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# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



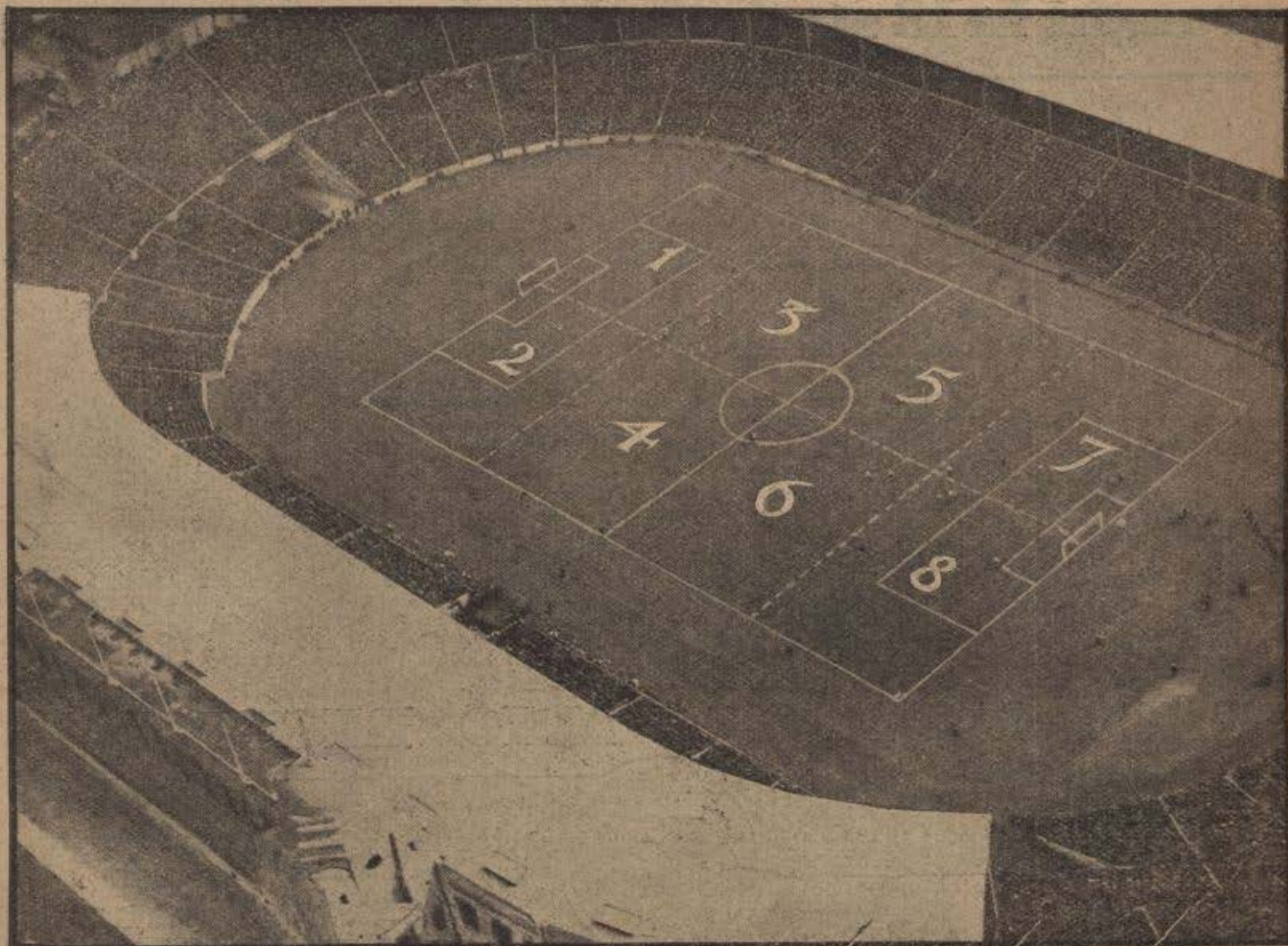
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[Registered at the G.P.O. as a Newspaper.]

APRIL 13, 1930.

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# THE RADIO TIMES

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APRIL 18, 1930

Every Friday. TWO PENCE.

## OF THE VEXED QUESTION OF CHAMBER MUSIC

By BASIL MAINE

THESE was a time when we were entitled to speak of the ordinary listener. He was a type repeated by so many individuals that it was possible to include him in a class without losing any of his essential characteristics. It was to him that talks were addressed in the first place. He it was who enabled speakers to visualize an audience on the other side of a microphone. In most cases he reacted just as the speaker expected him to react. His letters brought the comfort of assurance to any who had originally feared to face the black yawning chasm of an unseen, listening world. If there were objections, criticisms, and complaints, it could safely be assumed that they were the expression of a nebulous minority.

That was in the beginning. Things have changed, the ordinary listener, having been taught to discriminate, claims the right to be un-ordinary. He throws in his lot with the nebulous minority. The talking broadcaster is now called upon to face a majority, no less nebulous. He has been deserted by his most powerful ally.

This change, of course, was inevitable. It was in the nature of broadcasting that it should effect a transformation which, in its turn, would react upon the technique and methods of broadcasting, would return to plague the inventor. The change has made itself felt in a number of ways. Those who complain that the B.B.C. has no settled policy lose sight of the fact that a settled policy of broadcasting would be the very worst thing. The make-up of programmes must be constantly revised in order to meet the restless and varying needs of the public. These needs may be real or imaginary. The point is, if they are vocal enough to become a demand, the supply must not fail. There may seem to be a demand for more running commentaries, for more music-hall turns, for more lectures, for more opera. The supply must not fail. There may seem to be a sudden craze for debates, for organ recitals, for romantic plays. The supply must not fail. If, for some unaccountable reason, active listeners should suddenly decide that they would like to hear more chamber music, very well, they must have it. Be it on their heads!

To some, this last assumption may appear far-fetched. 'It is hardly likely,' they will say, 'that there will be an overwhelming demand for Beethoven's quartets or Mozart's violin and piano sonatas. The ordinary listener will never become so un-ordinary as all that. The B.B.C. may include more chamber music for economy's sake. But that is another matter.'

Those who make this objection are basing their argument upon the illusion which I have attempted to dispel at the beginning of this article. They imagine that the ordinary listener, even

though his outward form be changed, is still whole and indivisible as a type. Actually, he has been split up into innumerable diversities of taste—and prejudice; and, if a referendum could in some way be taken, I think we should be surprised to find how much of this taste is centred upon chamber music. I know from experience that there are many people whose feelings run very high against this kind of music. Some recent remarks of mine on the subject, in one of the talks on Next Week's Broadcast Music, caused several people to unsheath their pens with a martial flourish of defiance. In every case the writer based his objections either upon unreasonable bias or complete ignorance. He had no case. And it is significant that when the Editor of *The Radio Times* asked me if I would debate with some other writer on this subject we failed to discover a qualified protagonist. After considering the idea for some time he said to me: 'I very much doubt whether there are any really educated men who, unless they are stone deaf, don't either like chamber music or, at any rate, recognize it.'

On the other hand, the listener who appreciates the qualities of chamber music remains inarticulate and will always remain so. It is not in his nature to protest violently. Even to be taunted with 'Highbrow!' moves him not at all. For he is in possession of a secret, a peculiarly individual secret. To attempt a defence would mean, perhaps, a loss of that which he treasures most. So he is content to lie quiet, and the programme arrangers tiptoe past, whispering among themselves 'Don't disturb the sleeping dog.'

Because I think that this dog is not asleep,

that, indeed, he is very much awake, and that it is wrong to treat him as an under-dog, it occurred to me to make the attempt to state his case.

In the first place, there can be no doubt that with present conditions chamber music is better suited than any other kind to the medium of broadcasting. A great number of technical reasons can be cited in favour of this view. But over and above these, there is another that is even more telling.

Broadcasting is essentially an intimate medium. The more private the message seems to be, whether it is conveyed through a song, a play, a talk, or a quartet, the more immediate and certain will be its effect. On occasions, of course, the listener likes to be one of a crowd at the Cup Final or the Boat Race, or the Queen's Hall. These are exceptions. As a rule, he likes to fancy that the message is intended for himself alone.

Now, chamber music fulfils that purpose without any disadvantages. In writing a sonata or a song or a string quartet, a composer seeks to express his most intimate thoughts. The very fact that he has deliberately renounced the fuller forces of an orchestra or a chorus implies that he is aiming at a more subtle, less broad effect. He wishes to work with a finer point and to pierce more deeply. And if his audience is a single person, or two or three gathered together at home, his music is being conveyed under ideal conditions.

The common argument against this kind of music is that it is dull. When people complain of the dullness of a work of art they nearly always mean that it is not obvious. Such people will perhaps attempt a defence by professing a liking for orchestral music. Since this is a defence, we have the right to ask for their reasons. In almost every case of my acquaintance it has come to this: in orchestral music there are more distractions. There is not the same need to concentrate upon the actual musical thought when there are countless other incidents to attract—the thrill of the drums, the noble resonance of brass, the fine effect of strings in unison, the wistful voices of the woodwind, and so on. These people may not really be listening to the music at all, but to the excrescences of music. They may be merely sucking the paint off the lid of the pretty box. No wonder these people find chamber music dull. There are no bright colours to engage their attention. They are brought face to face with the composer's mind and lack the initiative to follow its workings.

This, after all, is the only really defensible reason for listening to music, to arrive face to face with the original creative force; and chamber music, being more transparent than any other kind, is the best medium for the achievement of this end.



From 'Pastels,' by Emma Claud (later and now)

(Continued on page 167.)





### Considerate Listening Out of Doors.

THAT optimistic ancient, Master Moore, whose almanack finds an honoured place on our bookshelves, predicts a fine summer, beginning with May, which he says is likely to be 'a hot and unsanitary month.' Many of us will, therefore, be listening out of doors which, as Richard Church recently pointed out in these columns, is a very delightful way of hearing music. Each year we make a plea for the more considerate use of loud-speakers out of doors and at open windows. Last year we received so few complaints that we began to believe we must be men of influence. Please take care that your listening activities are not, in this year of grace, infuriating to your neighbours.

### Microphone at No. 11, Downing Street.

SUNDAY evening's concert, April 27 (National), will be one of unusual interest. It will take the form of a relay from the drawing-room of No. 11, Downing Street, where a number of English operatic artists will be gathered as guests of the Chancellor of the Exchequer and Mrs. Philip Snowden. Among them will be Odette de Foras, Winifred Stiles, Constance Willis, Noel Eadie, and Hedde Nash. Robert Ainsworth will be at the piano, and the whole 'concert' will be under the direction of John Barbirolli. What an odd age it is, to be sure, where the whole nation can (as it were) put its ear to the keyhole of No. 11, Downing Street, and have all the pleasure without any of the crush!

### 'First Night' at the Opera.

FOLLOWING the operatic concert from Downing Street will come, on Monday evening, April 28, a relay of part of the opening performance of the Covent Garden Opera Season. There is special magic in a 'first night' at Covent Garden; it will be a sad day, often predicted but mercifully delayed, when the black old theatre no longer stands at the edge of the tide of cabbage leaves. Excerpts from various operas will be broadcast weekly throughout the present season. The theatre, which has twice been burned down during its life of two hundred years, did not become a permanent opera house until 1846. Previously it had housed both drama and ballet.



'To restore order with fixed bayonets.'

The first play ever given under the licence of the Lord Chamberlain was produced there in 1738. The occasion was riotous. The 'groundlings' resented the interference of authority; they howled, hissed, and stamped throughout the performance. In 1792, when the Covent Garden management raised the price of the gallery seats to two shillings, a free fight broke out, bottles were thrown at the actors, and guardsmen were brought in to restore order with fixed bayonets. In those days a 'gallery girl' needed to be an Amazon.

## The 'Broadcasters' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### Fire in the Opera House.

THE present Opera House dates from 1858. In 1556 the previous structure had been burned down, the fire originating for nebulous reasons during a somewhat disreputable *bal masque*. The reconstruction was due to the energy of Frederick Gye, the manager, who must always have felt a responsibility for the theatre, though the orgy during which the fire had started was due to no fault of his, the place having been let to 'Professor' Anderson, 'The Wizard of the North,' who had the idea of concluding his season with a beano. The new opera house was announced to open on May 15, 1858. On the very morning of this day, it appeared that no power on earth could have the theatre ready for the evening's performance. Outside and in, all was confusion—carpets unlaid, workmen everywhere, among the heaps of bricks and boards and ladders. By some miracle of organization, when the carriages rolled up for the gala, all was in order, and the Royal Opera House which we now know launched on its great career. We could write much of Covent Garden, of its rivalry with Drury Lane, of the debut of Patti, 'aged nineteen but looking little more than fourteen,' of the gala performance in honour of Garibaldi's visit, the reign of Sir Augustus Harris with his great 'team' of singers including Albani, Melba and the de Reszkes. The glamour of great opera houses is compelling, but space is space and there are others matters to be written of.

### They Twinkle Next Week.

A NUMBER of stars of the music-halls and the microphone are included in next week's vaudeville programmes. A National programme on Monday, April 28, presents Ann Penn, Greta Keller, Anne de Nys and William Walker, George Doshier and a 'musical poem' by Harold Simpson entitled *Six Little Ballet Girls*. Greta Keller is the gramophone and radio 'star' from Berlin, and George Doshier the negro bass whom we more often hear as one of 'The Four Harmony Kings.' Anne de Nys and her partner are two of 'That Certain Trio'; with Pat Waddington they have recently made records for H.M.V. On Thursday, May 1, a Regional programme includes Vera Lennox and Harold French, Gillie Potter, Elsie Carlisle, Edith Clegg and Fairchild and Lindholm. In the second National Vaudeville programme of the week we shall hear Art Fowler, who sings syncopated songs to his own ukulele accompaniment, Betty Chester, Julian Rose, Harry Hemsley and Jack Padbury's band.

### Basil Maine and Others.

THE following novels were reviewed by Miss V. Sackville-West in a recent talk: 'Rogue Herries,' by Hugh Walpole (Macmillan); 'The Woman of Andros,' by Thornton Wilder (Longmans, Green and Co.); 'None so Pretty,' by Margaret Irwin (Chatto and Windus); 'Rondo,' by Basil Maine (Duckworth); 'Chapter the Last,' by Knut Hamsun, translated by Arthur Chater (Alfred Knopf); 'The Gilded Cupid,' by Elizabeth Murray (The Bodley Head); 'The Beguiling Shore,' by D. F. Gardiner (Constable); 'The Mine in the Desert,' by David Footman (John Long); 'To be Hanged,' by Bruce Hamilton (Faber and Faber).

### The Ridiculous Age.

IN these times, wild, and even humorous, predictions are likely to come true. Some months ago we published an article prophesying in a vein of banter the time when it might be possible to transmit scents by wireless. And now Mr. John Leavell of Los Angeles has



'Sprayed the audience with perfumes.'

patented an 'apparatus for supplying an olfactory impression in conjunction with a motion picture impression,' by means of which the odours of flowers, cooking bacon, etc., can be conveyed to 'movie' audiences at the appropriate moment in a film. We recall being present at a revue in Buda-Pesth when, as the leading lady launched out in a song of the 'lilac time' type, attendants sprayed the audience with suitable perfumes. This attempt at realism was loudly appreciated by everyone around us, though we ourselves were moved to bolt for the door and the fresh wind blowing from the Danube. We can foresee a riot during the big 'onion frying' scene in next year's greatest 'all talking, all singing, all dancing, all laughing, all smelling song-and-dance super.'

### A German Singer and an English.

TWO song recitals during the week beginning April 28 particularly attract our attention: Elena Gerhardt (May 1—National) and John Coates (May 2—Regional). Here are two fine singers, peculiarly representative of their countries. Few can match Elena Gerhardt in the singing of German *Lieder*, and few can put the true spirit of England into a song like John Coates. What Elena Gerhardt's programme will contain we do not yet know, but we shall be frankly disappointed if it doesn't include the name of Brahms. [For us there is no other *Lieder* singer who can reveal Brahms' songs in quite the same clear light. His moods seem uncannily within her understanding. John Coates' programme ranges from the greatest of all English composers—Purcell—to Elgar of today.]

### 'Wireless' or 'Radio'—or Neither.

SHOULD we call it "wireless" or "radio"? asks an anxious correspondent who is herself inclined towards 'radio,' for the reason that it is absurd to call anything 'wireless,' which from beginning to end involves the use of so many wires. In view of the title of this paper, we ought, we know, to be in favour of 'radio,' the American diminutive of 'radiotelephony.' It is a neater word than 'wireless,' but not as appropriate as 'broadcasting,' which, though an old English word in a more general connotation, has now been generally accepted as applying particularly to the B.B.C.'s activities. So 'broadcasting' let it be, though we shall continue to use both 'wireless' and 'radio.' When you have to write as much about broadcasting as we do, you badly require the aid of a few convenient synonyms.



With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## Talks for the Summer.

THE summer series of new talks opens in the week beginning April 28. The following selection will give some idea of the wide range of interests they cover. On Monday evening (Regional) Professor J. MacMurray asks 'How can we be free?' and since his main answer is 'By being real,' he calls his talks 'Today and Tomorrow: A Philosophy of Freedom.' His methods of modern psychology, with illustrative experiments at the microphone, form the subject of Dr. Cyril Burt's Tuesday evening series (Daventry 5XX); and later, in the same evenings (Regional), various authorities will talk about 'Today and Tomorrow in Architecture.' Mr. Leonard Woolley, who is still busily at work excavating at Ur, will give a series in June and July called 'Digging up the Past.' On Wednesdays 'Six Victorian Poets' will come under the critical eye of Mr. F. L. Lucas; whilst Mr. F. W. Hirst, on the same evenings, will be speaking on some 'Modern aspects of Finance.' On Fridays Professor Julian Huxley talks on 'Bird Watching and Bird Behaviour.' Most of the recent regular speakers remain. James Agate, Vernon Bartlett, Dr. Dyson, Desmond MacCarthy, Ernest Newman, Miss Sackville-West, Otto Siepmann, and E. M. Stéphan.

## Two Italian Operas Next Week

THE next broadcast in the series of Opera from the Studio presents a 'double bill'—*Cavalleria Rusticana* and *Gianni Schicchi*, Monday, April 28 (Regional) and Wednesday, April 30 (National). The former opera is for once to be divided from its Siamese twin, *Pagliacci*—a traditional partnership which has given rise to the expression 'a Cav. and Pag evening.' Mascagni is best known for this Sicilian operetta, which won him a prize offered by a publisher. His more ambitious efforts have been hardly successful. The composer's early days were adventurous. His father, a baker, intended the boy to be a lawyer, but Pietro studied music in secret. Early successes won his father over, and he was sent to Milan. Becoming tired of the academic classes at the Conservatoire, young Mascagni joined a travelling opera company as conductor. Later he gave pianoforte lessons, until the furore created by *Cavalleria Rusticana* brought him fame and money. *Gianni Schicchi* is one



'The heirs are furious.'

of a 'triptych' of one-act operas by Puccini. These works, which count among the composer's best, represented 'humour' (*Gianni Schicchi*), 'tragedy' (*Il Tabarro*), and 'sentiment' (*Suor Angelica*). *Gianni Schicchi* is a farcical story, with mediæval Florence for its setting. A dead man has left his estates to charity. The heirs are furious and persuade Schicchi, a neighbour, to impersonate their late relative and dictate a new will to a lawyer. Schicchi falls in with the plot and dictates a document leaving all the money to himself.

## An Unusual Village Organist.

P UCCINI, was for a while organist at a village near Lucca, in Northern Italy. Always an irresponsible youth, Puccini can hardly have made a model village organist. Like all creative geniuses he had a way of completely forgetting his surroundings. His muse, we are told, could not resist the temptation sometimes, when it came to the improvised offertory which the organist was expected to provide, to stray off along her own delicious paths. The result was hardly religious in the expected sense. Operatic airs would rise out of the music and startle that sacred fane. Fortunately for the dignity of the village, Puccini did not have to occupy his post for long: his music won recognition and he went off to Milan—the proper home, of course, for any budding operatic composer.

## Fanny Davies in a Favourite Concerto.

L ISTENERS will not have forgotten Fanny Davies' remarkably fine broadcast recital back in March. On Friday, May 2 (National) she will be heard again—this time in Schumann's *Pianoforte Concerto in A*. This is a work she has made very much her own. Schumann's Concerto is one of the masterpieces of Romantic music and certainly one of the most popular of all classical compositions. Schumann wrote it at the height of his powers, planning it first as a 'Fantasia,' and then, in Dresden a few years later, adding the dashing last movement to convert it into a concerto. Clara, who said she had always longed for him to write her a 'large bravura piece,' was delighted. Her approval was shared by everyone. When the work was produced in 1846, it immediately won favour—a favour which, despite the present ups and downs of the popularity of Romanticism, it still holds. The concert, it should be noted, will be conducted by that veteran singer whose broadcast recitals were such a revelation last year, Sir George Henschel.

## What are Children Reading?

O N Thursday morning, May 1, Mrs. O'Malley is to talk about 'Children's Reading.' We shall be interested to hear from her what are the modern infants' tastes in literature. Mr. Foyle, the bookseller, seems to think that children no longer care for Hans Andersen, whose centenary was recently celebrated with suitable pomp in Scandinavia. This news makes us very sad, for the whole of literature hold no better book of stories, whether for children or grown-ups, than Andersen's. It is up to parents to see to it that 'The Steadfast Tin Soldier,' 'The Nightingale,' 'The Emperor's New Clothes,' 'The Snow Queen,' 'The Tinderbox,' and 'The Ugly Duckling' remain immortal. Andersen may be falling a victim to the absurd American movement which condemns nursery rhymes as 'silly,' and would no doubt look askance at naked Emperors and 'dogs with eyes as large as saucers.' To children just beginning to read we recommend Beatrix Potter's enchanting Peter Rabbit books. Does literature hold any finer flight of characters than Peter Rabbit, Benjamin Bunny, Jemima Puddleduck, Mrs. Tiggiwinkle, Squirrel Nutkin, Mr. Tod, Pigling Bland, and Jeremy Fisher—or a more perfect story than 'The Tailor of Gloucester'? These books are entirely free from that touch of adult self-consciousness which takes the fine edge from the adventures of the Pooh.



## The Robin Hood Legend.

D ID Robin Hood really exist? There is no evidence to prove that he did. Legend and literature differ profoundly as to the time when he was supposed to range Sherwood Forest, but generally he is 'placed' in the reign of Richard I (see Scott's 'Ivanhoe')



'Plays performed on May Day.'

There is a stranger resemblance than might be supposed between Robin Hood and Douglas Fairbanks, who represented him in celluloid. Both represent the Ideal Man, embodying the dreams of those condemned to the 'squirrel's cage,' the serf bent all the year over his plough and the clerk bent over his filing-system. A play in verse entitled *Robin Hood* has been specially written by E. A. Harding for broadcasting on May 1 (National). In Tudor times Robin figures traditionally in the plays performed on May Day. 'Maid Marian' was probably invented by a rustic impresario in order to introduce feminine appeal into these May-time revels.

## The Vanguard of Youth.

G ERMAN YOUTH' is to be the subject of Count Harry Kessler's talk on Monday evening, April 28 (National). It is not too presumptuous to affirm that the German Youth Movement (and it dates, as most people do not realize, from before the War) has changed the mentality of the whole nation. Youth has there made an attempt, as in no other country, to rid itself of all the worst of the narrowing influences of the late nineteenth century—and nowhere, perhaps, were they so much a handicap as in Germany. This growth towards freedom, however, has brought with it fresh and greater responsibilities; and it is the recognition of these, coupled with a new gaiety, that makes the modern German youth so stimulating a figure both inside and outside Germany. Count Harry Kessler is one of the chief authorities on international affairs in Germany and the author of a fine biography of Walter Rathenau.

## The Industry of Genius.

H AYDN, with his daily time-table of long hours and methodical ways, gives a complete lie to the prevalent notion that genius is anything but an infinite capacity for taking pains. The astonishing thing is that, with it all, his genius rarely failed him. In fact he never seemed to wait on genius: it was his apparently to command when he would. Almost every one of his compositions, even among the least known ones, contains something that catches the breath with pleasure. That is true, for instance, of the not too well-known violin sonatas which are the 'Foundations,' for the week beginning April 28.

'The Broadcasters.'





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ON Saturday afternoon, April 26, ninety thousand enthusiasts, packed shoulder to shoulder round the Stadium at Wembley, will witness the greatest event of the Football Season, while many millions more, in the British Isles and the Empire, follow the story of the Cup Final as told by Mr. Allison's commentary and the cheers and counter-cheers of the excited spectators. This important occasion marks the renewal of co-operation between the Football Association and the B.B.C. The listening public applauds the generous decision of the Football Association to admit the microphone once again to the Stadium. No gesture could more suitably have crowned one of the most interesting and successful football seasons since the war. Had it proved impossible to relay a running commentary from within the Stadium itself, arrangements would have been made to supply listeners with early news of the game by means of a succession of eye-witness accounts. This method provided in 1929 a substitute for the actual commentary, but it cannot be said to compare in dramatic intensity with the pageant of sound conveyed by the microphone from the crowded stands. From the moment when the Control Room 'fades over' to the Community singing of the crowd until the final whistle marks the close of the great game, Saturday's Cup commentary will prove one of the most thrilling events of the year in the world of Broadcasting and Sport.

THE announcement that towards the end of next month the B.B.C. and the Hallé Society will collaborate in a series of Promenade Concerts to be held in Manchester, Liverpool, and Leeds in turn, is of importance not only to those Northern listeners who will be able to hear fine music at the little cost of a shilling, but to the country at large, for many of the concerts are to be broadcast nationally. The scheme implies a more profound influence upon musical appreciation than the mere provision of popular and informal concerts; implicit in it is the tradition of the 'Proms' which, under the guidance of Sir Henry Wood, have made the Queen's Hall summer season for thirty-five years the most significant musical event of the year. The Northern Proms are born under a lucky star. No single man since Sir Charles Hallé has done more for music in the North than Sir Hamilton Harty, who has under him one of the most remarkable orchestras of our time. To

refer, in this connection, to the long history of the London 'Proms' will not be disrespectful to Manchester's great conductor. The 'Promenade' spirit is one which transcends local considerations. In the 'nineties it represented the first determined assault upon the 'dress suit' tradition which held English music gagged and bound. It was a large and enduring nail in the coffin of that ritual of esoteric preparation for 'going to a concert' which, for fifty years, had kept music for the almost exclusive enjoyment of the rich, the smart, and the pretentious. It revealed to the ordinary man that the right to hear and enjoy music was as much his as his wealthier neighbour's, and admitted to the concert hall a vast new audience of the young, the poor, the curious, the disrespectful. It provided just as much, and as little, jam as was required with the powder of a first acquaintance with music—inexpensive admission and the right to smoke. Since 1927 Broadcasting and the Queen's Hall 'Proms' have worked hand in glove. It is a happy augury for the future of Music that they are now to be joined by Sir Hamilton Harty and the Hallé Orchestra with an audience such as the North alone knows how to give.

## THE WORLD WE LISTEN IN

Why was it that the Red Man wilted in America in contact with our civilization while the Black Man flourishes? The Indian had been adapted by long evolution to the climate, the Negro, admirably formed by Nature to endure the African sun, can survive not only on the plantations of the Southern States, but even in the smoke and frosts of Chicago. Perhaps Mr. Peet, who talks about Negro progress in the National Programme next Sunday, will give the answer. The explanation, I suppose, lies in the social habits of the two races. The Indian, especially after he acquired from the Spaniards the fatal gift of the horse, was chiefly a hunter, with all the outward hatred of restraint. The Negro in his own home was already broken in to a settled life in villages. He tilled the soil, and venerated his chiefs, not merely as his leaders in war, but as his masters in this world, and the next. Slavery was a cruel discipline, but is there not in this race an instinct for happy service? Watch a Negro attendant on an American train. He is an artist who creates comfort as others make music and patterns. His voice, amid the slovenly nasal speech of the whites, flatters your ear like a caress. At the beginning of your journey, if you are a stranger to this continent, he is merely one of the novelties of an unfamiliar land. By the end of it, you are watching his movements with delight, hoping that he will come your way, and, above all, that he will speak.

The Negro, in his happy humility, is a servant of genius. But as he penetrates the Northern States, and forgets in them the degradation which his race endured in the South, one asks whether a much higher destiny may not lie before him. Will he become the artist for whom

American civilization is waiting? Machinery does not deaden him, nor education enslave him. He remains, even when he has learned what a white college can teach him, a primitive man, with the primitive's capacity for spontaneous expression. Civilization locked him in a slaver's hold; it put fetters on his limbs, and a brand upon his shoulders. It could not chain his imagination, nor hamper with its repressions the abandonment with which he dances and sings. The curse of self-consciousness is on all of us who have inherited a culture based for thousands of years upon the written page. The Negro does not take a pen to record his soul. He has kept the use of his whole body.

We in England are slow to realize what a moving and original art the present generation of American Negroes is developing. The play *Porgy*, written and acted by Negroes, was a failure in London, though it had held New York

spellbound. It is an artless melodrama, but it contains at least one scene which is a revelation of the way in which natural man finds an outlet for his emotions. In a room of a crowded tenement the Negroes are mourning for a death. One of them speaks a phrase. It acquires rhythm as he says it. Presently the rest repeat it. It weaves itself into a melody, and at length a chorus with telling harmonies is singing a 'spiritual' which rends your heart and defies you to listen with cold nerves. I have heard a Southern lady describe how on a plantation she actually witnessed the creation of a folk-song in this way. The owner, whom his black workers loved, had sold the old place, and the ill news had just reached them. In a corner of the estate they were gathered, seated on the ground. 'Massa's gwine to leave us,' one of them intoned. Their bodies swayed to the words, and soon in chorus the whole group was improvising a lament to a melody which the excitement of many souls had created.

The strangest part of it is that our alien civilization does not paralyse the imagination of the Negro. He has felt our religion as no white man ever feels it. What for us are dogmas and words, become for him pictures and plays.

Jehovah he conceives as a venerable white-bearded Baptist pastor, and indeed in a play, *The Green Pastures*, which all America is rushing to see, this figure is actually placed upon the stage. Round this living personality he recreates all the drama of the Bible. He has seen this God of the Old Testament, watched His kindly movements, and heard His voice with the ears of the flesh. James Weldon Johnson, the foremost of Negro poets, has written in free verse seven Negro sermons which renders this living religion as it may still be found in the chapels of the coloured people. I heard him one evening in a gathering of white men and women reading from 'God's Trombones.' He seemed by far the most distinguished man in the room. When I came to read his poems I thought I knew why this race can still create its world. The heavens are its village. It plays with the sun as its fiery ball. Its God watches over it, 'like a mammy bending over her baby.' It inhabits an alien continent, but in the universe it is at home.

H. N. Brailsford



# PRODUCING BRITISH RADIO DRAMA IN NEW YORK

CECIL LEWIS, the well-known radio producer, describes his adventures during a recent visit to America



WHEN I received a cable from the President of the National Broadcasting Company inviting me over to New York for a month, I was surprised and elated. I had met Mr. Aylesworth, the President of the N.B.C., one afternoon at Savoy Hill. The conversation turned on Radio Drama—I happened to be producing a play for the B.B.C. at the time—and so I took him down and explained the working of our dramatic control panel. When he said, quite casually, that I had better come over and 'do my stuff,' I did not take him seriously. But,

as I found out later, some things are done quite casually in the States.

I arrived at the Broadcasting Building on Fifth Avenue and was shot up in the lift to the fifteenth storey in a dazed condition. New York, to the newcomer, is a marvellous city. The cold, bracing air, like that of the Alps, goes to one's head; the magnificent line of the buildings rising sheer into the blue sky thirty, forty, even fifty floors above the street, leaves one speechless; and besides this there is an atmosphere of vigour and success about everything. One feels that things really happen there. I stepped out of the elevator rather intoxicated by my first few hours in the New World.

I was greeted by Mr. Aylesworth, who in turn introduced me to his heads of departments, and we discussed the ways in which I could be of service to the N.B.C., and at the same time learn from them. I was to be given every facility to be present at the daily Programme Board meetings, to investigate every branch of the work—all doors were to be open. At the same time, since my stay was so short, it was necessary to get down to the question of producing radio plays on British methods without delay, for this was the main object of my visit, and it was in discussing what plays to do that I began to strike the fundamentally different conception that America has of broadcasting.

Over there everything is commercial. Clients buy the air in hour or half-hour periods, and, since they pay large sums for their use of the microphone, the time schedule has to be rigidly adhered to. Time was so valuable that a full-length play lasting an hour and a half or two hours was obviously out of the question. American broadcasters considered my work experimental. Moreover, their programme heads were quite convinced it would be impossible to interest the American listener in a play lasting such a length of time—exactly the point of view held by British programme builders five years ago.

We decided to start, therefore, with a half-hour play, and chose Bernard Shaw's *How He Lied to Her Husband*. Shaw had never been on the air in America, and it was the first time that this particular play of his had ever been radiated anywhere.

When rehearsals began, I struck the next difficulty. The multi-studio method, now a matter of routine at Savoy Hill, is unknown in the States. That did not matter in Shaw's play because it contained only three characters and no effects of importance. But I found that the engineers expected me to use separate microphones, one for each actor, in the same studio. These microphones had each a volume control situated in the engineers' booth, divided from the studio by a glass window. Each actor, I was told, should work about six inches from the mike.

I protested violently! How could you expect two people to play a love scene or a quarrel, working several feet away from each other on separate microphones? They would be working in a vacuum. All that tension and subtle feeling which passes between two people when they are acting would be lost, and the whole quality of the transmission from the artistic point of view would drop. The engineers shrugged their shoulders. 'Do as you like.' I scrapped two of the microphones and used one only, as in London, the actors working about five feet from it.

Here I ran into the next snag. American studios have parquet floors, and their walls are only partially draped. This gives a bright quality to the transmission—excellent for music. Speech, however, is resonant. This resonance does not matter when the actor is working right into the mike, because it does not show up; but when he is working several feet away it ruins the quality, particularly when it has to be sent S.B. over enormous distances of land line, way out into the Middle West or the Pacific Coast—four days' journey by train! The engineers were not fully alive to this, and when the play was broadcast, frantic complaints of quality began to come in from all over America! So, while the play was actually in progress the microphone position was changed and more draperies hurriedly added—not a particularly comforting experience for the actors, as you may imagine—but being experienced, they carried on wonderfully and converted what might have been failure into success.

Next time I decided not to take any chances on a recurrence of that difficulty, so I had the studios carefully draped and tested before putting out the second play, one of my own, *The Night Fighters*. For this three studios were required, one for speech, one for music, one for effects. Now, although they have eleven studios at the N.B.C., there is tremendous congestion, since they are always putting out two programmes on different wavelengths all day long, and besides, having a large number of short half-hour programmes, they are constantly switching from studio to studio. I had the greatest difficulty in getting studios allotted for rehearsal. And even when this had been arranged, there was no gear!

Everything had to be rigged up temporarily. I have referred to the control booth adjoining the studio and the way in which the engineer has a separate control on each microphone available in the studio. By taking three of these controls and connecting up one to each of the three studios to be used, a sort of rough and-ready control panel was evolved. But this was only half the battle! In multi-studio broadcasts it is necessary to give cues to actors who cannot hear the music or effects taking place in other studios. This is done by switches which operate electric lights and are flicked by the producer as required. When we began using these lights we found that the noise of the switches was getting over on to the transmission by induction, and clicking away like fun on the air! Pandemonium from the engineers from coast to coast, who rang up wanting to know what the devil had happened to the transmission!

At last we got to work. Since everyone was perfectly strange to the method, everything that possibly could go wrong went wrong. But at last we put the play out and went to bed for a rest cure. But I heard afterwards that because it ran one minute over its time there was a tremendous *post mortem* next morning. Mr. X, who had paid £1,000 to advertise his Peanuts for half an hour, had been defrauded of £30 worth of his time!

The N.B.C. were not quite convinced of the advantages of the method. They contended that the slow fading out of music and the dwindling of aeroplane effects could have been done almost as effectively in one studio with far less technical complication. But they judged the play a great artistic success and were willing, on the strength of it, to let me make one further demonstration with a play to last a full hour. I chose *Beggar on Horseback*, a fantasy written by an American, and a play which, being a dream, had all manner of queer effects which could only be got over by the multi-studio method. This time I asked for four studios, and such was the congestion that the eighteen hours of rehearsal had mostly to be done from midnight until two and three in the morning.

By this time a good deal of interest had been aroused, and all the producers and technical staff of the N.B.C. hung about watching the rehearsals. All the old technical difficulties arose again in a more chronic form, and after the worst

(Continued on page 177.)



MERVYN VAJON





## WHAT THE OTHER LISTENER THINKS.

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

### GOOD OR BAD MUSIC.

THE question as to what is 'good' or 'bad' music seems still to exercise the minds of some of your correspondents, and it appears that what is popular is 'bad,' while what appeals to the relatively few, is 'good' music. Now all these discussions are fruitless; there is no good or bad music, since there is no absolute standard any more than there is an absolute standard for moral conduct. In the realm of music there is 'noise,' and some of the noises are disagreeable and the rest are more so, dependent upon each individual's reaction. When Bartok was first heard across the radio, his music aroused a storm of abuse, and Mr. Percy Scholes pleaded for tolerance of this new technique and wrote an article in *The Radio Times* emphasizing the points of beauty (1) of Bartok's art, quoting in parallel columns criticisms of Bartok and Wagner; the epithets employed were almost identical. Evidently Bartok is in the same position as Wagner was during his lifetime, but if his music is bad now, it will always be bad, and if Wagner's music was an unearthly row fifty years ago, it must still be an unearthly row, because obviously the sound waves set up by a certain sequence of notes are no different from what they were then.—*David Edge, 46, Lake Drive, Hull.*

(The sound waves are the same, but our standard (not being absolute) is liable to constant change. 'There is nothing either good or bad, but thinking makes it so.'—*Music Editor, The Radio Times.*)

### MORE SCHUBERT.

THERE is one grumble I have to make. Schubert's music does not figure enough in your programmes. I refer in particular to his songs, or lieder. I know that they were rendered in the 'Foundations of Music' a few weeks back, but we did not hear enough of them. As to their popularity there can be no doubt, for, when set before the world in *Lilac Time*, they were very heartily welcomed by everyone. May I suggest also that these songs, sung in German, would play a useful part in the language broadcast to schools, at the same time providing an interesting programme for the ordinary listener. But please do have them sung well.—*K. S. Oldfield, 24, Elvendon Road, Palmers Green.*

### 'PHILIP THE KING.'

THE broadcasting of John Massfield's *Philip the King* is one of the best things that the B.B.C. has done. Mr. Creswell and Mr. Arundell, as they well deserve, must reap no small benefit to their reputations from the publication of their names beneath the announcement in your programme of a piece to whose greatness they did such justice. But what of the actors? I cannot find in the programme who it was who gave the magnificent interpretation of the King. The Infanta and the Spanish Captain, not to mention the other characters, were also remarkably well played, but the players' names are not given. If animal imitators, child impersonators and singers of little songs may have their names in your programmes, surely Philip, the Infanta, and the Spanish Captain deserve to be known.—*Auditor.*

### FIFTH-RATE MELODRAMA!

SOME few weeks ago I listened with pleasure to the broadcast of *Pompey*, the players in which were remarkable for the clarity of their diction, which, by the way, was not marred by the background 'sounds without,' or whatever term is applied to the weird noises which not infrequently hinder rather than help the enjoyment even of vaudeville items. To return to the subject of plays, I made an attempt to listen to *Philip the King*, expecting something great. Whatever be the merits of the play, as such, the performance I could only liken to that of fifth-rate melodrama played by fifth-rate actors. Perhaps the background was intended to be awful. It was!—*Post-War Parson.*

### WHO IS THE CULPRIT?

THE lady was sixteen minutes late—a distinct improvement upon a former occasion? etc. A chastisement well deserved, Mr. Editor! But why not hold the scales as evenly against one whose weekly appearances are surely the least dependably punctual items of the programmes, and whose casual apologies are hardly adequate from such a practised offender?—*J. H. Evans, 2, Bourne Road, Alford, Lincs.*

### IN DEFENCE OF THE 'NINETIES.

THE B.B.C. is often very hazy in its pre-war chronology. I frequently feel mildly exasperated when announcers infer that those who can remember the songs of the 'nineties must be fallen into senile decay and, as a matter of fact, there is often



considerable confusion in the 'Old Folks' programmes between the songs of the 90's, 80's, and even of the 70's, of which I have a dim, infantile recollection.—*W. H. Merriman, 'Nanterre,' Penton Hook, Staines.*

### MR. COMPTON MACKENZIE'S BLUFF.

WHEN Mr. Compton Mackenzie describes as 'half wits' those people who write to *The Radio Times* about chamber music he is guilty either of self-deception or of journalistic bluff. He would have us believe that the patient and experienced music lover cannot trust his own reactions in deciding what is or is not music. But there is to be no indecision in Mr. Mackenzie himself: those of us who do not agree with him are 'not worth bothering about.' It is with music as with dress: there are people who will seize upon the new and startling whenever and wherever it is presented to them, regardless of the truth that is beauty; and the music, like the dress, is put on, put off, and forgotten. Does the B.B.C. welcome letters in which the writers profess to like everything that is broadcast?—*J. G. Webber, School House, Coleford, nr. Bath.*

### MARKET PRICES FOR FARMERS.

I AM requested by the Cheshire County Branch of the National Farmers' Union—representing 5,000 farmers—to express their appreciation of the broadcasts of market prices for farmers.—*J. O. Garner (Secretary), National Farmers' Union, West Leigh, Bramhall.*

## GRATITUDE!

*I thank you very much  
for the lovely treat  
last night. Will take my  
first lixence out  
to morrow  
A 3 years listener*

### DEFENDING WAGNER.

WITH regard to your correspondent Mr. Gordon and his query about the 'Entry of the Gods,' from *Das Rheingold*, may I inform him that any person with one ounce of sense in his head, or thought, would not make fun of one of the greatest and most inspiring pieces of music the world has ever known. He cannot appreciate anything higher than the 'notorious' 'Coopla Ducks.' May I ask him in future to keep his bad opinion of such divine music to himself!—*Keen Wagnerian.*

### A GROUSE.

DEAR EDITOR, please hear my moan  
About the fickle microphone!  
I'm awfully glad I do not own  
Some voices that through ether groan,  
And plague me, by the pure ozone,  
Those symphonies devoid of tone!  
Reciters! Well, I wish a stone  
Recorded that they hence had flown!  
Sometimes, when peeved and all alone,  
Bearing these ills I can't condone,  
From National or Midland blown,  
I hide myself thus: 'Let it rest,  
Can you do better?—that's the test.  
I'm sure the blighters do their best.

—R. C. R.

### THE ROYAL OPERA.

I FEEL sure many anticipate with pleasure the promised broadcasts from Covent Garden Opera. May I suggest that these relays be of a more generous nature than formerly? Hitherto we have heard only excerpts, which are not only misleading, but positively exasperating. Continental stations, as a rule, broadcast opera in its entirety. In fact, Vienna recently relayed the whole of *Der Ring des Nibelungen*. Cannot the B.B.C. do something similar? Our broadcasting has become so perfected by the provision of alternative programmes, etc., that it may not be over-selfish to ask that in future excerpts may be banned, and that works may be relayed from Covent Garden without mutilation.—*French Horn.*

[ONE of several difficulties in the way is involved by the very long intervals in the Covent Garden performances of big works.—*Music Editor, The Radio Times.*]

### 'CAIRBAGES' AND KING'S ENGLISH.

I HAD always thought that the B.B.C. controlled (within reason) the quality of English speech that is broadcast. It is unthinkable that the B.B.C. should permit a talk by a speaker who pronounces cabbage as 'kibbidge' or a 'haddock' as 'a naddick,' yet we frequently hear speakers who go to the other extreme by pronouncing 'cabbage' as 'cairbage' and 'absolutely' as 'arbsolutely,' the letter 'a' being ridiculously stressed and drawled. 'Cairbage' is just as bad English as 'kibbidge,' and there is no excuse for those who pronounce in this supposedly superior manner, for they are generally people of fairly good education. The B.B.C. could do much for the preservation of correctly spoken English by discouraging at all times these exaggerated forms of speech.—*S. H. Gordon-Bax, Clapham.*

### THE STUDIO SERVICE.

I WANT to cross swords with Mr. Sydney A. Moseley. Please take no notice of what he says about the broadcasting of church services! What of its kind could have been more perfect than the service broadcast from Cransley Church, Northamptonshire, on a recent Sunday? Reality must always have a wider and stronger appeal than imitation and the most carefully arranged Religious Service from the Studio is, after all, only a representation of the real thing. A Service broadcast from a place of worship brings the listener a sense of the worshippers who are assembled there and they are essentially a part of the Service in which we share. Personally, I like to hear the well-known little cough before the Sermon and the shuffling of feet as the congregation rise to sing the hymns.—*A. V. Birt, Merlebank, Merstham, Surrey.*

### MISS VIOLET LORRAINE.

I WOULD like to point out two mistakes in the reference to Miss Violet Lorraine which appeared on the cover of your issue for March 28. Miss Lorraine played in five revues, to my knowledge, after the *Bing Boys*. I remember very well seeing her in (1) *Bing Boys on Broadway* (2) *Bing Girls* (3) *Round the Map* (4) *Eastward Ho*, and there was also Mr. C. B. Cochran's *London, Paris, and New York*, which I did not see. The second mistake was in referring to this last broadcast as Miss Lorraine's microphone debut. This occurred a year or so ago when she sang some of her revue songs, to our great delight.—*E. M. T., Nightingale Road, Harlesden, N.W.10.*

### TRUE IMMORTALITY.

A SUGGESTION was once made by a reader that the respective ages of your correspondents should be published as an indication of whether they are capable of forming an opinion. I have a far more subtle suggestion; publish your correspondents' photographs. The mentality indicated would be a more certain guide than a mere question of years. Discretion is the better part of valour, so I do not enclose the latest studio portrait of myself and await the pending storm with what equanimity I can muster.—*Diapason, Oswestry.*

### WHEN THE NEWS IS LATE.

ISN'T it possible for the B.B.C. to achieve a little more punctuality in their programme when they are indicating one of their symphony concerts upon listeners? They almost invariably go on long past the time scheduled for the second news. Tonight I have had to waste exactly a quarter of an hour listening to a concert that I did not want to hear, in order to get the beginning of the news timed for 9 p.m., and given out, without any apology for its lateness, at 9.15.—*G. S. S., The Rectory, Luttermouth.*

### WAR TIME VAUDEVILLE.

As a listener of many years' standing, who is able to enjoy, according to mood, highbrow, lowbrow, or middle-brow, I should like to express my appreciation of 'A War Time Music-Hall.' Atmosphere, artists, and the whole production and transmission struck me as exceptionally good.—*Thos. J. Knoles, Gorselands, Bucklebury, Berkshire.*

### IL ARGENTINO.

MAY I once again protest against the use of the word 'Argentinian' by the Announcer? The correct description of a native of the Argentine Republic is 'Argentine,' or in Spanish 'Argentino.' I lived for many years in the Argentine and understand as well as speak Spanish, and know that the correct translation of 'Argentino' is 'Argentine.'—*Mrs. Ada A. S. Bennett, Beechwood, Louisa, Bucks.*

### LUNCH TIME MUSIC.

I SHOULD like to offer a suggestion with regard to the announcing of programmes from cinemas and hotels. Often I switch on the wireless in the middle of a programme and hear a piece of music, but as the programme is read only at the beginning, I never know the name of it. Surely it would be possible to announce the programmes at the end, particularly when the station closes down afterwards and there is no fear of any other item being interrupted.—*K. Mercer, Rushmore, 68, Kirby Road, Leicester.*

### A NEW DIVERSION.

IN common with many of my friends, I have appreciated the novelties which you have found for the weekly hour of 'Diversions.' The recent activities of the Oxford University Balloon Society is happily causing new interest in the grand



old sport of ballooning. It seems to me that it would be most entertaining if the B.B.C. could carry out a broadcast from a balloon in flight. The commentators in the basket could describe the country which they are passing over, and their own experiences. Indeed, if you can adopt this brainwave, I should very much like to be selected as one of the first broadcasting aeronauts.—*Balloonatic, Cosley, Oxon.*

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



HAMISH MACLAREN, who contributes below the second of our 'Other People's Holidays' series, advises you to

## SEE BRITAIN FIRST—*BUT YOU'VE GOT TO WALK*

**M**Y wanderings in various parts of the world—I admit that this seems to be a rather objectionably *blasé* beginning, but as the farthest foreign travel is within the reach of anybody nowadays, there is not, after all, much distinction about it—have left me of the opinion that, in spite of its many minor drawbacks, Britain is about as satisfactory a country to roam about in as any. Only it takes some discovering, and its real charms are not always as obvious as are those of other countries.

Thus if you want conventional grandeur of

*This is the second of THE RADIO TIMES holiday articles which we are printing in connection with the Saturday night talks, 'Holidays at Home and Abroad.' Next week V. S. Pritchett will describe, in these pages, a holiday in Spain. The Saturday (National) talk this week is by Donald Maxwell: 'Rambling at Home—The Coast.'*

scenery, you are likely to get more in a morning's stroll in, say, Tyrol, than in a fortnight of dashing about England; while as for comfort on the road, any Japanese mountain shack, for instance, can provide a better meal at ten minutes' notice than you need hope to get with a week's warning in the most swagger hotel in Scotland. All this is well known, and the motorist travel-writer is never done wailing about Britain's backwardness in such respects. But it is surely only a matter of adapting oneself to conditions. If you keep along main motor-routes you must expect to get rooked; and if your ideas of the natural beauty of England is limited to 'beauty spots,' you must be prepared to put up with outdoor bottle-parties, portable wireless sets (excellent things in the right place), and other evidences of the English people's love of nature and open-air freedom.

But, on the other hand, the small inns, the green roads through forests and along river sides, the sheep-cropped grassy hills, the little dark moorland lochs—these things are much as they were a century ago; while if anyone going in search of such quieter places cannot find ways of making himself practically independent of hotel food, he might as well admit at once that whatever the country was like he would be happier in a seaside boarding-house on a fixed diet of sago and cold mutton.

Of course, the best of Britain needs looking for, and the wanderer who relies on having his route mapped out for him will rarely find it, and he does not deserve to find it. Guide-books are well enough for those who want to see the sights of a country, but if you must have 'sights,' 'magnificent views' and so forth, why not go abroad and enjoy an orgy of them right away? In England and Scotland maps are the traveller's best books, for maps say at once so much and so little. Study a map of, for example, the Cotswold district; it will tell of tiny villages with musical tantalizing names, it will show the edge of the hills along the green Severn Valley, but it will say nothing of how those villages are made magical in spring with clouds of white and crimson apple-blossom, of hamlets sturdily turning away motor-traffic with gates across little ruinous roads, of old people who never read the papers and spend half their

days in making dandelion and cowslip wine. The map says quite enough: it suggests, and the pleasure of discovery is left to the traveller.

Even yet, though I have explored the whole south and west of England and have lived for years in various parts of Scotland, both countries are continually astonishing me; yet the British countryside's power of astonishing and delighting the explorer cannot, as in more spectacular countries, be attributed to special and easily-defined causes. That is perhaps the secret of its fascination: its landscape effects are so fugitive, they are produced, as it were, with a shrug of the shoulders, as though the land were saying: 'Well, here I am. I was like this when the Danes landed hereabouts; as for you, I don't care a fig whether you admire me or not.'

So you may climb to a hummock above the Vale of the White Horse on the Berkshire Downs, a place about which no official guide-book has ever enthused, and, facing north, look over a blue-misted plain seemingly as illimitable as some Canadian prairie. Nothing is to show that anyone has been here before you, and, indeed, it makes no difference whether anyone has or not. What it is that gives parts of Britain this effect of being virgin country, unexplored and infinitely alluring, it would be hard to say: the blue-veiling light, the contrast between the friendliness of the near landscape with its lark-song and hum of bees among the yellow rock-roses and hare-bells, and the unresponsive dim horizon—it may be this contrast between the familiar and the unknown that makes for so much enchantment. But personally I have certainly never had the same sense of remoteness in other lands, not even in my nearest approach to the intrepid explorer business, *i.e.*, a voyage up a Borneo river in a canoe. There is just as much romance, or whatever you like to call it, in a bluebell wood as in a mangrove swamp, provided you find a bluebell wood—or, to name the flower correctly, a wild hyacinth wood, which is not also a 'beauty spot': such a remote wood, for instance, as D. H. Lawrence, who knew how to make the most of travel, returned to so often and described so well.

But whether it is because it is my native land or in spite of this, I have found Scotland (in reasonable weather—preserve me from ever again encountering such a summer as we had

last year in Argyll), on the whole, the best country I know for roaming about in. In saying this I certainly do not set up as any sort of advice bureau for travellers; my preferences are much too personal, and I am quite well aware that few countries enjoy a higher reputation for disappointing the summer migrant from the south. This is perhaps partly because the average foreigner in Scotland sticks too closely to the recognized tourist routes, sometimes it is genuinely the weather's fault, or again it may be the fault of the literary gentlemen who hurry north in the late summer and return to write books full of generalizations and pseudo-romantic stuff which has nothing to do with real fascination of the land.

Scotland is unfortunate in being nowadays a country with a recognized 'season,' and one upon which it is fashionable to unload opinions and impressions. But once get away from all this and there are good surprises: in the late spring, when the lochside larches are tufted with crimson, when the whin country of the north is in full bright yellow bloom and the grass of little Atlantic islands is green again after the long winter; when the sea is mistily calm and good for setting lobster-pots, and the drifting scent of peat-fires mingles with the various rich, soft scents of earth loosened by spring rains; or again in the autumn, after the main holiday traffic has died down, in the season of rowan berries and the gathering of heather honey—these are the times for being in Scotland; and though, as I have said, I may be prejudiced, still I know no other country that can give the same sense of leisured freedom—but not too leisured to mean the elimination of that discontent which is the traveller's motive power—as one explores about it. Material comforts then hardly seem to matter, any more than does the mode of travel so long as it is not just a rush from place to place. In the remotest parts even the buses are amusing, and when one tires of the land there are always the boats. One of the pleasantest journeys I ever made in Scotland was with a fleet of Swedish fishing boats going through the Caledonian canal from Oban to Inverness; and, incidentally, the meal these fishermen gave me, of baked fish, Swedish bread and coffee, was the best I had had in a week.

HAMISH MACLAREN





For the Musical Listener

Notes on the Music Programmes

## SOME OF THE MUSIC-MAKERS OF THE WEEK

## Solomon.

('National' Sunday, 5.30.)

**S**OLOMON has already held his position among the world's foremost pianists long enough to make us forget both how young he still is, and what an amazing child prodigy he was. He was only eight when he made his first important appearance, playing that big and difficult work, the Tchaikovsky Pianoforte Concerto, with the Queen's Hall Orchestra in London in a way which may a mature artist might well have envied. That was in 1911, and since then he has played wherever good music is made. But, though the whole world admires him and his playing, he can always count on a specially warm welcome from London, his native city. It must be as real a pleasure to himself to play to his own people as it is a source of pride to Londoners to claim him as a fellow citizen.

## Chopin.

**C**HOPIN himself, from whose music Solomon's programme is drawn, made his first public appearance as a pianist at the same precocious age, before he was quite nine. He used to speak of his life as 'an episode with no beginning and a sad ending.' The episode was, of course, his friendship with Madame Dudevant (Georges Sand) and it is only too sadly true that the tragic quarrel which brought it to an end hastened his untimely death. But it is by no means true that his life had no beginning. From his boyhood success and appreciation came to him in full measure, and he enjoyed the warm-hearted friendship of musicians of many lands. Schumann, to quote only one instance, called him 'the boldest and proudest poetic spirit of our time,' and Mendelssohn has left a charming record of his one meeting with Chopin. Mendelssohn played his oratorio, *St. Paul*, on the pianoforte, and between the two parts of it, Chopin played some new studies and a movement from one of his concertos, but their ideals and their musical idioms seemed to Mendelssohn so unlike one another that he said of the meeting, 'It was exactly as if a Cherokee and a Kaffir had met and conversed with one another.'

## His Unique Position.

**S**CHUMANN'S tribute is by no means all that could be said. Chopin was one of the world's really great pianists, and a composer for his instrument whose niche in the temple of fame is peculiarly his own. A master of delicate and original rhythm and harmony, a real master also of style, he holds the affection of pianists and lovers of pianoforte music even more by the fascination of his melodies. Choosing in most of his shorter pieces the forms in which something of rhythm and type are definitely prescribed, he was thus apparently facing himself with the task of saying the same thing over and over again, and yet he never said the same thing twice. He invested every new Etude, Ballade, Mazurka, whatever it might be, with an interest and an importance such as they never had before.

## Grieg and Percy Pitt.

('National' Sunday, 9.5.)

**A**LTHOUGH Grieg belongs to an earlier generation, he and Percy Pitt (and the writer of this note, too, were pupils of the same master, Carl Reinecke, at the Leipzig Conservatorium. But in the year when Grieg, at the age of forty-five, made his first appearance in

London, Mr. Pitt was only a lad in his teens and still a pupil at Leipzig. It was at a Philharmonic Concert that this country first made Grieg's acquaintance; he played his own pianoforte concerto, and conducted his two Elegiac Melodies the same evening. After that he, and his wife, who sang his songs to her husband's accompaniment, became well known and popular figures in this country; although they were always happiest in their own quiet



'CLEAR NIGHT.'

Will F. Taylor

A Poem for String Sextet, by Schönberg, called 'Die Verklärte Nacht' (Clear Night) will be broadcast on Friday evening.

home near Bergen, they paid frequent visits to England, and were always warmly welcomed. Grieg introduced a good many of his own pieces to British audiences, but in our time, his music has had no sponsor better able to interpret its melodious qualities than Percy Pitt.

## Liszt's Pianoforte Music.

('National' Monday to Saturday, 6.40.)

**A**FORTNIGHT ago, on the occasion of Steuermann's recital, reference was made to Diabelli, and the set of pianoforte variations to which fifty-one representative composers of the day were asked to contribute. Liszt was one of them, although he was only eleven years old. His first public appearance as a pianist in Vienna aroused the enthusiasm of everybody there, from Beethoven

downwards, and his truly amazing career was thus early launched. What he did for his own instrument, as the greatest performer of all time, and as composer and arranger, is too well known to need emphasizing, even if it were possible within these small limits. He will always be held in honourable remembrance, too, for his great-hearted generosity on behalf of other musicians. He used the great fortune which his years as a virtuoso had won, as well as the official position which he occupied in Weimar, almost solely to further the music of young composers like Wagner, who were struggling for recognition; without his courageous sympathy, many works which the world holds in the warmest affection must have taken far longer to make their own way. His own music on a large scale has fallen into strange neglect from which only one or two pieces, like the symphonic poem, *The Preludes*, have escaped, but his pianoforte pieces are clearly sure of a lasting place in the affections both of players and listeners. They do reflect in a very real way his own amazing mastery of the instrument, and his perceptions of what it could do.

## Liszt in England.

**H**E made the first of his many visits to this country only two years after his early success in Vienna, and had an equally enthusiastic reception from all who cared for music. King George IV was among his avowed admirers at that early date. He returned several times in the next few years, and in 1827 played at one of the Philharmonic Society's concerts. His next appearance for them was not until 1840, and then again he enlisted royal interest, Queen Victoria professing warm admiration for his playing. He came here in the last year of his life, 1886, to attend a performance of his oratorio, *St. Elizabeth*, organized and conducted by Sir Alexander Mackenzie, who could look back on an old-standing friendship with the master. The visit was a wonderful triumph for him, and on all hands he was feted and honoured in every way that the staid English public could devise. In failing health though he was, he played often, with much of his old power and brilliance, and with the same wonderful memory for music which had always been his. And he made so light of his ill-health that in taking leave of Sir Alexander, he promised to come again the following year.

## Elgar's 'Cockaigne' Overture.

('National' Monday, 9.40.)

**A**S vividly descriptive as music may be of the many-sided life of a busy capital, Elgar's 'Cockaigne' Overture sets before us first the crowds and bustle of the streets, and soon there is an episode in more serious vein—London's dignity. The vivacious opening returns, and then we are told of two young lovers—a melody on the violins. Street urchins are portrayed by a merry doubling of the dignified theme, and the next episode is a military band, coming from a distance and passing by with pompous step. Again, a little later, band music intrudes on the two young people—this time a street band, with a playful mockery of the military music. Then, in a quieter section, we are to imagine the lovers as having found a refuge where only far-off echoes of the streets can reach them.

The themes, after the traditional development, are repeated, and the Overture closes with a reminder of the gay spirit in which it opened.

(Continued on page 140.)



PAUL ROBESON INTERVIEWED

By VIOLET SCOTT-JAMES

## SONGS THAT WERE BORN IN SLAVERY

*Paul Robeson, whose broadcast recitals of Negro spirituals are among the most popular of all programmes, here talks to 'The Radio Times.'*

**M**R. ROBESON is only thirty-one. The most important phase of his artistic career is still before him. He is known throughout the world as the supreme interpreter of Negro folk-music; and he is known to playgoers on both sides of the Atlantic for his remarkable performance as Brutus in Eugene O'Neill's play *The Emperor Jones*; and for the implication of quiet but formidable power that made his silent appearances in *The Show Boat* hardly less memorable than his famous song. But he has yet to come before the English public as a Shakespearean actor; and until he has submitted himself to that test, as he will do when he plays Othello in next month's production at the Globe Theatre, it would be valueless to predict whether he will continue to devote himself chiefly to music: or whether he will find himself compelled, by the verdict of critics and audience, to give his first attention to the stage.

If acting became his main work in life, he would still find its highest satisfaction in singing, and his greatest interest in his researches into the origin of Negro music, and in any share that he might have in its development. But probably he will both act and sing, in the future; turning to the one or the other as circumstances allow. That is what he would like himself. He is essentially an artist in temperament, with the integrity of the true artist.

'I don't want to tie myself up with concert platform contracts for half a dozen years ahead,' he said to me when I saw him lately, between a concert in Wales and a strenuous tour that was taking him to the Midlands, to Ireland, and to Switzerland. 'One can make a lot of money that way, no doubt; but in the process something vital, that can never be recaptured, is only too likely to be lost. As a singer of Negro spirituals, I try to interpret the sufferings and aspirations of a conquered race; a primitive people, seeking for some alleviation of the inexplicable harshness of their lives in song. If I am to give true expression to this spontaneous, unsophisticated emotion that is the foundation of all Negro folk-music, I must preserve the kindred qualities that I inherit from my Negro ancestors, and be capable myself of experiencing those elementary feelings of wonder and worship.' But how should he preserve that spontaneity which helped him to communicate those feelings in song, and that spirit of enforced acquiescence in the injustice of this world, and violent hope of compensation in the next, if he hired himself out, as it were, year in year out, to sing Negro spirituals regardless of place or mood?

He would like, above all things, to retain a measure of freedom, and take his chances of acting or singing as they came along.

He had not long returned from a European tour, and I asked him first about his English concerts—whether he found any difference in his reception in London and in the provinces—and then about his Continental audiences. He has a beautiful speaking voice, grave, low, and clear; and with it that glance of reason and inward attention that gives a double value to conversa-

tion. He has the courtesy of manner that springs from a generous sensibility and is not to be mistaken for mere good manners, and a keen and admirably-furnished mind. I had not realized that he was such a tall man; he must be six foot four. Incidentally, he is not, of course, in the least like a Moor. If his selection to play Othello was due in any way to a hastily-assumed resemblance to Desdemona's rash executioner, that illusion must have been dispelled by Tintoretto's 'Portrait of a Moor,' that Londoners have had before them since the New Year at Burlington House.

With regard to audiences: Mr. Robeson said that as he was better known personally in London than anywhere else outside America, to step on to a London concert platform was hardly more difficult than to go to a familiar

to Germany, Austria, through Central Europe, and to one city in Italy, Turin. It was extraordinarily interesting to me to notice how differently the Slavs and the Teutons respond to music of this kind, as compared with the Latin race. Slav peasant music has a great deal in common with ours; and in the countries which have for centuries suffered under an alien yoke, I found a more instinctive response, in spite of the bar of language, than in countries like England, who have forgotten what it is like to be conquered. In Germany there is much in their simple, traditional religious music that is closely akin to the Negro spiritual.

In Turin he had the feeling that they wanted him to show off his voice and let himself go in one of their own arias! They were rather impatient, he thought, with the simplicity of the Negro theme. 'But I have never intended,' he said, 'to use my voice as an instrument. The oboe, the flute, and the violin can beat the human voice as a mere instrument every time. I wish to restrict myself to the type of song that will enable me to express genuine emotion through the medium of language and melody.'

When he was in Paris, Mr. Robeson tried the experiment of singing some of the spirituals to a full orchestral accompaniment. I heard 'Lonesome Road,' myself, done in this way, and it is certainly effective, but too artificial. I believe he agrees with me, and prefers to be accompanied, as he generally is, only by Mr. Lawrence Brown, his pianist. 'And now, what about the invisible audience?'

He said he liked broadcasting. Though there might be times when he would miss the direct contact with his hearers, there were others when to sing to an invisible audience, without distractions, and without the inartistic anti-climax of encores, gave him an invigorating feeling of withdrawal and repose.

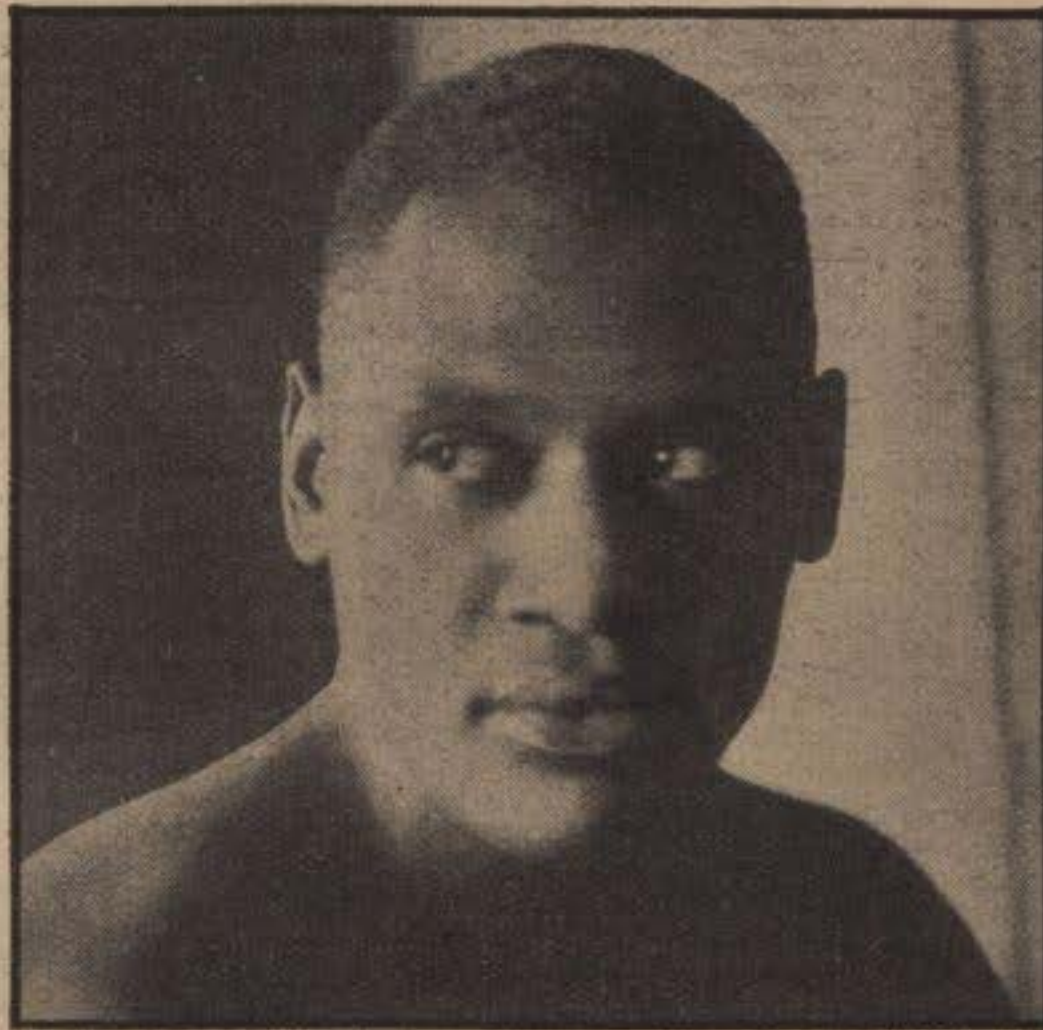
When he next broadcasts he will choose his songs from the melodies that have found special favour with his vast, invisible public: 'Deep River,' 'Water Boy,' 'My Lord, what a Morning,' and the rest; and he will certainly give the short spiritual, 'Weeping Mary,' at one or other of the four broadcasts. It is one that he has recently discovered, and that seems to him catholic in feeling, words, and rhythm.

'And lastly, what about Othello?'

He said he was rehearsing in every spare moment, between concerts, and working on the part on every journey that he was compelled to make to fulfil his singing engagements. Desdemona would be played by Miss Peggy Ashcroft, released by the conclusion of the long run of *Jew Suss*. He thought the first night would be on or about the 20th of May.

He has his own reading of the Bedchamber Scene. As he interprets it, Othello is not the savage—madly destroying what he loves in frenzied jealousy and outraged ownership. He comes to Desdemona as the instrument of destiny, appointed to mete out the just death that is the only and inevitable punishment for her imagined treachery:—

'O balmy breath, that dost almost persuade Justice to break her sword!'



PAUL ROBESON

E. O. Hoppé

house and find oneself among friends. In the provinces, where he was better known as a voice than as a person, there was a certain feeling of strain, at times, during the first two or three songs. But, once contact was established between himself and his provincial audiences, there were no better people to sing to than the robust citizens of the Midlands and the North.

'How about Continental audiences?'

'I kept entirely to spirituals throughout the whole of my Continental tour, which took me

*You Will Hear Paul Robeson on Tuesday Evening Next (London Regional) and again on Sunday Afternoon, April 27.*



# THE MUSIC OF THE WEEK

(Continued from page 138.)

*Dream Music, 'Hänsel and Gretel' (Humperdinck).*

(*'National.'* Monday, 9.40.)

THE traditional German children's prayer, which Humperdinck has embodied in his fairy opera, asks for no fewer than fourteen angels to stand guard until the morning. Two are asked to stand at the sleeper's head, two at his feet, two at his right side, two at his left, and so on, to guard his (and equally, of course, her) thoughts, ways, heart, and so on. In the opera, angels do come down from heaven and take their stand about the sleeping children, as the curtain falls at the end of the second act. The tune of the prayer is a very simple and beautiful one, and Humperdinck has set it with the happiest blend of solemnity and childlike simplicity.

*'Wand of Youth,' No. 2.*

(*'National.'* Monday, 9.40.)

IN this second Suite from 'Music to a Child's Play,' the first movement is the longest and most elaborately worked out; major and minor sections, with contrasted tunes, alternate throughout its course. As a sub-title of the second movement the word 'Scherzino' (a little joke) is added; actual bells are included in the score; but the music is so happily laid out that the other instruments could produce the required effect almost equally well without them. In the third movement we are to suppose moths and butterflies dancing in the sun, and in the fourth the sparkling water of the fountain is vividly presented to us by flowing figures on the strings and woodwinds, with an effective drum part, played very softly. Although in the fifth movement the bear is for the most part tame and well-mannered, we are here and there reminded that he is, nevertheless, a bear and can still growl; the wildness in the last movement is at times no more than playful good spirits, but these give way to real ferocity from time to time, although the music always preserves the character of a light-footed dance. It brings the Suite to an end with great energy.

*Kaikhoshru Sorabji.*

(*'London Regional.'* Tuesday, 9.5.)

ONE of the strikingly original figures in today's English music, Sorabji, is not yet at all so well known as the quality of his work deserves. To some extent, no doubt, that is because it presents difficulties which few performers have cared to tackle, and many of his compositions are of great length. When he writes for orchestra it is a very large team which he demands, but one remarkable thing about a musician who is largely self-taught, is that he writes his full scores without making any previous notes. Although he began composing at the age of twenty, he has destroyed all his earliest works, feeling that they were immature. He has played some of his own music, not only in London, but in such other centres as Vienna and Paris, also. He is known, too, as one who expresses his views in the most fearless way.

*Haydn and Beethoven Quartets.*

(*'London Regional.'* Tuesday, 9.5.)

IN this Haydn quartet the first movement is the most important, a fine example of the way in which he could combine good-humour with a true loftiness of thought. But

in the last movement, he is in really light-hearted mood. It is a dance tune, in rondo form, merry throughout, and finishing with an unmistakable chuckle.

The Beethoven quartet is the second of the three dedicated to Count Rasoumovsky, in each of which Beethoven introduced at least one Russian melody in honour of his patron. In this one it occurs in the trio of the scherzo, one of the first of Beethoven's in which there is a twofold repeat, with the scherzo heard three times in all.

*Dr. James Lyon.*

(*'London Regional.'* Wednesday, 9.5.)

BORN in Manchester, and a graduate of Oxford, Dr. Lyon has spent a large part of his busy life in the educational side of music, and has devoted a considerable share of his own large original output to the benefit of teachers. He is an enthusiast in the Competition Festival movement, and has acted as judge as far afield as the Dominion of Canada. His own music, although fresh and original, is not modern in that sense which the present day has learned to dread; it is rather in the tradition of the romantic school. He has composed much in the larger forms, though comparatively few of his big pieces have as yet had adequate performances; the three examples in this programme which he is conducting himself make it clear how many-sided are his interests.

*An Organist of the North.*

(*'National.'* Thursday, 9.40.)

JAMES M. PRESTON, who gives the last recital in the series of six which has included Gunther Ramin and Marcel Dupré as well as three distinguished English organists, has a very important place in the musical life of the Newcastle district. Born in Gateshead, he has been organist of more than one Newcastle church, since 1888 at St. George's, Jesmond. Not so well known to London audiences as his fine musicianship deserves, he has a high reputation in the North as organist, pianist, and conductor. For many years he was pianist to the Newcastle Chamber Music Society, and he was the founder, and for eighteen years conductor, of the Newcastle and Gateshead Choral Union. For the benefit of organists, it may be mentioned that his own instrument at St. George's, built in 1887 and restored in 1904, has four manuals, forty-three speaking stops, and pneumatic action.

*A Bach Chorale Prelude.*

THE lexicon of Bach's musical language is what one devotee calls the Chorale Preludes. Many of them have already been broadcast, both in their original form for organ and in arrangements, and thoughtful listeners have heard for themselves that they are really symphonic poems, very much in the sense in which that name is used by modern composers. Bach's method is almost always the same. As a rule he takes the chorale melody, in its original shape, and without breaking it up, giving it to the highest part. Round it he weaves counter-melodies, almost always made up of a motive which is not derived from the tune of the chorale itself, but which was suggested to his thought by the text. He is thus illustrating in his music the poetry and imagery of the words, as well as elaborating the melody, and the result is as wholly satisfactory as it was then new. It is still new in this way, that no later master has ever achieved it with anything like such simple means. Their significance not only in relation to Bach's music, but as an actual landmark in music itself, was not fully understood until long after his day.

Mendelssohn, who did so much to revive interest in the great Bach, was one of the first to realize the beauty and value of these Chorale Preludes, and Schumann, whom Mendelssohn initiated, was not less enthusiastic. It was Mendelssohn who said of one of the Chorale Preludes that if life should ever deprive him of hope and faith, this music alone would restore it to him fully.

*A Swiss Composer.*

HANS HUBER was the most important Swiss composer of the latter half of the nineteenth century. Like more than one artist and composer concerned in this week's music, he was a youthful prodigy, and at the age of eleven had reached a point where his masters felt that they had nothing more to teach him. They were the monks of St. Ursula at Solothurn, where Huber was a chorister. He spent most of his life in Basle, where he was latterly director of the Conservatorium, retiring in 1918 on the score of illness, which proved fatal three years later. His music is largely pictorial in intention, and often illustrates such Swiss subjects as the story of William Tell. As Mr. Preston's programme makes clear, the piece which he is to play has a scriptural theme.

*Brahms' Second Sextet for Strings.*

(*'National.'* Friday, 9.40.)

THE first thing which is bound to strike listeners who hear this sextet for the first time is the amazing richness of its tone. There are many passages where it is difficult to believe that only two violins, two violas, and two 'cellos are producing so full an effect. There are four movements, all typical of the great-hearted Brahms in their downright honesty and in their big melodiousness. The slow movement especially, a theme and variations, has been called 'the quintessence of Brahms.' It alone of the four movements has a thought of deep sadness; the other three are in genial, sunny mood, which its sombre tone throws into strong relief. The scherzo has a sense of almost childlike happiness, with the merry dance tune of the Trio as its gayest point, and the broad simplicity of the first main theme of the last movement is an almost equally vivid reminder of care-free youth. And yet, when the sextet was first played, there were critics, even among Brahms' professed admirers, who thought it 'abstruse.'

*A Poem for String Sextet.*

(*'National.'* Friday, 9.40.)

DIE VERKLARTE NACHT was first broadcast in an arrangement by its composer for string orchestra. But this form, for six solo instruments, is the original one. Schönberg wrote it in the space of three weeks in the autumn of 1899, while he was staying with his teacher and close friend, Zemlinsky, two years before the friendship was cemented into a closer relation by Schönberg's marriage to Zemlinsky's sister. The music is based on a poem by Dehmel, one which would be as difficult to translate into terms of everyday prose as Schönberg's music. The name means not merely 'The clear night,' as it is sometimes called, but rather one which is transfigured by light in the sense of mental clarity as well as visible brightness. The poem tells of two human souls, who go together over a cold, bleak moor, with the moon shining from a clear sky. The woman speaks first, telling of her perplexity, her struggles of heart, in face of the riddle of life; the man replies, solving her doubts, and lifting her burden, so that the light of the moon becomes a symbol of clear-eyed, simple acceptance and understanding.

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| 2. WALTZ, Tesoro mio .. .. .               | <i>Becucci</i> | 7. Valse Brune .. .. .            | <i>Ganne</i>     |
| 3. Chinese serenade on the Street .. .. .  | <i>Siede</i>   | 8. The Phantom Brigade .. .. .    | <i>Myddleton</i> |
| 4. Mighty lak' a Rose .. .. .              | <i>Nevin</i>   | 9. Offenbachiana (Selection from  |                  |
| 5. Three dances from NELL GWYN .. .. .     | <i>German</i>  | melodies by Offenbach) .. .. .    | <i>Conradi</i>   |



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# A CALENDAR FOR THE LISTENER

## Sunday, April 20

- 10.25 Service from Canterbury Cathedral (National).
- 3.0 Bach Church Cantata.
- 4.0 Missionary Talk—Mr. H. W. Peet.
- 6.0 Reading from St. Paul's Letters.
- 8.0 Religious Service.
- 10.30 The Epilogue.



H. W. PEET.

## Wednesday, April 23

- 2.15 Shakespeare Birthday Celebration from Stratford (Violet Vanbrugh) (National).
- 7.45 Henry V (National).



VIOLET VANBRUGH.

## Other Sunday Programmes

- 5.30 Chopin Recital by Solomon (National).
- 9.5 A Grieg Concert (National and London Regional).



SOLOMON.

## Thursday, April 24

- 6.0 'Great Expectations': Read by V. Clinton Baddeley.
- 6.40 (1,554.4 m.) Lloyd George.
- 8.15 A Discussion (London Regional).



CLINTON BADDELEY.

## Monday, April 21

- 7.0 The Black Dyke Mills Band (Regional).
- 7.30 George Clarke in a Vaudeville Programme (National).
- 9.40 Sir Henry Wood conducts (National).



GEORGE CLARKE.

## Friday, April 25

- 7.45 A Vaudeville Programme (National).
- 9.5 An Edward German Concert (Regional).
- 9.40 Chamber Music (National).



SIR EDWARD GERMAN.

## Tuesday, April 22

- 7.0 The Earl of Cottenham: 'Motoring' (National).
- 8.0 Paul Robeson (London Regional).
- 9.45 Diversions—VII (National).



THE EARL OF COTTENHAM.

## Saturday, April 26

- 2.30 Cup Final (National).
- 7.0 Donald Maxwell: 'Holidays at Home and Abroad' (National).
- 9.25 Speeches from the Reunion Dinner of the Survivors of Kut (National).



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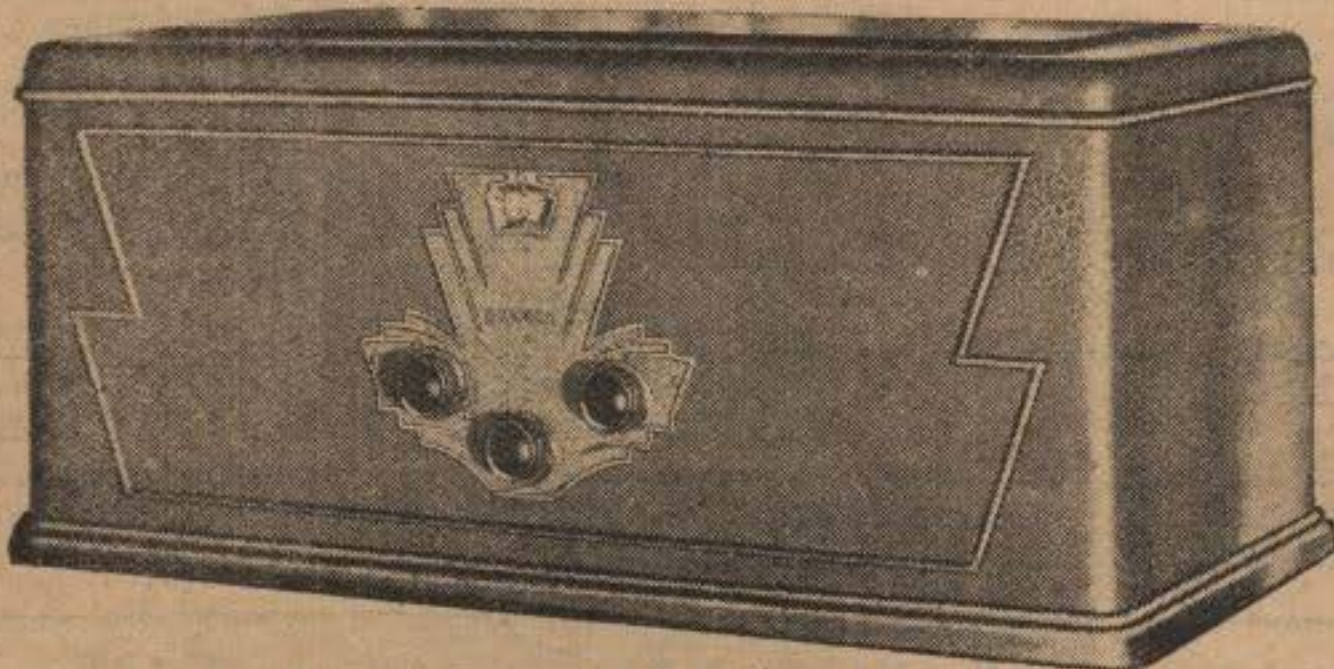
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The B.B.C. Regional Scheme demands new standards of Receiver performance. Sets which a year ago were highly efficient are now hopelessly out-of-date. Soon the North Regional Station at Moor-side Edge will come into operation making still more Receivers obsolete. The 1930 Cossor Melody Maker has been specially designed to meet these new broadcasting

conditions. The complete metal shielding of all its vital parts, the adoption of 'ganged' controls, and the sensitivity of its New Cossor Valves place it in the very forefront of Receiver design. In the London area the 1930 Cossor Melody Maker easily cuts out both Brookman's Park stations and gives a choice of many continental programmes.

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Wireless Dealer.

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All-electric Set Regional Scheme supplied  
and tested ready for immediate use. Equipped to  
play your gramophone electrically in conjunction  
with a pick up. Price **£10.10.**

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1930 Cossor Melody Complete kit includes  
Maker (All-electric) Model three of the latest type  
Cossor Valves, cabinet,  
all the parts together  
with factory-built and tested All-electric Mains Unit  
Price **£15.**

or 30/- down and 10 monthly payments of 30/-.

A. C. Cossor, Ltd., Highbury Grove, London, N.5.



5.30  
A RECITAL  
BY  
SOLOMON

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

9.5  
A PROGRAMME  
OF  
GRIEG

10.15 a.m. (1,554.4 m. only) WEATHER FORECAST: TIME SIGNAL, GREENWICH

10.25-11.30 Service  
relayed from

CANTERBURY CATHEDRAL

THE BELLS  
followed by  
THE SERVICE  
(See centre of page)

3.0 CHURCH CANTATA  
(No. 4) BACH

'CHRIST LAG IN TODESBANDEN'  
(CHRIST LAY FAST BOUND IN DEATH'S  
HARSH CHAIN')

Relayed from THE GUILDHALL  
SCHOOL OF MUSIC

THE WIRELESS CHORUS  
THE WIRELESS ORCHESTRA  
LESLIE WOODGATE (Organ)

Conducted by STANFORD ROBINSON  
(For the text of the Cantata see  
page 147)

3.45 FOR THE CHILDREN

Conducted by Mr. E. R. APPLETON  
(West Regional Director)

EASTER BELLS  
(From Cardiff)

4.0 MISSIONARY TALK

'America's Tenth Man: How  
the Negro is Developing'

By Mr. H. W. PEET, Editor of the  
Far and Near Press Bureau

4.15 The Wireless  
Military Band

Conducted by B. WALTON  
O'DONNELL

FLORA WOODMAN (Soprano)

BAND  
Overture, 'The Flying Dutchman'  
Wagner  
Six Waltzes, Op. 39 (Second Selection)  
Brahms, arr. Gerrard Williams

FLORA WOODMAN

Rejoice greatly } ('Messiah') ..... Handel  
Come unto Him }

4.45 BAND

Pictures from an Exhibition  
Mussorgsky, arr. Howgill

Gnomus; The Old Castle; Ballet of the  
Chickens emerging from their Shells; Tuileries—Children quarrelling at Play; The  
Witches' Hut (Baba Yaga); The great Gate  
of Kiev

FLORA WOODMAN

I'd be a Butterfly ..... arr. Flora Woodman  
An Eriskay Lullaby ..... arr. Kennedy-Fraser  
Come, my own one ..... Butterworth

BAND

Symphonic Poem, 'Carnival in Paris' Svendsen  
Mock Morris ..... Grainger, arr. Gerrard Williams



Will F. Taylor

The Easter Morning Service from  
CANTERBURY CATHEDRAL

will be broadcast this morning from 10.25 to 11.30

10.25 a.m. The Bells.  
10.30 a.m. Hymn, 'Jesus Christ is risen today' (A. & M. 134, E.H., 133)  
Prayers  
The Easter Anthems (Chant—Humfrey)  
Psalms 2 and 111 (Chants—Goss, Monk)  
First Lesson—Exodus XII, 1-14  
Te Deum ..... Stanford in C  
Second Lesson—Revelation I, 4-18  
Benedictus (Chant—Bayley)  
Creed  
Prayers  
Anthem, 'Christ The Lord is Risen Again' .. Eric Thiman  
Address by the Ven. E. H. HARGREAVE, M.A., Archdeacon  
of Canterbury, Canon in Residence  
Hymn, 'Come, ye faithful, raise the strain' (A. & M., 133,  
E. H., 131)  
The Blessing

7.55 A RELIGIOUS SERVICE

FROM THE STUDIO

Conducted by the Rev. HUBERT L. SIMPSON  
Orchestral Voluntary: Sinfonia ..... Bach  
CHOIR and ORCHESTRA: Easter Hymn: Ancient  
and Modern, 135. 'The Strife is o'er, the  
battle won'

Hallowing Introduction  
Thanksgiving  
CHOIR and ORCHESTRA: Te Deum  
Purcell in D  
Lesson: Revelation VII, 9-17  
Psalm 113: CHOIR, unaccompanied  
Prayer from Scripture  
Petitions  
CHOIR and ORCHESTRA: Easter  
Anthem: Hallelujah Chorus  
Address by the Rev. HUBERT L.  
SIMPSON  
CHOIR and ORCHESTRA: Easter  
Hymn: Ancient and Modern, 134.  
'Jesus Christ is risen today'  
Prayers  
Blessing

8.45 The Week's Good Cause

Appeal on behalf of ST. DAVID'S  
HOME FOR TOTALLY DISABLED  
SOLDIERS AND SAILORS by Miss  
LENA ASHWELL (Lady SIMPSON)  
Contributions would be gratefully  
received by the Treasurer, St. David's  
Home, Castlebar Hill, Ealing

8.50 'The News'

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

9.5 Grieg Programme

ROY HENDERSON (Baritone)  
THE WIRELESS SYMPHONY  
ORCHESTRA  
(Leader, S. KNEALE KELLEY)  
Conducted by PERCY PITT

ORCHESTRA  
Suite, 'Peer Gynt'  
Evening in the Mountains  
ROY HENDERSON and Orchestra  
Alone

5.30 A CHOPIN RECITAL  
by  
SOLOMON

Polonaise in A Flat ..... }  
Mazurka in C Sharp Minor ..... } Chopin  
Berceuse ..... }  
Ballade in G Minor ..... }  
Prelude in G ..... } Rachmaninov  
Prelude in G Minor ..... }

6.0-6.15 BIBLE READING  
PAUL'S LETTERS—XIX  
II Corinthians ix. and x

ORCHESTRA  
Prayer } 'Olaf Trygvason'  
Temple Dance }  
'Aus Holbergs Zeit' for Strings

ROY HENDERSON  
Songs

ORCHESTRA  
Symphonic Dances

10.30 Epilogue

'THE EARTH IS THE LORD'S. HIS HOLY HILL'  
(For details of this week's Epilogue see page 172)

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 147). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 146).





**BEST RECORDS OF THIS WEEK'S MUSIC**

*Orchestral and Band.*

**Sunday:** **FLYING DUTCHMAN**—Overture (Bruno Walter and Royal Philharmonic Orchestra) (Nos. 11981-11982-4s. 6d. each). National.  
**HUNGARIAN DANCE No. 5** (Sir Hamilton Harty and Halle Orchestra) (No. 5458-5s.). Lon. & Mid. Reg.  
**Monday:** **CLASSICAL MEMORIES** (Dobroy Someth Band) (No. 9901-4s. 6d.). Lon. & Mid. Reg.  
**PINLANDIA** (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9555-4s. 6d.). Lon. & Mid. Reg.  
**CARMEN**—Selection (Percy Pitt and B.H.O. Orchestra) (No. 9125-4s. 6d.). Mid. Reg.  
**Tuesday:** **LONDONDERRY AIR** (Sir Hamilton Harty and Halle Orchestra) (No. 9891-4s. 6d.). National.  
**LIGHT CAVALRY**—Overture (H.M. Grenadier Guards Band) (No. 200-4s. 6d.). Lon. & Mid. Reg.  
**Wednesday:** **TANCREDI**—Overture (H.M. Grenadier Guards Band) (No. 200-4s. 6d.). Lon. & Mid. Reg.  
**BOCCHERINI'S MINUET** (Percy Pitt and B.H.O. Orchestra) (No. 9072-4s. 6d.). Lon. Reg.  
**FLIGHT OF THE BUMBLE BEE** (Sir Hamilton Harty and Halle Orchestra) (No. 9900-4s. 6d.). Lon. Reg.  
**TWO PIGEONS** (Gardo Republicano Band) (Nos. 9647-9648-4s. 6d. each). Lon. Reg.  
**THREE BEARS**—Phantasy (Pina Theatre Orchestra) (No. 9499-4s. 6d.). Lon. & Mid. Reg.  
**Thursday:** **BLACK DOMINO**—Overture (B.H.O. Wireless Military Band) (No. DB25-3s.). National.  
**PINGAL'S CAVE**—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9543-9544-4s. 6d. each). Lon. & Mid. Reg.  
**BACH'S SUITE No. 3 IN D** (Brussels Royal Conservatoire Orchestra) (Nos. 9316-9318-4s. 6d. each). Lon. Reg.  
**GIPSY SUITE** (Pina Theatre Orchestra) (Nos. 9241-9243-4s. 6d. each). Lon. Reg.  
**Friday:** **VILANELLE** (H.M. Grenadier Guards Band) (No. 9919-4s. 6d.). National.  
**PAGLIACCI**—Selection (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9441-4s. 6d.). Lon. & Mid. Reg.  
**SCENES PITTORESQUES** (Orchestra Symphonique of Paris) (Nos. 9491-9493-4s. 6d. each). Lon. & Mid. Reg.  
**SUMMER DAYS SUITE—At the Dance** (Sir Coates and New Queen's Hall Light Orchestra) (No. 9370-4s. 6d.). Lon. & Mid. Reg.  
**Saturday:** **MORNING, NOON AND NIGHT**—Overture (National Military Band) (No. 9013-4s. 6d.). Lon. & Mid. Reg.  
**KETELBEY'S TANGLED TUNES** (Orchestra Orchestra) (Nos. 2423-2424-3s. each). Lon. & Mid. Reg.

*Instrumental.*

**Sunday:** **BRAMMS' WALTZES** (Barnett and Gerakoff—Piano Duo) (Nos. 9250-9252-4s. 6d. each). National.  
**CHOPIN'S POLONAISE IN A FLAT** (Ignas Friedmann—Piano) (No. 11993-4s. 6d.). National.  
**BALLADE IN G MINOR** (Robert Casadesu—Piano) (No. 9609-4s. 6d.). National.  
**LIBESTRAUM** (J. H. Squire Celeste Octet) (No. 9142-4s. 6d.). Lon. & Mid. Reg.  
**Tuesday:** **BEETHOVEN'S QUARTET IN E MINOR, OP. 59, No. 2** (Lower String Quartet) (Nos. 11856-11859-8s. 6d. each). Lon. Reg.  
**Wednesday:** **CHANSON HINDOUE** (W. H. Squire—Cello) (No. D1624-4s. 6d.). National.  
**VALSE TRISTE** (Pattman—Organ) (No. 9163-4s. 6d.). Lon. Reg.  
**Thursday:** **INDIAN LOVE LYRICS** (Pattman—Organ) (No. 9417-4s. 6d.). Lon. & Mid. Reg.  
**ANGEL'S SERENADE** (J. H. Squire Celeste Octet) (No. 9116-4s. 6d.). Lon. & Mid. Reg.  
**AIR ON G STRING** (J. H. Squire Celeste Octet) (No. 5507-3s.). Mid. Reg.  
**ON WINGS OF SONG** (J. H. Squire Celeste Octet) (No. 9275-4s. 6d.). Mid. Reg.  
**LA GITANA** (Lionel Tertis—Viola) (No. D1554-4s. 6d.). Mid. Reg.  
**Friday:** **MERCHANT OF VENICE—Incidental Music** (Quentin Maclean—Organ) (Nos. 9585-9586-4s. 6d. each). Lon. & Mid. Reg.  
**Saturday:** **PHANTOM MELODY** (Albert Sandler—Violin) (No. 9863-4s. 6d.). National.  
**LIBESTRAUM** (Ignas Seldal—Violin) (No. DB29-5s.). National.

*Vocal.*

**Sunday:** **MESSIAH—Rejoice Greatly** (Dora Labbette) (No. 9326-4s. 6d.). National.  
**MESSIAH—Come Unto Him** (Dora Labbette) (No. 9327-4s. 6d.). National.  
**Monday:** **COLUMBINE'S GARDEN** (Hubert Essell) (No. 5212-3s.). Lon. & Mid. Reg.  
**Tuesday:** **ROSENKAVALIER—Final Scene with Waltzes** (Mayr, Andrassy and Orchestra) (No. 12340-6s. 6d.). Mid. Reg.  
**Wednesday:** **PASSING BY** (Celebrity Quartet) (No. 5579-3s.). Lon. Reg.  
**HERE IN THE QUIET HILLS** (Robert Poole) (No. 5318-5s.). Lon. Reg.  
**Thursday:** **MANON—Dream Song** (de Muro Luzzatto) (No. D1607-4s. 6d.). National.  
**ROMEO AND JULIET—Ah! Fairest Sun** (William Healdine) (No. 9276-4s. 6d.). National.  
**O LOVELY NIGHT** (Doria Yane) (No. 9233-4s. 6d.). Lon. & Mid. Reg.  
**Friday:** **HEAR ME, YE WINDS AND WAVES** (Norman Allin) (No. 11790-6s. 6d.). Lon. & Mid. Reg.

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**SUNDAY, April 20**  
**MIDLAND REGIONAL**  
 626 kc's (479.2 m.)

3.30  
**THE MIDLAND WIRELESS ORCHESTRA**

3.30 **An Orchestral Concert**  
 THE MIDLAND WIRELESS AUGMENTED ORCHESTRA  
 (Leader, FRANK CANTELL)  
 Conducted by JOSEPH LEWIS  
 DAISY KENNEDY (Violin)

ORCHESTRA

Overture, 'The Marriage of Camacho' Mendelssohn

DAISY KENNEDY

Capriccio ..... Haydn, arr. Burmester

Contredanse ('Country' Dance) Beethoven, arr. Burmester

Love Song ..... Sammartini, arr. Elman

Hungarian Dance in G Minor Brahms, arr. Joachim

ORCHESTRA

Graceful Waltz ..... German

Waltz (Fourth Symphony) ..... Dvorak

DAISY KENNEDY

Capitan Fracassa ..... Castelnuovo-Tedesco

Viennese Folk Song ..... Brandl, arr. Kreisler

Hidalgo e Gitana (Noble and Gipsy Maid) Ossendowska

ORCHESTRA

First Irish Rhapsody ..... Stanford

4.30 **A VIOLONCELLO RECITAL**  
 by MAURITS FRANK  
 Variations on a rococo theme ..... Tchaikovsky  
 Waldesruhe ..... Dvorak  
 Rondo ..... Dvorak  
 Am Springbrunnen ..... Davidov  
 (London Regional Programme)

5.0-5.30 **'Religion in the Light of Psychology'—XVI**  
 By Dr. E. S. WATERHOUSE  
 'Shadow and Sunshine: The Roots of Fear and Joy'  
 (London Regional Programme)

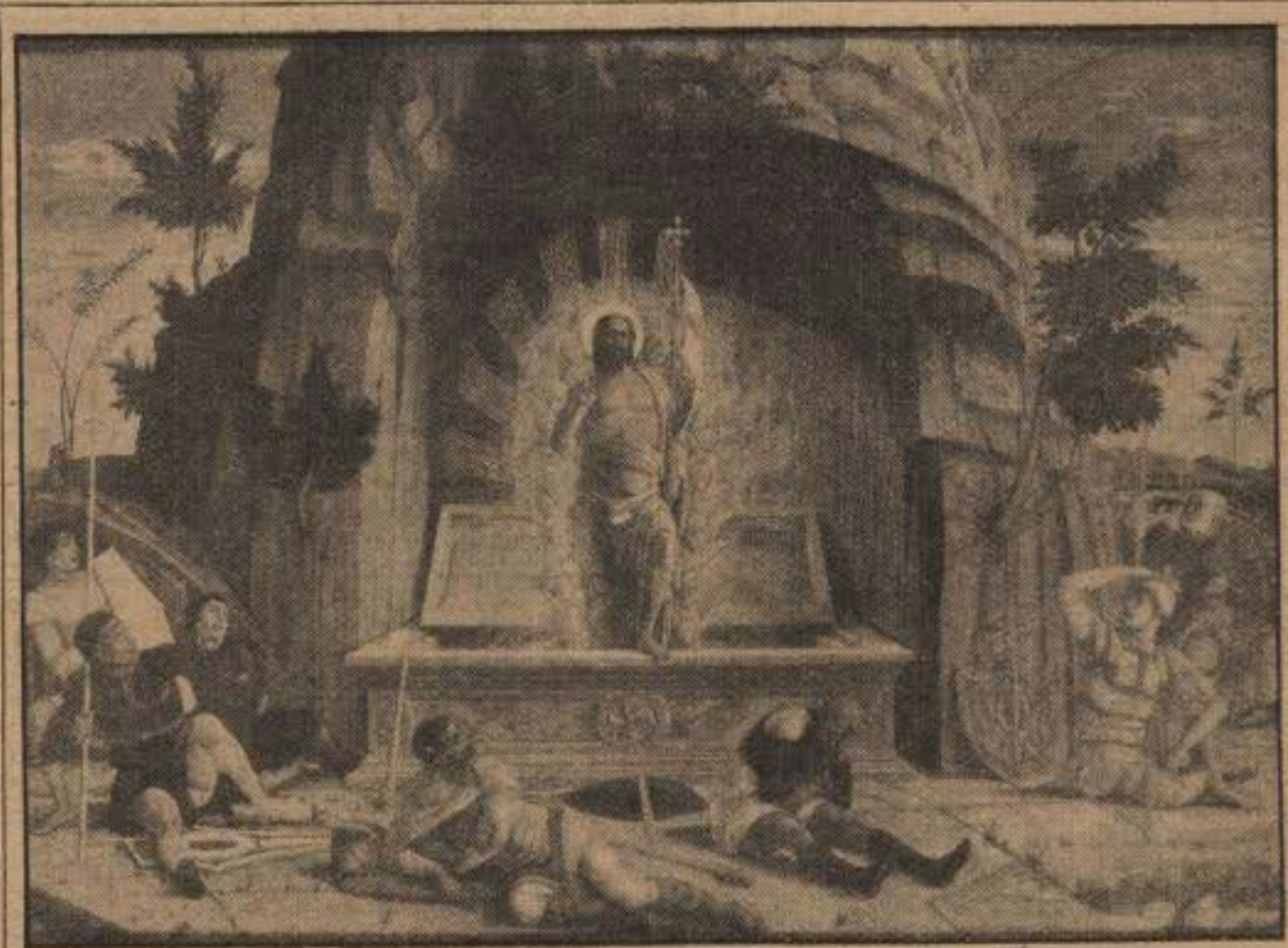
8.45 **National Programme**

8.50 **'The News'**  
 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 **Midland News**

9.5 **National Programme**

10.30 **Epilogue**



THE FIRST EASTER SUNDAY. Mantegna's painting of the Resurrection, the event that the Christian world commemorates today. Many readers will have seen this picture in the recent Italian Exhibition at Burlington House.

The alternative to the Midland Regional programme is the National programme (see page 145), which you can receive from Daventry 5XX on 1,554.4 metres.



4.30  
A RECITAL  
BY  
MAURITS FRANK

SUNDAY, April 20  
LONDON REGIONAL  
842 kc's (356.3 m.)

5.0-5.30  
DR. WATERHOUSE'S  
SIXTEENTH  
TALK

3.30 An Orchestral Programme

(From Midland Regional)

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

DAISY KENNEDY (Violin)

ORCHESTRA

Overture, 'The Marriage of Camacho' Mendelssohn

DAISY KENNEDY

Capriccio ..... Haydn, arr. Burmester  
Contredanse ('Country' Dance)

Beethoven, arr. Burmester

Love Song ..... Sammartini, arr. Elman  
Hungarian Dance in G Minor

Brahms, arr. Joachim

ORCHESTRA

Graceful Waltz ..... German  
Waltz (Fourth Symphony) ..... Dvorak

DAISY KENNEDY

Capitan Fracassa ..... Castelnuovo-Tedesco  
Viennese Folk Song ..... Brandl, arr. Kreisler  
Hidalgo e Gitana (Noble and Gipsy Maid)

Ossendowska



DAISY KENNEDY is the violinist in the orchestral concert, with the Midland Wireless Augmented Orchestra this afternoon.

ORCHESTRA

First Irish Rhapsody ..... Stanford

4.30 A VIOLONCELLO RECITAL

by

MAURITS FRANK

Variations on a rooco theme ..... Tchaikovsky  
Walderuhe (Silence of the Woods) ..... Dvorak  
Rondo .....  
Am Springbrunnen (By the Fountain) ..... Davidov

5.0-5.30 'Religion in the Light of Psychology'—XVI

By Dr. E. S. WATERHOUSE

'Shadow and Sunshine: The Roots of Fear and Joy'

8.45 National Programme

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN: Regional News

9.5 National Programme

10.30 Epilogue

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 145).

THIS WEEK'S BACH CANTATA

Cantata No. 4, 'CHRIST LAG IN TODESBANDEN' ('Christ lay fast bound in Death's harsh chain')

The chorale 'Christ ist erstanden' (Christ is risen) on which this Cantata is built, is one of the oldest in the world; the twelfth century knew it in a simple form. The text is a hymn of Luther's in seven verses, in each of which Bach makes use of the chorale itself, and the whole cantata presents the solemnity of Eastertide in a way which makes the Cantata one of the most thoroughly German of all he wrote. It belongs to his early Leipzig years, having probably been composed for Easter, 1724, and some authorities think that he was aiming at a reproduction of the style of an older date. So far as we can be sure, he meant it to be sung throughout by chorus, and though there are parts for cornet and trombone, they are used only to reinforce the voices, and the actual accompaniment is for strings, the violas being in two parts. The introductory Sinfonia is very short; little detached phrases of the chorale melody can be heard in it. Soprano has the melody in verse one, an impressive fantasia on the chorale, with a coda on the word 'Hallelujah.' Different as is the treatment of each verse, illustrating the moods of the text with all Bach's devoted reverence, each one, even the simple form of the chorale at the end, closes in the same way with a coda on the same word, as though to emphasise the gladness of the festival whose solemn character prevails, except for that, almost all through.

Christ lay fast bound in Death's harsh chain,  
Who for our sins was given.  
Now is He raised up again  
And brings us Life and Heaven.  
Therefore let us joyful be,  
Praise God and thank Him heartily,  
In singing Hallelujah.

Death's thrall not one could hope to break  
Among the children of mankind;  
Our sin it was, Death's pow'r did make.  
There was no guiltless soul to find.  
Therefore came Death's bitter hour  
When He took o'er us the pow'r,  
Held us in His kingdom fast.  
Hallelujah!

Jesus Christ, God's only Son,  
Came to help us in our need.  
All sin's works He hath undone,  
From Death's presence hath us freed.  
Gone his pow'rs and his domains  
The form alone of Death remains,  
And Christ has robb'd Death's sting of pain.  
Hallelujah!

It was a wondrous war to see,  
When Death and Life engag'd in strife.  
With Life remains the victory,  
For Death is swallow'd up in Life,  
Scripture tells the tidings true,  
How one death the other slew,  
And Death is made a mockery.  
Hallelujah!

Behold our rightful paschal Lamb,  
Whom God long since ordained,  
Should hang upon the Cross's stem  
By fires of love constrained. ☩  
Whose blood shall be upon our door  
A pledge of faith, when Death goes by,  
To warn him he can harm no more.  
Hallelujah!

So let us keep the Easter feast  
With heartfelt joy and gladness,  
Since God Himself is now our Sun,  
And doth dispel our sadness.  
Who by His most gracious light  
Hath made our spirits pure and bright,  
The night of sin has vanished.  
Hallelujah!

Lo, now we eat true paschal bread  
Sent down to man from Heaven,  
Because the gracious God hath said,  
We need not the old leaven.  
Christ is now our Food indeed,  
On Christ alone our souls must feed,  
For Faith no other Life admits.  
Hallelujah!

(The text is reprinted by courtesy of Messrs. Breitkopf and Hartel.)

Cantatas for the next three Sundays are:—

April 27.—No. 67.—Haltim Gedichtnis Jesum Christ (Hold in remembrance Jesus Christ).  
May 4.—No. 101.—Du Hirte Israel hür (Thou Guide of Israel).  
May 11.—No. 12.—Weinen, Klagen (Weeping, mourning).



Sunday's Programmes continued (April 20)

**CARDIFF**

968 kc/s (309.9 m.)

10.25-11.30 National Programme  
 3.0 National Programme  
 3.45 'FOR THE CHILDREN'  
 (National Programme)  
 Conducted by Mr. E. R. APPLETON,  
 West Regional Director  
 Easter Bells

4.0-6.15 National Programme  
 8.0 National Programme  
 9.0 West Regional News  
 9.5 National Programme  
 10.30 Epilogue  
 10.40-11.0 The Silent Fellowship

**SWANSEA**

1,040 kc/s (288.5 m.)

10.25-11.30 National Programme  
 3.0-6.15 National Programme  
 8.0 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.)

10.25-11.30 National Programme  
 3.0-6.15 National Programme  
 8.0 National Programme  
 9.0 Local News  
 9.5 National Programme  
 10.30 Epilogue

**BOURNEMOUTH**

10.25-11.30 National Programme  
 3.0-6.15 National Programme  
 8.0-10.30 National Programme

**MANCHESTER**

797 kc/s (376.4 m.)

10.25-11.30 National Programme  
 3.0 National Programme  
 4.15 A Light Symphony Concert  
 THE NORTHERN WIRELESS ORCHESTRA  
 Conducted by T. H. MORRISON  
 WILFRED HINDLE (Tenor)

5.30-6.15 National Programme  
 8.0 National Programme  
 9.0 North Regional News

9.5 'Music of the Isles'  
 ALLAN B. SLY (Pianoforte)  
 MARY KAY (Contralto)

THE NORTHERN WIRELESS ORCHESTRA  
 Conducted by T. H. MORRISON  
 Overture, 'The Sea Reivers'... Bantock  
 ALLAN B. SLY (Piano-forte)  
 Lake Island... Moeran  
 The Island Spell Ireland



ONE OF AN ADVANCING RACE. A young student at Tuskegee, Alabama, the great Negro college in the United States. Mr. H. W. Peet tells how the modern American Negroes are developing in his talk at 4.0 this afternoon in the National Programme.

ORCHESTRA  
 An Island Festival ..... Frank Tapp  
 MARY KAY (Contralto)  
 Hebridean Songs with Harp Accompaniment:  
 An Eriskay Love Lilt ..... }  
 Deirdre's Farewell ..... } arr. Kennedy-Fraser  
 The Islay Love Lilt ..... }  
 Land of Heart's Desire ..... }  
 (CHARLES COLLIER, Harp)

ORCHESTRA  
 The Garden of Fand ..... Arnold Bax  
 ALAN B. SLY  
 L'Isle Joyeuse (The Happy Isle) ..... Debussy

MARY KAY  
 Hebridean Songs with Harp accompaniment:  
 Isle of my Heart ..... }  
 Sea-Reivers Song ..... } arr. Kennedy-Fraser  
 Fionn's Keening ..... }

ORCHESTRA  
 The Isle of the Dead ..... Rachmaninov

10.30 Epilogue

**THE LIFE OF KING HENRY V**

An adaptation of Shakespeare's play, to be broadcast in the National programme on Wednesday evening at 7.45 (see page 161)

The list of scenes and characters is as follows:

PROLOGUE

PART I

- In England. Preparations for war.
1. An antechamber in the King's Palace at Westminster.
  2. A room of State in the King's Palace.
  3. A street outside the Boar's Head tavern in Eastcheap.
  4. A council chamber in a house at Southampton.
  5. A room in the Boar's Head.

PART II

- In France. At war.
6. An audience chamber in the French King's Palace of the Louvre.
  7. Before the walls of Harfleur.
  8. A room in the Palace at Rouen.
  9. A room of State in the Palace at Rouen.
  10. An English camp in Picardy.

PART III

- In France. The campaign of Agincourt.
11. The French camp near Agincourt.
  12. The English camp near Agincourt.
  13. The French camp before Agincourt.
  14. The English camp before Agincourt.
  15. The field of the battle of Agincourt.

PART IV

- In France. The Signing of Peace.
16. The guard-tent of an English military camp.
  17. The audience chamber in the French King's Palace at Troyes in Champagne.

EPILOGUE

PERSONS REPRESENTED:

- The Archbishop of Canterbury  
 The Bishop of Ely  
 King Henry V  
 Duke of Exeter, his uncle  
 Duke of York, his cousin  
 The Earl of Salisbury  
 The Earl of Westmoreland  
 The Earl of Warwick  
 The Earl of Cambridge  
 Lord Scroop ..... } conspirators against the King  
 Sir Thomas Grey ..... }  
 Sir Thomas Erpingham  
 Gower ..... } officers in King Henry's  
 Fluellen ..... } army  
 Macmorris, an Irishman  
 Jamy, a Scotsman ..... }  
 John Bates ..... } soldiers in King Henry's army  
 Michael Williams... }  
 Nym ..... }  
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 The Duke of Orleans  
 The Duke of Bourbon  
 The Constable of France  
 Lord Rambures  
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4/6 Neutralising Condenser	2/11		
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7/6 H.F. Choke	3/11		
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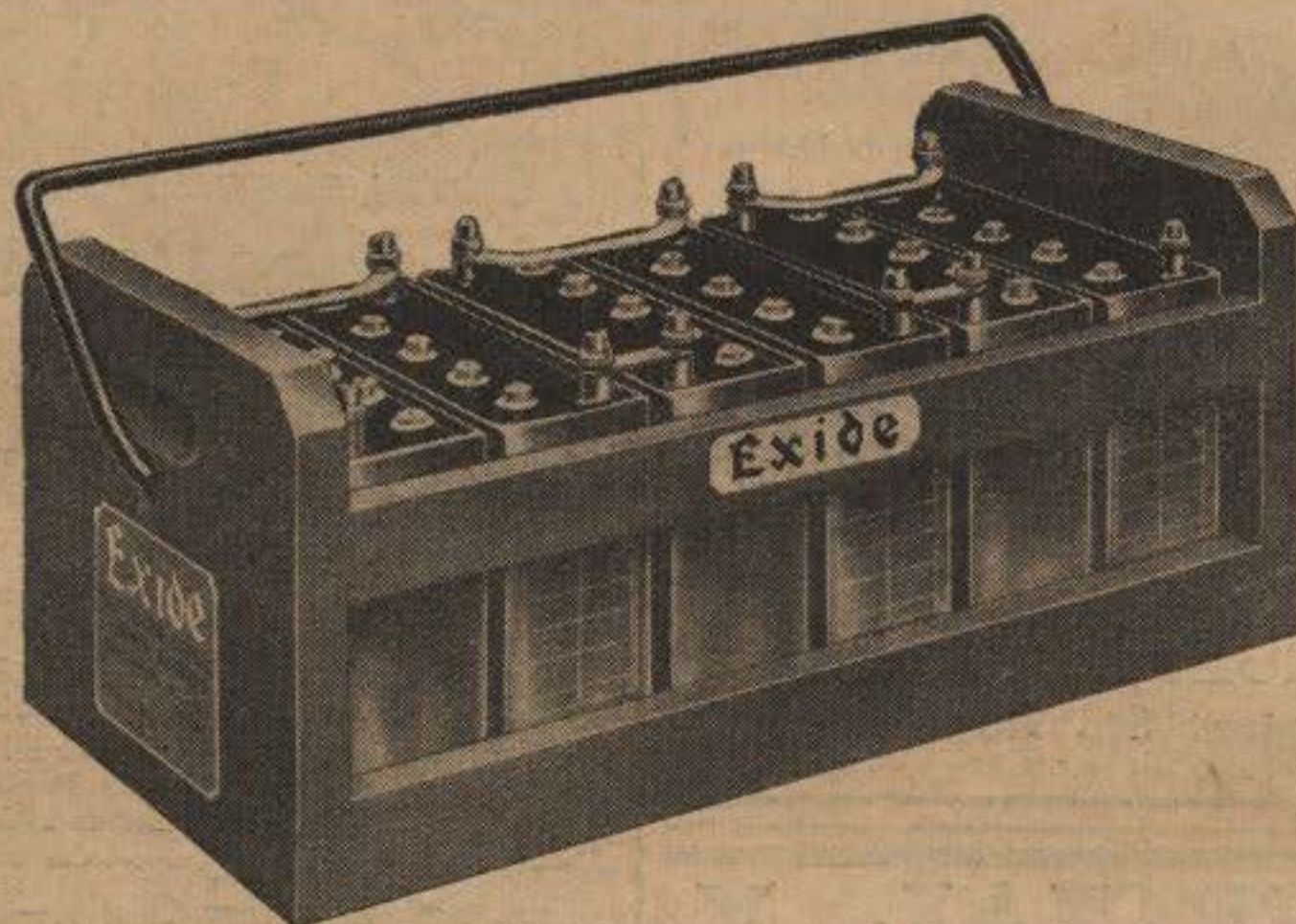
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7.30  
TONIGHT'S  
VAUDEVILLE  
ENTERTAINMENT

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

9.40  
THE WIRELESS  
SYMPHONY  
ORCHESTRA

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

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

12.0 ORGAN RECITAL  
By EDGAR T. COOK  
Relayed from SOUTHWARK CATHEDRAL  
W. A. LANGLEY (Contralto)

EDGAR T. COOK  
Concertante in C... *Handel, arr. Best*

W. A. LANGLEY  
Thou shalt bring them in ('Israel in Egypt')..... *Handel*

EDGAR T. COOK  
Second Suite..... *Buermann*  
Pastoral Prelude; Allegretto con moto; Andantino; Finale—March

W. A. LANGLEY  
Alleluja..... *O'Connor Morris*

EDGAR T. COOK  
Sonata No. 1 in D Minor... *Guilman*  
Introduction—Allegro; Pastorale; Finale

1.15 An Orchestral Concert  
Relayed from  
THE NATIONAL MUSEUM OF WALES  
The National Orchestra of Wales  
(From Cardiff)

(Leader, LOUIS LEVITUS)  
Conducted by REGINALD REDMAN

Waltz, 'Blue Danube'..... *Johann Strauss*  
Danse Polovtsienne..... *Borodin*  
Valse Triste..... *Sibelius*  
Overture 1812..... *Tchaikovsky*

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

5.15 The Children's Hour  
(From Manchester)

6.40 The Foundations of Music  
PIANOFORTE MUSIC OF LISZT  
Played by  
NIEDZIELSKI

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

FROM 7.30 VAUDEVILLE TO 9.0

1. JACK SALISBURY ..... Violinist
2. VIVIENNE CHATTERTON.... Songs with Harpsichord accompaniment.
3. GEORGE CLARKE (At present appearing in 'Darling, I Love You' at the Gaiety Theatre, London. Partnered by CYRIL SMITH)
4. EFFIE KALISZ ..... Pianoforte Solos



5. 'REYNARD THE FOX,' by JOHN MASEFIELD
6. HAROLD SCOTT ..... Old-time Songs
7. ETHEL LODGE ..... Welsh Monologues
8. FREDERIC LAKE and CONSTANCE WENTWORTH  
Folk Songs and Duets
9. JACK SALISBURY .... Violinist (who will be playing throughout the programme)

- 7.30 Vaudeville
1. JACK SALISBURY (Violinist)
  2. VIVIENNE CHATTERTON (Songs with Harpsichord Accompaniment)
  3. GEORGE CLARKE (at present appearing in 'Darling, I love You,' at the Gaiety Theatre, London). Partnered by CYRIL SMITH
  4. EFFIE KALISZ (Pianoforte Solos).
  5. 'REYNARD THE FOX,' by JOHN MASEFIELD
  6. HAROLD SCOTT (Old Time Songs).
  7. ETHEL LODGE (Welsh Monologues).
  8. FREDERIC LAKE and CONSTANCE WENTWORTH (Folk Songs and Duets)
  9. JACK SALISBURY (Violinist, who will be playing throughout the Programme)

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

9.25 Mr. L. DU GARDE PEACH: 'Easter Eggs I Have Known'

9.40 The Wireless Symphony Orchestra  
Conducted by SIR HENRY WOOD  
Overture, 'Cockaigne'..... *Elgar*  
Air on the G String..... *Bach*  
Suite, No. 1, 'Peer Gynt'..... *Grieg*  
Molly on the Shore..... *Grainger*  
Sailor's Dance and Trio, 'Rodrigo'  
*Handel*

Dream Pantomime ('Hänsel and Gretel')  
*Humperdinck*  
Minuet in D for Horns and Strings from Divertimento..... *Mozart*  
Suite, 'Wand of Youth,' No. 2..... *Elgar*  
Introduction, Act III, 'Lohengrin'..... *Wagner*

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

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

'ALL TICKETS PLEASE'  
An Easter Excursion. DORIS GAMBELL, and HARRY HOPEWELL will sing songs, including 'The Land of I dunno where' (*Gideon*), 'When you go to Fairyland' (*Cowen*), 'Toy Town' (*Monckton*)

5.50 Birthdays

6.0 Talk

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 153). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 152).



# MONDAY, April 21

## MIDLAND REGIONAL

626 kc's (479.2 m.)

7.0  
THE BLACK  
DYKE  
MILLS BAND

# RADIO

Gems recorded on  
"His Master's Voice"  
Vocal

**REJOICE GREATLY**—"Messiah" (Handel)—Eldie Sutcliffe—C1742, 4s. London Nat. Sunday, 4.17.  
**COME UNTO HIM**—"Messiah" (Handel)—Rachel Morton—D1247, 8s. London Nat. Sunday, 4.16.  
**ERISKAY LOVE LILT**—Hilop—DA789, 6s. London Nat. Sunday, 5.7.  
**COLUMBINE'S GARDEN**—Walter Gyssne—B3166, 3s. London Reg. Monday, 8.43.  
**PASSING BY**—John Brownlee—E493, 4s. London Reg. Wednesday, 5.35.  
**THE VAGABOND**—Peter Dawson—E2297, 3s. London Reg. Wednesday, 8.15.  
**BRIGHT IS THE RING OF WORDS and ROAD-SIDE FIRE**—Stuart Robertson—E2671, 3s. London Reg. Wednesday, 8.18.  
**SEA FEVER**—Stuart Robertson—E2994, 3s. London Reg. Thursday, 7.1.  
**I RAGE, I MELT, I BURN and CRUDDIER THAN THE CHERRY**—"ACIS AND GALATEA"—Peter Dawson—C1920, 4s. London Reg. Friday, 8.45.  
**VOI CHE SAPPETE?**—"MARRIAGE OF FIGARO"—Elizabeth Schumann—DB984, 8s. London Reg. Saturday, 9.16.  
**BATTI, BATTI**—"DON GIOVANNI"—Elizabeth Schumann—DB946, 8s. London Reg. Saturday, 9.17.  
**LA VILLANELLE**—Mavis Bennett—C1438, 4s. Midland Reg. Friday, 12.45.  
**SON O' MINE**—Stuart Robertson—E2907, 3s. Midland Reg. Friday, 7.5.  
**O LOVELY NIGHT**—Eddie Ackland—C1831, 4s. London Reg. Thursday, 1.25.

### Instrumental

**FLYING DUTCHMAN OVERTURE** (Wagner)—State Orchestra, Berlin (conducted by Dr. Leo Blech)—D1280, 4s. London Nat. Sunday, 4.15.  
**BERCEUSE** (Chopin)—Coctot—DH1148, 8s. London Nat. Sunday, 5.38.  
**BALLADE No. 1 in G MINOR Op. 23** (Chopin)—Mark Hambourg—C1290, 4s. London Nat. Sunday, 5.42.  
**HUNGARIAN DANCE in G MINOR** (Brahms)—Isabelle Menges—E298, 4s. London Reg. Sunday, 3.45.  
**"BITTER SWEET" SELECTION**—Jack Hyllan and His Orchestra—C1725, 4s. London Reg. Monday, 7.5.  
**TO A WATER LILY**—Victor Olof Sextet—E2980, 8s. London Reg. Monday, 5.23.  
**BOUTIQUE FANTASQUE**—Royal Albert Hall Orchestra (conducted by Eugene Goossens)—D1493, 6s. Midland Reg. Tuesday, 9.5.  
**ROSENKAVALIER, Waltz (The Rose Bearer)** (Strauss)—Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—C1819, 4s. Midland Reg. Tuesday, 8.28.  
**LIGHT CAVALRY OVERTURE**—Coldstream Guards Band—C1835, 4s. London Reg. Tuesday, 2.9.  
**CARNAVAL ROMAIN OVERTURE**—Berlin Philharmonic Orchestra (conducted by Dr. Leo Blech)—D1365, 6s. London Nat. Tuesday, 7.45.  
**VALSE TRISTE** (Sibelius)—Chicago Symphony Orchestra (conducted by Frederick Stock)—D1284, 6s. London Reg. Wednesday, 7.36.  
**FLIGHT OF THE BUMBLE BEE** (Rimsky-Korsakov)—Chicago Symphony Orchestra (conducted by Frederick Stock)—D1284, 6s. London Reg. Wednesday, 7.33.  
**EURYANTHE OVERTURE**—Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1767, 6s. London Reg. Wednesday, 7.45.  
**THREE BEARS**—Jack Hyllan and His Orchestra—C1309, 4s. London Reg. Wednesday, 8.38.  
**POMP and CIRCUMSTANCE MARCHES, Nos. 1 and 2**—Royal Albert Hall Orchestra (conducted by Sir Edward Elgar)—D1102, 6s. London Nat. Wednesday, 4.45.  
**POMP and CIRCUMSTANCE MARCHES, Nos. 3 and 4**—London Symphony Orchestra (conducted by Sir Edward Elgar)—D1401, 8s. London Nat. Wednesday, 4.54.  
**FOUR INDIAN LOVE LYRICS**—Leslie James—E2725 and E2721, 8s. each. London Reg. Thursday, 12.18.  
**PAGLIACCI, SELECTION**—Maxk Weber and His Orchestra—C1738, 4s. London Reg. Friday, 6.54.  
**NOCTURNE in D FLAT MAJOR** (Chopin)—Elman—DB1398, 8s. London Nat. Saturday, 8.18.  
**LA CATHEDRALE ENGLOUTIE** (Debussy)—Mark Hambourg—C1398, 4s. London Nat. Saturday, 8.22.  
**LIEBESFREUD (Love's Joy)**—Kreidler—D1985, 8s. London Nat. Saturday, 8.24.  
**MERCHANT OF VENICE SUITE**—Bartini's Chamber Orchestra—C1791 and C1792, 4s. each. Midland Reg. Friday, 12.56.  
**GAYOTTE**—"MIGNON"—Virtuoso String Quartet—E2784, 3s. Midland Reg. Friday, 7.30.  
**I LOVE YOU (Grieg)**—De Groot and His Orchestra—B9184, 8s. Midland Reg. Wednesday, 1.33.

### AMBROSE & HIS ORCHESTRA

now record exclusively for  
"His Master's Voice."

The following titles by the above orchestra will be issued May 1st.  
"Moanin' for you" (Film "Grand Parade"), "When a woman loves a man" (Film "Be Yourself"), "Cryin' for the Carolines" and "Have a little faith in me" (Both from the Film "Spring is here").



# "His Master's Voice"

The Gramophone Co., Ltd.



London, W. 1.

### 12.0 London Regional Programme

### 2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Overture, 'Lucio Silla' ..... Mozart  
Berceuse ..... Järnefelt  
Suite, 'Woodland Pictures' ..... Fletcher  
Intermezzo, 'In the Moonlight' ..... Ketelbey  
Suite, 'Russian Ballet Music' ..... Luigini  
Pot-Pourri, 'Classical Memories' ..... Ewing

### 5.15 The Children's Hour

'A Day at a busy Railway Station'—A Holiday Talk by JOHN ANDERSON

Overture, 'The Italian in Algiers' ..... Rossini  
Selection, 'Bitter Sweet' ..... Noel Coward  
Cornet Solo, 'I'll sing thee Songs of Araby' ..... Clay (OWEN BOTTOMLEY)  
Descriptive Piece, 'A merry hunting Day' ..... Partridge  
Selection, 'Carmen' ..... Bizet

### 8.0 London Regional Programme

9.0 Midland News

### 9.5 London Regional Programme

### 10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN



THE GROTTA AT THE NATIONAL TRADES' EXHIBITION in the Bingley Hall, Birmingham, from which a programme of light music is being relayed this evening at 6.40.

Songs by MARY POLLOCK (Soprano) and CUTHBERT FORD (Baritone)

'The Legend of Bottle Hill,' an Irish Story, by Margaret M. Kennedy

### 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 EXHIBITION, BINGLEY HALL, BIRMINGHAM

### 7.0 A Band Concert

THE BLACK DYKE MILLS BAND  
Conducted by A. D. PEARCE

Relayed from THE NATIONAL TRADES EXHIBITION, BINGLEY HALL, BIRMINGHAM

### 10.30-11.0 London Regional Programme

#### New Gramophone Records.

TEN different makes of records were represented in Mr. Christopher Stone's programme for the luncheon hour on Friday, April 11; *The Sunshine of Marseilles* foxtrot (Col. CB20), *Adios Muchachos*, tango (Winner 4987), *Tiger Rag*, quick fox-trot (H.M.V. B5789), *The Three Waltz Kings* (Parlo. E10975), *The Peasant Love Song*, fox-trot (Sterno 327), *Forty Thousand Frushes*, fox-trot (Radio 1316), and *It's an Old Spanish Custom*, fox-trot (Imperial 2246), *More Echoes of Variety* (Decca F1681), and Gershwin's *Rhapsody in Blue*, played on accordions (Zono. 5529) were followed by fragments from Chopin's *Concerto in F Minor* (Col. LX6), Beethoven's *Fourth Symphony* (H.M.V. D1728), and Nicolai's *Merry Wives of Windsor Overture* (Regal MX4); while Joseph Farington sang the *Song of the Flea* (Piccadilly 5011), and Emmy Bettendorf a song of Schubert's, *Tarrying Gently* (Parlo. E10974).

The alternative to the Midland Regional programme is the National programme (see page 151), which you can receive from Daventry 5XX on 1,554.4 metres.



# MONDAY, April 21 LONDON REGIONAL

842 kc's (356.3 m.)

9-5  
A SPECIAL  
HOUR OF  
DANCE MUSIC

12.0 A Ballad Concert  
VIOLET LEE (*Soprano*)  
PAUL MOLCHANOFF (*Bass*)

12.30 A Recital of Gramophone Records

1.0 Light Music  
MAX JAFFA and his PICCADILLY GRILL ROOM  
ORCHESTRA  
FROM THE PICCADILLY HOTEL

2.0-3.0 LOZELLS PICTURE HOUSE  
ORCHESTRA

Conducted by ERNEST  
PARSONS

(From Midland Regional)

Overture, 'Lucio Silla' *Mozart*  
Berceuse . . . . . *Järnefelt*  
Suite, 'Woodland Pic-  
tures' . . . . . *Fletcher*  
Intermezzo, 'In the  
Moonlight' *Ketelbey*  
Suite, 'Russian Ballet  
Music' . . . . . *Lugini*  
Pot-Pourri, 'Classical  
Memories' . . . *Ewing*

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 TRADE EXHIBITION,  
BINGLEY HALL, BIRMINGHAM

7.0 A Band Concert  
(From Midland Regional)

THE BLACK DYKE MILLS BAND  
Conducted by A. D. PEARCE

Relayed from THE NATIONAL TRADES EXHIBITION,  
BINGLEY HALL, BIRMINGHAM

Overture, 'The Italian in Algiers' . . . . . *Rossini*  
Selection, 'Bitter Sweet' . . . . . *Noel Coward*  
Cornet Solo, 'I'll sing thee Songs of Araby' *Clay*  
(OWEN BOTTOMLEY)  
Descriptive Piece, 'A merry hunting Day'  
*Partridge*

7.40 app. LIGHT STORY READING

8.0 THE GERSHOM PARKINGTON  
QUINTET  
OLIVE GROVES (*Soprano*)

QUINTET  
Finlandia . . . . . *Sibelius*  
Night . . . . . *Rimsky-Korsakov*

OLIVE GROVES  
If a Lady you would win . . . . . *Ring*  
Morning . . . . . *Speaks*  
Rest thee, Babe . . . . . *Chignell*

QUINTET  
Suite, 'Rustic Revels' . . . . . *Fletcher*  
To a Water Lily . . . . . *MacDowell*  
Minuet in D . . . . . *Mozart*



DANCE MUSIC FROM CIRO'S TONIGHT.

Sydney Kyte and his Ciro's Club Band, photographed on their dais  
at the famous London dance club, from which their music will be  
relayed tonight.

OLIVE GROVES  
When I came forth this Morn . . . . . *Head*  
Whether I live . . . . . *Parry*  
Columbine's Garden . . . . . *Bealy*

QUINTET  
Selection of Songs without Words . . . *Mendelssohn*

9.0 Regional News

9.5 DANCE MUSIC

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

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

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

## DISTEMPERING THE COUNTRY COTTAGE

THE first and most insidious enemy which is likely to provide one with a little extra work is the damp, which does not merely penetrate through the loose tile, or the broken wall, but literally seems able to accumulate itself without any outside assistance from the mere fact of the house being shut up for a considerable time.

There is no remedy for this defect, short of pulling down the cottage and rebuilding it, but a good deal may be done if one of the many damp-resisting preparations for the outside walls is used. Once the cottage is well dried out, this preparation will prevent a good deal of the normal allowance of damp from settling and penetrating through the bricks, and any work which is to be done inside the house will stand a much better chance of lasting.

A further precaution which is well worth while, where the floors are of wood, is to see that all cracks are stopped up. This is best done by soaking ordinary brown wrapping paper till it can be reduced to a pulp and forced down between boards. When this is dry and rubbed down, the whole floor should be treated with a creosote preparation. Care must be taken to see that this is of the indoor variety, for the outdoor strength, though excellent for its own purpose, is apt to be very trying in the house.

Another trouble which is accentuated by the lack of constant occupation is the appearance of cracks in plaster. Plaster is always peculiarly susceptible to changes of temperature, and these cracks, if not dealt with at an early stage of their appearance, are apt to widen, and perhaps to become definitely dangerous.

An excellent material for filling in any cracks and crevices of this kind is a slow-drying compound of plaster of paris. This may be applied in the form of a thick paste and left to dry when the whole surface can be safely distempered over. The surfaces of the walls will often be found to have loosened or 'flaked.' This is a most trying condition, in which the slow-drying plaster again comes in very useful. The loose surface must, however, be well scraped away first, or the new plaster will not cling.

Walls differ enormously in their original composition, and I have known cements which, though absolutely satisfactory in themselves, simply refused to take distemper. Even paint is not always too easy on this kind of surface, though it certainly has a better 'key' in its oil base, than the average distemper. Great care must also be taken to fill in all crevices through which the intrusive insect may make his way. Ordinary plaster of paris, cement, or the slow-drying plaster, will all serve this purpose. Such crevices must be looked for, especially round the door frames, doorsteps, and window frames.

When beginning the actual work the ceilings, of course, are the first consideration. Sometimes these are marked by lamp or candle smoke, and in this case it is well to add to the normal washing which, of course, must be done before distemper of any kind is applied, a painting with starch and water. This, if left to dry on, can be brushed off, and the smoke marks, together with any grease they may contain, will disappear with the dry starch. Ceiling distemper is distinctly easier, in itself, to apply than the average washable wall paint. There is, of course, the difficulty of reaching the surface over one's head and, for those who suffer from my own incapacity to stand unsupported on a height, may I recommend a method which enabled me to whitewash the ceiling of a room thirteen feet high? This was to lash the brush firmly on to a short broom handle, and to stand about half-way up the step-ladder, so as to be equidistant from the floor on which the pail stood, and from the ceiling.

Needless to say, the floor must be well covered before the work is started, and for this purpose old newspapers are excellent. It is well to put them down in layers of two or three thicknesses all over the floor and to pin down the edges with drawing pins.—From a talk by Mrs. Leslie Menzies.

### Potato Apple Cake.

Take cold boiled potatoes, beat up until floury and mix with enough butter and beaten egg to form a stiff paste. Divide into equal portions and roll out into two rounds. Put a layer of cooked apple and sugar over one half and place the other half on top, pressing the edges well together. Grill the cake, turning it only once so as to prevent the juice running out, and serve well buttered.—14, Welton Road, Muswell Hill, N.10.

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 151).





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a dear...

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summer-bright.  
Always has done.  
Ever since our first breakfast together.  
Years ago?  
Remember?  
How I adored you! And the sunshine!  
And the Golden Shred!  
How I still do.  
Help yourself darling, and pass it  
along.

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Shred'**

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



## Monday's Programmes continued (April 21)

### CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

1.15-2.0 AN ORCHESTRAL CONCERT

Relayed from THE NATIONAL MUSEUM OF WALES

(National Programme)

NATIONAL ORCHESTRA OF WALES

(Cerdoria-Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by REGINALD REDMAN

Waltz, 'Blue Danube' ..... Johann Strauss

Polovtsian Dance ..... Borodin

Valse Triste ..... Sibelius

Overture, '1812' ..... Tchaikovsky

2.0-2.30 National Programme

4.0 National Programme

5.50 Birthdays

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

5.50 Birthdays  
(From Cardiff)

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

A Play: 'THE ADVENTURES OF ROBIN HOOD  
AND HIS MERRY MEN' (Franklyn Kelsey). No. 1—  
'HOW ROBIN GATHERED HIS BAND'

5.50 Birthdays

6.0 National Programme

9.15 Local News

9.25-11.0 National Programme

### BOURNEMOUTH

10.15-10.30 THE DAILY SERVICE

4.0-11.0 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

PAT RYAN (Clarinet)

ORCHESTRA

Overture, 'Masaniello' ..... Auber

Waltz, 'Lustige Brüder' ('The Merry Brothers')  
Vollstedt

PAT RYAN (Clarinet)

Chanson Arabe ..... Rimsky-Korsakov, arr. Kreisler

Serenade ..... Pierné

Old Irish Air, 'The foggy Dew' ..... Traditional

ORCHESTRA

Suite, 'Scènes Dramatiques' ..... Vidorinski

Reverie dramatique; Le Chant des Orphelins;

Les Pelerins; Chant Solennel; Rhapsodie

Serieuse

PAT RYAN

Spanish Dance, 'Andaluzá' ..... Granados

Polonaise, 'Mignon' ..... Ambroise Thomas

ORCHESTRA

Dancing Butterfly ..... Golden

Selection, 'The Girl on the Film' ..... Sirmay

5.15 THE CHILDREN'S HOUR

(National Programme)

ALL TICKETS, PLEASE

AN EASTER EXCURSION

DORIS GAMBELL and HARRY HOPEWELL will sing

songs, including 'The Land of I dunno where'

(Gildon), 'When you go to Fairyland' (Cowen),

'Toy Town' (Monckton)

6.0 National Programme

9.15 North Regional News

9.25-11.0 National Programme

### LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.

2. Communications should be as brief as possible.

3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.

4. Letters on Programme matters requiring a reply should be addressed to the Programme Department, B.B.C.

5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

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.



7.45  
THE WIRELESS  
MILITARY  
BAND

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

9.45  
DIVERSIONS  
OF  
THE WEEK

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—XV  
'Problems Out of Doors'—IV, Miss M. HAYWOOD;  
'The Birds in my Garden'

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 DITA (*Soprano*)  
WILFRID HOWE-NURSE (*Baritone*)

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

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

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

2.5-2.30 Gramophone Records

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

4.15 Gramophone Records

4.30 THE BRIXTON ASTORIA ORCHESTRA and ORGAN (Continued)

5.15 The Children's Hour  
Songs by STUART HIBBERD  
The Story of 'The Owners of the Abbey'  
(H. Mortimer Batten)  
'News from the Zoo,' by LESLIE G. MAINLAND

6.0 Readings from the Victorian Poets  
FRANCIS THOMPSON  
Reading by V. C. CLINTON BADDELEY

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

6.40 The Foundations of Music  
PIANOFORTE MUSIC OF LISZT  
Played by NIEDZIELSKI



GARDA HALL  
sings in the Military Band concert this evening at 7.45.

7.0-7.20 The EARL OF COTTENHAM, Chairman of the Order of the Road: 'Analyzing Road Experience'

7.25 Dr. J. N. PICKARD: 'The Rabbit Industry and its Products' (From Edinburgh)

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

BAND

Overture, 'Le Carnaval Romain' ..... Berlioz  
The Londonderry Air .... arr. O'Connor Morris

8.0 GARDA HALL

O luce di questa anima (O guiding Star of Love) (Linda) ..... Donizetti  
I'll rock you to Rest ..... Stanford

BAND

Two Dances (Incidental Music, 'Faust') Coleridge-Taylor  
Dance of the Witches (Broken Scene); Dance and Chant (Devil's Kitchen Scene)  
Second Suite ..... Holst  
March—introducing 'Claudy Banks' and 'Swansea Town'; Song without words, 'I'll love my Love'; Song of the Blacksmith; Fantasy on the Dargason (introducing 'Green Sleeves')

8.30 GARDA HALL

Aubade ('Le Roi d'Ys') ('The King of Ys') Lalo  
Twilight Fancies ..... Delius  
Down in the Forest ..... Landon Ronald

BAND

Selection, 'Cinq Mars' ..... Gounod  
March, 'The Man behind the Gun' ..... Sousa

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 Professor LASCELLES ABERCROMBIE: 'Rupert Broolce'

9.45 'DIVERSIONS'—VII

Supported by JACK PAYNE and his B.B.C. DANCE ORCHESTRA including an item from the PALLADIUM

10.45-12.0 DANCE MUSIC

THE SPLENDE DANCE BAND from THE HOTEL SPLENDE

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

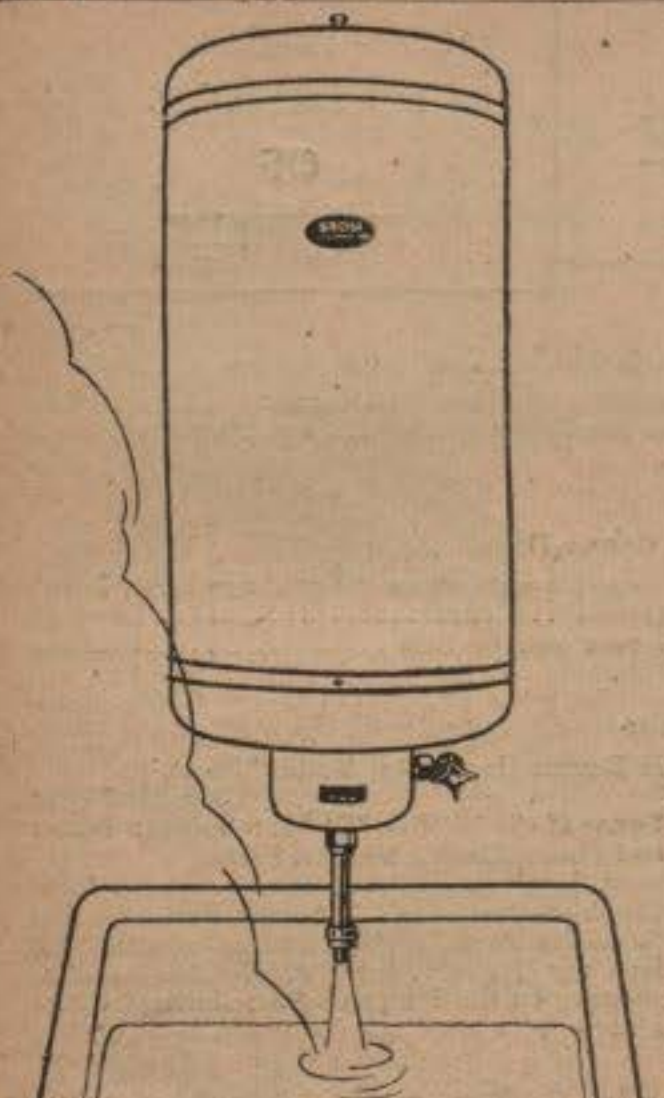


A PAINFUL WAY OF GETTING ROAD EXPERIENCE.  
Motorists who wish to avoid the wrecking lorry would do well to listen to the two talks by the Earl of Cottenham, the first of which will be broadcast this evening at 7.0.



**TUESDAY, April 22**  
**MIDLAND REGIONAL**  
 626 kc's (479.2 m.)

**6.40**  
**FROM THE**  
**MUSICAL**  
**COMEDIES**



**CONSTANT  
 HOT WATER  
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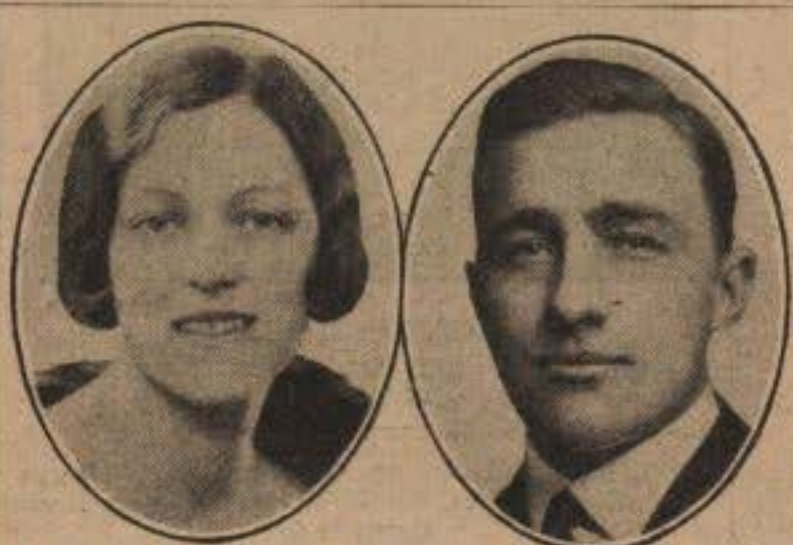
12.0 *London Regional Programme*

1.0 Light Music

2.0-3.0 Light Music

THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by FRANK CANTELL

Overture, 'Light Cavalry' ..... *Suppé*  
 Entr'acte, 'La Colombe' ('The Dove')... *Gounod*



MARJORIE DIXON and GEORGE PIZZEY are the singers in the Musical Comedy programme this evening at 6.40.

Rigaudon ..... *Lacome*  
 Selection, 'Some Time' ..... *Friml*  
 Descriptive Piece, 'A Southern Wedding' ..... *Latter*  
 Selection, 'The Rainbow' ..... *Gershwin*  
 Suite, 'Stars of the Desert' *Woodforde-Finden*

5.15 **The Children's Hour**

'Dazzle's Playmate,' A Story of a Sunbeam by Agnes Taunton  
 Musical Selections by THE NORRIS STANLEY SEXTET  
 'The big-nosed Goblin,' a Welsh Folk Tale, by Mildred Forster  
 TONY will entertain

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

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

6.40 **From the Musical Comedies**

THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by JOSEPH LEWIS

MARJORIE DIXON (*Soprano*)  
 GEORGE PIZZEY (*Baritone*)

ORCHESTRA  
 Selection, 'Monsieur Beaucaire' ..... *Messenger*

GEORGE PIZZEY and Orchestra  
 Honour and Love ('Monsieur Beaucaire') ..... *Messenger*  
 Too Late ('The Street Singer')... *Fraser-Simson*

ORCHESTRA  
 Selection, 'Catherine' ..... *Tchaikovsky*

MARJORIE DIXON and Orchestra  
 The old-fashioned Cloak ('The Rebel Maid') ..... *Phillips*  
 It's so amusing ('Mirette')... *Messenger*

ORCHESTRA  
 Selection, 'Miss Hook of Holland' ..... *Rubens*

MARJORIE DIXON, GEORGE PIZZEY and Orchestra  
 Boys ('The Count of Luxembourg') ..... *Lehar*  
 Just to hold you in my Arms ('The Street Singer') *Fraser-Simson*

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

8.0 **PAUL ROBESON**  
 Accompanied by LAWRENCE BROWN  
 (*London Regional Programme*)

8.30 Mr. LOWES DICKINSON: 'Goethe'  
 (*London Regional Programme*)

9.0 Midland News

9.5 **A Military Band Concert**

THE BIRMINGHAM MILITARY BAND  
 Conducted by W. A. CLARKE

Overture, 'Russlan and Ludmila'... *Glinka*  
 La Boutique Fantasque ('The Fantastic Toy-shop') ..... *Rossini and Respighi*

MASON and ARMES (*Entertainers at the Piano*)  
 BAND  
 Cornet Solo, 'Some Day you will miss me' ..... *Darzewski*  
 (RICHARD MERRIMAN)

Waltz, 'The Rose Bearer' ..... *Strauss*  
 Nocturne ..... *Mendelssohn*  
 (Horn Solo, W. S. YORK)

MASON and ARMES will again Entertain  
 BAND  
 Selection, 'The Sorcerer' ..... *Sullivan*

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



8.0  
A RECITAL  
BY  
PAUL ROBESON

TUESDAY, April 22  
LONDON REGIONAL  
842 kc/s (356.3 m.)

9.5  
THE KUTCHER  
STRING  
QUARTET

12.0 A Concert  
THE GLADYS NOON TRIO  
1.0 REGINALD FOORT  
At the ORGAN of the  
REGENT CINEMA  
Relayed from BOURNEMOUTH  
2.0-3.0 Light Music  
(From Midland Regional)  
THE MIDLAND WIRELESS  
ORCHESTRA  
Conducted by FRANK  
CANTELL  
5.15 JACK PAYNE  
and his  
B.B.C. DANCE  
ORCHESTRA  
6.15 'The First News'  
WEATHER FORECAST, FIRST  
GENERAL NEWS BULLETIN



DOUGLAS CAMERON (left) is the 'cellist, and SAMUEL KUTCHER (right) the first violin, of the string quartet that will give a concert of chamber music with KAIKHOSRU SORABJI (centre), the pianist, tonight at 9.5.

8.30 Mr. LOWES DICKINSON:  
'Gootho'  
9.0 Regional News  
9.5 Chamber Music  
KAIKHOSRU SORABJI  
(Pianoforte)  
THE KUTCHER STRING  
QUARTET:  
SAMUEL KUTCHER (Violin);  
PIERRE TAS (Violin); RAY-  
MOND JEREMY (Viola);  
DOUGLAS CAMERON (Violon-  
cello)  
Quartet in B Flat (Op. 33,  
No. 4) ..... Haydn  
9.25 KAIKHOSRU SORABJI  
Le jardin parfumé (The  
Garden of Fragrance), for  
Pianoforte  
Kaikhosru Sorabji

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

MARJORIE DIXON (Soprano)  
GEORGE PIZZEY (Baritone)

8.0 A Song Recital  
By PAUL ROBESON  
Accompanied by LAWRENCE BROWN

9.40 QUARTET  
Quartet in E Minor (Op. 59, No. 2) ... Beethoven  
10.15-10.30 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

London Regional programme listeners can receive the National programme by adjusting their sets to a wave-length of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 155).

# Cavalleria Rusticana

MASCAGNI

The Libretto of the broadcast version of *Cavalleria Rusticana* is now ready; a huge demand is expected for this libretto, but only a limited number of copies are available for distribution. Please send for your copy now, to avoid disappointment. PUCCINI'S *Gianni Schicchi* is to be broadcast with *Cavalleria Rusticana* and the libretto of this delightful opera is also now ready. These cost twopence each; or the two can be had together for fourpence post free.

TO BE BROADCAST APRIL 28 AND 30

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Tuesday's Programmes continued (April 22)

**THE CAR THAT A MAN WALKED BESIDE**

The other day on the outskirts of London a man climbed out of a moving motor car and walked beside it. The car was in top gear.

The man then climbed back into the car, stepped on the accelerator and the car passed quickly, still in top gear, to 55 m.p.h. without clutch slip or shudder.

The car was a Ford Fordor Saloon that had covered 6,437 miles without overhaul.

Have you sat behind the wheel of one of the beautiful Ford cars? Have you tried the easy steering, noted how the car holds the road at all speeds, and experienced the safety of Ford positive 4-wheel braking?

Please take the time to study these beautiful dependable cars.



**WAGING WAR ON GERMS**

This is an age of research: when men, working in the isolation of the laboratory, with incredible patience and marvellous devotion, wage ceaseless war on the disease germ—studying him, analysing him, coldly and implacably planning his downfall and defeat.

In the van is Wright's Coal Tar Soap—product of research—the matchless emollient and antiseptic, promoting perfect skin-health, giving no reprieve to disease germs.

**WRIGHT'S COAL TAR SOAP**

6d. PER TABLET

**CARDIFF**

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

4.0 National Programme

5.0 DOREEN THORNTON (Soprano)

- Cradle Song .....
  - I heard a Piper piping .....
  - As I came over the grey, grey Hills.....
  - The enchanted Fiddle .....
- } Bar

- THE COMPANY
- Pleasure .....
- THE COMPANY
- A Smile a Day .....
- DOROTHY ROSE, SYBIL MAY, LEN BRIAN, and CLIFF SHAWE
- Funny Old World .....
- DOROTHY ROSE, SYBIL MAY, and THE JACKSON SISTERS
- Dancing Butterfly .....
- DOROTHY ROSE, LEN BRIAN, and CLIFF SHAWE
- A Wager on Truth .....
- THE JACKSON SISTERS
- Tell me more .....



W. A. Col.

**THE NEW INN AT GLOUCESTER—**

one of the ancient inns about which Mr. Kyrle Fletcher will talk in the first of his new series of broadcasts, which he will give this evening at 6.0.

5.15 THE CHILDREN'S HOUR

'Professor Chickweed and the Zoo that never Was'

DOREEN THORNTON (Soprano)

THE STATION TRIO

6.0 'THE INNS OF SOUTH WALES AND THE BORDER'—I

Mr. J. KYRLE FLETCHER: 'The Ancient Inns'

6.15 National Programme

7.0 Swansea Programme

7.25 National Programme

7.45 LOUIS LEVITUS (Violin)

- Waltz in A .....
  - Air .....
  - Waltz .....
- } Brahms  
} Bach  
} Godevski

SYBIL MAY and DOROTHY ROSE

Twilight Melody .....

REG. LUCAS and CLIFF SHAWE

The Vagabonds .....

IRENE DAY

Evolution of a Pianist .....

CLIFF SHAWE

An attempt at Song .....

THE COMPANY

Barlesque, 'Work' .....

9.0 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

4.0 National Programme

5.15 From Cardiff

6.15 National Programme

(Swansea Programme continued on page 159.)

8.0 'Pleasure'

Presented by

CLIFTON SHAWE

Relayed from THE GROVE PARK, WESTON-SUPER-MARE

Artists

DOROTHY ROSE (Soprano—Soubrette)

SYBIL MAY (Contralto—Drummer)

THE JACKSON SISTERS (Speciality Dancers)

LEN BRIAN (Light Comedian)

IRENE DAY (Pianiste Entertainer)

REG. LUCAS (Tenor)

CLIFF SHAWE (Comedian)



**Programmes for Tuesday**

(Swansea Programme continued from page 158)

- 7.0 **Egwyl Gymraeg**  
(A Welsh Interlude)  
*Llyfni and Mollt Hwys*  
Pennillion Singing on Traditional Welsh Melodies to Harp Accompaniments
- 7.25 **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 **National Programme**
- 4.0 **National Programme**
- 5.15 **THE CHILDREN'S HOUR**  
*'THE ELEGANT ETHIOPIAN'*  
(William Caine)  
(Arranged as a dialogue story)
- 6.0 **National Programme**
- 7.0 **'OUR VERY ANCIENT BOROUGH'—III**  
Lieut.-Col. W. P. DRURY, C.B.E., Royal Marines:  
*'Robinson Crusoe'*
- 7.25 **National Programme**
- 9.15 **Local News**
- 9.25-12.0 **National Programme**

**BOURNEMOUTH**

- 10.15-10.30 **THE DAILY SERVICE**
- 12.0-1.0 **National Programme**
- 4.0-12.0 **National Programme**

**MANCHESTER**

797 kc/s (376.4 m.)

- 10.15-10.30 **THE DAILY SERVICE**
- 12.0 **Gramophone Records**
- 1.0-2.0 **THE NORTHERN WIRELESS ORCHESTRA**  
*IDA CARROLL (Pianoforte)*
- 4.0 **AN AFTERNOON CONCERT**  
**THE NORTHERN WIRELESS ORCHESTRA**  
*EDITH MANSFIELD (Contralto)*
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 **'WITH THE MONASTIC ORDERS IN THE NORTH'—III**  
The Rev CHARLES W. BUDDEN, M.A., M.D.:  
*'A Day in the life of a Monk'*  
(From Liverpool)
- 6.15 **National Programme**
- 7.0 **Mr. J. T. HALLIDAY: 'By the Way'—A talk for Motorists and others**
- 7.25 **National Programme**
- 7.45 **A Light Orchestral Concert**  
**THE NORTHERN WIRELESS ORCHESTRA**  
*FRED SUGDEN (Baritone)*
- 9.0 **National Programme**
- 9.15 **North Regional News**
- 9.25-12.0 **National Programme**

**GREATEST RADIO SENSATION**

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

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

**ARE YOU TROUBLED WITH BROOKMANS PARK?**

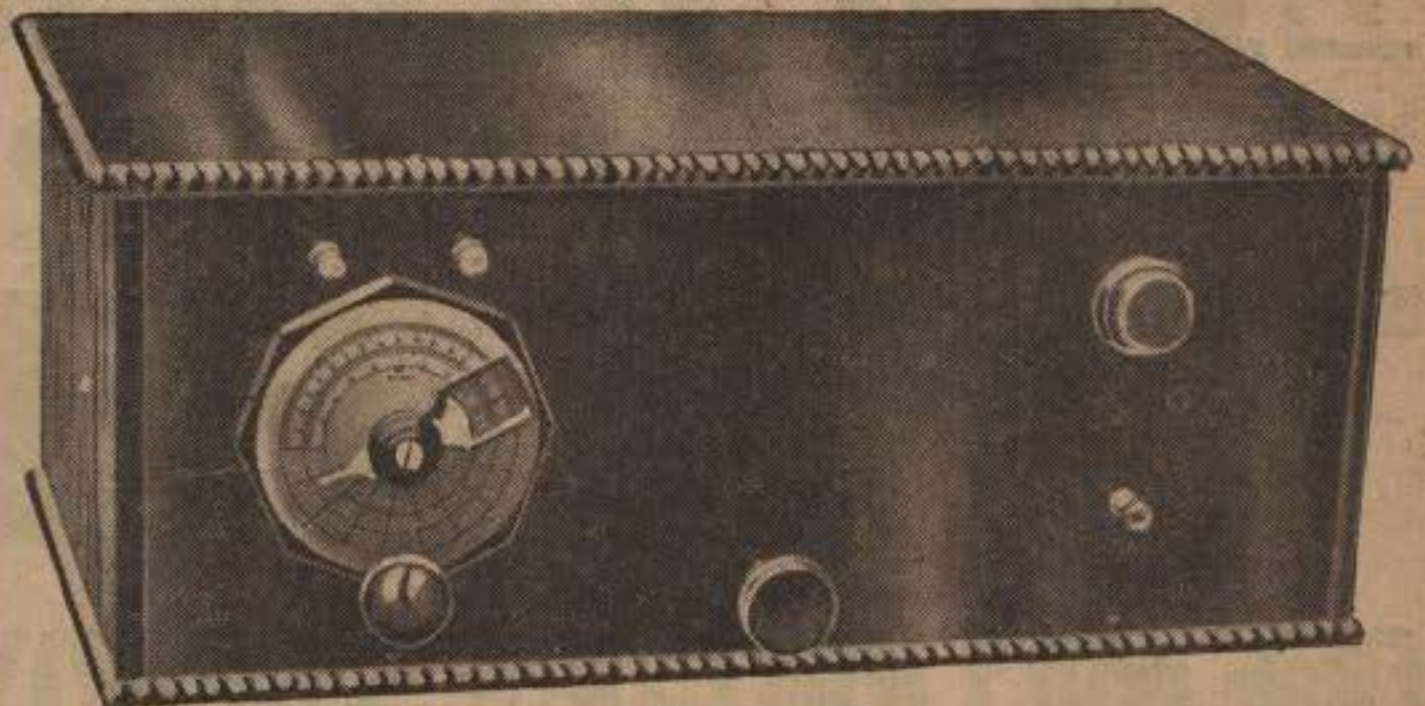
Test Report on New Brookmans Park Station from Palmers Green, about four miles from station, by our own radio engineers. Using the Northampton Plating Co. Super Selective Set with the addition of a Type F. Formodensar (Price 2/-) in earth lead, it was found that by careful adjustment of set, the local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

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

"I refer to the receiver marketed by the Northampton Plating Co. as a lit set at a price that is more than reasonable. I had a pleasant surprise when I first operated it. I found there were 12 or 13 Stations easily brought in at loud-speaker strength on the medium wave in addition to 5GB. The set has remarkable qualities of selectivity and sensitivity, two characteristics rarely coupled in any one receiver. It must be set down as a definite advance." (NOTTINGHAM JOURNAL, December 21st, 1929.)  
"Those who are too far from a station to use a crystal and are deterred from wireless by the present high cost of valves will find it best to make a set from the Northampton Co.'s blue prints for two or three valves, price 3d. each. If they cannot afford a Mullard, the same company supply excellent valves at 4s. 11d., which give admirable reception, though so cheap. A thoroughly good two-valve set ought not to cost more than £2 10s, including everything, and a three valve about 11s. more." (KEYNOLDS NEWS, Jan. 12th, 1930.)

**READ THESE TESTIMONIALS.**

"I have had your Super 3 since Sept., 1929, and have had wonderful results; about 50 stations at full loud-speaker strength, and can get most of these any night of the week, chief among them being: Paris, Eiffel Tower, Budapest, Prague, Belgrade, Stockholm, Madrid, Toulouse, Stuttgart, Barcelona, Turin, Maravstra-Ostrava, Rome, Algiers, Langenburg, Oslo, Lahti and Kanasse. Wishing you every success."—W. T., Emsworth, Haris, 17/1/30.  
"I must write and tell you I am more than pleased with your three-valve set I have just made. It is the most wonderful bargain I have ever known in wireless, and it is all that you claim for it. I wish to recommend it to my friend, who is a keen wireless enthusiast."—W. P. T., Derby, 16/1/30.  
"I have now built up your Super Three-valve set, and, independent of price, I have never heard or seen a set to beat it. We are still getting fresh stations, and up to the present have logged 29 at full loud-speaker strength. As I am writing we are hearing an Aria from Rome. My last set cost me about £25. Your Super Three has cost me less than £5, including accumulators."—W. A. P., Norwich, 3/2/30.  
"Referring to the 3-valve set recently supplied, I have pleasure in informing you how satisfied I am with it. I recently put up an expensive 4-valve and had such bad results. I may say I have had many circuits in use up to 5 valves, with very good results, that means—Quality of reception—Volume and Distance. I purchased your Super 3 really for local use. As you will see, I am on top of Brookmans Park transmitter. The results I am getting are equal to my best with 4 and 5 valves. I can still have my Continentals on the Loud Speaker and with perfect quality. Wishing you every success."—Yours faithfully, V. M., Cheshunt, Herts.  
"I feel I must write and congratulate you on a wonderful circuit. I have now had your 'Northampton 3' only two nights, but in those two nights it has fully justified itself. I have poorest of poor indoor aerials and I have in 10 minutes logged 16 stations on the Loud Speaker. I have had to insert a volume control because of the power of the local station (Bournemouth, 79 miles away) and 5GB. I have just received Oslo, Paris (2), Hamburg, Berlin, Budapest, and many others. Your '3' gives 90 per cent. better results than you specify. Wishing your sets the best of luck in the future."—Yours very satisfied, C. D. N.  
"I am using your 1928 2-valve circuit, and for volume and tone on loud speaker, using only 60 volts H.T., it is really wonderful; in fact, it beats most of the well-boomed 3-valve screened grid sets I have listened to."—Yours truly, L. H. B.  
A correspondent writes of the Super 2: "I have made up the above set and I am very pleased. I received America WGY on Saturday night very clearly on the loud speaker, also 7 other American stations. Purity of reception was as good as local stations. I have also obtained over a dozen Continental stations on loud speaker, including Hilversum, Radio Paris, Berlin (2), Langenburg, Stuttgart, Madrid, Toulouse, Rome, and Holland."



**X TURN TO PAGE 149 for special list of X WIRELESS AND CYCLE BARGAINS**

Owing to the enormous number of enquiries and orders, write clearly Name and Address in Block Letters to the firm that made Radio popular. Letters must be fully stamped. Address enquiries to Dept. R., **NORTHAMPTON PLATING CO.,** Radio & Cycle Manufacturers, NORTHAMPTON.



**RECORD PRESENTATION NUMBER**

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# TIT-BITS

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**OR £4,000 HARD CASH**

# TIT-BITS

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**APRIL 24**

**ORDER YOURS TO-DAY**





3.0  
A SPEECH BY  
MISS VIOLET  
VANBRUGH

WEDNESDAY, April 23  
**NATIONAL PROGRAMME**  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

2.45  
MR. ST. JOHN  
ERVINE  
ON THE DRAMA



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

10.30 TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

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

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

12.0 Gramophone Records

1.0 Light Music

FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECHE  
FROM THE RESTAURANT FRASCATI

2.0 Gramophone Records

2.15-3.10 Speeches following  
the

**SHAKESPEARE BIRTHDAY  
CELEBRATION**

Relayed from THE TOWN HALL,  
STRATFORD-UPON-AVON

THE BISHOP OF COVENTRY (Right  
Rev. CHARLES LISLE CARR, D.D.)

2.30 The MAYOR of  
STRATFORD-UPON-AVON

2.45 Mr. ST. JOHN ERVINE proposing  
'The Drama'

3.0-3.10 Miss VIOLET VANBRUGH  
replying

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

4.15 REGINALD NEW  
At the ORGAN of  
THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH,  
BIRMINGHAM

March, 'Pomp and Circumstance'  
*Elgar, arr. Lemare*  
There's a Land ..... *Allitsen*  
Selection of English Airs, 'The  
Rose' ..... *arr. Myddleton*

5.15 The Children's Hour  
*To celebrate St. George's Day*  
'THE GREAT ARMADA'  
An Historical Play for Children in  
Three Scenes by HELEN GORDON  
adapted for broadcasting

'God for Harry, England, and Saint George!'



**'THE LIFE OF  
KING HENRY V'**

by

WILLIAM SHAKESPEARE

*Produced and presented in seventeen episodes,  
by E. A. Harding, with effects orchestrated by  
Michael Burge.*

To be broadcast from 7.45 to 9.45

THE CAST WILL INCLUDE:

HARMAN GRISEWOOD	HAROLD REESE
ANDREW CHURCHMAN	CYRIL TWYFORD
ARTHUR GOULLET	ERNEST DIGGES
MALCOLM YOUNG	VINCENT CLIVE
ALEX SARNER	FRANK DENTON
LIONEL MILLARD	CLINTON BADDELEY
DENNIS ARUNDELL	BARBARA COUPER
PHILIP WADE	LILLIAN HARRISON
GERALD JEROME	GLADYS YOUNG
JOHN LAURIE	GRANVILLE IVES

The list of persons represented, with the parts and scenes  
into which the broadcast version of the play is divided,  
will be found on page 148.

6.0 Talk

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

6.40 The Foundations of Music  
PIANOFORTE MUSIC OF LISZT  
Played by NIEDZIELSKI

7.0-7.20 Sir BURTON CHADWICK:  
'The Antwerp Exhibition'

7.25 Mr. CHARLES NOWELL: 'Books  
and Readers' (Relayed from  
Birmingham)

7.45 'The Life of  
King Henry V'  
by  
William Shakespeare  
(See centre of page)

Produced and presented in seventeen  
episodes, by E. A. HARDING. With  
effects orchestrated by MICHAEL  
BURGE

PROLOGUE

Part I  
In England. Preparations for War.  
Part II  
In France. At War  
Part III  
In France. The Campaign of Agin-  
court  
Part IV  
In France. The Signing of Peace  
EPILOGUE

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

10.10 THE GERSHOM  
PARKINGTON QUINTET  
Lyric Suite ..... *Grieg*  
The Rose enslaves the Nightingale;  
Chant Hindou (Hindoo Song)  
..... *Rimsky-Korsakov*  
Rondo ..... *Mozart, arr. Kreisler*  
Scènes Alsaciennes (Alsotian Scenes)  
..... *Massenet*  
Spanish Serenade ..... *Albeniz*  
Selection, 'The Geisia' .. *Jones*

11.0-12.0 (1,554.4 m. only)  
**DANCE MUSIC**  
THE PICCADILLY PLAYERS, directed  
by SID BRIGHT, and the PICCADILLY  
GRILL BAND, directed by JERRY HOEY,  
from the PICCADILLY HOTEL



**WEDNESDAY, April 23**  
**MIDLAND REGIONAL**  
 626 kc's (479.2 m.)

6.40  
**THE MIDLAND**  
**STRING**  
**ORCHESTRA**



**All stations**  
**will**  
**now switch**  
**over to**

*Player's*  
*please*



N.C.C.779

12.0 *London Regional Programme*

1.30 **A Light Orchestral Programme**  
 THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL  
 Overture, 'Tancredi' ..... *Rossini*  
 WINIFRED MORRIS (Contralto)  
 I love thee ..... *Grieg*  
 The Poet's Life ..... } *Elgar*  
 The Shepherd's Song..... }  
 ORCHESTRA  
 Selection, 'The Count of Luxembourg' *Lehar*

2.5 CISSIE WOODWARD (Pianoforte)

Prelude Op. 3, No. 2..... *Rachmaninov*  
 Prelude Op. 16, No. 3..... *Scriabin*  
 Gopak (Russian Dance) ..... *Mussorgsky*  
 ORCHESTRA  
 Selection of Landon Ronald's Songs arr. *Ovellana*

Handel in the Strand ..... *Grainger*  
 Prelude Music for Strings and Pianoforte  
*Julius Harrison*  
 (NIGEL DALLAWAY)  
 Minuet ..... *Beethoven, arr. Woodhouse*  
 St. Paul's Suite, ..... *Holst*  
 Jig; Ostinato; Intermezzo; Finale

7.45 *London Regional Programme*

9.0 Midland News

9.5 **A Light Orchestral Programme**

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA  
 (Leader, FRANK CANTELL)  
 Conducted by Dr. JAMES LYON  
 PERCY THOMPSON (Baritone)



PERCY THOMPSON (left) sings in the light orchestral programme which Dr. JAMES LYON (right) will conduct tonight at 9.5. ARTHUR KENNEDY (centre) conducts the Midland String Orchestra in its concert this evening at 6.40.

WINIFRED MORRIS  
 To Music ..... *Schubert*  
 April Love ..... } *Landon Ronald*  
 All a merry May-time ..... }

CISSIE WOODWARD  
 The Musical Box..... } *Cissie Woodward*  
 Trifles ..... }  
 Waltz ..... }

2.45-3.0 ORCHESTRA  
 Waltz, 'Roma' ..... *Nigel Dallaway*  
 Petite Suite ..... *Piérné*

5.15 **The Children's Hour**  
 'The Queen and the Poet,' a Play of Shakespeare's days by Bladen Peake  
 PERCY THOMPSON (Baritone) in Old English Songs  
 On the Gramophone—some more Records for Kiddies

6.0 *London Regional Programme*

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

6.40 **A String Orchestral Programme**  
 THE MIDLAND STRING ORCHESTRA  
 Conducted by ARTHUR KENNEDY  
 Serenade ..... *Mozart*  
 Passepied for Violoncello and Strings  
*Ernest Gillet*  
 (LEONARD DENNIS)

ORCHESTRA  
 Suite, 'The Palace of Cards' ..... *James Lyon*  
 The Vision; The Dance of Patience; Woodland Scene; Dance of Firefly and the Dragonflies

PERCY THOMPSON and Orchestra  
 The Vagabond ..... }  
 Bright is the Ring of } ('Songs of Vaughan  
 Words... } Travel, Set I) Williams  
 The Roadside Fire ..

ORCHESTRA  
 Variations on a Sarabando by Handel  
*James Lyon*

9.45 PERCY THOMPSON  
 Let Beauty awake .... }  
 Youth and Love ..... } ('Songs of Vaughan  
 In Dreams ..... } Travel, Williams  
 The infinite shining } Set II)  
 Heavens.. }

ORCHESTRA  
 Suite, 'The Tempter' ..... *German*  
 Procession (Second Suite) ..... *James Lyon*

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

10.30 *Experimental Transmission for the Radio Research Board by the Fulctograph Process*

10.35-11.0 *London Regional Programme*

The alternative to the Midland Regional programme is the National programme (see page 161), which you can receive from Daventry 5XX on 1,554.4 metres.



6.40  
THE FRANK  
WALKER  
OCTET

WEDNESDAY, April 23  
LONDON REGIONAL  
842 kc/s (356.3 m.)

9.5  
A LIGHT  
ORCHESTRAL  
PROGRAMME

12.0 ORGAN RECITAL  
By WALTER S. VALE  
Relayed from ALL SAINTS', MARGARET STREET  
MABEL RITCHIE (Soprano)

WALTER S. VALE  
Fantasia in G.....  
Chorale Fantasia on an old English Tune,  
'When I survey the wondrous Cross' } Parry  
Chorale Prelude on 'Ye boundless realms  
of joy'.....  
MABEL RITCHIE  
Songs

WALTER S. VALE  
Fugue in E Flat ('St. Anno').....  
Chorale Fantasia, 'I will bid thee farewell' } Bach  
Fugue in G.....  
MABEL RITCHIE  
Songs

WALTER S. VALE  
Introduction and Passacaglia in D  
Minor..... Max Reger

1.0 Gramophone Records

1.30 A Light Orchestral  
Programme

(From Midland Regional)

THE MIDLAND WIRELESS  
ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'Tancredi'..... Rossini  
WINIFRED MORRIS (Contralto)  
I love thee..... Grieg  
The poet's Life..... Elgar  
The Shepherd's Song..... Elgar

ORCHESTRA

Selection, 'The Count of Luxem-  
bourg'..... Lehar

2.5 CISSIE WOODWARD (Pianoforte)  
Prelude, Op. 3, No. 2  
Rachmaninov  
Prelude, Op. 16, No. 3... Scriabin  
Gopak (Russian Dance) Mussorgsky

ORCHESTRA

Selection of Landon Ronald's Songs arr. Orsellana

WINIFRED MORRIS

To Music..... Schubert  
April Love..... Landon Ronald  
All a merry Maytime..... Landon Ronald

CISSIE WOODWARD

The Musical Box..... Cissie Woodward  
Trifles..... Cissie Woodward  
Waltz..... Cissie Woodward

2.45-3.0 ORCHESTRA

Waltz, 'Roma'..... Nigel Dallaway  
Petite Suite..... Pierné

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 FRANK WALKER OCTET

Children's Suite (Part I)..... John Ansell  
Incidental Music, 'Monsieur Beaucaire'  
Rosse, arr. Bucalossi

6.58 HARDY WILLIAMSON (Tenor)

Passing by..... E. O. Purcell  
Duna..... McGill  
Here in the quiet Hills..... Carn

7.5 OCTET

Suite, 'Sylvan Scenes'..... Fletcher  
Minuet..... Boccherini  
L'Espagne Montmartre..... Van Dyck

BAND

Selection, 'Lucia di Lammermoor'... Donizetti

8.30 JOAN COXON

O Willo, Willo, Willo!..... arr. Bridge  
I've been Roaming..... Horn, arr. Levi

BAND

Fantasy, 'The Three Bears'.... Eric Coates  
Waltz Caprice..... Wieniawski

9.0

Regional News



Illustration Corbett

ALL SAINTS', MARGARET STREET,  
a West End church which is becoming well known to listeners as the  
source of many broadcasts of organ music. Another recital will be  
relayed from All Saints' at midday today.

7.22 HARDY WILLIAMSON

Tired Hands..... Sanderson  
Phyllida..... Fisher  
Song of the Palanquin Bearers..... Shaw

7.30 OCTET

Valse Triste..... Sibelius  
Flight of the Bumble Bee... Rimsky-Korsakov  
Ballet Suite, 'Les Deux Pigeons' ('The Two  
Pigeons') (Part II)..... Messiaen  
Festa di solo, No. 4 of Troisième Petite Suite  
da Micheli

7.45 The Wireless Military  
Band

Conducted by B. WALTON O'DONNELL

Overture, 'Euryanthe'..... Weber  
Czardas, No. 1..... Michiels

JOAN COXON (Soprano)

Berceuse ('Lakmé')..... Debussy  
Chant au Soleil (Hymn to the Sun) ('Le Coq  
d'Or') ('The Golden Cockerel')  
Rimsky-Korsakov

9.45 PERCY THOMPSON

Let Beauty awake...  
Youth and Love... } ('Songs of Travel,' Set II)  
In Dreams..... } Vaughan Williams  
The infinite shining  
Heavens..... }

ORCHESTRA

Suite, 'The Tempter'..... German  
Procession (Second Suite)..... James Lyon

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

10.30-12.0 DANCE MUSIC

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

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 161).



Your  
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to all proficient  
Students

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Model for  
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all cars  
MORRIS  
model  
57 amp. hr.  
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Wonderful car batteries. Unique Grease-Cup terminals prevent corrosion and bad contact—a revolution. Micro-porous paste gives more power. Plate protectors prevent internal short-circuits.



**SPARTA  
SUPER BATTERIES**

**THEY LAST LONGER**

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

Wednesday's Programmes continued (April 23)

**CARDIFF**

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

1.15 A Symphony Concert

Relayed from THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
Cerddorfa Genedlaethol Cymru  
Leader, LOUIS LEVITUS  
Conducted by REGINALD REDMAN  
Introduction and Allegro for Strings . . . . . *Bliss*  
Andante with Variations ('Suite in F Sharp') . . . . . *Dohnanyi*  
Symphony No. 1 in C . . . . . *Beethoven*

2.0-3.10 National Programme

4.0 A Concert to Celebrate  
St. George's Day

NATIONAL ORCHESTRA OF WALES  
Cerddorfa Genedlaethol Cymru  
Leader, LOUIS LEVITUS  
Conducted by REGINALD REDMAN  
Overture, 'Plymouth Hoe' . . . . . *John Ansell*  
WILLIAM WORSLEY (Baritone) and Orchestra  
Yeomen of England ('Merrie England') *German*  
ORCHESTRA  
Selection, 'Merrie England' . . . . . *German*  
WILLIAM WORSLEY and Orchestra  
The Old Superb ('Songs of the Sea') . . . . . *Stanford*  
ORCHESTRA  
Fantasy on Folk Songs . . . . . *Reginald Redman*  
WILLIAM WORSLEY  
The Vicar of Bray . . . . . } *Trad.*  
Agincourt . . . . . }  
The Roast Beef of Old England . . . . . }  
ORCHESTRA  
Dances, 'Henry VIII' . . . . . *German*  
March, 'Pomp and Circumstance,' No. 1 in D . . . . . *Elgar*

5.15 THE CHILDREN'S HOUR  
THE ADVENTURES OF ROBIN HOOD AND HIS  
MERRY MEN  
by  
FRANKLYN KELSEY  
No. 1  
'How Robin Gathered His Band'  
WILLIAM WORSLEY (Baritone)

6.0 National Programme

10.0 West Regional News

10.10-11.0 National Programme

**SWANSEA**

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

1.15 Cardiff Programme

2.0-3.10 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR  
(From Cardiff)

6.0 National Programme

10.0 West Regional News (From Cardiff)

10.10-11.0 National Programme

**PLYMOUTH**

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

2.15-3.10 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR  
We visit Arcadia, where St. George meets William  
Shakespeare (W. Grant)

6.0 National Programme

10.0 Mid-week Sports Bulletin; Local News

10.10-11.0 National Programme

**BOURNEMOUTH**

10.15-10.30 THE DAILY SERVICE

2.15-11.0 National Programme

**MANCHESTER**

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

12.0-12.50 St. George's Day  
Trooping of the Colours  
by

The First Battalion The Northumberland  
Fusiliers

Relayed from FULFORD BARRACKS, YORK

Commentator:

Captain DONALD LINDSAY,  
1st Battalion The Northumberland Fusiliers  
Music by THE BAND OF THE 1ST BATTALION  
THE NORTHUMBERLAND FUSILIERS

(From Leeds)

4.0 An Afternoon Concert  
THE NORTHERN WIRELESS ORCHESTRA  
WILLIAM GERMAN (Baritone)

5.15 THE CHILDREN'S HOUR  
Songs by HORACE BROWN

6.0 National Programme

10.0 North Regional News

10.10-11.0 'THIS ENGLAND'  
THE NORTHERN WIRELESS ORCHESTRA



6.40  
A  
LLOYD GEORGE  
ANNIVERSARY

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

9.40  
ORGAN RECITAL  
BY  
J. M. PRESTON

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Listeners' Recipes for Cooking Rice

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

12.0 A Concert

EMILY STRUDWICK (*Soprano*)  
ENID BAILEY (*Violin*)  
MARIE FROMM (*Pianoforte*)

1.0 REGINALD FOORT

AT THE ORGAN OF THE REGENT CINEMA, BOURNEMOUTH

2.0-2.30 Gramophone Records

3.0 EVENSONG

FROM WESTMINSTER ABBEY

3.45 A Concert

THE STRATTON STRING QUARTET

JOSEPH SLATER (*Flute*) and Quartet  
Quartet in D, for Flute, Violin, Viola, and Violoncello ..... *Mozart*  
Allegro; Adagio; Rondo

4.0 SOTTI SCHONNING (*Soprano*)

Deh, piu a me non v'asconceste (Hide thyself no more from me) (Old Italian); Per la Gloria (For Glory)..... *Bononcini, arr. Parisotti*  
Gia il sole dal Gango (The Sun of the Ganges) *Scarlatti, arr. Parisotti*  
Le violette (Violets) ..... *Scarlatti*

4.10 JOSEPH SLATER

Sonata (No. 5) in F ..... *Handel*

4.18 QUARTET

Three Shakespearean Fairy Characters: Cobwebs, Moths and Mustard Seed; The Lonely Shepherd; Puck  
*Joseph Speaight*

4.35 SOTTI SCHONNING

Wiegenlied (Lullaby) ..... } *Strindberg*  
Heimkehr (Homeward) ..... }  
Serenade..... }

4.44 JOSEPH SLATER and Quartet

Basque Suite, for Flute and String Quartet ..... *Borcia*

5.15 The Children's Hour

HEY-DIDDLE-DIDDLE

according to CAREY GREY, with Heigh-ho and some old Nursery Rhymes, sung by HELEN ALSTON, and Nursery Tunes by GENTLE JEMIMA

6.0 'Great Expectations'

(Continued)

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



RUPERT BROOKE, the young poet, who died on St. George's Day, 1915. A talk on him was broadcast by Professor Lascelles Abercrombie on Tuesday, and there will be a reading from his poems tonight at 10.20.

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 Market Prices for Farmers

6.40 The Foundations of Music

PIANOFORTE MUSIC OF LISZT Played by NIEDZIELSKI



THE ISLAND OF SKYROS, in the Aegean, where Rupert Brooke died in 1915. A memorial to him is to be erected on the island.

(1,554.5 metres only)

6.40-7.25 The Right Hon. DAVID LLOYD GEORGE, M.P.

(Celebration of the Fortieth Anniversary of his election as Member of Parliament for Caernarvon Boroughs)

Relayed from THE PAVILION, CAERNARVON  
Presentation of a Memento by T. C. LEWIS, Esq.  
Reply by The Rt. Hon. DAVID LLOYD GEORGE, M.P.

Selections by the CAERNARVON CHORAL SOCIETY Conducted by T. OSBORNE ROBERTS

7.0-7.20 'PLAYS AND THE THEATRE'

Mr. JAMES AGATE

7.25 A TALK ON TALKS

7.45 The Wireless Orchestra

Conducted by JOHN ANSELL

Coronation March ..... *German*  
A Strauss Garland ..... *Aubrey Winter*  
Overture, 'The Black Domino' ..... *Auber*

8.5 PARRY JONES (*Tenor*) with Orchestra

The Dream ('Manon') ..... *Massenet*  
Ah! Sun, arise ('Romeo and Juliet') .. *Gounod*

8.12 ORCHESTRA

Miniature Suite ..... *Rebikov*  
The Lark in the clear Air .... *arr. Hildebeck*

8.30 PARRY JONES

O were my Love yon Lilac fair ..... *Felix White*  
Boys ..... *Maurice Jacobson*  
Love at first Sight ..... *Gordon Bryan*  
Goosey, Goosey Gander ..... *Urnda Greville*

8.38 ORCHESTRA

Polonaise ..... *Kalafati*  
Ballet ('Hérodiade') ..... *Massenet*

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

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

9.40 AN ORGAN RECITAL by J. M. PRESTON

Relayed from 'ALL SAINTS', MARGARET STREET

Second Sonata, Op. 46 (First Movement) ..... *Claussmann*  
Choral Prelude, Dies sind die heiligen zehn Gebot ('These are the Holy ten Commandments') *Bach*  
Andante cantabile, Fourth Symphony ..... *Widor*  
Dithyramb, Op. 7 ..... *Harwood*  
Madrigal ..... *Vierno*  
Finale, Suite on Words from the Holy Scriptures (Praise the Lord with trumpets, praise Him with strings and pipes).... *Hans Huber*

10.20 Reading from Poems of Rupert Brooke

10.35-12.0 DANCE MUSIC JACK PAYNE and his B.B.C. DANCE ORCHESTRA

12.0-12.5 a.m. (1,554.4 metres only) Experimental Transmission for the Research Board by the Pultograph Process

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 167). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 166).





**SHORT WAVE**

or

**LONG WAVE**

Mr. Gold & Mr. Flake  
always get "good reception."

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GOLD  
FLAKE'S  
SATISFY.**

*The smooth cigarette*

**THURSDAY, April 24  
MIDLAND REGIONAL**

626 kc's (479.2 m.)

6.40

**THE MIDLAND  
WIRELESS  
ORCHESTRA**

**12.0 THE GRANGE SUPER CINEMA ORCHESTRA**

Conducted by HAYDN HEARD

Relayed from SMALL HEATH, BIRMINGHAM

Overture, 'The Hebrides' ..... Mendelssohn  
Three Dances, 'Hullo, America' ..... Finck  
Waltz, 'When the Organ played at Twilight' .....

Campbell

Selection, 'The Blue Mazurka' ..... Lehar  
Four Indian Love Lyrics ..... Woodford-Finden  
March, 'Excelsior' ..... Popy

**1.0 A Ballad Concert**

W. ASSHINGTON-TAYLOR (Tenor)

Too late .....  
Pleading .....  
Fifinella ..... } Tchaikovsky

M. DOROTHY ORGAN (Pianoforte)

Pastels, Op. 3 (Five Miniatures) ..... Gretchaninov

EDNA MINERS (Contralto)

My Heart is weary ..... Goring Thomas

Down Vauxhall way ..... Herbert Oliver

O lovely Night ..... Landon Ronald

**1.30 London Regional Programme**

**2.30-3.0 REGINALD NEW**

At THE ORGAN OF THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Selection, 'Chopiniana' ..... Finck

Novelty Piece, 'The Dicky-bird Hop' .....

Ronald Gourley

Serenade ..... Braga

Czardas ..... Michiels

**5.15 The Children's Hour**

'Another interrupted interlude,' by Mabel France

Songs by MARJORIE HOVERD (Soprano)

A light Entertainment by RONALD GOURLEY

**6.0 London Regional Programme**

6.15 WEATHER FORECAST AND GENERAL NEWS  
BULLETIN.

**6.40 A Popular Orchestral Concert**

THE MIDLAND WIRELESS ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Richard III' .. Frederick Humphreys

EDITH ATHEY (Soprano)

In late September ..... Lois Bunker

Happy Summer Song ..... Kahn

ORCHESTRA

Suite, 'Valses piquantes' ..... Graham Peel

**7.10 EDGAR WHEATLEY (Violin)**

Air on the G String ..... Bach, arr. Wilhelmj

Cavotte ..... Lully, arr. Burnmeister

ORCHESTRA

Reverie ..... Tchaikovsky

Russian Dance ..... Tchaikovsky

EDITH ATHEY

Sing, sing, Bird on the Wing ..... Nutting

A Farewell ..... Fisher

I'm a-longin' fo' you ..... Jane Hathaway

**7.35 ORCHESTRA**

First Norwegian Rhapsody ..... Svendsen

EDGAR WHEATLEY

On Wings of Song ..... Mendelssohn, arr. Achron

La Gitana (The Gipsy Maid) ..... Kreisler

ORCHESTRA

Selection, 'A Chinese Honeymoon' ..... Talbot

**8.15 London Regional Programme**

**9.0 Midland News**

**9.5 London Regional Programme**

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

WEATHER FORECAST; SECOND GENERAL NEWS  
BULLETIN

*The alternative to the Midland Regional programme is the National programme (see page 165), which you can receive from Daventry 5XX on 1,554.4 metres.*

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

March 25 (Lady Day).—This should be to all good X<sup>ian</sup> men a most gracious day by its reminders of Our Gracious Lady, but is instead debased into a most ungracious one by the reminders of our landlords, tradesfolk and other mercenary rogues. Hereby many of us come to hate the day worse than any day of the year almost: which is very sadd. Makes me ask myself, in respect alike of this and the other ¼ days, why put holy days to unholy uses by bringing filthy lucre into them?

March 26.—A letter from a lady from Exmouth with handsome praises of my diary, but w<sup>d</sup> fain me eschew so often bringing Almighty God into it. For which, being by her letter a verie good, courteous, gentil lady, it makes me sorry, if I have vext her, and w<sup>d</sup> fain, as far as may be, obtemper to her feelings herein. But then how can Pepys be Pepys and not write Pepysianly? Moreover in our g<sup>d</sup> Samuell's frequent using of God's name was never any hint of conscious levity, being (for all his errings and strays) a most devout man religiously, who w<sup>d</sup> liefer have died than have blasphemed his Maker. But after the simple manner of that simpler

age he did genuinely see God's finger in everything, even the most trivial and (to us) the unlikeliest, nay sometimes the absurdest.

March 28.—This day none speaks or thinks of nught save The Grand National, for which my bet (5<sup>l</sup> e.w.) is Agden at 50 to 1; not, however, an informed bet, but come of my associating the name with Agden Hall by Lymm in Cheshire, where I did used to visit as a lad, and my prayers are this shall prove a good omen. But Lord! Listening-in to the race this afternoon, the damned horse never mentioned, whereby my heart did sink lower with every minute of listening. So here is 10<sup>l</sup> flung away, and my wife loses further 2<sup>l</sup> on Peggie's Pride, which is likewise an omended bet by this day's being her young she-cozen Peggie's birthday. Hereby did conclude, both of us, for betting being a mugg's business, in particular omended betting, and is as good as confessing to our both being muggs equally. Yet my wife will not have this, but argues for my being as much a greater mugg than she as 10 is greater than 2; which, the absurdness of it, vext but not at all surprized me, knowing the fool.





8.15  
A DISCUSSION  
BETWEEN HAROLD  
NICOLSON

THURSDAY, April 24  
LONDON REGIONAL  
842 kc/s (356.3 m.)



8.15  
AND  
Miss V.  
SACKVILLE-WEST

12.0 Light Music

(From Midland Regional)

THE GRANGE SUPER CINEMA ORCHESTRA  
Conducted by HAYDN HEARD  
Relayed from SMALL HEATH, BIRMINGHAM  
Overture, 'The Hebrides'... Mendelssohn  
Three Dances, 'Hullo America'... Finch  
Waltz, 'When the Organ played at Twi-  
light'... Campbell  
Selection, 'The Blue Mazurka'... Lehar  
Four Indian Love Lyrics  
Woodforde-Finden  
March, 'Excelsior'... Popy

1.0 A Ballad Concert

(From Midland Regional)

W. ASHETON TAYLOR (Tenor)  
Too Late ..... } Tchaikovsky  
Pleading..... }  
Fifinella ..... }  
M. DOROTHY ORGAN (Pianoforte)  
Pastels, Op. 3 (Five Miniatures)  
Gretchaninov  
EDNA MINERS (Contralto)  
My Heart is weary ..... Goring Thomas  
Down Vauxhall way ..... Herbert Oliver  
O lovely Night..... Landon Ronald

1.30 Light Music

MAURICE TOUBAS and his ORCHESTRA  
Relayed from THE KIT-CAT RESTAURANT

2.30-3.0 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH,  
BIRMINGHAM  
(From Midland Regional)

Selection, 'Chopiniana' ..... Finch  
Novelty Piece, 'The Dicky-bird Hop'  
Ronald Gourley  
Serenade ..... Braga  
Czardas ..... Michiels

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

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

6.40 REGINALD KING'S ORCHESTRA  
GWLADYS NAISH (Soprano)  
GORDON CLEATHER (Baritone)  
ORCHESTRA  
Suits in D ..... Bach

6.53 GWLADYS NAISH  
A Pastoral ('Rosalinda')... Veracini, arr. A. L.  
Love is the Wind..... } Alexander MacFadyen  
A Birthday Song ..... }

7.0 GORDON CLEATHER  
Love's Quarrel ..... Cyril Scott  
Sea Fever ..... Ireland  
The Old 'Superb' ('Songs of the Sea')... Stanford



Mr. Ridgeway's Young Ladies,  
grouped around the producer, discuss the  
script of the latest of his period vaudeville  
programmes—

'A MUSIC-HALL IN 1920,'  
which will be broadcast tonight at 9.5

7.22 GWLADYS NAISH  
The Woodpigeon.... } (Song Cycle, 'Birds'  
The Yellow-hammer } Songs')  
The Wren..... } Liza Lehmann

7.30 GORDON CLEATHER  
Irish Folk Songs:  
I'd roam the World over with you  
arr. Charles Wood  
Trottin' to the Fair..... arr. Stanford  
The Donovans ..... arr. Needham

7.38 ORCHESTRA  
Gipsy Suite ..... German  
Musical Snuff Box ..... Liadov  
Malaguena (Spanish Dance)... Moszkowski

8.15 A Discussion  
on  
HAPPINESS  
Between Miss V. SACKVILLE-WEST  
and The Hon. HAROLD NICOLSON

9.0 Regional News

9.5 PHILIP RIDGEWAY'S PERIOD  
VAUDEVILLE  
No. IV  
A Music-hall in 1920  
Book by RALPH NEALE  
Music arranged by  
DOROTHY HOGGEN  
Production Devised and Produced  
by  
PHILIP RIDGEWAY  
JACK PAYNE and his B.B.C. DANCE  
ORCHESTRA

7.8 ORCHESTRA  
Selection, 'The Forward Pass'  
Cleary, arr. Reginald King  
One in the World... Eekersley, arr. Reginald King  
My Love to you ..... Fletcher

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

10.30-11.0 'CONTRACT BRIDGE'  
By Mrs. STAFFORD NORTHCOTE

BASIL MAINE ON 'CHAMBER MUSIC'

(Continued from page 131.)

I overhear an objection. 'Transparent?' Somebody has reason to think otherwise. Listen to him. 'I have just been reading some of Professor Donald Tovey's masterly analyses of some of Schubert's chamber music. According to him Schubert's was so subtle a mind that nobody could possibly hope to follow its workings in music like the C Major Quintet, for example.' This man deserves to be heard. Perhaps this will meet his objection: 'Doubtless these endless complexities and ingenious treatments of themes are to be found in Schubert's music since Professor Tovey has found them, but in reading such criticism there is always the danger of overlooking Schubert's

essential simplicity and spontaneity. You, dear sir, have been unfortunate. You have met with an example of the Higher Criticism before you have had the opportunity of absorbing the music which is criticized. Don't be put off. If you make a beginning you will find chamber music a most absorbing occupation. After a time, when ears have become attuned and senses sharpened, you will begin to be accustomed to listening to music with a smaller scale of values in mind. You will begin to note the finer shades of tone, colour, and intensity, and discover that these elements are as intriguing in chamber music as in orchestral music. You will become an un-ordinary listener.' BASIL MAINE.

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 165).



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**Thursday's Programmes continued (April 24)**

**CARDIFF**

968 kc/s (309.9 m.)

- 10.15-10.30 **THE DAILY SERVICE**
- 3.0 *National Programme*
- 4.45 **LIGHT MUSIC**  
 BOBBY'S STRING ORCHESTRA  
 Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL
- 5.15 **THE CHILDREN'S HOUR**  
 "THE LITTLE BLACK ELEPHANT"  
 A Pot Pourri of Indian Tales and Music  
 by **DOROTHY COOMBS**  
*From Swansea*

- 6.0 *National Programme*
- 6.15 *Market Prices for Farmers*
- 6.40 **THE RIGHT HON. DAVID LLOYD GEORGE, M.P.**  
 Celebration of the Fortieth Anniversary of his election as Member of Parliament for Caernarvon Boroughs  
 Relayed from THE PAVILION, CAERNARVON (Relayed to Daventry 5XX)  
 Presentation of a Memento by T. C. LEWIS, Esq.  
 Reply by The Rt. Hon. DAVID LLOYD GEORGE, M.P.  
 Selection by THE CAERNARVON CHORAL SOCIETY Conducted by T. OSBORNE ROBERTS

7.25 *National Programme*

- 7.45 **Three Centuries of Song**  
 A Programme by Welsh Artists  
 THE KYMHIC ORIANA CHOIR  
 Conducted by JOHN DEVONALD
- The Cloud-capped Towers ..... Stevens  
 Ye spotted Snakes .....  
 When Winds breathe soft ..... Webbe
- MYRA PUGH (Pianoforte)  
 Nocturne in C Minor, Op. 48, No. 1 ..... Chopin  
 Devotion ..... Schumann, transcribed by Liszt
- GWYNETH EDWARDS (Soprano)  
 Y Ffynnon ..... Matthews Williams  
 Toriad Y Dydd (Songs of Wales)  
*arr. Brinley Richards*

- THE CHOIR**  
 How sweet the Moonlight sleeps .....  
 The Song of the Flax Spinner ..... Leslie  
 The Lullaby of Life .....  
 MYRA PUGH  
 Waltz, 'Naila' ..... Delibes  
 Gnomenreigen (The Gnomes' Round dance) Liszt  
 Study, Op. 25, No. 9 ..... Chopin
- GWYNETH EDWARDS  
 The Rose enslaves the Nightingale  
*Rimsky-Korsakov*  
 Voices of the Spring ..... Strauss
- THE CHOIR**  
 Nursery Rhymes ..... Walford Davies  
 Lullaby and Willie Winkie; Valentine; Hunting the Snail; T'Other little Tune; Thomas and Annis; If all the Seas were one Sea; The White Paternoster.

- 9.0 *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**

- 3.0 *National Programme*
- 5.15 **THE CHILDREN'S HOUR**  
*(From Cardiff)*
- 6.0 Capt. CHARLES E. HARRIS: 'Sailing Ships'
- 6.15 *National Programme*
- 6.35 *From Cardiff*
- 7.25 *National Programme*
- 7.45 *From Cardiff*
- 9.0 *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 *National Programme*
- 3.0 *National Programme*
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 *National Programme*
- 9.15 *Local News*
- 9.25-12.0 *National Programme*

**BOURNEMOUTH**

- 10.15-10.30 **THE DAILY SERVICE**
- 12.0-1.0 *National Programme*
- 3.0-12.0 *National Programme*

**MANCHESTER**

797 kc/s (376.4 m.)

- 10.15-10.30 **THE DAILY SERVICE**
- 12.0-1.0 **A Ballad Concert**  
*(From Newcastle)*  
 ELLA DENT (Soprano)  
 JOHN PRITCHETT (Pianist)  
 ARCHIBALD ARMSTRONG (Baritone)
- 4.30 **THE NORTHERN WIRELESS ORCHESTRA**
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 Miss E. I. NEWCOMB: 'City Gardens at Small Expense—I, The Making of the Garden'  
*(From Leeds)*
- 6.15 *National Programme*
- 6.35 *Market Prices for Northern English Farmers*
- 6.40 *National Programme*
- 7.45 **TOM HOWELL**  
 presents  
 'The Opieros'  
 in everything from Grand Opera to Burlesque  
 Relayed from the CENTRAL PIER, BLACKPOOL
- 9.0 *National Programme*
- 9.15 *North Regional News*
- 9.25-12.0 *National Programme*



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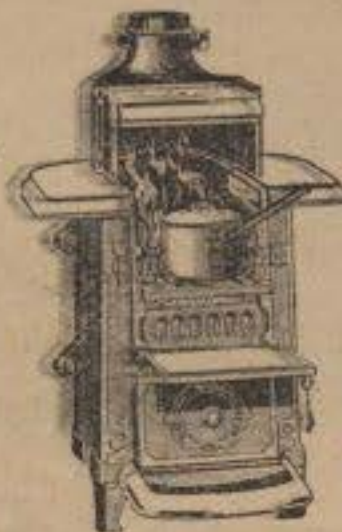
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ER. 163-96



5.15  
MY PROGRAMME  
BY  
LADY TREE

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

9.25  
'PEOPLE  
AND  
THINGS'

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE TOWNSWOMAN'S DAY'—XV  
Mr. W. STEWART: 'Planning the Window Box'

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

12.0 A Sonata Recital  
MONTAGUE BREARLEY (*Violin*)  
ESTHER FISHER (*Pianoforte*)

Sonata in C Minor ..... *Grieg*  
Sonata in G ..... *Mozart*

12.30 ORGAN RECITAL  
by W. G. WEBBER

Relayed from the CHURCH OF ST. MARY-LE-BOW  
Triumphal March ..... *Alfred Hollins*  
A Fancy ..... *John Stanley*

MARJORIE INGHAM (*Soprano*)  
Songs

W. G. WEBBER  
Chanson de Matin *Elgar*, arr. *Herbert Brewer*  
Threnody (Lament) ..... *Warriner*  
Pagan (Song of Triumph and Joy) ...

MARJORIE INGHAM  
Songs

W. G. WEBBER  
Humoreske ..... *Debussé*  
Prière (Prayer) ..... *Jean Henry*  
Toccata ..... *Georges Krieger*

1.30-2.30 A Recital of Gramophone Records  
By CHRISTOPHER STONE

4.0 Light Music  
MOSCHETTO and his ORCHESTRA  
From the MAY FAIR HOTEL

5.15 The Children's Hour  
My Programme  
by LADY TREE

6.0 Miss MARJORIE GUY  
'Thoughts about Picnic Time'

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

6.40 The Foundations of Music  
PIANOFORTE WORKS OF LISZT  
Played by NIEDZIELSKI

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

7.25 Mr. J. H. ROBSON: 'Unemployment and  
the Nation's Food Supply'

7.45 Vaudeville  
MARIO DE PIETRO (Mandoline and Banjo Solos)  
WISH WYNNE (Character Studies)  
YVETTE DARNAC (French and English Songs)  
STUART ROSS and JOE SARGENT (Syncopated  
Harmony)  
LESLIE WESTON (Entertainer)  
WILL HAY

in  
'An Episode of St. Michael's'  
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

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

9.25 'PEOPLE AND THINGS'  
The Hon. HAROLD NICOLSON

9.40 Chamber Music  
ANNE THURSPFIELD (*Singer*)  
MARJORIE HAYWARD (*Violin*)  
PIERRE TAS (*Violin*)  
REBECCA CLARKE (*Viola*)  
DOROTHY JONES (*Viola*)  
MAY MUKLE (*Violoncello*)  
ALLEN FORD (*Violoncello*)  
Sextet in G for Strings (Op. 36) ..... *Brahms*  
Allegro non troppo; Scherzo—Allegro non  
troppo; Poco Adagio; Poco Allegro

10.15 ANNE THURSPFIELD and STRING QUARTET  
Tre Canzoni (Three Songs) .. *Ildebrando-Pizzetti*  
I Donna lombarda (Lady of Lombardy)  
II La Prigioniera (The imprisoned lady)  
III La Pesca dell'Anello (The Fishing of the  
ring)

10.35 SEXTET  
Verklärte Nacht (Translucent Night) after a  
Poem by Richard Dehmel for String Sextet  
*Schönberg*

11.0-12.0 (1,554.4 m. *only*)  
DANCE MUSIC  
TEDDY BROWN and his BAND, from the KIT-CAT  
RESTAURANT

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



RADIO FAVOURITES TONIGHT.  
The Vaudeville programme at 7.45 will include  
(from left to right) MARIO DE PIETRO and  
his mandoline, LESLIE WESTON, STUART  
ROSS and JOE SARGENT, YVETTE DARNAC,  
and WISH WYNNE, who is here seen in a  
scene from her 'talkie,' 'At the Cinema.'



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## FRIDAY, April 25 MIDLAND REGIONAL

626 kc's (479.2 m.)

6.40  
BIRMINGHAM  
POLICE  
BAND

12.0 Lunch-Hour Music  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CANTELL  
Overture, 'The Well of Love' ..... *Balfe*  
First Fantasy, 'Pepita Jimenez' ..... *Albeniz*  
CONSTANCE HARDCASTLE (Soprano)  
Marienlied (The Virgin's Song) ..... *Marx*  
Zueignung (Dedication) ..... *Strauss*  
The Unforeseen ..... *Cyril Scott*  
Thou Charming Bird ..... *David*  
(Flute Obligato by WALTER HEARD)  
ORCHESTRA  
Recollections of Gounod ..... *arr. Godfrey*  
Three Dances ..... *Cyril Scott*

BAND  
Selection, 'I Pagliacci'... *Leoncavallo, arr. Wright*  
GWEN LEWIS (Entertainer at the Piano)  
BAND  
Suite, 'Picturesque Scenes' *Massenet, arr. Wright*  
March; Ballet Air; Angelus; Bohemian Fete  
JOSEPH FARRINGTON  
Son of Mine ..... } *William Wallace*  
The Rebel ..... }  
BAND  
Cornet Solo, 'Angels Guard Thee'  
*Godard, arr. Winterbottom*  
(P.C. COOK)  
GWEN LEWIS in further Entertainment



THE CITY OF BIRMINGHAM POLICE BAND,  
conducted by RICHARD WASSELL, will broadcast, in the Midland Regional programme this evening at 6.40

CONSTANCE HARDCASTLE  
Das Mädchen Spricht (The Maiden  
Speaks) ..... } *Brahms*  
O küler Wald (Thou cool wood) ..... }  
Can' ye by? ..... } *Burrows*  
Villanelle ..... } *del'Acqua*  
(Flute Obligato by WALTER HEARD)  
ORCHESTRA  
Bridal Procession ..... *Grieg*  
Suite, 'The Merchant of Venice' ..... *Rosse*

BAND  
At the Dance (Suite, 'Summer Days') *Eric Coates*  
Gavotte ('Mignon') ..... *Thomas, arr. Rogan*  
Mazurka ('Coppelia' Ballet Music) .. *Delibes*

8.0 ORGAN RECITAL  
by Dr. HAROLD RHODES  
Relayed from COVENTRY CATHEDRAL  
Prelude in E Minor ..... *Bach*  
Cortège (Procession) ..... *Debussy*  
Minuet, 'Berenice' ..... *Handel, arr. Roper*  
Scherzo (Sonata No. 5) ..... *Guitmant*  
Larghetto in F Sharp Minor ..... } *Wesley*  
Choral Song and Fugue ..... }

1.15-3.0 London Regional Programme  
5.15 The Children's Hour  
'Quacks and Quibbles,' a Farmyard Dialogue  
by NORMAN TIMMS  
Songs by CONSTANCE HARDCASTLE (Soprano)  
JACKO and a Piano

8.30 London Regional Programme  
9.0 Midland News  
9.15 London Regional Programme

6.0 London Regional Programme  
6.15 WEATHER FORECAST AND GENERAL NEWS  
BULLETIN

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

6.40 A Military Band Concert  
THE CITY OF BIRMINGHAM POLICE  
BAND  
Conducted by RICHARD WASSELL  
Overture, Land of the Mountain and the Flood  
*McCunn, arr. Godfrey*  
JOSEPH FARRINGTON (Bass)  
Hear me, ye Winds and Waves ..... *Handel*  
Recit, 'I rage, I melt, I burn' ..... }  
Aria, 'O ruddier than the Cherry' } *Handel*  
( 'Acis and Galatea ' )

10.30-11.0 London Regional Programme

This Week's Epitome:  
'THE EARTH IS THE LORD'S.  
HIS HOLY HILL.'  
Psalm 24  
Genesis viii, v. 20, to ix, v. 7  
Hymn, 'God is gone up'  
(Rugby School Hymnbook, No. 118)  
II Corinthians v, v. 1

The alternative to the Midland Regional programme is the National programme (see page 171), which you can receive from Daventry 5XX on 1,554.4 metres.



2.15-3.0  
AFTERNOON  
ORGAN  
RECITAL

FRIDAY, April 25  
LONDON REGIONAL  
842 kc's (356.3 m.)

9.5  
THE MUSIC  
OF  
EDWARD GERMAN

12.0 Lunch-Hour Music  
(From Midland Regional)  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CANTELL

Overture, 'The Wall of Love' ..... *Balfe*  
First Fantasy, 'Pepita Jimenez' ..... *Albeniz*

CONSTANCE HARDCASTLE (Soprano)  
Marienlied (The Virgin's Song) ..... *Marx*  
Zueignung (Dedication) ..... *Strauss*  
The Unforeseen ..... *Cyril Scott*  
Thou charming Bird ..... *David*  
(Flute Obligato by WALTER HEARD)

ORCHESTRA  
Recollections of Gounod ..... *arr. Godfrey*  
Three Dances ..... *Cyril Scott*

CONSTANCE HARDCASTLE  
Das Madchen spricht (The Maiden speaks) ..... *Brahms*  
O kuhler Wald (Thou cool Wood) ..... }  
Cam' ye by ..... *Burrows*  
Villanelle ..... *dell' Acqua*  
(Flute Obligato by WALTER HEARD)

ORCHESTRA  
Bridal Procession ..... *Grieg*  
Suite, 'The Merchant of Venice' ..... *Rossini*

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

2.15-3.0 ORGAN RECITAL  
By  
H. A. BATE  
Organist and Director of the Choir, St. James',  
Muswell Hill  
Relayed from St. MARY-LE-BOW

Three Preludes ..... *Stanford*  
G Minor, E Flat Major, D Minor  
Cantilene in F ..... } *Rheinberger*  
Fantasy in D Flat ..... }  
No. 7 of Seven Improvizations .. *Saint-Saëns*  
Preludes on Hymn Tunes:  
St. Cross ..... *Parry*  
Martyrs ..... *Harvey Grace*  
Fantasy and Fugue in C Minor ..... *Bach*

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

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

6.40 A Military Band Concert  
(From Midland Regional)  
THE CITY OF BIRMINGHAM POLICE  
BAND  
Conducted by RICHARD WASELL

Overture, 'Land of the Mountain and the  
Flood' ..... *MacCunn, arr. Godfrey*

JOSEPH FARRINGTON (Bass)  
Hear me, ye Winds and Waves ..... *Handel*  
Recit., 'I rage, I melt, I burn' ..... }  
Aria, 'O ruddier than the Cherry' ..... } *Handel*  
( 'Acis and Galatea' )

BAND  
Selection, 'I Pagliacci' .. *Leoncavallo, arr. Wright*

GWEN LEWIS will Entertain

BAND  
Suite, 'Picturesque Scenes' *Massenet, arr. Wright*  
March; Ballet Air; Angelus; Bohemian Fête

JOSEPH FARRINGTON  
Son of Mine ..... } *William Wallace*  
The Rebel ..... }

BAND  
Cornet Solo, 'Angels guard thee'  
*Godard, arr. Winterbottom*  
(P.C. COOK)

GWEN LEWIS in further Entertainment

BAND  
At the Dance (Suite, 'Summer Days')  
*Eric Coates*

Gavotte ('Mignon') *Ambroise Thomas, arr. Rogan*  
Mazurka ('Coppelia' Ballet Music) .. *Delibes*

8.0 A VIOLIN RECITAL  
By MARGARET FAIRLESS

Sonata in G Minor ..... *Tartini*  
Slav Dance in E Minor ..... *Dvorak, arr. Kreisler*  
Dragonflies ..... *Nandor Zsolt*  
Andante Cantabile ..... *Tchaikovsky, arr. Auer*  
Preludium and Allegro ..... *Pugnani, arr. Kreisler*

8.30 Dr. MORGAN: 'What makes Books Great',  
9.0 Regional News

9.5 Edward German  
Programme  
THE WIRELESS CHORUS  
THE WIRELESS ORCHESTRA  
Conducted by STANFORD ROBINSON

Overture, 'The Rival Poets'  
STUART ROBERTSON (Bass) and Chorus  
The Yeomen of England ('Merrie England')  
MAVIS BENNETT (Soprano)  
She had a letter from her Love ('Merrie England')  
STUART ROBERTSON and Chorus  
King Neptune ('Merrie England')  
MAVIS BENNETT  
Who shall say that Love is cruel? ('Merrie  
England')

ORCHESTRA  
Valse Gracioso

CHORUS  
Part Song, 'My bonnie Lass she smileth'  
Quartet, 'Four Jolly Sailormen' ('A Princess  
of Kensington')

MAVIS BENNETT  
Twin Butterflies ('A Princess of Kensington')  
STUART ROBERTSON and Chorus  
Song of the Devonshire Men ('The Emerald  
Isle')

ORCHESTRA  
Three Dances ('Henry VIII')  
MAVIS BENNETT and Chorus  
Hey derry down ('Tom Jones')

CHORUS  
Here's a Paradox for Lovers ('Tom Jones')  
Finale, Act I ('Tom Jones')

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

10.30-12.0 DANCE MUSIC  
TEDDY BROWN and his BAND, from THE  
KIT-CAT RESTAURANT



An EDWARD GERMAN  
PROGRAMME,  
including music from  
'MERRIE ENGLAND'  
'A PRINCESS OF KENSINGTON'  
'THE EMERALD ISLE'  
'HENRY VIII'  
and  
'TOM JONES'  
will be broadcast tonight at 9.5  
with  
MAVIS BENNETT STUART ROBERTSON  
THE WIRELESS CHORUS  
THE WIRELESS ORCHESTRA  
Conducted by STANFORD ROBINSON



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 171).



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## Friday's Programmes continued (April 25)

### CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

12.0-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR  
'THE MAGIC FEATHER'  
By DOROTHY EAVES  
Episode VI

The struggle for the Magic Feather comes to an end. Who wins? Uncle Sam Parsley, or the Wicked Whale William? A Surprise—for the Ungrown-Ups

6.0 Mr. W. IRVING GASS: A Reading from the Poems of Barnes

6.15 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

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  
'HEZIBAH HEN ESCAPES THE RAPIDS'  
(Olwen Bowen)

And so all is ready for a Field Day on the Farm

6.0 National Programme

9.15 Forthcoming Events; Local News

9.25-11.0 National Programme

### BOURNEMOUTH

10.15-10.30 THE DAILY SERVICE

4.0-11.0 National Programme

### MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

4.0 An Orchestral Concert

Relayed from PARKER'S RESTAURANT

PARKER'S RESTAURANT ORCHESTRA

Musical Director, LADDIE CLARKE

MELVILLE SMITH (Tenor)

STEVE WHITTAKER (Xylophone)

ORCHESTRA

Overture, 'Tancredi' ..... Rossini  
Waltz, 'Venus on Earth' ..... Lincke

MELVILLE SMITH

Down Vauxhall Way ..... Oliver  
English Rose ..... German

ORCHESTRA

Selection, 'Pirates of Penzance' ..... Sullivan  
Waltz, 'You're always in my arms' ..... Tierney  
Fox-trot Fantasy, 'Dance of the Raindrops' ..... Evans

STEVE WHITTAKER

The Two Imps ..... Alford  
The Bird Song ..... Gustav Lind  
Nickel in the Slot ..... Confrey

ORCHESTRA

Selection, 'Rose Marie' ..... Friml

MELVILLE SMITH

Come into the Garden, Maud ..... Balfe  
Sigh no more ..... Aiken

ORCHESTRA

Pot Pourri, 'Tunelandia' ..... Lodge and Franks  
March, 'London Scottish' ..... Haines

5.15 THE CHILDREN'S HOUR

WAITING FOR THE BUS

'The Cries of London' (Thomas), sung by  
DORIS GAMBELL. 'Charabanc Joe' (Charles),  
'The Policeman' (Wright), and other songs sung  
by HARRY HOPEWELL

6.0 A NATURALIST IN THE NORTH—I

The Rev. G. H. CARPENTER, D.Sc.: 'Living  
Links with the Arctic and Alps'

6.15 National Programme

9.15 North Regional News

9.25-11.0 National Programme

### THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

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2.30  
THE FIGHT  
FOR THE  
F.A. CUP

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

9.25  
SURVIVORS  
OF  
KUT-EL-AMARA

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

10.45-11.0 Mrs. M. A. HAMILTON:  
'New Light on Old Books'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA  
Directed by JOSEPH MUSCANT

Relayed from THE COMMODORE  
THEATRE, HAMMERSMITH

Pot-pourri, 'Snacks in Bars'

O. V. Egerer

Song Waltz, 'Dark Red Roses'

Braham

Entr'acte, 'The Two Guitars'

Harry Horlick

Selection, 'Squire's Songs'

arr. Baynes

Fox-trot, 'Speaking of Kentucky  
Days'..... Gilbert

Suite, 'Carnival Suite'..... Ring

Fox-trot, 'There's something about  
you that's different'..... May

Invitation to the Dance .. Weber

Selection, 'The Desert Song'

Rouberg

2.30 COMMUNITY SINGING  
under the direction of  
T. P. RATCLIFF

THE BAND OF H.M. WELSH  
GUARDS

directed by Captain A. HARRIS,  
L.R.A.M.

(by kind permission of the Command-  
ing Officer,  
Colonel R. E. K. LEATHAM, D.S.O.)

Organized by THE DAILY EXPRESS

Relayed from THE BRITISH EMPIRE STADIUM,  
WEMBLEY

2.40 A Running Commentary  
on  
THE F.A. CUP FINAL

ARSENAL V. HUDDERSFIELD TOWN

By Mr. GEORGE ALLISON

Relayed from THE BRITISH EMPIRE STADIUM,  
WEMBLEY

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

5.15 The Children's Hour

'The Cardinal's Ring' (W. M. Letts)—more  
about 'Pomona'—arranged as a Dialogue Story



The two captains—PARKER of the Arsenal (left) and WILSON of Huddersfield (right)—and the F.A. Cup.

THE CUP FINAL  
ARSENAL  
v.  
HUDDERSFIELD TOWN

will be played at the Wembley Stadium this afternoon. A running commentary on the match by Mr. George Allison will be relayed from the ground and broadcast in the National Programme between 2.30 and 4.45 approx. A numbered plan of the ground, on which to follow the commentary, will be found on the front page.

6.0 Musical Interlude

6.15 'The First News'

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

6.40 Sports Bulletin

6.45 The Foundations of Music

PIANOFORTE MUSIC OF LISZT  
Played by  
NIEDZIELSKI

7.0 'HOLIDAYS AT HOME AND ABROAD'  
—VI

Mr. DONALD MAXWELL: 'Rambling at Home—  
The Coast'

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

7.30 Down in the  
Canebrake

A PLANTATION PROGRAMME

Arranged by

DEREK McCULLOCH

'In the evening' by the moonlight  
You can hear dem darbies singin'!

8.15 A PIANOFORTE RECITAL

by

MAURICE COLE

Pastorale and Capriccio

Scarlatti, arr. Tausig

Nocturne in D Flat..... Chopin

Impromptu in A Flat..... Chopin

La Cathédrale Engloutie (The sub-  
merged Cathedral)..... Debussy

Liebesfreud (Love's Joy)

Kreisler, arr. Rachmaninov

8.45 'GREAT HOAXES'—VI

Mr. DOUGLAS JERROLD: 'Modern  
Hoaxes'

9.0 'The Second News'

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

9.25 Speeches following

THE REUNION DINNER OF THE  
SURVIVORS  
of the

SIEGE OF KUT-EL-AMARA

Relayed from ANDERTON'S HOTEL

Toast of 'The Survivors,' proposed by Major-  
General Sir PERCY COX, G.C.M.G., G.C.I.E.,  
K.C.S.I.

Replied to by Major-General Sir CHARLES J.  
MELLIS, V.C., K.C.B., K.C.M.G.,

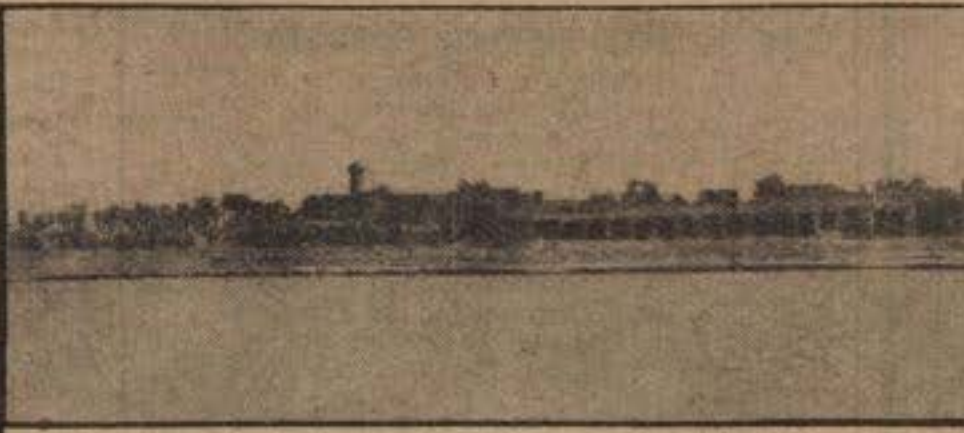
Toast of 'The Visitors,' proposed by Lieut-  
General Sir WALTER DELAMAIN, K.C.B., K.C.M.G.,  
D.S.O.

Replied to by ERROL SHERSON, Esq.

10.5 DANCE MUSIC

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

10.30-12.0 AMBROSE'S BAND from THE MAY FAIR  
HOTEL



THE SIEGE OF KUT-EL-AMARA

will be recalled tonight, when the speeches following the reunion dinner of the survivors will be relayed from Anderton's Hotel. Above are shown the four speakers—Major-General Sir Percy Cox (left), Mr. Errol Sherson, Major-General Sir Charles J. Mellis, and Lieutenant-General Sir Walter Delamain (right), and the ruins of Kut in 1917.



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and a cash payment when you retire.

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My age next birthday is.....

NAME.....  
(Mr., Mrs., Miss)

ADDRESS.....

R.T. 18.4.30.

PP 197.200

## SATURDAY, April 26 MIDLAND REGIONAL 626 kc's (479.2 m)

9.5  
THE MIDLAND  
WIRELESS  
ORCHESTRA

2.30-4.45 app. National Programme

5.15 The Children's Hour  
'Snooky paints his House,' a further Adventure by Phyllis Richardson  
Selections on the Musical Glasses of **CHRISSE THOMAS**  
'More Lifeboat Stories,' by Robert Ascroft  
Songs by **VIVIENNE CHATTERTON (Soprano)** including 'Playtime and Company' (Finck)

6.0 London Regional Programme

7.30 London Regional Programme

9.0 Midland News

9.5 An Orchestral Concert  
THE MIDLAND WIRELESS AUGMENTED ORCHESTRA  
(Leader, **FRANK CANTELL**)  
Conducted by **JOSEPH LEWIS**  
Overture, 'Morning, Noon and Night in Vienna' *Suppé*

### THIS SPRING BUSINESS



A PROGRAMME WRITTEN AND ARRANGED  
By **CHARLES BREWER**

Presented by

**Kathleen Henry, Myles Clifton, Colleen Clifford**  
**John Rorke Ernest Sefton**  
**Jack Venables (at the piano)**  
**The Midland Pianoforte Sextet**

TO BE BROADCAST THIS EVENING AT 6.45

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

6.40 Midland Sports Bulletin

6.45 'THIS SPRING BUSINESS'

Written and Arranged by  
**CHARLES BREWER**  
Presented by  
**KATHLEEN HENRY**  
**MYLES CLIFTON**  
**COLLEEN CLIFFORD**  
**JOHN RORKE**  
**ERNEST SEFTON**

**JACK VENABLES (at the Piano)**  
**THE MIDLAND PIANOFORTE SEXTET**  
*The Soote\* Season, that bud and bloom forth brings,*  
*With grene hath clad the Hill, and eke the Vale*  
**Henry Howard**  
(\* Old English for 'sweet'—nothing to do with Spring Cleaning)

**VIVIENNE CHATTERTON (Soprano) and Orchestra**  
Tell me, fair Ladies ('Figaro')..... } *Mozart*  
Can'st thou see me unforgiven? ('Don Giovanni')..... }

**ORCHESTRA**  
Barge afloat ..... *Bosby*  
Coster's Courtship ..... *Gordon McKenzie*  
The March of the Manikins ..... *Fletcher*  
**VIVIENNE CHATTERTON**  
Apple Blossom ..... *Mallinson*  
The Dandelion ..... *Dunkill*  
The Bough of May ..... *Walford Davies*  
Home Thoughts ..... *Bantock*

**ORCHESTRA**  
Pot-Pourri, 'Tangled Tunes' ..... *Kotelbey*

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

The alternative to the Midland Regional programme is the National programme (see page 175), which you can receive from Daventry 5XX on 1,554.4 metres.



**SATURDAY, April 26**  
**LONDON REGIONAL**  
842 kc's (356.3 m.)

6.45  
**'THIS  
SPRING  
BUSINESS'**

**WASHING A JUMPER**

**F**IRST of all tack down any pleats in the skirt to keep them in position, then for the jumper neck—draw a tacking thread through the edge, and pull it just a little tighter than it is worn. Tack the top of the pockets and lapels, if any. Remove the buttons if they are large and fancy.

Have the mangle as well as the wringer in readiness, the soap-jelly, the lines and pegs, and a plentiful supply of hot water.

Prepare the two washing waters as for white or coloured woollens, according to the nature of the suit. Shake to remove loose dust, then wash by squeezing and kneading, until as much dirt as possible has been removed, pass through the wringer, turn to the wrong side and wash in the second water until quite clean. Sometimes a third washing water may be necessary, but between each washing water the suit must be passed through the wringer to remove the dirty water, then rinse in lukewarm water to remove the soap. If the jumper is blue or white rinse in lukewarm blue water, or in lukewarm vinegar water for all other colours, so as to revive them.

Pass the jumper suit through the wringer, or preferably the mangle, several times, changing the folds each time. When well wrung lay on a table and stretch very evenly into shape, paying particular attention to the neck and hems, then hang up to dry. The skirt may be hung by the waist band, the way it is worn, but the jumper is better dried on a frame. These frames can be made to measure very reasonably, but a good substitute is a pole or broomstick passed through the sleeves and balanced between two kitchen chairs. When dry, press with a moderately hot iron with a cloth over the suit to prevent glazing. Remove the tacking threads carefully while ironing.

Silk and crêpe-de-Chine jumper suits are treated in a totally different manner. If the suit is white, soak in cold water for half an hour to loosen the dirt. Squeeze out, then wash in two lukewarm soapy waters (using soap-jelly) until quite clean. Wash by squeezing as rubbing separates the silk threads. Hot water and too much soap makes the silk yellow and hard.

Rinse in lukewarm water to remove the soap, and in cold water to clear the colour, then in cold blue water, with a teaspoonful of methylated spirits added to the quart of water to give the silk a gloss when ironed. If the silk is thick, pass it through the wringer and hang up to dry slightly, otherwise beat in a towel and leave rolled up until next day, then iron.

Coloured silk jumper suits are washed in much the same way as white ones. When soaking, however, a little salt should be added to the water as this fixes the colour.

A tussore or shantung suit is washed and rinsed like white silk, but it should be allowed to dry thoroughly, before ironing, to prevent a patchy and papery appearance.

Artificial silk and celanese suits are treated like ordinary silk, but on no account should they be passed through the wringer as this makes tiny holes all over the garment. Avoid using too hot water and hot irons, and have the silk almost dry before pressing.

To wash chamois leather dissolve a small piece of washing soda in boiling water and add sufficient cold water to make it lukewarm. Soak the chamois leather in this, and cover with a plate to prevent the water turning cold, as this makes the leather hard. Squeeze from the soaking water, then wash by squeezing in two lukewarm waters with a little ammonia and soap-jelly added.

If washing gloves, wash them on the hands. When quite clean prepare another lukewarm soapy water and rinse the leather well in this. The soap keeps the leather soft. Squeeze from the water and lay flat in a towel and pass through the wringer.

The towel is necessary as the leather is apt to slip and tear during wringing. Stretch into shape then hang up to dry, rubbing and stretching frequently during drying, to keep the leather soft. When bone-dry press with a warm iron—any wet patch will wrinkle up and harden. Too great heat either in washing or drying will make the leather shrink into almost half its size.—From a Scottish talk by Mrs. Hughes Hallett.

2.30-4.45 app. *National Programme*

5.15 **DANCE MUSIC**

THE WEST INDIANS BAND  
Relayed from THE WEST END DANCE HALL,  
BIRMINGHAM  
(From Midland Regional)

6.15 **'The First News'**

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

6.40 London Sports Bulletin

6.45 **'THIS SPRING BUSINESS'**

(From Midland Regional)

Written and arranged by

CHARLES BREWER

Presented by

KATHLEEN HENRY

MYLES CLIFTON

COLLEEN CLIFFORD

JOHN KORKE

ERNEST SEFTON

JACK VENABLES (at the Piano)

THE MIDLAND PIANOFORTE SEXTET

*The Soote\* Season, that bud and bloom forth brings,  
With grene hath clad the Hill, and eke the Vale*  
Henry Howard

(\* Old English for 'sweet'—nothing to do with  
Spring Cleaning)

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

8.30 Talk

9.0 Regional News

9.5 **An Orchestral Concert**

(From Midland Regional)

THE MIDLAND WIRELESS AUGMENTED  
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

VIVIENNE CHATTERTON (Soprano)

ORCHESTRA

Overture, 'Morning, Noon and Night in Vienna'  
Suppé

VIVIENNE CHATTERTON and Orchestra

Tell me, fair Ladies ('Figaro')..... }  
Canst thou see me unforgiven? ('Don Giovanni') ..... } Mozart

ORCHESTRA

Barge afloat ..... Besly  
Coster's Courtship ..... Gordon Mackenzie  
March of the Manikins ..... Fletcher

VIVIENNE CHATTERTON

Apple Blossom ..... Mallinson  
The Dandelion ..... Dunhill  
The Bough of May ..... Walford Davies  
Home Thoughts ..... Bantock

ORCHESTRA

Pot-Pourri, 'Tangled Tunes' ..... Ketelbey

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

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 175.)

**BRITISH RADIO DRAMA IN NEW YORK**

(Continued from page 135.)

dress rehearsal I ever remember, I was in despair of convincing America that we had something to show them in the matter of Radio Drama. But the old adage of a bad dress rehearsal and a good show was justified again. The play went off perfectly. This time there was no doubt in the minds of the production staff of the N.B.C. Both they and the Press were enthusiastic. The most striking example of this was a mild criticism printed by one of the papers which the writer was honest enough to tell his readers two days later had evoked a storm of protest which he declared only comparable to the result of a criticism he had once made of the most famous turn on the American air—Amos 'n Andy—two cross-talk comedians. So, after all, the British method in Radio Drama was vindicated and successful.

It is difficult to say if America will adopt the multi-studio method wholesale. Their own dramatic work is in the position ours was in five years ago. Their commercial system precludes any great advance until some rich advertiser takes it up. Altruism in programme ideals is, of course, quite unknown to them. All programmes, with certain very limited exceptions, are simply a means of publicity. This is the fundamental criticism to be raised against all

commercial broadcasting systems: the programmes are not an end in themselves, but a means to an end, this end being the rise in the sale of goods resulting from radio publicity.

And to close, let me give you the most striking example of this I came across. A famous firm of tooth-paste manufacturers put two good comedians on the air every evening for a quarter of an hour. They agreed to make a test of the value of radio and kept the rest of their advertising steady. Within a week or two you could not buy a tube of that tooth paste anywhere! The factory was working night and day to meet an unparalleled rise in demand. In such an instance everyone was happy. The tooth paste manufacturer with his profits, the artists with a fat salary, and the public with a first-class programme. This is commercial broadcasting at its best; but unfortunately there are never enough good turns to go round, and the general level of American programmes is far lower than our own. CECIL LEWIS.

Mr. Lewis is returning to production at Savoy Hill. Next month he will present *The Four Feathers*, adapted from A. E. W. Mason's novel, and *Dorothy*, the well-known musical play—later, perhaps, a Shaw play.





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An expensive Lissen power pentode valve is included—the only pentode valve which delivers the same amazing power without shortening the life of the batteries.

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**LISSEN LIMITED** (Dept R.T.), WORPLE ROAD, ISLEWORTH, MIDDLESEX.

## Saturday's Programmes continued (April 26)

### CARDIFF

965 kc/s (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE  
12.0-12.45 A Popular Concert  
Relayed from  
THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by REGINALD REDMAN  
Overture, 'Zampa' ..... Herold  
Three Bavarian Dances ..... Elgar  
Suite, Egyptian Ballet ..... Luigini  
Slav Rhapsody ..... Friedmann

- 2.30 National Programme  
5.15 THE CHILDREN'S HOUR  
'SIX MONTHS' HOLIDAY'  
A Somerset Sketch by IRENE GASS  
A COUPLE OF COONS  
With Song and Jest  
A Bed-Time Story  
6.0 Mr. LEIGH WOODS, 'West of England Sport'  
6.15 National Programme  
6.40 West Regional Sports Bulletin  
6.45 National Programme  
7.0 Mr. S. B. HASLAM, Chairman of the Western Centre of the Institution of Electrical Engineers: 'The New Electricity Scheme for South Wales and the South-West of England'  
7.20 National Programme

- 7.30 Waltzes and Marches  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Conducted by REGINALD REDMAN  
Waltz, 'Wine, Woman and Song' Johann Strauss  
March, 'The thin red Line' ..... Alford  
Waltz, 'Night of Love' ..... Lincke  
'Intimate Afternoons'  
by  
JOHN PALMER  
III—THE RIVALS  
George and Maurice have met in The Shades  
THE ORCHESTRA  
Rhapsody on March Themes ..... German

- 'Princess Ida Married'  
A COMEDY IN ONE ACT  
by  
C. M. HAINES  
Performed by THE CARDIFF RADIO PLAYERS  
Characters:  
Hilary Knight ..... W. STANLEY BROWN  
Lady Ida Knight, M.P., his wife .. LALLIE HICKS  
Ann Stevenson, her private Secretary .. FLORA McDOWELL  
Dr. Henry Stafford ..... LESLIE EVERETT  
Scene:  
The Study in Hilary's house in Mayfair  
ORCHESTRA  
March, 'Wee Macgregor' ..... Amers  
Waltz, 'Trés Jolie' ..... Waldteufel  
March, 'The London Scottish' ..... Haines  
8.45 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 From Cardiff  
2.30 National Programme

- 5.15 From Cardiff  
6.15 National Programme  
6.40 From Cardiff  
6.45 National Programme  
7.0 From Cardiff  
7.20 National Programme  
7.30 From Cardiff  
8.45 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 GRAMOPHONE RECITAL OF SONGS and THE LATEST DANCE MUSIC  
2.30 National Programme  
5.15 THE CHILDREN'S HOUR  
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

### BOURNEMOUTH

- 10.15-10.30 THE DAILY SERVICE  
1.0-2.0 National Programme  
2.35-12.0 National Programme

### MANCHESTER

797 kc/s (376.4 m.)

- 10.15-10.30 THE DAILY SERVICE  
12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA  
MARGARET STONEHEWER (Soprano)  
2.30 National Programme  
5.15 THE CHILDREN'S HOUR  
6.0 National Programme  
6.40 Regional Sports Bulletin  
6.45 National Programme  
7.0 DR. L. DU GARDE PEACH: 'Wakes' Week'  
7.20 The Royal Horticultural Society's Bulletin for Northern English Listeners  
7.30 'Oop for t'Coop  
by  
EWIN LEWIS  
8.45 National Programme  
9.15 North Regional News  
9.25-12.0 National Programme





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 most Silent—  
 Challenge me if you will

I'm

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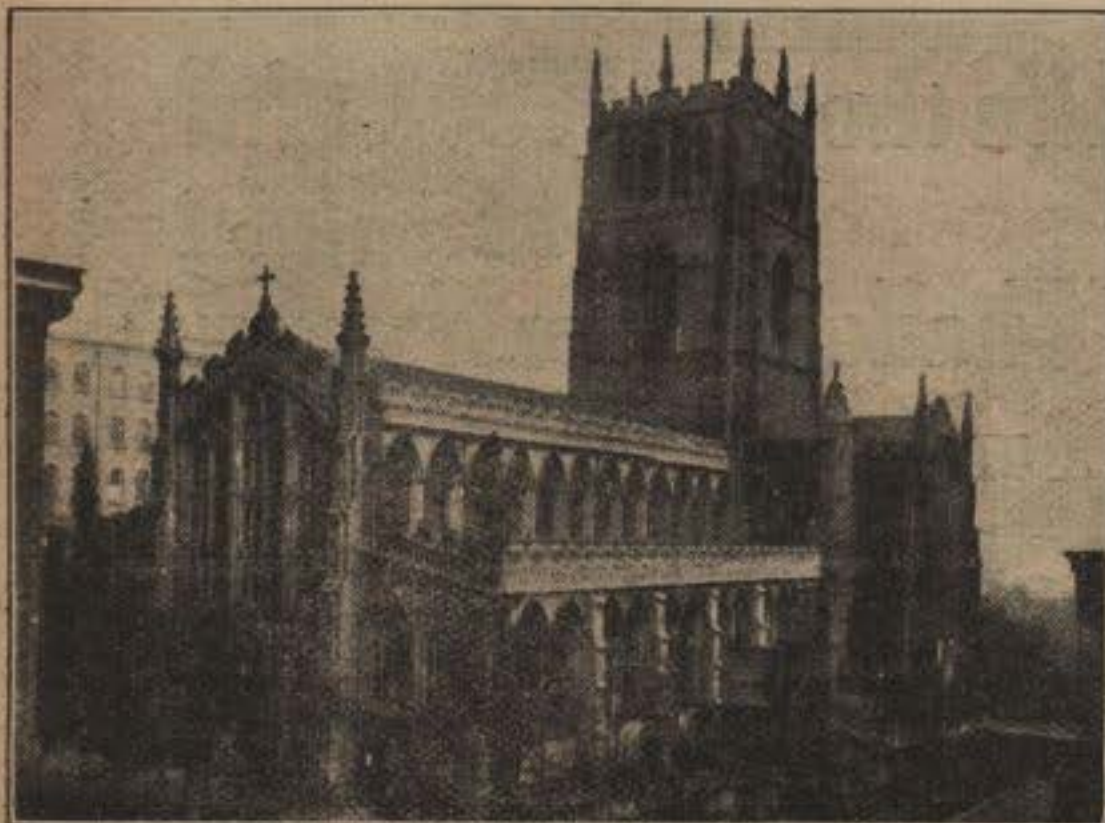
Birmingham University.

### A Scout Parade Service.

AN outside broadcast of special interest to Boy Scouts in the Midlands will form the early part of the programme on Sunday, April 27, when at 3 p.m. the Parade Service marking the dedication of a window presented as a thankoffering for twenty-one years of Scouting, will be relayed from St. Mary's Church, Nottingham. The service—which should be very impressive—will begin with the hymn *Brightly gleams our Banner*, while the choir and colour bearers will proceed to the altar, on which two of the Troop flags will be placed. The window will be unveiled between the verses of the hymn *Now thank we all our God*, after which the District Commissioner for Nottingham, Mr. A. J. Simpson, will read the Lesson. An address will be given by the Rev. Canon Gordon on three activities of Scouting, illustrated by the new window, namely, Loyalty to God; Helpfulness to those in need; and Love of Nature and the open air. Following the address all Scouts present will renew their promise, led by the County Commissioner, Sir. L. Rollerton, and the service will conclude with the playing of the National Anthem by the Scouts Band.

### Sketch as Interlude.

A TEN-MINUTE interlude between the orchestral concert and the musical comedy programme on Wednesday, April 30, is to be filled by a short sketch entitled *With a View to Matrimony*, by F. Morton Howard. The sketch is written in this author's brightest style, and is an amusing dissertation on marriage—a slight burlesque of the 'what-sort-of-girl-do-men-like' type of article—so dear to the heart of the Sunday and daily Press.



ST. MARY'S CHURCH, NOTTINGHAM,

from which the Scout Parade Service at the unveiling of a new memorial window will be relayed on Sunday, April 27.

### Special May Day Items for Midland Listeners.

## A SCOUT PARADE SERVICE BROADCAST FROM NOTTINGHAM

### Principal Bass at Seventeen.

TO sing the part of the Archangel Raphael in Haydn's *Creation*—and to sing it successfully—at the age of seventeen, must be a unique achievement, yet that was done recently in a public performance of the work by young Niall Lyall, who will be heard in the Ballad Concert from the Birmingham Studio at 1 p.m. on Thursday, May 1. Niall Lyall is still a Sixth-form boy in his school at Derby, where he first sang at a school concert at the age of sixteen. Last year he distinguished himself by securing third place at the Buxton Musical Festival in competition with fifteen adults in the baritone class. Among the items selected for his first broadcast are songs by Schubert, Sullivan, and Vaughan Williams.

### May Day.

THE glories of the month of May have inspired musicians and poets alike throughout the ages to add each their artistic tribute to the birth of spring and the beauties of Nature, and in the programmes for Thursday, May 1, will be found several typical examples of music. At 2.30 p.m. Reginald New, at the organ of the Beaufort Cinema, will play Haydn Wood's Overture, *May Day*, a Pastoral by Lemare, and Percy Fletcher's *Woodland Pictures*. Later in the evening, at 8 p.m., a Light



LEONARD HENRY  
is the 'mummer' in *A Mad Mummer's Bright Dream*, the Birmingham Studio's May Day Show.

### 'A Mad Mummer's Bright Dream.'

MAY Day will also be celebrated at the Birmingham Studio with a production for Midland and London Regional listeners of *A Mad Mummer's Bright Dream*, a fantastic burlesque, arranged and produced by Charles Brewer. As the Mummer in the case is Leonard Henry, the description of the show as 'a burlesque' will probably be fully justified. The wireless comedian will have the assistance of Topliss Green (baritone) and a supporting cast of other players, including the Midland Wireless Chorus and Orchestra, conducted by Joseph Lewis. Somehow, one associates May Day with old English revels of Elizabethan times. I am not certain whether this is a clue to the nature of the production, but I gather from the author that Leonard Henry, like Edgar Allan Poe, will be 'dreaming dreams no mortal ever dreamed before.' I can't help feeling that the title of the show has been stolen from somewhere.

### A Programme of Requests.

THE programme for the Popular Concert on Sunday evening, April 27, will be compiled from the ever-growing list of 'request items' which are constantly being asked for by listeners. It is a striking instance of the popularity of Mascagni's opera that the selection from *Cavalleria Rusticana* easily heads the list, and so it will be included on this occasion, when it will be played by the Midland Wireless Orchestra. The soloists are Miranda Sugden, the brilliant Yorkshire soprano, who, by coming to live permanently in the Midlands, has enhanced Birmingham's list of vocalists at the expense of that of the West Riding; and Joyce Rollitt, a very talented young pianist, whose first appearance in the city was at a Competition Festival, when, although so young that her feet barely touched the pedals, she nevertheless won first prize.

### Saturday Afternoon Concert.

PAUL BEARD, the leader of the City of Birmingham Orchestra and Philharmonic Quartet, is playing the seldom-heard *D Minor Concerto*, Op. 44, of Max Bruch at the studio concert at 3.30 p.m. on Saturday, May 3. He was another of Birmingham's 'infant prodigies,' having won the open violin competition at the age of eight. Other items in a popular programme include the overture *Euryanthe*, by Weber, the Ballet music *Le Roi s'amuse* of Delibes, Mendelssohn's *Midsummer Night's Dream* Scherzo, and the *Prometheus* Ballet music by Beethoven. Andrew Clayton (tenor) will be heard in a Donizetti Aria with the orchestra and a group of songs by Purcell.

'MERCIAN.'



*Both Sides of the Bristol Channel*

**SOME INTERESTING NEW TALKS FOR THE WESTERN REGION**

*Charles Dickens' Welsh Schoolmaster.*

**T**HE first of a new series of talks on Welsh subjects will be given by Mr. F. J. Harries, on Monday, April 28. In previous talks Mr. Harries has brought to light many facts of historical interest, and we may expect that the subject of his first talk, 'Charles Dickens' Welsh Schoolmaster,' will prove to be no exception. The last school attended by Charles Dickens was Wellington House Academy, Hampstead Road, which was owned by a Welshman named William Jones. Listeners will hear the diverting account which Dickens gave of the masters and pupils of the School, where Mr. Jones was Principal as well as proprietor.

*Sports Talks.*

**B**EGINNING on Monday, April 28, the Weekly Sports Talk will be given on Mondays, at 6.0 p.m., instead of on Saturdays at the same hour, an arrangement which will continue during the summer months for the benefit of those who generally take part in some sport on Saturday afternoons. The first talk under the new arrangement is to be given by Mr. Norman Riches, and will deal with the opening of the Cricket Season.

*Music from Swansea.*

**A** CONCERT by the Swansea Police Band will be heard by listeners in the Western Region on Sunday, April 27. It will be conducted by Mr. A. Shackleford, and the programme will include songs by Morlais Morgan (baritone). The N.O.W. pays its fortnightly visit to Swansea on Tuesday, April 29, at 7.45 p.m., when Beethoven's *Choral Symphony* will be given with the Choir of the Swansea Orpheus Choral Society. The vocalists will be May Busby (soprano), Ethel Barker (contralto), Trefor Jones (tenor) and Stuart Robertson (bass). This programme will be broadcast until 9.0 p.m.

*Bristol Appeal.*

**T**HE Bristol Children's Help Society, on behalf of which an appeal will be made by Miss Baker on Sunday, April 27, has a camp for poor children at Barton, near Winscombe, where last year over thirteen hundred children were given a six days' holiday. The camp is run entirely on voluntary contributions and ten shillings is sufficient to provide a child with six days' holiday. The Education authorities assist in selecting the children, and the camp is open from May until September.

*Tramps and Tramping.*

**A** TALK on 'Tramps and Tramping' by Mr. Arthur Arnold is included in the programme on Saturday evening, May 3. The purpose of the talk is 'to increase the number of those who love the open road,' and incidents will be given from the lives of such distinguished tramps as Robert Louis Stevenson, George Borrow, and W. H. Davies. A recent recruit is Liam O'Flaherty who wandered round the world to escape from civilization, but in the end he decided to return. Suggestions will also be made on preparations for tramping as well as some hints on walking, distance, and direction. Mr. Arnold will also give an account of his own experiences in tramping.

*Ludlow.*

**T**HE second of the series of talks on 'Inns of South Wales and the Border,' by Mr. J. Kyrle Fletcher, entitled 'Stuart Inns,' will be given on Tuesday, April 29. Some of the examples which Mr. Kyrle Fletcher will describe are at Ludlow, which for nearly two hundred

years was the seat of the administration carried on by the President and Council of Wales and the Marches. Henry VII finally put an end to the Marches' rule by turning them into shires.



Mr. F. J. HARRIES will give the first of a new series of talks on Monday, April 28.



Old Church, Broadway.

*'Eldorado.'*

**A** RURAL play in one act, entitled *Eldorado*, by Bernard Mills, will be heard during a West Country programme arranged for Saturday evening, May 3. The scene of the play is a village in the Cotswolds in the early part of the last century, when seed potatoes of new and strange varieties were fetching phenomenal prices. The cast includes T. Hanham Clark as the crafty old farmer, Miriam Pritchett, a very-much-alive widow, and Donald Davies and Daisy Cull as the farmer's son and daughter.

*Welsh Service.*

**A** RELIGIOUS service in Welsh will be relayed from Ebenezer Chapel, Cardiff, on Sunday, April 27, at 6.30 p.m., when the preacher will be the minister, the Rev. H. M. Hughes, D.D.

*The Poet Barnes.*

**M**R. W. IRVING GASS, who gives a reading from the works of the poet Barnes, on Friday, May 2, is a past master in West Country Dialect of all kinds. William Barnes has been described as 'the first of English purely pastoral poets.' He had a varied education, and after spending some time in a solicitor's office, became a schoolmaster at Dorset before going to Cambridge. He was ordained, and in 1862 was appointed rector of Winterbourne Came. He was already known as an exponent of the 'bold and broad Doric of England,' for his first volume had appeared in 1844, the second, 'Hwomely Rhymes,' in 1859, and the third in 1862. The three books were reissued in one volume in 1879 under the title 'Poems of Rural Life in the Dorset Dialect.'

'STEEP HOLM.'



W. A. Cull.

A COTTAGE IN THE COTSWOLDS. A Cotswold play will be broadcast during the West Country programme on Saturday, May 3



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*Wherries and Wherry Yachts. Length about 50ft., furnished, including piano, for family parties up to ten, plus crew. Terms from £17 : 10 per week, including crew of two.*

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with their natural beauties and quiet old-world villages will enchant you. They are 120 miles from London, and consist of 200 miles of safe inland rivers and lakes, situated between Cromer, Yarmouth, Lowestoft, and the fine old city of Norwich, with its Cathedral and Castle. You hire from us for a week or longer a fully furnished wherry, yacht or motor-boat, which becomes your floating home, moving when and where you wish, inland, not on the sea. We can supply an attendant to manage the boat and do all cooking. You have only to enjoy yourself. The cost, including boat, food, etc., averages £4 per head per week.

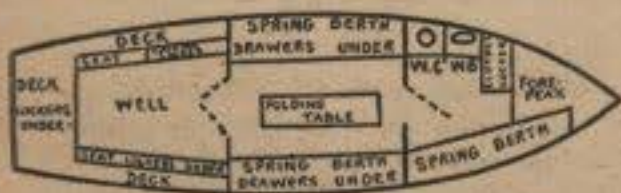
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Hire of Yacht (including man)	..	24	0	0
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**A YACHT FOR THREE**



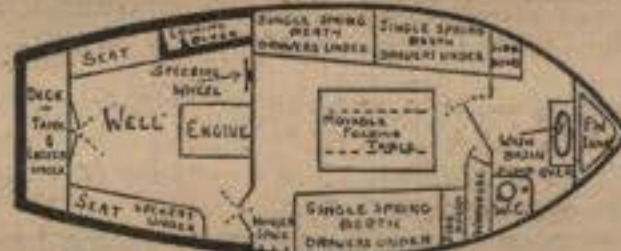
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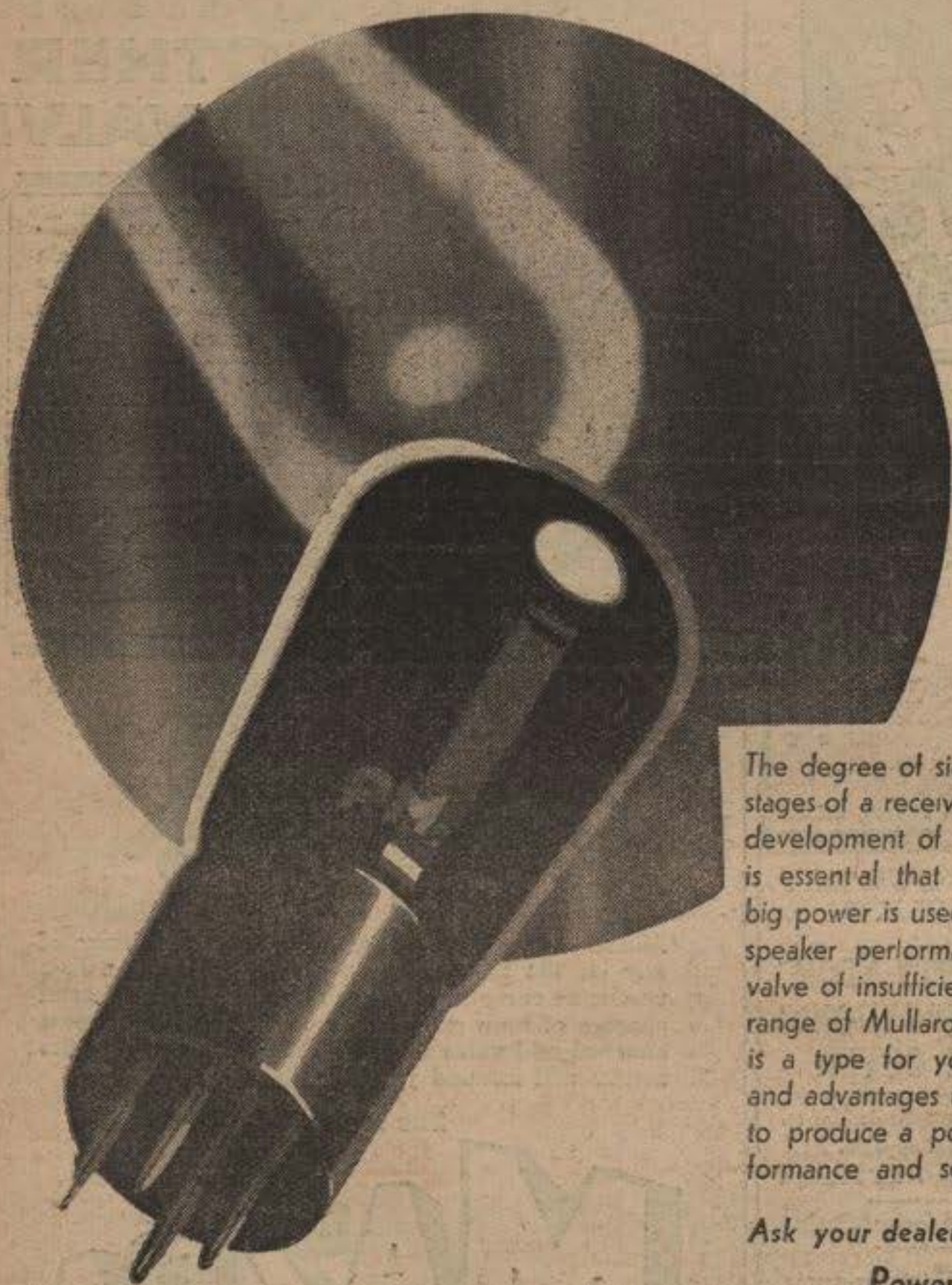


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