

HOW WE BROADCAST THE BOAT RACE. By J. C. Squire.*The Journal of the British Broadcasting Corporation.*

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Every Friday. Two Pence.

A Listener Sees It Through.**An Open Letter to Mr. H. G. WELLS.**

DEAR H. G. WELLS.—I have read so many of your books—all, I think, without exception, from the long-out-of-print essays on 'Certain Personal Matters' to your great story of Mr. Clissold—and I am such an admirer of your work that I feel that I may address you thus familiarly without offence.

So you do not approve of broadcasting! It is, so you say in your recent article in a Sunday newspaper, a trivial and passing phenomenon like cross-word puzzles and Oxford trousers! You consider the broadcast programmes to be flimsy, stupid and dull, a mere conglomeration of inanities by tenth-rate nonentities. And you prophesy that before long the present universal popularity of radio will have vanished into thin air, leaving not a wrack behind—except, perhaps, in the homes of the feeble-minded, the crippled and the blind.

It may be so. You are famous for your prophecies, and as a prophet you are not without honour even in your own country. But on the other hand, it is possible that you may be quite wrong—and I think you are. And for these—among many sturdy reasons.

In the first place, the points you bring forward in support of your view that the end of wireless is at hand reveal an ignorance of the facts which is, like Sam Weller's knowledge of London, extensive and peculiar. One might even suppose that you had never in your life put on a pair of earphones or listened to a loud speaker. You

**'BROADCASTING! PSHAW!'**

seem to know no more of what is going on in the world of radio than if you were an explorer just returned from Central Africa—though in such a case you would probably know quite a lot, for few travellers disappear into the wilds nowadays without taking with them a good portable radio set.

Take, for example, your list of the great ones of this earth whose voices you suggest listeners have waited in vain to hear. I will name them in the order in which you mention them: Chaliapine—then you must have missed the great Russian's recital in the London studio when he was in England some months ago; Melba—so you did not hear her farewell broadcast from the Old Vic the other day; President Coolidge—his speech to the U.S. Congress came over excellently a few days ago, and was relayed from London to British listeners; Mr. Baldwin—he is by now an expert broadcaster, there can be few listeners who have not heard his voice; Anita Loos—this much-preferred brunette gave the British Isles a bright ten minutes when she last came to London; Charlie Chaplin—ah! there you have me, Mr. Wells. It is true that Charlie has not yet broadcast in this country, but I suggest that that may be due to the fact that he has not been within a thousand miles of Savoy Hill since broadcasting began, and, after all, perhaps a great pantomimist like Charlie may not be very successful in front of the microphones. As for President Murray Butler, of New York,

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A Listener Sees It Through.

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whose voice you crave so much to hear, he is frequently 'on the air' in his native country, and you could hear him at such times if you had a radio set of your own.

Next you mention the delightful verses of Mr. A. A. Milne, forgetting—or not knowing, perhaps—that these have been heard, in the Children's Hour over and over and over again. Sir James Barrie—there's another hit, Mr. Wells—you are right, he has never broadcast, but what is the magic that will bring Peter Pan out of his retreat in the Never-Never Land?

As for Mr. Bernard Shaw, you probably did not hear his reading of his own play, *O'Flaherty, V.C.*, some time back, or his speech, broadcast recently, when he presided over the debate between Lady Rhonda and Mr. G. K. Chesterton—and a wholly uncensored speech it was, too.

These, then, are the famous people who, you complain, are never heard by listeners, and that instead of these first-raters we have had to put up with tenth-rate talent.

'Were we in earnest,' you say, 'Einstein would adapt himself to the available powers of transmission.' As a matter of fact, before your article was published, Einstein did so adapt himself, for a few days ago I myself heard his pleasant, musical voice, broadcasting from a German Station his tribute to Newton, just as Mr. Bertrand Russell had broadcast from London his tribute a few days before.

IN short, my dear Wells, in your criticism of broadcasting, you seem to concern yourself, if I may say so, about a lot of things that aren't so.

What do the actual records show? Here are a few names chosen haphazard from the programme pages of the last three or four issues of *The Radio Times*. (You may like to refer to this list if ever you want to write on broadcasting again, you might

find it helpful; it's founded on fact, you know!) I have limited the choice to a bare half-score names in each category—and, believe me, scores of equally good names have been omitted:—

Musicians and Conductors: Lamond, Carrie Tubb, Godowsky, Edward Elgar, Hamilton Harty, Siegfried Wagner, Maria Olczewska, Solomon, Walford Davies, Dr. Kendrick Pyne. (Not many of your 'tenth-raters' here, I fancy.)

Preachers: H. R. L. Sheppard, Maude Royden, Studdert Kennedy, Edward Lyttelton, the Bishops of Carlisle and Southwark, and every Thursday Evensong from Westminster Abbey. (Nothing here of your 'Dr. Flatulent,' I venture to suggest.)

Teachers: Prof. Elliott Smith, Principal Grant Robertson, Bertrand Russell, Prof. H. H. Turner, Dr. Winifred Cullis, Dr. Crichton Miller, Prof. V. H. Mottram, Prof. Noel Baker, Prof. F. E. Weiss, A. Lloyd James. (Are these, I wonder, your 'Uncle Brays and Aunt Twaddles'?)

Writers: Desmond McCarthy, Ian Hay, J. C. Squire, Rose Macaulay, Michael Sadleir, J. Middleton Murry, Louis Golding, Sidney Dark, Robert Graves, Maurice Baring. (Not many editors, I fancy, would reject these people's broadcast talks.)

Actors and Actresses: Robert Loraine, Bransby Williams, Lillian Braithwaite, George Graves, Gwen Ffrangcon-Davies, Phyllis Neilson-Terry, Muriel George and Ernest Butcher, the Houston Sisters, Norah Blaney, and Sir Gerald du Maurier. (Sounds like a list of 'stars' for a Royal Command Performance, doesn't it?)

Publicists: H. Wickham Steed, Lord Hugh Cecil, M.P., Dame Rachel Crowdy, Walter Elliot, M.P., Mr. H. A. L. Fisher, Josiah Wedgwood, M.P., Sir Samuel Hoare, M.P., Prof. Gilbert Murray, Joe Devlin, M.P.,

Sir Charles Wakefield. (Nothing here, I should say, of the insipidity and dullness of which you complain.)

Sundries: The Bands of the Grenadier Guards, the Royal Air Force, the Royal Regiment of Artillery, and the Royal Marines. Eye-witness accounts (from the spot) of the Grand National, the Inter-Varsity Sports, the Boat Race, and innumerable football matches. The Catterall String Quartet, Bach's 'St. Matthew Passion,' relayed from York Minster, 'The Dream of Gerontius,' conducted by the composer. Broadcast productions of several plays (including *Kismet*, *Polly*, *The White Chateau*, Masfield's *Good Friday*, and *Cyrano de Bergerac*), two National Concerts in the Albert Hall, a London Philharmonic Concert, and lastly, the cheery rhythms of the Dance Bands at the Savoy. (What was your gibe about the Little Winklebeach Pier Band?)

ONE other point. You prefer the reproduction of music by a first-class gramophone or pianola rather than by a wireless set, and you would rather read a book or a magazine than listen to a broadcast talk. Well, that is a matter of mood and taste; but pianolas, gramophones, and books cost money, and for half the price of, shall we say, 'The World of William Clissold,' we listeners—ten million and more there are of us in these British Isles, Mr. Wells—can enter and enjoy for a whole year the world of the microphone, and an infinitely varied, wide-ranging, colourful world it is.

Yours, etc.,

LICENCE-HOLDER 748,018.

P.S.—I observe that at the end of your newspaper article an Editorial notice announces: 'Another vigorous article by Mr. H. G. Wells will appear on Sunday week.' What do they mean—'Another'?

ONE of the worst and most irritating vices that middle-age has to beware of is Old Fogeyism. It is so easy to fall into the 'good-old-times' habit and to vaunt the past at the expense of the present.

'Things are not what they used to be,' says Middle Age. 'No, and they never were,' is Youth's effective rejoinder. 'And a jolly good job, too!' Youth sometimes adds, with equal force. But perhaps Youth hardly realises, as Middle Age does, how much better off it is in all manner of ways than we old stagers were, how many more privileges, pleasures and other advantages modern youth enjoys of which we older folk, in our youth, knew nothing.

If I had any grudge against Youth, which I have not, it would consist in just that: they don't appreciate their luck. They are too well pleased with themselves and with one another to give much thought to the past. They have no use for what they call 'back numbers.' I don't blame them. Youth must be served. It is their hour. Thirty years hence—nay twenty—they and

When the Old Folks Listen.

By EDWIN PUGH.

all that they delight in now, will in their turn become 'back numbers' in the eyes of a future generation.

That is why I would urge the youth of today, ever so gently, not to be too intolerant of their elders' little whims and fancies. In their preoccupation with jazz, I would ask them not to be too impatient of our milder taste for the old dance tunes, the waltzes and polkas, quadrilles and lancers, of thirty years ago. For even in those days we had our crazes too—as when the barn-dance came crashing into our young lives even as the fox-trot and the 'bunny-bug' and the Charleston have come—no, not exactly crashing—into theirs.

As we older folk sit around the fire these winter evenings listening to the broadcast programmes, the young people will not be-

grudge us, I hope, our rapturous enjoyment of old-time songs and music which to them seem such dreary stuff. They will not mind if we sometimes hum an old tune, so sweetly familiar to us, so sourly unfamiliar to them, or scorn us if they see our feet tap-tapping out the time of a schottische or a cotillion in which we once won their mothers' favour.

Let them cast aside their headphones in disdain, protest that they 'can't stand any more of that rotten tosh,' and so be off to the more stirring delights of the dance hall or the cinema.

We will not carp at their preference for new things. We were just the same when we were their age. But we do put in our modest plea to the broadcast programme makers for a fair showing of the old-fashioned songs and for the old airs which rejoice our hearts, or maybe moisten our eyes, because of their associations with glad and tender memories of the time when we too were young and lusty, and when this world seemed the best of all possible worlds, and yet at the same time a football at our feet.

Coming to the Microphone.

A Glance at Future Programmes.

THE RT. HON. NOEL BUXTON, M.P., who was Minister of Agriculture and Fisheries in the Labour Government and whose efforts on behalf of farmers and smallholders are well known, as are his numerous other activities, is to give a short talk entitled 'The Joy of a Garden' from the London Studio on Thursday evening, May 5.



MR. NOEL BUXTON, M.P.

Mr. Buxton is one of the Vice-Presidents of the London Gardens Guild, and was particularly interested in some of the early competitions held under its auspices. Another interesting talk in the programme that evening will be the first of two, which Professor Walter Garstang, of Leeds University, will give on the songs of birds. These talks will be illustrated by special gramophone records as well as by Prof. Garstang's own whistling and vocalization.

'Jimmy, the Quare Fellow,' has decided to talk from behind his backstall, about 'lots of people.' You can hear him from London on May 2 and again on May 5.

THE Military Band feature arranged by Col. J. C. Somerville, C.M.G. (late Commandant of the Royal Military School of Music), which was unavoidably postponed some weeks ago, has now been put into the programme for London and other stations on Thursday, May 12. It will include a short chat on old military band instruments—the keyed bugle, cornetto and ophicleide are among them—illustrated by examples of music played on them. A demonstration of the possibilities of transcribing orchestral music for a military band will be shown and also some examples given of first-class military band music composed by contemporary writers especially for the combination.

A radio version of the play 'The Butterfly on the Wheel,' by Edward George Hemmerde, R.C., and Francis Neilson, will be given from London on Tuesday, May 3.

THE history of trade unionism is a subject of considerable interest, particularly at the present time, and a series of talks by Mr. D. A. Ross—the first of which will be given on Friday, May 6—tracing the development of the movement, will doubtless be keenly anticipated.

So much appreciated was the recent performance of 'The Arcadians' that it is to be repeated from London and other stations on Tuesday, May 10; Miss Florence Smithson again playing her original part.

A SPECIAL performance of Clifford Bar's play, 'Midsummer Madness,' set to music by Armstrong Gibbs, will be given from Manchester and Daventry Stations on Wednesday, May 4.



MR. F. RANALL.

Two of the original members of the cast, when the play was produced in London some time ago, will be included in this performance—Frederick Rannall, who takes the part of Pantaloon, a middle-aged merchant, and Marjorie Dixon, who plays Columbine, a maidservant at the Blithe Heart. Two other characters, those of Harlequin, a young scholar, and Mrs. Pascal, a widow aged thirty-two, will be taken respectively by Sydney Northcote and Margaret Cochran.

THE B.B.C. Concert Party, a new combination of entertainers, is giving its first performance from the Loxton Studio on Tuesday, May 3. It will be under the direction of Geoffrey Gwyther, who is himself a member, and includes also Donald Calthrop, Carmen Hill, Rex Evans and Ethel Baird. Listeners should make a note of this date, and also of Saturday, May 14, when the party will again be heard.

A programme of light music for grand opera, conducted by Mr. John Ansell, will be broadcast from London on Friday, May 13.

A NEW feature which will undoubtedly be of the greatest interest to women listeners, will be introduced into the afternoon programmes from Loxton on Thursday, May 5, when at 3.45, Miss Pauline Hardy will give the first of a series of talks on home dressmaking. Miss Hardy has had a long experience of demonstrating to classes, not only of teachers but also of home dressmakers, and it is her intention to give the necessary directions to enable listeners to make up a two-piece costume.

Low Roderman's Embassy Club Orchestra, one of London's newest and most exclusive dance bands, is to be broadcast. Its first relay, from the Embassy Club, Old Bond Street, will be early in May.



MR. STACY AUMONIER.

TO the ever-increasing list of distinguished people who have arranged transmissions in the series of 'My Programmes' must be added Mr. Stacy Aumonier, one of the best known of our younger authors. This programme will be heard from Loxton and other stations on Monday evening, May 9. Though he has written several novels, it is upon his short stories that Mr. Aumonier's reputation rests. These have been collected in several volumes—notably 'The Love-a-Duck,' 'Miss Bracegirdle and Others,' and 'The Baby Grand'—and show an uncanny knowledge of human nature and a tender understanding of human problems.

The Runblers and Miss Mabel Constandreas are occupying half-an-hour of the evening programme from London on Wednesday, May 4.

THOSE who like their variety in large quantities will do well to reserve Friday, May 6, when from either Loxton, and those stations linking the London programme, or Daventry, practically the whole of the evening transmission will be devoted to this popular form of entertainment. Here are the details. London and other stations, but not Daventry—7.45 to 8.45: Michael Cole (light numbers at the piano); Ronald Frankau (entertainer); Polly Ward and her ukulele; 8.45-9.0: Ethel Irving in a sketch, 'The Priest's Room,' by Herbert Swears. Daventry only—9.45 to 10.15: Guy Saunders and Doris Roland (light comedy duo); Dick Robertson (the famous whispering baritone); and Jack Sayes (the 'Smile-anth').

Dance music relayed from the R.M.S. 'Majestic,' the largest steamer in the world, will be broadcast from Bournemouth on Monday, May 2. The 'Majestic' will be in Southampton Docks, and a ball is to be held on board in aid of the Royal South Coast and Southampton Hospital.

IN every town and village, all over the country, Empire Shopping Week will be one of the chief local attractions during the next month or so. A talk on what this movement means and stands for, not only to us in the Homeland, but to our cousins overseas, is therefore very appropriate. It will be given on Tuesday, May 3, by Dame Meriel Talbot. Later, Professor D'Arcy Wentworth Thompson will give the first of a series of six talks on Nature and her limitations. Professor D'Arcy Wentworth Thompson is the scientific member of the Fishery Board for Scotland, and his books on birds and animals are well known.



DAME M. TALBOT.

Mr. Eugene Goossens, the distinguished British composer and conductor, who is shortly returning from America, is conducting a light symphony concert for London listeners on Sunday afternoon, May 8.

MR. H. H. JOHNSON, Organizing Secretary of the Northern district of the Royal National Lifeboat Institution, is arranging and announcing a special Lifeboat programme at Manchester on Wednesday, May 4. The concert will be relayed to Hull, Leeds-Bradford and Liverpool. Among the contributors will be the Blackpool Lifeboat Band, the only organization of its kind in Great Britain and probably in the world. Miss Clara Parr, niece of the lifeboat's coxswain, will also contribute several items.

A programme of Chamber Music by the London Wind Quintet has been arranged for London listeners on Monday, May 9. Another Chamber Music programme—but unique in that it will contain a player-piano recital—will be given from Daventry on Wednesday, May 11.

THE RT. REV. U. S. AZARIAH, Bishop of Dornakel—the first Indian to be raised to the Episcopate—is giving a missionary talk from Loxton and other stations on Sunday, May 1. Dr. Azariah was one of the founders of the Indian Missionary Society of Tinnevely.

The monthly talk from Sheffield for local Scouts on May 6 will be devoted to a description of 'Sheffield Scout Week,' to be held from May 8 to 15. The speaker will, it is hoped, be Mr. Albert Harland, M.P., District Commissioner.

A LEC TEMPLETON, who is to give some piano-forte solos in the Bristol Bistreddad Womersley Night programme at Cardiff on Wednesday, May 4, is only eighteen years of age. He has been blind from birth. Before his second birthday he began to pick out his sister's exercises on the piano, and got over the difficulty of chords by using his elbows. He was educated at the College for the Higher Education of the Blind at Worcester. In 1924, he learned of a competition for original dance music arranged by Cardiff Station. The competition closed the next day, but at breakfast he announced that he had composed a dance tune overnight. He won the prize.



MR. A. TEMPLETON.

Listeners' Letters.

School Wireless in 1913—What is this 'Voice Production'?' Noise Off!

The Earliest School Wireless?

DEAR SIR.—I have read with interest the claim in a recent *Radio Times* that a school in Sheffield was the first to install a wireless receiving set. The date of this installation was said to be March, 1921.

My own first introduction to wireless was in 1913 at the Hoylake (Cheshire) Promenade Elementary School. One of our masters formed a Wireless Club and made a set for us. It was, of course, only a crystal detector, with a sliding inductance coil, but its range must have been quite fair, for we daily received the time signal at 10.45 from Eiffel Tower or from Faldra in Cornwall. Wireless telephony was then unknown, of course, and none of us could read Morse quickly enough to pick up anything other than the call sign, G.L.V. of the Seaford Station, which then—as now to a lesser extent—defied the most selective tuning we could accomplish. Some members of the Club studied the Morse-code, however, and one who had in addition to a receiver a small home-made transmitter, often used to ship home on his bicycle to Moreton, three miles away, and signal his arrival, which other members of the Club who had remained behind would pick up on the school set.

I might add that the first time I heard wireless telephony was in October, 1918, when as wireless operator on a vessel inbound from the St. Lawrence to Surrey Docks, I heard a voice through the headphones say "Hello, this is—experimenting." We were at the mouth of the Thames at the time, and I have often wondered since who it could be. It was regarded as a great event in those days to hear a voice through space. When I told the Captain, he could not believe it until he came into the operating room and heard for himself.—MAGNETIC DIRECTOR, Cheshire.

The Ninety and Nine.

DEAR SIR.—One of your correspondents in a recent issue asserted that ninety-nine per cent. of the vocalists who broadcast are "utter failures in their enunciation." This is unfortunately true. We listeners hear three types of singers—the majority never give us a single intelligible syllable. The remainder of the ninety-nine per cent. are more or less intelligible if we make a very special effort to listen. Lastly, there is the solitary one per cent. whose every word we hear with neither effort nor strain. The fault lies, of course, either with the vocalist or trainer, and not with the transmission. The cause of it all is the stultifying craze for 'Voice Production.' That is what frequently occupies the singer's mind to the entire exclusion of the music, the words, and the meaning of both. The listening public is now hearing the cumulative effect of years of this so-called 'Voice Production.'

The singer whose every word reaches us is the one whose training has been directed to the cultivation of his singing, not merely his voice, to the study of interpretation as opposed to mere vocalization, to correct delivery of words and not mere sounds. Singers who are alive to the illimitable possibilities of broadcasting will base their technique on words, colour, meaning and rhythm. Without these essentials, voice manufacture, however skilful, leaves the listener perfectly cold.—ALEXANDER T. SCOTT, Lombard Street, Belfast.

A Call for the Call-Signs.

Cannot the call-signs of the various stations of the B.B.C. be given with a little more regularity? On one or two occasions recently I have listened to several consecutive items and although the Announcer has spoken, he has failed to name the stations transmitting. As my condenser is calibrated I have no difficulty in identifying the transmissions, but to new enthusiasts the omission of the call-sign, after they have been listening patiently for ten or twenty minutes, must be both discouraging and annoying.—J. HOLMAN, Garner Street, Warrington.

Sense and Sounds.

DEAR SIR.—I agree with your contributor, Mr. Sydney Moseley, that many radio plays are spoiled by the sound effects. Some of the noises heard are very helpful to the imagination of listeners,



RADIO COMES TO OUR VILLAGE

Old Hodge: 'Ve-ry tounful! But 'ow do they know that Oi be listening?'

but there are others—such as the galloping of horses, the clatter of hoofs on cobble stones—which are not a bit real and would be better omitted. I have often wondered if it would not be possible to make a gramophone record of sounds like these, and then to broadcast the record.—L. APPELBY, Millbank, Westminster, S.W.1.

The 'Braille Radio Times.'

LISTENERS will remember the appeal recently made by Captain Sir Becheroff Trowe, V.C., for the cause of wireless programmes in Braille for the blind. The response to that appeal was extremely generous, and the National Institute for the Blind has now completed its plans for the publication of *The Braille Radio Times*. This paper will be issued weekly, probably at a penny a copy, or 6s. 6d. a year post free, and it is hoped that it will provide an adequate wireless programme for the week. The first number will, according to present arrangements, be published in the first week in May, and a specimen copy is now ready and may be obtained (post free) on application to the General Editor, National Institute for the Blind, 224-S. Great Portland Street, London, W.1.

A Look Ahead.

News and Notes from the Stations.

From Sheffield.

Dennis O'Neil in Irish Songs, Leonard Roberts (baritone), Bert Copley (entertainer), and Melrose and Farrer in modern melodies, will occupy one-and-a-half hours in a variety programme on Wednesday, May 4.

From Leeds-Bradford.

Two local features reappear in next week's programmes. Mr. Cyril Banks, the Yorkshire tennis player, is giving the first of a monthly series of talks on tennis on Tuesday, May 3, while on Thursday, May 5, Mr. L. E. Ramsden is recommending his weekly series on 'The Passing Show.'

From Cardiff.

'Down Memory Lane,' a medley of pre-war reminiscences, will be broadcast on Wednesday, May 11. Miss Grace Daniels and Mr. John Burke are the vocalists, and the programme will also be relayed to London.

From Plymouth.

A recital by Beatrice Cahill, the child pianist who won a gold medal at the 1937 Plymouth Musical Festival, is one of the attractions in next week's programmes.

From Liverpool.

The McCallagh String Quartet, a combination of lady musicians, will broadcast a popular chamber music concert on Wednesday, May 4.

A new play, *High Tension*, by W. H. Murray Adams, a Merseyside author, will be given on Friday, May 6, by the Station Radio Players.

From Birmingham.

The rarely heard Debuss *Concerto* will be played by Mr. J. W. Dunn, Professor of pianoforte at the Birmingham and Midland Institute School of Music, during a symphony concert on Sunday, May 1.

The last local football encounter of the season takes place on Saturday, May 7, when the Birmingham v. Sheffield United match will be broadcast.

From Manchester.

Items by the Fodens Motor Works Band and contralto songs by Miss Rachel Hunt will be included in Sunday afternoon's programme, May 1.

'Songs of the Open Air' is the title of the evening programme on Tuesday, May 3, when Stanley C. Mayer will bring his party of troubadours to the studio. This will be followed by Musical Comedy selections by the Station Orchestra.

From Bournemouth.

Tchekov's short play, *The Prigoni*, described by the author as a 'jest in one act,' will be broadcast on Wednesday, May 4.

Those for whom singing has a special appeal should listen for Knud Cruekshank and Osmond Davies at the Sunday afternoon concert on May 1, and for Olive Kavan and Percy Kahn, who are broadcasting duets and solos on Wednesday evening, May 4. Florence Holding is also singing on Friday, May 6.

'I Admit Frankly—I Was Afraid.'

F. A. Mitchell-Hedges Ends his Travel Series with a Thrilling Story.

ON my last expedition to Central America, the President of Nicaragua made arrangements for me to visit the Volcano of Santiago, which was then in a state of activity and was devastating the country for hundreds of miles.

Motor-cars conveyed certain Government officials and myself to where the road ended at a large plantation. Attendants, mules, and horses were awaiting our arrival. Here we obtained our first view of the volcano. All that could be seen was a gigantic plume of smoke rising upwards, completely covering jungle and forest as far as the eye could reach.

We rode for hours along a track, in the sweltering heat, until we reached a steep ascent, from the top of which we were able to see the ravages of the eruption. For miles the earth was scarred and blackened. Fissures and cracks appeared everywhere. To reach the crater it was necessary to make a considerable detour, and we were compelled to descend to the valley again, continuing along a trail which ran for miles through jungle whose foliage interlaced overhead. We finally reached a point where once more we began to climb. Over boulders and crevices our sure-footed beasts clambered, until we arrived at an immense field of lava, which, by its weathered appearance, must be centuries old. At last we emerged into a region of utter desolation which spoke eloquently of the destructive forces at work beneath the surface.

A mile or two more, and we attained our goal. It was early afternoon. The sun was obscured, and photographs were impossible.

After resting an hour, our escort suggested we should start on our return journey. But to return without first making a thorough investigation and taking photographs, was not to be thought of. I for one absolutely refused to go back, and, in spite of the attempts of my fellow-travellers to persuade me, I determined to remain and spend the night on the edge of the crater, and on the following day to explore it and the adjoining country.

One of the party, however, Colonel Orlando Rosales (one of the bravest men I have ever met), broke in impulsively. "Senor, I stay with you," he said.

After our escort had departed, we decided that our investigations of the volcano must be left until the morning, and that during the daylight that remained we would climb

to the summit of one of the hills and examine the surrounding country. With immense labour we toiled up, and from the top we could see at once that the monster belching and vomiting forth clouds and smoke at our feet was actually situated within an enormous crater which covered many miles. From the top of the mountain we found that to the south the smoke poured up from the yawning pit of Santiago, while to the north the hill ended abruptly, and fell sheer from our feet for a thousand feet or more.

This area, covering many square miles, is known as the Crater of Masaya; and from our point of vantage we could see no fewer than seven inactive craters within the one; five great lava flows, and a huge barren

drops perpendicularly over 1,500ft. By day only the gigantic volumes of smoke are visible, but at night it is an inferno.

The whole of this dreadful place—the sheer cliffs, even the great boulders which jut out from the rocky strata—are illuminated by fire. One could see to the very bottom, where waves of flame streamed up over 250ft. towards the sky, lighting the columns of smoke to an immense height in the air.

Shuddering as we realized the overwhelming forces of Nature lying below the surface of the earth, we lay there for hours, fascinated by the spectacle. Finally, at about two o'clock in the morning, numbed by the cold, we tore ourselves away. It was then I understood the reason for the

extreme cold. The burning gases and super-heated air from the subterranean fires shoot up with immense velocity for thousands of feet. A corresponding amount of cold air is sucked down from a great height, and envelops the bare ground around, while within the crater there is a continuous raging whirlwind.

The hours of darkness, which seemed interminable, passed at last, and the morning broke on two of the most miserable human beings it is possible to imagine. Fortunately the sun rose in a blaze of splendour—and never was warmth more welcome.

After some sandwiches and a pull at the brandy-flask, we began to climb a hill immediately behind us to the south, and on reaching the top, we stood amazed at what lay before us in the valley.

We started to clamber down, holding on to jagged boulders, slithering over hard-baked earth, and for

the last half of our descent sliding on our backs down a steep bank of fine cinder-sand. In this way we gained the valley. No stretch of the imagination could conjure up a more ghastly place. It is the very picture of hell. It is entirely composed of burnt reddish rocks and lava, riven and shattered in every direction. We followed the valley until it suddenly broke off, as if the earth had opened, and before us stretched a chasm. The bottom was a lake of fine, blackish-grey sand and ashes, dead flat, and over a thousand yards wide. On the opposite side, walls of red lava rose sheer again, and towering high above were more lava cliffs, with a conical blackened mountain rising beyond. The

(Continued on next page.)



"While I was kneeling there I experienced a fear so dreadful that . . . when at last I crept away, I could hardly stand. The earth rocked, the hills and valleys quivered. In those few seconds I mentally experienced the horror of the lava boulder breaking away." A striking photograph, blurred because of the earth's vibration, of Mr. Mitchell-Hedges kneeling on the edge of the crater of the great active volcano of Santiago.

valley with perpendicular walls hundreds of feet high, burnt, blasted, and rent in every direction. The light beginning to wane, we hurriedly made our way down the side of the hill, having decided to spend the night within a few feet of the edge of the crater of Santiago. By the time we got there, a sepulchral pall had fallen; a heavy rumbling roar was continuous, while intermittently the earth trembled.

NOW began a night of terror. During the day the heat had been intense, but this changed—at first slowly, then more rapidly—to extreme cold. Lying full length and peering over the edge into the depths below, we watched a sight which is indelibly stamped on my mind. The great crater

How Not to Oscillate.

'The oscillation problem today is as serious as at any time since broadcasting first started in this country.'



We give below a rough indication of the number of valves required to give satisfactory loud speaker reception.

BY far the greatest number of letters received by the Technical Correspondence Section of the B.B.C. are complaints of oscillation. For some time past the number has been steadily increasing, and as personal calls and telephone inquiries have been growing in the same proportion, it may be said that the oscillation problem today is as serious as at any time since broadcasting first started in this country.

Unfortunately, the whole subject is too vast to be dealt with within the limits of a brief article, but it may be pointed out that most interference originates from those listeners who overtax their apparatus—and not always because they honestly believe their sets to be incapable of giving the desired results. In such cases listeners are as unlikely to get any real enjoyment themselves from the broadcast programmes as they are certain to cause annoyance to their friends and neighbours.

The Chief Engineer of the British Broadcasting Corporation has always advocated the addition of another valve to those sets which have not a sufficient margin of safety to 'pull in' a particular station without danger of causing oscillation. It is, of course, impossible to give figures which can apply to every case, but we give herewith a rough estimate of the number of valves required to give satisfactory loud speaker reception from British stations, at certain given ranges. Reliable ranges for headphones reception may be taken at one valve less than the figures given for loud speaker ranges.

Davenry.

Up to 30 miles	2 valves minimum
30 miles to 100 miles	3 valves minimum
100 to 150 miles	4 valves minimum
Over 150 miles	5 valves minimum

Main Stations.

Up to 5 miles	2 valves minimum
5 to 15 miles	3 valves minimum
15 miles or over	4 valves minimum

Relay Stations.

Up to 2 miles	2 valves minimum
2 to 3 miles	3 valves minimum
3 to 4 miles	4 valves minimum

These figures are based on the use of aerials 100 feet long and of an average height of not less than 25 feet.

A new anti-oscillation pamphlet for distribution to listeners is now being prepared by the B.B.C., which it is hoped will prove helpful in the campaign against a nuisance which in some parts of the country has reached such dimensions as to destroy all possibility of enjoyment in listening to broadcast programmes. Meantime the B.B.C. will continue as heretofore to assist by correspondence all listeners who care to apply in writing for advice on how to prevent oscillation for themselves and for other people. All communications on this matter should be addressed to the Technical Correspondence Section, B.B.C., Savoy Hill, London, W.C.2.

'I Admit Frankly—I Was Afraid.'

(Continued from the previous page.)

volcanoes of smoke pouring out from the crater obscured the sun, casting a deep shadow over a part of the land, and adding to the malevolence of this lifeless spot.

As we went along the solid lava became intersected by lanes of sand and ashes, which looked like rivers flowing across the ground. We stepped down gingerly to cross the first one. But as we moved forward, what appeared to be solid ground gave way, and disappeared into unfathomable depths with a dull booming sound. We had been on the brink of death. We peered into the chasm, and hurled large fragments of lava, only to hear a dull thud trailing off into a faint whisper as the rocks ricocheted from side to side.

MAKING a detour, we continued our journey, feeling every foot of the way in front of us. We came upon many fissures; and although we threw masses of lava down each, apparently they fell into bottomless pits. Finally we followed the lake of ashes to where the ground fell away into a circular chasm at least three-quarters of a mile in width; and although we gazed over the edge, it was impossible to see the bottom. We took many photographs, and returning, decided to follow the valley right to the very mouth of the crater of Santiago.

To take the photographs of the actual interior of the crater, showing the smoke rising up from fifteen hundred feet below, I had to kneel on a jutting piece of lava, holding the camera with the lens pointing downwards.

While I was kneeling there, I experienced a fear so dreadful that the sweat poured down me, and when at last I crept away, I could scarcely stand.

As I knelt on the piece of lava, the fumes enveloped me so that I choked and my eyes filled with water. Then suddenly the earth rocked. The hills and valleys quivered. The lava on which I was kneeling trembled. I felt my body shaking. And in those few seconds I mentally experienced the horror of the lava boulder breaking away, and my body hurtling down—down—into the boiling sulphur. I admit frankly—I was afraid.

The entire country over an enormous area is blasted, and all vegetation destroyed; no sign of life, a place of desolation—a jungle of nothing but barren trees stripped and withered. By day and night there is a continuous roaring, and huge boulders, dislodged by earth tremors, falling from the sides within the crater, cause an intermittent booming like subterranean explosions.

I have stood by the side of Niagara, watching the water thunder through the gorge. I have seen rivers in flood, sweeping all before them. I have lived amidst the immensity of Nature for many years of my life, but never have I experienced anything so impressive, never have I been brought face to face with such overwhelming forces, or known the meaning of such awful fear, as at the Crater of Santiago.

THE April issue of the *Reader* (the magazine of the National Home-Reading Union) announces a competition that will be of interest to listeners. A prize of one guinea is offered for the best essay on the question: Do you consider that broadcasting is an encouragement to home reading, or does it tend to take its place? Further particulars may be obtained from the Secretary of the Union, 16, Russell Square, W.C.1.

A Breath of Fresh Air.



[A. Bonnet Laird, whose column was unfortunately held over last week owing to pressure on our space, continues this week his comments on some of the interesting letters he has received recently from Nature lovers.]

How Far can a Wasp See?

ONE of the many thousands of Nature problems that might keep you busy a whole year round—and then you would hardly have touched the fringe of it—is raised by a letter from H. W. (Yorkshire). How far can insects see?

A beekeeper, this correspondent—I may say, a renowned one—and he has observed wasps very closely; paying them particular attention when they were catching the small moths that fly about during hay-time.

Each time, the wasp would approach within nine inches of the moth before it made the sudden dart that led to capture.

He is of opinion that nine to twelve inches is the limit of a wasp's vision.

Talking of wasps, their ways of cutting up their prey into convenient household 'joints' will repay watching.

The same listener—who defends wasps as useful scavengers—recalls watching one catch a 'daddy long legs' (parent of the 'leather-jacket' which farmers and gardeners detest). The wasp cut off one wing, the legs and abdomen; but, finding the remaining wing in the way during flight, alighted, cut it off, and flew away with just the thorax and head.

Lord of the Lake.

From a delightful house in Cheshire, where a rustic bridge spans an ornamental lake set amidst the rhododendrons, comes a problem I must pass on to my readers.

Each year, in earliest spring, two male moorhens fight fiercely, unceasingly, two hours at a time, their legs locked together as they peek at one another; a hen-bird now and then taking a hand for a moment.

Beaten on the water, one of the cock birds will take refuge on the lawn. In an instant the other follows, and they are at it again, sitting back, locked together, pecking savagely.

Do they fight for the lordship of the lake, or for possession of the hen bird?

If the former, why is there no subsequent fighting? Why are there always two nests of eggs, hatched out, in close proximity, at about the same time?

If the latter, has the vanquished bird, then, contented itself with another mate?

Flower Freaks.

A remarkable photograph of an aster comes from a Yorkshire listener. The petals are tube shaped, opening at the top into stars.

I am no expert gardener, so I would ask those who are if this can be a hybrid and if they have ever seen one like it.

[This week's prize, one of A. Bonnet Laird's broadcast books, goes to Mr. C. P. Weston, the Bluecoat School, The Oaklands, Preston Brook, near Warrington.]



On board of 'The Magician'

Where the news came from—the microphone on the 'Magician,' the B.B.C. launch.

The Cruise of the 'Magician.'

Mr. J. C. SQUIRE tells what it feels like to follow the Boat Race with a microphone.

voice were not completely cut off from all the rest of the world.

These trials might have been expected to put one completely at one's ease; but the Boat Race was something new.

Waiting for the race to begin, whilst the crowds gathered on the banks and the launches fussed about the river, was like waiting at the dentist's. In the first place there was no doubt at all that a vast and critical multitude would be listening, and would be very much disappointed, not to say sarcastic, if the show were ineffectively done. In the ordinary way if you go to the studios to read *Hamlet*, or deliver a lecture on 'Bre-Keeping in Czercho-Slovakia,' you feel that only those who are especially interested will be switched on when you start, and that anybody who gets in casually may get off without resentment and start searching again for Oslo or Toulouse. For all you know there may be nobody at all listening—a comforting thought in its way.

But there was no question of that with the Boat Race. We were only too certain that everybody within reach of a set would be listening, and with acute interest. But even if we did our best would they hear, and how much would they hear? Even though the B.B.C. experts were confident (and, as always, delightfully encouraging), it really seemed difficult to believe that anything at all could be transmitted.

THE scene around was exactly as it was when one first saw it twenty-five years ago. A Victorian scene: the boathouses, the stake boats, the Palace wall, the wrinkled old Blues in faded caps hailing each other, the old mixture of sunshine, shouts, cheers, guffaws, sandwiches and beer-bottles; and there were we, in the smallest launch thereabouts, perched in front of a silly little box, with a huddle of batteries behind us, but none of the solemnities of indoor broadcasting present, attempting to believe that our casual whispers, inaudible at the stern, would be heard in Berlin. The whole accustomed scene seemed to laugh at the idea; we couldn't help feeling that we should have to go back to Savoy Hill after it was all over and repeat the whole act in proper scientific surroundings.

Then, again, there was the doubt as to how much of the noisy background would get over, even if we were quite audible. It was a good idea, no doubt, to rely for assistance upon the running fire of cheers along the banks, and to leave intervals to be filled by the orchestra of splashing and hootings; but would they be heard?

Finally there was the embarrassment of publicity. Ashore sympathetic friends offered us stimulants, telling us we should need them. Afloat we felt that our small but too conspicuous boat was a comic object with its poles and its two little grave figures who, whilst everybody else was out to enjoy

himself in a natural way, were waiting to start talking and acting in front of their little box.

ONCE started we had not much time to think. As to what we should actually say during the race itself, we left that to fortune and our impulses. I candidly admit that, just after the start, when twenty minutes of race were in front of us, I wondered whether chance might not perhaps assist us with some 'dramatic incident' which would give our performance a more exciting tinge than we could otherwise provide.

For instance (I admit the dreadful probability of this), might not one of the boats sink again, or might not a few people (all good swimmers, of course) fall off one of the bridges and be rescued? No such aid came. The one lively thing that really happened was a thousand people at Hammersmith getting wet to the knees; and that interesting spectacle we missed.

There were, in fact, periods of slight strain: simply because there was at times nothing to say. For minutes the boats kept their distance and the whole scene flowed past in a routine way. A boat race has not the perpetual variety of movement of a football match and takes much longer than most kinds of races. It would be more exciting to describe were an oarsman occasionally, like the hero of the celebrated lady's novel, suddenly to start rowing two strokes to everybody else's one, thus ensuring victory to his crew.

However, our empty-headed silences—and I confess I greatly admired Mr. Nickalls' ability to keep going with technical, but not too technical, talk—appear to have been well filled up by the joint efforts of the wind, the water, the crowds, and the sirens; and in retrospect the whole experience was thoroughly enjoyable.



At the other end—"watching" the Boat Race a hundred miles away.

IT was a relief to hear that the Boat Race broadcast had gone off fairly satisfactorily, for it was rather difficult work. The conditions were peculiar, and one hadn't entirely realized them beforehand.

When the crews were going down to their stations I asked Mr. Oliver Nickalls, whose memories of the Race are fresh, what they were feeling like. 'Wishing they had never taken up rowing,' he said. We broadcasters were not in quite such a state as that, but I at least confess to a slight (and unaccustomed) nervousness. I have broadcast enough to be used to the mere experience of talking into a microphone, and in a variety of conditions. My first broadcast was in the very early weeks at Marconi House, when there was an air of hectic improvisation about everything, the premises were small and crowded, and one had the feeling that the machinery had been hurriedly made at home out of old cigar boxes.

Next morning a cheerful young man in the office came to my room with eager congratulations.

'Did you enjoy it?' I asked.
'Yes, Mr. Squire, it was fine,' he replied.
'We heard you drink that glass of water.'

This made me suddenly realize the importance of background in broadcasting—of small details which help listeners to get picture and personality instead of a mere voice; the pauses, the hesitations, the turning of leaves, the snatches of conversation in the studio; the cheers and murmurs of crowds, the blowings of hooters, the beating of engines which have given such colour to recent broadcasts of events, are all in the same category.

MORE recently I have spoken in the present luxurious and smoothly-run studios, sometimes with people sitting about afraid to express approval or amusement by word or movement (which is disconcerting to the speaker whose most valiant efforts seem to him to be falling flat), and sometimes alone in a tiny silent room where it was difficult to believe that oneself and one's

PROGRAMMES for SUNDAY, April 24

2LO LONDON 361.4 M.

2.30 A MILITARY BAND CONCERT

VIVIANNE CHATTERTON (Soprano)
JOHN THORNE (Baritone)
CYRIL TOWNES (Violin)
THE WIRELESS MILITARY BAND

Conducted by Lieut. B. WALTON O'DONNELL

BAND

Academic Festival Overture Brahms

IN 1880 the University of Breslau made Brahms a Doctor of Philosophy, and this was, as it were, his thesis or graduation piece. The title may sound rather solemn, but the Overture is one of the gayest pieces of music Brahms wrote. It was originally scored for Full Orchestra, with plenty of 'percussion'—Kettle Drums, Big Drums, Cymbals, and Triangle. Today we hear it in an arrangement for Military Band.

The chief themes are all well-known German students' songs. Some of them are familiar also to us in England.

There are four such popular tunes in the Overture. It starts with an original theme, followed by another Tune (also Brahms' own) and a return of the first melody. This is worked up a little, and then a few bars of soft music introduce the First Main Tune, rather like a hymn-tune, played by Trumpets. This is known as *The Stately House*.

The next Tune is a livelier one—*The Father of his Country*.

The Third Tune is the *Freshman's Song* (dating from the early eighteenth century) which is humorously altered. The brass-and-wood chorus takes it up, the instruments joining in in turn, as a scattered company of students coming home from a jollification might do.

The last Tune to be used is *Gaius Magnus* (Latin), known to University students the world over. It bows along, trodded out by the full Band, bringing the Overture to a high-spirited close.

Two Numbers from 'The Rose Cavalier' Richard Strauss
Entrance of the Rose Bear and
Duet, Oels Waltz

THE ROSE CAVALIER (described as 'A Comedy for Music') is, as most people consider, the most likeable of all Strauss's works. It is full of gorgeous waltzes (one of which we are now to hear), and other attractive melodies.

The title refers to the old custom of a suitor's employing an envoy to carry a silver rose to his betrothed as an emblem of his love.

3.50 VIVIANNE CHATTERTON

Gipsies Graham Peel
The Cherry Tree Janet Hamilton
Over the Land is April Roger Quilter

3.57 BAND

Four Dances from Ballet, 'Prince Igor' Borodin

THE Opera, *Prince Igor*, glitters with oriental colour and military splendour. It is a story drawn from Russian history, of the struggles of a Russian Prince with a wandering tribe of eastern raiders, and of the loves of the Prince and his son.

The Dances now to be heard occur in the Second Act, when Igor, a prisoner in the camp of a nomad tribe, the 'Polovtsy,' is, as a tribute to his courage, invited to be present at a Festival.

4.10 JOHN THORNE

Death, the Leveller C. Becket Williams
The Waters of Babylon G. Coleman-Young

4.17 BAND

Incidental Music from 'Sigurd Jorsalfar' Grieg

EIGHT days were allowed to Grieg to write the incidental music to the play, *Sigurd Jorsalfar*, or *Sigurd the Crusader*. The music was an immense success, in spite of the fact that it was so severely performed that Grieg suffered tortures, and when one of the chief actors began to sing, covered down in his seat until Bjornson, author of the play, poked him in the ribs and said 'Sit up properly!'

However, the audience applauded heartily, and so all was well.

There are three pieces in the Suite made from this incidental music.

I *Introduction*. We are in the Court of King Sigurd and King Eysteinn, sons of Harald, both of whom reigned in Norway at the same time, and were rivals. Here we have the atmosphere of royalty and festivity.



THE CATHEDRAL OF CORNWALL.

Tomorrow will be the jubilee of the Cornish diocese, and to celebrate it a special service is to be relayed by Plymouth Station (relayed to all Stations) at 7.45 tonight. This is Truro Cathedral, the oldest post-Reformation Cathedral in England.

II *Intermezzo, Borghild's Dream*. Borghild and Eysteinn were lovers. In order to show she is innocent of a wicked accusation, she has been compelled to undergo the ordeal by fire—to walk over red-hot iron. She does so without taking any hurt. Later, she fears her lover is not true to her; and upon Sigurd's pleading, marries him, so ruining both her happiness and that of Eysteinn, who had remained faithful. In this scene she sleeps unquietly, and is tortured by doubt. Awakening, she cries 'Still am I walking over red-hot iron,' and the music depicts her agitation.

III *Triumphal March*. Sigurd, repentant, dedicates himself in the welfare of Norway. In this scene the two kings are approaching, hand in hand, the place of law-giving, amid the loyal shouts of their people.

4.35 CYRIL TOWNES

Variations on a Theme by Corelli
Tartini, arr. Kreisler
Slavonic Dance, No. 3, in G Major
Dvorak, arr. Kreisler

(Picture on page 153)

Berens, Op. 26, No. 3 Paul Juon
From the Canzonette, Op. 3, No. 1 Samuel Gardner

4.47 BAND

Scherzo, 'L'Apprenti Sorcier' Dukas

THIS is a humorous musical illustration (originally Orchestral) of a ballet by Goethe, about a magician's 'prontice-boy,' who, while his master is away, copies his signs and spells, and raises spooks, but can't lay them. He makes them work for him—fetch buckets of water and swirl them around, and sweep away vigorously.

Then he forgets the spell; the spirits cannot be stopped, and the house is getting flooded. In the nick of time the sorcerer himself returns and with a solemn incantation removes the spell.

4.57 VIVIANNE CHATTERTON

Four Old World Dance Songs Montague Phillips

5.6 JOHN THORNE

Past and Future

D. Cleghorn Thomson

Will thou be my

dear? W. H. Hudson

The Derby Ram

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Sunday's Programmes continued (April 24)

8.55 THE WEEK'S GOOD CASES: St. George's Hospital

NO Londoner needs to be told much about St. George's Hospital—the only hospital that is as prominent an architectural feature of London as Westminster Abbey or the Bank of England. It need only be said that the requirements of such a hospital are proportionate to its vast activities, and that the address to which contributions should be sent is the Treasurer, St. George's Hospital, Hyde Park Corner, S.W.1.

8.44 WEATHER FORECAST, GENERAL NEWS BULLETIN: Local Announcements

9.20 THE WIRELESS ORCHESTRA

Conducted by
JOHN ANSELL

Imperial March Sullivan
Overture to 'Maritima' Walton
Romance } Rubinstein
Valse Caprice }
Two Intermezzi from 'The Jewels of the Madonna' ... Wolf-Ferrari
Divertissement Lalo

THIS was Sullivan's celebratory piece for the opening by Queen Victoria of the Imperial Institute at South Kensington, in 1893.

WOLF-FERRARI was born in Venice, fifty years ago. The Jewels of the Madonna is an Opera of Neapolitan life, with a good deal of Neapolitan folk-song in its music.

10.0 THE GLASGOW ORPHEUS CHOIR

Conducted by HUGH S. ROBERTSON
S.B. from Glasgow

Old Santa Paula, 'Kedron'
arr. Hugh S. Robertson
Madrigal, 'Great God of Love'
R. L. de Pearsall
Motel, 'There is an Old Belief'
Parry
Part Song (Male Voices), 'The Old Woman' Hugh S. Robertson
Hebrew Hymn, 'On Jordan's Banks'
arr. Max Bruch

10.15 THE WIRELESS ORCHESTRA

Slavonic Dances Dvorak
Overture, 'Gretna Green' Outrout

10.30 EPILOGUE

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Greenwich; Weather Forecast

3.30-5.45 S.B. from London (4.0 Time Signal)

7.45 S.B. from Plymouth

8.55 S.B. from London

9.15 Shipping Forecast

9.28 S.B. from London

10.0 S.B. from Glasgow

10.15-10.30 S.B. from London

5IT BIRMINGHAM. 326.1 M.

3.30 SYMPHONY CONCERT

DENNIS NOBLE (Baritone); PAUL BEARD (Violin);
HAROLD MILLS (Violin); THE STATION
ORCHESTRA

ORCHESTRA

Overture, 'Karelia' Sibelius

SIBELIUS is foremost amongst living Scandinavian composers. In much of his music he uses national themes and often derives the rhythms of his verse, rugged music from those of Finnish folk-poems.

From Karelia, in the south of Finland, come most of the national legends. The Karelians, a cheery, brisk people, have been called 'horn-poets and horn-traders.'

DENNIS NOBLE and ORCHESTRA

Large of factotum ('Room for the factotum'),
from 'The Barber of Seville' Rossini

FIGARO, the famous town barber of Seville, was a creation of Beaumarchais. He appears in both this Opera of Rossini and Mozart's Marriage of Figaro. In this gay 'patter' song he struts about, proclaiming the delights of being trusted and looked up to by all sorts of people, especially lovers, who confide in him and ask his advice and help.

PAUL BEARD, HAROLD MILLS, and ORCHESTRA

Concerto for Two Violins in D Minor Bach



PLAYING TO LONDON LISTENERS THIS AFTERNOON.

Mr. Cyril Towbin, the violinist, will play four solos in front of the London microphones in the broadcast concert this afternoon.

THE three Movements are as follows:—

FIRST MOVEMENT (Lively). The interest of this Movement lies in a happily budding tune, taken up in alternation by the two Violin parts (whether these happen to be, for the moment, the Solo Violins or the Orchestral Violins).

Sometimes one Solo Violin starts a Tune which is then taken up (almost in Fugue style) by the other.

Note especially the opening Tune (by Orchestral Second Violins, immediately imitated by Orchestral First Violins). This Tune is important. It often recurs, and may be looked upon as the Main Tune of the Movement.

SECOND MOVEMENT (Slow, but not too much so). This is a very expressive Movement, and has become famous. The Solo Violins play throughout, the other Violins everywhere forming a mere part of the accompanying body. We have, in fact, a Violin Duo with String accompaniment.

THIRD MOVEMENT. In spirit, style and construction this is so like the First Movement as to call for little description.

The Solo Violin (with accompaniment by the rest of the instruments) begins in imitation of a more bent a distance.

A passage that comes twice in the movement, and that is different in style from any previously heard in this Concerto, is one where the two Solo Violins repeat quaver four-note chords (each Violin in 'double-stopping') whilst the orchestral Strings run about playfully in semi-quavers.

DENNIS NOBLE

Two Songs of the North Traditional Airs
Song of the Passing Soul; Chief Dehest

ORCHESTRA

First Symphony Schumann

SCHUMANN did some of his finest work when for a period he concentrated on some particular form of music.

These times of special interest in some one branch of composition all followed on his happy marriage (in 1840, when he was thirty).

In the first year of his married life he wrote no fewer than three symphonic works.

He described his first Symphony as 'born in a fiery hour.' Certainly the inspiration flowed with wonderful freedom, for it is said that the outlines at least of the work were sketched in four days.

He called this a 'Spring Symphony,' the First Movement suggesting to him 'Spring's Awakening' and the last 'Spring's Farewell.'

FIRST MOVEMENT. A call to attention for Brass opens an Introduction that soon leads to the First Main Tune (Strings and Woodwind), which is a quickened-up form of the Brass 'call,' full of Springtime hope and ardour.

The Second Main Tune (Clarinets and Bassoons, Violas interjecting a tiny murmuring phrase), is gentle, gracious and serene.

These ideas, with one or two subsidiary ones, are fully dealt with, and the Movement runs happily to its end.

SECOND MOVEMENT. The Slow Movement starts with a graceful Tune on the Violins, in octaves.

Flute and Clarinet have a second section of it (answered by Strings), and then the 'Cellas' take up the opening strain.

A little phrase of four notes, first heard from Oboe and Second Violin, forms an interlude, leading back to the First Tune.

THIRD MOVEMENT. The Scherzo has a First Main Tune, the first strain played by Strings, the second by Clarinet and Bassoon.

For the First of the two Trios, or contrasting sections, the time changes to two in a bar.

After the opening part has been repeated, the second Trio is played.

Finally, the opening bars of the Scherzo, appearing for the third time, lead into a short tail piece, or Coda, to round off the Movement.

FOURTH MOVEMENT. The lively, graceful Finale starts with a five-bar Introduction that has a touch of syncopation.

The First Main Tune trips along in light even notes in the Strings.

An episode, chiefly for Woodwind, leads to the Second Main Tune (Clarinets and Bassoons). This is similar in rhythm to the phrase that opened the Movement, and has a semi-religious air.

On this material the Movement is founded.

PAUL BEARD

Prelude and Allegro Pugnani, arr. Kreisler
Rondo Mozart, arr. Kreisler

DENNIS NOBLE and ORCHESTRA

Aria, 'Vision fugitive' ('Hérodiade') ... Massenet

ORCHESTRA

'Water Music' Handel, arr. Hartly

5.30-5.45 S.B. from London

7.45 S.B. from Plymouth

8.55 S.B. from London (9.15 Local News)

10.0 S.B. from Glasgow

10.15-10.30 S.B. from London

Sunday's Programmes continued (April 24)

6EM BOURNEMOUTH. 491.8 M.

- 3.30-5.45 S.B. from London
 7.45 S.B. from Plymouth
 8.56 S.B. from London (9.15 Local News)
 10.5 S.B. from Glasgow
 10.15-10.30 S.B. from London

5MA CARDIFF. 515 M.

- 3.30-5.45 S.B. from London
 6.30 **EVENING SERVICE**
 Relayed from The Central Hall, F.M. Presbyterian Church, Newport
 Organ Voluntary, *Adagio* E. Smit, L.R.A.M.
 Invocation
 Hymn, 'Maid of Sorrows'
 Prayer
 Hymn, 'Love in the grave He lay'
 Lesson
 Anthem, 'From Thy love as a Father'... *Gounod*
 Solo by DORIS NORTON
 Offertory
 Hymn, 'Glorious things of Thee are spoken'
 (Tune: 'Hyfrydol')
 Sermon by the Rev. H. G. HOWELL
 Hymn, 'Abide with me'
 Benediction and Vesper
 Organ Voluntary, 'Hallelujah Chorus'... *Handel*
 7.45 S.B. from Plymouth
 8.56 S.B. from London (9.15 Local News)
 9.30 **EMMAUS**
 An Oratorio by Sir HERBERT BREWER
 MAVIS BENNETT (Soprano), HERBERT THORPE (Tenor)
 THE STATION REPERTORY CHORUS, THE STATION ORCHESTRA, Conducted by Sir HERBERT BREWER



Sir HERBERT BREWER.

IN Luke xxiv we have the story of the Walk to Emmaus. Two disciples, who had been told of Christ's rising from the dead, and who had not believed, walked on that day to Emmaus. Jesus Himself drew near and went with them. But their eyes were hidden that they should not know Him. The travellers, being asked why they were sad, told their companion of the events of three days ago—of Jesus' death and burial, and of the fact that His body was no longer in the tomb. They trusted that it had been He who should have redeemed Israel, but they could not conceive this and as anything but a tragedy.

Then He said unto them, "O fools, and slow of heart to believe all that the prophets have spoken! Ought not Christ to have suffered these things, and to enter into His glory?" And beginning at Moses and all the Prophets, He expounded unto them in all the Scriptures the things concerning Himself.

That night, when Jesus stayed with them in the village, He took bread and blessed it, and brake, and gave to them. And their eyes were opened and they knew Him, and He vanished out of their sight.

9.50 THE STATION ORCHESTRA

- Pastoral Music ('Messiah')... *Handel*
 MAVIS BENNETT (Soprano) and ORCHESTRA
 'By the Simplicity of Veils'... *Bishop, arr.*
 'Doves'... *Stanford*
 'The Mocking Bird'... *Robinson*
 (With Flute Obligato)
 ORCHESTRA
 Minuet ('Samson')... *Handel*
 Hymn to St. Cecilia... *Gounod*

HERBERT THORPE (Tenor)
 At the Mid Hour of Night... *Coven*
 Ave Maria (Violin Obligato)... *Kuhn*

ORCHESTRA
 Symphonic Poem, 'Preludes'... *List*

THE poet, Lamartine, in his *Les Préludes*, puts the question 'Is Life anything but a series of Preludes to the song that Death begins?' He pictures the bliss of Love and the tempests of Life that wreck human happiness. The unhappy one takes refuge in quiet retirement, away from his fellow-men, but when the trumpet calls him to action he flings himself into the fight, finding in battle the full realization of his powers. Lamartine's poetic ideas appealed to List, and in the Symphonic poem which we are now going to hear he very graphically depicts its scenes.

10.35-10.50 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 384.6 M.

2.30 A BALLAD CONCERT

- PARRY JONES (Tenor)
 Eldorado... *Mallinson*
 When all was young... *Breuer*
 To Delia... *Quilter*
 ALFRED BARKER (Violin)
 Provincial Morning Song... *Cooper, arr. Kreisler*
 Rondino... *Beethoven, arr. Kreisler*
 Contretemps ('Country Dance')... *Beethoven*
 Fugue in A... *Partini, arr. Kreisler*
 ELsie SEDDARY (Soprano)
 O Day of Joy ('Fidello')... *Beethoven*
 O sleep, why dost thou leave me?... *Handel*
 Endless Pleasure

- FRANK MERRICK (Pianoforte)
 A Group of Old English Songs:
 John come kisse me now... *Byrd—1543-1623*
 Pakington's Pounds... *Anonymous*
 Dr. Roll's My Belle... *John Bull*
 The Woods so Wilde... *Arbando Gibbons*
 Nobody's Gigg... *Farnaby*

HERE is some of the oldest of all instrumental music. Four hundred years ago, almost the only cultivated music was for voices. By the sixteenth century, however, composers had

begun to write for instruments. Naturally, the style was at first a good deal like that of the vocal music, for the special capabilities of instruments had all to be discovered.

But English composers (who were pioneers in the field) almost at once began to find out how to write effectively for the keyboard instrument of the day, the Virginals, and for the stringed instruments, the Viols.

In listening to these pieces, imagine the tiny tone of the Virginals, in which the strings (at a tension far less than that of a present-day Piano) were plucked by a quill.

One of the commonest forms in which composers then wrote was that of Variations—taking a popular tune and decorating it with lively runs and diversified rhythms, keeping the melody's outline clear, and not much varying the original harmonies.

We shall see that style in several of these pieces. Some of the tunes we are to hear were used over and over again by different composers; *The Woods so Wilde* was an extremely popular tune, on which several sets of Variations were written—notably by Byrd and Gibbons.

The Pakington mentioned in the title of the second piece is supposed to be one Sir John of that name—'Imay Pakington' as he was called, who once wasted £1,000 that he would swim from Whitehall Stairs to Greenwich. But Queen Elizabeth, who, as one commentator says, 'had a particular tenderness for handsome fellows,' would not let him try the feat.

Giles Farnaby is a very attractive figure, for his music has more romantic feeling in it than that of almost any other writer of his time.

PARRY JONES

- Lullaby... *Scott*
 Serenade... *Strauss*
 Fairy Song... *Boughton*

ALFRED BARKER

- Nocturne... *Schubert*
 Valse, 'La plus que lente'... *Debussy*
 Lotus Land... *Scott, arr. Kreisler*
 From the Cantrabre... *Gardner*

ELSIE SEDDARY

- The Fields are full... *Armstrong*
 Cuttin' Rushes... *Gilba*
 To Daffodils... *Delius*
 This joyful Easter tide... *arr. Somervell*

FRANK MERRICK

- The Hills of Anacapri... *Debussy*
 The Snow is Dancing... *Debussy*
 Puck's Dance... *Debussy*
 The Island of Happiness... *Debussy*

DEBUSSY had a great gift for expressing the musical counterparts of moods and emotions. The great majority of his pieces are modest "pictures" bearing definite titles.

His picture of the hills of Anacapri, near Naples, glows with the light and warmth of the Italian sun. We hear suggestions of the gay Tarantella dance and of a popular love-ditty.

The Snow is Dancing (from the *Children's Corner Suite*) suggests very beautifully the children's fanciful idea about the snowflakes and their merry dance to earth.

Puck's Dance is the most dainty piece in perfect harmony with the spirit of *A Midsummer Night's Dream*. Read the opening of Act II before listening to this piece.

In *The Island of Happiness* we may imagine a pleasure-party depicted in the style of Watteau. It will be noted, in this and the other pieces, how many different varieties of tone colour are used, and how the Composer thus uses the pianoforte, in a sense, orchestrally.

5.30-5.45 S.B. from London

7.45 S.B. from Plymouth



THE SUPPER AT EMMAUS.

This picture, after the painting by Rembrandt, shows the end of the New Testament story on which Sir Herbert Brewer's oratorio is based. It is being broadcast from Cardiff Station tonight at 9.20.

2LO LONDON. 361.4 M

10-25 **GIGAN RECITAL**
By **EDUAR T. COOK**
At 8:15. It seems to be ruled
passed from Southwark Cathedral

8 30 SYMPHONY CONCERT
 SEAN W. NEWMAN (Piano)
 W. B. SYMPHONY ORCHESTRA
 Leader, E. KNAELE KELLEY
 Conducted by
 PERCY PAGE
 Overture, "Flourish" Schubert

A sepia-toned photograph of a rocky coastline. The foreground is filled with dark, jagged rocks and pebbles. In the middle ground, waves are breaking against a line of rocks, creating white foam. The background shows a calm sea meeting a hazy, distant shoreline under a pale sky. The overall tone is historical and atmospheric.

Twelve years ago today the first British forces landed on the Gallipoli peninsula—now covered with the graves to which Miss Mary Fildes made last year the pilgrimage that she will describe to London listeners this afternoon. This picture shows Suvla Bay as it was during 1915.

A CENTURY has nearly gone by since Chopin earned for Poland a distinctive place in the world of music. Now there is a promising

THE DISCHARGE
James Buchanan, 302 Chalmers, art. Felix Mott

11.0-12.0 DANCE MUSIC: Kettner's Pub
directed by GEOFFREY GELDER, from Kettner's
restaurant

Monday's Programmes continued (April 25)

51T BIRMINGHAM. 326.1 M.

3.45 THE STATION PIANOFORTE QUINTE

4.45 **STATION PIANOFORTE QUINTE** Topical Horticultural Hints
Small Shrub for Small Gardens. FLORENCE
SMITHSON

5.15 THE CHILDERN'S HOUR

6.0 **HAROLD PETERSON** On Helix. relayed from
Prince's Cafe

6.30 S.B. from London

6.30 LIONEL LEE FROM SHAKESPEARE

THE OTHELLO SCENE from 'JULIUS CAESAR'

Bridges WORTLEY ALLEN

..... ST. ART. V. B. R.

THE WOODS OF LADY ANNE from 'RICHARD III'
Richard Duke of Gloucester STUART VINCENT
Lady Anne MURLEY HALL

8.0 S.B. from London (9.15 Local News)

9.35 11.0 FROM THE LIGHTER CLASSICS

THE STATION ORCHESTRA

Overture to 'Chopra' H. A. H.

INGLISH BENNING (Tutor)

Wagon for Eborac Meredith Lee

For his Glen Robert Macdonald

.....

Extraneous 'A la Gave' C. A. H.

A LACK COTTMAN (P. H. J. R.)

..... P. H. J. R.

In the Garden H. A. H.

..... B. Minor H. A. H.

H. A. H. (Bartone) and On Helix

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Monday's Programmes cont'd (April 25)

5.15 THE CHILDREN'S HOUR
6.0 THE MAJESTIC 'CELEBRITY' ON THESTRA from the Hotel Majestic St. Anne-on-Sea. Mervin Duvor, LEPARD W.

6.30 S.B. from London

7.25 ALMA YANE and FLORENCE OGDON to LONDON

8.0 THE LANCASHIRE MILITARY BAND
Conducted by EDWARD DUNN

9.0-11.0 S.B. from London 9.15 Local News

6KH HULL 294 M.

11.0-12.0 Concert relayed from Daventry

4.0 FIELD'S QUARTET
Restaurant King Edward St.

5.0 Mrs JONES and JONES Women's Lives and their Customs II

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London 9.15 Local News

2LS LEEDS BRADFORD. 277.8 M & 252.1 M

4.0 THE STAGE SYMPHONY O
from the Grand Theatre Leeds

5.0 St. K. Jones Plot, Prosque Yorkshire IV The Vicar

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London 9.15 Local News

6LV LIVERPOOL 297 M.

11.30-12.30 Concert relayed from Daventry

4.0 J. W. SMART and his ORCHESTRA, from the Lanchester Cafe Restaurant

5.0 KATE LOVELL The Distinguished Foreigner

5.15 THE CHILDREN'S HOUR

6.0 Piano recital by J. W. SMART and the Lanchester Cafe Restaurant

6.30-11.0 S.B. from London 9.15 Local News

5NG NOTTINGHAM 275.2 M.

3.0 London Programme relayed from Daventry

4.45 Mrs. Ann. Tall

5.15 THE CHILDREN'S HOUR

6.15 Mrs. Ada RICHARDSON (Pianoforte)

6.30 S.B. from London

7.45 ROUND THE STATIONS

9.0-11.0 S.B. from London 9.15 Local News

5PY PLYMOUTH. 400 M.

11.0-12.0 Concert relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 Mr. H. J. DRAKE The Origin of Fairy Tales

5.15 THE CHILDREN'S HOUR

6.0 THANKS TO MR. MILLIGAN

A Play in One Act by CONSTANCE E. ENNE
Presented by THE MILLIGANES

Mrs. Baise (Hawkenham, planning her George Barker Crosswell (Just back from a business trip to India)
His wife, and from whom he has been separated for four years)

The sitting-room at Mrs. Crosswell's. From a clock, evening

MISS CONSTANCE ENNE, short-story writer and author of 'The Letter to You' and 'The Letter to You'.

6.30-11.0 S.B. from London 9.15 Local News

6FL SHEFFIELD. 272.7 M

11.30-12.30 Concert relayed from Daventry

4.15 ORIENTAL RELAYED FROM DAVENTRY

5.0 The Fashions of Men's Clothes a Play

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30-11.0 S.B. from London 9.15 Local News

6ST STOKE. 294 M.

11.0-12.0 Concert relayed from Daventry

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 THE FASHIONS

6.30-11.0 S.B. from London 9.15 Local News

5SX SWANSEA. 294 M.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Mrs. Ann. Tall Plot of the day and the day

6.30 THE CHILDREN'S HOUR

8.15 S.B. from London

8.30-11.0 S.B. from London 9.15 Local News

Northern Programmes.

5NO NEWCASTLE 412.5 M

1.30-12.30 Concert relayed from Daventry
12.30-1.30 Concert relayed from Daventry
4.15 THE CHILDREN'S HOUR
5.0 Mrs. Ann. Tall Plot of the day and the day
5.15 THE CHILDREN'S HOUR
6.0 Mrs. Ann. Tall Plot of the day and the day
6.30-11.0 S.B. from London 9.15 Local News

5SC GLASGOW 414 M

3.0-12.30 Concert relayed from Daventry
4.15 THE CHILDREN'S HOUR
5.0 Mrs. Ann. Tall Plot of the day and the day
5.15 THE CHILDREN'S HOUR
6.0 Mrs. Ann. Tall Plot of the day and the day
6.30-11.0 S.B. from London 9.15 Local News

2BD ABERDEEN 500 M

11.0-12.0 Concert relayed from Daventry
4.15 THE CHILDREN'S HOUR
5.0 Mrs. Ann. Tall Plot of the day and the day
5.15 THE CHILDREN'S HOUR
6.0 Mrs. Ann. Tall Plot of the day and the day
6.30-11.0 S.B. from London 9.15 Local News

2BE BELFAST 374.1 M

3.30-12.30 Concert relayed from Daventry
4.15 THE CHILDREN'S HOUR
5.0 Mrs. Ann. Tall Plot of the day and the day
5.15 THE CHILDREN'S HOUR
6.0 Mrs. Ann. Tall Plot of the day and the day
6.30-11.0 S.B. from London 9.15 Local News

Learn Speedwriting while you listen in

Take down from your wireless in Speedwriting. The letters are written in a shorthand that is easy to learn and easy to use. Practice while you listen and you will be able to write in your own hand in a few days.

uk lmo spdri nw (you can almost Speedwrite now)


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TALK TO YOURSELF!

TALK to yourself for a while; anticipate the future by analyzing the present! You may be financially sound now, but what if the "great inevitable" catches you as an early victim? Settle the question of adequate insurance now and at the first step to write to the "W & G" Society of their many advantages. The "W & G" gives you the fullest possible benefits, both financially and in service a progressive Society in the best sense of the word.

W & G

ASSURANCE SOCIETY
CHIEF OFFICES BIRMINGHAM

Tuesday's Programmes continued (April 26)

5.15 THE CHILDREN'S HOUR

6.0 THE MAJESTIC * CELEBRITY * ORCHESTRA
from the Hotel Majestic, St. Anne's-on-Sea
Musical Director, GERALD W. BRIGHT

6.30 S.B. from London

6.45 Mr. GEORGE JACKSON: 'A Forgotten Zoo in Manchester'

7.0 S.B. from London

7.10 FLORENCE SMITHSON
The English Nightingale

7.25 THE SPIRIT OF YOUTH

THE STATION ORCHESTRA

March: 'Young England'

March: 'Young England'

March: 'Young England'

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A RAILWAY THAT SWINGS THROUGH SPACE

This dizzy picture shows the car of an aerial railway, 9,000 feet up in the Bavarian Alps, shooting out into space on its 100 ft. trip. It is of such tests of engineering as this mountain railway that Mr. Bolron King will tell Birmingham children this afternoon.

6.30 S.B. from London

6.45 S.B. from Sheffield

7.0 S.B. from London

8.15 S.B. from Birmingham

9.0 S.B. from London (9.15 Local News)

MENAGERIE RECITAL

GORDON BRYAN (Pianoforte) and DAVID BAYNER, Tenor

I and S...
The Chicken...
Bird Calls...
The Starling...
The Cat...
The Dog...

Cal & Fagan...
The Frog and the Mouse...
The Sweet Nightingale...
The Curlew...
The Old Grey Man...

PLANO SOLOS:
The Nightingale...
The Lark...
The Raven...
The Starling...
The Cat...
The Dog...

The Lark...
The Raven...
The Starling...
The Cat...
The Dog...
The Frog and the Mouse...
The Sweet Nightingale...
The Curlew...
The Old Grey Man...

The Donkeys...
The Little White Donkey...
Five Pralines...
The Humming Bird...
The Mouse...
The Cat...
The Dog...

TWO JAKES
Enter upon a (S/Painful Episode)

11.30-12.0 S.B. from London

6LV LIVERPOOL 297 M.

4.0 HAROLD GEE and his ORCHESTRA, from the Liverpool...

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

5.50 THE STATION PIANOFORTE QUARTET

6.30 S.B. from London

6.45 ERNEST EDWARDS (Hoe): Weekly Sports Talk

7.0 S.B. from London

8.15 S.B. from Birmingham

9.0-12.0 S.B. from London (9.15 Local News)

5NG NOTTINGHAM 275.2 M.

11.30-12.30 Morning Concert relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.15 MABEL HODGKINSON (Pianoforte)

6.30 S.B. from London

6.45 Mr. J. HOLLAND WALKER, 'The Old Streets of Nottingham—III'

7.0 S.B. from London

8.15 S.B. from Birmingham

9.0-12.0 S.B. from London (9.15 Local News)

5PY PLYMOUTH 409 M.

11.0-12.0 Morning Concert relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 NANCY PHILLIPS (Violin)

6.30 S.B. from London

7.10 THE STATION ORCHESTRA

Overture to 'The Merry Wives of Windsor'

MAVIS BENNETT (Soprano)

The Wren...
The Bird in the Wood...

Spanish Dances, 1, 4 and 5

MAVIS BENNETT
Nymphs and Fauns...
The Fairy Laundry...

ORCHESTRA
Selection of Haydn's...
Songs

8.15 S.B. from Birmingham

9.0-12.0 S.B. from London (9.15 Local News)

6KH HULL 294 M.

1.0-2.0 London Programme relayed from Daventry

4.0 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Radio-Lies Competition

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 S.B. from Sheffield

7.0 S.B. from London

8.15 S.B. from Birmingham

9.0-12.0 S.B. from London (9.15 Local News)

2LS 277.8 M. & 252.1 M. LEEDS-BRADFORD.

4.0 THE GOLF HOTEL ORCHESTRA, relayed from the Golf Hotel, Grange...

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry



VARIETY FROM BIRMINGHAM TONIGHT.

Here are three of the attractions in the 8.15 variety bill. On the left Ernest Jones, the man in the middle on the right Jack Joyce, the man in the centre Maud and Annie, the entertainers at the piano.

8.15 S.B. from Birmingham

9.0-12.0 S.B. from London (9.15 Local News)

Tuesday's Programmes cont'd (April 26)

6FL SHEFFIELD. 272.7 M.

4.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR 'A Trip on a Boat' an Adventure Story for Boys, by W. H. Patten
6.5 Gladys Robinson (Soprano) and George Jefferson (Piano)
Hear on page 169)

6.30 S.B. from London
6.45 Mr. W. H. Jones 'Prospects in the Coming Cricket Season'

7.0 S.B. from London
7.10 Studio Recital

When Dull (are Mr. W. H. Jones)

7.25 Lorraine Turner (Violoncelle)
Lia's Air (The Piedra Sea)

7.35 Lorraine Turner (Violoncelle)
Meditation
Caprice, No. 15

7.45 Lorraine Turner
African Song (Pippen and Bunn)

Where go the Boats The Sea Road Raynham

7.55 Lorraine Turner
My Inmost Heart
Do not go, my love

Love & Philosophy

8.5 VARIETY
Ernest Renshaw in Syncope
Jack in the Box B. H. M. Jones

8.20 W. Sadler (Solo Xylophone)
March from the Overture to 'William Tell' Renshaw

8.28 TWO STEELN TAYLORS
QUARTERMASTER and MURRAY
In Fun and Laughter

8.44 Knees and Kuffs
W. Sadler
Xylophone Solo, 'La Juana'

8.50 W. Sadler
Tubular Bells Solo, Weymouth
'Times' J. S. Houghall

9.0 12.0 S.B. from London (9.15 Local News)

6ST STOKE. 294 M.

11.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London

8.15 S.B. from London
9.0 12.0 S.B. from London (9.15 Local News)

5SX SWANSEA. 294 M.

11.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London

8.15 S.B. from London
9.0 12.0 S.B. from London (9.15 Local News)

5SC GLASGOW. 405.4 M.

11.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London

8.15 S.B. from London
9.0 12.0 S.B. from London (9.15 Local News)

5NO NEWCASTLE. 412.5 M.

11.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London

8.15 S.B. from London
9.0 12.0 S.B. from London (9.15 Local News)

Northern Programmes.

5NO NEWCASTLE. 412.5 M.

11.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London

8.15 S.B. from London
9.0 12.0 S.B. from London (9.15 Local News)

5BD ABERDEEN. 500 M.

11.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London

8.15 S.B. from London
9.0 12.0 S.B. from London (9.15 Local News)

2BE BELFAST. 306.1 M.

11.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London

8.15 S.B. from London
9.0 12.0 S.B. from London (9.15 Local News)

5SC GLASGOW. 405.4 M.

11.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London

8.15 S.B. from London
9.0 12.0 S.B. from London (9.15 Local News)

5BD ABERDEEN. 500 M.

11.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London

8.15 S.B. from London
9.0 12.0 S.B. from London (9.15 Local News)

2BE BELFAST. 306.1 M.

11.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London

8.15 S.B. from London
9.0 12.0 S.B. from London (9.15 Local News)

5SC GLASGOW. 405.4 M.

11.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London

8.15 S.B. from London
9.0 12.0 S.B. from London (9.15 Local News)



A CASTLE IN GOWER

Penard Castle is one of the picturesque features of Gower, that beautiful peninsula in South Wales, which still retains many traditions of the days when it was colonized by the Flemings. Mr. W. H. Jones will talk to Swansea listeners about the Quaint and Curious Customs of Gower at 6.45 today.

EVIDENCE OF SUPERIORITY

Facts Speak For Themselves

That most of the leading Stores and Ironmongers throughout the Country stock 'Whirlwinds' and 'Whirlwinds' only is convincing evidence of the efficiency of this machine over others.

'WHIRLWIND' Sales Rapidly Increasing

The housewife shows a rapidly growing appreciation of the 'Whirlwind's' simple, easy, effective working. It removes all dust and dirt from out of and from under the carpets and is a matter of only a few minutes' enjoyable use.

'WHIRLWIND'S' Success is Built on Merit and Recommendation

The delighted housewife will at all times pass on the benefit of her experience to her many friends—hence the enormous demand for 'Whirlwinds'—the PROVEN NON-Electric Suction Sweeper. Be SURE it is a 'WHIRLWIND.'

Yours for 10/- down

and nine subsequent monthly payments of 10/- with one final payment of 5/- making £5.5s. in all—completes the purchase

WHIRLWIND

**NOT Electric
Consumes nothing but dirt**

£4 : 19 : 6

**COMPLETE NO EXTRAS
FULLY GUARANTEED**

Your local Ironmonger or Store can supply on hire or sale a full range of vacuum cleaners and all accessories at a low price. See your nearest supplier.

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BRITISH**

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Please send me complete details and Illustrated Booklet

I am interested in (A), Cash Payment; (B), Hire Purchase System

Mrs. _____

Address _____

PROGRAMMES for WEDNESDAY, April 27

2LO LONDON. 361.4 M.

10.0 Time Signal, Big Ben

10.20 CAMEL CORPUS CHRISTI ORCHESTRA from London

3.0 EUGENE CRIST and his ORCHESTRA

1.0 AM My BELLA (Compos. by J. N. CHANTLER (Tenor))

5.0 To

8.15 The Chamber Music Recital by REGINALD FOOTE, relayed from the New Gallery, London

6.0 ORGAN RECITAL by REGINALD FOOTE, relayed from the New Gallery, London

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

6.30 THE SIGNAL GREENWICH WEATHER FORECAST GENERAL NEWS BULLETIN

6.45 ORGAN RECITAL by REGINALD FOOTE (Continued)

7.0 Air Ministry Talk Mr. F. J. V. HEWES 'Joy Riding'

It is claimed for Joy Riding—that it is the only form of propaganda that is carried on as a convenient proposition without a subsidy. Mr. Hewes, who was a flying man before the War, and served in the R.A.F. during it, has been flying for many years. He believes that all these people have been given a reputation of flying as a safe and pleasant business, and as the coming mode of quick travel that they would probably not have got in any other way.

7.15 THE FOUNDATIONS OF MUSIC The Sonatas of Beethoven

7.25 VARIETY

The Pianist

TOT HOUSTON SISTERS The Impressable

THE M... ..

S... ..

T... ..

J. D. DICK

8.15 CHAMBER MUSIC RECITAL

THE PHILHARMONIC The

ALBERT FRANKS The

LEON GODFREY (Organ)

F. TICHATI Pianist

Sonata Johann Joachim Quantz

Andante A. Legreny, Adagio Vivace

Andante and Capriccio Scarlatti

Andante and Finale from D. Major Concerto

The Concerto from which we are to hear two

Movements is the second of two written in 1778. It was composed, so the biographer tells us, for a gentleman described by Mozart as 'the true pianist', the Italian

The sweet melody is the chief characteristic, and in the final

carelessness and cool charm as laid in him.

THE TWO

Sonata Gluck

Andante; A. Legreny; Minuet

LEON GODFREY

Shepherd's Lament Handel

Tarantella Philippe Gaubert

8.0 WEATHER FORECAST SECOND GENERAL NEWS BULLETIN Local Announcements

9.15 ANNUAL DIANER OF THE MUSICIANS ANNUAL DIANER OF THE MUSICIANS

PROGRAMME OF MUSIC

I played from the Savoy Hotel

John Cross and the CATHEDRAL MALE VOICES

La puppe lampo (The Sun Sea Song)

arr. A. F.

arr. W. Cornish (15)

arr. R. R. Terry

arr. F. J.

arr. Reginald Parn

arr. Men

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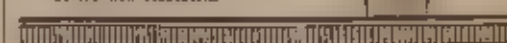
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THE BUBBLES CONCERT PARTY AS THEY WILL FACE THE LONDON MICROPHONE TONIGHT

Led by Mr. Will Seymour (on the left) the Bubbles Concert Party is among the most popular of all the groups of clever artists who keep the air waves vibrating with song and story and laughter. There is sure to be a large audience waiting to hear them when they come into the London Studio at 10 o'clock tonight.



PROGRAMMES for THURSDAY, April 28

2LO LONDON. 361.4 M.

(1.0 Time Signal, Big Ben)

1.5-2.0 The Week's Choice of New Gramophone Records

2.0 THE FIFTEENSONS

4.0 THE WALFOLD CINEMA, EALING. Overstated directed by FRANK R. DRAKE, played from Walfold Cinema, Ealing

5.0 The

5.15 THE CHILDREN'S HOUR. Little Solos by Margaret Fennell. The Little Sponges (Dennis) by L. G. M. of the Daily Mail

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 THE LONDON RADIO DANCE BAND directed by SIDNEY FARMAN

6.30 TIME SIGNAL, GREENWICH, WEATHER FORECAST. FIVE GENERAL NEWS BULLETIN

6.45 THE LONDON RADIO DANCE BAND (continued)

7.0 THE FOUNDATIONS OF MUSIC

The Surfaces of Beethoven

7.10 AN HOUR OF VADEVILLE

BETTY WHEATLEY AND

L. T. WHEATLEY

L. T. WHEATLEY

L. T. WHEATLEY

THE VADEVILLE TRIO

THE VADEVILLE TRIO

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THE CHORUS

Oh, yes, I have a new one. This is the new Sweet Love. A Pretty Bony Lass. Come, Fly a Kite. Into town. Bowers.

8.40 THE CHORUS. T. F. Dunhill. Conducted by C. M. DE POWELL

THE six movements of this Suite are adapted from the music written for Mr. Graham Robertson's Pantomime Play 'The Town of the Fair' which was given at the Royal Opera House, London, in 1926.

1. THE ANCESTRAL BUILDERS. The Town Guilds of London, St. Catherine and St. Martin, with the aid of the Builders, make their watch tower.

2. THE PANTOMIME MERCHANTS. Pantomime traders, the Town Guilds, and the Builders, make the market of the Town of the Fair.



THE SCENE OF TONIGHT'S TRAVEL TALK

A characteristic view of the Lake of Geneva, with the Pont du Mont Blanc in the foreground. Mr. Humbert Wolfe, who knows the district well, will tell London listeners something of its beauties in his talk tonight.

3. THE FAIR MAID OF ASTOLAT. Sir Launcelot, guest of Sir Bernard of Astolat (which, according to tradition, stood where Guildford now stands), is departing with his men-at-arms for the great quest at Camelot. Elaine, sick with unrequited love for him, and lured by the mysterious magic of the river sets forth and the lamentation of her bower maidens, upon her last journey to him who will come to her no more.

4. IS COME THE TIME. Children are singing of sunshine and sweet love. It is the time of the spring Pilgrimage to the Shrine of St. Thomas à Becket, at Canterbury. The little ones through the Great Way, selling flowers to the Pilgrims as they go by. The phrases of this beautiful early English riddle, 'Summer is summer in,' composed in Chaucer's day, are rhythmically woven into the music.

5. A VISION OF VAINITY FAIR. John Bunyan, tinker of Quarry Street, and his lad Christopher, are mending pots, with the sounds of the distant Shalford Fair in their ears. Bunyan falls asleep and in his dreams the pipes of the Fair change to the mad whirl of the Golden Dance of Vanity Fair. Through the evil rout wander the white-robed figures of Christian and Faithful, the Eternal Pilgrims; John Bunyan and the lad stray in the Land of Dreams; Bunyan wakes to unfold his vision to Christopher—another chapter to add to the Great Book. His voice is lost in the merry piping of Shalford Fair.

6. ON A DAY OF REMORING. A June morning of 1815. The news of Waterloo has come through from the signals on distant Banquet Hill, but owing to the mist, has been read as a defeat. A collection of the victory and following country dance rings out, and the rest of the day is described.

9.0 WEATHER FORECAST. GENERAL NEWS. Local Announcements.

9.20 THE VADEVILLE TRIO. WOLF.

ALTHOUGH he holds a high position in the Ministry of Labour, Mr. Humbert Wolfe is also a more permanent reputation as a poet. His own books, particularly the more recently published 'The Unknown Goddard' and 'News of the Devil', have attracted much attention, and in 'Lampoons' he tried to revive the almost extinct literary form of personal satire. He is also a traveller with a keen sense of beauty and his duties in connection with the International Labour Office have made him very familiar with the neighbourhood of Geneva, of which he will talk tonight.

9.35 LIGHT ORCHESTRAL CONCERT

(Continued)

10.00 THE VADEVILLE TRIO. WOLF.

9.40 CHORUS. Capt and Rosalind.

10.05 THE VADEVILLE TRIO. WOLF.

10.10 THE VADEVILLE TRIO. WOLF.

9.47 THE LAST STRAW AND THE NEXT

Two Episodes in the life of Reggie and Dora

By L. de G.

REGGIE. JOHN CHARLTON

10.15 CHORUS

10.20 CHORUS

10.25 CHORUS

10.30 CHORUS

10.35 CHORUS

10.40 CHORUS

10.45 CHORUS

10.50 CHORUS

10.55 CHORUS

11.00 CHORUS

11.05 CHORUS

11.10 CHORUS

11.15 CHORUS

11.20 CHORUS

11.25 CHORUS

11.30 CHORUS

11.35 CHORUS

11.40 CHORUS

11.45 CHORUS

11.50 CHORUS

11.55 CHORUS

12.00 CHORUS

12.05 CHORUS

12.10 CHORUS

12.15 CHORUS

12.20 CHORUS

12.25 CHORUS

12.30 CHORUS

12.35 CHORUS

12.40 CHORUS

12.45 CHORUS

The only world programme paper
Every Friday. Price 2d

PROGRAMMES for FRIDAY, April 29

210 LONDON. 361.4 M.

- 10 Time Signal. Big Ben)
- 10 20 Lunch Time Music from the Hotel Metropole
- 30 MEXBOROUGH EXCELLENCE MALE VOICES
QUARTET. LATER MOORE
MILNE (V)
- 50 Miss NAOMI RAY Report on
Competition No. IV and announcement of
Competition No. V
- 515 THE CHILDREN'S HOME: "A Family Party"
- 60 FRANK W
of Wholesome Play
- 6 30 TIMESIGNAL GIL
WICK, WEST
LAST. FIRST RE
NEWS BULLETIN
- 6 45 FRANK WESTFIELD &
ORCHESTRA (Continued)
- 70 Mr PERCY
Mr BBA. Music and
- 715 THE SOUND
OF MUSIC
- 7 25 VARIETY
George H. Thomas
Later from
Tom and Bert
Duet at the Piano
JEFFRIES and his DANCE
ORCHESTRA from the
LOCAL DANCE SALON, GLASGOW

8.0 "ROMEO AND JULIET"
An Opera by

Supplano
LARRY MOXON
Soprano
GLADYS PARK
First Lawrence
NEWMAN ALLIN
Canto
LEONARD GOWIN
Tybalt
HAROLD WILLIAMS
Mercutio
HAROLD WILLIAMS
Duke
HAROLD WILLIAMS
Benvolio
HAROLD WILLIAMS

Conducted by PERCY PITT

Leader, R. ENEALE KELLEY

THE WHOLESALE CHORUS

Chorus Master STANFORD ROBINSON

It is just sixty years this week since *Romeo and Juliet* was first heard in Paris. Two librettists, Barbier and Carré, prepared the words from Shakespeare's play.

The Libretto is published by the B.B.C. A brief account of the story is here given.

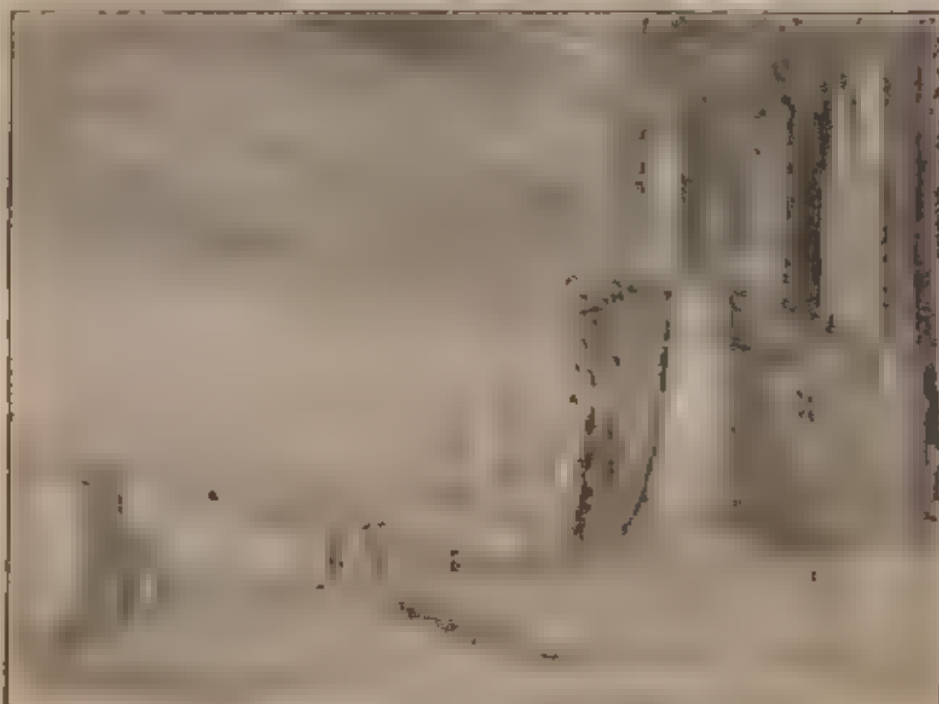
A short choral Prologue gives a tiny glimpse of the plot, showing us the background of the drama

in the houses of Capulet and

in the houses of Capulet and Verona. To this have come ROMEO (Tenor), his friends, Mercutio (Baritone), and the page BENVOLIO (Soprano). They are at the enemy's house—that of Montague. Romeo sees JULIET (Soprano), daughter of CAPULET (Bass). She comes attended by her Nurse (Contralto). Romeo and Juliet at once give the maiden away. He is betrothed to Count Paris.

TYBALT (Tenor), Capulet's nephew, recognizes Romeo, and would attack him and his friends but Capulet will not allow hospitality thus to be abused.

II The Capulets' garden, in which to meet Romeo.



O, SWEAR NOT BY THE MOON, THE INCONSTANT MOON.

This opera, based on Shakespeare's tragedy of *Romeo and Juliet*, is to be broadcast from London tonight. This picture of the Balcony Scene—one of the loveliest that Shakespeare has written—is from the drawing by Charles Ricketts, A.R.A., which was one of the illustrations to the souvenir book of 'Shakespeare's Heritage' published by the B.B.C.

Juliet. The voices of Capulet's retainers, Gertrude and Gratiano (Baritone), are heard momentarily. The Act is really a version of the Balcony Scene in the play.

Act III. Friar LAWRENCE (Bass), in his cell, hears Romeo and Juliet (who is attended by Nurse).

The scene changes to a street near Capulet's house. SERRANO (a male part, sung by a Male-Soprano) seeks Romeo, who he thinks may still be in Capulet's garden. In order to catch a diversion, and give Romeo a chance to escape, he sings a provocative song. The Capulet household comes out, friends of the Montagues appear, and a quarrel develops. Tybalt kills Mercutio and is himself fatally stabbed by Romeo. Thus, Romeo is banished from Verona.

Act IV. Juliet's room. Romeo bids her an impassioned farewell, and leaves her. Gratiano comes to tell her that her father and Friar Lawrence are coming. Tybalt, dying, begged that the marriage between Juliet and Paris should take place at once, and Capulet has decided that this shall be so.

Four gives Juliet a potion, on drinking which she falls apparently lifeless, but is

dead and drinks the potion, and is presumed to

Act V. The Tomb of the Capulets. Romeo has heard of Juliet's supposed end, and comes to look upon her once more. In despair, he takes poison. Juliet, recovering from her sleep, finds him dying, and with a dagger stroke takes her own life.

30 WEATHER FORECAST. Second GENERAL NEWS

5 20 "ROMEO and JULIET" (Continued)

10 20 Topical Talk or Special Feature

10 35 11 5

VARIETY

CLAPHAM and DWYER
INTERPRETERS,

5XX 1,600 M.
DAVENTRY.

10 30 and Time Signal

11 0 Time Signal, Big
Ben. DAVENTRY
ET and VIOLET
TURNER (Continued)
R. ALLEN Burt
forth

12 30 ORGAN RECITAL

LEONARD H. WARNER
Relayed from
St. Botolph's Church
A legend in F Minor

SUNDAY CORAL
them

10 20 S.B. from London

30 MEXBOROUGH EXCELLENCE MALE VOICES

LATER MOORE (Soprano)
GENA MILNE (Violoncello)
(S.B. from London)

50 S.B. from London (4.0 Time Signal)

7 25 VARIETY
(S.B. from Glasgow)
GEORGE HILL
EVERETT

TOM and BERT GUNN,
Duet at the Piano

JEFFRIES and his DANCE ORCHESTRA, from the
LOCAL DANCE SALON, GLASGOW

8 0 S.B. from London

9 15 Shipping Forecast

9 20 S.B. from London 10 0 Time Signal

11 5-12 0 DANCE MUSIC: DEREK SOMERS
Lido - CLUB BAND from City Club

Friday's Programmes continued (April 29)

6IT BIRMINGHAM. 325.1 M.

- 3.45 THE STATION PIANOFORTE QUINTET
4.45 ESTELLE STEEL HARPER, 'The Ancient Craft of the Clockmaker' EMILY GODFREY (Continued)
5.15 THE CHILDREN'S HOUR
6.0 HAROLD TAYLOR'S ORCHESTRA, relayed from Prince's Hall
6.30 S.B. from London
7.25 S.B. from Glasgow
8.0-11.5 S.B. from London (9.15 Local News)

6BM BOURNEMOUTH. 491.8 M.

- 4.0 Tea Time Music from Beale's Restaurant, Old Christchurch Road. Directed by GILBERT SYLVESTER
5.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Glasgow
8.0-11.5 S.B. from London (9.15 Local News)

SWA CARDIFF. 353 M.

- 3.0 A PROGRAMME OF LIGHT MUSIC
THE STATION ORCHESTRA
JOHN L. FISHER (Entertainer)
CHORUS
Mrs. J. A. Fisher (Soprano)
Mrs. J. A. Fisher (Soprano)
Spanish Dances
JOYCE LEY
Spring is at the Door On the
We're in the Buttery (Lohmann)
The Fairy Land
ORCHESTRA
Overture to Macbeth
REINAUD PEARCE
In a few minutes
ORCHESTRA
Joyce Ley
Spring is at the Door
H. J. A. Fisher
Love is a Merchant
ORCHESTRA
Rings of the Revue
THE STATION ORCHESTRA
In 'More soup and chatter'
ORCHESTRA
Selection from the Musical Comedy 'The Little Prince'
Whisper



4.45 Miss Mary Egan, 'A Country Cottage'
SINCE time began, poets, from Hesiod to Edmund Spenser, have sung of the joys of country life. Even today, when civilization in the form of factory-chimneys, motor-cars and

advertisement boardings, has invaded the green heart of England, it is still possible to find a little of the old life in the country. The programme of a country life

- 5.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 ORGAN RECITAL
by ARTHUR L. SIMS
Relayed from the Central Hall, Newport
Hosannah (Grand Chorus) - Thomas
Two Duets - Bernard Johnson
The Sign, The Seal
Swing Song - Horner
'Rakoczy' March - Heale
6.30 S.B. from London



WHERE OX-LIPS AND THE NODDING VIOLET GROWS

Mrs. Edgar Osborne is to broadcast a talk on 'Shakespeare's Flowers' from Manchester Station this afternoon. This is the garden of the house where Shakespeare was born, at Stratford-on-Avon. Every sort of flower mentioned in his writings is grown here.

- 7.25 S.B. from Glasgow
8.0-11.5 S.B. from London (9.15 Local News)

22Y MANCHESTER. 384.6 M.

- 1.15-2.0 LIGHT ORCHESTRAL MUSIC, from the Piccadilly Picture Theatre
3.30 AFTERNOON CONCERT
THE STATION QUINTET
The Dwarf's Patrol - Thomas
Selection from Schubert's Works - Horner
Cousin Louisa (Solo Flute)
La Bavière (The Chatterbox) - Thomas
QUINTET
Norwegian Scene - Horner
Entr'acte, 'Bon Voyage'
Cousin Louisa
Sonata - Horner
Andante and Polka - Horner
QUINTET
March, 'The Hero of the North' - Horner
5.0 Mrs. EDGAR OSBORNE, 'Shakespeare's Flowers'
5.15 THE CHILDREN'S HOUR
6.0 THE STATION ORCHESTRA
from the Hotel Majestic, St. Anne's-on-Sea
Musical Director, GERALD W. BRIGGS

- 6.30 S.B. from London
6.45 THE MAJESTIC 'CELEBRITY' ORCHESTRA
relayed
7.0 S.B. from London
7.25 'THE BURGULAR'
A Comedy in One Act by MARGARET LAMBERT
Characters (in order of speaking)
Mrs. Vernon Arnold, a young widow
Mrs. Fisher, her maid
Mrs. Mable, her sister (a young bride)
Miss F. C. Brent
Miss John Burton (hostess)

THE story takes place at that period of the evening when the shadows cast by the flickering fire play strange tricks on the imagination. The four young ladies, who are spending a brief holiday at Mrs. Burton's seaside house, indulge, with humorous results, in a heated discussion about a recent burglary. The vague details of the robbery are given in a series of guesses, which are then proved to be correct.

THE BURGULAR
MARGARET LAMBERT
CAST: MRS. VERNON ARNOLD, MRS. FISHER, MRS. MABLE, MISS F. C. BRENT, MISS JOHN BURTON

- 8.0-11.5 S.B. from London (9.15 Local News)

6KH HULL. 294 M.

- 11.0-1.0 Concert relayed from Daventry
3.0 London Programme relayed from Daventry
4.0 FIELD'S QUARTET, relayed from the Field's Café, Leeds
5.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 Mr. J. C. STEPHENS, Weekly Football Talk
6.30 S.B. from London
7.25 S.B. from Glasgow

- 8.0-11.5 S.B. from London (9.15 Local News)

21S LEEDS BRADFORD. 277.8 M. & 252.1 M.

- 11.30-12.30 FIELD'S CAFE ORCHESTRA, relayed from Field's Café, Connaught Street, Leeds
4.0 THE SCALA STRING QUINTET, relayed from the Scala Theatre, Leeds
5.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Glasgow
8.0-11.5 S.B. from London (9.15 Local News)

6LV LIVERPOOL. 297 M.

- 4.0 FLORENCE MAYOR (Chorus)
4.15 THE STATION PIANOFORTE QUINTET
5.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 THE STATION PIANOFORTE QUINTET
6.30 S.B. from London
7.25 S.B. from Glasgow
8.0-11.5 S.B. from London (9.15 Local News)

Friday's Programmes cont'd (April 29)

5NG NOTTINGHAM. 275.2 M

11.30 12.30 Morning Concert relayed from Daventry
3.0 London Programme relayed from Daventry
5.15 T. H. B. S. H.
6.15 A. H. S. L. P. N. W. S. H. T.
6.30 S. B. from London
7.25 S. B. from Glasgow
8.0 11.5 S. B. from London (9.15 Local News)

5PY PLYMOUTH. 400 M.

3.0 London Programme relayed from Daventry
3.30 BROADCAST TO SCHOOLS—Mr. ARTHUR HAWTHORN, 'Caves of the World'
3.45 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 WALTER WHITELEY (Des.)
6.30 S. B. from London
7.25 S. B. from Glasgow
8.0 11.5 S. B. from London (9.15 Local News)

6FL SHEFFIELD. 272.7 M.

11.30 12.30 Morning Concert relayed from Daventry
4.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 Morning News
6.30 S. B. from London
7.25 S. B. from Glasgow
8.0 11.5 S. B. from London (9.15 Local News)

6ST STOKE. 294 M

11.0 12.0 Morning Concert relayed from Daventry
3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S. B. from London
7.25 S. B. from Glasgow
8.0 11.5 S. B. from London (9.15 Local News)

5SX SWANSEA. 294 M

3.0 London Programme relayed from Daventry
5.15 T. H. B. S. H.
6.0 A. H. S. L. P. N. W. S. H. T.
6.15 S. B. from London
6.30 S. B. from Glasgow
7.25 S. B. from London
8.0 11.5 S. B. from London (9.15 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M

11.30 12.30 Morning Concert relayed from Daventry
3.0 London Programme relayed from Daventry
5.15 T. H. B. S. H.
6.0 A. H. S. L. P. N. W. S. H. T.
6.15 S. B. from London
6.30 S. B. from Glasgow
7.25 S. B. from London
8.0 11.5 S. B. from London (9.15 Local News)

5SC GLASGOW. 405.4 M

11.30 12.30 Morning Concert relayed from Daventry
3.0 London Programme relayed from Daventry
5.15 T. H. B. S. H.
6.0 A. H. S. L. P. N. W. S. H. T.
6.15 S. B. from London
6.30 S. B. from Glasgow
7.25 S. B. from London
8.0 11.5 S. B. from London (9.15 Local News)

2BD ABERDEEN. 500 M

11.30 12.30 Morning Concert relayed from Daventry
3.0 London Programme relayed from Daventry
5.15 T. H. B. S. H.
6.0 A. H. S. L. P. N. W. S. H. T.
6.15 S. B. from London
6.30 S. B. from Glasgow
7.25 S. B. from London
8.0 11.5 S. B. from London (9.15 Local News)

2BF BELFAST. 306.1 M

11.30 12.30 Morning Concert relayed from Daventry
3.0 London Programme relayed from Daventry
5.15 T. H. B. S. H.
6.0 A. H. S. L. P. N. W. S. H. T.
6.15 S. B. from London
6.30 S. B. from Glasgow
7.25 S. B. from London
8.0 11.5 S. B. from London (9.15 Local News)

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5227 The Cat—Fox Trot

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B Idolizing—Fox Trot
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50 for 2/5 100 for 4/8



N.C.C.M.

Saturday's Programmes continued (April 30)

(Continued from page 174)

7.25 POPULAR FAVOURITES
THE STATION ORCHESTRA
 Overture, 'Fingert's Cave' ... *Mendelssohn*
HEDDIE NASH (Tenor) and Orchestra
 Prize Song, from 'The Mastersingers' ... *Wagner*
ORCHESTRA
 Andante Cantabile (arranged from String Quartet) ... *Tchaikovsky*
RICHARD MERRIMAN (Cornet)
 Love's Old Sweet Song ... *Melton*
CARTER (Bartone)
 The Trumpeter ... *Airtus Daz*
 Could I Forge ... *Walter Arnold*
 Border Ballad ...
ORCHESTRA
 Selection from ... *R. Sch. app. De Heintz*



Two singers in today's Birmingham programmes—Mr Heddie Nash, tenor, who sings at 7.25, and Miss Florence Cleeton, soprano, who takes part in the programme of musical comedies at 10.0.

HEDDIE NASH and Orchestra
 Then you'll remember me ('The Bohemian Girl') ... *Belfo*
RICHARD MERRIMAN and Orchestra
 In ... *P. Hordcroft*
ORCHESTRA
 Yock (app. ... *J. L. app. ...*
HEDDIE NASH
 Elegance ... *Coleridge Taylor*
 O Vision Entering ... *Guyton Thomas*
 I Hear You Call me ... *Marshall*
ORCHESTRA
 March of the Lancers ... *Finck*

9.0 WEATHER FORECAST NEWS, Local News
9.20 app. S.B. from London

10.0 FROM SOME MUSICAL COMEDIES
ORCHESTRA
 One-step, 'Cosmopolitan Lady, from 'On with the Dance' ... *Nat. Council*
FLORENCE CLEETON (Soprano)
 Cleopatra's Nile, from 'Chu-Chu-Chow' ... *Norton*
 I Wonder, from 'Rose of Araby' ... *Morgan*
ORCHESTRA
 Selection from 'Sunshine of the World' ... *Cuculier*
CAROL THOMSON
 If Love's Content from 'Tom Jones' ... *German*
 Tra-la-las, from 'Miss Hook of Holland' ... *Past. Hubert*
ORCHESTRA
 Fox-trot, 'The Same Old Moon,' from 'Puppets' ... *Ivor Noello*
FLORENCE CLEETON
 My King of Love, from 'Cairo' ... *Fletcher*
 Yoko Song, from 'The Last Domino' ... *Cuculier*
ORCHESTRA
 Selection from 'Cairo' ... *Fletcher*

11.0 12.0 S.B. from London

6BM BOURNEMOUTH. 491.8 M.

11.15-12.15 MIDDAY MUSIC by F. G. BACHN'S ORCHESTRA, from W. R. Smith and Son's Restaurant, The ...
4.0 THE ROYAL BATH HOTEL DANCE BAND, to play from the King's Hall Rooms. Directed by ...
5.15 THE ...
6.0 London Programmes relayed from Daventry
7.25 S.B. from Belfast

7.45 VARIETY
THE STATION ORCHESTRA, CYRIL LIDINGTON
 Opera Bouffe ... *Finck*
CYRIL LIDINGTON
 In Selections from his Repertoire
 Assisted by H. S. PIERCE at the Piano
 MARCHES ...
 Selection

8.16 A. J. ALAN
 The Colonel's Shelter (A Tenor's Story)
8.45 12.0 S.B. from London (9.20 Local News)

FOR LISTENERS TO 'ROMEO AND JULIET' (GOUNOD)

On Friday of this week (April 29) the ninth of the series of Operas for which libretti are being published is being broadcast. Gounod's Opera, 'ROMEO AND JULIET' has been chosen, and listeners will find their enjoyment of this broadcast much increased if they have a copy of the libretto before them.

Please send me copy (copies) of the libretto of 'ROMEO AND JULIET.' In payment I enclose stamps valued at the rate of 2d. per copy.

PLEASE WRITE IN BLOCK LETTERS.

NAME

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Applications must be marked 'Libretti' on the envelope, and sent, together with the remittance, to Broadcast Opera Subscription List, c/o B.B.C., Savoy Hill, London, W.C.2.

5WA CARDIFF. 353 M.

1.45 2.50 Newcastle Programmes relayed from Daventry
3.0 London Programmes relayed from Daventry
5.0 Piano Solo Recital
5.15 THE CHILDREN'S HOUR
6.0 London Programmes relayed from Daventry
8.16 S.B. from London
7.0 A LAWYER (W. C. Wills and Gower)
 THE first of a series of talks by well-known ... of their work. ... profession is the happiest jumping-off place for wit? The legal profession has a very strong ... and a lawyer stores his case for ...
7.15 S.B. from London



Broadcasting from Manchester today: Mr. F. Sladen Smith (left), the playwright, who will read three short fables at 4.45, and Mr. George Horne, bass baritone, who is to follow him in the programmes with three songs.

7.25 S.B. from London
7.45 12.0 S.B. from London (9.15 app. Local News)

2ZY MANCHESTER. 384.6 M.

1.45 app. Newcastle Programmes relayed from Daventry
3.0 London Programmes relayed from Daventry
4.45 Our Sunday Short Story Mr. F. SLADEN SMITH, 'The Short Fables'
 BOTH listeners and players in the Manchester area are familiar with the work of Mr. F. Sladen Smith. His ... talks from the Manchester Station and some of his plays have been performed by the Station Repertory Players. One of them, 'The ...', represented Great Britain at the 1926 Little Theatre Tournament in New York, and others that are well known are 'The Tower of Babel' and 'The ...'
5.0 GEORGE HORNE (Bass-Baritone)
 The Desert ... *Louis Ewing*
 Bedouin Love Song ... *Phonix*
 The Midnight Review ... *Blunko*
5.15 THE CHILDREN'S HOUR - Requests
6.0 Light Music, by THE STATION ORCHESTRA
6.30 S.B. from London
6.50 For Scouts
7.0 S.B. from London
7.25 S.B. from Belfast

7.45 CONCERT
 by the
 PRIZE-WINNERS OF THE ...
 ST. ANNE'S MUSICAL ...
 Relayed from Lowther Pavilion, Lytham
8.45 app.-12.0 S.B. from London (9.20 Local News)
 (Continued on page 175)



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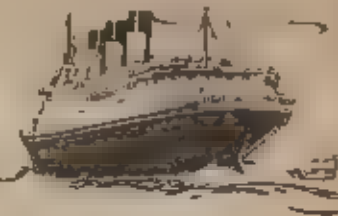
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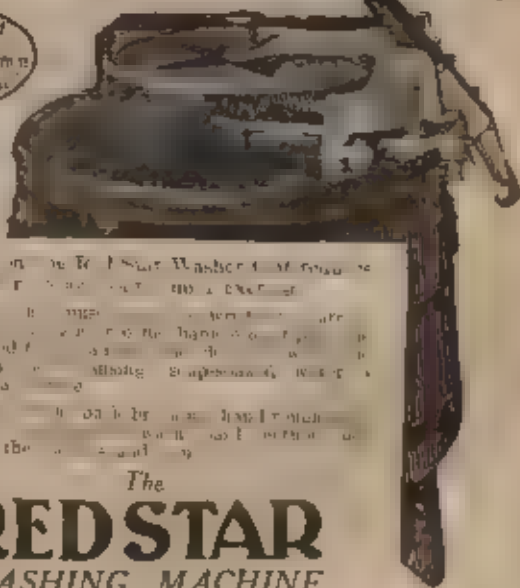
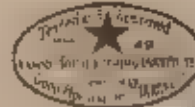
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... taken from page 176.

294 M.

7 45-12 0 S.B. from London 0 15 app. Local News.

7 45 12 4 S.H. from London 9 15 app. Lamm
Nitra)

7 45 12.0 S.B. from London (9 15 app, Loc
News)

5.0 THE CALCULUS: HOW

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7.45 12.8 S.R. fr. n. London 8.15 12.8 12.8 12.8

7 45 120 S.B. from London 8.15 a.m. 12 4

745.124 N.H. from London (9.15 app. Loca
NORR)

6.45 Mr. J. C. GRIFFITH-JONES: 'Association Football in West Wales—A Retrospect of the Season'

7 45 12 0 S B from London (0.15 opp. Locat)

[illegible][illegible][illegible][illegible]

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

Rates of Subscription to "The Radio Times" (including postage): twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d.



THE MICROPHONE WILL TAKE YOU TO THIS GREAT SHIPYARD ON THE TYNE THIS AFTERNOON.

This panoramic view of the Wallsend shipyard of the famous shipbuilders Messrs. Swan, Hunter and Wigham Richardson, shows the launch of a big vessel actually in progress. This afternoon the ceremony of launching the liner "Port Gaborne" from this shipyard will be broadcast from Newcastle Station, and relayed to London and Daventry.

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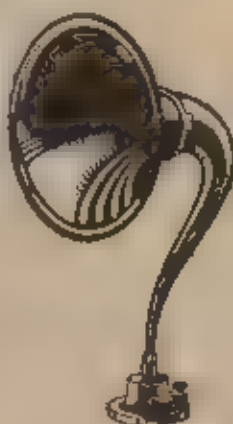
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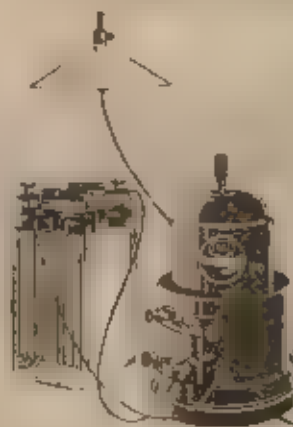
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WHEN you have carefully weighed all the claims set forth on behalf of filaments with queer sounding names, filaments that can be tied in a bow, the vacuum which is so hard that there is nothing in it, and so on, just look at the table shown below. Then write to us, or to the nearest Fellows Branch and order the valves which give you strong, silver-clear reception, long service, and great economy of current. The valves which should, if performance alone decided the price, cost two or three times the figure we ask—Louden Valves.

4/6 Eight Emitters. I.F. Amplifier F H.F. Amplifier F Detector F 5.5 volts 0.4 amps.	8/- Dual Emitters. I.F. Amplifier P.R. H.F. Amplifier P.R. Detector P.R. 2 volts 0.2 amps.	8/- Dual Emitters. I.F. Amplifier P.E.R. H.F. Amplifier P.E.R. Detector P.E.R. 4 volts 0.1 amps.
9/- Dual Emitters. I.F. Amplifier P.L.R. H.F. Amplifier P.L.R. Detector P.L.R. 6 volts 0.1 amps.	11/- D.F. Power Valves. Transformer Amplifier P.A. Resistor Amplifier P.E.R. 4 volts 0.2 amps.	12/- D.E. Power Valves. Transformer Amplifier P.E.R. Resistor Amplifier P.E.R. 6 volts 0.2 amps.

Postage and Packing: 1 Valve 4d. 2 or 3 Valves, 6d.
4, 5 or 6 Valves, 9d.

7 DAYS APPROVAL Excepting Louden Valves, H.T. Batteries and accumulators, all Fellows Products are sent on 7 days' approval on receipt of full cash price or first instalment. If you send them back undamaged your money will be returned without question.

All goods are sent packing free, carriage forward, except where postage is stated.

GET YOUR CATALOGUE



Its 48 pages give full descriptions of all our wireless goods, at direct-to-public prices. All of them are high quality goods and their low price is due to two things. First, cutting out all middle profits and discounts by selling direct. Second, economy in production due to our over-expanding sales.



Fine pianists, the Cosmos Valves!

Regular Rubinsteins! Piano reproduction, one of their strong points! But, whatever the music be, Cosmos Valves—owing to the *Shortpath construction*—bring it a little nearer, make it much clearer, and yet are not a penny dearer than any other valves.

Cosmos

SHORTPATH
RADIO VALVES
FOR ALL CIRCUITS

FROM WIRELESS DEALERS
EVERYWHERE

HAVE YOU A CRYSTAL SET?

WE ALLOW YOU **£1** for it



"Wireless is the only type of entertainment the blind can enjoy on equal terms with you."

YOUR CRYSTAL SET GIVEN TO THE BLIND

That's what happens to your set. When we receive it, we put it in sound working order and install a complete new Aerial equipment. Then our Engineers will install the set in the home of a blind person who is unable to afford the joys of Wireless.

All the sets will be given free and the installation carried out without any charge whatsoever to the Recipient, whether in the city or the most remote hamlet.

With your co-operation, we hope to install sets in many thousands of homes of the blind.

General Radio Company Limited is the only Organisation that can undertake a task of this magnitude, and its great corps of Representatives who operate in all parts of the country are large in number. These Representatives are Organisations voluntary and gladly undertaking the free supply and installation of sets for the Blind.

NOTE: You may nominate to whom you would like your set given if you may, leave it to us to choose a person selected by ourselves or recommended by one of the Blind Associations.

WHY not exchange your crystal set for a Loud Speaker valve set? We need not emphasize the advantages—you know them!

For three weeks only we will accept in part exchange any type of crystal set with phones and allow you £1 of the price of a General Radio Loud Speaker Set. (Note: A new pair of phones is supplied with the General Radio set as well as a Loud Speaker.)

Wonderful value. The powerful General Radio two valve Loud Speaker set in its handsome polished Walnut case is easily the best radio value obtainable. The simplicity of operation enables everyone to obtain full pure Loud Speaker volume in any location.

Nothing to pay for 4 weeks! When purchasing the set on our instalment plan your crystal set takes the place of the first instalment. So you have free enjoyment of the set for 4 weeks.

Normal Price

£12 Cash or £1 down and 20/- a month for twelve months.

Part Exchange Price

£11 Cash, or 20/- a month for twelve months only.

Nothing else to buy. A General Radio set is sold complete. Everything included: of size 1 Loud Speaker, Flex, Headphones, a pair of Headphones, two special type Dull Emitter Valves, Accumulator, 1000 Battery, complete Aerial equipment, all Cords and Plugs—and the royalty is paid. Every set and every part is backed by the full guarantee of General Radio Company Ltd., the pioneer radio manufacturers in Great Britain.

Free Installation. Every General Radio set is installed free of charge in the home of the purchaser anywhere in England, Scotland, Wales and Northern Ireland. One of our own Engineers will fit it up just as you want it—demonstrate it—and leave it playing perfectly for you.

Coupons are given with each set, entitling you to free service after purchase. No other organisation gives this service. It is unique and ensures that you cannot buy a General Radio set that does not give you perfect satisfaction.

ONLY TWO MORE WEEKS!

Send the COUPON NOW



"Provides ample volume of reception in any location."
Wireless Times, Sept. 1935.

"Winning golden opinions for the quality of its reception and simplicity."
Morning Post, 12-26.

This COUPON is worth

£1
TO YOU

To GENERAL RADIO CO. LTD.,
Radio House,
235 Regent Street, W.1.

Please post this coupon of General Radio Loud Speaker Set to the above address, enclosing the full value of the coupon, and the coupon will be given to you free of charge, or will be used in full payment.

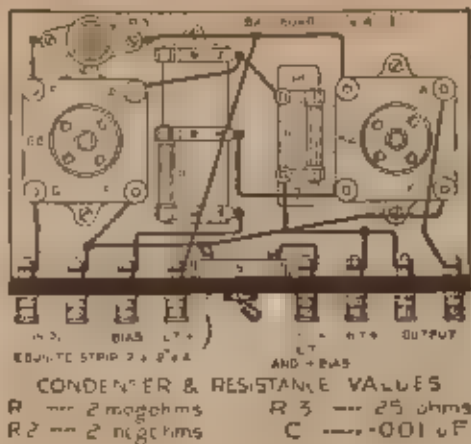
NAME
ADDRESS
TOWN
COUNTY

(Block letters please)

General Radio

GENERAL RADIO COMPANY LTD RADIO HOUSE 235 REGENT STREET LONDON W.1

THE "RESISTOR" AMPLIFIER



TRANSFORMERS ARE NOT NEEDED WITH B8 VALVES

IT is, we believe, generally understood that transformers are not needed when B8 Valves are employed in resistance-coupled circuits. We wish, however, to emphasise this point, because there seems to be an impression in certain quarters that a 2-valve R.C. Amplifier must have a transformer in the first stage. With the B8 valve this is entirely unnecessary.

The "Resistor" 2-valve amplifier gives as much volume as any ordinary 2-stage transformer coupled amplifier. Apart from the question of volume, the "Resistor" amplifier has definite and obvious advantages of—

- greater purity
- lower cost
- simpler construction

Other valves than the B8 may need the help of transformers—we can express no opinion on this point. But we do know, not only as a matter of theory, but also from practical tests and from the evidence of constructors who have built the "Resistor" Amplifier, that it gives all the volume of transformer-coupling with much greater purity.

Successful resistance-coupling cannot be achieved with any valve. You must use the B8 if you want 100 per cent. results.

The circuit for the "Resistor" 2-valve amplifier is given above. Fill in the Coupon for a free copy of the "Resistor" Book.

Characteristics of the B8 Valve.

	Tri. Amps.	Amplification	Impedance Factor	Impedance
2	0.1	80 to 120	50	180,000 ohms.

Price 14s. 0d.

The B8 valve is a high quality triode and pentode in one.



RESISTANCE COUPLING
B8 VALVE
AMPLIFICATION FACTOR 50

COUPON

The British Thomson-Houston Co., Ltd.,
Publications Department, Rugby.

Name _____
Address _____

Send me a copy of the "Resistor" Book.
Name _____
Address _____

PLEASE WRITE IN BLOCK LETTERS



P.M. Emission corrects Summer Time losses

The long light evenings brought by the change to Summer Time need not reduce the volume of your radio reception or cause you to lose the programmes of more distant stations.

By using valves that have a huge emission an abundant reserve of power is available to compensate for the weakening of incoming signals.

This is where Mullard P.M. Valves with the wonderful P.M. Filament stand supreme. Their gigantic P.M. Emission is a huge source of power that has been proved by National Physical Laboratory Test to be constant and lasting.

Make your radio the pleasure and not the failure of Summer Time by using Mullard P.M. Valves with the wonderful P.M. Filament.



Note the great length and thickness of the wonderful P.M. Filament giving a huge emission surface.

Mullard

THE MASTER VALVE

SOLE AGENTS THE MULLARD WIRELESS SERVICE LTD
MULLARD HOUSE, 182, DEANMAN STREET
LONDON, W.1

"The Real Thing"

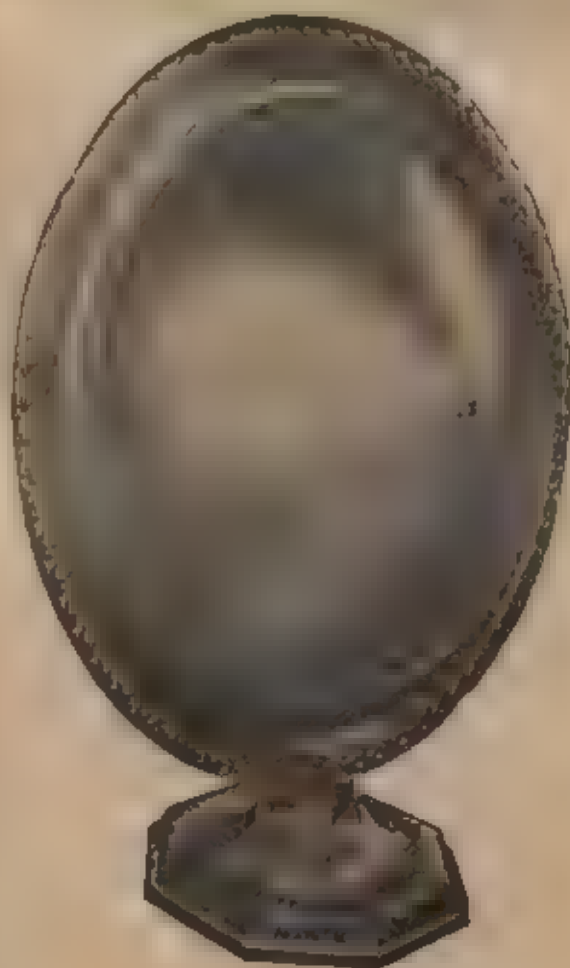
You have listened to Broadcasting and heard some really good programmes—spent pleasurable evening hours.

You have used for this purpose the best obtainable Radio sets and Loud Speaker—probably an Amphon—and enjoyed very good, clear and pleasing reproduction.

But have you heard the Real Thing?

Have you heard Broadcasting on the new

AMPLION



an outstanding advance in the Art of Radio Reproduction? Designed and constructed by the world's leading loud speaker specialists on a novel principle, this new instrument really makes listening worth while. It gives the proper pitch and balance to all notes and brings out those subtle shades of tone which give the different instruments and voices their real and true character. In effect it affords for the first time what may be termed Radio Realism, bringing the actual spoken voice and the true natural tones of music right into the home.

The Amphon Cone will give these outstanding results in association with any good receiving set of normal design, without the slightest trouble or complicated adjustment.

Its golden voice is not its only attribute. Beautifully designed and finished cabinets in three unique styles are available (as well as the open type), making this instrument worthy of any artistic interior—a pleasure to the eye as well as the ear.

The Natural Tone Loud Speaker

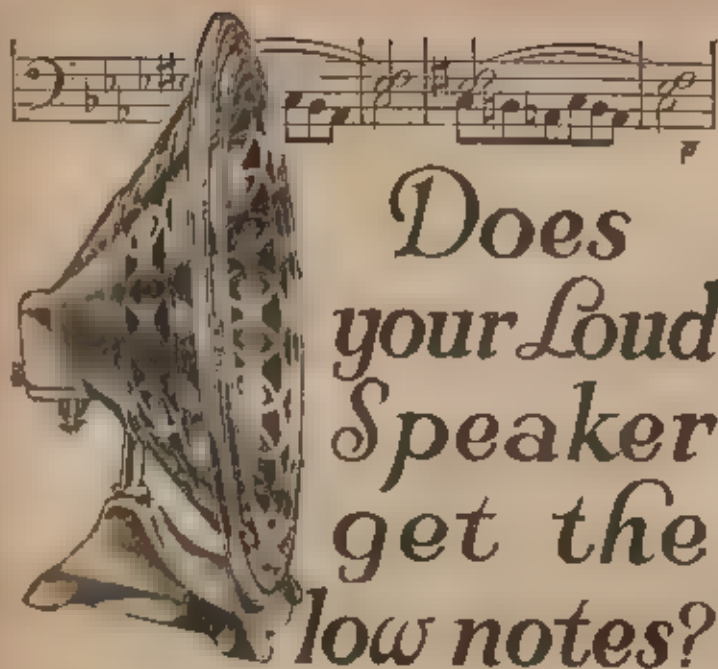
Send for Illustrated Booklet WL5

GRAHAM AMPLION LIMITED,

25, Savile Row,
London, W 1.

Amphon Cone Speaker
"Open type" £3 : 15 : 0

Beautiful Cabinet Models
from £6 : 0 : 0



Does
your Loud
Speaker
get the
low notes?

*A notable Loud Speaker
difficulty solved*

ONE of the most notable difficulties with which Loud Speaker manufacturers have long been faced has now been solved. At last they have 'captured' those elusive low notes!

The trouble has been to get even, lifelike reproduction throughout the whole harmonic scale. Hitherto Loud Speakers often rendered pure reproduction of the greater part of the scale, but many defaulted when it came to the very low notes. You know that raucous rattle, as though the instrument wasn't quite sure of itself?

Now, though, in the Brown Disc is a Loud Speaker which never once—from top A to bottom A—departs in the slightest degree from the truth. If it was possible to test each note of its reproduction with a tuning fork you would detect no variation whatever. In fact, even musicians say they can hardly distinguish Brown Disc reproduction from the original.

If you want the truth from your Loud Speaker choose the Brown Disc. Its pure, mellow interpretation of every phase of the broadcast will charm your ear as much as its graceful design captivates your eye.

In Black, Brown or Cream and Gold, £7 : 7 : 0. Oxydised Silver, £8 : 8 : 0. See and hear it at your Wireless Dealer's.

S. G. BROWN, Ltd., Western Avenue, North Acton, W 3
Retail Showrooms: 19, Mortimer Street, W 1. 15, Mountfield, Liverpool.
6, High Street, Southampton. Wholesale Depots throughout the Country.

Brown

DISC LOUD SPEAKER
tells the truth

Gilbert Ad. 6012



I'll tell
him a few
things about
his datted
Accumulator

"Ah! I'll
be able to
listen to
night after
all, now!"

This might happen to you

MR. ROBINSON, Wireless Dealer, is re-arranging his stock. Enter Mr. Jones, a sometime customer. One look at Jones frown convinces Robinson that his visitor is upset about something. This is what they say: "Morning, Mr. Jones." "Look here, I'm heartily sick of bringing this datted accumulator back every few days for re-charging."

Certainly doesn't seem a last thing, sir. "I should think it doesn't. Every time I ask you to hear the programme, you are a nuisance or make a fool of me by giving out. I must have one right—can you lend me one?" "Sorry, sir, I haven't one ready charged, but I can sell you an Oldham OVD." "That's no use. I want one to-night. Yes, sir, so you can be with me with acid and by the time you get home, it will be ready to use."

"Do you mean that it doesn't need to

be charged," asked Mr. Jones in amazement. "Precisely, sir, it has been charged at the factory by a special process. But there's another advantage with an Oldham OVD which you have probably overlooked. Its plates are not like those in other accumulators. They are laminated. The acid can circulate with them. This means that the accumulator can be charged very quickly with a turn. As a matter of fact, my customers generally bring in their OVD Accumulators on their way to business in the morning and pick them up fully charged on their way home at night." "By jove, that's an idea," said Jones. "I need never miss a single programme and I shall not require to buy a spare. But we went on rather doubtfully. I suppose such an accumulator is rather expensive to buy." "No, sir, that is the most amazing part. It costs only 5s. wonderful value for a 20 amp. hour Accumulator in a glass cell. Well, if that's the case, said Jones, I'm a buyer and eternally in your debt for putting me on to something really good."

Special Note: Every Wireless Dealer stocks the Oldham OVD at 5/6. Ask also to see the Oldham HT Accumulator, the only one on the market built on the principles of the expanding bookcase.

OLDHAM & SON, LTD., Denton, Manchester
London Offices and Service Depot: 6, ECCLESTON PLACE, S.W.1

Special Activation Process Batteries
OLDHAM

G 4 8012

£8.15.0!

OR

18/-

DOWN

The set is absolutely complete and includes Loud Speaker, Valves, Batteries, aerial equipment, in fact everything except the actual wireless mast.

These beautiful oak Cabinet model Little Giants are the latest and greatest result of our direct-to-public policy. They can be inspected and purchased at all Fellows branches, or you can send your order to Head Office at Park Royal. They can be purchased for cash or by instalments. In either case they are sold on 7 days' approval. An enormous demand is certain. You are advised to act quickly if you want your set at once.

2 Valve Cabinet Model—complete

£8 : 15 : 0

or 11 payments of 18/- (no deposit)

3 Valve Cabinet Model—complete

£9 : 18 : 0

or 11 payments of 20/- (no deposit)

HEAD OFFICE : PARK ROYAL, N.W.10.

LONDON 29, Store Street, Tottenham Ct. Rd., W.C.

BIRMINGHAM 248, Corporation Street

BRIGHTON 31, Queen's Road

BRISTOL 36, Narrow Water Street

CARDIFF 4, Douglas Arcade, Queen Street

GLASGOW 4, Wellington Street

LEEDS 65, Park Lane

LIVERPOOL 37, Moorlie Is.

MANCHESTER 33, John Dalton Street

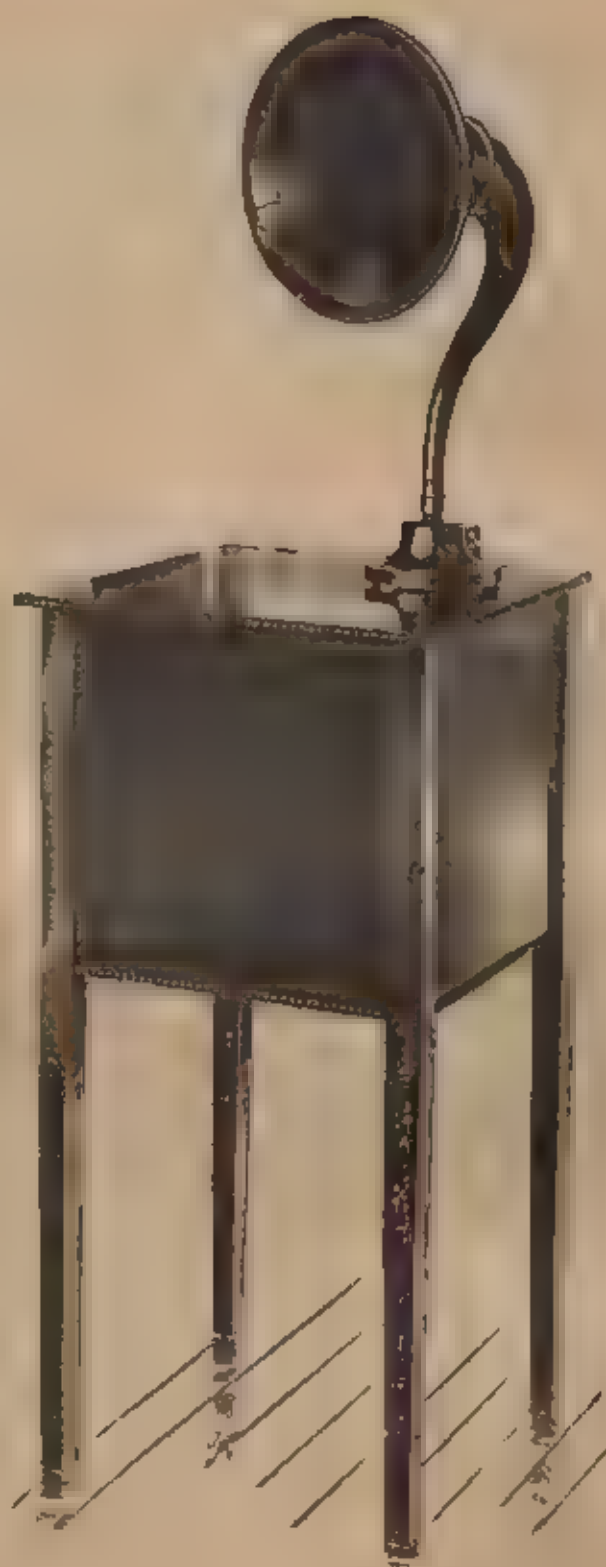
NEWCASTLE 36, Grey Street

NOTTINGHAM 30, Bridgemith Gate

PORTSMOUTH Pearl Buildings, Commercial Road

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FELLOWS WIRELESS

PERFECTLY PURE MUSIC



People who hear Burndept Wireless Equipment for the first time say, "I never heard Wireless like that before."

The Set, the Valves, the Loud Speaker are individually designed and manufactured throughout by Burndept to work harmoniously as a group, and the result is an admirably balanced equipment which reproduces PERFECTLY PURE MUSIC and speech, and is so extraordinarily simple to operate.

"ETHOVOX"
METAL HORN
MODEL
is
included
in

BURNDEPT THREE



ETHOVOX THREE RECEIVER.

COMPLETE
EQUIPMENT

PRICE

£25

ALL-IN

Includes "Ethophone" Three Valve Receiver, Ethovox Loud Speaker, Burndept Super Valves, Accumulator, High Tension Battery, and Aerial Equipment. Royalties included, and the whole equipment delivered right to your door.

THERE IS NOTHING ELSE TO BUY

The "Burndept TWO" Complete Equipment, similar to above but giving not quite such great volume or range, but equally faithful reproduction.

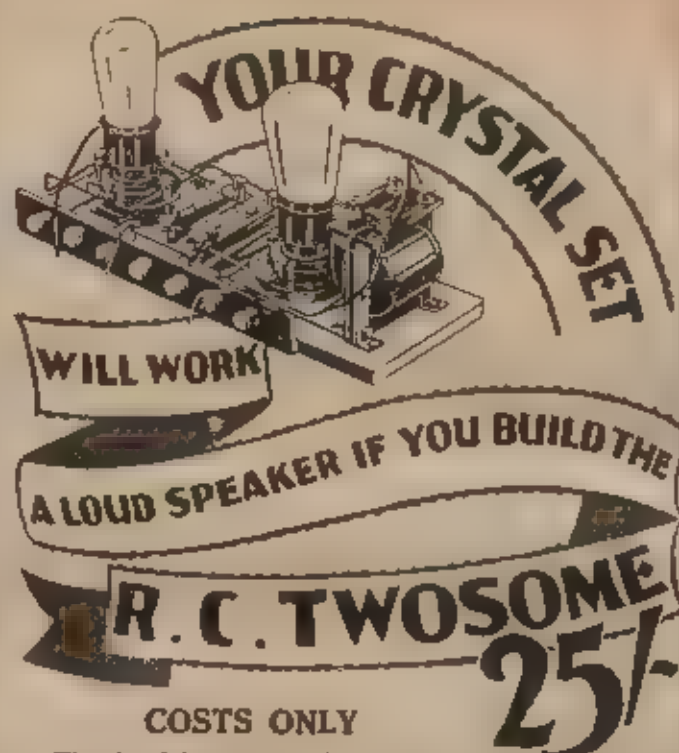
Price £16 : 10 : 0.

ASK YOUR LOCAL DEALER
FOR A DEMONSTRATION

BURNDEPT

WIRELESS LIMITED

BLACKHEATH LONDON, S.E.3.



COSTS ONLY

for Parts

The headphone strength of your crystal-set can now be amplified to work a loudspeaker with an abundance of pure, mellow, undistorted volume.

Every note comes through in its natural tone, as pure as your crystal-set produces it, but amplified so that all may hear it.

Put your headphones aside! Spend a pleasant evening and build the R.C. TWOSOME. NO SOLDERING! No skill required. With a pair of pliers and a screwdriver you can make it easy. . . . and it costs only 25/- for parts.

FREE BLUE PRINT & INSTRUCTIONS

Complete non-technical Instructions with Blue Print, FREE! Complete the coupon below—tear out and send TO DAY.

HAVE YOU BUILT THE R.C. THREESOME?

The now famous Resistance Coupled Set has set the standard of pure radio reception. Remarkable for its clean-cut, round, mellow tone the R.C. THREESOME has won the approval of a vast critical wireless public. Send for FREE Blue Print and Instructions.

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To THE EDISON SWAN ELECTRIC CO. LTD.
(Publicly) 123-5 QUEEN VICTORIA STREET
LONDON, E.C.4.

I have struck out the name of the literature NOT required.
Please send the other, post free.

R.C. THREESOME Instructions and Blue Print.	R.C. TWOSOME Instructions and Blue Print.	NAME
		ADDRESS



The Sterling Type 33 Loud Speaker has been designed for those who demand supreme performance. It is the outcome of a quarter of a century's experience in the manufacture of sound reproducing devices by the world's leading telephone manufacturers—the finest wireless loud speaker made anywhere—at any price. The diaphragm brings new rounded fulness to the low—sweeter clarity to the high notes—with enough volume to fill a large room and never a trace of blare. Its appearance is as perfect as its performance. A particularly graceful non-resonant horn surmounts a distinctive base, and the instrument is finished throughout in either mahogany or walnut.

£5 : 5 : 0

THE MARCONIPHONE CO., LTD.

Regd. Office : Marconi House, Strand, W.C.2

Head Office : 210-212, Tottenham Court Rd., W.1

Look! Even Tiny Tot can 'work' this Set



THEY'RE very proud of Joyce now. No other child could possibly 'work' a Wireless Set as she can! Just listen to that Loud Speaker; it's perfect—and Joyce does it all herself. We'll admit that she is a clever youngster for her age, but please give some credit to the receiver. It's the Brown Ideal Wireless Set, you know, and, really, it is so simple that any child can operate it. Your radio joys begin the moment you instal this Brown Ideal Set. For

because it employs no valves, there is no accumulator to worry about. Because there is nothing to wear out, nothing can go wrong. No replacement expense. Because it is valve-less there are no upkeep costs—only a small dry battery which lasts for months.

Two models: With outdoor or indoor aerial for use within 15 miles of B.B.C. Station (Darenty, 18 miles) complete with Brown Loud Speaker, £12 10s. 0d. Complete with Frame Aerial and Brown Loud Speaker for use within 3 miles of a B.B.C. Station. Price £15.

Brown IDEAL WIRELESS SET

S. G. BROWN, LTD., Western Avenue, North Acton, W.3

Retail Showrooms: 10, Markiner Street, W.1; 15, Moorfields, Liverpool; 67, High Street, Southampton. Wholesale Depot: 2, Lansdown Place West, Bath. 120, Wellington St., Glasgow; 5-7, Godwin St., Bradford; Gibb Clark, Wigan Road, Newcastle; Howard S. Cooke & Co., 19 Caroline Street, Birmingham; Robert Germany, Union Chambers, Union Street, Belfast, N. Ireland.

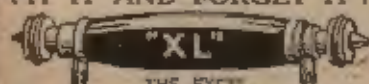
NORFOLK BROADS HOLIDAYS



SCABIN MOTOR CRUISER TO SLEEP 7. FROM £15 PER WEEK.
The Broads are 220 miles from London, and consist of 200 miles of safe inland rivers and lakes, situated between Cambridgeshire, Norfolk, and Suffolk. You hire from us for a week or longer a fully furnished wherry, yacht, or motor-bout, 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 only have to enjoy yourself. The cost, including boat, food, etc., averages 24 per head per week.

Free: 215-page booklet, "How to enjoy a Broads Holiday," containing details of 400 yachts, wherries, motor-boats, houseboats, bungalows we have for hire.
ALL OWNERS' CRAFT ARE INCLUDED IN THIS BOOKLET.
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(Sole Representatives to all Owners)
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FIT IT AND FORGET IT!



THE EXCEL OSCILLATING CRYSTAL UNIT is a Detector for Crystal Sets and is **ABSOLUTELY PERMANENT**. It is equal in volume to a valve, but is better than a valve, because it needs no batteries. Stop fiddling with cat-whiskers and knobs. Fit the EXCEL and forget that you have a Detector. Enjoy a loud and uninterrupted programme. Fitted in 2 minutes. Get one to-day, direct from the manufacturers.

EXCEL RADIO COMPONENTS (Dept. A.), 53, Abington Street, NORTHAMPTON.

REMEMBER!

The **EXCEL OSCILLATING CRYSTAL UNIT** is the only Crystal Rectifier that is **ABSOLUTELY PERMANENT** and **Guaranteed**.

Mr. Charles L. Goldworthy, of 185, Mitcham Lane, Streatham, London, writes as follows:—

"I am more than pleased with your Permanent Detector Unit. It is unsurpassed for loudness, tone and power. I have tried many crystals and semi-permanent Detectors, but NONE have come up to YOURS."

The above is one of many similar entirely unsolicited Testimonials received by us.

SAXON GUIDE TO WIRELESS

If you wish to make wireless instruments which are unbeatable in price, quality, or efficiency, this is the book you must have. Everything about wireless is so clearly explained that any beginner can make the most efficient sets obtainable. **FULL INSTRUCTIONS WITH CLEAR WIRING DIAGRAMS** are given for making **COMPLETE CRYSTAL SETS, SINGLE VALVE SETS, ONE AND TWO-VALVE AMPLIFIERS, DUAL AMPLIFICATION SETS, TWO, THREE AND FOUR-VALVE TUNED ANODE ALL-WAVE RECEIVERS, ALSO THE VERY LATEST FIVE-VALVE RESISTANCE CAPACITY RECEIVER.** The exact cost of each set is clearly stated.

NO SOLDERING, NO DRILLING, NO KNOWLEDGE REQUIRED. 176 PAGES

The chapter on testing wireless components is alone worth the price of the book. **Price 1/3** post free.

SPECIAL OFFER

We supply any of the above wiring diagrams, enlarged to almost full size, with full instructions, for 6d. each, postage 1/4d. Two diagrams 1/-, post free.

SAXON RADIO CO. (Dept. 20), SOUTH SHORE, BLACKPOOL.

"CLARKE'S" "ATLAS" CENTRE-TAPPED COIL

Patent Pending.

For the last word in super-selectivity and increased signal strength. No special base required.

Extract from Test Report by "Radio" of the "Manchester Evening Chronicle":—

"There is no doubt that Clarke's Atlas Centre-Tapped Coils make even the straight set more selective. Stations of five times closer or below the local station wavelength could be tuned in with ease and without interference. Clarity is easily separated from Radio Paris on almost any set. It is interesting to note that the tapings are taken at the true electrical centre, and not merely at the centre of the windings."

Sole Manufacturers:

H. CLARKE & CO. (Manchester) Ltd., Atlas Works, Old Trafford, Manchester.



Coil No. 40 recommended for 200 to 400 metres. Coil No. 66 for 300 to 600 metres.

Price **4/3** each.

Special coil for **6/6** Deventry, etc. suit.

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At Reduced Prices

SCOTCH GROWN King Edwards, Arran Chief, Kerr's Pink, Majestic, Tintarella, Spacious, Alls, King George, Red King, Upstart, Tintarella, Perfection, British Queen, Great Rose, Royal Kidney, Boston, Sharps' Express, Broomfield, Blodora Dia. 10-12 cm. 3/6 50 lbs. 3/6 25 lbs. 3/6 14 lbs. 1/3 1 lb. **SCOTCH GROWN** Bishop, Cairns, 21-0 cm. 11/6 50 lbs. 6/3 25 lbs. 3/6 14 lbs. 2/6 7 lbs. **SCOTCH GROWN** Arran Chief, 25-1 cm. 6-14 lbs. English Grown King Edwards, Arran Chief, Kerr's Pink, Majestic, Tintarella, Spacious, Alls, King George, Red King, Upstart, Tintarella, Perfection, British Queen, Great Rose, Royal Kidney, Boston, Sharps' Express, Broomfield, Blodora Dia. 8-10 cm. 2/2 50 lbs. 1/2 25 lbs. 1/2 14 lbs. 1/6 7 lbs.

Sacks free, free on rails, despatched same day for Cash with order, and money returned if not absolutely satisfied. Station, 4d. lb. British Rose, 1/3 lb. Dublin and Cheshire Potatoes 7/6 for 50, 2/- 100. Cauldwell Potatoes, 2/6 for 50, 2/6 100. Curly's Nine Star Patented Woodcut-cut and come again—best for 2500—plants 2/6 doz., 50 for 10/- on approval.

Catalogue of Everything for the Garden, Post Free.

CHARLES LEWIN CURTIS, SEEDSMAN TO H.M. KING GEORGE
CHATTERIS, CAMBRIDGESHIRE.

£10 FOR £6

GRAVES 'SPEED KING' is a first-grade 3-speed cycle. You would not be robbed if you paid £10 for it. British throughout, it is backed by our full TEN YEARS' GUARANTEE.

WORLD'S FINEST VALUE.



B.S.A. 3-SPEED GEAR, Top Tube Control, DUNLOP Genuine ROADSTER CORD Tyres, **WILLIAMS** Ultra Wheel and Drums, **MIDDLEMORE** 3-Spring Saddle, **HANS RENOLD CHAIN**

The frame is triple rust-proofed, enamelled Black, and Coach lined; or it can be had All Black if desired. **LADY'S or GENT'S MODEL** (mountain size of frame) **£6:0:0** Carriage Paid at the same price.

TERMS: One Instalment Price is for Deferred Payments. Send £5 now and complete purchase in 14 monthly payments of £5. If you wish to pay cash, five per cent discount will be allowed. Money refunded in full if you are not entirely satisfied with the Cycle. **WRITE FOR CATALOGUE, POST FREE. J. G. GRAVES LTD. Sheffield**

Don't despair

We will mend your broken or burnt-out valve as good as new. Simply pack it in an airtight tin with our valve and address and send it.

ALL TYPES OF VALVES REPAIRED AT HALF LIST PRICE. (Minimum charge 10/-)
Waco, S.F.'s and low capacity types not repairable. Minimum D.E. current 0.10 amp. when repaired. **SATISFACTION GUARANTEED OR MONEY REFUNDED.**

VALCO LTD. Dept. R.T., Telcel House, WIMBORNE, DORSET.

VALCO will mend it.



Half the cost of new!



"EKCO" UNITS

Patents 225,221 and 225,222

For the Current of Wireless Receivers from Kite Supply Mains (D.C. and A.C.) or for attaching to any lamp-holders. Models for 1/2, 1/4 and 1/8 amp. L.T. 4.7-5.0.

THE FIRST-TO-BE-BEST-TO-BE OF THE BEST.

SAFE! SILENT! SOUND!

UP TO 1000 HZ. from 42/6. Illustrated Folder FREE.

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He does them best and only charges for successful exposures.

They will be returned in a tin box, perfectly developed and printed, together with helpful advice.

You need not pay in advance. This guarantees your satisfaction and his efficiency. Your Kodak friends know **WILL R. ROSE**.

Quicker First-Stop! Always. Write for Illustrated list "R.F." and postal coupons.

Chester: 25, Bridge St. Row. Oxford: 134, High St. and over 60,000 resulting business. Your nearest dealer is one of them.

MAKE YOUR SET PERFECT

By using



EXIDE TYPE DTG
FOR LOW TENSION.

Exide DTG and DFG "Mass" Type Cells
Of exactly similar characteristics and advantages to WH and WJ for H.T., but of larger capacity. Filament Rheostats, when set, can be left alone.
These cells are also ideal for operating domestic bell circuits.

DTG	DFG
2 volts	2 volts
20 amp. hrs. capacity	45 amp. hrs. capacity
Price 4/6	Price 8/6



EXIDE TYPE WJ
FOR HIGH TENSION.

Exide WJ "Mass" Type Batteries.
Give a steady even discharge. No fluctuations of voltage or internal resistance. This ensures better reception, clear sound tone against a dead silent background, and smoother, more certain tuning.

TYPE	2500	Price	Per
WJ	milli-amp. hrs. capacity	15/-	20 Volt unit



Send for Folders 5008 and 5009, which give detailed information on the advantages of Exide "Mass" Type Batteries.

Exide

"MASS" TYPE BATTERIES

Exide "Mass" Type Batteries for long slow discharges are the most recent advance in battery design and the most important for many years. They are not subject, like the ordinary battery, to loss of charge, or sulphation when standing (even partially run down) for long periods. They are the only batteries free from this disability. They are of quite special construction and design, the secret of which is NOT public property,

so that imitations should be avoided.

They are intended for all circuits where the rate of discharge is intermittent or low in relation to the capacity. They are thus exactly what is wanted for High Tension, or Low Tension for dull emitter valve sets of low current consumption. They make dry batteries quite out of date and are superior to any other accumulator.



PUTS POWER INTO YOUR SET

YOUR valves and loud speaker have real power and clean smooth-flowing energy behind them if you are using a LISSEN New Process H.T. Battery in your set. This strengthens the electronic emission of each valve and makes volume bigger, loud speaker tone fresher and reproduction smoother and more life-like than you have ever known it before. The Power of the LISSEN New Process Battery never lessens, even under the drain of the longest programme.

Before marketing the LISSEN New Process Battery we introduced our new policy of direct-to-dealer distribution. This cut out all wholesalers' profits and we were able to put the battery on the market at 10%. Not satisfied with this, the next step we took was a very bold one. We cut down our own profits on this battery and asked our retail friends to take less profit also. We then drastically cut the price of the battery to 7/11. This battery then became the best value for money battery available and the response from the buying public was so overwhelming that we had to discontinue advertising. Trade orders were cut down in every direction. Sincere efforts for the past few months have enabled us to overtake arrears. Trade orders are now being executed in full, and you should be able to get the LISSEN New Process Battery from any good dealer. If you have any difficulty send direct to the factory; no postage charged, but please mention dealer's name and address.



LISSEN NEW PROCESS HIGH TENSION BATTERY

66 volt. Size 9½ x 3½ in. Comes direct from factory—reaches you fresh and packed full of new energy.

LISSEN LTD., 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: Thomas N. Cole.