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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



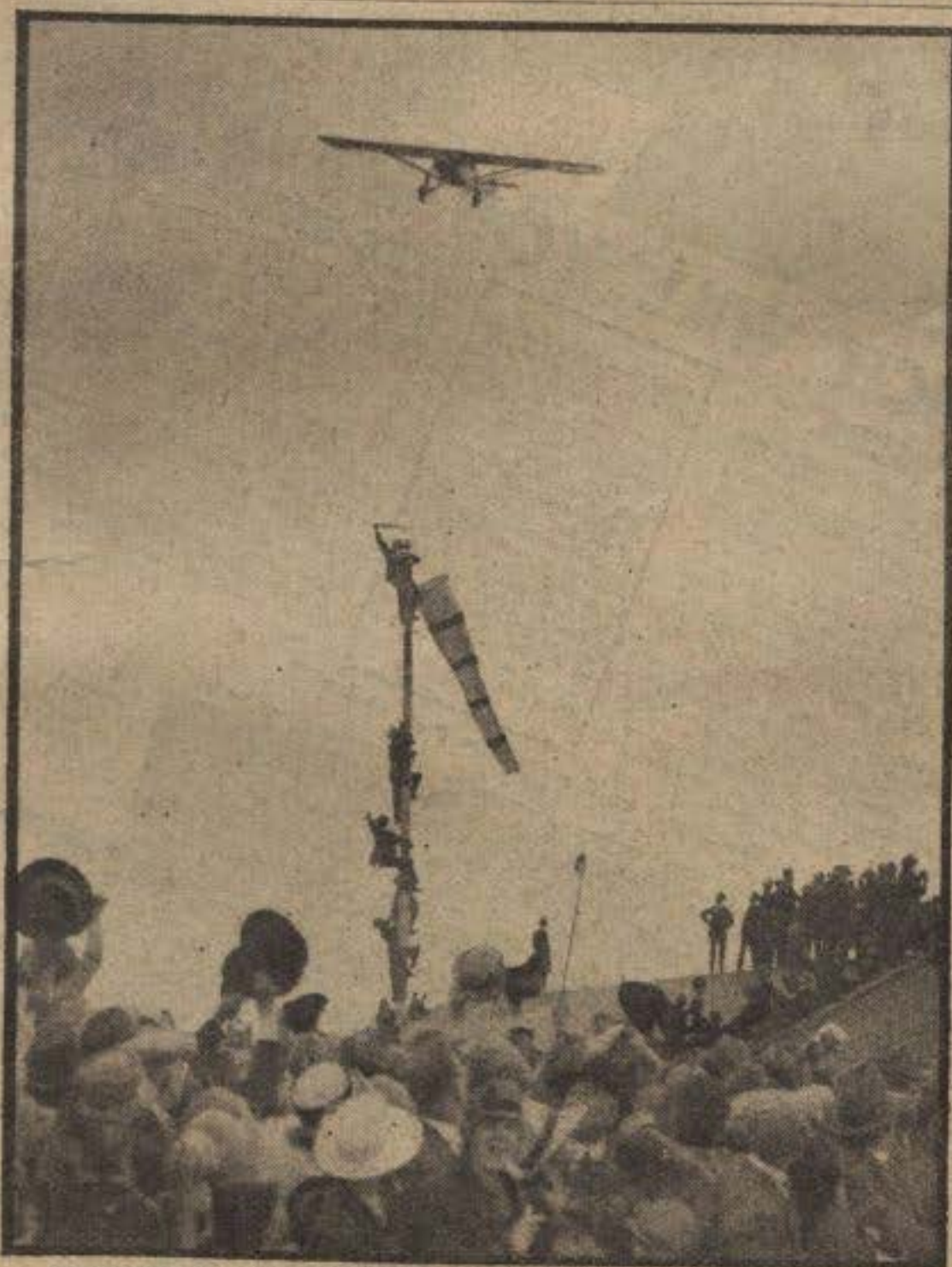
Vol. 26. No. 337.

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

MARCH 14, 1930.

Every Friday. TWO PENCE.

LISTEN THIS WEEK AND YOU WILL HEAR



LINDBERGH CELEBRATED IN A MODERNIST CANTATA. Colonel Lindbergh, who is seen in the above picture arriving at Croydon, forms the subject of Germany's contribution to Tuesday's International Concert. (London and Midland Regional.)

- SIR THOMAS BEECHAM
- SIR EDWARD ELGAR, O.M.
- FRANK MANNHEIMER
- SIR HENRY NEWBOLT
- MAURICE CHEVALIER
- DOUGLAS JERROLD
- ZOLTAN SZEKELY
- MELVILLE GIDEON
- DESIRÉE ELLINGER
- BETTY CHESTER
- TOMMY HANDLEY
- GILLIE POTTER
- ANNIE CROFT
- TOM CLARE
- EFFIE KALISZ
- FANNY DAVIES
- LIONEL TERTIS
- ALBERT SANDLER
- ANGELA BADDELEY
- ANNE THURSFIELD
- MAT MULCAGHEY
- HAROLD NICOLSON
- FLOTSAM and JETSAM
- MAGDALEN PONSONBY
- ALBERT DE COURVILLE
- etc., etc.

Free to every THE DAILY OUT MONDAY



WHICH WILL YOU HAVE? THE CAMERA.

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Would you like a Portrait Attachment fitted to your Gift Camera? A Portrait Attachment, which is a feature only of the highest cameras, enables you to take "close-ups" to within a distance of three feet. If you wish it, a Portrait Attachment can, by special arrangement, be fitted to any Gift Camera for one nominal charge of one shilling. Please indicate on the Reservation Form you desire a Portrait Attachment.

THE WRITING SET.

THE alternative Gift of a Free Writing Set is one that any person would be proud to possess. For beauty's sake, Pen and Pencil are fashioned out of "mottled" vulcanite. And for the sake of durability, the Pen is fitted with a 14-carat **Solid gold nib**, tipped with a jewel-like point of costly iridium. This Pen is one in a thousand — one which will give years of writing joy. When the generous ink supply is exhausted, a touch of the lever refills the Pen in a flash. The Propelling Pencil is a worthy companion to the Pen — a marvel of precision, with the same superb "mottled" finish and a point that is always "at your service." The presentation case is the finishing touch to a really delightful Gift. It is a beautiful Orient Blue, embellished in gold, and lined in ivory satin.

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Fill in the Forms on the opposite page to-day.

IMPORTANT!

For your convenience and so that your Gift Camera reaches you ready for immediate use, a six-exposure E.29 "Ensign" Film is included with your Gift. For this film and to cover the cost of actual postage, packing and insurance on your Free Camera, you are asked to send 1s. 9d. when you have qualified for your Gift. If you select the alternative Gift of a Free Writing Set, you are asked to send six pence to cover postage, packing and insurance on your Writing Set. **Please note you are asked to send nothing new** — only after you have qualified for your Gift — that is, after having taken the new "Daily Herald" for ten weeks. No person may qualify for more than one Free Gift, and no Gift will be awarded unless applied for on the special Gift Voucher which is sent to all approved applicants.

new reader of
NEW
HERALD
MARCH 17

Special Offer
 to readers of
 "Radio Times"

THE launching of the new "Daily Herald"—Labour's own National Newspaper—on Monday, March 17th, is an event that will make history. The new "Daily Herald," which will be greatly enlarged and improved, will be able not only to hold its own with any other newspaper published, but we believe it will be able to offer its readers better news, better production and better features. The new "Daily Herald" will offer its Readers a **£10,000 Free Family Insurance**—a Free Insurance that will be absolutely unsurpassed in scope and generosity.

Our Celebration Gifts.

To celebrate the launching of Labour's great daily, we are presenting to every new reader who will undertake to give the new "Daily Herald" a trial for ten weeks, the choice of one of the two magnificent Free Gifts illustrated herewith. All we ask is that you undertake to give the new "Daily Herald" a fair trial. After that we are perfectly satisfied that the "Daily Herald" itself will retain you as a life-long reader.

THE NEW
'DAILY HERALD'
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£10,000
FREE FAMILY
INSURANCE

Remember this great offer will not appear again—it is made only to celebrate the launching of the new "Daily Herald." In a few days' time the opportunity of securing either a Free "Ensign" Camera OR a Free Writing Set will have passed for ever.

Here are gifts of quality that you will be really proud to call your own and treasure for years to come as a memento of a great event.

Take the First Step To-day.

Take the first step to-day towards securing the Free Gift you select by filling in the forms below. Post Form "A" to the "Daily Herald," and hand Form "B" (which is the Order Form) to your newsagent. By filling in Form "A" you not only reserve your Free Gift, but you automatically become a registered reader of the new "Daily Herald," and so become entitled to qualify for the full benefits under our £10,000 Free Family Insurance. Immediately on receipt of Form "A" your Gift Voucher will be posted to you, and at the same time the Gift you select will be set aside in your name. There is no catch—there are no hidden conditions. Time is short. **ACT TO-DAY.** Whatever you do, don't miss the first issue of the New "Daily Herald," out Monday, March 17th—it will become historic!

id. stamp MUST be affixed to this space to cover return postage.

From "The Daily Herald,"
 Gift Department,
 68, Long Acre, London, W.C.2

NAME.....
 ADDRESS.....

PLEASE WRITE CLEARLY IN BLOCK LETTERS.

A **1** **POST AT ONCE**
"DAILY HERALD"
FREE GIFT RESERVATION FORM.

To Dept. R.T., "Daily Herald,"
 68, Long Acre, London, W.C.2.

IMPORTANT

Cut out the label on the left very neatly round the dotted line and enclose it with the Reservation Form. This label will be used by the "Daily Herald" for sending your Gift Voucher, so please give name and FULL postal address written very clearly in block letters. A halfpenny stamp to cover postage MUST BE affixed by YOU in blank space provided.

This Form reserves in your name either a Free "Ensign" Camera OR a Free Writing Set. Indicate which Gift you want in Section 2 on right. Post at once, otherwise Gift will not be reserved.

I CERTIFY that I have NOT yet registered as a new reader of the "Daily Herald" and that I have not previously made application for a Free Celebration Gift.

I undertake to give the new "Daily Herald" a trial for ten weeks, and I have placed an order with the newsagent whose name and address I give below for verification purposes. Please reserve in my name the Gift indicated on right—either a Free Camera OR a Free Writing Set—and send me a Free Gift Voucher on which I am to qualify for my Gift. As I have now placed an order for the regular daily reservation delivery of the "Daily Herald," please register me as a regular reader in accordance with conditions, under the "Daily Herald" £10,000 Free Family Insurance. Send this form in an unsealed envelope bearing a halfpenny stamp. **Please Write Clearly.**

2 Indicate below by crossing out the one you do NOT require, which gift you would like reserved in your name—the Free Camera OR the Free Writing Set.
 Cross out Gift: **FREE 'ENSIGN' CAMERA** or **NOT FREE WRITING SET** required.
 Portrait Attachment? "YES" "NO"
 * Portrait Attachment can be supplied for one Shilling (1/-) extra. Indicate whether you want one or not by striking out "YES" or "NO" above.

New Reader's Name.....
 CAPITAL LETTERS. Age.....
 Full Postal Address.....
 New Reader's Signature.....
 (State Mr., Mrs., or Miss.)
 Newsagent's Name.....
 Full Postal Address.....
 Date.....

CHECKED

District Supervisor.

This Reservation Form can under no circumstances be accepted unless it is posted in time to reach the "Daily Herald" not later than April 1st.

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YOUR NEWSAGENT



"DAILY HERALD"
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 (Newsagent)

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Please deliver/reserve

THE NEW
"DAILY HERALD"
 for me for ten weeks and daily thereafter until further notice.

Signature

Address

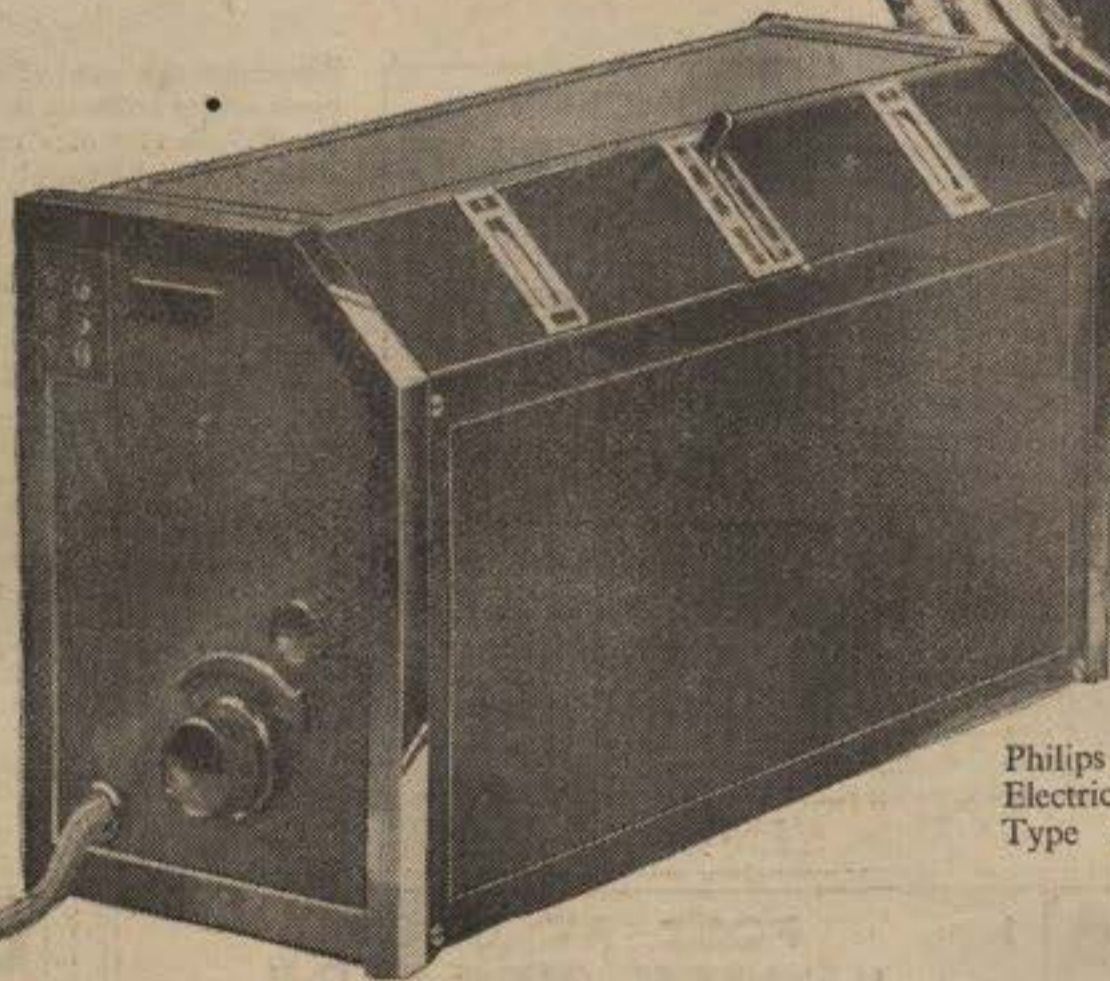
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PHILIPS

ALL-ELECTRIC RADIO

THE RADIO TIMES

Vol. 26. No. 337.

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Every Friday. TWO PENCE.

A NATIONAL THEATRE IN A RIVERSIDE SLUM.

THOUGH Dublin is no longer 'Dirty Dublin'—it is, in fact, one of the cleanest capitals in Europe—it still possesses many shabby streets, and one of the shabbiest of these is Marlboro Street. Marlboro Street runs north from the River Liffey, passes the Pro-Cathedral and heads straight for one of Sean O'Casey's slums. But before you have proceeded along it very far you will notice on your right—or more probably fail to notice—an insignificant building but two storeys high and possessing neither grace nor elegance. If you do notice it, it will be because you have a very roving eye which has been caught by golden letters written on grey stone, 'The Abbey Theatre.'

Higher up on the building, if your eyesight is hawklike, you will see dimly printed on the stone 'Savings Bank'; some other part of the building should be labelled 'Mechanic's Institute,' some part 'Princess Theatre,' some 'City Morgue.' It has been all these things in turn and all within a hundred years, and is consequently a rambling, ramshackle place, but for the last twenty-five years the home of the Abbey Theatre, and the nest which has hatched out so many good plays and so many fine players; the tiny theatre which has been the example and inspiration to so many 'little' theatres in England and America. Knowing that a part of the theatre was once a morgue people have declared that we are haunted (I have seen but one ghost, a very harmless one), but I do not deny that a ghost walks every Friday morning, and with precision—members of the profession will appreciate this statement.

The whole thing began as a poet's dream in 1897. This poet had written a poetic play, and, like many other poets, he could not get it performed. He thereupon proceeded to invent a complete National Theatre. Ireland had contributed many a fine actor and actress to the English stage, and, as dramatists, had contributed Goldsmith and Sheridan in the eighteenth century (can we claim Congreve?); was in the nineteenth century contributing Wilde and that impossible fellow George Bernard Shaw—but their plays, though full of Irish qualities, were not native to Ireland. This poet's absurd dream was of a theatre which would take the material of Irish life as its subject, Ireland's legends, Ireland's history, Ireland's contemporary problems; which would use purely Irish players; which would gradually build up a repertory of plays as native to Ireland as are the plays of Shakespeare and Ben Jonson to England. A ridiculous dream, but this poet happened to be a man of great determination as well as a great poet, and though Ireland may not have discovered its Shakespeare or its Jonson it has gradually, in thirty years, created a mass of dramatic literature comparable with the dramatic literature of any European country.

The poet's name is William Butler Yeats, and on Saint Patrick's Night a play of his will be broadcast from the stage of the theatre he has created. Among contemporary poets he is of the first importance—some of us think him the greatest poet now writing in English—but the little play you are going to listen to—*Kathleen ni Houlihan*—is mainly in prose. It was written very many years ago, and it is definitely patriotic in subject. *Kathleen ni*

By LENNOX ROBINSON,
Irish Playwright and Director of the
Abbey Theatre, Dublin, from which,
on Monday evening next, a play will
be relayed to the British Isles for
the first time.



The unpretentious exterior of the Abbey Theatre.

Houlihan is one of the many mystical names for Ireland, but though the now 'Irish Question' hardly needs a question-mark so far as England is concerned, this play's dramatic quality keeps it in our repertory.

When you listen to it, imagine yourself sitting in a small, old-fashioned hall seating about 550 people. The seats are not very comfortable, but on Saint Patrick's Night every seat will be occupied by that eager, intelligent audience who have followed our work year after year. Followed it with such enthusiasm that on occasion they have stormed the stage—not in enthusiasm for the play or the players; I may add, but in detestation, in an attempt to suppress what they thought was a libel on Irish character. Again and again this theatre has had to face fierce and organized opposition, but always an opposition which was excited by a passionate interest in our work; our quarrels were always lovers' quarrels, and we patched up in a week. The greatest tribute to our theatre's work is that the man in the pit has gone to the trouble to protest vehemently (and sometimes next day to be 'bound over'), and every week the minor press of Ireland attacks us and says that we are deteriorating; they have been saying exactly the same thing for twenty years, and I take their criticism as a sign of their sympathetic interest.

But when listening to the play tonight do not think that you are listening to something

which has been easily achieved. The National Theatre dreamed of by Mr. Yeats struggled through years of poverty; it played for many years with amateur players in little halls in Dublin, then found a generous Englishwoman—Miss Horniman—who took and equipped the Abbey Theatre, and for a number of years subsidized the company. Since Miss Horniman left, twenty years ago, the theatre has had to be self-supporting. In normal times that might not be too difficult, but the last twenty years have been far from normal in Ireland. There was first of all the European War, which killed nearly every intelligent theatre in England, and when that was over we plunged into the Anglo-Irish War. This was a war of ambushes in the streets—which inclines honest citizens to go early to bed and not attend the theatre; it was also a war in which curfew was administered in heavy doses. Imagine trying to run a theatre when everyone is ordered to be in their homes by eight-thirty! We survived that war, with difficulty, and thought our troubles were ended, but within a year were faced with our civil war. No curfews here, but something worse—two sides pretty evenly balanced, and one side said that all places of amusement must close, and the other that they must all remain open. And the penalty for disobedience was destruction—not an empty threat either, as a shattered picture-house proved—but somehow we survived and remained open and were not destroyed. There must be some dreadful quality of tenacity in this little theatre that impelled it to survive as it did.

But when one speaks of 'theatre,' or 'the Abbey Theatre,' one means nothing at all, the phrase is vague; the tenacity lay in a few individuals, in W. B. Yeats, in Lady Gregory, who was connected with the Abbey from the earliest days, and who has never for a moment relaxed interest; in those loyal players who held close to the theatre in its darkest days, and did their work for little or nothing. These people did what they did, not for love of gain or for applause—though both are precious things—but because our theatre is part of our Irish national life, and to lose it would mean losing something vital—like losing our flag.

And when we had our own stable Government they did what every intelligent Government should do—they supported us out of State funds. Our little shabby theatre is not wealthy, it is too small ever to be that, but it is vigorous. We play for forty-six weeks of the year, changing our programme week by week. We have created an important dramatic literature—Synge, Lady Gregory, Padriac Colum, T. C. Murray—I mention only four of so many; we produce work by young, unknown writers; we have our School of Acting, our School of Ballet—all this behind that shabby façade in Marlboro Street. Since this theatre's doors were opened we have given so many fine players to the world—Sara Allgood and Maire O'Neill, Arthur Sinclair and Fred O'Donovan and Barry Fitzgerald—I could go on enumerating until you would be weary; and we have today playing on our stage as fine a company of players as we ever had. You'll only get an echo of our work on Patrick's Night, a tiny fragment of thirty years' achievement.

LENNOX ROBINSON



The Fifth National Lecture.

THE title of the fifth National Lecture (Monday evening, March 24, National) follows the rule of its predecessors in refusing to pander to a misleading popularity. 'Law, Ethics, and Legislature' may seem to suggest a subject far removed from general interests; that such a fear, however, is groundless, becomes immediately clear when we add that the lecture will be given by the Rt. Hon. Lord Hewart, D.C.L., LL.D. The Lord Chief Justice is well known for his uncompromising championship of justice; where truth demands the light, he is not one to hide it under the cloak of officialdom. 'I will be no party,' he once wrote, 'to the doctrine that a Lord Chief Justice, summoned to the House of Lords, as he is, not merely to vote, but also to advise, is condemned to a life-long and compulsory silence on the affairs of State.' How rigorously he has followed up this fiat is obvious directly we call to mind the stir that he made late last year, when he published 'The New Despotism.' His outspoken words provided a view of the Civil Service that gave rise to a great deal of controversy. So, if the title of Lord Hewart's lecture does sound rather awe-inspiring, do not let this prevent you from listening to what cannot help being a highly interesting and authoritative lecture.

Closing Tendencies on Wall Street.

FINANCE is sheer magic as practised by the alchemists of Wall and Throgmorton Streets, sometimes white, sometimes black—such magic that when we visit our broker we half expect to find his top-hat adorned with cabalistic signs and himself preparing a baneful brew by boiling up Home Rails with mustard and cress gathered under the moon. Yesterday we heard a lovely story of a doctor who papered his consulting-room with the certificates of some shares which he believed to have become worthless; the company in question recovered and repaid its capital; officials came to the doctor's house and, seated on step-ladders, spent a happy afternoon cancelling the certificates. It amazes us to discover how many people deal in stocks and shares. A request for



'Magic as she is practised.'

constructive criticism of the recently-instituted Stock Exchange Summary has brought in many letters from listeners. An analysis of this correspondence reveals that the Summary is very welcome. Various suggestions for improvement have been received, all of which are being carefully considered. One suggestion is being adopted immediately—namely, the addition of Closing Tendencies on Wall Street. This will become a permanent feature in the National Programme (261 and 1,554 metres), normally at 9.15 p.m.

'The Broadcasters' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE



A Fine Concert in a Great Cause.

THE 'star' concert which Mr. Lionel Powell is organizing for Sunday, March 23, in aid of the Wireless for the Blind Fund, will be relayed from the Albert Hall at 3 p.m. (National). The artists taking part will be Oda Slobodskaya, the famous *prima donna*, and Ania Dorfmann, the young Russian pianist. There is no need for us to re-emphasize here the nature of the Fund for which Mr. Powell is generously organizing this concert. It is a cause which listeners have made very much their own. If you are able to go to the Albert Hall on the 23rd, do so, in the knowledge that you will thereby be contributing to a movement which will not cease its work until every blind person in the country has been enabled to find solace and entertainment in broadcasting. If you hear the concert at home, do not forget that the address of the Wireless for the Blind Fund is 226, Great Portland Street, London, W., where donations, large or small, will be gratefully welcomed by the Hon. Treasurer.

Maurice Chevalier to Broadcast.

WE were promised novelties in the recently-instituted 'Diversions' and novelties we are getting! For instance, next Saturday evening's broadcast of a 'talkie,' the first of its kind in this country, and, for all we know, in the world. A particularly attractive subject has been chosen, *The Love Parade*, the great Paramount musical comedy now crowding the Carlton Theatre. The relay is not, of course, to come from the Carlton itself, but from the Paramount private theatre, where a special selection of excerpts from the 'sound' section of the film is being prepared which will come to Savoy Hill by landline via a direct electric pick-up. The stars of *The Love Parade* are Jeanette MacDonald and Maurice Chevalier. Both dialogue and music are excellent. Chevalier, in particular, should broadcast admirably, with his light, intimate style of singing and very characteristic accent. A brief synopsis spoken by an announcer will join the various excerpts into a connected story. The plot of *The Love Parade* is far from original, but Ernst Lubitsch, the producer, has, in our opinion, created from it the most entertaining talkie yet. An attractive Queen, unable to find anyone else willing to accept the humble position of Prince Consort, picks upon a handsome military attaché and marries him. The story tells how, tired of being a figure-head, the Prince Consort puts Her Majesty in her place. We would inform those who hear without seeing that the lady is blonde and beautiful.

Boat-race Tests.

A FEW days ago a lorry might have been observed creeping along the back streets of Hammersmith, pretending to be a motor-launch. The explanation of this phenomenon was that the B.B.C. engineers were making preliminary tests for the forthcoming Boat-race commentary (April 12). The lorry held a transmitting set from which speech was being broadcast to the new receiving station which the B.B.C. has been enabled to establish, by courtesy of the proprietors, on the lofty roof of Messrs. Harrods' Depository, that well-known landmark on the Putney to Mortlake course. 'Harrods' proved to be an excellent site for reception.

One a Penny, Two a Penny.

A COLLECTION of Listeners' Recipes, to be broadcast on Thursday morning, March 27, will include among other Easter cakes one for Hot Cross Buns. What is the origin of this spicy delicacy which, when we were very young, used to spoil our appetite



'A cure for ailments.'

for Good Friday's breakfast, though we are more circumspect today? The hot cross bun tradition springs no doubt from that of the Good Friday bread which in early times was supposed to have special properties; it was kept by families throughout the year, a few crumbs being taken at a time with water as a cure for ailments. With less ascetic generations, the unleavened cake became a fruity bun, its pious significance being signalized by a cross. There are other suggestions, that the custom originated in China, where the Queen of Heaven is worshipped with cakes, or in Egypt, where cakes baked in the shape of a bull used once to be eaten in honour of the Sacred Heifer (the accusative form of the Greek word *bous* (an ox) being *boun*, and the origin of the English word 'bun').

The Jack Hulbert Revue.

ARRANGEMENTS have been made to include a relay of part of Jack Hulbert's successful revue, *The House that Jack Built*, in the weekly programme of 'Diversions' on Saturday, April 5. The producers of 'Diversions' are evidently out to live up to their promise that these programmes will keep us in touch with London's theatre-life.

Two Kinds of Vaudeville.

THE first unannounced vaudeville programme, on March 3, no doubt aroused a good deal of discussion. As it happened, the simple device of introducing the 'acts' with the striking of their number on a bell was particularly well suited to the programme, which was of a sentimental, romantic nature—Russian singers, harp solos, chansonettes, and the cynical Gillie Potter as a sharp sauce to finish with. There is room for two kinds of vaudeville, and the restful programme of March 3 fitted in ideally with a certain mood. A directly opposite type of show will be broadcast on Monday, March 24 (National). This includes Leonard Henry, Rupert Hazell and Elsie Day, Mabel Constanduros and Michael Hogan and Billy Thorburn, *i.e.*, comedy and syncopation. On Wednesday, March 26 (London and Midland Regions), the principal item will be a miniature operetta, with words and music by Harry Wheldon, formerly known to listeners as a partner in the firm of Scovell and Wheldon. This will be sung by Vera Lennox and Harold French. In the same programme we shall hear Nora Blaney, Naunton Wayne, and Effie Kalisz. The 'musical link' will be provided by the Albert Sandler Trio.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Viennese Nights Entertainment.

A CAFE IN VIENNA' is the title of a special Vaudeville show which will be heard from London and Midland Regions on Thursday, March 27. It will have a definitely 'Continental' flavour, with Rex Evans, who sings delightfully in several languages, Greta Keller in Viennese songs, the Caucasians and Vladimir Vladescu, 'virtuoso of the cymbalum.' It is hoped to be able to conclude as the main feature of this programme a specially written operetta by Leonora Wodehouse and C. Denis Freeman. Miss Wodehouse is the daughter of 'P.G.' whose contribution to the operetta will be the lyrics. The music is to be undertaken by Tony Lowry—a name not so well known to listeners as it should be, for it is Mr. Lowry who prepares most of the clever orchestrations of dance music for Jack Payne's band.

From Bach's Church in Leipzig.

IT can never be a light-hearted matter to find yourself the one on whom the mantle of a great man has fallen. Particularly must this be so when the great man is none other than Bach. That, however, is the position of Gunther Ramin. He is cantor and organist of St. Thomas's Church in Leipzig—the church where Bach played the organ and conducted the music—the church for which, as part of his duties, he had to compose fifty-nine full cantatas every year. What would Bach have said, we wonder, if he had been told there would come a day when his successor would play an organ in the West End of London, and be heard simultaneously all over the country? It is only right and proper that Herr Ramin—when, on Thursday, March 27 (Regional), he comes to represent Germany in the series of organ-recitals that are being broadcast, should play the music of Bach. Earlier in the week (National) he will give a harpsichord recital.

The 'Low Down' on the Past.

THE notion that we may one day be able to pick up the sounds of the past (which it is suggested are still vibrating somewhere in space) is as yet no more than fantasy. Listeners may recall Humbert Wolfe's dramatic story on this theme which appeared in these columns two years ago. On March 27 (National) and 28 (Regional) the idea is to be



'Was it a clean sport?'

exploited humorously in a revue by Cyril Nash, entitled *Harking Back*, with the explanatory sub-title 'Some Experiments with a Retrophone.' This will be produced by Gordon McConnell, with incidental music by Robert Chignell. The questions answered by the Retrophone include the following: 'Did Nero invent chamber music?' 'Was Mark Antony strong and silent?' 'Was chariot racing a clean sport?' and 'What happened in Sherwood Forest?' We suspect an amusing evening's entertainment.

Dovetailing a Commentary.

THE Grand National is to be run on Friday afternoon, March 28. A commentary will be broadcast nationally. As mentioned here some weeks ago, this commentary is to be organized along more complicated though (for the listener) more lucid lines than formerly. The 'snag' of the Grand National, from the commentator's point of view, has always been the difficulty, even with powerful glasses, of sorting out exactly what is happening at the far end of the long course; a misty day or mud, which splashes the riders' colours, makes accuracy a sheer impossibility. This year there will be commentaries from two places. Mr. R. C. Lyle will describe the progress of the entire race, except for the brief minute when the horses are between Beechers' and Valentine's Brooks—an exciting minute, for here are the spills—when Mr. Hobbiss will 'take over' from him. The dovetailing of the two commentators will be a tricky matter; each will hear the other on a portable set. A test will be made with the Stanley Steeplechase on the previous day. This will necessitate the use of the Manchester transmitter. Mancunians, casually listening, must not be surprised if they hear unusual and unexplained activity on the ether that Thursday afternoon. In connection with the big race Mr. Bruce Blunt will broadcast a talk on Wednesday, March 26, entitled 'Stories of the Grand National.'

Steeplechase from a Surtees Classic.

GRAND NATIONAL DAY will be further celebrated in the National Programme by a programme entitled *The Grand Aristocratic*, a microphone version of the famous steeplechase in Mr. *Sponge's Sporting Tour*. There is very little connection, except in name, between those extraordinary contests which took place in the first half of the nineteenth century and the highly organized Grand National of today. So little, indeed, that the original meaning of the word 'steeplechase' has been almost forgotten. The earliest ones were run between two individuals, who were started at one point, and had to make their way as best they might, to some prominent point in the landscape such as a church steeple. By the middle of the nineteenth century, however, steeplechases over a set course, open to a number of riders, had become fairly general, and if Surtees is a fair witness, they must have been very formidable affairs. The mortality was very heavy, and they provided an opportunity 'for the infusion into the locality of all the loose fish in the kingdom.' What, however, steeplechasing has nowadays gained in organization it has, perhaps, lost in colour. *The Grand Aristocratic* will be a sort of microphone version of Frith's Derby Day, set, however, not on Epsom Downs, but in the legendary sporting county of Featherbedfordshire.

A new 'Radio Times' Feature.

WE are especially glad to announce that, beginning with next week, Mr. H. N. Brailsford, the author of 'The War of Steel and Gold,' and one of the finest journalists of the age, will contribute to *The Radio Times* a weekly feature called 'The World We Listen In.' Mr. Brailsford will write on all things and anything—a weekly letter that is bound to win many friends.

Inquiring Mind.

MANY odd and delightful letters come our way. The following received recently from an East Coast listener pleased us immensely:—'I am one that listens to all your talks and should like to hear a talk how long Black people have been on the earth



'Yet to be explained why he was black.'

and the reason they are black, as I cannot read whether any Black people went into the Ark.' This, we admit, is a problem. We always understand that the black races were represented on the Ark by Noah's son Ham, who gave his name in Biblical times to the dark people of Egypt and the Sudan (i.e., the Hamites), just as his brother Shem gave his to the Semites. It has yet to be explained why one of the younger Noahs was black. There are all sorts of legends as to how the black races acquired their colour—but we are regretfully compelled to accept the scientists' matter-of-fact explanation: that their colouring is due to a strong pigmentation of the blood.

A Soldier Remembers.

SIR IAN HAMILTON, the most unusual of the military figures of our time, is to give his reminiscences in the 'Looking Backward' series on Tuesday, March 25 (National). Sir Ian has taken part in almost every war since the Afghan campaign of 1878. Afghanistan, the First Boer War, the Nile, Burma, Chitral, Tirah, the Second Boer War, the Great War—a tremendous lifetime of active experience for a man who is both a writer and a scholar. His name has been constantly before us since 1916 in connection with the heroic picturesque and almost fruitless Gallipoli campaign which he commanded. The rights and wrongs of this much-debated venture may never be decided. We ourselves are no military experts, though in the matter under notice we are obstinately partisan. Since the late war Sir Ian has not for a moment been idle. A great part of his time has been devoted to untiring work on behalf of the British Legion. We shall expect no ordinary talk on the 25th.

A Really Comic Opera.

ON Monday, March 17 (London and Midland Regional), and Wednesday, March 19 (National), comes the next opera in the regular monthly series, *The Bartered Bride*, by Smetana. By keeping alive the folk music of their people Czech composers contributed to the cause of national freedom to which President Masaryk gave the earlier part of his life. *The Bartered Bride* is a Czech story, set to the swinging dance-rhythms of Czech music. It has a comic plot, far more lucid and amusing than those of most operas. Those who are sated with romance and tragedy in opera will thoroughly enjoy it.

'The Broadcasters'



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THE question of how many listeners may receive broadcasting in respect of one licence seems still to be a vexed one. In a newly-completed block of flats in the West End a central receiving set has been installed from which a loud-speaker or headphones may be worked in each flat. Several of our contemporaries have cited as an advantage of this 'communal wireless' that one licence alone need be taken out in respect of the two hundred or so tenants making use of the central receiver—an arrangement to which the Postmaster-General is said to have agreed. This is not so. The regulations governing communal reception, whether in blocks of flats, hotels, boarding-houses, or 'wireless exchanges' remains unchanged. Whereas one licence taken out by a householder or landlord suffices for any number of receiving sets operated on his premises for the use of himself, his family, or his servants, a separate licence must be taken out by each sub-tenant of the same premises, whether he has a separate set installed or operates his loud-speaker from the landlord's installation, and by any listeners outside the premises to whom the programmes may be conveyed from a central receiving set by telephone line. In the case of the block of flats referred to above, the Postmaster-General has sanctioned no modification of these regulations—nor, surely, would listeners expect him to do so. 'Communal wireless' is the means of saving the listener a good deal of trouble over his installation; it is not fairly to be expected that it should also save him the small price of a wireless licence, which is his contribution to the great cost of broadcasting.

THE lady was sixteen minutes late—a distinct improvement upon a former occasion, when she failed entirely to put in an appearance. The dislocation of the programme, reflected in the agitation of the Announcer's voice, served one purpose at least—that of calling attention, by contrast, to the punctuality with which the programmes are usually broadcast. Envisage a day's broadcasting from ten o'clock in the morning until midnight, through twenty stations, programmes necessarily arranged six weeks in advance, liable to be upset at any moment by the whims of either man or machine. How often in seven years has an item announced in these columns failed to 'put in an appearance' at the time stated? Some critics would have broadcasting a

little less organized in order to demonstrate the humanity of the broadcasters. But there are in the day's work enough minor incidents to prove that Savoy Hill is human, without depriving the listener of the opportunity of hearing his favourite programme at the hour advertised. Humanity is, even in this disturbed age, not necessarily synonymous with inefficiency.

NO audience is quite so critical as a wireless audience. The ear, it would seem, is a more critical approach to the outside world than the eye. Or is it simply that, when one sense is closed, the other becomes more responsive and, hence, more critical? Anyway, the wireless audience is, willy-nilly, highly critical. A critical faculty, however, where there is no cultural background, is like a dog biting at the air. That is why so many of the letters written to the Press about broadcast programmes rouse, in the really intelligent reader, more pity than anger. The writer was, when listening, critical enough; but, when it came to writing, his criticism was revealed as lacking in any wise standards of value. He was, in fact, snapping at the air. It is one of the happiest things about wireless that, in time, it must create not only a more critical people, but also a finer standard of values whereby that criticism may be gauged. Hence the absolute necessity for broadcast programmes not to pander to a quick popularity; those who mould the broadcast programmes of today mould, at the same time, the general cultural level of tomorrow.

ALL THINGS CONSIDERED

BROADCAST plays are now so plentiful and varied that one hesitates to make suggestions that might imply dissatisfaction with the policy of those responsible for this part of the programme. Nevertheless, in continuation of my article in last week's *Radio Times* I venture to mention some plays and types of play that would, I feel sure, give pleasure to many.

I can never understand the agitation with which the subject of broadcast drama is debated. We have had articles discussing its future, and we read of all sorts of experiments, chiefly in the way of effects. There is, in fact, a risk of the experimentalists forgetting that in the long run the vital factor in broadcast drama is the spoken word. Some of the expressionist ideas are highly effective, but there is a point (soon reached) at which they become obtrusive, like properties on the ordinary stage; whereas first-rate dialogue can never fail—least of all in broadcast drama where appearance goes for nothing and speech is everything.

Even some plays rich in action broadcast well, provided the text be of the first order. Thus, some years ago *Macbeth* was performed. Among the listeners was a friend of mine who (shame on him!) had never read or seen the play. When next we met I expressed the fear that the broadcast *Macbeth* would convey very little to the uninitiated. To my surprise, he said that it had given him a thrilling evening. So my first suggestion is: more Shakespeare, and let the most successful and popular plays be repeated several times. Nor need Eliza-

bethan broadcast drama be confined to Shakespeare. There are a few of Beaumont and Fletcher, for example, that ought to be considered—above all, that ever-green comedy, *The Knight of the Burning Pestle*. A few years ago Paris discovered Ben Jonson (whom his own country seems to have lost) and a big hit was made with Ben's bitter comedy, *Volpone*. This play should be specially suitable for wireless purposes, as it contains very little action and the characters are strongly differentiated in the dialogue. *Every Man in his Humour* would be less easy to manage, but should be tried if only for the sake of Captain Bobadil, a comic swashbuckler worthy of Shakespeare. A condensed *Bartholomew Fair* would be well worth while as a wonderful slice of Old London life. Of course, all these old plays present problems. The plot is often extremely involved, the cast very long, there is much need for the blue pencil of Mr. Bowdler, and the archaic and involved language is a difficulty for the average listener. But they should not be given up as hopeless, for they are rarely staged, almost as rarely read, and they fill an important place in English literature.

Coming to more recent times, are there not some successes of the period 1890-1910 that might be drawn on? So far as the stage is concerned they seem to be dead. Yet I cannot be persuaded that we have outgrown the wit and humour of such plays as *The Man from Blankney's* and other pieces in which such never-to-be-forgotten comedians as Weedon Grossmith and Charles Hawtrey delighted the town for years. I believe that in the present stage of broadcast drama more useful work will be done by using actual plays than by adapting novels, some of which have proved to be quite unsuitable for acting purposes. And let me add a plea for more repetitions of the really successful plays. Why should the masterpieces of music be repeated almost *ad nauseam*, and those of the drama hardly at all?

Finally, here is a suggestion which I make with diffidence. It has to do specially with plays presenting special difficulties in broadcasting by reason of their very long cast. Why not make them easier to follow by using an announcer as a kind of human stage direction? (This is to some extent done in broadcast opera.) If we may judge from the increased publication of contemporary plays, the number of people who enjoy reading such works is large and growing. In fact, there are a good many of us who prefer the reading and visualizing of plays (especially Shakespeare and his contemporaries) to seeing them staged. The name of the character speaking, and other necessary information and stage directions, are no hindrance to our enjoyment in reading. Would the speaking of a proportion of this information be a distraction to the wireless listener? It would be necessary only in certain passages, e.g., the entry of a fresh person, or at any juncture where there might be a risk of confusion without it. The announcing should be quiet, on a low monotone, and entirely impersonal, of course—it should, in fact, be a vocalized rubric. If this kind of help could be given discreetly (that is, only when necessary) it would solve one of the problems of broadcast drama. I see no reason why listeners should not quickly find this spoken rubric as little of a distraction, and as great a help, as the printed kind is to the reader. The only experiment of the kind so far made was when Mr. Bernard Shaw read his *Flaherty, V.C.*, adding stage directions (presumably *sotto voce*). I did not hear this, but I gather that it was highly successful. Here, surely, is a line that is well worth following up.

Matthew Quinney

THE OPERA HOUSE OF THE RADIO AGE

A glimpse behind the scenes during the broadcasting of an Opera from the Parlophone Studio. The next opera to be broadcast is 'The Bartered Bride.'

THE evening was apparently normal. Policemen held up the traffic with their customary stolidity, and there was nothing to warn me that my omnibus was roaring straight into the Arabian Nights. It is true that I could not get out of my head that refrain of G. K. Chesterton's which goes, 'The night we went to Parlophone by way of Abbey Road,' for I was on the track of that mysterious announcement which you may often have heard, 'The Opera will be relayed from the Parlophone Studios.' A simple announcement which possibly does not, to your mind, hang out from the programme like a banner of adventure. You may—very easily—think in the same terms of Maida Vale, which perhaps does not ring for you like a tocsin of romance among the high-sounding names of London. But now that I have been to the Parlophone Studios in Maida Vale, the banner waves and the tocsin sounds most bravely.

The evening, I repeat, was apparently normal. The long streets of Maida Vale slunk into the darkness beneath the yellow street lamps, which winked with an air of rather knowing respectability. Somewhere in this tangle of stone channels I was to find the Studios.

It seemed unlikely. The houses in Abbey Road stood modestly back behind their little gardens, and obviously could harbour nothing so exciting as an opera-about-to-be-broadcast. Even Carlton Hill which, true to its name, does slope towards the stars, was quiet, suburban, dull—until suddenly, breaking the monotony of ordinary roofs, I came upon a tower silhouetted against the sky. It was a squat tower, attached to a solid building surrounded by high walls—a jolly, mediæval sort of tower, seen at the time of long shadows. It was right that in the walls should be a massive door, and that in the door should be a grille, through which I peered in search of a watchman with his lanthorn.

Actually what caught my eye was a modest brass plate, inscribed plainly with the words 'The Parlophone Studios.'

The adventure was developing. I fumbled nervously with my card of introduction, and looking as much like Mr. Percy Pitt as possible, entered the castle. There was no one to bar my inquisitive progress. On several doors there were repressive notices about silence and no entry—and I passed them by on my way upstairs. I passed them because they were locked; but upstairs my luck was in, and disregarding another notice, I found myself in a small room, where two men wearing headphones sat before a tangle of apparatus. They might have been astrologers consulting the astrolabe—actually they were engineers preparing for the transmission. From this room two land lines run to the Control Room at Savoy Hill, one to take the opera, the other for communication. Here the opera is amplified for the first time, before it is again amplified in the control room and duly sent out. I blinked at the confusion of wires and batteries and valves, and pushed on once more, this time to emerge upon a little gallery, looking directly down upon the studio.

It was immediately obvious that this was a building with a purpose—in fact, it seems that it was originally a German chapel. Below me in the chancel I could see the Symphony Orchestra's drums, and, leaning sadly against a wall, was a statue of Apollo, with his leg in splints, twanging a broken lyre.

There, then, was the scene—a lofty studio, draped with curtains—lit by great lamps which festooned the parquet floor with thin shadows from the music stands. For the moment it was still—I had caught it in the lull before the storm—but gradually the scene came to life. Groups of musicians wandered in—men draped themselves lovingly round the double basses, or blew lonely salutes to adventure through the sinister bassoons.

Behind me in the little room the wizards were testing the lines, and directly below the gallery Mr. Percy Pitt prepared to conduct, settling himself on his rostrum, adjusting his score, and making sure that his bottle of scent was to hand. The chorus and the soloists appeared, a balance and control man moved a violin here and a 'cello there, and all the preliminaries to music stirred and shifted and sounded with increasing vigour.

Only one thing was missing—Mr. Filson Young's armchair. At Savoy Hill no opera can start without that chair. I looked anxiously for it, but only by chance did I catch sight of an ordinary chair—upon which sat Mr. Young, ready to narrate, like a small boy in a corner, with his face to the wall upon which hung his own special microphone.

The stage was set. Mr. Pitt was ready. The singers ready. The orchestra was ready. We seemed to be toeing the line in some queer race—so keyed up and eager were we—so ready to plunge from fact into fancy. The line in truth was there—a dividing line between actuality and imagination—between reality and dream. One red flash from the engineers—a flash from a pocket lamp, to be exact—and we were over it—travelling with the music of Edouard Lalo from Maida Vale into the mythical Kingdom of Ys.

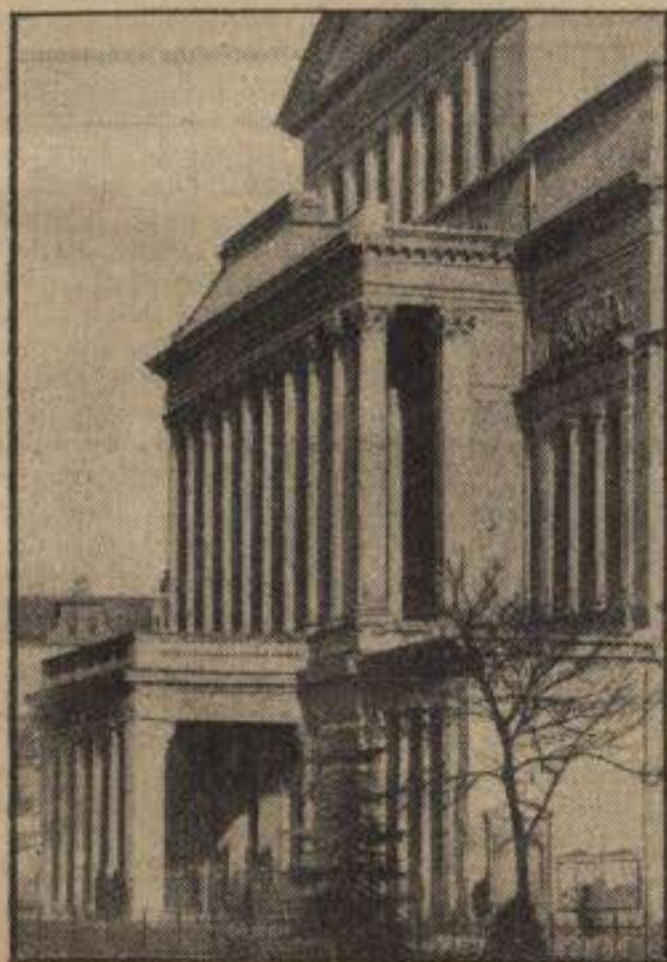
It is strange what power that red flash had. It sent The Story-teller's sad voice wandering into an ancient legend. It set a forest of violin bows swaying—indeed, upon the entire orchestra,



THE 'STAGE' OF BROADCAST OPERA. The lofty interior of the Parlophone Studio at Carlton Hill, Maida Vale.

grouped closely and fanwise over the whole floor, this effect of swaying was curiously pronounced—each group of instruments moving to its own rhythm—with the slow bowing of the 'cellos, the weaving of the double basses, and, on the edges of the fan—the furious energy of bassoons, cornets and the rolling drums. The individual composition of the orchestra faded. We were conscious only of the waves of sound rising from what was now the Brittany coast. The Wireless Chorus vanished also—in its place Lords, Knights, Priests, Courtiers, Soldiers, Pages, Ladies, and the People of Ys stepped before the microphone. And all this sound, all this rejoicing, this unhappiness, this warfare and turmoil and love was pouring into that tiny box no larger than a fist, pouring along the thin wire which dangled before me—into that small room, and out by the window, through an ordinary Post Office telephone line to Savoy Hill—whence it passed into a million homes.

You may tell me that I am making a mountain out of a molehill. I can only reply with a douche of cold facts. Operas are broadcast from the Parlophone Studio because the Studio is larger and better adapted for this particular type of transmission than the B.B.C. studios. Actually there is little difference between a performance in Maida Vale and one at Savoy Hill. The first stage of amplification takes place at Maida Vale, but the technical side is comparatively simple and straightforward. At least that is what the engineers will tell you. The practical man will add that the fact that from an old German chapel tucked away in North-West London the music of the greatest operas is broadcast to the world is simple and straightforward also. Well—he may be right—and yet somehow—remembering that unexpected tower against the sky; remembering Rozenn and Margared, Karnac and Mylio; remembering, in short, the winged reality beneath the dream—somehow—I wonder. . . . H. P. M.



ONE OF THE FINEST OF OPERA HOUSES. The facade of the Grand Wielki Theatre in Warsaw—Poland's Covent Garden.

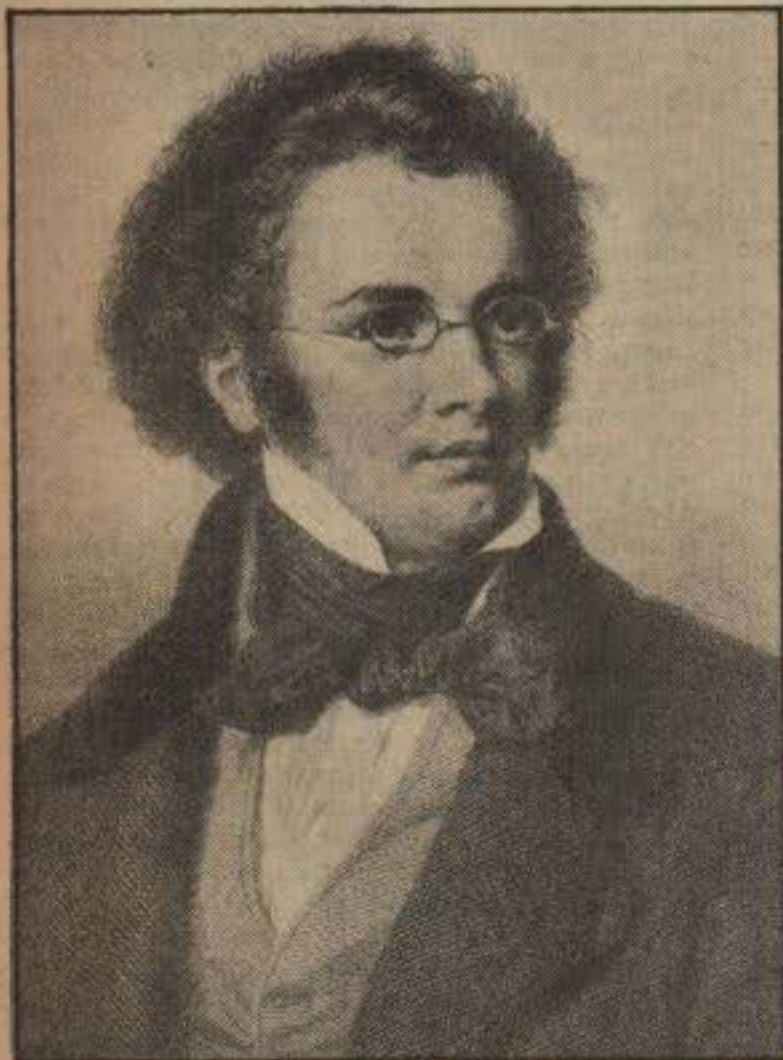
THE MAN BEHIND THE MUSIC:

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



From a drawing by Hans Schliesmann

SCHUBERT is, above all musicians, the poet of moods. Of all the really great musicians he is the most sensitive to impressions coming from without. He is forever giving expression to something that has been aroused in his soul by an external stimulus. That is why he is essentially a lyric poet, incapable of the prolonged and logical development of the epic. Beethoven gave expression to the development of the inner life. His work reveals a profound nature of extraordinary depth and integrity, capable of an organic growth uninfluenced by what he called 'the storms of circumstance.' Mozart, although he was, later in his life, influenced by experience, was, for the most part, as independent of the teachings of life as is a mathematician. The world he created has its own laws and exists in its own right. It is not a copy of the world of experience, nor does it express the composer's reactions to it. It is as ideal as, and even more beautiful than, the world of pure mathematics. But Schubert was at the mercy of every wind that blew. A storm, the sudden vision of a field of flowers, a girl's sigh, the solemn pulse of the ocean, were events that Schubert accepted with a pure sensitivity almost unequalled, and were immediately transmuted, by his rich and delicate



FRANZ SCHUBERT.

'He was a very little man; but he was a giant.'

nature, into sound. Hence the fact that he was, from the beginning, primarily a song writer, and that he wrote his songs in extraordinary abundance and with extraordinary rapidity.

A song expresses, for the most part, a mood. It seizes a transient emotion on the wing, as it were. A great song writer must be, above all, rich in responses. We may say, indeed, that his emotions must be easy and fluent rather than profound. It is not his task to explore an emotion, as Beethoven did, to grasp it in all its complexity, to make it ever more profound. This requires a degree of profundity, and a power of development, for which the song is an altogether inadequate medium. The function of a song writer is to present an emotion in its immediacy, without pondering upon its significance. To this end the song writer must have a most delicate and responsive nature. He is likely, indeed, to be comparatively lacking in depth and 'balance.' His inner life will be extraordinarily rich and varied, but it is not likely to show a steady development. Hallucinated and absorbed as he is by the lovely and distracting surfaces of things, he is not likely to develop a philosophy of life nor to make his career as an artist a step by step progress towards some distant goal. He is likely, in fact, to seem something of a dreamer—even a drifter. The value of his work will depend on the range and acuteness of his sensibilities, and on his power to convey his impressions. Essentially he is to be regarded as a sensitive and transfiguring magic mirror. His function is to reflect life, not to understand it or to justify it.

We find in Schubert all the characteristics of the great song writer. To his contemporaries he seemed to lack strength of character, to be incapable of a fixed purpose. His lack of material success they attributed to his laziness, his shiftlessness. They regarded his extreme sociability as almost a vice. Schubert knew nothing of loneliness. He was always surrounded by a group of friends, writers, painters, musicians. He spent much of his time in taverns, talking and hearing talk. He loved going to fresh places and meeting fresh people. He was eager, intensely alive, avid of impressions. And, indeed, these changing impressions, these varied emotions, were the food on which Schubert the artist lived. When life seemed flat he would go to a wine cellar and there spend the little money he had on drink. The drink excited him; it enabled him to dream and see visions; it made life worth living again. These characteristics are what we should expect from his music. No artist ever lived whose sensibilities were so delicate and numerous. In the hundreds of songs that Schubert has written we find expressed a really amazing variety of impressions. It seems that he could seize and body forth any mood, however elusive, however transient. His emotional nature stirred to the slightest impulse; it was, as it were, adjusted with infinite delicacy. And his work suffers, of course, from the disadvantages that attend such facility. He was incapable of the logical expansion of an idea, of the profound and unflinching development of an emotion. He was incapable of the intensity of realization, and also of the coherence, displayed in such

a work as the slow movement of Beethoven's *Ninth Symphony*, for example. It is for this reason that Schubert's large scale compositions, although they contain some of his most wonderful music, do not exhibit the mastery we find in his songs. Schubert was incapable of a really sustained flight. But although Schubert could not develop a theme, in the Beethoven manner, he could always invent a fresh one. The wealth of melody to be found in his music is unequalled.

It is characteristic of the Schubert type that such artists are great only in their art. They



IN SCHUBERT'S OWN HAND—

Schubert's speed of composition was rapid—him about a thousand compositions, from received no more than

are passive rather than active, reflective rather than forceful. As a result, they lack 'personality.' In everything outside music Schubert's ideas, like his character and appearance, were entirely undistinguished. His musings on life, as exhibited in his diaries and letters, are sentimental, romantic, imitative. He was modest, but his modesty seems to have been the result of shyness as much as of anything. It is inconceivable that a man of Schubert's genius should not have known who and what he was. But it suited his placid, passive temperament rather to have his claims ignored than to assert them. Nevertheless, there were limits to his indulgence. He would rise up in his wrath when he felt that the god in him was really being blasphemed. Bauernfeld relates that on one occasion, when the members of a famous Viennese Orchestra, in the course of a dispute with Schubert, claimed that they were as good artists as he was, Schubert shouted: 'Artists! Artists! You call yourselves artists! One of you bites between his teeth a wooden tube, the other blows out his cheeks playing the bugle! Do you call that art! It's just a piece of mechanical trickery that brings in pence. Fiddlers, wind-blowers! That's what you all are. Nothing else. But I am an artist. I! I am Schubert—Franz Schubert, whom all the world knows, who has done things that are great, beautiful; things of which you have no conception; and I shall do more beautiful things. For I am not just a mere bungling country composer, as the stupid newspapers think. Let the fools talk as they like.'

But although Schubert knew who and what he was, he also realized his shortcomings as an artist. He was a contemporary of Beethoven,

(VI) SCHUBERT

By J. W. N. Sullivan

and all his life was overshadowed by that mighty genius. And Schubert was particularly fitted to appreciate Beethoven. It was in virtue of his very weaknesses that Schubert, more than most, could appreciate the profundity of Beethoven's conceptions and the masterliness of his grasp. Beethoven never had a more ardent worshipper than Schubert. At the very beginning, as a mere boy, when Schubert confided to Spaun his ambition that he would one day write music, he added, 'But who dare attempt anything after Beethoven?' When he was a famous composer his consciousness of the



From the original in the British Museum.

THE MS. OF AN EARLY SONG.

He died at the age of thirty-one, leaving behind songs to symphonies; and for them all he six hundred pounds.

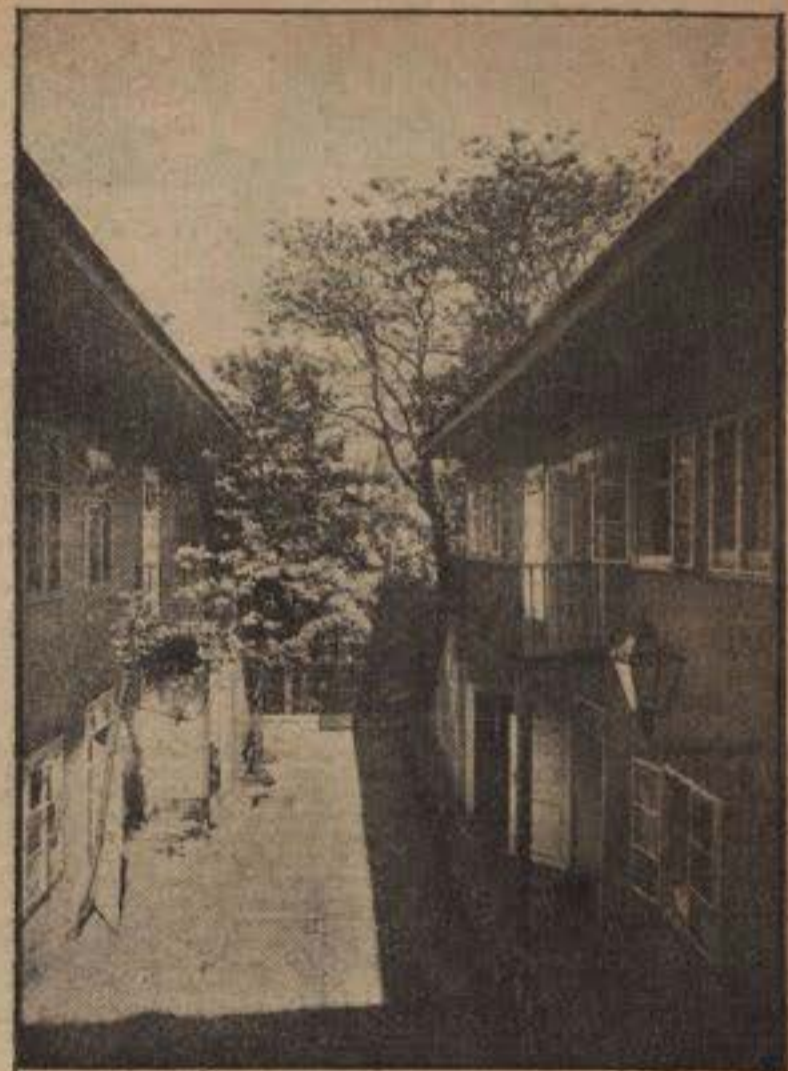
gulf between himself and Beethoven remained. As he once explained to the author, K. J. Braun, 'Beethoven can do everything, but we cannot understand everything, and much water will be carried away by the Danube before people arrive at a complete understanding of what this man has created. Not only is he the most sublime and prolific of all composers, but he is the most courageous. He is equally strong in dramatic as in epical music, in lyrical as in the prosaic; in short, there's nothing he cannot do.'

This feeling, admirable as it appears, was in some danger of becoming an obsession. It prevented Schubert from becoming intimate with Beethoven, an intimacy which, when he came to know Schubert's work, Beethoven would have welcomed, and which would certainly have been to the advantage of both men. And it may have hindered Schubert in manifesting that self-assertion so necessary (to success. It may have induced what is called, in modern jargon, an 'inferiority complex.' It is significant, in this connection, that Schubert, on his deathbed, rejected his brother's attempts to console him with the remark, 'No, it is not Beethoven who is lying here!'

It is customary to say that Schubert led an unhappy life, but there is no evidence that he had any profound sorrows. He was chronically hard-up, for his music was sufficiently unconventional for publishers to be shy of it. He tried once or twice to get musical appointments, but had not sufficient influence to succeed. He lacked the energy and practical sense to engineer public concerts of his works. He seemed, indeed, fairly well content with private perform-

ances in the houses of his friends. He was the most unenvied of men, and almost wholly lacking in ambition of the worldly sort. But he was ambitious as an artist; he always wanted to do better. And he worked extremely hard. His real life was in his musical imagination. For the rest he was an ordinary person who led a pretty ordinary bohemian life. He was used to poverty. His father was a schoolmaster, and Schubert himself was an assistant schoolmaster for a time. But he quite deliberately chose the chances and troubles of an insecure bohemian existence rather than endure that slavery. He was often hungry, and he was probably never free from anxiety about money. But it would be absurd to pretend that he was brought to an early death (he died at thirty-one) by the indifference or hostility of the world. He died, as a matter of fact, from eating bad fish.

It is not possible to see Schubert in his life. His amours, his relations with his friends, his talk, his letters, are all quite unrevealing. The real Schubert, the Schubert who ranks amongst the few great musical geniuses of the world, was no more apparent in his life than in his appearance. Here is a description of his appearance, that Kobald has gathered from accounts of his contemporaries: 'He was short, his face round, fat and puffy—"Schwammerl," his friends nicknamed him. His forehead was low, his nose of the snub variety, his dark hair extremely curly, which gave him a somewhat nigger-like appearance. He always wore eye-glasses even in the night, so as to be ready to compose directly he woke in the morning. His expression was, as a whole, neither intellectual, distinguished, nor genial. Only when he was composing did his face change and become interesting, almost demoniac. Then his eyes would flash with the fire of genius. "Those who knew Schubert intimately," writes his friend, Josef von Spaun, "saw how intensely



SCHUBERT'S BIRTHPLACE.

The inner court of the house in Vienna where the greatest of all song writers was born in 1797.

his creations moved him, and how often they were born in pain. When one beheld him in the morning at work, with flashing eyes and glowing cheeks, another being altogether from his usual self, one received an impression not easily forgotten."

He was born in 1797 and died in 1828.

J. W. N. Sullivan

The last three articles in this series will be: Mozart, by J. C. Squire; Bach, by Filson Young; Liszt, by Francis Brettargh.



A PRIVILEGED COMPANY HEARS SCHUBERT PLAY.

In this drawing, von Schwind has imagined Schubert playing to friends in the house of Baron von Spaun.



DR. ARCHIBALD FLEMING'S ADDRESS.

I SHOULD regret exceedingly the discontinuance of the B.B.C.'s religious services on Sunday evenings, as suggested by a few hostile critics. No greater boon, in my opinion, was ever conferred on the incapacitated, enabling the infirm to join in praise and prayer, led by the most eminent preachers in our day and generation. It would be difficult to conceive a more instructive and original dissertation than that delivered by Dr. Archibald Fleming on a recent Sunday. An exposition of practical Christianity was unostentatiously enforced in charming diction, being 'full of wise saws and modern instances,' culminating in a glowing peroration, leaving that vast and unseen congregation to respond to a toast submitted to their care. The originality of the discourse was, indeed, a refreshing symposium and deserves more than a passing notice.—T. W. Brown, 37, Brooks Hall Road, Ipswich, Suffolk.

THE LESSON OF TOLERANCE.

'W. H. F., LIVERPOOL, says there must be a psychological reason why that type of listener who likes modern music does not become aggressive in print, whilst the other type does. To my mind the reason is obvious. The broad-minded man (or woman) who listens to modern music with toleration and sympathy is likely to extend those same qualities in other directions and, fortunately, is able to enjoy many other types of music, old as well as new. Even if he does not enjoy them, being broad-minded, he realizes that other people do, hence his absence of aggressiveness towards them. It is the listener with the narrow outlook who tries to spoil the pleasure of others if their taste does not exactly conform to his own, incidentally, if he only knew, displaying his own ignorant intolerance.—Ella M. E. Barclay, 28a, Hillside Gardens, Jackson's Lane, Highgate, N.6.

THE ORGAN AT ITS BEST.

MAY I be permitted to thank the B.B.C. for the excellent series of real organ recitals now being broadcast. As an organist myself I have hitherto felt that broadcasting did a grave injustice to the instrument, in that the microphone seemed unable to reproduce the various tone colours at all faithfully. In the broadcasts from Coventry Cathedral and All Saints', Margaret Street, however, I feel that there is little left to be desired unless it be longer programmes. In the latter organ you appear to have discovered the ideal organ in the ideal building for broadcasting purposes. The recitals by Dr. Alcock and Mr. Cunningham have been a revelation. I know the All Saints' organ, and feel that there is little of its magnificent quality lost by the microphone.—John H. Grayson (L.R.A.M.).

'MORE FRENCH LESSONS.'

YOUR correspondent, Mr. Whalley, of Belfast, thinks that a series of Lessons in French should be broadcast (as it is essential that the spoken word should be heard). If French, why not Russian, German, Hindustani, Spanish, etc., as there are doubtless many listeners who are interested in these languages! I would suggest the B.B.C. resolve itself into an Educational Board and broadcast instruction on various subjects during the day and have continuation classes in the evening!—Derby.

THE FULL-LENGTH PLAY.

'SHORT plays are a welcome variation from the more elaborate, full-length productions which, enjoyable though they are, impose a considerable strain on the listener.—Extract from 'Both Sides of the Microphone.'

METHINKS I detect a note of abandon in this. How many bored listeners have written you in disgust after hearing *St. Joan*, *Ultimatum*, *Journey's End*, and *Milestones*? The full-length plays constitute your chief weapon in the war against our ignorance of Standard English (and we in the North are very lazy), our poor concentration, and our lack of imagination. You have educated our musical taste to the Symphony Concert (not without some opposition from our side), but you are still pandering to our laziness with your frequent Vaudeville and short musical items. Since when did the B.B.C. begin to shirk its duty? Won't you make us have more full-length plays?—F. R. H., Mexborough, Yorks.

SUNDAY DANCE MUSIC.

AS I was adjusting my wireless set last Sunday afternoon to hear the beautiful Bach Cantata from the Daventry station, I inadvertently moved my indicator too far, when I was scandalized to hear syncopated dance music. I continued to listen until I had ascertained that it was not proceeding from any British Station. Could not the reception of profane music on the Sabbath be rendered more difficult by our British Stations causing 'interference' on all the foreign wavelengths?—F. M., Walgrave, Nr. Coventry.

WHEN MR. RONALD WATKINS READS.

A 'RADIO TIMESITE' has protested against 'Ancient Grecian' broadcasts. Personally, I would willingly have listened to



another half-hour (or more) of Herodotus. Mr. Ronald Watkins has a most pleasing voice, although at times he is reminiscent of a tragedienne appealing for hospital funds. Nevertheless, I say 'Sir' to 'im and likewise bows!—P. G. Wells, Woodruff.

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

WHAT THE OTHER LISTENER THINKS.

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

CHURCH BELL MUSIC.

WHEN will it be realized that compositions for church bells exist, and also that conductors are necessary for a band of ringers to ring them? We do not read in *The Radio Times* that a piano will be played, or that the members of an orchestra will play their instruments, but we do read that the bells of a church will be rung, and rung they are, in the majority of cases, by very incapable amateurs. I venture to say that there is as great a difference in bells well or badly rung as there is between a child scraping over scales on a violin and, say, Albert Sammons.—H. Levett, Miramar, 238, Priory Road, Hastings.

ON HEARING HANDEL'S SOLOMON.

MUSIC, spread thy voice around,
Sweetly flow the lulling sound,
Tell them all they mis't a treat,
Those who sat not at thy feet
Listening while the B.B. great
Gave their very best to date,
O! give us more—thus we beseech 'em,
Hats off to you and Thomas Beecham.
—Grateful Listeners.

ONE VIEW OF WAGNER.

I LISTENED to Wagner's *Entry of the Gods into Valhalla* recently for the first time—I shall not trouble about them



again. Did they enter Valhalla on several traction engines, or were half a dozen very old 'Ford' lorries used? And how many did go in, because they took long enough over it? Anyway, they can keep out of Ibsstock unless they enter with a little less noise.—F. W. Gordon, High Street, Ibsstock, Leicester.

SPRING HAS COME.

DEAR Mr. Editor, I feel,
I must indite a word
Of comment on a programme which,
Last Saturday I heard.

The Vaudeville from 2LO,
Has never risen higher,
Than Saturday's delightful turn
By Clapham, Sir, and Dwyer.

Burns is reported to have wished,
Some power the gift'd gie us,
To see ourselves as others would
In fact, be apt to see us.

Of equal pleasure it would be,
And equally would cheer us,
If we could act like C. and D.,
For others just to hear us.

And may I say in closing that,
Your programmes seem to me,
As good as anyone could wish,
Yours truly, A. H. V.

—33, Morden Road, Stechford, Birmingham.

'MY DAY'S WORK.'

I SHOULD like to offer a word of appreciation for the series of talks entitled 'My Day's Work.' I find them most interesting, giving, as they do, to the ordinary listener, an insight into the routine of other people's occupations and professions. They are just camoes of real life, and I look forward with great pleasure to 7 p.m. on Saturday.—E. Victor Bond, Brookfields, Huddersfield, Gloucester.

THE SEVEN'S SYMPHONY.

To my infinite regret, I cannot send you the score of my 'Tiniest Symphony,' as played by my seven boys—pre bedtime—using the basting- spoon and frying-pan; two empty cocoa tins with pebbles; one tin whistle; the old tin-tray and my broken ukulele and a cracked bell. No penny trumpets, Jews' harps or mouth organs. May I assure you, however, the musical result far exceeds Krenck's Kleine Symphonie, and would undoubtedly attain great popularity in the Southern States of America and in the igloos of the Eskimaux. Symphonically yours.—W. Lee, 20, Westfield Road, Acocks Green, Birmingham.

'EXILES' AND SOUND EFFECTS.

WHEN listening to the performance of the play *Exiles* last night it occurred to me that it would have been much improved if the sound effects had not been quite so prominent. In this, as in a number of your other productions, the sounds of war and turmoil are, in my opinion, distressingly loud, and while recovering from them the dialogue which follows is apt to be lost. Surely the suggestion of the idea of war would be sufficient for the purpose of the play. I recall that in *Journey's End* the restraint of the background called for nothing but praise, and the effect of the play was, I am sure, much enhanced thereby.—E. R. van Costen, 154, Wood Street, Galashiels.

FROM ANOTHER MR. HEWITT.

WHILST candour compels me to admit that your feature 'What the Other Listener Thinks' is not perhaps the brightest in *The Radio Times*, the letter you publish from my namesake at New Cross compels me, however inadequately, to take up the cudgels on behalf of the other contributors to this page. In truth, the letter from our New Cross friend 'doth lack some gentleness.' Presumably, having put us all in our places he has now withdrawn to the Parnassian heights, and there, in austere seclusion, pursues his quest for the absolute. If, however, his jaundiced eye should again stray to this page perhaps he will permit me to observe that it does not necessarily imply that one is a 'bleating jazz-maniac' if one is moved to protest against the musical frightfulness of a Bartok, nor anti-religious if one deplores the fact that the B.B.C. Sunday programmes are not always acceptable to those who do not wish their religious instruction turned on as from a water tap. Moreover, I venture to submit that many of the letters published are received from writers, who, to judge by these same letters, have achieved a very sound cultural standard, and who have obtained, if only from Standard 2 or 3 of an Elementary School, a very good groundwork of English syntax. For those who do not, perhaps, express themselves so happily, it may at least be said that they have the initiative to try and express themselves in writing, and to suppress that initiative would be a crime. Besides which, ten shillings is ten shillings, whether it comes from New Cross or Wigan.—Harold F. S. Hewitt, 107, Kenilworth Avenue, Wimbledon Park, S.W.19.

THOSE BITTER TEARS!

WHERE, may I ask your superior correspondent C. R. Hewitt, is the ordinary working man or woman to learn expression, culture, grammar, and all the rest of it? Would C. R. Hewitt expect me, a ship's fireman, to indite a grandiloquent epistle to you, my dear Editor? I admit I left the Council School finally whilst in no higher standard than the fourth! So perhaps I pass C. R. Hewitt's standard of education; but I feel so sorry for the other million or so listeners, who with me are unable to express themselves in a grammatical, cultured, imaginative, classical way to the satisfaction of your correspondent. I am so anxious and willing to learn, but—! Till then I weep with you and Mr. Morrow.—H. Palmer, 7, Ferrybridge Cott., Wyke Regis, nr. Weymouth, Dorset.

THE YEOMEN OF ENGLAND.

I LISTENED today to a broadcast gramophone record of Mr. Roy Henderson singing 'The Yeomen of England,' and I was surprised and irritated to note that the singer began the chorus with the words, 'And nations to eastward and nations to westward, as foemen did curse them, the yeomen of England.' As one having a certain out-of-date pride in these yeomen and their achievements, I should be interested to learn why, and by whom, this song was thus high-handedly and stupidly emasculated. Can it be that some Englishman considers it a matter for shame that in days gone by 'Spaniards and Dutchmen and Frenchmen, and such men as foemen did curse them, the yeomen of England'? Or what?—Eric E. Phillips, 72, Tannfield Road, Sydenham, S.E.26.

THE CHILDREN'S HOUR IN HOLLAND.

MAY I add a word of praise for the Children's Hour? I am a 'grown up,' but find this three quarters-of-an-hour most enjoyable, and while the aunts and uncles entertain me I forget all the worries of the day. The dialogue stories are my special delight—may there be more. How much more then must the children enjoy their share of the day's programme.—A Listener in Holland.

THE DANCE ORCHESTRA'S COMEDY NUMBERS.

MAY I trouble you with one humble suggestion? Dance Music, as such, is available to the large majority of listeners, who wish to dance to it, on each week-night. There are, however, a large number of 'low-brows' like myself, who like to listen to dance music, but do not dance. Might I suggest that for the benefit of these, Jack Payne and his merry Band, should, on Thursday nights, confine themselves solely to 'Comedy' numbers, in which, I think, they excel.—'Otherwise satisfied,' Annanford.

FOOTBALL BROADCASTS.

I THINK the Football Association are pursuing rather a selfish policy in not allowing the Cup Ties to be broadcast, and by so doing depriving thousands, who are unable to be present, of the pleasure of following these matches on the wireless. I do not think for a moment their gate receipts would be affected if they did grant permission, and this, I believe, to be the crux of the matter. Pending such permission I would suggest more Rugby football matches should be broadcast, e.g. the Army and Navy Match might have been broadcast the other Saturday in lieu of the Cup Tie, for which permission was refused apparently.—C. H. H., Great Witley, nr. Worcester.

THE ANIMALS' HOUR.

I HAVE listened with great pleasure to the broadcast from the



Zoo and I suggest that you have an 'Animals' Hour.' Our dog has a decided musical talent, and I feel sure a cats' chorus could be secured without any expense. We could also have talks by a well educated parrot.—A. Jean Davison (aged 10), 14, Taitton Road, Aintree, Liverpool.

For the Musical Listener

Notes on the Week's Programmes

HYMN TO LINDBERGH AND HIS 'PLANE

IN the National programme on Sunday afternoon, by the Military Band, Walton O'Donnell is including one of his own pieces, based on two beautiful Irish airs.

After a few introductory bars suggesting the fitting atmosphere, the euphonium plays the first part of 'The Pretty Girl Milking the Cows,' with a light accompaniment from the woodwinds. The second part of the melody is taken up by the high-pitched E Flat clarinet and the cornet. It is then repeated strongly, with trombones and basses in support of the euphonium, the upper instruments adding their own counter melodies. Again it is the higher voices of the band which have the second strain of the melody with free counterpoint beneath it. Then we hear the other melody, treated quite simply as a cornet solo, with a light accompaniment first from the brasses and then from the reeds. The second section of the piece is similar in plan, except that the positions of the melodies are changed and given to other instruments than before. The second one, on its later appearance, is played by alto saxophone. Both tunes are traditional Irish melodies.

The Jewish Spirit in Music.

The brilliant Hungarian violinist Zoltan Szekely gives the 5.45 recital that day. Beginning with a sonata by the old Italian composer Tartini—best remembered by his dream of the Devil's unearthly fiddling, the dream which is perpetuated in the 'Devil's Trill' sonata—Szekely is to follow that with a piece by Ernest Bloch. From former broadcasts of some of his more important works, listeners will remember that Bloch's aim is to present in modern music the real spirit of Judaism, the sorrow and the exultant joy, the poetry and strength of the Old Testament tradition. After that Szekely will play his own arrangement of some of the Roumanian national dances which Bartok discovered in his researches into Hungarian folk music. There is some kinship between them and the Magyar idiom, and until Bartok's enthusiasm had disentangled them from one another, a good many tunes had been accepted as Hungarian which were really at home over the Roumanian frontier.

A Bax Quartet.

As a contrast to the Military Band programme, chamber music is to be played for Regional listeners, from 3.30 on Sunday, by the Kutcher Quartet, with songs by Maria Basilides. Their first quartet is a merry one by Haydn, as bright and melodious an example of good spirits as can be found; at the end of their programme they are to play the Quartet in G by Arnold Bax, the brilliant English composer whose third Symphony was given its first performance only last week in Sir Henry Wood's concert on Friday evening. Dedicated to Sir Edward Elgar, this quartet appeared in 1921, though it was actually composed some three years earlier. Fresh and tuneful throughout, there is nothing at all startling or difficult in its modern ideas: its themes and their treatment are straightforward. There are only three movements. The first begins with a gracious melody on the first violin with a rhythmic accompaniment; the 'cello has a share in the next theme, a little slower, and then there is a more sturdily rhythmic

section. All four instruments are intertwined in the pattern of the expressive slow movement, and the third is a vivacious rondo, with the viola beginning the theme against plucked chords on the violins and 'cello.

Midland Region offers a third alternative on Sunday afternoon with a Mozart programme conducted by Joseph Lewis, with Effie Kalisz as solo pianist. The orchestra begins it with the overture to *Lucio Silla*, composed when Mozart was only sixteen. As a child prodigy—



MOZART PICTURED IN A GUITRY PLAY.

Yvonne Printemps as 'Mozart,' and Sacha Guitry as his tutor in the charming play *Mozart* which London saw last year. The composer's music is represented in programmes on Sunday (Midland) and Monday (National).

pianist and composer—he was touring in Italy with his proud father; and the opera, on a story of old Rome, was produced in Milan. The last piece in the programme is the little serenade (*Nachtmusik*) which every music-lover knows and enjoys, and between these are one of the most popular pianoforte concertos and a splendid symphony. Both belong to the year 1788, when Mozart, aged thirty-two, was at the very height of his powers. The symphony is one of three masterpieces, all of which he composed in the amazingly short period of six weeks that summer, only three and a half years before his untimely death.

Mozart is represented again in Monday evening's National programme in a popular recital of violin and pianoforte music by Leon Zighera and Frank Mannheimer, players who are not yet so well known to B.B.C. audiences as we feel sure they will become. The Mozart

sonata they have chosen belongs to a set of six which appeared in 1781 as 'Sonatas for Pianoforte with accompaniment of a Violin (reversing the more familiar roles of the two instruments) by the well-enough known and famed Wolfgang Amadeus Mozart.' Can such joyous music be well-enough known? The sonata is in three movements, melodious and light-hearted all three, on the same plan—though naturally with melodies of another national flavour—as the Grieg sonata, which is also to be played. It is being broadcast in response to many requests. Between the sonatas is a group of songs by Schubert, Brahms, Wolf, and Strauss, sung by Herbert Heyner, the baritone who is known, in many other parts of the world besides England, as a singer who is a real artist.

Airman's Achievement Honoured.

An International programme on Tuesday evening on the Regional transmitter is being shared by Germany, Belgium, and England. The exuberant high spirits of youth are the prevailing note of the music, and the German contribution is a piece specially written for broadcasting, on the subject of Lindbergh's flight over the Atlantic. The solo voices are 'Lindbergh' himself, 'Mist,' 'the Town of New York,' 'the Snow Storm,' and 'Sleep,' and there is a choir and an orchestra. The music sets before us the following episodes: an invitation to the American to undertake the flight; an introduction of him by himself; New York's greeting to him; New York asks ships if they have news of him; during the flight the airman has to contend with mist, and with a snowstorm in the night; he hears the sound of waves too near him; he struggles against sleep; the American journals make much of him; his own thoughts of good fortune; the French papers write of his coming; Lindbergh talks with his own engine; at last he sees fishermen near the coast of Scotland; a huge crowd awaits him at Le Bourget; he arrives; and lastly, jubilation over his amazing feat.

The original text is by Brecht, and the music is the work of two composers, Hindemith and Weill. Their treatment of a subject which is so new to music is certain to be interesting and novel, and that the Germans think highly of it is clear from their having chosen it for this programme.

The Belgian contribution is orchestral, by their own broadcasting orchestra conducted by René Tellier, except that one number, *Fanfare*, will be conducted by its composer, Fernand Quinet, Director of the Conservatoire at Charleroi, and a former winner of the Belgian Grand Prix de Rome. Marcel Poot, the other Belgian composer represented, is also taking a distinguished place among the younger musicians of today.

Walton Represents England.

England has chosen William Walton's *Sinfonia Concertante* for Pianoforte and Orchestra, with Victor Hely Hutchinson as the soloist and Sir Henry Wood conducting. The work has already been broadcast more than once, and is regarded on all hands as truly representative of the best music which this country is giving to the world in our time.

(Continued on page 636.)

HE TALKED HIMSELF INTO FAME

Below is a pen-picture of the famous Doctor Johnson at the time of his incongruous trip to the Hebrides.

IT is a favourite diversion of one of the most intelligent men I know to imagine himself watching famous people in unlikely circumstances. When on a long railway journey or unable to sleep he has often spent a very agreeable hour supposing himself to be host at a dinner party at which the guests are Dean Swift, Oscar Wilde, Shelley, and Napoleon. Or else he makes Shakespeare meet under his roof a Hollywood film director who wishes to make a screen version of *Antony and Cleopatra*—and so on. But unfortunately one of the finest avenues down which this game might be pursued is blocked by the blundering intrusion of actual fact. Dr. Johnson really did visit the Hebrides, and we have far too detailed an account of that astonishing tour to allow imagination that free play which the game demands.

Dr. Johnson and the Hebrides are, however, more than two merely unlikely elements to combine in imagination; there is something beyond their unlikelihood which we have lost for our game. They have each a very rare quality, and that is of exercising over their admirers a quite unreasonable fascination. There are better prose writers, more discerning critics, less irritating and more consistent men than Johnson, but once anyone has been infected with the Johnson virus he has caught an incurable complaint. And it will be

Doctor Johnson, one of the greatest personalities who have ever lived, is the subject of Mr. John Bailey's talk at 8 p.m. on Monday evening.

impossible for him to pass a week and often a day in which something has not happened which has made him say to himself: 'What would Johnson have said to this.' He may disagree violently with what he supposes Johnson would have said. He may find the old man for the most part merely a mental irritant. But that ponderous, magnificently human figure will loom over his reflections—or subconscious, to use the modern jargon—as much as he does over the history of eighteenth-century literature.

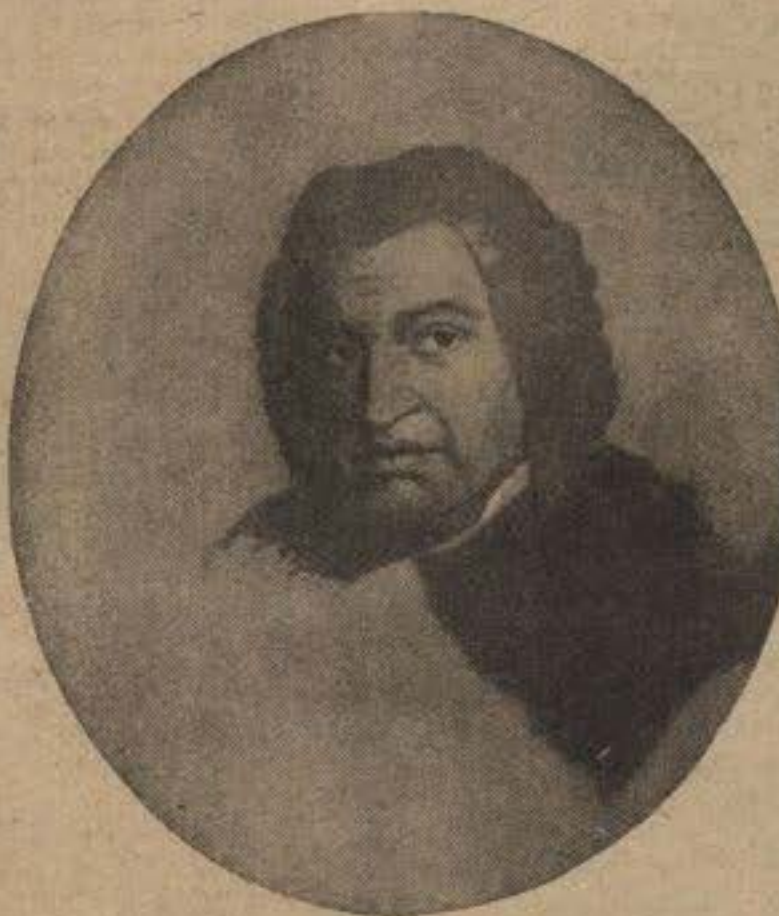
It is the same with the Hebrides. This is not the place (nor do I feel inclined) to launch out on an expensive panegyric upon those still happily remote islands—'Those peat hags indiscriminately abandoned in the Atlantic Ocean,' as someone described them. But one can say (and it does not matter how often it is said, for none but the subtle will perceive their beauty) that the Hebrides can enslave the traveller in a way that few other places on this earth can. And no one can produce a good reason for it.

And yet these two actually came in contact. If the mountain had come to Mahomet it would not have been more remarkable a movement than Johnson's to the Hebrides. The age in which he lived had no use for wild and romantic scenery (a few people like Beckford and Walpole had an elegant cultivation for that sort of thing; but even they always spelt it with a 'k' at the end, which makes it both look and mean something quite different). The Hebrides were then far more remote and dangerous places to reach than is the wildest Balkan state today. Johnson was an old man whose body had been crippled and enfeebled by early years of privation; he was now enjoying in London the fruits of a hard-won success, was accustomed to lie in bed each morning till nearly mid-day, disliked the Scotch, hated whisky, loathed travelling by

sea—he once said that no man would be a sailor who had the means to get to gaol—and loved the sun as much as he hated the mist and rain.

Yet, in the autumn of 1773, at a time of the year when the equinoctial gales are gathering their strength to lash the West Coast of Scotland with Atlantic foam and sheets of driving rain; when the sea trout, encouraged by the swollen waters, come leaping like bars of silver up the Highland streams; when even elderly fishing maniacs (some of whom are younger than Johnson was then) look out of the hotel windows of today and say that the weather is just a little too dirty for them; when island is liable to be cut off from island for weeks on end, Dr. Johnson, at the age of sixty-four, set out with Boswell to tour the Western Isles.

The famous attempt to regain the throne of England for the Stuarts by Prince Charles



Edward, an attempt which had its beginnings and ending in the loyalty of the Highlanders and Islanders, was not more distant than is the year 1901 from us. Moreover, time moved more slowly then; old affections died harder, and the most famous of Jacobite songs, 'Will ye no come back again,' had yet to be written. Though the clans had been officially disbanded, and the use of Highland dress been forbidden, the old feudal rule of the chieftains was still in existence; and Johnson's keen historical sense must have made him aware that he was travelling not only northwards but, as it were, backwards in time: he was seeing life as it used to be lived, preserved by the habits of a remote and lonely people.

Now it is one of the chief glories of the Johnson fans—no, I don't apologize for that word, it is better than Johnsonians, which is dreadful—that Johnson was magnificently inconsistent. He was always encouraging young men to work early, and then a few minutes later would admit that he lay in bed all morning. He was a Church of England man of the strictest principles, and yet would always defend the Church of Rome in argument. He inveighed against dancing masters and fiddlers, yet admitted that if he had been taught the fiddle he would have done nothing else but play it all day long. He was firmly loyal to the House of Hanover and

the Constitution of the eighteenth century, yet was aware of, and frequently showed that he had, a profounder and unconquerable loyalty to an older government. In other words, he was thoroughly human.

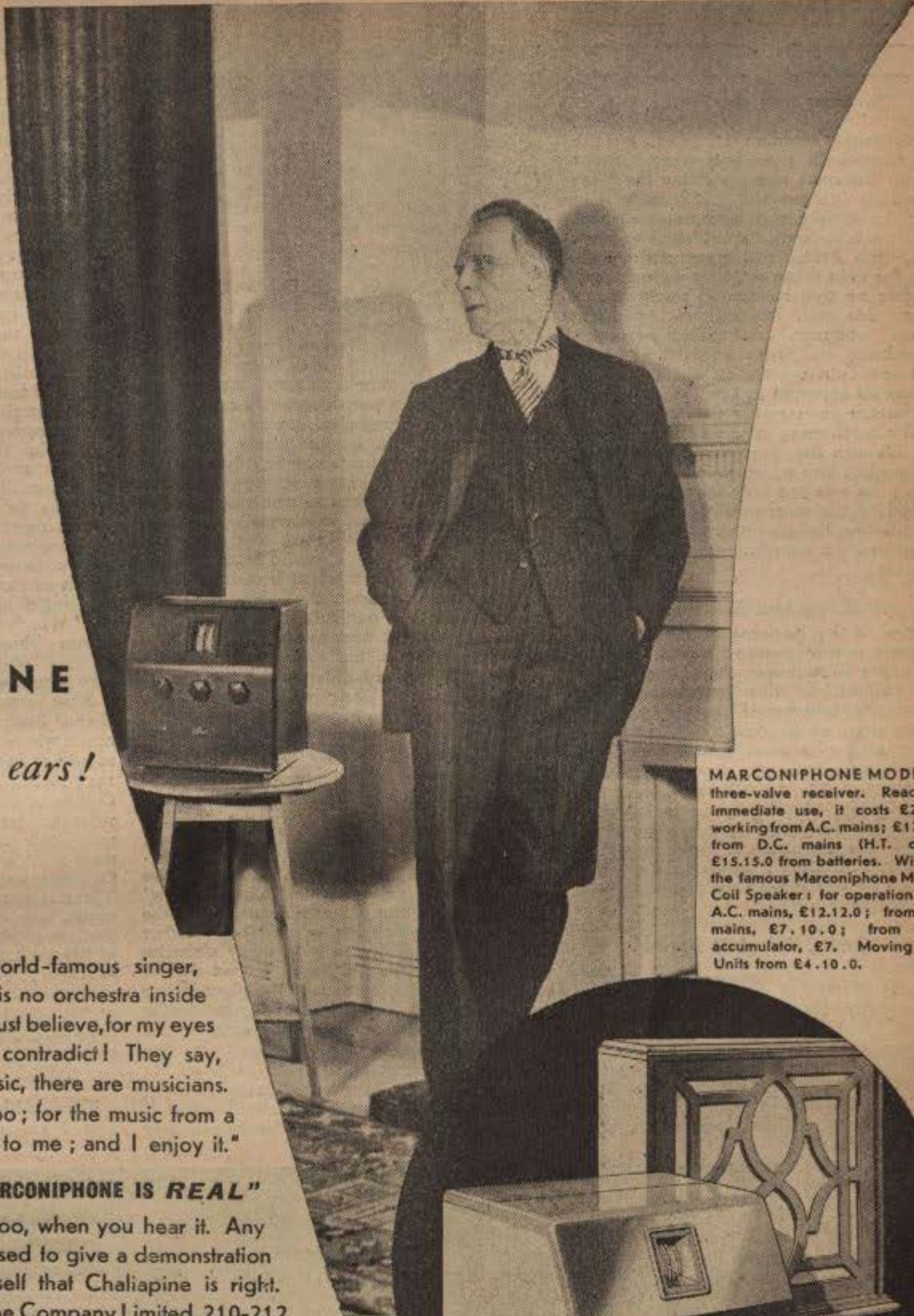
This humanity and inconsistency (for all that a few tedious and hypersensitive nineteenth-century Scotsmen may say) came splendidly up to scratch on this tour to the Hebrides, and he enjoyed himself down to the ground. The great houses of the West, with their customary hospitality, threw open their doors to the famous man from London. He met Flora Macdonald, and heard from her lips the story of the escape of Prince Charles Edward. He was the companion of young lairds who ruled over more acres more despotically than any squire had done in England for centuries; he charmed, and delighted to charm, the romantic young ladies who lived in these remote castles. In one great dining-hall in Skye he took a young lady on his knee. She kissed him; he kissed her in return, and said 'Come let us kiss and kiss again and see who tires of the sport first.' A position in which it is difficult to visualize 'the great lexicographer,' as Boswell so ridiculously calls him.

But, of course, it wasn't all cakes and ale. The weather, the lack of transport, sometimes got on the old man's nerves and he cried out to be back in civilized surroundings again (though three hours later he was applauding a Highland dance with all the gusto of the man who had gone out for the famous all-night 'frisk' with Topham Beauclerk and his friends). There was the incident of the quarrels with 'Bozzy' on the road to Glenelg; there was the dreadful inn at Glenelg; there was Bozzy's disgraceful drunkenness in Skye; there was the angry scene with old Lord Avchinleck (Boswell's father) when things were said on each side so awful that even Boswell could not write them down in his journal. But setting these aside, the record of the tour is the account of as generous an enthusiasm for the nobler qualities of the Highlander and Hebrideans as anyone could wish for.

Of course, he could not be expected to admire Highland scenery; of course, he longed occasionally for his beloved London; of course, he could not be expected to go into easy raptures over the Gaelic tongue like a Celtic Revivalist of the 'nineties. And no one in their senses would have blamed the old man if he had found the whole journey just disagreeable. The thing to be wondered at, and to be thankful for, is that his generosity of spirit surmounted the natural predilections of his period and his kind, and that once again his splendid inconsistency emerged to proclaim him the greatest English figure of the eighteenth century.

Even now, when the march of civilization has extended far into the North-West, and there are comfortable hotels scattered all over the Highlands, the traveller sometimes finds himself walking down some grim old valley like Glen Sheil, with the rain and mist sweeping in from the sea and no prospect of a bed for miles. He says to himself (if he has any imagination): 'How could Johnson have done it?' and turns in a half-expectant glance to see if there is following him the strange train of travellers which went through this glen 150 years ago. The old man on a shambling little pony, the 'tail' of silent and occasionally quarrelling ghillies behind, and 'Bozzy' trotting along beside to catch every word that wisdom dropped.

MICHAEL MURRAY



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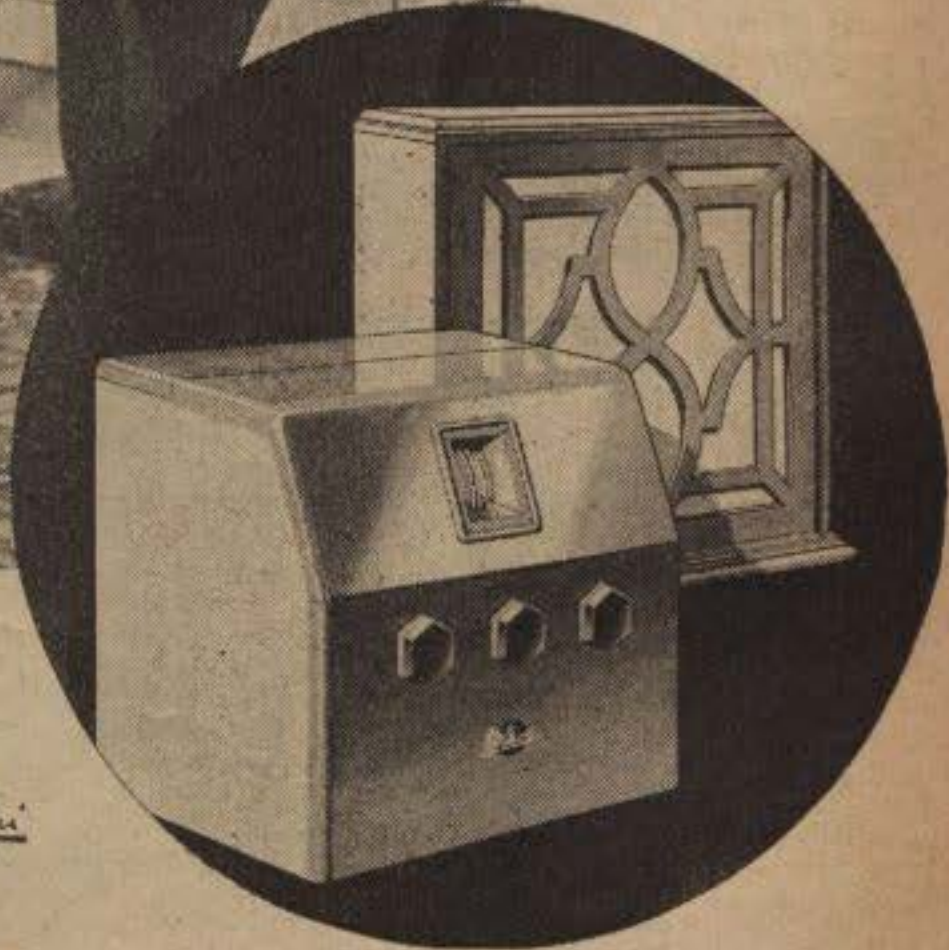
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NOTES ON THE WEEK'S MUSIC

(Continued from page 633.)

On Wednesday evening at 10.15, on the National wavelength, there is a merry operetta by Méhul. Listeners who remember his opera *Joseph and his Brethren* will find it difficult to reconcile the dignity and seriousness of that work with the light-hearted spirit which operetta demands. But Méhul was a successful composer for the light opera stage for a good many years before he won success in more solemn directions. He was, besides, an immensely industrious composer, and within seventeen years produced no fewer than twenty-four operettas and light operas, of which the one to be broadcast appeared in 1793, when he was thirty-fourteen years earlier than *Joseph*.

He had a much more important place in the music of his own day than would be guessed from the neglect into which much of his work has fallen; he was not only looked up to by Society and by the great public, but was held in warm affection besides by all who knew him and recognized the simplicity and sincerity of his character.

A Harpsichord Recital.

A feature of the Regional programme that same evening is a harpsichord recital by Mrs. Violet Gordon Woodhouse, with songs from Dorothy Helmrich. The harpsichord, the delicate-toned forerunner of the pianoforte in which the strings are plucked by quills instead of being struck by hammers, broadcasts exceptionally well, and when the player is one like Mrs. Woodhouse, who has devoted herself for years to a special study of it, the variety and fullness of tone which it can produce are often amazing. There is a wealth of music on which players of it may draw; much of the older music which we now play on the pianoforte was originally written for it.

Fanny Davies, Friend of Brahms.

The first piece in a recital by Fanny Davies on Thursday evening at 9.40 (National transmitter) was written for an even older instrument, the virginal. It is by the great Dr. Arne, and comes from the FitzWilliam Collection of Virginal Music, in which there is so rich a store of beautiful and simple English melody. The recital includes also one of Bach's Fugues and two Chopin pieces, besides music of the two German masters which has a special interest when Fanny Davies plays it. A personal friend of Brahms, she was associated often with such giants of his own day as Joachim and Piatto, in introducing his chamber music to English audiences, and to this day there is none who can present him to us with better authority than she can. Her playing of Schumann also has the genuine hall-mark; she was a pianoforte pupil of Madame Schumann, imbibing from her all the romantic spirit which inspired everything he wrote.

Among many interesting experiences on

which she may look back is her first performance in this country, along with Mühlfeld, for whom they were written, of Brahms' Clarinet Sonatas. She played also along with Joachim, in the first performance in England of Brahms' D Minor Violin and Pianoforte Sonata, and besides playing with Joachim in Berlin, she was soloist in a Gewandhaus concert in Leipzig at which Tchaikovsky himself conducted his Fourth Symphony. She has, of course, played all over the world, and was the first to give a pianoforte recital in Westminster Abbey, following that by recitals in other great cathedrals like Winchester and York Minster; and, in spite of her special interest in the German Romantic school, she is no less surely at home in old English music, and in the most modern phases of her art.

The Regional programme that evening from 7.30 consists of the Pensions Fund Concert of the Hallé Orchestra. As these notes have to be written no programme is to hand, but admirers of the Hallé know how thoroughly enjoyable a programme is invariably compiled for this special concert. It is not merely one from which the orchestral funds benefit, it is in another sense, too, the orchestra's very own concert. Pieces are always chosen to give opportunities to one or two of the fine players whose work does not as a rule bring them to the front of the platform, though the careful listener knows the very high standard which it reaches in the ordinary orchestral score. And about the whole concert there is a particularly festive air, not merely as though it were the last night of term before the holidays, but rather as though the evening itself were a holiday, which the players and Sir Hamilton Harty were enjoying with all the zest and gusto of youth.

Dame Ethel's Cornish Opera.

There is some uncertainty about details of the programme for Friday evening's Symphony Concert, to be broadcast from the National transmitter. But, unless changes have to be made, it will begin with Dame Ethel Smyth's Overture to her opera *The Wreckers*. Listeners have recently heard her speak in the 'Points of View' series, and no doubt gathered something of the resolute spirit which has enabled her and her music to triumph over a good many obstacles and difficulties. But, although a good deal of her work is beginning to take the place in our own country to which it is so richly entitled, it was in Germany that recognition came to her first. This opera was performed in two Continental theatres before London heard it; three years after its production in Leipzig, Sir Thomas Beecham's enthusiasm brought it to a hearing in London, when it immediately

commanded the interest of all serious music-lovers by its sincerity and strength.

Wreckers and Revivalists.

Dame Ethel has herself given us an analysis of the Overture which we may summarize briefly in this way:—

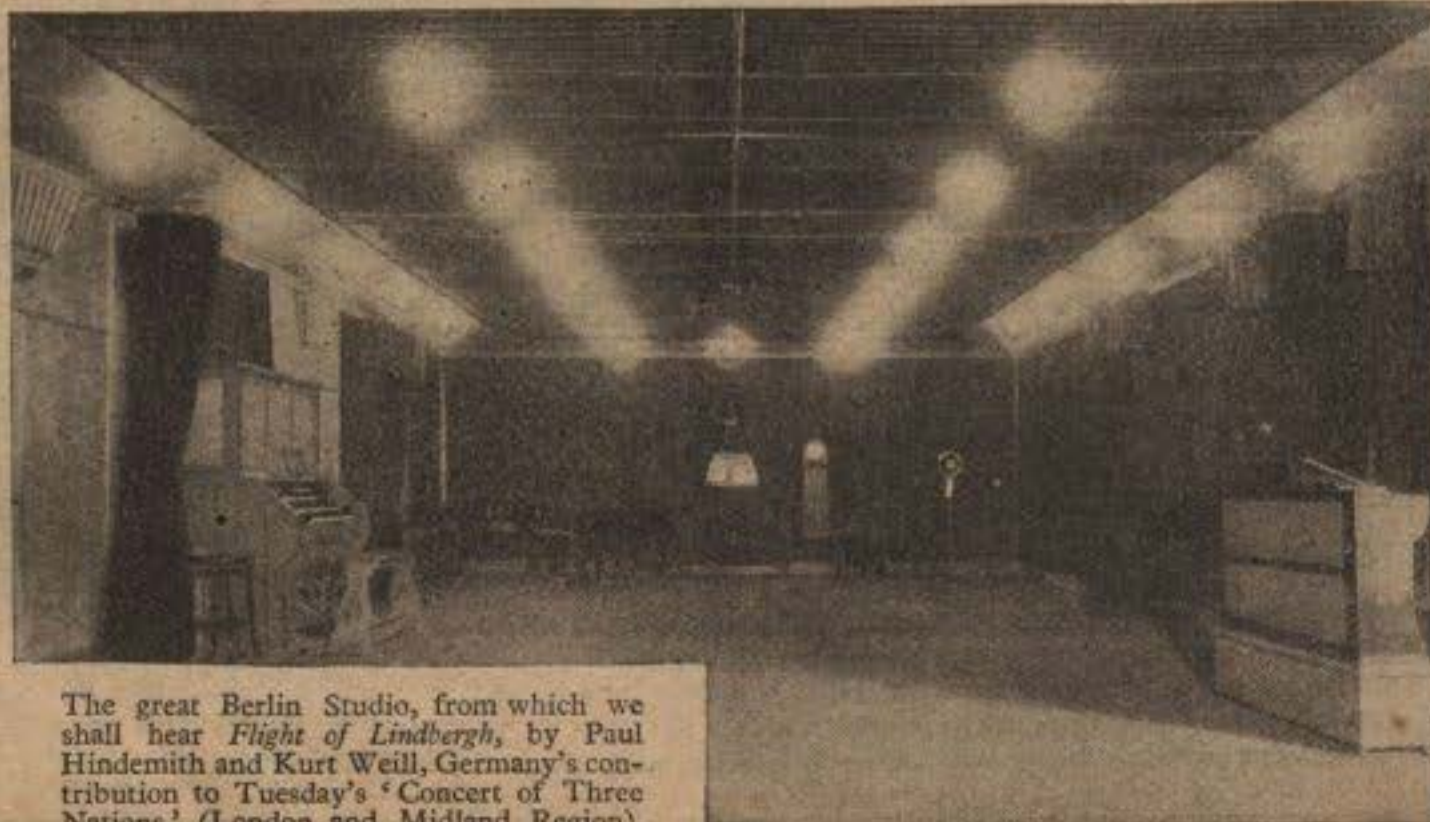
This prelude to a Cornish story happening in the middle of the eighteenth century, when the coast population was still almost beyond the reach of civilization, exhibits the three predominant moods of the Celts at that epoch: romance, religious fervour, and cruelty. It opens with the 'Wreckers' theme, its fierce, abrupt energy leading into a characteristic horn call, used among them as a signal. The music gradually quietens down and the cor anglais ushers in the beautiful Cornish melody associated with the personality of Mark, the young fisherman-hero, which occurs in the opera when the mood is tender, yearning, or lofty. A pianissimo, hurrying, rhythmic figure leads gradually to the second of the moods referred to, exemplified in the 'Revival Hymn': a broad, exultant melody, such as might conceivably spring into life at a particular moment of extreme religious fervour, as at a Wesleyan Revival. At its conclusion the 'Wreckers' theme reappears, and gradually merges into the rhythm of the fierce, heavy dance associated in the minds of the dancers with shipwrecks and the stabbing of victims. At the end of the Overture the 'Wreckers' theme is used with the Revival Hymn (showing the compatibility in these minds of wrecking and religion), and with that note triumphant the Overture ends.

Next comes an Introduction and Allegro by Arthur Bliss, one of the young men of English music whose work is warmly recognized abroad as well as here. After serving in the War from 1914 to 1918, he was a professor at the Royal College of Music for a year or two, and then went for some time to America. This big symphonic movement is a reminder of his stay there; it is dedicated to the Philadelphia Orchestra and its conductor, Leopold Stokowski. There is not space to give an analysis of the music, nor will the thoughtful listener need that, so straightforward is the design, in spite of the modern tendencies in the work. It must suffice to point to the relation between the Introduction and the Allegro; the serious opening in the basses becomes, in a quicker measure, the chief first theme of the main body of the piece.

Sir Edward Elgar Conducts.

Then, with Sir Edward himself conducting, Lionel Tertis is to play his own arrangement for viola, of Elgar's 'cello concerto. In its original form it appeared in 1919; in four movements, it is much easier to follow, even on a first hearing, than many of his big works. It begins with a strenuous phrase for the solo instrument, which is a kind of motto for the whole work. There are two other important themes in the first movement which, itself quite short, leads into the capricious second, taking the place of the usual Scherzo. There the soloist's chief theme is a dainty one which hurries along for the most part in merry

(Continued on page 646.)



The great Berlin Studio, from which we shall hear *Flight of Lindbergh*, by Paul Hindemith and Kurt Weill, Germany's contribution to Tuesday's 'Concert of Three Nations' (London and Midland Region).

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A CALENDAR FOR THE LISTENER

Sunday, March 16.

- 3.0 Bach Church Cantata (National)
- 3.45 For the Children
- 4.0 Dr. John A. Mackay (National)
- 6.0 Reading from St. Paul's Letters
- 8.0 A Religious Service from Whitefields Tabernacle
- 10.30 The Epilogue



DR. JOHN A. MACKAY.

Wednesday, March 19.

- 8.35 Mrs. Gordon Woodhouse (London Regional)
- 9.25 A Discussion (National)
- 10.15 A Méhul Operetta (National)



MRS. GORDON WOODHOUSE.

Other Sunday Programmes:

- 3.30 A Mozart Programme (Midland Regional)
- 5.45 Violin Recital by Zoltan Szekely (National)



ZOLTAN SZEKELY.

Thursday, March 20.

- 7.30 Choral Concert (Midland Regional)
- 9.40 Pianoforte Recital by Fanny Davies (National)
- 10.10 A Play by Laurence Housman (National)



FANNY DAVIES.

Monday, March 17.

- 8.0 A St. Patrick's Day Programme (National)
- 9.25 'Point of View' (National)



SIR HENRY NEWBOLT.

Friday, March 21:

- 8.0 Elgar and Beecham conducting (National)
- 9.5 The Wireless Military Band (London Regional)



SIR EDWARD ELGAR.

Tuesday, March 18.

- 9.0 An International Programme (London Regional)
- 9.45 de Courville's Hour—III (National)



A. DE COURVILLE.

Saturday, March 22:

- 7.30 'B.B.C.—B.C.' (Midland Regional)
- 9.5 A Bantock Programme (Midland Regional)
- 9.40 Jack Payne and a 'Diversion' (National)



JACK PAYNE.

The pleasures of "Wireless" are greatly increased when, as a result of the new Pelman method, you are able to listen to programmes in foreign languages broadcast from Continental stations.



HOW EVERYONE CAN LEARN A FOREIGN LANGUAGE

PELMAN INSTITUTE'S AMAZING DISCOVERY

Can you read Spanish?

No.

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

Yes.

Can you read them?

Of course not.

Well, try and see.

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Miraculous! I can read and understand every word.

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

A Business Man, for example, visits the Languages Department of the famous Pelman Institute. He is a poor linguist. He knows a little French, but not much. He doesn't know a single word of Spanish, German or Italian. Yet, when handed a 48-page book printed entirely in Spanish and another printed in German (neither containing a word of English), he is able to read them through correctly and to understand every word.

Needless to say, such a visitor is immensely impressed and at once enrolls for the Pelman Course in the particular language in which he is interested.

Still more numerous are those who write to the Institute for particulars of the method and receive in return a free first lesson in Italian, Spanish, German, or French. There are no English words in this lesson, yet to their surprise they are able to read it through without a mistake. They, too, decide to enrol and soon become enthusiastic admirers of the new method.

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

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

It enables you to learn a Foreign Language without spending months in a preliminary struggle with a mass of dull and difficult grammatical rules and exceptions. It introduces you to the language itself

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

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

A Naval Commander writes:—

"I may say that I learnt Spanish by your method, and am convinced that it is the best in the world."

straight away and you pick up the grammar almost unconsciously as you go along.

It enables you to dispense with the labour of memorising by heart (parrot-fashion) long vocabularies of foreign words. By this method you learn the words you need by actually using them, so that they stay in your mind without effort.

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It enables you to write and talk in a Foreign tongue, to listen with enhanced pleasure to wireless programmes from foreign stations, to read Foreign newspapers and magazines, and to enjoy the masterpieces of French, German, Italian and Spanish literature, many of which have never been translated and all of which (especially in the case of Poetry) lose much of their charm in an English version.

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Here are a few examples of letters received from readers who have adopted this method:—

"I have been working hard at the Matriculation subjects. I got through in French. Had it not been for your Course I would not have been able to have done it at all." (P. 1056.)

"I wish to express my appreciation of your method of teaching German. The Course is logical and intensely interesting. It makes a comparatively difficult language simple." (G.C. 408.)

"I have enjoyed the whole Spanish Course extremely. I would never have thought that a language could have been taught so easily and efficiently. I can now listen to talks from Spanish Wireless stations with pleasure." (S.T. 319.)

"My holiday in Paris was a most absorbing one. I experienced an extreme satisfaction on being able to speak French at last. My speech was understood on all occasions. Several times I took pleasure trips with other tourists who could not speak the language, so I gladly gave the orders to the driver. I really feel that my progress is remarkable." (W. 829.)

"The (Spanish) Course is most excellent. Its great merit lies in the fact that by the method employed the words appear to be learnt with little effort and stick in the memory." (S.W. 522.)

"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way. What astonishes me is that one can learn so well without using a single word of English." (I.M. 124.)

"I am very sorry that my Italian Course is finished. It was so interesting. I have never learnt a language with so much pleasure. I did not know a word of Italian when I began, and now I can read and write it easily." (I.A. 113.)

"It may interest you to learn that the practical nature of the Course is proving to be of the utmost benefit to me here (in Spain). I know of no other system which, after only 25 lessons, would enable one to spend all day in the company of Spaniards speaking no English and to conduct business with them, as I am compelled to do." (S.H. 580.)

"I have just finished your Course in German and have found it so interesting and instructive that learning this language has been a real pleasure to me. The various expressions are useful for every occasion and the Grammar is explained in so clear a way that one can understand it without any difficulty." (G.W. 222.)

"Great is your French Course and worthy of every adjective that has been used to praise its excellences. This masterpiece is simplicity itself; for by its aid both old and young may learn the language in the shortest possible time and in the most pleasurable and thorough manner. A course that enables one to learn French in a quarter of the usual time is worth four of any other courses." (H. 1000.)

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5.30
A RECITAL
BY
SZEKELY

SUNDAY, March 16
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.45
AN APPEAL
BY
LORD
BURNHAM



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

3.0 CHURCH CANTATA (No. 114)
BACH

'ACH, LIEBEN CHRISTEN, SEID GETROST'
('BELOVED CHRISTIANS, WEET NO MORE')
Relayed from THE GUILDHALL SCHOOL OF MUSIC

Singers
DORIS OWENS (Contralto)
TOM PICKERING (Tenor)
STANLEY RILEY (Bass)
THE WIRELESS CHORUS

Players
ARTHUR GLEGHORN (Flute)
LESLIE WOODGATE (Organ)
(Two Oboes, Trumpet and Strings)
Conducted by STANFORD ROBINSON
(For text of the Cantata see page 641)

Cantatas for the next four Sundays are:—
March 23, No. 140.—Wachet auf, ruft uns die Stimme (Sleepers, wake).
March 30, No. 1.—Wie schön leuchtet der Morgenstern (How brightly shines the Morning Star).
April 6, No. 180.—Schmücke dich, o liebe Seele (Rise, O Soul).
April 13, No. 182.—Himmelskönig, sei willkommen (King of Heaven, be Thou welcome.)

3.45 FOR THE CHILDREN

4.0 Missionary Talk
'WHAT YOUNG LATIN AMERICA IS THINKING'
By Dr. JOHN MACKAY
(From Aberdeen)

4.15 The Wireless Military Band

Conducted by B. WALTON O'DONNELL
ALICE MOXON (Soprano)
HAROLD WILLIAMS (Baritone)

BAND
Overture, 'The Ruler of Spirits'
Weber
Spanish Caprice on the Theme, 'Jota Aragonesa' (Spanish Dance)
Glinka, arr. Gerrard Williams

HAROLD WILLIAMS
Si tra i ceppi (If amid the Chains)
('Suzanna')..... *Handel*
When Lights go rolling round the Sky *Ireland*

ALICE MOXON
Young Love lies sleeping
Somervell
Song of the Palanquin Bearers
Martin Shaw
Easter Hymn *Frank Bridge*

BAND
The Irish Maiden *Walton O'Donnell*
(On Two Irish Airs: The Pretty Girl milking the Cows; The Gentle Maiden)
Malaguena (Spanish Dance)
('Boabdil') *Moszkowski*

HAROLD WILLIAMS
Three Salt Water Ballads *Keel*
Port o' many Ships; Trade Winds; Mother Carey

ALICE MOXON
A Swan *Grieg*
Ecstasy *Rummel*

BAND
Introduction, Act III, and Bridal Chorus ('Lohengrin') *Wagner*
Canzonetta (Quartet, Op. 12) *Mendelssohn*

5.30 Zoltan Szekeley
A VIOLIN RECITAL

Sonata *Tartini*
Improvisation *Bloch*
Roumanian National Dances ..
Bartok, arr. Szekeley
Tambourin Chinois *Kreisler*

6.0-6.15 BIBLE READING
PAUL'S LETTERS—XIV
I Corinthians xv, v. 12 to end

(Daventry 1,554.4 Metres only)

6.30 A SERVICE IN WELSH
Gwasanaeth Cymraeg o Gapel Annibynnwyr
Y Boro, Southwark Bridge Road, Llundain
(A Service from the Borough Welsh Congregational Church, Southwark Bridge Road, London)

TREFN Y GWASANAETH
Eryn 301, Tön, 'Rhosymedre'
Y Parch, J. D. Edward
Darllen rhan o'r Beibl
Eryn 361, Tön, 'Tyddyn Llwyn' *Llew Madog*
Gweddi
Eryn 886, Tön, 'Gorfoledd' *Dr. Joseph Parry*
Pregeth gan y Parch D. C. Jones
Anthem, 'Worthy is the Lamb' *Handel*



SUNSHINE FOR THE CHILDREN
from the Lord Mayor Treloar Cripples' Hospital and College, for which Lord Burnham will broadcast an appeal tonight.

Eryn 1180, Tön, 'Rachie'
Dr. Caradog Roberts
Gweddi
Eryn Terfynol, 1101, Tön, 'Eventide' *Jackson*

8.0 A RELIGIOUS SERVICE

Arranged by THE NATIONAL BROTHERHOOD MOVEMENT

Conducted by THE NATIONAL PRESIDENT, CHARLES G. AMMON, M.P.

Relayed from Whitefield's Central Mission

Hymn, 'Jesus shall reign where'er the sun'
(Fellowship Hymn Book, No. 41) (Tune, *Rimington*)

Reading of Scripture: Lady Stamp. (To be followed by a short Sisterhood Message)
Chorus by the United Brotherhood Male Voice Choir, conducted by Mr. FRANK IDLE. 'Lead, kindly Light' (*Protheroe*)

Prayer, Rev. A. D. BELDEN, B.D.
Chorus by the Choir, 'Jerusalem' *Parry*
Address by CHARLES G. AMMON, M.P.

Hymn, 'Help me, O Lord, to do my part'
(Fellowship Hymn Book) (No. 24) (Tune, *Abridge*)

Prayer and Benediction: Rev. J. W. TUFFLEY
Vesper, 'Brotherly Love' (Fellowship Hymn Book, No. 32)

Organist, Mr. SPENCER SHAW

8.45 The Week's Good Cause

Appeal on behalf of THE LORD MAYOR TRELOAR CRIPPLES' HOSPITAL AND COLLEGE by the Rt. Hon. Viscount BURNHAM, G.C.M.G., C.H.

Donations should be sent to Viscount Burnham, 25, Ely Place, London, E.C.1.

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Local News (1,554.4 m.) Shipping Forecast

9.5 Albert Sandler

and
THE PARK LANE HOTEL ORCHESTRA

Relayed from THE PARK LANE HOTEL

Overture, 'The Barber of Seville'
Rossini
Souvenir d'Ukraine *A. Ferraris*

KINGSLEY LARK (Baritone)
Largo al Factotum (Mako way for the Factotum) ('The Barber of Seville') *Rossini*

ORCHESTRA
Petite Suite de Concert
Coleridge-Taylor

ALBERT SANDLER
Violin solos:
Scherzo Tarantelle *Wieniawski*
La Capricieuse *Elgar*

KINGSLEY LARK
The Sea Gipsy *Chas. Willaby*
Limehouse *Walford Hyden*

ORCHESTRA
Selection, 'Carmen'
Bizet, arr. Woodhouse

10.30 Epilogue

'HUNGER'
(For details of this week's Epilogue see page 676.)

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 641). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 640).

SUNDAY, March 16
MIDLAND REGIONAL
626 kc's (479.2 m.)

9.5
THE CITY OF
BIRMINGHAM
POLICE BAND

RADIO

Gems recorded on
"His Master's Voice"

Vocal

- LA GIROMETTA—Tito Schipa—DA729, 6". London Reg. Saturday 7.5.
- OH, COULD I BUT EXPRESS IN SONG—Peter Dawson—B2425, 3". London Reg. Friday 12.50.
- WHEN THE KING WENT FORTH TO WAR—Chaliquine—DE1008, 8/6. London Reg. Friday 9.30.
- DOWN IN THE FOREST—Garda Hall—B2323, 3". London Reg. Sunday 9.5.
- VOI CHE SAPETE—Elisabeth Schumann—DB946, 8/6. London Reg. Sunday 9.50.
- SERENADE (Strauss)—Elisabeth Schumann—DB1010, 8/6. London Nat. Wednesday 8.55.
- THREE SALT WATER BALLADS (Part of many ships, Trade Winds, Mother Carey)—Keith Falkner—B2817, 3". London Nat. Sunday 8.12.

Instrumental

- EGMONT OVERTURE—New Light Symphony Orchestra—C1385, 4/6. Midland Reg. Saturday 6.45.
- STAR OF LOVE (Ponce)—The Salon Orchestra—B2445, 3". London Reg. Saturday 7.14.
- MALAGUENA (Moszkowski)—New Light Symphony Orchestra—C1210, 4/6. London Reg. Saturday 7.24.
- OVERTURE "FIGARO"—State Opera Orchestra Berlin (conducted by Dr. Leo Blech)—D1234, 6/6. London Reg. Friday 12.4.
- OVERTURE "CARNIVAL ROMAIN"—Berlin Philharmonic Orchestra (conducted by Dr. Leo Blech)—D1365, 6/6. Midland Reg. Thursday 7.30.
- FIFTH SYMPHONY IN E MINOR (Tchaikovsky)—New Symphony Orchestra (conducted by Sir Landon Ronald)—D1511-D1516, 6/6 each. Album Series No. 73. Midland Reg. Thursday 7.40.
- ANDANTE CANTABILE—Ehman String Quartet—D11058, 8/6. London Reg. Sunday 10.20.
- RONDINO—Kreisler—DA1444, 6". London Reg. Sunday 9.35.
- FLIGHT OF THE BUMBLE BEE—Chicago Symphony Orchestra (conducted by Frederick Stock)—D1204, 6/6. London Reg. Sunday 10.25.
- OVERTURE "THE MERRY WIVES OF WINDSOR"—New Light Symphony Orchestra—C1260, 4/6. London Nat. Saturday 7.30.
- LA BOUTIQUE FANTASQUE (Selection)—Royal Albert Hall Orchestra (conducted by Eugene Goossens)—D1018, 6/6. London Nat. Saturday 8.50.
- ECOSSAISE—Mischa Levitski—E337, 4/6. London Nat. Wednesday 4.5.
- LOVE OF THE THREE ORANGES—London Symphony Orchestra (conducted by Albert Coates)—D1239, 8/6. London Nat. Wednesday 4.25.
- LONDONDERRY AIR—Reginald Goss-Custard—B2375, 3". London Nat. Wednesday 5.0.
- SERENADE—(Eine kleine Nachtmusik) (Mozart)—John Barbieroli's Chamber Orchestra—C1655-6, 4/6 each. Midland Reg. Thursday 8.25.
- TILL EULENSPIEGEL (Op. 28)—London Symphony Orchestra (conducted by Albert Coates)—D1418-9, 6/6 each. Midland Reg. Thursday 8.35.
- JARDINS SOUS LA PLUIE (Debussy)—Mark Hambourg—B2590, 3". Midland Reg. Wednesday 2.45.
- SPANISH DANCE (Granados)—New Light Symphony Orchestra—C1551-4, 4/6 each. London Reg. Monday 7.5.
- CAPRICE VIENNOIS—Kreisler—DB1091, 8/6. London Reg. Monday 7.20.
- ENTRANCE OF THE GODS INTO VALHALLA (The "Rhinogold")—Symphony Orchestra (conducted by Albert Coates)—D1117, 6/6. Midland Reg. Monday 2.30.
- OVERTURE "DON GIOVANNI"—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—E403, 4/6. Midland Reg. Monday 9.10.
- SUITE DE BALLET "Le Cid"—New Symphony Orchestra (conducted by Eugene Goossens)—C1036-9, 4/6 each. London Reg. Sunday 9.5.
- OVERTURE "OBERON"—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1316, 6/6. London Reg. Sunday 10.5.
- MINUET (Paderewski)—Paderewski—DB1006, 8/6. London Nat. Wednesday 7.35.
- SERENADE (Schubert)—The Salon Orchestra—B2768, 3". London Nat. Wednesday 8.15.
- OVERTURE CORIOLAN—London Symphony Orchestra (conducted by Pablo Casals)—D1400, 6/6. London Nat. Tuesday 7.45.
- PRINCE IGOR (Overture)—London Symphony Orchestra (conducted by Albert Coates)—D1210, 6/6. London Nat. Tuesday 8.50.
- INTRODUCTION TO ACT 2 and BRIDAL CHORUS (Lohengrin)—Symphony Orchestra (conducted by Albert Coates)—D1054, 6/6. London Nat. Sunday 8.28.
- TANBOURIN CHINOIS—Kreisler—DB318, 8/6. London Nat. Sunday 6.5.

"His Master's Voice"



The Gramophone Co., Ltd.

London, W.1.

3.30 A Mozart Programme

THE MIDLAND REGIONAL AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
EFFIE KALISZ (Pianoforte)

- ORCHESTRA
- Overture, 'Lucio Silla'
- EFFIE KALISZ and Orchestra
- Pianoforte Concerto in D (K. 537)
Allegro; Larghetto; Allegretto
- ORCHESTRA
- Symphony, No. 39, in B Flat (K. 543)
Adagio—Allegro; Andante con moto; Menuetto; Allegro; Allegro
- 'Eine kleine Nachtmusik'
(A Little Serenade) (K. 525)
- Cassation No. 1 in G (K. 63)

5.0-5.30 Religion in the Light of Psychology

The Rev. E. S. WATERHOUSE, D.D.—XI
'Health and Healing—The Religion of Body and Soul'

(London Regional Programme)

7.50 THE RELIGIOUS SERVICE

Conducted by the Rev. R. B. PARSELEW (of St. John's Church, Ladywood)

Relayed from THE CATHEDRAL, BIRMINGHAM

THE BELLS

Order of Service

- Hymn, 'There is a green Hill far away' (English Hymnal, 106)
- Psalm 119 (Verses 33 to 48)
- Lesson
- Prayers
- Magnificat in E Flat Byrd
- Anthem, 'And Jesus entered' Davies
- Address
- Hymn, 'When I survey the wondrous Cross' (English Hymnal, 107)
- Benediction
- Organ Voluntary
(Organist and Choirmaster, FRED DUNNILL)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 A Military Band Concert

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL
MARGUERITE PITCHER (Soprano)
HAROLD MILLS (Violin)

- BAND
- March, 'The Prophet' Meyerbeer
- Overture, 'Iphigenia in Aulis' Gluck
- MARGUERITE PITCHER
- Down in the Forest Landon Ronald
- Sing, joyous Bird Phillips
- When Dreams come true Reginald Somerville
- Good morning, Brother
Sunshine Liza Lehmann

BAND

Selection, 'La Boutique Fantasque' ('The Fantastic Toyshop')
Rossini, arr. Respighi

HAROLD MILLS

- Rondino
Beethoven, arr. Kreisler
- Waltz
Weber, arr. Burmeister
- Serenade Pierné

9.50 BAND

Cornet Solo, 'Drink to me only with thine Eyes'
Old English, arr. Wassell
(P.C. COOK)

MARGUERITE PITCHER

The Stars Phillips
Don't come in, Sir, } Cyril
please } Scott
Roundel of Rest... }

BAND

Suite, 'Pique Dame'
(Queen of Spades)
Tchaikovsky, arr. Godfrey

Sarabande; Chloe and Daphne; Minnet; Chorus of Shepherds

10.15 HAROLD MILLS

Berceuse (Cradle Song) Szoll
Gipsy Dance, No. 1 Nachez
Erotikon Grieg

BAND

The Flight of the Bumble Bee Rimsky-Korsakov,
arr. Walton
Dance of the Tumblers O'Donnell

10.30 Epilogue

We greatly regret that by an unfortunate mistake, a photograph of the London String Quartet was included in our last issue, in connection with a programme broadcast by the London String Players.

The alternative to the Midland Regional programme is the National programme (see page 639) which you can receive from Daventry 5XX on 1,554.4 metre

3.30
THE KUTCHER
STRING
QUARTET

SUNDAY, March 16
LONDON REGIONAL
842 kc's (356.3 m.)

8.0
A SERVICE
FROM THE
STUDIO



SAMUEL KUTCHER
leads the string quartet which will play
Chamber Music this afternoon.

MARIA BASILIDES
Songs
QUARTET
Quartet in G *Arnold Bax*
Allegretto semplice; Lento e molto espressivo;
Rondo, Allegro vivace

5.0-5.30 'Religion in the Light of Psychology'
The Rev. E. S. WATERHOUSE, D.D.—XI.
'Health and Healing—The Religion of Body
and Soul'

8.0 A Service
From the Studio
Conducted by
the Reverend Father C. C. MARTINDALE, S.J.

8.45 National Programme

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN;
Regional News

9.5 An Orchestral Concert
(From Manchester)

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Ballet Suite, 'Le Cid' *Massenet*
Castillane; Andalouse; Aragonaise; Au-
bade; Catalene; Madrilene; Havanaise

LEILA MEGANE (Soprano) with Orchestra
Agnus Dei *Bizet*
Voi che sapete (Ye who know) *Mozart*
Lament of Isis *Bantock*

ORCHESTRA
Ballad in A Minor *Coleridge-Taylor*
First Slav Dance in C *Dvorak*



MARIA BASILIDES,
contralto, will sing in the Chamber Concert
to be broadcast at 3.30.

LEILA MEGANE
Tomorrow *Stravinsky*
Fiocca la Neve (The Snow falls) *Cimara*
I Loved a lass *Osborne Roberts*
ORCHESTRA
Overture, 'Oberon' *Weber*
STRING ORCHESTRA
Andante Cantabile *Tchaikovsky*

10.30 Epilogue

3.30 Chamber Music
MARIA BASILIDES (Contralto)
THE KUTCHER STRING QUARTET:
SAMUEL KUTCHER (Violin); PIERRE TAS (Violin);
RAYMOND JEREMY (Viola); DOUGLAS CAMERON
(Violoncello)
Quartet in B Flat (Op. 50, No. 1) *Haydn*
Allegro; Adagio non lento; Poco alle-
gretto; Finale, Vivace

THIS WEEK'S BACH CANTATA.—No. 114.

AMONG the later Cantatas in date of com-
position—about 1740—this is also among the
finest. The opening chorus on the chorale is
truly magnificent—no lesser word will do. The
sense of comfort ('gotrost') is set before us with
exuberant happiness; yet, side by side with the
soaring, joyous motive—short ascending phrases
—we hear ever and anon a faltering, hesitating
theme. Bach no doubt had in mind the line of
the text which recalls transgressions and well-
merited punishment.

The Tenor aria, 'Wo wird in diesem Jam-
merthale?' ('How may I pass this vale of
sorrow?') is a specially effective one, with an
interesting contrast in its hurrying middle section,
and the chorale, sung by Soprano voice alone,
with a beautiful accompaniment, makes a striking
effect. There is one phrase which Schweitzer
takes as illustrating the sweep of the sower's
arm as he scatters the seed.

The text of the Alto aria is rather common-
place, but Bach's music, using the first line of
the chorale in a very happy way, makes it into a
fine expression of the redeemed soul's gladness.

The final chorale is nobly harmonized.

(English text by D. Millar Craig. Copyright by
the B.B.C., 1928.)

I.—Chorus:

Ye Christian people, weep no more, now all
mankind rejoices,

For that the Lord hath chosen us, praise Him
with joyful voices,
Tho' we have all transgressed sore, our sins,
our sorrows Jesus bore,
Nor shall the sinner perish.

II.—Aria (Tenor):

How may I pass this vale of sorrow? Where
shall my soul a refuge find?
The hand of God alone shall guide me; be-
neath His wing my God shall hide me
And lead me ev'n as I were blind.

III.—Recitative (Bass):

Thou, sinner, patiently must bear what thy-
self didst prepare by thine own evil-doing;
Of evil hast thou eaten, evil thou didst drink.
Thy sins are like a waterflood wherein thou
shalt be lost, o'erwhelmed thou shalt sink.
As Adam in his pride did eat forbidden fruit,
God's wisdom seeking,
Ev'n so thy pride hath been thy vain and
boastful speaking;
So now full low brought down thou art, O
man, so purify thy heart,
To meet thy death be not afraid;
Repent thy sin and know salvation, from all
thy woes find consolation,
And one at last with Him be made.

IV.—Chorale (Soprano):

No fruit the wind-blown seed brings forth
on stony ground that falleth;

So to itself, our mortal flesh the earth again
recalleth,
And we to Paradise may win, where Thou,
Lord Jesus, lead'st us in to stand before the
Father.

V.—Aria (Alto):

No more, O death, by fear my heart is shaken,
For 'tis by thee my soul to peace is taken.
It is decreed that all mankind must die.
With Simeon shall peace alone betide me.
My Saviour through this vale of tears shall
guide me
And call me home unto Himself on high.

VI.—Recitative (Tenor):

Today bethink thee of thy spirit, and yield
thee to the Saviour blest,
Thy body consecrate to God alone, He hath
made thee in His image.
He watcheth thee that so His love and care
may be
In death and life made manifest.

VII.—Chorale:

We all are His own children still, in waking
hours and sleeping.
Our way He guideth by His will, our soul from
Satan keeping.
For as in Adam all must die, so Jesus raiseth
man on high,
To God be praise and glory.

London Regional programme listeners can receive the National Programme by adjusting their sets to a wavelength of 261.3 metres, or to a wavelength of Daventry 5XX, 1,554.4 metres (see page 639).

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Sunday's Programmes continued (March 16)

CARDIFF

968 kc/s (309.9 m.)

- 3.0-6.15 *National Programme*
- 6.30 Gwasanaeth Cymraeg O Gapel Annibynnwyr Y Boro, Southwark Bridge Road, Llundain
(A Welsh Service, from the Borough Welsh Congregational Church, Southwark Bridge Road, London)
(This Service will also be radiated on 1,554.4 m., Daventry 5XX)
- TRIFEN Y GWASANAETH
Eryn 301, Tŷn, 'Rhosymedre'
Y Parch J. D. Edwards

SWANSEA

1,040 kc/s (288.5 m.)

- 3.0-6.15 *National Programme*
- 6.30 *From Cardiff*
- 8.0 *National Programme*
- 9.0 West Regional News (From Cardiff)
- 9.5 *National Programme*
- 10.30 Epilogue
- 10.40-11.0 *From Cardiff*

BOURNEMOUTH

1,040 kc/s (288.5 m.)

- 3.0-6.15 *National Programme*
- 8.0 *National Programme*
- 9.0 Local News
- 9.5 *National Programme*
- 10.30 Epilogue

PLYMOUTH

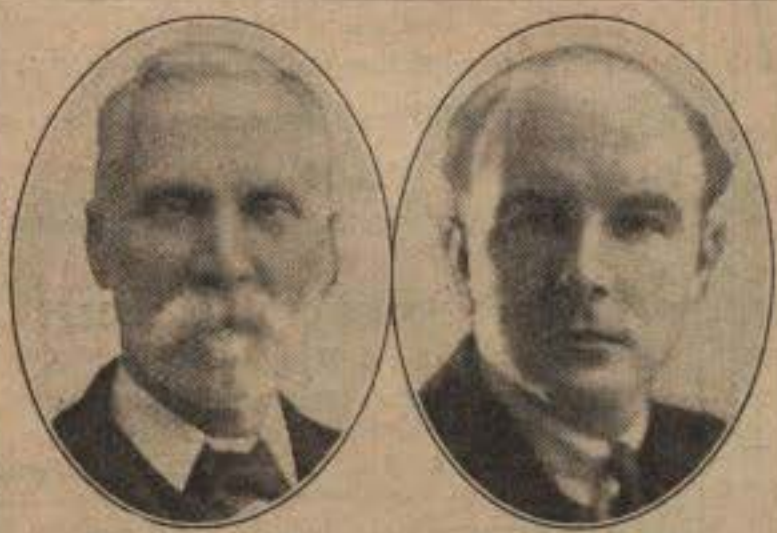
1,040 kc/s (288.5 m.)

- 3.0-6.15 *National Programme*
- 8.0 *National Programme*
- 9.0 Local News
- 9.5 *National Programme*
- 10.30 Epilogue

MANCHESTER

797 kc/s (376.4 m.)

- 3.0-6.15 *National Programme*
- 7.45 **CARILLON**
Relayed from ST. MARY'S CATHOLIC CHURCH, ST. HELENS, LANCASHIRE
- 8.0 **A RELIGIOUS SERVICE**
Relayed from ST. MARY'S CATHOLIC CHURCH, ST. HELENS
Address by the Rev. REGINALD RILEY, S. J., Rector of St. Mary's
The Blessing
- 8.45 *National Programme*
- 9.0 North Regional News
- 9.5 **An Orchestral Concert**
(Relayed to London Regional)
- THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
LEILA MEGANE (Soprano)
- 10.30 Epilogue



The Rev. D. C. JONES (left) gives the address at this evening's service in Welsh from the Borough Welsh Congregational Church, London. NORMAN FAWCETT takes part in the concert which Cardiff is relaying from the Park Hall tonight at 9.5.

- Darllen rhan o'r Beibl
Eryn 301, Tŷn, 'Tyddyn Llwyn'...Llew Madog
Gweddi
Eryn 886, Tŷn, 'Gorfoledd'...Dr. Joseph Parry
Proeth gan y Parch D. C. JONES
Anthem, 'Worthy is the Lamb'.....Handel
Eryn 1180, Tŷn, 'Rachie' Dr. Caradog Roberts
Gweddi
Eryn Terfynol 1101, Tŷn, 'Eventide' Jackson

- 8.0 *National Programme*
- 9.0 West Regional News
- 9.5 **A Concert**
Relayed from THE PARK HALL, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Corddorfa Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE
Cradle Song ('Maid of Pskov')
Rinsky-Korsakov
Interlude (Suite, 'Crown of India').....Elgar
NORMAN FAWCETT (Bassoon) and Orchestra
Concerto Mozart
FRANK TITTERTON (Tenor) and Orchestra
Lead me your aid ('Irene') Gounod
THE ORCHESTRA
Welsh Rhapsody German
- 10.0 *National Programme*
- 10.30 Epilogue
- 10.40-11.0 **The Silent Fellowship**

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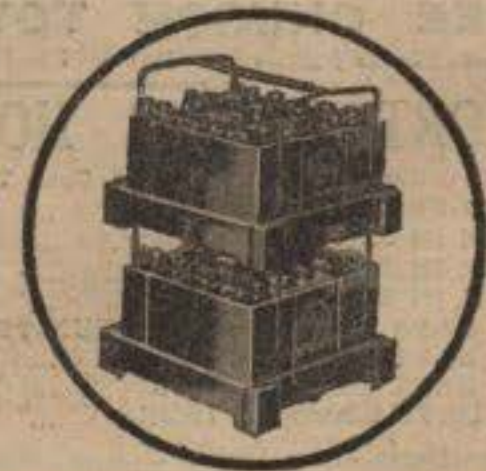


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9.25
SIR HENRY NEWBOLT
GIVES HIS
POINT OF VIEW

MONDAY, March 17
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

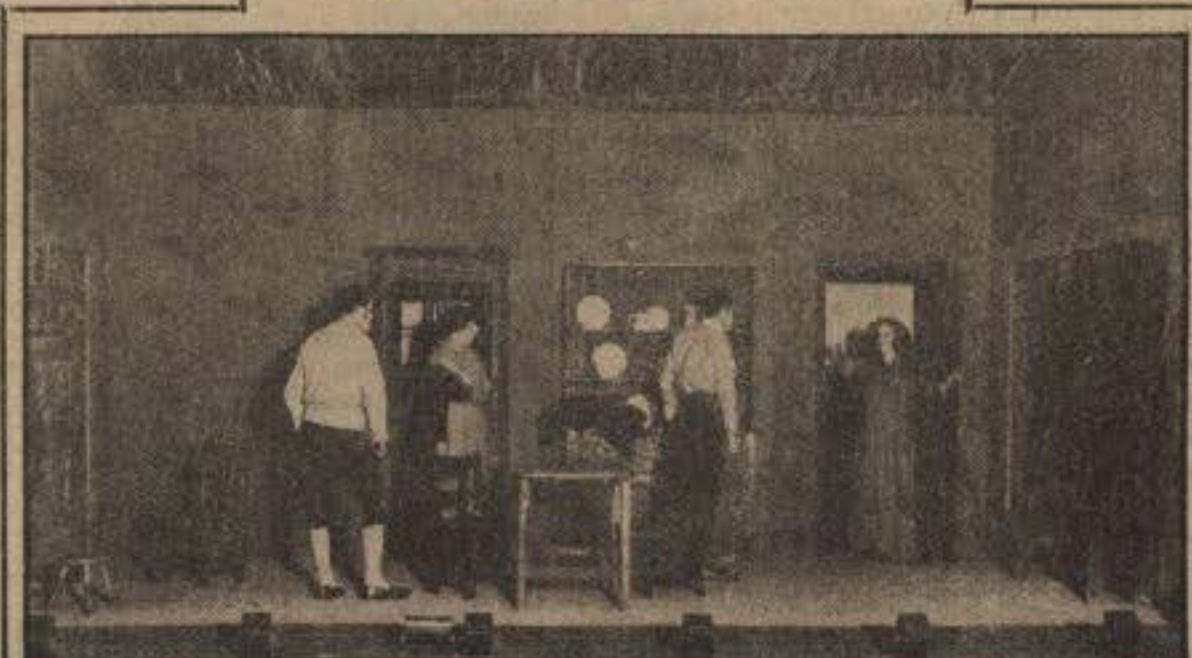
10.0
A CONCERT
OF
CHAMBER MUSIC

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'A HUNDRED YEARS AGO'—IV
Mr. J. W. ROBERTSON SCOTT: 'What it Was to be Poor'
- 11.0-11.30 (261.3 m only)
Experimental Television Transmission by the Baird Process
- 12.0 ORGAN RECITAL
By RUSSELL TAYLOR
Relayed from Southwark Cathedral
EILEEN WRIGHT (Violin)
- 1.15 A Concert
Relayed from the National Museum of Wales by
The National Orchestra of Wales
(From Cardiff)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRATHWAITE
Dance in a Village Inn Liszt
Minuet Boccherini
'Henry VIII' Dances German
Dreams Wagner
Fugue in C Minor Elgar
- 2.0 FOR THE SCHOOLS
Mlle. CAMILLE VIERE: French Reading—Alexandre Dumas
- 2.15 Dr. ERNST DEISSMANN: German Reading—Thomas Mann
- 2.30 Miss RHODA POWER: Days of Old—Tudor and Stuart Days: IX, A King's Last Days'
- 3.0 Interlude
- 3.5 Miss RHODA POWER: 'Stories for Younger Pupils—IX, Tingletoe and the Shepherd Boy (Isle of Rügen)'
- 3.20 JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 4.15 Light Music
JOSEPH MEEUS and his ORCHESTRA
Relayed from GROSVENOR HOUSE
- 5.15 The Children's Hour
ST. PATRICK'S DAY
The Story of 'King Fergus of Ulster and the Water Shoes'
'The Snowy-breasted Pearl' and other Traditional Irish Melodies played by CECIL DIXON
The Story of 'Tom and the Goat Skin' (Traditional)

8.0
A St. Patrick's Day Programme
From Belfast

PRELUDE
'CATHLEEN NI HOULIHAN'
A Play in One Act by W. B. YEATS
Relayed from the stage of THE ABBEY THEATRE, DUBLIN
Characters
Peter Gillane P. J. CAROLAN
Patrick Gillane U. WRIGHT
Bridget Gillane MAUREEN DELANEY
Michael Gillane ARTHUR SHIELDS
Cathleen ni Houlihan EILEEN CROWE
Delia Cahel MAY CRAIG
Period—1798
Scene—Peter Gillane's cottage, near Killala
ETHEL LEWIS (Irish Folk Songs)
R. L. O'MEALY (Uilleann Pipes)
W. R. GORDON (Traditional Ballads)
MAT MULCAGHEY (The Owl Besom Man from County Tyrone)

'THE UNLUCKY BASTE'
An Ulster Comedy by C. K. AYRE
Characters
Daniel MacAlister CHAS. K. AYRE
Arthur O'Neill HARRY GIBSON
Peter Delargy THOMAS BRANIFF
Sam Caldwell J. R. MAGEEAN
An English Motorist DOUGLAS STEWART
Constable JACK GAVIN
Dealers, Farmers, Drovers, Cheapjacks, Cows, Sheep, and Pigs
Scene: A monthly cattle fair in County Antrim
CARILLON
Carillonneur, THOMAS W. HOLDEN
From ST. PATRICK'S CATHEDRAL, ARMAGH
THE ORCHESTRA
Conducted by PHILIP WHITEWAY



THE ENTRANCE OF CATHLEEN NI HOULIHAN
in the Abbey Theatre production of the play which is to be broadcast tonight.

- 6.0 Mrs. TOWERS SETTLE: 'Coming Fashions'
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 The Foundations of Music
OLD FRENCH SONGS
Sung by
ANNE THURSFIELD (Mezzo-Soprano)
- 7.0-7.30 'NEW NOVELS'
by Miss V. SACKVILLE-WEST
- 7.25 SPANISH TALK
by Dr. A. R. PASTOR
- 7.45 BERKELEY MASON
PIANOFORTE INTERLUDE
Baigneuses au soleil (Bathers in the Sun)
de Severac
Rhapsody Roy AGNEW
- 8.0 A St. Patrick's Day Programme
(See centre column)
- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; London and New York Stock Exchange Reports (1,554.4 m. only) Shipping Forecast and Fat Stock Prices
- 9.25 'Points of View'—VI
Sir HENRY NEWBOLT, C.H.
- 10.0 Chamber Music
HERBERT HEYNER (Baritone)
LEON ZIGHERA (Violin)
FRANK MANNHEIMER (Pianoforte)
Sonata in F (K.547) Mozart
Andante Cantabile; Allegro; Andante with variations
HERBERT HEYNER
An die Leyer (To the Lyre) Schubert
Vergebliches Ständchen (Vain Serenade) Brahms
Verschwiegene Liebe (Silent Love) Wolf
Der Schäfer (The Shepherd) }
Die Nacht (Night) } Strauss
Zueignung (Dedication) }
- FRANK MANNHEIMER and LEON ZIGHERA
Sonata in C Minor (Op. 45) Grieg
Allegro molto ed appassionato; Allegretto espressivo alla romanza; Allegro animato
- 11.0 (Daventry 1,554.4 m. only)
DANCE MUSIC
THE CAFE DE PARIS BLUE
LYRES BAND
From THE CAFE DE PARIS
- 11.15-12.0 JACK HARRIS'
GROSVENOR HOUSE BAND
From GROSVENOR HOUSE

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 647). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 646).



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: LOHENGRIN—Introduction Act 3 (Bruno Walter and Royal Philharmonic Orchestra) (No. L1962—5s. 6d.). National
OSERON—Overture (Mengelberg and Concertgebouw Orchestra) (Nos. L2312-L2313—6s. 6d. each). Lon. Reg.
MOZART'S SYMPHONY No. 39 (Weingartner and Royal Philharmonic Orchestra) (Nos. 9450-9452—4s. 6d. each). Mid. Reg.
FLIGHT OF BUMBLE BEE (Sir Hamilton Harty and Halle Orchestra) (No. 9908—4s. 6d.). Mid. Reg.
DANCE OF THE TUMBLERS (B.B.C. Wireless Military Band) (No. 9744—4s. 6d.). Mid. Reg.
Monday: RHINEGOLD—Entry of Gods (Bayreuth Festival Orchestra) (No. L2015—6s. 6d.). Lon. & Mid. Reg.
TWO PIGEONS (Garde Républicaine Band) (Nos. 9647-9648—4s. 6d. each). Lon. Reg.
Tuesday: CORIOLAN—Overture (Mengelberg and Concertgebouw Orchestra) (No. L1848—6s. 6d.). National.
COLERIDGE-TAYLOR'S PETITE SUITE (New Queen's Hall Light Orchestra) (Nos. 9340-9341—4s. 6d. each). Lon. & Mid. Reg.
Wednesday: LONDONDERRY AIR (Sir Hamilton Harty and Halle Orchestra) (No. 9891—4s. 6d.). National.
PADEREWSKI'S MINUET IN G (Jean Lescan's Orchestra) (No. 3896—5s.). National.
SANCTUARY OF THE HEART (Albert W. Kotelbey's Concert Orchestra) (No. 9405—4s. 6d.). Lon. & Mid. Reg.
FOR YOU ALONE (Albert Sandler and His Orchestra) (No. 8685—5s.). Lon. & Mid. Reg.
Thursday: SPRING SONG (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9844—4s. 6d.). Lon. & Mid. Reg.
TSCHAIKOWSKY'S SYMPHONY No. 5 (Mengelberg and Concertgebouw Orchestra) (Nos. L2176-L2182—6s. 6d. each). Lon. & Mid. Reg.
TILL'S MERRY PRANKS (Brussels Royal Conservatoire Orchestra) (Nos. 9375-9378—4s. 6d. each). Lon. & Mid. Reg.
Friday: MARRIAGE OF FIGARO—Overture (Paris Conservatoire Orchestra) (No. L1975—6s. 6d.). Lon. & Mid. Reg.
Saturday: CHAL ROMANO (Albert W. Kotelbey's Orchestra) (No. 9408—4s. 6d.). National.
IN A MONASTERY GARDEN (Albert W. Kotelbey's Concert Orchestra) (No. 9403—4s. 6d.). National.
MERRY WIVES OF WINDSOR—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. L1723—6s. 6d.). National.
EGMONT—Overture (Mengelberg and Concertgebouw Orchestra) (No. L1799—6s. 6d.). Mid. Reg.

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Played by the Halle Orchestra (Solo Pianoforte, Sir Hamilton Harty). Conducted by the Composer, Constant Lambert. Records Nos. L2373-L2374—6s. 6d. each.

Instrumental.

Sunday: TAMBOURIN CHINOIS (Seigell—Violin) (No. L2037—6s. 6d.). National.
ANDANTE CANTABILE (Léner String Quartet) (No. L1805—6s. 6d.). Lon. Reg.
NEINE KLEINE NACHTMUSIK (Léner String Quartet) (Nos. L1729-L1730—6s. 6d. each). Mid. Reg.
BEETHOVEN'S RONDINO (Yell d'Aranyi—Violin) (No. 5427—5s.). Mid. Reg.
Monday: CAPRICE VIENNOIS (Naoum Blinder—Violin) (No. DX7—4s. 6d.). Lon. Reg.
Wednesday: BORODINE'S QUARTET No. 2—Nocturne (London String Quartet) (No. L2276—6s. 6d.). National.
LA CINQUANTAINÉ (J. H. Squire Celeste Octet) (No. 3877—5s.). National.
Thursday: SCHUMANN'S ROMANCE IN F SHARP (William Murdoch—Piano) (No. L2159—6s. 6d.). National.
CHERRY RIPE (Lionel Tertis—Viola) (No. D1569—4s. 6d.). Lon. & Mid. Reg.
Saturday: LIEBESLEID (Zimballat—Violin) (No. 9650—4s. 6d.). National.
ESTRELLITA (Albert Sammons—Violin) (No. 5682—5s.). Lon. Reg.
ON WINGS OF SONG (J. H. Squire Celeste Octet) (No. 9275—4s. 6d.). Lon. Reg.

Vocal.

Sunday: MARRIAGE OF FIGARO—Vol che sapete (Pampanini) (No. D1605—4s. 6d.). Lon. Reg.
Monday: DON GIOVANNI—Serenata (Mariano Stabile) (No. D1612—4s. 6d.). Lon. Reg.
OTELLO—Credo (Stracolari) (No. L2132—6s. 6d.). Lon. Reg.
Wednesday: SONG OF THANKSGIVING (Doris Vane) (No. 9828—4s. 6d.). National.
RIP, SADDLE AND A HORSE (Raymond Newell) (No. 5612—5s.). National.
THE REASON (Hubert Elsdell) (No. 9349—4s. 6d.). National.
VALE (Clara Serena) (No. 5316—5s.). Lon. & Mid. Reg.
Thursday: O FLOWER DIVINE (Doris Vane) (No. 3879—5s.). Lon. & Mid. Reg.
I KNOW OF TWO BRIGHT EYES (Celebrity Quartette) (No. 5526—5s.). Lon. & Mid. Reg.
Friday: VULCAN'S SONG (Norman Allan) (No. 8806—4s. 6d.). Lon. & Mid. Reg.
Saturday: BOOTS (Raymond Newell) (No. DB5—5s.). National.
WHEN DULL CARE (Dennis Noble) (No. 5641—5s.). National.

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**MONDAY, March 17
MIDLAND REGIONAL**

626 kc/s (479.2 m.)

9.0
**LEICESTER
IMPERIAL
BAND**

12.0 *London Regional Programme*

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

Conducted by ERNEST PARSONS

Overture, 'Hunyadi Laszlo' Ferencz
 Dancing Doll Poblini
 Entry of the Gods into Valhalla ('The Rhinogold') Wagner
 Second Serenade Toselli
 Two Hungarian Dances Brahms
 Suite, 'Four Cornish Dances' Collins

5.15 **The Children's Hour**

'Mountain Mystery'—A Nature Sketch by Dorothy Cooper

ERNEST ELLIOTT will Entertain

CYRIL DAVIS (Violin)

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 *National Programme*

8.30 Midland News

8.35 'THE BLACK SHEEP'

A Comedy in One Act

By F. MORTON HOWARD

Laura Tagg
 Joshua Tagg
 Reginald de Vere

The scene is the Taggs' cottage kitchen on the edge of the Black Country.

Incidental Music by THE MIDLAND PIANOFORTE TRIO

9.0 **A Band Concert**

THE LEICESTER IMPERIAL BAND

Conducted by S. S. ILIFFE

ERNEST ELLIOTT (Entertainer)

BAND

March, 'Our Division' Ord Hume
 Overture, 'Don Giovanni' Mozart

ERNEST ELLIOTT

In an Original Sketch, 'Brighter Wireless'

BAND

Waltz, 'Song of the Nile' arr. Ord Hume
 Fox-trot, 'Dream Mother' Burke
 Humoresque, 'A Musical Switch' Alford

ERNEST ELLIOTT

Original Skits and Sketches at the Piano

BAND

Selection, 'The Desert Song' Romberg

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 *London Regional Programme*

The alternative to the Midland Regional programme is the National programme (see page 645), which you can receive from Daventry 5XX on 1,554.4 metres.

NOTES ON THE WEEK'S MUSIC

(Continued from page 636.)

mood. The slow movement, again very short, is a solo for the 'cello—in this case the viola—almost all through, and the last begins with a phrase which recalls the opening of the first. It develops into a little Cadenza which introduces the long and richly-varied movement itself. Towards the end there is a return of the actual opening phrase, and the concerto hurries to a brilliant end with a very short Allegro.

Elgar himself is also to conduct the last piece in the programme, his own 'Enigma' Variations, one of the best-loved orchestral pieces of our time. The enigma is a double one. When the work appeared the composer made it known that the theme on which the variations are built 'goes with' another and well-known tune, but though everybody has been guessing for over thirty years, no one has yet discovered what that tune is, nor has Sir Edward told us. The other half of the enigma consists in initials, or invented names, standing at the head of each variation, to denote what Elgar calls in the dedication 'my friends pictured within.'

The Regional programme on Saturday evening from 9.5 is to be conducted by another outstanding personality of present-day English music, Sir Granville Bantock. It consists of extracts from two of his own works, *The Song of Songs* and *The Pilgrim's Progress*. Both are big works, showing with what ease and mastery

of effect Bantock can handle big masses of choral and orchestral tone, with solo parts interwoven with them, and both have been broadcast in complete form. *The Song of Songs* treats the Old Testament story not symbolically, but literally; it is interpreted in this way:—

The story is that the King (said to have been Solomon), seeing the Shulamite working in the vineyard, and being attracted by her great beauty, has had her brought to his palace, where he keeps her in honourable captivity. She resents the restraints imposed upon her, and longs for her shepherd lover, whose voice is often heard outside, and whom the Shulamite also sees in a vision. After seeking in vain to win her love, the King relents and releases her.

The Pilgrim's Progress was specially composed for the B.B.C. and broadcast in connection with the tercentenary of John Bunyan's birth, in 1928. The tale was adapted from Bunyan himself and other sources, and the three extracts in this programme are Bunyan's Dream, which comes at the very beginning; the vivid picture of Vanity Fair, with which the second part opens, lively music as befits 'the town which is lighter than Vanity'—it was there that Christian and his friend Faithful were cast into prison—and the Song of Deliverance, with which the programme ends, was Christian's thanksgiving for his escape.

8.0
ANOTHER TALK
ON
DR. JOHNSON

MONDAY, March 17
LONDON REGIONAL
842 kc's (356.3 m)

8.35
A CONCERT BY
THE WIRELESS
ORCHESTRA

12.0 **A Ballad Concert**
MADGE NICHOLSON (*Soprano*)
KENNEDY ARUNDEL (*Baritone*)

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 **LOZELL'S PICTURE HOUSE
ORCHESTRA**
Conducted by ERNEST PARSONS
(From *Midland Regional*)
Overture, 'Hunyadi Laszlo' *Ferencz*
Dancing Doll *Poldini*
Entry of the Gods into Valhalla ('The Rhine-
gold') *Wagner*
Second Serenade *Toselli*
Two Hungarian Dances *Brahms*
Suite, 'Four Cornish Dances' *Collins*

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

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

6.40 **Light Music**
THE TEMPLARS
THE GERSHOM PARKINGTON QUINTET
Selection, 'L'Enfant Prodigieux' ('The Prodigal
Son') *Debussy*
Admiral's Galliard *arr. Maffat*

7.0 THE TEMPLARS
Time thy Music to thy Heart *Thomas Campion*
Hey, nonny no *Armstrong Gibbs*
The Keeper *Warwickshire Folk Song*
Go to Bed, sweet Muse
Robert Jones, arr. A. C. Dixon
Bay of Biscay *Davy, arr. Walford Davies*

7.8 QUINTET
Spanish Dance *Granados*
Berceuse (Cradle Song) *Fauré*
Sicilienne *Fauré*
Capriccio Viennois *Kreisler*

7.24 THE TEMPLARS
Wassail *Charles Wood, arr. A. C. Dixon*
To Blossoms (Herrick) *Paul Edmonds*
Lullaby *Brahms, arr. West*
The Tree in the Wood *Somersetshire Folk Song*

7.32 QUINTET
Pastorale } ('Romeo and Juliet') *German*
Nocturne }
Pavane }

7.42 THE TEMPLARS
Three Rounds *Old English*
Come, follow me; Great Tom is cast; My
Dame hath a lame, tame Crane
The Cuckoo *Dorset Folk Song*
O England, Model to thy inward Greatness
(Shakespeare) *Walford Davies*
My ole Kentucky Home *arr. Hutchins Lewis*

7.50 QUINTET
Selection of Brahms' Songs

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

8.30 Regional News

8.35 **The Wireless Orchestra**
Conducted by JOHN ANSELL
MAUD NEILSON (*Soprano*)
ARTHUR FEAR (*Baritone*)

ORCHESTRA
March Heroique *Saint-Saëns*
Overture, 'Macbeth' *Sullivan*
Danse Russe (Russian Dance) *Naprawnik*

MAUD NEILSON with Orchestra
Mad Scene ('Lucia di Lammermoor') *Donizetti*

ORCHESTRA
Suite, 'The Two Pigeons' *Messager*

ARTHUR FEAR with Orchestra
Serenade, 'Don Giovanni' *Mozart*
Credo *Verdi*

ORCHESTRA
Overture, 'Cœur As' ('Ace of Hearts') *Kunneke*

MAUD NEILSON
Wings of Night *Winter Watts*
How lovely here *Rachmaninov*
To a Messenger *Frank la Forge*

ORCHESTRA
Ballet Suite, 'Le Lac des Cygnes' ('The Swan
Lake') *Tchaikovsky*

ARTHUR FEAR
Money O *Head*
There is a Lady, sweet and kind *Parry*
Fill a Glass with golden Wine *Quilter*

ORCHESTRA
Homage March *Grieg*

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

10.30 **DANCE MUSIC**
THE CAFE DE PARIS BLUE LYRES BAND
From the CAFE DE PARIS

11.15-12.0 JACK HARRIS' GROSVENOR HOUSE
BAND
From GROSVENOR HOUSE



The Templars (above), who are all old choristers of the Temple Church (of which the exterior and interior are pictured here), will broadcast at 6.40.

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 645).



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Monday's Programmes continued (March 17)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

1.15-2.0 An Orchestral Concert

Relayed from

The National Museum of Wales

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

(National Programme)

Dance in a Village Inn Liszt

Minuet Boccherini

'Henry VIII' Dances German

Dreams Wagner

Fugue in C Minor Bach, arr. Elgar

2.0 National Programme

4.45 'SOME WEST COUNTRY MEN OF LETTERS'—II

Mr. R. N. GREEN-ARMYtage: 'Seventeenth Century Writers'

5.0 National Programme

5.15 THE CHILDREN'S HOUR

6.0 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 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

2.0 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

'How sweet to rove, through Morna's grace,

When the drowsy world is dreaming'

—Thomas Moore

ERIN GREET'S YOU TODAY

6.0 National Programme

9.15 Local News

9.20-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

2.0 National Programme

3.20 THE NORTHERN WIRELESS ORCHESTRA

MARJORIE FLESHER (Soprano) (From Leeds)

T. SHERIDAN TIFFANY (Baritone)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 North Regional News

9.20-11.0 National Programme

NEW NOVELS AND RECORDS.

THE B.B.C. critic of novels reviewed the following books in a recent talk: 'Turn Back the Leaves,' by E. M. Delafield (MacMillan); 'Tantalus,' by Jo. Van Amers-Kuller (Cape); 'The Dark Sisters,' by Helen Ferguson (Cape); 'Down in the Valley,' by H. E. Freeman (Chatto and Windus); 'Dandelion Days,' by Henry Williamson (Faber and Faber); 'The Voyage Home,' by Storm Jameson (Heinemann).

* * *

Last Friday's Records.

DEBUSSY'S *L'Après-midi d'un Faune*, played by the Philadelphia Symphony Orchestra (H.M.V. D1768) was the most interesting of the new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Friday, March 7; other orchestral records being a *Rigoletto Selection*, Dajos Bela Orchestra (Parlo. E10957) and a *Merry Widow Selection*, Marek Weber and his Orchestra (H.M.V. C1806). *A Voyage in a Troopship* (Col. DBX8), played by H.M. Grenadier Guards Band and the *Three Musketeers March*, Pavilion Lescaut Orchestra (Parlo. R574); John McCormack in songs by Schubert (H.M.V. DB1383); Denis O'Neil in *Phil the Fluter's Ball* (Dominion A251); Layton and Johnstone (Col. DB11); Farrar and Mayerl (Decca M116), and Oscar Grogan (Regal MR11) were included in the programme, and dance records by Ambrose (Decca M118), Harry Hudson's Melody Men (Radio 1305), the White Star Syncopators (Piccadilly 491) and Ted Lewis (Col. CB5).

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Occupation..... (Exact Date of Birth)

7.45
THE WIRELESS
MILITARY
BAND

TUESDAY, March 18
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.45
ANOTHER
DE COURVILLE
HOUR

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—XI
Mrs. H. A. L. FISHER: 'Goat Keeping'

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

12.0 A Ballad Concert
JOAN VINCENT (Soprano)
WILLIAM PARSONS (Baritone)

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

4.15 SPECIAL TALK FOR
SECONDARY SCHOOLS
Miss V. SACKVILLE-
WEST: 'Modern Poetry
—V, Some War Poets'

4.30 THE BRIXTON
ASTORIA
ORCHESTRA
Directed by FRED KITCHEN
With PATTMAN at the
ORGAN
Relayed from THE
BRIXTON ASTORIA

5.15 The Children's
Hour
'THE GRIFFIN'S
STORY'

from 'Toby and the Odd Beasts' (Netta Syrett)
arranged as a Dialogue Story with suitable
music played by THE OLOF SEXTET

6.0 READINGS FROM THE VICTORIAN POETS
D. G. ROSSETTI

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

6.40 The Foundations of Music
OLD FRENCH SONGS
Sung by
ANNE THURSFIELD (Mezzo-Soprano)

7.0-7.20 'LOOKING BACKWARD'—X
Miss PONSONBY

7.25 'PIONEERS OF HEALTH—III'
Mrs. MARY ADAMS: 'William Harvey'

7.45 The Wireless Military
Band

CONDUCTED BY B. WALTON O'DONNELL
ANTONIA BUTLER (Violoncello)
CHIEF OS-KE-NON-TON

BAND
Overture, 'Coriolanus' Beethoven

7.52 Chief OS-KE-NON-TON
Invocation to the Sun God Troyer
Peyote Drinking Song Grunn

8.0-8.30 (1554.4 m. only)*

8.0 ANTONIA BUTLER
Largo and Corrente Eccles

8.8 BAND
A Carol Symphony
Hely-Hutchinson, arr. Gerrard Williams
Prelude, 'O come, all ye faithful'; Scherzo,
'God rest you merry, Gentlemen'; Romance,
'Lullay, Lullay,' and 'The First Nowell';
Finale, 'Here we come a-wassailing'

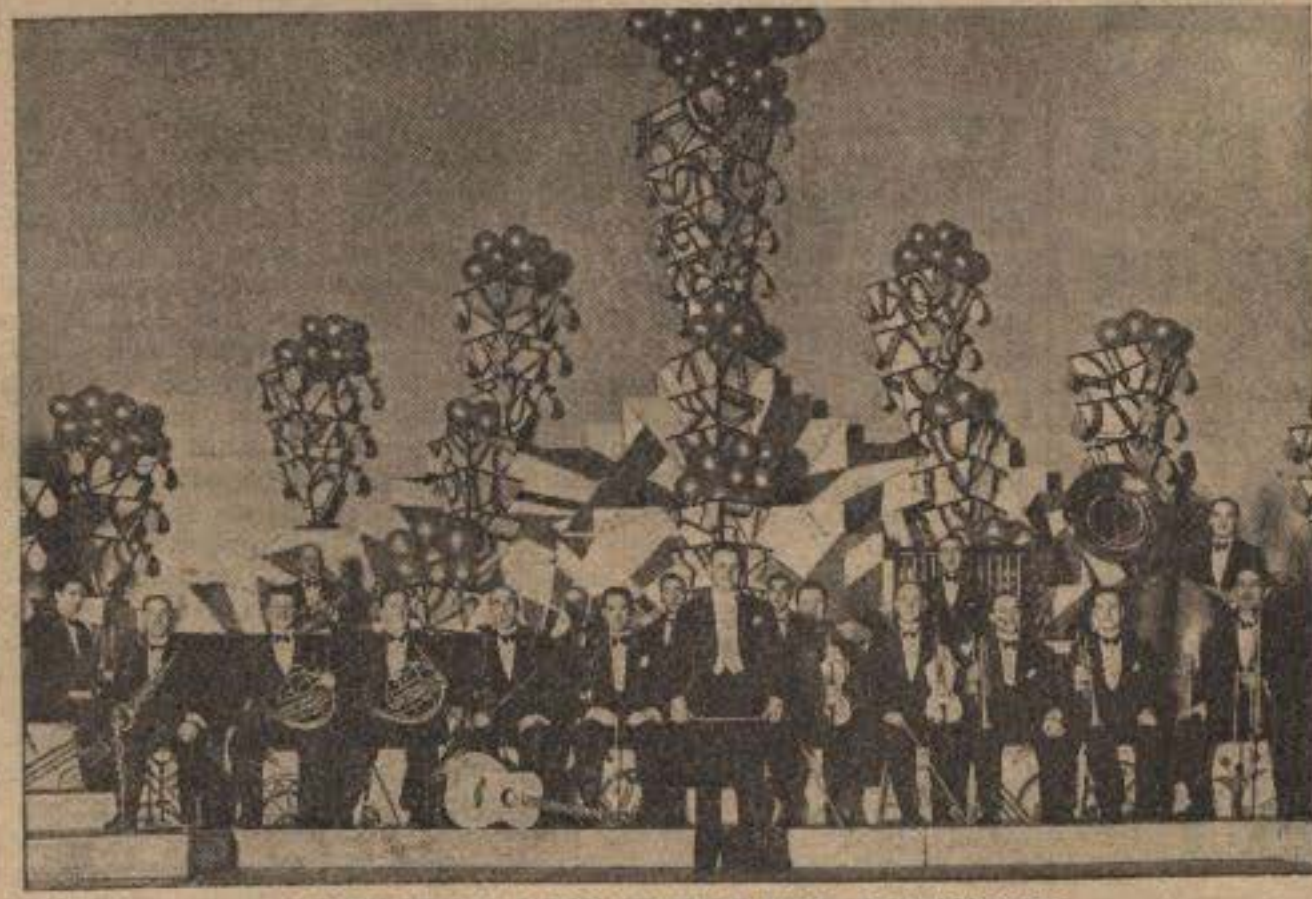
8.35 Chief OS-KE-NON-TON
Lord of the Mountain Elena Rouse
Scalp Dance Loomis
Hunting Song

8.42 ANTONIA BUTLER
Sarabande Sulzer
Allegro appassionato Saint-Saëns

8.50 BAND
Ballet Music, 'Prince Igor' Borodin

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

9.25 'THE PROGRESS OF MUSIC'—VIII
by DR. GEORGE DYSON
Variations—SIR EDWARD ELGAR, 'Enigma'
Variations



MUSIC FROM A BIG CINEMA THIS AFTERNOON.
Here are Fred Kitchen and his orchestra, photographed on the stage of the Brixton Astoria, from which their music will be relayed at 4.0, and again (with Pattman at the organ) from 4.30 to 5.15.

9.45 De
Courville's
Hour—III
(THIRD SERIES)
including
JACK PADBURY'S COSMO
CLUB SIX

10.45-12.0
DANCE
MUSIC
THE PICCADILLY PLAYERS, directed by SID BRIGHT, and the PICCADILLY GRILL BAND, directed by JERRY HOBY, from the PICCADILLY HOTEL

* 'MAKING WORK WORTH WHILE—III' Professor T. H. PEAR: 'Carelessness, Stupidity, and Laziness' (From Manchester)

12.0-12.30 Experimental Television Transmission by the Baird Process

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 653). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 652.)

TUESDAY, March 18
MIDLAND REGIONAL
 626 kc/s (479.2 m.)

6.40
 A RECITAL
 BY DR.
 HAROLD RHODES



For pure
 and unfluctuating
 reception—

Exide

THE LONG LIFE
 BATTERY

Obtainable from Exide Service Stations and all reputable dealers. Exide Service Stations give service on every make of battery

EXIDE BATTERIES
 (London Sales & Service Depot) 215 Shaftesbury Ave., W.C.2

1.7

12.0 *London Regional Programme*

2.0-3.0 Light Music

THE MIDLAND REGIONAL ORCHESTRA

Conducted by FRANK CASTELL

March, 'Old Comrades' *Toike*
 Selection of Popular Songs *W. H. Squire*
 Vision of Love } *Prima*
 Pantomime }
 Petite Suite de Concert *Coleridge-Taylor*
 Three Dances ('The Bartered Bride') *Smetana*
 Dance Suite ('The Shoe') *John Ansell*

5.15 The Children's Hour

'David and the Goldfinch,' a Story by Thomas Howard

Songs by HAROLD CASEY (Baritone)

Selections by THE MIDLAND PIANOFORTE SEXTET

'Stories in Stone—Stone Puzzles,' by William Hughes

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 ORGAN RECITAL

by Dr. HAROLD RHODES

Relayed from COVENTRY CATHEDRAL

Allegro, Sonata, No. 1, in A Minor *Borovski*
 Prelude in B *Saint-Saens*
 Concert Fugue *E. J. Bellerby*
 Chorale Prelude, 'Nun Komm' der Heiden Heiland' *Bach*
 Variations on Handel's 'See the Conquering Hero' *arr. Hottinger*
 Barcarolle *Tchaikovsky*
 An Irish Fantasy *Wolstenholme*

7.15 *London Regional Programme*

8.25 Midland News

8.30 *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 651), which you can receive from Daventry 5XX on 1,554.4 metres.

Editors step in where angels—

WHAT I THINK OF THE B.B.C.

The Editor of *The Radio Times* has invited his colleagues of the radio press to express their opinions of the B.B.C.'s activities. This first article is by the Managing Editor of *Popular Wireless*, *Modern Wireless*, and *The Wireless Constructor*.

WHAT do I think of the B.B.C.? Well, to begin with, far too much of it to waste this opportunity (which the Editor of *The Radio Times* has given me to express my views), to write an article full of platitudinous guff about the 'wonderful work,' etc., 'the potential power for goodwill, peace,' etc., etc., ad lib., of the B.B.C.

I admire the B.B.C.—and for that reason I am not able to pat the B.B.C. on the back and say 'Go ahead—there is nothing wrong—the B.B.C. is perfect.' It isn't. If it were it would be so dull that it wouldn't be worth writing about.

I think that the B.B.C., from the technical point of view, is the finest thing of its kind in the world. Only those who know the technical difficulties overcome by the B.B.C. engineers can begin to appreciate the amazing efficiency of the engineering side of British Broadcasting.

The same may honestly be said about the organization of the B.B.C. However much some critics may sneer at the 'machine-like organization' of the B.B.C., anyone who has had any experience of running a big concern like the B.B.C. will tell you that unless the engine of organization is well oiled and kept in first class running order, the resultant output is bound to be mediocre.

No, my quarrel with the B.B.C. has nothing to do with the technical side, or with the organization machine; I quarrel with its fundamental policy.

I don't like the B.B.C.'s insistence on its importance as an educational medium; I don't like the Sunday programme policy, the talks 'syllabus' policy, and the rather grand-motherly 'uplift' policy.

All these aspects of policy could be manifested in the B.B.C.'s programme—but with more subtlety, more craftsmanship. For example, every talk should have definite entertainment value as well as educational value. The syllabus scheme—which is often really like a University Extension Lecture Course—seems to me to be fundamentally wrong and lacking the most essential ingredient—popular appeal.

The test of success is the degree in which education, instruction, and ethical guidance can be given sufficient entertainment quality to make talks progressively palatable to the multitude. B.B.C. talks are better than they were; but they still have a very small, almost an infinitesimal following, whereas they still cause desolating irritation to millions. There is no cure in 'reorganization.' The only hope is a fundamental change of conception.

In the space at my disposal it is impossible to explain this point in detail, but in conclusion I feel that there are three vitally essential elements in this broadcasting business which the B.B.C. should cultivate more assiduously—simplicity, resiliency, and humanity. Those three words suggest, to my mind, the key to the 'universal success' which I am certain the B.B.C. will yet achieve. NORMAN EDWARDS

7.15
POPULAR
VAUDEVILLE
ENTERTAINERS

TUESDAY, March 18
LONDON REGIONAL
842 kc's (356.3 m.)

9.0
GERMANY
BELGIUM
ENGLAND

12.0 A Concert
RITA SHARPE (*Violoncello*)
MAUDE MELLIER (*Oboe*)
BALBINA BRAYNINE (*Pianoforte*)

1.0 REGINALD FOORT
AT THE ORGAN OF THE REGENT
CINEMA
Relayed from THE REGENT
CINEMA, BOURNEMOUTH

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



IN THIS EVENING'S VAUDEVILLE: BETTY CHESTER (left), in comedy songs, PEGGY ROBB SMITH, who plays The Girl in the Sketch, and YVETTE DARNAC (right), in French songs.

9.0 International
Concert
GERMANY
A Concert
Relayed from THE BERLIN
FUNK-STUNDE
Soloists:
BETTY MERGLER
ERIK WIEL
HERBERT JANSSEN
BERLINER FUNKORCHESTER
(BERLIN WIRELESS ORCHESTRA)
Conducted by
HERMANN SCHERCHEN
Der Lindberghflug (The Lind-
berg Flight)
Hindemith and Kurt Weill
(Words by BRECHT)

BELGIUM
A Concert
Relayed from RADIO-BELGIQUE
THE RADIO-BELGIQUE ORCHESTRA
Chef d'orchestre, RENE TELLIER
Mlle. LUCIENNE TRAGIN (Vocalist)
LÉON BONNEEL (Flute)
Five Short Pieces for Small Orchestra... *Marcel*
Rondo for Chamber Orchestra... *Pool*
Mlle. LUCIENNE TRAGIN and LEON BONNEEL
'Vocalise' for Voice and Flute *Fernand Quinet*
Fanfare for Brass Instruments
(Conducted by the Composer, FERNAND QUINET)

GREAT BRITAIN
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
CONDUCTED BY
SIR HENRY WOOD
VICTOR HELY-HUTCHINSON (*Pianoforte*)
Sinfonia Concertante... *William Walton*

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

March, 'Old Comrades' *Teike*
Selection of Popular Songs *Squire*
Vision of Love } *Friml*
Pantomime }
Petite Suite de Concert *Coleridge-Taylor*
Three Dances ('The Bartered Bride') *Smetana*
Dance Suite ('The Shoe') *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 ORGAN RECITAL
by DR. HAROLD RHODES
Relayed from COVENTRY CATHEDRAL
(From Midland Regional)
Allegro, Sonata, No. 1, in A Minor .. *Borovski*
Prelude in B *Saint-Saëns*
Concert Fugue *E. J. Bellerby*
Chorale Prelude, 'Nun Komm' der Heiden
Heiland' *Bach*
Variations on Handel's 'See the Conquering
Hero comes' *arr. Hottinger*

Barcarolle *Tchaikovsky*
An Irish Fantasy *Wolstenholme*

7.15 Vaudeville

JACK PAYNE and his B.B.C. DANCE ORCHESTRA
THE CAUCASIANS, RUSSIAN BALALAIKA PLAYERS and
SINGERS

TOMMY HANDLEY (Comedian)
BETTY CHESTER (In Comedy Songs)

SKETCH
'AFTER LUNCH'
by ERIC BRAND
Cast

The Girl PEGGY ROBB SMITH
Jack Trevor PHILIP WADE
Sir George Forsdyke CECIL LANDRAU
YVETTE DARNAC (in French Songs)
HORACE KENNEY (Comedian)
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

8.25 Regional News
8.30 'Problems of Personal Liberty'—VI
'Freewill'
A Discussion between Dr. L. P. JACKS and Mr.
C. A. STEPMANN

MUSIC RELAYED FROM GERMANY AND BELGIUM, TONIGHT AT 9.0



This map shows how the foreign contributions to tonight's concert will come to London from Berlin and Brussels.

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 651).

★ DAGENHAM

calling

This is Dagenham, Essex, calling—the future manufacturing home of Ford in Great Britain.

More than 11,000 tons of British steelwork will be required for the construction of this, the largest motor car works in Europe.

Contracts amounting to £2,000,000 have already been placed with British firms for Ford construction at Dagenham.

This great, new works assures the continuance of Ford policy adopted 19 years ago—to build here the Ford cars for Great Britain and for export. The completion of Dagenham works will enable British Ford export trade to be greatly increased.

Notice the many beautiful new Fords now in use. In beauty, safety and long life they represent value far above the price.

★



Every time a Kleen-eze Brush is wielded records an easy defeat of the great household enemy — Dust!

Kleen-eze brushes

From our bona-fide representatives only, wearing this badge, who demonstrate at your home. Write for list.



Tuesday's Programmes continued (March 18)

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'—VII
Principal J. F. REES, University College of South Wales and Monmouthshire: 'The Leading Features of Industrial Organization'
6.15 *National Programme*
7.0 Egwyl Gymraeg
A Welsh Interlude
Darlleniad o'r ddrama un-act
'MEISTR Y TY'
Cyfieithiad J. E. WILLIAMS
gan
Gymdeithas Gymraeg Coleg y Brifysgol, Caerdydd
7.25 *National Programme*
7.45 *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 *From Cardiff*
6.15 *National Programme*
7.0 *From Cardiff*
7.25 *National Programme*
7.45 A Concert
Relayed from
THE PATTI PAVILION, SWANSEA
THE NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE
Overture, 'Fingal's Cave,' Mendelssohn
BEN WILLIAMS (Tenor) and Orchestra
Heavenly Aida Verdi
THE ORCHESTRA
Suite, 'Peer Gynt,' No. 1 Grieg
BEN WILLIAMS and Orchestra
All Hail, thou Dwelling ('Faust') Gounod
THE ORCHESTRA
The 'Unfinished' Symphony Schubert
March ('Tannhäuser') Wagner
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*
2.5 *National Programme*
7.0 Mrs. ERIC SHARPE: 'Woman in Sixteenth-Century England'
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
The Griffin's Story from 'Toby and the Odd Beasts' (Netta Syrett) (Arranged as a dialogue story)
6.0 *National Programme*
7.0 ERNEST VANSTONE, D.Sc., F.I.C.: 'The Conquest of Anthrax'
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
by MOSES BARITZ
1.0 Gramophone Records
1.15-2.0 The Manchester Tuesday
Midday Society's Concert
Relayed from THE HOULDSWORTH HALL,
MANCHESTER
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
2.30 *National Programme*
5.15 THE CHILDREN'S HOUR
6.0 Mr. W. HASLAM: 'Wonders of the Racing Pigeon'
6.15 *National Programme*
7.0 Mr. LESLIE W. A. BAILY: 'This Way Adventure—a tale for Northern Motorists'
7.25 *National Programme*
7.45 Revival of the Masque in
THE HISTORY OF SIMON OF ATHENS
THE MAN-HATER
also ALCESTE
by HANDEL, being the music to a play
by SMOLLETT
9.0 *National Programme*
9.15 North Regional News
9.20 *National Programme*
10.45-12.0 DANCE MUSIC
BERTINI'S DANCE BAND, relayed from THE EMPRESS
BALLROOM, THE WINTER GARDENS, BLACKPOOL

'WARE ICEBERGS!



In mid-Atlantic. Wireless operator picks up urgent message from ice-patrol: "Icebergs on Liverpool-New York route!" At once, liner alters course. Disaster avoided, hundreds of lives saved from deadly peril . . . by warning received through Marconi Valves. Most British passenger-carrying ships use Marconi Valves. So do all Imperial Airways machines . . . whole Norwegian whaling fleet . . . all British broadcasting stations . . . Empiradio Beam Wireless . . . Metropolitan Police. For their dependability. For their wide range. For their long life.

• In cases like these, when unfailing reliability is essential, men insist on Marconi Valves

FIT MARCONI VALVES

TO YOUR RADIO SET



Give you clearer tone, greater volume, wider range. Cost not a penny more. Fit any set.

The first and greatest name in wireless
 MARCONIPHONE COMPANY LIMITED
 210-212 Tottenham Court Road • London, W.1

GREATEST RADIO SENSATION

NEW 3-VALVE SET OBTAINS OVER 50 STATIONS ON LOUD-SPEAKER WITH DAVENTRY 5GB WORKING.

This is the New Northampton Plating Co. Super Selective 3-Valve Loud Speaker set, which is now offered to the public. After months of careful research a circuit has been designed superior in selectivity to a screen grid set and yet remarkably simple. It can be used not only for cutting out the local station, but for other disturbances such as Morse. It is the simplest, cheapest, and most selective in the world. No soldering required or coil changing. Experts have declared it absolutely unique. Over fifty stations have been obtained on loud speaker with aerial 20 feet high, using cheap valves, including Cardiff, Paris, Madrid, Manchester, Stuttgart, Toulouse, Hamburg, Glasgow, Frankfurt, Rome, Langenburg, Berlin, Brussels, Hilversum, Kalundborg, Königswusterhausen, Radio Paris. These were obtained 3 miles from Daventry while 5GB was working. Thousands of novices, with no knowledge of wireless, have built the old Northampton Plating Co. Super 2 and 3 in all parts of the world and have been astounded by the results even with cheap components, but the New Super Selective 3 makes other sets old-fashioned and marks the greatest improvement in valve sets for years. In order to give everyone the opportunity of testing out the new circuit, two 6d. Blue Prints, 1 for new Super Selective Two, and 1 for Super Selective 3 Valve, will be supplied for 3d. each. Please write clearly in block letters. **LETTERS MUST BE FULLY STAMPED.**

ARE YOU TROUBLED WITH BROOKMANS PARK?

Test Report on New Brookmans Park Station from Palmers Green, about four miles from station, by our own radio engineers. Using the Northampton Plating Co. Super Selective Set with the addition of a Type F. Formodenser (Price 2/-) in earth lead, it was found that by careful adjustment of set, the local station was absolutely cut out. Many foreign and British stations were easily obtained at loud speaker strength, including 5GB, Radio Toulouse, Radio Paris, 5XX, Königswusterhausen. This is a marvellous achievement since the set used is the cheapest in the world.

READ THE LATEST REPORTS BY THE LEADING RADIO EXPERTS OF THE DAY:

"I refer to the receiver marketed by the Northampton Plating Co. as a kit set at a price that is more than reasonable. I had a pleasant surprise when I first operated it. I found there were 12 or 13 Stations easily brought in at loud-speaker strength on the medium wave in addition to 5GB. The set has remarkable qualities of selectivity and sensitivity, two characteristics rarely coupled in any one receiver. It must be set down as a definite advance." (NOTTINGHAM JOURNAL, December 21st, 1929.)

"Those who are too far from a station to use a crystal and are deterred from wireless by the present high cost of valves will find it best to make a set from the Northampton Co.'s blue prints for two or three valves, price 3d. each. If they cannot afford a Mullard, the same company supply excellent valves at 4s. 11d., which give admirable reception, though so cheap. A thoroughly good two-valve set ought not to cost more than £2 10s. including everything, and a three valve about 11s. more." (REYNOLDS' NEWS, Jan. 12th, 1930.)

READ THESE TESTIMONIALS.

"I have had your Super 3 since Sept., 1929, and have had wonderful results; about 50 stations at full loud-speaker strength, and can get most of these any night of the week, chief among them being: Paris, Eiffel Tower, Budapest, Prague, Belgrade, Stockholm, Madrid, Toulouse, Stuttgart, Barcelona, Turin, Maravstra-Ostrava, Rome, Algiers, Langenburg, Oslo, Lahti and Kaunas. Wishing you every success."—W. L., Emsworth, Hants, 17/1/30.

"I must write and tell you I am more than pleased with your three valve set I have just made. It is the most wonderful bargain I have ever known in wireless, and it is all that you claim of it. I wish to recommend it to my friend, who is a keen wireless enthusiast."—W. P. T., Derby, 16/1/30.

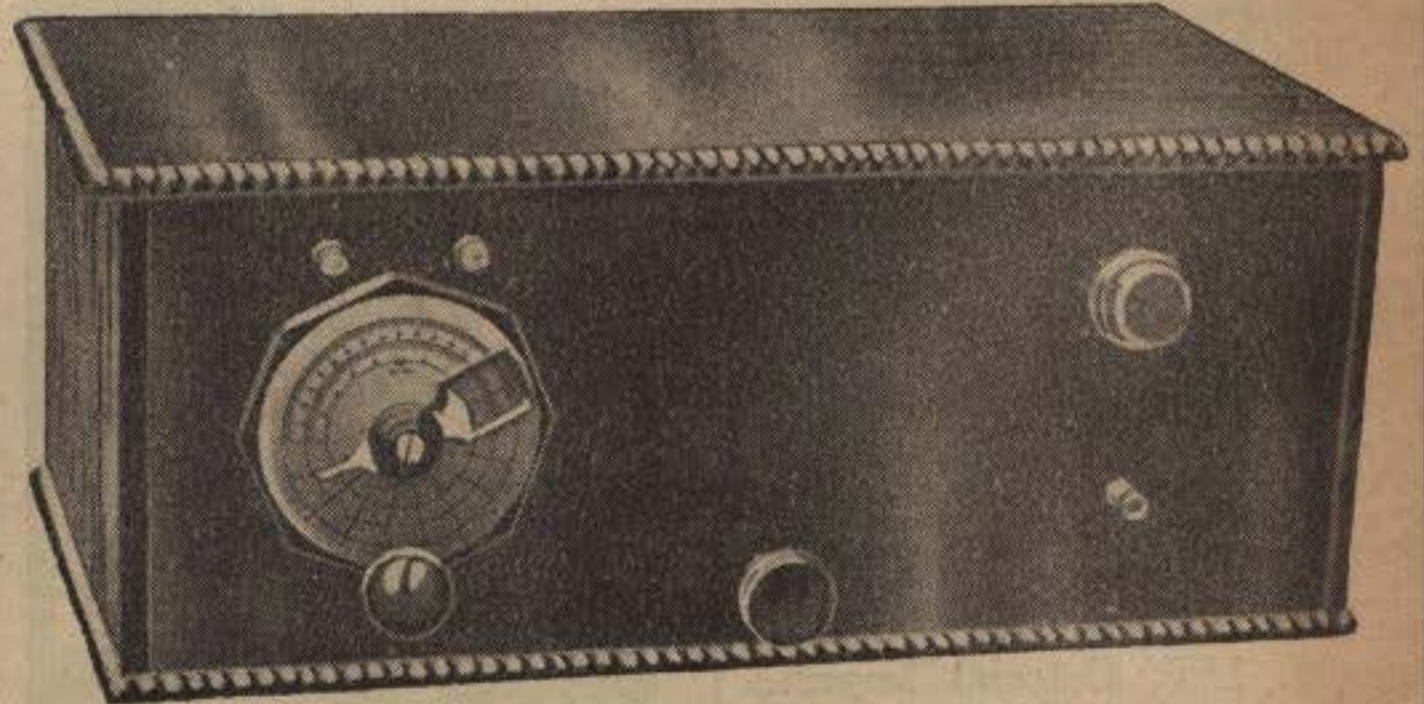
"I have now built up your Super Three valve set, and, independent of price, I have never heard or seen a set to beat it. We are still getting fresh stations, and up to the present have logged 20 at full loud-speaker strength. As I am writing we are hearing an Aria from Rome. My last set cost me about £25. Your Super Three has cost me less than £5, including accumulators."—W. A. P., Norwich, 8/2/30.

"Referring to the 3 valve set recently supplied, I have pleasure in informing you how satisfied I am with it. I recently put up an expensive 4 valve and had such bad results. I may say I have had many circuits in use up to 5 valves, with very good results, that means—Quality of reception—Volume and Distance. I purchased your Super 3 really for local use. As you will see, I am on top of Brookmans Park transmitter. The results I am getting are equal to my best with 4 and 5 valves. I can still have my Continentals on the Loud Speaker and with perfect quality. Wishing you every success."—Yours faithfully, V. M., Chesbunt, Herts.

"I feel I must write and congratulate you on a wonderful circuit. I have now had your 'Northampton 3' only two nights, but in those two nights it has fully justified itself. I have poorest of poor indoor aerials and I have in 10 minutes logged 16 stations on the Loud Speaker. I have had to insert a volume control because of the power of the local station (Bournemouth, 70 miles away) and 5GB. I have just received Oslo, Paris (2) Hamburg, Berlin, Budapest, and many others. Your '3' gives 90 per cent. better results than you specify. Wishing your sets the best of luck in the future."—Yours very satisfied, C. D. N.

"I am using your 1928 3 valve circuit, and for volume and tone on loud speaker, using only 60 volts H.T., it is really wonderful; in fact, it beats most of the well-boomed 9-valve screened grid sets I have listened to."—Yours truly, L. H. B.

A correspondent writes of the Super 2: "I have made up the above set and I am very pleased. I received America WGY on Saturday night very clearly on the loud speaker, also 7 other American stations. Purity of reception was as good as local stations. I have also obtained over a dozen Continental stations on loud speaker, including Hilversum, Radio Paris, Berlin (2), Langenberg, Stuttgart, Madrid, Toulouse, Rome, and Holland."



**X TURN TO PAGE 679 for Special List of X
 WIRELESS AND CYCLE BARGAINS**

Owing to the enormous number of enquiries and orders, write clearly Name and Address in Block Letters to the firm that made Radio popular. Letters must be fully stamped. Address inquiries to Dept. R.

NORTHAMPTON PLATING CO., Radio and Cycle Manufacturers.
 NORTHAMPTON.

SOMETHING NEW FOR RHEUMATISM



Buntingford.

I have been a great sufferer for years from Acute Neuritis. My right hand and arm were the worst, but I had it all over my body; I was not able to do my hair or hold a pen. My thumb and two fingers were absolutely useless, and the pain was awful, but thanks to Hervea I can now use my hand and am feeling wonderfully well in myself. I feel so much stronger and better in my general health, and can prove it is good for weak Nerves, Indigestion, Constipation, Sleeplessness, and loss of appetite. I have told several people about it in this village and they have sent to you; all say how much better they feel. You can make whatever use of this letter you wish as I do not know how thankful to be now that I have found such relief. F. O. (Mrs.).

I have a simple but **WONDERFUL REMEDY** for Rheumatism, Neuritis, and "acid" complaints. Not a drug nor medicine but a tropical plant called **HERVEA**. A beverage is made of the tiny leaf, which you prepare and drink like ordinary "Tea." No trouble or fuss, you make it in your own home; the **RELIEF IS FELT AT ONCE**, and becomes evident more and more every day. Hundreds of people in all ranks of life have received lasting benefit and have sent me letters praising this wonderful little plant. Drink a cupful of **HERVEA** each morning and you will feel a different being. The reason is that it expels the uric acid poisons and **PREVENTS NEW ACCUMULATIONS** of further acid deposits in the system.

TRIAL PACKAGE FREE

Just send me your name and address, stating Mr., Mrs. or Miss; also a stamp for postage, and I will post you Free of Charge a trial package. If you feel that you are getting benefit I will supply a further quantity at a small charge. I do not vend patent medicines, but can say, from my own personal experience, that the product now offered is most effective for Rheumatism and allied complaints, and what it did for me in a few weeks it should do for you, if you will give it a fair trial. Address:

Mr. H. LEE, Colonial Importer
(Dept. 303a),
3, ALFRED PLACE, LONDON, W.C.1.

N.B.—Please mark your envelope "HERVEA" in the left-hand corner and possible delay will be avoided.

"A PRIVATE AGENCY" for "HERVEA" is a profitable, permanent, spare time occupation. **WRITE FOR DETAILS.**



WONDERFUL NEW DRY BATTERIES

Made a special way—absolutely unique in smooth output and reliability. Guaranteed. Standard 60 v. (reads 66 v.) 7/11—Super 13/6. Standard 100 v. (reads 108v.) 12/11—Super 22/-. Standard 120v. (reads 126v.) 15/10. Grid Bias 9v. 1/6—16v. 2/10. Use no others.

Fuller
ALL BRITISH -
SPARTA
SUPER BATTERIES
THEY LAST LONGER

Fuller Accumulator Co. (1926) Ltd. Chadwell Heath Essex



"I am charmed with their beauty of tone"

Thus speaks a grateful Hertfordshire user of the Brown Duplex Loud Speaker. From North, South, East and West comes similar praise. There is no doubt that the Brown Duplex is the admiration of the Radio world. Hear it at your Dealers' and you, too, will add your words of praise.
In 3 Models—V. 10, £5 10s.; V. 12, £7 10s.; V. 15, £12 10s. Get free Folder from S. G. Brown, Ltd. (Dept. A), Western Ave., N. Acton, W.3.

Brown
DUPLEX
LOUD SPEAKERS



● wonderful invention in new two - edge safety blade ● new shaped holes make 17% extra weight possible ● buy **PROBAK BLADES**

New shaped holes allow seventeen per cent extra weight giving 'hollow ground' rigidity for first time with two-edge safety blade. Manufactured from one long ribbon of steel; ground, honed, finished in one single continuous operation—so that every blade **MUST** have same perfect edge. Probak blades fit all two-edge safety razors. Sold everywhere at fixed prices—2/- the small packet (five blades), 4/- the large packet (ten blades).

PROBAK BLADES

MADE AND GUARANTEED BY THE AUTOSTROP SAFETY RAZOR COMPANY LTD
197—207 CITY ROAD LONDON EC1

7.45
THE GERSHOM
PARKINGTON
QUINTET

WEDNESDAY, March 19
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

10.15
AN OPERETTA
BY
MÉHUL

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 MISS ELLEN WILKINSON, 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 HAECCK
FROM THE RESTAURANT
FRASCATI

2.0 A Ballad Concert

MARY MIDGLEY (Contralto)
JAMES TOPPING (Tenor)

2.30 FOR THE SCHOOLS

Miss C. VON WYSS: 'Nature Study for Town and Country Schools—IX, Coltsfoot'

2.55 Interlude

3.0 Miss MARJORIE BARBER:
'Stories and Story-Telling in Prose and Verse—IX, Matilew Arnold: Balder Dead'

3.25 A Light Classical Concert

BALBINA BRAYNINE (Pianoforte)
THE JOHN FRY STRING QUARTET

Three Rhapsodies, Op. 7 Dyson

BALBINA BRAYNINE

Favourite Waltz Mozart
Ecosseises Beethoven, arr. Busoni
Mazurka Chopin
Capriccio Scarlatti, arr. Tausig
Paganini Study No. 5 Liszt
Gavotte Prokofiev
March ('L'Amour des Trois Oranges') ('The Love of the Three Oranges') Prokofiev

QUARTET

Quartet, No. 2 Borodin

4.45 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM

Selection of Irish Airs, 'The Shamrock'
Myddleton
Londonderry Air arr. O'Connor Morris
Three Irish Pictures John Ansell

5.15 The Children's Hour
Lear let Loose!

'The Story of Four Little Children who Went Round the World' (Edward Lear)
'The Table and the Chair,' 'The Owl and the Pussycat,' 'The Duck and the Kangaroo' (Edward Lear), set to music by V. HELY-HUTCHINSON, and sung by JOHN THORNE
A Talk on Lear (Geoffrey Bradley)

6.0 Miss C. J. GASKELL, M.B.E.: 'A Review of the Women's Hockey Season'

QUINTET

Intermezzo, 'Pas des Fleurs' (Flower Dance) Delibes
Minuet Paderewski

8.0 NELLIE WALKER

A Song of Thanksgiving Allitsen
Little Fleur-de-Lys Easthope-Martin
I think d'Hardelot

8.8 RAYMOND NEWELL

A Bit, a Saddle, and a Horse Douglas Brownsmith
Jus' keepin' on Alexander Phillips

8.15 QUINTET

Serenade Schubert
Toreador and Andalous Rubindein
L'Extase Ganno
La Cinquantaine Gabriel-Marie

8.30 NELLIE WALKER

A Memory Goring Thomas
The brightest Day Easthope-Martin
The Reason Del Riego

8.38 RAYMOND NEWELL

Old Man 'Might-have-Been' Besly
The Sea Gipsy Head

8.45 QUINTET

Lullaby } Strauss
All Souls' Day }
The Lover's Pledge }
Serenade }

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; Local News; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 A DISCUSSION ON WAR BOOKS

between Mrs. M. A. HAMILTON, M.P., Mr. DOUGLAS JERROLD and Mr. VERNON BARTLETT

10.15 'THERE'S NO FOOL LIKE A YOUNG FOOL'

An Operetta in One Act, by MÉHUL
English Version by HARRY GRAHAM

Mervale FREDERICK RANALOW
Cliton (his Son) HUBERT LANGLEY
Eliise VIVIENNE CHATBERTON
Rose (her Niece) JANE CONNARD

The Scene is a room in Mervale's house
THE ORCHESTRA, conducted by STANFORD ROBINSON

The Play produced by SIR NIGEL PLAYFAIR

11.0 (1,554.4 m. only)

DANCE MUSIC

SYDNEY KYTE and his CIRO'S CLUB BAND, from CIRO'S CLUB

11.15-12.0 THE SPLENDIDE DANCE BAND, from the HOTEL SPLENDIDE

THERE'S NO FOOL LIKE A YOUNG FOOL

Mervale Eliise Cliton Rose

An Operetta. Tonight at 10.15.

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

OLD FRENCH SONGS
Sung by

ANNE THURSFIELD (Mezzo-Soprano)

7.0-7.20 'SOME POPULAR FALLACIES ABOUT FARMING'

by Mr. J. WYLLIE

(Under the auspices of the Ministry of Agriculture)

7.25 'INTERNATIONAL CO-OPERATION AND WHAT IT MEANS'—III

'On Economics,' by Mr. W. T. LAYTON

7.45 THE GERSHOM PARKINGTON
QUINTET

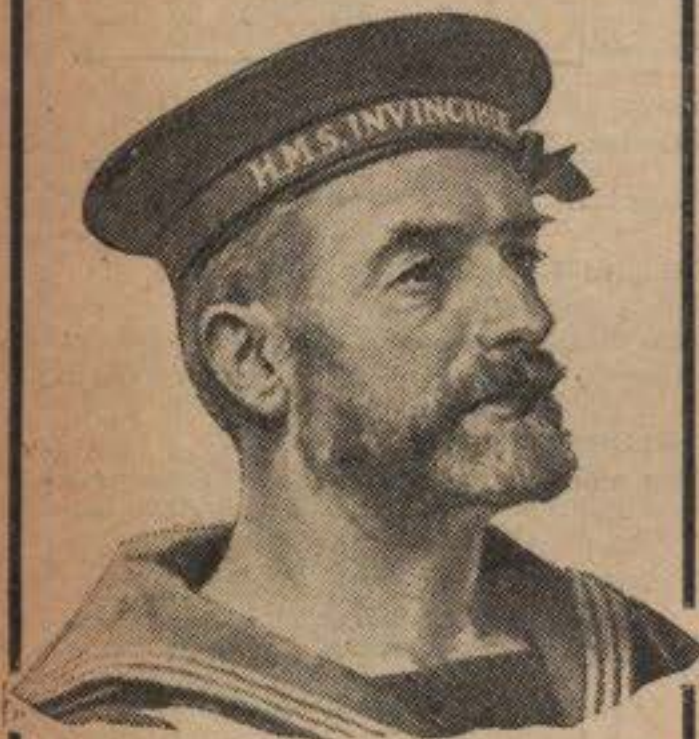
NELLIE WALKER (Contralto)
RAYMOND NEWELL (Baritone)

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 659). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 658).

**WEDNESDAY, March 19
MIDLAND REGIONAL**

626 kc's (479.2 m.)

8.35
A SING-SONG
BY THE
CHORUS



**Everybody's
calling
for**

*Player's
Navy Cut*



N.C.C. 781

12.0 *London Regional Programme*

1.30 **A Light Orchestral Programme**

The MIDLAND REGIONAL ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'The Arcadians' *Monckton and Talbot*
Waltz, 'Il Ragnio azzuro' ('The Azure Web')
Randegger

ROSINA VERNE (*Contralto*)
Down here *Brahe*
Waita Poi (A Maori Song) *Hill*
Vale *Kennedy Russell*

ORCHESTRA
Twilight Reverie
Newton
Second Norwegian
Rhapsody in A
Scendsen

2.5 **UNA TRUMAN**
(*Pianoforte*)

Two Part Invention, No. 14
Bach
Sonata .. *Scarlatti*
Soirées de Vienne,
No. 4
Schubert, arr. Liszt

ORCHESTRA
Waltz, 'Très Jolie'
Waldteufel

ROSINA VERNE
Sanctuary of the
Heart.. *Ketelbey*
For you alone
Geehl
The Leaves and
the Wind *Leoni*

ORCHESTRA
Selection of Offenbach's Music *arr. Petras*

2.40-3.0 **UNA TRUMAN**

At the Bull Fight *Turina*
Jardins sous la Pluie (Gardens in the Rain)
Debussy
The Ledbury Parson *Julius Harrison*

ORCHESTRA
Hibernian Suite *Roedel*

5.15 **The Children's Hour**

'The Higglely-Pigglely Twins—They say they
are Sorry,' by Cicely Fleming

Songs by OLIVE GROVES (*Soprano*)

'Wol the Wolf,' a Nature Story by Mary Haras
On the Gramophone, some Records for the
Children.

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 JOSEPH LEWIS

OLIVE GROVES (*Soprano*)

BERNARD ANSELL (*Baritone*)

ORCHESTRA
Selection, 'Peggy' *Leslie Stuart*

OLIVE GROVES, BERNARD ANSELL and Orchestra.
Duet, 'June is in the Air' ('The Marriage
Market') *Jacobi*

BERNARD ANSELL
and Orchestra

Freedom ('The
Greek Slave')
Jones

ORCHESTRA
The Middies'
March ('The
Marriage Mar-
ket')....*Jacobi*

OLIVE GROVES and
Orchestra

Oh! setting Sun
(The Emerald
Isle).. *German*
Heart's Desire
(The Street
Singer')
Fraser-Simson

ORCHESTRA
Selection, 'The
Damask Rose'
Chopin,
arr. Clusam

BERNARD ANSELL
and Orchestra

I like you in Velvet ('Lady Madcap').. *Rubens*
At my Lady's Feet *Jones*

ORCHESTRA
Barcarolle, 'The Girl from Utah' *Rubens*

OLIVE GROVES, BERNARD ANSELL and Orchestra.
Duet, 'All is Fair' ('The Greek Slave') .. *Jones*

ORCHESTRA
Selection, 'Véronique' *Messenger*

8.0 *London Regional Programme*

8.30 *Midland News*

8.35 **Old Favourites**

A Sing-Song by

THE MIDLAND REGIONAL CHORUS

Conducted by JOSEPH LEWIS

Assisted by

PETER FINCHETT (*Tenor*)

ETHEL WILLIAMS (*Contralto*)

9.25 *National Programme*

10.15 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-11.0 *London Regional Programme*



ROSINA VERNE (left) will sing in the Light Orchestral Programme today at 1.30, and OLIVE GROVES in the Musical Comedy Concert this evening at 6.40.

The alternative to the Midland Regional programme is the National programme (see page 657), which you can receive from Daventry 5XX on 1,554.4 metres.

6.40
FROM THE
MUSICAL
COMEDIES

WEDNESDAY, March 19
LONDON REGIONAL
842 kc's (356.3 m.)

8.35
A
HARPSICHORD
RECITAL

12.0 Organ Recital
by
R. ARNOLD GREIB
Organist Royal Choral Society
Relayed from ALL SAINTS', MARGARET STREET

R. ARNOLD GREIB
Sonata in F Minor, No. 7, Finale .. *Rheinberger*
Andante espressivo from Sonata *Elgar*

MARY BONIN (Soprano)
The Stranger's Grave *Harty*
Willows *Cyril Scott*
Oh, I would live in a Dairy *Lawrence Collingwood*

R. ARNOLD GREIB
Fantasy Prelude *Charles Macpherson*
Tempo di Menuetto, Sonata, Op. 149.. *Stanford*

MARY BONIN
Across the Door *Harty*
I heard a Piper piping *Baz*
To the Snow *Alberto Volonnino*
The Silver Ring *Chaminade*

R. ARNOLD GREIB
Impromptus in C and A Minor.. *Coleridge-Taylor*
Scherzo, Sonata in C Minor *Guitmant*

1.0 Gramophone Records

1.30 A Light Orchestral Programme
(From Midland Regional)
THE MIDLAND REGIONAL ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'The Arcadians' *Monckton and Talbot*
Waltz, 'Il Ragno azzuro ('The Azure Web')
Randegger

ROSINA VERNE (Contralto)
Down here *Brahe*
Waita Poi (A Maori Song) *Hill*
Vale *Kennedy Russell*

ORCHESTRA
Twilight Reverie *Newton*
Second Norwegian Rhapsody
in A *Svendsen*

2.5 UNA TRUMAN (Pianoforte)
Two Part Invention, No. 14
Bach
Sonata *Scarlatti*
Soirées de Vienne, No. 4
Schubert, arr. Liszt

ORCHESTRA
Waltz, 'Très Jolie' *Waldteufel*

ROSINA VERNE
Sanctuary of the Heart
Ketelbey
For you alone *Geckl*
The Leaves and the Wind
Leoni

ORCHESTRA
Selection of Offenbach's Music
arr. Petras

2.40-3.0 UNA TRUMAN
At the Bull Fight *Turina*



DOROTHY HELMRICH
will sing a group of songs during the interval
in Mrs. Gordon Woodhouse's harpsichord
recital tonight.

Jardins sous la Pluie.....*Debussy*
The Ledbury Parson *Julius Harrison*

ORCHESTRA
Hibernian Suite *Roeckel*

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

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

6.40 From the Musical
Comedies
(From Midland Regional)
THE MIDLAND REGIONAL ORCHESTRA
Conducted by JOSEPH LEWIS

Selection, Peggy *Leslie Stuart*

OLIVE GROVES (Soprano), BERNARD ANSELL
(Baritone) and Orchestra
Duet, 'June is in the Air ('The Marriage
Market') *Jacobi*

BERNARD ANSELL and Orchestra
Freedom ('The Greek Slave') *Jones*

ORCHESTRA
The Middies' March ('The Marriage Market')
Jacobi

OLIVE GROVES and Orchestra
Oh! setting Sun ('The Emerald Isle') *German*
Heart's Desire ('The Street Singer')
Fraser-Simson

ORCHESTRA
Selection, 'The Damask Rose'
Chopin, arr. Clutsam

BERNARD ANSELL and Orchestra
I like you in Velvet ('Lady Madcap').. *Rubens*
At my Lady's feet *Jones*

ORCHESTRA
Barcarolle, The Girl from Utah *Rubens*

OLIVE GROVES, BERNARD ANSELL, and Orchestra
Duet, 'All is Fair' ('The Greek Slave') .. *Jones*

ORCHESTRA
Selection, 'Véronique' *Messenger*

8.0 Mr. OTTO SIEPMANN: German Language
Talk—IX

8.30 Regional News



MRS. GORDON WOODHOUSE AT THE HARPSICHORD
on which she will broadcast a recital tonight between 8.35 and 9.25.

8.35 Harpsichord
Recital
VIOLET GORDON WOODHOUSE
(Harpsichord)
Two Minuets *Handel*
Tocata in D Minor *Bach*

DOROTHY HELMRICH (Contralto)
Cara Tomba (Dear Tomb); Wei
Vieni; Patri Numi (Sires
Divino); *Scarlatti*
Se tu m'ami (If thou lov'st
me).....*Pergolesi*

VIOLET GORDON WOODHOUSE
Fantasy *Haydn*
Alman *Thos. Morley*
Woe betide my wearie Bodye
Old Scotch Air
Piece *Scarlatti*

9.25 National Programme

10.15 The Second News'
WEATHER FORECAST, GENERAL
NEWS BULLETIN

10.30 DANCE MUSIC
SYDNEY KYTE and his CIRO'S
CLUB BAND, from CIRO'S CLUB

11.15-12.0 THE SPLENDEDE DANCE
BAND, from the HOTEL SPLENDEDE

London Regional programme listeners can receive the National programme by adjusting their sets to a wave-length of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 657).

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SK 13-1074

Wednesday's Programmes continued (March 19)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

1.30-2.0 PERCY FRYER
at the ORGAN

Relayed from THE PARK HALL CINEMA, CARDIFF

2.30 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

7.45 CONSTANCE IZARD (Violin)

Chanson Meditation Cottenet, arr. Kreisler
Allegro Fiocco
Samoa Lullaby Tod Boyd
From the Canebroke Gardiner

8.0 A Concert

by the
CARDIFF G.W.R. PRIZE MALE VOICE
CHOIR

Conducted by E. G. CHARLES

Assisted by

ANNIE WOODLEY (Soprano)

D. PRYCE (Baritone)

TOM JONES (Recitals)

Relayed from

THE JOHN CORY SAILORS' REST, CARDIFF

CHOIR

Chorus, 'Sailors' Chorus' J. Parry

Chorus, 'The Cloud Capt Towers' Stevens

ANNIE WOODLEY

Waltz Song ('Tom Jones') German

TOM JONES

How we saved the Barge Bransby Williams

CHOIR

Chorus, 'O Peaceful Night' German

Vocal Waltz, 'The Blue Danube'

Johann Strauss, arr. P. E. Fletcher

DAVID PRYCE

My last Abode Schubert

CHOIR

Chorus, 'The Lee Shore' Coleridge-Taylor

German Folk Song, 'In Silent Night' Brahms

TOM JONES

Recital, 'Bendy's Sermon' Conan Doyle

CHOIR

Part Song, 'In Vocal Combat' Dudley Buck

When other Lips ('The Bohemian Girl') ... Balfe

Rocked in the Cradle of the Deep .. J. P. Knight

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

1.30-2.0 From Cardiff

2.30 National Programme

5.15 THE CHILDREN'S HOUR

5.30 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

2.0 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

2.30 National Programme

5.15 THE CHILDREN'S HOUR

6.0-11.0 National Programme

(9.15 Mid-week Sports Bulletin; Local News)

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

3.25 An Afternoon Programme

THE NORTHERN WIRELESS ORCHESTRA

STAN MARTIN (Tenor) (From Newcastle)

H. FORSTER and PARTNER (Musical Novelty)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

7.45 A Light Orchestral Concert

THE NORTHERN WIRELESS ORCHESTRA

PARKER LYNCH (Irish Stories) *

9.0 National Programme

9.15 North Regional News

9.20-11.0 National Programme

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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**‘Feeling your Age’
Lacking in Vital Energy
Run-down, Nervy, Anæmic
or suffer from
Hardened Arteries, High
Blood Pressure, or
Heart Weakness**

A course of ‘PHYLLOSAN’ Brand of Chlorophyll Tablets enriches your blood with *natural* Revitalizing and Re-creative Elements which saturate every cell in your body with New Vital Power! Your whole system is “toned up”—you have more “go,” more energy, feel more alive!

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Start taking
‘PHYLLOSAN’
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Tablets TO-DAY!

In all cases of
PREMATURE OLD AGE, HARDENED ARTERIES, HIGH BLOOD PRESSURE, HEART WEAKNESS, LOWERED VITALITY, ANÆMIA, DEBILITY, NEURASTHENIA, AND MALNUTRITION

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2 volt.

PM 24
4 volt.

PM 26
6 volt.

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Mullard House, Charing Cross Rd., London, W.C.2.

7.45
TONIGHT'S
VAUDEVILLE
BILL

THURSDAY, March 20
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
A RECITAL
BY
FANNY DAVIES

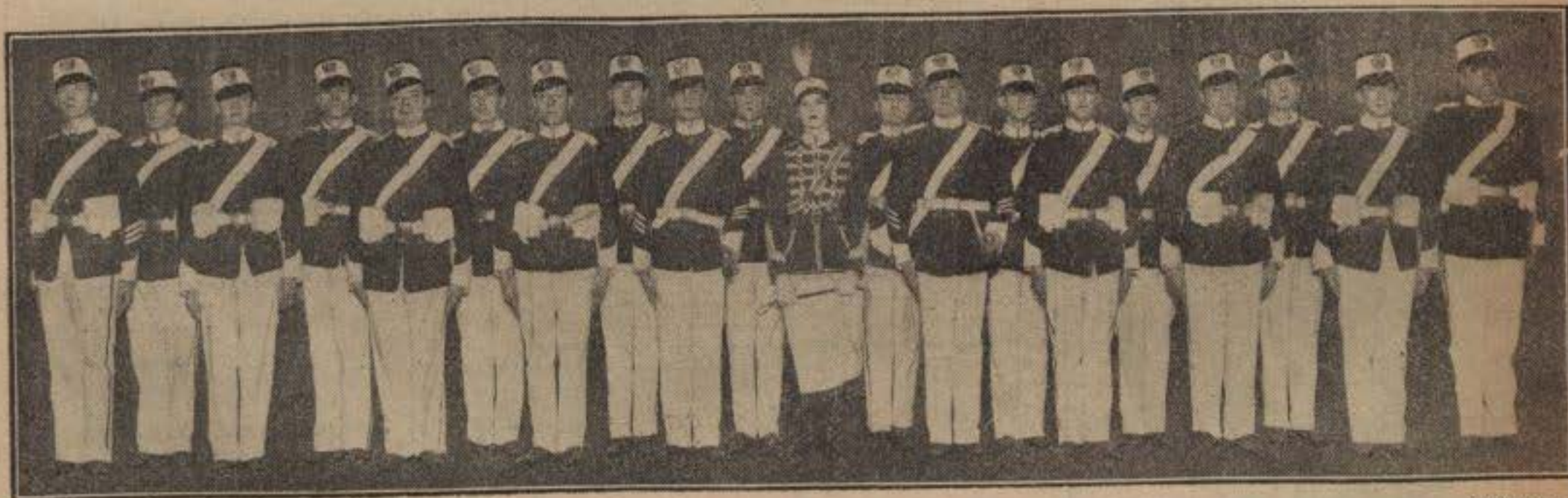
- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Mrs. ROBERT NOBLE: 'Ideas for Curtains and Floor Coverings'
- 11.0-11.30 (261.3 m. only)
Experimental Television Transmission by the Baird Process
- 12.0 THE FRANK WALKER OCTET
- 1.0 REGINALD FOORT
At THE ORGAN OF THE REGENT CINEMA
Relayed from the Regent Cinema, 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
MARGARET BISSETT (Contralto)
ROBERT NAYLOR (Tenor)
JOSEPH PESSACH (Violin)
EDITH GUNTROUPE }
CECIL BAUMER... } (Two Pianofortes)
- 5.0 LENTEN ADDRESS
by Canon W. H. ELLIOTT
- 5.15 The Children's Hour
Songs at the Piano, composed and sung by HELEN ALSTON
'Some African Pets,' written and told by GERALDINE ELLIOTT
'How to Look after your Pets,' by Major FAUDEL-PHILLIPS



ANNIE CROFT,
the musical comedy star, takes part in
the Vaudeville programme tonight.

- 6.0 'Great Expectations'
(Continued)
Chapter XLVII
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 Fatiners
- 6.40 The Foundations of Music
OLD FRENCH SONGS
Sung by
ANNE THURSFIELD (Mezzo-Soprano)
- 7.0-7.20 'SEEN ON THE SCREEN'
by MELCHIOR
- 7.25 'THE YOUTH OF INDUSTRIALISM'—
III
Mr. R. S. LAMBERT and Mr. H. L. BEALES:
'Mid-Victorian England in the Golden Years'

- 7.45 Vaudeville
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
TOM CLARE (Entertainer at the Piano)
'THE LOVE PARADE' MALE CHORUS
(By permission of the Carlton Theatre Co.)
KNEALE KELLEY (Violin Solo)
- SKETCH
'THE NINETEENTH BARON'
by JOHN HEYGATE
THE WIRELESS ORCHESTRA
ANNIE CROFT
(The Well-known Musical Comedy Star)
Mr. FLOTSAM and Mr. JETSAM
THE WIRELESS ORCHESTRA
- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast
- 9.25 'THE WAY OF THE WORLD'
by Mr. VERNON BARTLETT
- 9.40 FANNY DAVIES
A PIANOFORTE RECITAL
Sonata in B Flat Arne
Larghetto—Gavotte
Fugue in A Minor Bach
Intermezzo, Op. 76, No. 6, in A Brahms
Capriccio, Op. 119, No. 3, in C Chopin
Study in F Minor, Op. 25 Chopin
Mazurka in D Schumann
Romance in F Sharp, Op. 28, No. 2 Schumann
Novellette in D Schumann
- 10.10 'The House Fairy'
A Play by LAURENCE HOUSMAN
Arranged by DULCIMA GLASBY; Produced by HOWARD ROSE
A Child; Her Mother; Her Granny; The Fairies
Three people are in a poor, lamp-lit cottage
One, a hard-looking woman of middle age, is busy folding and ironing. Her child is threading berries upon a string. The third, a frail old woman, sits by the side of the fire, knitting absent-mindedly
- 10.30-12.0 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA



Stage Photo

THE MALE CHORUS FROM THE LOVE PARADE WILL BROADCAST DURING THE VAUDEVILLE PROGRAMME TONIGHT.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 665). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 664).

THURSDAY, March 20
MIDLAND REGIONAL
626 kc's (479.2 m.)

7.0
'THE VALLEY
OF
ENCHANTMENT'



FALSE TEETH
spotless,
CLEAN all day
if you
leave them in
MILTON & WATER
while you
sleep or dress
 $\frac{1}{2}$ hour



12.0 The Grange Super Cinema Orchestra
Conducted by HAYDN HEARD
Relayed from THE GRANGE SUPER CINEMA,
SMALL HEATH, BIRMINGHAM

1.0 A Ballad Concert
HAYDN EVANS (*Tenor*)
O Flower divine *Haydn Wood*
Absent *Metcalf*
I know of two bright Eyes *Clutsam*

6.0 *London Regional Programme*

6.15 WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 *London Regional Programme*

7.0 Interlude Protean
'THE VALLEY OF ENCHANTMENT'
(See centre of page.)



'The Valley of Enchantment.'

Written for Broadcasting by JOHN OVERTON

Characters in the order of their first speaking:

SERGEANT COLLINS (a Commissionaire)

JOE BRUMMEL (a Coster)

PADDY WHACK (an old Gipsy Tinker)

JOHN O' DREAMS

Incidental Music by THE MIDLAND PIANOFORTE SEXTET

MIDLAND REGIONAL and LONDON REGIONAL—THIS EVENING AT 7.0.

1.10 LUNCH-HOUR SERVICE
Relayed from St. Martin's Parish Church,
Birmingham
Conducted by Canon ANTHONY DEANE

1.50 *London Regional Programme*

2.30-3.0 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH,
BIRMINGHAM

Suite, 'Joyous Youth' *Eric Coates*
Spring Song *Mendelssohn*
Waltz, 'Beautiful Spring' *Lincke*
Spring Song *Hollins*

5.15 The Children's Hour
'Powhatan's Daughter'—A Red Indian Play by
Una Broadbent
Songs by JANET MACFARLANE (*Soprano*)
TONY will Entertain

7.30 Choral Concert
by
THE WORCESTERSHIRE ASSOCIATION OF MUSICAL
SOCIETIES
THE MIDLAND REGIONAL ORCHESTRA
Conducted by JOHN A. DAVISON
EVELINE STEVENSON (*Soprano*)
JAMES HOWELL (*Bass*)
THE ASSOCIATION'S CENTRAL CHOIR

'Semela' (Act I) *Handel*
Andante and Final Movements, Symphony
in D (The 'Clock') *Haydn*
A Song of Destiny, Op. 54 *Brahms*
Ode, 'Blest Pair of Sirens' *Parry*

8.45 Midland News

8.50 *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 663),
which you can receive from Daventry 5XX on 1,554.4 metres.

7.30
HALLÉ PENSIONS
FUND
CONCERT

THURSDAY, March 20
LONDON REGIONAL
842 kc's (356.3 m.)

9.45
A RECITAL
BY
MEGAN THOMAS

12.0 The Grange Super Cinema Orchestra
Conducted by HAYDN HEARD
Relayed from THE GRANGE SUPER CINEMA,
SMALL HEATH, BIRMINGHAM
(From Midland Regional)

- March, 'Vimy Ridge' Bidgood
- Selection, 'Sunny' Kern
- Ballad, 'I hear you calling me' Marshall
- Waltz, 'Danube Legends' Fucik
- Fox-trots
- It's an old Spanish Custom Hart and Blight
- At Twilight Pinkard
- Selection, 'Chu Chin Chow' Norton

1.0 A Ballad Concert
(From Midland Regional)

HAYDN EVANS (Tenor)

- O Flower divine Haydn Wood
- Absent Metcalf
- I know of two bright Eyes Clutsam

YSABELLA WICKSTEED (Violoncello)

- Cherry Ripe arr. Cyril Scott
- Love, here is my Heart .. Silésu, arr. W. H. Squire

AIDA GARDINER (Mezzo-Soprano)

- Sing, break into Song Mallinson
- When I a Lover pale do see .. Purcell, arr. Moffat
- A Birthday Cowen

1.30 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, 'Joyous Earth' Eric Coates
- Spring Song Mendelssohn
- Waltz, 'Beautiful Spring' Lincke
- Spring Song Hollins

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'—III
SIR JOHN CADMAN: 'Refining Processes'

7.0 Interlude Protean
(From Midland Regional)

'THE VALLEY OF ENCHANTMENT'
Written for Broadcasting by JOHN OVERTON

Characters in order of their first speaking:

- SERGEANT COLLINS (a Commissionaire)
- JOE BRUMMEL (a Coster)
- PADDY WHACK (an old Gipsy Tinker)
- JOHN O' DREAMS

Incidental Music by THE MIDLAND PIANOFORTE
SEXTET

7.30 The Hallé Pensions Fund
Concert

Relayed from THE FREE TRADE HALL,
MANCHESTER
(From Manchester)

THE HALLE ORCHESTRA
Conducted by SIR HAMILTON HARTY

- Overture, 'Carnaval Romain' Berlioz
- Fifth Symphony in E Minor Tchaikovsky
- Andante, allegro con animo; Andante cantabile con alcuna licenza; Valse, allegro moderato; Finale, Andante maestoso, allegro vivace alla breve

INTERVAL
(Regional News)

Hallé Concert
(Continued)

- Eine Kleine Nacht Musik (A Little Serenade) (String Orchestra) Mozart
- The Rio Grande Constant Lambert (Orchestra, Chorus, and Solo Pianoforte)

(The Choral portion of this work will be sung by MEMBERS OF THE HALLE CHORUS)

At the Pianoforte, SIR HAMILTON HARTY

ORCHESTRA

- Till Eulenspiegel Strauss

9.45 MEGAN THOMAS (Soprano)

- Voi che sapete Mozart
- Deh vieni non tardar Mozart
- Non so piu Stanford
- Lullaby Hel; Hutchinson
- Someone Bestly

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN



THE HALLE ORCHESTRA, and the Free Trade Hall, Manchester, where it plays.

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 663).

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LG 24-23

Thursday's Programmes continued (March 20)

CARDIFF

968 kc/s (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
2.30 National Programme
4.45 BOBBY'S STRING ORCHESTRA
Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL
5.15 THE CHILDREN'S HOUR
6.0 Mr. T. ALWYN LLOYD, F.R.I.B.A., a Member
of the Town Planning Institute and a Member of
the Committee of the Society for the Preservation
of Rural Wales: 'How to Save the Welsh
Countryside'
6.15 National Programme
6.35 Market Prices for Farmers
6.40 National Programme
9.15 West Regional News
9.20 National Programme
9.40 'THE WEST COUNTRY'
IN SONG AND STORY
WILLIAM PARSONS (Baritone)
Stories by F. A. WILSHIRE
10.10-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
2.30 National Programme
5.15 From Cardiff
6.15 National Programme
6.35 From Cardiff
6.40 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
1.0 REGINALD FOOT
At THE ORGAN OF THE REGENT CINEMA,
BOURNEMOUTH
(National Programme)
2.0 National Programme
6.0 Miss ETHEL M. HEWITT: 'The Twins at
Tweed'
6.15 National Programme
6.35 Market Prices for South of England Farmers
6.40 National Programme
9.15 Local News
9.20-12.0 National Programme

PLYMOUTH

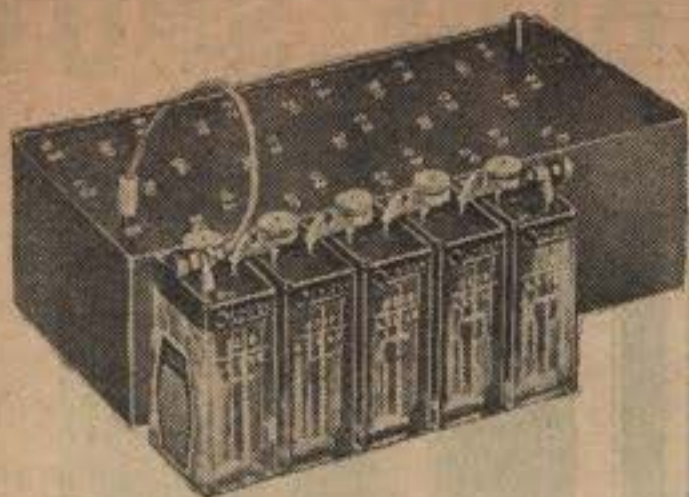
1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
12.0-1.0 National Programme
2.30 National Programme
5.15 THE CHILDREN'S HOUR
We present a new play by FRANKLYN KELSEY—
'THE SHIELD OF MALCCHUS'
6.0 National Programme
9.15 Local News
9.20-12.0 National Programme

MANCHESTER

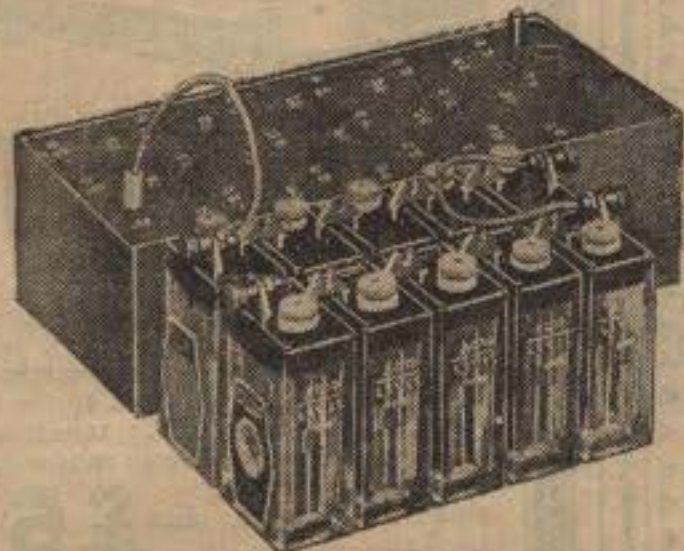
797 kc/s (376.4 m.)

- 10.15-10.30 THE DAILY SERVICE
12.0-1.0 A Ballad Concert
WILLIAM DARBYSHIRE (Tenor)
IRENE HUGHES (Pianoforte)
MARY ROSCOE (Contralto)
4.30 Dance Music
Relayed from THE DANSE SALON, THE PICCADILLY
PICTURE THEATRE, MANCHESTER
5.15 THE CHILDREN'S HOUR
6.0 READINGS FROM THE NORTH—I
Miss PHYLLIS BENTLEY: "'Cranford," by Mrs.
Gaskell' (From Leeds)
6.15 National Programme
6.35 Market Prices for Northern English Farmers
6.40 National Programme
7.45 The Hallé Pensions Fund
Concert
Relayed from the FREE TRADE HALL,
MANCHESTER
THE HALLE ORCHESTRA
Conducted by Sir HAMILTON HARTY
Fifth Symphony in E MinorTchaikovsky
Andante, allegro con animo; Andante can-
tabile con alcuna licenza; Valse, allegro
moderato; Finale, Andante maestoso, allegro
vivace alla breve.
8.35 app. LILIAN GRINDROD (Pianoforte)
(From the Studio)
Fantasia, 'The Wanderer'Schubert
Allégo con fuoco ma non troppo; Adagio;
Presto; Allegro (arranged by Liszt).
9.0 National Programme
9.15 North Regional News
9.20 National Programme
9.40 'LANCASHIRE LAUGHTER'
MARY and ANNIS KERSHAW
(Lancashire Dialect Sketches)
(Sur Alice and Lizbuthan Ann)
BERT COPLEY (Songs and Stories)
10.10-12.0 National Programme



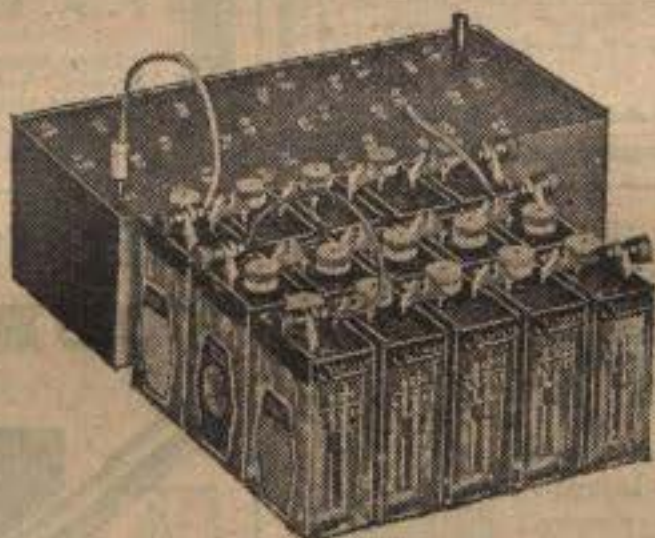
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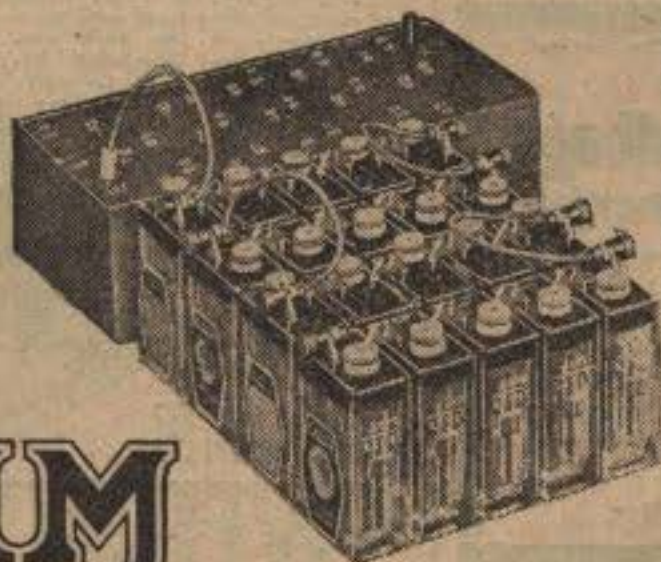
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3rd Week

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4th Week

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7.45
TONIGHT'S
SURPRISE
ITEM

FRIDAY, March 21
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.0
THE B.B.C.
SYMPHONY
CONCERT

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE TOWNSWOMAN'S DAY'—XI

Dr. STELLA CHURCHILL: 'The Necessity for Sleep'

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

12.0 A Sonata Recital

MURIEL HART (Viola)

KATHLEEN COOPER (Pianoforte)

Sonata in E Flat, Op. 120, No. 2

Brahms

Allegro amabile; Allegro appassionato; Andante con moto—Allegro

First Movement, Sonata in F

Fork Bowen

Allegro assai e semplice

12.30 Organ Music

Played by LEONARD H. WARNER,
Relayed from St. BOTOLPH'S
BISHOPSGATE.

Sonata in A Flat Rheinberger
(1) Grave and Allegro; (2) Adagio
Fantasia in E Wolstenholme
Scherzo G. J. Bennett
Pièce Heroïque Franck

1.30 A RECITAL OF GRAMOPHONE RECORDS

By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS

Miss C. A. SIMPSON: 'Rural Survey'—XI, A Historical Map of the Village'

2.55 Interlude

3.0 'Peoples of the World and their Homes'—IX, Dr. NEVILLE WHYMANT: 'Japanese Life'

3.20 Interlude

3.25 'Hints on Athletics and Games,' Lieut-Col. W. K. DUCKETT: 'Training'—II

3.40 Interlude

3.45 Concert to Schools

THE SYBIL EATON QUARTET

CHRISTINE McCLURE (Mezzo-Soprano)

4.30 Light Music

MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL

5.15 The Children's Hour

There's Always Pooch and Me!

Songs from 'Now we are Six' (A. A. Milne), set to music by H. Fraser-Simson, and sung by DALE SMITH

'Eeyore finds the Wolery and Owl moves into it,' from 'The House at Pooch Corner' (A. A. Milne)

7.25 'SOME MODERN DRAMAS AND HOW TO APPRECIATE THEM'—III

Mr. DESMOND MACCARTHY: 'The Art of Telling a Story on the Stage'

7.45 SURPRISE ITEM

8.0 B.B.C. Symphony
Concert—XVIII

Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and Co., Ltd.)

LIONEL TERTIS (Viola)

THE B.B.C. SYMPHONY ORCHESTRA

(Principal Violin, ARTHUR CATTERALL)

Conducted by

SIR EDWARD ELGAR, O.M.

and

SIR THOMAS BEECHAM

Overture, 'The Wreckers'

Ethel Smyth

Introduction and Allegro Bliss
Viola Concerto (arranged from the Violoncello Concerto) Elgar

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Symphony Concert

(Continued)

Symphony, in C (K. 425)

Mozart

Variations on an Original Theme ('The Enigma') Elgar

10.15 Local News; (1,554.4 m. only) Shipping Forecast, London and New York Stock Exchange Reports

10.25 'PEOPLE AND THINGS'

By the Hon. HAROLD NICOLSON

(1,554.4 m. only)

10.40 DANCE MUSIC

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

11.15-12.0 JACK HARRIS' GROSVENOR HOUSE BAND, from GROSVENOR HOUSE



Sir EDWARD ELGAR LIONEL TERTIS Sir THOMAS BEECHAM

B.B.C. Symphony Concert

with

LIONEL TERTIS (Viola)

The B.B.C. Symphony Orchestra

(Principal Violin, Arthur Catterall)

Conducted by

Sir EDWARD ELGAR, O.M.

and

Sir THOMAS BEECHAM

will be relayed from the Queen's Hall tonight.

The Concert will be broadcast in two parts—
from 8.0 to 9.0, and from 9.15 to 10.15.

The full programme appears in col. 3, and
notes on the music will be found on p. 636.

'The Dormouse and the Doctor' and 'Teddy Bear,' from 'When we were Very Young' (A. A. Milne)

6.0 Mrs. L. K. HEAL: 'Cookery Failures' turned to Successes

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

OLD FRENCH SONGS

Sung by

ANNE THURSFIELD (Mezzo-Soprano)

7.0-7.20 'CAREERS FOR BOYS AND GIRLS'—VI

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 671). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 670)

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FRIDAY, March 21
MIDLAND REGIONAL
626 kc's (479.2 m.)

12.0
THE MIDLAND
REGIONAL
ORCHESTRA

12.0 Lunch-Hour Concert
THE MIDLAND REGIONAL ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Figaro' Mozart
Selection, 'Rose Marie' *Friml and Stothart*
BURTON HARPER (Baritone)
Vulcan's Song ('Philemon and Baucis') *Gounod*
Not Understood *Houghton*
The Fishermen of England ('The Rebel Maid')
..... *Phillips*
ORCHESTRA
Ballet Music, 'Hiawatha' *Coleridge-Taylor*
BURTON HARPER
Old English Love Song *Allitsen*
O could I but express in Song *Malashkin*
I love thee *Grieg*
ORCHESTRA
Echo des Bastions *Kling*
March of the little Japanese *Gauwin*
Suite, 'Madrid at Night' *Hubans*

1.15-3.0 London Regional Programme

5.15 The Children's Hour
'Past and Present,' a Story by Mary Richards
GEORGE KEMP (*Mouth Organ*)
JACKO and a Piano
'Sentinels of Birdland,' a Nature Story by
Janet Muir
6.0 London Regional Programme
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
6.40 London Regional Programme
9.0 Midland News
9.5 London Regional Programme
10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
10.30-11.0 London Regional Programme

The alternative to the Midland Regional programme is the National programme (see page 669),
which you can receive from Daventry 5XX on 1,554.4 metres.

SAMUEL PEPYS, *Listener*, By R. M. FREEMAN.

Feb. 16 (Lord's Day).—Upp, having hardly slept by thinking of my wife and Jimble, the jeweller's packet he gave her yesterday, but still resolved to watch for a compleater confirmation, ere I tax her therewith. Whereby at church this forenoon had a strict, though hidden, regard to them for change of eyes or other guilty matters, in particular when he brings us round the plate. But were, both of them too cunning for me, seeming hardly so much as ware of each other; which, for the too studied negligence of it, methought a mighty ill sign. Pretty Joan, Madam Blick's niece, coming with madam, she smiles at me most innocently across the isle; whereto did, for civility's sake, force myself to smile back at Mis, albeit never felt less like smiles in all my life.

Listening-in this night to Coventry Cathedral, they open with 'Fight the good fight,' to the tune Pentecost. Wherein was moved to join lustily, picturing to myself Jimble for the Satanick adversary, and myself righteously wiping the floor with the false, treacherous, rotten-hearted rogue.

Into our bed-chamber a little earlier than my wont, I surprized my wife locking away something golden, by the glint of it, into her dressing-table drawer. Whereat God knows whether mine heart did sink or mine anger rise the more.

Feb. 17.—My birthday, but so far from hailing it, I lay there lamenting it, and that I have ever lived to see this soe miserable morn. Presently my wife awaking and wishing me manie happy returns, 'twas all I could do to refrain from twitting her to her face with such base hypocrisy. Soe, I lying silent, she out of bed and to her dressing-table drawer, from which she fetches me a segar-lighter, a most noble gold lighter with turquoises thereto, and writ on the wrapper 'with all the love of mine heart to my dearest Sam. Bettihins.' Tells me she hopes I'll like it, but is herself noe judge of these matters, so had to

rely on Mr. Jimble to chuse it for her. Whereat such a leap of mine heart as never had I known, since my wife first 'yes'-ed me, and to kiss her most fondly beyond everything, as if I c^d never love my deare wife enough nor be sorry enough for my wrong thoughts of her which, in the first gush of my penitence, I was on the edge of confessing to her, the whole unhappy business, but upon a 2nd thinking did refrain therefrom; being that not onelic will it make me look a jealous fool, but 'twill show my wife all she is to me, my whole happiness in life hanging on her; which is notoriously a thing not good for her nor anie other wife to know.

Very well diverted this night in hearing H. Fielding's *The Mock Doctor* on the wireless, which he took from Moliere, but inserted some of his own rollicking fun therinto. My wife saying this is the first ever she know of Fielding's having writ plays, but onelic gross novells, *Tom Jones* and others, not fit for any decent woman to read, I was minded to retort (in defense of robust old Harry) that in respect of unfitness for decent readers, there be manie moderns that far outstep him, both British and Amerikan, in particular Amerikan. But this I thought better not to do, lest her woman's curiosity tempt my wife to sample them, like Eve and the applil.

Feb. 20. Nought will satisfy my wife but she must goe abroad into the crouds and watch out for my Lord Duke of Westminster's marrying this day at the Offices of the Westminster Union. But I staid within, having had enough of these marryings, when I went through mine own, and a rooted mislike of them ever since. Soe, having leisurely read the news-sheets, did ab^t noon, turn on the wireless, and to enjoy myself of a verie good ballad concert from Birmingham. Which is better than all the marryings in London, and, in the long run, methinks, commonly an infinite deal more harmonious.

FRIDAY, March 21
LONDON REGIONAL
 842 kc's (356.3 m.)

8.10
A LAURENCE HOUSMAN PLAY

9.5
A MILITARY BAND CONCERT

12.0 **Lunch-Hour Concert**
(From Midland Regional)

THE MIDLAND REGIONAL ORCHESTRA
 Conducted by FRANK CANTELL

Overture, 'Figaro' Mozart
 Selection, 'Rose Marie' Friml and Stohart

BURTON HARPER (*Baritone*)
 Vulcan's Song ('Philemon and Baucis') Gounod
 Not Understood Houghton
 The Fishermen of England ('The Rebel Maid') Phillips

ORCHESTRA
 Ballet Music, 'Hiawatha' .. Coleridge-Taylor

BURTON HARPER
 Old English Love Song Allitsen
 O, could I but express in Song.....Malashkin
 I love thee Grieg

ORCHESTRA
 Echo des Bastions Kling
 March of the Little Japanese.....Gauwin
 Suite, 'Madrid at Night'.....Hubans

1.15 **Light Music**
 MOSCHETTO and his ORCHESTRA
 FROM THE MAY FAIR HOTEL

2.15-3.0 **ORGAN RECITAL**
 Played by
 LEONARD H. WARNER
 Relayed from ST. BOTOLPH'S,
 BISHOPSGATE

Overture, 'Prometheus'
 Beethoven, arr. Lemare
 Scherzo in G Minor Bossi
 Prelude and Fugue in G .. Mendelssohn
 Two Intermezzi (Op. 116, Nos. 4 and 6)
 Brahms, arr. Lemare
 Larghetto in A Flat Jongen
 Fantasia in F Minor Mozart

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**
 WILLIAM WALKER and ANNE DE NYS
 DESIREE ELLINGER (*Soprano*)
 (By kind permission of Clayton and
 Waller and Moss Empires, Ltd.)

EDITH CLEGG
 (In a selection of Poems and Stories)

MELVILLE GIDEON
 (Entertainer at the Piano)

GILLIE POTTER (The Popular Comedian)



DESIREE ELLINGER,
 the singing star of *Silver Wings*, takes part
 in the Vaudeville programme tonight.

SKETCH
'The Mouse,' by BEATRICE MAYOR
 - Cast

The Girl ANGELA BADDELEY
 The Old Man ANDREW CHURCHMAN



'THE HOUSE FAIRY.'
 Laurence Housman's play will be broadcast tonight.

RONALD GOURLEY (Whistling Solos)
 (Between each item WILLIAM WALKER and ANNE DE NYS will be playing on two pianos)

8.10 **'THE HOUSE FAIRY'**
 A Play by LAURENCE HOUSMAN
 Arranged by DULCIMA GLASBY
 Produced by HOWARD ROSE

A Child
 Her Mother
 Her Granny
 The Fairies

Three people are in a poor, lamp-lit cottage. One, a hard-looking woman of middle age, is busy folding and ironing. Her child is threading berries upon a string. The third, a frail old woman, sits by the side of the fire knitting absent-mindedly.

8.30 **'SEVENTEENTH CENTURY POETRY'—III**
 Mr. T. S. ELIOT: 'The Devotional Poets'

9.0 Regional News

9.5 **The Wireless Military Band**

Conducted by
 B. WALTON O'DONNELL
 FOSTER RICHARDSON (*Bass*)

BAND
 March, 'Les Scaramouches' .. Stanley
 Overture, 'Robespierre' Litolf

FOSTER RICHARDSON
 When the King went forth to War
 Koeneemann
 The Wheel-Tappers' Song } Wolseley
 The Windmill } Charles

BAND
 Selection from 'Cox and Box' Sullivan

FOSTER RICHARDSON
 Songs

BAND
 Jungherrin Tänze ('Young Mistress'
 Dances') Gung'l
 Three English Dances.....Quilter

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 JACK HARRIS' GROSVENOR
 HOUSE BAND, from GROSVENOR HOUSE

London Regional programme listeners can receive the National programme by adjusting their sets to a wave-length of 261.3 metres, or to a wavelength of Daventry 5XX, 1,554 metres (see page 669).



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Friday's Programmes continued (March 21)

CARDIFF

968 kc/s (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
- 12.0-1.30 National Programme
- 2.30 National Programme
- 5.15 THE CHILDREN'S HOUR
- 6.0 'ANGLO CYMRIC POETS'—V
Mr. A. G. PRYS JONES: 'Some Women Poets'
- 6.15 National Programme
- 10.15 West Regional News
- 10.20-10.40 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
- 2.30 National Programme
- 5.15 From Cardiff
- 6.0 National Programme
- 10.15 West Regional News (From Cardiff)
- 10.20-10.40 National Programme

BOURNEMOUTH

1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
- 2.30 National Programme
- 10.15 Local News
- 10.20-10.40 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
Night equals day—so great minds say
An old theorem with new results
- 6.0 National Programme
- 10.15 Forthcoming Events; Local News
- 10.20-10.40 National Programme

MANCHESTER

797 kc/s (376.4 m.)

- 10.15-10.30 THE DAILY SERVICE
- 2.30 National Programme
- 4.30 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Le Caid' Ambrose Thomas
Woodland Sketches MacDowell
A Summer Day in Norway Willmors
- 5.15 THE CHILDREN'S HOUR
Music by THE NORTHERN WIRELESS ORCHESTRA.
Story, 'Eeyore finds the Wolery and Owl moves into it.' Songs by DOBIS GAMBELL and HARRY HOPEWELL
- 6.0 Miss A. M. BOLTON: 'One-Room Cookery for a Bachelor Woman'
- 6.15 National Programme
- 10.15 North Regional News
- 10.20-10.40 National Programme

LONDON'S ALTERNATIVE PROGRAMMES.

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 <i>The Radio Times</i> for Feb. 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.

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Illustration shows the "NER-SAG" Patent Support in position. It gives a new lease of life to the oldest mattress.

However old your present mattress may be; however badly it sags, the "NER-SAG" Patent Support will renew it. For a few shillings "NER-SAG" will convert ANY wire mattress into the equivalent of the most expensive box-spring, with its special comfort and health-giving support. With the "NER-SAG" Patent Support in position your mattress can neither sag lengthways nor sideways.

"NER-SAG" is quickly and easily fitted and is guaranteed a life-time. Your money returned in full if not satisfied, providing the goods are returned in good order within seven days.

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ALL BRITISH MATERIAL & MANUFACTURE THROUGHOUT. This vastly improved model is made of best Steel throughout (not iron) and is very easy to erect. We guarantee that if MAST becomes damaged from ANY cause **WHATEVER** within 6 months of purchase we will replace entirely **FREE** of CHARGE any damaged part caused through any accidents—gales—or mishap during erection. Do not fail to take advantage of this generous guarantee. No other MAST bears this guarantee.

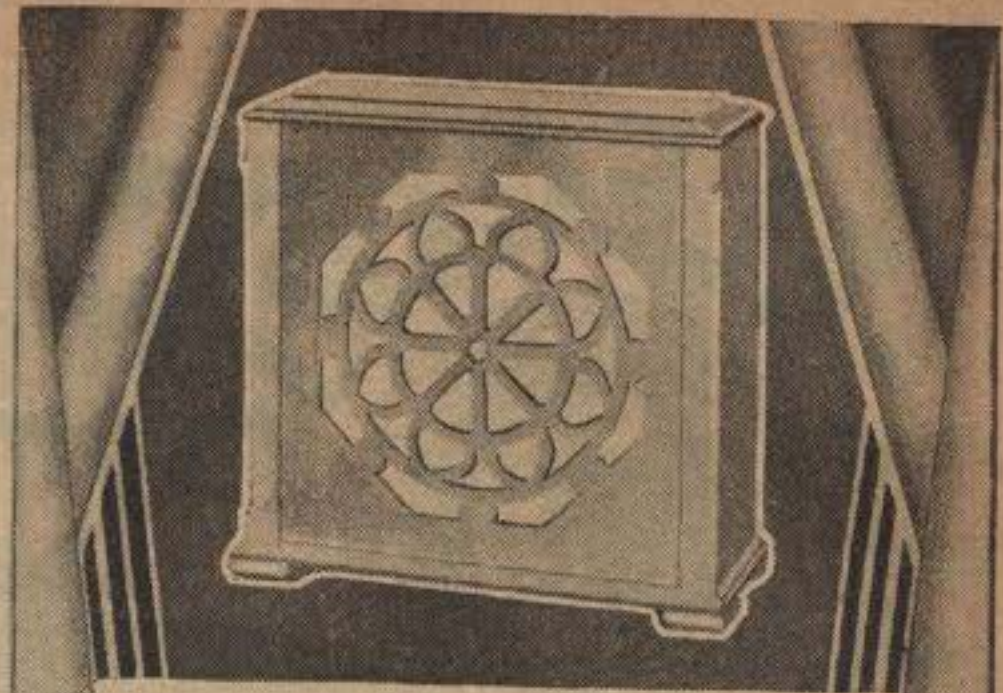
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26 ft. STEEL MAST, tapering 11" to 1". Carriage: London, 1/0; Midlands, 2/6; Elsewhere, 2/0. Weighs 28 lbs.	14/-	34 ft. Tapering 11" to 11". Carriage: London, 2/-; Midlands, 2/-; Elsewhere, 4/-. Weighs 40 lbs.	20/-
30 ft. Tapering 11" to 1". Carriage: London, 2/-; Midlands, 2/-; Elsewhere, 4/-. Weighs 30 lbs.	17/-	40 ft. Tapering 11" to 11". Carriage: London, 2/6; Midlands, 2/6; Elsewhere, 4/6. (40 ft. is a high mast and requires care in erecting.)	25/-

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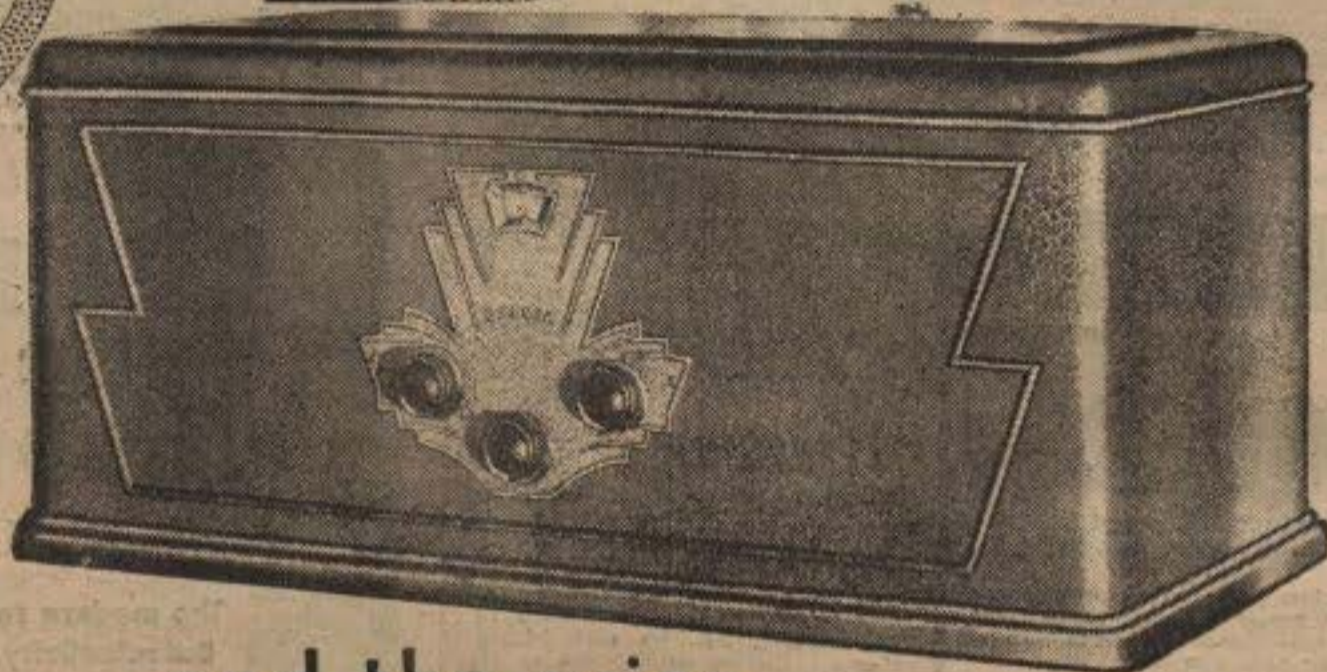
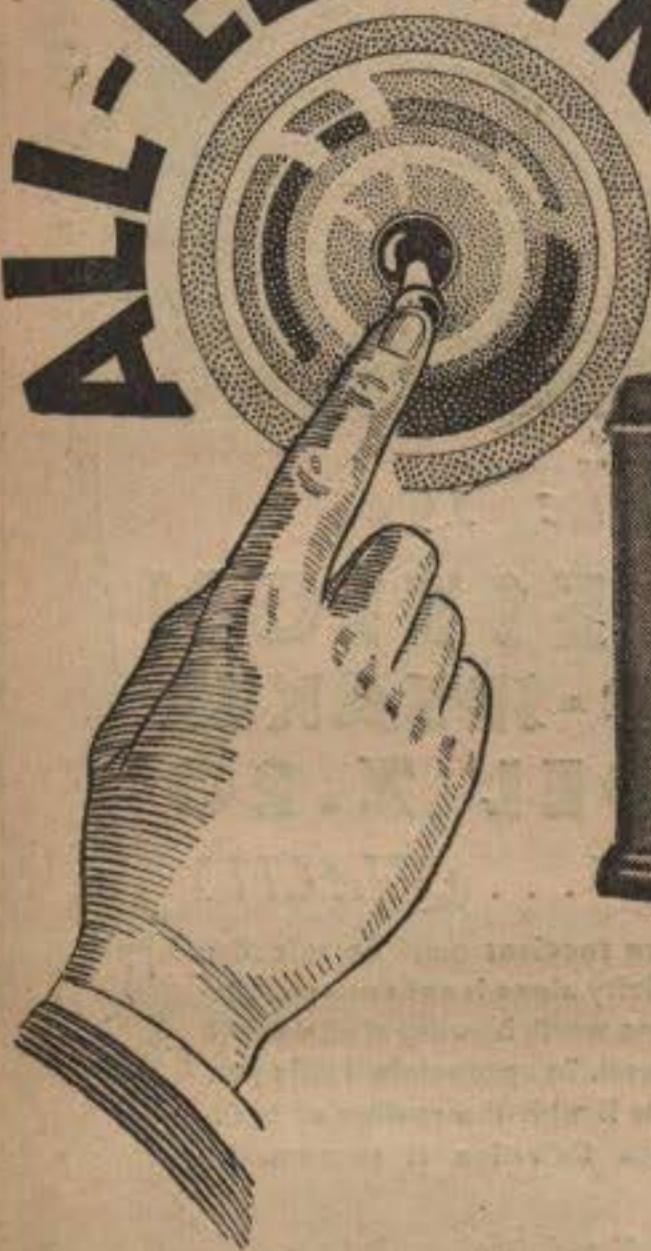
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and the price
 of the complete
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Plug in—switch on—enjoy the programme—that's all you have to do with a Cossor All-electric Receiver. No Accumulators to recharge, no H.T. Battery to renew—always ready for use—merely switch on and off just like the electric light. Cossor all-electric Receivers are simple to use—only three controls, one for tuning, one for volume and one for wavelengths—anyone can use them. They are remarkably efficient. The Screened Grid Models will bring you programmes from all Europe. See and hear them at any Wireless Shop.

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Also obtainable from any Wireless Shop for 30/- down and 10 monthly payments of 30/-.

The Cossor Melody Maker All-electric Model is also available completely assembled and tested ready for immediate use. Price **£17.10.** or 50/- down and 11 monthly payments of 30/-.

Cossor 2-valve All-electric Set Specially designed for B.B.C. Regional Scheme supplied complete factory assembled and tested ready for immediate use. Equipped to play your gramophone electrically in conjunction with a pick-up. Price **£10.10.** or 30/- down and 10 monthly payments of 20/-.

1930 Cossor Melody Maker (Battery) Model For those who do not use electric light—works from batteries and accumulators in the usual way. Complete kit includes latest type of Cossor Valves, cabinet and all necessary parts. Price **£8.15.** or 15/- down and 9 monthly payments of 20/-.

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ALL-ELECTRIC MODEL

7.30
A CONCERT
BY THE
ORCHESTRA

SATURDAY, March 22
NATIONAL PROGRAMME
1,148 kc's (261.3 m). 193 kc's (1,554.4 m).

9.40
AN HOUR
OF
DIVERSIONS

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'NEW LIGHT ON OLD BOOKS'
By Mrs. M. A. HAMILTON, M.P.

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT

Relayed from THE COMMODORE THEATRE,
HAMMERSMITH

3.30 Callender's Cable Works
Band

Conducted by TOM MORGAN

MIROSLAV (Violin)

FREDERICK CHESTER
(Entertainer)

BAND

Overture, 'Chal Romano' (Gipsy Lad) Ketelbey
Demande et Réponse ('Petite Suite de Concert')
Le Caprice de Nannette..... Coleridge-Taylor

3.45 FREDERICK CHESTER

On the Shelf } Chester
An Old Nigger's Philosophy }

3.52 MIROSLAV

Liebesleid (Love Song) Suk-Marak

4.0 BAND

Selection, 'Viva Beethoven'
arr. Ord Hume
Euphonium Solo, 'Chanson Indoue' (Hindoo Song) ('Sadko')
Rimsky-Korsakov
(W. SLOANE)

4.15 FREDERICK CHESTER

Warmer Giles's outfit.....Chester

4.22 MIROSLAV

Roumanian Air and Dance Sammons

4.30 BAND

Xylophone Solo, 'Chu Chin Chinese' Green
(PAT GREENER)

Excerpts from 'Manon Lescaut' Puccini

4.45 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA

Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM

Miniature Suite Eric Coates
In a Monastery Garden Ketelbey
Waltz, 'Tesoro Mio' (My Treasure)
Becucci, arr. Lotter

5.15 The Children's Hour

'HOW ROBIN GATHERED HIS BAND'

Being the first of the Adventures of Robin Hood as made into a play for the microphone by FRANKLYN KELSEY

6.0 Musical Interlude

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and General Sports Bulletin

6.40 Sports Bulletin

6.45 The Foundations of Music

OLD FRENCH SONGS

Sung by

ANNE THURSFIELD (Mezzo-Soprano)

HARRY BRINDLE

Boots Peter McCall
When dull Care Old English, arr. Lane Wilson

ORCHESTRA

Selection, 'Manon' Massenet
Waltz Caprice, 'Flitterwochen' ('Honeymoon')
Carl Stie

Entry of the Boyards Halvorsen

FRANK WEBSTER

Red Rose ('Monsieur Beaucaire') Messenger
Serenade ('The Student Prince') Romberg

ORCHESTRA

Selection, 'La Boutique Fantasque' ('The Fantastic Toyshop') Rossini, arr. Carr

9.0

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 Mr. DOUGLAS JERROLD:

'Great Hoaxes—I,
'The Cobbler of Koepenick'

9.40 DIVERSIONS

No. 2

Supported by

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

including

MAURICE CHEVALIER

and JEANETTE MACDONALD in the first broadcast of a Talkie in this country

'THE LOVE PARADE'

(Produced by Ernst Lubitsch for Paramount)



YOU WILL HEAR MAURICE CHEVALIER TONIGHT, with Jeanette MacDonald, when a special version of *The Love Parade* is broadcast during the Diversions programme that begins at 9.40.

7.0 HOLIDAYS AT HOME AND ABROAD—I

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

7.30 The Wireless Orchestra

Conducted by JOHN ANSELL

FRANK WEBSTER (Tenor)

HARRY BRINDLE (Baritone)

ORCHESTRA

Cortège Carnavalesque Raviqade
Overture, 'The Merry Wives of Windsor'
Nicolai

FRANK WEBSTER and HARRY BRINDLE, with Orchestra

Recit. and Duet, 'If I Pray' ('Faust') ..Gounod

ORCHESTRA

Ballet Music, 'William Tell'Rossini
Chinoiserie Godard

N.B.—A special selection of excerpts from the film has been prepared, and these will be linked together by a brief spoken narrative,

and

The Final Scenes

of the

Gilbert and Sullivan

SEASON

From the Savoy Theatre

By arrangement with

RUPERT D'OYLY CARTE

10.40-12.0 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 356.3 metres (see page 677). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 676).

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SATURDAY, March 22 MIDLAND REGIONAL

626 kc's (479.2 m.)

7.30
A GLIMPSE
OF
THE B.B.C.—B.C.

3.30 **DANCE MUSIC**
BILLY FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM
EDDIE ROBINSON (*The Lad from Lancashire*)

4.15 *London Regional Programme*

5.15 **The Children's Hour**
'Fun at Carnival Time in Spain,' by Phyllis
Vivian

Songs by CUTBERT FORD (*Baritone*)

JAMES DONOVAN (*Saxo-
phone*)

'John Diddlestone
gives an Invitation,' a
True Story by ESTELLE
STEEL-HARPER

6.0 **THE CAFE DE PARIS**
BLUE LYRES BAND
From the CAFE DE
PARIS

(*London Regional
Programme*)

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

6.40 Midland Sports
Bulletin

6.45 **Light Music**
PATTISON'S SALON
ORCHESTRA
Directed by NORRIS
STANLEY

Relayed from THE CAFE RESTAURANT, CORPORA-
TION STREET, BIRMINGHAM

Overture, 'Egmont' *Beethoven*
Waltz, 'Espana' (Spain) *Waldteufel*

NORRIS STANLEY (*Violin*)

Valse Lente *Merikanto*
Tambourin Chinois *Kreisler*

ORCHESTRA

Blumengeflüster (The Whisper of the Flowers)
Von Blon

Voice of the Bells *Luigini*
Entr'acte, 'The Wedding of the Rose' .. *Jesse!*

7.30 'B.B.C.—B.C.'

A Fantastical Relay of Ancient Rome
By GRAHAM SQUIERS
The Players
CLEOPATRA CLIFFORD
ANNAVIA BRADLEY
ALFREDO BUTLER
HORATIUS SENNETT
ANTONIUS HERBERT

MASONIUS ET ARMES
and
LEONARDUS HENRY
Supported by
JOSEPHUS LEWIS and his LUTES and LYRES
from
THE AMPHITHEATRE CAFE, ROME
Scene
A Broadcasting Studio, Rome Station (O.E.K.)
Time
Circa Something, B.C.



SIR GRANVILLE BANTOCK
will conduct a concert of his own music in
the Midland Regional programme (relayed
to the London Region) tonight at 9.5.

8.30 *London Regional
Programme*

9.0 Midland News

9.5 **A Bantock
Programme**

THE MIDLAND RE-
GIONAL AUGMEN-
TED ORCHESTRA
(Leader, FRANK
CANTELL)

Conducted by
SIR GRANVILLE
BANTOCK

TREFOR JONES
(*Tenor*)

ROBERT MATTLAND
(*Bass*)

Excerpts from
'THE SONG OF SONGS'
Prelude

The King's Song and Scene, Act III
Three Dances, Act IV

Excerpts from

'THE PILGRIM'S PROGRESS'

Bunyan's Dream
Vanity Fair
The Song of Deliverance

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

This Week's Epilogue:

'HUNGER'

Hymn, 'Forty days and forty nights'
(Ancient and Modern, 92)
Luke iv, 1-4

Hymn, 'Bread of Heaven' (Ancient and
Modern, 318)

The Lord's Prayer

The alternative to the Midland Regional programme is the National programme
(see page 675), which you can receive from Daventry 5XX on 1,554.4 metres.

7.30
A REVUE
OF
ROMAN TIMES

SATURDAY, March 22
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
THE MUSIC OF
SIR GRANVILLE
BANTOCK

3.30 **A Ballad Concert**
MABEL CORRAN (*Contralto*)
DAN JONES (*Tenor*)
EDITH PENVILLE (*Flute*)

MABEL CORRAN
O that it were so *Frank Bridge*
When Childher Plays } *Walford Davies*
The Jocund Dance }

3.38 EDITH PENVILLE
The Idealist *Revell*
Concert Study *Köhler*

3.45 DAN JONES
Sweet Evenings come and go, Love *Coleridge-Taylor*
I hear a Thrush at Eve *Cadman*

3.52 MABEL CORRAN
The Wonderful Isle *Julian Herbage*
Spring, the sweet Spring *Delius*
The Huckster *Cyril Scott*

4.0 EDITH PENVILLE
Romance *Collier*
Variations on a Swedish Air *Andersen*

4.7 DAN JONES
Cradle Song *Krcisla*
The Enchanted Glade *Booke*

4.15 **The Old English Chamber Orchestra**
SUMNER AUSTIN (*Baritone*)

ORCHESTRA
Suite, 'The Humours of Bath' ... *Julian Herbage*
Overture; Minuet; Bourrée; Cotillon
Allegro *Arne*

SUMNER AUSTIN
From a Prison *Hahn*
Wait, be patient awhile } *Weingartner*
Midsummer }

ORCHESTRA
Suite, 'Shepherd's Delight' *Alec Rowley*
Spring Woodland; Hush Song; Shepherd's
Rondel
Willow's Shade *Corbett Sumson*
Gavotte in B Flat *Arne*

SUMNER AUSTIN
Relieving Guard *Nicholas Gatty*
O Men from the Fields *Hughes*
Paek Clouds away *Hande*

ORCHESTRA
Three English Folk Tunes *F. Adlington*
Diversion and Minuet (from the Music to an
Eighteenth-Century play) *Cecil Dudley*
Gavotte } *Purcell*
Fanfare }
March }

5.15 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 GENERAL SPORTS
BULLETIN

6.40 Sports Bulletin

6.45 **Light Music**
NINO MAUDINI (*Tenor*)
THE VICTOR OLOF SEXTET
Selection, 'La Boutique Fantasque' ('The Fan-
tastic Toyshop') *Bossini, arr. Respighi*

6.52 NINO MAUDINI
Old Neapolitan Songs:
La Rosa *Mercadante*
Occhi Turchini (Eyes of turquoise blue) .. *Denza*
Cicerenella *Anon*

6.58 SEXTET
Three Sketches *Vidal*
The Brook and the Bird; The Story; The
Dancer

7.8 NINO MAUDINI
Vos Yeux (Thine Eyes) } *Volonnino*
Rosaire d'Amour (Love's Rosary) }
La Girometta *Sibella*

7.14 SEXTET
Star of Love (Estrellita) *Ponce*
Minuet, 'My Lady Lavender' *Leo Peter*
On Wings of Song *Mendelssohn*
Malaguena (Spanish Dance) *Moszkowski*

7.30 'B.B.C.—B.C.'
A Fantastical Relay of Ancient Rome
By GRAHAM SQUIERS
(From Midland Regional)
CLEOPATRA CLIFFORD
ANNAVIA BRADLEY
ALFREDO BUTLER
HORATIUS SENNETT
ANTONIUS HERBERT
MASONIUS ET ARMES
LEONARDUS HENRY
Supported by
JOSEPHUS LEWIS and his LUTES and LYRES
from the
AMPHITHEATRE CAFE, ROME
Scene
A Broadcasting Studio, Rome Station (O.EK)
Time: Circa Something, B.C.

8.30 READING FROM EIGHTEENTH CENTURY PROSE

9.0 Regional News

9.5 **A Bantock Programme**
(From Midland Regional)
THE MIDLAND REGIONAL AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by
SIR GRANVILLE BANTOCK
TREFOR JONES (*Tenor*)
ROBERT MATTLAND (*Bass*)
Excerpts from
'THE SONG OF SONGS'
Prelude
The King's Song and Scene, Act III
Three Dances, Act IV
Excerpts from
'THE PILGRIM'S PROGRESS'
Bunyan's Dream
Vanity Fair
The Song of Deliverance

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



'B.B.C.—B.C.' A fantastical relay of Ancient Rome. To be broadcast this evening at 7.30.

London Regional programme listeners can receive the National programme by adjusting their sets to a wave-length of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 675).

★
55
m.p.h.

The present beautiful Ford car will go from walking pace to 55 m.p.h. in top gear.

Because of the power and flexibility of the robust Ford engine, the Ford requires unusually little gear changing. It is almost entirely a top gear car.

Because of the unusually powerful starter, the Ford starts at the touch of the starter button in frosty weather.

The Ford has unusually light steering. However rough the road, there is no kick back from the wheel at any speed.

It is a pleasure to drive the Ford car. Over any road, you can keep the car straight by merely holding your hand on the wheel.

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TO ALL SUFFERERS FROM

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RHEUMATISM, NEURITIS,
LUMBAGO, SCIATICA, ETC.**

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Saturday's Programmes continued (March 22)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

12.0-12.45 A Popular Concert

Relayed from THE NATIONAL MUSEUM OF WALES

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Overture, 'Light Cavalry' *Supp!*

Suite of Incidental Music, 'The Virtuous Wife'

Purcell, arr. Holst

Suite, 'Summer Days' *Eric Coates*

3.30 National Programme

4.45 Dance Music

By DON GABRIEL and his EMBASSY PLAYERS

Relayed from COX'S CAFÉ, CARDIFF

Abimelech..... DAVID REES

Aged Hebrew..... NORMAN JONES

Chorus .. THE CHOIR OF THE CARDIFF

GRAND OPERA SOCIETY

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

ACT I

Scene 1—Samson and the Hebrews

Scene 2—Abimelech, Samson, the Hebrews

Scene 3—The High Priest of Dagon. First and

second Philistines

Scene 4—The same, a Philistine Messenger

Scene 5—The aged Hebrew, the Hebrews

Scene 6—Samson, Delilah, the Priestesses of

Dagon. The aged Hebrew, the Hebrews

ACT II

Prelude.

Scene 1—Delilah

Scene 2—Delilah, the High Priest

Scene 3—Delilah, Samson

9.0 National Programme



MARGARET

THE SIXTH OF THE
REFUSALS of MARGARET

by JOHN PALMER

will be broadcast from Cardiff tonight
at 7.30.

The Scene:

A Railway-carriage which is rapidly approaching Paris from the South. Margaret is alone in the compartment with Martin.



MARTIN

5.15 THE CHILDREN'S HOUR

6.0 From Swansea

6.15 National Programme

6.40 West Regional Sports Bulletin

6.45 National Programme

7.0 Mr. G. VINCENT SIBLEY: Assistant Lecturer in Physical Training at the University College of South Wales and Monmouthshire. 'Exercise—The opportunity for physical training in Wales'

7.20 National Programme

7.30 'THE REFUSALS OF MARGARET'

By JOHN PALMER

(See centre of page)

7.45 'Samson and Delilah'

(SAINT-SAËNS)

Relayed from THE ASSEMBLY ROOM, CITY HALL, CARDIFF

Artists

Samson FRANCIS RUSSELL

Delilah CONSTANCE WILLIS

High Priest..... FREDERIC COLLIER

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

12.0-12.45 From Cardiff

3.30 National Programme

5.15 From Cardiff

6.0 Mr. ROWE HARDING: 'Welsh Rugby Football Topics'

6.15 National Programme

6.40 From Cardiff

6.45 National Programme

7.0 From Cardiff

7.20 National Programme

7.30 From Cardiff

(Swansea Programme continued on page 680.)

X SPECIAL X WIRELESS & CYCLE BARGAINS

Usual Price.	Sale Price.	Usual Price.	Sale Price.
10/- Latest Type Cabinet 12 x 8	4/11	10/6 6 Volt Amplion Valve	3/11
5/- Ebonite for same 12 x 8	3/-	17/6 New Cossor Type Long Wave Coils, pair	9/6
5/11 Transformer	3/6	12/6 Cone Unit	6/11
4/6 .0005 Variable Condenser	2/11	7/6 Old Cossor Type Coils	3/11
2/- .002 Condenser	1/3	15/- Old Cossor Type Cabinets, 21 x 7	7/11
1/6 .0003 Condenser	10d.	Ebonite for same	3/11
1/- Grid Leak 2 meg.	10d.	15/- New Cossor Type Metal Cabinet	9/11
2/- Anti-Mic. Valve Holder	11d.	12/6 Mullard Type Cabinet 18 x 7	6/11
2/3 Rheostat	9d.	7/6 Aluminium Panel 18 x 7	3/11
2/- Indoor Aerial	9d.	17/6 Dual Coil for M.M.3	12/6
5/- Earth Tube	1/6	Triotron Dull Emitter Valve	4/11
10/- Guaranteed 'Phones	4/11	2/- Loud Speaker Cord	11d.
3/6 S.M. Dial	1/11	3/- 'Phone Cord	11d.
5/- Cycle Tyre	2/6	6/- S.L.F. Condenser	3/11
6d. Panel Transfer	3d.	£2 Loud Speaker	15/-
15/- Titan Coil	9/11	£3 Super Telefunken Type Loud Speaker	29/11
Triotron Super Power Valve	6/6	30/- Cone Speaker	9/11
2/6 Daventry 5GB Coil	1/3	'Phones Repaired	2/6
9/- 60 Volt H.T. Battery	4/11	2/5 Cycle Tube	1/3
12/6 100 Volt H.T. Battery	8/11		
5/6 2 Volt Accumulator	3/6		
2/- Accumulator Carrier	11d.		
4/6 Neutralising Condenser	2/11		
4/- Reaction Condenser	2/6		
5/- Diff. Reaction Condenser	2/11		
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ANTY-SAG SPRING DEVICE

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You can make a start on your Kitchen Table in your spare time to build a lucrative business by manufacturing at home our enormously successful patents—Big Profits are being made in the Wireless and Electrical Industry and my Patents will enable you to participate in them. They are in increasing demand everywhere because they are such a great improvement upon all others.

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Anything up to £300 a year can be made on your own premises—your profit is only limited by the amount of time you have to spare. You have a FREE HAND in selling but if necessary we will purchase sufficient of your output to ensure a weekly profit to you, providing it reaches the required standard of efficiency, which can be easily attained, and we undertake to continue your training FREE until that Standard is reached. **Could anything be more definite or more fair?**

You can start NOW on the road to Success and a Bigger Income by sending for FULL FREE Particulars of this Proposition. NOW you can turn those spare hours into GOLDEN Hours, pleasantly, Easily!

The Wireless and Electrical Industry is still expanding at a tremendous rate—here is YOUR chance to 'jump in' and benefit! Post off the form below **instantly**—seize hold of this Genuine, Honest Proposition and start forward to becoming an Independent Master Man!

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To Mr. V. ENGLAND-RICHARDS,
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Sir,—Please send me at once, and FREE, full details as to how I can Make Money at Home in my spare time. I enclose 2d. stamp for postage.

Print your name and address boldly in capital letters on a plain sheet of paper and pin this coupon to it.

"Radio Times," 14/3/30.

Saturday's Programmes continued (March 22)

(Swansea Programmes continued from page 678)

- 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 Gramophone Recital
- 3.30 National Programme
- 6.40 Sports Bulletin
- 6.45 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 GRAMOPHONE RECITAL
OPERATIC GEMS
Overture, 'Beautiful Galathea' Suppé
The Shadow Song ('Dinorah') .. Meyerbeer
Selection, 'Aida' Verdi
The Prize Song ('The Mastersingers') Wagner

- Waltz ('Faust') Gounod
- Fuogo di Gioia ('Othello') Verdi
- Habanera ('Carmen') Bizet
- Sul fil d'un soffio etesio (From Sweet Covers and Bowers) ('Falstaff') Verdi

- 3.30 National Programme
- 5.15 THE CHILDREN'S HOUR
'HANDEL'
A playlet by H. G. SEAR
With MABEL GROSE (Soprano) and GEORGE EAST (Violin)
- 6.0 National Programme
- 6.40 Sports Bulletin
- 6.45 National Programme
- 9.15 Items of Naval Information; Local News
- 9.20-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

- 10.15-10.30 THE DAILY SERVICE
- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
WILFRED BIRCHALL (Bass)
- 3.30 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
THE SPINDLER QUARTET: G. R. SPINDLER,
N. ROUTLEDGE, W. MITCHELL, S. BEASLEY
(Banjos in Harmony)
MABEL NORTON (Soprano)

- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 6.40 Regional Sports Bulletin
- 6.45 National Programme
- 7.0 Miss C. FOX SMITH: 'Old Sailing Days in the North'
- 7.20 The Royal Horticultural Society's Bulletin for Northern English Listeners
- 7.30 B.B.C. Brass Band Contest
(From Newcastle)
Music by THE WINNING BAND
- 8.0 'THE (WALLASEY) TONICS OF 1930'
Produced by RALPH COLLIS
LILIAN EARL WILLIAMS
EVE LOVERIDGE
ELSIE WHATLEY
NANCY JONES
HAROLD BEBINGTON
FRED ISAACS
CLARRIE RICHARDS
RALPH COLLIS
At the piano, LEONARD F. MANINSON
(From Liverpool)
- 8.30 Brass Band Contest
(Continued)
Music by
THE SECOND WINNING BAND
(From Newcastle)
- 9.0 National Programme
- 9.15 North Regional News
- 9.20-12.0 National Programme

The
BARTERED
Bride
(Smetana)

to be broadcast March 24 & 26

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it contains notes on the composer & the
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A PAGE OF HINTS FOR THE HOUSEWIFE

Wise Spring-Cleaning

SPRING-CLEANING need not be a burdensome job if you take it intelligently. My spring-cleaning is always rather a picnic. First there is an expedition to town to buy necessities, apart from the work experts will do. New curtains are made and put away; stains, polishes, tacks, nails, picture wires, polishing cloths, scrubbing brushes, and cleaning materials are bought, not forgetting one's own pet paint-cleaning material and a good-sized sponge to put it on with. A sponge is the only thing to clean paint with.

Then furniture is inspected; new webbing is needed in chairs, perhaps, hinges on cupboard doors, handles on drawers. If you cannot do these jobs yourself get in a jobbing carpenter for half a day. Perhaps some of the bedroom furniture has got weary-looking. A coat of new paint—or enamel—works wonders; and why not bright blue enamel on the iron bedsteads. Get all these repairing jobs done before you begin the actual cleaning, and, if you are not having new curtains, take down the old ones and wash them the week before your spring-clean, so that repairs can be done and they can be put up fresh and clean as soon as the room is done.

When you start on the actual cleaning, the first job is to get the sweep in to do all the chimneys that need it. On the day before he comes, go out and do some shopping; not cleaning things or tools, those you should have in already. No food! Have a real old-fashioned baking day. A meat pie, sausage rolls, fruit tart, a piece of boiled beef or ham, a milk pudding, a cake—any or all of these made ready and put in the larder will make all the difference to your comfort. And do not forget soup. You can make some stock with meat or bones and vegetables, strain it, and have it ready in the larder. Half the trouble in spring-cleaning is caused by scrappy meals. Lay in your food beforehand, just as a general provisions his army before going to battle, and your husband won't feel so wretched when he comes in; nor will you and your helpers suffer from that peculiarly horrid headache that comes from overwork and semi-starvation.

And now a word of caution. Most of us work very hard in our homes—cooking, cleaning, mending, and all the rest of it. The reason most women toil in a house is because they want to give comfort and pleasure to their family and friends; they want them to see shining pictures, polished furniture, bright silver and brasses. They want them to feel happy in the home, and that, deep down, is the main reason for their work. Do not let us lose sight of this ideal by making our housework a weariness and a menace to everyone in the house. —From a talk by Mrs. Leonora Eyles.

On the Cooking of Potatoes

POTATOES are plentiful at most seasons of the year, and just now are especially so, as large supplies are to be had very cheaply. To give you some idea of the extent to which we are dependent on them as our chief vegetable, you may like to know that in 1928 more than six million tons of them were grown in Great Britain. And although we all know that the only real way to cook potatoes, is to boil or bake them in their jackets, yet it is very useful sometimes to have some new suggestions for recipes. Other countries find the potato useful as well as ourselves, and here is a recipe:—

A la Portugaise. Fill a baking dish with cold potatoes, thinly sliced, and sprinkle with pepper, salt, and a minced onion. Stir a tablespoonful of flour into a tablespoonful of melted butter. When bubbling, add a pint of milk, 2 tablespoonfuls of grated cheese, pepper and salt. Stir till smooth. Cover the potatoes with this sauce and bake half an hour.

In Germany, too, delicious potato cakes are made to be eaten with bacon. To make them, beat up 3 lbs. of hot potatoes with 2 oz. of butter, and stir in 3 egg-yolks. Put on a dish and smooth into a layer about an inch thick. Shape into cakes, brush over with egg and grated cheese. Drop in boiling fat, and fry a light brown. Strain well. These are delicious served with bacon.—Miss T. Pitt, 86, Wyndham Crescent, N.19.

Curried Potatoes.

About 1½ lbs. cold potatoes.	1 onion.
2 level teaspoonfuls of curry powder.	2 teaspoonfuls flour.
Dripping.	2 teaspoonfuls chutney.
	Some stock.
	Salt.

Melt dripping and fry the onion (chopped). Add the flour and curry powder, then the stock and the chutney. Stir till boiling. Season and simmer for about five minutes. Thickly slice potatoes and place in the mixture. Do not let them boil, but just heat through gently for about ten minutes. Serve hot.—Mrs. M. Whitwell, 180, High Road, Felixstowe.

The Empire Marketing Board are again giving some special recipe leaflets in connection with listeners' recipes talks. They will contain further recipes, and are to be issued in sets of three after each third broadcast. On March 13 there will be a talk on Home Fish and on April 10 one on New Zealand apples, and the three leaflets can be obtained immediately after April 10 by sending a postcard now to the Empire Marketing Board, 2, Queen Anne's Gate Buildings, S.W.1, and registering your name for the series. If you have already applied, there is, of course, no need to do anything further.

The Use of Household Tools

WHEN ninety-nine out of a hundred women negotiate a hammer and tin-tack they probably have a tack half an inch long which allows plenty of tender flesh and thumb-nail to stand above it when in place; then they will clench the hammer close below its head and push from their shoulders with every ounce of strength in their bodies, jaws well squared—what is the result? Bruised thumbs, tin-tack either disappeared or driven in sideways, and the poor worker with compressed lips and that 'patient martyr' expression we all know so well.

Always use a five-eighths of an inch tack and grasp the hammer at the extreme end of its handle. You can then drive the tack home by dropping your wrist a few times—letting the hammer do the work instead of you. And the job will be done almost without effort. Hold the hammer at the end farthest from the tack and drop your wrist; the weight of the hammer-head will do the work.

Again—if you are going to put gimp around a chair, be sure to get five-eighths of an inch gimp-pins. They are so comfortable to use, whereas the shorter ones are most troublesome. Never put them in a straight row or your gimp will curl; they should be used V fashion.

Supposing a nail is to be driven into the lower of two shelves that are too close together for a hammer to be used in the usual way—press the nail lightly into place, then rest the flat part of a cold chisel on the head of the nail, which can then be driven home by hammering on the upper flat side of the chisel, near your left hand, which is holding it—the pressure of the chisel will keep the nail in place and the blows by the hammer will, at the same time, drive the nail home.

You have seen a cold chisel used for opening packing cases, but it is a very useful tool for removing nails and tacks that are deeply sunk into wood. Next time there is a carpet to be taken up don't grasp the carpet edge each side of a tack and pull, but insert your cold chisel under the carpet edge at each tack—give the chisel a few sideways taps with your hammer and you will find the tack is out.

Now, shall we think of needles:—

The ordinary sewing needles we all use, almost daily; but do we always thread it aright and have a clear idea how to avoid some of the aggravating twisting of our cotton as we sew? Try threading your needle before you break off the length of cotton required. Another twist preventative is to put your needle in alternatively over and under your cotton.

After the ordinary sewing and darning needles, there are two others that are an absolute boon in every home—the double-pointed curved needle and the double-pointed mattress needle.

Be sure to ask for double-pointed curved needles and double-pointed mattress needles, both 2½d. each.

The curved one, being double-pointed, you have only to push it in and it comes through towards you again, however awkward and unyielding the surface.

Perhaps you have tried to sew cord around the arms of chairs with a sewing needle, pricked your fingers, broken the needle, and felt perfectly miserable!—try a curved needle and a 1½d. skein of upholstery thread next time.

Think how useful a curved needle is for mending a carpet whilst it is nailed to the floor—if a seam is split, use a curved needle and mend it without taking the carpet up.

With a mattress needle you will find it is quite fun putting back the mattress tufts that, alas, you sometimes find loose when making your beds.

From 8 inches of material, the usual 30 inches wide, you can cut 5 yards of inch binding absolutely on the cross with only one short machined seam—a great improvement on the joining of heaps of little narrow strips that never seem to come right.

Take your material, 8 inches wide, or even less, make each end on the cross by folding them back their own width and cutting the corner away—this will leave you with a long point and a short point at each end—take the right-hand side and place the short point 1 inch back from the long point and then machine the two long sides together—this will form a tube, from which you can cut round and round—5 yards of 1 inch binding from 8 inches of material.—From a Talk by Mrs. Marion Wade.

THIS WEEK IN THE GARDEN

MANY of the coloured grasses can be used to advantage in the herbaceous border, and the grass usually called in catalogues *Eulalia japonica* is one of the best for this purpose. The type plant has green leaves, and there is a variety with yellow transverse stripes, called *Eulalia japonica zebrina*—the 'zebra-striped.'

In places where frosts are not too severe we may also plant *Arundo conspicua* and the noble *Arundo donax*, which grows 12ft. high. If the border is large enough, the dwarf pampas grass called in catalogues *Gyncrium argenteum punctatum* might be planted. We do not recommend so highly the tall-growing forms of this beautiful grass, for the spikes are so soon blown down in winter; but they, as specimens on lawns, are very noble plants, and if we go to the nursery and pick out the best when they are in flower and plant them in suitable surroundings we shall do well.

There seems to be a quite ill-founded but very prevalent idea that autumn is the only time for planting. We venture to assert that March and even early April, if the soil is in suitable condition, is a better time to plant most things than is late autumn. It is not too late for anything outdoors except certain bulbs, and it is, for some things, the best time of all. We would rather plant the hardy

heaths in March than at any other time. We would far rather plant delphiniums at the end of February or in March than in autumn. We should not hesitate to plant perennial phloxes now. This is the best time to put in 'red-hot poker,' and only dire necessity would induce us to move the lovely *amellus* varieties of perennial aster like King George at any other time.

In the vegetable garden now is the time to sow many things. If parsnips or onions have not already been sown, no time should be lost, for both require a long season of growth. An early variety of turnip and a small sowing of globe or turnip-rooted beet for summer use should now be made. There is no hurry for the maincrop of carrots, but unless it has already been done a sowing of a stump-rooted variety should be made at once. Cabbages and cauliflowers for late summer and autumn use should be sown now. Brussels sprouts ought to have been sown already, but it is not too late to sow now. Parsley and the main crop of leeks should go in now, and as soon as the last sowing of peas appears above ground another should be put in. A small pinch of lettuce seed should be sown about every fortnight so as to maintain a constant supply.

—Royal Horticultural Society's Bulletin.



Hall of Memory, Birmingham.

A Farewell.

THE final Symphony Concert of the series of eight which the City of Birmingham Orchestra is giving at the Town Hall, Birmingham, will be heard on Friday evening, March 28, at 7.30 p.m. This will be Adrian Boult's farewell appearance as conductor of the Orchestra, before taking up his appointment as Music Director to the B.B.C., and after the performance a short valedictory ceremony will be broadcast, including the farewell speeches. The programme, which is entirely devoted to Beethoven, contains the *Eighth Symphony in F*, the *Coriolanus Overture*, and the *Fourth Piano-forte Concerto*. The *Concerto* will be played by Dr. Ernest Wolff, who is not a newcomer to Birmingham, although he is better known in Germany, Holland, and Austria. He has made a study also of the harpsichord, and has recently founded in Berlin a Trio for the performance of old music by that instrument, viola d'amore, and viola da gamba.

Music from Industry.

AN afternoon programme on Saturday, March 29, is to be provided by the Metropolitan Works Brass Band, under its new conductor, Mr. I. Perrin. All the twenty-eight members of the band are employed at the Saltley Works of the company, and when it is remembered that practice and rehearsal work is done by the men in their leisure time, the band's undoubted efficiency is a great tribute to their enthusiasm. The band is giving a typical 'Saturday afternoon' performance in which it will be supported by Mason and Armes, the entertainers with a piano, and Percy Thompson (baritone).

'Scents and Nonsense.'

THIS short musical comedy extravaganza will be broadcast from the Midland and London Regional transmitters on Tuesday, March 25, the artists taking part being Donald Davies, John Rorke, Colleen Clifford, and Molly Hall, together with the Studio Chorus and Orchestra. I could tell you the whole idea of the show but, after all, most musical comedies have the same recipe—usually as follows: Scrape the mould from an old plot, add a dash of verve in the shape of a juvenile lead, from the upper crust of society, sweeten with a leading lady (if she can sing and act, so much the better), decorate tastefully with an orchestra and a half-baked chorus, whose apparent age should be taken with a grain of salt, and warm up with a few chestnuts from an over-ripe heavy father. The result will be eagerly devoured.

A Midland Regional Broadcast of

DR. ADRIAN BOULT'S FAREWELL to the CITY OF BIRMINGHAM ORCHESTRA

The Trades Exhibition Broadcasts.

ON Tuesday, March 25, at 6.40 p.m., we begin a weekly outside broadcast from Bingley Hall—the home of the National Trades Exhibition, which is to run from March 24 to May 17. There is always something infinitely stirring in the playing of a first-class military band, and particularly so when the atmosphere of an outside broadcast is added. It is hoped to relay one performance, at least, of each of the eight premier bands that have been engaged to play during the Exhibition, and in addition, immediately prior to the military band programmes, a short period of light music by the Haydn Orchestra, which is to play regularly in the Annexe. The band which will provide the programme on March 25 is that of H.M. Irish Guards, under the direction of Lieut. I. L. T. Hurd. It is certain of a warm welcome, not only by its visible audience in the hall, but also from its hosts of unseen listeners, for it is no stranger to Birmingham, having fulfilled practically its first public engagement there in April, 1901, a year after the formation of the regiment. On that occasion—nearly thirty years ago—it was the management of the Trades Exhibition who were responsible for its appearance.

Modern Musical Comedy.

THE programme at 9 p.m. on Wednesday, March 26, has a distinctly modern flavour, selections from those popular successes, *The House that Jack Built*, *Follow Through*, *This Year of Grace* and *Dear Love*, being among the items to be played by the Midland Regional Orchestra. The latter selection should have a more than ordinary interest to Midland listeners, for it was at the Theatre Royal that the play was first produced last autumn and acclaimed an instantaneous success by enthusiastic Birmingham audiences. The vocalists are Effie Ashman and George Dawkins, both of whom have won local laurels with operatic societies. Mr. Dawkins will be remembered for his interpretation of the part of Jozsi in *Gipsy Love* when it was revived a few months ago.



E. O. Hoyle

MR. ADRIAN BOULT,

who will make a farewell appearance as conductor of the City of Birmingham Orchestra, on March 27.

Popular Favourites.

A PROGRAMME with the title of Popular Favourites is to be broadcast for listeners in the Midland Region on Sunday, March 23, at 9.5 p.m. It has been designed to include many of those beautiful tunes which have their appeal in the fact that they are known and understood by the majority of listeners. The items have been selected mainly from the long list of 'requests,' which is constantly growing, and include the ever-green *William Tell Overture* and *Sylvia Ballet Music*, and the haunting *Londonderry Air*. The programme also includes songs by Megan Thomas, and violin solos by Jan Berenska.

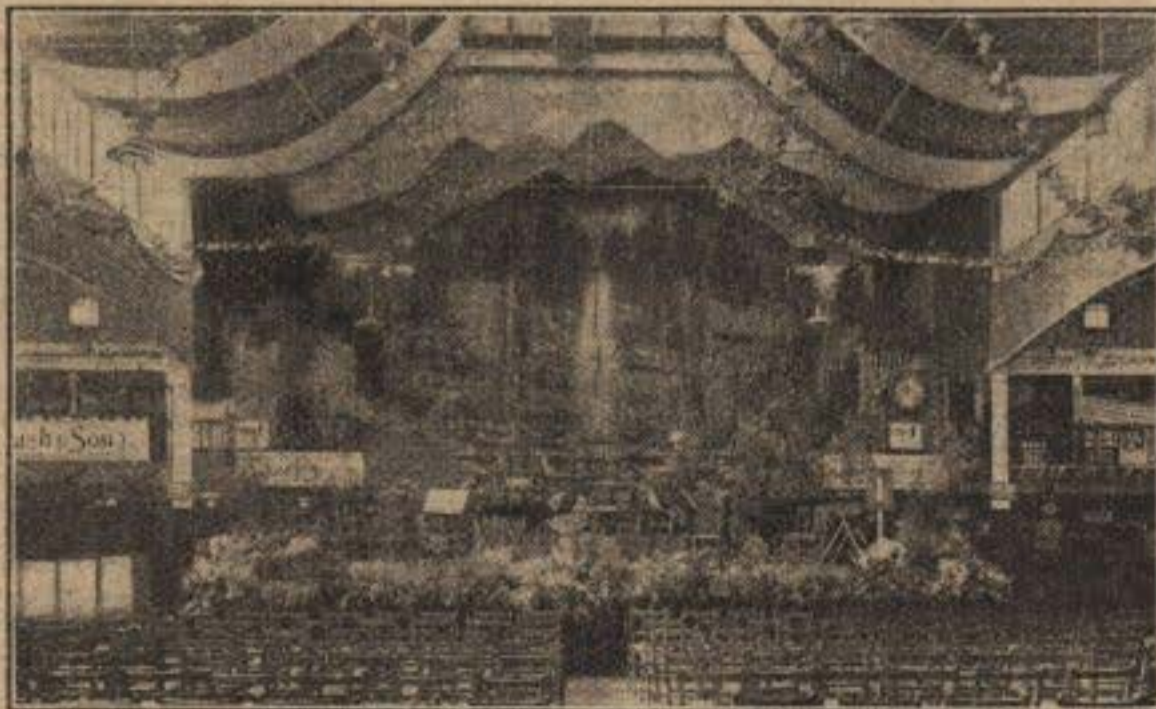
Other Items.

THE City of Birmingham Police Band contributes a popular programme of military band music on Sunday afternoon, March 23.

The lunch-hour performances by the Studio Orchestra are proving increasingly popular. The programme on Wednesday, March 26, will include items by Kathleen Hartley (contralto) and Wilfred Ridgway (piano-forte); on Friday, March 28, Sinclair Logan (baritone) will contribute a number of songs.

After a long absence from the programmes, Pattison's Salon Orchestra, under the direction of Norris Stanley, will be relayed from the Café Restaurant, Corporation Street, Birmingham, on Saturday, March 29. This performance, we hope, will be the first of another series of weekly features.

'MERCIAN.'



F. R. Logan

THE BANDSTAND AT THE NATIONAL TRADES EXHIBITION in the Bingley Hall, from which there will be a series of weekly relays, starting on Tuesday, March 25.

An Outside Broadcast from Corwen.

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to take part in a

FESTIVAL OF WELSH HYMNS AND SONGS



The Park Hall, Cardiff.



Mr. FRANK HODGES.

whose speech on Industrial Prospects will be an important feature of the relay from Aberdare, on March 27.

West Country Programme.

ANOTHER West Country Musical Programme has been arranged for Friday, March 28, when, between 10.40 and 11 p.m., duets by Edna Wilson (soprano) and William Parsons (baritone) will be heard, and also violin solos by Mr. Frank Thomas. Mr. Thomas is leader of the Station Trio and lived in Bristol previous to the formation of the National Orchestra of Wales.

Community Singing.

THE National Orchestra of Wales is to take part in a *Daily Express* Community Singing Concert which will be relayed from the Capitol Cinema, Cardiff, on Sunday evening, March 23, and part of which, between 9.5 and 10 p.m., is to be broadcast to listeners in the Western Region. The singing will be conducted by Mr. Gibson Young, and the soloist will be Tudor Davies (tenor), who, it will be remembered, took part in a similar festival at Cardiff in 1926. A special feature of community singing in Wales is the manner in which voice-parts are taken up without previous coaching.

Coleridge's Works.

COLERIDGE'S associations with Bristol and the West Country will be the subject of the fourth of the series of talks on 'Bristol Library,' which Mr. James Ross is giving on Friday, March 28. Bristol Library has a unique collection of the works of Coleridge, and these will be referred to in the course of the talk, as will also the lives of Southey, Lovell, Wordsworth, and Charles Lamb, all of whom were friends of Coleridge. This talk will be particularly interesting to those who heard the previous talks on the associations of Coleridge and Wordsworth with the West Country when they were living in the picturesque village of Nether Stowey in the Quantocks, and also a feature programme, broadcast some time ago, entitled 'Quantock Ghosts,' the scenes of which were laid in a house in the same village.

Aberdare Chamber of Trade.

SPEECHES at the Coming-of-Age Banquet of the Aberdare Chamber of Trade will be relayed from the Memorial Hall, Aberdare, on Thursday March 27, at 8.10 p.m. Mr. W. M. Llewellyn, will propose the toast 'Our Guests,' the response being made by the chief guest, Mr. Frank Hodges, who, as the Bank of England nominee on the Securities Management Trust, Ltd., and a member of the General Electricity Board, will make an important speech on industrial prospects. Mr. H. G. Hall, Civil Lord of the Admiralty, will also speak. Aberdare is well known for its tin works, but few people may be aware that it is the only place in Wales where miners' safety lamps are made.

Sailing Ships.

A SUBJECT of absorbing interest to listeners on both sides of the Channel will be dealt with by Captain Charles E. Harris on Thursday, March 27, at 6 p.m., in a talk entitled 'Sailing Ships.' Captain Harris served on one of the last of the big wind-jammers, and holds the Board of Trade Certificate of Extra Master (Ordinary), with authority for command in sailing ship or steamer. He will tell stories of ships and sailors, among them being one of the oldest and most strongly-rooted superstitions of the sea. The old sailor-man, still to be met on the docks at Cardiff, Swansea, and Bristol regards the steamer-man as uninitiated, and goes so far as to prophesy that new means will be found of working a press of sail, and that the romance of seafaring will come into its own again. Captain Harris, who is no stranger to the microphone, last year gave a series of talks on 'Q' Boats.

Week's Good Cause.

AN appeal for the Bristol Home for Lost and Starving Dogs will be broadcast on Sunday, March 23, at 8.45 p.m. The Home was founded forty-three years ago as a result of an accident to a dog in the centre of the city, when some good Samaritans started a home with a capital of £5. Since that time over 127,000 animals have been cared for.

An Afternoon Concert.

MISS IRENE BONAS (soprano), who, with Miss Mary Lyon (pianoforte), is taking part in the afternoon concert on Wednesday, March 26, was well known for her concert work among the wounded during the War. She has also sung at recitals given by notable organists, including Alfred Hollins and Arthur Meale.

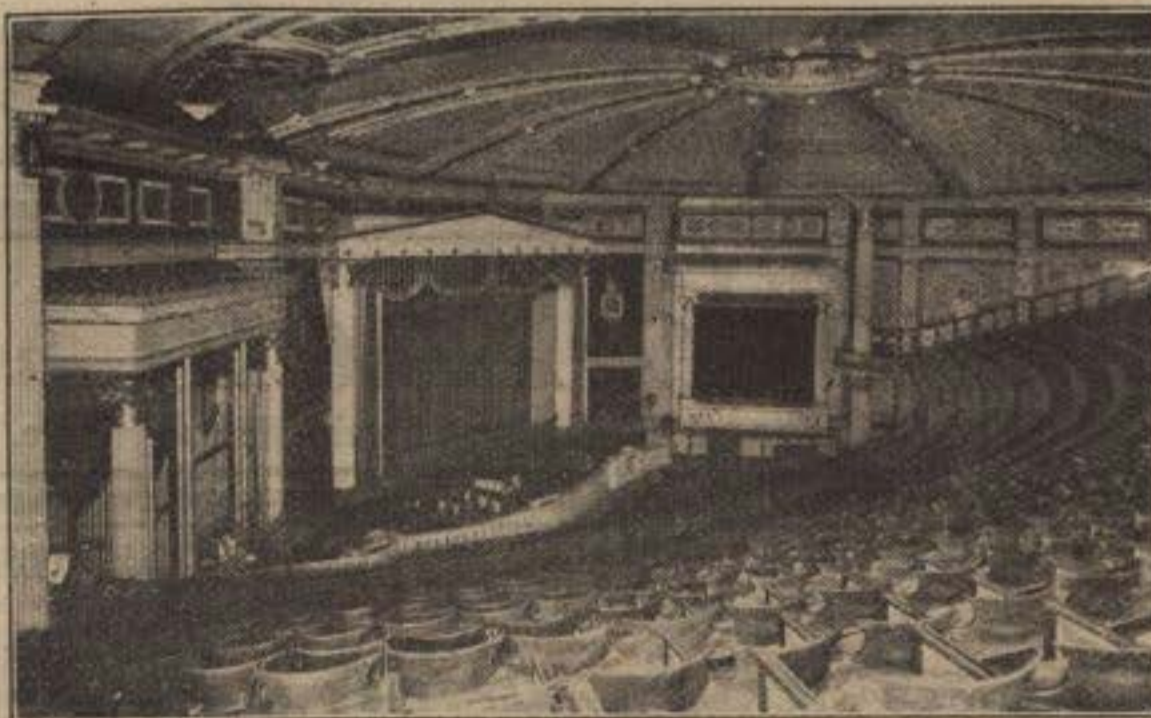
'STEEP HCLM.'

Cymanfa Ganu.

THREE thousand people are expected to take part in a Welsh Singing Festival of Hymn Tunes and National Airs which will be relayed from the Pavilion, Corwen, on Thursday evening, March 27. They will come from the surrounding districts as far away as Ruthin, Bala, and Llangollen for the Festival, which has been arranged to assist the Welsh National Memorial to Owain Glyndwr, the greatest and most popular of Welsh heroes. It was at Corwen, 500 years ago, that Owain Glyndwr raised his standard and began his fight for Welsh independence and Welsh culture, and the broadcast, which is timed to begin at 7.45 p.m., and will be under the direction of Mr. W. S. Gwynn Williams, will no doubt be a memorable one. There will be a picked choir of 800 voices, and the singing will be accompanied by an orchestra of about twenty-five members.

National Orchestra of Wales.

LISTENERS to the National programme as well as those in the Western Region, are to hear a concert by the National Orchestra of Wales between 3.30 and 4.45 p.m. on Saturday, March 29, when the singer will be William Parsons (baritone). At 7.45 p.m. the same evening the Orchestra is giving a concert in the Central Hall at Tonypandy. Tudor Davies (tenor) will be the singer, and the concert will be broadcast from Cardiff and Swansea.



Town and Country Shows.

THE AUDITORIUM OF THE CAPITOL CINEMA, Cardiff, from which a community singing concert, with the National Orchestra, will be relayed on March 23.



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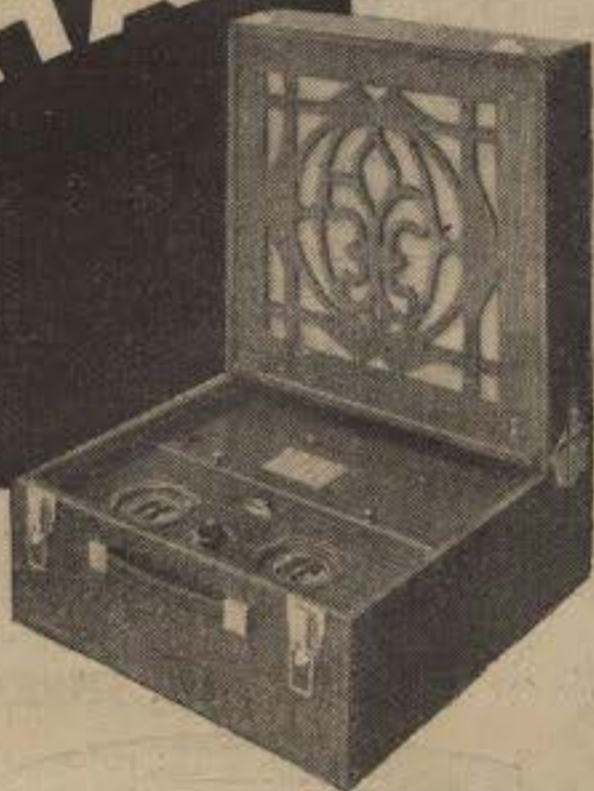
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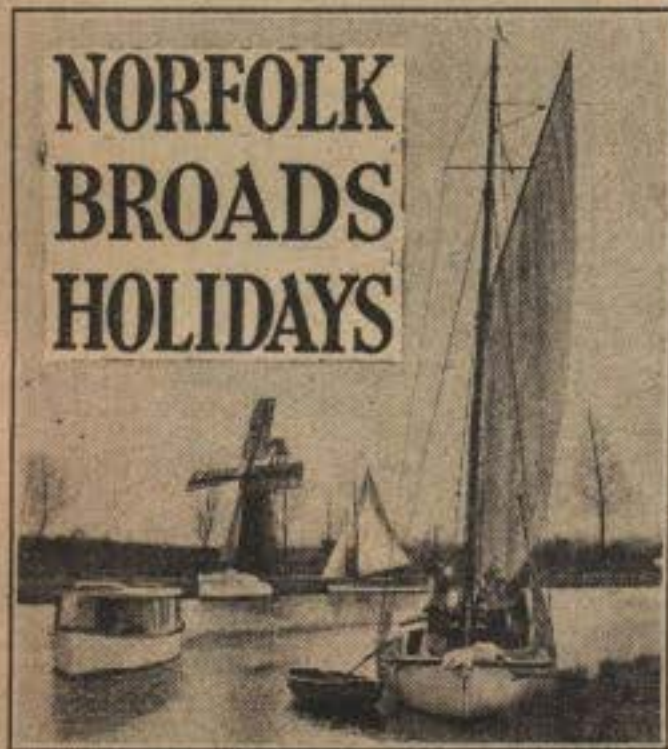
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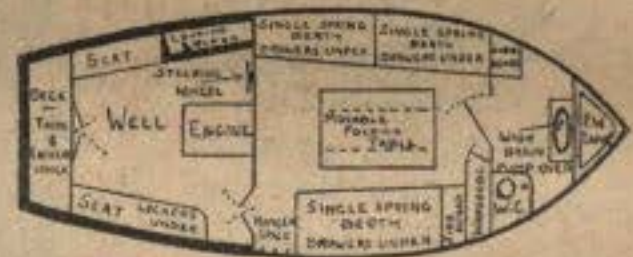
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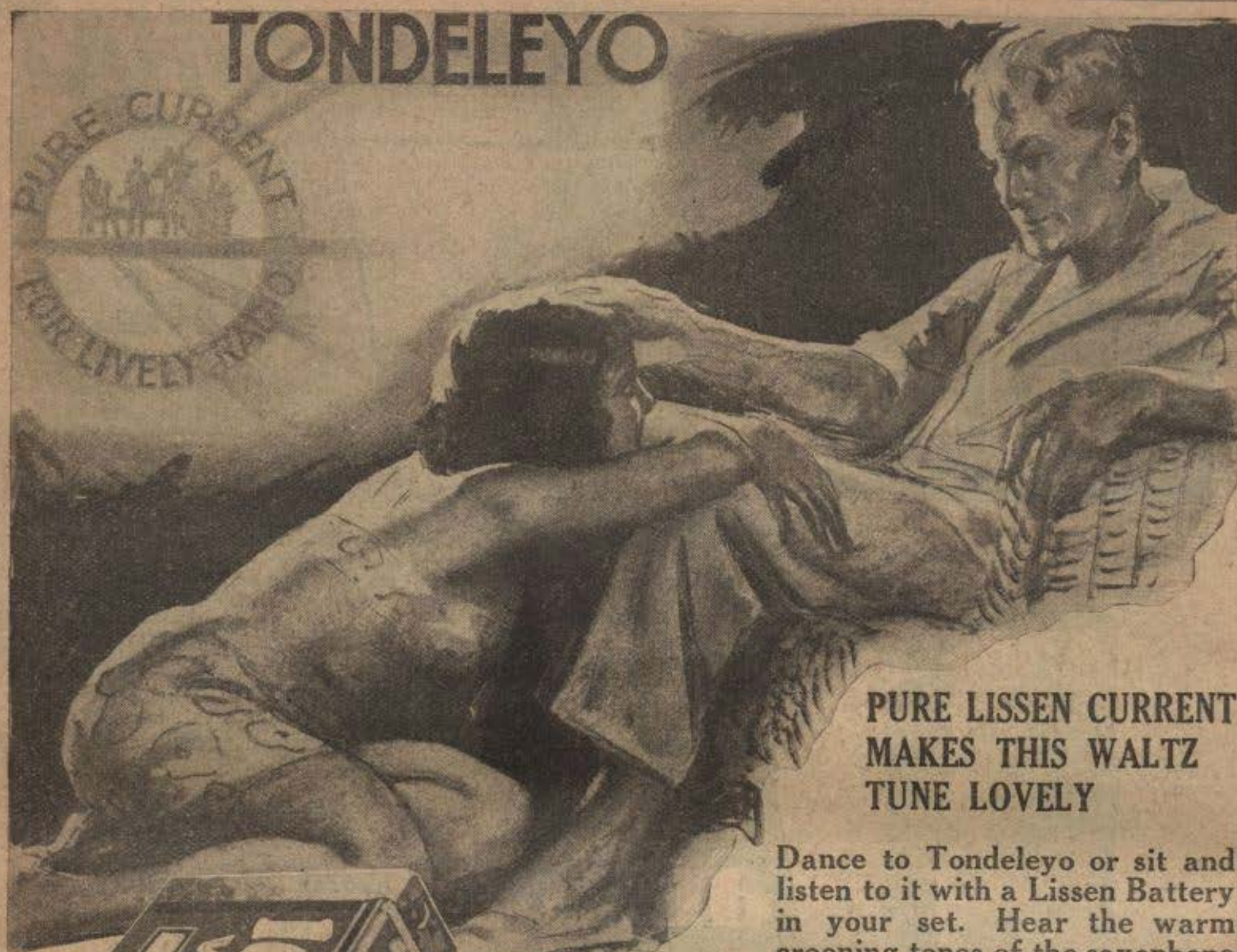
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s.	d.	s.	d.
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100 volt ..	13 0	12 volt ..	2 3
120 volt ..	15 6	15 volt ..	2 9



PERTRIX, LTD., BRITANNIA HOUSE, SHAFTESBURY AVENUE, LONDON, W.C.2.

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TONDELEYO



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Purity in the current used for radio H.T. is essential. Lissen Battery Power is pure. There is never a sign of ripple in it, never a trace of hum. It is noiseless all the time. Its big cells yield power that seems inexhaustible.

There is no purer power for radio than Lissen Battery Current. It gives you clear-cut dancing rhythm for your feet to follow or intrigues you to listen, knowing that there are lucky dancers near the microphone moving to the same enticing music.

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120 volt	15/10
36 volt	4/6
60 volt (Super power)	13/6
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