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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 27. No. 341.

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

APRIL 11, 1930.

Every Friday. TWO PENCE

On Tuesday Night the Outstanding Event of the Musical Year
GUSTAV MAHLER'S EIGHTH SYMPHONY
BROADCAST FROM THE QUEEN'S HALL



Photograph by the Gesellschaft, Berlin

Gustav Mahler, the Bohemian composer and conductor, whose great Choral Symphony ('The Eighth') is to be heard in the National Programme on Tuesday evening, when Sir Henry Wood conducts the last concert of the B.B.C. season at Queen's Hall.

Conducted by **SIR HENRY J. WOOD**
in the 21st and last Concert of the Season

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Una Poenitentium MAY BLYTH
Mater Gloriosa IRENE MORDEN
Mulier Samaritana...	MURIEL BRUNSKILL
Maria Aegyptiaca CLARA SERENA
Doctor Marianus WALTER WIDDOP
Pater Ecstasticus ...	HAROLD WILLIAMS
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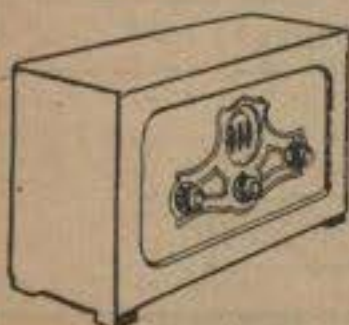
THE B.B.C. SYMPHONY ORCHESTRA

Principal Violin, Arthur Catterall

For the complete programme see page 95
For an article on Mahler by Paul Stefan see page 77
For notes on the Symphony see pages 78 and 80

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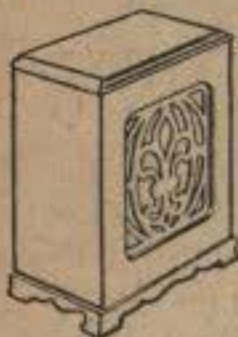
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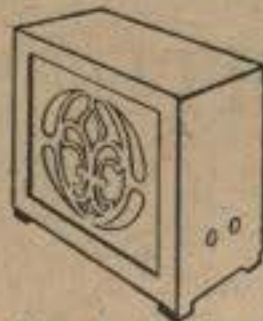
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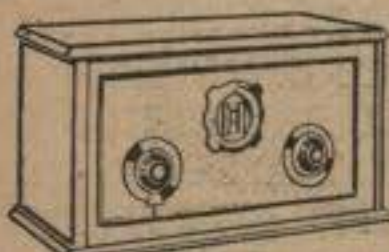
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TOULOUSE PROGRAMME

SUNDAY APRIL 13, 1930. 6.8 P.M. (380 METRES)

- | | | | |
|---|-----------|--|-----------|
| 1 La Cloche de la liberté | Seusa | (iii) Dixies Shaves | Minevitch |
| 2 Dans les steppes de l'Asie Centrale | Borodine | (iv) Jolly Elm Turng | " |
| 3 Ballet d'Henri VIII | St. Saens | (v) My Flame | Herbert |
| 4 Berceuse | Kunc | (vi) All by yourself in the moonlight | Watts |
| (Soloist Mr. Fred Muccioli 1st Violin Solo of Colonne Concerts 1er prix du conservatoire de Paris.) | | | |
| 5 Selection "Sigurd" | Reyer | 6 Overture "Souvenir d'Ossian" | Gade |
| ENTR'ACTE: GRAMOPHONE MUSIC | | 7 La Fille aux cheveux de lin | Debussy |
| (i) I'm a dreamer, aren't we all? | Brown | 8 Serenade carnavalesque | Erlanger |
| (ii) If I had a talking picture of you | " | 9 Selection "La Tosca" | Puccini |
| | | 10 Zino-zina—Ballet—Dances tanagrennes | Vidal |

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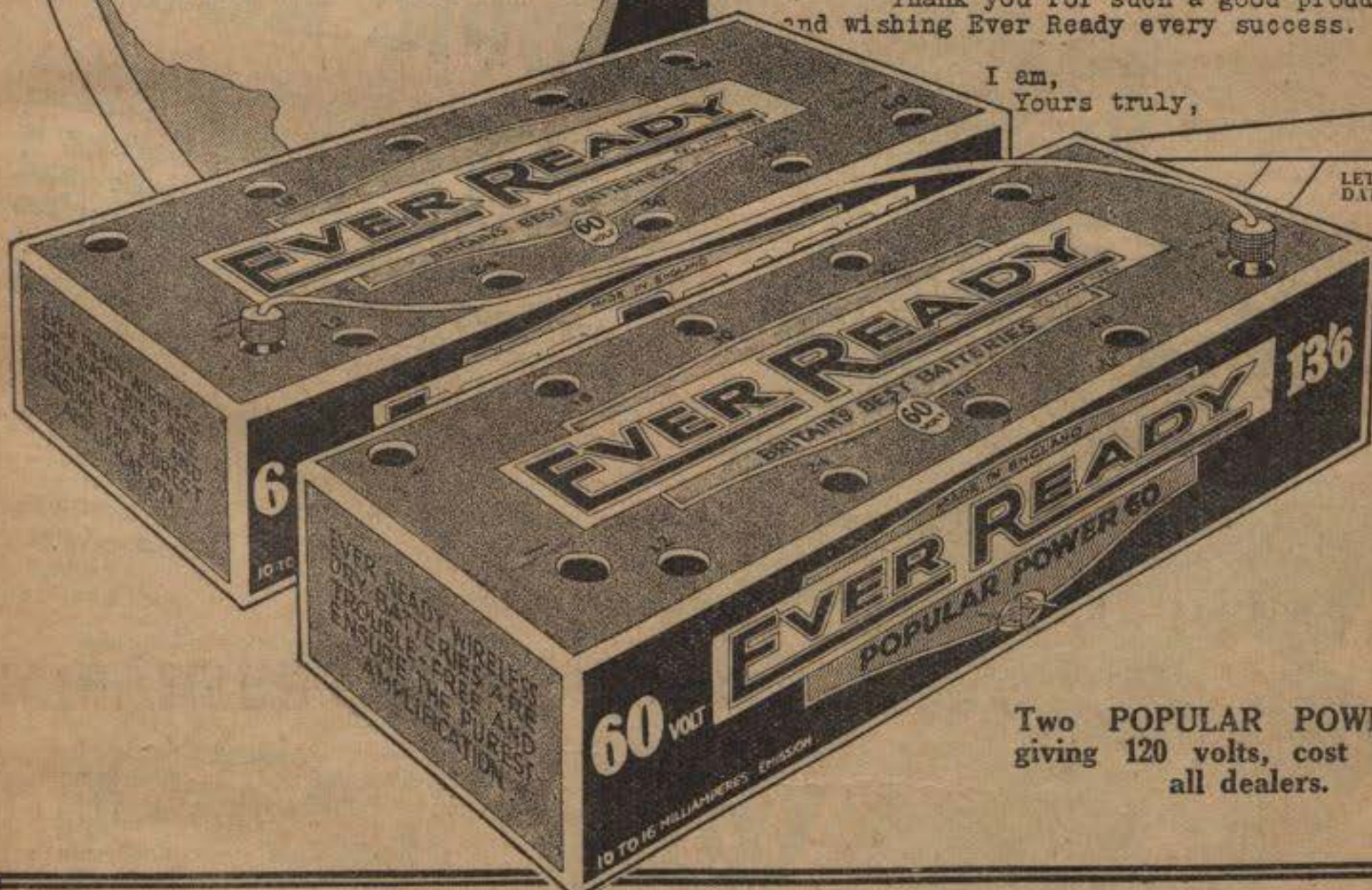
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:: YOU CANNOT MURDER THE IMMORTALS ::

HOW often do we hear a piece of music condemned as 'hackneyed'? How often is the condemnation deserved? The term is, I think, used much too loosely, and it would not be a bad thing if its range were drastically curtailed. With some diffidence, I propose to define its limits, so that in the future Handel's Largo and 'It ain't gonna rain no mo'' will be in no danger of rubbing shoulders under the same heading, whatever points of resemblance they may have in the matter of popularity. What the wireless can do to clear up the confusion which now exists I will explain later on.

The first thing to consider is the circumstances under which two such divergent pieces of music as I have mentioned were composed. We may be fairly sure that, in the first instance, they were written to get money for their writers. To pretend that one of them wasn't would be hypocritical. But in comparisons like these the primary object may well be the least important. It may remain the principal one for the writer of the popular song, but Handel and his kind usually forget it as soon as they have finished the first bar. After the opening minute you see, ladies and gentlemen, on the one hand a sublimated concentration very much detached from the world, on the other much skilful technique aiming at the applause of a world with very limited powers of musical appreciation as at a target. In the one case need of cash acts as a trigger to set much more important operations in motion, but in the other it acts as a lever, controlling the whole mechanism. You can carefully adjust a lever all the time you are using it, but when a bullet has started it is, to all intents and purposes, beyond human direction. Obviously, then, we are landed in a difficulty if we try to square circumstantial evidence of such a different nature by pointing out superficial resemblances like tune and rhythm. No doubt we shall try to do so, though, because nowadays there is such a scarcity of straightforwardly 'inspired' work that we are rather afraid of our so-obvious mediocrity, and take the panicky course of trying to prove that even in the past there was really no such thing as inspiration, and that, say, 'I know that my Redeemer liveth' was composed in the state of mind of a banker giving advice to a client. Thus if we have a guilty feeling that we have got tired of something which should never tire anybody, 'hackneyed' clears us. But it will not satisfy anybody who gives the matter more than a passing thought of exculpation.

I once read an article in which the writer summarized the musical millennium by saying that when that arrived even the butcher boys would go about the streets whistling Bach chaconnes. That sounds very glib and sensational, but a more abysmal misconception of the whole aim of music I have never heard of.

Such a proceeding would not elevate the butcher boys; it would simply degrade Bach. For one thing, you can only whistle a tune, and I suppose Bach's tunes are the least significant part of his work. For another, if butcher boys really did appreciate Bach, they would not remain in their profession long enough for people to notice they went about whistling his works (I do not think that is a particularly daring assumption). So barefaced an attempt to reconcile democracy with aristocracy would be laughable were it not for the fact that so many people are sure to take it seriously just because they have seen it in print. The serious view we must take of it

appreciate Bach half so well as any modern composer can, however modest the latter's attainments. But I am sure I appreciate him a great deal more than do those people who think the Air on the G string the finest thing he ever did. When you have a good, pronounced air like that you can fill in mentally the sort of jingling accompaniment you think ought to go with it and disregard the real one. That is the first step to becoming a hopeless hackneyite, when your final state will be worse than when you were ignorant of the classics altogether.

It cannot be put too strongly that the type of musical approach which hackneys pieces like the Largo and the Air only does itself harm, and not the music which it vamps so sedulously. In spite of all the public hurry and humiliation forced upon it, the magnificent leisure of Bach and Handel lies fresh and lithe in the privacy of the score, awaiting without fear the approach of a sensitive interpreter. The real reply to 'Oh, Handel's Largo is so hackneyed' is 'Your version of it may be.' Then you can go on to say to your supercilious friend, 'Unfortunately the classics are full of opportunities which give you the chance of rising to the occasion without changing your level—in other words, of bringing the occasion down to you. The reversal of the process can give you as much self-satisfaction as if it worked the right way, and as it is much easier it is the one you always take. If you live long enough I do not see how you can avoid exhausting the classics altogether. Although they abound in tunes, those tunes are not quite infinite; and when you have heard them all to satiety you will have to start listening to them properly or sell your set.' Caustic, I admit, and likely to sever friendships, but truth is above friendship, especially ill-suited ones. That is the sort of truth which I think the wireless will eventually drive home.

Summing up, we may say that the one kind of music which it is desirable to hackney is that which sets out to get itself hackneyed, for the sooner its ambition is achieved the better. But a great composer finds it impossible, even if he wants to, to write music of which one can hackney the vital essence. Something sounding like it may be heard on the streets, but that is only a feeble shadow, a masquerade: for the state of mind which appreciates a piece of music as a work of art is not one which deludes itself into thinking that it has found something pretty and agreeable to repeat until it finds (with childish indignation) that it is tired of the toy it greeted with such rapture. Music does not draw its disciples into these whirlpools; they are the just snares of second-rate, commercial thinking venturing out of its depth. Only a swimmer can cleave through them to the joy of the open sea.

JOHN MANN.

NATIONAL Programmes of the Week

Monday, April 14

'The Royal Mail under London'
in 'Diversions' No. VI (10.15 p.m.)

Tuesday, April 15

Mahler's Eighth Symphony
from the Queen's Hall (8.15 p.m.)

Wednesday, April 16

A Swedish National Programme

Thursday, April 17

The Son of Man, a Passion Play

Friday, April 18

Music from Parsifal
from the Queen's Hall (7.45 p.m.)

Saturday, April 19

'Stainless Stephen' and others
in Vaudeville (7.30 p.m.)

is that it is a strong though specious argument in favour of the 'hackneying' method of musical appreciation. 'Get the classics well hackneyed,' it says in effect, 'and you will soon have a nation of high-class musical critics.' It forgets that to hackney the classics is merely to offer their more succulent portions to people with toothless gums, and will no more help them to develop wisdom teeth than will their usual mushy diet.

For if I may be allowed to use a rather high-flown metaphor, I should say that the appeal of classical music is that of deep calling to deep, not of deep beckoning to shallow. I do not for a moment flatter myself that I can



Triple Anniversary.

A DATE thrice memorable in English history is April 23: St. George's Day, the traditional birthday of Shakespeare, and, in more recent times, the anniversary of one of the most inspiring events in the war, the attack (better described, perhaps, as a *sortie*) upon the Mole at Zeebrugge. All three of these events will be commemorated this year in the National Programme, by a production of *The Life of King Henry V.* Saint George's Day is usually the occasion for post-prandial witticisms at the expense of the Scots, Irish, and Welsh; but there are finer aspects of it, which are probably better expressed in *Henry V* than anywhere else. While it is difficult to forgive Henry, as an individual, for his treatment of Falstaff, he becomes, in this play, the vehicle for some of the most evocative national poetry ever written. Psychologically, *Henry V* may be one of the least interesting of Shakespeare's plays; but as a picture of England and Englishmen at war the scenes before the Battle of Agincourt are unparalleled. Its episodic form is admirably suited to radio presentation. Incidentally, we hear that the production on April 23, from 7.45 to 9.45 p.m., will be distinguished for original methods of treatment.

The Fake Formosan.

MR. JERROLD'S series of talks on 'Great Hoaxes' is bringing to light some notable rascals with the saving grace of ingenious humour. The next talk, on Saturday, April 19, will introduce to us 'George Psalmanazaar,' the Irishman who hoodwinked all England, including the University of Oxford, by pretending to be a converted Formosan. This adventure happened in the early eighteenth century. Psalmanazaar, having picked up a little 'local' colour from a Jesuit missionary, used exotic costume, lived on roots, worshipped the sun and jabbered a gibberish which he affirmed was the language of Formosa. These antics earned him a door-to-door existence until in Germany the 'Formosan' fell in with a Scottish chaplain who was wise enough to see through them. Mr. Innes, an opportunist and anti-Jesuit, shipped Psalmanazaar to England and introduced him into Society as one of the converted who would bear witness to the



'He jabbered a gibberish.'

dastardly deeds of the Catholic fathers in Formosa. Despite the counter-attacks of the Jesuits, Psalmanazaar had a good time under the wing of his protector, until Innes was ordered abroad to Portugal, when he thought it more prudent to retire from public life. Dr. Johnson was acquainted with the 'Formosan' after he had abandoned his career. When asked what he thought of Psalmanazaar, the Doctor cryptically replied, 'He was a man whose life I should say was uniform.' Mr. Jerrold will also talk about the famous Cock Lane Ghost of 1762.

'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



Three Kinds of Vaudeville.

A POPULAR vaudeville programme of next week will be that of Friday, April 25 (National), which includes a number of favourite broadcasters—Wish Wynne, Ross and Sargent, Mario di Pietro, and Yvette Darnac. On Thursday, April 24 (Regional), Philip Ridgeway presents the fourth of his series of 'period programmes,' entitled *A Music Hall in 1920*. We may find that the vaudeville of ten years ago sounds as remote and antiquated as ladies' fashions of the same day appear when we turn them up in old newspapers. A rather original type of programme on Monday, April 21 (National), includes Harold Scott with some of his own songs, Effie Kalisz, the pianist, Vivienne Chatterton with songs to harpsichord accompaniment, George Clarke, the comedian of *Darling, I love you*, with Cyril Smith, Ethel Lodge in a Welsh monologue, and Constance Wentworth and Frederick Lake in Folk Songs.

Uses of Herbs.

TOMORROW morning, Saturday, April 12, Mrs. M. Grieve talks about 'Growing and Using Herbs.' Since the middle of the last century herb-gardens have almost entirely disappeared; we rely today upon what our great-grandfathers would have regarded as a very sorry repertory of herbs. The herb garden is the oldest type of English garden, far older than landscape or kitchen gardening. Before Tudor days vegetables were unknown in England; our ancestors used many varieties of herbs as stuffing for their great dishes of meat. From those days date the lovely old English names of herbs, such as angelica, fennel, agrimony, borage, betony, tansy, saffron, Herb Robert, horehound, comfrey, valerian, bugloss, dittany, eyebright, germander, marjoram, smallage, orage, elecampane and vervain. Many plants which we now grow as flowers were then used as herbs; for example, lavender, gillyflowers (the old name for carnations), honeysuckle, pæonies and violets.

The Coming of the Vegetable.

VEGETABLES are now so usual and inexpensive a part of our menu that it is hard to realise how recently they were first grown in England. The potato came with Sir Walter Raleigh to his Irish estates; only two hundred years later, in the eighteenth century, was it sufficiently cultivated for working people to be able to afford it. Flemish *émigrés* introduced the carrot in the early seventeenth century. The same century saw the importation of spinach (said to have come from the East) and cabbage. The latter vegetable is believed to have been introduced by Sir Anthony Ashley of Dorset, though the wild kale had been known and eaten since Saxon times. On the knight's tombstone at Wimborne St. Giles, there was a cabbage carved at his feet. Even after the establishment of the kitchen-garden and of tall flower-gardens crowded with sweet-william, hollyhock, roses, canterbury bells, pinks and other English beauties, the herb garden still persisted. There is one still to be seen, we believe, at St. Anne's Hill, near Chertsey, once the home of Charles James Fox. A particularly delightful type of herb-garden must have been that designed to be walked upon so that the crushed herbs gave up their perfumes.

Home, Health, and Garden.

HUNTING through the old books on gardening, one runs across many quaint instructions to the herbiculist. Seeds were to be sprinkled with wine to strengthen them, crocodile-skins to be hung in the garden to protect the plants from lightning.



'In which the cat has been washed.'

Plant eagles' feathers in each corner of the garden to ward off frosts. Sprinkle the garden with water in which the cat has been washed in order to keep mice away. Put a mole in a pot so that 'when he crieth out, the others minding to help him forth will also fall into the pot.' Run after adders and throw green oak-leaves on them that they may die forthwith. And to still the croaking of frogs, hang up lanterns to make them think the sun is shining. You will find the lore of herbs, with many recipes for dishes, cordials, aids to health and beauty in Miss E. S. Rohde's delightful book, 'A Garden of Herbs.'

Seven Bring the News.

ON Saturday, April 26, there is to be an account of the Cup Final broadcast from Wembley in the same manner as last year. Seven experts will co-operate in this—Captain H. B. T. Wakelam, Colonel R. W. Geddes, and Messrs. Brennan, McCulloch, Robert Holmes, Rankin, and Nesbitt-Dufort. Each will specialize in ten minutes of the game. As soon as his ten minutes is up he will hurry from the ground—no easy matter when you have to batter your way through a Cup crowd—and give his broadcast description from a nearby flat where microphones and engineers will be installed. This method, though obviously not as satisfactory as a commentary from the ground itself, is not devoid of excitement. In the event of a close match, the intervals of waiting for the next runner to arrive will be almost unbearable, particularly to distant supporters of the teams.

Alarms at Aintree.

THE Grand National double commentary was voted a great success. Fate provided excellent material by sending three horses neck to neck over the last fence. Preliminaries did not run as smoothly as the actual broadcast. During the test of the previous day, everything that *could* go wrong *did* go wrong. The test was radiated from Manchester in the afternoon, and chance listeners had an unusual insight into the problems of the Outside Broadcast Department. On the morning of the 'National' so high a wind was blowing that the microphone picked up the rush of it. Disaster was threatened, but averted at lunch-time, when the wind dropped. Mr. Hobbs, commentator at the Canal Turn, nearly 'missed the boat.' The packed crowd delayed him on his way to the microphone, but he arrived just in time, so that was all right. There is much complicated organization behind these seemingly simple relays.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



The 'Wicked' Influence of the Machine.

WE have railed before, in these notes, against the folly of an out-of-hand condemnation of chamber-music. It seems a pity that so enjoyable a thing should, as it were, go a-begging. It is probably safe to say that never before was such a prodigality of this particular gift available for the general public—not a week passes but the listener can, if he chooses, enjoy a recital of first-rate chamber music. Nevertheless, the majority of listeners still refuse it. Perhaps the twentieth-century ear has heard so much blatant music that it has lost the pleasure of intimate tones. Yet we refuse to believe that it is lost for good and all. By perseverance the wireless and the gramophone will surely restore that gentle delight. (How strange, by the way, that its restoration should come about by such mechanical means! May we make a special plea, therefore, for Brahms' *Sextet in G Major* when it is broadcast on Friday evening, April 25 (National)? Anything finer, in the way of chamber-music, than the first movement of this sextet we do not know.

Parents and Children.

LISTENERS will recall a happy discussion last summer between Mr. and Mrs. Harold Nicolson. The subject was 'Marriage.' On April 24 next (National) the same speakers will join issue in another broadcast discussion, the subject this time being 'Parents and Children.' If one may judge by the happy way in which the previous ticklish question was attacked, the present discussion should offer food for thought.

Snake Story.

MANY listeners will not have heard 'Uncle' Leslie Mainland's story of the bagful of vipers. It was broadcast a week or so back, during the Children's Hour. There had been an argument amongst zoologists as to whether female vipers did or did not swallow their young on the approach of an enemy, and release them when the danger was past. The contestants went down to the New Forest to discuss the matter with the official viper-catcher, 'Busher' Mills, a wise old man full of viper-lore. This functionary confirmed the swallowing story and suggested that they



'A sponge-bag full of vipers'

take home with them a number of lady vipers who might produce children and form the subject of experiment. The question was, how to transport a collection of angry snakes to London. They were finally packed in a sponge-bag which one of the professors placed on the rack in the railway compartment. On alighting at Waterloo he forgot to take the bag with him. Later inquiries failed to reveal what happened to it. Now does any employee of the Southern Railway remember finding a sponge-bag full of vipers on his rounds? He need not return them now.

Survivors of Kut.

WAR memories will be awakened by the relay from Anderton's Hotel, Fleet Street, on Saturday evening, April 26, of the speeches at a Kut-al-Amara Reunion Dinner. The toast of 'The Survivors' will be proposed by Major-General Sir Percy Cox, and replied to by Major-General Sir Charles J. Mellis, V.C. Kut, it will be remembered, was captured by General Townshend in the abortive advance on Baghdad of September, 1915. By December the British force had been forced to retire to the town, where it was surrounded by the Turks, and finally, in the following April, despite desperate attempts at relief, compelled by want of food to surrender. Kut was recaptured by the British in the following spring.

The Rise of the Negro.

AMERICA'S Tenth Man' is the title of Mr. H. W. Peet's talk on Sunday afternoon, April 20 (National). It is computed that every tenth man in the States is a Negro. The Negro brought with him, on the road to freedom, relics of his native songs; and out of these have grown the Western world's slavery to jazz and its passionate cult of the Negro spiritual. It is in the field of art, perhaps, that some of the most obvious inferences of the Negro mind and spirit have manifested themselves. Listeners will recall a feature programme of about two years ago, called 'Blue on the Boulevard,' illustrative of the Negro influence on Western music and poetry. Negro sculpture draws crowds in the cities of Europe and influences European artists; Negro poets like Countee Cullen have contributed considerably to modern verse; Negro dramatists such as Garland Anderson, whose *Appearances* is such a success in London today, have likewise had their influence on the stage. Indeed, there is hardly a more engrossing aspect of the growth of modern civilization than that of the rise of the Negro.

Physical Jerks by Wireless.

AMERICANS pride themselves, and quite justifiably, upon their physical fitness. They switch on their wireless and fill their lungs and bend their knees and tip their toes at the command of the disembodied voice. They look askance at our English way of tumbling out of bed and into the bath, snatching up a breakfast with our hat and coat, and rushing off to business without so much as a whispered prayer to Aesculapius. No wonder, therefore, a daily paper over here recently asked the B.B.C. 'What about it?' Cannot we be made to spring from bed at the brisk voice of the instructor, starting the day to the tune of 'One, Two, Three—Be-nd'? Well there is something to be said for it; but we believe there is more to be said against it. Merely to keep pace with the temper of his day's work it may well be necessary for an American to start the morning with a course of physical jerks. Over here, however, we do not yet value life entirely by its tempo. And we still believe in individuality. We are not necessarily implying that there is virtue in laziness; but we are implying that perhaps it were better not to drill at all than to drill because the loud-speaker commands it. We are un-American enough to prefer to think that if a man wants physical jerks he will jump to them of his own accord and not demand that the whole nation jumps with him.



Speeding up the Drama.

FOLLOWING his return from the States, where he demonstrated to American listeners the advances which have been made in Wireless Drama in England, Mr. Cecil Lewis is again to produce plays over here. His first production will be *The Four Feathers*,



'The agility of a Follies girl'

adapted from A. E. W. Mason's famous romance. This will be heard on May 7 (Regional) and 8 (National). In the week following Mr. Lewis will turn to musical comedy, reviving *Dorothy*. Later in the summer he may give us a Shaw play. It will be remembered that he was responsible for last year's successful microphone presentation of *Saint Joan*. Mr. Lewis has returned full of admiration for the speed and finish which Americans put into all their productions, whether for radio, stage, or screen. We may see evidence of this in his future work over here—Victorian Dorothy skipping about with the agility of a Follies girl.

Postscript to a Story.

LISZT'S pianoforte music, played by Niedzielski, will provide the 'Foundations' for the week beginning April 21. A charming story was told in *The Radio Times* recently concerning Liszt's magnanimity. Mr. Francis Brettagh was painting his portrait in 'The Man Behind the Music' series. He wrote, 'In an English provincial town Liszt found his audience so scanty that he invited them all to his hotel, gave them an excellent supper, and then played them his programme.' Well, we do not wish to deny the magnanimity of this 'true Lisztian gesture'; nor do we wish to smash a pretty story; but we have heard another ending to this same incident. Soon after (so our version continues) Liszt advertised a second concert. The town, expecting the former gesture to be repeated, turned up in its hundreds. And the composer did not on this occasion give free drinks all round.

A Composer Who Scorns Difficulties.

KAIKHOSHRU SORABJI will be heard over the microphone on Tuesday evening, April 22 (Regional). Mr. Sorabji, who was born in England and has lived all his life in London, is a composer of astonishingly difficult music. The complexity of some of his scores is bewildering—the page often swarms with such a prolixity of notes that one wonders however anybody can find his way about it. He is fond of huge orchestras, and none but the most courageous pianists can be persuaded to tackle his pianoforte music. We understand that Mr. Sorabji never drafts his compositions in the rough, but sets them down straight away in a fair hand. Mr. Sorabji's appearance before the microphone will occur on the occasion of a concert by the Kutcher String Quartet. He will play his *Le Jardin Parfumée*.

(Continued on page 114)



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THE publication in these columns of correspondence between the B.B.C. and the Football Association regarding the Cup Final has, as was to be expected, aroused wide interest. To judge from a voluminous letter-bag, listeners are divided into two camps over the matter. 'The commentary at any cost' may be said to be the slogan of an acrimonious minority which criticizes the attitude of the B.B.C. They maintain that the fly in the ointment being no bigger than a hundred-pound note, the B.B.C. should be prepared to pay unconditionally, whatever the Football Association demands, in order that listeners may not be deprived of an important broadcast. On the other hand, a large body of listeners, composed, we imagine, of those who still have regard for the sporting aspect of Sport, appreciates the principle upon which the B.B.C. has taken a stand over the Wembley broadcast. The B.B.C. holds that negotiations for the right to broadcast commentaries on sporting events of national importance cannot be placed upon 'a commercial basis' (the words quoted are those of the Secretary of the Football Association). The Cup Final is, or should be, primarily a sporting occasion, only secondarily a commercial undertaking. No added element of commercialism is introduced by a broadcast commentary. The B.B.C. is not a private concern to make profit from a commentary; the only profit accruing from the occasion would be the added enjoyment of the listener, especially those disabled, blind and invalid listeners who could not in any circumstances witness the actual match. The Grand National, the Boat Race, the Rugger Internationals are all described over the microphone without the conclusion of commercial arrangements with the bodies affected; the Cup Final should take its place with these as an event of national interest to which as many people as possible must have access, always admitting that such access is not prejudicial commercially to those who have promoted it. It cannot possibly be suggested that a commentary on the Cup Final would have any prejudicial effect upon the 'takings' of a match for which the accommodation is always many times oversubscribed. In recognition of the Football Association's co-operation in admitting commentators and engineers to the Stadium, the B.B.C. was prepared to pay £100 to any charity named by the Association itself. This offer in no way admitted that the arrangement was a 'commercial' one. It is regrettable that the word should

have to be introduced in connection with a sporting commentary, but it appears that the vocabulary of sport has been enlarged to include it.

IN the newspaper reports of a recent symphony concert there was much ado about the alluring personality of one of the soloists and the arresting dress of the other. One would have imagined, reading those reports, that mere music was the last thing either of these admirable artists had been there to supply. The truth is that music is not, generally, good 'copy'; a concert is therefore much more sure of a write-up if the artist wears a flounced Victorian dress with a poinsettia on her back, or fondles a lily while she sings. These things do not loom so important to those who are actually in the concert-hall; nevertheless, they are there. Singers do have baskets of flowers loaded on to them, they do (sometimes) wear distracting clothes, and, like the rest of us, they have their mannerisms. There is no denying that such things tend to take one's interest off the music—however slightly. With certain pianists, singers, and conductors it is almost a necessity to shut the eyes; and even then there is all the buzz of infinitesimal sounds that must emanate from a crowd—not to mention coughings, sneezings, whisperings and such-like disturbances. Although, therefore, we must necessarily miss an indefinable 'something' by only hearing our concerts from the loud-speaker, here, anyway, is one important compensation. We are purist enough to ask for music first of all when we 'attend' a concert.

THE WORLD WE LISTEN IN

When Sir Harold Bowden gives his talk on cycling in Thursday's National Programme, I shall be in Holland. In that

On Cycling

paradise of cyclists, where the roads are as level as the canals, and as clean as the tiled courtyards, one does everything possible with a bicycle, save talk about it. For Dutchmen this mode of locomotion has become almost as natural as skating, which they notoriously practise in their cradles. One has no sense of incongruity as the fisher-women in their antique costumes go past upon their wheels. A century hence, after the last horse has vanished from our last village, their bicycles will seem to our grandchildren as unfamiliar as their windmills and their wooden shoes. But in this machine there is an unobtrusiveness, almost one had said a humanity, which forbids one to think it offensive, even in a Devon lane. I have ridden down the long avenues of *menhirs* in Brittany, and felt no shame. It chanced that man invented this convenience only the other day, but is it not, as the spindle also is, a natural extension of his limbs? In this opinion I am confirmed by the toleration which even Mr. Gandhi extends to bicycles. He would banish all machinery from India, but would spare the bicycle; and in the spindle he sees salvation.

Nor is Mr. Gandhi the only enemy of innovation who can bear with a cyclist. The nightingale will not check his morning song, as you glide past the bush from which he challenges the rival musicians of his parish. Often have I

passed an unconscious rabbit with the illusion that I might have touched him. One need cause no unmannerly interruption to the absorbing table-talk of a family of yellow-hammers. On a bicycle one loses the sense that one is nature's pariah, the 'untouchable' whom every wild thing shuns. I suspect, indeed, that to the birds and beasts of the hedgerows it has not yet occurred that the silent figure on two wheels is a man. One cannot throw stones from a bicycle. In Burns' happy phrase, one does not break 'Nature's social union.'

Recollections come crowding, as I think of rides in many countries. The oddest of several accidents befell me in Ireland, and it could have happened nowhere else. Coasting down a hill at dusk, I was flung over the handlebars, just as I saw a grey obstacle camouflaged against the grey dusk of the road. When I came to myself, two donkeys were loudly protesting that I had disturbed their slumbers. Turkey I knew, before the civilizing episode of the great war endowed it with practicable roads. Only once in that country have I seen a cyclist, and he was a nephew of Abdul Hamid. We fell into talk about the bloody murder of the Serbian King and Queen, an exploit which was ill-received among members of reigning families. 'How uncivilized,' he kept repeating; 'surely they might have used poison.' Cycling makes for sanity, but once I met a mad cyclist. It was in a little town among the Pyrenees. A strange apparition flashed past, as I sat at evening in an open-air café. He carried luggage as portly and various as that of Alice's White Knight. On his back was a placard which boasted that he was riding from the Atlantic to the Mediterranean, over the steepest passes of the Pyrenees, and his dark eyes wandered in search of admiration. Seeing my wheel, he paused, but only to apologize for his haste. A crowd awaited him at midnight in the marketplace of Marseilles, and he had still ninety miles to ride. 'Courage,' he shouted, as he mounted his dusty machine, 'il faut du courage.'

The Mad Rider

For courage let us give the palm to the lads who thread their way among the traffic of London with a pack of newspapers on their back. Their movements have the rhythmic beauty of an aerial dance of swallows. Bending under a horse's head, swerving to avoid a dray, they will then dive between two 'buses' which could crush them like the fabled Symplegades. I have known a V.C. decline a challenge to ride from Charing Cross to the Bank on a summer's day, but these lads will do it against sleet and snow, and over slime that would make a serviceable slide. It is, I am told, by those who have tried it, a surprisingly restful experience, which doctors might recommend to tired brain-workers. Pause for a moment to reflect on your problems and your theories, and you will be under a ten-ton 'bus. So, as you proceed, your cares slide from your back and the wrinkles vanish from your brow, till you grow simpler than any modern child. You are a hand and an eye: the rest of you reposes. But give me rather a ride with a companion over a Dorset moor. The wind shall whistle in our hair as we descend the hill, but on the level we will go no faster than will allow a quick eye to discern an orchid in the grass. 'I'm on your left,' says my companion, as she overtakes me, and it sounds like Pippa's motto.

A Rest Cure

H. N. Brailford

VICTOR FRANCE tells

OTHER PEOPLE'S HOLIDAYS—I

WHY HE ENJOYED THAT HOLIDAY

In connection with the Saturday evening practical holiday-talks, we print below the first of a series of 'other people's holidays.'

SOON after I left Turin on my journey home, the train stopped at a station whose name I forget. From the side opposite the platform a young man with a comical face leered through the window. Seeing that I was alone he climbed in and smiled politely at me. I wished him good day. He looked carefully at me, but I did not know then that he was wondering whether he could trust me. As soon as the train started he placed a finger across his lips, raised his eyebrows and smiled. I smiled back.

He then got down on the floor and wormed his way under the seat, where he lay entangled in water-pipes. He was very thin. Just before we reached the frontier town of Bardonecchia, he stuck his head out and 'sshed' me. I



'He stuck out his head and "sshed" me.'

nodded agreement. We drew up and waited half an hour for our passports to be returned. All that time I shivered with fright, and bit the nails which had been so well manicured for me in Rome.

We left Bardonecchia in sunshine, and the Italian in my carriage crawled out from under the seat, and started brushing himself with a dirty handkerchief. He looked at me and I at him. It had been a narrow escape for both of us. He sighed gratefully and said something I could not understand. Then he pointed to my suit-case, and to his own clothes. I told him as well as I could that I did not carry a spare outfit for the benefit of political refugees; and finally discovered that he wanted a clothes brush.

We rushed into Mont Cenis and towards ultimate liberty. I took down my suit-case and started to brush him. It was intolerably hot in the tunnel, and the huge electric engines clanked miserably. I brushed in time with the monotonous twitching of the carriage. There was a damp spot on his arm where the radiator had leaked. I could do nothing with it, and I wondered what would happen to him at Modane. I asked him, and like a comic at the Cirque d'Hiver he turned round and winked at me, placing a dirty index finger along his nose. From his pockets he produced two passports—one French and one Italian and asked me which he should use. I looked at

the battered photographs which did not resemble him any more than the photographs on my own passport (taken in the Strand nine years earlier for 3s. 6d.) resembled me. He told me that he had come from Egypt, but I did not believe him. This infuriated him, and I brushed all the harder. The carriage was full of dust. Outside the corridor window the wall of the tunnel skidded past. A maddened train plunged athwart the other window, and we both started.

I looked at my watch. We had left Italy a quarter of an hour, and were rapidly climbing into the free air of France. I finished clearing him and offered him an old comb, which he scorned to accept. From a pocket in his waistcoat he produced a delicate celluloid vulgarity shaped like a middle-aged leg, and pushed his hair back. I offered him soap, but he did not want to wash.

When we came out of the tunnel it was raining. Away on the right I saw a French flag flying from the top of a fortress. My companion noticed it, and, for the first time, spoke in English.

'The French,' he said, dramatically, 'I speet on 'im!' He did so, and from that moment our relations became strained. He was a man who loved no country. When we arrived at Modane he disappeared into the pouring rain. I have never seen him again.

I walked over to the other side of the station and changed a thousand lire note into francs at a swindling rate of exchange. When I got back to my carriage I found that the customs officer had already chalked my baggage. I booked a seat in the restaurant car, and jammed the door against further interruptions. Our majestic locomotive was replaced by a coal-dust belching ancient which seemed reluctant to move.

When we did leave the station it was dusk, and over the mountain tops there was a thunderstorm. Every few minutes a necklace of lightning encircled the far-off summits, and once, in the purple flash I saw a naked cross on a high pinnacle of rock.

We slid down towards the far valley of Chambéry, and it rained harder than I had ever seen it rain before. What had been long fingers of water down the sides of the mountains only a fortnight before were now (proportionately) huge phosphorescent torsos. Their noise overcame that of the train. Below on the right the river motivated the huge turbines that made electric light so cheaply that it was never switched off. The rain obscured the villages on the other side of the ravine.

When we stopped at a wayside station, a wet man came into my carriage, and told me that he was a *commis-voyageur* and travelled in cheap jewellery and imitation leather goods. He was peculiarly misinformed about Mr. Winston Churchill, of whom he talked until the bell of the steward announced the first dinner.

My companion asked the price, and railed violently against the very moderate charge. He produced a sodden fibre attaché case, and took out a huge loaf and an inch and a half of *salami*. I invited him to come along as my guest. He accepted with alacrity, but complained that it was unfair to make even an Englishman pay so much for so little.

There were two other people at our table. One of them told me that he was a lawyer newly arrived from Egypt, and on his way to Paris.

I began to suspect this passion in my fellow-travellers for leaving Egypt. The other was a mournful scallywag who said nothing, but took off his tie and put it in his hip pocket before he began to eat. The dinner was not a success.

The rain fell in undiminished fury, and we could not open the ventilators. My impoverished guest (who was probably a great deal richer than I was) ate with a fury parallel to that of the rain. He had two helpings of everything, and drank nine-tenths of a bottle of good cheap wine which I had bought. I had to content myself with the mineral water. I gave him a cigar and a brandy. He polished off the latter, and started abusing Mr. Winston Churchill to the lawyer from Egypt, who pro-



'... proceeded to eat an enormous supper.'

fessed never to have heard of him. The mournful man without the necktie said that he wasn't as bad as *ce salaud, Snowden*, who was then at the Hague. Afterwards he relapsed into silence and sucked noisily at a cigarette which he had rolled.

'*Snowden*,' said my guest, and dismissed him with a gesture of finality that swept his blue coffee cup to the floor of the carriage. 'This is good brandy,' he added. 'I shall buy you a bottle of it.'

He pulled out an old wallet from inside his waistcoat, and I saw more money in it than I had dreamed of. He ordered a bottle, and then discovered photographs of his family in the back of that wallet. All his children seemed bent on attending their 'first communion.' They were decked out in the sweet bridal clothes of innocence. His wife looked tired and sick of them all. When the waiter brought the brandy he tried to pay him with the snapshots, and only after a long discussion was he persuaded to part with the notes.

I observed that the price of the brandy was more than the price of the two dinners which he had thought so exorbitant.

We went back to our carriage and polished off the brandy. He was a clean and punctilious host. He wiped the one glass between each drink and allowed me to help myself. I drank more than usual, for I was in a second-class

(Continued on page 76.)



WHAT THE OTHER LISTENER THINKS

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



'HOT MELODY' AND—A HOT RETORT.

WITH all due deference to their undoubted enthusiasm, I feel it is high time to point out that more unintelligent drivel is penned by the jazz fans than by any of your other listeners. These misguided folk should be given clearly to understand that (a) syncopation is as old as melody and rhythm themselves, (b) 'hotness' is a result of instrumental treatment and not an inherent quality of the tune. Such meaningless phrases as 'classical time' (perpetrated by Yvonne Bubington Blackwell—a worthy follower of 'Hopeful' and 'A Tor of Hot') lead one to conclude that 'hot dance enthusiasts' are labouring under the delusion that time and rhythm are synonymous. The sooner they take the trouble to acquaint themselves of generally accepted musical terminology, before rushing into print, the better for all concerned.—*Descent.*

LIBELLING THE SAXOPHONE.

IN your issue of March 28, T. W. Angel complains that the melody in modern dance numbers is sacrificed by the preponderance of the rhythm section. I won't argue on that. But he proceeds to say the tune is often drowned by the cacophonous accompaniment of lurid saxophones. May I humbly point out to T. W. Angel that the principle melody instrument in the dance band is the saxophone, which is not responsible at all for the rhythm of which he complains.—*Bennett Fink, 42, Imperial Ave, Stoke Newington.*

THE STUDIOUS OFFICE-BOYS.

MAY I reply to your correspondent 'Arthur,' who complains at the lateness of the Surprise Items and Variety programmes?



He must forget that there is a large number of office-boys who attend evening lectures and to whom the late items make a change from the continual studies.—*P. Carrol, 232, Sandringham Flats, Charing Cross Road, W.C.2.*

GAMBOLS ON THE DOUBLE BASS.

IS a recent issue of *The Radio Times* you say 'You can't make merry on an instrument like the double bass.' I submit that you are wrong. I can recall some thirty years ago being 'ticked to death' by a clever man playing an 'Air Varié' on that instrument. I cannot recall the composer, but feel certain about the title of the piece. I remember it to-day, and you would be giving your listeners a treat if you could get it performed at the microphone.—*Fred G. Thomas, Grantloch, Lyncombe Hill, Bath.*

(Some of the merriment to be won from playing unsuitable pieces on the double-bass is lost if one cannot see the acrobatic feats which it entails on the performer's part.—*Music Editor, 'The Radio Times.'*)

BOTTESINI'S VISITS.

YOUR remarks on double-bass playing bring back to my mind the fact that some seventy (or more) years ago, there was a performer on that instrument who played solos at concerts, either those given by Julien—the so-called Monaster Concerts—or by Alfred Mellor. I was then only about ten or twelve years of age. I remember distinctly that the player was advertised in large letters and if my memory does not deceive me his name was Bottesini. I have heard that the instrument he used was of rather smaller size than the ordinary double-bass.—*G. J. Vallat, 2, St. Michael's Road, Bedford.*

(BOTTESINI was for a good many years a regular visitor to England, and there must be many listeners who remember both his amazing double-bass playing and his conducting. Some of his own music was played at our Festivals, too. His instrument was a so-called basso di camera, by Testore, with only three strings.—*Music Editor, 'The Radio Times.'*)

ACCOMPANISTS' NAMES.

I SHOULD like to suggest that the names of all the accompanists are announced; some of them are delightful and deserve the highest praise, and it would be as interesting to know their names as the names of the singers and instrumentalists. I enjoy most of the programmes and do not wish to lengthen the list of those who 'grouse'.—*Evelyn White, 25, Charnwood Street, Derby.*

A FRENCH APPRECIATION.

VOUS ayant fait il y a quelques mois une petite réclamation concernant les beaux concerts que je trouvais trop rare au 210 pendant la journée permettez moi de venir vous offrir tous mes plus sincères compliments et remerciements concernant votre nouvelle organisation que je trouve vraiment magnifique. N'ayant pas un Wireless set assez fort pour entendre Davenney GB je suis enchanté à l'heure actuelle de pouvoir obtenir les deux maintenant avec votre nouveau système en changeant la longueur d'onde plusieurs fois par jour, ce qui n'est d'aucun trouble pour moi et qui me permet d'avoir de la musique presque toute la journée sans interruption. J'ai une foule d'amis qui signeraient la présente avec plaisir s'ils étaient présents. Je ne comprends pas la stupidité de beaucoup de vos listeners pour ne pas apprécier un tel changement. Veuillez agréer, mes salutations distinguées.—*Louise Rosset-Droux.*

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

THE F.A. AND THE CUP FINAL.

I FEEL I must give you my wholehearted support in your dispute with the Football Association re the broadcasting of the Cup Final and other matches. You are to be congratulated upon the manner in which you have placed the whole matter before the public. One thing is now fairly certain—the F.A. will have to give way sooner or later; the only question is, will they realize their error in time and climb down gracefully, or are they going to wait until they are forced to it by public opinion? One is left wondering what can be in the minds of the F.A. Council in adopting this 'dog-in-a-manger' policy, because their only achievements so far apparently are to make themselves extremely unpopular with the community, bring disappointment to thousands who can never hope to get to Wembley or any other match, and in addition they are depriving charity of £200. When are the amateurs going to bestir themselves and take their proper share in the control of the game instead of allowing themselves to be governed by the professionals, who seem to have forgotten (if they ever knew) the real meaning of the word 'sport.' Meanwhile, the B.B.C. will provide us with plenty of good entertainment without the aid of the F.A.—*A Referee.*

THE FINANCIAL ARGUMENT.

I AM afraid that it would not do for me to put on paper what I think of the F.A. The writer of the letter at the head of the article in your issue of March 28 must be typical of many, and it almost makes one wish that the 'big whigs' of the F.A. were in a similar position. As far as I can see, apart from the fact that the F.A. want the money themselves instead of it going to charity, the only excuses they could offer are (a) that the commentary would keep people away from the 'Final,' and (b) that it keeps people away from their local matches. Both these excuses are easily blown sky-high, because (a) all the seats for the Final are already sold, so that even if nobody went to the Final, the F.A. have already got the money, and (b) what about the ninety-odd thousand that the F.A. themselves are keeping away from local matches? I for one must sympathize with you for having received such a poor reward for all your labours in this direction.—*P. Hooper, Copnor Bridge P.O., Portsmouth.*

THE 'MUSSOLINI' MANNER.

MANY listeners, even if not agreeing with the 'G. A. C.' in all his remarks, will welcome the published letters between the B.B.C. and the F.A. This body of 'sportsmen' say to us in effect, 'We know the accommodation will be insufficient, but no one shall hear, gratis, a broadcast commentary, even though the cost to the B.B.C. will run to hundreds of pounds.' From the letters you quote it seems that the F.A. and not the B.B.C. must bear any inuendo of 'Mussolini' manners of address.—*Harold A. Maple, 64, Selwyn Road, Plaistow, E.13.*

WHEN GREEK MEETS GREEK.

I REALLY do not think the F.A. are as much to blame as you would have us believe. Although there is evidently obstinacy on both sides (as surely the sum in question can mean little to either party), I think the B.B.C. are taking a very wrong attitude. The listener whose letter was quoted with thousands of others, wishes strongly to hear a commentary of the Cup Final. He, with the thousands of others, pays a licence (which, I presume, goes to pay for the multitudinous items broadcast). The item in question can be broadcast at what, I think, is a ridiculously small fee. This the B.B.C. refuse to pay, and offer as the reason thereof the fact that the newspapers pay nothing for reporting on the match, though what this has in common with a running commentary I cannot see.—*T. W. M., Hert.*

ENTERTAINMENT VALUE.

YOU may be interested to have the opinion of one who, even if the Cup Final was broadcast, would not be sufficiently interested to listen. It obviously has considerable entertainment value, especially as much as any other item of the programmes, and should be paid for. The F.A. have a monopoly of commercial value, and their attitude appears to be perfectly reasonable, that of the B.B.C. most autocratic.—*J. Baker, 29, Nelson Road, Dudley, Wores.*

THE IRATE VISITOR.

I CANNOT tell you how much I hate your *Radio Times*. The programmes are always in a muddle, and although I take the paper home every week neither myself nor my wife can find nowadays what is on. She tells me that I ought to come up



and give you a piece of my mind. We don't listen very often, and we cannot understand what has happened to the wireless recently. It seems so different. I hope that you will not mind if I call upon you one of these days and point out a lot of things which, with my business experience in the building and contracting line, and as a responsible business man, I could put right. Apart from this I have no real complaint.—*B. Knowles, Carlyle Road, Uxbridge.*

THE FRIEND OF LISZT.

IN your issue dated March 28, Mr. Francis Brettagh, in his article on Liszt, describes Lamennais as a Dominican Friar. Allow me to point out that this is a mistake. Lamennais was never a friar, but was what is called a 'secular priest,' that is, a simple priest not belonging to any religious order. It is true that he was closely associated at one time with Lacordaire, who afterwards became a celebrated Dominican Friar, and that fact may perhaps have given rise to the supposition that he was himself a member of that Order, but such was not the case.—*Rev. C. G. Alston, O. S. B., St. Benedict's, Clydach, Swansea.*

VOICE PRODUCTION.

'CYRNO' who asks if 'the art of voice production is deteriorating' evidently knows nothing about 'voice production.' Why should the mouth or throat be more open on a 'high' note than on a 'middle' note? His method of the open throat is the method of the 'piano-taught—also singing' master. The throat should be closed and the mouth open wide enough to put in one finger.—*Victor Kuhn, 74, Orlerton Road, New Southgate, N.11.*

BREAKING A LANCE.

YOUR page entitled 'What the Other Listener Thinks,' suggests to me a sort of tilt-yard wherein discriminating listeners essay to 'break a lance' in support of their pet theories.



or in protest against some portion of the broadcast programmes. Like Don Quixote, the legendary knight, however, who tilted at windmills, their efforts are not crowned with unqualified success.—*H. W. Whitfield, Yorks.*

KEEP OFF THE AIR!

THOUGH no one has said it as yet, I believe, There's a maxim for all who both hear and receive. It's trite and it's urgent, it bids you beware, If You can't be pleasant—Please keep off the air!

All wireless fanatics who toy with their dials React as a nuisance that travels for miles. We beg and we pray you your energy spare While others would listen—Please keep off the air!

You Masters of Music, so modern, so quaint, We ask on what grounds you broadcast your complaint. Next time you write symphonies pray have a care Just put in a rest and—Please keep off the air!

All spark-making-merchants wherever they be Interfere with reception, as all will agree Some better transmitters we wish they'd prepare And just in the meantime—Please keep off the air!

The grouser, the pedant, the super-high brow Are foes of mankind—or are mine, anyhow, Sans reason, sans argument, come now, be fair, Get on with receiving—Please keep off the air!
—*T. H. W., Culter, Aberdeenshire.*

AN INJUSTICE TO STRAUS.

MAY I be allowed to point out an error in the programme for 26th March? The song 'Just for a While' (The Last Waltz) was therein attributed to Straus. The musical comedy as a whole was written by him, but the song in question was, I am almost certain, written by Gung'l and was introduced into the comedy towards the end of the run. Under the title 'Nur eine Nacht' I heard it in Danzig and elsewhere abroad in 1920: it was there an established favourite. I merely desire to see that what might be an injustice to Straus is not allowed to pass without a word from—*An Admirer of Straus.*

FOUR THREE-HALFPENNY STAMPS.

I WONDER if any of your readers would care to follow my example. Every week I put four three-half-penny stamps in an envelope and send it to the wireless 'Week's Good Cause.' It is not much, I know, but it is all I can afford, and if thirty-nine other listeners did the same it would make a pound. I saw a letter in your paper where someone said they sent a 6d. postal order, and that gave me my idea. When I listen to the appeals on a Sunday, I do wish I could do more, but I thought perhaps my letter might encourage others to do the same, and so make up a nice little bit altogether. I only put the stamps in a blank sheet of paper so no one can know where they come from.—*L. W., Portsmouth.*

THE FAITHFUL FISHMONGER;

OR, *Pride Before a Fall*

A story by
Anthony Thorne



'NEVER,' said Miss Sarah Fritwell, 'could I give my heart to a fishmonger.'

She smoothed out the poplin dress she was making, and with the practised eye of a professional needlewoman, looked to see which end of the sleeve should be attached to its armhole.

Mr. Harry Walberswick, the fishmonger in question, gazed at his boots and fingered nervously his brown bowler hat.

'Never?' he asked.

'Never,' said Miss Fritwell, knotting her silk with an air of finality. She was a woman of pleasing proportions approaching middle age, possessed of some dignity of bearing of which she was fully aware. She did not look as though she were a dressmaker: she did not feel that she should be a fishmonger's bride. She liked Mr. Walberswick, but not his fish. Never, she admitted, had he sent her stale fish—he was always a gentleman—but fish she did not like, neither on the table, nor as a subject of conversation. Miss Fritwell was delicately minded, and it seemed to her that there were many things in life which, though they existed, should be ignored by the person of taste. Fish offended not one of her senses, but all.

Poor Mr. Walberswick did not know what to do. He loved the industrious spinster, but he also loved his fish. He thought of the fine white marble slabs, the glistening blocks of ice, the silver salmon with its melancholy eye, the russet kipper, the shapely herring. He thought of the lobster before boiling, the lobster boiled, the oyster shut, the oyster revealed. He thought of the sound of running water, the impact of knives on a wooden block, the nasal cries of his assistants. It was also a life of great variety, for there were always new fish arriving, and to Mr. Walberswick they were never the same as those departed. And there were soft roses and hard roes, and sometimes among the black winkles would appear the strange green shell of a fish unknown. It was a life of romance.

Mr. Walberswick cleared his throat. 'I do not think, Miss Fritwell, that I can ever leave my fish. I am wedded to my work.'

'I trust,' said Miss Fritwell, 'that the union will always be happy.' She held out her hand. He wrung it in silence, and accepting the inevitable, passed out of her shop and made his way down Vauxhall Bridge Road towards home. The brown bowler and tail coat, which he had donned for his amorous enterprise, he exchanged for a straw hat and apron, insignia of his trade. Twice that day the poor man mistook cod for hake, but as he pulled down the sunblind to protect his fish from the heat, he did not regret his decision.

* As a matter of fact he did not realize how hopeless his suit had been. It had fortunately been unnecessary for Miss Fritwell to tell him that she was already receiving attentions from Mr. Bugler, the florist, who, ten minutes after

he had left, stood before the fascinating dressmaker with bared head and a bunch of mignonette, which, as everyone knows, means 'your qualities surpass your charms.' On the previous day she had refused to see him, when in despair he sent her a little bunch of *Monarda Amplexicaulis* ('your whims are quite unbearable'). These little messages were perfectly understood by their recipient, who kept 'The Language of Flowers' under a cushion.

The difference between flowers and fish need hardly be emphasized. Moreover, Mr. Bugler was better looking than Mr. Walberswick. He had golden whiskers, to which a tinge of red gave an impression of richness, but not offence.

Blushing, Miss Fritwell, accepted the mignonette. He asked if she would choose from his shop a bunch of her favourite blooms. Clapping her hands she said that nothing would please her more—if she might come when she had finished her dress. Mr. Bugler departed with backward glances, saying that he would expect her at half-past one. As soon as he had gone, Miss Fritwell dashed the dress to the floor, and spent the rest of the time in studying 'The Language of Flowers,' her subsequent choice of blooms being determined by what she had learnt.

There was no customer in the florist's shop when Miss Fritwell arrived, so that she could choose freely, and with no more embarrassment than was becoming to the occasion. Touching a red chrysanthemum ('I love'), she looked in vain for a bluebell ('constancy') for it was not in season. Deciding, however, that since she could not qualify her first statement, she would emphasize it by quantity, she pressed a whole vase of chrysanthemum to her bosom, rivalling their hue with her blushes. Mr. Bugler called her 'Sarah.' He also took up a *Browallia Jamisonii* ('could you bear poverty?'), but unfortunately she did not understand this.

In all her spare time, during the days following she worked hard at her trousseau, and they were married within a month. This was

a dreadful shock to poor Mr. Walberswick, and it seemed all the worse in that Mr. Bugler was an acquaintance of his. He wished that Miss Fritwell had married out of the district, or at least out of the Vauxhall Bridge Road. One night he dreamed that Mr. Bugler lay on one of the wooden blocks in his shop, waiting to be filleted, and he woke up in a cold perspiration.

Mrs. Bugler also wished that she had married out of the district, for it was painful to meet so continually the melancholy Mr. Walberswick, especially as within a very few weeks of her marriage, she felt a good deal dissatisfied with her choice. Mr. Bugler, it appeared, was not as rich as she had imagined. In fact, he was poor. The day when she had found no customers in his shop was one of many, and it seemed that the flowers of Vauxhall were provided by others. Mr. Walberswick, on the other hand, conducted a flourishing trade, and had recently added game to his stock, which contributed a good deal to the distinction of his business. No, kind as Mr. Bugler was, her choice had been unwise. Renewing her extensive dressmaking connections, she plied her needle with skill and speed, setting aside small sums against the advent of a rainy day.

It was not long before the rainy day arrived. Mr. Bugler climbed the stairs from his shop to the parlour above with a heavy tread. He was a disappointed man, for he had sadly mistaken the extent of his wife's means.

'Sarah,' he said, 'there is no money in flowers. I shall take another business.'

'Not fish!' she cried, her hand to her heart. 'No,' said Mr. Bugler, 'meat.' He stared in alarm. His wife had fainted.

This, however, was not all her woe, for another blow was in store. The shop which Mr. Bugler intended to take, counting for the enterprise upon his wife's savings, was next door to Mr. Walberswick. What could she do? In vain she suggested other premises, other trades, but Mr. Bugler had set his heart upon the meat shop, and she was forced into submission by loyalty and uncompromising Fate. She thought with horror of Mr. Walberswick's daily cry, 'Nice, bright fish!' which would ring incessantly in her ears, and wondered if Mr. Bugler's tenor 'Buy, buy, buy' would be sufficient to drown it.

Her anticipation was no more dreadful than fact, and from the first day that Mr. Bugler became a butcher she began to live a life of complete misery. She might just as well, she reflected, have married Mr. Walberswick and lived over the fish shop, for the atmosphere of fish and the clamour

(Continued on page 76.)



'Rivalling their hue with her blushes.'

THE FAITHFUL FISHMONGER

(Continued from page 75.)

necessary to the selling of it could have been no greater. Moreover, meat and flowers demand very different treatment, and it was obvious that Mr. Bugler was quite inefficient in his new work. He could scarcely tell a heart from a kidney, and gazed in bewilderment from one carcass to another. The arrangement of his stock was, under the circumstances, quite artistic, but nevertheless, unappreciated by those who came for meat, and, sad to say, few of them came again. It became necessary for the Buglers to live entirely upon their stock, in order to avoid waste, and they were forced to consume a quantity of large joints, unrelieved by a single potato. Their meal table was a strange sight, dominated, perhaps, by a princely sirloin, which emphasized cruelly the lack of anything else. Sometimes a delicious smell of fried plaice would filter through the upper windows from the shop next door, tantalizing Mrs. Bugler, to whom the sight of meat was rapidly becoming unbearable. As a matter of fact, Mr. Walberswick, guessing their poverty, would have liked to have sent in a cod, free of charge, and as an expression of neighbourly affection, but imagined that Mrs. Bugler's aversion was as strong as ever.

It seems that this continual diet of meat had a bad effect upon Mr. Bugler's temper, for one day he slashed furiously at pork, and owing to lack of skill and the inaccuracy of his aim, made a horrible cut upon his hand. Unable to leave the shop because of the possible advent of a legendary customer, he bound up the wound as well as he could, and hoped that it would soon mend. The knives, however, were rusty from lack of use, Mr. Bugler having paid no more attention to them than to a florist's

scissors, and that night he was suddenly taken ill. Within two days, and despite the Lambeth doctors, he was dead.

This was a dreadful blow to Mrs. Bugler, for adversity had made her a good and anxious wife. And more horrible even than the butcher's death was the quantity of bills which arrived daily. As she decorated her husband's grave with Persimon ('Bury me amid Nature's beauties'), Mrs. Bugler wondered how they

were to be paid. Never, not if she sewed like mad, could needlework cancel the debts which meat had incurred. On her return, she found poor Mr. Walberswick wearing his brown bowler hat, which he had surrounded with a crêpe band. At the sight of him she collapsed. It had all been too much for her.

A month passed before she was well enough to speak, when the faithful fishmonger interviewed her on the matter of buying up her meat shop. In all fairness, she did not underestimate the liabilities which he would incur with the purchase, but he was none the less determined. In vain did she tell him that he was mad, and when matters had been arranged to the satisfaction of either, she took up her needle once more, and earned her honest pence with a lighter heart.

Often, during the weeks that followed, did she wish that Mr. Walberswick would not send her bouquets. Apart from their associations, she perceived that he did not by any means understand the language of flowers, and would bring her blooms which conveyed the strangest combination of sentiments. His intentions, however, were so obviously kind that she could not but accept these favours with grace. They were not unwelcome, either, for owning a fish shop or a meat shop is very different from owning a fish and meat shop.

When a decent time had elapsed, she married Mr. Walberswick, and they were able to let the premises above the two shops and live elsewhere, as though they sold nothing whatever.

When they were furnishing their parlour Mr. Walberswick arrived with a large parcel under his arm. He confronted his wife with a bashful, half-guilty expression. She knew what was inside—it was a fish, a magnificent salmon, dead, stuffed, and in a glass case, which, of course, made an appreciable difference to it.

Almost in tears she took the case from him, and that night decorated it with rosettes which she made. They stood the fish on the top of the piano, where she had to admit that it looked very well.

ANTHONY THORNE.

BROADCASTING
*WHEN linnets fold their
wings in sleep,
And with the evening's fall
The dew of heaven do gently weep
A silence over all,*

*'Tis then man busies with his art
Of casting more and more
The music of his mighty heart
Upon the starry shore.*

*That Listeners in Faeryland
May know the ghostly grip
Of an extended ghostly hand
In unseen fellowship.*

*For a close prisoner all his days
In a world lonely, he
Would tame the birds of Time
and Space
To cheat monotony.*

Huw Menai.

WHY I ENJOYED THAT HOLIDAY

By
Victor France.

(Continued from page 73.)

carriage and had the night before me. He became more and more affable, and pressed his card on me. I have it beside me as I write.

When the train stopped at Chambéry, he gathered up his belongings and opened the door. Suddenly his affability vanished. He turned on me with violence, and called me a *sale Anglais*. I took the rebuke with a meekness to which constant foreign travel inures one, and wished him good night. He stumbled away into the darkness and the last words I heard were 'Winston Churchill' sobbed into the night. I have never seen him again, either.

I tidied up the carriage and pulled down the blinds. I was alone and hoped to be so until Paris. I turned out the light and lay down at full length. The rain had stopped, and only the incessant beating of small pistons disturbed the night. The train moved on and I slept.

At Aix les Bains a man came into the carriage and woke me up to ask me if I was alone. Since the answer was obvious I was annoyed and said so. He turned on the light and went away. I switched it off, and presently he came back with a fat woman I took to be his bride. As deliberately as possible they set themselves to be as unpleasant as I proposed to be to them. They began by planting a hamper on my feet and then proceeded to eat an enormous supper, although the hour was late. I sat up and sneezed twice. How long that feast lasted I have no means of telling. I slept for some time, and when I awoke they were still at it. I

slept again. The clattering of an empty thermos flask woke me, and seeing that they were settling down for the night, I took all three volumes of *War and Peace* out of my suit case, and started reading. I moved over to the side on which the woman was preparing to lie down, and watched



'Snowden,' said my guest

them change places. The air was stuffy, so I opened the window, and to avoid the draught, moved back again. They again changed places.

The man shut the window. I took out a packet of wickedly strong cigarettes and smoked hard for an hour. They were the most unpleasant people I had ever met. At four in the morning I gave up the unequal struggle for a seat to myself, and curled up. The rest of the night the man and I spent in a polite antagonism—each trying to push the other off the seat. Neither of us succeeded. We arrived in Paris at six in the morning, and I was the freshest of the three. I would not have missed that journey from Turin for all the wealth of Samarkand.

It made what had been a sad holiday into the most enjoyable of them all. I did not then regret the mosquitoes, the sea-sickness, the torturing sun blisters, the wild expanse of Capri. I now enjoyed the misery of four grilling hours at Turin, the daft boredom of Pompeii, the nerve racking *auto-strada* at Naples, the foul jazz-band that, for a fortnight, had played outside my bedroom window, the serpent I had seen in the hotel garden, the dust that fell on me from Vesuvius, the ill nature of Genoese railway officials, the arrogance of Fascisti, the bad wine, the pretentious hotels. I loved them all. I loved them because without them I should not have travelled from just north of Turin to Paris in such delicious company and with such different friends. How I enjoyed that holiday! I loved it as I shall love the next.

THE MAN BEHIND THE SYMPHONY

An article describing the work of Gustav Mahler, whose great 'Eighth Symphony' (Tuesday: National) is the musical event of this week's programmes

GUSTAV MAHLER'S Eighth Symphony is not only one of the summits to which his art attained, but a landmark in an epoch of music's history, which may well have closed with that work and Schönberg's *Gurrelieder*. As the Eighth Symphony, by no means a symphony of the traditional order, was first performed, the composer had just reached the age of fifty (1910). He died only a few months later. Only after his death, during and immediately after the War, did his music really come before the public. The times, and the world of music, have both changed much since then; it is clear that Mahler belongs to an epoch which has already passed, and yet in many countries the magical power of his music to attract is still growing. We, his contemporaries, friends, and comrades in battle—for he had many battles to fight—are not blind to the fact that the recognition of Mahler has definite geographical boundaries. It is limited to Central Europe (not only German, but also Czech) and Holland. There, through Mengelberg's tireless energy, it has become as popular as any of the classics and is itself looked up to as classical. In other musical countries, the public is only beginning to feel itself in sympathy with his art. That sympathy depends on what we expect from him, and how we approach him, and it is necessary, especially in England, and in a time of transition in music, to say something of Mahler himself and his work. Born in 1860, he was four years older than Richard Strauss, twelve years older than Reger. Like Wolf and Reger, Mahler died young; he had not completed his fifty-first year. Born in a remote part of the boundary of Bohemia and Mähren, countries which were then part of the old Austria, his youthful gifts had their first impulse from Austrian military music, and the German and Czech folk music of his home. At the age of fifteen he came to the Conservatoire in Vienna and at nineteen he was conductor of one of the Austrian summer theatres. After several provincial engagements, he went to Kassel, from there to the German Theatre in Prague, and then to Leipzig, where he was assistant to Nikisch. At the age of twenty-eight he was director of the Hungarian Court Opera in Budapest, from where he went to Hamburg, coming, in 1897, at the age of thirty-seven, to the Royal Opera of Vienna, then certainly one of the most important, if not indeed the best, opera of the world. In ten years of energetic reforms he certainly made it the theatre which set the whole world's standard. What it can boast to-day in its opera performances we owe to him. He had many obstacles to overcome, for his demands were wholly new and regardless of difficulties. It came to a point when he had to resign, and went to America, where he conducted only concerts. Fatally ill, he came back to Vienna in May, 1911, to die there. There is no doubt that in the service of the theatre he ruined his health.

His ideals belonged wholly to the world of a Wagner, but in presentation, he foresaw a quite new world arising. The same often tragic cleavage must be recognized in his own creative work. Leaving aside his youthful works, to which the *Klagende Lied* belongs, the rudiments of an opera, he has com-



Brillhoff and Horst

GUSTAV MAHLER

posed only some forty songs and symphonies—so he called them. We have nine symphonies of his, the symphonic *Song of the Earth*, and a fragment of a tenth. His songs, actually cycles, date from his twentieth year to the beginning of his period of maturity. They are often studies for the symphonies, and it is typical that he often embodies whole songs or else moods and motives of them in his symphonies. His symphonic work itself falls into three periods, quite distinctly separated. They are all stern grapplings with the problem of life and the world, a struggle with the universe; since Beethoven, no composer has envisaged a symphony in that way. The vastness of this conception of itself makes the traditional form of a symphony too small, so that the greatest instrumental means must be employed. But even these did not suffice him. Already in his first period he had to say what was in his thoughts. He thus employed the human voice, now alone, now in chorus. The First Symphony—to be sure,

a youthful work, pure instrumental music—is an elaboration of the song cycle '*Lieder eines fahrenden Gesellen*,' and uses one of the songs of the cycle. At any moment one can imagine its being sung. The Second Symphony is an important work, a sort of *Eroica*, setting forth the life of man and leading him to the last things. Solos and chorus depict Death and Judgment, and give the message of Salvation. It was a motto of Mahler's that no work is in vain, and that love and the striving towards Love bring freedom from all earthly guilt. In philosophy and literature highly cultured, a profound scholar of Goethe, Mahler held to that saying of Faust, 'Whoever earnestly strives, he can win release.' He varied this splendid thought, both instrumentally and vocally, in the Third and Fourth Symphonies. Then came his second period, mature, embracing the Fifth to the Eighth Symphonies. Materially at the summit of his ambition, he saw himself alone as an artist, and but little understood. Thus the Fifth, Sixth and Seventh Symphonies have no vocal parts which might have bound them with the world beyond Mahler's ego, and their basic mood is often downright despair or ghostly loneliness. Only in the Eighth Symphony did he find his freedom. Again he turns to a recognition of his faith in salvation, and again the human voice has a place in the work. He unites two apparently inimical texts, a church hymn of the Holy Ghost, in Latin, from the Middle Ages, with the last scenes of the second part of Goethe's *Faust*. Common to both parts, however, is the praise of gracious love, which bears mankind aloft above all things earthly to the realm of peace and knowledge, Goethe's heaven. The first Latin part resembles, with its solos and chorus, a powerful first movement of a symphony; the second corresponds to the adagio, scherzo, and finale. Here is the domain of the soloists; the chorus takes part chiefly at the beginning and in the triumphant close. For this work Mahler envisaged just such an immeasurably large public as wireless can bring to it. It demands a gigantic orchestra, choruses, and seven soloists. But he had no wish to make it unduly difficult for his hearers. His melodies and themes are on the whole simple, so much so that they have been reproached, wrongly, as trivial. They are in fact only in folk-song idiom. Far from triviality,

Mahler is a great artist who has shown quite new paths to the composer. The passionate strength of his religious faith captures even the new listener by force. His last works arise from a mood of farewell and transition, of which the *Song of the Earth* is specially typical. (Third period.) The history of German music places it at the end of the epoch of the great symphony. It shows him as completing what Beethoven had begun, and as the youngest of the three Austrian masters, Schubert, Bruckner, Mahler. The more other lands learn to treasure him, the more will his power, his will, and his ethical greatness awake universal admiration.

PAUL STEFAN.



E.N.A.

The Vienna Opera House, of which, at the early age of thirty-seven, Mahler was Musical Director.

DETAILED NOTES ON THE SYMPHONY WILL BE FOUND IN 'MUSIC OF THE WEEK' ON PAGES 78 AND 80. THE FULL PROGRAMME IS GIVEN ON PAGE 95.

For the Musical Listener

Notes on the Week's Programmes

'PARSIFAL' FROM THE QUEEN'S HALL

A Relay from Bach's Old Church.

(*'Regional,' Friday, 6.0.*)

THE Thomaskirche of Leipzig, from which part of the St. Matthew Passion is to be relayed, is the church in which Bach himself was organist and Master of the Choir. He directed the first performance of the work there at Eastertide two hundred and one years ago, and for some years it was a regular part of the Good Friday Service. But after his death it shared in the neglect which all his music suffered, until Mendelssohn revived it, a century after its first appearance. We owe it to his enthusiasm that Bach's music is once more in its rightful place of honour, and that the Matthew Passion has now been sung for many years at Easter, in the church where it was born. The best conductor, singers, and players who can be gathered together take part in it, and the performance is on a scale with which the modest resources of Bach's day could never have competed. Yet in one way Bach's task was easier than it can be for anyone, however gifted, in our time.

The Gospel in Bach's Music.

HIS simple piety, the innocent faith of his Lutheran Church, natural like a child's thought, is an attitude of mind which has passed for ever from the world. So far from recapturing it, we can no longer imagine it: this country has never even known it. But when they sing the Matthew Passion in his own old church, there is something which can take its place. From the conductor to the most heedless youngster in the choir of boys, everyone is consecrating voice and hand and heart to a devout worship which is on a wholly different plane from the ordinary church music. And that the devotion is to Bach, rather than to the Gospel which his music sets forth with greater power and beauty and vividness than any human art has done before or since, matters not at all. The effect is impressive as no other music in the world can be: like the Passion Play at Ober-Ammergau, it has a hallmark of utter sincerity which cannot be reproduced elsewhere. If wireless can bring it faithfully to British listeners it will be the crowning achievement of its work till now.

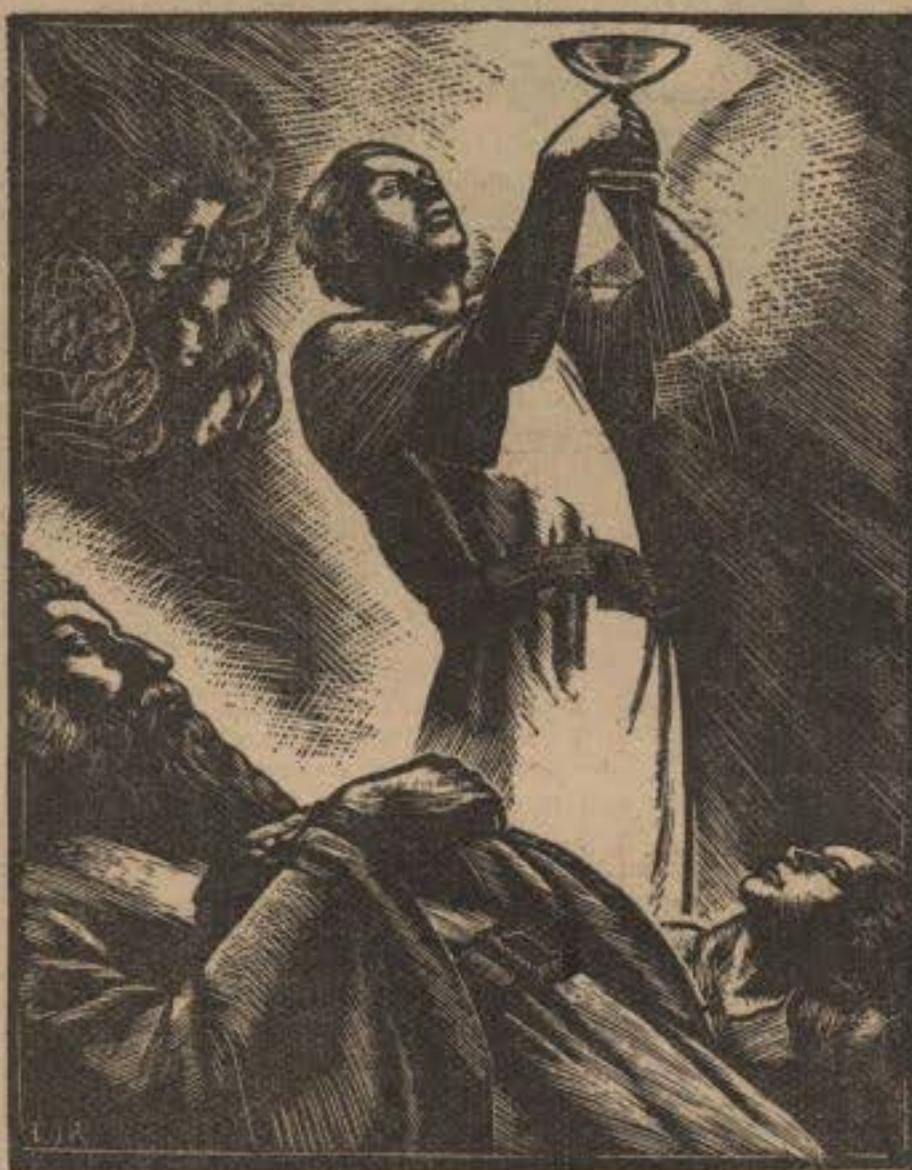
The Design of the St. Matthew Passion.

THE form for such church music which had come down to Bach from earlier hands, had grown into a strange hybrid of many styles—secular as well as sacred—a medley of operatic and ecclesiastical tradition. Bach had perforce to cast his ideas in the mould which his age accepted: he did it with such splendid effect that the form seems exactly right, simple like his own devout spirit and noble in a way which no one has ever since achieved. The story is set before us in a series of dramatic episodes, almost pictorial in their vivid directness. At salient points, the narrative is interrupted, and a meditation on the scene which has just been recounted is set before us, sometimes in an aria by one solo voice, sometimes by a simple chorale, or by a chorus. The choirs—there are three choirs, two of the usual voices, men's and women's together, and one of boys' voices—are used in a twofold way, to express

these contemplations of the worshippers' spirit, and to take part in the actual unfolding of the drama. In this latter way the voices are used with telling, often almost overwhelming, effect.

The Narration of the Story.

THERE are in all some twenty-four scenes, of which roughly one half are rounded off by arias and half by choruses. The actual telling of the story is in the hands of a narrator—called the Evangelist—a tenor soloist, in a series of recitatives with orchestral and organ accompaniment. The utterances of Christ, though also recitatives, are more nearly in arioso



The Knight of the Holy Grail.

form, with a more flowing, melodious line, and are meant to be accompanied by the strings alone. By that Bach no doubt had in mind the more ethereal tone-quality which belongs to the strings than to the full orchestra and organ. The declamation throughout is simple, but words or phrases which Bach meant to be stressed are brought out in a very striking way in the vocal line, helped by the figures used in the accompaniment. But the music is enormously better able to convey its own message than any mere words can hope to do. Devotion, poetry, and music are welded in it with a profound sincerity which make it the noblest work of art the Christian Faith has ever inspired; Schumann must have had it in mind when he spoke of Bach as one to whom music owed almost as great a debt as a religion to its founder.

'Parsifal.'

(*'National,' Friday, 7.45.*)

GOOD FRIDAY music of a different order is embodied in Wagner's *Parsifal*—a blend of mediæval chivalry and magic with the most solemn mysteries of our Faith.

As in all his later works, the text is his own; he had finished it shortly before paying the memorable visit to England in 1877, when he conducted a series of concerts of his own music at the Albert Hall. During that stay in London, where he lived with his staunch friend and disciple, the late Edward Dannreuther, Wagner read the poem to a select circle of friends, and it made a profound impression on those who heard it; that was among the things which he did supremely well, and about his work he was always intensely in earnest. Not quite certain that the last of his music-dramas could be trusted to convey its own message, he afterwards began a book which was to explain what he meant by his union of the two ideas, Christianity and 'Herohood' (Heldenmuth), but he died without having finished it. The score was completed in 1879, and the first performance was given at Bayreuth three years later. For twenty-one years no other stage was allowed to present it, the Metropolitan Opera House in New York being the first to produce it elsewhere; it has since been heard in most countries of the world.

The Knights of the Grail.

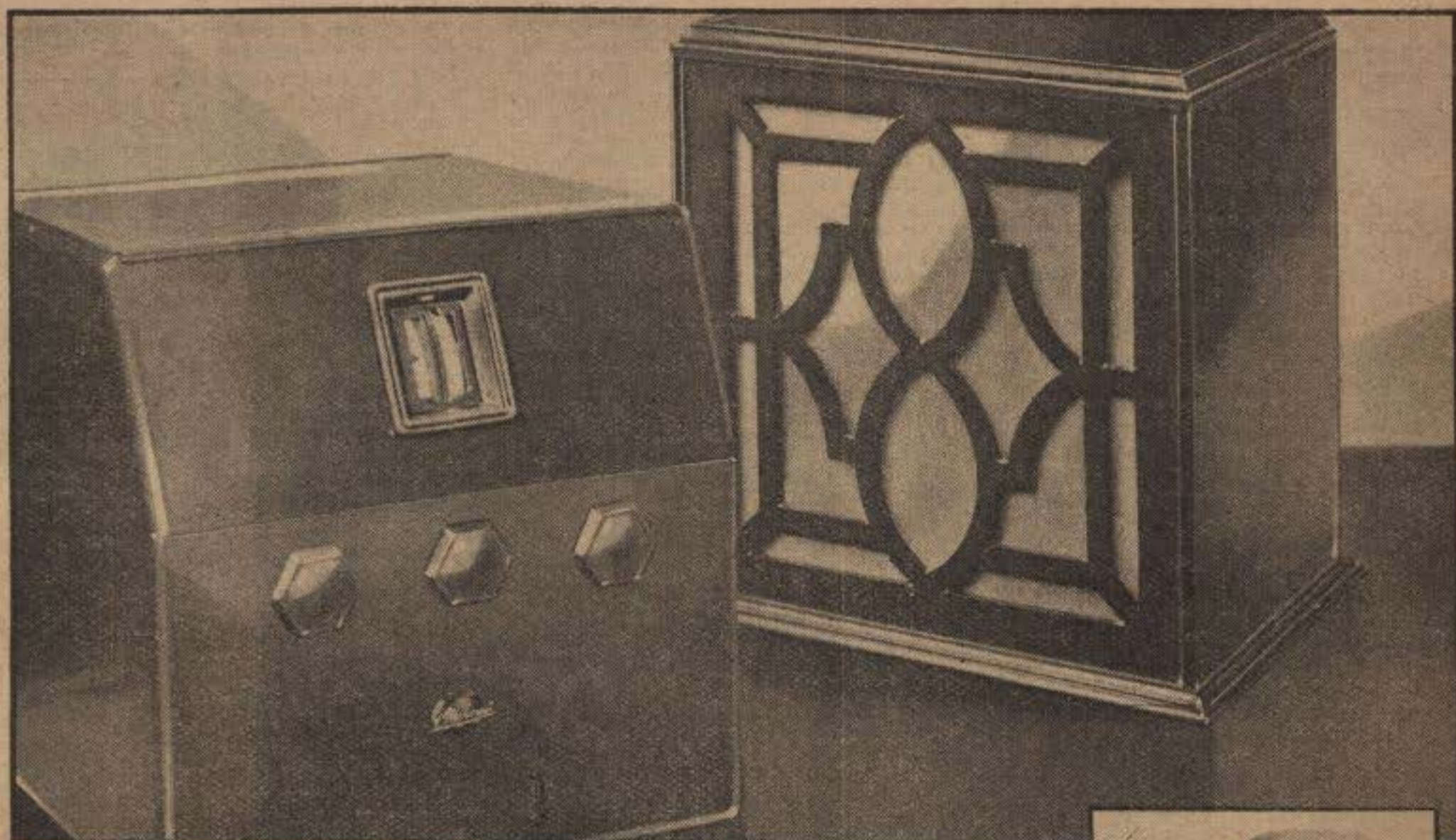
THE story, as remodelled by Wagner from the old legends, is briefly as follows: The Grail has been given into the keeping of Titirel and his Knights. They have, too, the holy spear with which the soldier pierced our Lord's side upon the Cross. Titirel has built a great castle, Montsalvat, to guard these sacred relics against a pagan world and especially against the magician Klingsor, who, with the help of his Flower Maidens and the arch-enchantress Kundry, endeavours to seduce the Knights. Amfortas, son of the old Titirel, has been overcome by the magician's arts, and has been forced to leave in his hands the sacred spear, with which he himself was sorely wounded when Klingsor seized it. Nothing can heal the wound save a touch of the spear, and it has been prophesied to the Knights that only a guileless fool can avail to win it back for them. Parsifal, our English Sir Percivale, is the guileless Knight who, in the end, overcomes Klingsor's magic and not only restores the spear to Amfortas' keeping, but wins Kundry to abandon her sorceries and join the service of the Grail, to find death and forgiveness in the last mystic scene when Amfortas is healed and the radiance of the Grail is shed again over its Knights.

Gustav Mahler.

(*'National,' Tuesday, 8.15.*)

SOMETHING of the religious spirit of a later age can be heard in much of Gustav Mahler's music. Born in Bohemia, he inherited from both sides of his Jewish ancestry a very full share of the passionate zeal which is the birthright of the race: it made him one of the greatest, if not indeed the foremost, of opera conductors and producers. At the age of thirty-five he joined the Roman Catholic Church; something of the deep sincerity with which he looked on life and religion, and something of the storm and stress through which his tempestuous spirit had to find its own way, can be guessed from that. It can be

(Continued on page 80.)



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NOTES ON THE WEEK'S MUSIC

(Continued from page 78.)

heard, too, in his music—sincere expression as it is of a man's hopes and dreams and striving. In the eighth, the second last of his symphonies, he has won through to freedom and peace of mind, setting these before us by a union of two apparently contrasted texts.

The Two Parts of his Eighth Symphony.

THE work, quite unlike the traditional symphony, is on a very large scale, calling on a huge orchestra, seven soloists, and choruses. It is in two parts, instead of the more usual four movements. The first is a setting of an old Latin hymn, 'Veni Creator spiritus,' and Part II, much longer, has for text the last scene of Goethe's *Faust*. But one idea binds the two together—the praise of gracious Love which bears mankind aloft above all things earthly to the realm of Peace and Knowledge, Goethe's heaven. The music grows very naturally from the texts, and its themes and melodies are so simple as to have called down upon Mahler the reproach of triviality. But that is wrong; the simplicity is the real one of folk-song idiom.

Faust and Margaret Redeemed.

WHILE the old Latin hymn can speak plainly for itself, the mysticism of the end of Goethe's *Faust* is not so easy to grasp. It presents Faust and Margaret (called 'Una Poenitentium,' One of the Penitents) being borne aloft to Redemption, and about them are traditional figures from old church lore. None of these ought to be identified with any actual saint, though the names Goethe chose were all associated with holy men and women of history. Thus 'Pater Ecstasticus' belonged specially to St. Philip, who had attained, so the legend goes, to the highest of all forms of religious ecstasy, the power of bodily soaring up and down in the air without contact with the ground. 'Pater Profundus' was the great St. Bernard, whose influence had much to do with the Crusades. He was the founder of the French Abbey which became the centre of the Cistercian Order. 'Marianus' denotes special worthiness to be granted visions of the Virgin Mary, and 'Doctor' has no special significance other than 'learned' or 'wise one.'

The Holy Women.

TWO of the women in the scene, Magna Peccatrix (she who had greatly sinned) and 'Mulier Samaritana' (a Woman of Samaria), are easily identified from the New Testament. 'Maria Aegyptiaca' (the Egyptian Mary), whom Goethe unites with them as a repentant sinner, had lived a sinful life for many years. When she desired to enter the church of the Holy Sepulchre in Jerusalem it is told of her that an unseen hand thrust her away; falling down and fervently imploring the Virgin's aid, she was raised by spirit arms and borne within the church, where a celestial voice granted her pardon. She lived to an old age as a holy woman.

Dr. Alcock as Composer.

(*National*, Thursday, 9.40.)
(*Regional*, Friday, 9.0.)

DR. ALCOCK, composer of *The Son of Man*, to be broadcast twice during the week, inaugurated the series of six special organ recitals in which G. D.

Cunningham, Edward d'Evry, Gunther Ramin (organist of Bach's church from which the Matthew Passion is being relayed), and Marcel Dupré, have already been heard. It comes to an end on the 24th with a recital by James M. Preston. Dr. Alcock has done a great deal to uphold the best traditions of English organ music, and has held several important appointments, notably at Salisbury Cathedral, for whose seven hundredth anniversary he composed a special Church Cantata. For many years assistant to the late Sir Frederick Bridge—'Westminster Bridge' as he was affectionately called—at the Abbey, Dr. Alcock was organist at the Coronation of King Edward VII and again of King George V, for both of which services he composed part of the music. He has done notable work also as teacher and writer on his own subject, and is in every way one of the outstanding figures in the present-day world of organ music.

'Song 13.'

(*Regional*, Friday, 3.30.)

THE Hymn Tune Prelude by Vaughan Williams, which Harriet Cohen is to play, is based on an old song known simply as *Song 13*, by Orlando Gibbons. Its words are—

'O my love, how comely now
And how beautiful art thou:
Thou of dove-like eyes a paire
Shining hast within thine haire,
And thy locks like kidlings be
Which from Gilead hill we see.'

MUSICAL EVENT OF THE WEEK:

MAHLER'S EIGHTH SYMPHONY (SIR HENRY WOOD)

NEXT TUESDAY EVENING
[NATIONAL]

It has the special interest of having been composed for Miss Cohen and dedicated to her, and is the first piece of purely pianoforte music which Vaughan Williams has written in twenty years. Miss Cohen played it for the first time at a recital in February; this will be its first broadcast.

Hercules at the Spinning Wheel.

(*National*, Monday, 7.45.)

WHEN Hercules, in a fit of madness, had slain his friend, Iphitus, he was stricken by illness. The only cure, so the oracle told him, was that he must serve three years for wages, and give his earnings to Eurystus, whose oxen he was suspected of having carried off. He became the servant of Omphale, and, to please her, wore her dress and took her place at the spinning-wheel while she donned his lion's skin. As a mere youth, watching his father's oxen, he had slain a great lion with his hands, and thereafter wore its skin as a cloak, with its head and open jaws as a helmet. It is his submission to Omphale which is set forth in Saint-Saëns' bright orchestral piece *Omphale's Spinning-Wheel*.

The Veteran Ben Davies.

(*London Regional*, Thursday, 8.0.)

ALTHOUGH nearly eight years younger than Sir George Henschel, who celebrated his eightieth birthday within a few weeks of his last broadcast as a singer, Ben Davies may fairly claim the title of 'veteran.' His broadcast in Good Friday week has a special interest for listeners and for himself; it was on a Good Friday that he won the prize which enabled him to become a student at the Royal Academy of Music. That was at the Welsh Eisteddfod, where he had appeared in earlier years as a small boy in a choir. In his long and distinguished career he has been as popular on the stage as on the concert platform, taking part in many notable productions. He was, for instance, the original Ivanhoe in Sullivan's opera, and for two years played the principal part in Cellier's *Dorothy*. He has been for many years a leading figure at the great English festivals, and in America and elsewhere abroad they know him almost as well as we do at home.

Caro Mio 'Ben.'

HIS many successes have never affected the simple kindness of his good heart, and many a younger artist has cause to remember his encouragement and help. He has a jovial sense of laughter, too, and a rich fund of good stories, some of them at his own expense. And one may chaff him, even about his singing. Meeting him in the train one day, as he returned from a game of golf with William Mollison, the actor, I asked him how the game had gone. Not very well, it seemed, and he chuckled as he replied: 'It's a good job Ben Davies can sing better than he can play golf.' But Mollison doubted that; the suggestion moved him at once to ask me in a tone of mock concern, 'But do you really think he can?' The obvious retort that I had never seen Ben Davies play golf, recalled to him so many jests against himself, that the remainder of the journey was a hilarious half-hour. It is no wonder that to countless friends in many lands he is affectionately known, by a little pun on the name of Giordano's song, as 'Caro mio Ben.'

The 'Cellist's' 'Old Testament.'

(*National*, Monday, 6.35, Tuesday to Saturday, 6.40.)

EVEN if the 'cello has been richly endowed by the great masters, a very high place of honour would still have been given to the six suites without accompaniment by the great Bach. Every 'cellist worthy of the name plays all six by heart, thinking of them reverently as his 'Old Testament.' They are all in the same form, and, except for the preludes, consist of the dance measures of the courtly eighteenth century. The arrangement of the movements is: Prelude, Allemande, Courante, Sarabande, two Minuets or Bourrées or Gavottes, with the first one repeated (da capo) after the second, and a Gigue (our English jig). They are by no means such lonely music as 'unaccompanied' would suggest; although the 'cello is a melodic instrument and melody is the real basis of these suites, Bach has contrived by means of double stopping and chords to give them a wonderful sense of fulness. The first four were written for the 'cello as we know it; the fifth requires an altered tuning, and the sixth was intended for an instrument called 'viola pomposa,' which was a 'cello with five strings instead of the traditional four. To play it on four strings is naturally a task of some difficulty. The suites form the Foundations of Music this week, played by Maurits Frank, a distinguished artist who has made a special study of the older music both for the 'cello and for its predecessor the viola da gamba.

D. M. C.

PROGRAMMES OF THE WEEK

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A CALENDAR FOR THE LISTENER

Sunday, April 13

- 3.0 Bach Church Cantata (National)
 3.55 For the Children
 6.0 Reading from St. Paul's Letters
 7.55 St. Martin's-in-the-Fields (Rev. F. H. Gillingham)
 10.30 The Epilogue.



REV. F. H. GILLINGHAM.

Wednesday, April 16

- 7.45 Leonard Henry in a Vaudeville Programme (National)
 9.40 Paul Robeson (National)
 10.0 Swedish National Programme (National)



LEONARD HENRY.

Other Sunday Programmes

- 4.15 A Mozart Programme (National)
 4.30 Paul Robeson (London Regional)
 9.5 Stainer's 'Crucifixion' (London Regional)



PAUL ROBESON.

Thursday, April 17

- 7.25 Sir Harold Bowden: 'Cycling' (National)
 7.30 Concert from Worcester (Midland Regional)
 9.40 'The Son of Man' (National)



SIR HAROLD BOWDEN.

Monday, April 14

- 6.40 'From the Operas' (Regional)
 9.25 Commander O. Locker-Lampson, M.P., in a Discussion (National)



COMMANDER O. LOCKER-LAMPSON, M.P.

Friday, April 18

- 6.0 The St. Matthew Passion, from Leipzig (Regional)
 6.50 Service from Windsor (Canon Deane) (National)
 7.45 'Parsifal'—The Queen's Hall (National)



CANON DEANE.

Tuesday, April 15

- 6.40 A Vaudeville Programme (Regional)
 7.0 'Looking Backward' (National)
 8.15 Sir Henry Wood conducts Mahler's Eighth Symphony (National)



SIR HENRY WOOD.

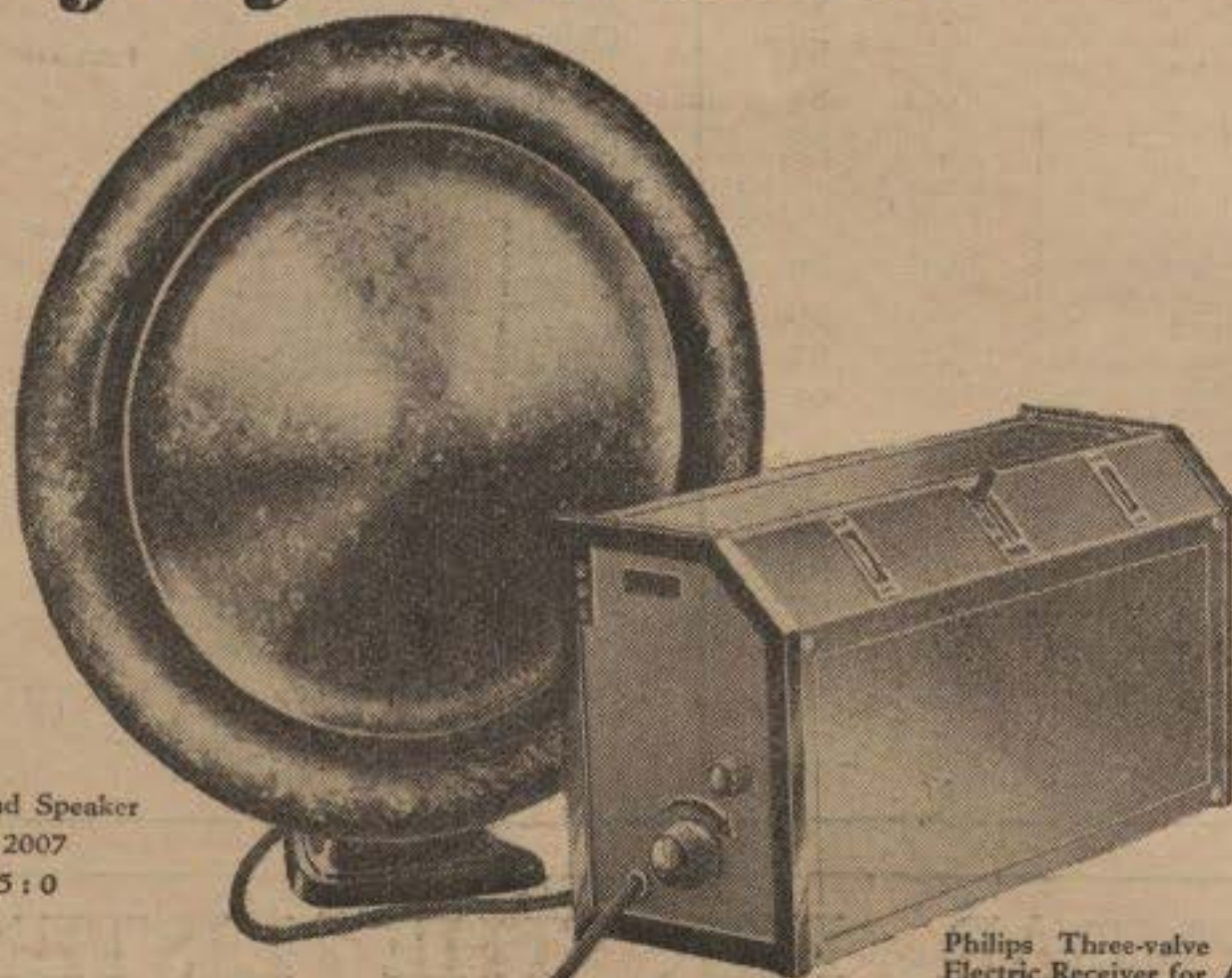
Saturday, April 19

- 7.30 A Vaudeville Programme (National)
 9.5 The London String Players (London Regional)
 9.40 A Musical Comedy Programme (National)



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7.55
ADDRESS BY
THE REV.
F. H. GILL-
INGHAM

SUNDAY, April 13

NATIONAL PROGRAMME

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

8.45
APPEAL BY
MISS
PEGGY O'NEIL



10.30 a.m. (1,554.4 m. only) TIME SIGNAL, GREEN-
WICH; WEATHER FORECAST

3.0 CHURCH CANTATA (No. 182) BACH

'HIMMELSKÖNIG, SEI WILLKOMMEN'
(' KING OF HEAVEN, BE THOU WELCOME ')

Relayed from THE GUILDHALL SCHOOL OF MUSIC

Singers

DORIS OWENS (Contralto)
ERIC GREENE (Tenor)
STUART ROBERTSON (Bass)
THE WIRELESS CHORUS

Players

LESLIE WOODGATE (Organ)
Flute and Strings
Conducted by STANFORD ROBINSON
(For the text of the Cantata see page 85.)

3.55 FOR THE CHILDREN

Mr. E. R. APPLETON renews his series of
dramatic presentations of Bible Stories

The Story of Joseph
I—Joseph the Dreamer

4.15 A Mozart Programme

THE NATIONAL ORCHESTRA OF WALES

(Cerdorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by REGINALD REDMAN
Overture, 'Don Giovanni'

MELSA (Violin) and Orchestra
Concerto in E Flat (K. 268)

ORCHESTRA

Serenade, No. 4 in D (K. 203)
Andante Maestoso; Allegro; Andante;
Prestissimo

ORCHESTRA

Symphony, No. 36 in G

5.30 W. H. SQUIRE

A VIOLONCELLO RECITAL

Variations in B Minor for Violoncello and
Pianoforte Coleridge-Taylor
Love's Dream Liszt, arr. Squire
Finale from Sonata in D for Violoncello
and Pianoforte Rubinstein

6.0-6.15

BIBLE READING

PAUL'S LETTERS—XVIII
II Corinthians, vii and viii

7.55 St. Martin-in-the- Fields

THE BELLS

The Service

Hymn, 'All Glory, Laud and Honour' (Ancient
and Modern, No. 98)
Confession and Thanksgiving
Psalm 121

Lesson

Deus Misereatur

Prayers

Hymn, 'When I survey the wondrous Cross'
(Ancient and Modern, No. 108)

Address by the Rev. F. H. GILLINGHAM

Hymn, 'There is a green Hill far away' (Ancient
and Modern, No. 332)

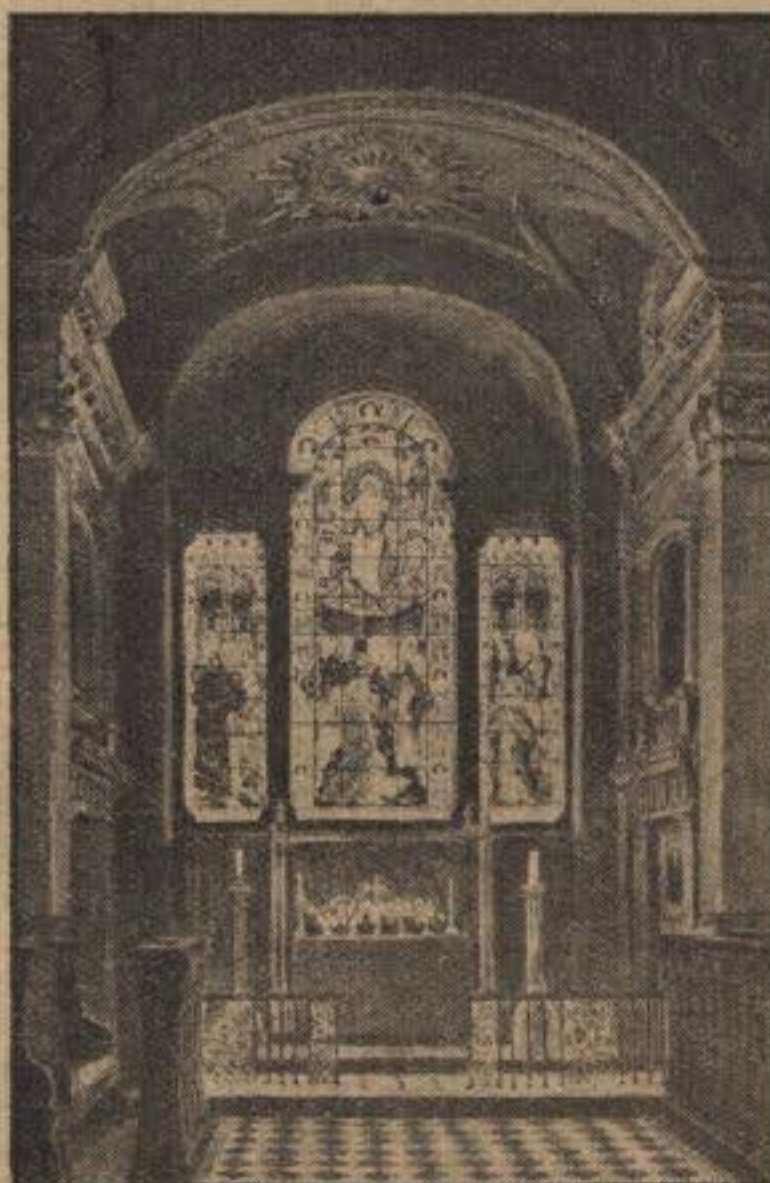
Blessing

8.45

(261.3 m. only)

The Week's Good Cause

Appeal on behalf of THE SOUTH LONDON
HOSPITAL FOR WOMEN, by Miss PEGGY O'NEIL



THE CHANCEL WINDOW OF ST. MARTIN'S,
the famous broadcast church, from which the usual
monthly service will be relayed tonight. This picture is
reproduced from a painting by T. J. Berriman.

Contributions would be gratefully received
by Miss PEGGY O'NEIL, South London Hospital
for Women, South Side, Clapham Common,
S.W.4.

8.50

'The News'

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

9.5

Albert Sandler

and

The Park Lane Hotel Orchestra

Relayed from THE PARK LANE HOTEL

ESTHER COLEMAN (Contralto)

ORCHESTRA

Overture, 'William Tell' Rossini

ESTHER COLEMAN

Softly awakes my heart ('Samson and Delilah')
Saint-Saëns

ORCHESTRA

Fantasy, 'La Bohème' Puccini

ALBERT SANDLER (Violin Solo)

Rondo Capriccioso Saint-Saëns

ESTHER COLEMAN

It was a lover and his lass Quilter
Songs my Mother taught me Dvorak
The Tryst Sibelius

ORCHESTRA

Capriccio Espagnol Rimsky-Korsakov

10.30

Epilogue

'Idols'

(For details of this week's Epilogue see page 91.)

10.40-11.0

(1,554.4 m. only)

The Silent Fellowship

(From Cardiff)

Next Sunday.

THE blood of the Pole and of the Parisian
mingled in Chopin's veins. This fact
explains his music as nothing else can
explain it. 'His heart was sad, his mind was
gay.' He himself confessed that the feeling
which formed 'the soil of his heart' could only
be expressed in the Polish word *zól* (pain,
sorrow, repentance, grief, etc.). Out of such a
soil, had it not been shone upon by the gaiety
of the French salons, there might well have
sprung music of an overwhelming gloom: but
this mixture of bloods in him saved his music
from that, and has given us, instead, a music
that is the very flower of all romance. Laugh
as it may, you know that tears are never far
off. Its sunshine is April sunshine, quickly
swallowed up in clouds—clouds that wear a
rainbow to show their lack of evil intent. A
Chopin recital will be given by Solomon on
Sunday, April 20 (National), in the afternoon.

With Sir Walford as Sponsor.

WHEN we hear that Sir Walford Davies
has given his support to anything,
we know beforehand that it will be
good. One of his latest interests is in the
revival of a Welsh musical paper, *Y Cerrdor*,
on new and more promising lines. *Y Cerrdor*,
which is written half in Welsh and half in
English, is the organ of the new Union of the
Friends of Music throughout Wales: it has
also been adopted by other similar bodies. The
first number (March) is now on sale. Un-
fortunately, we cannot read Welsh, and so have
no idea of the treasury buried in the first twenty
pages: but we can, and do, vouch for the 'right
note' that is sounded in the rest of the paper.
It is published by Hughes and Son, Wrexham:
price 6d. We wish it every success.

THE text of Mrs. Shiner's passion play, *The Son
of Man*, which is being broadcast on Thursday
and Friday, has been published by the Faith
Press, Ltd., 22, Buckingham Street, W.C.2,
at the price of one shilling. The same firm will
shortly publish Dr. Alcock's music to the play.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 85). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 84).

RADIO

Gems recorded on
"His Master's Voice"

Vocal

PARSIFAL (Wagner) Act 3—Complete recording. Album Series No. 75—Record Nos. D182-44, 6/6 each. Gottlieb Pastor, Ludwig Hofmann and Cornelia Brongest with Berlin State Opera Orchestra (conducted by Dr. Karl Muck). Also Album Series No. 7—Record Nos. D182-51, 6/6 each, and D183, 8/6. Duets from Act 2—Ljungberg and Widlopp—D1651 and D1652, 6/6 each. London Nat: Friday, 10.

TRISTAN AND ISOLDA. Selected passages from Act 3—Ljungberg, Widlopp, Fry, Hahsch, Victor, Andresson, Gussakewicz, Noe, McKenna—London Symphony Orchestra (conducted by Albert Coates) and Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1418 to D1427, 6/6 each. Album Series No. 51. Love Duet, Act 2—Lender and Melchior, with London Symphony Orchestra (conducted by Albert Coates)—D1723 and D1724, 6/6 each. Midland Reg: Monday, 7.30.

BEDOUIN LOVE SONG—Peter Dawson—C1650, 4/6. London Nat: Saturday, 3.30.

SONG OF THE VIKING GUEST—"Sadko"—Challapine—D11104, 8/6. Midland Reg: Saturday, 4.10.

O HATT ICH JUBALS' HART—"O had I Jubal's lyre"—Elizabeth Schumann—D1552, 6/6. London Nat: Thursday, 8.8.

THE PROPHET (Rimsky-Korsakov)—Challapine—D11105, 8/6. Midland Reg: Thursday, 1.0.

DEEP RIVER—Paul Robeson—B2019, 3/6. London Reg: Thursday, 8.15.

HEAR MY PRAYER—Master E. Lough and Choir of Temple Church, London—C1327, 4/6. London Reg: Sunday, 4.10.

SHIPMATES O' MINE—Mance Hemingway—B2573, 2/6. London Reg: Tuesday, 9.58.

The Very Rev. H. R. L. Sheppard

(Dean of Canterbury)

LET ME ENJOY THIS BREW IN PEACE
—THE RELEVANCE OF CHRISTIANITY
—B3340, 2/6.

Instrumental

AVE MARIA (Schubert)—Helena—D1107, 8/6. London Reg: Friday, 5.15.

TANBOURIN CHINOIS—Kreisler—D11207, 8/6. London Reg: Friday, 8.15.

SYMPHONY No. 5 IN E MINOR (From the "New World") (Dvorak)—Royal Albert Hall Orchestra (conducted by Sir Landon Ronald)—D1256 to D1259, 6/6 each. Album Series No. 43. Midland Reg: Friday, 7.50.

SYMPHONY No. 7 IN A MAJOR (Beethoven)—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1639 to D1643, 6/6 each. Album Series No. 78. Midland Reg: Friday, 8.0.

SYMPHONY No. 6 IN B MINOR, "Pathétique"—(Tchaikovsky)—Symphony Orchestra (conducted by Albert Coates)—D1190 to D1194, 6/6 each. Album Series No. 32. Midland Reg: Friday, 8.10.

HUMORESKE (Dvorak)—Elman—D11354, 8/6. Midland Reg: Wednesday, 2.5.

CAPRICCIO ITALIEN (Tchaikovsky)—Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1593, 6/6. Midland Reg: Wednesday, 2.35.

OCTET IN E FLAT MAJOR (Mendelssohn)—International String Octet—C1672 to C1675, 4/6 each. London Nat: Thursday, 8.15.

MERRY WIVES OF WINDSOR, OVERTURE—New Light Symphony Orchestra—C1290, 6/6. Midland Reg: Thursday, 8.40.

MAGIC FLUTE, OVERTURE (Mozart)—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—E464, 6/6. Midland Reg: Thursday, 7.30.

PINGAL'S CAVE, OVERTURE (Mendelssohn)—St. Louis Symphony Orchestra (conducted by Rudolph Ganz)—D1296, 6/6. Midland Reg: Thursday, 8.50.

IN A CHINESE TEMPLE GARDEN—International Concert Orchestra—C1304, 4/6. London Reg: Thursday, 2.35.

HANSEL AND GRETEL, OVERTURE—Symphony Orchestra (conducted by Albert Coates)—D1261, 6/6. London Nat: Friday, 3.30.

LES PRELUDES (Liszt)—London Symphony Orchestra (conducted by Albert Coates)—D1616 and D1617, 6/6 each. London Nat: Friday, 3.50.

DON GIOVANNI, OVERTURE—State Opera, Berlin (conducted by Dr. Leo Blech)—E463, 6/6. London Nat: Sunday, 4.15.

LOTUS LAND—Cyril Scott—B2894, 2/6. London Reg: Sunday, 3.25.

MERCHANT OF VENICE SUITE—Barbirolli's Chamber Orchestra—C1731 and C1732, 4/6 each. London Reg: Sunday, 3.55.

HUNGARIAN FANTASIA (Liszt)—F. Greif with Royal Albert Hall Orchestra—D1136 and D1137, 6/6 each. London Nat: Monday, 8.5.

MERRY WIDOW, SELECTION—Italian Marine Band—C1737, 4/6. Midland Reg: Monday, 2.50.

LEONORA OVERTURE No. 3 (Beethoven)—Vienna Philharmonic Orchestra (conducted by Franz Schalk)—D1614 and D1615, 6/6 each. London Nat: Tuesday, 8.15.

LE COQ D'OR—Introduction and Bridal Cortège (Rimsky-Korsakov)—London Symphony Orchestra (conducted by Albert Coates)—D1745, 6/6. London Reg: Saturday, 7.30.

"His Master's Voice"

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London,
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SUNDAY, April 13 MIDLAND REGIONAL 626 kc's (479.2 m.)

9.5
MUSIC BY
BRITISH
COMPOSERS

3.30-5.30 London Regional Programme]

8.45 The Week's Good Cause

An Appeal on behalf of THE MIDLAND SOCIETIES FOR THE BLIND, by Mr. CHARLES C. MACAULEY. Contributions would be gratefully received by the Secretary, 174 Edmand Street, Birmingham

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 An Orchestral Concert

(BRITISH COMPOSERS)

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

EDGAR BAINTON (Pianoforte)

ORCHESTRA

Overture, 'Diocletian'... Purcell, arr. Adlington

EDGAR BAINTON and Orchestra

Concerto Fantasia Bainton

9.40 ORCHESTRA

Theme and Six Diversions German

EDGAR BAINTON

April } Ireland

Amberley wild Brooks } Bainton

White Hyacinth Bainton

10.10 ORCHESTRA

Second Suite of Old English Dances Cowen

Sursum Corda Elgar

10.30 Epilogue

'HE SLUMBERS NOT NOR SLEEPS'

Hymn 232 (A. and M.)

Scripture Reading, Psalm 121

Hymn 91 (A. and M.)

Benediction

The alternative to the Midland Regional programme is the National programme (see page 83), which you can receive from Daventry 5XX on 1,554.4 metres.

WHEN TO PUT YOUR CLOCKS RIGHT.

For the information of listeners who are not quite clear as to the hours at which the correct time is broadcast, whether from Greenwich or from Big Ben, we append hereto a chart of the system of Time Signals.

TIME SIGNALS ON WEEKDAYS.

STATION.	10.15 a.m.	10.30 a.m.	12.0 noon	1.0 p.m.	4.45 p.m.	6.30 p.m.	9.0 p.m.	10.15 p.m.	11.30 p.m.
National 261.3 m. ..	BIG BEN	GTS	BIG BEN*	GTS		GTS	GTS		
National 1554.4 m. ..	BIG BEN	GTS	BIG BEN*	GTS	GTS	GTS	GTS		GTS
London Regional 356 m. and Midland Re- gional 479.2 m. ..			BIG BEN*			GTS		GTS	
Provinces ..						GTS	GTS		

SUNDAY SERVICE—TIME SIGNALS.

STATION.	10.30 a.m.	3.0 p.m.	3.30 p.m.	9.0 p.m.
National 261.3 m.		GTS		GTS
National 1554.4 m.	GTS	GTS		GTS
London Re- gional 356 m. and Midland Re- gional 479.2 m. ..			GTS	GTS
Provinces ..		GTS		GTS

BIG BEN.

If circumstances are favourable Big Ben will be broadcast at the beginning of any programme emanating from London. The day's programme on weekdays will also be concluded, when possible, with Big Ben.

NOTE.

* Saturdays excluded.

Cut this chart out and keep it by you for reference.

3.30
THE GERSHOM
PARKINGTON
QUINTET

3.30 THE GERSHOM PARKINGTON
QUINTET

DORA LABBETTE (*Soprano*)

QUINTET

Prelude Schütt
Lotus Land Cyril Scott
La Fileuse (The Spinning Woman) Raff
Consolation Liszt

DORA LABBETTE

Cavatine de Leila ('Les Pêcheurs de Perles')
(The Pearl Fishers) Bizet

QUINTET

Incidental Music, 'The Merchant of Venice'
..... Rosse

DORA LABBETTE

Evening Voices Delius
A little Snowdrop Stanford
To a Seagull Katharine Parker
At the Well Hagemann

QUINTET

Lyric Suite Grieg
Hear my Prayer Mendelssohn

4.30 A RECITAL
by
PAUL ROBESON
Accompanied by LAWRENCE BROWN

SUNDAY, April 13
LONDON REGIONAL
842 kc/s (356.3 m.)



PAUL ROBESON,
the celebrated coloured singer, will give
a recital in the London Regional pro-
gramme this afternoon. Listeners to the
National programme will be able to hear
him on Wednesday night.

9.5
STAINER'S
'THE
CRUCIFIXION'

5.0-5.30 'Religion in the Light of Psychology'

Dr. E. S. WATERHOUSE—XV

'Conscience and Conflict—The Inner Story of
Temptation'

8.45 The Week's Good Cause

Appeal on behalf of THE SOUTH LONDON HOSPITAL
FOR WOMEN by Miss PEGGY O'NEIL

(National Programme)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN;
Regional News

9.5 'The Crucifixion'
(STAINER)

ST. MARYLEBONE PARISH CHURCH
CHOIR

Conductor, RONALD G. TOMBLIN

Soloists, ANDERSON NICOL (*Tenor*)

ROBERT BUTLER (*Baritone*)

At the Organ, SAMUEL SMITH

Relayed from St. MARYLEBONE

PARISH CHURCH

10.30 Epilogue
'IDOLS'

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 83).

THIS WEEK'S BACH CANTATA.

Cantata No. 182, 'HIMMELSKÖNIG, SEI WILLKOMMEN' ('King of Heaven, be Thou welcome')

COMPOSED for Palm Sunday, 1715, this Cantata begins with a real sense of the happiness of Spring and Eastertide. A note of solemnity is blended with that in the opening orchestral Prelude, which Bach calls 'Sonata'; it is built up on a rhythm of solemn marching which he constantly uses with that idea in view. And that there is nothing arbitrary in such a theme is evident from the way in which it reappears in such recent music as Wagner's *Parsifal* in the Grail scene. Only a small orchestra was available for him—flute and strings—but he makes admirable use of it, dividing the strings to lend the whole a wonderful sense of richness.

In the first chorus, each voice in turn repeats the opening phrase of the same melody, and the effect is heightened by this repetition. Three arias for bass, contralto, and tenor follow one another without intervening recitatives, and the mood gradually changes towards the thought of the Passion. In the tenor aria, the accompaniment is chiefly made up of a motive which Bach continually uses to depict exalted grief. After that comes a big chorus, with a chorale melody in the soprano, round which the other voices

weave melodious parts, and the Cantata is closed by another chorus, in fugal fashion, sopranos beginning the melody.

I—Sonata.

II—Chorus:

King of Heaven, be Thou welcome,
O may we Thy Zion be!
Enter Thou!
Of our hearts take Thou possession.

III—Recitative (Bass):

Lo, I come, in the Book shalt thou find it
written: I delight to do Thy will, my God.

IV—Aria (Bass):

Great thy Love, Lord,
That Thou, mighty Son of God,
From Thy throne
And its glory hast descended,
That for all the world's salvation
An offering Thou became,
That for us was Thy blood given.

V—Aria (Contralto):

Lowly bend before the Saviour,
Heart of mine, and Christlike be
Clad in spotless robes of faith,
Go thou forth to meet Him,
Body, life, and all thy being
To thy King be consecrate.

VI—Aria (Tenor):

Jesu, paths of weal and woe
Let me with Thee follow.
All the world cries 'Crucify!'
But let me not fly Thee,
Lord, by Thy dread Cross of shame,
Crowns victorious shall be mine.

VII—Chorus:

Jesu, all Thy bitter pain
Brings to me rejoicing,
Thine the wounds, the cross, the shame,
Mine the heart's uplifting.
Dwells my soul in realms of bliss
When on this I ponder;
To the heav'nly seat of grace
Wilt Thou guide us ever.

VIII—Closing Chorus:

Then hasten to go in the Salem of gladness,
We'll dwell with the King in love and in sorrow,
He goeth before
And sheweth the way.

(The text is reprinted by courtesy of Messrs. The Oxford University Press.)

Cantatas for the next four Sundays are:—

April 29. No. 4.—Christ lag in Todesbanden (Christ lay in Death's dark prison).

April 27.—No. 67.—Haltim Gedächtnis Jesum Christ (Hold in remembrance Jesus Christ).

May 4. No. 104.—Du Hirte Israel hör (Thou Guide of Israel).

May 11. No. 12.—Weinen, Klagen (Weeping, mourning).

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Sunday's Programmes continued (April 13)

CARDIFF

968 kc/s (309.9 m.)

3.0 *National Programme*

3.55 'FOR THE CHILDREN'
(*National Programme*)

Mr. E. R. APPLETON, West Regional Director,
renews his series of dramatic presentations of
Bible Stories

The Story of Joseph
I.—Joseph the Dreamer

4.15 **A Mozart Concert**

(*National Programme*)

NATIONAL ORCHESTRA OF WALES

(Cerdoria Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by REGINALD REDMAN

Overture, 'Don Giovanni'

MELSA (Violin) and Orchestra

Concerto in E Flat (K.268)

ORCHESTRA

Serenade, No. 4, in D (K.203)

Andante Maestoso; Allegro; Andante;
Prestissimo

ARTHUR CRANMER and Orchestra

Ladies have such Variations ('Cosi Fan Tutte')
(The School for Lovers) Mozart

ORCHESTRA

Symphony in C (K.200)

5.30-6.15 *National Programme*

6.30 *Swansea Programme*

7.55 *National Programme*

8.45 **The Week's Good Cause**

An Appeal on behalf of THE WELSH COUNCIL
FOR OVER-SEA SETTLEMENT by Alderman SIR
ILTYD THOMAS, Hon. Treasurer of the Council.
Donations will be gratefully received by
Alderman Sir Iltud Thomas, Llandaff

8.50 *National Programme*

9.0 *West Regional News*

9.5 *National Programme*

10.30 *Epilogue*

10.40-11.0 **The Silent Fellowship**
(Also radiated on a wavelength of 1,554.4 metres.)

SWANSEA

1,040 kc/s (288.5 m.)

3.0-6.15 *National Programme*

6.30 **A Religious Service**

Relayed from

CARMARTHEN ROAD CONGREGATIONAL CHURCH,
SWANSEA

Opening Sanctus (Congregational Hymnary, 905)
Invocation Hymn, 'O for a thousand Tongues'
(C.H., 150)

Scripture Lesson

Anthem, 'O hear my Prayer'... (Mendelssohn)

Prayer, followed by the Lord's Prayer (Chanted)

Hymn, 'Great God of Wonders' (C.H., 72)

Address by the Rev. FRANK SURMAN

Hymn, 'Sun of my Soul' (C.H., 599)

Benediction

Vesper

7.55-8.45 *National Programme*

8.50 *National Programme*

9.0 *West Regional News (From Cardiff)*

9.5 *National Programme*

10.30 *Epilogue*

10.40-11.0 **The Silent Fellowship**
(From Cardiff)

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*

9.5 *National Programme*

10.30 *Epilogue*

MANCHESTER

797 kc/s (376.4 m.)

3.0 *National Programme*

4.15 'The Moving Finger'

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

ISOZEL BAILLIE (Soprano)

ROBERT DONAT (Readings)

6.0-6.15 *National Programme*

7.55 *National Programme*

8.45 **The Week's Good Cause**

An Appeal on behalf of THE DERWEN CRIPPLES'
TRAINING COLLEGE by Dame AGNES HUNT,
D.B.E., R.R.C.

All donations will be gratefully received by the
Hon. Treasurer, Derwen Cripples' Training
College, Baschurch, Salop

8.50 *National Programme*

9.0 *North Regional News*

9.5 *National Programme*

10.30 *Epilogue*

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7.25
Mr. GERALD BARRY
ON 'THE
BUDGET'

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

10.15
DIVERSIONS
NUMBER
SIX

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'A HUNDRED YEARS AGO'—VIII
Mr. J. W. ROBERTSON SCOTT: 'Was it Better to Live Then?'

11.0-11.30

Experimental Television Transmission by the Baird Process

(261.3 m. Vision)
(356.3 kc. Speech)

12.0 AN ORGAN RECITAL

by EDGAR T. COOK

Relayed from SOUTHWARK CATHEDRAL

GWENDOLEN EMBLEY (Soprano)

A Bach Programme

EDGAR T. COOK

Prelude and Fugue in F Minor
Trio in C Minor

GWENDOLEN EMBLEY

Air, 'I follow in Gladness' ('St. John Passion')

EDGAR T. COOK

Chorale Preludes (Passiontide)

Aus der Tiefe rufe ich

Hilf Gott, dass mir's gelinge

Wir danken dir, Herr Jesu Christ

Prelude and Fugue in E Minor (The Short)

GWENDOLEN EMBLEY

Aria, 'Liebster Jesu'

EDGAR T. COOK

Toccata and Fugue (Dorian)

1.15 A Concert
by

The National Orchestra
of Wales

(From Cardiff)

(Leader, LOUIS LEVITUS)

Conducted by REGINALD REDMAN

Overture, 'The Secret Marriage'
Cimarosa

Potito Suite *Debussy*

Tone Poem, 'Don Juan' *Strauss*

2.0-2.30 Gramophone Records

4.0 JACK PAYNE

and his

B.B.C. DANCE ORCHESTRA

4.30 Light Music

THE GROSVENOR HOUSE
ORCHESTRA

Directed by JOSEPH MEEUS

Relayed from GROSVENOR HOUSE



MAURITS FRANK

plays Bach's unaccompanied violoncello suites in the Foundations of Music series this week.

5.15 The Children's Hour

Old Dutch Dances (*Röntgen*) played by

IVY PARKIN

'Games for Children,' by Colonel PHILIP TREVOR
'Tramcars' (*Ernest Galloway*)

6.0 Talk

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.35 The Foundations of Music

BACH'S SUITES for SOLO VIOLONCELLO

Played by MAURITS FRANK

7.0-7.20 'NEW NOVELS'

By Miss V. SACKVILLE-WEST

7.25 Mr. GERALD BARRY: 'How the House received the Budget'

7.45 A Light Orchestral
Concert

IVAN ENGEL (*Pianoforte*)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

Overture, 'In Spring' *Goldmark*
Symphonic Poem, 'Le Rouet d'Omphale'
('Omphale's Spinning Wheel') *Saint-Saëns*

8.5 IVAN ENGEL and Orchestra

Hungarian Fantasy *Liszt*

8.22 ORCHESTRA

Three Gottland Dances *Tor Aulin*

8.36 IVAN ENGEL

Rondo in D *Mozart*
Sonatina *Handel*

8.45 ORCHESTRA

Suite, 'Gitaniella' (Little Gipsy) *Lacome*

9.0 'The Second News'

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

9.25 A Discussion

on

'LIVING DANGEROUSLY'

Between Mr. CLIVE BELL, COMMANDER
OLIVER LOCKER-LAMPSON,
C.M.G., D.S.O. and Miss REBECCA
WEST

10.15 DIVERSIONS—
No. VI

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

including

The Royal Mail relayed from the
Inland Section, Mount Pleasant

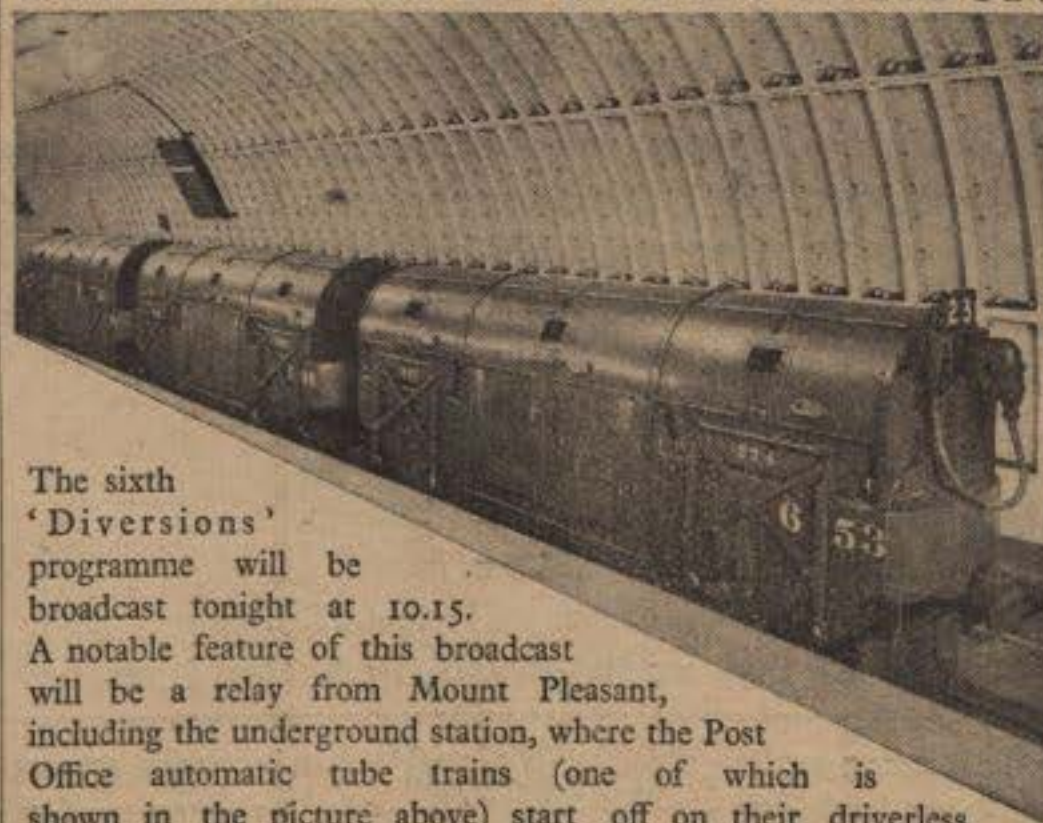
11.0 (1554.4 m. only)

DANCE MUSIC

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

11.15-12.0 TEDDY BROWN
and his BAND, from the KIT-CAT
RESTAURANT

THE ROYAL MAIL UNDER LONDON



The sixth
'Diversions'
programme will be
broadcast tonight at 10.15.
A notable feature of this broadcast
will be a relay from Mount Pleasant,
including the underground station, where the Post
Office automatic tube trains (one of which is
shown in the picture above) start off on their driverless
journeys to other post offices and the great railway termini.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 91). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programmes on 479.2 metres (see page 90).

6.40
EXTRACTS
FROM
THE OPERAS

MONDAY, April 14
MIDLAND REGIONAL
626 kc's (479.2 m.)

8.35
A MILITARY
BAND
CONCERT

- 12.0 *London Regional Programme*
2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by ERNEST PARSONS
5.15 The Children's Hour
6.0 *London Regional Programme*
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.40 'From the Operas'
THE MIDLAND WIRELESS AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
ODETTE DE FORAS (Soprano)
PARRY JONES (Tenor)
THE MIDLAND WIRELESS CHORUS
Excerpts from the following Operas
TANNHAUSER
THE FLYING DUTCHMAN } Wagner
TRISTAN AND ISOLDA }
8.0 *London Regional Programme*
8.30 Midland News



HARLEY and BARKER
will play in *No Man's Time*, the phantasy of now
and then that is to be broadcast tonight at 9.25.

- 8.35 A Military Band Concert
THE BAND OF THE 17TH/21ST LANCERS
Conducted by F. J. ALLSEBROOK
Relayed from THE NATIONAL TRADES EXHIBITION
BINGLEY HALL, BIRMINGHAM
Fanfare of Trumpets
Overture, 'Tannhäuser' Wagner, arr. Winterbottom
Descriptive Piece, 'In a Clock Store' Orth
Two Hungarian Dances Brahms
Xylophone Solo, 'Xylophobia' } Brigham
Xylophone Duet, 'Comin' or goin' }
Grand Military Tattoo Rogan
9.25 'No Man's Time'
A Phantasy by EWART SCOTT
Music arranged by PHYLLIS SCOTT
and GEORGE BARKER
Characters :
George GEORGE BARKER
Jean JEAN HARLEY
Two Spirits of 1840
PHYLLIS SCOTT and JOHN RORER
At the Pianos
PHYLLIS SCOTT and GEORGE BARKER
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 89), which you can receive from Daventry
5XX on 1,554.4 metres.

School Broadcast Pamphlets

SUMMER TERM, APRIL TO JUNE, 1930
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SCHOLARS' MUSIC MANUAL, NO. III, by Sir Walford Davies.

FRENCH MANUAL, NO. IV, by E. M. Stéphan.

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Two Courses in (RURAL SURVEY, NO. III, by Charlotte Simpson.

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PUBLICATIONS DEPARTMENT, B.B.C. SAVOY HILL, LONDON, W.C.2

MONDAY, April 14

LONDON REGIONAL

842 kc/s (356.3 m.)

9.25
A PHANTASY
BY
EWART SCOTT

- 12.0 A Ballad Concert
DORIS BLACK (Soprano)
JOHN MOTT (Bass)
- 12.30 A Recital of Gramophone Records
- 1.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
From the PICCADILLY HOTEL
- 2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
(From Midland Regional)
Conducted by ERNEST PARSONS
Overture, 'Richard III' Humphreys
Intermezzo (Pianoforte Concerto) .. Schumann
Ballet Music, 'La Source' ('The Fountain')
Delibes
Entr'acte, 'Moon Magic' Humphreys
Rhapsodie Nicoise Scotto
Selection, 'The Merry Widow' Lehar

- 8.0 'ENGLISH PERSONALITIES OF THE EIGHTEENTH CENTURY'
MR. JOHN BAILEY: 'Fox'
- 8.30 Regional News
- 8.35 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

- 9.25 'No Man's Time'
A Fantasy by EWART SCOTT
Music arranged by PHYLLIS SCOTT
and GEORGE BARKER
(From Midland Regional)
Characters:
George GEORGE BARKER
Jean JEAN HARLEY
Two Spirits of 1840
PHYLLIS SCOTT and JOHN RORKE
At the Pianos
PHYLLIS SCOTT and GEORGE BARKER



CHARLES JAMES FOX (1749-1806), orator, statesman and wit, is Mr. Bailey's subject in his talk tonight. On the left above is a portrait of Fox, and on the right one of the many caricatures inspired by his sympathy with the French Revolution. It shows Fox flogging Pitt in the middle of St. James's Street, while the Bedfordshire Ox tosses Burke on the right, and the French troops march past on the left.

- 5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
- 6.40 From the Operas
(From Midland Regional)
THE MIDLAND WIRELESS AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
ODETTE DE FORAS (Soprano)
PARRY JONES (Tenor)
THE MIDLAND WIRELESS CHORUS
Excerpts from the following Operas
TANNHAUSER
THE FLYING DUTCHMAN } Wagner
TRISTAN AND ISOLDA }

- 10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 10.30 DANCE MUSIC
JACK HYLTON'S AMBASSADOR CLUB BAND,
directed by RAY STARITA, from the AMBASSADOR CLUB
- 11.15-12.0 TEDDY BROWN and his BAND, from
the KIT-CAT RESTAURANT

This Week's Epilogue:

- 'IDOLS'
Psalm 8
Isaiah xlv, 8-23
A. and M., No. 164, 'Father of Heaven'
Psalm 115, vv. 4, 5, 8, 18



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

- Monday: LE ROUET DE OMPHALE** (Paris Conservatoire Orchestra) (No. 9719-4s. 6d.). National.
SCHUMANN'S PIANO CONCERTO-Intermezzo (Faeny Davies and Royal Philharmonic Orchestra) (No. 9618-4s. 6d.). Lon. & Mid. Reg.
TANNHAUSER - Overture (Menzelberg and Concertgebouw Orchestra) (Nos. L1770-L1771-6s. 6d. each). Mid. Reg.
IN A CLOCK STORE (H.M. Grenadier Guards Band) (No. 9029-4s. 6d.). Mid. Reg.
HUNGARIAN DANCES, Nos. 5 and 6 (Sir Hamilton Harty and Hallé Orchestra) (No. 5486-8s.). Mid. Reg.
Tuesday: LEONORE - Overture No. 3 (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. L1978-L1979-6s. 6d. each). National.
ROSAMUNDE (Magic Harp) - Overture (Sir Hamilton Harty and Hallé Orchestra) (No. L1993-6s. 6d.). Lon. Reg.
Wednesday: RAYMOND - Overture (H.M. Grenadier Guards Band) (No. 882-4s. 6d.). National.
DVORAK'S HUMORESQUE (H.M. Grenadier Guards Band) (No. 4972-3s.). Lon. & Mid. Reg.
COLERIDGE-TAYLOR'S PETITE SUITE (John Arnell and New Queen's Hall Orchestra) (Nos. 9540-9541-4s. 6d. each). Lon. & Mid. Reg.
Thursday: GIPSY SUITE (Piazzi Theatre Orchestra) (Nos. 9241-9242-4s. 6d. each). National.
FRIML'S CHANSON (Piazzi Theatre Orchestra) (No. 9157-4s. 6d.). Lon. Reg.
PEARL O' MINE (Piazzi Theatre Orchestra) (No. 5403-3s.). Lon. Reg.
IN A CHINESE TEMPLE GARDEN (Albert W. Ketelbey's Concert Orchestra) (No. 9859-4s. 6d.). Mid. Reg.
MERRY WIVES OF WINDSOR - Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. L1723-6s. 6d.). Mid. Reg.
BOCCHERINI'S MINUET (Percy Pitt and B.B.C. Orchestra) (No. 9092-4s. 6d.). Mid. Reg.
BEETHOVEN'S SYMPHONY No. 7 - Allegretto (Weingartner and Royal Philharmonic Orchestra) (Nos. L1899-L1900-6s. 6d. each). Mid. Reg.
PINGAL'S CAVE - Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9845-9844-4s. 6d. each). Mid. Reg.
Friday: LES PRELUDES (Menzelberg and Concertgebouw Orchestra) (Nos. L2362-L2363-6s. 6d. each). National.
INVITATION TO THE WALTZ (Weingartner and Basle Symphony Orchestra) (No. 9691-4s. 6d.). Lon. Reg.
BEETHOVEN'S FIFTH SYMPHONY - Andante (Weingartner and Royal Philharmonic Orchestra) (No. L1631-6s. 6d.). Lon. & Mid. Reg.
BEETHOVEN'S SYMPHONY No. 7 - First Movement (Weingartner and Royal Philharmonic Orchestra) (Nos. L1898-L1899-6s. 6d. each). Lon. & Mid. Reg.
TSCHAIKOWSKY'S PATRIOTIQUE SYMPHONY - Second Movement (Gwen Fries and Royal Philharmonic Orchestra) (No. 9869-4s. 6d.). Lon. & Mid. Reg.

- Saturday: OBERON - Overture** (Menzelberg and Concertgebouw Orchestra) (Nos. L2312-L2313-6s. 6d. each). Lon. & Mid. Reg.
DANCE OF THE TUMBLERS (B.B.C. Wireless Military Band) (No. 9744-4s. 6d.). Lon. & Mid. Reg.

Instrumental.

- Sunday: MERCHANT OF VENICE - Incidental Music** (Quentin Maclean-Organ) (Nos. 9585-9586-4s. 6d. each). Lon. Reg.
Wednesday: CHOPIN'S NOCTURNE IN E FLAT (Godowsky-Piano) (No. L2164-6s. 6d.). National.
LA CINQUANTAINE (J. H. Squire Coltrane Octet) (No. 3877-3s.). Lon. & Mid. Reg.
Thursday: ON WINGS OF SONG (J. H. Squire Celeste Octet) (No. 9275-4s. 6d.). National.
APRES UN REVE (Lionel Tertis-Viola) (No. D1562-4s. 6d.). Lon. Reg.
DANZA ESPANOLA, No. 5 (Gaspar Cassado-Cello) (No. L2046-6s. 6d.). Lon. Reg.
BEETHOVEN'S MINUET IN G (Joseph Szegelt-Violin) (No. D1527-4s. 6d.). Mid. Reg.
Friday: SCHUBERT'S AVE MARIA (Noonum Blinder-Violin) (No. DX7-4s. 6d.). Lon. Reg.

Vocal.

- Sunday: HEAR MY PRAYER** (St. George's Chapel Choir) (No. 9233-4s. 6d.). Lon. Reg.

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Wednesday: EXCELSIOR (Francis Russell and Harold Williams) (No. 924-4s. 6d.). Lon. & Mid. Reg.
Thursday: ANGELS EVER BRIGHT AND FAIR (Isobel Ballie) (No. 9697-4s. 6d.). National.
OH! HAD I JUBAL'S LYRE (Isobel Ballie) (No. 9697-4s. 6d.). National.
WHEREVER YOU WALK (Master John Griffiths) (No. 9815-4s. 6d.). Lon. Reg.
Friday: ORPHEUS WITH HIS LUTE (Dora Labette) (No. 9479-4s. 6d.). National.
PARSIFAL - Excerpts, Klingsohr's Magic Garden - Royal Philharmonic Orch. (Nos. L1746-L1747-6s. 6d. each); Prelude Act 3 (No. L2012-6s. 6d.); Good Friday Music (Nos. L2013-L2014-6s. 6d. each); Transformation Scene (No. L2007-6s. 6d.). National.

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Monday's Programmes continued (April 14)

CARDIFF

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10.15-10.30 THE DAILY SERVICE

1.15-2.0 AN ORCHESTRAL CONCERT

relayed from

The National Museum of Wales

(National Programme)

NATIONAL ORCHESTRA OF WALES

(Cerdorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by

REGINALD REDMAN

Overture, 'The Secret

Marriage' Cimarosa

Petite Suite... Debussy

Tone Poem, 'Don Juan'

Strauss

2.0-2.30

National Programme

4.0

National
Programme

4.45

Mr. E. HOWARD

HARRIS: A Reading

from his own Poems

5.0

National
Programme

5.15 THE CHILDREN'S
HOUR

Scenes from the Operas

with Illustrations on

Gramophone Records

Devised by C. KYRLE

FLETCHER

I—'THE MAGIC FLUTE'

(Mozart)

C. W. MILES—with some Welsh drollery

THE STATION TRIO

6.0

National Programme

7.45 A Military Band Concert

THE BAND OF THE 6TH (GLAM.) BATTALION THE
WELSH REGIMENT

(By kind permission of the Commanding Officer,

Lieut.-Colonel M. B. WILLIAMS and OFFICERS)

Bandmaster, J. JACKSON

March, 'Eclipse'..... Hulme

Overture, 'Le Diadème'..... Hermann

Bell Solo, 'St. Malo'..... Rimmer

(Drummer CAWTON)

WALTER GLYNNE (Tenor)

Phyllis has such charming Graces

arr. Lane Wilson

My Boy Billy..... arr. Vaughan Williams

A Farewell..... Liddle

BAND

Selection, 'Pirates of Penzance'..... Sullican

Cornet Solo, 'Old Folks at Home'..... Rimmer

(Sergeant HEVERMANN)

Excerpt, 'Lilac Time'..... Schubert, arr. Clutsam

WALTER GLYNNE

Tra Bo Dau..... Old Welsh

Y Bwthyn yng nghanol y wlad..... W. J. Rees

Y Deryn Pur..... Old Welsh

BAND

Descriptive, 'Alpine Echoes'..... Rimmer

Selection, 'Desert Song'..... Rimmer

March, 'Cyclone'..... George Allan

9.0

National Programme

9.15

West Regional News

9.25-11.0

National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

1.15-2.30 National Programme

4.0

National Programme

5.15

THE CHILDREN'S HOUR
(From Cardiff)

6.0

National Programme

7.45 Cardiff Programme

9.0 National
Programme

9.15 West Regional
News (From Cardiff)

9.25-11.0

National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30 THE
DAILY SERVICE

4.0 National
Programme

5.15 THE CHILDREN'S
HOUR

Ventures and Ad-ven-
tures. Our chief
object is 'The Ad-
venture of the Lonely
Farmhouse'
(Frank Davis)

6.0

National Programme

9.15

Local News

9.25-11.0

National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

4.0 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA

J. H. HYNES (Banjo)

5.15

THE CHILDREN'S HOUR

6.0

National Programme

7.45

The Newcastle-upon-Tyne
Bach Choir Society
'The Passion Of
Our Lord'

(According to St. John)

by

John Sebastian Bach

Eva Mitchell (Soprano)

Rosa Burn (Contralto)

Thomas Danskin (Tenor)

A. L. Lewis (Baritone)

THE NEWCASTLE-UPON-TYNE BACH CHOIR

Conducted by Professor W. G. WHITTAKER

9.0

National Programme

9.15

North Regional News

9.25-11.0

National Programme

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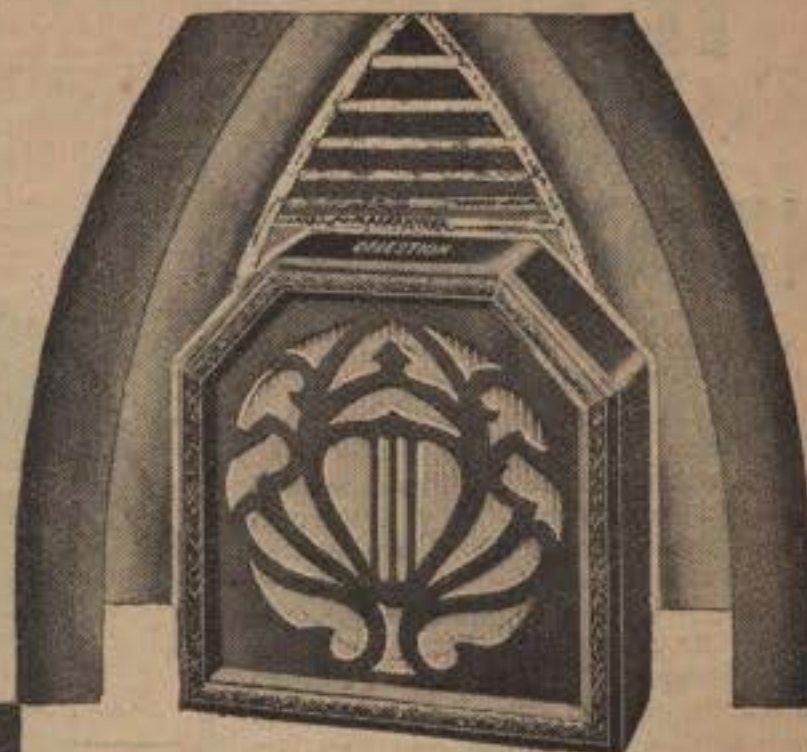
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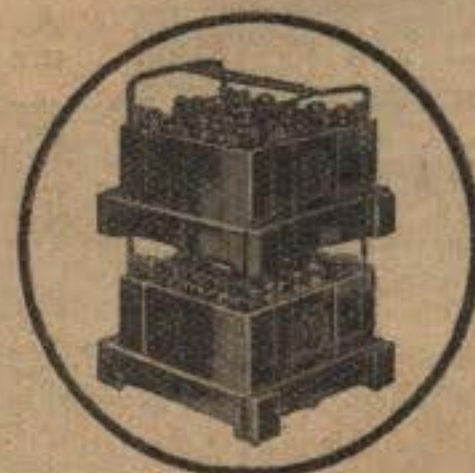
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HIS BUDGET

TUESDAY, April 15
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.15
MAHLER'S
EIGHTH
SYMPHONY

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Mr. GLYN THOMAS: 'The Art of Good Beds'

11.0-11.30 Experimental Television Transmission
by the Baird Process
(261.3 m. Vision)
(356.3 m. Speech)

12.0 A Ballad Concert
MARGUERITE CARLTON (Contralto)
EDWARD SLAUGHTER (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

2.0 Experimental Transmission for the Radio Research Board by the Fultograph Process

2.5-2.30 Gramophone Records

4.0 THE ORCHESTRA
Directed by FRED KITCHEN
With PATTMAN at THE ORGAN
Relayed from THE BRITON ASTORIA

4.15 Gramophone Records

4.30 ASTORIA ORCHESTRA and ORGAN
(Continued)

5.15 The Children's Hour
The Third and Last of the Series
on 'The Care of Animals,' by Major FAUDEL-PHILLIPS

The Story of 'The Witch Doctor,'
a personal adventure
Selections from Schumann played
by THE OLOF SEXTET

6.0 READINGS FROM THE VICTORIAN POETS
A. H. CLOUGH
Read by V. C. CLINTON BADDELEY

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

6.40 The Foundations of Music
BACH'S SUITES FOR SOLO VIOLON-CELLO
Played by MAURITS FRANK

7.0-7.20 'LOOKING BACKWARD'
—XIV

Mr. ERNEST RHYS: 'Everyman Remembers'

7.25 A Pianoforte Recital
by
ETHEL BAUER



ERNEST RHYS,

the editor, anthologist, and author, will give his reminiscences in the 'Looking Backward' series this evening at 7.0.

7.45 THE CHANCELLOR OF THE EXCHEQUER
THE RT. HON. PHILIP SNOWDEN, M.P.
'The Budget'

8.10 INTERVAL

8.15 B.B.C. SYMPHONY CONCERT—No. XXI
The last of the series, including

Mahler's Eighth Symphony

Relayed from the Queen's Hall, London
(Sole Lessees, Messrs. Chappell & Co., Ltd.)

Sopranos

ELSIE SUDDABY (Magna Peccatrix)

MAY BLYTH (Una poenitentium)

IRENE MORDEN (Mater Gloriosa)

Contraltos

MURIEL BRUNSKILL (Mulier Samaritana)

CLARA SERENA (Maria Aegyptiaca)

Tenor

WALTER WIDDOP (Doctor Marianus)

Baritone

HAROLD WILLIAMS (Pater Escaticus)

Bass

ROBERT EASTON (Pater Profundus)

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(Chorus Master, STANFORD ROBINSON)

A CHORUS OF BOYS

(Choristers from SOUTHWARK CATHEDRAL; HOLY TRINITY, SLOANE SQUARE; ST. STEPHEN'S, WALBROOK, and ALEXANDRA ORPHANAGE)

THE B.B.C. SYMPHONY ORCHESTRA

(Principal Violin, ARTHUR CATTERALL)

Conducted by

SIR HENRY WOOD

Overture, 'Leonora,' No. 3

Beethoven

Symphony, No. 8, Part I ('Veni, Creator Spiritus') Mahler

9.0 News

9.15 Mahler's Eighth Symphony
(Continued)

Part II, Schlusszene (Closing Scene) 'Faust'

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

10.25 'THE PROGRESS OF MUSIC'

By Dr. GEORGE DYSON

I, 'Variations'

Handel—Variations from Suite in E ('The Harmonious Blacksmith') (From Leeds)

10.45-12.0 DANCE MUSIC

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

12.0-12.30 Experimental Television Transmission by the Baird Process (261.3 m. Vision) (356.3 m. Speech)



MAHLER

The twenty-first, and last, B.B.C.

SYMPHONY CONCERT

of the season will be broadcast tonight, starting at 8.15

In addition to BEETHOVEN'S 'Leonora' overture, there will be a performance of a work of particular importance rarely heard in this country—

MAHLER'S EIGHTH SYMPHONY,

with eight soloists, the National Chorus, a chorus of boys drawn from four well-known choirs, and the B.B.C. Symphony Orchestra,

conducted by

SIR HENRY WOOD

(Picture on the right)

[An article on Mahler will be found on page 77; and notes on the Programme on pages 78 and 80.]



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TUESDAY, April 15 MIDLAND REGIONAL

626 kc's (479.2 m.)

9.5
THE WEST
ENDIANS
BAND

12.0 London Regional Programme

1.0 Regional Programme

2.0-3.0 London Regional Programme

5.15 The Children's Hour

'THE TING TANG BELL'
A Fairy Play by GLADYS JOINER
JAMES DONOVAN and his Saxophone
Songs by HAROLD CASEY (Baritone)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 London Regional Programme

7.45 London Regional Programme

8.15 ORGAN RECITAL

By GILBERT MILLS
Relayed from THE CHURCH OF THE MESSIAH,
BIRMINGHAM
Introduction and Toccata
William Walond, arr. Harry Wall
Andante Elfric Ensor
Scherzo Symphonique Debat, arr. Porson

8.30 London Regional Programme

9.0 Midland News

9.5 DANCE MUSIC

THE WEST ENDIANS BAND
Relayed from the WEST END DANCE HALL,
BIRMINGHAM
MARJORIE EDWARDS (Entertainer at the Piano)

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

The alternative to the Midland Regional programme is the National programme (see page 95), which you can receive from Daventry 5XX on 1,554.4 metres.

SAMUEL PEPYS, Listener, By R. M. FREEMAN

March 20.—This day, while we ate lunch, did listen, with great pleasure, to the lunch-hour service from Martin's in Birmingham, which Canon Anthony Deane conducts, and I never miss a chance to hear him, being in all respects a good man to hear, whether in church or after dinner at our Pepys Club. Is, moreover, lineal descendant of that Capⁿ (afterwards Sir) Anthony Deane who was our g^d Samuells' right hand in the Navy Office, with a very particular genius for building ships, notably the *Rupert*, and by his own papers, now in the Canon's possession, was the first that ever used iron in the building of ships.

At the Clubb all speaking sorrowfully of my lord Balfour, who is dead yesterday at his brother Gerald's house, Fisher's Hill by Woking; a very sad loss to the nation. To me, also, in a manner personal, having once golphed with him at Mitcham now these 30 y^r ago, he seeking a match and soe was I, and about to hire the ladd out of the shopp, but Mr. Balfour preventing this with a timely invitacion, I had at once the honour of playing with him and the sparing myself 3^d 6^d, to my great content, for all his having me down 3 & 2!

March 21.—First day of Spring, and a most fair day, my wife w^d have me carry her into the country lambing, having a great fondness to lambs, which she do ecstasize over for angels, pelts and other foolish raptures, albeit what she can see in these over-legged little gawks, Lord knows. So agreed to set out in the carr at 1^h after 11. But this scarce done when foams me Squillinger to golph with him to Selsdon; which vext me, his not having foamed 5 min. sooner, before I was committed to my wife for this silly lambing, and at first 1^h minded to cry off her, under cover of a prior but overlookt promise to Squillinger. But neither for truth's sake nor my wife's, how sadly this sh^d upset her, could I bring myself in conscience to utter the fibb.

Presently we away, by still unspoilt little Ewell to Epsum and on towards Ashtedd; but a little this side of it did turn down the lane running along the North side of Ashtedd Park, that is now alas!

delivered over to the builders, and mighty sadd it makes me in thinking of how fair a place it was, when mine old friend Mr. Pantia Ralli had it and I did sometimes visit him here, being young and full of gaiety and had not then met my wife.

By and by come to the turn that follows the old Roman road Southwards along a broad green way, till it ends in a field track. Here, having ate pick-nick lunch, did leave carr and into the meadows, where hearing the silly ba-a-ings of sheep and lambs we made for them, and my wife after them, but they flee before her. Anon coming the shepherd with his dog, he w^d chuse know, pretty sourly, what we do chasing his sheep. However a few enlightening words from me, with 2^d 6^d thereto, did soon sweeten him. So bids his dogg round up this and that lamb to my wife, which the knowing creature do most cleverly beyond everything, and my wife to fondle them with all manner of endearments, what beauties of lambs they be. Whereto the shepherd allows them for pretty forward lambs and allready ripe almost for Easter. Which makes my wife cry 'Don't!' And he grins and asks her, does she never herself eat lamb? But womanlike she feigned a timely deafness.

Soe parting from him, we roamed the old Roman track towards Mickleham, with great pleasure in seeing how all the trees and hedges budd, catkins everywhere thick on the hazels, lords-and-ladies upp in the sheltered places, black-thorns white with blossom, and here and there on the waste spots great yellow patches of colt's foot. Wherewith did so joy ourselves that 'twas 1^h after 5 by the time we come back to our carr. Here, hard by it, a little family party—father, mother and 4 children—taking pick-nick tee, and have their portable sett with them, Mr. Milne's Pooh Songs to Mr. Fraser-Simson's musick, which here among the fair peaceful fields did have the sweetest possible sound in mine eares, soe as was fain to abide the ending of it, to my very good content.

Presently away by Headley, Walton and Sutton, and soe home, having had as joyous a day's countrifing as ever, I believe, I had in my life.

6.40
'COCKTAILS'
WITH
OLD FRIENDS

TUESDAY, April 15
LONDON REGIONAL
842 kc's (356.3 m.)

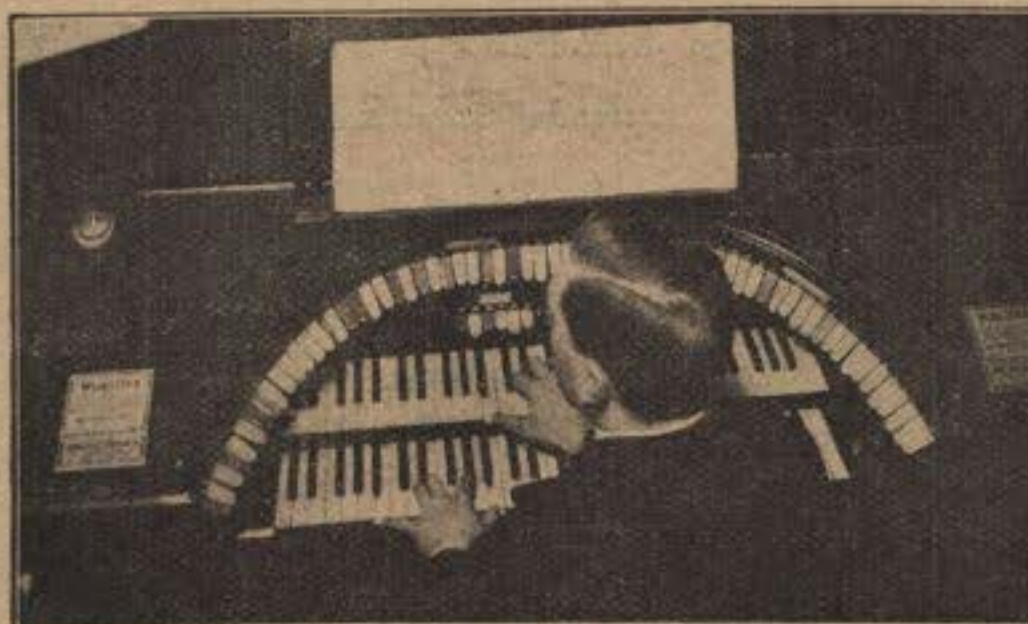
9.5
A LIGHT
ORCHESTRAL
CONCERT

12.0 A Concert
ROSALIE GARNETT (*Soprano*)
DAISY SCOTT (*Flute*)
LILLY PHILLIPS (*Violoncello*)

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

2.0-3.0 MAX JAFFA
and the PICCADILLY GRILL ROOM
ORCHESTRA
From THE PICCADILLY HOTEL

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



REGINALD FOORT AT THE ORGAN.
Another recital by this well-known cinema organist will be relayed from
Bournemouth today.

9.5 A Light Orchestral
Concert

HARRY BRINDLE (*Baritone*)

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

Overture, 'Rosemunde'... *Schubert*
Ballet, 'Madame Chrysanthème'... *Messager*
Two Spanish Pieces.... *Napieruk*

HARRY BRINDLE and Orchestra
The Mariner and his Barque... *Wallace*
I'm a Roamer..... *Mendelssohn*

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

6.40 'COCKTAILS'
Hostess, NORAH BLANEY
The following friends have been invited to
turn up:—
Mr. FLOTSAM and Mr. JETSAM
VERA LENNOX and HAROLD FRENCH
BILLY MAYERL
IRENE RUSSELL

8.15 ORGAN RECITAL
By GILBERT MILLS
Relayed from THE CHURCH OF THE MESSIAH,
BIRMINGHAM
(From Midland Regional)

Introduction and Toccata
William Walond, arr. Harry Wall
Andante *Elfric Ensor*
Scherzo Symphonique *Debat, arr. Porson*

8.30 Talk

9.0 Regional News

ORCHESTRA
Three English Dances *Quilter*
Overture, 'Di Ballo' ('The Ball') *Sullivan*

HARRY BRINDLE
Shipmates o' Mine *Sanderson*
A Banjo Song *Homer*
Jeunesse (Youth) *Barry*

ORCHESTRA
Midsummer Night's Serenade *Albeniz*
Parade Hongroise (Hungarian Parade) *Lacome*

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

7.45 National Programme



VAUDEVILLE TONIGHT,
from 6.40 to 7.45, including
Vera Lennox (left),
Billy Mayerl (centre), and
Norah Blaney (right).



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 95).

Tuesday's Programmes continued (April 15)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

4.0 *National Programme*5.15 *Swansea Programme*

5.30 THE CHILDREN'S HOUR

'WILLUM WURKMAN—HIS WIT AND WISDOM'

6.0 'SOME EXTRACTS FROM A WELSH SCHOOLBOY'S DIARY'—III

Mr. LYNDON HARRIES: 'A Visit to England'

6.15 *National Programme*7.0 **Egwyl Gymraeg**

A WELSH INTERLUDE

'Pennod yn Hones y Nofel Gymraeg'

'The History of the Welsh Novel'

Gan. Y. PORCH J. DYFNALLT OWEN

7.25 *National Programme*10.15 *West Regional News*10.25-12.0 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

4.0 *National Programme*

5.15 THE CHILDREN'S HOUR

5.30 *Cardiff Programme*6.15 *National Programme*7.0 *Cardiff Programme*7.25 *National Programme*10.15 *West Regional News*
(From Cardiff)10.25-12.0 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.0 *National Programme*4.0 *National Programme*5.15 THE CHILDREN'S HOUR
PRELUDES AND FUGUES

Collected by 'FORCE' and published by 'HABIT'

6.0 *National Programme*

7.0 'OUR VERY ANCIENT BOROUGH'

Lieut.-Col. W. P. DAVEY, C.B.E., Royal Marines:
'The Seaman and the Maid'7.25 *National Programme*10.15 *Local News*10.25-12.0 *National Programme*

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

12.0 *Gramophone Records*

1.15-2.0 The Manchester Tuesday Midday Society's Concert

Relayed from THE FREE TRADE HALL

MABEL WHITELEY (*Contralto*)AUDREY IFOR-DAVIES (*Pianoforte*)CONSTANCE ELLINGFORD (*Violin*)

4.0 An Afternoon Programme

THE NORTHERN WIRELESS ORCHESTRA

GEORGE BALDWIN (*Entertainer*)

ORCHESTRA

Selection, 'Haydniana' Kling

GEORGE BALDWIN

ORCHESTRA

Waltz, 'Fairy Dream' Winter
Meditation Glazounov
Dance of the Tumblers Rimsky Korsakov

GEORGE BALDWIN

ORCHESTRA

Four Cornish Dances Collins
May Day; Fishers' Dance; Rustic Dance;
Floral Dance

Overture, 'Berlin as it laughs and cries' Conradi

5.15 THE CHILDREN'S HOUR

Poems will be read by ROBERT DONAT
Songs by SYBIL GORDON6.0 'With the Monastic Orders in the North'—II
The Rev. CHARLES W. BUDDEN: 'The Monastic
Buildings' (From Liverpool)6.15 *National Programme*7.0 Mr. MARTIN WILSON: 'A Carpathian
Journey' (From Leeds)7.25 *National Programme*10.15 *North Regional News*10.25 *National Programme*

10.45-12.0 DANCE MUSIC

BERTINI'S DANCE BAND, relayed from THE EMPRESS
BALLROOM, THE WINTER GARDENS, BLACKPOOL

A Moving PICTURE

The charm of children is their naturalness. They hop, skip, laugh, jump as the mood takes them. A real picture of a child must be a *moving picture*. You can make delightful movies of children at play, yourself and your friends on holiday or your pet dogs scrapping on the lawn, more easily than taking snaps, at the absurdly low price of

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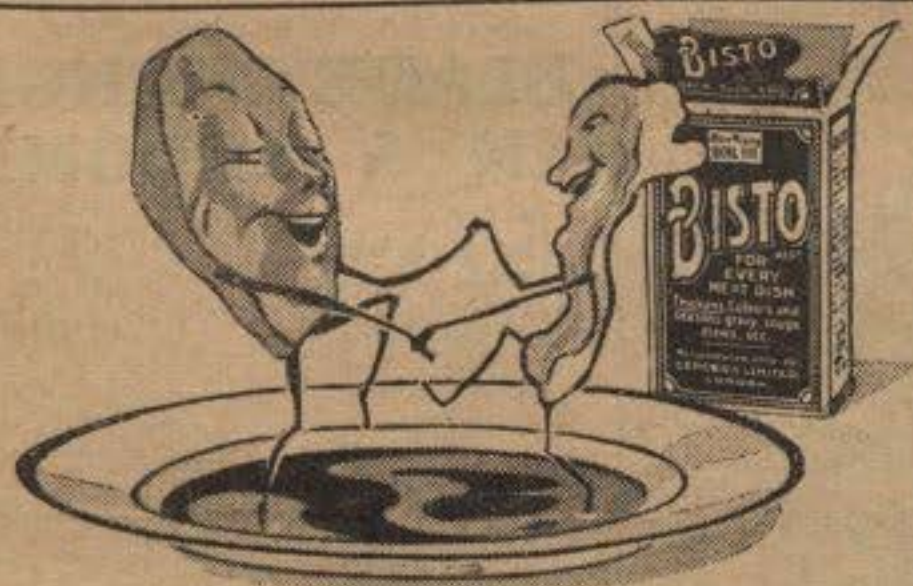
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Bisto and you and I. Bisto gravy
gives us a 'rich effect', and makes
us wonderfully popular."

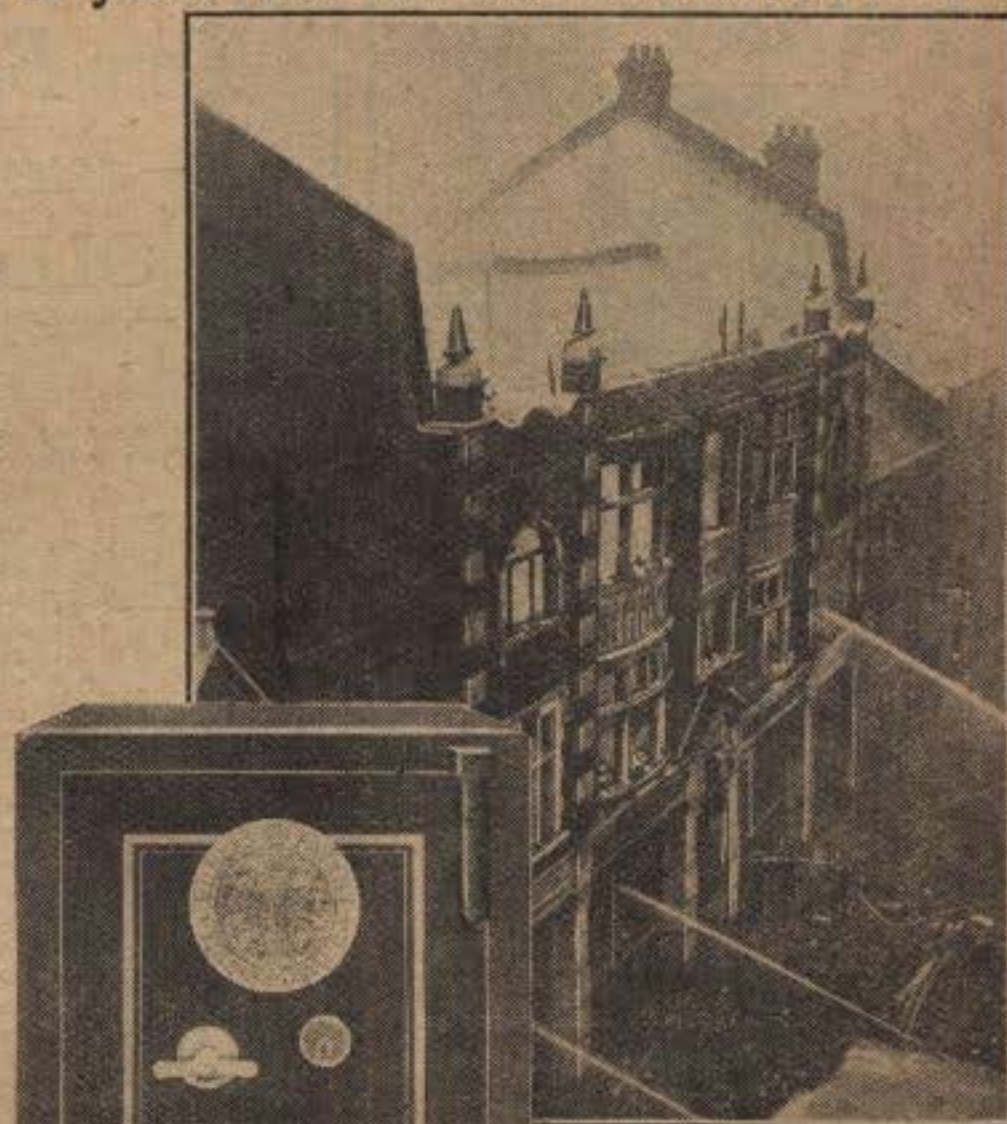
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40 years' old Milners' Safe **INTACT!**



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Vyse, Sons & Co., Ltd.,
Luton.

12th March, 1930.

"You will be interested to hear that in the recent fire which totally destroyed our Factory at Luton, one of your safes successfully withstood the flames and intense heat, in which it was subjected, the contents being safely preserved. We fully appreciate the preservation of our records in this way, and wish to express our appreciation."

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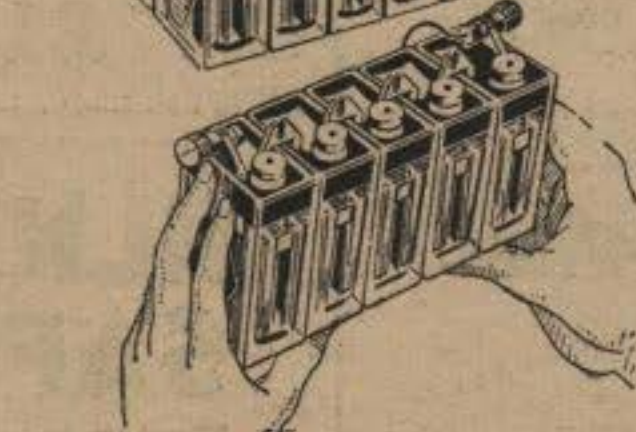
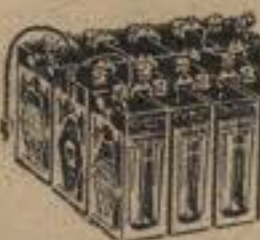
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STROPS ITSELF IN 10 SECONDS

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7.45
TONIGHT'S
VAUDEVILLE
PROGRAMME

10.15 a.m. THE
DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST

10.45 Mr. OLIVER STRACHEY: 'A
Woman's Commentary'

11.0-11.30 Experimental Television
Transmission by the Baird Process
(261.3 m. Vision)
(356.3 m. Speech)

12.0 Gramophone Records

1.0 Light Music
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
From THE RESTAURANT FRASCATI

2.0-2.30 A Ballad Concert
ELSA FROOD (Contralto)
TREVOR OWEN (Tenor)

ELSA FROOD
The Virgin's Slumber Song... Reger

TREVOR OWEN

Where e'er you walk.....Handel
My Lovely Celia

Monro, arr. Lane Wilson

Fidelity E. Wright

Ninetta Brewer

ELSA FROOD

Since you loved meSanderson

I Love the MoonRubens

TREVOR OWEN

The Knitting Girl

Haydn, arr. Moffatt

The sweet little girl that I love

Hook, arr. Lane Wilson

To Mary....Maude Valerie White

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

4.45 REGINALD NEW
At THE ORGAN OF THE BEAUFORT
CINEMA

Relayed from BIRMINGHAM

Overture, 'Raymond'

Ambroise Thomas

Nocturne in E Flat.....Chopin

The Bee's Wedding....Mendelssohn

Selection, 'The New Moon' Romberg

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



A SWEDISH NATIONAL
PROGRAMME

devised by Lance Sieveking

will be broadcast tonight at 10.0

A balloon travels with the wind. It makes no noise at all, but floats silently along.

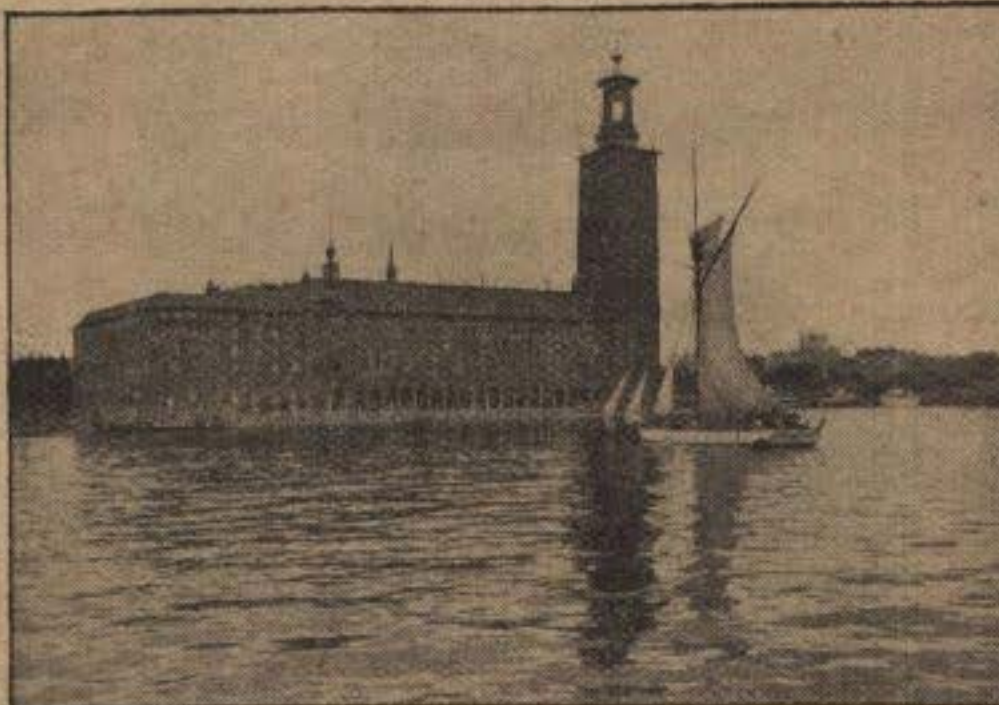
Sitting in the basket, thousands of feet over Sweden, we can hear a multitude of small sounds—Swedish sounds; and the country with its myriad lakes and islands lies spread out like a map beneath us. We will go a balloon journey. . . .

The children of Sweden bow deeply over the hands of their elders with eighteenth-century courtesy: and the Lapps in Lapland seem changeless and outside time.

But in the same breath one must say, touching architecture, electric power, glass, sculpture, and hygiene, Sweden is in the forefront of the moderns.

The picture reproduced above was taken in the courtyard of the house of the Swedish sculptor, Carl Miller.

Below is a view of the City Hall, Stockholm, one of the most notable modern civic buildings in Europe.



E.N.A.

9.40
A RECITAL
BY
PAUL ROBESON

5.15 The Children's Hour
OUR LUCKY DIP
—a novelty Programme

6.0 Topical Talk

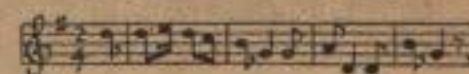
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music
BACH'S SUITES FOR SOLO VIOLON-CELLO
Played by MAURITS FRANK

7.0-7.20 Talk arranged under the auspices of the Ministry of Agriculture

7.25 Talk

7.45 Vaudeville
NANCY LOVAT (Soprano)
EDGAR FAIRCHILD and ROBERT LINDHOLM
(The Famous Twin Pianists)
Leonard Henry's Little Show
Try this over on your piano



ALMA VANE
CYRIL LIDINGTON
FLORENCE BAYFIELD
HAROLD KIMBERLEY

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

9.25 Captain OWEN TWEEDY: 'The Samaritan Passover; A Traveller's Impression'

9.40 PAUL ROBESON
Accompanied by LAWRENCE BROWN

10.0 Swedish
National Programme

Devised by
LANCE SIEVEKING
(See centre of page.)

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

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

WEDNESDAY, April 16
MIDLAND REGIONAL
626 kc's (479.2 m.)

7.0
THE BAND
OF THE
17th-21st LANCERS



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 WIRELESS ORCHESTRA

Conducted by FRANK CANTILL

Fantasy, 'A Midsummer Night's Dream'
Mendelssohn, arr. Finck

BARBARA FREWING (Contralto)

I love thee Grieg
The Fuchsia Tree Quilter
O that it were so; Go not,
happy Day Frank Bridge

SAMERTINI (Violoncello)

Fantasy, 'O cara Memoria'
Sereais

2.5 ORCHESTRA

Humoreske Dvorak

La Cinquantaine ... Ganne

BARBARA FREWING

It was a Lover and his Lass
Quilter

A green Cornfield .. Head

A Snowdrop Craxton

SAMERTINI

Prayer to Venus .. Lambert

Serenade W. H. Squire

2.35-3.0 ORCHESTRA

Italian Caprice

Tchaikovsky

5.15 THE CHILDREN'S HOUR

'His Highness the Weather
Cock,' a Story by BARBARA
SLEIGHSongs and Duets by HER-
BERT THORPE (Tenor) and
FOSTER RICHARDSON
(Baritone)

SAMERTINI (Violoncello)

'Puppy Pedro,' a Doggy
Story by A. CATELL

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40

LIGHT MUSIC

THE HAYDN ORCHESTRA

Relayed from THE NATIONAL TRADES EXHIBI-
TION, BINGLEY HALL, BIRMINGHAM

7.0 A Military Band Concert

Relayed from THE NATIONAL TRADES EXHIBI-
TION, BINGLEY HALL, BIRMINGHAM

THE BAND OF THE 17th-21st LANCERS

Conducted by F. J. ALLSEBROOK

Fanfare of Trumpets

The Regimental March, 'The White Lancers'
Richardson

Overture, 'Russian and Ludmilla' Glinka

Xylophone Solo, 'Bagatelle' Stanley

Xylophone Duet, 'The Two Imps' Alford

Selection of English Airs, 'The Rose' Myddleton

Post Horn Galop Koenig

Hunting Galop, 'Tally Ho!' Barsotti

8.0 London Regional Programme

8.30

Midland News

8.35

'The Fourth Proposal'

A Cotswold Farce by F. MORTON HOWARD

Elijah Vick

Walter Bingle

Tabitha

Susan

Bertha

Vick's Daughters

The Scene is a Cottage Garden



F. MORTON HOWARD,
the author of *The Fourth Proposal*, the
Cotswold farce that is to be broadcast
tonight at 8.35.

9.0 A Popular
Orchestral
Concert

THE MIDLAND
WIRELESS
ORCHESTRA

Conducted by JOSEPH
LEWIS

HERBERT THORPE
(Tenor)

FOSTER RICHARDSON
(Bass)

ORCHESTRA

Overture, 'Raymond'

Ambroise Thomas

Petite Suite de Concert

Coleridge-Taylor

9.25 HERBERT THORPE

Good-Night, Beloved

Balfé

Thy beaming Eyes

MacDowell

My pretty Jane Bishop

ORCHESTRA

Souvenir, 'Autumn'

James Lyon

FOSTER RICHARDSON

The Arrow and the Song Balfé

The Wolf Shields

ORCHESTRA

Miniature Suite Eric Coates

10.0 HERBERT THORPE and FOSTER RICHARDSON

The Battle Eve Bonheur

Excelsior Balfé

ORCHESTRA

March, 'The Spirit of Pageantry' Fletcher

10.15

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN10.30 Experimental Transmission for the Radio
Research Board by the Fultograph Process.

10.35-11.0 London Regional Programme

The alternative to the Midland Regional programme is the National programme
(see page 101), which you can receive from Daventry 5XX on 1,554.4 metres.

8.35
A RECITAL BY
LASZLO
GERGELY

WEDNESDAY, April 16
LONDON REGIONAL
842 kc/s (356.3 m.)

9.0
THE MIDLAND
WIRELESS
ORCHESTRA

12.0 ORGAN RECITAL
By LEONARD H. WARNER
Relayed from ST. BOTOLPH'S, BISHOPSGATE
AMY SAMUEL (*Soprano*)
LEONARD H. WARNER
Sonata No. 13 in E Flat, Op. 161 .. *Rheinberger*
(a) Phantasie; (b) Canzone
AMY SAMUEL
Songs
LEONARD H. WARNER
Four Choral Preludes:
(1) My Heart cries out in anguish .. *Brahms*
(2) On the tune 'St. Mary' .. *Charles Wood*
(3) On the tune, 'St. Cross' .. *Parry*
(4) O Man bewail thy heavy Sin .. *Bach*
AMY SAMUEL
Songs
LEONARD H. WARNER
Toccata in F .. *Bach*

1.0 Gramophone Records

1.30 A Light Orchestral Programme
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Fantasy, 'A Midsummer Night's Dream'
Mendelssohn, arr. Finck
BARBARA FREWING (*Contralto*)
I love thee .. *Grieg*
The Fuchsia Tree .. *Quilter*
O that it were so .. *Frank Bridge*
Go not, happy Day ..
SANEHTINI (*Violoncello*)
Fantasy, 'O cara Memoria' .. *Servais*

2.5 ORCHESTRA
Humoreske .. *Deorak*
La Cinquantaine .. *Ganne*

BARBARA FREWING
It was a Lover and his Lass .. *Quilter*
A green Cornfield .. *Head*
A Snowdrop .. *Craxton*

SANEHTINI
Prayer to Venus .. *Lambert*
Serenade .. *W. H. Squire*

2.35-3.0 ORCHESTRA
Italian Caprice .. *Tchaikovsky*

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

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

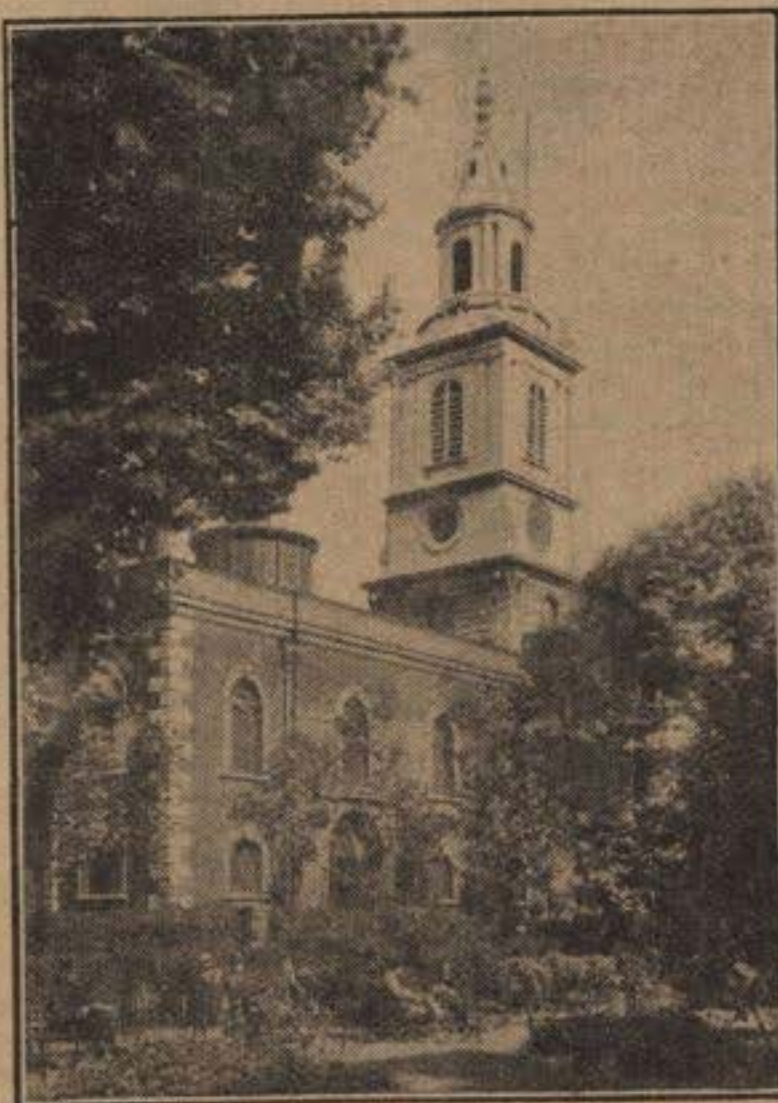
6.40 LIGHT MUSIC
(From Midland Regional)
THE HAYDN ORCHESTRA
Relayed from THE NATIONAL TRADES EXHIBITION, BINGLEY HALL, BIRMINGHAM



LASZLO GERGELY
gives a pianoforte recital tonight at 8.35.

7.0 A Military Band Concert

Relayed from THE NATIONAL TRADES EXHIBITION, BINGLEY HALL, BIRMINGHAM
(From Midland Regional)



ST. BOTOLPH'S, BISHOPSGATE,
the City church from which an organ recital by Mr.
Leonard Warner will be relayed at mid-day.

THE BAND OF THE 17TH-21ST LANCERS
Conducted by F. J. ALLSEBROOK
Fanfare of Trumpets
The Regimental March, 'The White Lancers'
Richardson
Overture, 'Russian and Ludmilla' .. *Glinka*
Xylophone Solo, 'Bagatelle' .. *Stanley*
Xylophone Duet, 'The Two Imps' .. *Alford*
Selection of English Airs, 'The Rose' .. *Myddleton*
Post Horn Galop .. *Koenig*
Hunting Galop, 'Tally Ho!' .. *Barsotti*

8.0 Talk

8.30 Regional News

8.35 LASZLO GERGELY
A PIANOFORTE RECITAL
Sonata in F .. *Paradisi*
Presto; Giga
Ballade in G Minor .. *Chopin*
Spanish Dance .. *de Falla*
Intermezzo, Op. 118, No. 2 .. *Brahms*
Study in C .. *Rubinstein*

9.0 A Popular Orchestral
Concert

(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
HERBERT THORPE (*Tenor*)
FOSTER RICHARDSON (*Bass*)

ORCHESTRA
Overture, 'Raymond' .. *Ambrose Thomas*
Petite Suite de 'Concert' .. *Coleridge-Taylor*

9.25 HERBERT THORPE
Good-Night, Beloved .. *Balfe*
Thy beaming Eyes .. *MacDowell*
My pretty Jane .. *Bishop*

ORCHESTRA
Souvenir, 'Autumn' .. *James Lyon*

FOSTER RICHARDSON
The Arrow and the Song .. *Balfe*
The Wolf .. *Shield*

ORCHESTRA
Miniature Suite .. *Eric Coates*

10.0 HERBERT THORPE and FOSTER RICHARDSON

The Battle Eve .. *Bonheur*
Excelsior .. *Balfe*

ORCHESTRA
March, 'The Spirit of Pageantry' .. *Fletcher*

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 101).

FASHION'S LATEST MODEL.

This Ambron — Belted — Corselette

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DEPOSIT

THE
MODE
NOW.



Ladies, here is your opportunity to secure the very latest Fashionable figure-moulding garment — the Ambron Belted Corselette. It is a triumph of design, a perfect luxury to wear, and a model to enhance the natural grace of outline and figure-poise. It combines Style with delightful Comfort.

EXAMINE IT AT HOME.
PAY BY INSTALMENTS.

So confident are we that it will please you that we will send this Ambron Belted Corselette for you to try on in your own home, upon receipt of just 1/- Deposit. The full Bargain Price is only 8/11, balance of which you pay by instalments, if preferred. Send Deposit and Coupon NOW, while you think of it.

Please read this description.

The Ambron Belted Corselette is an improved type of garment, giving the combined support of Corset and Brassiere in one. Made in strong striped Pink or White Coutille. Fitted with underbust (7-inch bust), Surgical elastic insets on hips. Adjustable shoulder straps. Six suspenders. Spiral Steels run practically the full length of the back of the Corselette, giving an unbroken line of support. Equally suitable for slim, medium, or full figures.

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Please send me on approval, with option of instalments terms, a new Ambron Belted Corselette at present bargain price of 8/11. My measurements are:—

BUST..... **HIPS**.....
State whether pink or white preferred.
I enclose 1/- deposit, with 4d. postage, and will remit balance of 7/11, either in one sum or by monthly instalments of 2/- or more.
State Bust and Hip measurements and enclose Coupon with name and full address and postal order crossed thus: / / / .
Sizes range from 30-in. to 46-in. Bust.
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Frame is best British steel, rust-proofed, heavily black enamelled and lined in gold colour. Every component is the best in its class: Dunlop Roadster Tyres and Rims, Brampton hubs, Brook's saddle, ball bearing Free Wheel. Pump, Tool Bag and Tools included.
Models: Light Roadster, Full Roadster or Lady's.
Packing and Carriage Free.
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Wednesday's Programmes continued (April 16)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

1.15-2.0 A Symphony Concert

relayed from

The National Museum of Wales

National Orchestra of Wales

(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by REGINALD REDMAN

Overture, 'Coriolanus' Beethoven
Symphony in F Minor (The 'Irish') Stanford

4.0 An
Orchestral Concert

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

(Leader,

LOUIS LEVITUS)

Conducted by

REGINALD
REDMAN

Dance of the merry
Milkmaids Carse
Dance of Nymphs and
Satyrs

Georg Schumann

JOHN COLLINSON
(Tenor) and Orchestra

Tell fair Irene ('Atalanta') Handel, arr. Best

ORCHESTRA

Suite, 'Casse Noisette'
(The 'Nutteracker')
Tchaikovsky

JOHN COLLINSON and
Orchestra

Hallelujah Hummel

ORCHESTRA

Serenade for Strings Elgar
Slav March Tchaikovsky

5.15 THE CHILDREN'S HOUR

NATIONAL ORCHESTRA OF WALES

'THE LEGEND'

I—'The Enchanted Lake' Liadov
with

JOHN COLLINSON (Tenor)

6.0 National Programme

9.15 West Regional News

9.25-11.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

1.15-2.0 Cardiff Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR
(From Cardiff)

6.0 National Programme

9.15 West Regional News
(From Cardiff)

9.25-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30
THE DAILY
SERVICE

4.0 National
Programme

5.15 THE
CHILDREN'S HOUR

Today we welcome to
the studio 'THE MAN
WITH THE WHITE
WAISTCOAT' (W. E.
Swinton), and 'THE
PLYMOUTH LADIES'
TRIO

6.0 National
Programme

9.15 Mid-week Sports
Bulletin; Local News

9.25-11.0
National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

4.0 DANCE MUSIC

THE MANCHESTER PICCADILLY DANCE BAND
Relayed from THE PICCADILLY PICTURE
THEATRE, MANCHESTER

WILT and WALT (Entertainers) from the Studio

5.15 THE CHILDREN'S HOUR

'THEY MARRIED AND LIVED HAPPILY EVER
AFTER'

Songs by BEATRICE COLEMAN and HARRY HOPE-
WELL, including 'Dabbling in the Dew' (Folk),
'The Bulls won't bellow' (Hocking), 'The Derby
Ram' (Folk)

6.0 National Programme

9.15 North Regional News

9.25-11.0 National Programme



For stitching into delicate fabrics—Silks, Art. Silks, etc
USE DEWHURST'S SYLKO

No. 50

Both numbers are supplied on 100 yds. reels in Black, White and a range of **280 SHADES**

SOLD BY DRAPERS AND NEEDLEWORK SHOPS.

Manufactured by John Dewhurst & Sons Ltd., Skipton.

For all "general" purposes
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DEWHURST'S "SYLKO"
(SILK SUBSTITUTE) MACHINE TWIST

NO WICKS

and these points of **SUPERIORITY**



NO SMELL—Perfect combustion of fuel.
NO SMOKE—The burner will not smoke—or soot the cooking utensils.
NO TROUBLE—Burners and heat simply controlled by a handle. No complicated mechanism.
ECONOMICAL—Burner turns all fuel into intense heat—so uses very little oil—fuel is cheap.
SIMPLE TO USE—No troublesome wicks to trim. Easy to light. Nothing to go wrong.
WELL FINISHED—Full range of models (1 to 4 burners) with ovens, warming racks, etc. Beautifully finished—built to last for years.

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"... Must write and let you know how pleased I am with the 'Florence' I got about a year and a half ago.

"... never given a moment's trouble... had experience with other makes... appreciate a stove which cannot smoke and has no wicks to trim. One of the best points is LOW OIL CONSUMPTION.

"The fact that the flame is near the kettle is a great point. Infinitely quicker than other oil stoves. Very handy and labour-saving." (Letter in possession of Florence Stove Co.)



FOCUSED HEAT

The "Florence" burner with outer jacket cut away showing the flame concentrated on the cooking utensil. There is no waste heat. This gives quick, efficient cooking.

FLORENCE
OIL COOKING STOVES

Write for fully descriptive FREE booklet.

FLORENCE STOVE CO., LTD.,
(Dept. R.T. 2.), 235a, Blackfriars Road, London, S.E.

To Men and Women of all ages—especially those over Forty:

Modern Medical Science says:

Revitalize!!

Rejuvenate!!

Blood! Arteries! Heart! Nerves! Brain!

In these strenuous, nerve-racking, heart-straining times a course of 'PHYLLOSAN' Brand of Chlorophyll Tablets should be taken by every man and woman—not only by those over forty, but by ALL people of ALL ages who are "Run-down," Nervy, Over-worked, Anæmic, lacking in VITAL FORCE and ENERGY, suffering from Hardened Arteries, High Blood Pressure, or Heart Weakness.

'PHYLLOSAN' Brand Tablets are a natural Revitalizer and Rejuvenator. They enrich the blood with natural Revitalizing and Rejuvenating elements which are carried to every cell in the body. At ALL ages, 'PHYLLOSAN' Tablets build up the body's VITAL FORCES, fortify the Heart, give New Vigour to Nerves and Brain, and increase the ENERGY EFFICIENCY of the whole Organism.

Of particular importance to those OVER FORTY is that a course of 'PHYLLOSAN' Tablets Rejuvenates the Arteries, corrects High Blood Pressure, Fortifies the Heart, increases Vital Force and strengthens the Body's Resistance against the processes of Physical Decline which are the cause of "Old Age."

'PHYLLOSAN' Tablets are not a "patent medicine." They are the result of years of brilliant research work by E. BUERGI, M.D., Professor of Medicine at the University of Berne, who has given to mankind a new and natural source of vital energy and re-creative power which is making life "worth living, worth enjoying, worth prolonging" for men and women all over the world.

Start taking 'PHYLLOSAN' Tablets to-day and in a fortnight you will begin to find there is a new zest in work, a new joy in living. You cannot know how good it is to be alive until you have taken a course of 'PHYLLOSAN' Tablets.

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PREMATURE OLD AGE, HARDENED ARTERIES, HIGH BLOOD PRESSURE, HEART WEAKNESS, LOWERED VITALITY, ANÆMIA, DEBILITY, NEURASTHENIA, etc.

Of all Chemists 3/- & 5/- (double quantity)

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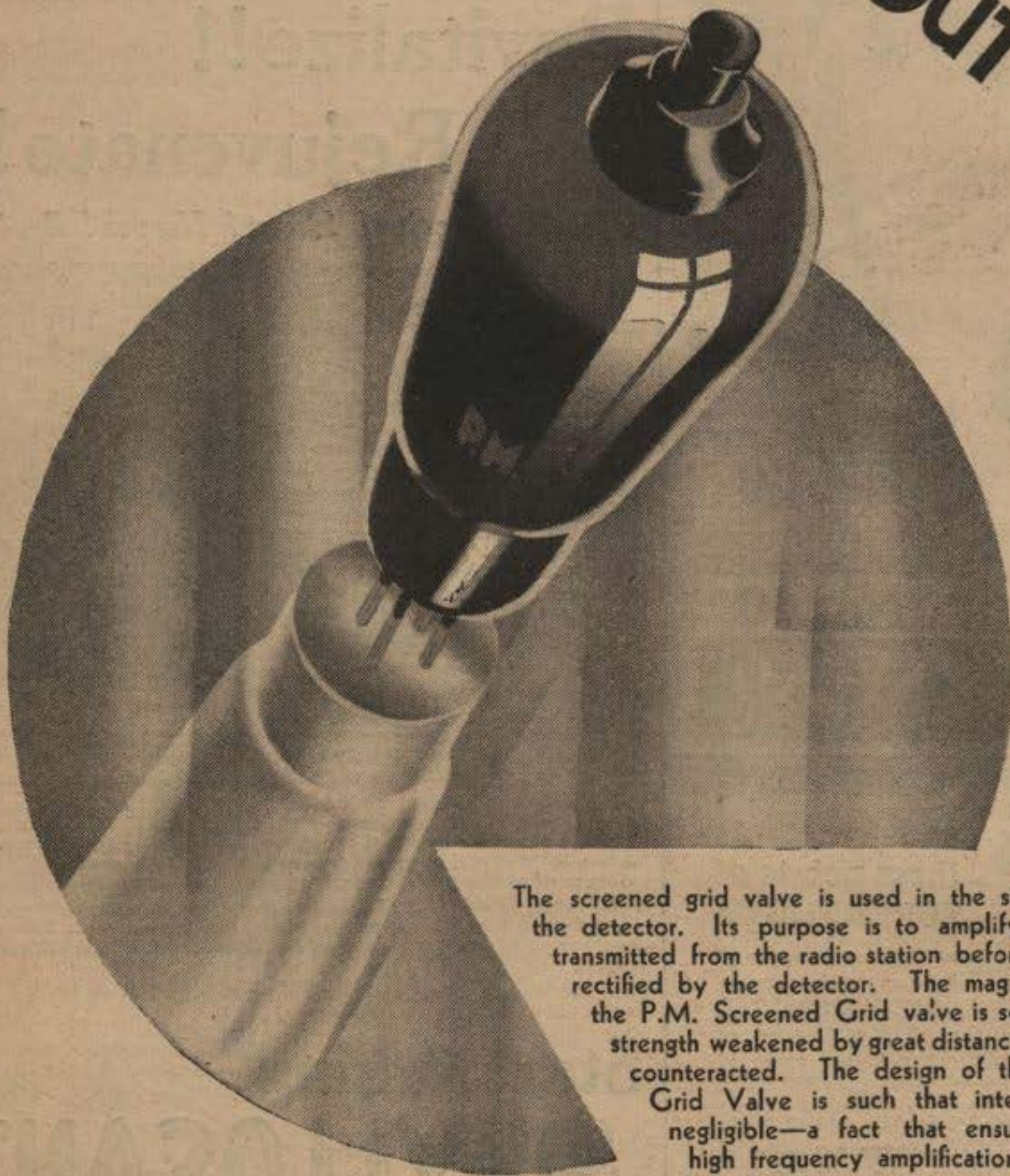
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Prescribed by Doctors everywhere

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The screened grid valve is used in the stage before the detector. Its purpose is to amplify the signals transmitted from the radio station before they become rectified by the detector. The magnifying power of the P.M. Screened Grid valve is so great that signal strength weakened by great distance from transmitters is counteracted. The design of the Mullard Screened Grid Valve is such that internal capacity is almost negligible—a fact that ensures stable and efficient high frequency amplification.

Ask your dealer for the following type numbers—

2 volt
P.M. 12

4 volt
P.M. 14

6 volt
P.M. 16



Above, an illustration showing the filament inside a Mullard screened grid valve. The thin thread-like filament represents the result of continuous and concentrated experiment in the Mullard laboratories.

Mullard

THE MASTER VALVE

7.25
A TALK BY
SIR HAROLD
BOWDEN

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

7.45
**THE WIRELESS
MILITARY
BAND**

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

10.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST

10.45 Miss VIOLET KING: 'Planning
the Nursery'

11.0-11.30 Experimental Television
Transmission
By the Baird Process
(261.3 m. Vision) (356.3 m. Speech)

12.0 **A Concert**
CORELLI WINDEATT'S OCTET

1.0 **REGINALD FOORT**
At THE ORGAN OF THE REGENT
CINEMA, BOURNEMOUTH
(From Bournemouth)

2.0-2.30 Gramophone Records

3.0 **EVENSONG**
From WESTMINSTER ABBEY

3.45 **A Concert**
ALLAN B. SLY (Pianoforte)
THE PHYLIS MACDONALD TRIO

Trio
Trio in E Flat, Op. 3, for Violin,
Viola, and Violoncello... *Beethoven*

4.30 **ALLAN B. SLY**
Study in E *Chopin*
Intermezzo in E Flat Minor *Brahms*
Toccata *E. J. Moeran*

4.45 **TRIO**
Trio No. 3, in G Minor, for Violin,
Viola, and Violoncello *Bach*
Arranged after instrumental
sonatas, by Arnold Trowell

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

5.15 **The Children's Hour**
'THE OPEN ROAD'
From 'The Wind in the Willows'
(Kenneth Grahame), arranged as a
Dialogue Story, with incidental
music, played by ERNEST LUSH

6.0 'Great Expectations'
(Continued)
A Reading from CHARLES DICKENS
By Mr. V. C. CLINTON BADDELEY

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

6.35 Market Prices for Farmers



'THE SON OF MAN'

An Act of Devotion for Passiontide

by
LOIS MARY SHINER

The music by Dr. W. G. ALCOCK, organist of
Salisbury Cathedral

The Archangel
Choir of Angels
Isaac—a man of Jerusalem
Gideon—a man of Jerusalem and scribe to Annas
Esau—a man of Jerusalem
Simeon—a man of Jerusalem
Ezra—a shepherd man of Bethlehem
Annas—ex-High Priest and father-in-law to Caiaphas
Judas Iscariot
Caiaphas—High Priest
Nicodemus—a ruler of the Jews and a member of the Sanhedrin
Reuben
Mother Mary
Saint John
Joanna—wife of Chuza, Herod's Steward
Salome
Jonathan
Saint Peter
Saint Andrew
Mary Magdalene
Judith
Susannah
Pontius Pilate—Governor of Jerusalem
Procula—his wife
A Guard
A Servant in the Governor's House—a Jew
Children, and Crowds of Men and Women
Produced by HOWARD ROSE

ARTISTS:

HARMAN GRISEWOOD
ERNEST DIGGES
LIONEL MILLARD
PHILIP WADE
FRANK DENTON
ANDREW CHURCHMAN
CYRIL NASH

PATRICK CURWEN
ANN STEPHENSON
BARBARA COUPER
LILIAN HARRISON
MARGARET COLEMAN
KATHERINE HYNES
GLADYS YOUNG
MAY SAKER

THE WIRELESS CHORUS

Chorus Master, STANFORD ROBINSON

TO BE BROADCAST TONIGHT AT 9.40

6.40 The Foundations of Music
BACH'S SUITES FOR SOLO VIOLON-
CELLO
PLAYED by MAURITS FRANK

7.0-7.20 'SEEN ON THE
SCREEN'
by Mr. FRANCIS BIRRELL

7.25 SIR HAROLD BOWDEN,
G.B.E.: 'Cycling'

7.45 **The Wireless
Military Band**
Conducted by B. WALTON
O'DONNELL
ISOBEL BAILLIE (Soprano)

BAND
Selection from the Music of Brahms
arr. Col. A. J. Strelton

8.5 ISOBEL BAILLIE
Angels ever bright and
fair *Handel*
Oh, had I Jubal's Lyre ...
Art thou troubled?

8.15 **BAND**
Scherzo (Octet, Op. 20)
Mendelssohn, arr. Gerrard Williams
Overture, 'The Sapphire Necklace'
Sullivan

8.34 ISOBEL BAILLIE
Love is a Sickness *Armstrong Gibbs*
On Wings of Song *Mendelssohn*
A Birthday *Woodman*

8.42 **BAND**
Gipsy Suite *German*
Valse Melancolique (Lonely Life);
Allegro di Bravura (The Dance);
Menuetto (Love Scene); Taran-
telle (The Revels)

9.0 'The Second News'
WEATHER FORECAST, SECOND GEN-
ERAL NEWS BULLETIN; London
and New York Stock Exchange
Reports; (1,554.4 m. only) Ship-
ping Forecast

9.25 'THE WAY OF THE WORLD'
By Mr. VERNON BARTLETT

9.40 'The Son of
Man'
(See centre of page)

10.30 Interval

10.45-12.0 **DANCE
MUSIC**

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

12.0-12.5 (1554.4 m. only.)
Experimental Transmission for the
Radio Research Board by the
Fullograph Process

A Private Income —not a Salary

£400 A YEAR FOR LIFE FOR YOU

Think of it! Not a salary necessitating daily work at the office, but a private income to be paid to you every year as long as you live.

And while you are qualifying for it—to begin, say, at age 55—there's full protection for your family: £2,800, plus accumulated profits, will be paid to them in the event of your death. Should death be the result of an accident, £5,600, plus the profits, will be paid.

Should illness or accident permanently prevent you earning any kind of living, £28 a month will be paid to you until you are 55, when the £400 a year becomes due. (Applicable to residents of the British Isles, Canada and United States.)

Every year you will save a very substantial amount of Income Tax—a big consideration in itself.

This can all be accomplished by means of a plan devised by the Sun Life of Canada—the great Annuity Company, with Government-supervised assets exceeding £116,000,000.

In addition to the foregoing plan, this great Company is responsible for protecting thousands of men and women under its Group Assurance and Pension Policies, and it also specialises in provision for Children's Education.

It's a wonderful plan, adaptable to any age and for any amount. It brings independence within the reach of tens of thousands of men who, otherwise, would be compelled to go on working till the end of their days.

THIS ENQUIRY FORM SENT NOW WILL BRING YOU DETAILED PARTICULARS.

To H. O. LEACH (Manager),
SUN LIFE ASSURANCE CO. OF CANADA
(Incorporated in Canada in 1905 as a Limited Company.)
12, Sun of Canada House, Cockspur Street,
Trafalgar Square, London, S.W.1.

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

Name
(Mr., Mrs., or Miss)

Address

Occupation

Exact date of birth

R.T. 11/4/30.

THURSDAY, April 17 MIDLAND REGIONAL 626 kc's (479.2 m.)

9.5
BIRMINGHAM
POLICE
BAND

12.0 LIGHT MUSIC
THE ORCHESTRA
Conducted by HAYDN HEARD

Relayed from THE GRANGE SUPER CINEMA,
SMALL HEATH, BIRMINGHAM

Overture, 'The Jolly Robbers' Suppe
Suite, 'Monsieur Beaucaire' Rossini
March, 'Sons of the Brave' Bidgood
Waltz, 'Dream of the Ocean' Gung'l
Selection, 'Phi-Phi' Christine

1.0 MARK MELLERS (Baritone)
The Prophet Rimsky-Korsakov
The Song of Momus to Mars Boyce

ORCHESTRA
Minuet Boccherini
Suite, 'A Lover in Damascus' Woodforde-Finden

7.30 The Worcestershire Association of Musical Societies' Concert

Relayed from THE PUBLIC HALL, WORCESTER
EVELINE STEVENSON (Soprano)
ELSIE NAPIER (Contralto)
CHARLES HEDGES (Tenor)
JAMES HOWELL (Bass)
THE MIDLAND WIRELESS CHORUS



CHARLES HEDGES (left), EVELINE STEVENSON and JAMES HOWELL (right) are three of the singers in the concert relayed from the Public Hall, Worcester, this evening at 7.30.

1.10 LUNCH-HOUR SERVICE
Relayed from
ST. MARTIN'S PARISH CHURCH, BIRMINGHAM
Conducted by Canon GUY ROGERS, M.C.

1.50 London Regional Programme

2.30-3.0 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Suite, 'Four Trifles' Herold
In a Chinese Temple Garden Ketelbey
Selection of Haydn Wood's Songs .. arr. Higgo

5.15 The Children's Hour
'Maundy Monday,' a Story by MARGARET
MADELEY. Songs by DALE SMITH (Baritone),
including 'When we were very young' and
'The Hums of Pooh' (Fraser Simson)
Another Yarn by 'HOUSEMASTER'

6.0 London Regional Programme

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

6.40 Light Music
PATTISON'S SALON ORCHESTRA
Under the Direction of NORRIS STANLEY
Relayed from THE CAFE RESTAURANT, COR-
PORATION STREET, BIRMINGHAM
Overture, 'The Merry Wives of Windsor' Nicolai
Waltz, 'Autumn Voices' Lincke
NORRIS STANLEY (Violin)
Fugue in A Tartini, arr. Kreisler
Minuet in G Beethoven

THE ASSOCIATION CENTRAL CHOIR THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)
Conducted by STEPHEN S. MOORE
Overture, 'The Magic Flute' Mozart
Requiem Mass No. 15, in D Minor .. }
Second Movement (Allegretto), Symphony No. 7,
in A Beethoven
Chorale, 'Jesu, joy of Man's desiring' (Cantata,
Op. 47) Bach, ed. Sir Hugh Allen
In Minuet Style 'An English Suite'
Air Parry

(Solo Violin, FRANK CANTELL)

Overture, 'Fingal's Cave' Mendelssohn

9.0 Midland News

9.5 A Military Band Concert

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSILL
March, 'Florentiner' Fucik
Overture in C (for Military Band) Mendelssohn
BERT COPLEY in 'Laughs and Logic'
BAND
Suite, 'Scenes of Childhood' Hobay
A beautiful Morning; The Punch Doll's
Serenade; Play
English Pastoral Impressions Farrar, arr. Godfrey
BERT COPLEY in 'Wise and Otherwise'
BAND
Selection, 'The Mikado' Sullivan
Waltz, 'Estudiantina' Waldteufel

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

The alternative to the Midland Regional programme is the National programme (see page 107),
which you can receive from Daventry 5XX on 1,554.4 metres.



8.0
LYELL BARBOUR
AT
THE PIANO

THURSDAY, April 17

LONDON REGIONAL

842 kc's (356.3 m.)

8.0
A RECITAL
BY
BEN DAVIES



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

Overture, 'The Jolly Robbers' *Suppé*
Suite, 'Monsieur Beaucaire' *Rosse*
March, 'Sons of the Brave' *Bidgood*
Waltz, 'Dream of the Ocean' *Gungl*
Selection, 'Phi-Phi' *Christine*

1.0 A Ballad Concert
(From Midland Regional)

MARK MELLERS (Baritone)
The Prophet *Rimsky-Korsakov*
The Song of Momus to Mars *Boyce*
ALFRED WHEATCROFT (Pianoforte)
Witches' Dance *MacDowell*
Romance, Op. 28, No. 2 *Schumann*
Study, Op. 25, No. 11 *Chopin*
MURIEL DUDLEY (Soprano)
The Dancing Lesson *Herbert Oliver*
Sing, joyous Bird *Phillips*
Annie Laurie *arr. Lisa Lehmann*

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

2.30-3.0 REGINALD NEW
AT THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
(From Midland Regional)
Suite, 'Four Trifles' *Hewitt*
In a Chinese Temple Garden *Ketelbey*
Selection of Haydn Wood's Songs *arr. Higgs*

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

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

6.40 Light Music
THE WESTMINSTER SINGERS
REGINALD KING'S ORCHESTRA
Suite, 'Joyous Youth' *Eric Coates*

6.55 WESTMINSTER SINGERS
Glee, 'Sing we and chaunt we'
arr. Wadely
Part Song, 'Music, when soft Voices
die' *Bairstone*
Part Song, 'There was a naughty
Boy' *Ivimey*
(Words by Keats)

7.2 ORCHESTRA
Chanson (Song)
Frini, arr. Reginald King
If you but knew *Reginald King*
Minuet *Finck*
Gavotte



ANDRÉ MANGEOT
is the violinist in the Sonata recital which will
be broadcast tonight at 8.0.

7.15 WESTMINSTER SINGERS
Folk Songs:
John Peel *arr. Wadely*
Spin, spin *Jungst*
One more River *Peter Warlock*

7.22 ORCHESTRA
My Love to you *Fletcher*
Pearl o' mine *Fletcher, arr. Reginald King*
Prayer and Temple Dance *Grieg*

7.38 WESTMINSTER SINGERS
Negro Melody, 'Ole Joe' *arr. Lane Wilson*
Pot-pourri, 'Merely Medley' *arr. Frank Odell*



THE WESTMINSTER SINGERS
will be heard in a concert of light music tonight at 6.40.

7.45 ORCHESTRA
Garden in the Rain *Gibbons*
All that is over now *arr. Reginald King*
An Irish Suite *John Ansell*

8.0 A Sonata Recital

BEN DAVIES (Tenor)
ANDRÉ MANGEOT (Violin)
LYELL BARBOUR (Pianoforte)
ANDRÉ MANGEOT and LYELL BARBOUR
Sonata in F (Köchel 377) *Mozart*
BEN DAVIES
Where'er you walk ('Somele') *Handel*
Serenade *Schubert*
ANDRÉ MANGEOT and LYELL BARBOUR
Sonata *Debussy*
BEN DAVIES
Die Mainacht (May Night) *Brahms*
Feldeinsamkeit (Solitude in the Fields)
To Mary *Maude Valerie White*
ANDRÉ MANGEOT and LYELL BARBOUR
Sonata in G *Antoine d'Auvergne*

9.0 Regional News

9.5 THE CARLTON MASON SEXTET
ENID CRUICKSHANK (Contralto)
SEXTET
Slav Dance, No. 8 *Deorak*
Slav Dance, No. 6 *Deorak*
Deep River (Negro Melody)
Transcribed Coleridge-Taylor, arr. Fletcher

9.20 ENID CRUICKSHANK
D'une Prison (From a Prison) *Hahn*
Mandoline *Debussy*
Les Pavots (Poppies) *Laloux*

9.28 SEXTET
Après un Rêve (After a Dream)
Fauré, arr. Jacquemont
Moto Perpetuo *German*
Dainty Dance *Carso*
Rejoicing (No. 3, 'Three Hebrew
Sketches') *Edwin Keppor*

9.45 ENID CRUICKSHANK
Greeting *Rebecca Clark*
Reverie *Anthony Collins*
Dream Village *Alec Rowley*
Molly-O

9.54 SEXTET
Danse Espagnole (Spanish Dance),
No. 5 *Granados, arr. Salabert*
Arabesque No. 1
Debussy, arr. Moulton
Fantasy, 'Madame Butterfly'
Puccini, arr. Tavan

10.15-10.30 'The
Second News'
WEATHER FORECAST, SECOND GEN-
ERAL 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 107).

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Thursday's Programmes continued (April 17)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

2.0-2.30 National Programme

3.0 National Programme

4.45 Light Music

BOBBY'S STRING ORCHESTRA

Relayed from BOBBY'S CAFE, CLIFTON, BRISTOL

5.15 THE CHILDREN'S HOUR

'ADVENTURES IN TOYTOWN'

by

S. G. HULME-BEAMAN

'HOW THE WIRELESS CAME TO TOYTOWN'

BARRY KENDALL and a Guitar



PARRY JONES and GLADYS ANCRUM are the soloists in the concert of music from *Parsifal* which Cardiff is relaying from the City Hall this evening.

6.0 'OBERAMMERGAU'—II
SIR THOMAS HUGHES: 'The Play Itself'

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

7.45 A 'Parsifal' Concert

Relayed from

THE CITY HALL, CARDIFF

NATIONAL ORCHESTRA OF WALES

(Cerdorfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by PERCY PITT

Prelude

Transformation Music and Closing Scene, Act I

Prelude, Act II

Duet, Act II

Parsifal PARRY JONES

Kundry GLADYS ANCRUM

9.0 National Programme

9.15 West Regional News

9.25 National Programme

10.30 INTERVAL

10.45-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

2.0-2.30 National Programme

3.0 National Programme

5.15 Cardiff Programme

6.15 National Programme

6.35 Cardiff Programme

6.40 National Programme

9.15 West Regional News (From Cardiff)

9.25 National Programme

10.30 INTERVAL

10.45-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.0 National Programme

3.0 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 Local News

9.25 National Programme

10.30 INTERVAL

10.45-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.0 A Ballad Concert

DONALD HARTLEY (Pianoforte)

EDITH KIRBY (Contralto)

FRANK RILEY (Oboe)

4.30 THE NORTHERN WIRELESS ORCHESTRA
MARCHES AND WALTZES

5.15 THE CHILDREN'S HOUR

6.0 Mr. W. F. A. ERMEN: 'The way to Better
Photography—Holiday Snaps'

6.15 National Programme

6.35 Market Prices for Northern English Farmers

6.40 National Programme

7.45 THE NORTHERN WIRELESS
ORCHESTRA

LAURANCE TURNER (Violin)

9.0 National Programme

9.15 North Regional News

9.25 National Programme

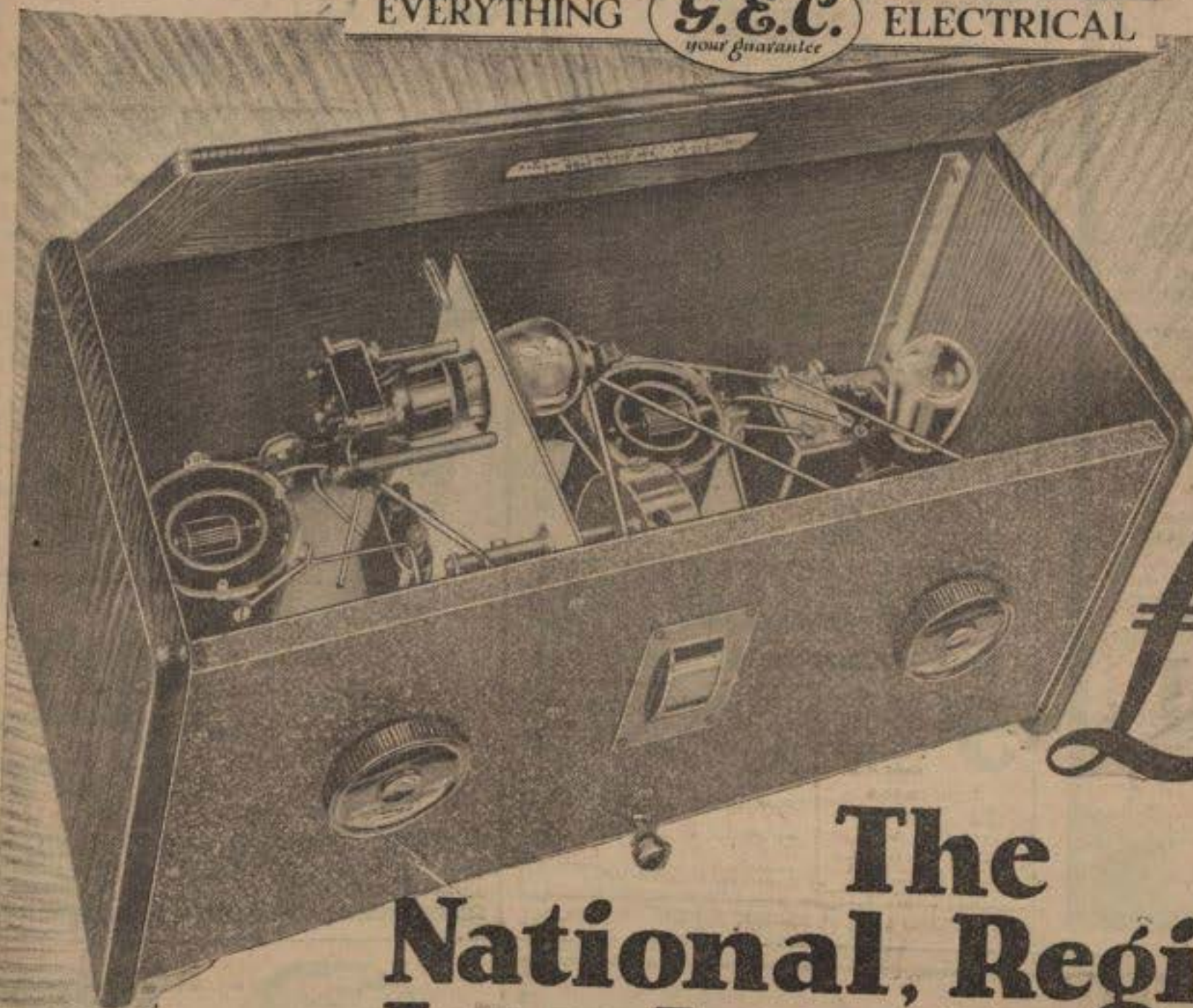
10.30 INTERVAL

10.45-12.0 National Programme

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(9)

6.50
ST. GEORGE'S
CHAPEL,
WINDSOR

10.15 a.m. THE DAILY SERVICE

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

3.30 The Wireless Military Band

Conducted by B. WALTON O'DONNELL

KATE WINTER (Soprano)

HELEN LUARD (Violoncello)

BAND

Overture, 'Hänsel and Gretel'.... *Humperdinck*
In the Spring..... *Grieg*

3.42 KATE WINTER

Care Selve (Dear Woods) ('Atalanta')

Handel, arr. A. L.

He'll say that for my Love..... *Handel*

3.50 BAND

Symphonic Poem, 'The Preludes'..... *Liszt*

4.10 HELEN LUARD

Swedish Folk Song and Dance..... } *Groinger*

Swedish Melody..... } *Groinger*

Vito (Spanish Dance)..... *Popper*

4.25 BAND

Incidental Music, 'The Bluebird'..... *O'Neill*

Dance of the Mistmaids; Water and Fire;

Dance of the Stars and Glow-worms; Dance

of the Hours and the Leaves

4.36 KATE WINTER

The Daisies..... *Walford Davies*

Orpheus with his Lute..... *Vaughan Williams*

The Throstle..... *Fletcher*

4.44 BAND

Divertimento, No. 11

Mozart, arr. Gerrard Williams

Allegro molto; Menuet; Rondo; Marcia

alla Francese

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

5.0 POETRY READING

5.20 The Wireless String
Orchestra

Conducted by STANLEY CHAPPLE

SUMNER AUSTIN (Baritone)

ORCHESTRA

Concertino in F Minor.... *Pergollesi, arr. Franko*

SUMNER AUSTIN and Orchestra

Songs of Travel:

The Vagabond..... } *Vaughan Williams*
Bright is the Ring of Words }
The Roadside Fire..... }

5.40 ORCHESTRA

Serenade in E, Op. 22..... *Dvorak*

Moderate; Tempo di Valse; Scherzo;

Larghetto; Finale

SUMNER AUSTIN

A Love Song (Minnelied)..... *arr. Reimann*

Whither?..... *Schubert*

Wie Melodien zieht es mir (Soft Melodies flow

from my Thoughts)..... *Brahms*

Schneeglöckchen (Snowdrop)..... *Schumann*

Gesang Weylas (Weyla's Song)..... *Wolf*

6.15 ORCHESTRA

An English Suite..... *Parry*

6.30 General Sports Bulletin

6.40-6.45 Regional Sports Bulletin

6.50-7.35 THE SERVICE

From ST. GEORGE'S CHAPEL, WINDSOR

Old Carol, 'All under the Leaves are the Leaves
of Life'

Lesser Litany

Lord's Prayer

7.45
A BROADCAST
OF
'PARSIFAL'

Collects

Psalm 16

Lesson, John xviii and xix to verse 30

Anthem, 'My God, my God'..... *Mendelssohn*

Address by Canon DEANE

Hymn, 'When I survey the wondrous Cross'

Blessing

7.45 B.B.C. Concert

Relayed from THE QUEEN'S HALL

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

'Parsifal'

(Wagner)

MURIEL BRUNSKILL

HAROLD WILLIAMS

THE B.B.C. SYMPHONY ORCHESTRA

(Principal Violin, ARTHUR CATTERALL)

Conducted by

SIR HENRY WOOD

Prelude, Act I

Klingsor's Magic Garden and The Flower Maidens'
Scene, Act II

MURIEL BRUNSKILL

Kundry's Song, 'Herzeloide' ('Heart's Grief')
Act II

Prelude, Act III

8.45 'The News'

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

9.0-10.0 'Parsifal'

(Continued)

Good Friday Music

HAROLD WILLIAMS

Amfortas' Prayer, Act III

Transformation Music and Closing Scene, Act I



ST. GEORGE'S CHAPEL, WINDSOR.



THE TEMPLE OF THE GRAIL.

A service will be relayed from St. George's Chapel, Windsor, this evening, from 6.50 to 7.35, and a concert version of *Parsifal* will be broadcast from the Queen's Hall at 7.45. The picture on the right shows the setting used for the last scene—the interior of the Temple—in Wagner's own theatre at Bayreuth.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 115). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 114).

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FRIDAY, April 18
MIDLAND REGIONAL
626 kc/s (479.2 m.)

6.0
**'ST. MATTHEW
PASSION'
FROM LEIPZIG'**

3.30 *London Regional Programme*

6.0 Bach's 'St. Matthew Passion'
PART I

Relayed from the Thomaskirche, LEIPZIG

Soloists

LOTTE MADER-WOHLGEMUTH (*Soprano*)
META JUNG-STEINBRUCK (*Alto*)
ANDRE KREUCHAUF (*Tenor*) (*Evangelist*)
ERNST OSTERKAMP (*Bass*) (*Christ*)
FRANZ SCHMIDT (*Bass*) (*High Priest, Judas, Pilate,
Peter, Arias*)

Choirs

THE CHORAL SOCIETY (Chorvereinigung) of the
Gewandhaus, Leipzig
DER THOMANERCHOR (Choir of the Thomaskirche)
BOYS' CHOIR composed of pupils of the Friedrich
Liszt School

GUNTHER RAMIN—CEMBALO

MAX FEST—ORGAN

THE MUNICIPAL ORCHESTRA, LEIPZIG
(Opera and Gewandhausorchestra)
Conductor, Professor DR. KARL STRAUBE

7.45 An Orchestral Concert

THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Consecration of the House' *Beethoven*
Three Symphonic Favourites:
Slow movement, Symphony No. 5 ('From the
New World') *Dvorak*
First Movement, Symphony No. 7 in A
..... *Beethoven*
Second Movement, Symphony No. 6 (The
'Pathetic') *Tchaikovsky*
Three Stanzas for Orchestra *Ernest Austin*
The Butterfly; Harmony; To a Spirit
(First Performance)
Choral Variation from Cantata No. 140
..... *Bach, arr. Bantock*

8.45 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

8.55 Midland News

9.0-9.50 *London Regional Programme*

The alternative to the Midland Regional programme is the National programme
(see page 113) which you can receive from Davenport 5XX on 1,554.4 metres.

BOTH SIDES OF THE MICROPHONE

(Continued from page 71.)

The Mystic of Leicester Square.

THE two poets whose work is represented in next week's programmes provide an effective contrast—Francis Thompson and Rupert Brooke. Francis Thompson is probably best known to the ordinary reader for his poem 'The Hound of Heaven.' It has been broadcast on several occasions with an effective background of music. The poet led a strange and improvident life. He began his career in a Catholic college, and, though his father removed him to the study of medicine, he kept throughout his life and works the influences of that early training. Like Berlioz and many other artists, he rebelled against medicine and left Manchester to undertake a literary career in London. Failure to make a living led him to take opium. For months, he supported existence selling newspapers and matches and sleeping out of doors. A Leicester Square bootmaker gave him light work and old account-books in which to scribble. His first poems were accepted by Wilfrid Meynell, who became his lifelong friend and protector. Thompson conquered the opium habit and retired to the country, where he lived an ascetic life, writing much in poetry and prose. A curious trait in him was his love of cricket. He lived until 1907, when he died of consumption. His tomb at Kensal Green is inscribed with his own words, 'Look for me in the nurseries of Heaven.' Various of his poems will be broadcast at 6 p.m. on Tuesday, April 22 (National).

Isle of Greece.

THIS week marks the anniversary of the death of Rupert Brooke. In February, 1915, he embarked for the Dardanelles with the Royal Naval Division, with which he had already served on the Antwerp expedition of October, 1914. Sir Ian Hamilton offered him a post on his staff. Brooke preferred to stay with his platoon. He died on April 23 of blood-

poisoning on the way from Port Said to the Peninsula. They buried him on the island of Scynos, in the Greek Archipelago, a fitting resting-place for one whom those who knew him recall as being of Grecian mind and beauty. They are raising a monument to Rupert Brooke upon a headland in Scynos. The fund to pay for this was inaugurated by a Belgian poet. Literary people of every nation are subscribing to it. The islanders are presenting as their tribute the marble pedestal upon which will stand the figure of a youth. On Tuesday, April 22, Professor Lascelles Abercrombie will talk about his friend, and on Thursday, April 24, there will be a reading from the poems.

A New Caruso Record.

AFTER all these years a new Caruso record has appeared, and his voice was heard in an air from Meyerbeer's *L'Africana* (H.M.V. DB1386) during Mr. Christopher Stone's programme on April 4. Other singers were Stuart Robertson and chorus in *Vilkins and his Dinah* (H.M.V. B3322), Maryse Beaujon (soprano) in *Dis-moi que je suis belle* from Massenet's *Thais* (Col. LX8), and Foster Richardson in Longstaffe's *Leader of the Town Brass Band* (Zono. 5547). The J. H. Squire Celeste Octet in Wagner's *Träume* (Col. DX20), the Edith Lorand Orchestra in a *Rosenkavalier Selection* (Parlo. E10972), Marek Weber and his Orchestra in *O Maiden, my Maiden* (H.M.V. B3333), and the Neva Balalaika Players in a *Russian Folk Song and Dance* (Piccadilly 5004) were also included in the programme, which ended with dance records and *An Old-time Sing-song* (Col. DX21), with Charles Coborn himself in the chair.

'The Broadcaster'

6.0
BACH'S
'ST. MATTHEW
PASSION'

FRIDAY, April 18
LONDON REGIONAL
842 kc's (356.3 m.)

9.0
'THE SON
OF
MAN'

3.30 Chamber Music

HARRIET COHEN (*Pianoforte*)

THE STRATTON STRING QUARTET

HARRIET COHEN (*Solos*)

Hymn Tune Prelude on 'Song 13' (Orlando Gibbons) *Vaughan Williams*

Dedicated to HARRIET COHEN

(*First Broadcast Performance*)

Intermezzo in C Sharp Minor, Op. 117 } *Brahms*
Intermezzo in B Flat Op., 76.....
Rhapsody No. 2 in G Minor, op. 79.. }

QUARTET

Quartet, Op. 64, No. 4..... *Haydn*
Allegro con brio; Minuetto—Allegretto;
Adagio cantabile sostenuto; Finale—Presto

QUARTET and HARRIET COHEN

Pianoforte Quintet in G Minor..... *Bax*
Tempo moderato; Slow and Serious;
Moderato, leading to Allegro Vivace

4.45 THE GERSHOM PARKINGTON
QUINTET

GLADYS RIPLEY (*Contralto*)

WALTER GLYNNE (*Tenor*)

QUINTET

Invitation to the Dance..... *Weber*
Warum? (Why?)..... *Tchaikovsky*

5.0 WALTER GLYNNE

The Bloom is on the Rye..... *Bishop*
Sally in our Alley..... *Cary*

5.8 GLADYS RIPLEY

Songs

5.15 QUINTET

Ave Maria..... *Schubert*
Tambourin Chinois..... *Kreisler*
Portrait of a Dancer in Red..... *Besly*

5.30 WALTER GLYNNE

The Gentle Maiden..... *arr. Somervell*
Columbine's Garden..... *Besly*
My Boy Billie..... *arr. Vaughan Williams*

5.38 GLADYS RIPLEY

Songs

5.45 QUINTET

Minuet ('Berenice')..... *Handel*
Who is Sylvia?..... *Schubert*
Slumber Song..... *Schumann*
Killarney..... *Balfé*

6.0 Bach's 'St. Matthew Passion'

PART I

Relayed from THE THOMASKIRCHE, LEIPZIG

Soloists

LOTTE MADER-WOHLGEMUTH (*Soprano*)

META JUNG-STEINERUCK (*Alto*)

ANDRE KREUCHAUF (*Tenor*) (*Evangelist*)

ERNST OSTERKAMP (*Bass*) (*Christ*)

FRANZ SCHMIDT (*Bass*) (*High Priest, Judas, Pilate, Peter, Arias*)

Choirs

THE CHORAL SOCIETY (Chorvereinigung) of the Gewandhaus, Leipzig

DER THOMANERCHOR (Choir of the Thomaskirche)
Boys' CHOIR composed of pupils of the Friedrich Liszt-School

GUNTHER RAMIN—Cembalo
MAX FEST—Organ

THE MUNICIPAL ORCHESTRA, LEIPZIG
(Opera and Gewandhausorchestra)

Conductor, Professor Dr. KARL STRAUBE



THE THOMASKIRCHE, LEIPZIG, E.N.A.

the church where Bach was choirmaster, from which part of the performance of his 'St. Matthew Passion' will be relayed this evening at 6.0.

7.45 An Orchestral Concert

(*From Midland Regional*)

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Consecration of the House' *Beethoven*

Three Symphonic Favourites:

Slow Movement, Symphony No. 5 ('From the New World')..... *Dvorak*

First Movement, Symphony No. 7 in A..... *Beethoven*

Second Movement, Symphony No. 6 (The 'Pathetic')..... *Tchaikovsky*

Three Stanzas for Orchestra..... *Ernest Austin*

The Butterfly; Harmony; To a Spirit

(*First Performance*)

Choral Variation (Church Cantata No. 140)

Bach, arr. Bantock

8.45 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN:
REGIONAL NEWS

9.0-9.50 'The Son of Man'

An Act of Devotion for Passiontide

By LOIS MARY SHINER

THE WIRELESS CHORUS

Chorus Master, STANFORD ROBINSON

The music composed by W. G. ALCOCK, M.V.O.,
Mus.D.

The Archangel

Choirs of Angels

Isaac—a man of Jerusalem

Gideon—a man of Jerusalem and scribe to
Annas

Esau—a man of Jerusalem

Simon—a man of Jerusalem

Ezra—a shepherd man of Bethlehem

Annas—ex-High Priest and father-in-law
to Caiaphas

Judas Iscariot

Caiaphas—High Priest

Nicodemus—a ruler of the Jews and a member
of the Sanhedrin

Reuben—a Jew

Mother Mary

Saint John

Joanna—wife of Chuza, Herod's steward

Salome

Jonathan—a Jew

Saint Peter

Saint Andrew

Mary Magdalene

Judith—a Jewish woman

Susannah—a Jewish woman

Pontius Pilate—Governor of Jerusalem

Procula—his wife

A Guard

A Servant in the Governor's House—a Jew

Children and Crowds of Men and Women

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PHILIP WADE

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ANDREW CHURCHMAN

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GLADYS YOUNG

MAY SAKER

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 113).

BRITISH



INFORMATION

There is much need to-day for British employment. The British Ford organization employs 8,000 of the best-paid workmen in the British Isles.

All increases in British exports are welcome. The British Ford organization exported last year £2,500,000 worth of products and when the Dagenham works is complete and running British Ford exports are expected to increase.

New factories are needed to give employment to more hands. The new Ford works at Dagenham are expected to employ 20,000 men. 366,000 sq. feet of concrete flooring have already been laid and 2,500 tons of British steel work have been erected.

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With a smooth ground hot-plate and body work in lustrous, bright non-poisonous enamel (in various colours) requiring only an occasional rub with a cloth, your

ENAMELLED COLUMBIAN COOKER

is an ornament to the kitchen as well as a necessity to the household in providing healthy, untainted, deliciously cooked food from its fume-free oven and roomy, economically heated hot-plate.

Made in sizes to cook for households of from 2 to 12 persons, and in various designs, "COLUMBIAN COOKERS" are most economical in the use of Coal or Anthracite—are easily fixed, and can give a large supply of hot water.

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Friday's Programmes continued (April 18)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

11.0-12.0 A RELIGIOUS SERVICE

Relayed from ST. NICHOLAS CHURCH, BRISTOL

Music by THE CHURCH CHOIR

Introit. 'God so loved the World' (Stainer)

A Short Litany (Choral)

Hymn, 'Peace, perfect Peace' (A. & M., No. 537)

The Collects, Epistle, and Gospel for Good Friday.

Credo and Prayer

Chorus and Hymn from 'The Crucifixion'

(Stainer)

'Is it nothing to you?'

'All for Jesus'

Address by the Rev. J. M. D. STANCOMB, Vicar

Hymn, 'Rock of Ages' (A. & M., No. 134)

The Blessing

3.30 National Programme

6.40-6.45 Regional Sports Bulletin

6.50-7.35 National Programme

7.45 The Cardiff Musical Society's Third Concert. Season 1929-1930

'Messiah'

HANDEL

Relayed from THE PARK HALL, CARDIFF

ARTISTS

MEGAN THOMAS (Soprano)

OLIVE KAVANN (Contralto)

TOM PICKERING (Tenor)

STUART ROBERTSON (Baritone)

THE CHOIR OF THE CARDIFF MUSICAL SOCIETY

NATIONAL ORCHESTRA OF WALES

(Cerdorfia Gonedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by REGINALD REDMAN

Part I

OVERTURE

RECIT.—'Comfort ye My People'

AIR.—'Ev'ry Valley'

CHORUS.—'And the Glory of the Lord'

RECIT.—'Thus saith the Lord'

AIR.—'But who may abide?'

CHORUS.—'And He shall purify'

RECIT.—'Behold, a Virgin shall conceive'

AIR AND CHORUS.—'O thou that tellest good Tidings'

RECIT.—'For behold, Darkness'

AIR.—'The people that walked in Darkness'

CHORUS.—'For unto us a Child is born'

PASTORAL SYMPHONY

RECIT.—'There were Shepherds'

RECIT.—'And lo! the Angel of the Lord'

RECIT.—'And the Angel said unto them'

RECIT.—'And suddenly'

CHORUS.—'Glory to God'

AIR.—'Rejoice greatly'

RECIT.—'Then shall the Eyes of the Blind'

AIR.—'He shall feed His flock'

CHORUS.—'His Yoke is easy'

8.45 National Programme

8.55 West Regional News

9.0-10.15 The Cardiff Musical Society's Third Concert. Season 1929-1930 (Continued)

'Messiah'

Part II

CHORUS.—'Behold the Lamb of God'

AIR.—'He was despised'

CHORUS.—'Surely He hath borne our Griefs'

CHORUS.—'And with His Stripes'

CHORUS.—'All we like Sheep'

RECIT.—'All they that see Him'

CHORUS.—'He trusted in God'

RECIT.—'Thy Rebuke hath broken His Heart'

AIR.—'Behold, and see'

RECIT.—'He was cut off'

AIR.—'But Thou didst not leave'

CHORUS.—'Lift up your Heads'

CHORUS.—'The Lord gave the Word'

AIR.—'How beautiful are the Feet'

CHORUS.—'Their sound is gone out'

AIR.—'Why do the Nations?'

CHORUS.—'Let us break their Bonds asunder'

RECIT.—'He that dwelleth in Heaven'

AIR.—'Thou shalt break them'

CHORUS.—'Hallelujah'

Part III

AIR.—'I know that my Redeemer liveth'

CHORUS.—'Since by Man came Death'

RECIT.—'Behold, I tell you a Mystery'

CHORUS.—'Worthy is the Lamb'

SWANSEA

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

3.30 National Programme

6.40-6.45 West Regional Sports Bulletin (From Cardiff)

6.50-7.35 National Programme

7.45 National Programme

8.55 West Regional News (From Cardiff)

9.0-10.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

3.30 National Programme

6.40 Sports Bulletin

6.50-7.35 National Programme

7.45 National Programme

8.55 Local News; Forthcoming Events

9.0-10.0 National Programme

797 kc/s MANCHESTER (378.4 m.)

10.15-10.30.—The Daily Service. 3.30.—An Orchestral Concert. The Northern Wireless Orchestra, Conducted by T. H. Morrison. The Georgian Male Voice Quartet, Clyde Twelvetrees (Violoncello). 5.0.—Robert Donat: Readings from 'Cranford' by Mrs. Gaskell. 5.20.—National Programme. 6.40-8.45.—Regional Sports Bulletin. 6.50-7.35.—National Programme. 7.45.—National Programme. 8.55.—North Regional News. 9.0-10.0.—National Programme.



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

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The work is not only interesting and Profitable but easy. Even the Family can help you! You need no previous knowledge of Electricity and no special skill. No expensive 'Plant' or Machinery is required. You need only a few simple tools and hand presses—most of which you can make yourself if you like at small cost. Your Business will be protected under Royal Letters Patent so that no unlicensed person can copy you. Your 'Field' will be unlimited—your

Profits Guaranteed!

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

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

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To Mr. V. ENGLAND-RICHARDS,
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426, King's Lynn, Norfolk.

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

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

"Radio Times," 11/4/30

DEAF? Just slip this tiny receiver in your ear and hear all you want to hear!



All that is seen!

Amazing New Invention which enables the Deaf to hear everything everywhere! Easy to use! Perfect in tone! Almost invisible!

No bigger than
a wrist-watch!



The marvellous Sonomax Sound Amplifier, secret of the amazing power of the New "Universal" Fortiphone. Nothing else is comparable with this wonderful invention which in sound amplifying power surpasses box devices weighing many lbs.

Thousands who were Deaf now hear everything. Many had been deaf 10, 20, even 50 years! Now they hear and enjoy conversation, music, wireless, Church services, lectures, talkies, plays, concerts, birds singing, the clock ticking, the rustling of a newspaper!

Even if you are very deaf—just slip this tiny receiver in your ear and you will hear everything you want to hear. This receiver is the midget earpiece of the marvellous New "Universal" Fortiphone, the very latest invention for the Deaf. Three eminent electrical scientists worked 25 years to perfect this wonderful invention which utilises important discoveries never before available for the relief of deafness!

Nothing is seen but this tiny earpiece. No headband is necessary, there is nothing to hold. Distant sounds are

heard as truly as the whisper of the person sitting next you. No irritating "buzzing" or "crackling." So light and inconspicuous, it yet surpasses the most cumbersome box devices in its power to make you hear. Instantly adjusted for every degree of deafness from "hard of hearing" to very deaf. Undoubtedly the most wonderful invention for relief of deafness ever seen.

**Test it at Home 15-30 Days ★
without obligation to purchase!**

No hearing aid should ever be purchased without a prolonged trial in your own home, under the conditions of your everyday life. The Fortiphone Home Trial Plan enables you to test the marvellous New "Universal" Fortiphone in your own home for 15-30 days, without obligation to purchase. Full particulars of this Plan are supplied free with Illustrated Catalogue of the New "Universal" Fortiphone. Call, 'phone, write, or send Coupon WITHIN TEN DAYS to secure special Easter REDUCED PRICES. N.B.—We employ NO travelling representatives.

**SPECIAL EASTER REDUCED PRICES
to all who apply within 10 Days**

All who apply within ten days will be entitled to take advantage of our Special EASTER REDUCED PRICE OFFER which in conjunction with our EASY PAYMENT TERMS enables deaf people of even the most moderate means to possess a New "Universal" FORTIPHONE.

If possible call first for Free Personal Demonstration. Our offices are at Langham House, 308, REGENT STREET, opposite the Polytechnic. Take lift in entrance to THIRD floor. Nearest Stn., Oxford Circus. Demonstration Hours: 9.30 a.m. to 5.30 p.m. (Saturdays: 9.30 a.m. to 12.30 p.m.)

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Address

Telephone: Langham 1034.

R.T. 11-4-30.

7.30
A PROGRAMME
OF
VAUDEVILLE

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

9.40
FROM THE
MUSICAL
COMEDIES

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mr. A. L. SIMPSON: 'Primrose Day and Primrose Ways'

1.0-2.0 Light Music
THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE, HAMMERSMITH

3.30 Callender's Band
Conducted by TOM MORGAN
PHILIP BERTRAM (Baritone)

BAND
Overture, 'Stradella' Flotow
Reminiscences of Ireland Godfrey
Cornet Solo, 'While the Heart' ('Sonnam-bula') Bellini
(E. FARRINGTON)

3.54 PHILIP BERTRAM
Out where the big Ships go Hewitt
A Bedouin Love Song Pinsuti
To Anthea Hatton

4.2 BAND
Tone Poem, 'Victory' Jenkins
Waltz, 'Casino Dances' Gung'l
Xylophone Solo, 'The Two Imps' Alford
(PAT GREENER)

4.22 PHILIP BERTRAM
When a Maiden takes your Fancy Mozart
Vagabond Lover Foster Richardson
Yeoman's Wedding Song Poniatowski

4.30 BAND
Excerpts from 'Merrie England' German

4.45 REGINALD NEW
At THE ORGAN of THE
BEAUFORT CINEMA
Relayed from Birmingham
March in E Flat
Lefebure, arr. Waly
Intermezzo, 'Bells of St. Mary' Adams
Waltz, 'Thrills' Ancliffe
Selection, 'Love Parade' Schertzinger

5.15 The Children's Hour
'THE MINOTAUR'
a Greek Legend told in Six
Scenes
by
L. DU GARDE PEACH
with music played by
THE GERSHOM PARKINGTON
QUINTET

6.0 Musical Interlude

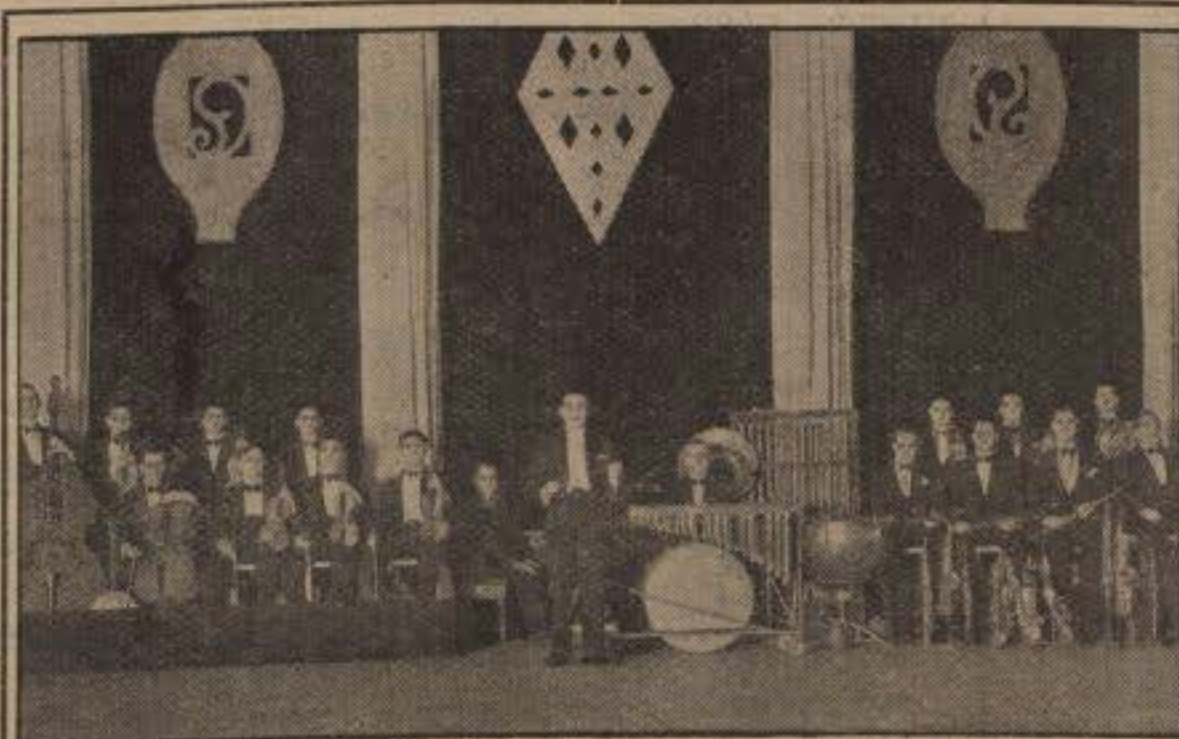
VAUDEVILLE

ALEC MCGILL
AND
GWEN VAUGHAN
THE CHEERFUL CHATTERERS
RUDY STARITA
XYLOPHONE AND VIBROPHONE SOLOS
SANDY ROWAN
THE SCOTTISH COMEDIAN
STAINLESS STEPHEN
COMEDIAN
THE GOTHAM
COMEDY QUARTET
JANET JOYE
IN TYPES AND NOTIONS.
(At the Piano, BLANDFORD COLLIER)
EDGAR FAIRCHILD
AND
ROBERT LINDHOLM
THE FAMOUS AMERICAN TWIN PIANISTS

This evening at 7.30

6.15 'The First News'

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



THE COMMODORE GRAND ORCHESTRA,
directed by Joseph Muscant, are here seen on the stage of the Commodore Theatre,
Hammersmith, from which their music will be relayed at lunch-time today.

6.40 Regional Sports Bulletin

6.45 The Foundations of Music
BACH'S SUITES FOR SOLO VIOLONCELLO
Played by MAURITS FRANK

7.0 HOLIDAYS AT HOME AND ABROAD
—V
Mr. BERNARD DARWELL: 'A Golfing Holiday'

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

7.30 Vaudeville
ALEC MCGILL and GWEN VAUGHAN
(The Cheerful Chatterers)
RUDY STARITA (Xylophone and Vibrophone
Solos)
SANDY ROWAN (Scottish Comedian)
STAINLESS STEPHEN (Comedian)
GOTHAM COMEDY QUARTET
JANET JOYE (In Types and Notions)
(At the Piano, BLANDFORD COLLIER)
EDGAR FAIRCHILD and ROBERT LINDHOLM
(The Famous American Twin Pianists)

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

9.25 GREAT HOAXES—V
Mr. DOUGLAS JERROLD: 'Travellers' Tales'

9.40 Musical Comedy
Programme

OLIVE GROVES (Soprano)
GEORGE BAKER
(Baritone)
THE WIRELESS
ORCHESTRA
Conducted by
JOHN ANSELL

10.40-12.0 DANCE
MUSIC

AMBROSE'S BAND from THE
MAY FAIR HOTEL

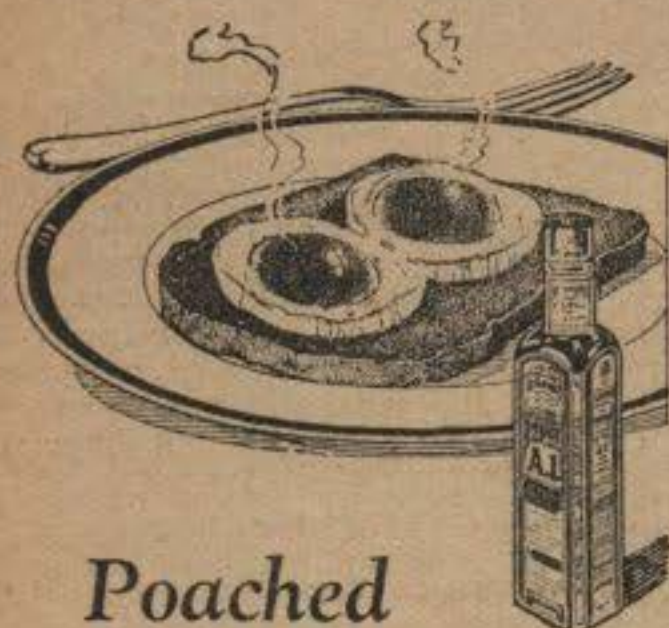
THE RADIO TIMES.

The Journal of the British
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Published every Friday
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Poached Eggs on HOVIS Toast

Keen appetites can ask for nothing more. Health itself demands nothing less, for HOVIS gives you the essential proteids, rich in nourishing and life-giving elements which your body calls for and must have.

In HOVIS alone can you enjoy the full nutritive qualities of the wheat in a form which will make no heavy demand upon the digestion.

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Best Bakers

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SATURDAY, April 19 MIDLAND REGIONAL 626 kc's (479.2 m.)

9.5
A VISIT
TO
DUMBLETON

3.30 An Orchestral Concert
THE MIDLAND WIRELESS AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
PAUL MOLCHANOFF (Bass)
TOM FREEMAN (Violoncello)

ORCHESTRA

Overture, 'The Huguenots' Meyerbeer
First Suite, 'Carmen' Bizet

TOM FREEMAN and Orchestra

First Movement and Intermezzo, Violoncello Concerto Lalo

4.5 ORCHESTRA

Ballet Music, 'Cephalo and Procris' Grieg

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Midland Sports Bulletin

6.45 London Regional Programme

9.0 Midland News

9.5 'The Dumbleton Fête and Gala'
(See centre of page)



TO BE BROADCAST TONIGHT AT 9.5

'The Dumbleton Fête and Gala.'

A BALLEGORICAL CANTORIO

By SAMUEL SNOOP, MUS. ASS.

(Organist of Dumbleton Minster
and Hon. Conductor of the Dumbleton Morpheus Society)

Presented by

EMILIE WALDRON (Soprano)

ALICE VAUGHAN (Contralto)

GEOFFREY DAMS (Tenor)

JAMES HOWELL (Bass)

THE MIDLAND PIANOFORTE SEXTET
and

THE DUMBLETON BRASS BAND

PAUL MOLCHANOFF and Orchestra

The Viking's Song ('Sadko') Rimsky-Korsakov

ORCHESTRA

The 'Firework' Music Handel, arr. Harty

4.40 TOM FREEMAN

Three Nocturnes Burgmüller

ORCHESTRA

Ballad in A Minor Coleridge-Taylor

PAUL MOLCHANOFF

Heroism Tchaikovsky

Serenade of Don Juan Napravnik

ORCHESTRA

Two Slav Dances (1 and 2) Dvorak

5.15 The Children's Hour

'The Magic Muffler,' a Fairy Story by RUTH MASCHWITZ. Musical Selections by CYRIL JOHNSON'S JUVENILE ORCHESTRA. 'The Moated Manor,' by E. M. GRIFFITHS

Preceded by
'The Test Kiss'

A Comedy, by KEBLE HOWARD

Presented by
VERA ASHE and SIDNEY EVANS

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-10.35 Experimental Transmission for the
Radio Research Board by the Fultograph Process

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

The alternative to the Midland Regional programme is the National programme (see page 119), which you can receive from Daventry 5XX on 1.554.4 metres.

7.45
A MILITARY
BAND
CONCERT

SATURDAY, April 19
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
THE LONDON
STRING
PLAYERS

3.30 An Orchestral Concert
(From Midland Regional)

THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

PAUL MOLCHANOFF (Bass)

TOM FREEMAN (Violoncello)

ORCHESTRA

Overture, 'The Huguenots' Meyerbeer
First Suite, 'Carmen' Bizet

TOM FREEMAN and Orchestra

First Movement and Intermezzo Violoncello
Concerto Lalo

4.5 ORCHESTRA

Ballet Music, 'Cephale and Procris' Grieg

PAUL MOLCHANOFF and Orchestra

The Viking's Song ('Sadko')... Rimsky-Korsakov

ORCHESTRA

The 'Firework' Music Handel, arr. Hurty

4.40 TOM FREEMAN

Three Nocturnes Burgmüller

ORCHESTRA

Ballad in A Minor Coleridge-Taylor

PAUL MOLCHANOFF

Heroism Tchaikovsky

Serenade of Don Juan Napravnik

ORCHESTRA

Two Slav Dances (1 and 2) Dvorak

5.15

Light Music

THE WEST INDIANS DANCE BAND

Relayed from THE WEST END DANCE HALL,
BIRMINGHAM

6.15 'The First News'

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

6.40

Sports Bulletin

6.45 THE GERSHOM PARKINGTON
QUINTET

ARTHUR COX (Tenor)

QUINTET

Selection, 'Tom Jones' German
Serenata Albeniz

7.0 ARTHUR COX

Wander-Thirst Ronald
Go, lovely Rose Quilter
The brightest Day Martin

7.8 QUINTET

Introduction and Humoresque D'Ambrosio
Suite, 'Othello' Coleridge-Taylor

7.23 ARTHUR COX

A Bowl of Roses Clarke
So gently speaks my Lady fair Cleaver
A Greeting Morel

7.30 QUINTET

Gondoliera Ries
Londonderry Air arr. O'Connor Morris

7.45 The Wireless Military
Band

Conducted by B. WALTON O'DONNELL

HILDA BLAKE (Soprano)

BAND

Overture, 'Oberon' Weber

Dance of the Tumblers }
Wedding Procession, 'Le } Rimsky-Korsakov,
Coq d'Or' ('The Golden } arr. Howgill
Cockerel')

8.4 HILDA BLAKE

L'Amore (I will love him) } Mozart
Alleluja }

8.12 BAND

Selection, 'The Flying Dutchman' Wagner

8.30 HILDA BLAKE

The Unforeseen Cyril Scott
The Lent Lily Ireland
Listening Beely

8.38 BAND

Ballet Music, 'Coppelia' Delibes
Fanfare of the Hours; Waltz of the Hours;
Music for the Automata; Marriage Scene;
Introduction and Dances of the Doll; March
of the Warriors; Hungarian Dances

9.0

Regional News

9.5 THE LONDON STRING PLAYERS

(Leader, JEAN POUQUET)

Conducted by HERBERT MENGES

STEPHAN BERGMAN (Pianoforte)

THE LONDON STRING PLAYERS

Concerto Grosso, No. 1 Handel

Concerto in D Minor for Pianoforte and String

Orchestra Bach

Air and Dance Delius

STEPHAN BERGMAN

Concerto Grosso for String Orchestra with
Pianoforte obbligato Bloch

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

MUSICIANS IN THE

PROGRAMMES TODAY



From left to right—PAUL MOLCHANOFF (3.30), GERSHOM PARKINGTON (6.45), STEPHAN BERGMAN and HERBERT MENGES (9.5), and HILDA BLAKE (7.45.)

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 119).

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smooth
satisfaction
from this
**PORTABLE
SET**



WILLS'S
**'GOLD
FLAKE'**
SATISFY.

The smooth cigarette

Issued by the Imperial Tobacco Co.
(of Great Britain and Ireland), Limited.

Saturday's Programmes continued (April 19)

CARDIFF

968 kc/s (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
12.0-12.45 A Popular Concert
relayed from
the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Corddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by REGINALD REDMAN
Overture, 'Triumphale' Tchaikovsky
Air and Variations
Ballet Music, 'Boabdil' Moszkowski
3.30 National Programme

- 6.45 National Programme
7.0 Cardiff Programme
7.20 National Programme
9.15 West Regional News (From Cardiff)
9.25-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
12.0-1.0 A GRAMOPHONE RECITAL
A MISCELLANEOUS PROGRAMME
Overture, 'Morning, Noon and Night in Vienna'
Supper

FROM W. G. GRACE TO WALTER HAMMOND



SIXTY YEARS OF GLOUCESTER- SHIRE CRICKET

Gloucestershire cricket has seen a great revival in recent years, and Walter Hammond bids fair to emulate the feats of the famous Doctor who was for so many years the mainstay of his county. This year is the Diamond Jubilee of the club, and in his talk from Cardiff this evening Mr. A. G. Powell describes its history.



- 4.45 Dance Music
THE ESPLANADE HOTEL DANCE BAND
relayed from the THE DANSANT, ESPLANADE
HOTEL, FORTHCAWL
5.15 THE CHILDREN'S HOUR
ARTHUR LESLIE'S BOHEMIAN DANCE BAND
in some novelty numbers
'Corrie,' by H. Mortimer Batten
6.0 Swansea Programme
6.15 National Programme
6.40 West Regional Sports Bulletin
6.45 National Programme
7.0 A. G. POWELL, 'The Diamond Jubilee of the
Gloucestershire Cricket Club'
7.20 National Programme
9.15 West Regional News
9.25-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
12.0-12.45 Cardiff Programme
3.30 National Programme
5.15 THE CHILDREN'S HOUR (From Cardiff)
6.0 Mr. A. E. FREETHY: 'Rugby Football Topics'
6.15 National Programme
6.40 West Regional Sports Bulletin (From
Cardiff)

- Selection, 'The Singing Fool'...arr. Reg. Connelly
Song, 'The Leader of the Town' Brass Band
Longstaffe
Rhapsody No. 2 List, arr. Willoughby
La Procession del Rocio Turina
March and Air de Ballet, 'Scènes Pittoresques'
(Picturesque Scenes) Massenet
Selection (Tchaikovskyiana) arr. Herman Hand
Waltz, 'Voices of Spring' Johann Strauss

- 3.30 National Programme
5.15 THE CHILDREN'S HOUR
'The Deuce,' a Play in One Act (adapted for
broadcasting), by ERIC FORBES BOYD
6.0 National Programme
6.40 Sports Bulletin
6.45 National Programme
9.15 Items of Naval Information; Local News
9.25-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

- 10.15-10.30:—The Daily Service. 12.0-1.0:—The Northern
Wireless Orchestra. Lillian Whiteley (Soprano). 3.30:—An
Afternoon Concert. The Northern Wireless Orchestra. Mollie
Haigh (Pianoforte). Albert Margatroyd (Baritone). 5.15:—
National Programme. 5.50:—Birthdays. 6.0:—National
Programme. 6.40:—Regional Sports Bulletin. 6.45:—National
Programme. 7.0:—Mr. W. Cuning Walters: 'Easter Sports
and Customs in the North.' 7.20:—The Royal Horticultural
Society's Bulletin for Northern English Listeners. 7.30:—
National Programme. 9.15:—North Regional News. 9.25:—
National Programme. 9.40:—'Spring Cleaning,' or 'Gather
ye Cobwebs while ye may.' The Northern Wireless Orchestra.
Herbert Leeming (Entertainer). 10.40-12.0:—National Pro-
gramme.

OUR WEEKLY PAGE FOR THE HOUSEWIFE

Reseating Chairs in Rush

THE work is not difficult and can be done without special tools; just a knife, a bodkin, a padding stick, and two or three small pegs are all that is required.

The old rush seat must be removed, then take a dozen rushes with the thick ends all level. Place the ends on the inside of the side rail near the back leg of chair and tie them to the rail with thin twine. Then take two of the rushes and hold them in the left hand near the front seat rail. Now with the right hand twist them to form a cord, the direction of the twist being away from the chair leg. The cord should now be taken over the front rail and brought up through the seat and, after continuing the twisting (away from the leg), take the cord over the near side rail and then bring it up through the seat. Do not twist the rushes again, but bring them along-side the front rail and then begin to twist them, taking the cord over the side rail, passing upwards through the seat, and then over the front rail, leaving the rushes resting against the back leg.

Now repeat the process with another pair of rushes to make the second row, and then continue with each pair until you have five rows, or work at each of the front corners. Tie the worked rushes to the side rail to correspond with those on the other side rail, and cut off any projecting ends. With the remaining pair of rushes work the sixth row at each of the front corners, and then pass on to each of the back corners. As the rushes get thinner, a new rush should be added so that the cords are always of an even thickness. To effect a join, place the thick end of the new rush under the old ones at right angles, pull the end over the old rushes, and then bring the new rush alongside the old ones, at the same time trapping the new end.

Arrange the joins a little distance from the corners so that the succeeding rows will cover them. Each twisted cord should lie snugly against the last one, and where they cross a true right angle should be formed. This is very important, and each corner wrap must be adjusted so that the angle not be true; otherwise the final cord will not fill the true space. As the work proceeds, keep turning the chair round so that the rushes are always lying in a right-hand direction. An easy way to ensure the cords crossing correctly is to pull the long stroke very tightly, then place the second cord in position and take it across, but do not pull the latter as tightly as the long stroke.

It will be necessary to pad the seat with waste rushes when about four inches of the rail has been covered. To do this, turn the chair upside down, as the padding is to be done on the under side of seat. A short stick pointed at one end is used to force the padding into each corner and alongside the rails. The padding greatly improves the appearance of the finished work and produces a firmer seat. If a space remains to be filled after the side rails are fully covered, the twisted cord should be taken backwards and forwards in the form of a figure eight to fill up the space.

To finish, secure the final strand with a knot to a near strand on the under side of the seat. Cut off all the ends and the work is completed.—*From a talk by A. H. Crampton.*

Some Apple Recipes

Apple Charlotte.

1½ lbs. good cooking apples. 7 ozs. sugar.
4 ozs. butter. 4 ozs. bread.

Butter a pie dish rather thickly with some of the butter, the sides as well as the bottom; sprinkle well with sugar all over; next place a layer of thin bread and butter on the bottom, then a layer of apples, peeled, cored and sliced thinly, sprinkle well with sugar. Repeat until the ingredients are used up. Always put a layer of bread and butter on the top and cover with the apple peelings, to keep from burning. Cook in a slow oven for two hours when it should be a golden brown. Remove the peelings, turn out and serve.—*Mrs. Rowlands, 127, Shrubland Street, Leamington Spa, Warwickshire.*

Apple Koker.

2 breakfastcups flour. ½ level teaspoon salt.
2⅓ breakfastcups milk. 1 egg.
2 level teaspoons 2 tablespoons caster sugar.
baking powder. 4 medium-sized apples.
½ breakfastcup butter.

Sift dry ingredients together, rub in butter and into a nice dough with egg (well beaten) and milk. Form into a cake and place on a greased dinner plate. Peel, core and eighth the apples, place in circles, points towards centre, on the cake. Sprinkle with sugar, and bake in a moderate oven for about half an hour. Serve hot with lemon sauce.—*Mrs. Alice Chase, The Cedars, Norbury Avenue, Thornton Heath, Surrey.*

Apple Dumplings.

Make a suet crust with 4 ozs. finely chopped beef suet and 8 ozs. of flour, mixed with enough water to result in a nice, firm, pliable dough. Roll out to an inch in thickness and cut into rounds big enough to wrap around each apple, which should have been washed, dried and the stalk and opposite end cut neatly away, but not peeled or cored, as the pips give an improved flavour, and the skins of most apples cook quite soft. Next make a syrup by boiling 4 ozs. of sugar in one pint of water. Pour while hot over the pastry-covered apples in a large pie dish and bake for half an hour in a fairly hot oven. Each dumpling is coated with a delicious glaze by this method.—*Mrs. Anderson, Ivy-lea, Baildon, Yorkshire.*

Flan Filling.

1 lemon. 1 large apple.
1 egg. 1 small teacup sugar.
Butter the size of a walnut.

Mince or grate apple, grate lemon peel and squeeze in the juice. Beat egg well and mix all together. Cover a flan or plate with pastry and bake in a moderate oven. The filling does not need to be cooked before baking in the pastry.—*Miss C. Norman, 100, Bostock Avenue, Northampton.*

Discipline and the Child

THERE is no doubt that from the day we first hold our baby in our arms, we should start teaching him unquestioning obedience.

No modern mother rocks her baby all night, or expects to be woken up frequently during it. She knows that, as long as nothing is physically wrong with the child, she has only to turn him round, and he will not expect to be picked up but will soon obey her unspoken command and settle off to sleep again.

As the child grows older he should obey his mother because he trusts her to know best. This trust can only be established by always being fair.

Another mistake we all make at times is to let the children feel they are, so to speak, separate beings. If, for instance, your husband broke a teacup, you might be cross, but you wouldn't really let fly at him, as some people do, if their child has the same accident. You must treat your child as a reasoning person you respect, then he will think of you in the same way, and so willingly obey you, trusting in your judgment and greater experience.

There are some children who seem to resist all rules and theories. Obstinate children, moody children, sulky children, disobedient children, all need special handling. A 'no' to them is often an incentive to be naughtier—yet you can't quite let them go their own way. A scene will mean that the child either feels he has triumphed over you or that he is frightened. Another danger is that you may have to bring all your experience and authority to bear and so cow and repress the rebel child till one day he breaks out all the worse for the suppression. The only treatment is to find out what that child really hates, and to try and avoid issues on it. Children have a great sense of fair play, so the reason given and an offer of something nice in return will often win them round, as does a kind word of praise.

Some parents are apt to push the discipline on to Daddy, some mothers on to Nannies, and some Nannies on to mothers. But that is not fair. There should only be right or wrong, and that wrong should be condemned by all grown-ups. I do explain to the children over eight years that there are bad faults which verge on evil or real wickedness and bad manner faults—which are not so bad, but lead to the real big faults.

Now a word about punishments. I know we are told we should never smack children. I agree that corporal punishment is a dangerous weapon. It should never be used when we are in a temper. No sensitive child should be beaten, nor a too delicate one. Promiscuous slapping, too, is inadvisable.

No child should be shut up alone in a room. Standing too long in the corner always seems to me a senseless punishment and so tiring. Early bed means that the child misses in the summer fresh air and sunshine. Punishments, I think, should vary in severity with the crime. We should try to make them the result of the crime too.

For instance, over-eating brings its own punishment. Disobedience should mean the removal of privileges. We should explain to a child that privileges are a proof of our trust in them.

Of course, there is no doubt that mothers often get over-worked and over-tired. When this happens it is not possible to really do yourself or your child justice. That is why, really, we should regard the school as such a help. Here there are women whose only work for the day is to teach, care for, and discipline our children. There is one thing, too, which helps more towards the successful bringing up of children than all the knowledge, time or money, and that is real unselfish love. The child whose mother gives him pure unselfish love, and wise discipline, is a very lucky and happy mortal.—*From a talk by the Hon. Mrs. St. Aubyn.*

THIS WEEK IN THE GARDEN

ASPARAGUS planting should be done now. Great care is called for in handling the thick roots lest they be damaged. To plant them, a mound is made for each plant at the bottom of a trench. The best material for this trench bottom is old hot-bed manure, and the mound should be a gentle one about four inches high. The trench must be so deep that when the crowns are in position the top of each is about five inches below the ordinary surface. On the mound the roots are spread out and at once covered with two or three inches of fine soil. Many mistakes may be remedied, but not the mistake of improper planting. That can only result in disappointment and ultimately in failure. Plant roots of two years old unless very strong yearlings are available.

Many vegetables must be sown now. Sow kale for winter. Don't sow curly kale in smoky districts; choose cottager's kale, for curly kale is apt

to be difficult to cleanse for cooking. Sow broccoli for winter cutting. Sow cabbages for late summer and autumn. Sow lettuces now and again in a fortnight. Sow cos lettuce if you must, but though they are rather crisper, they are more trouble and more apt to bolt than a well-chosen variety of cabbage lettuce.

Sow peas and spinach, which may go between the rows of peas and be cut before they are too high for it. Sow radishes. Sow pickling onions on poor soil lest they grow too large and lose their crispness and flavour.

Transplant onions from boxes into their permanent places.

Besides all this you will find it necessary to hoe wherever the soil has any crops—in the vegetable garden, among bulbs, in the flower borders, and among shrubs.—*From the Royal Horticultural Society's Bulletin.*

In connection with this series of household talks the Empire Marketing Board are issuing a further set of nine leaflets which will be supplied in sets of three. The first set containing additional recipes for the cooking of potatoes, fish, and apples is now available, and can be had free by sending a postcard to the Empire Marketing Board, 2, Queen Anne's Gate Buildings, S.W.1.



Anne Hathaway's Cottage.

Dr. James Lyon.

THE Midland Wireless Orchestra is to be conducted by Dr. James Lyon on Wednesday evening, April 23, in a programme containing many of his own works, including a suite from the fairy play *The Palace of the Cards*, 'Procession,' from the Second Suite, and an arrangement of *Variations on a Sarabande* by Handel. Dr. Lyon is best known, perhaps, for his work in connection with the Musical Festival movement, having become a well-known figure among adjudicators at functions of this kind all over the world. As Honorary Musical Director of the Wallasey Festival, he raised the contest to one of considerable importance in the North. A fitting tribute to Dr. Lyon's eminence in this connection was his appointment in 1924 and 1925 as adjudicator of the Canadian Musical Festivals, in which capacity he visited all the provinces of the Dominion. The singer will be Percy Thompson; he has chosen for his contribution to the programme two sets of the delightful *Songs of Travel*, by Vaughan Williams, who, like Dr. Lyon, is an active participant in the spread of the Competition Festival movement throughout the country.

Music and Medicine.

A STRING orchestral concert, conducted by Arthur Kennedy, the principal viola in the Midland Wireless Orchestra, is an attractive feature of the programmes on Wednesday, April 23. Mr. Kennedy is a young Birmingham musician who has often delighted listeners as a soloist. He is a resourceful artist who took the baton on a recent occasion at literally a moment's notice and successfully conducted a programme involving a Chopin Pianoforte Concerto. In spite of his devotion to music, he still finds time to study physiology and medicine.



Will V. Taylor

WHERE SHAKESPEARE WAS BORN.

The old house in Stratford where Shakespeare lived as a boy, the period of the play *The Queen and the Poet* that will be broadcast in the Children's Hour on April 23.

Another Revue from Birmingham

MIDLAND REGIONAL LISTENERS

may anticipate

SOME FINE ORCHESTRAL CONCERTS

A Wide Field.

THIS SPRING BUSINESS, which is to be broadcast from Birmingham on Saturday, April 26, is a light, inconsequential burlesque upon topical matters, written, arranged, and produced by Charles Brewer. It includes flowers, horse racing, love, clothes, travel, etc.—truly a wide field. I trust that this somewhat erratic atmosphere will not prove contagious and infect in any way the Midland and London Regional transmitters on this night and prevent me hearing Colleen Clifford, Kathleen Henry, John Rorke, Myles Clifton, Ernest Sefton, Jack Venables, and the Midland Piano-forte Sextet, who are responsible for its presentation.

'And when she got there—!'

CISSIE WOODWARD, the Warwickshire pianist, who plays in the Light Orchestral programme at 1.30 p.m. on Wednesday, April 23, tells me of a rather disconcerting experience she once had when down to fulfil a public concert engagement at Rugby. The recital had been splendidly organized, with the result that long before the programme was timed to begin the hall was more than comfortably filled. Imagine Miss Woodward's horror in finding that everything necessary to ensure a successful performance had been provided except one thing—the grand piano; for, incredible though it may seem, when she got there the platform was bare, and so the poor audience had to be content with a speech of apology and the promise of another date for the recital.

Musical Comedy.

THE musical comedy excerpts at 6.40 p.m. on Tuesday, April 22, are well varied, and should provide an attractive programme for those who, still in holiday mood, are looking for lighter fare, for they range from selections from *Miss Hook of Holland to This Year of Grace*. Marjorie Dixon and George Pizzey are the soloists, and they will also be heard in duets.

Who is Snooky?

THAT is the question to which so many of the listeners to the Children's Hour would like to find the answer, and they will be asking the same question again when he pays another visit to the studio on Saturday, April 26; but Snooky still remains—just Snooky. We do know, however, that he is a somewhat mischievous young animal—the studio bears witness to this after one of his fortnightly visits. On these occasions the animal relates one of his numerous adventures, and having, so he thinks, done his duty, proceeds to enliven us by dancing on the piano keys or swarming up the microphone, to mention only two of his little habits. We may not know who he is, but we do know that he lives just on the borders of Fairyland, in a quaint little house of his own, with his little dog Tiny as his companion. He has many friends among inhabitants of the animal world, but best of all he loves the grey squirrel, with whom he shares many gay adventures. Perhaps in



A. Armstrong

IS THIS TINY?

The Tiny who lives with Snooky in a little house just on the borders of Fairyland?

the future we may learn more about his identity—but for the present he is just Snooky.

Shakespeare and St. George.

ITEMS of interest in the Children's Hour during the week beginning April 21 will include a talk by John Anderson, entitled 'A Day at a busy Railway Station,' which he will broadcast on Easter Monday, telling of the excitement of travelling at holiday time. In imagination the children will be taken to spend some hours on a platform of a big London terminus, to witness all the rush and bustle.

On Wednesday, April 23, Shakespeare's Anniversary, there will be a play, entitled *The Queen and the Poet*, by Bladon Peake, telling how the boy Shakespeare both amused and interested good Queen Bess on her progress through Warwickshire to visit the Earl of Leicester at Kenilworth; how she rewarded him; how he prophesied that one day he would make her laugh still more, and how the prophecy came true. The same date being St. George's Day, there will be a selection of Old English songs by Percy Thompson.

An Australian Violinist.

ON Sunday, April 20, at 3.30 p.m., the soloist in the Orchestral Concert will be Daisy Kennedy, the brilliant Australian violinist. Included in the programme is the Overture *The Marriage of Camacho*, written by Mendelssohn at a very early age, but showing all the sparkle and vivacity which distinguished many more mature compositions.

'MERCIAN.'

An Entertainment from Weston-super-Mare

ANCIENT AND HISTORIC INNS

A talk of interest to Tourists in

SOUTH WALES and the WEST COUNTRY

A Lodging for the Night.

THE Inns of South Wales and the Border is the general title of a new series of talks to be given by Mr. J. Kyrle Fletcher, the first of which is down for Tuesday, April 22, at 6 p.m. In ancient days, when lords and ladies had hospitality of the castle chamber or the guest hall of the abbey, ordinary folk, to use an understood term, had to find a shelter where the bush was shown over an inn in the village, or where the Templars had an hospice. Examples are still to be found in South Wales of both these early types of inn.

Have a Map Handy.

IN his first talk Mr Kyrle Fletcher will refer particularly to the Hanbury Arms, Caerleon, the White Hart, Llangibby, and the New Inn, Gloucester. Subsequent talks will deal with old coaching houses, the inns of the South Wales Road from Cardiff to Swansea, the Inns of the Brecon-Carmarthen Road and Salopian and Border Inns. Listeners who are interested in touring may find it worth while to have a map before them while listening to these talks, because Mr. Fletcher will draw upon his own travels and discoveries in the romantic country where the inns stand.

St. George's Day.

AN afternoon concert has been arranged for St. George's Day, Wednesday, April 23, when appropriate music will be played by the National Orchestra of Wales, and Mr. William Worsley (baritone) will sing *Yeomen of England* and other songs with the Orchestra.

The New Electricity Scheme.

ATALK on the New Electricity Scheme for Wales and South-West England by Mr. S. B. Haslam, Chairman of the Western Centre of the Institution of Electrical Engineers, will be broadcast on Saturday evening, April 26. The scheme is the largest of the seven regional schemes drawn up by the Electricity Commissioners and covers an area of 17,234 square miles or nearly thirty per cent. of the total area of England and Wales. As most listeners know, an Act of Parliament was passed in 1926 to bring the generation of electricity for the whole country under a unified control, and the scheme about which Mr. Haslam will speak has been designed for that purpose.

Three Centuries of Song.

PART songs of the eighteenth, nineteenth and twentieth centuries, sung by the Kymric Oriana Choir, conducted by John Devonald, will be heard during a Welsh programme arranged for Thursday evening, April 24. The eighteenth century songs are Stevens' *Cloud-capped Towers* and

Ye Spotted Snakes and Webbe's *When winds breathe soft*—the last-named, in the opinion of Mr. Devonald, being the finest glee ever composed. The nineteenth century is represented in three part-songs by Dr. Henry Leslie, conductor of the famous Leslie Choir, who settled in Montgomeryshire and organized village choirs both in that county and also in Shropshire. Finally *Nursery Rhymes*, by Sir Walford Davies, has been chosen to represent the twentieth century selection, and the programme will also include groups of Welsh and English songs, by Gwyneth Edwards, the young Welsh soprano, and some

pianoforte solos by Myra Pugh.

Weston-super-Mare.

AN hour's relay of an entertainment entitled 'Pleasure,' and presented by Clifton Shawe, will be heard from Grove Park, Weston-super-Mare, on Tuesday evening, April 22. It will be given by a concert party of eight versatile artists.

Violin Recital.

MR. Louis Levitus, Leader of the National Orchestra of Wales, who will be heard in a short violin recital on Tuesday evening April 22, gave his first concert in the Aeolian Hall at the age of twelve, when he played the Max Bruch *Concerto*, a remarkable achievement when it is stated that he was ten years old before he touched the violin.



Castle Rock, Flat Holm.

Radio Plays.

TWO short plays are included in the programme on Saturday evening, April 26; one entitled *The Rivals*, by John Palmer, is a duologue between George and Maurice, who are rivals for the love of Virginia. The other play, *Princess Ida Married*, is a comedy in one act by C. M. Haines, who takes as his theme the well-known definition of men's jobs and women's jobs from Tennyson's *The Princess*.

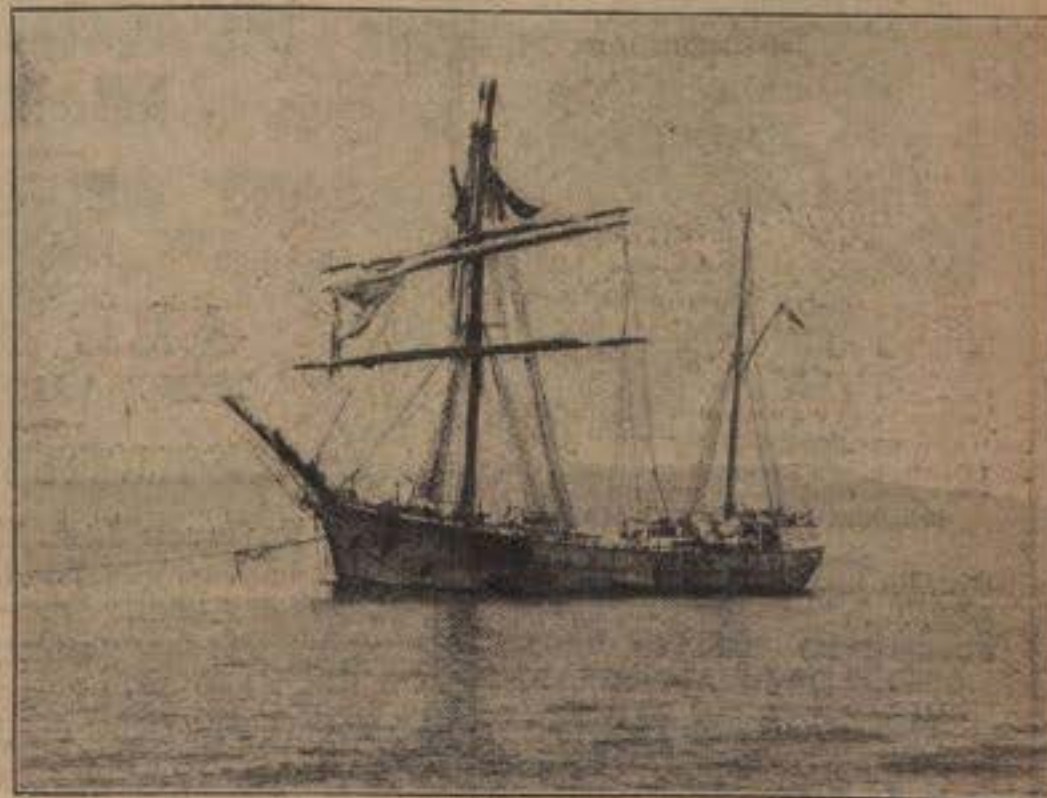
The Children's Hour.

AMONG some special features in forthcoming programmes during the Children's Hour, will be Zoo items on Tuesday, April 22; 'The Adventures of Robin Hood and his Merry Men,' on St. George's Day, April 23; a 'Fairyland Programme,' with music by the National Orchestra of Wales, on Thursday, April 24; Episode Six of *The Magic Feather*, by Dorothy Eaves on Friday, April 25, and a Somerset Sketch by Irene Gass on Saturday, April 26.

Sailing Ships.

ANOTHER talk on 'Sailing Ships' will be given by Captain C. E. Harris at 6 p.m. on Thursday, April 24. In his first talk last week on 'Outboard Motor Boat Racing in the West,' Captain Harris showed that listeners are divided into two camps—those who desire to experiment with the new developments and those who favour the old. In his next talk Captain Harris will have many interesting tales to tell of the old times before the days of motor engines.

'STEEP HOLM'



By courtesy of Mr. J. Byers

A WINDJAMMER AFTER THE STORM.

This picture of the barque *Garthsnail*, after coming through a storm in the Bass Straits, is a vivid reminder of the perils of the sea in the old sailing days about which Captain Charles E. Harris will talk on April 24.

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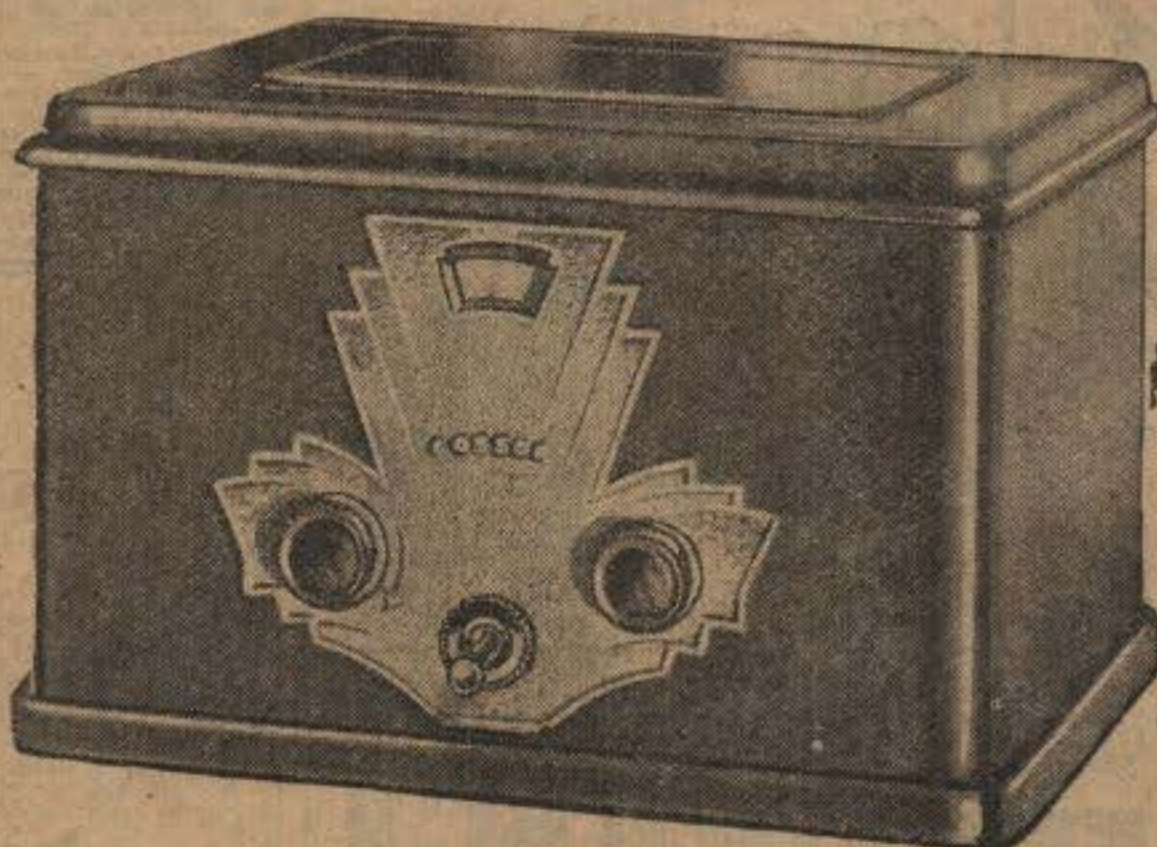
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