Ritornelle Chaminade
Open thy blue Eyes Massenet

FLORENCE WEBSTER
(Pianoforte)
First Movement,
Sonata in A Mozart

EDNA RICHARDS
(Soprano)

The Cloths of Heaven
Dunhill
Everywhere I look
Molly Carew
O lovely Night
Landon Ronald

CYRIL COPE (Violon-
cello)
La Gitana (The Gipsy)
Kreisler

Ave Maria
Schubert, arr.
W. H. Squire

PAULINE DAY
Buy my Strawberries;
Down Vauxhall
Way Herbert Oliver

FLORENCE WEBSTER
Tocata Paradise
Boreo Richard Jones
Study, Op. 9
Sapellnikoff

EDNA RICHARDS
Go down to Kew in
Lilac Time
Graham Peol

Slave Song Del Riego
CYRIL COPE
Ariquin Popper

1.0 Light Music
MAURICE TOUBAS and his ORCHESTRA
From THE KIT-CAT RESTAURANT

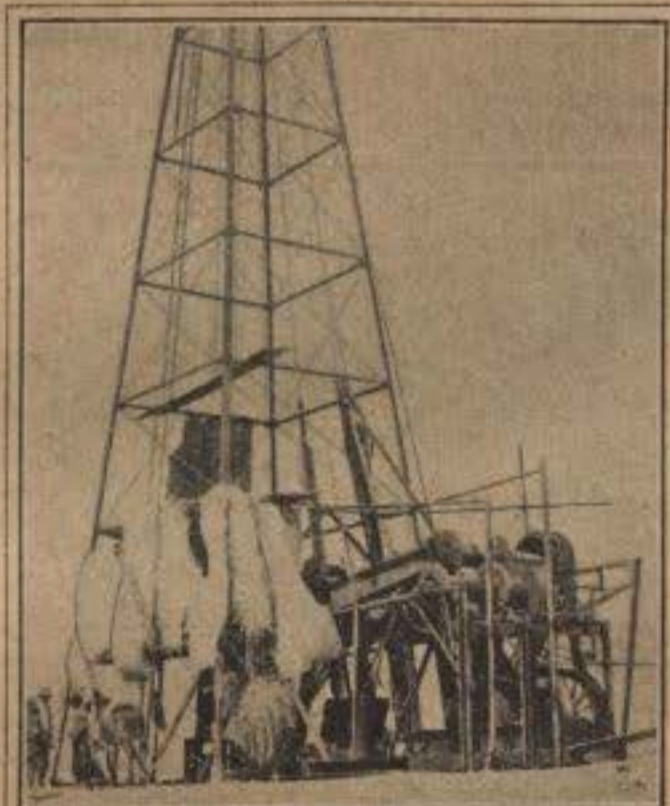
2.30-3.0 REGINALD NEW
At THE ORGAN of the BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
(From Midland Regional)

Suite, 'From the Countryside' Eric Coates
The Swan Saint-Saëns
Selection, 'Princess Capricio' Fall

5.15 JACK PAYNE
and his B.B.C. DANCE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 'THE ROMANCE OF OIL'—II
SIR JOHN CADMAN: 'Discovery, Development,
and Exhaustion of Resources'



'THE ROMANCE OF OIL'
is the title of the series of talks that Sir John Cadman is broadcasting on Thursday evenings at 6.40. This photograph shows one of the oil-wells in Persia, whence a large proportion of the world's oil comes.

Don't care Carpenter
Jillian of Berry Warlock

QUINTET
By the Waters of Minnetonka Licurance
Canzonetta Godard
Au Moulin (At the Mill) Gillet
Pagan Love Song Brown

NORA GRUHN
Nobil Signor (The Page's Song) Meyerbeer
Waltz ('Romco and Juliet') Gounod

SINCLAIR LOGAN
The Poet's Song Parry
The Jolly Carter Moeran
Roundaway Down Leo Peter

QUINTET
Meditation Edwin Gray
Love Dance ('Madame Sherry') Hoschi
Blumengeflüster (The Whisper of the Flowers)
Blon
Mary Richardson

10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN



The Very Latest Invention for the
DEAF
Even the VERY DEAF
hear everything, everywhere

Easy to use—Perfect Articulation & Tone!
No Buzzing—No Crackling!
Almost invisible in wear!

Many who had been deaf 10, 25, 50 years have found new interest and joy in life through this marvellous invention, which is the result of 25 years' research by three eminent scientists.

The new "Universal" FORTIPHONE responds equally to every note in the scale, every tone of the voice. You hear voices and music from any angle, at any normal hearing distance, as clearly as the whisper of the person sitting by you. It is not necessary to face the speaker, you have nothing to hold. The whole world of sound is restored to you—even the song of birds and the ticking of the clock.

The new "Universal" FORTIPHONE is entirely free from atmospheric, the "crackling" and "buzzing" noises which make ordinary hearing aids so distressing to use. No head-band is necessary.

Invisible on a woman, and far less conspicuous than eyeglasses on a man, the new "Universal" FORTIPHONE nevertheless surpasses the most cumbersome box devices in its power to make the Deaf hear. Undoubtedly one of the greatest scientific marvels of modern times.

Test the New "Universal"
FORTIPHONE
in your own home 15-30 days
without obligation to purchase!

The Fortiphone Home Trial Plan has given back the joy of perfect hearing to thousands of deaf people, very many of whom had given up all hope. All who apply within ten days will be entitled to take advantage of our Special REDUCED PRICE OFFER which, in conjunction with our EASY PAYMENT TERMS, enables deaf people of even the most moderate means to possess a new "Universal" FORTIPHONE. Our offices are at Langham House, 308 REGENT STREET, opposite the Polytechnic. Nearest Station, Oxford Circus.

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PRICE OFFER

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Langham House, 308 REGENT ST., LONDON, W.1
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Name

Address

27. Telephone: Langham 1034. R.T. 7/3/30.

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 595).

Thursday's Programmes continued (March 13)

CARDIFF
968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

4.45 LIGHT MUSIC
BOBBY'S STRING ORCHESTRA
Relayed from Bobby's Café
CLIFTON, BRISTOL

5.15 THE CHILDREN'S HOUR

6.0 Swansea Programme

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

SWANSEA
1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

5.15 THE CHILDREN'S HOUR
(From Cardiff)

6.0 Mr. D. J. LEWIS JENKINS: 'The Ballad
Singers of Llangyfelach Fair'
Ballads sung by IRENE DAVIES (Soprano)

6.15 National Programme

6.35 Cardiff Programme

6.40 National Programme

7.45 Cardiff Programme

PLYMOUTH
1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR
'THE GORGON'S HEAD'
A Greek Legend told by L. DU GARDE PEACH

6.0-12.0 National Programme

MANCHESTER
797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

7.45 **A**
Symphony Concert

Relayed from THE ASSEMBLY ROOM, CITY HALL, CARDIFF

NATIONAL ORCHESTRA OF WALES

Cerddoria Genedlaethol Cymru

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Brandenburg Concerto No. 3 Bach

ETHEL BARTLETT (Pianoforte), RAE ROBERTSON (Pianoforte), and Orchestra

Concerto in C Minor Bach
Allegro Moderato; Adagio; Allegro

ORCHESTRA

Dance of Nymphs and Satyrs ('Amor and Psyche') Georg Schumann

Symphony No. 3, in F Brahms



ETHEL BARTLETT (left) and RAE ROBERTSON take part in the Symphony Concert from Cardiff this evening. ETHEL GOMER LEWIS (right) gives a short song recital at 9.0.

9.0 A SONG RECITAL
by
ETHEL GOMER LEWIS (Mezzo-Soprano)

Dovo Sono ('Where are the fair Moments?') Mozart

O Mio Fernando Donizetti

The Rider of the Forest Bullock

9.15 **Symphony Concert**
(Continued)

Relayed from THE ASSEMBLY ROOM, CITY HALL, CARDIFF

ETHEL BARTLETT, RAE ROBERTSON and Orchestra

Suite, 'The Carnival of Animals' ... Saint-Saëns

ORCHESTRA

Tone Poem, 'Till Eulenspiegel' Strauss

9.45 National Programme

10.0 West Regional News

10.5-12.0 National Programme

9.45 National Programme

10.0 West Regional News (From Cardiff)

10.5-12.0 National Programme

BOURNEMOUTH
1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

1.0-2.0 REGINALD FOORT
At THE ORGAN OF THE REGENT CINEMA,
BOURNEMOUTH (National Programme)

2.30 National Programme

6.0 Miss BESSIE E. M. HUNT: 'Recent Impressions of Canada'

6.15 National Programme

6.35 Market Prices for South of England Farmers

6.40 National Programme

10.0 Local News

10.5-12.0 National Programme

12.0-1.0 A Ballad Concert
(From Newcastle)

GLADYS MCINTOSH (Contralto)

THOMAS LYNN - WILLIAMS (Bass-Baritone)

JOSEPH WYNDHAM (Xylophone)

4.30 An Orchestral Concert

Relayed from PARKER'S RESTAURANT

PARKER'S RESTAURANT ORCHESTRA

Musical Director, LADDIE CLARKE

ANNIE CHADWICK (Soprano)

5.15 THE CHILDREN'S HOUR

6.0 Miss MARGARET DENISON: 'The Romance of Christian Naides' (From Leeds)

6.15 National Programme

6.35 Market Prices for Northern English Farmers

6.40 National Programme

7.45 'WHAT MANCHESTER THINKS TODAY ...'
A Humorous Discussion between
BEN LAWES (South)
FRED WALMSLEY (North)
Arranged by L. DU GARDE PEACH

8.15 Songs at the Harp
by HILDA ATKINSON

8.35 A Hallé Concert
(Part I)
Relayed from THE FREE TRADE HALL
(National Programme)
THE HALLÉ ORCHESTRA
Conducted by SIR HAMILTON HARTY

Symphony No. 1, in B Flat Schumann

Symphony No. 5, in C Minor Beethoven

9.45 National Programme

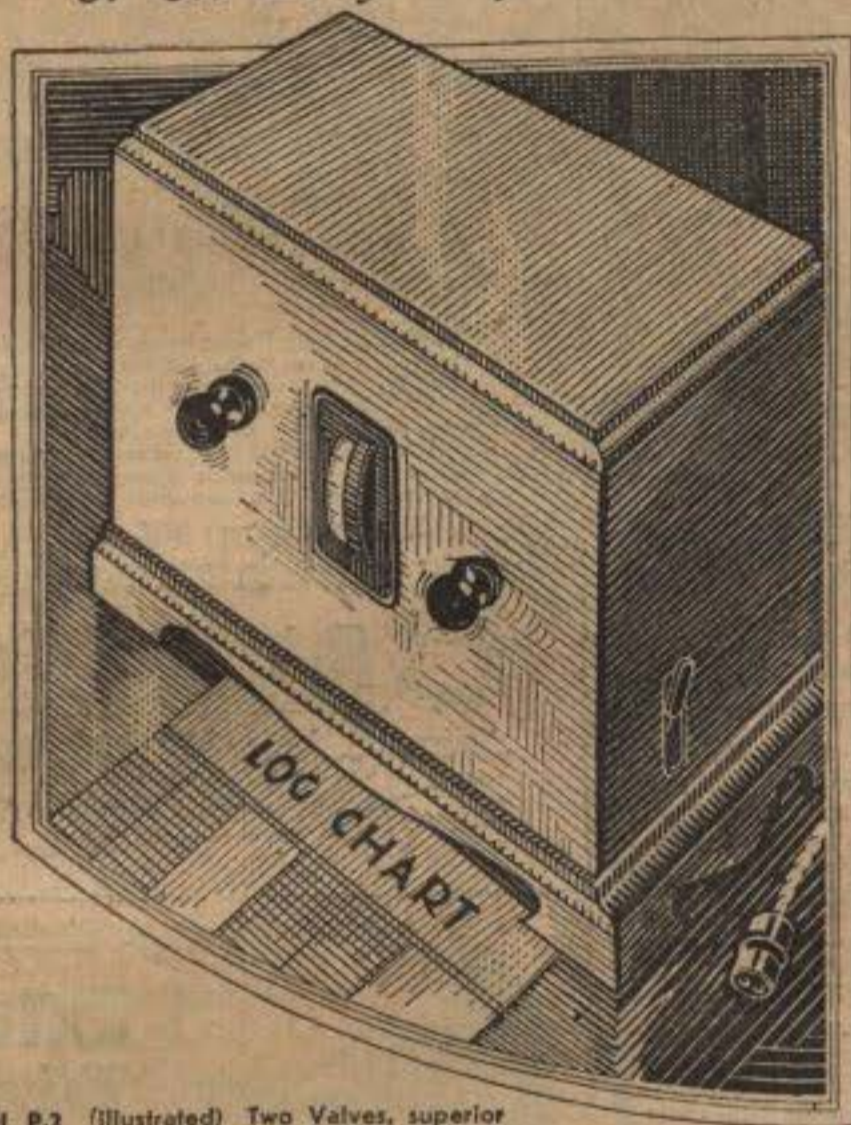
10.0 North Regional News

10.5-12.0 National Programme

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There are also "Ekco" Power Supply Units for electrifying or partly electrifying your present set. Write for Free Booklet and details of Easy Payments to

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THE WONDERFUL NEW GOLDEN P.R. VALVE

By a special process employing an extremely rare element in minute and precise quantities, in the coating of our Golden Series, we have been able to turn out a valve of extraordinary efficiency

ABNORMAL SELECTIVITY and VOLUME

Although the L. T. Filament consumption has been kept more or less to our standard to secure robustness, the emission has been increased by over 50 per cent. For selectivity and volume we believe a better valve cannot be obtained anywhere with such a low consumption of H.T. and L.T. The glass bulbs are of a distinctive golden colour and each valve has a golden guarantee band.



4/6
Postage 4d.

Sent C.O.D. if desired

Matched Valves 1/- extra per set.

Accept no other

Ask your dealer for them

PERFECT RESULTS OR MONEY BACK.

Each valve has attached to it a written guarantee covering 7 months. In the event of the valve losing emission or becoming inefficient in any way during this term, a new valve will be supplied under the terms of the guarantee. If not fully satisfied that the valves received are equal to any, they should be returned within a week, full refund will be made by return of post.

Telephone CITY 3788.

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Post 4d.	GPR 3	2	.095	12,000	9	L.F.
	GPR 4	2	.095	40,000	32	R.C.
POWER	GPR 9	3.5-4	.09	22,000	14.5	H.F. Det.
7/6	GPR 10	3.5-4	.09	10,000	9	L.F.
EACH	GPR 11	3.5-4	.09	44,000	41	R.C.
Post 4d.	GPR 17	5-6	.14	20,000	17.5	H.F. Det.
	GPR 18	5.6	.14	11,000	9.5	L.F.
	GPR 19	5.6	.14	75,000	41	R.C.
SUPER-POWER	GPR 20	2	.15	6,000	7	Power
12/6	GPR 40	4	.15	6,000	7	"
EACH	GPR 60	6	.15	6,000	7	"
Post 4d.	GPR 120	2	.3	3,000	4.5	Super Power
Screened Grid	GPR 140	4	.2	3,500	4.5	"
15/- each	8G 25	2	.2	220,000	150	S.G.
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NO HOLES TO DIG

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 For a limited time, to introduce our P.R. Speaker, we have arranged to supply the complete KIT to make up this wonderfully powerful speaker for 19/6.

The KIT consists of our Balanced Armature P.R. Speaker Unit, the Special P.R. Paper Cone, 5-ply oak-trunk Baffle, 4 heavy, natural oak, cabinet-finished sides cut ready for assembly, 4 pieces oak front moulding, 4 rubber feet, 5-ply unit cradle, screws, etc.
 The whole sent safely packed by return of post ready for you to assemble, with full instructions.
 Plus another 10/- value of a complete KIT READY TO ASSEMBLE, and is UNPOLISHED.

DOUBLE the VOLUME of your LOUD SPEAKER

Fit a P.R. Moulded Paper Cone to your speaker and you will be positively amazed at the difference. Double the volume and much greater purity in tone. All the notes come out in their correct value. No resonance—no "drumming"—just pure and real music.
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Rose...
... you're just great...

We've been together now for 20 years.
"And it don't seem a day too long."
You haven't altered. Still as lovely
as you were on our first morning...

Wonderful—that first breakfast. How
radiant, how sweet you were
We had "Golden Shred." Remember?
Golden Sunshine. "Golden Shred"
Golden you.
What more could a man ever want?

'Golden Shred'

the world's finest marmalade,
made only by Robertson, from
fresh fruit and pure sugar



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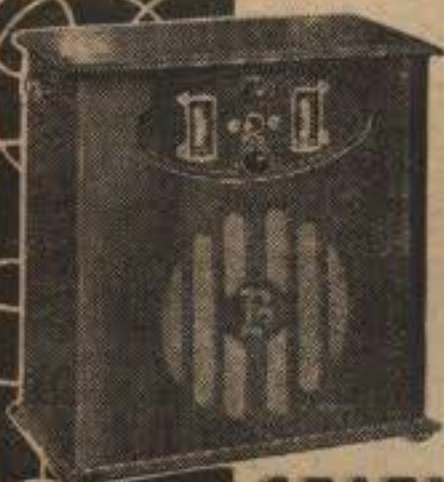
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Style G.1007

This Black Glaze Shoe doesn't look wide. That is because it is made on Barratt's special models, which give extra width just where it is wanted. You feel the comfort—everybody else sees the smartness of it.

There's extra comfort in the absence of seams on the front, the toe cap is imitated by pin punching. It is an extra good shoe for 14/9; good sole, good, smooth leather insole; the placing of the heel is good; it is really excellent value.

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W. BARRATT & CO., LTD.,
30, Footshape Works, Northampton.

Send 2d. postage for handsomely-illustrated catalogue.

7.45
A NOVEL
AS
A DRAMA

FRIDAY, March 14
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.55
THE FIRST
OF THE
'DIVERSIONS'

10.15 a.m. THE
DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST

10.45 'THE TOWNSWOMAN'S
DAY'—X

Sister RAYMOND: 'Excursions
for Wet Days'

11.0-11.30
(261.3 m. only)

Experimental Television Trans-
mission by the Baird Process

12.0 A Sonata Recital

ADDASH FRYDMAN (Violin)

MAUDE DIXON (Pianoforte)

Sonata in G } Mozart
Sonata in E Minor }

12.30 An Organ Recital

by C. HYLTON-STEWART

Organist and Master of the
Choristers

Rochester Cathedral

Relayed from St. Mary-le-Bow

1.30 A Recital of Gramophone
Records

By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS

Dr. B. A. KEEN: 'Farming—IV,
The Properties of Milk'

2.55 Interlude

3.0 'PEOPLES OF THE WORLD
AND THEIR HOMES'—VIII

Dr. NEVILLE WHYMANT, 'The
Chinese Peasant'

3.20 Interlude

3.25 'Hints on Athletics and
Games.' Lieut.-Col. W. H.
DUCKETT: 'Training'—I

3.40 Interlude

3.45 Play for Schools
'Comus'

4.30 Light Music

MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL



Tonight

At 7.45

'Fulk o' the Forest'

A ROMANCE OF THE TIME OF RICHARD II

Adapted by E. Esdaille from the novel, 'The King behind
the King,' by WARWICK DEEPING

CHARACTERS:

FULK FERRERS
JOHN (servant to Fulk)
GUY THE STALLION
JACK STRAW
JOHN BALL } (Rebel
BIG BLANCHE } Conspirators)
FATHER MERLIN ..
POLECAT

ISOULT OF THE ROSE
DAME FERRERS (Fulk's mother)
SIR ROBERT KNOLLYS
EARL OF WARWICK
EARL OF SALISBURY
CAVENDISH (servant to Knollys)
THE PRINCESS (mother to King
Richard II)
KING RICHARD II

PEASANTS, MOB, SOLDIERS, ETC.

DIVERSIONS

AT 9.55 tonight you will hear the first of a new series of weekly programmes with the general title of *Diversions*. Some of the varied items included in these programmes will be announced in advance in *The Radio Times*; others will be of a 'last-minute' topical character. By including a number of Outside Broadcasts, *Diversions* will attempt to conjure up for listeners in their own homes, the sounds and events of London life as they are in progress, with occasional visits 'behind the scenes' at the theatres and elsewhere.

(See programme for 9.55 in col. 3)

5.15 The Children's Hour
Spring Cleaning!

6.0 Mr. WILLIAM STEWART: 'In-
sect Pests and Diseases in the
Garden'

6.15 'The First News'

WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN

6.40 The Foundations of
Music

SCHUMANN'S PIANOFORTE MUSIC
Played by

DESIRÉE MACEWAN

Nachtstück (Nocturne), Op. 23,
No. 4, in F

Arabeske, Op. 18

Three Fantasy Pieces, Op. 111

7.0-7.20 Mr. ERNEST NEWMAN
THE B.B.C. MUSIC CRITIC

7.25 Mr. DESMOND MAC-
CARTHY: 'Some Modern
Dramas and how to appreciate
them—II, The Problems of
Dialogue'

7.45 'Fulk of the
Forest'

(See centre of page)

9.15 'The Second News'

WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN;
Stock Exchange Summary;
(1,554.4 m. only) Shipping Fore-
cast and Fat Stock Prices

9.40 'PEOPLE AND THINGS'
The Hon. HAROLD NICOLSON

9.55 'DIVERSIONS'

No. I.

Supported by

JACK PAYNE and his B.B.C.
DANCE ORCHESTRA

including

'ROUND BROOKMANS
PARK'

with the CHIEF ENGINEER

10.50-12.0 (1,554.4 m. only)

DANCE MUSIC

ALAN GREEN and his BAND, and
ART GREGORY and his ST. LOUIS
BAND, from THE ROYAL OPERA
HOUSE DANCES, COVENT GARDEN

If you are a London listener, you will find the alternative London Regional programme on 356 metres (see page 603). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 472.2 metres (see page 602).

FRIDAY, March 14
MIDLAND REGIONAL
626 kc's (479.2 m.)

12.0
THE MIDLAND
REGIONAL
ORCHESTRA

Appetising



and
so good for you

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- 12.0 Lunch-Hour Concert
(Relayed to London Regional)
THE MIDLAND REGIONAL ORCHESTRA
Conducted by FRANK CANTELL
WILLIAM PEGG (Bass)
- ORCHESTRA
Overture, 'Carnival of Venice' Ambrose Thomas
Fantasia, 'Tosca' Puccini, arr. Tavan
- WILLIAM PEGG
O Isis and Osiris ('The Magic Flute')... Mozart
Had a Horse.....
Shepherd, soo thy Horse's foaming } Korbay
Mano
- ORCHESTRA
Suite, 'Wayside Sketches' Minchin
- WILLIAM PEGG
Off to Philadelphia Battison Haynes
Devonshire Cream and Cider Sanderson
Glorious Devon German
- ORCHESTRA
In a Kentish Garden Rawlinson
Spring Song.....
Boating Song } Mendelssohn
Bacchanalian Dance ('Joseph and his Brethren')
Schmid
- 1.15-3.0 London Regional Programme
- 5.15 The Children's Hour
'Sparkles,' a Story of Diamonds, by Frances
Fearman
VICTOR SHEATH (Banjo)
Songs by BERNARD SIMS (Baritone)
'Wrecks of Today,' by Robert Ascroft
- 6.0 London Regional Programme

- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
- 6.40 Vaudeville
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
GEORGE CLARKE (At present appearing in 'Darling
I Love You,' at the Gaiety Theatre, London);
Partnered by CYRIL SMITH
JEAN MELVILLE (Songs at the Piano)
- SKETCH
EVIDENCE FOR THE DEFENCE
By HOLT MARVELL
Cast
Sir Godfrey Carlow, K.C. HENRY OSCAR
Richard Laversham HARMAN GRISEWOOD
A Witness..... HERMIONE GINGOLD
Weyman BRIAN MICHIE
OLIVE KAVANN and PERCY KAHN
(Vocal Duets)
MAURICE TOUBAS (Violin and Saw Solos)
CLARICE MAYNE (In New Songs and Studies)
TOMMY HANDLEY (Comedian)
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
(London Regional Programme)
- 8.0 London Regional Programme
- 9.0 Midland News
- 9.5 London Regional Programme
- 10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

The alternative to the Midland Regional programme is the National programme (see page 601), which you can receive from Daventry 5XX on 1,554.4 metres.

Which was Wrong—Gilbert or Sullivan?

(Continued from page 561.)

when sending on the last of the libretto, said that he had got up at seven in the morning in order to finish it, and it was doggerel. And he added a little dig to the effect that any words written to existing music must be doggerel. He foresaw their failure.

Sullivan spent two months composing the music. He was working through one of the hottest summers of his later life. He laboured during 90 degrees in the shade, with a roundabout blaring in the field outside his garden. *Utopia* ran for 245 performances and ceased. A little later Gilbert talked to Sullivan about a play dealing with Henry VIII, but the idea came to nothing.

The partnership was waning. Some months passed and they appeared as collaborators in the *Grand Duke*, which Sullivan wrote in his diary on the night of the first performance, dragged and the dialogue was redundant. It played to £1,600 the first week, and fell to £900 in a fortnight.

Then the partnership ended. For a year or two afterwards occasional letters passed between the collaborators. Ultimately they dropped away

and ceased. Sometimes these twain appeared in opposite boxes of the same theatre, and passed out unmeeting.

The breach—the breach between them as craftsmen—was complete. But was there a real breach? I doubt it. They respected each other to the end as the greatest men of their respective arts in their own epoch. When Sullivan was dying, Gilbert—unaware of the deep distress of his old colleague—wrote to him that he would like to come and see him but for the fact that he was seriously ill with rheumatic fever. 'I have lost sixty pounds in weight,' he said, 'and my legs are of the consistency of cotton-wool.' A little later he went off to Egypt, and Sullivan died before they could ever meet again.

And it was Gilbert who chose the words which are engraved on the statue of Sullivan in the Embankment Gardens. They are from *The Yeomen of the Guard*:—

Is life a boon?
If so, it must befall
That Death, when'er he call,
Must call too soon!

6.40
VAUDEVILLE
AND
A SKETCH

FRIDAY, March 14
LONDON REGIONAL
842 kc's (356.3 m)

8.0
BACKHAUS
FROM THE
QUEEN'S HALL

12.0 Lunch-Hour Concert
(From Midland Regional)
THE MIDLAND REGIONAL ORCHESTRA
Conducted by FRANK CANTELL
WILLIAM PEGG (*Bass*)
ORCHESTRA
Overture, 'The Carnival of Venice' *Ambroise Thomas*
Fantasy, 'Tosca' *Puccini, arr. Tavan*
WILLIAM PEGG
O Isis and Osiris ('The Magic Flute') *Mozart*
Had a Horse
Shepherd, see thy Horse's } *Korbay*
foaming Mane.....
ORCHESTRA
Suite, 'Wayside Sketches'.. *Minchin*
WILLIAM PEGG
Off to Philadelphia .. *Battison Haynes*
Devonshire Cream and Cider *Sanderson*
Glorious Devon *German*
ORCHESTRA
In a Kentish Garden *Rawlinson*
Spring Song } *Mendelssohn*
Boating Song }
Bacchanalian Dance ('Joseph and his Brethren') *Schmid*



TWO FAMOUS STAGE ARTISTS,
Clarice Mayne and George Clarke, are included in the Vaudeville programme this evening at 6.40. This will be the first broadcast by George Clarke, who is now play lead in 'Darling I Love You' at the Gaiety Theatre.

WALTER S. VALE
Introduction, Slow movement, and Passacaglia
from Sonata in E Minor..... *Rheinberger*

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL
NEWS BULLETIN

6.40 Vaudeville
JACK PAYNE and his B.B.C. DANCE
ORCHESTRA
GEORGE CLARKE (At present appearing
in 'Darling I Love You,' at the Gaiety
Theatre, London), Partnered by CYRIL
SMITH
IRAN MELVILLE (Songs at the Piano)
SKETCH
'EVIDENCE FOR THE DEFENCE'
By HOLT MARVELL
Cast
Sir Godfrey Carlow, K.C.
HENRY OSCAR
Richard Faversham
HARMAN GRIEWOOD
A Witness HERMIONE GINGOLD
Weyman BRIAN MICHIE

OLIVE KAVANN and PERCY KAHN (Vocal Duets)
MAURICE TOUBAS (Violin and Saw Solos)
CLARICE MAYNE (In New Songs and Studies)
TOMMY HANDLEY (Comedian)
JACK PAYNE and his B.B.C. DANCE
ORCHESTRA

1.15 Light Music
MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL
2.0-3.0 ORGAN RECITAL
By WALTER S. VALE,
Organist and Director of the Choir,
All Saints', Margaret Street
Relayed from St. Mary-le-Bow Church
ROSA BURN (*Contralto*)
WALTER S. VALE
Sonata in D Minor, Op. 65, No. 6
Mendelssohn
ROSA BURN
How the Holly got its Thorns.. *Besly*
I will go with my Father a-ploughing
Ivor Gurney
Secrecy *Wolf*
Soft-footed Snow *Sigurd Lie*
WALTER S. VALE
Prelude and Fugue in C Minor.. *Bach*
ROSA BURN
The Monkey's Carol } *Stanford*
The Bold, unbidable Child }
Spring Waters..... } *Rachmaninov*
Harvest of Sorrow

THE SEVENTEENTH B.B.C.
SYMPHONY
CONCERT,



conducted by
Sir HENRY WOOD,
with
BACKHAUS
(*Pianoforte*) and
THE B.B.C. SYMPHONY
ORCHESTRA
(*Principa Violin,*
ARTHUR CATTERALL)

BACKHAUS

will be relayed from the Queen's Hall tonight at 8.0

PROGRAMME:

PART I—8.0
Overture, 'Der Freischütz' ('The Marksman') *Waber*
Prelude à l'après-midi d'un faune (A Faun's Afternoon).. *Debussy*
Concerto, No. 5, in E Flat, for Pianoforte and Orchestra ('The
Emperor') *Beethoven*

PART II—9.20
Symphony, No. 3..... *Arnold Bax*
(*First Performance*)

NOTES ON THE MUSIC APPEAR ON PAGE 584

8.0 B.B.C. Symphony
Concert
—XVII.
Relayed from THE QUEEN'S HALL
(*Sole Lessees, Messrs. Chappell and
Co., Ltd.*)
(*See centre column*)
9.5 Regional News and Interval
9.20-10.0 Symphony Concert
(*Continued*)
10.15 'The Second News'
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN
10.30-12.0
DANCE MUSIC
ALAN GREEN and his BAND, and ART
GREGORY and his ST. LOUIS BAND,
'TOM THE ROYAL OPERA HOUSE DANCES,
COVENT GARDEN

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Friday's Programmes continued (March 14)

CARDIFF

968 kc/s (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
- 12.0-1.0 National Programme
- 2.30 National Programme
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. JAMES ROSS, Deputy City Librarian: 'Rare Books in Bristol's Library'
- 6.15 National Programme
- 9.30 West Regional News
- 9.35-10.50 National Programme

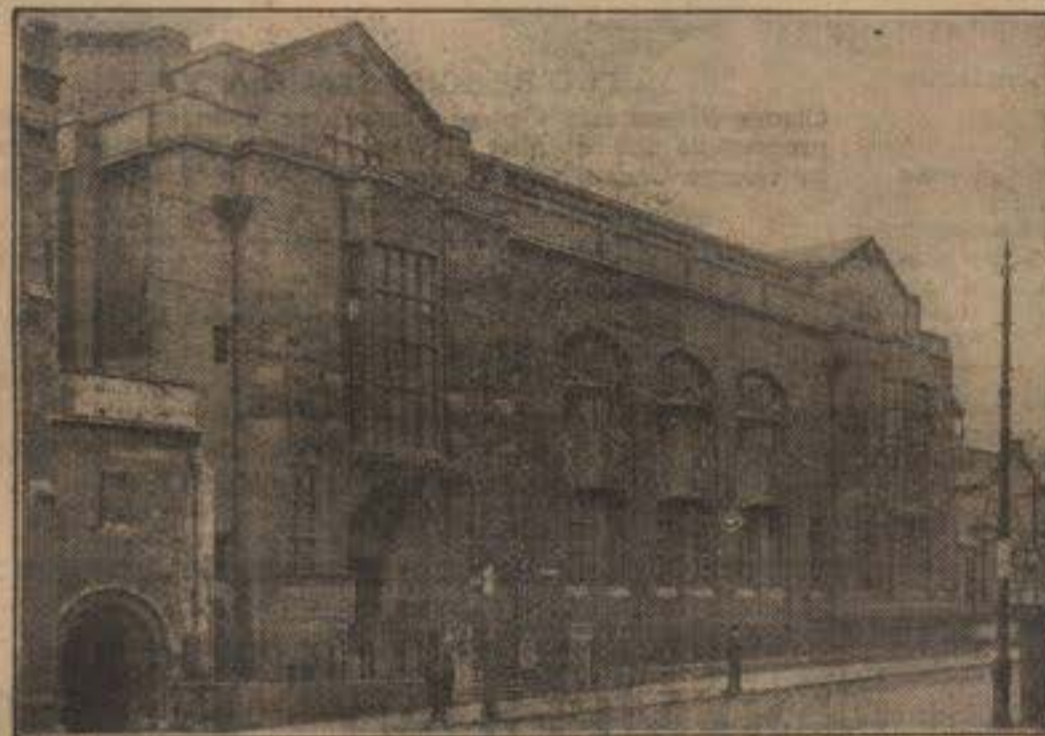
PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
- 2.30 National Programme
- 5.15 THE CHILDREN'S HOUR
Interesting facts are told you today concerning 'A 50,000-ton Fish Out of Water' (John Heygate)
Musical interludes by THE PLYMOUTH LADIES' TRIO
- 6.0-10.50 National Programme
(9.30 Local News and Forthcoming Events)

MANCHESTER

797 kc/s (376.4 m.)



BRISTOL CENTRAL LIBRARY.

Mr. JAMES ROSS, the Deputy City Librarian, talks about some of the rare books in the library from Cardiff, this evening at 6.0.

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

4.30 A Programme of Johann Strauss' Music

THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Die Fledermaus' ('The Bat')
Waltz, 'Artist's Life'
Selection, 'Merry War'
March, 'Fantasque'
Galop, 'Tik-Tak'

5.15 THE CHILDREN'S HOUR

BEHIND THE CLOUDS
Songs by
DORIS GAMBELL and
HARRY HOPEWELL

6.0 Dr. ERNA REISS: 'Mrs. Heppleshaw's Diary 1830-60'

6.15 National Programme

7.45 Light Orchestral Music and a Play

THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Richard III' German
Petite Suite Romantique Bath
A Toi; Valse Gracieuse; La Rève Triste (The Sad Dream); Promenade Joyeuse
'HER HUSBAND'S PEOPLE'
A Play in One Act
by
WATSON DYKE

Mrs. Kelterbusk
William Kelterbusk (her son)
Deborah Kelterbusk (her sister-in-law)
Rose Lambert
Anne Lambert
Mrs. Valerie Browne Kelterbusk } Neices of
George } Mr. Kelterbusk
Postman }
The sitting room in the Kelterbusks' house at Gidsbury, Lancashire

ORCHESTRA
Slav Dances Nos. 1, 2, 3, and 4 Dvorak
Selection, 'La Traviata' Verdi

9.15 National Programme

9.30 North Regional News

9.35-10.50 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
- 2.30 National Programme
- 5.15 Cardiff Programme
- 6.0 National Programme
- 9.30 West Regional News (From Cardiff)
- 9.35-10.50 National Programme

BOURNEMOUTH

1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
- 2.30 National Programme
- 7.0 For Farmers: Mr. C. G. GLEBD, F.R.H.S.: 'Strawberries'
- 7.25 National Programme
- 9.30 Local News
- 9.35-10.50 National Programme

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olive smoking Mixture
and Cigarettes





*This way for
the "Hot-Pot!"*

Said the meat to the vegetables.
"Come on, you are on the right scent.
Have you been sprinkled with Bisto? Splendid! Now join me in the pot. Bisto is most important, it improves our appearance and adds to our flavour enormously."

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Erasmic lather holds the hairs up to the blade.

The lather that "gets down to it"

Weak lather, loose-bubbling lather on the beard lets the blade slide over the flattened hairs and gives you an uneven, ragged shave. Change to Erasmic Shaving Stick—specially prepared to give a close, supporting lather.

Erasmic Shaving Stick provides a rich lather in any kind of water; it gets right down to the roots of the beard, holds up every hair, and so helps your razor to do its work more thoroughly—and more quickly.

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In Nickel-container - - 1/3.

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TOMMY HANDLEY
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BERKELEY

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IN NATIONAL
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I am the lightning that splits the sky. I am the power of trains. I am the light of towns by night. I am the spirit of National Accumulators. Two great British firms have joined all their knowledge and resources to make such accumulators possible. Through them I give you still better wireless, still quicker and surer starting for your car, still brighter headlamps. I am electricity and I say to you—look for the name "National" on every accumulator you buy. I am electricity—and I ought to know!

2.55
ENGLAND
versus
SCOTLAND

SATURDAY, March 15
NATIONAL PROGRAMME
1,148 kc's (261.3 m). 193 kc's (1,554.4 m).

8.15
GILBERT
and
SULLIVAN

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45-11.0 'SAVING THE COUNTRYSIDE'—IV
Mrs. J. C. SQUIRE: 'The Litter Nuisance'
1.0-2.0 Light Music
THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE, HAMMERSMITH

2.55-4.30 ENGLAND *v.* SCOTLAND

A Running Commentary on the Rugby International by Captain H. B. T. WAKELAM
Relayed from Twickenham
Listeners will be able to follow the broadcast on the numbered plan reproduced on the front cover.

4.45 REGINALD NEW
At the ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
March, 'Sigurd Jorsalfar' .. Grieg
Novelty, 'Dance of the Raindrops'
Evans
I love thee .. Grieg
Ballet Music, 'La Source' ('The Fountain') .. Delibes

5.15 The Children's Hour
'THE RETURN OF PERSEUS'
A Legend of Ancient Greece told for children by L. DU GARDE PEACH
Incidental Music by THE GERSHOM PARKINGTON QUINTET

6.0 An Eye-Witness Account of the Oxford and Cambridge Sports by Mr. H. M. ABRAHAMS

Excerpts from Rupert D'Oyly Carte's Production of
'THE YEOMEN OF THE GUARD'

Written by
W. S. GILBERT

Composed by
ARTHUR SULLIVAN

Will be relayed tonight from the Savoy Theatre
(By arrangement with Rupert D'Oyly Carte)

CHARACTERS

in the order of their appearance:

Phoebe Meryll (*Sergt. Meryll's daughter*) .. NELLIE BRIERCLIFFE
Wilfred Shadbolt (*Head Jailer and Assistant Tormentor*) .. SYDNEY GRANVILLE
A Yeoman .. RICHARD EATON
Dame Carruthers (*Housekeeper to the Tower*) .. BERTHA LEWIS
Sergeant Meryll .. DARRELL FANCOURT
Leonard Meryll (*his son*) .. JOHN DEAN
Sir Richard Cholmondeley (*Lieut. of the Tower*) .. JOSEPH GRIFFIN
Colonel Fairfax (*under sentence of death*) .. CHARLES GOULDING
Jack Point (*a strolling jester*) .. HENRY A. LYTTON
Elsie Maynard (*a strolling player*) .. WINIFRED LAWSON
First Citizen .. C. WILLIAM MORGAN
Second Citizen .. T. PENRY HUGHES
Kate (*Dame Carruther's niece*) .. BLOSSOM GELSTHORPE
Musical Director, Dr. MALCOLM SARGENT
8.15 to 9.5 Part of Act I. Scene—Tower Green.
10.5 to 11.0 Part of Act 2. Scene—Tower Green.

The pictures below show (from left to right) WILFRED SHADBOLT making love to PHOEBE; JACK POINT and ELSIE singing their opening song, 'I have a song to sing, oh!'; and DAME CARRUTHERS, whose song, 'When our gallant Norman foes,' with its grim refrain, 'The screw may twist and the rack may turn,' is one of the chief episodes in the first act.

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.40 Regional Sports Bulletin

6.45 The Foundations of Music
SCHUMANN'S PIANOFORTE MUSIC
Played by DESIREE MACEWAN
May, charming May (from Op. 68)
Morning Songs, Op. 133
Novellette, Op. 21, No. 2, in D

7.0 'MY DAY'S WORK'
By A RAG AND BONE MAN,
MR. JACK KELLY

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

7.30 Vaudeville

STUART ROSS and JOE SARGENT
(Syncopated Harmony)
RUDY STARITA (Vibrophone and Zylophone Solos)

8.15 Excerpts from
'The Yeomen of the Guard'
(See centre of page)

9.5 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Stock Exchange Summary; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 A Ghost Story told by
Mr. DESMOND MACCARTHY

9.50 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

10.5 Excerpts from
'The Yeomen of the Guard'
(Continued)

11.0-12.0 DANCE MUSIC
AMBROSE'S BAND, FROM THE MAY FAIR HOTEL



If you are a London listener, you will find the alternative London Regional programme on 356 metres (see page 609). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 472.2 metres (see page 608).

Like a lovely night in June



Night after night last winter, when it was time to retire, you braced yourself to face the ordeal of leaving the comfortable fireside for the freezing air of the bedroom. "Here goes," you said, and hastily dropped off your warm things to don chilly night attire and slip between icy sheets.

Ensure a never-varying summer temperature in your home by means of "Unity" Electric Heaters.

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Ogden.

SATURDAY, March 15 MIDLAND REGIONAL

626 kc's (479.2 m)

3.45
DANCE MUSIC
FROM
BIRMINGHAM

2.30 **A Children's Concert**
Relayed to London Regional
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by ADRIAN BOULT
Relayed from THE TOWN HALL, BIRMINGHAM
Overture, 'Figaro' Mozart
Minuet—Allegro—Rondo—Presto (Symphony, No. 102, in B Flat) Haydn
Flower Waltz (The 'Nutteracker' Suite) Tchaikovsky
The Swan (Suite, 'The Carnival of The Tortoise' Animals) Saint-Saëns
Two Dances ('Prince Igor') Borodin

3.45 **DANCE MUSIC**
BILLY FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL, BIRMINGHAM
HELEN ALSTON (Entertainer at the Piano)

5.15 **The Children's Hour**
'Mrs. Smithers meets Snooky,' by Norman Timmis
HELEN ALSTON will Entertain
'Oxford and Cambridge—University Sport,' by KENNETH LAWSON

6.0 *London Regional Programme*

6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 *Midland Sports Bulletin*

6.45 **An Orchestral Concert**
Relayed to London Regional
THE MIDLAND REGIONAL AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by ADRIAN BOULT
WINIFRED BROWNE (Pianoforte)
ORCHESTRA
Overture, 'Egmont' Beethoven
WINIFRED BROWNE and Orchestra
Fourth Pianoforte Concerto, Op. 40 Bachmaninov
ORCHESTRA
Siegfried Idyll Wagner
'Carnival' Overture Dvorak

8.0 **'The Prophetic Camera'**
By LANCE SILVERING
The action takes place in the Euston Road in 1901
Cast
Mrs. Muffle (A Pawnbroker)
Mr. Muffle (Her Husband)
Charlie (Their Nephew)
The Chemist
and
The Man who Pawned the Camera
What is the Difference between Science and Magic?
Are they the same thing?
These questions puzzled a pawnbroker in 1901
(London Regional Programme)

8.30 *London Regional Programme*

9.0 *Midland News*

9.5 *London Regional Programme*

10.15-10.30 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

The alternative to the Midland Regional programme is the National programme (see page 607), which you can receive from Daventry 5XX on 1,554.4 metres.

SAMUEL PEPYS, Listener, By R. M. FREEMAN.

Feb. 14.—Valentine's Day, but now fallen upon neglect, like soe manie good old usages, and was the one day of the yeare when young wenches might respectably receive gifts from young men. But now they can do this respectably on any day of the yeare, and most of them pretty wide-awake to it, having little or noe value for any young man, save his spending value, God forgive them.

Come a letter from my lady Arthur Hill, composer of 'In the Gloaming,' wherein do acquaint me very civilly of mine error in believing she writ the words of it, but theyr authour was M^{rs} Meta Orred, she now some yeares with God; which I was sorry to hear. Makes other civill references to the Powell family (some time of Selsfield), alsoe to grandfather Blomfield, the Chester canon that took to wife (his 3rd) Mis Elizth Fielden, of the Lancashire Fieldens; and one of my lady's best friends, she writes, comes of the same family. Stepgrandmother the most perfect picture of a gracious elderly lady as ever I knew, alike for well-bred comeliness, gentill manners, and the sweetest point-lace caps in the world with laylock ribbons to them: and her maiden sister, Mis Margarett, that shared Mollington Hall with her, noe less. Set me musing of manie happy visits to Mollington in my young daies, the hideousest house without that

ever was, I believe, yet within the comfortablest: and of going to Backford Church a-Lord's-Days, where parson used a black-goun to preach in, being the last of the black-gounsmen almost, albeit his doctrines somewhiles not in strict consonance, but the goun covered them. Whereby did once heare grandfather observe that in a surplice a man had to be mighty carefull what he preached to a Protestant congregation, but might preach them anything, even purgatory, in a black goun.

Feb. 15.—Home this afternoon from the Clubb earlier than my wont, I catcht a man's voice in the library, and in opening the door thereof, heard Jimble saying to my wife, 'An it like you not, dear lady, the goldsmiths will exchange it.' Whereupon my wife, seeing me, hastily to slip a little pacquet into her bagg and snaps it. Which I feigned not to observe, yet it angered and troubled me, soe awkerdly embarrassed as Jimble lookt, and my wife methought alsoe, though womanly she hid it better. Presently the rascally fool gone, I was minded to have it out with my wife to a stern issue, but upon 2nd thought, refrained, and did resolve to watch them further in this wicked business before I pounce. Yet hardly a wink of sleep had I all night by brooding on my wife's base deceptioun of me, and that (God save us!) in favour of this fatt, ugly old babboon-face of a Jimble, 'od rot him!

6.45
BIRMINGHAM
REGIONAL
ORCHESTRA

SATURDAY, March 15
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
THE LONDON
WIND
QUINTET

2.30 A Children's Concert

(From Midland Regional)

THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by ADRIAN BOULT

Relayed from THE TOWN HALL, BIRMINGHAM

- Overture, 'Figaro' Mozart
- Minuet, Allegro; Rondo, Presto (Symphony, No. 102, in B Flat) Haydn
- Flower Waltz (The 'Nutmacker' Suite) Tchaikovsky
- The Swan (Suite, 'The Carnival of the Tortoise' Animals') Saint-Saëns
- Two Dances ('Prince Igor') Borodin

3.45 Light Music

BARBARA PETT FRASER (Soprano)
ASHMOOR BURCH (Baritone)
THE J. H. SQUIRE CELESTIE OCTET

- Waltz, 'Doctrinen' Strauss, arr. Sear
- Minuet in G J. H. Squire
- Funeral March of a Marionette Gounod

BARBARA PETT FRASER

- Gipsies Graham Peel
- Love's Secret Bantock
- Two Songs Arthur Margetson
- Cupid; Something about You

OCTET

- Schummerlied (Slumber Song) Schumann, arr. Sear
- Memories of Chopin arr. Willoughby
- Sweet and Low (for Strings) Barnby, arr. Sear

ASHMOOR BURCH

- Hebridean Sea Reivers' (Songs of the Hebrides) arr. Kennedy-Fraser
- Kishmul's Galley arr. Kennedy-Fraser
- The Flute across the Lake (A Maori Love Song) Leslie Elliott
- Vagabond Lover Forster Richardson

BARBARA PETT FRASER

- At the Mid-Hour of Night Cowen
- The Star James Roger
- Prelude Landon Ronald

OCTET

- Irish Love Song J. H. Squire
- Songs of the 'Eighties' J. H. Squire
- On Wings of Song Mendelssohn, arr. Sear

ASHMOOR BURCH

- The Wheel-tapper's Song Wolseley Charles
- Provence Gerald Carne
- The Bulls won't bellow Betty Hocking

OCTET

- Invitation to the Dance Weber, arr. Sear
- Scent of the Jasmine J. H. Squire
- Song of the Waterfall J. H. Squire
- Putting the Clock back Willoughby

5.15 DANCE MUSIC

THE CAFE DE PARIS BLUE LYRES BAND, from the CAFE DE PARIS

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.40 Sports Bulletin

6.45 An Orchestral Concert

(From Midland Regional)

THE BIRMINGHAM REGIONAL AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by ADRIAN BOULT
WINIFRED BROWNE (Pianoforte)

ORCHESTRA

- Overture, 'Egmont' Beethoven

WINIFRED BROWNE and Orchestra

- Fourth Pianoforte Concerto, Op. 40 Rachmaninov

ORCHESTRA

- Siegfried Idyll Wagner
- 'Carnival' Overture Dvorak

8.0 'The Prophetic Camera'

By LANCE SILVEKING

The action takes place in the Euston Road in 1901

Cast

- Mrs. Muffle (A Pawnbroker)
- Mr. Muffle (Her Husband)
- Charlie (Their Nephew)
- The Chemist
- and
- The Man who Pawned the Camera
- What is the Difference between Science and Magic?
- Are they the same thing?
- These questions puzzled a pawnbroker in 1901

8.30 Reading from Eighteenth Century Prose

9.0 Regional News

9.5 Chamber Music

MAURICE COLE (Pianoforte)

THE LONDON WIND QUINTET

- ROBERT MURCHIE (Flute); LEON GOOSSENS (Oboe); HAYDN DRAPER (Clarinet); FRED WOOD (Bassoon); EDWIN CHAPMAN (Horn)

MAURICE COLE, ROBERT MURCHIE, LEON GOOSSENS, HAYDN DRAPER, FRED WOOD.

Quintet for Flute, Oboe, Clarinet, Bassoon and Pianoforte Eric Fogg

- (1) Con Fantasia—Allegro vivo
- (2) Theme with Variations
- (3) Allegro con spirito
- (First performance)

9.30 THE LONDON WIND QUINTET

Tarantelle for Flute and Clarinet .. Saint-Saëns
Quintet Aubade
Trio, Menuet and Gavotte

9.45 MAURICE COLE

Italian Concerto Bach

10.0 THE LONDON WIND QUINTET

Quintet Lefebvre
Canon
Allegretto
Presto

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN



London Regional Programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 607).

May we present YOU
with this handsome
Leather Handbag?

FREE—in exchange for only 80 outside printed wrappers from tablets of Wright's Coal Tar Soap. This smart morocco pochette is lined with good quality moiré; the interior fitted with an attached purse and mirror. There is a useful pocket on the outside at the back, and the handle at the top extends if required.

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THE IDEAL TOILET AND NURSERY SOAP.



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per tablet
Bath size 10d.



Preserve the set of your hair in perfect condition all day long. Use Anzora every morning. Anzora—the original—is still the finest hair fixative—and it's British. The bottles at 2/6 contain double the quantity of those at 1/6.

Anzora Cream, for greasy scalps. Anzora Viala is for dry scalps. Sold in 1/6 and 2/6 (double quantity) bottles by Chemists, Hairdressers and Stores.

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MASTERS THE HAIR

Anzora Perfumery Co., Ltd., London, N.W.6.

Saturday's Programmes continued (March 15)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

12.0-12.45 A Children's Concert

Relayed from THE NATIONAL MUSEUM OF WALES

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

March, 'Heroique' Saint-Saëns
Gavotte Bach
Adagio (Cassation, No. 1 in G) Mozart
Legend, 'Kikimora' Liadov
Country Song Holst
Marching Song Holst
Overture, 'Fingal's Cave' Mendelssohn

2.55 National Programme

4.45 DANCE MUSIC
THE CONEY BEACH FIVE

Relayed from the THÉ DANSANT, HOTEL METRO-
POLE, SWANSEA

5.15 THE CHILDREN'S HOUR

6.0 Mr. LEIGH WOODS: 'West of England Sport'

6.15 National Programme

6.40 West Regional Sports Bulletin

6.45 National Programme

7.0 Swansea Programme

7.20 National Programme

9.20 West Regional News

9.25-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

12.0-12.45 Cardiff Programme

2.55 National Programme

5.15 THE CHILDREN'S HOUR
From Cardiff

6.0 Cardiff Programme

6.15 National Programme

6.40 Cardiff Programme

6.45 National Programme

7.0 Mr. D. RHYNS PHILLIPS: 'A Welshman Visits
Brittany'

7.20 National Programme

9.20 West Regional News (From Cardiff)

9.25-12.0 National Programme

BOURNEMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.0 Gramophone Recital

2.55 National Programme

6.40 Sports Bulletin

6.45 National Programme

9.20 Local News

9.25-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.0 A GRAMOPHONE RECITAL

'THROUGH THE AGES'

Overture, 'The Seraglio' Mozart
Arioso Bach
Andante and Allegro (Appassionata Sonata,
Op. 67) Beethoven
Invitation to the Dance Weber
Two Songs:
'Tartarus' Schubert
'The Signpost' Schubert
Overture, 'The Thieving Magpie' Rossini
Scherzo (Pianoforte Quintet in E Flat, Op. 44)
Schumann
Two Preludes, Nos. 14 and 15 Chopin

2.55 National Programme

5.15 THE CHILDREN'S HOUR
Who has a tale to tell?

GATHER ROUND AND YOU SHALL HEAR

6.0 National Programme

6.40 Local Sports Bulletin

6.45-12.0 National Programme
(9.20 Local News and Items of Naval Information)

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Le Roi d'Ys' ('The King of Ys')
Lalo

MARION ISHERWOOD (Soprano)
Santuzza's Romance ('Cavalleria Rusticana')
Mascagni
Blackbird's Song Cyril Scott
An Eriakay Love Lilt arr. Kennedy Fraser

ORCHESTRA

A Day in Paris—Fantasy on Melodies by
Christiné arr. Finck
(Manchester Programme continued on page 612.)

LET ME BANISH YOUR RHEUMATIC AILMENTS



FREE TREATMENT NOW

With MY "DUO-FORMULA" (Double Remedy)

Here's cheery news for all sufferers from Rheumatic Ailments, Sciatica, Lumbago, Uric Acid, etc. Here's the sunshine of perfect health and strength offered to YOU; indeed to all who suffer from swollen limbs and joints, acute pains, and all the bodily weaknesses which Uric Acid brings in its train.

WILL NOT COST YOU ONE PENNY

But bear up. You have read my offer. Now ACT upon it. This is no "catch" or trick to get you to send your name and address. I give you my word of honour that the 10 Days' Treatment will not cost you 1d. I have cured thousands. Why not you?

Perhaps you will realise better the merits of my "Duo-formula" when I tell you that it has a DOUBLE ACTION. One part clears away the Uric Acid from the blood, while the other part reduces swellings, soothes inflamed places, breaks down the painful accumulations in joints and muscles, and soon restores your limbs to suppleness and strength.

Send TO-DAY. Do not let this paper go out of your hands until you have cut out the coupon.

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HERE AND NOW, in the columns of this great journal, I GUARANTEE positive relief. In fact, if you will post the free coupon at once, I will send you 10 DAYS' TREATMENT FREE to prove my claim. It has never failed. That is why I want YOU to try it even though you may have given up all hope. I know it is very hard for the sufferer to believe that Permanent relief is REALLY possible. You get despondent and low-spirited, and no wonder, with that continual miserable ache always spoiling your life.

Form with fields for Name, Address, and recipient information: To Mr. ARTHUR RICHARDS (Dept. 655), 50, Gray's Inn Road, London, W.C.1.

FREE

FREE CHURCH TOURING GUILD.

President: The Rev. J. Alfred Sharp, D.D. Vice-President: Sir Donald Maclean, K.B.E.

SHORT EASTER HOLIDAYS, 1930

Special Easter Departure Date, Thurs., April 17th.

Table listing tour options and prices: WEEK-END TOUR TO PARIS (£5 3 6), WEEK IN PARIS (£7 11 0), WEEK IN BRUGES (£4 9 0), WEEK IN BRUSSELS (£5 15 0), TEN DAYS CLARENS-MONTREUX TOUR (£9 0 6), TEN DAYS LUCERNE TOUR (£7 15 0), TEN DAYS LUGANO TOUR (£11 7 6), TEN DAYS LOCARNO TOUR (£11 18 6).

Palestine, Egypt, Athens, Constantinople and Naples Cruises, leaving March 17th and April 14th.

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will take a load off your

Patent Half-Belt Shoulders! You'll never wear Braces or Belt again!



No more ugly Braces! No more uncomfortable Belts! Here is a new and better way to fix trousers. A British invention. Just a neat and supple HALF-Belt worn across the small of your back. Amazingly comfortable. Leaves shoulders gloriously free. Trousers hang perfectly, underpants are securely held and shirt cannot 'ride up.' One 'SPAN' can be used for any number of pairs of trousers. Fitted in a jiffy and instantly interchangeable. Does away with constant buttoning. Ideal for business, sport, and evening wear. Thousands of testimonials. Ask your outfitter or order-by-post today. Satisfaction guaranteed. Illustrated folder sent free on request.

ORDER-BY-POST in BLACK, BROWN, GREY, or WHITE with set of self-fixing threadless buttons (additional sets of buttons 3d. per set) and our guarantee of satisfaction. Give waist measurement and state colour. No goods sent C.O.D. Enclose cheque or Postal Order. POST FREE 4/9

A delighted wearer writes: "The 'SPAN' Bracer is a great success. I have dispensed with braces and belts for ever."—W.R.P.

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The new all-weather

'CARWESTER' (1929)

The coat that has made a name for itself for unequalled leather-like appearance, "feel" and wear. Thousands sold during the past year.

REAL LEATHER

so wonderfully has modern science duplicated the natural hide. In fact, in many ways the Carwester is far more serviceable than leather, for rain does not affect it and wear will not roughen its fine surface.

THE IDEAL COAT FOR MOTORING, DRIVING, WALKING AND ALL SPORTS. Then, why pay several guineas for a leather coat when you can obtain this fine coat of synthetic leather for 20/-?

10 good reasons why Superior in Quality

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- 1 Taped Seams ensuring absolutely unbreakable and unbreakable junctions. 2 Buttons Reinforced giving added strength and making them absolute fixtures. 3 Remarkably Pliable—a non-cracking surface permitting the utmost ease of movement. 4 Fleecy Lining of attractive Camel shade ensuring a cosy comfort. 5 Carr & Westley sell direct to the public, thus saving you intermediate costs and enabling you to purchase at far below usual prices.



- 6 Deep Storm Collar which buttons up close round the neck if desired, and Wind Straps on Cuffs. 7 Double Stitched Edges and fashionable Broad Lapels. 8 Perfect Surface, which, unlike leather, will not roughen with wear and can be wiped clean when soiled. 9 No Rain, Hail, Snow or Wind can penetrate the "Carwester." 10 Lasts for Years. Retains Colour and Water-proof qualities to the end.

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Write now enclosing 20/-, while you have the advertisement in front of you and the Coat will come by return.

STOCK SIZES: Chest 34 ins., 36 ins., 38 ins., 40 ins., 42 ins. Give size over waistcoat, DARK TAN colour only. Double Breasted with belt all round.

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BRITISH BUILT FORD

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The coming of the beautiful new Ford model two years ago called for a complete re-equipment of the Ford factories at Trafford Park and Cork. These works had to be entirely re-designed, re-equipped and reorganized.

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The beautiful Ford car gives safe, dependable, economical transportation.



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It is old-fashioned—expensive on fuel—inefficient for raising hot water—Install in its place a

GLOW-WORM BOILER.

The Glow Worm raises abundant Hot Water for sink lavatory basins and bath Heat Radiators if required Warms the kitchen with cheerful fire. Easily fitted. FUEL costs about 1d. per hour Burns Anthracite and all other smokeless fuel.

Prices from £5 15 0.

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Dept. C.5, 5, Newman St., Oxford St., W.1.



Programmes for Saturday.

(Manchester programme continued from page 610.)

MARION ISHERWOOD
Mimi's Song ('La Bohème') Puccini
Now sleeps the crimson Petal Quilter
Happy Song Del Riego
ORCHESTRA
Selection, 'The Chocolate Soldier' Straus

2.55 *National Programme*

4.30 **The Music of Ireland**

THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Shamus O'Brien' Stanford
Three Irish Dances John Ansell
The Londonderry Air arr. O'Connor Morris
Selection, 'The Shamrock' arr. Myddleton
March, 'The B'hoys of Tipperary' Amers

5.15 **THE CHILDREN'S HOUR**

'THIS PRECIOUS STONE SET IN A SILVER SEA'
Music by THE NORTHERN WIRELESS ORCHESTRA
Songs by PHYLLIS THORNTON and HARRY HOPEWELL

6.0 *National Programme*

6.40 *Regional Sports Bulletin*

6.45 *National Programme*

7.0 PROFESSOR WALTER GARSTANG: Readings from his book: 'Songs of the Birds' (From Leeds)

7.20 The Royal Horticultural Society's Bulletin for Northern English Listeners

7.30 *National Programme*

9.20 *North Regional News*

9.25-12.0 *National Programme*

World-Radio Identification Panels Booklet

A splendid investment if you possess a set that brings in foreign stations. It gives the wavelengths, frequencies, power, call-signs, and transmission times of all European and some American stations. With a map, one shilling post free of the B.B.C. Bookshop, Savoy Hill, Strand, W.C.2

the best log-book you could possibly have!

LONDON'S ALTERNATIVE PROGRAMME.

The B.B.C. is anxious to help all those who have not fully understood the implication of the alternative programmes. Any listener in difficulty and requiring information is invited to fill in the following questionnaire and send it to the Chief Engineer, Savoy Hill, W.C. 2.

1. Have you read the article entitled 'Receiving London's two Programmes,' which appeared in *The Radio Times* for Feb. 14 and 21?
2. Have you a copy of the pamphlet 'The Reception of Alternative Programmes'?
3. Which of the following three transmitters can be received satisfactorily: London Regional, 356 metres; London National, 261 metres; Daventry 5XX, 1,554 metres?
4. When tuned to one programme do you hear an alternative programme in the background?
5. Is your set a valve set or a crystal set?
6. If your receiver is a valve set, is it of the portable type?
7. If the answers to (1), (2), and (4) are 'yes,' which of the suggestions in the pamphlet 'The Reception of Alternative Programmes' have you tried?

Name

Address

PLEASE USE BLOCK CAPITALS WHEN FILLING IN YOUR NAME and ADDRESS, and mark envelope plainly with the letters 'B.P.' in top left-hand corner.

What I Know about Medicines



And How to Secure the Same at the Lowest Possible Prices

By WM. SHADFORTH, Ph.C.

Editor "Health News," Author of "The Wealth of Health"; Pharmaceutical Chemist, Highest Qualification, Pharmaceutical Society, Great Britain.

The high cost of drugs is very hard on the sick. As a large buyer I am able to dispense medicines at reasonable fees. A few specimens are given below. More home remedies are contained in my publication, "Health News," and I will send specimen copies to all purchasers of any of the following if asked for when ordering:—

The remedies most in use at the present season are No. 15 (Painful Indigestion), No. 632 (Nerve and Heart Tonic), and No. 40 (Backache and Rheumatism). Here is the list:—

PAINFUL INDIGESTION, ACIDITY, FLATULENCE, GASTRITIS. (Soda, Magnesia-Carminatives, &c.) 1/6 (25 tablets), 2/6 (144 tablets). Non-purgative—You feel easier in 15 minutes. No. 15.

BACKACHE, RHEUMATISM, LUMBAGO (Juniper, Buchu, Colehiolum, Bearberry, &c.) 1/6 (50 pills), 2/6 (72), 4/6 (144). Removes Uric Acid and rapidly kills the pain. No. 40.

HEART AND NERVE WEAKNESS—PALPITATION. (Fenugreek, Gentian, Dandelion, Nux Vomica, &c.) 1/6 (50 pills), 2/6 (72), 4/6 (144). Prevents faintness, tremblings, heart failure, and collapse. A quick, reliable pick-me-up. No. 632.

SCIATICA, NEURITIS, NEURALGIA, HEADACHE. (Phenacetin, Aspirin, Dorer's Powder, Quinine, &c.) 1/6 (25 tablets), 2/6 (50), 4/6 (100). Promptly relieves all nerve pains. No. 265.

BLADDER, KIDNEY AND LIVER TONIC. (Venice Turpentine, Cubebs, Podophyllum, Copalva, &c.) 1/6 (50 pills), 2/6 (72), 4/6 (144). A valuable bladder antiseptic and liver stimulant. No. 282.

NASAL CATARRH, COLDS, COUGHS, AND 'FLU. Complete 2-fold treatment, composed of Parsiprin Compound Pills, Antiseptic Nose and Throat Wash, and a Germ-killing Snuff. The total cost of this Course of Treatment is 4/6, and considering its efficacy and how often it will save a man being off work for days and weeks, the cost is very small in comparison. No. 331.T.

NERVE WEAKNESS AND BREAKDOWN. (Phosphorus, Damiana, Nux Vomica, Lecithin, &c.) 1/6 (25 tablets), 2/6 (50), 4/6 (100). Invigorates brain and entire nervous system ultimately. No. 476.

UNSIGHTLY SKIN, PSORIASIS, ECZEMA, ALOPECIA (Bald Patches.) (Pres. 850.) Mercury Perch., Creosote, Zinc Ointment. To be applied night and morning. Price 1/6 and 4/6.

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SORE THROAT, HAWKING, LARYNGITIS, TONSILLITIS, &c. (Prescription 1054.) Potassium Chlorate, Borax, Ferrous, Tannin, Glycerin, Eucalyptus. Excellent for public speakers and singers. Price 9d. (25), 1/4 (72), 2/6 (144 tablets).

VITAMIN-SUNSHINE. The New Compound for Anemia, Debility, Richness, Threatened Tuberculosis. (Prescription 1063.) Milk, Malt, Blood, Yeast, Chlorophyll, Phosphorus, Iron. In tablets with directions. For Adults or Children. Price 1/6 (50), 2/6 (72), 4/6 (144).

BRIGHT EYES, LOVELY COMPLEXIONS, A Complexion Tonic for Complexion Troubles. (Pres. 442.) Charcoal, Dried Sulphur, Iron, Calcium Sulphide, Nux Vomica Extract. Price 1/6 (25), 2/6 (50), 4/6 (100 tablets). Full Course of Treatment for Complexion Troubles (No. 442) costs 6/6 and 17/6.

CONSTIPATION, BILIOUSNESS, INDIGESTION. (Pres. 260.) Will relieve bilious attacks, sick headache and some forms of bowel indigestion. Useful in the home as a gentle laxative. Barbadoe Aloe, Capsicine, Pure Olive Oil Soft Soap. With directions. Price 1/6 (100) or 3/6 (300 pills).

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TOBACCO, ALCOHOL AND DRUG ANTIDOTE. (Pres. 1078.) Quassia, Peppermint, Sugar. You cannot enjoy either tobacco, alcohol, or drugs, with one of these tablets in your mouth. Evidently stops craving for tobacco till night fall. Price 1/6 (50), 2/6 (100 tablets).

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Qualified Dispensing Chemist,
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Here are the features of next Wednesday's 'Listener'

- Dame Ethel Smyth's POINT OF VIEW
- Professor Gilbert Murray INTELLECTUAL CO-OPERATION
- Dr. R. E. Stradling BUILDING (in the Science & British Industry Series)
- Desmond MacCarthy MODERN DRAMA
- Sir Hugh Bell LOOKING BACKWARDS
- AND BOOK-REVIEWS NOTES ON SCIENCE & ART ETC.

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The Town Hall, Birmingham

A Matter for Argument.

B.B.C.—B.C., the title of a revue described as a 'Fantastic Re-Lay of Ancient Rome,' which is to be broadcast from Birmingham for Midland and London listeners on Saturday, March 22, is the outcome of a discussion between two radio revue writers on whether there was a broadcasting service in ancient Egyptian, Grecian, or Roman days. One author, Graham Squiers, was insistent that there must have been a service of sorts, even if in a modified form, and then went a step farther, claiming that radio artists of the present day lived and broadcast in a former life, basing his assertion on the old cry, *Auditions ad Icones!* which being literally translated means, 'Audition-ists to the lions!' and the old theatrical motto, 'Those whom the "gods" dislike die young.' The result of it all was that Graham Squiers agreed to write *B.B.C.—B.C.*, and those engaged in the production on March 22 have been busily looking up their pedigrees, which indicate that a slight change of name is necessary in most cases. The cast will therefore read as follows: Cleopatra Clifford, Annavia Bradley, Alfredo Butler, Horatius Sennett, Antonius Herbert, Masonius et Armes, and Leonardus Henry. In support will be Josephus Lewis and his Lutes and Lyres from the Amphitheatre Café, Rome.

A Revival.

IN the revival, on Thursday evening, March 20, of the fantasy *The Valley of Enchantment*, we shall meet once again that wandering, philosophizing fiddler, 'John o' Dreams,' who slept under the stars and whose friends, many of us will remember, were the wood-folk. 'John o' Dreams' was created by John Overton in the early days of broadcasting, and we met him periodically in those 'Interludes Protean' in which he was the central figure. With him on March 20 will be 'Paddy-whack,' the old gipsy tinker, and Joe Brummell, the coster who had lost his dog and wanted to search for him in the Enchanted Valley, which could only be reached by way of the Invisible Door—that door through which we could all pass if only we 'believed hard enough.' The incidental music, including the *John o' Dreams* theme—specially composed for these fantasies by Nigel Dallaway—will be played by the Midland Pianoforte Sextet under the direction of Frank Cantell.

Graham Squiers Tries to Settle an Argument with

A SLIGHT IDEA OF BROADCASTING in the DAYS OF ANCIENT ROME.

A Mozart Programme.

ALTHOUGH Mozart wrote twenty-five Pianoforte Concertos, one of the most popular is the *D Major*, which Effie Kalisz will play during the afternoon concert on Sunday, March 16. For sheer beauty and refinement, pure harmony and ideal truthfulness there is perhaps no music of the old masters which has a stronger appeal than that of Mozart. His *D Major Concerto* is one of the last fifteen which were written between 1781 and 1791. The orchestra will also be heard in the *Symphony No. 39*—one of three complete symphonies which were written in just over six weeks—and the serenade *Fine Kleine Nachtmusik*, which is so often to be found in the list of 'request items.'

Percy Fletcher.

THE music of Percy Fletcher, who, we hope, is now fully recovered from his recent illness, is always very popular because of its tuneful vivacity. The concert of his music from the Midland Regional Studio on Monday, March 17, at 6.40 p.m., can be relied upon to give pleasure to all those—and there are many—who like music of this sprightly character, for it contains typical examples of the composer's, including songs, the latter being sung by Emilie Waldron, one of our popular Birmingham sopranos.

'The Black Sheep.'

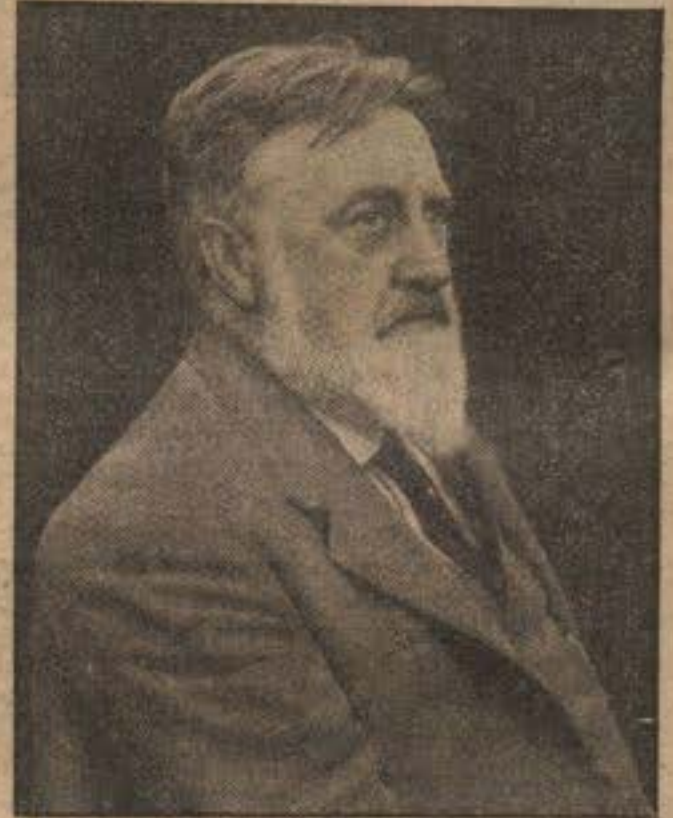
ANOTHER comedy by F. Morton Howard, the Gloucestershire playwright, is to be broadcast from Birmingham on Monday, March 17. It is entitled *The Black Sheep*, and on this occasion we leave the West Country, so often the setting for this author's plays, and find ourselves in a Midland industrial town.



From Coral's picture, 'Une Matinée' in the Letters

'THE VALLEY OF ENCHANTMENT.'

The 'John o' Dreams' fantasy, will be revived on Thursday, March 20.



Sir GRANVILLE BANTOCK will conduct a programme of his own music on Saturday, March 22.

A Local Composer Programme.

SIR GRANVILLE BANTOCK will be a welcome visitor to the Birmingham Studio on Saturday, March 22, when he will conduct the Augmented Orchestra in a programme of his own composition which is to take the form of an excerpt from each of his latest big-scale works, *The Song of Songs* and the *Pilgrim's Progress*. Listeners will remember that the *Pilgrim's Progress* was written for the B.B.C. and produced at the Queen's Hall in November, 1928, when Trefor Jones sang the part of Christian. Mr. Jones will be heard in the same part on March 22, the bass numbers being sung by Robert Maitland.

'Song of the Folks.'

MANY popular fire-side songs are included in the feature entitled 'Old Favourites,' which is in the programme for Wednesday evening, March 19, when the Midland Regional Chorus will be assisted by Ethel Williams (contralto) and Peter Finchett (tenor). The Birmingham post-bag recently contained a letter from a listener in Holland, who, writing in admiration of one of these interludes, said he would like to have some more 'song of the folks of England, including one he once heard at the Music Hall, Oxford, much years ago called the Bee and the Honeysuckle, or what-not.'

'MERCIAN.'

Notes for Listeners in Wales and the West.

A BROADCAST SERVICE from the OLDEST WELSH CHURCH IN LONDON.



THE DIGNIFIED BUILDINGS OF A CENTURY AGO, in Market Street, Aberavon. The lower picture on this page shows some equally well-designed modern buildings in Wales.

Welsh Service from London.

THE monthly service in Welsh which is to be broadcast from Cardiff, Swansea, and Daventry (5XX) at 6.30 p.m. on Sunday, March 16, will be relayed from the Borough Welsh Congregational Church, Southwark Bridge Road, London. This church is recognized as one of the oldest Welsh churches, and the pastor, the Rev. D. C. Jones, who has officiated there for thirty-nine years, is the oldest Welsh minister in London. As one expects to find in all Welsh churches, the 'Boro' Choir is a fine combination, proof of which it gave at Liverpool last year, when it won the second prize in the Mixed Choir Competition at the Royal National Eisteddfod.

Meistr Y Ty.

A PERFORMANCE in Welsh of *The Master of the House* will be given by members of the Welsh Society of the University College of South Wales and Monmouthshire as the 7 p.m. interlude on Tuesday, March 18. The Welsh Society holds fortnightly meetings of a pleasantly varied character, time being allocated not only to dramatic productions, but to lectures, debates, and social gatherings. Recently, the Society supported a motion debated by the colleges at Aberystwyth, 'That Welsh Scholars are Quarrelsome.' The motion was carried!

Saving the Countryside.

MR. T. ALWYN LLOYD, President of the South Wales Institute of Architects, is giving the third of the series of talks under the auspices of the Society for the Preservation of Rural Wales, on Thursday, March 20. Previous talks have dealt with disfigurement of the countryside by cheap buildings and hoardings, the despoiling hand of time, and the need for preservation and restoration. In the next talk, Mr. Alwyn Lloyd intends to refer to other problems with which he is specially qualified to deal from his experiences as architect for many garden village schemes. In these he has shown that the home of the worker can be as satisfactory in its own way, and as suited to its environment, as the stately homes of England.

A G.W.R. Choir.

THE Cardiff Great Western Railway Male Voice Choir is giving a concert at the John Cory Sailors' Rest, Cardiff, on Wednesday, March 19, and arrangements have been made to broadcast the programme between 8 and 9 p.m. This Choir has a deservedly high reputation. It won the Silver Challenge Cup and Gold Medal at the Swindon Musical Festival both in 1928 and 1929, and also secured first place in an open contest at Caerphilly Castle last year. The programme on March 19 also includes solos by Annie Woodley (soprano) and David Pryce (baritone), the latter being a member of the Choir, and a first-place winner of three events at Swindon Festival last year. Listeners will also hear dramatic recitals by Mr. Tom Jones, a member of the Radio Players.

The John Cory Sailors' Rest.

THE John Cory Sailors' Rest, from where the G.W.R. Male Voice Choir Concert will be relayed, is a branch of the British Sailors' Society, the oldest sailors' society in existence. The Superintendent, Captain Bailey, tells me that last month more than a thousand free meals were supplied, and he also showed me many interesting letters from men who had come to him when they were 'down and out' and who faithfully paid back what they owed as soon as they 'got a ship.' The work of the Rest is somewhat handicapped at present, as there is room for only twenty-two beds, but extensions are to be carried out almost immediately to increase the number to fifty. The Rest is equipped with an admirable concert hall, and singers and entertainers are always at the top of their form, not only on account of the good acoustics, but because of the highly appreciative audiences.

Seventeenth-Century Writers.

ANOTHER talk in the series on 'West Country Men of Letters' is down in the programme for Monday, March 17, when Mr. R. N. Green-Armytage will deal with seventeenth-century writers, and particularly with Herrick, Herbert, Carew, Daniel, and Raleigh, specimens of whose works will be read.



The Park Hall, Cardiff.

Physical Training in Wales.

THE programme on Saturday, March 22, will include a talk on Physical Training by Mr. G. Vincent Sibley, Assistant Lecturer in Physical Training at the University College of South Wales and Monmouthshire. Mr. Sibley is a firm believer in the necessity for physical training among people whose work is of a sedentary nature.

Other Items.

TWENTY minutes of the programme on Thursday, March 20, will be devoted to a West Country Entertainment, when, at 9.40 p.m., listeners will hear stories by Mr. F. A. Wilshire and songs by William Parsons (baritone).

The next talk in the series on 'How South Wales became an Industrial Area' will be given by Principal Rees on Tuesday, March 18, when he will deal with the leading features of industrial organization.

National Orchestra of Wales.

THE arrangements for the National Orchestra of Wales in the week beginning March 16 include a popular concert at the Park Hall, Cardiff, on Sunday evening, when the solo artists will be Frank Titterton (tenor) and Norman Fawcett (bassoon). As is usual, the programme will be broadcast from 9.5 to 10 p.m. On Tuesday, March 18, the Orchestra will give its fortnightly concert at the Patti Pavilion, Swansea, the singer being Ben Williams (tenor). The first part of this concert, between 7.45 and 9 p.m., will be broadcast. The Orchestra is also giving a popular concert in the National Museum of Wales on Saturday, March 22, at noon, and another the same evening at the City Hall. Frederic Collier, Constance Willis, Francis Russell, and the Choir of the Cardiff Grand Opera Society will contribute to this programme, which will be broadcast between 7.45 and 9 p.m.

'STEEP HOLM.'



IN A GARDEN VILLAGE NEAR CARDIFF.

In his talk on Thursday, March 20, Mr. Alwyn Lloyd will point out how small houses can be beautiful.

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| 3. Old Porcelain | Fr. Humphries | 8. Noctmusik am Bosphorus | P. Tosti |
| 4. SERENADE | Pierre | 9. SONG, Ideals | Poliakin |
| 5. Czardas | Michiels | 10. Imitation des petits tambours | |
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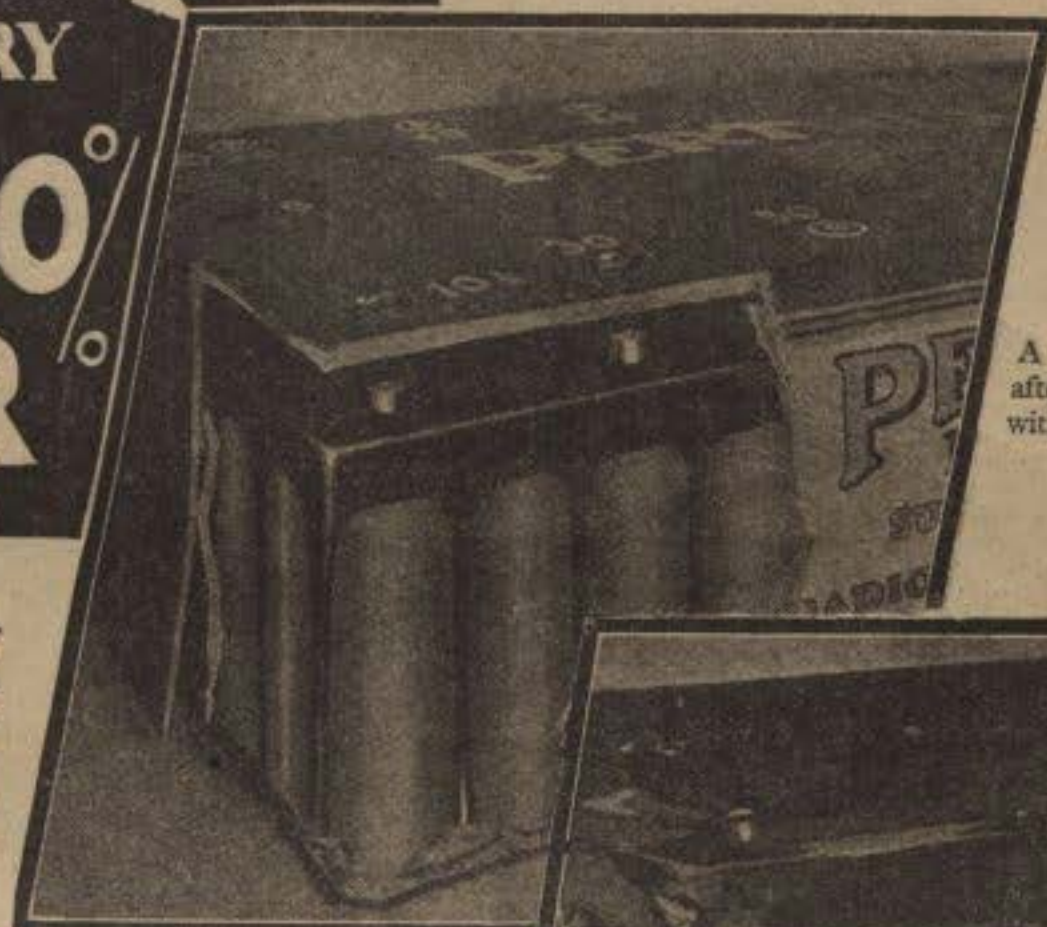
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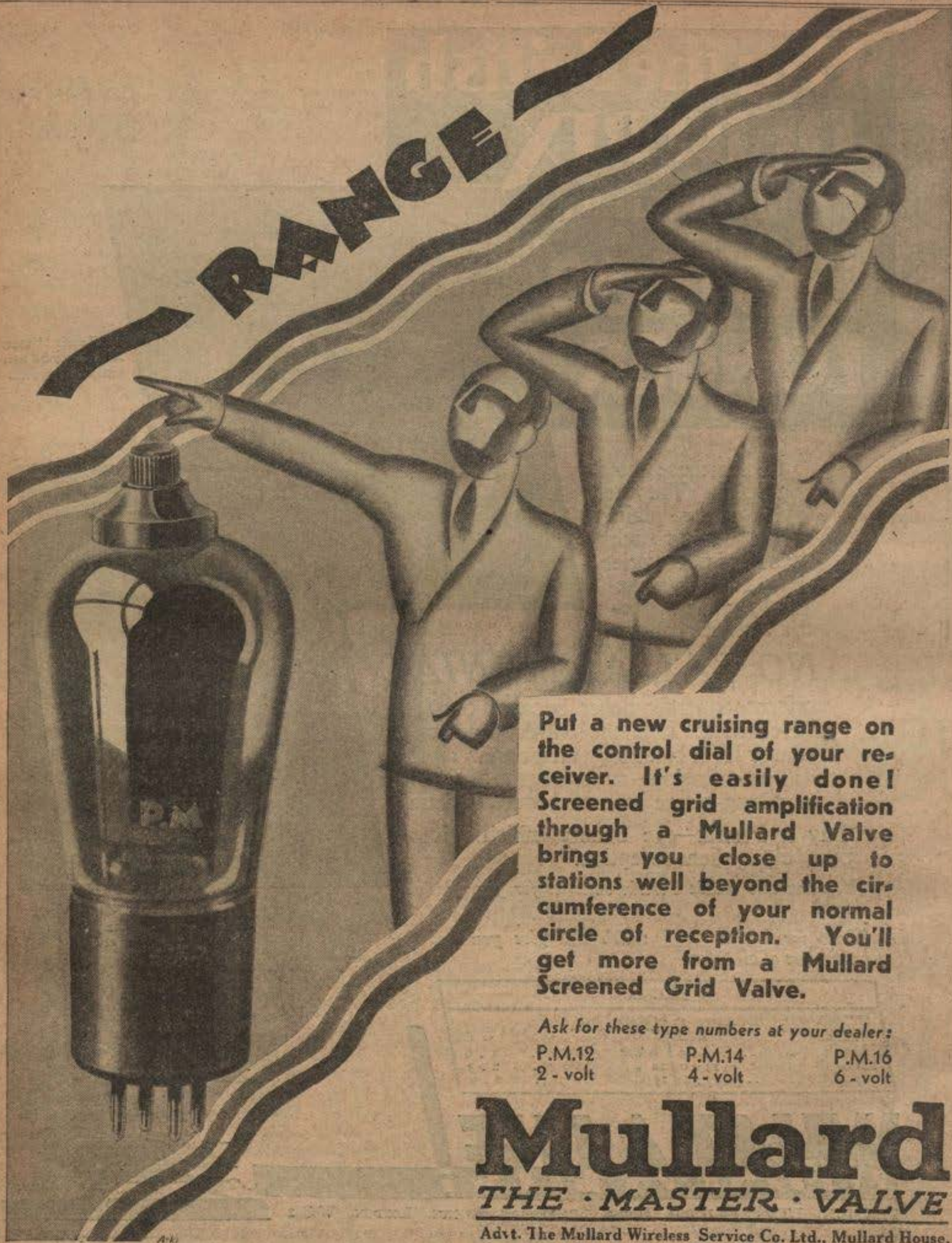
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