

This week is Grand National Week: use the 'Radio Times' air-plan.

THE
RADIO TIMES
 THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

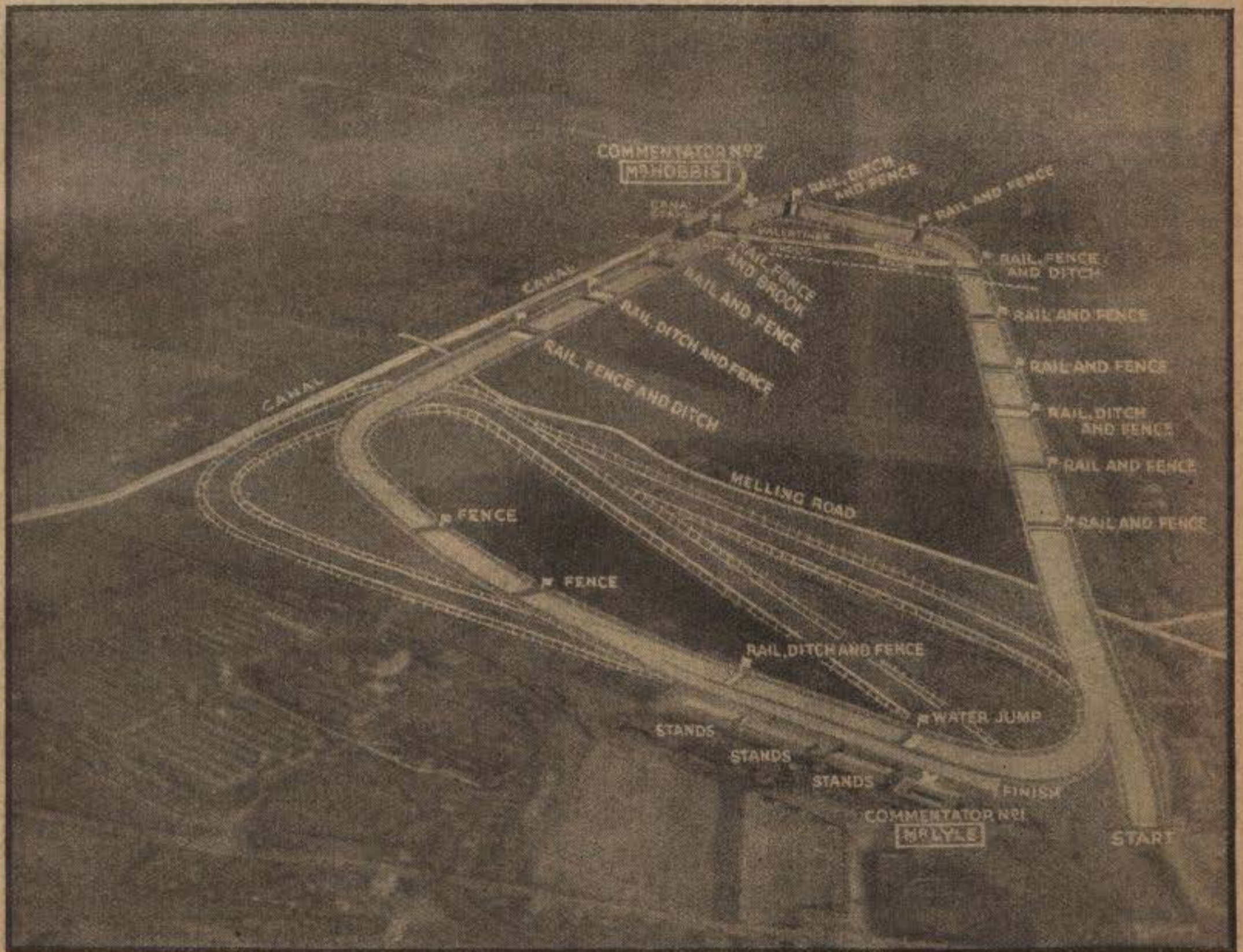
Vol. 26. No. 338.

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

MARCH 21, 1930.

Every Friday TWO PENCE

FOLLOW FRIDAY'S 'GRAND NATIONAL' COMMENTARY ON THIS PLAN



The Grand National Course seen from the air. The white dotted line short of the Canal Stand indicates where Mr. Hobbs will 'take over' from Mr. Lyle in this year's double commentary. The horses run twice over the course, and the total distance covered is 4 miles, 865 yards.

ROME-



**CLEARER
& SWEETER
THAN EVER**
with this new
**HIGH
POWER
BATTERY**

Another advance in H.T. Battery production for High Power sets.

Research has enabled us to produce the **High Power Sixty** which will give 40% greater service on high emission receiving sets than our famous Popular Power batteries at a small increase in price.



In 60 Volt units only.
Tapped at 0, 15, 27, 39,
51, 60.

High Power Sixty - 15/6

Popular Power Sixty - - 13/6

The FERRANTI

A.C.
Mains
Receiver



Available for Alternating Current Mains only. Voltages: 200-250. 40 cycles or over. In Oak, £25. In Mahogany, £26. In Walnut, £26. Royalty £1 extra.

MODEL 31

The Ferranti A.C. Mains Receiver is a 3-Valve Set giving reproduction nearly true to life. It relieves the user of the constant expense and inconvenience of battery charging and renewals. Reliable in operation, it requires no technical skill to manipulate and there are no maintenance charges.



Electro
Dynamic
Speaker

Models:
A.C. £18 0 0
D.C. £14 10 0

Designed for those who desire quality of reproduction above all else, the Moving Coil Speaker is capable of exceptionally good performance. This Speaker in conjunction with the Ferranti A.C. Mains Receiver constitutes a radio combination difficult to excel.

FERRANTI LTD. HOLLINWOOD LANCASHIRE

NOW a steel which gives a super-cutting rustless edge

Darwin

PATENT COBALT HIGH SPEED STEEL

Safety Razor Blades

World-famed manufacturers use Darwin steel wherever super-cutting and durability is required. The brains that produced the Darwin super machine tools which are sold all over the world in spite of high duties, have now perfected the same quality in their razor blades. Thus providing, for the first time, a super-cutting rustless edge with a longer life.

Test the luxury of a shave with a Darwin blade made from the most perfect steel yet produced! To encourage an early test we are offering very valuable prizes in a simple competition to those who buy NOW.

USE A DARWIN AND WIN A CAR

What you have to do to take part in this competition.

From the 15 uses listed below choose the right for which you consider the new steel could be used to the greatest advantage.

- | | | |
|----------------------|--------------------------|--------------------|
| Safety Razors. | Door Furniture. | Entree Dishes. |
| Safety Razor Blades. | Packet Knives. | Radiators. |
| Cutlery. | Window Fittings. | Table Lamps. |
| Bathroom Fittings. | Electric Light Fittings. | Wardrobe Fittings. |
| Car Fittings. | Dish Covers. | Machine Tools. |

Write them down on a sheet of notepaper now, giving your first choice FIRST, and the seven others in order of merit.

Also give the name of another article which you consider could profitably be made from DARWIN STEEL.

Fill in your name and address and that of your dealer. Buy a packet of five Darwin Blades (cost 2/5); attach the empty packet, and send to—

Competition Dept.,
DARWIN, LTD.,
Fitzwilliam Works,
SHEFFIELD.

SEND IN YOUR ENTRIES NOW!
Closing Date April 22nd.

The result will be decided by popular vote and prizes awarded to the nearest.

A special prize will be awarded for the best suggested new use for DARWIN STEEL.

You are entitled to one attempt for each packet of blades.

In case of a tie due notice will be taken of the suggestion sent in by the competitors in the awarding of the prizes.

The decision of Darwin, Ltd., will be final and legally binding, and no correspondence can be entered into.

The result will be published in the Press.

- PRIZES**
- 1st **AUSTIN 12** SALOON £320
fitted with De Lavaud Free Wheel Differential. Additional Value £20
 - 2nd **AUSTIN 7** SALOON £140
 - 3rd **COLUMBIA** RADIO GRAMOPHONE £100
 - 4th **COLUMBIA** CONSOLE GRAMOPHONE £27-10
 - 5th **TYPEWRITER** ROYAL PORTABLE £14-14
 - 6th **PHILIPS ALL** ELECTRIC WIRELESS SET £12-10
 - 7th **ONYX STAND** with WATERMAN PENS £6-15
 - 50 DE LUXE DARWIN HOLDERS IN CASES, 15/- each

D9 A British Company employing British Capital and British Labour.

NEW *The VALVE with the* VENETIAN SCREEN

*brings distant
stations nearer!*



One-piece construction, no multiplicity of spot-welded joints (often the cause of parasitic noises, humming, crackling, etc.), pure, silent performance.

Slats (instead of round wire) placed edgewise giving a clear unresisting passage of electrons flowing from the filament to the anode. The wide surface of the slats afford perfect electrostatic screening.

Here is the Lissen new Screened Grid Valve which is going to revolutionise all ideas of distant signal reception. Instead of the usual round wire for screen, Lissen have employed a one-piece pressed screen composed of thin flat slats. By this construction the passage of the electrons on their way to the anode is clear and unrestricted because the frontal area of the slats is only of knife-edge thickness—in distinct contrast to the whole diameter of the wire in an ordinary screen which offers undesirable resistance.

On the other hand the breadth of the slats as opposed to the diameter of the round wire considerably increases the efficiency of the screen eliminating capacity between the anode and the grid. In this way the essential features of a screened grid valve, i.e. to reduce capacity between filament and anode, and to prevent self-oscillation, are developed and improved in the highest degree.

Have perfect stability, louder signals, longer range and silent working in your H.F. stage with the Lissen New Screened Grid Valve—the valve with the venetian screen.

S.G.215, 2 volts 22/6

Obtainable at any of the 10,000 Lissen radio dealers.

LISSEN

NEW PROCESS
VALVES

LISSEN LIMITED, Worples Road, Isleworth, Middlesex.
(Managing Director: T. N. Cole).

FOR EXTRA VOLUME WITHOUT INCREASING BATTERY POWER REPLACE YOUR POWER VALVE WITH A NEW LISSEN POWER PENTODE
P.T.225—17/6.

OTHER TYPES
AND PRICES:

H.210—R.C. and H.F. 10/6. H.L.210—H.F. and Detector 10/6. L.210—L.F. Amplifier 1st Stage 10/6. P.220 Power Valve 12/6.
All other types available shortly.

Factories also at Richmond (Surrey) and Edmonton.



THE RADIO TIMES

Vol. 25. No. 338.

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

MARCH 21, 1930

Every Friday. TWO PENCE.

DANCE MUSIC: A SHORT LIFE AND A GAY ONE

By HARVEY GRACE

IN *The Radio Times* of February 21, Mr. G. E. Boyce raises a question that no doubt puzzles many listeners. He says: 'We all know that dance music never survives after its rocket-like rise to popularity, but nobody seems to know why. Some explain it by saying that dance tunes are not music, but just a noise; but they are surely biased. In my estimation, shared by many, the melodiousness of tunes like "Song of the Nile," "The Pagan Love Song," and "Love, your spell is everywhere," is equal or superior to the classical airs of Bach, Beethoven, and such composers. Why, therefore, such dance tunes cannot enjoy a longer life of fame I am very curious to know.'

Doesn't Mr. Boyce unconsciously get very near to a part of the explanation when he speaks of dance music's 'rocket-like rise to popularity'? His figure is a good one; nothing could be more like the brilliant ascent of a rocket and the quickly-ensuing fall of the stick than the sudden vogue and the almost as speedy flop of a song and dance 'winner.' Let us look at a few of the reasons for this appalling infant mortality among present-day dances.

There are two brands of popularity: first, that achieved by merit, usually with very little help, and sometimes even against opposition. The popularity of the classics in every branch of art is of this type. It grew slowly, and (partly because of this slow growth) it sticks. The other kind of popularity is the reverse in every respect. Merit hardly counts. The chief factor is advertisement, and of all advertising methods dance music 'plugging' is the most flagrant. Like all other advertising, it is based on the sound psychological principle that you have only to repeat a thing often enough and loudly enough in order to make a host of people swallow it, no matter whether it be a pill or a policy. There is this difference, however. We need not read advertisements, but if we frequent variety theatres and dance halls we cannot escape the 'plugger.' We may be irritated by his insistence on a tune, but before we leave we've got it—or, rather, it's got us. This is not real popularity, of course. It is a mere obsession. We may hate the tune even while we hum it.

The 'plugger' sells his wares, but his methods kill its chance of enjoying a long life. Not even the best of the classics could stand the wear and tear of such intensive propaganda, for against the proverb that tells us that a thing of beauty is a joy for ever, we may set two others: you may easily have too much of even a good thing; and enough's as good as a feast. The popular songs and dances of thirty years ago may or may not have been better than those of the present time, but they certainly lasted longer, because (1) they were fewer in number, whereas today the market is overcrowded, and (2) their popularity was genuine, and not of the spurious engineered type of today. On second thoughts, however, I suggest that quality was a factor. Many of these old music-hall tunes have lately been revived with surprising success. Even more significant is the fact that the middle aged among us have no difficulty whatever in remembering dozens of the popular

The syncopated dance number of today is tomorrow almost forgotten. Mr. Grace replies to a listener's query, 'Why this appalling infant mortality among present-day dances?'

dance tunes and music-hall songs of our youth. How many young people of the present time will remember thirty years hence the 'hits' of today? Very few, I imagine, and one reason is to be found in the strong family likeness that marks all but a very few present-day dances. Mr. Boyce mentions three with claims in the matter of melodiousness, but I think most people will agree that in modern dance music as a whole the effect lies in the instrumentation and rhythm rather than in the melody. Here lies its weakness. The available instrumental effects are far from being inexhaustible, and we soon weary of the muted trumpet, the comic touches of the saxophone, the constant thrumming of the banjo, etc. On the rhythmic side there is even greater monotony. The syncopation almost invariably consists of a kind of hiccupping effect which (as Mr. Ernest Newman recently reminded his *Sunday Times* readers) was used (or rather abused) by composers centuries ago. Dance music enthusiasts talk of syncopation as if it were a new discovery made by the bright spirits of Tin Pan Alley and Charing Cross Road. Bless their innocent hearts! Classical music, from Bach downwards, is full of syncopation and cross rhythms of a subtlety and complexity compared with which the dance music type is simply childish.

As to dance music being 'real music and not a mere noise,' one can readily admit that this is true of the best specimens. I am not a dancer, but I have sampled many hundreds of dances on the gramophone and by wireless. The best I enjoy very much, but my complaint is that for every one that is really fresh and original, there are many dozens that are stereotyped. They are compiled rather than composed, the ingredients being scraps from more successful specimens.

Comparisons between the best of modern dance tunes and the melodies of the classical composers is futile, because the differences are in kind rather than in quality. The dance tune is bound to run on certain rather narrow lines,

or it would not be successful as a medium for dancing. To make matters worse, there is practically only one dance today—the fox-trot and its variations—whereas not many years ago there were at least half a dozen. The composer of dance music has, therefore, a very restricted scope. The classical composers' melodies, on the other hand, are in every conceivable form and mood. There are, however, certain facts that partly explain why the tunes of the great composers are at least likely to be better than those by the much lesser men who write our popular songs and dances. First, composition is an art, a science, and a full-time job. The great composers made the most of their natural gifts by years of study of composition in all its branches, and so knew their job from A to Z. Dance tunes are usually produced by men who are not trained musicians. Some of them, in fact, boast of their inability to play (or even to write down) the tunes they manage to evolve by a series of one-finger experiments at the piano. The harmony and orchestration are added by other hands. Many dances are thus produced by a small syndicate—Al. A., Lew B., and Ted C. Can this be called composition? And is the result likely to equal that produced by a single gifted and skilled personality who does the job from start to finish off his own bat? Moreover, the melodies of the great composers are far more than mere tunes. Many of the best of them play their part in an extended work. Beethoven's best tunes, for example, occur as constituents in symphonies and sonatas, and they were conceived, not as self-contained entities, but as material for development, and in order to provide contrast to other themes in the same work.

Readers who have even glanced at any of the countless sketches left by Beethoven will realize that the enduring quality of his best tunes is due to the labour he spent on them, reshaping and touching-up over and over again until he was satisfied that he had made each one a perfect thing of its type, with its climax, points of repose, and other constituents justly balanced and placed. Beethoven was not alone in labouring thus, although he was more than ordinarily painstaking. The point is that the construction of a fine tune is a matter of skill and training no less than of originality.

Finally, let us return for a moment to that 'rocket-like popularity.' Is it not a common experience that the things in life that we like best—friends, books, pictures, work, food, etc.—are not usually those that attracted us most on first acquaintance? The test is durability and wearing quality; and the instant appeal of dance music often dooms it to early oblivion.

Another fatal defect in present-day dance music is that its quality is too often on a level with the illiterate jingles that serve as refrains. Here is a gem from a recent hit:—

'Physically you appeal to me,
Mentally you seem ideal to me.'

A 'lyric' of this type, with music on a similarly low level, may achieve 'rocket-like popularity,' thanks to the 'plugger'; but the stick will certainly be on its way down very soon.



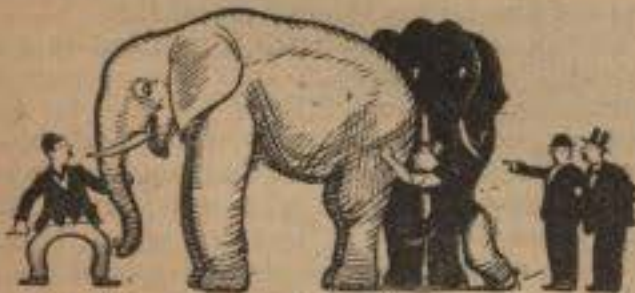


Tragedy of the Armada.

IT seems that listeners approved the broadcasting of *Pompey the Great*. The play of fine language, whether poetry or prose, shares the honours of the microphone with the specially written wireless play of the *Carnival* or [Squirrel's Cage type. *Pompey the Great* is to be followed, on Tuesday, April 1 (Regional), and Wednesday, April 2 (National), by John Masefield's poetic tragedy, *Philip the King*. The king of the play is Philip the Second of Spain. The scene is 'a little dark cell' in the palace at Madrid. Philip is waiting for news of the Armada. He prays for the success of Spain. The spirits of dead friends and of slaves who have died working gold in the Americas haunt him, but he refuses to admit that the Armada can fail. An English prisoner brings vague news of victory which sets the bells of the city ringing, but among the gathering crowds appear the survivors of the disaster to the fleet. The play contains some of the most beautiful dramatic poetry in the language and plenty of scope for such an enterprising producer as Mr. Peter Creswell, who will be in charge.

If You Aspire to the Drama.

THE Friday series of talks by Desmond MacCarthy on 'Modern Drama' must be a very popular series, for since some optimist remarked that 'Every man has at least one play in him,' the world and his wife have turned their hands to the drama. Visit a manager's office and you will find plays stacked there in bulk—and yet the cry is 'Where can we find plays?' The shortage of new plays is not due entirely to stupidity and lack of courage in the pundits of the theatre. The average amateur playwright seems to have no idea of construction and, if possible, even less of dialogue. In view of the fact that most people today have the opportunity for regular attendance at the theatre, this is astonishing. A bundle of new plays discloses dialogue which is, literally, unspeakable, demands for settings which no scenic apparatus devised as yet could satisfy, a lamentable ignorance of the ordinary requirements of construction. Recently, a manager of our acquaintance showed us a poetic tragedy of Burmese life submitted to him by a lady of Letchworth; this piece was in seven acts; it would have taken five hours to



'Among the dramatis personæ.'

play, and the long list of *dramatis personæ* included the item 'at least two elephants.' The drama needs always infusion of new blood, but people must give up the idea that playwriting is an easy business. In reality it is an exhausting, disillusioning and fascinating art which, except in rare cases of natural genius, requires years of close study. Talks like those by Mr. MacCarthy, who is a writer and dramatic critic of long experience, should be of great help to the would-be playwright.

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Divas in Downing Street.

EUROPE'S most famous opera singers are, on April 27, to take part in a concert at 11, Downing Street, when the Chancellor of the Exchequer and Mrs. Snowden entertain those connected with the Covent Garden Opera Season, which opens on the following night, April 28. Owing to limitations of space there will be a small chamber orchestra, conducted by John Barbirolli. We hope later to be able to give more precise details of this unique concert, which will be relayed from No. 11 to all stations.

A Zeppelin Raid in Vaudeville.

THE days of the War will be recalled by two vaudeville programmes in the week beginning March 31. On Friday, April 4, Mr. Philip Ridgeway presents the third of his music-hall 'revivals' under the title of 'A Music hall in Wartime.' This programme, like the first two, has been written by Mr. Ralph Neale. Though the dialogue and 'effects' (which include a distant air raid) will be 'in the period,' we may rely upon the songs themselves to awaken our memories. It is amazing the power music-hall choruses have to re-create a period. Listening the other day to *Oh, Oh, Antonio*, *In the Twilight*, and *Yip-i-addy*, we had to wipe our spectacles (but then, everyone knows how sentimental we are about the past!).

Violet Loraine in a Revue.

MEMORIES of 1914-1918 will be awakened also by the revue which forms part of the programme on Tuesday, April 1. This will introduce to the microphone Miss Violet Loraine who, as 'star' of *The Bing Boys*, was one of the leading personalities of the wartime theatre. Those were the days of 'long runs.' Home on leave meant either *The Bing Boys* or *Chu Chin Chow*. The revue in which Miss Loraine will play the lead on April 1 has been specially written by Eric Little (better known in Fleet Street under another name), with music by William Walker and George Posford. Mr. Walker is a member of 'That Certain Trio' which has made such a success at the Palladium, the Cafe de Paris, and from Savoy Hill. Mr. Posford is the young composer responsible for the music of *The World We Listen In*. Both the above programmes will be heard from the London and Midland Regional transmitters.

Revue Refuses to be Dead.

BY now the opening fanfare and modest slogan of *Diversions* will be familiar to listeners who, it is to be hoped, are consoled by this new entertainment for the passing of the 'Surprise Item.' Tomorrow's second effort, with its first broadcast of a talkie and the final scenes of the Gilbert and Sullivan season, touches a high level of interest. Many of the items in future *Diversions* will be of such a topical nature as to be unannounced in *The Radio Times*. The spirit of surprise will therefore be kept alive. The fourth programme in the series, on Saturday, April 5, is to include an excerpt from Jack Hulbert's successful revue *The House that Jack Built*. They say, round the stage doors and in places where men talk with long faces about the theatre, that revue is dead; yet, somehow, showmen like Cochran and Hulbert seem to keep it actively alive.

Talking about Parrots.

AS the result of the public interest in parrot-disease, several quite nice parrots of our acquaintance have become too swollen-headed for words. What a curse is publicity (true! true!). It may not be remembered that the B.B.C. once had a



'The parrot became dumb-struck.'

parrot. Polly belonged to the Children's Hour, the notion being that she might entertain the tiny ones when Uncle Columbus could think of nothing more to say. She was chosen among all parrots for her flow of high-class language. Great hopes were entertained for her. Some said she would supersede Sir Walford as the most popular talker. Tommy Handley, hinted others, was becoming nervous about his position as favourite comedian. But, once at Savoy Hill, that parrot became dumb-struck. Perhaps she was afraid of being controversial, or of being confused with modern chamber music. Whatever the reason, she never spoke again—only made odd noises like a dissatisfied listener expressing his opinion. One day she was seen no more. As far as we know, Polly was the only pet ever allowed at Savoy Hill, except Nelson, the famous B.B.C. cat which lost an eye defending the effects studio against a rat and finally got the worst of an argument with a taxi.

As Soon as Handel was Mentioned . . .

SCARLATTI'S music, played by Mrs. Norman O'Neill, is the subject of the 'Foundations' for the week beginning March 31. When Handel, still a very young man, was in Italy, enjoying the applause of the theatres and the patronage of the eccentric Cardinal Ottoboni, he was invited to a harpsichord contest with this Domenico Scarlatti (son of the great Alessandro). Both played so well that the victory was awarded to neither, and the contest, gathering interest and intensity, was transferred to the organ. So exquisitely, then, did young Handel perform that ever after Scarlatti would reverently cross himself at the mention of Handel's organ playing.

An Alfred Reynolds Programme.

ON Friday, April 4, the National programme will include a concert of music by Alfred Reynolds. Mr. Reynolds, like so many of our British composers, is a man of the theatre. He has for some years been musical *aide-de-camp* to Sir Nigel Playfair at the Lyric Theatre, Hammersmith. We missed him in connection with Sir Nigel's brightly unromantic version of *The Lady of the Camellias*. Poor lady, she was butchered to make a Hammersmith holiday! Mr. Reynolds would surely have contrived better music than hashed-up Puccini for the entr'actes. His own music for *The Duenna*, *Riverside Nights*, and other pieces was delightful. He himself will conduct the orchestra on the 4th.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Brahms and 'The Tenth.'

WHEN Oskar Fried conducts the Royal Philharmonic on Thursday, April 3 (Regional), his programme will include Brahms' First Symphony. Brahms had reached the age of forty-four before he was heard in the symphonic form. He realized, of course, that only the greatest musical material can bear the strain symphonic form imposes upon it. There was, too, the unattainable example of Beethoven immediately behind him. 'I shall never compose a symphony,' he said: 'you have no idea how the likes of us feel when we hear behind us the tramp of a giant like him.' Nevertheless, in all he wrote four symphonies before he died—four of the greatest symphonies, other than Beethoven's, ever written. Indeed, it may have been daring of Bulow, and misleading, when he said of Brahms' First Symphony that it was 'the tenth'; but there is a sense in which the *mot* is just. In the same programme, Oskar Fried, one of the best-known of younger German conductors, will introduce us to an unfamiliar work by Hindemith, a scene from *Cardillac*. Finally, there will be a first performance of a new work by Gustav Holst.

Delightful 'Bozzy.'

MR. JOHN BAILEY, who is continuing the series of talks on eighteenth century personalities initiated in January by Mr. Bonamy Dobrée, passes next week (Monday, March 24) to James Boswell—a fitting successor to his talks on Dr. Johnson. For nearly a century the fame of Johnson's biographer was utterly eclipsed by that of his subject, until Macaulay's essay revealed the 'Life of Johnson' as the greatest biography in English literature. We hope that Mr. Bailey, following the tradition of his series, will dwell more upon Boswell the man than Boswell the biographer, for his was one of those coloured and full-blooded lives in which, the adventurous century specialized. Boswell did almost everything. He moved in the gayest circles, had the most susceptible heart, was always travelling. He visited Corsica, then as remote as Lhasa, sided with the



'Dressed as a Corsican chief.'

Corsicans against the Genoese and even visited Lord Chatham, dressed in the costume of a Corsican chief, to beg for English intervention. 'We cannot be so foolish,' said Lord Holland, 'as to go to war because Mr. Boswell has been to Corsica.' The mercurial enthusiast 'took up' Johnson as fervidly as he had espoused the cause of Corsica. Mercurial—and yet he wrote the 'Life.' When he was five, he wore a white cockade and prayed for King James. An uncle tipped him a shilling, so he prayed for King George instead.

The Berners Street Hoax.

THE third 'Great Hoax' about which Mr. Douglas Jerrold will talk on Saturday, April 5, is the famous one played by Theodore Hook on Mrs. Tottenham in 1809. The lady, who had displeased Hook, lived in Berners Street. Hook sent out four thousand letters inviting all sorts of people—from His Grace of Gloucester to a firm of chimney sweepers—to call upon her on a certain day. As a result, the street was blocked all day long with carts, drays, carriages and a puzzled and indignant crowd of people. This recalls a series of hoaxes played by a mysterious undergraduate society in Cambridge after the war, which included inviting several hundred of the youth and beauty of the University to dance in a local hall on a night when the room had already been taken by a serious-minded society for Moral-Uplift. We hope that Mr. Jerrold will tell us something of the life of Hook the Hoaxer, the licensed buffoon and litterateur who lived his life under a shadow for having removed sixty-two thousand dollars from the Treasury of Mauritius of which he was for four years unaccountably in charge.

Gambols on the Double-Bass.

WHAT, we wonder, makes a man take up the double-bass as his hobby? (You can't make merry on an instrument like that. Imagine 'Come, Lassies and Lads' bumped out on a double-bass.) And what, we wonder even more, can induce a woman to take it up? We confess we never see the double-basses sawing away in a male orchestra but our mirth will twinkle a little. It must be an even odder sight when those gallant instrumentalists are women. Still, if you are going to have a women's orchestra, somebody has got to gambol in that elephantine manner. And there is such an orchestra—of good repute, moreover. We refer to the well-known 'British Women's Symphony Orchestra.' On Monday evening, March 31, it is giving a concert at the Queen's Hall, which will be relayed on the National wavelength. If they hadn't been told, we wonder how many listeners would have guessed that evening that they were hearing an all-women's orchestra?

Mr. Stone's Selection of Records.

THE Finale to the second act of Johann Strauss's *Gipsy Baron*, with Lotte Lehmann, Richard Tauber, and other distinguished soloists, supported by the Berlin State Opera House chorus and orchestra (Parlo. R20104), was one of the new records in Mr. Christopher Stone's gramophone recital on Friday, March 14, with Tchaikovsky's *Chanson sans Paroles*, London Symphony Orchestra (H.M.V. D1800), Coleridge-Taylor's *Petite Suite de Concert*, the Hastings Municipal Orchestra (Decca K503,504), and Purcell's *Fantasia in C Minor*, the International String Quartet (National Gramophonic Society No. 142). Emmy Bettendorf in Schubert's *Serenade* (Parlo. E10962), Barrington Hooper and Foster Richardson in *Until* (Zono. 5507), and Joseph Hislop in *Afton Water*, from the film *The Loves of Robert Burns* (H.M.V. B3265), were the singers, and the programme included a cornet solo (Regal MR2), a Gypsy Orchestra (Parlo. R575), and several dance records.

We Creep into the Programmes.

WE were delighted, on switching on the other night, to hear 'Stainless Stephen' referring to ourselves in a song entitled 'Way down in Savoy Hill.' While grateful for the publicity (for we are



'Hay fever among the staff.'

simple souls and know how pleased our mothers must have been), we beg leave to correct the great comedian upon one or two points. Here is the text of his reference:—

'The Broadcasters' of *The Radio Times*
Are upstairs deep in slumber,
Thinking of the things they'll write
In the Christmas Number.

First of all, we *never* slumber. Such self-indulgence would be impossible. From cock-crow to the flit o' the bat, strange sounds creep up from the studios and keep us wide awake—O'Donnell encouraging his band with cheerful cries, Jack Payne singing, scraps of a Sieveking programme, the Wireless Chorus at play. Though we may sometimes nod, yawn even, we never sleep. And another thing—we never write a word for the Christmas Number before December's chill. Unlike other magazines, *The Radio Times* does not prepare for Christmas in July. An editor of our acquaintance excused the poorness of his last annual by explaining that at the time of going to press his staff was suffering from hay fever!

Spare the Rod!

A PROGRAMME entitled *Spare the Rod!* which is down for broadcasting on Friday, April 4 (London and Midland Regions), promises to be amusing. The subtitle is 'A Lesson to Parents,' and the material of the programme, which makes a little good-natured fun of the Victorian parent of fiction, is drawn from Maria Edgeworth, Charles Dickens, and Samuel Butler. Oh, those pompous parents of the Moral Tales—and the horrible prigs to which they gave birth. We recall from our youth a nasty book of dialogues in which Papa, Thomas, and Little Emily played a part. Thomas was the little beast *par excellence*. After breakfast one day he said to his ridiculous parent, 'If you are not too occupied, Papa, to waste your valuable time upon children, would you be so kind as to explain to me the principle of the interesting Gas Balloon?' In another chapter Papa took Thomas and Little Emily for an informative and exhausting tour of the limestone caverns of Derbyshire. How tired they all were—and how glad we were!

'The Broadcasters..'



Editorial Offices: Savoy Hill, W.C.2

Published every Friday. Price 2d.

Rates of Subscriptions:

12 months (Foreign) 15s. 8d.
12 months (British) 14s. 6d.
including postage.

Subscriptions should be sent to the Publisher of
The Radio Times, 8-11, Southampton Street,
Strand, W.C.2

THE critics who maintain that the present extended hours of broadcasting will lead to the exhaustion of material and the blunting of the public appetite are tackling the matter from the wrong angle. The structure of the programmes cannot primarily be dictated by æsthetic considerations. Broadcasting is, before all, a service. It means more than amusement. Its great and varied public cannot all be listening at the same time. A large proportion of listeners are prevented by late night work from listening in the evening; for them there is entertainment in the morning and at midday. A valuable part of the B.B.C.'s work consists of transmissions to schools; these extend the programme field into the afternoon. On the ground of service there is justification for each and every section of the programme. Each year sees the adoption of a more intelligent attitude towards listening. As the novelty of mere listening wanes, the listener becomes less content to exhaust his capacity for enjoyment with ceaseless and unselective listening, more inclined to choose from the many hours of programmes only those items which he is likely to enjoy and to which he will bring acute and appreciative attention. To a music critic who recently pleaded for less broadcasting we would reply that, where the listener lacks intelligence to make the best use of the medium, the possession of a gramophone is likely to do far more harm to the freshness of musical taste than the possession of a wireless set.

PREJUDICE dies hard. A prima donna recently told the world, in an interview, that 'the cinema and the radio are throttling with their vulgar fingers all true intimate appreciation of good music.' What exactly, may we ask, does she mean by this 'true intimate appreciation' that is so zealously to be safeguarded? We ourselves, on more than one occasion, have heard this same prima donna sing in a certain London concert-hall of which the acoustical design is so preposterous that not more than a quarter of her audience could have had an inkling of the nicer qualities of her voice. They could see her, they could even hear her—when her voice went pirouetting round the roof; but this, we take it, hardly represents what the prima donna now means when she speaks of the 'true intimate appreciation of good music.' Then why, if she is so anxious to preserve the virginal purity of public

appreciation, does she waste her voice on the desert air of such a hall? Does she really maintain that, whatever the shortcomings of broadcasting may still be, those several thousands of her audience who could hear no more of her voice than a blur of overtones, would not have been better off listening to her from the loud-speaker in their own homes? We are not quite sure what the prima donna means by 'vulgar fingers,' but there must surely be a greater danger of that 'true intimate appreciation' being mauled by concert-hall performances such as we have instanced than by any good transmission by wireless.

* * * *

WILL there soon be no such thing in the world as 'prolonged and hearty laughter'? Are broadcasting and talking pictures teaching their audiences to laugh quickly and get it over? The nature of these new forms of entertainment imposes a special code of manners upon those who listen to them—particularly in the matter of laughter. The comedians of the ether and the celluloid are not in direct touch with those who laugh at them; unlike their music-hall brother, they cannot 'wait for the laugh,' for they do not hear it. The clever producer in either of these media will follow up his best jokes with a pause or 'business,' so that the audience may laugh and miss nothing spoken; but this method has its perils, for the audience may not agree with the producer as to what is funny, and, remaining stonily silent, be merely irritated by the slowness of the production. It seems, therefore, that if we are not to spoil the pleasure of those listening with us, we shall have to learn either to suppress our laughter or to laugh in short, sharp bursts.

THE WORLD WE LISTEN IN

A pile of wireless programmes lies before me as I sketch this commentary. Many a time have I sat down with a railway time-table to devise a holiday. The weeks would pass, and I was still in London; but I had heard the waves breaking on Land's End, and seen the swifts racing at sunset from the bridges of the Wye. One may survey the coloured counties in a row of figures, and here in these programmes are all the kingdoms of the world in a moment of time. The centuries separate no longer, and the Wooden Horse lumbers through the gates of Troy, while Lindbergh spans the Atlantic. Memory struggles to recall where last one heard these delights. Here is a song from the opera *Sadko*. I heard it ten years ago in Leningrad. 'Petersburg is paradise,' ran the joke with which its inhabitants solaced themselves amid the privations of the Civil War, 'for here men live on apples, and go naked.' They had their consolations, however. I sat in the stalls between two sailors and two charwomen. They had got their tickets for a few pence from their Trade Unions. As they talked across me, the old women made merry because the wheel of revolution had tossed them to the seats where once Grand-Duchesses sat. I shall recall their wonder when that song is sung tomorrow.

The devil is in these programmes, and they hurry me down the corridors of time. We shall listen to Schubert's *Erl-King* on Sunday. Who was this fairy king, who lured the boy from his father's saddle-bow to play in his ghostly realm? Scholars have chased his name through several languages. A dim memory of him may even linger in the traditional villain of melodrama—the Wicked Earl. They identify him with Herne the Hunter, a dangerous fairy who roamed the woods at night, with a pack of spectral hounds at his heels. The merry wives of Windsor had some recollection of him, when they dressed up Falstaff at Herne's Oak with a pair of antlers. And then the real romance begins. The first sketch of this antlered apparition was drawn by cave-men twelve thousand years ago. Scrambling and wading, you may find his prototype, a bearded man disguised as a stag, on the walls of a cave of the Pyrenees, admirably painted by men who hunted the mammoth, while England lay under perpetual ice. Their antlered god may have been the parent of Erl and Herne, and—who knows?—of the horned Devil himself.

This evening we hear Dame Ethel Smyth's overture to *The Wreckers*. Since Sappho tuned her lyre, this is the first music of distinction written by a woman. With all her customary wit, in 'A Room of One's Own,' Virginia Woolf discusses

Women's Handicap.

the economic reasons which explain the small contribution of women to every art save novel-writing. The case of music seems puzzling. Through the nineteenth century, for one boy who learned something of it, ten girls gained a smattering. Out of their ranks rose many executants, but only one composer. On second thoughts, one reason alone suffices to explain the puzzle. The Church laid the foundations of music, and women were outside it. It took three generations of service in a cathedral choir to ripen the genius of Beethoven. From Byrd to Bach, what would the composers have done, if their sex had debarred them from the organ?

On Friday next there will be a talk about pruning roses. I shall choose my own time for that delectable operation. Mine are reminiscent roses. They can wait till the Pastoral Symphony is played in the evening: one can prune imaginary roses very well in the dark. Through the first movement, with its anticipations of happiness, I shall put on my gloves and test the secateurs. While the brook murmurs at my feet in the andante, I shall deal with the more dwarfish bushes. The rain, as it patters its hurrying fugue in the allegro, will drive me to the toolshed, from which I shall emerge, as the hymn of thanksgiving swells out, in a mood of serenity suited to the merciful treatment that is due to tea-roses. Is there not in most of us an ancestral instinct which forbids us to be wholly content when we are separated from the soil? To prune roses is a pleasure that feeds one's pride. One moulds the bush as it shall spread through the long months of summer. One parcels out the air which leaves, yet unformed, shall breathe. One is the architect of living form; and I shall fancy, as I shape my imaginary bushes, that it is to me, in my omnipotence, that a thousand roses give thanks in Beethoven's hymn of praise.

A. N. Brailsford

THE WATCHDOGS OF BROADCASTING

The 'Men on Control,' whose expert knowledge of the limitations and requirements of Broadcasting enable them to adjust musical performances so that we may receive them at their best.

AS Sam Weller might have put it (but didn't), 'It is only a matter of adjustment, as the gentleman in charge of the thumbscrew said to the wictim.' So it is with balance and control, whose work it is to effect the necessary adjustment between performance and transmission.

In an earlier article we have seen that it is the duty of the balance expert to get a correct focus of the sounds produced in the studio with regard to the microphone, and this having been established, the next question is the amplification of the electrical equivalents of those sounds before they are passed to the transmitter to be broadcast and received in listeners' homes and reconverted into the original sounds through the medium of loud-speaker or earphones. This is where the man on control makes his bow, his first duty being, as his name implies, to control the amount of amplification, *i.e.*, the loudness or the softness of sounds broadcast, and secondly, in the case of draped studios, to superimpose the right amount of resonance on the performance.

Creating an 'Echo.'

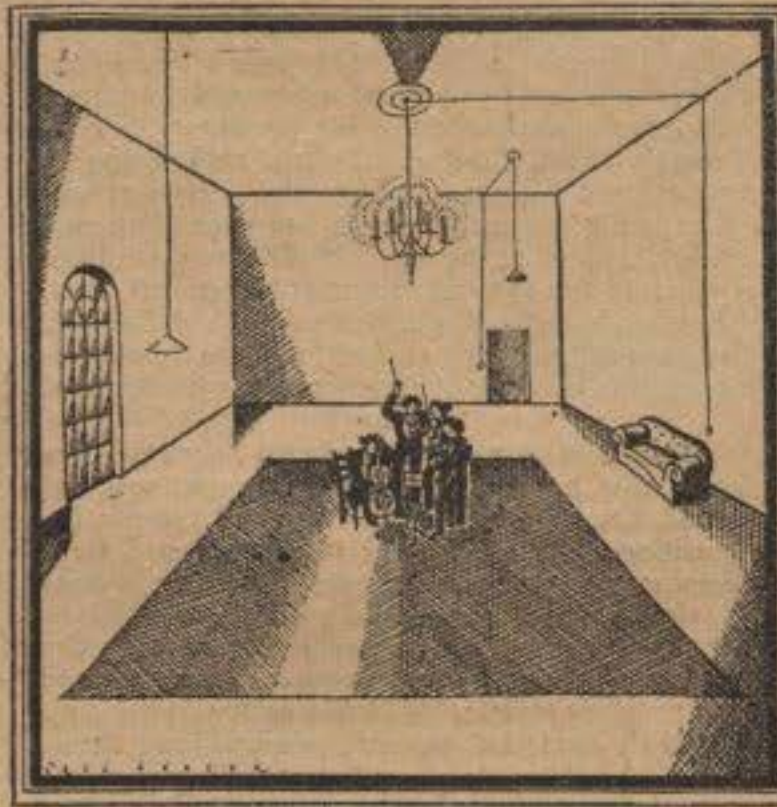
The superimposition of synthetic 'echo' is generally reserved for musical items, and is only used for special effects on speech, *e.g.*, to convey the idea of space. (You will remember that it was used with great effect in the recent broadcast of *Exiles*.) Furthermore, synthetic echo is only used in conjunction with draped studios, as stated above.

When this super-imposition is required the product of the microphone passes through the A amplifier, whose output is divided, one portion passes straight to the B amplifier, and the other portion passes through a loud-speaker amplifier to operate a loud-speaker placed at one end of an echo room which has a high reverberation period and at the opposite end of which is yet another microphone which takes the music supplied by the loud-speaker, plus the resonance of the room. The music, which now has a resonance which it could not have acquired in a draped studio, is carried to the control room, where it can be superimposed at will to a greater or lesser degree on music carried to the amplifier by the 'direct product' microphone.

By this means it is possible to give the impression of a string quartet playing in a large building, if such an effect should be desired; but undoubtedly the use of synthetic echo tends to liven up performances which would otherwise sound dead, by reason of the essential drapings in certain types of studio.

When Musicians Grouse.

The subject of volume control proper has caused more heads to ache and more hearts to break than almost any other aspect of the practical side of broadcasting.irate gentlemen possessed of super-sensitive sets, and an imposing array of full scores, write from time to time to demand why the transmission of Beethoven's 9th Symphony from the Queen's Hall, under the baton of Sir Query Blank, has been mutilated by our control expert. 'I have heard this Symphony,' they write, 'at least twenty times played by this conductor, and I know that he always takes the 'cello entry on page 121 of the score at approximately one-tenth of the volume as transmitted by you, and the four final crashing chords, reduced by you to Lilliputian proportions, have always stimulated



By this means it is possible to give the impression of a string quartet playing in a large building.

keenest interest, occasionally accompanied by a small bet among the younger members of my family, who attend every symphony concert directed by this conductor, as to whether the skins of the timpani could withstand that final voluptuous onslaught. I ask you, gentlemen, what are you going to do about it, with the fate of British music hanging in the balance?' etc., etc. This type of gentleman certainly has a grouse, but not to the extent that he imagines—luckily he is in a microscopic minority, and transmission must inevitably cater for the majority of possessors of reasonably efficient receiving apparatus.

Why Music is Controlled.

Fully to realize the necessity for control, let us imagine or let us suppose that the dynamic range of a piece of orchestral music is numerically from 1 to 4,000—that is to say, that the volume of the softest pianissimo is one unit of sound, and that of the loudest fortissimo is 4,000 units of sound.

It would be quite possible to transmit this work exactly as performed, but only an extremely small proportion of listeners would derive any benefit at all from the pianissimo or even piano passages, whilst the fortissimo passages would strain the capacity of their sets to a decidedly unpleasant degree, and the transmitter would begin to kick after a short time. In the circumstances, therefore, the necessity for 'control' is self-evident.

Having established the necessity of having some sort of control, we are approached by a second school of thought which wants to know why the whole thing cannot be done automatically, that is to say, why someone cannot devise a piece of apparatus by which a minimum safety line of volume will always be transmitted and the maximum volume be kept down within comfortable limits. There is no reason why this should not be possible, but the result would be not only inartistic, but ridiculous.

To return to our numerical example of the orchestral work, let us assume that the unwanted noises picked up by the 'average receiving set are such that they will swamp

any quiet passage of less than say 500 units of sound and that any loud passage above say 3,000 units of sound will blast the transmitter. The automatic control device would then bring up all piano passages to the 500 level, irrespective of the fact that the 500 level probably represented a mezzo-piano in the actual performance, and this passage would come through to the listener with the same degree of loudness as the tiniest pianissimo, which might very easily have immediately preceded the mezzo-piano, so that there would be no contrast whatsoever between the two in reception. Similarly, all the fortissimo climaxes would be cut down to a moderate level and would therefore be lost. The only way of relieving this situation has been found to be the process of 'musical' control.

How the 'Man on Control' Works.

All musical control is carried out by a musician who has attended the rehearsal of a concert with the scores of the works and has made copious notes with regard to the conductor's intentions in certain passages, so that at night, when he comes to control the output of the work, he knows what to expect. It is his duty to telescope the conductor's performance, with its dynamic range of 1 to 4,000, into the limits of 500 to 3,000, to return to our numerical example, whilst at the same time giving the illusion of a 1 to 4,000 range.

The creation of this illusion is not as difficult as would appear at first sight, for it is a well-known fact that the human ear finds it very difficult to become retrospective with regard to volume of sound, and five loud noises, which may differ considerably in volume above a certain limit when measured by instruments, sound practically alike to the human ear when separated by continuous sound of a varied nature.

Your man on control has to take all this kind of thing into consideration. He knows from the rehearsal and from his own knowledge of the score where the supreme climaxes ought to come, and therefore if a preceding fortissimo passage appears to be encroaching upon the rights of the climax proper, he judiciously cuts down the volume of these passages a fraction of a second after they have registered their impression on the ear, and thereby creates sufficient reserve to allow the climax of the work to stand out in sharp contrast to its context and by reverse process to convey the impression of a remote pianissimo against possibly mezzo-piano surroundings.

From time to time gramophone records have been made of musically-controlled transmission, and the conductors of the original performance have expressed their unqualified satisfaction with the result, so that this method of endeavouring to present the full light and shade of a performance to listeners would appear to have artistic approbation also.

A day of super-transmitters and super-receiving sets for all may yet dawn, and then, of course, the man on control will be unnecessary; but meanwhile, and for many years to come, his work, so ably and carefully supported by the painstaking and often-forgotten efforts of the maintenance engineers at our stations, will be directed towards giving the listener as realistic an impression as possible of what is actually happening in studio or concert-hall.

H. H. S.

THE MAN BEHIND THE MUSIC:

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

I
THE genius of Johann Sebastian Bach was no accidental freak of nature. If ever there was a case of hereditary development and of the slow ripening of genius through successive generations (which is what we expect of, but seldom get from, nature) it was the case of Bach. For five generations and almost one hundred years his ancestors had filled Thuringia with music, and he himself was the fifth generation of a race that was undoubtedly specially gifted in the practice of music as an art and profession. Bach himself was the culmination and fine flower of this great blossoming. He had nineteen children, not all of whom survived childhood; but those who did were all musicians. Nevertheless, the great climax had been reached in him; although one at least of his sons added genius and distinction that in quality approached his own, the great efflorescence of genius began to die away; and after reaching this mighty culmination, it ebbed again until, in the year 1840, the last representative of this great clan vanished from the earth. As in a natural vegetation, beginning with shoots and saplings that grow and spread through the centuries, until some giant of the forest overtops the rest in grandeur, so degeneration and decay set in, the last giant vanishes, and the wind brushes the bare downland where once it roared in the branches and sang in the forest leaves.

Something as striking and as complete as what happened in the case of his family and race has happened to the memory and understanding of Bach. During his life-time he had a great reputation and prestige in the part of Germany where he lived, although he had no particular fame beyond its narrow bounds. The amazing body of work which was to be his legacy to the world of music was unknown and unsuspected in his time; hardly any music

of his was published in his lifetime; masterpieces were written for some occasion, performed on it, and put away and forgotten. Priceless manuscripts of his lay about in cupboards at St. Thomas's School at Leipzig, or were used to wrap up parcels. He was undoubtedly a great man in his own time and place, but when he died, it did not seem that so local a fame would endure; in fact, it did not. By the time the last of his pupils had died, his name and memory seemed to have passed almost into oblivion; his very grave was unknown.

II

And then something began to happen. The seed that had lain so long in the soil was not dead, but germinating. Here and there compositions of Bach's were discovered and their genius recognized. People began to collect his music and manuscripts; and, incredible as it may appear, and overwhelming as were the chances against the preservation of even a small part of his music, it began to be recovered, studied, and its amazing genius recognized. One by one masterpieces were rediscovered in this collection and that; a great society was formed for the editing and collecting of his works; and today, after a period of complete oblivion, the world possesses a tremendous treasure in his collected works—perhaps the greatest treasure of one man's art known to the world.

A good deal has been lost, but what remains is as overwhelming in its quality as it is astounding in its extent. Just the work of an honest, industrious labourer whose genius for hard work was as great as his genius for art—just that and no more has given the world this priceless treasure; and the man who would have been most astonished—for he never took any steps to preserve his work or give it to the world at large—would have been Sebastian Bach himself.

This great process of the reblossoming of Bach's genius is not yet complete; it is happening in our own time. I remember, when I was a child, being first made aware of the grandeur of his work; it was then really only understood by comparatively few people who had definitely cultivated music and were intimate with its language. To play a Bach fugue in a drawing-room was then regarded as a somewhat eccentric and highbrow proceeding; to appear to like it was almost an affectation. Today Bach is the possession of the common people all over the Western world. In England in the last years he has gradually become a really popular composer; and he whose works were unheard and neglected a hundred years ago is today one of the world's 'best sellers' in music. The whole thing is like a myth; it seems incredible that there ever was such a person.

The recovery of his music is paralleled by the recovery of his body. It was known that he had been buried in St. John's Church, and somewhat hazy tradition placed his unmarked grave somewhere near the south door of the church; but it was not until 1894 that a remarkable discovery was made when excavations for new foundations were being made in the churchyard. The sexton's receipt of the year 1750 showed that Bach had been buried in an oak coffin, and 150 years later, when these repairs



Bach's Statue in Leipzig.

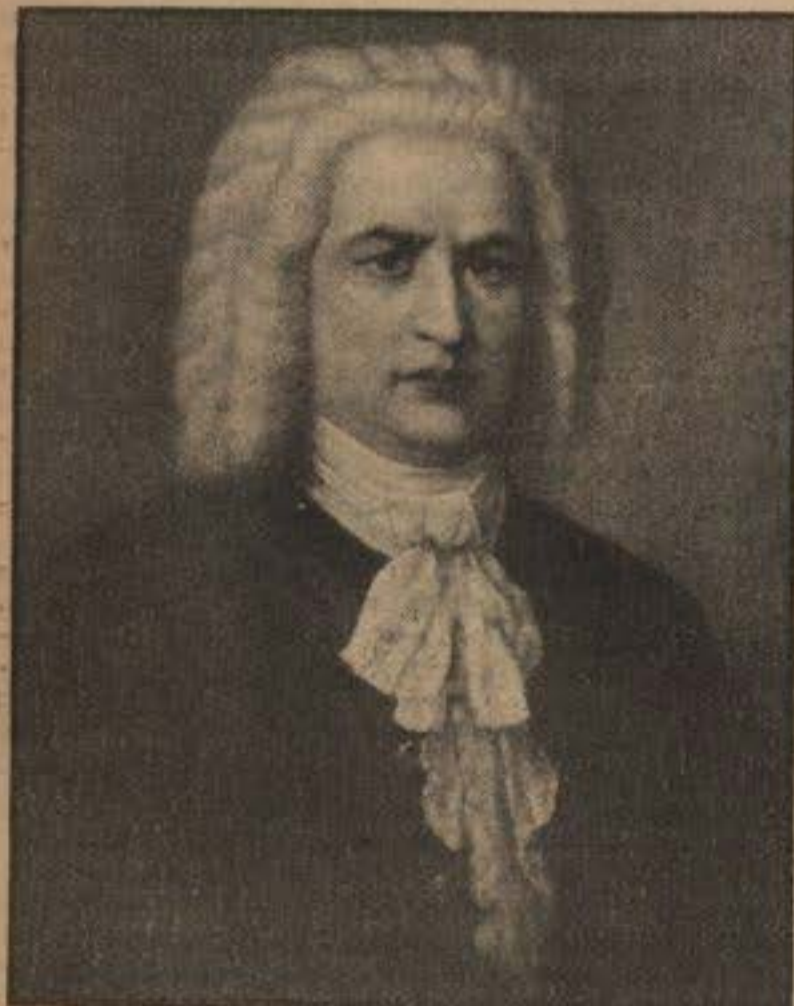
S.N.A.

were being made, three, and only three, oak coffins were discovered on the site that tradition had assigned as his burial place. In the year of his death, out of fourteen hundred persons who were buried in that place, only twelve were buried in oak coffins; hence the importance of this discovery. In one of the three were the bones of a young woman, in another the skeleton of a child, and in the third the skeleton of an elderly man, the skull of which exhibited at first glance the characteristic features that one would have expected from the two portraits in existence of Bach. After copious researches had been made into the relation of the fleshy parts of the face to the bony parts in elderly people, so that the line of the skin over the line of the bones could be approximately indicated, a Leipzig sculptor, Seffner, succeeded in modelling on a plaster cast the features which, when compared with the contemporary portraits of Bach, showed an appreciable likeness. The authenticity of the remains was thus placed beyond doubt, so that even a physical resurrection was achieved after the reblossoming of the artistic genius that had lain undiscovered so long.

There is to me something extremely noble and touching in this story of so narrow a triumph over time, and of the human spirit snatching its beloved from out the sunless oblivion that had so nearly engulfed it. Once more had Life triumphed over Time and Death.

III

Can we pluck the curtain a little farther back and look into the face of this almost mythical person, and see what manner of man he was? The face in his portraits is, superficially, strangely unattractive, stern, and even hard. From its strange environment of wig it looks out upon us with an unfamiliar, almost unfriendly regard; seamed with lines of resolution, of endurance, even of suffering; unrelieved by any suggestion of kindness and humour. Yet we know enough of him to be aware that kindness and humour were a very definite part of his make-up, and that his chief faults were irritability and a quite definite inability to maintain discipline among his subordinates. There is but one thing that can even seem to account for the prodigious volume and genius of his achievement—that he worked hard every day of his life.



Joh. Seb. Bach.

Han/Morant

(VII) J. S. BACH

By Filson Young

'Anyone could do what I have done,' he wrote, naively, 'who works as hard as I have worked.' Bach was probably the least self-conscious genius who ever lived. He never sat down to compose a masterpiece, but the most trivial thing that he happened to do in the routine of his work was a masterpiece; he could not help it. Like the blossoming tree shaken by the wind, he had but to stir himself to shower forth music. Hence the mythical and stupendous story of an apparently commonplace man working daily at his commonplace tasks; his work, once done, put away, tidied up, finished with, utterly swallowed up in the gulf of oblivion; and a century later breaking forth on the world with all the glory and freshness of a summer dawn.

IV

There is so little known about Bach, so little on record either in his own writings or in the writing of any contemporary, that we are thrown back to the study of his work itself before we can have any sense of intimacy with him, or feel that we know really what he was like. The known facts about his life could be written on a sheet of notepaper; but study, record, and commentary on his work might well fill volumes and volumes. One of the influences which undoubtedly delayed the world's appreciation of Bach was the extraordinary vogue of his great contemporary, Handel. Both were great men in their day; but whereas appreciation of Bach's greatness was limited to the people in his own environment and to the musicians who had met him and heard him play, Handel's fame was spread far and wide over England and Germany in his own lifetime. In fact, he may be said to have administered a kind of 'knock-out blow' to music which arrested its growth for well-nigh a hundred years. Musical England became dominated by the *Messiah* and remained so for years, while the *B Minor Mass* and the *St. Matthew Passion* lay unseen and unsung. The vogue of the *Messiah* and of Handel's other oratorios diverted English music very largely into the channel of oratorio in which it kept its narrow and monotonous way for many a year.

Thus a comparison between Bach and Handel becomes inevitable; both are great men, and at their highest and best they attain to a region

where there is no competition or comparison. But as they themselves recede, and as their music becomes more and more studied, Handel somewhat diminishes in stature, while Bach looms ever larger. They were, indeed, profoundly different in temperament, and the difference is reflected in their music. Where Handel was almost always dramatic, Bach was almost always emotional. Handel painted in broad splashes of colour; Bach drew in long interwoven outlines. Where Handel was a Rubens, Bach was a Titian. He had in him something of the nature of Albrecht Dürer and of Blake. Handel derived much of his inspiration from the English language—Milton and the English Bible. Bach, except in the case of the Passions, had little verbal inspiration, save what could be derived from German hymns; the text of the cantatas is for the most part sadly inadequate to the magnificent musical structure to which they were fitted. It is almost impossible to think of Bach writing anything at once so simple, so thrillingly dramatic and so utterly magnificent as the chorus 'Then round about the starry Throne' from Handel's *Samson*. But then it is equally impossible to think of Handel having written anything at once so poignant, so touching and so architecturally expressive as the first and last choruses from the *St. Matthew Passion*.

And when we come to look at the technical idiom in which each expressed himself, we find again a similarity only superficial and apparent, a difference intrinsic and profound. They both wrote fugues and suites because those were contemporary forms in which composers of the day expressed themselves; but there the likeness ends. Handel, for all his greatness, is a 'dated' composer; his is the music, exquisite and magnificent, of a period. Bach's is the music of all time. There is no harmony, no dissonance, no chord in the whole range of music from



B.N.A.

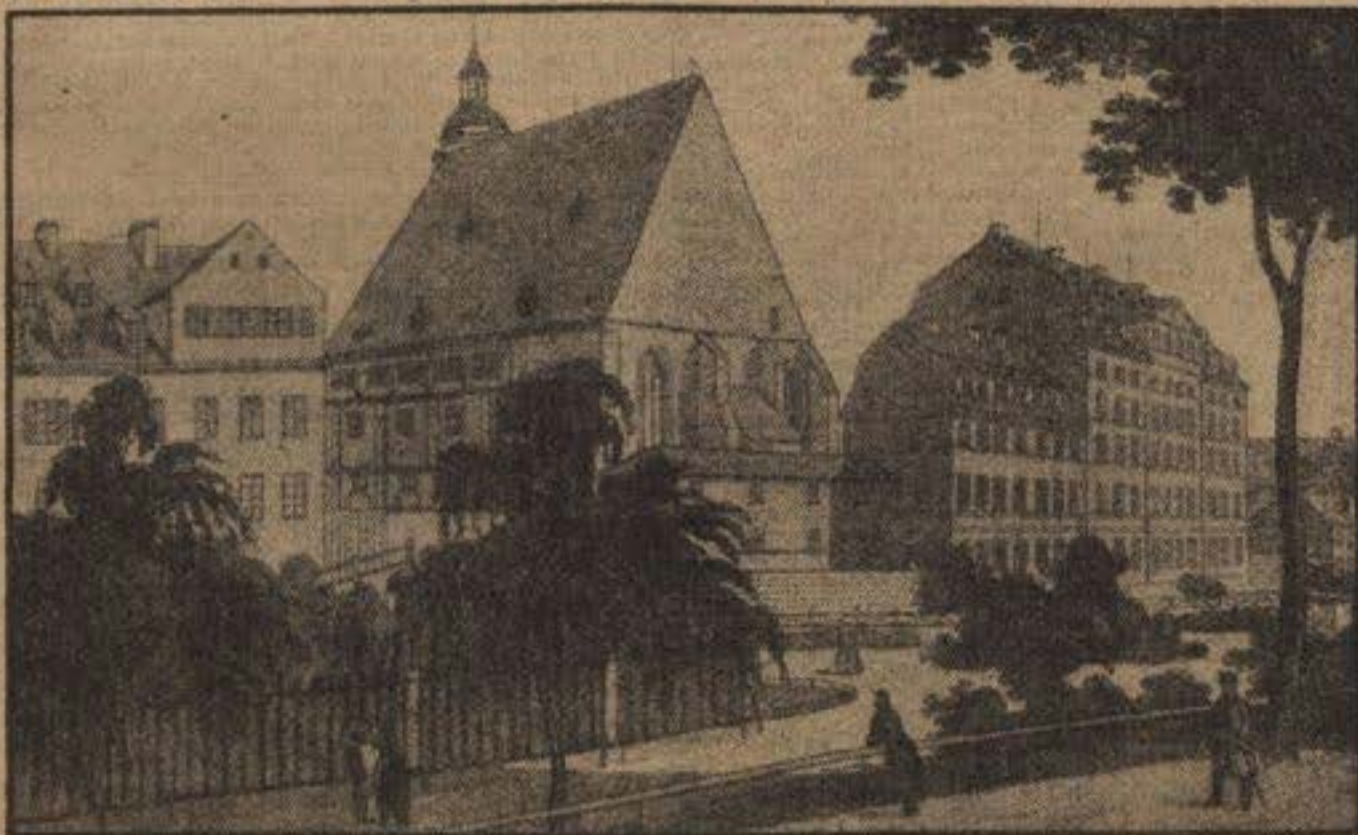
The house in Eisenach, where Bach was born.

the earliest medieval plainsong to the latest devices of a Debussy or a Delius which is not to be found in Bach. One would almost dare to say that all that there ever was in music, and all that there ever will be, is in some sense included or anticipated by Bach.

V

It is for that reason that his work continues to be a living and ever richer study, instead of being merely the subject of antiquarian research. That is why Bach grows ever fresher and more popular as his music becomes more and more a possession of the people. As I said at the beginning of this article, that process is still going on. Listeners to British broadcasting are unusually fortunate in that they are assisting in the work of unfolding for the first time to English listeners the great and the lovely content of the Church Cantatas. A few pioneers, notably Sir Hugh Allen and Sir Hubert Parry, made something like a complete study and presentation of these works; but their performances were necessarily confined to a limited and localized public. It would not be possible, indeed, for any organization, except one with the resources of the B.B.C., to attempt to give with anything like adequacy the whole of these cantatas to the public. When you consider that there are nearly two hundred of them, that they require an orchestra of extremely skilful players, an organ of the right pitch, a small but highly-trained chorus, and a body of soloists who have studied and acquired the art of singing the music in the peculiar style which it demands, you will see how extravagant are the resources required for a performance that lasts, on an average, twenty minutes for each cantata. Mr. Ernest Newman, referring to these performances of the B.B.C., described them as 'the greatest gift ever made to English music.' Yet they are only a part—although hitherto an almost unexplored part—of the vast treasures that lie waiting, not so much to be discovered by the expert (for he has discovered them) as to be given to the public. By 'given' I mean so performed, and so frequently performed, as to become familiar to the listening public. Until this has been done and this music strikes not strangely, but familiarly, on the ear of the man in the street—not until then can we say that as a nation we really possess the art of Sebastian Bach.

Filson Young



B.N.A.

Bach was choirmaster and cantor at this church and school of St. Thomas, in Leipzig.

NEXT WEEK: Liszt, by Francis Brettagh.



WHAT THE OTHER LISTENER THINKS.

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

WHERE CAN WE FIND THE ANSWER?

I FIND myself in a quandary. Am I or am I not musical? Although incapable of playing any instrument, I can name correctly notes struck on the piano, and even analyse chords into their constituent notes while out of sight of the instrument. I can read ordinary song music and detect a very slight variation from truth in an instrumental or vocal note. I do not love vocal music, though a treble voice if pure and strictly in tune, especially in serious compositions, causes a curious, creepy sensation along my spine. So I can't be a mere musicless dolt. Certain of the older composers I find most delightful, but jazz music serves as an actual irritant. Some of the music from Queen's Hall recently broadcast appeared to me to be noise. I admired the wonderful way in which the instrumentalists performed their parts, but, frankly, the whole thing was so unpleasant to my ears that I closed down. Yes, before switching off, I heard deafening applause. Am I musical or am I not? I don't know.—*B. Flat.*

[THERE are many sincere music-lovers who are bewildered by present-day tendencies, though they are not all honest enough to confess it. But the great fellowship of 'such as delight in Musicke' would surely answer 'B Flat's' question, nevertheless, with an emphatic 'Yes, come in and join us. Only we beg leave to doubt the accuracy of that word 'incapable.'—*Music Editor, 'The Radio Times.'*]

TODAY AND TOMORROW.

RE 'M. S. V.'s letter in your issue of March 7 concerning the Concerto by Toch, he, like myself, probably objects to calling an infernal din 'music.' We do not want to listen to enigmas, we have enough of those at business; give us entertainment. The B.B.C. was formed for it.—*V. Birch, 29, Westgate Street, St. Ann's Well Road, Nottingham.*

[SOME find entertainment in enigmas, and the 'infernal din' of today may well be the 'music' of tomorrow. It has happened many times in history.—*Music Editor, 'The Radio Times.'*]

THE FIRST NIGHT OF 'THE GONDOLIERS.'

IN the article in your issue of March 7, 'Which was wrong—Gilbert or Sullivan?' it states that *The Gondoliers* was produced at the Savoy at the beginning of January, 1890. This is incorrect, as on a closer investigation you will find that the first night was early in the December of 1889 and may be fixed by reference to the book of Gilbert's plays. I remember the first night too well, since a friend and myself were unable to procure a seat or even get inside the Savoy Theatre on that night and had to be content to transfer our patronage to Terry's close by.—*W. H., Waterloo, Liverpool.*

SULLIVAN AND UTOPIA.

WILL you suffer me to draw your attention to a slip of the pen which Mr. Newman Flower made in a recent issue of *The Radio Times*? In his concluding paragraph he gave the reader the impression that Sullivan composed the whole of the music to *Utopia* before receiving Gilbert's words. In point of fact, Sullivan only composed one number in this manner, viz., the Finale to Act II, and even so, this was a second Finale and not the one originally designed by Gilbert, which Sullivan had set in the ordinary manner. My authority for this amendment is to be found on pages 223 and 224 of Mr. Newman Flower's work on Sullivan, to which reference is made at the head of the article in question.—*Ashley Sterne, Culver Lodge, Peak Hill, Sydenham.*

THE CONTENTED LISTENER.

I SUGGEST that you initiate a yearly competition after the style of the Dunmow Fitch, the bacon to be awarded to the competitor who can prove that he has not quarrelled with his set during twelve months of constant use.—*A. Angel, Alloa.*

THE WORKS OF JOHN IRELAND.

I AM sorry to see that one of your correspondents would casually place John Ireland under the same fire to which Bartok has recently been subjected. If the B.B.C. would give 'H. F.' an opportunity of hearing 'Love went a-riding' and 'Sea Fever' rendered by good vocalists, and 'Ragamuffin' and 'The Island Spell' played by a sympathetic pianist (sympathetic to the composer, that is!) to mention only a few of those short works of John Ireland which will surely continue to be a joy to many, perhaps 'H. F.' would withdraw his proposal of a ban on this composer's works. If, however, he already feels so strongly about these examples of 'modern' composition as he and others do about the works of Bartok and Stravinsky, well, the remedy is in his own hands when he sees they are to be broadcast—as you might say to many of your correspondents, O patient B.B.C.!—*E. J. S., Plymouth.*



GLOOM!

We tuned in for the vaudeville, heard the bell toll, but what happened to the funeral?—*Down in the Dumps.*

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

A WELSHMAN'S COMMENT.

WHILST admitting that the broadcast from Cardiff on St. David's Day left much to be desired from the Welsh viewpoint, I think that the majority of Welshmen disassociate themselves from such comments regarding the B.B.C. as have appeared in recent Welsh editions of some newspapers. We champion the cause of the emancipation of Wales, but we will not seek it in vulgar vindictiveness. We are capable of something better than that.—*O. B. Roberts, 'Gogarth,' Manod Road, Blaenau Ffestiniog, Merionethshire.*

A CHAMPION OF THE ANNOUNCERS.

THE proper place for the curious specimens who find fault with our talented announcers is, surely, a museum! Their complaints are always either libellous or ridiculous, and not worth the paper they are written upon. As regards the gentleman who squirms when, as he supposes, our 'friends' say 'gaying' for 'going,' one can only suggest that his hearing is perhaps not quite what it was way back in the 'sixties'! Again, why object to the phrase 'There is dance music for those who want it'? The announcer is not disparaging jazz. Probably he welcomes it, as the provider of a brief respite after the strain and rush of the evening, and because, once over, he will be free to go out into the night and 'homeward plod his weary way,' whilst his luckier critics are snug in the 'Land of Counterpane.' No! I ever considerate, he is only remembering that many of his listeners must be up betimes next morning, and many more prefer safeguarding their 'schoolgirl complexions.'—*Playfair, Higham, Lancs.*

WHILE THE OFFICE-BOY SLUMBERS.

BEING a regular listener to the radio for the past six years, I venture to complain about the lateness of the Surprise Items and Dance Music. Take the Surprise Item on Wednesday,



February 26, when we heard a world-famous typist typing a letter which occurs in many an office boy's daily work. If it had come at, say, 8 p.m. instead of 10.50 p.m., many an office boy would have heard it, but, alas! most of them probably were in the land of pleasant dreams at that time.—*Arthur, Oswaldtwistle.*

THE END OF THE DAY.

IN answer to your correspondent who suggests that listeners should tone down their loud-speakers after nine o'clock in the evening, may I suggest that they in their turn should spare a thought for the large number of people who have to work in shops until eight or nine o'clock and then have an hour's journey home? At this hour it is too late to go to a show, and one's only entertainment is a couple of hours of radio, preferably at proper loud-speaker strength.—*H. W. Bruen, 6, Beverley Gardens, Barnes.*

WHEN GLASGOW STATION OPENED.

I NOTE in *The Radio Times* a statement that the first piece broadcast in Scotland was 'The Thistle' Selection. This was the time when cocoa tins formed variable condensers; lantern slides and silver paper fixed condensers; and slate pencils served as grid leaks. The first thing I heard with the above crude components at the opening of the Glasgow Station was the bagpipes. If I remember rightly, the 'Thistle' Selection followed. There was a Station broadcasting in Glasgow before the official Glasgow Station opened, and, of course, that may be when the piece in question was first broadcast; it would be interesting to know the correct explanation.—*James Gillie Black, 26, Brisbane Street, Greenock, Scotland.*

[The Selection 'The Thistle' was actually the first broadcast from Glasgow Station, and during preliminary tests speech only was used except for an impromptu song, on one occasion, by an engineer. Two Stations were broadcasting in Glasgow before 5SC opened, one during the Scottish Motor Show of 1923, call sign 2BP, and a privately-owned Station, 5MG.—*Editor, 'The Radio Times.'*]

THE ITEMS THAT ARE 'AXED.'

MAY I make the suggestion that, each month, a programme be broadcast of every item that has been cut out during the previous four or five weeks through bad timing or other reasons. I do not suppose that a day passes without some number (usually orchestral) being 'axed' in order that some vocalists or poets may make all the noises due from them as per programme. It is very disappointing to wait patiently for one's favourite items only to find that they are omitted. Surely it would be better to shorten the programmes and, if there is time to spare, give an extra item, rather than disappoint many people time after time.—*Grosser Bill.*

THESE MOD'NS.

IT may interest 'Ancient' to know that I wrote to Mr. Lloyd James a few months ago about the dropping of the 'r' in 'modern' and also in 'government.' He replied: 'The syllables 'ern' are un-accented syllables. The shortening is more evident in the South than in the North.' The announcers always say 'government,' and yet they say 'Northern' etc., in the shipping forecast.—*Northerner.*

INTERVAL SIGNALS.

I THINK that one of the nicest things broadcast is the interval signal from Turin, Italy, namely—the song of a nightingale played on a gramophone record. Could we not have an interval signal for London? I beg to suggest that we have the British cock-crow. This could be done on a record by one of our animal and bird imitators. What an inspiration when listening in—Our London of England 'Cock o' the North.'—*E. W. Plant, Saltley, Birmingham.*

HOT MELODY.

LIKE 'Hopeful,' I prefer to hear dance music served 'hot,' and my gramophone records are largely of this variety. Unfortunately, these seem most unpopular among my friends, and up to the present I have felt like a castaway on a desert island, when listening to them. I was overjoyed to see 'Hopeful's' letter and would like to send his appeal to Jack Payne, who could play as 'hot' as anybody if so disposed. I quite realize that lovers of this style are in the minority, and I would be grateful for just one or two such numbers each session. I will take this opportunity of giving my sincere thanks to Frank Wilson for his remarkably fine trumpet solos, and to Jack Payne and his Boys for many enjoyable hours of flawlessly-played music.—*'A Tet of Hot.'*

THE SINGER AND THE WORDS.

THE parenthetical, but scathing, remark by Dame Ethel Smyth, D.B.E., in her recent talk regarding the scarcity of singers with any powers of enunciation, touched responsive chords in the minds of many listeners. I have no doubt. There are some amongst the vocalists in the B.B.C. that are a pleasure to listen to because of the clearness with which they sing their words. I should like to have kept a list of those performers my wife and I have commented on for their virtues in this respect.—*Bryant Wood.*

THE GERMAN READINGS.

ALL students of the German language must be greatly indebted to the B.B.C. for introducing into their programme the weekly German talk by Mr. Otto Siepmann. His readings are most interesting. The two excerpts from Schiller's 'Maria Stuart' and Nietzsche's 'Also sprach Zarathustra' came through remarkably well, and were a joy to listen to. I hope he will favour us with a few readings from some of the modern German writers: Rudolf Herzog, Thea von Harbou, Franz Genhe, Rudolf Stratz; and perhaps include the delightful 'Die Ewige Bahn' by Anne-Marie Schrobodoff.—*Albert Bartram, 25, High Street, Great Marlborough, Bucks.*

A SUNNY DAY.

MY little daughter Isobel, aged five, hearing the weather forecasts through the wireless for the first time lately, got a big surprise when the announcer said 'Visibility good.' She called out in great excitement, 'Oh, Mummy, the man in London said Isobel will be good.' And I am glad to relate she lived up to what she thought his good opinion of her for the whole day.—*Mrs. N. MacConnell, Glencarran, Old Blackrock Road, Cork.*

LUNCH TIME MUSIC.

I PERUSE with the greatest interest your 'Listeners Page' each week, and, so far, have not seen Reginald Foot's name mentioned therein. I feel I must compliment that gentleman, who is a master of his art, and the British Broadcasting Corporation, for supplying listeners with two most delightful lunch-time programmes each week. Perhaps you will call upon Mr. C. R. Hewitt for his approval of this letter before publication.—*R. Cutler, Solihull Road, Shirley, Birmingham.*

THE TALKERS TIME-LIMIT.

MAY I suggest that when Professor Dryadust and Dr. Tinkle are near the time limit for their broadcast discourses a red light should be flashed? At the minute when the talk is due to stop a gun should be fired, serving the double purpose of awakening the announcer and ensuring peace to a patient public. The shell should be suitably inscribed 'From one bore to another.' Other than this, I have no complaints, as my set is very easily disconnected!—*Majorie Whately Fenwell, Wellington Avenue, Earlsdon, Newcastle-on-Tyne.*

'NO BOYS ARE ANGELS.'

SEVERAL of us as schoolboys have been interested in the discussion in *The Radio Times* about corporal punishment, and I would like to say that I and all my chums prefer this method of punishment to any other. When I deserve it, and no boys are angels, I am quite game to take my 'medicine.' But I think that most boys will be indignant with Kenneth Bobruut's letter in the issue of February 28; fancy a healthy boy being 'slipped' on the hand! I would sooner have a good thrashing delivered in the customary British manner. What boys hate is the habit of some parents who always have a cane near at hand to use whenever the boy is what they call



'naughty.' All boys that I know hate to be caned before anybody else, but if they deserve to be caned, are game to take a proper one. I know, because I've had it often, and shall not make any fuss next time.—*Glyn Thomas, Uplands House, Swansea, Glam.*

A CZECH THE WORLD HAS ENDORSED

Smetana, the Nationalist composer, whose 'Bartered Bride' we hear this week



FREDERIC
SMETANA.

in the hearts of the people and has constituted an integral element in the national life. Hence were the folk tunes and rhythms the foundation of the symphonic works with which Bohemian music shared in the great 'Romantic' development brought about by Schumann, Mendelssohn, and Liszt. The last-named, who was a Hungarian, invented the Symphonic poem. The first Bohemian musician to imitate his innovations in that direction was Smetana, who went further and made the self-same thematic elements part and parcel of the basic construction of opera.

Here Smetana was a pioneer—as much so in his way, perhaps, as Gluck or Weber or Wagner; as much so, certainly, as was Chopin in the blending of Polish characteristics with music for the pianoforte. At the same time, as his biographer, Zdenek Nejedly, is careful to remind us (in a capital monograph published by Geoffrey Bles), Smetana, like Chopin, 'was not at all to be regarded as another Slavonic musician of the merely exotic kind.' Neither was Dvorák, who, coming after them, and of parentage at least as humble as that of Smetana, was as capable as either of grafting his Slavonic ideas upon modern forms and classical models that fitted them to 'penetrate into the rest of the civilized world.' When London, in the 'eighties, first made acquaintance with the works of Smetana and Dvorák, it was with no sort of hesitancy that it acknowledged the advent of two composers of the highest order.

Curiously enough, Smetana (who was born in 1824) died at Prague in the very same year, 1884, and almost in the very month that Dvorák paid his first visit to London to conduct his *Stabat Mater* at the Albert Hall. At that time Dvorák was forty-three (as I recollect his telling me when he took tea at my house one afternoon and related to me the strange story of his career), so that there was a difference of seventeen years between the ages of the two men. The most important part of Smetana's life-work had been accomplished before Dvorák came upon the scene. Another coincidence: it was in the October of the same year, 1884, that the late Sir August Manns brought out at the Crystal Palace Concerts a complete novelty, entitled *Lustspiel-Overture* (Overture to a Comedy), from the pen of a Prague musician named Smetana. That novelty was neither more nor less than the overture to *The Bartered Bride*, which opera we are to hear by radio this week. So well did the overture please that Manns repeated it at the Palace in '87 and again in '88. By then, however, Dr. Hans Richter had introduced at his concerts Smetana's fine symphonic poem, *Vltava*, while, in 1894, was to come at the Monday 'Pops' the first performance in England of his now-famous string quartet in E Minor, *Aus meinem Leben*. And that was

how British music-lovers, nearly half a century ago, began making slow but sure acquaintance with the compositions of Frederic Smetana.

Still, apart from this so-called *Lustspiel-Overture*, they knew then (and know today) virtually nothing of his operas—the most significant section of his creative output. Sung only in Czech, it was for these that his countrymen had built and chiefly utilized their National Theatre at Prague, of which Smetana himself was at one period the conductor. His operas, as his biographer tells us, reflected under the influence of his strong personality Czech characteristics reaching to something higher than the merely 'national features of folk-music.' He considered that playing with mere 'colour' was contrary to his conception of serious art; that 'by the imitation of the melodious cadence and rhythm of our folk-songs no national style will be formed, but at the most a weak imitation of the folk-songs themselves. . . . Hence his Czech spirit did not hinder him from creating works of the highest artistic value.' Hence, moreover, his wish to write an opera purely Czech in character on a subject drawn from rural Bohemia, 'radiating joy,' full of golden sunshine, the composing of which could, and did, afford him sincere pleasure alike from the national and the artistic points of view.

Such was *The Bartered Bride*, his second opera, which he produced at Prague on May 30, 1866. Let me say at once that this English title is not an accurate translation of the Czech *Prodaná Nevesta*, but due rather to the attraction of 'alliteration's artful aid.' The true meaning of the original is 'The Purchased Bride,' whereas to 'barter' does not mean either to buy or to sell, but to dispose of some commodity by exchange. Evidently the idea was thought difficult to convey in English forty years ago, or else some more definite title than *Lustspiel* (or comedy) would have been found for the overture when first played at the Crystal Palace. Anyhow, the matter is of no great consequence. The libretto, by R. Sabina, was founded, as already hinted, upon a story of Bohemian rustic life—a story by no means farcical in its nature, and therefore not intended to be treated farcically or caricatured, as some German 'producers' have in their wisdom thought fit to treat it. It is simply a merry comedy of intrigue, dealing with the manners of the country and overflowing with wit and humour that grow naturally out of the situations and the characters themselves.

The plot, briefly told, is this:—

Marie, the pretty daughter of a peasant couple, Kruschina and Kathinka, is promised in marriage to Wenzel (son of Micha, a wealthy farmer) whom she has never seen. She objects to the suit because already in love with a much nicer fellow, one Hans, whose doubtful parentage and position make him a less desirable match. However, he bids her cheer up. All will be well, despite the intrigues of the marriage-broker, Kezal, who is

scheming on her parents' behalf to bring off the union between Marie and the rich but stupid Wenzel. As these two have never met, Marie easily contrives to conceal her identity and put Wenzel off the track. But meanwhile the marriage-broker persuades Hans to relinquish his chance of obtaining Marie by accepting a bribe of three hundred florins to give her up—on condition that her bridegroom shall be Micha's son. This curious proviso suggests that Hans 'knows something.' Moreover, he is too light-hearted over the affair to be really afraid of losing his sweetheart for ever. Still, Marie, for a time, believes herself jilted; and Wenzel further complicates the situation by becoming enamoured of a dancer in a travelling troupe, whom he decides to marry instead of Marie. In this rather sad plight the girl is at her wits' ends and full of resentment against Hans. The happy surprise comes, however, when the wealthy Micha suddenly discovers that Hans is his long-lost son by his first marriage. The bet with the broker is thus won, and the bride, instead of being 'sold,' is permanently restored to the arms of her wily lover.

A joyful ending, therefore, to a merry opera—one of the merriest, brightest, and lightest that the genius of musician ever devised—a true embodiment of Czech gaiety, Czech democracy, and the Czech view of things in a vivid realistic picture of life.' Smetana was the right kind of born genius—an Auber and Arthur Sullivan rolled into one—to provide the fitting musical medium for Sabina's quaint, naive story. The overture is such a gem that one wonders why for us (as someone has asked) it has all these years been the end as well as the beginning of the opera. It heralds forthwith the multitude of Bohemian dance rhythms and tunes replete with lyrical feeling that make up the main content of a masterly score. The old-fashioned form of separate numbers, linked together by recitative (or dialogue) gives scope for abundant contrast and variety; while through it all one can perceive the appropriateness, the skilful touches of a rare musical instinct allied to a technical equipment complete at every point. It was this remarkable all-round *maestria* that once provoked Dvorák to remark about Smetana: 'There is nothing he doesn't know; still less that he cannot do.' It may have sounded more

(Continued on page 738.)



THE CZECH NATIONAL OPERA HOUSE, PRAGUE,
the headquarters of a gallant musical resistance to the attempts to suppress the cultural life of a great people.

R.N.A.

For the Musical Listener

Notes on the Week's Programmes

NIGHTS IN THE GARDENS OF SPAIN

THE week's music does not begin this time with the Bach Church Cantata; at 3 o'clock on Sunday afternoon the National transmitter is to broadcast a concert which Lionel Powell has arranged at the Albert Hall in aid of the Fund for Wireless for the Blind. The Cantata has therefore been moved to 5.20.

A special interest is lent to it this week by a visit from Gunther Ramin, the present holder of Bach's old post at the church and school of St. Thomas, in Leipzig. He is to be heard twice in the course of the week, first on Tuesday evening in a harpsichord recital on the National wavelength. Only last week listeners had an opportunity of hearing another of the foremost players of that old instrument—Mrs. Violet Gordon Woodhouse.

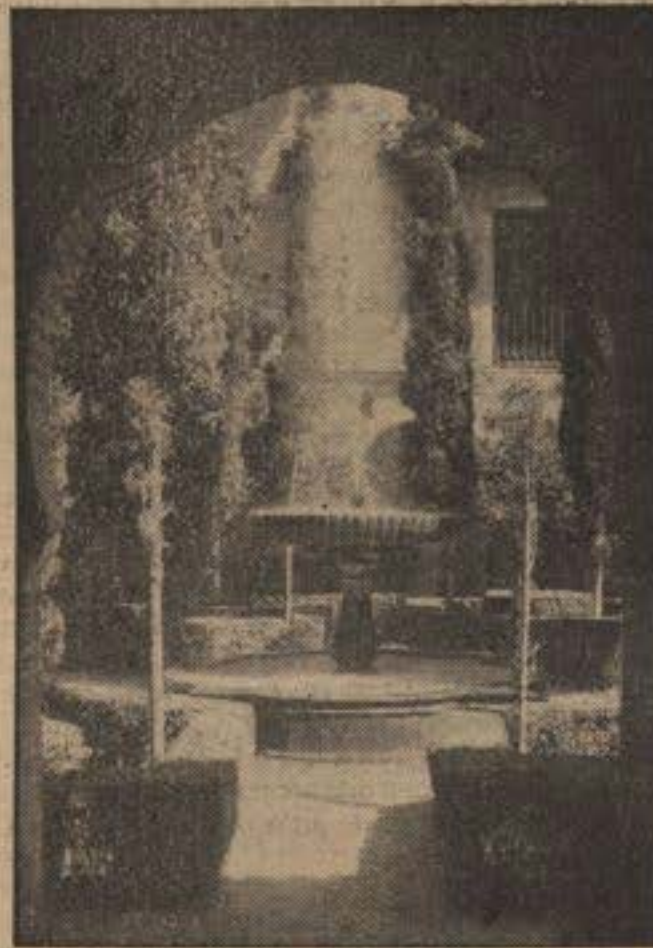
Music and the Restoration.

Ramin's programme includes one of the great Bach's pieces for harpsichord, one by Handel, and a set of old dances by our English master, Purcell. Long ago recognized as one of the giants of music, worthy of a place beside the greatest composers of all countries and all times, Purcell lived in an age when music was much more definitely a part of the Englishman's daily life than it has been again until the last few years. Enthusiasm for the art, somewhat damped down under the Puritans, had blazed up into renewed life [at the Restoration, and contemporary records all go to show how widespread was the interest in music. Among many such references, none is more illuminating than Pepys' remark that when the Thames was covered with boats during the salvage operations after the Great Fire, at least every third boat had a virginal on board. Even the barbers' shops of those days had instruments for the free use of customers, though it may be doubted whether these were always put to the best possible use. The time had come for the advent of a great musician, and Henry Purcell was always worthy of the place he held in the estimation of his contemporaries.

Gunther Ramin plays Bach.

Ramin's other programme is an organ recital on Thursday evening at 9.35; the Regional transmitter is to broadcast it from All Saints', Margaret Street. This is one of the series of six special organ recitals, in which France is also to be represented—by Marcel Dupré—the other four programmes being in the hands of distinguished British organists. Ramin's programme is drawn entirely from the music of his great predecessor Bach, made up of one of [the big Preludes and Fugues (C major); a Pastorale in four movements, real shepherd music, and a Passacaglia. Originally an Italian dance, the passacaglia became, in the hands of seventeenth- and eighteenth-century organists and harpsichord composers, a stately piece built up on a ground bass, usually quite short, two or four or eight bars long. Like the better-known form, the Chaconne, it is distinguished from it in this way, among others, that in a Chaconne the theme remains throughout in the bass, while in a passacaglia it may appear in other voices also.

In a chamber music concert on Sunday evening (Regional transmitter) English music of today is represented by Frank Bridge and Julius Harrison. A distinguished pupil of the Royal College, where he won a scholarship at the age of twenty, Bridge quickly made a name for himself as a viola player, and on one occasion



GARDEN OF SPAIN.

The cloistral beauty of a patio in Granada. A musical picture of these lovely gardens is given in de Falla's *Symphonic Impressions* (Queen's Hall, Friday).

had the rare honour of acting as deputy for Professor Wirth in the old Joachim quartet. An enthusiast for every aspect of his native country, he contrives to invest a great deal of his music with a truly English atmosphere; he is always happily at home in treating of open-air subjects. And that his chamber music is laid out with a thorough understanding of the capabilities of the instruments, goes without saying; he knew it first from the performer's point of view.

He Sang with Mr. Baldwin.

In the very same way Julius Harrison shows a partiality for the traditions and scenes of his own country, particularly of the West Country, to which he belongs. Making his first acquaintance with music, as so many have done, in a church choir, in his native Worcestershire, where one of his fellow choristers was Mr. Stanley Baldwin, Harrison graduated from the Midland Institute as one of Sir Granville Bantock's most distinguished pupils. He has had a wide experience as a conductor both of opera and concert, and has figured as a composer at many of the festivals and other big music-makings. His Humoreske *Widdicombe Fair*, for String Quartet, one of the best-known pieces of his chamber music, is one of the happiest of his many effective uses of the English idiom.

The week brings us another studio opera in the series, on Monday evening on the Regional wavelength and on Wednesday evening on the National. It is Smetana's *Bartered Bride*, of which a full description will be found on page 701. Had not the Oxford University Opera Club forestalled the B.B.C. by some four months, this would have been the first performance in English, although it is more than thirty years since the opera was first heard in London, the performance then being in German. A new English version has been made

for the broadcast by Mr. Felix Goodwin. Produced at a time when it needed some courage to indulge in good spirits in Bohemia, and when, moreover, a note of gloom prevailed in much of the world's music, the opera is not merely a national possession of which the Czechs are justly proud, but one of the world's finest comic operas.

Troubles of the Bandmaster.

While the opera is being broadcast on Wednesday, the alternative programme, from 8.35 onwards, is a popular one by the Military Band. It includes a new piece by Joseph Verney, a set of variations on two themes. The first of these is taken from one of the best-known of the Beethoven Pianoforte Sonatas, and the second from Tchaikovsky, one of the string quartets; the names of the several variations are sufficient clue to their intention. In offering them to our Military Band, Mr. Verney speaks of some of the difficulties which confront the Army bandmaster, and from which Walton O'Donnell is fortunately free. 'You do not have to consider,' he says, 'that your oboeist may be on leave, your first trombone may be in "clink" for absorbing too much garrison beer, and that your solo hornist may be a member of a perspiring fatigue party.' These are certainly not the difficulties with which the B.B.C. Wireless Band has to contend.

The week also includes the seventh of the series of orchestral concerts at the People's Palace, the first half of which is to be broadcast. Conducted by Percy Pitt, the orchestra is to play first Weber's always popular Overture, *Der Freischütz* (*The Marksman*), in which the woodland scenes and the notes of the hunting horns are so cunningly welded with the suggestion of Black Magic on which the story rests.

Two little orchestral pieces by Elgar come next, which are not so often played as some of his bigger works. Together they form a little Fantasy on Charles Lamb's Reverie which has the same name, *Dream Children*. The first dreamy tune is played very softly by the two clarinets in thirds; it is largely used throughout the first movement. In the second movement two delicate themes are heard together, one on the clarinet and one on the strings, and the whole little movement is woven of the slightest and daintiest texture. It closes and brings the little suite to an end, with a reminder of the wistful tune of the opening.

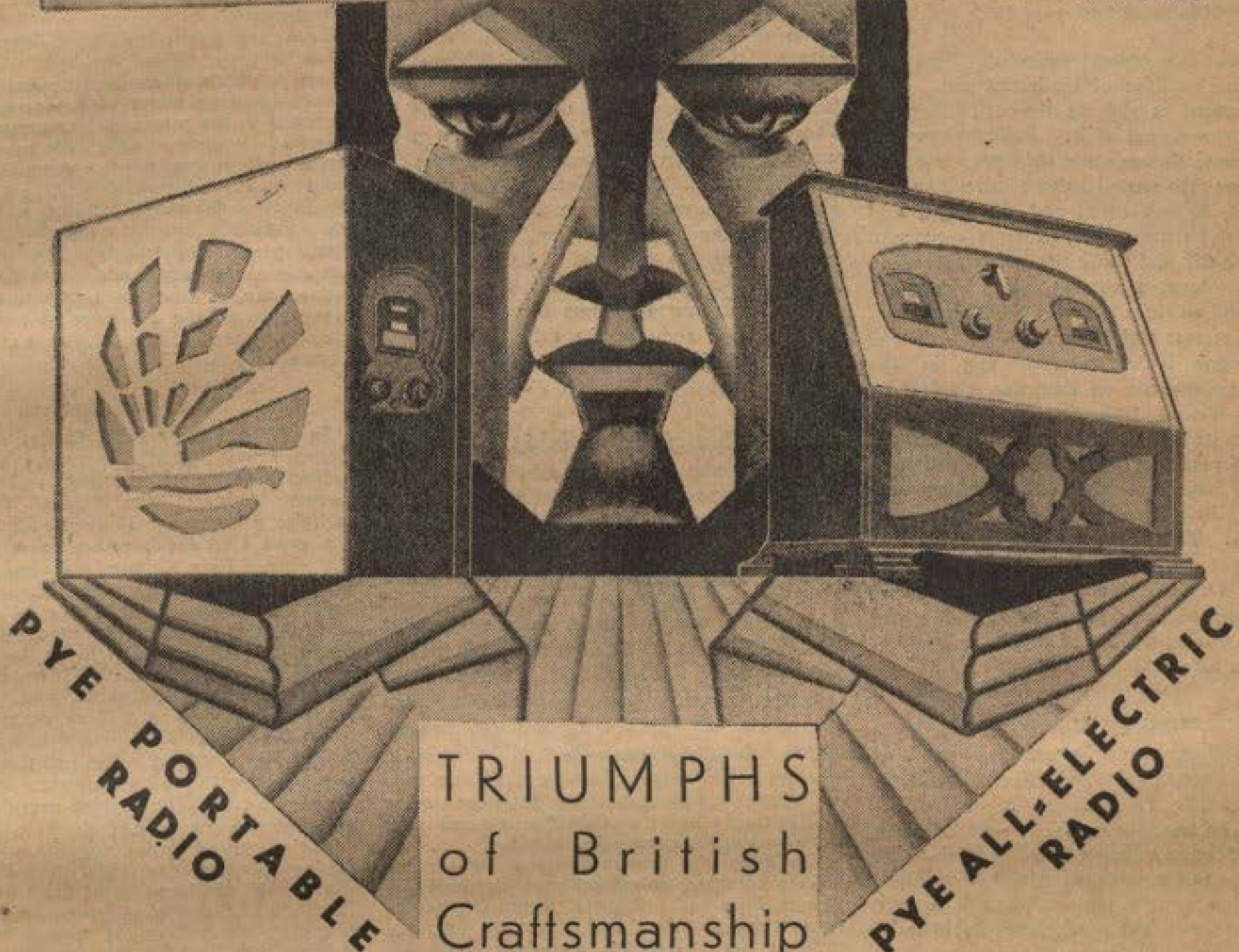
A Long Life in Music.

The last orchestral piece to be broadcast is a sparkling concert waltz by Glazounov, and before it Eda Kersey, one of the most deservedly popular of broadcasting artists, is to play Saint-Saëns' melodious B Minor Concerto with the orchestra. In the course of his long and active career—he appeared first in public, as a pianist, at the age of five, and took part in a concert in honour of his own eightieth birthday—Saint-Saëns, founder and unchallenged leader of the modern French school of music, produced fine work in almost every known form. This, the third of his Concertos for Violin and Orchestra, appeared in 1881, Sarasate playing it in Paris.

The first movement, in quick time, has two chief tunes, both of which are introduced by the solo instrument. The first, an impassioned melody, is in minor, and the second, which does not appear until the movement has run a good part of its course, is of happier character in the major mode. The slow movement is tuneful and songlike throughout, and the

(Continued on page 704.)

GREATEST ACHIEVEMENT



TRIUMPHS
of British
Craftsmanship

THE PYE PORTABLE is an entirely self-contained receiver, ready always for immediate use anywhere. You will be delighted by the attractive appearance of the beautiful hand-polished walnut cabinet. Test the ease with which programmes are tuned in. Hear the glorious tone and generous volume. Then ask your radio dealer to tell you of the magnificent reputation of the Pye Portable and the economy in operation which brings long and lasting satisfaction to its users.

The price of the Pye Portable is now only £19. 19. 0. or 12 monthly payments of 35/6, absolutely complete and ready for use.

The finest quality radio in the world is now available at a cost of a few shillings per week. A small initial payment secures delivery. Such constant pleasure for so small a cost!

Ask your radio dealer for a demonstration. Better still, hear a Pye in your own home.



THE PYE ALL-ELECTRIC THREE is so powerful that even with a short concealed wire as an aerial you have a wide choice of programmes. Selective, too, so that each programme is free from interference.

All-Electric. Think what that means. No batteries, no trouble. The same high standard of performance month after month at negligible cost. And—a special Pye feature—NO MAINS HUM.

PYE ALL-ELECTRIC 3, Price £25 or 12 monthly payments of 44/-

PYE SCREENED 4. The battery operated alternative to the Pye All-Electric 3, £19. 18. 9., or 12 monthly payments of 34/6.

PYE RADIO MADE IN CAMBRIDGE

Pye Radio Ltd., Sales Organisation, Paris House, Oxford Circus, London, W.1.

NOTES ON THE WEEK'S MUSIC

(Continued from page 702.)

soloist has fine opportunities of displaying the singing qualities of his instrument. The last movement is rich in themes; four are heard in the course of it. Brilliant passages for the solo violin introduce the first, a buoyant, happy, tune; the second, calmer but with a hint of energy, follows soon, and the third, also played first by the soloist, presents a peaceful mood. Slowly and softly the strings introduce the fourth tune, a contemplative, devotional melody, and on these is built up a movement of constant interest and charm.

Saint-Saëns is represented, too, in the National programme on Saturday evening by his merry *Wedding Cake Caprice*, a piece which lives up to its light-hearted title. It is laid out for a solo pianoforte with strings, and though they form, for the most part, only the accompaniment, they do here and there have a share in the waltz tune. The pianoforte part is throughout brilliant and sparkling; it is to be played by Mr. Ernest Lush, whom listeners very often hear as one of the pianists who provide the interludes during the Daventry Shipping Forecast and at similar times.

Perez Casas to Conduct.

Friday's Symphony Concert this week is almost entirely devoted to Spanish music, and it is to be directed by Perez Casas, one of the foremost Spanish conductors of our time. One of the soloists is also a distinguished Spanish artist, Conchita Supervia, a singer who will be heard also on Monday in a joint recital with Amparo Iturbi, pianist—a sister of José Iturbi, who has already won a fine reputation in this country as well as elsewhere.

A Musical Orgy.

Turina's *Fantastic Dances*, with which the programme opens, have often been broadcast. A native of Andalusia, like de Falla, Turina

is another distinguished exponent of all that is most vividly alive in the Spanish music of today. Both as composer and as teacher he is doing much to guide the destinies of his native country's music, besides spreading a real interest in it elsewhere. The *Fantastic Dances* appeared in 1920 at a concert of the Philharmonic Orchestra in Madrid. Two years later Sir Henry Wood gave them their first English performance in the Queen's Hall. Fantastic though they are, in character as in name, each has its own clearly-defined melodic and rhythmic interest. Each of the three is prefaced by a quotation from the Spanish poet, José Más; the first, 'Exaltation,' tells of beauty enshrined in the heart of a flower. In the second, a Fantasy, we are to hear the notes of guitars, mourning a sadness almost too heavy to be borne; and, for the third, 'Orgia,' the quotation is of colour and fragrance, rising like incense.

Music of 'Nights in Spain.'

With Harriet Cohen as solo pianist, the orchestra is to give us the three Symphonic Impressions by de Falla which he calls *Nights in the Gardens of Spain*.

The first movement, tranquil in its mood, and with an undercurrent of subdued, mysterious whisperings, tells of night in the beautiful garden of Granada—El Generalife. It begins with a flowing rhythm like a barcarolle; the speed quickens, and the quiet mood is interrupted ever and anon. Soon the pianoforte, hitherto merely a member of the orchestra, like the harp, emerges as a solo voice, along with a little tune for horns, and thereafter its part grows more brilliant and dominating. At the very end there is an echo of the quiet opening mood.

The second movement is 'A far-off Dance.' Over a rhythmic accompaniment by the lower strings, flute and cor anglais begin the simple tune which is afterwards taken up in more brilliant form by the pianoforte. Another rhythmic dance tune, in quicker tempo, is played first by flute and violins. There is no break between this movement and the third.

It is called 'In the Gardens of the Sierra of Cordova,' a more vigorous and energetic movement than the other two. The gay tune with which it begins has a large say, both in the orchestra and in the solo part; other themes

appear, and are tossed about between the pianoforte and the instruments of the orchestra: one specially striking tune is given first to the soloist alone—an alternating rhythm of 6/8 and 3/4. At the end, the movement, which has been gay and even boisterous in spirit, dies away softly and dreamily.

Less well known to British listeners is the piece by Oscar Espla, *The Devil's Good Night*. A student both of engineering and philosophy before adopting music as his career, Espla is regarded as the representative composer of the so-called Levantine region, the eastern side of Spain. His music gains a strongly individual character from the scale which he devised as the basis of his own harmony, and though it has a definitely Spanish suggestion, it makes no actual use of real folk melodies. He has been not only an industrious and successful composer, but an author who has contributed much of importance to the literature of music and of philosophy also. He is, besides, a distinguished lecturer.

Coates and Catterall.

In the recital by John Coates and Arthur Catterall on Saturday evening there is a judicious blend of familiar and less well-known music. John Coates' first group includes a song by Michael Arne, son of the great Dr. Arne, and thus a nephew of the actress Mrs. Cibber. He began life as an actor and singer, but soon abandoned these tasks for composition. Twice in the course of his career, however, he practically deserted music, to set up laboratories in which to search for the philosopher's stone and discover the secret of making gold. He knew much of hardship as well as of success, and worked on behalf of music abroad as well as in this country. He had the distinction of conducting the first performance in Germany of Handel's *Messiah*, a good many years after the work was known in England.

The second group is chosen from Schubert's songs—the favourite *Night and Dreams*, the setting of Shakespeare's *Hark, Hark, the Lark*, and *The Post*. Three modern English songs at the end of the programme form a striking contrast with the early English group at the beginning.

Arthur Catterall is also giving us English music, Delius's fine *Legend* and a reel by Standforth, which, we believe, is new to broadcast listeners. His other group is made up of attractive music by Lalo, Mozart, and Tchaikovsky, none of it of the hackneyed order.



Bach in the organ-loft of the Thomaskirche, Leipzig, where he was organist. Gunther Ramin, his successor in Leipzig today, is to broadcast on two occasions this week.

PROGRAMMES OF THE WEEK

PAGE

Sunday Programmes.

National	707
Midland Regional	708
London Regional	709
Other Stations	710

Monday Programmes.

National	713
Midland Regional	714
London Regional	715
Other Stations	716

Tuesday Programmes.

National	719
Midland Regional	720
London Regional	721
Other Stations	722

Wednesday Programmes.

National	725
------------------	-----

Midland Regional	726
London Regional	727
Other Stations	728

Thursday Programmes.

National	731
Midland Regional	732
London Regional	733
Other Stations	734

Friday Programmes.

National	737
Midland Regional	738
London Regional	739
Other Stations	740

Saturday Programmes.

National	743
Midland Regional	744
London Regional	745
Other Stations	746

A CALENDAR FOR THE LISTENER

Sunday, March 23

- 5.0 For the Children (National)
- 5.20 Bach Church Cantata
- 6.0 Reading from St. Paul's Letters
- 7.55 Religious Service from Chichester Cathedral
- 10.30 The Epilogue



Wednesday, March 26

- 6.40 Vaudeville (London Regional)
- 7.45 'The Bartered Bride' (National)
- 9.0 'From the Musical Comedies' (Midland Regional)



NORAH BLANEY

Other Sunday Programmes

- 3.0 Albert Hall Concert (National)
- 9.5 'Popular Favourites' (Midland Regional)
- 9.5 Chamber Music (London Regional)



JOHN ARMSTRONG

Thursday, March 27

- 7.30 A Beethoven Concert (Midland Regional)
- 8.0 People's Palace Concert (National)
- 8.15 Vaudeville (London Regional)



REX EVANS

Monday, March 24

- 6.40 'The Bartered Bride' (London Regional)
- 9.25 National Lecture: Lord Hewart (National)



LORD HEWART

Friday, March 28

- 8.0 Queen's Hall Concert (National)
- 9.30 'Harking Back' (London Regional)
- 10.40 'The Grand Aristocratic' (National)



HARRIET COHEN

Tuesday, March 25

- 7.0 Sir Ian Hamilton (National)
- 9.5 'Brigade Exchange': a play (London Regional)
- 9.45 de Courville's Hour—IV (National)



SIR IAN HAMILTON

Saturday, March 29

- 7.30 Catterall and Coates, Recital (London Regional)
- 9.40 Diversions (National)



JOHN COATES

"TAKE UP PELMANISM"

Sir John Foster Fraser's Appeal—How to Kill Depression and Morbid Thoughts.



Sir John Foster Fraser.

SIR JOHN FOSTER FRASER, F.R.G.S., the well-known author and special correspondent, is a great believer in the value of Pelmanism.

"Pelmanism is genuinely scientific," he says. "It brings swiftness to the

young and brightens and sharpens the man who thinks decay is laying hold of him. It will not make the dunderhead into a statesman, but it will and does provide a plan whereby we can make the best of our qualities."

The Felman Course, which contains the results of the latest Psychological discoveries, is fully explained in a book entitled "The Efficient Mind," a copy of which can be obtained, free of cost, by any reader who writes for it to-day, using the coupon printed below.

What Mind-Training Does.

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes such weaknesses and defects as:—

Depression	The "Inferiority Complex"
Shyness	
Timidity	Indecision
Forgetfulness	Weakness of Will
Boredom	Pessimism
The Worry Habit	Procrastination
Unnecessary Fears	Brain-Fag
Mind-Wandering	Morbid Thoughts

which interfere with the effective working-power of the mind, and in their place it develops valuable vital qualities such as:—

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

and a Reliable Memory.

By developing these qualities you add to your Efficiency and consequently to your Earning Power.

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook) you also increase your happiness and develop a finer appreciation of the beauties of Nature, the Arts, and Life generally.

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

This is borne out by the letters received from those who have taken the Course, some extracts from which are given here:—

A Bank Clerk reports that Pelmanism has given him "more Self-Confidence." (M. 32814.)

A Teacher writes: "I have more Self-Confidence and am not so subject to fits of Depression." (D. 32263.)

A Health Visitor writes: "It has meant a new life, a veritable rescue from drift and despondency." (R. 31366.)

A Sales Manager reports that since taking the Course he has secured an increase in salary of over 50 per cent. (H. 16364.)

A Photographer describes Pelmanism as "a great mental tonic." "It has laced together," he writes, "my previously unorganised mental faculties." (S. 34680.)

A Solicitor reports that he has increased his Self-Confidence, Alertness and Self-Control. He has also gained stronger powers of Perception and Concentration. (W. 32651.)

A Clerk reports that as a result of Pelmanism he has "abolished mental drift" and gained a definite aim in life. He has become more Self-Confident, has strengthened his Will-Power and has developed a "do-it-now" policy. (C. 32500.)

An Insurance Broker's Clerk states that he has secured a better position with a 50 per cent. increase in salary. "I attribute this in no small measure to your Course," he writes, "which gave me Courage and Confidence." (M. 25791.)

A Shop Assistant writes that the Course has been "a great joy to me, giving me just the stimulus I needed. It has improved my Memory wonderfully, and I have really realised myself at last." (F. 34314.)

A Typist writes: "Since taking the Course I have been able to do better work. I have become Self-Confident and have a much better memory. I have received an increase in salary which is directly due to your method of training." (W. 34309.)

A Student states that she has secured "a great improvement in Memory and Concentration. I am much more Self-Confident, Optimistic and persevering, and I can attack things which I would not have dared to a few months ago." (C.F. 2435.)

A Music Teacher reports the following benefits: "All-round improvement of Mind and Memory, increased Self-Respect and Self-Confidence, a general bracing up of the nervous system and, best of all, a deep, serene feeling that I can do new things." (K. 22060.)

A Commercial Traveller writes: "Unlike many studies, one can put these principles into operation in any capacity, and in connection with any study which makes demand upon memory, thus proving itself not an extra subject, but an extra and constant support." (D. 31138.)

An Accountant writes: "The Pelman system more than fulfilled my expectations. I have been surprised at the numerous directions in which I have been able to apply the system's teaching. Material results followed, for as I was able to show a wider outlook on business, and obtained a grip on matters that I did not possess before, my seniors recognised the same by a substantial increase in my salary." (D. 6109.)

A Lady Secretary and Journalist writes: "I have derived great benefit from the Course. It has especially benefited me with regard to my literary work, having opened up new avenues of thought. Power of concentration has greatly increased, and I have a much firmer grasp of things in general. Self-confidence, self-reliance and self-control have been much stimulated, and my 'unsuspected self' is being given expression to in various forms." (F. 22271.)

A Traveller states that Pelmanism has opened his mind to the beauty of books, poetry, nature, pictures and expression. He has now, he adds, "a self-confident bearing in the discharge of my duties." (B. 34762.)

A Clerk writes: "Auto-suggestion is increasing my self-confidence and self-respect. The Course is full of pointers which show the right way of conducting one's life and thought processes." (C.B. 2522.)

A Shorthand-Typist writes: "Am responsive to life around and thus find it more interesting. Can concentrate more easily, which saves time and energy and breeds Confidence. Books have a fresh message now, and deep interest in music and poetry has been revived." (M. 32790.)

A General Manager writes: "It is with feelings of great pleasure I am writing to inform you that I have been promoted to the position of General Manager. When I took up the Pelman Course I knew I had the abilities to succeed, but truly you showed me how." (F. 32210.)

Thousands of similar letters could be printed.

If, therefore, you wish—

- To strengthen your Will-Power,
- To develop Concentration,
- To act with foresight and decision,
- To become a first-rate organiser,
- To develop Initiative,
- To become a clever salesman,
- To originate new ideas,
- To acquire a strong personality,
- To banish Depression,
- To talk and speak convincingly,
- To work more easily and efficiently,
- To cultivate a perfect memory,
- To win the confidence of others,
- To appreciate more fully the beauties of Art and Nature,
- To widen your intellectual outlook,
- To deepen and enrich your life,

in short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send to-day for a copy of "The Efficient Mind," which will be sent to you by return, gratis and post free.

Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them when travelling or in odd moments during the day. Even the busiest man or woman can spare a few minutes daily for Pelmanism.

The coupon is printed below. Post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind," and particulars enabling you to enrol for the Pelman Course on especially convenient terms. Call or write for this free book to-day.

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

POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,
95, Pelman House, Bloomsbury Street, London, W.C.1.

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

NAME.....

ADDRESS.....

OCCUPATION.....

All correspondence is confidential.

This coupon can be sent in an OPEN envelope for 4d.

Overseas Branches: PARIS: 35, Rue Boissy d'Anglas,
MELBOURNE: 396, Flinders Lane,

NEW YORK: 71, West 45th Street,
DURBAN: Natal Bank Chambers,
DELHI: 19, Alipore Road

7.55
SERVICE FROM
CHICHESTER
CATHEDRAL

SUNDAY, March 23
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.5
A MILITARY
BAND
CONCERT



ANIA DORFMANN,

the pianist, is one of the Continental artists who will take part in the Wireless for the Blind Fund concert this afternoon.

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

3.0 Concert
in aid of
The 'Wireless for the Blind' Fund

relayed from
THE ROYAL ALBERT HALL

ODA SLOBODSKAYA (Soprano)
ANIA DORFMANN (Pianoforte)
Accompanist, IVOR NEWTON

Concert presented by LIONEL POWELL

ANIA DORFMANN

Pastorale et capriccio .. Scariatti, arr. Tausig
Träumerei (Reverie) .. Schumann
Widmung (Dedication) Schumann, arr. Liszt
Eccossaises .. Beethoven
Rondo capriccioso .. Mendelssohn

ODA SLOBODSKAYA

Aria, 'Lascia oh'io Piango' (Leave me, Deceiver)
('Rinaldo') .. Handel
Monologue and Air, 'Iphigénie en Tauride' Gluck

ANIA DORFMANN

Impromptu in A }
Two Waltzes in A Flat } Chopin
Nocturne in D Flat }
Waltz, 'Die Fledermaus' ('The Bat')
(by request) Johann Strauss, arr. Gruncfeldt

ODA SLOBODSKAYA

Russian Songs:
Was I not once like a tender blade
that sprung? }
Whether by day } Tchaikovsky
So soon forgotten }
Gopak (Ukrainian Dance Song) Mussorgsky

5.0 FOR THE CHILDREN

5.20 CHURCH CANTATA (No. 140)
BACH

'WACHET AUF, RUFT UNS DIE STIMME'
('SLEEPERS, WAKE')

Relayed from THE GUILDHALL SCHOOL OF MUSIC

Singers
ELSIE SUDDABY (Soprano)
TOM PURVIS (Tenor)
KEITH FALENER (Bass)
THE WIRELESS CHORUS
Players
S. KNEALE KELLEY (Violin)
JOHN FIELD (Oboe)
LESLIE WOODGATE (Organ)
THE WIRELESS ORCHESTRA
(Oboes, Cor Anglais, Trumpet and Strings)
Conducted by STANFORD ROBINSON
(For the text of the Cantata see page 709)

6.0-6.15 BIBLE READING
PAUL'S LETTERS—XV.
II Corinthians i and ii

7.55 A RELIGIOUS SERVICE

RELAYED FROM CHICHESTER CATHEDRAL
The Bells

8.0 Hymn, 'Jesu, Lover of my soul' (Ancient and Modern, 103; Tune, 'Aberystwith')
Address by the Very Reverend A. S. DUNCAN-JONES, Dean of Chichester
Hymn, 'Praise to the Holiest in the height' (Ancient and Modern, 172; Tune, 'Richmond')
Psalms 31 (1-6), 91 (Chant, Attwood), 134 (Chant, Ouseley)
The Lesson, Hebrews xiii, 20, 21
Versicles and Responses
Hymn for Compline in Lent, 'Christe qui Lux es et Dies' (Set by William Byrd)
Anthem, 'Preserve us while waking' (Plain-song)
Nunc Dimittis (Tone IV, with Fauxbourdon by Mundy)
Versicles and Responses
Voluntary, Prelude and Fugue in E Minor ('Short') Bach
Organist of the Cathedral, Dr. M. P. CONWAY

8.45 (261.3 m. only)
The Week's Good Cause

Appeal on behalf of THE PRINCE ALBERT CONVALESCENT HOME, WORTHING, by His Worship the Mayor of Stoke Newington, Sir HERBERT J. ORMOND, J.P.

Contributions should be addressed to Sir H. J. Ormond, J.P., Prince Albert Convalescent Home, Worthing, Sussex

8.45 (1,554.4 m. only)
Orgán Voluntary
Relayed from CHICHESTER CATHEDRAL

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

9.5 The Wireless Military Band
Conducted by B. WALTON O'DONNELL
KATE WINTER (Soprano)
JACQUES SERRES (Violoncello)

BAND
Overture, 'The Sicilian Vespers' Verdi
KATE WINTER
In a distant Land Taubert
Should he upbraid Bishop

BAND
Six Waltzes from Op. 39 (First Selection)
Brahms, arr. Gerrard Williams
Prelude, 'Nadeshda' Goring Thomas

JACQUES SERRES
Prelude Caire d' Herveois
Largo Chopin
Allegro Spiritoso Senaille, arr. Salmon
Chanson, Louis XIII et Pavane
Couperin, arr. Kreisler
Berceuse Slave Neruda
Arlequin Lalo

BAND
Selection, 'Turandot'
Puccini, arr. R. J. F. Howgill

KATE WINTER
The Nightingale Grieg
Sweet Suffolk Owl Elizabeth Poston
Sweet Chance that led my Steps abroad..Head

BAND
Brandenburg Concerto, No. 3
Bach, arr. Gerrard Williams
Allegro; Allegro molto

10.30 Epilogue
'LUST OF POWER'
(For details of this week's Epilogue see page 744)



ODA SLOBODSKAYA
sings in the Wireless for the Blind Fund
concert this afternoon.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 709). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 708).



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: YEOMEN OF THE GUARD-Selection (Court Symphony Orchestra) (No. 984-4s. 6d.). Lon. & Mid. Reg.

INVITATION TO THE WALTZ (Wolfgang and Basle Symphony Orchestra) (No. 9691-4s. 6d.). Lon. & Mid. Reg.

WILLIAM TELL-Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 5058-5059-2s. each). Mid. Reg.

THE WEDDING (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9844-4s. 6d.). Mid. Reg.

NORWEGIAN DANCES (Schneevogt and London Symphony Orchestra) (Nos. L1733-L1734-6s. 6d. each). Mid. Reg.

Monday: MARRIAGE OF FIGARO-Overture (Paris Conservatoire Orchestra) (No. L1975-6s. 6d.). Lon. & Mid. Reg.

Tuesday: DANSE MACABRE (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. L1967-6s. 6d.). Lon. Reg.

HUNGARIAN RHAPSODY No. 2 (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. DX9-DX10-4s. 6d. each). Mid. Reg.

Wednesday: FINLANDIA (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9843-9844-4s. 6d. each). National.

TSCHAIKOWSKY'S VIOLIN CONCERTO-Cadenza (Huberman and Berliner Staatskapelle) (No. L3337-6s. 6d.). Lon. Reg.

Thursday: DER FREISCHUTZ-Overture (Wolfgang and Basle Symphony Orchestra) (No. 9644-9645-4s. 6d. each). National.

GLAZOUNOV CONCERT WALTZ (Percy Pitt and B.B.C. Orchestra) (No. 9114-4s. 6d.). National.

DESERT SONG-Selection (Dehroy Somers Band) (No. 9200-4s. 6d.). Lon. & Mid. Reg.

THOUSAND AND ONE NIGHTS-Waltz (Johann Strauss and Symphony Orchestra) (No. 9226-4s. 6d.). Lon. & Mid. Reg.

RUY BLAS-Overture (Percy Pitt and B.B.C. Orchestra) (No. 9278-4s. 6d.). Lon. Reg.

COLOLAN-Overture (Mangelberg and Concertgebouw Orchestra) (No. L1843-5s.). Mid. Reg.

BETHOVEN'S SYMPHONY No. 8 (Wolfgang and Royal Philharmonic Orchestra) (Nos. L1903-L1905-6s. 6d. each). Mid. Reg.

EGMONT-Overture (Mangelberg and Concertgebouw Orchestra) (No. L1799-6s. 6d.). Mid. Reg.

BETHOVEN'S SYMPHONY No. 6 (Wolfgang and Royal Philharmonic Orchestra) (Nos. L1893-L1897-6s. 6d. each). National.

Friday: ROSAMUNDE (MAGIC HARP)-Overture (Sir Hamilton Harty and Hallé Orchestra) (No. L1998-6s. 6d.). Mid. Reg.

Saturday: HUNGARIAN RHAPSODY No. 1 (Dobsony and Budapest Philharmonic Orchestra) (Nos. 9550-9551-4s. 6d. each). National.

PEER GYNT-Suite No. 1 (Schneevogt and New Queen's Hall Light Orchestra) (Nos. 9509-9510-4s. 6d. each). National.

LA PALOMA (Paul Whiteman's Orchestra) (No. 9459-4s. 6d.). Lon. Reg.

PIRATES OF PENZANCE-Selection (Court Symphony Orchestra) (No. 993-4s. 6d.). Mid. Reg.

BLUE DANUBE-Waltz (Dehroy Somers Band) (No. 5638-3s.). Mid. Reg.

Instrumental.

Sunday: SONGS MY MOTHER TAUGHT ME (W. H. Squire-Cello) (No. D1620-4s. 6d.). Lon. & Mid. Reg.

BETHOVEN'S QUARTET IN F MINOR (Léner String Quartet) (Nos. L1926-L1928-6s. 6d. each). Lon. Reg.

SHE WANDERED DOWN MOUNTAIN SIDE (J. H. Squire-Celeste Octet) (No. 4495-3s.). Mid. Reg.

ON WINGS OF SONG (J. H. Squire-Celeste Octet) (No. 9275-4s. 6d.). Mid. Reg.

PRELUDIUM (J. H. Squire-Celeste Octet) (No. 9096-4s. 6d.). Mid. Reg.

BERCEUSE DE JOCELYN (W. H. Squire-Cello) (No. L2126-6s. 6d.). Mid. Reg.

Wednesday: LEMARE'S ANDANTINO (Pastman-Organ) (No. 9155-4s. 6d.). National.

LA CINQUANTAINÉ (J. H. Squire-Celeste Octet) (No. 3877-3s.). National.

LIEBESSTRAUM (J. H. Squire-Celeste Octet) (No. 9142-4s. 6d.). Lon. & Mid. Reg.

Thursday: BIRD SONGS AT EVENTIDE (Telfance Casey-Organ) (No. 5256-5s.). Lon. & Mid. Reg.

LIEBESLEID (Zimbat-Violin) (No. 9650-4s. 6d.). Lon. & Mid. Reg.

MOONLIGHT SONATA (Pridman-Piano) (Nos. L1818-L1819-6s. 6d. each). Mid. Reg.

Friday: SCHUBERT'S AVE MARIA (Naoum Binder-Violin) (No. DX7-4s. 6d.). Mid. Reg.

Saturday: RAFF'S CAVATINA (J. H. Squire-Celeste Octet) (No. 4154-3s.). National.

AIR ON G STRING (J. H. Squire-Celeste Octet) (No. 5507-3s.). Lon. Reg.

TWO HUNGARIAN DANCES (J. H. Squire-Celeste Octet) (Nos. 5529-3s.). Lon. Reg.

MEMORIES OF MENDELSSOHN (J. H. Squire-Celeste Octet) (No. 9649-4s. 6d.). Lon. Reg.

HARK, HARK, THE LARK (William Murdoch-Piano) (No. 4627-3s.). Lon. Reg.

Vocal.

Sunday: SCHUBERT'S ERL KING (Norman Allin) (No. L2038-6s. 6d.). Lon. & Mid. Reg.

Thursday: MY MOTHER BIDS ME BIND MY HAIR (Dora Labette) (No. 4609-3s.). National.

RIGOLETTO-La donna e mobile (Lewis Gravenor) (No. 5211-3s.). Lon. & Mid. Reg.

Saturday: NYMPHS AND SHEPHERDS (Manchester School Choir) (No. 9909-4s. 6d.). Lon. Reg.

BARBER OF SEVILLE-Largo al factotum (Dennis Noble) (No. 9556-4s. 6d.). Lon. & Mid. Reg.

Now on Sale at all Stores and Dealers.

Complete Catalogue of Columbia "New Process" Records post free-COLUMBIA, 102-108, Clerkenwell Road, London, E.C.1.

SUNDAY, March 23
MIDLAND REGIONAL

626 kc's (479.2 m.)

9.5
A PROGRAMME
OF
FAVOURITES

3.30 **A Military Band Concert**

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASELL
GERTRUDE JOHNSON (Soprano)
HERBERT SIMMONDS (Baritone)

BAND
March, 'The Queen of Sheba' Gounod
Overture, 'La Chasse du jeune Henri' ('Young Henry's Hunt') Méhul

HERBERT SIMMONDS
The Wanderer Schubert
The Erl King Schubert

BAND
Suite in F Holst

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 **'Popular Favourites'**
MEGAN THOMAS (Soprano)
JAN BERENSKA (Violin)

THE MIDLAND REGIONAL ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'William Tell' Rossini
MEGAN THOMAS
She wandered down the Mountain Side ... Clay
Waltz Song ('Merrie England') German



GERTRUDE JOHNSON (left) sings in the Military Band programme this afternoon at 3.30, and MEGAN THOMAS (right) in the concert of 'Popular Favourites' tonight. Sir CHARLES GRANT ROBERTSON (centre) will broadcast an appeal for the Queen's Hospital Wireless Fund at 8.45.

GERTRUDE JOHNSON
As when the Dove ('Acis and Galatea')... Handel
Gentle Shepherd Pergolesi

BAND
Cornet Solo, 'A Brown Bird singing'
Haydn Wood
(P.C. RYAN)

Selection, 'The Yeomen of the Guard'
Sullivan, arr. Godfrey

HERBERT SIMMONDS
Have you forgotten? Landon Ronald
My Realm of Love Landon Ronald

GERTRUDE JOHNSON
Tune thy Strings, O Gipsy Dvorak
Songs my Mother taught me Dvorak
Cloudy Heights of Tatra Dvorak

BAND
Invitation to the Dance .. Weber, arr. Godfrey
Three Irish Dances John Ansell

5.0-5.30 **London Regional Programme**

8.45 **The Week's Good Cause**
An Appeal on behalf of THE QUEEN'S HOSPITAL WIRELESS FUND, by Sir CHARLES GRANT ROBERTSON, C.V.O.

Contributions should be forwarded to the Hon. Treasurer, The Queen's Hospital, Birmingham

ORCHESTRA
Pizzicato ('Sylvia' Ballet Music) Delibes
Irish Tune from County Derry arr. Grainger

JAN BERENSKA
On Wings of Song Mendelssohn, arr. Achron
Rondo Mozart, arr. Kreisler

9.40 ORCHESTRA
Keltic Lament Fondis
The Bees' Wedding Mendelssohn
First Norwegian Dance Grieg

MEGAN THOMAS
Butterfly Wings Phillips
Starry Woods Phillips
Ship of my Delight Phillips

ORCHESTRA
Selection of Popular Songs W. H. Squire

10.15 JAN BERENSKA
Souvenir of Haydn arr. Leonard

ORCHESTRA
Serenade Moszkovsky
Præchidium Järnefelt
Berceuse ('Jocelyn') ('Angels guard thee')
Godard

10.30 **Epilogue**

The alternative to the Midland Regional programme is the National programme (see page 707), which you can receive from Daventry 5XX on 1,554.4 metres.

3.30
THE CITY OF
BIRMINGHAM
POLICE BAND

SUNDAY, March 23
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
THE VIRTUOSO
STRING
QUARTET

3.30 A Military Band
Concert

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL

GERTRUDE JOHNSON
(Soprano)
HERBERT SIMMONDS
(Baritone)

BAND
March, 'The Queen of Sheba'
Overture, 'La Chasse du jeune
Henri' ('Young Henry's Hunt')

HERBERT SIMMONDS
The Wanderer } Schubert
The Erl King }

BAND
Suite in F Holst

4.5 GERTRUDE JOHNSON
As when the Dove ('Acis and
Galatea') Handel
Gentle Shepherd Pergolesi

BAND
Cornet Solo, 'A Brown Bird sing-
ing' Haydn Wood
(P.C. RYAN)
Selection, 'The Yeomen of the
Guard' .. Sullivan, arr. Godfrey

HERBERT SIMMONDS
Have you forgotten? } Landon Ronald
My Realm of Love }

GERTRUDE JOHNSON
Tune thy Strings, O Gipsy } Dvorak
Songs my Mother taught me }
Cloudy Heights of Tatra }

4.45 BAND
Invitation to the Dance Weber, arr. Godfrey
Three Irish Dances..... John Ansell

5.0-5.30 'Religion in the Light of
Psychology'

8.50

9.0

9.5

National Programmes

Regional News

Chamber Music

JOHN ARMSTRONG (Tenor)
THE VIRTUOSO STRING
QUARTET

Quartet in E Minor.. Frank Bridge

JOHN ARMSTRONG
Songs from the Locheimer Lieder-
buch (Song Book) (A.D. 1452)
Scheiden und Meiden (Parting and
Shunning) arr. H. Reimann
Liebes-Hoffnung (Love's Hope)
arr. W. Tappert
Gesang eines Fahrenden (Way-
farer's Song) ... arr. W. Tappert
Minnelied (Love Song)
arr. H. Reimann

QUARTET
Widdicombe Fair Julius Harrison

JOHN ARMSTRONG
Songs Paul Hindemith
Vor dir schein' ich aufgewacht
(Before thee, I am as though
awaken'd)
Traum (Dream)
Wie Sankt Franciscus schweb' ich
in der Luft (Like Saint Francis,

I hover in the Air)
Trompeten (Trumpets)

QUARTET
Quartet in F Minor, Op. 95 Beethoven

10.30

Epilogue



THE VIRTUOSO STRING QUARTET
will broadcast a concert of Chamber Music tonight at 9.5.

By the Rev. E. S. WATERHOUSE, D.D.—XII
'The Mystic Way: Things that pass under-
standing'

8.45 The Week's Good Cause
An Appeal on behalf of THE PRINCE ALBERT
CONVALESCENT HOME, WORTHING

London Regional programme listeners can receive the National programme by adjusting their sets to the wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 707).

THIS WEEK'S BACH CANTATA.

[Cantata No. 140—'WACHET AUF, RUFT UNS DIE STIMME' (Sleepers, Wake)]

THE Cantata is one which has been broadcast before, and one of the few which we in this country know at all well. It is based on a splendid old German hymn, dealing with the parable of the Ten Virgins, and the first chorus sets forth with great animation and power the coming of the Bridegroom, and the awakening, one after the other, of the Virgins. It is as vivid a piece of picturesque music as even the great Bach ever wrote. There are two duets, both beautiful and solemn dialogues between the voice of the Saviour and a pleading Soul, and between them Bach has elaborated a part of the old hymn which tells of the Watchman on the Tower. It is accompanied by a simple, almost dance-like, tune, with a sense of rustic simplicity, into which the cry of the Watchman breaks with striking effect. The Cantata is rounded off by a dignified and simple form of the old chorale.

I.—Chorus.

Sleepers wake! for night is flying,
The watchmen on thy walls are crying:
Thou city of Jerusalem!
Hear ye now ere comes the morning,
The midnight call of solemn warning:
Where are ye, O wise virgins, where?
Behold the Bridegroom comes,
Arise! and take your lamps.
Alleluia! yourselves prepare,
Your Lord draws near,
He bids you to His marriage feast.

II.—Recitative (Tenor):

He comes, the Bridegroom comes! and Zion's daughter shall rejoice,
He hast'neeth hither from the mountains, our land shall hear His voice.
The Bridegroom comes, and like a roe or a youthful hart upon the lofty Hills He treads, your soul with heav'nly food He feeds.
Arise, and linger not! With songs of gladness greet Him: lo! 'tis He! Come ye forth to meet Him.

III.—Duet (Soprano, Bass):

Soprano.
I seek Thee, my Life!
I tarry with lamp ever burning,
O show me Thy face,
Thy mercy and grace,
Come, Jesu!
Bass.
Behold Me, thy Life.
I show thee My face,
My mercy and grace,
Behold Me, I am thy Salvation!

IV.—Aria (Tenor):

Zion hears her watchmen's voices,
Their glad'ning cry her soul rejoices
The shadows of her night depart.
In His might her Lord appeareth,
His word of grace and truth she beareth.
The day-star riseth in her heart.
O come, in splendour bright,
Lord Jesu, Light of Light!
Hosanna!
We follow Thee, Thy joy to see,
Where everlasting bliss shall be.

V.—Recitative (Bass):

Come, enter in with me,
O thou my chosen bride!

Our faithful vows shall in eternity abide.
For thus upon my heart, and on my arm
E'en as a seal I set thee,
In thine affliction ne'er forget thee.
Behold, beloved, weep no more,
For grief or fears that did distress thee,
Upon my left hand shalt thou rest,
And with my right will I embrace thee.

VI.—Duet (Soprano, Bass):

Soprano.
My Friend is mine!
Our love no pow'r shall sunder.
Thou leadest me, by heav'nly streams to wander,
There joy in its fulness, there rapture shall be.
Bass.
And I am thine!
Our love no pow'r shall sunder.
Thus lead I thee by heav'nly streams to wander,
There joy in its fulness, there rapture shall be.

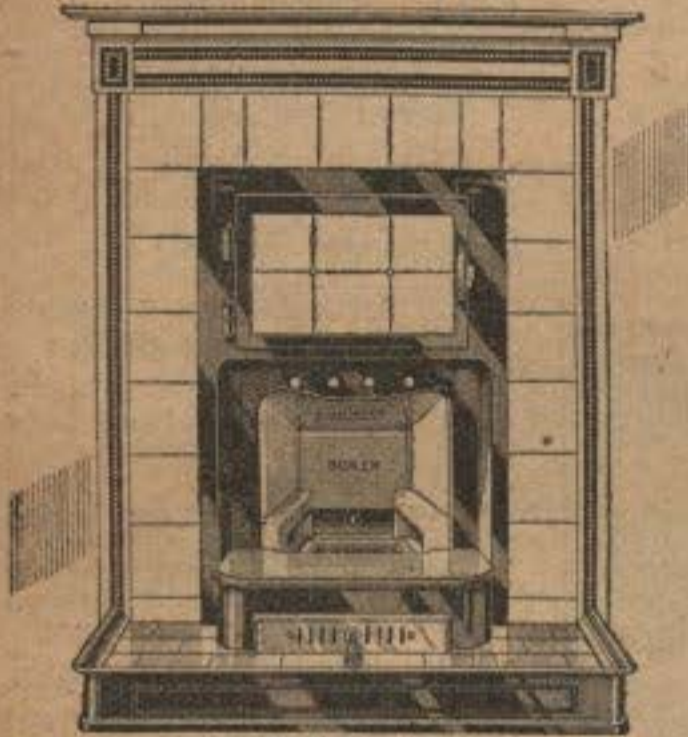
VII.—Choral:

Glory now to Thee be given,
On earth as in the highest heaven.
With lute and harp in sweetest tone,
All of pearl each dazzling portal,
Where we shall join the song immortal,
Of Saints and Angels round Thy throne.
Beyond all earthly ken
Those wondrous joys remain,
That God prepares.
Our hearts rejoice, lo!
Ever in dulcet jubilo.

(The text is reprinted by courtesy of Messrs. Novello and Co. Ltd.)

The Cantata for next Sunday is:
March 30, No. 1.—Wie schön leuchtet der Morgenstern (How brightly shines the Morning Star).

Radiant Warmth
FOR THE ROOM
CONCENTRATED HEAT
FOR THE OVEN



Model "Solo Oven" from £9.

Whilst you're enjoying the comfort of the open fire in the Solo-Oven grate, it's cooking for the whole family; it is also heating water throughout the house—yet it's burning only 6d. worth of fuel a day.

FORESIGHT
PATENT - GRATES

Write for Illustrated list No. R.T. 223 and the name of your nearest agent, post free.

SAMUEL SMITH & SONS, LTD.
Beehive Foundry, Smethwick.



My bath soap

It's a soap that enhances the complexion and safeguards health by killing all the germs one collects in a day's work or play. It soothes a tender skin and invigorates a tired body. Its name is Wright's Coal Tar Soap and it has been recommended by Doctors for sixty-five years.

WRIGHT'S
COAL TAR SOAP

BEST FOR THE BATH.

6d. per tablet.

Both Size 10d.

Sunday's Programmes continued (March 23)

CARDIFF

968 kc/s (309.9 m.)

- 3.0-6.15 National Programme
- 7.55 National Programme
- 8.45 The Week's Good Cause
An Appeal on behalf of THE BRISTOL HOME FOR LOST AND STARVING DOGS
Donations should be sent to Mr. E. T. Parker, St. Stephen Street, Bristol
- 8.50 National Programme
- 9.0 West Regional News

- 8.50 National Programme
- 9.0 West Regional News (From Cardiff)
- 9.5 National Programme
- 10.30 Epilogue
- 10.40-11.0 Cardiff Programme

BOURNEMOUTH

1,040 kc/s (288.5 m.)

- 3.0-6.15 National Programme
- 7.55 National Programme
- 8.45 The Week's Good Cause
Appeal on behalf of THE BIBLE FLOWER MISSION by Mrs. BENNETT BEALE
- 8.50 National Programme
- 9.0 Local News
- 9.5 National Programme
- 10.30 Epilogue

PLYMOUTH

1,040 kc/s (288.5 m.)

- 3.0-6.15 National Programme
- 7.55-8.45 National Programme
- 8.50 National Programme
- 9.0 Local News



From and Country News

THE CAPITOL CINEMA, CARDIFF, from which the *Daily Express* Community Singing Concert is being relayed tonight at 9.5. GIBSON YOUNG (inset, left) conducts the singing and TUDOR DAVIES (inset, right) is the soloist.

- 9.5 Community Singing Concert
Organized by the *Daily Express*
Relayed from
THE CAPITOL CINEMA, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE
Welsh Rhapsody German
COMMUNITY SINGING
of
WELSH NATIONAL AIRS AND HYMNS
Conducted by GIBSON YOUNG
TUDOR DAVIES (Tenor) and Orchestra
Recit., 'My Arms'; Air, 'Sound an Alarm'
('Judas Maccabaeus') Handel
COMMUNITY HYMN SINGING
Conducted by GIBSON YOUNG

- 9.5 National Programme
- 10.30 Epilogue

MANCHESTER

797 kc/s (376.4 m.)

- 10.0 National Programme
- 10.30 Epilogue
- 10.40-11.0 The Silent Fellowship

- 8.50 National Programme
- 9.0 North Regional News
- 9.5 Chamber Music
THE BOYD ROBERTS INSTRUMENTAL TRIO
JOHN LOWNDES (Violin); ALAN MORTON (Violoncello); S. BOYD ROBERTS (Pianoforte)
HELEN ANDERTON (Contralto)

SWANSEA

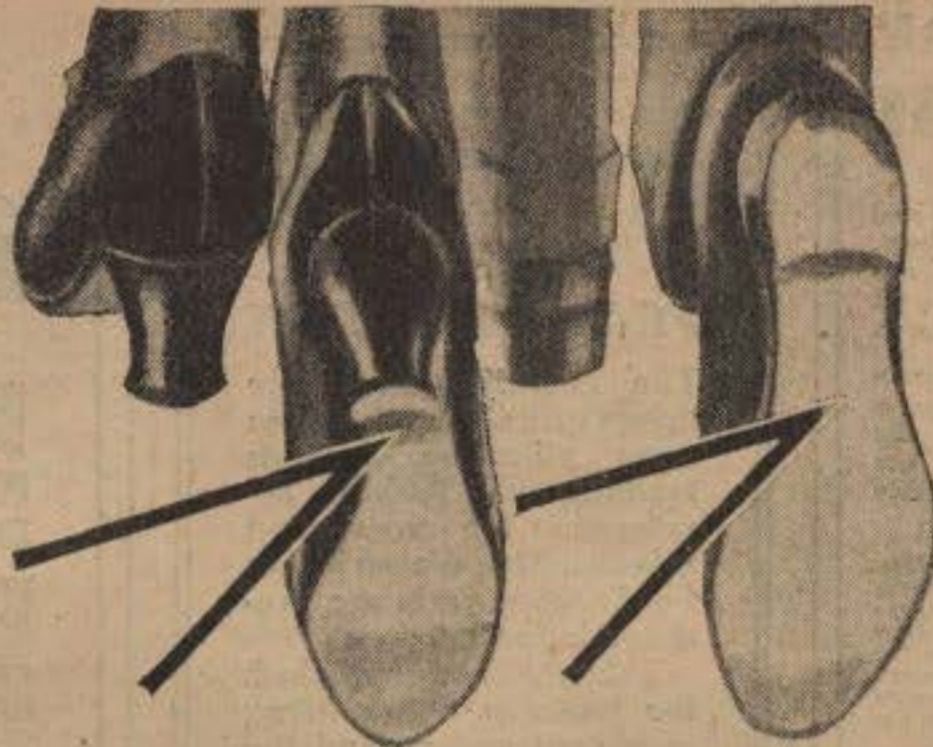
1,040 kc/s (288.5 m.)

- 3.0-6.15 National Programme
- 7.55-8.45 National Programme

- 10.30 Epilogue

You can obtain Arch-Moulded shoes from—

- LONDON.** Babers, Ltd., 209, Oxford Street, W.1; Hastro's, Ltd. (Ladies' Shoe Dept.), Brompton Road, S.W.1; Marshall & Snelgrove, Ltd., 334-348, Oxford Street, W.1; Derry & Toms, 90-121b, Kensington High Street, W.8; Shoobred, Jas. & Co., Ltd., Tottenham Court Road, W.1; Whiteley, Wm., Ltd., Queens Road, Bayswater, W.2; Barnes, John & Co., Ltd., 191-217, Finchley Road, N.W.3; Savoy Tailors' Guild, Ltd., 87-95, Strand, W.C.2; Pyne Bros., High Road, Lewisham, S.E.; Boardmans, Ltd., 54-70, Broadway, Stratford, E.15; Russell & Bromley, Ltd., 131, High Road, Streatham, S.W.16; Russell & Bromley, Ltd., 845-7, High Road, Leytonstone, E.11; Russell & Bromley, Ltd., 65, The Broadway, Ealing, W.5; Turner, R. & Sons, 4, England's Lane, Hampstead, N.W.3.
- ABERDEEN.** Dunn, J. A., 46, Union St.
- ALTRINCHAM.** Brooks, M. & S., 53, Stamford New Road.
- ANDOVER.** Scott, A. B., 74, High St.
- ARMAGH.** Watson, James A., 29, Thomas Street.
- AYR.** Boyd, A., 57, High Street.
- BALLYMENA.** McKinney, J. H., Bdw.
- BANBURY.** Raiton & Son, 13, High St.
- BARNSTAPLE.** Tucker, E. J., 63/64, Boutport Street.
- BASINGSTOKE.** Lanham, E. & Son, 18, Winchester Street.
- BATH.** Revell & Son, 6, Bridge Street.
- BECKENHAM.** Ayling, E. & Son, 9b, High Street.
- BEDFORD.** Russell & Bromley, Ltd., 84, High Street.
- BELFAST.** Scientific Shoes, Ltd., 7, Lombard Street.
- BERWICK-ON-TWEED.** Mosgrove, J. & Son, 41, High Street.
- BEXLEYHEATH.** Carrull Dawson, E., 347, The Broadway.
- BIRMINGHAM.** Bennett, Miss F. M., 33, Soho Road, Handsworth; Day, R. & Co., 115, New Street; Dicks, Mrs. J., 105, High Street; Erdington; Hodges, A. P., 1975, Hagley Road, Edgbaston.
- BLACKBURN.** Stirrup, T., 28, Church St.
- BLACKPOOL.** Dicks, 30, Church Street.
- BOGNOR.** Dutton & Thorowgood, Ltd., 3, London Road; Russell & Son, Ltd., York Road.
- BOURNEMOUTH.** Pitman, G. C. & Son, Ltd., 32, Old Christchurch Road.
- BOWNESS-ON-WINDERMERE.** Jamieson's, Central Buildings.
- BRADFORD.** Brown Moll & Co., Ltd., Market Street.
- BRIDLINGTON.** Sharp, T., 31, High Street.
- BRIDPORT.** Rees & Son, 48, West St.
- BRIGHTON.** Russell, A. & Son, Ltd., 104, Western Road.
- BRISTOL.** Massingham Shoe Stores, 63, Queen's Road; 94, Whiteladies Road, Redland; 40, Regent Street, Clifton; Massingham, W. E., Ltd., 122, Stokes Croft; and High Street.
- BROADSTAIRS.** Pitcher, E. M., Carlton Parade, 104, High Street.
- BROMLEY.** Russell & Bromley, 7, Ravensfell Parade.
- BUDE.** Sanders & Co., Belle Vue.
- BUILTH WELLS.** Eadie, G. & Son, High Street.
- BURNLEY.** Thomas, Evan, 41, Manchester Road.
- BURTON-ON-TRENT.** Howarth, William, 151, High Street.
- BURY.** Lamos, Burrow, A. E., 3, Stanley Street.
- BURY ST. EDMUNDS.** Quant & Son, 49, Abbeygate Street.
- CAMBRIDGE.** Faulkner & Son, 9, Bridge Street.
- CANTERBURY.** Orchard & Son, 48, High Street.
- CARDIFF.** Penfound Bros., Park Hall Buildings; Slade, 24, St. Mary Street.
- CARLISLE.** Drinkall, J., 37, Castle St.
- CHELTENHAM.** Slade, Imperial House.
- CHESTER.** Willey & Co., 29, Eastgate Row.
- CHESTERFIELD.** Twelves, E., Ltd., 3, Stephenson Place.
- CHORLEY.** Mangnall & Co., 31, Market Street.
- CIRENCESTER.** Winstone, G. & Son, 1, Cricklade Street.
- CORK.** Kingston, Miss M., 55, MacCurtain Street.
- COVENTRY.** Ager, Mr. C., 4, Smithford Street.
- CROYDON.** Russell & Bromley, Ltd., 28, George Street.
- DEAL.** Orchard & Son, 10-13, High St.
- DERBY.** Higham, Mr. J. P., 7, Sadler Gate.
- DONCASTER.** Marsh, Mr. R., 1, St. Sepulchre Gate.
- DOUGLAS, I.O.M.** Kermode & Bignell, 3, Castle Street.
- DUBLIN.** Bradley, J. Vincent, 23, Nassau Street.
- DUNDEE.** Potter, A., & Son, 12-10, Marraygate.



Take steps-to-day to protect your feet at the danger point!

To-day, visit one of these leading shoe retailers, and be correctly fitted with a pair of "Arch-Moulded" Shoes.

You will be amazed at the *immediate* feeling of support, the instant relief from any sense of strain or tiredness.

Arch-Moulded shoes are reinforced with strong metal springs at the "danger point"—the part of the foot which is raised from the ground.

An interesting booklet illustrated with many styles of Arch-Moulded Shoes for Men and Women, sent free on request

CHURCH'S ARCH-MOULDED SHOES

Support your feet at the danger point!

CHURCH & CO. LTD., NORTHAMPTON

- DURHAM.** Strathman, H. & Son, 26, Silver Street.
- EASTBOURNE.** Vine & Son, Terminus Road.
- EAST GRINSTEAD.** Russell, A. & Son, Ltd., London Road.
- EDINBURGH.** Mundell, A., Ltd., 37, South Bridge; Mundell, A., Ltd., 151, Lothian Road.
- ENFIELD.** Martin, T. W., 53, Church St.
- EXETER.** Squires, H. T., Ltd., 205, High Street.
- EXMOUTH.** Creedy & Son, Rolle St.
- FALKIRK, N. B.** Watson, H. B., Ltd., 323, High Street.
- FOLKESTONE.** Rantle, A. H., 121a, Sandgate Road.
- GLASGOW.** Ferguson, G. R., Ltd., 189, Argyle Street.

- GLASGOW.** Ferguson, G. R., Ltd., 112, Union Street.
- GUILDFORD.** Jack, Mrs., 57, High St.
- HALIFAX.** Stockwell, N., Ltd., 3, Crown Street.
- HANLEY, Stoke-on-Trent.** Goodson & Son, Tontine Square.
- HARROGATE.** Barber, T., 17, James St.
- HASTINGS.** Hall & Son, 28, Robertson St.
- HAY, Hereford.** Goleworthy, F. W.
- HEREFORD.** Cope, G. & Son, 24-60, Commercial Street.
- HORSHAM.** Russell, A. & Son, Ltd., 14-15, West Street.
- HUDDERSFIELD.** Shaw & Hallas, 10-12, John William Street.
- HULL.** Cowley, R. & Son, 17, Jameson Street.

You can obtain Arch-Moulded shoes from—

- INVERNESS.** MacKenzie, J. W. & Co., 9, Church Street.
- KINGS LYNN.** Pugh & Son, 110, High Street.
- LARNE.** Ross, R. & Co., Cross Street.
- LEICESTER.** Harrison, S. H., 15, Granby Street.
- LEWES.** Russell, A. & Son, Ltd., 187, High Street.
- LINCOLN.** Ives, Wm., J., Guildhall St.
- LITTLEHAMPTON.** Durton & Thorowgood, Ltd., 8, Beach Road.
- LIVERPOOL.** Henderson, Wm., & Sons, 9-15, Church Street; Lee, G. H. & Co., Ltd. (Men's Shoe Dept.), Bannett Street.
- LLANDRINDOD WELLS.** Eadie & Son, Park Crescent.
- LONDONDERRY.** McCutcheon, J., 11, Butcher Street.
- LOWESTOFT.** Alderton, A. E., 108, London Road.
- LYTHAM.** Dicks, 53, Clifton Street.
- MAIDSTONE.** Marsh & Son, 29, High St.
- MANCHESTER.** Edwards, J., & Son, Ltd., 81, Deansgate.
- MANSFIELD.** Higham, J. P., 7, West Gate.
- MARGATE.** Russell & Bromley, Ltd., 230, Northdown Road.
- MIDDLESBROUGH.** Clinkard, C., 19, Corporation Road.
- HEATH.** Evans, D., 20, Green Street.
- NEWBURY.** Berks, Elliott, J., 33, Northbrook Street.
- NEWCASTLE.** Hamilton, J., 43, Northumberland Street.
- NEWMARKET.** Quant & Son, High St.
- NEWQUAY.** Saunders & Co., Boot Stores
- NORWICH.** Bowhill & Elliott, 65, London Street.
- NOTTINGHAM.** Higham, J. P., 12, Drury Hill.
- NUNEATON.** Ager, C., 3, Coventry St.
- PAIGNTON.** Norton, G. A., 12, Palace Avenue.
- PENZANCE.** Grose & Co., 20, Market Place.
- PERTH.** Carmichael, D., & Son, 71, South Methven Street.
- PLYMOUTH.** Richards, S. George, 43, Mutley Plain.
- PONTYPOOL.** Parkhouse, F. A., Commercial Street.
- PRESTON.** Jamieson & Sons, Ltd., 2-3, Queen's Buildings, Fishergate.
- RAWTENSTALL.** Nowell, A., & Son, 29, Kay Street, Rosendale.
- READING.** Kingham, G. H., Broad St.
- REDHILL.** Featherstone, W. E., Linkfield Cooper.
- ROCHESTER.** Armitage, E., 148, High Street.
- ROMFORD.** Morgan, G., 38, London Rd.
- RUGBY.** Hands, F. E. & Son, 34, Sheep Street.
- RYDE, I.O.W.** Savage, W. B., 170, High Street.
- SALISBURY.** Stanleys, Blue Boar Row.
- SEVENOAKS.** Russell & Bromley, Ltd., 94, High Street.
- SHEFFIELD.** Walsh, J., Ltd., High St.
- SHREWSBURY.** Little & Cooper, Ltd., 4, Market Street.
- SOUTHAMPTON.** Tyrrell & Green, Ltd., 138-132, Above Bar.
- SOUTHSEA.** Handleys, Ltd., Palmerston Road; Jack, Mrs., 18, Elm Grove.
- ST. ANNES-ON-SEA.** Dicks, 5, West Crescent.
- ST. AUSTELL.** Truscott & Co., 10, Market Street.
- STIRLING.** Ferguson, H. & Son, 3, Port Street.
- STOURBRIDGE.** Warrilow, W. H., 40, High Street.
- SUTTON COLDFIELD.** Powley, A. E., 40, High Street.
- SWANSEA.** Kirkland, Wm., Ltd., 17, Goat Street.
- TAUNTON.** Scudamore, J. S., & Co., 15, North Street.
- TEIGNMOUTH.** Creedy & Son, 11, Fore Street.
- TORQUAY.** Phillips, T., 68, Fleet St.
- TROWBRIDGE.** Ashplant, W. A., 28, Roundstone Street.
- TUNBRIDGE WELLS.** Allen, J. E., Ltd., 23, High Street.
- ULVERSTON.** Rogers, W., 3, King St.
- WARRINGTON.** Roberts, R. & Son, 17-19, Bridge Street.
- WATFORD.** Horts, Sturman & Co., Queens Road.
- WESTCLIFF-ON-SEA.** Jennings, Hamlet Court Road.
- WESTON-SUPER-MARE.** Scudamore Bros., 44, Regent Street.
- WIMBORNE.** Froud Bros., 17, High St.
- WINCHESTER.** Butt & Sons, 114, High Street.
- WOLVERHAMPTON.** Curtis, W. L., 32a, Darlington Street.
- WORCESTER.** Slade, 92, High Street.
- WREXHAM.** Sefton Shoe Co., 30, Bridge Street.
- YORK.** Harding, S. T., Spurrigergate.

MS

June weather in MARCH



The guests arrived chilled to the marrow, for the night was piercingly cold—yet there were no absentees.

The Warren's dinner-parties were always a success—but then the Warren's house was always comfortably warm.

When asked about it, Mrs. Warren draws your attention to some inconspicuous tubes which are fixed to the skirting-boards in the hall, under the windows in dining and drawing rooms, on the landings and in the bedrooms.

Unless she pointed them out, you'd never notice them. They are "Unity" Electric Skirting Heaters and she will tell you that they are very inexpensive to instal and to run.

UNITY

Electric Heating

For Offices,
Warehouses,
Factories,
Hospitals,
Churches,
Theatres,
Cinemas, etc.

Write for "Heating the Home," a beautifully illustrated folder, sent free on request.

YOUNG, OSMOND & YOUNG, LTD.,
47, Victoria Street, Westminster, S.W.1

Opden's

F.F.V

FREEDOM FROM VIBRATION

The beautiful Ford car drives with silence, freedom from vibration, smooth running and flashing acceleration for many good reasons. One reason is that Ford engine parts are precision balanced.

Take the Ford crankshaft for instance. After being machined and ground the working surfaces of the crankshaft are given a finish that almost entirely banishes wear and friction. And then it goes to the balancing room.

Here, on an electrical rocking-frame balancing machine, the crankshafts are spun at high speed. Ford crankshafts do not leave the balancing room until the electric recording Amplimeter shows zero vibration.

JACK PAYNE AND HIS B.B.C. DANCE ORCHESTRA

ONLY ON
COLUMBIA

NEW "VARIETY" DANCE RECORDS

BUNKEY-DOODLE-I-DOH
JOLLITY FARM (Fox-Trot)
No. 5729—3s.

GIVE YOURSELF A PAT
ON THE BACK (One Step),
and IT'S AN OLD SPANISH
CUSTOM (Fox Trot)
(No. 5739—3s.)

MAGGIE'S COLD (One-Step)
(with "Dream Star of
Araby") (No. CB 1—3s.)

MOSCOW (Fox-Trot)
(with "Cigarette," Fox-Trot)
(No. 5730—3s.)

AT ALL
DEALERS

Columbia

RHEUMATISM BANISHED FOR EVER

Amazing Cure Endorsed by Thousands. I will send you a supply without charge or obligation.

AT LAST there has been discovered a treatment which really does cure Rheumatism, Gout, Lumbago, Sciatica, and all Uric Acid Ills.

Charles Stafford, the discoverer, is so certain of this that he offers a generous supply of his marvellous remedy to all sufferers who will merely take the trouble to write for it.

Do not delay a moment. Fill in the coupon below, and you will receive by return a package containing the following:—

- (1) A supply of the Treatment which drives out the Poisonous Uric Acid from the system, reduces swellings, frees the limbs, and makes you walk, eat and sleep as you used to do before the dread disease fastened itself upon you.
- (2) A remarkable book, entitled "How I Cured my Rheumatism," by Charles Stafford, the discoverer of this wonderful Treatment. This book contains many new and important facts which should be known to every sufferer from Rheumatism.
- (3) Letters from persons from all parts of the country, testifying to the never-failing powers of this extraordinary Treatment. These unsolicited Testimonials prove a most vital fact—namely, that this Treatment is a cure that keeps you cured. You do not have to "Keep it handy," and be always spending money on it.

Whatever else you may have tried, however many times you may have been told there is no hope for you, here is something that really does all it claims to do, something that is curing Rheumatism every day.

I will not have it said that I did not give every sufferer an opportunity of trying my Treatment at my expense, and that is why I am making this offer. If you suffer from any form of Rheumatic Affliction, I earnestly ask you to ACCEPT MY OFFER TO-DAY. Use this Coupon.



Coupon FREE Trial For Supply
To C. Stafford, Dept. N25,
150 Southampton Row,
London, W.C.1.
I wish you to send me a free supply of your Cure for Rheumatic Afflictions.
Name.....
Address.....



Post free

This booklet is a little work of authority. It contains a concise guide to the rearing of infants, dainty invalid recipes which relieve the monotony of plain milk diet for invalids and the aged, and much other valuable information.

A copy will be sent post free on request to Benger's Food, Ltd., Otter Works, Manchester.



Regd. TRADE MARK.
Sole Manufacturers:
BENGER'S FOOD LTD., MANCHESTER,
England.



Did you really dye these yourself?

"Yes, ma'am, thanks to Tintex."
"And to think they were blue this morning."
"It was easy, ma'am, I took the navy blue out with Tintex Colour Remover and then re-dyed them with Tintex—that wonderful new dye. Only a few moments. I couldn't go wrong. It's as easy as washing. Perfect results are guaranteed."
30 GLORIOUS LASTING TINTEX COLOURS!
GREY BOX.—For tinting and dyeing all Fabrics including Celanese.
BLUE BOX.—Tints real silks—cotton lace remains white or original colour.
COLOUR REMOVER.—For taking out dark colours to dye things lighter shades.
WHITEX.—Makes white things whiter.

The Astonishing New Dye Tintex

Tints as you rinse
POST THIS COUPON
enclosing 1d. stamp in sealed envelope for Free Testing Outfit to:—
BRITISH TINTEX AND DYE PRODUCTS LTD., Suite 59, L., 252-260, Regent St., London, W.1.

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

7.45
TO-NIGHT'S
VAUDEVILLE
BILL

MONDAY, March 24
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.25
A LECTURE
BY
LORD HEWART

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'A HUNDRED YEARS AGO'—V
Mr. J. W. ROBERTSON SCOTT: 'People's Notions of Clothes'

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

12.0 ORGAN RECITAL
by EDGAR T. COOK
Relayed from Southwark Cathedral
Prelude and Fugue in A Minor Bach
HELEN MITCHELL (Soprano)
Aria, 'Sighing, Weeping' Bach
EDGAR T. COOK
Introduction and Fugue from 94th Psalm
The Primrose Martin Peerson
Pavana Dr. John Bull
HELEN MITCHELL
Halleluiah Hammel
EDGAR T. COOK
Rhapsody, No. 1 Chas. Quef
Sonata No. 20 in F Rheinberger

1.15 An Orchestral Concert
Relayed from
The National Museum of Wales
The National Orchestra of Wales
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
(From Cardiff)
Overture, 'Fingal's Cave' Mendelssohn
Judex (Mors et Vita) Gounod
Suite, 'Le Bourgeois Gentilhomme' Strauss
Overture; Minuet; Dance of the Tailors;
Intermezzo; The Dinner

2.0 FOR THE SCHOOLS
Mlle. CAMILLE VIERE and Monsieur E. M. STÉPHAN: 'French Dialogue—V, Les Halles'

2.15 Señor DON ANDRÉS LEÓN: 'Spanish Reading, Un Verano en España,' by Roger Burch Weems, Pages 122, 130

2.30 Miss RHODA POWER: 'Days of Old: Tudor and Stuart Days—X, Cession Day at Bombay'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger Pupils—X, The Wagtail and the Wren (Roumanian)'

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

4.15 Light Music
THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEUS
Relayed from GROSVENOR HOUSE

7.0-7.20 MR. DESMOND MACCARTHY
'BOOKS IN GENERAL'

7.25 Monsieur E. M. STEPHAN
FRENCH TALK

7.45 VAUDEVILLE

1. JACK PAYNE and his B.B.C. DANCE ORCHESTRA
2. RUPERT HAZEL and ELSIE DAY in 'Harmonylarity'
3. BILLY THORBURN (Syncopated Piano Solos)
4. SIDNEY DE JONG (Raconteur)
5. GERALD and PHYLLIS SCOTT and HARLEY and BARKER
In the Old and the New
6. MABEL CONSTANDUROS and MICHAEL HOGAN
'GETTING BUNGO LAND'
Written by themselves
7. BILLY THORBURN (Syncopated Piano Solos)
8. LEONARD HENRY (Comedian)

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

9.25 NATIONAL LECTURE
The Rt. Hon. LORD HEWART OF BURY, LL.D., D.C.L.,
Lord Chief Justice of England
'Law, Ethics and Legislation'

10.15 A Recital
by
CONCHITA SUPERVIA (Soprano)
and
AMPARRO ITURBI (Pianoforte)

11.0-12.0 (1,554.4 m. only)
DANCE MUSIC
SYDNEY KYTE and his CIRO'S CLUB BAND from CIRO'S CLUB

A NATIONAL LECTURE



by the Rt. Hon.
LORD HEWART OF BURY,
LL.D., D.C.L.,
Lord Chief Justice of England,
on
'Law, Ethics and Legislation,'
will be broadcast tonight at 9.25.

5.15 The Children's Hour
'Ragamuffin' (John Ireland) and other Piano-forte Solos by CECIL DIXON
Another Professor Branestawm's incredible adventures: 'The Fair at Pragnall Green' (Norman Hunter)
Songs by ARTHUR WYNN

6.0 The Hon. H. E. FENTON: 'Australia'

6.15 'The Firs: News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music
BACH'S ENGLISH SUITES
Played by
VICTOR HELY-HUTCHINSON (Pianoforte)

MONDAY, March 24
MIDLAND REGIONAL
626 kc's (479.2 m.)

2.0
LOZELLS
PICTURE HOUSE
ORCHESTRA

RADIO

Gems recorded on
"His Master's Voice"
Vocal

- DIE POST** (Schubert)—Elizabeth Schumann—D141, 6s. London Reg. Saturday 7.57.
- LINDEN LEA**—George Baker—R236, 3s. London Reg. Saturday 8.20.
- LA DONNA È MOBILE**—Martinielli—DA82, 6s. Midland Reg. Thursday 1.5.
- FOR YOU ALONE**—Joseph Hislop—DA89, 6s. Midland Reg. Thursday 1.10.
- NOW YOUR DAYS OF PHILANDERING ARE OVER "Figaro"**—Peter Dawson—C1401, 4s. London Reg. Thursday 7.35.
- ARROW AND THE SONG**—Percy Heming—B2763, 3s. London Reg. Thursday 7.40.
- ERL KING**—Peter Dawson—C1327, 4s. London Reg. Sunday 4.50.
- LARGO AL FACTOTUM (Barber of Seville)**—Inghilleri—D1898, 6s. London Nat. Friday 8.10.
- WHEN THE KING WENT FORTH TO WAR**—Chaplaine—DB1088, 3s. London Nat. Saturday 4.6.
- ERI TU "UN BALLO IN MASCHERA" (Verdi)**—Granforte—DB937, 8s. London Nat. Saturday 4.25.

Instrumental

- LIEBESLEID**—Kreisler—DB985, 8s. Midland Reg. Thursday 2.50.
- MOONLIGHT SONATA (Beethoven)**—Mark Hambourg—C1545-50, 4s each. Midland Reg. Thursday 8.20.
- SYMPHONY No. 8, in F (Beethoven)**—Vienna Philharmonic Orchestra (conducted by Franz Schalk)—D1461-3, 6s each. Midland Reg. Thursday 8.35.
- EGMONT OVERTURE**—New Light Symphony Orchestra—C1385, 4s. Midland Reg. Thursday 9.5.
- RUY BLAS OVERTURE**—Symphony Orchestra (conducted by Dr. Malcolm Sargent)—C1313, 4s. London Reg. Thursday 7.4.
- "THE YEOMEN OF THE GUARD" SELECTION**—Goldstream Guards Band—C1289, 4s. London Reg. Sunday 8.20.
- HUNGARIAN RHAPSODY No. 14**—Mark Hambourg—C1601, 4s. Midland Reg. Monday 2.40.
- "DANSE MACABRE"**—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1121, 8s. London Reg. Tuesday 7.4.
- NIGHTS IN THE GARDENS OF SPAIN**—Symphony Orchestra and Mimos (conducted by Piero Coppola)—D1569-71, 5s each. London Nat. Friday 8.15.
- DANZAS FANTASTICAS**—New Symphony Orchestra—C1747-8, 4s each. London Nat. Friday 10.0.
- VALSE DE CONCERT**—San Francisco Symphony Orchestra (conducted by Alfred Hertz)—D1492, 6s. London Nat. Thursday 8.50.
- BALLET MUSIC "LECID"**—New Symphony Orchestra (conducted by Eugene Goossens)—C1638-9, 4s each. Midland Reg. Tuesday 7.45.
- TONE POEM "FINLANDIA" (Sibelius)**—Royal Albert Hall Orchestra (conducted by Sir Landon Ronald)—D1089, 6s. London Nat. Wednesday 4.5.
- HYMN TO THE SUN**—Triband—DB1017, 8s. Midland Reg. Saturday 7.5.
- SPANISH DANCE "ZAPATEADO"**—Kubelik—DB876, 3s. Midland Reg. Saturday 7.15.
- PIANOFORTE CONCERTO No. 5, in E FLAT (Beethoven)**—Bachhaus and the Royal Albert Hall Orchestra (conducted by Sir Landon Ronald)—D1198-1201, 6s each. Midland Reg. Saturday 8.20.
- "DER FREISCHÜTZ" OVERTURE**—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1249, 6s. London Nat. Thursday 8.8.
- "TURANDOT" SELECTION**—Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent)—C1332, 4s. London Nat. Sunday 8.52.
- "WILLIAM TELL" OVERTURE**—Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent)—B2437-8, 3s each. Midland Reg. Sunday 9.5.
- THE BEES WEDDING (The Spinning Song)**—Rachmaninoff—DA986, 6s. Midland Reg. Sunday 9.45.
- "FIGARO" OVERTURE**—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1224, 6s. Midland Reg. Monday 7.8.
- "EURYANTHE" OVERTURE**—Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1767, 6s. London Nat. Friday 8.8.
- SYMPHONY No. 6, in F MAJOR (Beethoven)**—Vienna Philharmonic Orchestra (conducted by Franz Schalk)—D1473-77, 6s each. Album Series No. 66. London Nat. Friday 8.25.
- PRÄLUDIUM (Jännefeldt)**—Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent)—B2628, 3s. Midland Reg. Sunday 10.25.
- BERCEUSE (Angèle Guard Thee) (Codard)**—Venetian Trio—B3291, 3s. Midland Reg. Sunday 10.25.

"Love Parade"

Broadcast on March 22nd, London Nat. 8.40.
Maurice Chevalier and Jeannette MacDonald
Nobody's using it now—My My Dreams Lover—March of the Grenadiers... sung by Maurice Chevalier, Jeannette MacDonald.
B3321, 3s. B3289, 3s.

"His Master's Voice"



The Gramophone Co., Ltd.

London, W. 1.

- 12.0 London Regional Programme
- 2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by ERNEST PARSONS
Overture, 'Figaro' Mozart
Suite, 'A Doll's House' Kngleman
Old Folks at Home in Foreign Lands .. Roberts
Hungarian Rhapsody, No. 14 Liszt
March, 'The Parade of the Tin Soldiers' Jessel
- 5.15 The Children's Hour
'THE OLD FIDDLER'
A Play for Children of all ages by ALFRED BUTLER
HAROLD MILLS (Violin)
Songs by WYNNE AJELLO (Soprano)
- 6.0 London Regional Programme

- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 London Regional Programme
- 8.30 Midland News
- 8.40 London Regional Programme
- 9.25 National 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 713), which you can receive from Daventry 5XX on 1,554.4 metres.

Editors step in where angels—

MY ATTITUDE TOWARDS THE B.B.C.
By HUGH S. POCOCK, Editor of *The Wireless World*.

THERE has been no very good reason for my attitude towards the B.B.C. to undergo any pronounced change during the term of years that the Corporation has been established. The B.B.C. has not been prone to make drastic modifications in its policy as a direct result of even the best intentioned criticisms, and consequently an expression of my present attitude towards the Corporation can but amount to a reiteration of those views or criticisms which, through the columns of *The Wireless World*, I have expressed in the past, and which, for the most part, have been warmly supported by the readers.

But I must not assume that it was the intention of the Editor to extend me an invitation merely to criticize the B.B.C., and whatever may be my attitude in particular directions I am confident that I shall never have occasion to feel tempted to challenge the basis on which our broadcasting organization in this country has been founded, by which I mean that a broadcasting monopoly, indirect Government control, the exclusion of advertising, and the present basis for deriving revenue, are fundamental points in the B.B.C. system which were not only wise decisions at the time they were made, but are basic principles which have remained unshaken by the test of time.

The composition of the programme matter has always been a subject for heated discussion, but personally I feel very little concern for the future of the programmes. The nature of the programmes is not influenced by the basic principles on which the Corporation has been founded, but is almost entirely dependent upon the personal tastes and prejudices of those officials of the Corporation who are entrusted with the task of compiling the programme matter. For this reason, programme problems are transitory in character and, given time, experience, and public opinion must mould the programmes of the future into acceptable forms. Once the point of saturation is reached, the

number of licences taken out will therefore become a barometer of the listeners' attitude, and this should facilitate further the choice of programme matter.

I believe in a broadcasting monopoly for this country, but not in a monopoly of the ether. I quarrel with the B.B.C. attitude of forcing their programmes upon listeners, even though they may provide a choice of programmes, because I contend that those who wish to receive the programmes from abroad and have been accustomed to receiving them in the past, ought not to be compelled to abandon distant listening because a change in the B.B.C. organization for programme distribution brings about a virtual monopoly of the broadcasting wavelengths, due to increasing power and number of stations.

On the question of quality of transmission, I think that the B.B.C. is a little too self-confident, particularly where transmission over landlines is involved. There is much need for improvement here on the technical side.

On the subject of Empire Broadcasting, the attitude of the B.B.C. has not been consistent with their usual policy, for I consider that from the very first an attitude of indecision has been adopted, whereas it was natural to look to the B.B.C. for leadership in a matter which provides evidence of being of first-rate importance to Empire unity and progress.

If I were asked to express an opinion as to what the B.B.C. could do to retain general support and co-operation from certain organizations where causes for resentment or friction have arisen, I should say at once that the B.B.C. should remove the causes by defining for themselves the limits of the B.B.C.'s future incursions into the 'territory' of other interests, and so remove definitely all cause for further apprehension as to how far the B.B.C. organization may spread itself at the expense of other industries or established enterprises.

6.40
‘THE
BARTERED
BRIDE’

MONDAY, March 24
LONDON REGIONAL
842 kc's (356.3 m.)

10.30
DANCE MUSIC
FROM
CIRO'S CLUB

12.0 A Ballad Concert
ANNIE BARTLE (*Soprano*)
EDERN JONES (*Baritone*)

12.30 Gramophone Records

1.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL
ORCHESTRA
From the PICCADILLY HOTEL

2.0-3.0 LOZELLS PICTURE HOUSE
ORCHESTRA
Relayed from LOZELLS PICTURE HOUSE,
BIRMINGHAM
(From *Midland Regional*)
Conducted by ERNEST PARSONS

M.W.S.
Overture ‘Figaro’ *Mozart*
Suite, ‘A Doll’s House’ *Engleman*
Old Folks at Home in Foreign Lands *Roberts*
Hungarian Rhapsody, No. 14 *List*
March, ‘The Parade of the Tin Soldiers’ *Jessel*

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 Bartered Bride’
A Comic Opera in Three Acts by SMETANA
English Translation by FELIX GOODWIN
THE WIRELESS CHORUS
Chorus-Master, STANFORD ROBINSON
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by PERCY PITT
(Relayed from the Parlophone Studio by the courtesy
of the Parlophone Company)

Cast

Kruschina, a Peasant BERNARD ROSS
Katinka, his Wife HELEN ALSTON
Maria, their Daughter LUELLA PAIKIN
Micha, Landowner HERBERT SIMMONDS
Agnes, his Wife GLADYS PALMER
Wenzel, their Son HUGHES MACKLIN
Hans, Son of Micha by his first marriage
EDWARD LEER
Kezal, Marriage Broker LEYLAND WHITE
Springer, Director of Troupe of Travelling Actors
SYDNEY RUSSELL
Esmeralda, Dancer GLADYS PALMER
Muff, an Actor disguised as an Indian
HERBERT SIMMONDS
Narrator, FILSON YOUNG

SCENE:
A Large Village in Bohemia

TIME:
The Present

ACT I
(See article on page 701-)

8.0 Mr. JOHN BAILEY: ‘BOSWELL’
‘English Personalities of the Eighteenth Century’

8.30 Regional News

8.40 ‘The Bartered Bride’
Acts II and III

9.25 National Programme

10.15 ‘The Second News’
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-12.0 DANCE MUSIC
SYDNEY KYTE and his CIRO'S CLUB BAND
from CIRO'S CLUB

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 713).

THE LISTENER

for March 26th (the Wednesday of next week) will contain two extremely important Features: the text of the Fifth Broadcast National Lecture: LAW, ETHICS AND LEGISLATION by the Lord Chief Justice, the Rt. Hon. LORD HEWART of Bury

and

a special BOOK SUPPLEMENT . . . the first book supplement to be included in THE LISTENER



There will be, of course, many other features of great interest: these two, however, make the issue of the 26th of special interest to all listeners. THE LISTENER each week contains the text of nearly everything of permanent interest in the broadcast word of the previous week, together with original articles and book-reviews and very beautiful illustrations. If you read it, you keep in touch with the times! It touches every matter of contemporary importance. Order next week's issue (of the 26th) today, to ensure getting it!

It costs threepence, of all Bookstalls and Newsagents.

Monday's Programmes continued (March 24)

P · B · F

PRECISION BUILT FORDS

This is the British Ford organization calling to invite you to visit the British Ford works at Trafford Park, Manchester.

Thousands of interested motorists visit this noted precision works and all keen observers are welcome.

There you will see British steel and other fine British materials coming into the works. There you will see these prime materials fashioned by skilled, well-paid workmen into robust precision parts for dependable Ford cars.

Come to the British Ford works and see the marvelous special tools devised to do specific tasks better and with greater precision than is possible with ordinary machinery.

DEPENDABILITY



DECIDES THE CHOICE OF THESE MEN - NOT PRICE!

No ordinary usage of a watch is likely to approach that to which Services Watches are daily subjected on World service! Services Watches have won the praise and confidence of men who demand most of a watch. If a "Services" satisfies these men—why not a "Services" for you? The coupon will bring you the particulars you want.

DESPATCH RIDER.
Shock & Vibration Proof. Timed. Tested, Guaranteed. 12 or 24 Hour Dial. Complete with strap.
15/6
Luminous (12 Hour only) 17/6.
50 MODELS in Nickel Silver and Gold. 12 or 24 Hour Dial.

- CATALOGUES
1. Sports for Men
 2. Presentation for Men
 3. Sports and Presentation for Ladies

Services
SPORTS WATCHES

To The Services Watch Co., Ltd. (Dept. R.O.),
Lancaster.
Please send me Catalogue No.
NAME ADDRESS



CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

1.15 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)

2.0 National Programme

4.45 'SOME WEST COUNTRY MEN OF LETTERS'—III
Mr. R. N. GREEN-ARMYtage; 'Eighteenth-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 Cardiff Programme

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

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
ALFRED HEMINGWAY (Violoncello) (From Leeds)
WINIFRED INGHAM (Contralto)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 North Regional News

9.20 National Programme

10.15-11.0 Savoy Memories (Sullivan)

THE NORTHERN WIRELESS ORCHESTRA

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 *The Radio Times* 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.

FREE SAMPLES

of a good British Shave—
choose which you like best



Fill in and post the Coupon below to-day, and enjoy 14 days of wonderful shaving. You get a generous sample of the famous British Gibbs Shaving Cream and Gibbs Cold Cream Shaving Soap. Both give the famous Gibbs Cold Cream Shave.

The closely packed, creamy, bubble lather softens the stiffest beard in a very few seconds.

An easy sweep of the razor and your face is as smooth as marble—and as pleasantly cool. A copious flow of cold cream works into the pores—healing, soothing, comforting. You are refreshed. Your skin is soft, supple. Your face feels fit, after Gibbs—the British Shave.

Send for and use those samples now.

- GIBBS SHAVING CREAM . . . 1/- & 1/6
- GIBBS SHAVING STICK . . . 1/3
- Refills 10d.
- GIBBS SHAVING BOWLS (Ebony finish) 2/6
- WOODEN BOWLS 1/6 & 1/6
- Refills 1/-

A GIBBS SHAVE INCREASES YOUR FACE VALUE

GIBBS SHAVING CREAM

The Cream of Shaves



POST THIS COUPON TO-DAY

in sealed envelope (with 3d. in stamps for postage and packing) and you will receive a generous Trial Sample of Gibbs Shaving Cream and Gibbs Shaving Soap.

To D. & W. GIBBS, LTD. (Dept. 150EE), LONDON, E.4

Name _____

Address _____

G.S. 152 PLEASE WRITE IN BLOCK LETTERS

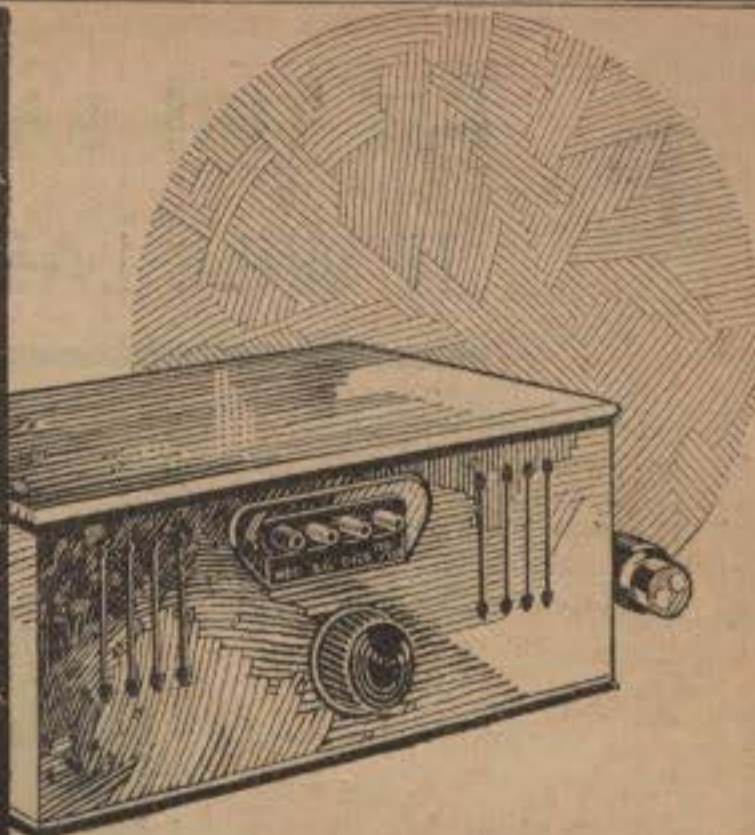
Emblem Assorted BISCUITS

As delicious as they are moderate in price



Made only by **CARR'S** of CARLISLE

10 m/A
20 m/A
30 m/A
40 m/A
50 m/A
60 m/A



Whatever the consumption of your set . . . "Ekco-Lectrify" it!

By connecting an "EKCO" Power Supply Unit to your set in place of batteries you are assured of troublefree, reliable radio, without a trace of hum.

You can completely electrify your set with an "EKCO" All-Power Unit or eliminate H.T. or L.T. batteries with an "EKCO" H.T. or L.T. Unit, respectively. "EKCO" Power Supply Units are fitted in a few minutes without alterations to the valves, set or wiring. They are British Made for D.C. or A.C. Mains with Westinghouse Valveless Rectification in A.C. Models.

The "EKCO" H.T. Unit, illustrated, is Model IV.20 for A.C. Mains. Suitable for one to five valve sets, or those not requiring more than 20 m/a. Tapping for S.G. Valve, also at 0-120 and 120/150 volts £4. 12. 6.
D.C. Model (exactly as above) £2. 10. 0.

EKCO

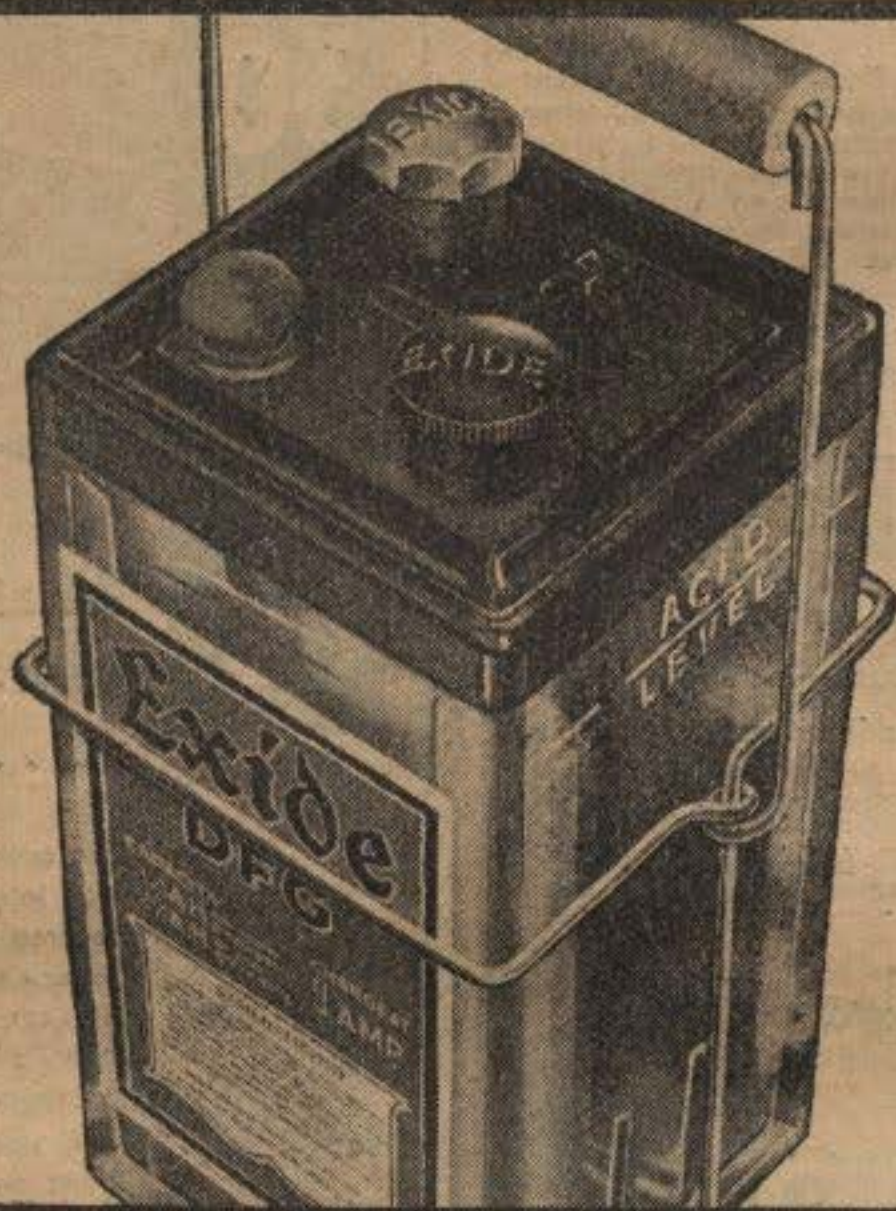
Plug in—That's all!

POWER SUPPLY UNITS



Write for details of Easy Payments and Free Booklet containing full particulars of the above Units and "EKCO-LECTRIC" Radio Receivers, radio's supreme two and three valve sets. E. K. Cole, Ltd., Dept. 11 "Ekco" Works, Leigh-on-Sea

USE THIS BATTERY FOR LOW TENSION IT WILL LAST LONGER, SAVE MONEY



A modern 3, 4 or 5 valve set, economical in current, can be run for weeks or months on one charge if a large capacity battery be used of special type capable of standing for long periods without harm when more or less discharged. Of this type cells of the Exide "D" series are supreme. They provide more burning hours in relation to cost than any other battery. They are fitted with differently shaped terminals which can be identified even in the dark. A metal carrier is included.

Type DTG, 20 amp. hrs.
4/6 per 2 volt cell.

Type DFG, 45 amp. hrs.
8/6 per 2 volt cell.

Exide

Type DMG, 70 amp. hrs.
11/- per 2 volt cell.

Type DHG, 100 amp. hrs.
14/6 per 2 volt cell.

THE LONG LIFE BATTERY FOR WIRELESS

For an absolutely steady H.T. supply use the Exide W.H. Battery.

It will help you to separate the regional stations.

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

EXIDE BATTERIES CLIFTON JUNCTION NEAR MANCHESTER

(London Sales & Service Depot), 215-229 SHAFTESBURY AVENUE, W.C.2



7.0
Reminiscences
by
Sir Ian
Hamilton

TUESDAY, March 25
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.30
A Recital
by
Gunther Ramin



'NATURAL SELECTION'
Spy's cartoon of Charles Darwin, the famous Victorian biologist about whom Mrs. Mary Adams will talk this evening at 7.25.

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—XII
Mrs. NELSON EDWARDS: 'Children's School Lunches'

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

12.0 A Ballad Concert
MARION KNIGHT (Contralto)
JOHN PATTERSON (Tenor)

12.30 EDWARD O'HENRY
At THE ORGAN of 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 Course
(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
Mr. H. WILSON HARRIS: 'Newspapers and the World'—V

4.30 THE BRIXTON ASTORIA ORCHESTRA
Directed by FRED KITCHEN
PATTMAN
At THE ORGAN
Relayed from THE BRIXTON ASTORIA

5.15 The Children's Hour
'Gloomy Moments at the Zoo,' by LESLIE G. MAINLAND
Another Merton Batten story, 'The Dooey'
Violin Solos by DAVID WISE

6.0 READINGS FROM THE VICTORIAN POETS
CHRISTINA ROSSETTI
Read by Mr. ROBERT HARRIS

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

6.40 The Foundations of Music
BACH'S ENGLISH SUITES
Played by
VICTOR HELY-HUTCHINSON
(Pianoforte)

7.0-7.20 'LOOKING BACKWARD'—XI
General SIR IAN HAMILTON, G.C.B., G.C.M.G., D.S.O.

7.25 'PIONEERS OF HEALTH'—IV
Mrs. MARY ADAMS: 'Charles Darwin'

7.45 THE GERSHOM PARKINGTON QUINTET
Suite, 'Othello'
Coleridge-Taylor
Praeludium and Allegro
Pugnani, arr. Kreisler
Fantasy Suite Besty
Rondo, II Moto continuo..... Weber
Selection of Scottish
Airs

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

8.30 GUNTHER RAMIN
A HARPSICORD RECITAL
Partita No. 4 in D Bach
Old English Dances Purcell (1685-1695)
Menuett; Trumpet Tune; Courante; Air;
Sarabande; Gavotte; Gigue.
Suite No. 3 in D Minor Handel

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

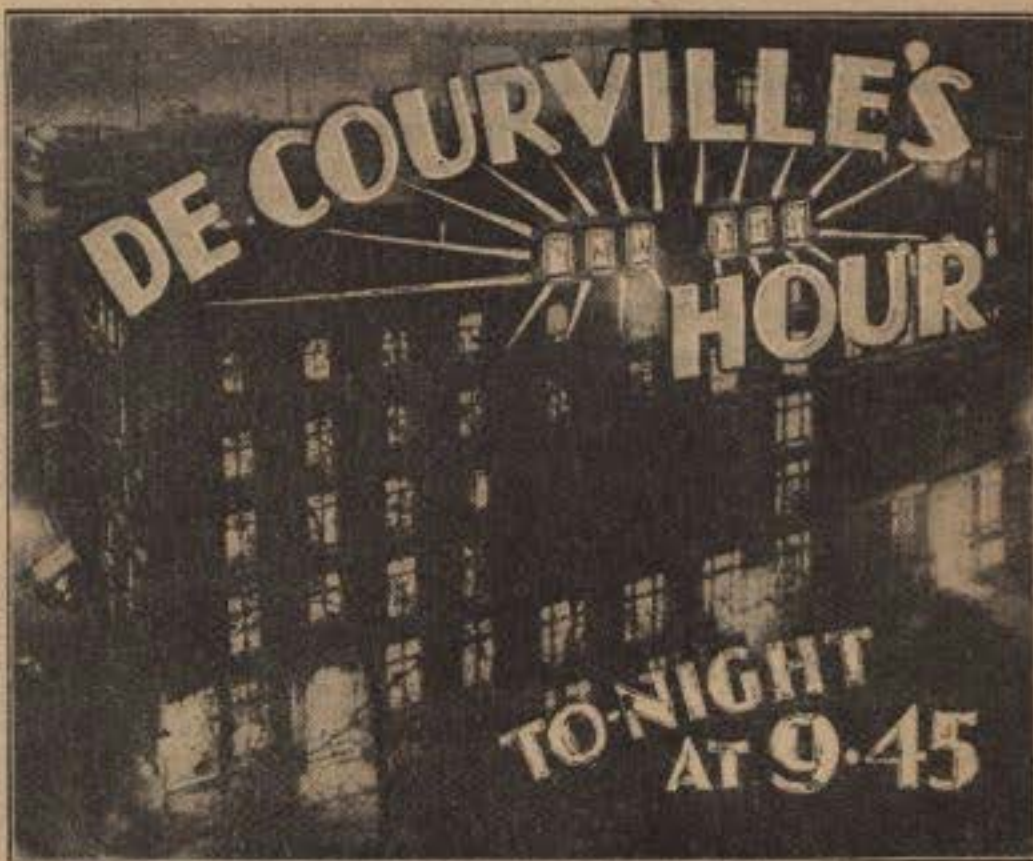
9.25 'THE PROGRESS OF MUSIC'—IX
Dr. GEORGE DYSON
'Bach—Variations on the Chorale, "O Gott, du fromme Gott"'

9.45 De Courville's Hour—IV
(Third Series)
with
JACK PADBURY and his COSMO CLUB SIX

10.45-12.0 DANCE MUSIC
JACK HARRIS' GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

* 'MAKING WORK WORTH WHILE'—IV
Professor T. H. PEAR: 'The Art of Learning'
(Relayed 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 721). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 720).

FOR QUICK ALTERATIONS AND RENOVATIONS IN YOUR HOME



Essex Board is light, strong, rigid boarding in convenient large, white panels made of compressed fibre, a fine insulator against heat or cold, easy to cut, and ready at once for decoration. Always specify Essex Board for—

Interior Panelling. Essex Board is ideal for panelling, having a fine smooth surface which lends itself to tasteful decoration.

Replacing Plaster Ceilings. Do not replace fallen plaster ceilings. Essex Board makes a firm, uncrackable ceiling, and saves fuss and delay. Essex Board is invaluable for partitions, dividing rooms into two portions, and for converting houses into flats; also for lining Halls, Garages, Cinemas, and for 'a thousand' other useful purposes.

£25 IN PRIZES

for suggestions for new uses for Essex Board. For details send coupon below to Thames Board Mills Ltd., Purfleet, Essex.

ESSEX BOARD

MADE IN ENGLAND

CUT OUT THIS COUPON

To THAMES BOARD MILLS LTD., DEPT. 4, PURFLEET, ESSEX.

Please send me a sample and full particulars of Essex Board, and details of Prize Scheme.

Name

Address

This coupon may be sent in an unsealed envelope for 1d postage, provided there is no other written matter enclosed. *delete if not required.

EX 14-107A

TUESDAY, March 25 MIDLAND REGIONAL 626 kc's (479.2 m.)

7.0
THE BAND OF
H.M.
IRISH GUARDS

12.0 *London Regional Programme*

2.0-3.0 **Light Music**

THE MIDLAND REGIONAL ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'The Pearl of Brazil'... Felicien David
Selection, 'Dinorah'... Meyerbeer, arr. Godfrey
Serenade, 'Good Night, Senora'... Gabriel-Marie
Andaluza (Spanish Dance)..... Granados
Three English Folk Songs... Vaughan Williams
Ballot Music, 'Le Cid'.... Massenet, arr. Mouton

5.15 **The Children's Hour**

'The Green Jade Image,' A Story by ROBERT
THREDDINICK
W. A. CLARKE (Bassoon)
'Getting at the Root of Things—The House
you live in,' by Major VERNON BROOK
RONALD GOURLY will entertain

6.0 *London Regional Programme*

6.15 **'The First News'**

WEATHER FORECAST, GENERAL NEWS BULLETIN

6.40 **Light Music**

THE HAYDN ORCHESTRA
Relayed from THE NATIONAL TRADES EXHIBITION,
BINGLEY HALL, BIRMINGHAM

7.0 **The Band of H.M. Irish Guards**

(By permission of Colonel R. V. POLLOCK, O.B.E.,
D.S.O.)

Director of Music, Lieut. J. L. T. HURD
Relayed from THE NATIONAL TRADES EXHIBITION,
BINGLEY HALL, BIRMINGHAM
Military March ('Algerian' Suite)... Saint-Saens
Selection, 'Tannhäuser'..... Wagner
Hungarian Rhapsody, No. 2..... Liszt
Tubaphone Solo, 'Mickey went whistlin'
Mansfield
(Sergeant LEWIS MOUSLEY)
Potpourri, Trench Songs of the Great War
arr. Horniman

7.45 **'SCENTS AND NONSENSE'**

A Musical Extravaganza
Presented by
COLLEEN CLIFFORD
JOHN RORKE
DONALD DAVIES
MOLLY HALL

THE MIDLAND REGIONAL ORCHESTRA
and CHORUS
Conducted by JOSEPH LEWIS

8.30 *London Regional Programme*

9.0 Midland News

9.5 *London Regional Programme*

10.15-10.30 **'The Second News'**

WEATHER FORECAST, GENERAL NEWS BULLETIN

The alternative to the Midland Regional programme is the National programme (see page 719), which you can receive from Daventry 5XX on 1,554.4 metres.

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

Feb. 23 (Lord's Day).—Listening-in this night to Sepulchre's, Oldbourne, what most pleased me was the hymns—to wit, 'Praise to the Holiest in the height,' to Dr. Dykes's noble *Gerontius*, who writ more fine hymn-tunes than any other in modern times, I believe, being one time Vicar of Oswald's in Durham, where now he lies under a handsome headstone, and there still be those (in particular, Amerikans) that pilgrim thither to see it. The other hymn was 'Sun of my Soul' (J. Keble's best words, methinks) to dear old Hursley, which do, I confess, like me better than Sir H. Oakeley's *Abends*, for all manie do disable it, its being writ in waltz time and other swiny matters. Nevertheless hath to me a most heart-reaching melody, wherefor have alwaies loved it and alwaies shall.

Having to ring this night for the whisky-tray, after waiting 10 min. beyond time, Brenda brings it, she in her walking-abroad outfit, being her Sunday off and but now come in. See my wife w^d chuse know where is Cook, whose ordered duty it is to act parlour-maid on these Sundays. Hereupon the girl to hesitate awkerdly, then to blurt out of Cook's being gone a littel of the way with George to see him off but onelic as far as No. 12 at the corner. Whereby c^d not but change merrie eyes, my wife and I, the same thought coming at the same moment to both of us—namely of No. 12's being where Harriett is, and Cook, liefer than run anie risque hereby, hath it in mind to see George safely past her.

Feb. 25.—At the Club, Squillinger acquaints me of Mis Hannah being again on a visit to them and w^d have me goe golphing tomorrow to make the 45ome. But I pleaded an occasioun of business, having noe mind to abet him in his designs of saddling Madam on to me, while he baggs Mis to Himself. His foolish goings-on with the girl, at his years and he married, is assuredly not a thing for any right-thinking man to encourage, and am resolved, after last time, that never again will I be a party thereto.

Presently coming D^r Jelks he told me of Snigsby abed with a return of his sciaticque, and not, he fears, like to leave it yet awhile. Whereupon did merrily adjure him to have a verily particular care to the poor man, and if, so soon as he be removeable, a mo or soe at Bath be further indicated, on noe account to spare bidding him thither for all our sakes. To this Jelks' onelic answer was to put on his say-nothing doctor's face and soe in silence parted from me.

Feb. 26.—What best pleased me on the wireless, this night was Daisy Kennedy's fiddling, most of all her playing of Chopin's Nocturne in E minor. But Lord! How w^d it joy our g^d Samuell (c^d our earthly musique reach him where now he is) to hear such fiddling! Ay, and how proud a man in knowing that this soe fair fiddler mistresses his old house at Brampton (since marrying M^r Drinkwater), and the way she do contrive and keep the garden, how mightily had this pleased him, being as good withal gay a gardener as she is a fiddler almost, in particular the eschsoltzias, the size of tulips, most noble beyond everything, to his very good content.

Feb. 27.—None talks of anything but the great prize-fight in Florida this night, with a pretty generall mistrust of streight dealing by Sharkey and his backers, who, 'tis believed are in conspiracy to yank our Scott out of it, whether by hook or by crook.

Late to bed by sitting-up over M^r Fletcher's *The Bran-Tub*, having meant onelic to dip thereinto, but the story catcht hold of me beyond my expectacioun, soe as I lost both myself and the clock until hard on 3 ante meridiem. Hereby up the stairs very gingerly in my stocking-feet, with some comfort, when I reach the landing, in hearing my wife's steady snoars. Which by God's mercy continuing, I presently into bed without awakening her, albeit soon afterwards rouses to ask the time; but upon a considera-tioun, like M^r Baldwin, of safety first, I feigned sleep.

7.45
‘SCENTS
AND
NONSENSE’

TUESDAY, March 25
LONDON REGIONAL
842 kc/s (356.3 m.)

9.5
A GERMAN
RADIO
WAR PLAY

- 12.0 A Concert
THE SLYDEL OCTET
- 1.0 REGINALD FOORT
At THE ORGAN OF THE REGENT CINEMA
Relayed from BOURNEMOUTH
- 2.0-3.0 Light Music
(From Midland Regional)
THE MIDLAND REGIONAL ORCHESTRA
Conducted by FRANK CANTELL
Overture, ‘The Pearl of Brazil’
Felicien David
Selection, ‘Dinorah’
Meyerbeer, arr. Godfrey
Serenade, Good Night, Senora
Gabriel Marie
Andaluza (Spanish Dance) .. Granados
Three English Folk-songs
Vaughan Williams
Ballet Music, ‘Le Cid’
Massenet, arr. Mouton
- 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 Wireless
Orchestra
Conducted by JOHN ANSELL
GWEN KNIGHT (Soprano)
MILDRED WATSON (Mezzo-Soprano)
ORCHESTRA
Processional March, ‘Montezuma’
Hailley
A Birthday Overture .. Landon Ronald
- 6.55 GWEN KNIGHT, MILDRED WATSON
and Orchestra
This Portrait alone Mozart
ORCHESTRA
Symphonic Poem, ‘Danse Macabre’
(Dance of Death) Saint-Saens
Spanish Sorenade
Glazounov, arr. Foulds
Scène de Ballet, ‘Scaramouche’ Thomé
- 7.18 GWEN KNIGHT, MILDRED WATSON
and Pianoforte
The Heart’s Desire Ireland
(MILDRED WATSON)
So we’ll go no more a-roving
Herbert Ferrers
(GWEN KNIGHT)
Duet, ‘La chanson du Tambourineur’
('The Drummer’s Song’).. Weckerlin
- 7.28 ORCHESTRA
Intermezzo (No. 2)..... Kalinnikov
Suite, ‘Carmen’ Bizet



‘BRIGADE-EXCHANGE’

A Sound Picture by
ERNST JOHANNSEN

English Version, adapted for broadcasting by Dulcima Glasby
and I. D. Benzie

VOICES :

- The Speaker
The N.C.O. of a Telephone Exchange
Telephonist Schneider
" Schmidt
" Muller
" Behnke
" Hinrichsen (who is also the cook)
In a dug-out

OTHER VOICES HEARD TELEPHONING THE
EXCHANGE :

- A Lance-Corporal of the Wiessengrund Regiment
Sergeant-Major Kramer
Lieutenant Von Littowitz
Sister Erna (a Nurse)
A Divisional Commander
A Transport Driver
Captain Jensen

The time is Summer, 1918

The place is a sector held by a Division on the Western
front ; the telephone-post in a dug-out
The play produced by Howard Rose

TO BE BROADCAST TONIGHT AT 9.5.

7.45 ‘SCENTS AND NONSENSE’
(From Midland Regional)
A Musical Extravaganza
Presented by
COLLEEN CLIFFORD
JOHN RORKE
DONALD DAVIES
MOLLY HALL
THE MIDLAND REGIONAL ORCHESTRA
and CHORUS
Conducted by JOSEPH LEWIS

8.30 ‘PROBLEMS OF PERSONAL
LIBERTY’—VIII
Education—A Discussion between Dr.
J. F. ROXBURGH and Mr. C. A.
SIEPMANN

9.0 Regional News

9.5 Brigade-Exchange

A Sound Picture by
ERNST JOHANNSEN

English-Version, adapted for broad-
casting by DULCIMA GLASBY and
I. D. BENZIE

Brigade-Exchange is the first German radio play to be broadcast in this country. That Herr Johannsen has succeeded in his plan to write a war-play specially suited to the requirements of the microphone is testified by the fact that *Brigade-Exchange* has been broadcast during the past year from almost every German station of importance. The action of the play centres round a telephone exchange in the German front line trenches. The time is the summer of 1918 which, following the check of the great attempt to break through, was an anxious one for the German armies. Over the whole action broods the menace of the French attack with which the play culminates. In the Munich production the piece was played by ex-Service men who had actually served in the line at this time. Johannsen, who has other radio plays in preparation, has recently been prominent abroad with a ‘best-selling’ novel entitled ‘Four from the Infantry,’ which will shortly appear in translation over here. His interest in radio is typical of the intelligent writer of the Continent, who sees in the medium an unbounded opportunity for the creative writer.

10.15-10.30 ‘The Second News’

WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 719).

Tuesday's Programmes continued (March 25)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

2.30 *National Programme*

5.15 THE CHILDREN'S HOUR

'HOW SOUTH WALES BECAME AN INDUSTRIAL AREA'—VIII

Principal J. F. REES, University College of South Wales and Monmouthshire: 'The Present position and the future prospects of the area'

6.15 *National Programme*7.0 *From Swansea*7.25 *National Programme*

7.45 A Welsh Programme

NATIONAL ORCHESTRA OF WALES
(Cerddoria Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

'Memorial Melody' (Memorial Suite)
*Walford Davies*EDERN JONES (Baritone) and Orchestra
Prince Igor's Aria ('Prince Igor')....*Borodin*ORCHESTRA
Three Pastorals *Maldwyn Price*ALWYN JONES (Penillion Singing)
Llwyn Orr } *Trad.*
Llanover }
Pen Rhaw }ORCHESTRA
Passacaglia *Kenneth Harding*
Welsh Melodies *arr. Warwick Braithwaite*EDERN JONES
O Fy Hen Gymraeg *D. Emlyn Evans*
Fy Nghartref yng Nghymru
(' My Little Welsh Home ')
W. S. Gwynn Williams
Cymru *B. S. Hughes*ORCHESTRA
Celtic Rhapsody *Cyril Jenkins*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 Egywl Gymraeg

'PYNCLAU'R DYDD YNG NGHYMRU'

GAN:

Yr Athro E. ERNEST HUGHES

A WELSH INTERLUDE

'CURRENT TOPICS IN WALES'

A Review, in Welsh, by Professor E. ERNEST HUGHES

7.25 *National Programme*7.45 *From Cardiff*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 Mr. RISDON BENNETT: 'Pepys' Associations with Portsmouth'

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

Look out for 'Tom of the Goatskin' (from 'The Friend Ship'), and another visit from THE GUBBINS FAMILY

6.0 *National Programme*7.0 'THE OLD PRYSTEN HOUSE'—I
by The Venerable Archdeacon F. WHITFIELD DUKES7.25 *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

12-1.0 A GRAMOPHONE LECTURE RECITAL
of Records by Northern Artists, by MOSES BARITZ

1.0 Gramophone Records

1.15-2.0 The Manchester Tuesday
Midday Society's ConcertRelayed from THE HOULDSWORTH HALL,
MANCHESTER

MARY ROEBUCK (Soprano)

PEERS COETMORE (Violoncello)

2.30 *National Programme*

4.30 THE NORTHERN WIRELESS ORCHESTRA

5.15 THE CHILDREN'S HOUR

6.0 Mr. W. HASLAM: 'Breeding and training
Racing Pigeons'6.15 *National Programme*7.0 Mr. WILLIAM ARMSTRONG: 'Watching a
Play' (*From Liverpool*)7.25 *National Programme*

7.45 Music and a Play

THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Spanish Comedy' *Keler-Belo*
Selection, 'Gems of Offenbach's Operas'
arr. Moss

King Charles I in Newcastle, 1645-7

A Dramatic Episode in Three Scenes

Devised and arranged for broadcasting by
Lieut.-Colonel G. R. B. SPAIN, C.M.G., F.S.A.

Dramatic Version by THOMAS HAXON

Presented by Members of THE NEWCASTLE-ON-
TYNE REPERTORY COMPANYIncidental Music by THE NORTHERN WIRELESS
ORCHESTRA

ORCHESTRA

Suite, Danses Miniatures de Ballet .. *John Ansell*9.0 *National Programme*

9.15 North Regional News

9.20-12.0 *National Programme*

THE RADIO TIMES.

The Journal of the British Broadcasting
Corporation.

Published every Friday—Price Two pence.

Editorial address: Savoy Hill, London,
W.C.2.The reproduction of the copyright pro-
grammes contained in this issue is strictly
reserved.

Britain takes to Stamp craze

*Genuine Foreign Stamps
in Turf Cigarette Packets
delight young and old*



It's the rage of 1930—the hobby of the year—stamp-collecting by means of Turf Cigarettes. Each packet of ten now contains two genuine foreign stamps, instead of the old-fashioned cigarette card.

Seasoned enthusiasts—men, women, boys, girls—are delighted with the variety and range of the stamps they are finding in packets of Turf Cigarettes.

Hundreds of thousands of Turf smokers are already starting their own collections. The wide Turf selection of stamps makes it so

easy to get a broad foundation for a good collection. This fascinating hobby increases one's knowledge of world affairs, nations and countries.

For those who have not yet yielded to the lure of stamps, there is the deep lasting satisfaction of Turf—the matured cigarette.

Turf Cigarettes have the wonderful flavour of properly matured tobacco. Choicest Virginia leaf is aged in the wood for three years—this takes away all harshness, bitterness and bite—makes the tobacco delightfully mellow—releases that exquisite bouquet. Smoke Turf all day. They'll do you no harm. Turf let you stay fit because they're fit to smoke.

'TURF'

VIRGINIA

CIGARETTES



20 for 1/-

10 for 6^d

Guaranteed made from tobacco aged and matured three years in the wood.

AGE 16 TO 45 I WANT YOU



LET ME BE YOUR FATHER

I want you to realise that I have helped thousands of people to qualify for and obtain good positions. Our gigantic connection brings us in touch with all the big employers, therefore a student though we do not undertake

the work of an employment agency, we certainly do know where the demand exceeds the supply. If you think you are in a rut, or if advancement seems slow, write to me, telling me your age, past experience, present employment, and anything else that may help you, and I will tell you what chances there are; if they are suitable for you, and, if so, how you may attain your objective.

IT COSTS YOU NOTHING TO ENQUIRE.

We have full particulars in connection with any of the following courses, or special courses can be combined to meet all requirements. We specialise in preparation for all Examinations; most moderate fees, payable monthly.

COMMERCIAL.

- Accountancy
- Advert. Writing
- Salesmanship
- Army Certif. Courses
- Auctioneering and Estate Agency
- Book-keeping
- Civil Service
- Colleges of Preceptors
- Commercial Arithmetic
- Commercial Law
- Company Law
- Costing
- Economics
- English and French
- Executive Law
- Foreign Exchange
- General Education
- Modern Business Methods
- Police Entrance and Promotion Courses
- Secretarial
- Shorthand
- Workshop Organisation

INSURANCE.

- Exam. for Agents and Officials, F.U.I.I.
- Motor, Fire, Life, Marine
- Employers' Liability
- Auctioneers, F.A.L.P.A.

TECHNICAL.

- Teacher of Handicrafts
- Applied Mechanics
- Architectural Drawing
- Building Construction
- Clerk of Works' Duties
- Boiler Engineering
- Boiler Making
- Chemistry
- Civil Engineering
- Concrete and Steel

TECHNICAL—contd.

- Draughtsmanship
- Electrical Engineering
- Practical Mechanical
- Engineering
- Engineering Drawing Quantities and Specifications
- Foundry Work
- Heat Engines
- Heating, Ventilating and Lighting
- Internal Combustion Engines
- Machine Eng. B.O.T.
- Mathematics
- Metallics
- Metallurgy
- Motor Engineering
- Naval Architecture
- Pattern Making
- Post Office Examinations
- Road Making and Maintenance
- Sanitation
- Builders' Quantities Costing and Estimating
- Shipbuilding
- Structural Engineering
- Surveying and Levelling
- Transport of Works, R.E.
- Telegraphy and Telegraphy
- Town Planning
- Transport, A.M.Inst.T.
- Wireless Telegraphy
- Works Managers' Course

MINING.

- Pitman's Exam.
- 2nd Class Mine Manager
- 1st Class Mine Manager
- H.M. Inspector
- Mining Elect. Engineer
- A.N.E.E.
- Mining Mech. Engineer
- Mine Surveyor

WE TEACH BY POST IN ALL PARTS OF THE WORLD.

ALSO ASK FOR OUR NEW BOOK
(SENT FREE OF CHARGE)

THE HUMAN MACHINE SECRETS OF SUCCESS

Note Address carefully:

THE BENNETT COLLEGE
DEPT. 7. SHEFFIELD



TYPELDG Super batteries are altogether more durable — 9/6^d with free carrying handle powerful — because of Fuller's unique micro-porous paste. Every type.

Fuller

ALL BRITISH

SPARTA SUPER BATTERIES

THEY LAST LONGER

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

PIANO PLAYING easily MASTERED

Without
Drudgery
and
from
Ordinary
Music



Even though you cannot play a note YOU can now learn to play all your own favourite songs or dance tunes from ordinary music and without any of the old-fashioned drudgery

NO MORE HEARTBREAKING EXERCISES. NO BIG FEES.

Syncopation.

If you can play a little or, having taken the beginner's course, wish to master syncopation, Billy Mayerl's latest FREE booklet, "Lightning Fingers," will show you how you can learn to play just like he does. Mark enquiry "Syncopation."

Billy Mayerl, the world-famous composer and pianist whom you have heard on stage, radio and record, will teach you through the post in your own home and will correct each lesson personally. Follow his instructions for only a few minutes every day in your spare time and you will see how easily and quickly you can learn.

Stop envying others.
Learn to play yourself.

Write to-day for a free copy of Billy Mayerl's latest book "Me and my piano," and learn how you can enrol now for 10/- and learn while you pay. Mark your enquiry "Beginner."

THE BILLY MAYERL INTERNATIONAL SCHOOL OF MUSIC, Studio 9, 29, Oxford St., W.1.

THIS EXCLUSIVE FLOWER PICTURE FREE



"SWEET PEAS," from the painting by Elsie Robson. Actual size, 10 1/2 in. by 8 1/2 in.

WITH the April issue of "Homes and Gardens" will be presented the second of a set of charming Flower Pictures. They have been reproduced in absolute facsimile by a special process, every line of brushwork being faithfully reproduced. The prints, therefore, have a quality which puts them in a class by themselves.

A small reproduction of the second picture is given above and serves to indicate its character.

These flower pictures will look exquisite when framed, and in the same issue an illustrated article will show how this may best be done.

Other Features:

The Premier's Home is the subject of an article illustrated by specially-taken photographs. It is an old house in Hampstead, white and austere outside, but displaying within the dignified grace of Georgian days.

The Ideal Home Exhibition at Olympia—an illustrated review of the most noteworthy exhibits. A fully illustrated Garden Section, of especial interest and value at the present season,

THE APRIL HOMES & GARDENS

ONE SHILLING

On sale at all Newsagents, Bookstalls and Bookshops, or by post 1/3 from Country Life, Ltd., 20, Tavistock Street, Covent Garden, W.C.2.

3.25
A LIGHT
CLASSICAL
CONCERT

10.15 a.m. THE
DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH:
WEATHER FORECAST

10.45 LADY ASTOR, M.P.
'THE WEEK IN WESTMINSTER'

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

12.0 Gramophone Records

1.0-2.0 Light Music
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECX
FROM THE RESTAURANT FRASCATI

2.0 A Ballad Concert
CONSTANCE WENTWORTH (Soprano)
FREDERIC LAKE (Tenor)

2.30 FOR THE SCHOOLS:
Miss C. VON WYSS: 'Nature Study
for Town and Country Schools—X.
Pond-Snails in the Aquarium'

2.55 Interlude

3.0 Miss MARJORIE BARBER: 'Stories
and Story-Telling in Prose and
Verse—X, William Morris: The
Writing on the Image—Shameful
Death'

3.25 A Light Classical
Concert

ELEANOR TOYE (Soprano)
THE DETTMARE DRESSSEL TRIO
Pieces de Clavccin en Concerts
Rameau
Trio No. 5 in G (K. 564)....Mozart

3.55 ELEANOR TOYE
Oh! Sleep ('Semole')....Handel
Le Soir (Evening).....Debusay
Romance.....
Good night (Czech Folk Song)
arr. Dvorak
Tune thy Strings, Oh! Gipsy
Dvorak

4.10 Trio
Trio in E Flat, No. 2....Schubert

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

Tone Poem, 'Finlandia'...Sibelius
Intorzozzo, 'The Wedding of the
Rose'.....Jessel
Andantino.....Lemare
La Cinquantaine....Gabriel-Marie

WEDNESDAY, March 26
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)



To be broadcast this evening at 7.45

'The Bartered Bride'

A Comic Opera in Three Acts by SMETANA

English Translation by Felix Goodwin

THE WIRELESS CHORUS
(Chorus-Master, STANFORD ROBINSON)

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

Conducted by PERCY PITT

(Relayed from the Parlophone Studio by the courtesy of the Parlophone Company)

CAST

Kruschina, a peasant BERNARD ROSS
Katinka, his wife HELEN ALSTON
Maria, their daughter LUELLA PAIKIN
Micha, landowner HERBERT SIMMONDS
Agnes, his wife GLADYS PALMER
Wenzel, their son HUGHES MACKLIN
Hans, son of Micha by his first marriage EDWARD LEER
Kezal, a marriage broker LEYLAND WHITE
Springer, director of a troupe of travelling actors SYDNEY RUSSELL
Esmeralda, a dancer..... GLADYS PALMER
Muff, an actor disguised as an Indian HERBERT SIMMONDS

Narrator: FILSON YOUNG

SCENE:
A large village in Bohemia

TIME:
The Present

AN ARTICLE ON THE OPERA APPEARS ON PAGE 701.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 727). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 726).

10.20
GRAND NATIONALS
OF THE
PAST

5.15 The Children's Hour

'The River Bank' on which the
Mole meets the Rat, from 'The
Wind in the Willows' (Kenneth
Grahame), arranged as a Dialogus
Story, with appropriate music by
ERNEST LUSH

6.0 Ministry of Agriculture Fort-
nightly Bulletin

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

6.40 The Foundations of Music
BACH'S ENGLISH SUITES
Played by
VICTOR HELY-HUTCHINSON
(Pianoforte)

7.0-7.20 Mr. F. V. BURRIDGE: 'Art
in Industry' (under the auspices
of the Department of Overseas
Trade)

7.25 INTERNATIONAL CO-
OPERATION AND WHAT IT
MEANS—IV
On Labour, by Mr. WALTER M.
CITRINE

7.45 'The
Bartered Bride'
A Comic Opera in Three Acts by
SMETANA
English Translation by FELIX
GOODWEI
Act I
(See centre of page)

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

9.35 'The Bartered
Bride'
Acts II and III

10.20 Mr. B. BLUNT: 'Grand
Nationals of the Past'

10.35-12.0 (1,554.4 m. only)

DANCE MUSIC

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

WEDNESDAY, March 26
MIDLAND REGIONAL
 626 kc/s (479.2 m.)

9.0
 'FROM THE
 MUSICAL
 COMEDIES'



A
good item
on any
programme

*Player's
 please*



N.C.C.780

12.0 *London Regional Programme*

1.30 **A Light Orchestral Programme**

THE MIDLAND REGIONAL ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'The Force of Destiny' Verdi

WILFRED RIDGWAY (Pianoforte)

Jig Loeilly, arr. MacDowell

Tango Albeniz, arr. Golovsky

'Joy,' Op. 127, No. 3 Sinding

ORCHESTRA

Liebestraum (Dream of Love) Nocturne, No. 3

Liszt

Barcarolle, 'Barge afloat'

Beethoven

2.0 KATHLEEN HARTLEY (Contralto)

When the Swallows home-ward fly

Maude Valerie White

Will o' the Wisp .. Spross

What's in the Air today?

Robert Eden

ORCHESTRA

Three Hebrew Sketches

Edwin Keavor

WILFRED RIDGWAY

Barcarolle Glazounov

Two Waltzes, Op. 64 (1 and 2) Chopin

ORCHESTRA

First Mosaïque on Mendelssohn's Music

arr. Tavan

2.40-3.0 KATHLEEN HARTLEY

Spring is at the Door

Quilter

A Prayer to our Lady

Donald Ford

The Wind on the Wold

Lidgely

ORCHESTRA

Suite, 'From the Country-side' Eric Coates

5.15 **The Children's Hour**

'Hob and Nob,' a Story for Twins by Eileen Mathias

Songs by HAROLD CASEY (Baritone)

'Watering the Garden,' by E. W. Anderson

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 *London Regional Programme*

8.30

Midland News

8.35

'FIRESIDE SINGING'

THE MIDLAND REGIONAL CHORUS

Conducted by JOSEPH LEWIS

9.0

'From the Musical Comedies'



GEORGE DAWKINS,

who sings in the musical comedy programme tonight, is seen above in the part of Jossi in *Gipsy Love*, in which, as Midland music-lovers will remember, he recently made a notable success.

THE MIDLAND REGIONAL ORCHESTRA

Conducted by FRANK CANTELL

Selection, 'Follow Through' .. Henderson

GEORGE DAWKINS (Baritone) and Orchestra

The Cobbler's Song ('Chu-Chin-Chow') Norton

Just to hold you in my Arms ('The Street Singer') .. Fraser Simson

ORCHESTRA

Selection, 'Dear Love'

Wood, Tunbridge, and Waller

EFFIE ASHMAN (Soprano) and Orchestra

O Time, Time ('The Quaker Girl'); Under the Deodar ('A Country Girl') .. Monckton

ORCHESTRA

Selection, 'The House that Jack built'

Ivor Novello

GEORGE DAWKINS and Orchestra

Unavailing little Lady ('The Rebel Maid')

Phillips

A Bachelor Gay ('The Maid of the Mountains')

Fraser Simson

EFFIE ASHMAN and Orchestra

Just for a While ('The Last Waltz') .. Straus

Love will find a Way ('The Maid of the Mountains') .. Fraser Simson

ORCHESTRA

Selection, 'This Year of Grace' .. Noel Coward

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 725), which you can receive from Daventry 5XX on 1,554.4 metres.

6.40
A STRONG
VAUDEVILLE
BILL

WEDNESDAY, March 26
LONDON REGIONAL
842 kc's (356.3 m.)

8.35
THE WIRELESS
MILITARY
BAND

12.0

ORGAN RECITAL

by
R. ARNOLD GREIB
Relayed from ALL SAINTS', MARGARET STREET
MURIEL NIXON (*Mezzo-Soprano*)
R. ARNOLD GREIB
Finale, Sonata No. 5 in F Sharp Minor
Rheinberger
Prelude on 'Adoro Te' } *Boellmann*
Carillon }
MURIEL NIXON
Oft have I sighed for him *Thomas Campion*
Rose, softly blooming *Spohr*
Hark, the echoing Air *Purcell*
R. ARNOLD GREIB
Introduction and Fugue on a Chorale *List*
Sursum Corda *Ireland*
MURIEL NIXON
Aubade *Elizabeth Poston*
Willow Song *Coleridge-Taylor*
Ma Voisine *Goring Thomas*
R. ARNOLD GREIB
Scherzo from Second Symphony *Vierne*
Adeste Fideles } ('Cathedral Windows') *Karg Elert*
Lauda Sion .. }

1.0

Gramophone Records

1.30

A Light Orchestral Programme

THE MIDLAND REGIONAL ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'The Force of Destiny' *Verdi*
WILFRED RIDGWAY (*Pianoforte*)
Jig *Loeilly, arr. MacDowell*
Tango *Albeniz, arr. Godovsky*
'Joy,' Op. 127, No. 3 *Sinding*
ORCHESTRA
Liebestraum (Dream of Love), Nocturne No. 3
List
Barcarolle, 'Barge afloat' *Besly*
KATHLEEN HARTLEY (*Contralto*)
When the Swallows homeward fly
Maude Valerie White

Will o' the Wisp *Spross*
What's in the Air today? *Robert Eden*

ORCHESTRA
Three Hebrew Sketches *Edwin Keever*
WILFRED RIDGWAY
Barcarolle *Glazounov*
Two Waltzes, Op. 64 (1 and 2) *Chopin*

ORCHESTRA
First Mosaïque on Mendelssohn's Music
arr. Tavan

2.40 KATHLEEN HARTLEY

Spring is at the Door *Quilter*
A Prayer to our Lady *Donald Ford*
The Wind on the Wold *Lidzey*

ORCHESTRA
Suite, 'From the Countryside' .. *Eric Coates*

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

(See foot of page)

8.0

German Language Talk—X
MR. OTTO SIEPMANN

8.30

Regional News

8.35 The Wireless Military
Band

Conducted by B. WALTON O'DONNELL

CHARLES GOULDING (*Tenor*)
SYLVIA DE GAY (*Violin*)

BAND

Overture, Paragraph III *Suppé*

8.45 CHARLES GOULDING

Liebestraum (A Dream of Love)
List, arr. Schipa
The Silver Swan *Thiman*
The Star *Rogers*

8.52 BAND

Ballet Music, 'Hiawatha' *Coleridge-Taylor*
The Wooing; The Marriage Feast; Bird Scene
and Conjuror's Dance; Departure—Reunion

9.15 SYLVIA DE GAY

Canzonetta (Violin Concerto) *Tchaikovsky*
Waltzes *Brahms*

9.22 BAND

Selection, 'The Wedding of Shon Maclean'
(A Scottish Rhapsody) *Hubert Bath*

9.35 CHARLES GOULDING

A Dream *Bartlett*
To the Children *Rachmaninov*
Song of the Palanquin Bearers. *Martin Shaw*

9.42 BAND

Variations on Two Short Themes .. *Joseph Verney*
Chorale; Fanfare; Allegro; Humoresque;
Militaria

9.56 SYLVIA DE GAY

Slav Dance, No. 2 *Dvorak*
Hungarian Dance, No. 1 .. *Brahms, arr. Joachim*

10.4 BAND

Valse Caprice, No. 6 (Soirées de Vienne)
Schubert, arr. List
March, 'Distant Greeting' *Doring*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-12.0 DANCE MUSIC

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



'Anne and Henry'

This Evening's Vaudeville
to be broadcast between 6.40 and 8.0.

1.

ALBERT SANDLER'S TRIO

2.

NORAH BLANEY (Syncopated Numbers at the Piano)

3.

SKETCH: 'In the Ravine,' by PERCIVAL WILDE

4.

VERA LENNOX and HAROLD FRENCH, in 'Anne and Henry'
Music and Lyrics by FRED WHELDON

5.

EFFIE KALISZ (Pianoforte Solos)

6.

NAUNTON WAYNE will entertain

7.

ALBERT SANDLER'S TRIO

Albert Sandler's Trio will be playing
throughout the Programme



'In the Ravine'

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 725).

Wednesday's Programmes continued (March 26)



Conchita Supervia

Sings **ONLY** for
Parlophone
ODEON RECORDS

Hear Conchita Supervia
Spain's greatest mezzo-soprano
Singing from 2L.O. on March 28

This is her first recital in England
and an opportunity you must not miss.
You must hear, too, her wonderful
exclusive Parlophone Odeon Records.

BARBER OF SEVILLE (Rossini)
"Una voce poco fa" R.20074

DER ROSENKAVALIER (R. Strauss)
"Presentation of the Rose" and
Finale Act 3. R.20078 and R.20079

MARRIAGE OF FIGARO (Mozart)
"Non so piu cosa son, cosa faccio"
and "Voi che sapete" (R.20077)

*MIGNON "Swallow Duet" (Thomas)
"Know'st thou the Land?" R.20105

You must also hear
RICHARD TAUBER
"The Caruso of Light Opera."

R.20101. O! Maiden, My Maiden.
Hedge Roses (Lchav)
All 12 in. D/S Records 6s. 6d. each.

Here again only Parlophone can give you
the finest records of many great Artists
and fine works—artists and works you will
enjoy. Ask to-day for a catalogue from your
Dealer or write to 81, City Road, E.C.1.

*Ready March 28th.

Parlophone

81 City Road, E.C.1

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

1.15-2.0 A Mozart Serenade

Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Serenade in D (K.320) Mozart
Adagio maestoso; Allegro con spirito; Menu-
etto; Andante concertante grazioso; Rondo,
Andantino; Finale—Presto
Overture, 'Don Giovanni' Mozart

2.30 National Programme

3.25 Famous
Trio Movements

THE STATION TRIO
FRANK THOMAS (Violin)
RONALD HARDING
(Violoncello)

HUBERT PENGELLY
(Pianoforte)
Trio in E Flat, Op. 1,
No. 1 Beethoven
First Movement and
Scherzo

MARY A. LYON
(Pianoforte)
Solfeggietto Bach
Capriccio
No. 2 } Frank Bridge
Minuet }
Golliwog's Cake Walk
Debussy

IRENE BONAS
(Soprano)
Where the Bee sucks
Arne
Phyllis has such charm-
ing Graces
arr. Lane Wilson
Early one Morning
arr. German

TRIO
'Dumky' Trio Dvorak
First Movement

IRENE BONAS
Songs my Mother sang
Traditional, arr. A. Grimshaw
The new Umbrella Besly
When Love is kind arr. A. L.

TRIO
Trio in G Mozart
First Movement and Finale

4.45 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.25 West Regional News

9.30 National Programme

10.35-11.0 London Regional Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

1.15-2.0 Cardiff Programme

2.30 National Programme

5.15 Cardiff Programme

6.0 National Programme

9.25 West Regional News (From Cardiff)

9.30 National Programme

10.35-11.0 London Regional Programme

BOURNEMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

9.25 Local News

9.30 National
Programme

10.35-11.0 London Re-
gional 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

'The River Bank,' from
'The Wind in the
Willows' (Kenneth
Grahame). (Arranged
as a dialogue story)

6.0 National
Programme

9.25 Mid-Week Sports Bulletin; Local News

9.30 National Programme

10.35-11.0 London Regional Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

3.25 THE NORTHERN WIRELESS ORCHESTRA
WILLIAM URE (Saxophone) (From Newcastle)
SYLVIA PICKFORD (Contralto)

5.15 THE CHILDREN'S HOUR
'Here's a Health unto his Majesty'
Royal songs and sketches by BEATRICE COLEMAN
and HARRY HOPFELL

6.0 National Programme

9.25 North Regional News

9.30 National Programme

10.35-11.0 London Regional Programme



IRENE BONAS
(soprano), takes part in this afternoon's
programme from Cardiff.

**"IT'S A GREAT JOY"—says
MABEL CONSTANDUROS**

"The Berkeley Chair is a great joy. I feel that I can write comfortably in it, rest in it, think in it and talk to my friends from its delightful depths, and what more can one want of a chair?"



You can listen-in to "Mrs. Buggins" in the same luxurious comfort as Mabel Constanduros enjoys while she is creating her amusing sketches. No one need be without Berkeley comfort, for this handsome Easy Chair is a luxury in everything but price. The Berkeley is the largest selling Easy Chair in the world and the enormous demand enables us to offer supreme quality combined with unequalled VALUE. It is impossible to obtain such beauty and luxury in any other Easy Chair at or near the price. Everything about the Berkeley is good—the strong birch frame, the real FIBRE and HAIR stuffing and long, coppered-steel springs, and the beautiful hard-wearing coverings—

CASH PRICE

78/6

or £4:2:6—
10/- with order and
balance 10/- monthly.

Sold under our usual Guarantee of Money-Back if not satisfied. Delivered Free in England and Wales.

LOOSE COVERS
from 16/6

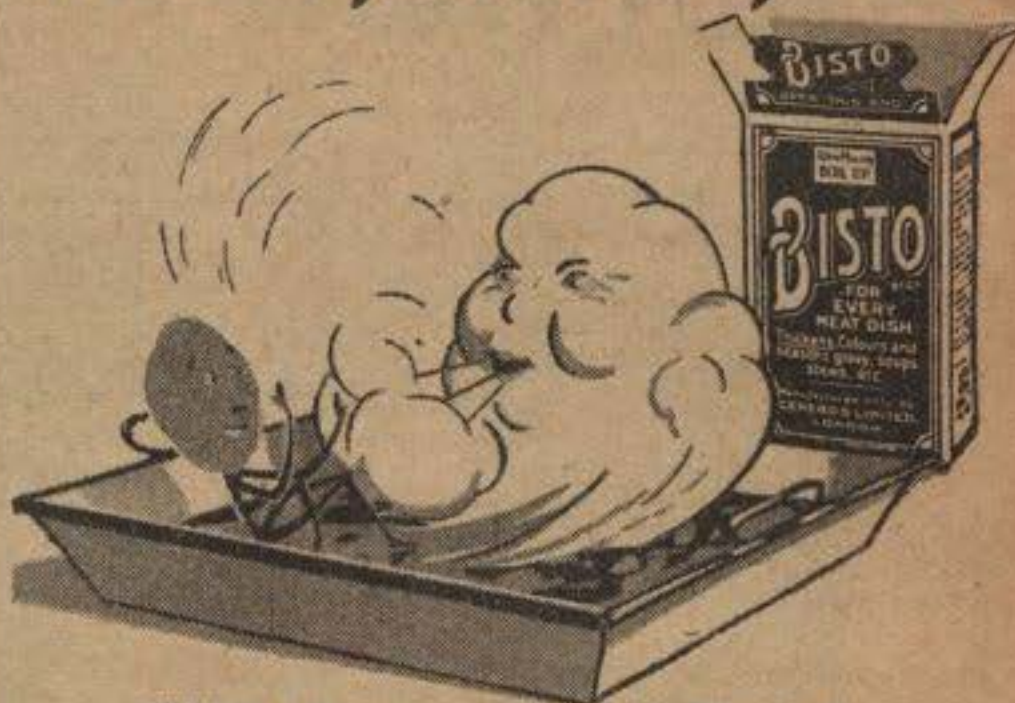
The **Berkeley**

WRITE NOW FOR CATALOGUE OF ALL MODELS AND FREE PATTERNS of lovely Damasks, Cratones and Tapestries and make your own selection.

H. J. SEARLE & SON, LTD.

(Dept. R.T.), 70-78, OLDKENT RD., LONDON, S.E.1
Showrooms: 138, Victoria Street, Westminster, S.W.1; The Arcade, Croydon; 16, The Parade, Watford; and 85, New Street, Birmingham.

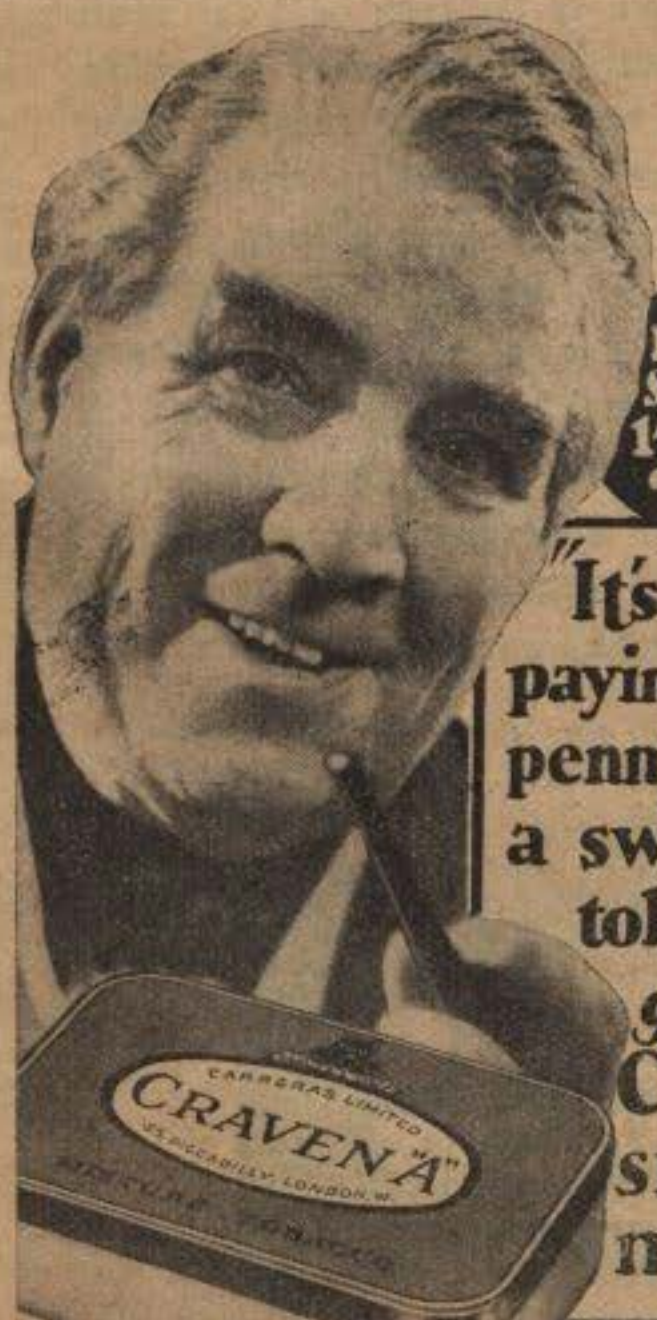
Bubble quiets Squeak-



"What are you squeaking for?" asked the bubble. "That roll in Bisto before you were fried will soon make you bubble over with joy, and please the hungry people you are going to meet at dinner ever so much."

BISTO
for improving
Bubble and Squeak

Manufactured by Cerebos Limited.



POCKET SIZE TIN
1/1 the ounce

"It's worth paying an extra penny for such a sweet cool tobacco..... good old Craven A smoking mixture"

MADE BY CARRERAS LIMITED, LONDON, EST. 1788.



Watery lather lets the razor "slide over."



Erasmic lather holds the hairs up to the blade.

**Shave your beard
Don't flatten it**

Does your razor just glide over and flatten the hairs, leaving them almost as long as they were before? If so, your lather is probably weak and watery, and what you want is Erasmic Shaving Stick, which is specially prepared to lather freely and closely and holds every hair up to the blade. That is why this perfect British stick gives such a quick, close and lasting shave.

ERASMIC SHAVING STICK

In the Blue Tin 1/-, Refill 10d.
In Nickel-container - - 1/3.

E.R. 154-98

PLAIN FACTS ABOUT THE —



DETECTOR VALVE

THE detector valve is the crux of your radio set. You cannot hope for good reception without a reliable and efficient valve in this stage. Its purpose is to rectify signals for final amplification and speaker output. Any distortion will be reflected and magnified by the following valve amplifiers thus making speaker performance harsh and raucous. The Mullard technicians have long realised the importance of the detector valve and have produced a suitable type capable of giving unapproachable results.

Ask your dealer for the following type
Nos.:—P.M. 2 DX. 2 volt. P.M.
4 DX. 4 volt. P.M. 6 D. 6 volt.



Above: The Mullard P.M. filament, which since its discovery, over four years ago, has set a precedent in radio valve design.

Mullard

THE MASTER VALVE

8.0
THE PEOPLE'S
PALACE
CONCERT

THURSDAY, March 27
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
ADVENTURES
WITH A
RETROPHONE

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45 Listeners' Recipes for Easter Loaves

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

12.0 A Concert
FRANCES HALFIELD (Soprano)
ANTON TSCHAIKOV (Violin)
ALWYN GOODMAN (Pianoforte)

1.0-2.0 REGINALD FOORT
At THE ORGAN OF THE REGENT CINEMA
Relayed from BOURNEMOUTH

2.0 Gramophone Records

2.30 FOR THE SCHOOLS
Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Interlude

3.0 EVENSONG
From WESTMINSTER ABBEY

3.45 A Concert
WINIFRED RANSOM (Soprano)
TOM PICKERING (Tenor)
THE CARLTON MASON SEXTET

5.0 LENTEN ADDRESS
Canon W. H. ELLIOTT: 'A Plain
Man Looks at Life'

5.15 The Children's Hour
'Taku'—An Adventure of the
South Seas, written and told by
DEREK McCULLOCH
The Story of 'The Glow-Worm'
(James Henry)
Music will be supplied by GENIAL
JEMIMA

6.0 'Great Expectations'
Chapter XLIX
A Reading from CHARLES DICKENS
By Mr. V. C. CLINTON BADDELEY

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

6.35 Market Prices for Farmers

6.40 The Foundations of Music
BACH'S ENGLISH SUITES
Played by
VICTOR HELY-HUTCHINSON
(Pianoforte)



OLD SONG PICTURES,
by Guelda Waller and Vera Maconochie
(above), this evening at 7.45.

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

7.25 'THE YOUTH OF INDUSTRIALISM'—IV
Mr. R. S. LAMBERT and Mr. H. L. BEALES:
'The Years of Trade Depression'—Question
No. IV, Should Self-Sufficiency be the Nation's
first aim?

7.45 OLD SONG PICTURES
GUELDA WALLER and VERA MACONOCHE
Assisted by
HILDA PITCAIRN
(Zumpe Square Pianoforte, 1770)
and
WILLIAM ALWYN (Flute)
Sull'aria (Gentle Zephyr) (Duet, 'Figaro')
Mozart
John, come kiss me now adapted by Floury
(For Flute and Zumpe Square Pianoforte)
The Romp's Song arr. Walter Emery
My Mother bids me bind my Hair Haydn
The Life of a Beau (Duet) arr. Roy Ellett

8.0 People's Palace
Concert—VII
EDA KERSEY (Violin)
THE WIRELESS SYMPHONY ORCHESTRA
(Principal Violin, S. KNEALE KELLEY)
Conducted by
PERCY PITT
Overture, 'Der Freischütz' ('The Marksman')
Weber
Two Pieces for Small Orchestra, 'Dream
Children' (Op. 43) Elgar
Andante; Allegretto Piacevole
Concerto in B Minor for Violin and Orchestra
Saint-Saëns
Concert Waltz Glazounov

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Local News; London and New
York Stock Exchange Report
(1554.4 m. only) Shipping Forecast

9.20 'THE WAY OF THE
WORLD'
Mr. VERNON BARTLETT

9.40 HARKING BACK
Some Experiments with a
Retrophone
Chronicled by CYRIL NASH
(Musical illustrations by
ROBERT CHIGNELL)
Produced by GORDON McCONNEL
DID NERO INVENT CHAMBER
MUSIC?
WERE STROLLING PLAYERS REALLY
ROGUES?
WAS MARK ANTHONY STRONG AND
SILENT?
WAS CHARIOT RACING A CLEAN
SPORT?
WHO SLAPPED BEN JOXSON'S
FACE?
WHAT HAPPENED IN SHERWOOD
FOREST?

10.30 DANCE MUSIC
THE CAFE DE PARIS BLUE LYRES
BAND, from THE CAFE DE PARIS

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

Harking Back

Some experiments with a
Retrophone
Chronicled by
CYRIL NASH
Musical illustrations by
ROBERT CHIGNELL
Produced by
GORDON McCONNEL
(see col. 3.)
TONIGHT AT 9.40

Background panels contain questions:
- WAS ANTHONY STRONG AND SILENT?
- DID NERO INVENT CHAMBER MUSIC?
- WERE STROLLING PLAYERS REALLY ROGUES?
- WAS MARK ANTHONY STRONG AND SILENT?
- WAS CHARIOT RACING A CLEAN SPORT?
- WHO SLAPPED BEN JOXSON'S FACE?
- WHAT HAPPENED IN SHERWOOD FOREST?
- WHO SLAPPED BEN JOXSON'S FACE?
- WAS CHARIOT RACING A CLEAN SPORT?

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 733). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 732).

THURSDAY, March 27
MIDLAND REGIONAL
626 kc's (479.2 m.)

7.30
A CONCERT
OF
BEETHOVEN



FALSE TEETH?

$\frac{1}{2}$ a teaspoon of
MILTON

$\frac{1}{2}$ a tumbler of
WATER

$\frac{1}{2}$ hour
soaking while
you dress—
or sleep

**RESULT: bright
spotless. CLEAN!**



12.0 THE GRANGE SUPER-CINEMA ORCHESTRA
Conducted by HAYDN HEARD

Relayed from THE GRANGE SUPER-CINEMA,
SMALL HEATH, BIRMINGHAM

March, 'Old Comrades' Teiko
Selection, 'La Traviata' Verdi
Fox-trot, 'My Fate is in your Hands' .. Razaf
Waltz, 'All that I'm asking' Davis
Overture, 'Masaniello' Auber
Selection, 'The Desert Song' Romberg
Waltz, 'The Rosebearer' Strauss

1.0 A Ballad Concert

DENNIS GOODYEAR
(Tenor)
Trusting Eyes
Clarence Gartner
La donna e mobile
(Woman is fickle)
Verdi
For you alone
Geehl

ALICE COUCHMAN
(Pianoforte)
Tocatta, Op. 111
Saint-Saëns
Waltz, 'Thousand
and One Nights'
Johann Strauss,
arr. Goldstein

EVA TOLLWORTHY
(Contralto)
Bird Songs at
Eventide
Eric Coates
Mifanwy
Dorothy Forster
The early Morning
Graham Peel

1.30 London
Regional
Programme

2.30-3.0 REGINALD
NEW

At THE ORGAN OF
THE BEAUFORT
CINEMA

Relayed from WASHWOOD HEATH,
BIRMINGHAM

Ballet Music, 'Sylvia' Delibes, arr. Tavan
Slow Waltz, 'Passion' Ranzato
Liebesleid (Love's Grief) Kreisler
Waltz, 'Nights of Gladness' Ancliffe

5.15 The Children's Hour

'THE TOY TOWN TIMES'—a short Feature
arranged by CHARLES BREWER and SARA SARONY
SIDNEY HULL (Banjo)

6.0 DANCE MUSIC

BILLY FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 London Regional Programme

7.0 ORGAN RECITAL
By GILBERT MILLS

Relayed from THE CHURCH OF THE MESSIAH,
BIRMINGHAM

Allegro and Adagio, Sonata No. 1..Mendelssohn
Choral and Variations Merkel
Cantilene and Agitata, Sonata in D Minor
Rheinberger

7.30 A Symphony Concert
(Beethoven)

THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by Dr. ADRIAN BOULT

V. ERNST
WOLFF
(Pianoforte)

Relayed from THE
TOWN HALL,
BIRMINGHAM

Overture, 'Corio-
lanus'
Pianoforte Concerto
No. 4, in G
Allegro moderato;
Andante con
moto; Rondo
vivace

8.15 Midland
News

8.20 STUDIO
INTERLUDE

NIGEL DALLAWAY
(Pianoforte)

'Moonlight' Sonata
Beethoven

8.35
Symphony
Concert
(Continued)

Symphony No. 8, in F
Allegro vivace e con brio; Allegretto scher-
zando; Menuetto e Trio; Finale, allegro
vivace

Overture, 'Egmont'

The Concert will be followed by
Farewell Speeches

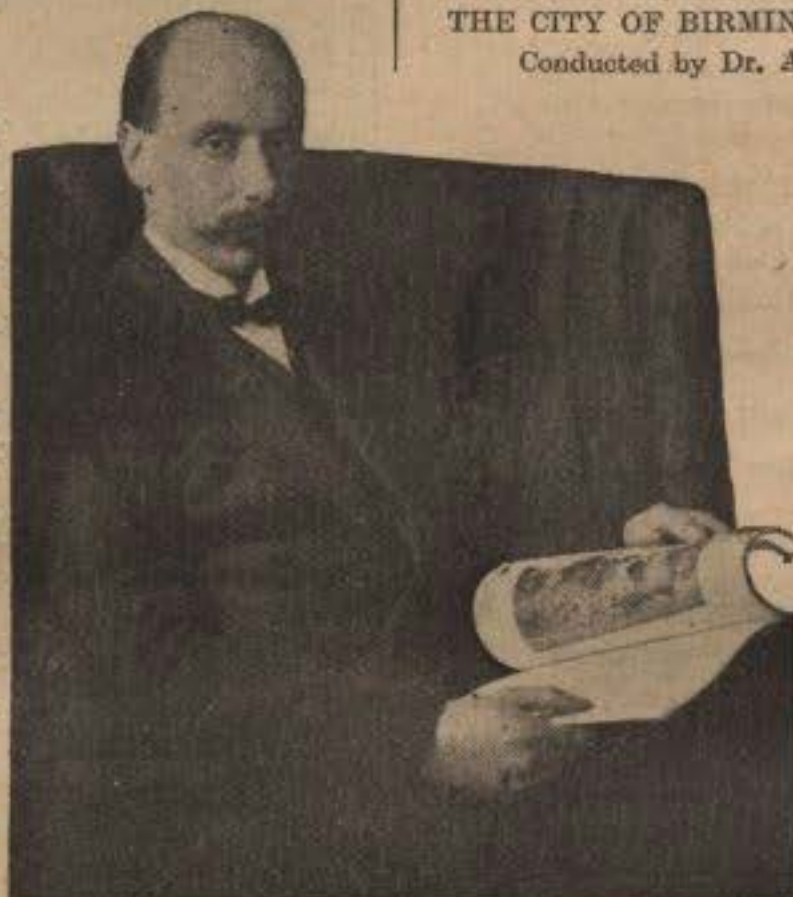
to Dr. ADRIAN BOULT on
leaving THE CITY OF BIRMINGHAM ORCHESTRA to
take up his appointment as DIRECTOR OF MUSIC to
THE BRITISH BROADCASTING CORPORATION

9.40 app. DANCE MUSIC

BILLY FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN



FAREWELL TO Dr. ADRIAN BOULT.

This evening's Symphony Concert relayed from the
Town Hall will be the occasion of Dr. Adrian Boult's
last appearance as conductor of the City of Birming-
ham Orchestra before he takes up his new appoint-
ment as Director of Music at Savoy Hill. The farewell
speeches after the concert will also be relayed.

The alternative to the Midland Regional programme is the National programme (see page 731),
which you can receive from Daventry 5XX on 1,554.4 metres.

8.15
LISTEN
FOR
VAUDEVILLE

THURSDAY, March 27
LONDON REGIONAL
842 kc's (356.3 m.)

9.35
GUNTHER RAMIN
AT
THE ORGAN

12.0 THE GRANGE ORCHESTRA
Conducted by HAYDN HEARD
Relayed from THE GRANGE SUPER CINEMA,
SMALL HEATH, BIRMINGHAM
(From Midland Regional)

March, 'Old Comrades' Teike
Selection, 'La Traviata' Verdi
Fox-trot, 'My Fate is in your Hands' .. Ruzaf
Waltz, 'All that I'm asking' Davis
Overture, 'Masaniello' Auber
Selection, 'The Desert Song' Romberg
Waltz, 'The Rosebearer' Strauss

1.0 A Ballad Concert
(From Midland Regional)

DENNIS GOODYEAR (Tenor)
Trusting Eyes Clarence Gartner
La donna e mobile (Woman is fickle) Verdi
For you alone Gochl

ALICE COUCHMAN (Pianoforte)
Toccata, Op. 111 Saint-Saëns
Waltz, 'Thousand and One Nights'
Johann Strauss, arr. Goldstein

EVA TOLLWORTHY (Contralto)
Bird Songs at Eventide Eric Coates
Mifanwy Dorothy Forster
The early Morning Graham Peel

1.30 Light Music

MAURICE TOUBAS and his ORCHESTRA
Relayed 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)

Ballet Music, 'Sylvia' Delibes, arr. Tavan
Slow Waltz, 'Passion' Ranzato
Liebesleid (Love's Grief) Kreisler
Waltz, 'Nights of Gladness' Ancliffe

5.15-6.15 DANCE MUSIC
BILLY FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM
(From Midland Regional)

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

6.40 'THE ROMANCE OF OIL'—IV
Sir JOHN CADMAN: 'The Geographical
Distribution of Deposits of Natural Petroleum'

7.0 A Light Orchestral
Programme
THE MIDLAND REGIONAL AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
TOPLISS GREEN (Baritone)
(From Midland Regional)

ORCHESTRA
Overture, 'Ruy Blas' Mendelssohn
Waltz, 'The Sleeping Beauty' Tchaikovsky

TOPLISS GREEN and Orchestra
Aria, 'Now your Days of philandering are over'
(' Figaro ') Mozart

7.25 ORCHESTRA
Tone Poem, 'Carillon' Elgar
Three Impressions, 'From a Young Man's Life'
Charles Hoby
La Gracieuse; Desire; Mirage

TOPLISS GREEN
Come, let's be merry arr. Lane Wilson
The Arrow and the Song Balfe
To Anthea Halton

7.55 ORCHESTRA
Suite, 'Alsatian Scenes' Massenet

8.15 A Café in Vienna
Compered by REX EVANS
(1) GRETA KELLER
(Viennese Songs)
(2) THE CAUCASIANS
(Russian Balalaika Players and Singers)
(3) REX EVANS
(French and English Songs)
(4) MAURICE TOUBAS
(Violin and Saw Solos)
(5) 'ZARA'
A Viennese Operetta
Book by LEONORA WODEHOUSE and C. DENIS
FREEMAN

Lyrics by P. G. WODEHOUSE
Music by TONY LOWRY
Characters in order of speaking:
An habitué of the Café
The New Proprietor
Fritz, A Waiter
Zara Korngold, A famous Viennese singer
Lord Michael Grange, an English diplomat
The Old Proprietor
An Austrian Secret Service Agent
Count Wachan, an Austrian Nobleman
Students

Scene: A Café in Vienna
Time: Present day, and before the War
The programme will be linked together by a
selection of Viennese Orchestral Records

9.30 Regional News

9.35 Organ Recital
by
GUNTHER RAMIN
Relayed from ALL SAINTS', MARGARET STREET
Prelude and Fugue in C }
Pastorale (Hirtenmusik) in four } Bach
movements }
Passacaglia in C Minor }

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



London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 731).

Thursday's Programmes continued (March 27)

CARDIFF

968 kc/s (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
- 2.30 *National Programme*
- 4.45 LIGHT MUSIC
BOBBY'S STRING ORCHESTRA
Relayed from BOBBY'S CAFÉ, CLIPTON, BRISTOL
- 5.15 THE CHILDREN'S HOUR
- 6.0 *Swansea Programme*
- 6.15 *National Programme*
- 6.35 Market Prices for Farmers
- 6.40 *National Programme*
- 7.45 *Manchester Programme*
- 8.10 Speeches
at
THE COMING-OF-AGE BANQUET
of
THE ABERDARE CHAMBER OF TRADE
Relayed from
THE MEMORIAL HALL, ABERDARE
Mr. W. M. LLEWELLYN, M.E., J.P.,
proposing the Toast of 'Our Guests'
Responded to by Mr. FRANK HODGES, J.P.,
and
Mr. G. H. HALL, M.P., J.P., Civil Lord to the
Admiralty
- 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 *Cardiff Programme*
- 6.0 Capt. CHARLES E. HARRIS: 'Sailing Ships'
- 6.15 *National Programme*
- 6.35 *Cardiff Programme*
- 6.40 *National Programme*
- 7.45 *Manchester Programme*
- 8.10 *Cardiff Programme*
- 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
- 1.0 REGINALD FOORT
At the ORGAN of the REGENT CINEMA,
BOURNEMOUTH
(*National Programme*)
- 2.0 *National Programme*
- 6.0 For Gardeners: Mr. GEORGE DANCE, F.R.H.S.:
'Gladioli and Summer Flowers'
- 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*



THE LOST ROMANCE OF THE SEA.

An old windjammer pursuing her stately way. Captain CHARLES E. HARRIS talks on 'Sailing Ships' from Swansea this evening at 6.0.

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
Have you ever visited 'The Land of Laughter?'
With the aid of a 'Gig-(oh-let's),' piloted by
Monty Roarus, today we'll take a trip
- 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
(From Leeds)
PHYLLIS MORTIMER (*Pianoforte*)
CLARA PARKER (*Contralto*)
ERNEST HARRISON (*Tenor*)
- 4.30 An Orchestral Concert
Relayed from PARKER'S RESTAURANT,
MANCHESTER
PARKER'S RESTAURANT ORCHESTRA
Musical Director, LADDIE CLARKE
ANNIE BROADHURST (*Contralto*)
- 5.15 THE CHILDREN'S HOUR
- 6.0 READINGS FROM THE NORTH—II
Miss PHYLLIS BENTLEY: 'The Kirkstone Pass,'
by Thomas de Quincey (From Leeds)
- 6.15 *National Programme*
- 6.35 Market Prices for Northern English Farmers
- 6.40 *National Programme*
- 7.45 WELSH SINGING FESTIVAL
Relayed from THE PAVILION, CORWEN, N. WALES
(From Liverpool)
- 8.10 A Brass Band Concert
THE PENDLETON PUBLIC BAND
Conducted by W. ASHWORTH
- 9.0 *National Programme*
- 9.15 North Regional News
- 9.20-12.0 *National Programme*

spring-cleaning
... activity in
the house ...

Lighten your wife's
labours by giving
her a copy of the
B.B.C. book of
Household Talks

It costs only one shilling, of
all booksellers and newsagents;
or 1s. 3d. post free of the B.B.C.
Bookshop, Savoy Hill, W.C.2

SOMETHING FOR EVERYONE IN THE K-B RANGE

KOLSTER-BRANDES CONCERT FROM HILVERSUM

Sunday, March 23rd (1,875 metres), 5.40 p.m.

- | | | | |
|--------------------------------------|----------|----------------------------------|-----------|
| 1. OVERTURE. "Marriage of Figaro" | Mozart | 5. Romance | Svendsen |
| 2. Symphonie in B minor (unfinished) | Schubert | (Violin Solo by Harry Wiggelaar) | |
| 3. Hungarian Dances, 5 and 6 | Brahms | 6. OVERTURE. "Caliph of Bagdad" | Boieldieu |
| 4. Evening Song | Schumann | 7. Invitation to the dance | Weber |
| (Cello Solo by Reinier Bresser) | | 8. Rhapsodie Number 6 | Liszt |



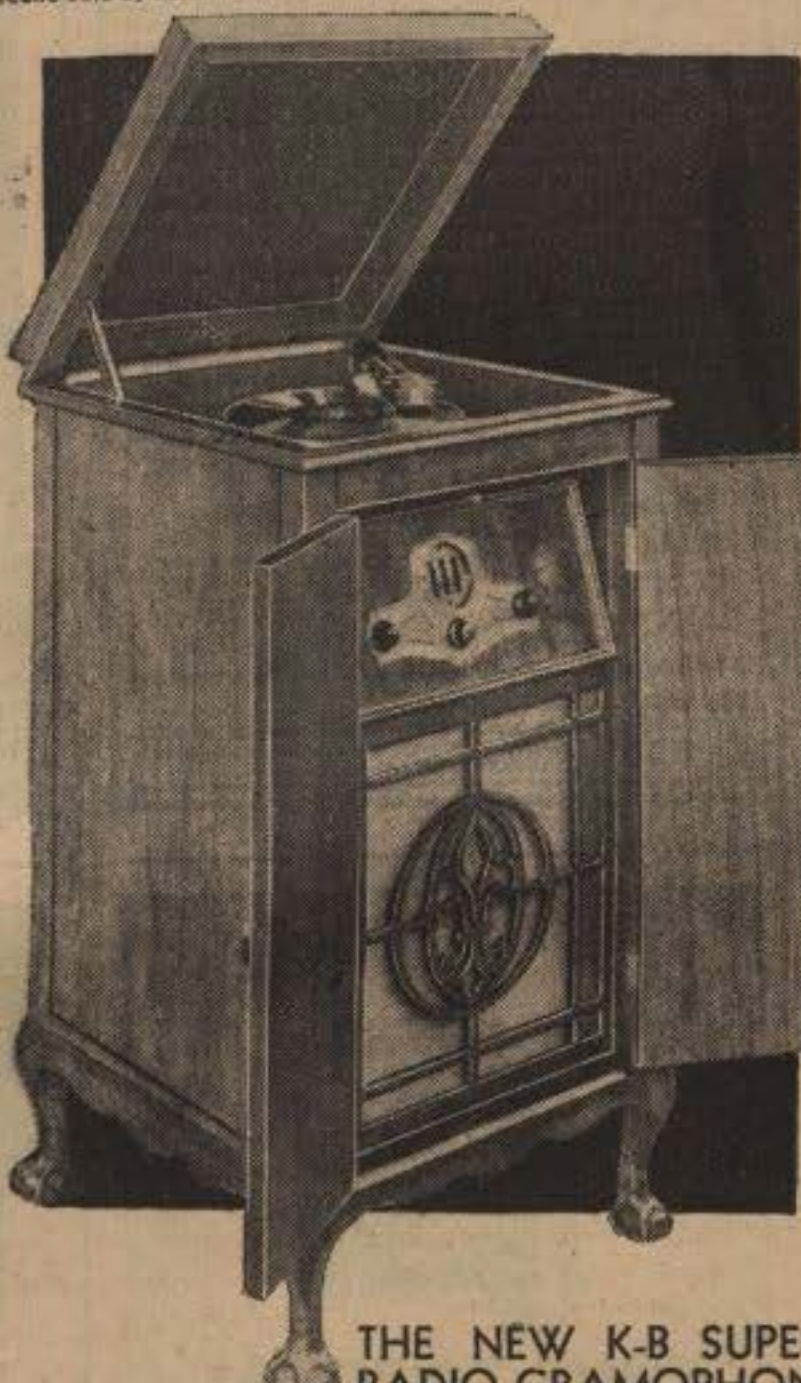
K-B 151. Dynamic Cone Speaker. Walnut Cabinet. £12. 12s. 0d.



K-B 72 Cone Speaker Oak cabinet £55.0 Walnut or Mahogany £6.6.0.



K-B 177. New Junior Cone Speaker. Oak Cabinet. £1.19s.6d.

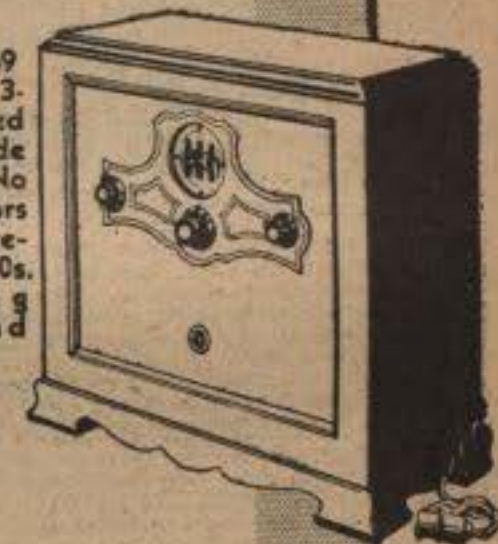


THE NEW K-B SUPER-RADIO GRAMOPHONE

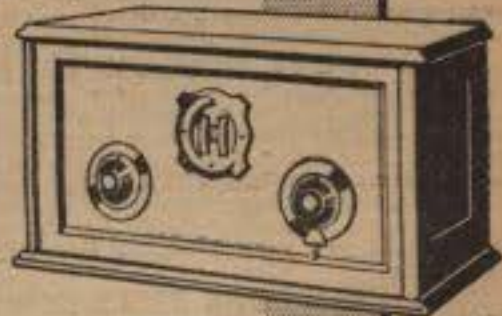
Radio and gramophone reproduction has never come to life so marvelously as in this new K-B All-electric model. K-B 188—100-120 v. A.C. K-B 189—200-240 v. A.C. 40-60 cycles. Including valves and royalties £92.10. See and hear also, the less expensive K-B 3-valve Radio Gramophone, All-electric (40-60 cycles). K-B 167—100-120 v. A.C. K-B 168—200-250 v. A.C. Including valves and royalties £49.10.



K-B 4-valve screened-grid portable. Leather case (K-B 156) or oak case (K-B 103) £18-18 including valves, royalty and all accessories.



K-B 161 & 169 All-electric 3-valve screened-grid pentode receivers. No accumulators or batteries required. £17.10s. including valves and royalty.



Brandeset IIIA. The popular 3-valve set. £7. 10s. 0d. including valves and royalty.

Kolster-Brandes

LIMITED

CRAY WORKS, SIDCUP, KENT.

Please send me name of nearest K.B dealer who will arrange a demonstration at my home.

NAME _____

ADDRESS _____

TOWN _____ COUNTY _____ R.T. 21/3

Let us instruct your nearest K-B dealer to get in touch with you and give you a demonstration of any of these instruments, in your home. No obligation—just an opportunity to test K-B realism.

All K-B products costing £5 or more can be obtained on Simple Hire Purchase Terms.





here's a pleasant way of **EARNING MONEY** from £5 a week

Read here how easily you can do it - Then **START AT ONCE!**

YOU can do it too! You can surely earn from £5 weekly, perhaps much more. You, too, can be independent, free from any money worries, and happily occupied in this profitable work of Home Confectionery Making that sells at amazingly high prices! Indeed, no man or woman need ever want for extra money of their own, now that the National Confectionery Industry offers them this wonderful money-making opportunity.

NO EXPERIENCE NECESSARY.

No special ability or experience is needed for the work. We teach you everything—how to make the confections—and **GUARANTEE TO PURCHASE YOUR SWEETS.** You have only to follow the simple directions, and you quickly learn how to make high-class confectionery, which brings handsome profits. A complete outfit and working materials are supplied **FREE** to every member of this wonderful organisation.

YOU TAKE NO RISK

You take absolutely no risk in this work. If you do not really make money at it, the expenses won't cost you a penny. But thousands of men and women are reaping rich rewards at the work; and they tell us they enjoy it more than anything they ever did before.

WHAT MEMBERS SAY

National Members are making big successes. Letters come daily saying: "I am pleased with the work and am increasing my income quite a lot every week." "I had more orders than I could cope with before I completed my sixth lesson," etc. One woman writes: "My sweets are selling as fast as I can make them." A member in Birmingham made £39 the first month. These records are quite usual, for National Sweets are so delicious.

FREE BOOK TELLS HOW

Our Free Illustrated Book tells all about the work, shows what others are doing in it, and tells you **YOU** can earn extra money too. You can do it in spare or full time. But **YOU** are bound to make money at it either way. Don't waste another minute wishing you had more money. Get down to brass tacks and send in the coupon at once. It costs no money—but it may be the means of starting you on the road to undreamed fame and fortune.

POST THIS TODAY

To **NATIONAL CONFECTIONERY INDUSTRY LTD.,**

(Dept. B.Z.), 87, Regent Street, London, W.1.

Send me, without obligation, your free book, "The Happy Highway to Success," details of your Free Outfit Offer and Guarantee, and proof that I can earn from £5 a week. I enclose 3d. in stamps to help pay postage, etc.

NAME Print Plainly.

ADDRESS

You can Play the Piano **TO-DAY** by **NAUNTON'S NATIONAL MUSIC SYSTEM.**



It makes no difference whether you have had previous lessons or not, whether you are **YOUNG OR OLD.** We guarantee that you can play the piano to-day by this wonderful and simple system. There are no sharp, flat or theoretical difficulties to worry you, and no tiresome or wearisome exercises or scales to be learnt. You play correctly with both hands at once. No difficulty or drudgery whatever.

FAILURE IMPOSSIBLE

"You cannot fail." All you have to do is to sit down to the piano with our music and play it at once. Over 50,000 people are playing by it, and are playing perfectly. If they can do it, so can you. No one need ever say again, "I wish I could play"; everyone can do it to-day. Let us tell you all about this wonderful, simple and rapid system.

Take advantage of the offer we make on the coupon below, and by return of post you will receive eight tunes which we guarantee you can play; thus you can prove for yourself the simplicity of our system and the accuracy of our statements.

FREE Demonstrations Daily at 3 p.m., and on Mondays and Wednesdays at 7 p.m.

SPECIAL TRIAL OFFER COUPON. "Radio Times" 21st Mar., 1930.

To the Manager, **NAUNTON'S NATIONAL MUSIC SYSTEM,** 27, High St., New Oxford St., London, W.C.2. I send herewith postal order for One Shilling and Sixpence for which please send me a copy of your Special Instruction Book containing eight pieces of music and particulars showing how I can become a thorough musician.

NAME DATE

ADDRESS

Note.—Please fill in postal order payable to Naunton's National Music System. To Colonial and Foreign readers: British Money and Postal Orders only accepted.

"NONE TO EQUAL The Brown Duplex"

says **Worcester User!**

who has tried many loud speakers. This is just another of the host of spontaneous tributes to the wonderful reproduction of the Brown Duplex. Hear it and you will add yours! Prices: V10, £5 10s. V12, £7 10s. V15, £12 10s. Free Folder from S. G. Brown, Ltd. (Dept. A), Western Avenue, N. Acton, W.3.

Brown DUPLEX LOUD SPEAKERS

WHEN HUSBANDS LOVE...

Diana

... you look ready to dance

You always do. "Every morn I bring thee footrots!" Reminds me of our first dance. Seven years ago. I called you "my Golden Girl." You still are. Pass the Golden Shred, please dearest. I love this marmalade. It dances... in the sunshine... in the morning. Like you! And I love it because it is always bright... sunny... sweet. Like you!

'Golden Shred'

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

Dainite Soles

Save the Shoes

Black Box Style B.142.

Gentlemen, the less a shoe is resoled, the better for the upper. As a Dainite Sole lasts three times longer than a leather one it saves the upper and the cost of repairing. Being waterproof and non-slipping Dainite is your safeguard in wet and slippery streets. Style B.142 is Barratts' famous Black Box Oxford Shoe, has a solid leather insole and a shock-absorbing rubber heel.

14/9 Postage 9d.

ORDER BY POST.—When sending your order please state Style B.142 and enclose cheque or money order for factory price and postage. Sizes 5 to 12. Widths: 4 (medium), 5 (wide), 7 sizes in 4 width only. Size 12, 15, extra. Send outline of foot in sock if you don't know your size. Satisfaction or money back guaranteed.

W. BARRATT & CO., LTD.,
30, Footshape Works, Northampton.
Send 2d. postage for handsomely illustrated catalogue.

2.45
LISTEN TO THE
GRAND
NATIONAL

FRIDAY, March 28
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.0
A 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'—XII
Mr. G. BUTCHER: 'Planning the Allotment'

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

12.0 A Sonata Recital
RONALD GOOD (Violin)
MARGARET GOOD (Pianoforte)
Sonata No. 17, in A Mozart
A Little Sonata (No. 4) McEwen

12.30 AN ORGAN RECITAL
By GEORGE RYAN, F.R.C.O.
Organist and Director of the Choir, St. Mary-
Boltons, South Kensington
Relayed from St. Mary-le-Bow
DOROTHY TILLET (Soprano)

1.30-2.30 A Recital of Gramophone Records
by CHRISTOPHER STONE

2.45 The Grand National
Relayed from Aintree
(From Liverpool)

Described in two parts as follows:
By Mr. R. C. LYLE, for that part of the Course
west of a line between Valentine's Brook and
Becher's Brook from Messrs. Topham's Private
Stand
and
By Mr. HOBBS, for that part of the Course east
of this line, from Canal Turn
(See plan on front page.)

3.30 INTERLUDE

3-45 Play for Schools
Scenes from
'Twelfth Night'
(William Shakespeare)

4.30 Light Music
MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL

5.15 The Children's Hour
Another Outa Karel Story, 'The
Animals' Den'
(Sanni Metelkemp)
Plantation Songs by THE WIRE-
LESS SINGERS. An Old Negro
Folk-Tale told by Gladys
Hayford

6.0 Mr. COURTNEY PAGE: 'Prun-
ing Roses'

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



TO BE BROADCAST TONIGHT AT 10.40

THE GRAND
ARISTOCRATIC

Commentator, R. S. SURTEES

Presented by E. A. HARDING

Producer, PETER CRESWELL

PART I

The Old Duke of Cumberland Hotel and
Posting House

PART II

'THE GRAND ARISTOCRATIC STAKES,'
taking place under the usual steeplechase
conditions, at Broomhill, on Friday, March
28, 1851, over about three miles of fine
hunting country in the county of Feather-
bedfordshire.

CONDITIONS. Stakes of 20 sovereigns each,
and £5 only if declared on or before March
14, to Mr. Watchorn of the Hen Angel,
Newington Butts. The Winner to give two
dozen of Champagne to the ordinary and
the second horse to save his stake.
Gentlemen riders (titled ones to be allowed
3lbs.)

Mr. PUFFINGTON
CAPTAIN GUANO } Stewards
Mr. TOM WASHBALL }

Mr. WATCHORN: Secretary and Clerk of the
Course.



6.40 The Foundations of Music
BACH'S ENGLISH SUITES
Played by
VICTOR HELY-HUTCHINSON (Pianoforte)

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

7.25 Mr. DESMOND MACCARTHY
'Some Modern Dramas and How to Appreciate
Them'—IV

7.45 GRETA KELLER
(In a Short Recital of Light Songs)

8.0 Symphony Concert
Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
CONCHITA SUPERVIA (Contralto)
HARRIET COHEN (Pianoforte)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, ARTHUR CATTERALL)
Conducted by
PEREZ CASAS

Fantastic Dances Turina
Exaltacion
Ensueña (Fantasy)
Orgia (Orgy)

CONCHITA SUPERVIA
Rondo, 'La Cenerentola' (Cinderella) } Rossini
Cavatina, 'The Barber of Seville' }

HARRIET COHEN and Orchestra
Nights in the Gardens of Spain de Falla
(1) In the Generalife; (2) A far-off Dance;
(3) In the Gardens of the Sierra of Cordova

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

9.15 Symphony Concert
(Continued)
CONCHITA SUPERVIA and Orchestra
La Noche buena del Diablo
(The Devil's Good Night)
Oscar Espla
Scenic Cantata after a Popular
Children's Legend
(For Notes on this Concert, see
page 704.)

10.15 Local News; London and
New York Stock Exchange Re-
port (1,554.4 m. only) Shipping
Forecast and Fat Stock Prices

10.25 'PEOPLE AND THINGS'
The Hon. HAROLD NICOLSON

10.40 'The Grand
Aristocratic'
(See centre of page)

11.30-12.0 (1,554.4 m. only)
DANCE MUSIC
JACK HYLTON'S AMBASSADOR CLUB
BAND, directed by RAY STARITA,
from THE AMBASSADOR CLUB

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 739). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 738).

An Income of £200 a year

and a cash payment
when you retire.

THAT is what a man aged 30 next birthday may secure at age 65 by taking out an Endowment Assurance Guaranteed Bonus Policy with the Prudential.

The Annual Premium would be £35 : 8 : 4, but allowing for Income Tax rebate at 2/- in the £, and assuming that the rate and conditions of rebate remain unchanged, the

YEARLY OUTLAY

WOULD BE

£31 : 17 : 6

(Less than 54/- a month).

In the event of death before 65 £1,000 with Guaranteed Bonus Additions of £30 a year (almost as much as the yearly outlay) would be available for his dependants.

If you would like a Guaranteed Income of £200 a year at 65 or earlier, fill in and forward this coupon.

To THE PRUDENTIAL ASSURANCE Co. Ltd
Holborn Bars, E.C.1.

Please send me particulars of an Endowment Assurance Policy with Guaranteed £3 per cent. Bonus which will enable me to secure an assured income of £..... at age.....

My age next birthday is.....

NAME.....
(Mr., Mrs., Miss)

ADDRESS.....

R.T. 21.3.30

PP 197-200

FRIDAY, March 28 MIDLAND REGIONAL 626 kc's (479.2 m.)

7.0
THE MIDLAND
REGIONAL
ORCHESTRA

12.0 Lunch-Hour Concert

THE MIDLAND REGIONAL ORCHESTRA

Conducted by FRANK CASTELL

March, 'Viscount Nelson'.....Zehle
Waltz, 'The Grenadiers'.....Waldteufel

SINCLAIR LOGAN (Baritone)

Trade Winds.....Keel
Port of many Ships.....Keel
Pretty Betty.....Alec Rowley
If Wishes were Horses.....Alec Rowley
Castle Patrick.....Hubert Foss

ORCHESTRA

Selection, 'The Five o'clock Girl'.....Ruby
First New Sullivan Selection.....arr. Godfrey

SINCLAIR LOGAN

The Lake Isle of Innisfree.....Muriel Herbert
Love's Worship.....K. A. Wright
Dream Song.....Hely-Hutchinson
We all love a pretty Girl.....Arne
Now is the Month of Maying.....Thomas Morley

ORCHESTRA

Selection, 'Virginia'.....Waller and Tunbridge
Suite, 'A Coon's Day Out'.....Baynes

1.15 London Regional Programme

2.45-3.30 National Programme

5.15 The Children's Hour

'The Monkey's Revenge,' a Story of Jungle
Life by MILDRED FORSTER

JACKO and a Piano

'The Qualities of Lifeboat Men,' a Sea Story
by ROBERT ASCROFT

NICOLA CAPALDI and his Piano-Accordion

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 London Regional Programme

7.0 A Light Orchestral Programme

THE MIDLAND REGIONAL ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Rosamundo'.....Schubert

OSMOND DAVIS (Tenor)

The Sands of Dee.....Clay

Love Lily.....Bothwell Thomson

The Caravan.....Martin Shaw

ORCHESTRA

Waltz, 'Listening to the Violin'..arr. Max Irwin

TOM FREEMAN (Violoncello)

Nocturne.....Piaatti

Tango.....Albeniz

7.40 ORCHESTRA

Suite, 'The Water Music'..Handel, arr. Harty

OSMOND DAVIS

The Willow.....Goring Thomas

On London Bridge.....Besly

Isobel.....Frank Bridge

TOM FREEMAN

Ave Maria.....Schubert, arr. Squire

Alla Tarantella.....Lachner

8.15 ORCHESTRA

Selection, 'The Cingalee'.....Monckton

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

'THE BARTERED BRIDE' (continued from page 701).

Hibernian than Bohemian; but the appreciation was just.

The *Bartered Bride* is divided into three acts. The opening chorus strikes the right key-note of mirth and contentment, welcoming as it does, the village celebration of the arrival of spring. It impresses—with the same air of sincerity that pervades the simple air for Marie and the succeeding duet for the lovers. Diatonic melodies, so easy, yet so effective, for the singers, pursue their unruffled course through a vivacious trio for the marriage-broker and Marie's parents, which develops into a no less lively quartet. Then follows the brief finale, wherein is embodied one of those wild, rustic dances that seem indigenous to the soil of the 'Bohemian coast.' This is a veritable Polka; but early in the second act they dance an even more vivid Furiant, as it is called; after which the stammering Wenzel emerges and joins in a clever and amusing duet with the captivating bride whose identity he is not to recognize until it is too late for him to make her his. The remainder of the act is mainly concerned with the battle of wits between

the hero and the crafty marriage-broker. Their duet is simply delightful, and, after some sentimental stanzas for Hans, another irresistible finale brings down the curtain on a neatly-devised and humorous situation. The third act brings in the travelling comedians and Wenzel's gay charmer, Esmeralda; thus introducing an element of freshness that helps wonderfully to keep the interest alive and provide material for additional charming music. Indeed, the lengthy ensemble for the chief characters and the heroine's subsequent soliloquy are among the most important numbers in this vastly enjoyable opera.

An English production of *The Bartered Bride*—the first yet attempted—took place at Oxford last November under the direction of Sir Hugh Allen, a great admirer of the work. It also figures in Sir Thomas Beecham's preliminary list for early performance by the Imperial League of Opera. In January, 1907, it was given at Covent Garden in German under Franz Schalk and under its usual title, *Die verkaufte Braut*. HERMAN KLEIN.

FRIDAY, March 28
LONDON REGIONAL
842 kc's (356.3 m.)

7.0
THE WIRELESS
MILITARY
BAND

9.30
A MICROPHONIC
GLIMPSE
OF THE PAST

12.0 **Lunch-Hour Concert**
(From Midland Regional)
THE MIDLAND REGIONAL ORCHESTRA
Conducted by FRANK CANTELL
March, 'Viscount Nelson' Zehle
Waltz, 'The Grenadiers' Waldteufel
SINCLAIR LOGAN (Baritone)
Trade Winds Keel
Port of Many Ships Keel
Pretty Betty Alec Rowley
If wishes were Horses Hubert Foss
Castro Patrick Hubert Foss
ORCHESTRA
Selection, 'The Five o'clock Girl'.. Ruby
First New Sullivan Selection arr. Godfrey
SINCLAIR LOGAN
The Lake Isle of Innistree Muriel Herbert
Love's Worship K. A. Wright
Dream Song..... Hely-Hutchinson
We all love a pretty Girl..... Arne
Now is the Month of Maying
Thomas Morley
ORCHESTRA
Selection, 'Virginia' Waller and Tunbridge
Suite, 'A Coon's Day Out'..... Baynes

1.15 **Light Music**
MOSCHETTO and his ORCHESTRA
From the MAY FAIR HOTEL
2.15 **AN ORGAN RECITAL**
By ARTHUR R. SAUNDERS
Organist and Director of the Choir,
St. Mark's, Hamilton Terrace
Relayed from St. Mary-le-Bow
Introduction and Toccata William Walton
Fantasia and Fugue in G Minor Bach
Allegretto in B Minor Alex Guilmant
Concert Overture in C Alfred Hollins

2.45-3.30 **National Programme**
5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
6.40 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
7.0 The Wireless Military Band
Conducted by B. WALTON O'DONNELL
GLYN EASTMAN (Baritone)
Overture, 'The Caliph of Baghdad' .. Boieldieu

7.55 GLYN EASTMAN
Bright is the Ring of Words.. Vaughan Williams
Unto my Foe Holbrooke
8.3 BAND
Suite of Gaelic Melodies..... Foulds
The Dream of Morven; Deirdre Crooning;
Merry Maedoon
8.10 ZAIDEE JACKSON
8.18 BAND
Waltz, 'Soirée d'Eté' (Summer Evening)
Waldteufel
March, 'Le Rêve passé' (The Dream
that is o'er) Krier and Helmer
8.30 'SEVENTEENTH-CENTURY
POETRY'—IV
Mr. T. S. ELLIOTT: 'Puritan Politician
and Courtiers'
9.0 Regional News
9.5 HUBERT EISEDELL
(Tenor)
In Waldeseinsamkeit Brahms
Ständchen Massenet
Ah fuyez, douce image K. Parker
Love in the Valley Wilfrid Jones
A Shepherd's Love Song Baz
I heard a piper J. Davis
Good-night J. Davis



GLYN EASTMAN (left) sings in the Military Band Concert which begins at 7.0, and HUBERT EISEDELL will give a song recital at 9.5.

7.10 GLYN EASTMAN
Earl Bristol's Farewell Lidzey
'Adamastor, King of Oceans unbounded'
Meyerbeer
7.18 BAND
Petite Suite Tchaikovsky
In a Troika; Nocturne; Croole Waltz
7.30 ZAIDEE JACKSON (Entertainer)
7.38 BAND
Selection, 'The Gondoliers' Sullivan

9.30 'Harking Back'
Some Experiments with a Retrophone
Chronicled by CYRIL NASH
(See foot of page)
10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
10.30 DANCE MUSIC
SYDNEY KYTE and his CIRO'S CLUB BAND from
CIRO'S CLUB
11.10-12.0 JACK HYLTON'S AMBASSADOR CLUB BAND
Directed by RAY STARITA, from THE AMBASSADOR
CLUB



'WAS CHARIOT-RACING A CLEAN SPORT?' Burning question to be probed in broadcast programme tonight at 9.30.

'HARKING BACK'

Some Experiments with a Retrophone
Chronicled by CYRIL NASH
Musical Illustrations by ROBERT CHIGNELL
Produced by GORDON MCCONNELL

- DID NERO INVENT CHAMBER MUSIC?
- WERE STROLLING PLAYERS REALLY ROGUES?
- WAS MARK ANTHONY STRONG AND SILENT?
- WAS CHARIOT RACING A CLEAN SPORT?
- WHO SLAPPED BEN JONSON'S FACE?
- WHAT HAPPENED IN SHERWOOD FOREST?

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 737).

Friday's Programmes continued (March 28)

CARDIFF

968 kc/s (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
 12.0-1.0 National Programme
 2.45 National Programme
 5.15 THE CHILDREN'S HOUR
 6.0 Mr. JAMES ROSS, Deputy City Librarian:
 'Rare Books in Bristol's Library'
 6.15 National Programme

10.15 West Regional News

10.20 National Programme

10.40-11.0 A WEST COUNTRY PROGRAMME

EDNA WILSON (Soprano)
and WILLIAM PARSONS (Baritone)Love is meant to make us glad ('Merrie England') German
In Springtime NewtonFRANK THOMAS (Violin)
Bristol Beaux Moffat
Where be going? (Folk Song) Colin Taylor

EDNA WILSON and WILLIAM PARSONS

It was a Lover and his Lass Quilter
Love's old sweet Song MolloyFRANK THOMAS
The Jig ('St. Paul's' Suite) Holst
A Cornish Legend Henry Gibson

10.15 Local News

10.20-11.30 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
 2.45 National Programme
 5.15 THE CHILDREN'S HOUR

BATTLES BEFORE THE MICROPHONE

I—The Battle of the Winds and Trees
(*Georgina Mase*)

II—The Battle of the Blacks and Whites

III—The Battle of the He's and Sho's

Featuring MORRIS GILBERT (Pianoforte)

6.0 National Programme

10.15 Forthcoming Events; Local News

10.20-11.30 National Programme



National Portrait Gallery

SAMUEL TAYLOR COLERIDGE, of whose works Bristol Library possesses a unique collection. Mr. James Ross talks on these and other rare books in the library, from Cardiff this evening.

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
 2.45 National Programme
 5.15 Cardiff Programme
 6.0 National Programme
 10.15 West Regional News (From Cardiff)
 10.20-11.30 National Programme

BOURNEMOUTH

1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
 2.45 National Programme

MANCHESTER

797 kc/s (376.4 m.)

- 10.15-10.30 THE DAILY SERVICE
 2.45 National Programme
 4.30 THE NORTHERN WIRELESS ORCHESTRA
 5.15 THE CHILDREN'S HOUR
 6.0 Mr. J. WARDLE: 'Readings of Northern Poetry: Coleridge, Southey'
 6.15 National Programme
 10.15 North Regional News
 10.20-11.30 National Programme

£50 FOR A DIPLOMA LIMERICK LINE



£212 IN PRIZES

- 1st PRIZE £50
 2nd PRIZE £20
 3rd PRIZE £10
 4th PRIZE £5
 5th PRIZE £2

250 PARCELS (EACH VALUE 10/-) DIPLOMA PURE FOODS

In the Spring a man's fancy,
 they say,
 Turns to love, so it happened
 one day

Clarence Smith met his fate
 At a quarter-past eight

CONDITIONS.

The Proprietors of 'Diploma' Crustless Cheese offer a first prize of £50 and other prizes, as stated, for a best last line to this Limerick. Write your last line on a piece of paper and attach the small coloured label from a portion of 'Diploma' Crustless Cheese (either Cheddar, Cheshire or Dunlop) or label from 'Diploma' Milk or 'Coronet' Milk. Send as many attempts as you like, but to each must be attached a label. The Managing Director's decision is final and legally binding. Address to:—

Competition (Dept. 9.)

WILTS UNITED DAIRIES LTD., TROWBRIDGE.

Closing Date: Entries must reach us not later than Friday, April 4, 1930.

Result: A complete list of winners will be forwarded by post to every competitor.

DIPLOMA



The ENGLISH CRUSTLESS CHEESE

Cheddar or Cheshire.

Box of 6, 8 or 12 portions 1/4½

FREE GIFTS



for readers of
Tit-Bits
Humorist
Woman's Life
Lady's Companion
London Opinion
The Sunny Mag.
The Happy Mag.
Grand Magazine

Here is a wonderful opportunity for readers of Newnes' popular publications to obtain useful free gifts of quality and distinction for all members of the family. Coupons appear on the covers of the publications mentioned above which, when collected, count either 2, 7 or 12 points towards a gift.

Do not forget you will only find the Free Gift Coupons on the covers of the publications mentioned, all of which can be obtained in the usual way through your Newsagent, Bookseller and Bookstall.

A Free Coupon, value five points, is presented with the Gift Booklet.



Send
 for
 free
 booklet
 today!

To Free Gifts, George Newnes, Ltd., 8-11, Southampton Street,
 STRAND, LONDON, W.C.2

PLEASE SEND ME FREE ILLUSTRATED GIFT BOOKLET WITH FREE COUPON (VALUE FIVE POINTS). Write clearly and post in unsealed envelope, $\frac{1}{2}$ d. stamp only.

NAME

ADDRESS

Only one of these signed coupons will be accepted

hundreds
 of other
 gifts!

7.0
THOUGHTS
ABOUT
HOLIDAYS

SATURDAY, March 29
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
YOU WILL
BE
DIVERTED

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'SAVING THE COUNTRYSIDE'—V
Mr. J. C. SQUIRE: 'A Survey of the Field'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE, HAMMERSMITH
Overture, 'Plymouth Hoe' John Ansell
Song Waltz, 'I'll always be dreaming of Mary' Maurice Beresford
Suite, 'Four Ways' Eric Coates
North; South; East; W
Fox-trot Ballad, 'T'aint no sin' Walter Donaldson
Saxophone Solo, 'Lanette' Benny Henton
Oriental Fantasy, 'Yishma El' Jalowicz
Fox-trot Ballad, 'When you've gone' Geo. Meyer
Descriptive, 'Drummers' Escapade' Lannan
Hungarian Rhapsody, No. 2 Liszt

3.30 THE NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)
(From Cardiff)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Overture, 'The Devil's Castle in the Air' Schubert
Under the Limes ('Alsatian Scenes') Massenet
Rondo (Serenade No. 6 in D) Mozart

WILLIAM PARSONS (Baritone) and Orchestra
When the King went forth to War ... Koenemann

ORCHESTRA
Ballet Suite, 'In Fairyland' Cowen

WILLIAM PARSONS and Orchestra
Eri Tu (It was Thou) ('Un Ballo in Maschera') ('A Masked Ball') Verdi

ORCHESTRA
Fantasy, 'Francesca da Rimini' Tchaikovsky

4.45 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA

Relayed from WASH WOOD HEATH, BIRMINGHAM

Suite, 'Naval Scenes' Howgill
Cavatina Raff
Selection of Eric Coates's Popular Songs arr. Higgs

5.15 The Children's Hour
'THE STORY OF PERSEPHONE'

written as a Play for broadcasting by L. DU GARDE PEACH, with incidental music by THE GERSHOM PARKINGTON QUINTET

6.0 Musical Interlude



STEPHANIE DE BEAUHARNAIS, the daughter of Napoleon's Josephine, and later Grand Duchess of Baden, who was claimed as the mother of the 'Orphan of Europe' in the famous imposture about which Mr. Douglas Jerrold will talk tonight at 9.25.

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
BACH'S ENGLISH SUITES
Played by
VICTOR HELY-HUTCHINSON
(Pianoforte)

7.0 'HOLIDAYS AT HOME AND ABROAD'
Mr. ROBIN HEY: 'Walking Abroad'

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

7.30 The Wireless Orchestra
Conducted by JOHN ANSELL
SUZANNE BERTIN (Soprano)
ERNEST LUSH (Pianoforte)

ORCHESTRA
March, 'Boccaccio' Suppé
Overture, 'The Italian in Algiers' Rossini

7.45 SUZANNE BERTIN and Orchestra
Waltz Song ('Faust') Gounod

7.52 ORCHESTRA
Spanish Serenade Glazounov
Spanish Dance Glazounov

8.2 ERNEST LUSH and Orchestra
Wedding Cake Caprice Saint-Saëns

8.12 ORCHESTRA
Hungarian Rhapsody, No. 1 Liszt

8.25 SUZANNE BERTIN
Chère nuit (Dear Night) Bachelet
Chanson d'amour (Love Song) Hollman

8.32 ERNEST LUSH
Doctor Gradus ad Parnassum Debussy
The little Shepherd Debussy
The Snow is dancing Debussy

8.40 ORCHESTRA
Suite, 'Peer Gynt,' No. 1 .. Grieg

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

9.25 'GREAT HOAXES'—II
Mr. DOUGLAS JERROLD: 'The Orphan of Europe'

9.40 DIVERSIONS
No. III.
Supported by
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
Including a relay from the PALLADIUM

10.40-12.0 DANCE MUSIC
AMBROSE'S BAND, from THE MAY FAIR HOTEL

TONIGHT AT 9.40

DIVERSIONS

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 745). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 744).

We've brought in some fried fish!



Make shopping days fried fish days. Don't come home to cold comfort or tiring cooking. Pop into a good fried fish shop and take home delicious fresh fish nicely wrapped in a convenient carrier bag.

Then how you'll enjoy your supper! Hot fried fish, with all the crispness deep frying gives. Flavour and nourishment sealed inside the tempting golden batter. Every bit a tit-bit, every bit does you good.

And you save. A meal of fried fish costs only a few pence.

Eat more fried Fish

**SATURDAY, March 29
MIDLAND REGIONAL
626 kc's (479.2 m.)**

**6.45
PATTISON'S
SALON
ORCHESTRA**

3.30 A Band Concert
THE METROPOLITAN WORKS BAND
Conducted by I. PERRIN
PERCY THOMPSON (Baritone)
MASON and ARMES (Entertainers with a Piano)
BAND
March, 'Punchinello' Rimmer
Selection, 'Carmen' Bizet, arr. Rimmer
PERCY THOMPSON
Love that's true Handel
I triumph! I triumph! Carissimi
The Sergeant's Song Holst
BAND
Euphonium Solo, Merry-go-Round Rimmer
(D. STOKES)
MASON and ARMES will entertain

BAND
Selection, 'The Pirates of Penzance' Sullivan

4.35 PERCY THOMPSON
The Song of Momus to Mars Boyce (1750)
Boasting Fops Blow (1892)
The Top of the Hill Harold Samuel

BAND
Largo .. Handel, arr. Ord Hume
Turkish Patrol Michaelis

MASON and ARMES will again entertain

BAND
Humoresque, 'A Lightning Switch' Alford

5.15 The Children's Hour
'A Further Snooky Adventure,' by Phyllis Richardson
Selected Part Songs by THE MIDLAND REGIONAL CHORUS
Conducted by JOSEPH LEWIS
'The Rainbow Cloak,' a Story by Elizabeth Halford

6.0 London Regional Programme

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

6.40 Midland Sports Bulletin

6.45 Light Music
PATTISON'S SALON ORCHESTRA
Under the direction of NORRIS STANLEY
Relayed from THE CAFE RESTAURANT, CORPORATION STREET, BIRMINGHAM
Overture, 'Euryanthe' Weber
Waltz, 'The Beautiful Blue Danube' Johann Strauss

NORRIS STANLEY (Violin)
Hymn to the Sun Rim sky-Korsakov, arr. Kreisler
Spanish Dance, 'Zapateado' Sarasate
ORCHESTRA
Serenade, 'Amina' Lincke
Souvenir of the Ukraine arr. Ferraris

7.30 London Regional Programme

9.0 Midland News

9.5 An Orchestral Concert
THE MIDLAND REGIONAL AUGMENTED ORCHESTRA



LESLIE ENGLAND (left) and DENNIS NOBLE are the soloists in the orchestral concert that will be broadcast tonight at 9.5.

(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS

DENNIS NOBLE (Baritone)
LESLIE ENGLAND (Piano-forte)

ORCHESTRA
Solemn Overture Glazounov

DENNIS NOBLE and Orchestra
Aria, 'Largo al factotum' ('Make way for the Factotum') ('The Barber of Seville') Rossini

LESLIE ENGLAND and Orchestra
Pianoforte Concerto, No. 5, in E Flat (The 'Emperor') Beethoven
Allegro; Adagio un poco mosso; Rondo, Allegro

DENNIS NOBLE
Serenade Raff
Persian Prayer Rug Crampton

ORCHESTRA
Welsh Rhapsody German

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

This week's Epilogue
'LUST OF POWER'
Hymn, 'Christian, dost thou see them?' (Ancient and Modern, No. 91)
Luke iv, 5-8
Hymn, 'Glorious things of Thee are spoken' (Ancient and Modern, No. 545)
John xviii, 36-37

The alternative to the Midland Regional programme is the National programme (see page 743), which you can receive from Daventry 5XX on 1,554.4 metres.

SATURDAY, March 29
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
MIDLAND
REGIONAL
ORCHESTRA

6.45
THE J. H. SQUIRE
CELESTE
OCTET

3.30 **GERSHOM PARKINGTON**
QUINTET
HELEN ALSTON (*Soprano*)
ERIC CROSS (*Tenor*)
QUINTET
Suite, 'Ballet of the Flowers' *Halley*
HELEN ALSTON
Flowers in the Valley } *arr. Baring Gould and*
Sweet Nightingale } *Sharp*
QUINTET
Intermezzo in E Flat *Brahms*
Dance of the Comedians *Smetana*
ERIC CROSS
Violets } *Muriel Herbert*
Contentment }
Beauty *Edgar Barratt*
QUINTET
Kol Nidrei (Hebrew Melody) *Max Bruch*
Poème Hongrois *Lederer*
HELEN ALSTON
Song of the Little Folk *Eric Coates*
Sylvan *Landon Ronald*
The Fairy Pipers *Brewer*
QUINTET
Waltz, 'Mon Rêve' ('My Dream') *Waldteufel*
Melody *Tchaikovsky*
ERIC CROSS
I heard a Piper piping *Norman Peterkin*
Gentle Zephyrs *Jensen*
I Know a Bank *Martin Shaw*
QUINTET
Love in Cloverland *Leo Peter*
La Paloma *Yradier*
Sincerité *Sanderson*
Hungarian Dance *Brahms*

6.45 **J. H. SQUIRE CELESTE OCTET**
The Man of the Moment *J. H. Squire*
Air on the G String *Bach*
Bolero Brillante *De Bériot*
Two Hungarian Dances *Brahms, arr. Robertson*
Memories of Mendelssohn *arr. Sear*
Albumblatt (Album Leaf) } *Wagner*
Träume (Dreams) }
The Scent of the Jasmine } *J. H. Squire*
The Song of the Waterfall }

7.55 **JOHN COATES**
Nacht und Träume (Night and
Dreams) } *Schubert*
Hark, hark, the Lark }
Die Post }

8.5 **ARTHUR CATTERALL**
Intermezzo *Lalo*
Adagio in E *Mozart*
Scherzo *Tchaikovsky*

7.30 **A RECITAL**
JOHN COATES (*Tenor*)
ARTHUR CATTERALL (*Violin*)
JOHN COATES
Nymphs and Shepherds *Purcell* (1676)

8.20 **JOHN COATES**
Linden Lea *Vaughan Williams*
Diaphenia *Walter Whitaker*
At the Hour the long Day ends *Parry*
8.30 **READING FROM EIGHTEENTH CENTURY PROSE**

9.0 Regional News

9.5 **An Orchestral**
Concert

THE MIDLAND REGIONAL
AUGMENTED ORCHESTRA
(Leader, **FRANK CANTELL**)
Conducted by **JOSEPH LEWIS**
DENNIS NOBLE (*Baritone*)
LESLIE ENGLAND (*Pianoforte*)

ORCHESTRA
Solemn Overture *Glazounov*

DENNIS NOBLE and Orchestra
Aria, 'Largo al factotum' ('Make
way for the Factotum') ('The
Barber of Seville') *Rossini*

LESLIE ENGLAND and Orchestra
Pianoforte Concerto No. 5 in E Flat
(The 'Emperor') *Beethoven*
Allegro; Adagio un poco mosso;
Rondo, Allegro

DENNIS NOBLE
Serenade *Raff*
Persian Prayer Rug *Crampton*

ORCHESTRA
Welsh Rhapsody *German*

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



A JOINT RECITAL
by two artists well known to listeners—**ARTHUR CATTERALL** (left) and
JOHN COATES—will be broadcast this evening from 7.30 to 8.30.

5.15 **DANCE MUSIC**
THE CAFE DE PARIS BLUE LYRES
BAND
FROM THE CAFE DE PARIS

6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN; Announcements and Sports Bulletin

6.40 **Sports Bulletin**

Caro flies from the Lad that is merry *Arne* (1767)
It was a Lover and his Lass *Thomas Morley* (1600)
The Pretty Creature *Stephen Storace* (1763-1796)

7.40 **ARTHUR CATTERALL**
Legend *Delius*
Reel *Standforth*

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 743).

are the foreigners easy?

read **WORLD-RADIO** every Friday (order it to come with your 'Radio Times');
it gives you full details of all foreign stations and many technical hints. Price 2d.

Saturday's Programmes continued (March 29)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

3.30 An Orchestral Concert

(National Programme)

NATIONAL ORCHESTRA OF WALES
(Cerdiorfa Genedlaethol Cymru)
Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Overture, 'The Devil's Castle in the Air'

Under the Limes ('Alsation Scenes')... *Schubert*

Rondo (Serenade No. 6 in D, K.V. 239)... *Mozart*

WILLIAM PARSONS (Baritone) and Orchestra

When the King went forth to War *Koenemann*

ORCHESTRA

Ballet Suite, 'In Fairyland' *Coccon*

WILLIAM PARSONS and

Orchestra

Eri, Ti (It was thou)

('Un Ballo in Mas-

chera') ('A Masked

Ball') *Verdi*

ORCHESTRA

Fantasy, 'Francesca

da Rimini'

Tchaikovsky

4.45 'THE CONEY BEACH

FIVE'

Relayed from the

THE DANBANT, HOTEL

METROPOLE, SWANSEA

5.15 THE CHILDREN'S

HOOR

6.0 Mr. L. E. WILLIAMS, 'Topical Sport'

6.15 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 Swansea Programme

7.20 National Programme

7.30 'Little Suppers in Soho'

(See contra of page)

7.45 A Concert

Relayed from THE CENTRAL HALL, TONYPANDY

NATIONAL ORCHESTRA OF WALES

(Cerdiorfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Overture, 'The Mastersingers' *Wagner*

TUDOR DAVIES (Tenor) and Orchestra

Ah, Moon of My Delight *Lehmann*

ORCHESTRA

Suite, 'Caase-Noisette' (The 'Nutcracker')

Tchaikovsky

TUDOR DAVIES and Orchestra

All hail, thou Dwelling ('Faust') *Gounod*

ORCHESTRA

Andante; Menuet; Rondo ('Haydn' Serenade)

Mozart

(Solo Violin, LOUIS LEVITUS)

Rhapsodic Dance, 'The Bamboula'

Coleridge-Taylor

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

3.30 National Programme

5.15 Cardiff Programme

6.15 National Programme

6.40 Cardiff Programme

6.45 National Programme

7.0 Mr. GEORGE M. KING: 'A Day in the Life of

a West Wales Water Bailiff'

7.20 National Programme

9.15 West Regional News (From Cardiff)

9.20-12.0 National Programme

5.15 THE CHILDREN'S HOUR

A New Revue

'LE DERNIER CIL'

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

HORACE SENIOR (Tenor)

3.30 THE NORTHERN WIRELESS ORCHESTRA

MARIE EAENSHAW (Violoncello)

FRANK TAYLOR (Tenor)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 Mr. J. MANCLARK HOLLIS: 'Are you going away for Easter?'

7.20 The Royal Horticultural Society's Bulletin for Northern English Listeners



LITTLE SUPPERS IN SOHO

By JOHN PALMER

II—SOUR GRAPES

NANCY and ELIZABETH are taking soup.

They wear the constant demi-toilette of the modern business girl—something that can pass without comment from the office to the upper circle of a London theatre.

FROM CARDIFF AT 7.30

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 Sport 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

LIGHT ORCHESTRAL MUSIC

Overture, 'Light Cavalry' *Suppe*

Allegro giusto (Quartet, Op. 39, No. 1) *Boccherini*

Wedding in Lilliput (translation)

Scenes from Childhood, Part 2 (introducing an important event)..... *Schumann*

Selection, 'Broadway' *Conrad*

Ballet Music, 'Marouf' *Rabaud*

Waltz, 'Wiener Blut' ('Viennese Life') *Johann Strauss*

The Three-Cornered Hat *de Falla*

3.30 National Programme

7.30 Excerpts from Modern Musical Comedy

THE NORTHERN WIRELESS ORCHESTRA

Selection, 'Mister Cinders' *Ellis and Myers*

NITA BARRI (Soprano) and ARTHUR HOLLAND

(Baritone)

Spread a little Happiness ('Mister Cinders')

Ellis and Myers

ORCHESTRA

Selection, 'Bitter Sweet' *Noel Coward*

NITA BARRI and ARTHUR HOLLAND

I'll see you again ('Bitter Sweet') *Noel Coward*

ORCHESTRA

Selection, 'Lucky Girl' *Charig and Meyer*

NITA BARRI and ARTHUR HOLLAND

Where have you been all my Life? ('Lucky Girl')

Charig and Meyer

ORCHESTRA

Selection, 'Hold Everything'

de Sylva Brown and Henderson

NITA BARRI and ARTHUR HOLLAND

You're the Cream in my Coffee ('Hold Every-

thing') *de Sylva Brown and Henderson*

ORCHESTRA

Selection, 'That's a good Girl' *Meyer and Charig*

NITA BARRI and ARTHUR HOLLAND

Fancy our Meeting ('That's a good Girl')

Meyer and Charig

ORCHESTRA

Selection, 'Darling, I love you' *Hedley and Acres*

9.0 National Programme

9.15 North Regional News

9.20-12.0 National Programme

OUR WEEKLY PAGE FOR THE HOUSEWIFE

Goat Keeping

THERE are two great arguments for goats. One is that goats, sensibly cared for, and living in suitable places produce excellent milk at a low cost. The other is that goats' milk is valuable for babies and children as it is much easier to digest than cows' milk, and, as goats are apparently immune to tuberculosis, goats' milk can be used raw.

Goats' milk tastes quite all right to the most fastidious when it is cold. For instance, in tea, or when it is heated slowly. But when it is heated rapidly it usually develops a slightly goaty flavour.

But don't try to keep a goat unless you have room. Goats are not really back-garden pets. They need exercise, and variety in their food, and they do best in a dryish sort of country where there is plenty of heather or bramble or gorse. They don't do so well in damp country. Goats love tree and rose prunings, and the stalks and leaves of Jerusalem artichokes, and the stalks and leaves that you clear away from your herbaceous border, and the outside of cauliflowers or cabbages, and they regard peapods as the most delicious delicacy.

First of all, get a goat about which you know something, one from a real milking strain. A bad milker costs as much to feed as a good, and takes as much time to look after. If you are quite a beginner, I should start with a goat which has already kidded, and for choice one that has just had her second kid. A young nanny is not always easy to milk. Some goats give a gallon or nearly a gallon, and the milking capacities of goats have been much improved by careful selection. Remember that your goat should not only have a mother who is a good milker but also a father bred from a good milker. The father is very important, and often forgotten.

You have in view, then, a nanny which has kidded for the second time and which comes from a good milking strain on both sides. Where and how are you going to house her? That isn't hard. She needs to be moderately and reasonably warm, and she needs some ventilation like any other animal, but she doesn't take much room. What she must have is a dry place to lie on, and she will appreciate a dry, raised bit of boarding. She will also need a rack for her food. Goats are most fastidious creatures, and even if really hungry won't touch food that has been trodden on or fouled in any way. That brings us at once to food. I assume that you will take her out every morning, and tether her in a fresh place, where she can browse upon a variety of food. She loves young shoots of trees or shrubs, and she much enjoys nibbling the bark off a tree. She also loves ivy. Give her any branches that you can pull off hazel or elder or indeed anything, except rhododendron and yew, which are both very poisonous. She will eat young nettles, and sometimes old nettles, too. She needs a good strong chain and a tethering-pin with a swivel, but don't have too long a chain. She will probably need, while she is in milk, something a little more concentrated in the way of food, and she might have a few handfuls of bran and a little crushed oats while you are milking her. Winter will need a little planning. She will enjoy hay, but if you have to buy it she will cost rather a lot. Try to cut and dry any rough herbage you can for winter use, and try to make it as varied as possible.—From a talk by Mrs. H. A. L. Fisher.

THIS WEEK IN THE GARDEN

WHERE lettuces have already been sown and are big enough, after hardening off planting out should be done. Celery and celeriac should also be sown, under glass. It is not too soon to sow the main crop of celery. Seeds of celery sometimes carry the germ of the celery spot disease which does so much damage in the autumn. This can be checked by treatment of the seed now. It should be steeped before sowing in hydrogen peroxide for two hours.

Broad beans also need to be sown at once. Mice are very fond of the seed and it should be protected from them by dusting it with red lead before sowing. It is a good plan to put the beans in double rows 9 inches apart, then to leave 30 inches, then another double row. Parsley may also be sown now. It takes long to germinate, as a rule, and probably six weeks will elapse before we shall see anything for our pains. Do not expect great

Fish Dishes for Lent

Savoury Stuffed Bream and Tomatoes.

THOROUGHLY clean and wash a medium-sized bream, but leave on the head. Make a stuffing of one breakfastcupful of whole-meal breadcrumbs, one dessertspoonful chopped parsley, the grated rind of half a lemon, one tablespoonful finely chopped onion, three tablespoonfuls grated Parmesan cheese, season with pepper, salt, and a pinch of mixed herbs; add about one and a half ounces of melted butter, the juice of half a lemon, and sufficient beaten egg to bind the mixture. Put the stuffing inside the bream, sew it up with a trussing needle and string, or skewer it securely. Place the fish into a shallow fireproof baking dish in which it can be served at table, surround with a border of small tomatoes, dot all over with dabs of butter, cover with greaseproof paper, bake in moderate oven about half an hour, basting frequently.—Mrs. Rose V. Goldsmith, 98, Salisbury Road, Brondesbury Park.

Haddock en Casserole.

1½ lbs. dried haddock. 6 good-sized tomatoes. 4 or 5 slices of bacon. 1 chopped onion. Butter size of walnut. Pepper to taste. Place the butter and onion at the bottom of the casserole, cover this with tomatoes peeled and sliced, and pepper to taste. Add half the dried haddock, cut into portions, then the rest of the tomatoes, pepper, and the other portions of haddock. Cover the whole top with slices of bacon, put the lid on, and bake in a moderate oven for about forty minutes.—Mrs. Lewin, 6, Evesham Road, Reigate.

Delicious Fish Soufflé.

Filleted whiting, plaice, or fresh haddock, are the best fish for soufflés. Cook the fish in between two plates, with a small piece of margarine, in the oven. When cooked, rub through wire sieve. Make some thick white sauce (about three-quarters of a pint to a medium-sized plaice), stir in the fish, and add one egg (yolk and white beaten up separately make it lighter), salt and pepper to taste. Grease a mould or basin and pour in the mixture—tie down and steam for twenty minutes.—Miss G. Venn Ellis, St. Joseph's, Woodbridge, Suffolk.

Sole à la Muscat.

One sole filleted, beat on a board, and cut each fillet to two lengthwise. Add a little lemon juice, and pepper and salt to taste on each, and then roll them up separately. Place them in a pie-dish, with half a teacupful of water or fish stock, put greased paper over the top and cook in the oven for fifteen minutes. Arrange fillets on a dish, pour white sauce over, and muscat in centre.

Muscat.—Skin one pound of grapes and free them from pips, put into a saucepan with a small quantity of fish stock, and make hot. If liked, the fish may be served on a border of rice or mashed potato.—Mrs. Eggleton, London Street, Faringdon, Berks.

To obtain further recipes for potatoes and fish dishes send a postcard to the Empire Marketing Board, 2, Queens Gate Buildings, S.W.1.

Keeping Food Fresh

TO keep food fresh, two conditions are essential—cold and cleanliness. It is not, however, so much the keeping of the larder shelves free from dust and visible dirt that is important. The food itself must be cared for in such a way that it remains wholesome for a reasonable length of time. In order to prevent food from decaying it has to be protected from heat, pests—including flies, mice, beetles, bacteria and other low forms of life—moulds, dust. First I should like to tell you why food requires protection from heat. It is because various bacteria, or low forms of life, multiply rapidly when the temperature is favourable. A favourable temperature is one about 56 degs. F.

The peculiar, rancid flavour that butter acquires in hot weather is the result of actual chemical changes in the butter. A rancid butter is, however, quite harmless, but unpalatable. As you know, then, that a low temperature is essential for the storing of perishable food, your first aim must be to keep your larder as cold as possible. The ideal situation for a larder is facing north, and, as stagnant air is also detrimental to the keeping qualities of food, it must be well ventilated.

Slate, or enamelled iron shelves, tiled floor and walls are also very desirable, for not only are they impervious to moisture but they are cool. Absorbent surfaces, such as wood or paper, require constant attention to keep them free from germs and dirt, whereas enamelled iron and slate can be washed clean with a minimum of effort. Almost all of you must know the efficient, mechanically-operated refrigerators which are now procurable. You may think that mechanical refrigerators can only be used in houses provided with electricity. This is not so, as they can be operated with electricity, gas, and by heating the unit over an ordinary coal range.

There are, of course, simple means by which small quantities of food, can be cooled slightly, such as butter-coolers and water-cooled safes. The cooling is very slight—the difference in temperature being only about 5 degs. When conditions are ideal, however, the temperature inside a water-cooled safe may be 8 or even 10 degs. cooler than the outside temperature. It must, however, be in a draughty position, so that the water is constantly evaporating, and if, therefore, it is placed on the floor in the corner of a larder under the shelves, there is little chance of air currents coming in contact with the wet canvas. A porous flower pot placed in a soup plate containing a little water makes a satisfactory butter-cooler.

One word of warning to those who are thinking of purchasing an ice refrigerator; for the sake of economy, do not make the mistake of storing food in a box with very little ice. If it is to be a hygienic method of storing food it must be kept well filled with ice, otherwise it becomes a small, confined, damp, dark box, which is often badly ventilated.

The simplest way of getting rid of flies, beetles, and mice, is to see that there is nothing in your larder to attract them; a drop of spilt milk, a single crumb of cake or bread left on the larder shelf is sufficient. Flour, sugar, cereals, when stored in paper bags, are equally attractive to mice, and, therefore, in houses where mice are frequent visitors, all stores should be kept in covered tins. In very hot weather, uncooked meat and bacon should be covered with muslin and hung, or covered with muslin and placed on a meat stand, so that air can circulate freely round it. Jugs of milk and pie-dishes containing cooked food should be covered tightly with muslin. A yard of fine butter muslin and a little washing elastic will make a number of hygienic covers for jugs, basins and dishes.

However careful the housewife may be in protecting her larder from flies and keeping the floor free from spots and crumbs, her efforts will not be of much use if the household refuse is not cared for in an equally hygienic manner. From a health point of view it is desirable to get rid of all decaying refuse as quickly as possible by burning. Nothing of a perishable nature, such as fish, should be thrown on to a refuse heap, as it encourages flies and other vermin. With careful management old tins, broken glass, china and ashes are the only things that need be put on to a rubbish dump.—From a talk by Mrs. D. D. Cottingham Taylor.



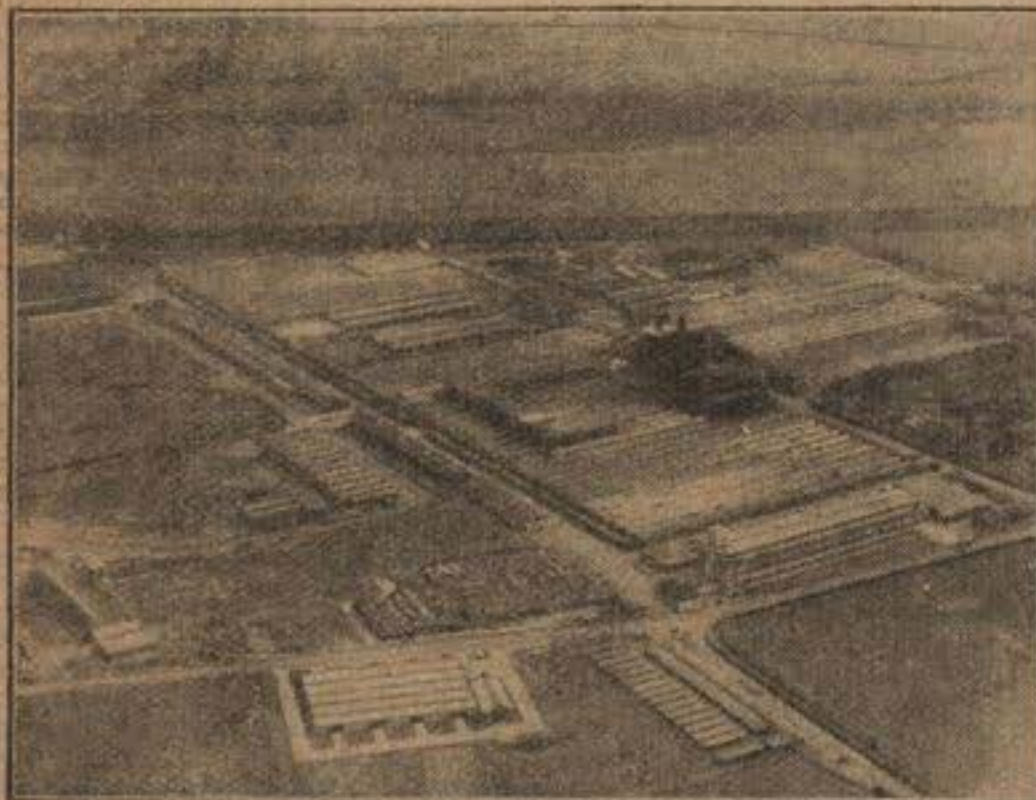
J. Willoughby Harrison
Chamberlain Square, Birmingham.

Local Grand Opera.

ON Wednesday, April 2, at 6.40 p.m., the Birmingham Grand Opera Society, conducted by Joseph Lewis, will give a studio version of *I Pagliacci*, perhaps the most popular of all the shorter operas. This Society, which is not new to broadcasting (probably many listeners remember its performance of the third act of *La Gioconda* which was given in the studio some few months ago), was founded in 1925 for the purpose of presenting Grand Opera in Birmingham. It has about four hundred members, about a hundred and fifty of whom are singing members, the remainder being associates. Since its formation the Society has produced five operas at the Prince of Wales Theatre—*Faust* (in modern dress), *Carmen*, *Dido and Aeneas*, *Pagliacci*, and *La Gioconda*.

Mining and Music.

WHY is it, I wonder, that so many collieries produce excellent Brass Bands? Without answering my own query the fact remains, and on Monday, March 31, at 7 p.m., listeners are to hear yet another body of 'Miner Musicians' when a concert by the Creswell Colliery Institute Band will be relayed from the National Trades Exhibition, Bingley Hall, Birmingham. Although it came into prominence only about six years ago, the Band has won an unusually large number of prizes and trophies, and it is said of it today that 'it is undoubtedly easily one of the very finest concert bands, and can claim to have the most brilliant set of principal soloists in any one band in the country.' Four of the latter are included in the programme which the manager and conductor—Mr. David Aspinall—has selected for this broadcast.



A BAND FROM FORT DUNLOP
will visit the Birmingham Studio on Saturday, April 5. This picture shows the Dunlop works from the air.

Future Programmes for the Midland Region.

A STUDIO VERSION OF *I PAGLIACCI*

by the

BIRMINGHAM GRAND OPERA SOCIETY.

A Revue of Acciditions—

HOW often has one heard the expression in domestic parlours and other places where they sing (*sic*): 'You ought to go on the wireless'! The successful proportion of those who attempt to take this advice is unhappily small, and sometimes the unsuccessful ones feel that the adjudicators have let slip the greatest radio opportunity of a lifetime in refusing their services. Graham Squiers has taken this phrase as the title for a light feature which will be broadcast from Birmingham for listeners to the Midland and London Regional transmitters on Monday, March 31. In the cast are John Rorke, Anona Winn, Edith James, Harold Mills, Mason and Armes, Edgar Lane and Jack Venables. It may give listeners a slight idea of the curious nature of some of the acts which are suggested for broadcasting—the result being a burlesque without any undue attempt to make it so.

—and its Author.

THIS will be the ninth entertainment by Graham Squiers written for production in the Birmingham Studio. His name as a lyric writer, chiefly of the humorous variety, is well known throughout the music-hall and concert party world, and he shares the popularity of listeners with writers like Ernest Longstaffe and Ronald Frankau. Radio revue is designed very much on concert party lines, hence the ease with which these three authors have been able to adapt themselves to the requirements of the microphone. Perhaps he is best known in the radio world for his creation of the two Midland characters, Aerbut and Gaertie.

Radio revue is designed very much on concert party lines, hence the ease with which these three authors have been able to adapt themselves to the requirements of the microphone. Perhaps he is best known in the radio world for his creation of the two Midland characters, Aerbut and Gaertie.

Sunday Service.

THE Religious Service on Sunday, March 30, will be conducted by the Rev. Canon Guy Rogers. It will be relayed from the Parish Church of St. Martin's, Birmingham, and will be preceded at 7.30 p.m. by a broadcast of the bells.

Dunlop Works Band.

AT 3.30 p.m. on Saturday afternoon, April 5, the Dunlop Works Band is to pay another visit to the Birmingham Studio. Although it is a combination comparatively new to broadcasting—it made its studio debut only eight months ago—this Band has rapidly mastered the microphone technique necessary to a successful broadcast, and is already a great favourite with Midland listeners. All its members are drawn from the works at Fort Dunlop, and its rehearsing is entirely undertaken outside working hours, a proof of the keenness of the players to achieve the efficiency which is so obvious in their performances. Arthur Tomlinson, their conductor, has chosen a typical Saturday afternoon programme, which will be further lightened by Sutherland Felce, 'the quick-fire' story-teller—or, should I say, teller of stories?—and Owen Bryngwyn, the Welsh baritone, who hails from a little village at the foot of Cader Idris.



Canon GUY ROGERS
will conduct the service to be relayed from St. Martin's Parish Church on Sunday, March 30.

Haydn—'Low Brow.'

A HAYDN feature programme, arranged for Sunday, March 30, contains, besides the popular *Symphony in B Flat* (No. 102), three items not often included in a Haydn programme—the *Cello Concerto No. 2* (the arrangement being by Arnold Trowell and played on this occasion by Leonard Dennis), and the overtures to *The Seasons* and *The Uninhabited Island*. A good story is told regarding the Haydn Symphony. A certain gentleman who complained most bitterly of the inclusion of symphonies and 'music of that type' in our programmes was met in the street by our musical director, who tried to explain that the label 'symphony' did not mean that the music was dry and uninteresting, but that, on the contrary, a symphony often contained really delightful tunes and lilting melodies. He was asked to be tolerant and to listen, instead of condemning the symphony unheard. A few days later the same people found themselves beside each other in a picture theatre. The organist had just performed a piece which evoked thunders of applause from an enthusiastic audience. Our critic was as loud in his expression of delighted appreciation as anyone else, and turning to his neighbour said: 'That's the sort of stuff we want instead of your symphonies.' 'Don't be too sure,' was the reply, and as the lights went up and the programme could be read, 'Here is the title of the piece you have just heard and enjoyed so much.' It was—*Symphony in B Flat*, No. 102—Haydn!

'MERCIAN.'

A Talk on the World-Famous 'Passion Play.'

SIR THOMAS HUGHES RELATES *the History of the* OBER-AMMERGAU PASSION PLAY.

Ober-Ammergau.

THE history of the world-famous Passion Play at Ober-Ammergau will be told on Thursday, April 3, at 6 p.m., by Sir Thomas Hughes, who saw its last performance in 1922. Sir Thomas tells me that he hopes all who can may be inspired to see the performance of the play this year, adding: 'I promise beforehand that they will never regret it—or forget it.' History does not record the date of the first performance at Ober-Ammergau, but we do know that as early as the fourteenth century it was being enacted under the guidance of priests from a nearby monastery. The people of Ober-Ammergau have for centuries followed the fine art of wood-carving, and their patrons were renowned for music and learning, yet it was not until the seventeenth century that the Passion Play stood out from similar plays in other parts of Bavaria.

The Result of a Vow.

IN 1633 a virulent epidemic swept over Bavaria, and although Ober-Ammergau took the precaution of keeping out suspects by stationing men around the village, an exiled native eluded their vigilance and came home to die. Unfortunately, the infection spread, and when over a hundred villagers had fallen victims to the plague, the survivors met together and made a solemn vow that if the plague were stayed they would perform the play of the Passion every ten years.

Lighting Appliances.

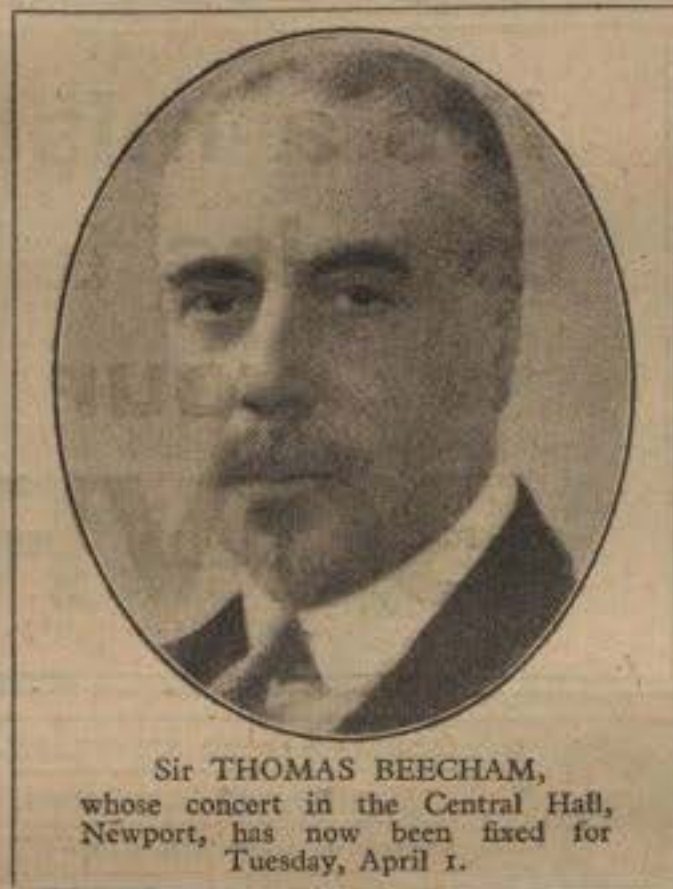
LIGHTING appliances of all sorts and kinds should form an excellent subject for a talk by Mr. Iorwerth Peate during the Welsh Interlude on Tuesday evening, April 1. So phenomenal has been the development of lighting appliances in recent times that it is difficult to realize how primitive were the methods generally in use a hundred years ago. Indeed, it is not too much to say that 'outfits' employing the use of steel and flint were as varied in the beginning of the nineteenth century as are petrol-lighters today. Tinder-boxes for the pocket, made from sections of cow's horn, were common in Glamorgan and Pembrokeshire, and instances are now to be seen in the National Museum of Wales which illustrate the attempts to provide portable lighting appliances before the ordinary match came into general use. It was in 1827, just over a hundred years ago, that the lucifer match, a much clumsier affair than the modern article, was first introduced. The general medium of illumination in Wales until recent times was the rush-light, and it still remains in use in many rural districts.

National Orchestra of Wales.

THE Concert at the City Hall, Cardiff, on Thursday, March 27, brings the present season to a close, and in the three weeks before the next season is due to begin on Thursday, April 17, the Orchestra will play at several concerts both in and outside the studio. Meanwhile, the last Popular Concert at the Park Hall will take place on Sunday, April 6. On Sunday, March 30, the Orchestra pays a second visit to the Town Hall, Maesteg, for a concert at 8.15 p.m., when the artists will be Horace Stevens (bass-baritone), and Keith Whittaker (flute).

Sir Thomas Beecham.

THE concert to be conducted by Sir Thomas Beecham, originally arranged for Tuesday, March 25, in the Central Hall, Newport, in aid of the Imperial League of Opera, has now been fixed for April 1, at 7.45 p.m. It will be given by the National Orchestra of Wales and is to be broadcast until 9 p.m. Dora Labbette (soprano) will be the singer.



Sir THOMAS BEECHAM, whose concert in the Central Hall, Newport, has now been fixed for Tuesday, April 1.

'Everyman.'

ON Thursday, April 3, at 7.45 p.m., the National Orchestra of Wales will take part in *Everyman*, a cantata by Sir H. Walford Davies, which is to be performed at the New Siloh Chapel, Landore, by the Chapel Choir. The artists will be Joan Elwes (soprano), Vyra David (contralto), Tudor Davies (tenor), and Keith Falkner (baritone).

Studio Performances.

THE N.O.W. Light Orchestra is taking part in an April programme entitled 'Sunshine and Showers,' on Wednesday evening, April 2. The programme will include two sketches, *A Secondary Depression*, by Francis Worsley, and *Rabbits* by L. du Garde Peach. The National Orchestra will also be heard in a West Country Programme on Saturday, April 5, at 7.30 p.m., when the singer is Dennis Noble (baritone), and items will be contributed by the Taunton Madrigal Society.



Will F. Taylor

Sychnant Pass, Penmaenmawr.

Service from Bristol.

A SERVICE relayed from Broadmead Baptist Church, Bristol, will be heard on Sunday, March 30, at 6.30 p.m., when the preacher will be the minister, the Rev. H. C. Mander. The history of Broadmead Church, the first Dissenting Church in Bristol, dates back to 1640. The present building, situated on the original site, was enlarged several times during the nineteenth century.

'Carmarthen.'

A THREE-ACT play, consisting of an historical episode, and entitled *Carmarthen*, will be performed by the Cardiff Radio Players on Monday, March 31, at 7.45 p.m. It was specially written by Dr. G. Arbour Stephens, who is well known in medical circles in Swansea, and deals with the reign of Henry VI, the story being based on Lord Whitney's visit to Carmarthen to investigate, in the name of the King, the raids carried out by Sir Gruffydd's men. The play introduces Celtic dances and musical exercises of the pre-Reformation period, music being played by the Station Trio.

Other Items.

THE Bristol Drama Club is giving an hour of variety on Thursday, April 3, at 9.40 p.m. Hedley Goodall, Eileen Vaughan and others will take part.

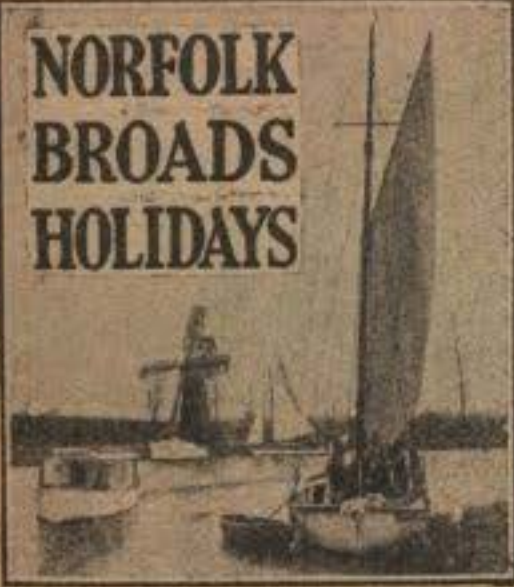
Two interesting sports talks are included in the programme for Saturday, April 5. At 6.0 p.m. Mr. J. E. Dunn, Honorary Secretary and Treasurer of the Welsh Hockey Association, will speak on 'Welsh Hockey' and at 7.0 p.m. Mr. Norman Edgar of Bristol will describe what is happening in the sport of Outboard Motor-Boat Racing in the West.

'STEEP HOLM.'



Bruckmann Photo

THE PASSION PLAY AT OBER-AMMERGAU, which has a tradition centuries old, will be the subject of Sir Thomas Hughes's talk on April 3.



NORFOLK BROADS HOLIDAYS

£2 PER WEEK

is the average cost per head of hiring a fully furnished wherry, yacht, motor-boat, houseboat, bungalow, camping skiff, etc., to explore 200 miles of inland rivers between Cromer, Yarmouth, Lowestoft, Norwich. No extras, only food. **SPECIAL TERMS FOR EASTER.**

Send 6d. stamps or P.O. for "NORFOLK BROADS HOLIDAYS AFLOAT," 276 pages, contains details of 500 Yachts, Motor-Cruisers, etc., are here for hire. "How to Enjoy a Broads Holiday," "How to Hire a Motor-Cruiser," Map. Views in colours, etc. Also obtainable through all W. H. Smith & Sons' Bookstalls.

Train Service, Fares, and other information from any L.N.E.R. & L.M.S. Enquiry Office.

BLAKE'S LTD., 19, Broadland House, 22, Newgate St., London, E.C.1.



The All-purpose RIBBONS

Your ribbon requirements can easily be satisfied by Cash's Washing Ribbons. They are not ordinary Ribbons, but stand in a class by themselves, being specially woven to meet the requirements of modern lingerie. The dainty shades and designs are delightful.

Cash's

WASHING RIBBONS

Shoulder straps made from Cash's Washing Ribbons last much longer than ordinary ribbons, and always retain their brilliance and colour. Try Cash's "Princess," "Counness" and "Duchess" Ribbons to-day—you will be delighted; also Cash's "Radiant" Double Satin Ribbon. Write for Patterns.

J. & J. CASH, LTD. (Dept. EE3), COVENTRY.

FREE CHURCH TOURING GUILD.

President: The Rev. J. Alfred Sharp, D.D. Vice-President: Sir Donald Maclean, K.B.E.

SHORT EASTER HOLIDAYS, 1930

Special Easter Departure Date, Thurs., April 17th.

WEEK-END TOUR TO PARIS	£5 3 6
WEEK IN PARIS	£7 11 0
WEEK IN BRUGES	£4 9 0
WEEK IN BRUSSELS	£5 15 0
TEN DAYS CLARENS-MONTREUX TOUR	£7 16 0
TEN DAYS LUCERNE TOUR	£7 15 0
TEN DAYS LUGANO TOUR	£11 7 6
TEN DAYS LOCARNO TOUR	£11 18 0

Palestine, Egypt, Athens, Constantinople and Naples Cruises, leaving March 17th and April 14th.

Ober-Ammergau, the Bavarian Highlands and Luther's Country.

INCLUSIVE PRICES. All Tours Conducted from London.

Illustrated Booklets with full details from

Secretary, F.C.T.G., 81, Memorial Hall, Farringdon St., London, E.C.4.

a "frame up" is a sham but—



put up a **FOX'S FRAME** & it's a guarantee of faithful service

PARAGON S. FOX & CO LIMITED

It's a mistake to miss taking your **BOVRIL**

6/6 A superb Cycle unrivalled in Quality and Excellence, and by far the **FINEST** NOW VALUE in the World.



THE GRAVES "ROYAL SLEUTH" CYCLE SINGLE-SPEED MODEL, is a genuine 'thoroughbred' at a money-saving bargain price. From start to finish it is of most dependable quality, every component part being of proved merit.

GRAVES SUPREME VALUE. **DUNLOP** WATERPROOF SADDLE. **DUNLOP** ROADSTER TYRES. **RENOLD** CHAIN, HALF-INCH PITCH. Pump, Tool Bag, Spanners, Oilcan, etc.

Frame is rust-proof, enamelled Black & Coach lined for All Black if desired. Ladies' or Gent's Model same price. **£4:10:0** Packed Free and Carriage Paid to your address.

TERMS: Our Paragon Price is for Deferred Payments. Send 6/- now and complete purchase in 14 monthly payments of 6/-. Money refunded in full if you are in any way disappointed after full examination. WRITE FOR ILLUSTRATED CATALOGUE, FULL RANGE OF MODELS, POST FREE.

J. G. GRAVES Ltd. SHEFFIELD.



Make your loud speaker live!

Fix a "TONER" across the terminals and your loud-speaker will reveal a clarity of reproduction equalled only in the broadcasting studio itself. This wonderful device removes all distortion and undesirable noises from any loudspeaker or phones. **SOLD BY ALL LEADING WIRELESS STORES** If unable to obtain send remittance 2/6 (Post Free) direct to

The Junction Engineering Co., Ltd. (Dept. 9), 149A, Junction Road, London, N.19.



SEND FOR THESE MULTI-PURPOSE RADIO PLIERS

Acute or round angle making, flex stripping, wire snipping, nut screwing and all the awkward jobs on your set can be done with these pliers the best for all wire-ess work. Send for your pair today. Tool list free on request.

2/3 POST FREE

HAYWARD & TOWELL LTD. DEPT. R.2, NORTH STREET PETERBOROUGH.

14" down BRINGS A 'RILEY' BILLIARD TABLE . . . and gives you endless pleasure



Your friends and family will revel in the enjoyment provided by a Riley "Home" Billiard Table to rest comfortably on your dining table. The popular 6ft. size costs only £11 15. 0. Cash or can be obtained for a first payment of 14/-; the balance paid monthly as you play. Here are the prices of the full range.

E. J. RILEY, LTD., RAYMOND WORKS, ACCRINGTON.

4ft. 4in. x 2ft. 4in.	£7 0 0	or in 8/6
5ft. 4in. x 2ft. 10in.	£9 0 0	11/-
6ft. 4in. x 3ft. 4in.	£11 15 0	monthly 14/-
7ft. 4in. x 3ft. 10in.	£15 0 0	payments 18/-
8ft. 4in. x 4ft. 4in.	£21 10 0	of 25/-

RILEY'S "COMBINE" BILLIARD and DINING TABLES

can also be had on easy-payment terms. Prices from £22 10. 0. upwards. Send for list which shows all types. Rileys are the largest makers of full-size billiard tables in Gt. Britain.

E. J. RILEY, LTD., RAYMOND WORKS, ACCRINGTON. And at Dept. 5, 147, Aldersgate St., London, E.C.1.

7 days' Free Trial carriage paid and transit risks taken by Rileys. Write now for List.

WRITE FOR ART LIST.

Riley "Home" Billiard Table resting on dining table.

SUPER
100 YEARS RENOWN
ADAMS'S POLISH for Furniture & Floors
One Trial Convinces

For FURNITURE in BOTTLES for FLOORS in TINS
 Sold throughout the World for 100 years.
 Ideal House Bx., Stand 295, Gallery, New Hall
 WORKS: SHEFFIELD, ENGLAND.

RILEYS TESTED BOWLS
 from **24/-** Pair
 OFFICIAL BIAS TESTERS to the I.B.B.
 Standard Jack Makers to the N.C.G.A. B.A.

Write for free Catalogue
E. J. RILEY LTD.
 MIDLAND Works, ACCRINGTON.

For your throat
 Made from pure glycerine and the fresh juice of ripe black currants. They are delightfully soothing.

Allenburys PASTILLES
 Glycerine & Black Currant
 Your Chemist sells them
 8 & 1/3 Per Box

A specimen copy of THE LISTENER will be sent to you free of all charge if you have not seen one before. Send a postcard to the B.B.C. BOOKSHOP Savoy Hill, W.C.2



The Valves with the amazing performance

A Revelation in any set, old or new!

MAZDA RADIO VALVES

Battery, Rectifiers, and All Mains Types.



Write for Catalogue.

THE EDISON SWAN ELECTRIC CO., LTD.,
 Radio Division,
 1a, Newman Street, Oxford Street, W.1.
 Branches in all Principal Towns.

EDISWAN

PILOTS CHOOSE The BETTER WATCH

Suppliers to IMPERIAL AIRWAYS and AIR MINISTRY Contractors

You, too, need a watch that will stand up to the severest tests of shock—vibration—damp and dust. Your watch is the Aeroplane Watch. **NOTE SPECIFICATION.**
 15 Jewelled lever movement. Non Magnetic. 2 adjustments. SPECIALLY BUILT TO WITHSTAND VIBRATION. Damp and Dustproof.
 Price 22/6. Ladies' or Gents' sizes. Silver, 30/-. Luminous Dials, 2/6 extra. In pocket Watches 21/-.
GUARANTEED FOR TEN YEARS. SEVEN DAYS' APPROVAL AEROPLANE WATCHES
 Send for free illustrated catalogue. Obtainable ONLY from—
G. & M. LANE & CO., (Dept. R.T.),
 26, Ludgate Hill, London, E.C.4.

TEST IT BY THE TIME SIGNAL

LADIES, SAVE MONEY!
 by making your own LINGERIE & DRESSES and by buying the cloth from the Manufacturer direct. You can save 25% on retail prices and always be well dressed in the very latest materials, dyed and printed, made from Art Silk and High Grade Cotton Yarns. Almost any shade can be supplied from stock.
 Write for prices & patterns to
F. FINCH,
 MORTON ST. MILLS, Failsworth, Manchester.

Your MONEY RETURNED if not satisfied.

YOU CANNOT GROW POTATOES
 with inferior seed, nor can anyone else. Ninety per cent. of the failures to grow a good crop can be attributed to this cause.
 Make certain of a heavy crop this season by ordering good seed. All stocks Government certified, guaranteed grown direct from Scotland, and you can order with this certainty.
YOU CANNOT BUY BETTER SEED. 9/- per cwt., carriage paid to your nearest railway station. I am only offering varieties which have proved their worth.
 Kerrs Pink, Red King, Gl. Scot, King Edward, Majestic, Arran Consul, Ally, Eclipse.
 Owing to the heavy carriage on smaller quantities, I can only offer in cwt. If you cannot do with this quantity, get your friend to join in. It is worth it. Prompt dispatch. Five bags. And remember, you have no further cost, as I pay railway carriage. Cash with order and name of nearest railway station, please.
 6d. per cwt. reduction on 5 cwt. Special quotations for quantities.
J. P. MORRIS, SOUTH DUFFIELD, SELBY, YORKS.

No Accumulator

No H.T. Battery

No trouble!

No longer need you carry accumulators to the charging station—no longer need you stand the continual expense of renewing H.T. Dry batteries. With a Cossor All-Electric Receiver you can switch on the Wireless—just like the electric light. The 2-valve model has been specially designed for the B.B.C. Regional Scheme. It is so simple to use that anyone can learn to operate it in two minutes. It is strongly built—it will give years of service—without costing a penny for batteries or accumulators. Yet it consumes much less current than the smallest lamp in your house. See and hear this remarkable Receiver at any Wireless Shop.

The
COSSOR
2-Valve
ALL-ELECTRIC RECEIVER

Supplied complete, factory built and tested, ready for immediate use. Cash price £10 10s. Also obtainable from any Wireless Shop for 30/- down and 10 monthly payments of 20/-.

The 1930
COSSOR
 Melody Maker
 (All-Electric Model)

Complete kit includes three of the latest type Cossor Valves, cabinet, all the parts necessary for its rapid assembly, together with factory built and tested All-Electric Mains Unit £15

or 30/- down & 10 monthly payments of 20/-.

The above model is also available factory built and tested, ready for immediate use £17 10s.

or 50/- down & 11 monthly payments of 30/-.

The 1930
COSSOR
 Melody Maker
 (Battery Model)

Works from batteries and accumulators in the usual way. Complete kit includes latest type of Cossor Valves, cabinet and all necessary parts £8 15s.

or 15/- down & 9 monthly payments of 20/-.

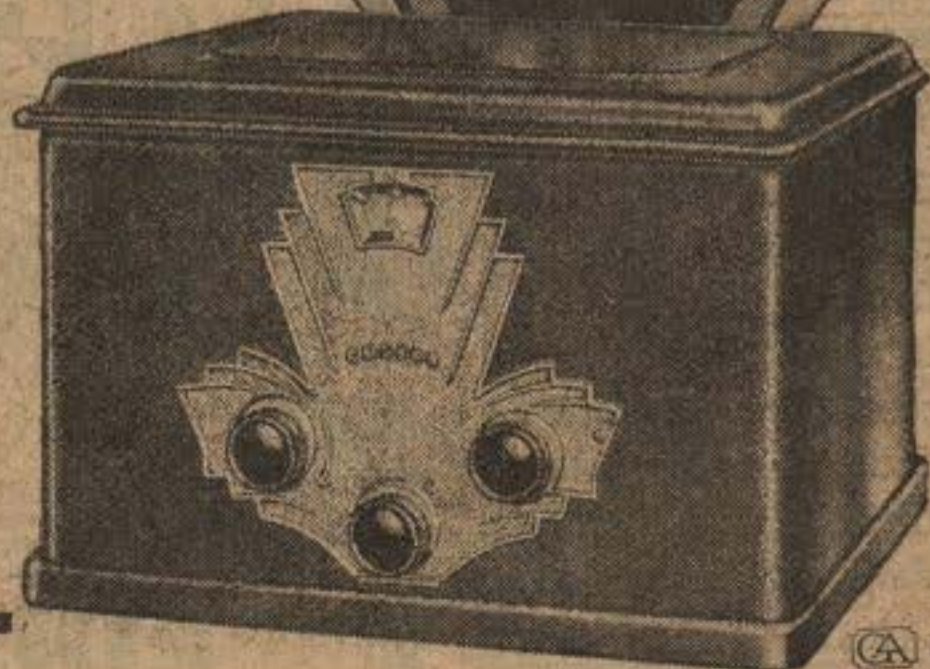
A. C. Cossor, Ltd.,
 Highbery Grove,
 London, N.5.

ALL-ELECTRIC



**IT
 WORKS
 FROM
 YOUR
 ELECTRIC
 LIGHT**

£10·10s



CA 1007