

The RADIO TIMES

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A New Story by
A. J. ALAN

Articles by
Rev. G. A. STUDDERT-
KENNEDY
SIR WALFORD DAVIES
ROGER FRY
PERCY A. SCHOLLES, etc.

'Savoy Hill with the Lid Off'
First Article of a New Series.

Pictures, Prices, and Prestige.

This talk on 'Art and National Prestige' was given from London on March 16 by Mr. Roger Fry, one of the most outstanding of modern painters

A LITTLE while ago South Africa was disturbed by what threatened to become a serious cause of trouble. The dispute was about the new flag for South Africa. We are so accustomed to

the effect on our feelings of national flags that we hardly stop to think how strange it is that people should feel so hotly and even risk their lives and fortunes over the question of what particular pattern is to be marked on a piece of cloth. But to an imaginary visitor from another planet this might seem one of the oddest peculiarities of human nature. And, indeed, this power of a particular pattern to sway our deepest feelings is so curious that we may fairly say that it is a kind of magic; that this emblem or symbol has become a magical object—

that is to say, one capable of exercising mysterious effects—effects out of all proportion to the cause which we see. It is, of course, true that we don't think of this magical effect of certain patterns on pieces of cloth as supernatural, but still, its effects are quite as astonishing as those which we attribute to magical rings and magical words in fairy stories.

Now, pictures are also pieces of cloth or canvas on which certain shapes have been drawn or painted, and these, too, may become magical objects.

Some of these pieces of cloth on which certain shapes have been made are found, in the course of time, to have quite exceptional magical power—far more so than others.

For instance, one piece of cloth on which a man called Rembrandt had made shapes and colours to resemble his own ugly face, his little, bright, puffy eyes, his swollen, heavy cheeks, his bulbous nose, and his high bald forehead, was found to be so magical that one of the richest men in the world gave £60,000 for it about twenty years ago, and today it would fetch a much bigger sum.

And in fact everywhere the richest men in the world, and the richest nations in the world, are feverishly competing for these

magical objects which are of no value whatever just as pieces of matter, squares of canvas smeared with colours, or pieces of stone, if we disregard their magical properties.



A portrait of an ugly old man with a bulbous nose and high bald forehead—and yet it is worth more than £60,000: Rembrandt's portrait of himself to which Mr. Roger Fry refers in the accompanying article.

It is very rare that pictures are known to have much magical power when they are first painted. Their full effects are only discovered in the course of several generations or even several centuries.

Now let us consider what the magic of these objects consists in. Here is this likeness of an ugly old man, Rembrandt, who was a bankrupt, and died almost a pauper in a back street in Amsterdam—wherein does the magic consist? If the truth were told, most people, if they knew nothing about it—hadn't been told by someone that

it was a very remarkable thing—most people wouldn't give £10 for it, and would hardly stop to look at it, supposing it were leant up against the railings of a London square by a pavement artist.

But in every thousand or hundred thousand people there would be a few who would be put into an extraordinary state of excitement by this thing. It would make them dream about it. It would give them a new feeling about life, about human nature, about all sorts of things.

And if the object is thus seen from time to time, in every generation there will be a certain number of people who get excited in this way—and they will try to get others to share their good fortune—will talk about the mysterious feelings that come to them when they look at it, and write books about it, and get very much interested in the ugly old man who painted it, and will hunt up all the old records and find perhaps his laundry bills or his income tax returns in old parish records and will publish them. In fact, a whole immense industry of learning will spring up about this old man and his works, and a whole library of books will be written and each generation will add to the last.

As I say, it is always a comparatively few people who are worked upon in this way

by the magic of painted canvases, but when in each succeeding generation the same thing happens to a fresh lot of people, the rest of the world takes notice of this curious phenomenon. And since we are all interested by what is marvellous, there grows up a sort of legend about these magical objects, and people who really wouldn't, if left to themselves, feel the magic, get, as it were, hypnotized by all this interest into half feeling it, or at least thinking they feel it. And even if, being bluff, honest fellows, they say: 'Well, I don't see much in it myself,' they still feel a kind of veneration for an object that has such odd powers on other people.

And so gradually a sort of secondary magic power gets added to these objects from the veneration in which they are held. They become symbols of magic power, and the possession of them is held to give a sort of prestige to those who are fortunate enough to get hold of them. So very rich men find that one of the things their money enables them to buy is this prestige which great works of art confer, and they are willing to pay very big prices for it; and as other rich men feel the same, there is great competition, and the prices of what a great many rich men want keep on rising to more and more fabulous figures, and that, in turn, increases the veneration and respect of the mass of mankind for objects capable of arousing such desires.

NATIONS, like individuals, seek to become owners of these objects in which mysterious power resides. In early days works of art were considered among the legitimate spoils of victory, and when the Romans conquered Greece they carried off innumerable masterpieces of sculpture. Even as lately as the end of the eighteenth century Napoleon considered it legitimate to carry off some of the greatest works of art from the countries he had overrun, and he installed them in Paris with the greatest pomp as showing better than anything else the glory of French victories.

Not unnaturally, the restitution of these to their original owners was exacted at once in the terms of peace, and probably the general sentiment of civilized man is now against allowing or profiting by such a theory of the spoils of victory.

All the same, a remnant of the older feeling which regarded the seizure of works of art as one of the rewards of victory persisted after the Great War, when the Allies forced Germany to return two wings of the great altar piece by Van Eyck at Bruges. These wings, or side panels, had been detached from the work and sold to an Englishman, who left them to the Berlin Museum more than a hundred years ago. Their restitution, therefore, without compensation was evidently intended as a symbol of just humiliation imposed on Germany for the damage done

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A New Story by A. J. Alan. Wandering Minstrels, Limited.

I WAS once going out to dine, with some people near Notting Hill Gate—I telephoned for a taxi, but there weren't any on the rank, so, as I'm not far from Notting Hill Gate and there was plenty of time, I decided to walk. When I turned out of Church Street into Bedford Gardens I saw a crowd, quite a large crowd, standing on the pavement on both sides of the road, and they were listening to an entertainment being given by two street musicians. When I got nearer I saw that they were a man and a girl. The man was playing one of those tiny little harmoniums (or should one say harmonia?), and the girl was singing. Except for the size of the crowd, which was considerable, and the fact that a good many people were hanging out of the windows of houses round about, there was nothing strikingly unusual to see. But there was to listen to. These two people were giving one of the most artistic performances I've ever heard. The girl was singing 'One fine day' from *Madame Butterfly*—

It had just come on to pour with rain, incidentally, but the incongruity didn't seem to strike anyone. It may have been because she was singing in Italian. At least, that's how it struck me first go off—when I'd been there half a minute I knew no one knew it was raining. One must be reasonable about her voice. I've heard Destinn sing 'One fine day,' and, of course, this girl wasn't as good. She wasn't old enough to have had the training, for one thing, but you take Emmy Destinn, and any of them, plant them in the gutter in the rain, in Bedford Gardens, and see how they get on. Not that I've a word to say against Bedford Gardens—quite the reverse. It's a nice quiet street with little or no traffic, and its acoustic properties are quite reasonably good. It occurs to me that I haven't described these people. The girl was, I should imagine, about twenty-five, and rather insignificant. When she sang she was almost pretty, but she looked ill.

She had on a little dark grey hat and a shabby brown coat. Neither her coat nor her shoes looked as though they would keep the wet or cold out for very long. The old man who played the harmonium, and whom I subconsciously wrote off as her father, struck me as intensely pathetic. He almost reminded me of a monkey perched on a barrel organ. You know that wistful expression they have, wishing they were climbing trees in the tropics. He looked thin and ill, too, and, of course, he wore blue glasses. I wonder why it is that old men who play small harmoniums in the street always wear blue glasses. I asked a scientific friend of mine this once, and he said it was to protect their eyes against the ultra-violet rays which these instruments give off, but frankly I don't see why a small harmonium should

be any more dangerous in this respect than, say, a mustel organ. Perhaps my friend was pulling my leg.

Anyway, whether he was or not—this old man could, and did, accompany perfectly. He was just as much an artist in his way as his daughter, and there was perfect understanding between them.

When they'd finished 'One fine day' they did one of the arias out of *Tosca*—equally well.

During this item a policeman strolled up and joined the crowd, quite close to me. I said: 'You are never going to move this little lot on, are you, constable? There'll be a riot if you do.' He said: 'Oh no, sir. They don't seem to be doing any harm. I shall have to stop and see that they don't cause an obstruction'—and he did.

When the *Tosca* aria was finished, the girl stepped forward a bit and said she would only be able to sing one more song—was there anything anyone would particularly like?

She sounded quite well educated when she spoke. Of course, no one said a word. They never do—they all stood looking like a whole lot of stuck pigs, so I upped and said: 'What about the "Ave Maria" from Verdi's *Otello*? Would that be too much for you?' She said: 'Oh no, if you don't mind it in Italian.' I said I should be perfectly furious if she sang it in anything else. And she did sing it—gloriously.

I forgot to say before that all this was happening almost opposite the house where I was dining, or rather, supposed to be dining. By this time I was quite ten minutes late. My friends had spotted me from the window, and we'd waved to each other, but I was glad to see that they didn't expect me to go in until the show was over. In any case, one couldn't have left until a collection had been made. I could see a little bag on the end of a stick lying on the top of the harmonium—you know, the sort of thing they thrust at you when you go through locks on the river. I wondered which

of them would take it round, and whether the crowd would melt away when they began. By the by, it isn't fair to call it a crowd. It was a thoroughly appreciative audience. There was one man in particular whom I noticed. He was between forty-five and fifty and appeared, like me, to be dining out. We sort of drifted together, like kindred spirits do—both enormously impressed with the music—both late for dinner, and neither caring. He said to me: 'This is rather wonderful, don't you think?' I said: 'Yes—what on earth are they doing in the street,' and we both decided that it was a crying shame that such talent shouldn't have a better hearing. In fact, we said all the things that people do on these occasions.

Towards the end of her song the girl faltered once or twice, and pressed her hand to her side, and one heard murmurs of 'Poor thing—she's ill—probably half-starved,' and so on. However, she managed to keep going, but just as she sang the 'Amen' which comes at the end, she collapsed in a pathetic little heap in the road.

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The girl was, I should imagine, about twenty-five, and rather insignificant. When she sang she was almost pretty, but she looked ill.

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It says a great deal for the grip she had on all of us, that hardly anyone moved. Two or three of us who were nearest, including the policeman, went to her, and began propping her up on the doorstep of the house just behind, but just then the people who lived there came out and insisted on her being carried inside, so that was all right. The old father was asked in, too.

I'm no hand at describing things or conveying impressions, so perhaps you won't have realized how touching the whole thing was. I saw two or three women in the crowd crying quite openly. However, it suddenly occurred to me that unless something was done pretty soon about the collection, there wouldn't be able to be one. It seemed to strike my fellow diner-out at the same moment. He said to me: 'Will you take your hat round if I do?' I said: 'Rather—and what's more, we shall get a d—d sight more in our two hats than they'd ever have got in their flannel shrinking net.'

Added to which, I meant to sling my friends across the road good and proper. I did, too. They stumped up two pounds, but we did the crowd first. That produced nearly thirty bob, mostly in sixpences and shillings. There were surprisingly few pennies—and hardly any one tried to get away without giving something.

Then we tackled every house where we'd seen anyone looking out of a window. He took one side of the road and I took the other. At the end of a few minutes my hat had nearly four pounds in it and his just over three.

We rang the bell of the house where the girl and her father had been taken in and found that she was going on all right. I left my pal there handing over the money. Oh, he asked me for my card, and I gave it

him. He made some vague suggestion that between us we might do something for them. In any case, he said he was going to see them home in a taxi. Very decent of him, I thought, and I dashed across the road to my belated dinner-party.

A few days later I got a letter from this man. I mustn't tell you his name, but he wrote as managing director of a musical and dramatic agency, and I'm not going to give you it's name, either. 'Would I call in and see him when I next happened to be in his neighbourhood?'

I wrote back and said I would, and I did about four days later. The offices consisted of two rooms on the third floor of a very old house not far from Lisle Street. There were two clerks in the outer room, and one of them showed me through into the inner room where my man was. He seemed very pleased to see me, offered me a cigar and all that, and then he brought up the Bedford Gardens incident. I said: 'Yes, by Jove, you ought to be able to find those two poor people a decent job if anyone could.' Then he laughed. I naturally asked him what the joke was. He said: 'Promise me you won't be angry, but I have a confession to make. I run those people you saw the other evening, and five other pairs like them. I pay them five pounds a week each and ten per cent. of the takings. They all do three or four shows a night, and the average collection is two pounds.'

'You can work it out for yourself. The gross takings are between two hundred and fifty and three hundred pounds a week, and after deducting salaries, commission, rent, and expenses, my share is seldom less than a hundred and fifty.'

By this time I was having considerable difficulty in keeping my temper, and he noticed it. He said: 'I know exactly what you are going to say—you are going to tell

me that this is a fraudulent concern, and that we live by trading on the pity and good nature of the public—and that I am a scoundrel.' I agreed that I had been going to say various things of that kind.

He then went on: 'But am I a scoundrel? I've taught all my people to give a thoroughly artistic performance. They are mostly girls who have come to me applying for concert and operatic engagements without a dog's chance of getting on. I give them a two years' contract and not a bad screw, and they study under me the whole time.'

'They are made up to look ill, of course, and I supply harmoniums.' He was getting quite enthusiastic. He unrolled a large scale map of London on the wall. It was divided off into various coloured squares.

He said: 'Just you think of the planning it takes to arrange twenty-four new and suitable "pitches" every night, none of which may ever be used again—and so on, and so forth. I admitted that he worked for his living, and also that anyone who said that opera in England didn't pay was a liar, but that I still didn't see what he wanted to see me about. Then he got a little bit uncomfortable. He said: 'Well—I'm getting rather old to go round every night joining the crowd at my entertainments, and helping with the collection, and I was thinking of taking in a partner to do the outdoor work. You wielded a very persuasive hat the other evening, you know, and I wondered whether you would consider twenty-five pounds a week as a start?'

Whereupon, I told him exactly what I thought of him, keeping nothing back. He said: 'Dear, dear, I am sorry, and I'd got a contract made out all ready for you to sign. What am I to do with that?' I regret to say that I made use of an extremely vulgar expression and left him.

Pictures, Prices, and Prestige.

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to Belgium. We are probably by now aware that this decision was a survival of an outworn view of justice.

But for the most part the fate of great works of art is decided, not by force of arms, but by the size of banking accounts, and already we see America symbolizing its commercial pre-eminence by its raids on European collections.

I have discussed so far only the question of the possession of these magical pieces of matter and the prestige which it confers. Now how about the making of them? Does that too confer honour and prestige? And here a curious paradox meets us at an early stage of history. We have seen that the Romans celebrated their victories by robbery of works of art on a grand scale. They considered it extremely honourable to have them in their hands, but they did not think the power to make them at all particularly honourable; rather the contrary, that it was work fit for subject races and slaves. This is what Virgil, himself a great artist in words, puts forward as the Roman ideal:—

'Let others mould bronze to the softness

of living flesh, let others practise eloquence at the Bar or map the courses of the stars. Your arts must be to impose your peace on the world, to spare submissive races and wear down the proud by war.'

And we English in the period of our great commercial boom in the nineteenth century thought very much the same, as you can see from what Dickens says in 'Our Mutual Friend' about Mr. Podsnap,

This idea, that whilst the possession of these magical objects is very honourable, the making of them is not, is a sign of a rather coarse and vulgar self-satisfaction, and we are glad to think that there are much fewer Mr. Podsnaps in England today than when Dickens wrote. And in general in the modern world we tend quite rightly to esteem the gift to create these magical sources of enjoyment more than the power to possess them. All over the world the peoples that show special gifts in this way are liked and admired for the pleasure which their productions cause, and those nations which produce nothing of world-wide interest are rather looked down on. I think today the French are more admired for the works

of art they produce than the Americans for the works of art they buy, and this by Americans themselves as much and as generously as by anyone.

In this the French are reaping the reward of the policy pursued by their Government for more than a century—the policy, that is, of spending a good deal of public money in encouraging artists and buying their productions. England, thanks to our Mr. Podsnaps, has, until lately, thought this a foolish waste of money; but, as I have said, Mr. Podsnap is a disappearing monster, and our Government has shown how much it is alive to this national prestige conferred by the power to make works of art, by giving every kind of assistance to an admirable scheme for sending out exhibitions of British paintings to foreign capitals, which has been started and financed by Sir Joseph Duveen's generous initiative. At the present moment such an exhibition is being arranged at Buenos Ayres. It will be a good day for the world when the prestige of possessing works of art is very slight and the only rivalry between nations is for the prestige of producing the objects which have the greatest magical power.

Whither? and Why?

By the Rev. G. A. Studdert Kennedy ('Woodbine Willie').

Few preachers and writers have so wide and eager a public as 'Woodbine Willie.' The reputation which he gained during the war for the fearless simplicity of his philosophy clings to him still in peace. This article is, therefore, a notable feature of our Spring Number.



THERE are many weird things in the world, but nothing more weird than man. Sophocles said that in the year 450 B.C. or thereabouts, and if he had lived in the year 1928 A.D. he might have repeated himself with greater truth

and stronger emphasis. He found man weird and wonderful then because, to quote his very words, 'in man is the power that crosses the grim grey seas by the aid of the stormy wind, making a path through the surging waves that threaten to engulf him; and the Earth, the eldest of the gods, the immortal, the unwearied, doth he wear, turning the soil with the offspring of horses, as the ploughs go to and fro from year to year. And the light-hearted race of birds, and the tribes of savage beasts, and the sea brood of the deep, he snares in the meshes of his woven toils, and takes them captive, this man of excellent wit. And speech and mind, swift thought, and all the moods that mould a State hath he taught himself, and how to flee the arrows of the frost when 'tis hard lodging under the clear sky, and the arrows of the rushing rain, he finds a way to meet them all, there's nought that comes upon him that finds him unprepared: only against death shall he call for aid in vain.' What would the great Greek poet have said had he lived to witness the modern triumphs of 'this man of excellent wit'? What songs would he have sung to telegraph and telephone, to iron ships and aeroplanes, to the man-made god of the great machine? I wonder what his genius would have made of the B.B.C. One thing we can be sure of. Whatever lyric heights his song might reach, the tragic line that closed it two thousand years ago would stand unchanged today. 'Only against death shall he call for aid in vain.' In spite of his

progressive mastery of Nature's mysteries, man's life on earth still closes with a double question mark—Whither? and Why? Indeed, it can be truly said that the interest and urgency of those questions are, or ought to be, increased rather

than diminished by the miracles of what we call progress. Progress implies not merely movement, but movement to a goal. What is the goal? As the wonders of our new world unfold before us, surely, unless we be mentally deficient, we must be driven to ask ourselves, 'What is the meaning and purpose of it all?' To that tremendous question there are, so far as I can see, three, and only three, answers that can be returned. The first is the answer of the atheist. He says it has no meaning and no purpose. It is just one damned thing after another. Man and man's world are the product of causes that have, and can have, no provision of the end they are achieving. His origin, his growth, his hopes, and his fears, are but the outcome of an accidental collocation of atoms. We and our world were not made or designed, we just happened. We happen to live and we happen to die. As Frederick the Great wrote to Voltaire, 'The older one becomes, the more one is persuaded that His Sacred Majesty Chance does three-quarters of the work of this miserable universe.' Most of us, if we do not hold atheism as a creed, yet know it as a mood. We have asked ourselves the classic question, 'What's the good of anything?' and have given to ourselves the classic reply, 'Why, nothink.'

BUT it is not human or healthy to maintain that mood for long. Settled atheism is not so much a creed as a disease. It cannot be disproved, it must be cured. For healthy human beings it is true that

Just when we are safest, there's a sunset touch
A fancy from a flower bell, someone's death,
A chorus ending from Euripides.—
And that's enough for fifty hopes and fears
As old and new at once as nature's self,
To rap and knock and enter in our soul,
Take hands and dance there, a fantastic ring,
Round the ancient idol, on his base again,—
The grand perhaps.

Browning's Bishop Blougram puts it perfectly. We cannot settle down to atheism. We are disturbed and forced to hesitate. We waver between a life of doubt diversified by faith and a life of faith diversified by doubt. That brings us to the second answer, the answer of the agnostic. He looks around at this queer world and says, 'It may have a meaning and a purpose, but I am blown if I know what it is. I don't know. You don't know. Nobody knows, or ever can know. I give it up.' Now, that would seem at first sight to be the only modest and sensible answer. How can we, with our fallible minds and discordant passions, know anything about a thing so vast as the universe or the Mind behind it, if Mind there be. Why not be honest and confess that we are floored and flummoxed, and there is the end of it. That

would be all right if it were only a question of thinking. But it isn't. It is also a question of living. We think to live. We do not live to think. We are driven to thought by a deep-seated and powerful passion to find a meaning and a purpose for our lives. We want something or someone to live for, and if need be to die for. For it is a deep truth that if in this life there is nothing and no one for whom you would gladly die, you are not living, you are merely postponing death. He is indeed a miserable wretch for whom there is nothing more precious than his own skin. This passion to find something to live for that will give meaning and purpose to life, and make it feel worth while, is the most peculiar and portentous characteristic of man. It underlies all the tragedy and comedy, all the glory and the shame of human life. Man's capacity for crazes, enthusiasms, for going mad about, giving his heart to, making a regular religion of things is the great dynamic of human history. This capacity is the raw material of religion. It is the religious passion in its most elementary form. If you grasp that fact firmly, it opens many windows and lets in light upon many dark places in your own heart and in the heart of humanity.

You will understand, then, that all wars are at bottom wars of religion. Men will not go out to kill and be killed unless they have found some cause to which they can surrender themselves with enthusiasm, something or someone they can go crazy about. So it is with revolutions, rebellions, political crusades, and upheavals. Men must have found in something or someone the whole meaning and purpose of life before they can generate the energy necessary to make them. You will understand also why men go mad on gambling, dancing, flying, sex love, crossword puzzles, money-making, social ambition, and all the rest of it, and why, when these pall and cease to provide a meaning for life, they take to drink, drugs, or

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A New Orchestra for Wales

By Sir Walford Davies. Drawings by E. Lendon



Our artist's impression of a corner of the Assembly Room at the City Hall, Cardiff, one of the most beautiful and dignified of modern municipal buildings. This room has been lent by the City Corporation for concerts by the Welsh National Orchestra.

THIS month there will happen an event of high interest not only to musicians, but to all lovers of orchestral music throughout the whole country. This event is the transformation of an ordinary B.B.C. station orchestra of sixteen or seventeen players at Cardiff into a compact but classically complete little orchestra of thirty players, appointed no longer as merely a studio orchestra, but brought into being expressly to function both nationally and civically. For this orchestra is to play in the National Museum—a glorious building—and in the City Hall for thirty weeks in the year, giving four performances per week free to the public in the Museum, and two symphony concerts per week at popular prices in the City Hall. The orchestra has been newly appointed, after open competition, and is controlled, of course, by the Corporation, but in collaboration with three public bodies situated in Cardiff, viz., the National Museum Council, the City Council, and the National Council of Music. A small Joint Orchestral Council of eight has been set up, consisting of representatives of each of the four bodies concerned, which Council will advise and be responsible in all matters concerning the new orchestra's public activities.

This generous gesture towards orchestral music made by the Corporation is timely and, one may believe, full of splendid promise. It is a gesture and policy of helpfulness all round. It goes far to answer one very common criticism or, rather, fear of wireless activities. True, the new invention has already mobilized millions of listeners in their own homes, but (ask the critics) is it not making us inactive, killing music-making, and throwing musicians out of work? A leader of the musical profession remarked only a little while ago, 'If wireless is going to turn us into a nation of forty million listeners—I'm again it.' When the retort was made that he would be a mere Canute defying the rising tide, he amiably concurred. Every epoch-making tidal invention, however beneficent, seems

to have its drawbacks and its temporary woes. But musicians will not be slow to be grateful for the adoption of the larger and more stimulating national policy if they realize how much quiet, cogent argument could be deduced for the appointment of only one superb central orchestra for simultaneous broadcasting throughout the country. Fortunately for music, this calamity (as it would seem) does not befall us. Indeed, this short article might almost, on its great good news, have grown

rapturous enough to choose for its headline: 'A New Ministry of Music'; or (more locally) 'A Gift to Musical Wales.' For the boon it will be to the lucky locality in which the broadcast station happens to be placed is truly measureless.

This brings us to local thoughts; for after all, lucky Cardiff is only one station, the station of the West; and though she must supply a metropolis like Bristol, and satisfy Devon and Gloucestershire and other neighbouring counties, yet it is of Wales we most naturally think as beneficiary when Cardiff has this great gift of an orchestra, to play almost daily to her student population, her clerk-population, and (less immediately) to her dock-hands. A word, therefore, about the musical hopes of Wales herself will be in place here.

It is interesting for a moment to look back to 1917 when the creation of a National Council of Music for Wales was recommended by a Royal Commission; and to 1919 and 1920, when one of the Council's first duties became obvious, viz., to try to further the cause of instrumental music in a country chorally famous and still musically hungry. It was the then Lord Mayor of Cardiff who wrote to ask the Council to convene a meeting to try to set on foot a National Orchestra. We met, we thought and talked; the optimists hoped; the pessimists said there's no money to do it, and they were correct. The vast sum needed could not possibly be raised. All the Council managed to do (and that through private munificence) was to set on foot three salaried instrumental trios, centred at the three University Colleges of Aberystwyth, Bangor, and Cardiff, and to give some hundreds of chamber concerts in schools and public institutes. No orchestra seemed possible. In 1924, however, came a good opening for a pioneer effort. The Council was asked to form an orchestra for the National Eisteddfod at Pontypool, and a Welsh Symphony Orchestra came into being. It has continued to do well, and now has a healthy membership of about

150, consisting partly of professional members and partly of associate members who may be skilled amateurs. This orchestra will assemble this month for the Ninth Aberystwyth Festival. It will continue to be a training-ground for the efficient enthusiast and orchestral amateur who can play in it side by side with the 'old hand' member who delights to help him. It may in future prove to be the trying-out ground for any brilliant musical youth who can win his ultimate place against all comers in the salaried orchestra.

From the above slender sketch, it may perhaps be seen how momentous a fulfilment of orchestral efforts and hopes in Wales in particular this new orchestra may become. Two things we shall all watch with anxious interest. How will Cardiff use its great chances? It is not enough that the City and the National Museum give their buildings freely to this cause. Public enthusiasm and support will alone perpetuate the deed which brings free orchestral hours to the needy and two symphony concerts a week for sixpence (promenade) and upwards. The second anxious and questioning interest is further-reacting. Is this really a first step towards a veritable Ministry of Music? Something like this becomes possible in Cardiff on and after April 12.



The great hall of the National Museum in Cathays Park, in which free Concerts will be given to the public.

Savoy Hill with the Lid Off.

I. In a Big Studio.

'How is it done?'—that is the question we start asking with our first toy train, and continue asking until all problems are finally solved for us. There can be few listeners who have not wondered about Savoy Hill and all the complicated processes whereby the programmes are broadcast. In this new series of articles, our Special Correspondent will take listeners on a tour of the great red building on Savoy Hill, explaining its mysteries as he goes.

SAVOY HILL the street, which holds 'Savoy Hill' the building, is a tributary of Savoy Street. A few days ago I was on an omnibus in the Strand. As we passed the top of this slope, a man sitting near me pointed out to his companion, in a voice with an accent which screamed Yorkshire, that the B.B.C. was somewhere hereabouts. Whatever Savoy Hill was in the past, today it is the B.B.C.

There was a day when, if you asked a taxi-driver to take you to the B.B.C., he either stared at you in bewilderment, or took you to the A.B.C. But today, to Londoners at least, the great red building which shadows the old chapel of the Savoy is a well-known landmark. Your driver will take you straight there with a pleasant anticipation of a large tip, as he feels sure you must be A. J. Alan, or Clapham or Dwyer.

Despite the fame of Savoy Hill, as we will from now onwards call the headquarters of the British Broadcasting Corporation, it is nevertheless a place of mystery to many millions of listeners.

They know it as the home of the wireless

orchestra, the military band, a place where the announcers read the news bulletins. They know, because every Britisher is blessed with imagination, that the place bristles with gadgets and tricks like no magician has ever devised. They wonder what Savoy Hill is like and how it is all done.

In this series of articles I want, if you will allow me, to take you for a short tour round this cabinet of mysteries, this Maskeleyne and Devant's of Broadcasting. I will not be the least bit technical, nor ask you to visualize anything more unfamiliar than your own wireless set and other things of everyday use. Come with me to the entrance hall, which is at the top of a short flight of steps from the street level. The time must be two o'clock in the afternoon, a bit inconvenient to most people, perhaps, but we shall find it well worth the effort. No other time is suitable, because except between 2 and 3 o'clock, most of the nine studios are occupied.

As you know, the London Station supplies the programmes from 2LO and 5XX, as



The Studio Entrance to 'Savoy Hill,' the nerve-centre of our broadcasting system.

well as a considerable portion of those from 5GB, but the actual transmissions absorb a relatively small part of the time during which the studios are in use. Rehearsals are always going on, and these, of course, take much longer than transmissions, because every item in the programmes must be tried over and over again until perfection is achieved. The Wireless Orchestra wants a studio, so do the Military Band and the dance music combination. Sometimes all three may be rehearsing simultaneously, or vaudeville artists practising their turns, a play being tried out, new artists having auditions, or a person whose name appears several weeks later in *The Radio Times* to give a talk being put through a voice test.

Should we be lucky, perhaps three or four of the studios will be unoccupied. Let us make a start with Studio No. 1. The hum which greets us at the door is only the vacuum cleaner keeping the place as spotless as you insist your own drawing-room should be. Tomorrow, if we come again, we shall find the engineers making a few adjustments or satisfying themselves that all the delicate apparatus for which they are responsible, is functioning properly.

Studio No. 1 is one of the oldest and the largest of all the studios at Savoy Hill. I mention this because some of the others are not numbered in rotation of their age. For some years after broadcasting started there were only two studios in London, but the second of these is no longer No. 2. It fits much better into the scheme of things as No. 3. Much knowledge of acoustics has been gained since No. 1 first came into existence, so that this studio has been remodelled and brought up to date. Originally it was fitted with windows, and at first glance you still see four. Look closer, and you find they are dummies, just a bit of skilful camouflage that can be made quite realistic by some hidden electric lights, though these are seldom used now on account of the heat.

One of the first essentials of broadcasting

(Continued on page 10.)



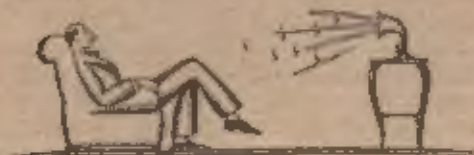
A corner of Studio No. 1, specially taken for this article, and showing, at one glance, the silence cabinet, three microphones, two suspended and one mounted on its movable stand, and the battery of bell pushes communicating with other parts of Savoy Hill.



BOTH SIDES OF THE MICROPHONE

These Highbrows!

OF the many letters which I have received as a result of the recent articles by 'Astyranax' and Walter T. Rault on Broadcasting and the Films, particularly interesting and provocative is one which comes from Mr. F. S. Butler, of Ballham. Mr. Butler agrees with Mr. Rault that presentation and showmanship have been responsible for the artistic development of 'the movies.' The 'highbrow,' he says, has had nothing to do with it. It is the pulchre which calls the tune; if the film producers had failed to satisfy public taste, the industry would have gone bankrupt. Q.E.D., the highbrow had nothing to do with it. It seems to me that, with all due deference to my correspondent, he has missed the point which 'Astyranax' was making—which is, not that the highbrow primarily influenced the producer, but that he influenced the public by talking and writing about the new film techniques which had come from the Continent, by filling the picture-houses as far as his limited numbers would allow him. To quote 'Astyranax,' 'They make up about two-thirds of public opinion. They write and talk and move about, whereas most people are obliged by circumstances to remain more or less static, and lack the gift of expression with tongue and pen.'



Cruel Suspicions

MY correspondent suspects 'Astyranax' of being 'not unconnected with the B.B.C. or the gentlemen who control the programmes' and of making 'a flimsy attempt to justify the B.B.C. in ignoring the wishes of the large majority of listeners.' In these two suppositions he is wrong. 'Astyranax' is the pen-name of a young playwright who has no connection whatever with the B.B.C. and no wish to justify its policy. He further states categorically that people do not want 'good' music any more than they want 'good' films. In support of this he instances 'the want of support for serious opera and the growing up of the Queen's Hall Promenade Concerts.' I will not in my turn become categorical, but I should like to point out to Mr. Butler that, quite apart from the success of last year's Covent Garden Season and the existence of several touring opera companies, the popularity of the operas broadcast by the B.B.C. is undoubted. And as for the 'Proms' if Mr. Butler had visited the Queen's Hall last August and September when the B.B.C. held its first Season of 'Proms,' he might have different ideas as to the success enjoyed by them. He denies the 'highbrow' any function, but let him glance at the crowded floor on a 'Wagner Night' and judge them whether the musical enthusiasts who rescued Wagner from the horror and contempt with which he was regarded in this country fifty years ago, have been without influence upon popular taste!

Composers, Please Note.

ANY composers who are thinking of submitting new works for possible performance at this year's Promenade Concerts should send their MSS. direct to the Music Director, The B.B.C., Savoy Hill, London, W.C.2.

This Talks Business?

IS an hour's talk too long? According to Herr Feuchtwanger in last week's issue, no—but there are some listeners, I know, who do not agree with the German novelist in the matter of 'thought transmuted into sound.' Captain P. P. Eckersley, who recently spoke for an hour from GTR, tells me that he received well over a thousand letters from listeners dealing with the question of the length of talks. He has had these analysed—and here is the result: 277 people thought that an hour was not too long if the talker and the subject were very carefully chosen; 42 people said outright, 'This is too much!'; 430 correspondents wrote, 'More talks from Captain Eckersley, please!' Some wanted more technical talks, others suggested that more talks should be extemporaneous. Some, again, said that the Chief Engineer spoke too fast, while others were quite passionately convinced that he was far too slow. Captain Eckersley is speaking again, from London, towards the end of May.

Not the Talks, but the Talkers?

THERE has been from time to time an outcry against the talks. One opinion is that they should be strictly confined, poor things, to a special wavelength, another that they should be dispensed with altogether. These protests have come largely from one section of the great national audience. Many listeners who are at present inclined to condemn the talks with a sweeping generalization would, if faced with the question, 'Have you, then, never enjoyed a talk?' find that they had actually heard a number of speakers whom they found entertaining. To my mind the lighter talks are often more amusing than some of the vaudeville 'turns' which find such strident support—but that is only a point of view. The problem of the talks lies in the choice of the speaker. To quote Herr Feuchtwanger, it is individuality which counts in a voice. I can call to mind a certain brilliant lady writer whose style on paper is one of the most gracefully humorous in all literature, but who speaks a written manuscript as though she were broadcasting a diatribe. There are very few people, I imagine, who are bored by Sir Oliver Lodge or Sir Walford Davies. These two men have an intimate, individual style which makes one want instinctively to listen—as though one were casually meeting in real life brilliant men with something luminous and entertaining to say.

A Talk to be Heard.

A DISTINGUISHED poetess and novelist is Miss Victoria Sackville West, who is coming to the London Studio on Wednesday, April 11, to give a talk entitled 'From Byria to Persia.' Last year Miss Sackville West, who in private life is Mrs. Harold Nicholson, wife of the diplomatist and equally distinguished writer, won the Hawthornden Prize with her long poem, *The Lord*. 'The Hawthornden' is the most outstanding annual award in English literature. It is usually given for a work of imaginative originality. Miss Sackville West knows the Near East well, for her husband was at one time attached to our Legation at Teheran, the Persian capital. Mr. Nicholson himself has written an enchanting account of a journey to Persia. It forms the last chapter of a brilliant book entitled *Some People*, in which the author, under the guise of describing a dozen people of his acquaintance, writes one of the most extraordinary autobiographies I have ever read.

A First Performance.

A NEW work by Ernest Bloch, the great contemporary Jewish composer, will be the leading feature of the last of this season's National Symphony Concerts which London, Coventry, etc., are relaying from the Queen's Hall on Friday, April 20. This is Bloch's *Israel Symphony*, based upon original Hebraic themes, reflecting with dignity and grandeur the melancholy of Jewish music. *Israel* has never before been given in England. Sir Henry Wood will be the conductor. In the same concert Paul Hermann, Hungarian cellist, will play the Dvorak Cello Concerto. The rest of the evening's programme is interesting. It includes *For a Drama*, an Overture by Marcel Labey, the Prelude and Closing Scene from *Tristan*, Rimsky-Korsakov's *Spanish Caprice*, and *The Sorcerer's Apprentice* by Dukas. The first time I heard the last-named symphonic poem was at a cinema on the boulevards in Paris. Between a bathing belle comedy and a tense drama (avec le grande vedette américaine Miss Norma Talmadge) came Roger Dukas and conducted the movie orchestra in *The Sorcerer's Apprentice*. The audience cheered themselves hoarse. It was all very odd and different from England.



I Believe You Know Each Other.

WE have been prepared by Frank Lafitte and Percy Scholes for the John Ireland Recital which London and Coventry are 'putting out' on Thursday evening, April 10. This 'new friend in music' will take part in the programme himself, playing his cello and piano Sonata with Beatrice Harrison, and his Piano Trio with Miss Harrison and Albert Sammons. George Parker will sing some Ireland songs, settings of poems by the late Thomas Hardy, Dekker, Emily Brontë and an anonymous early English poet. I do not know which poem of Dekker's John Ireland has set to music, but I hope that it is that one which is almost my favourite of all poems:

'Art thou poor and hast thou golden slumbers,
O sweet content . . .'

Protecting the Children.

ONE of the most remarkable of voluntary organisations is the R.S.P.C.C., which every year protects some 100,000 children from cruelty and neglect. When we read in the novels of Dickens of children being starved and beaten, we think of such things as being typical of the age of the Industrial Revolution—but such outrages exist today, and the work done by the Society's inspectors is very necessary. During the War the number of inspectors was reduced and, owing to lack of adequate funds, it has never since been rectified. When on Sunday, April 11, Viscount Ullswater, President of the Society, makes an appeal from the London Studio on behalf of this great organization, do please listen to what he has to say, and send him anything that you can afford. The cause which protects the children is the cause of each one of us.

BOTH SIDES OF THE MICROPHONE



Sybil Thorndike as Medea

A FORTHCOMING event of great interest and importance is the broadcast of Euripides' Tragedy, *Medea*, which Sybil Thorndike, Lewis Cosson and their company are to give from London and Daventry on Tuesday, April 17. The translation used will be that of Professor Gilbert Murray and the performance will be the same that Miss Thorndike has given at special matinees all over the country.

With Rifle Accompaniment

A SHORT violin recital will be given from Manchester on Monday, April 16, by Alfred Barker, one of the leading musicians of the North, leader of the Halle Orchestra and the Manchester quartet which bears his name. Mr. Barker, who is a pupil of Dr. Brodsky, has had an adventurous career in music. With the assistance of his master, he arranged a tour of Russia during the War. In 1916 he played before the Czar at Tsarskoe Selo, the Imperial residence outside Petrograd. He was the last English artist so to be honoured by the ill-fated Nicholas II. Later he played in Petrograd to the accompaniment of firing in the streets, a stimulating if unenjoyable experience.



Clearing House

THE Railway Clearing House Choir is giving a concert at the Kingsway Hall on Wednesday, April 18. Part of this will be broadcast from 5GB. The Choir will sing folk songs, madrigals and part songs by Purcell and Elgar. Tom Kinniburgh (bass baritone) and John Uckerill (harp) are to be the soloists. The latter will play Debussy's famous *Two Arabesques*, which many listeners have heard as a piano solo. It is a strange and beautiful thing that the workers of the Clearing House should be so musical. Do they carol away to themselves, I wonder, as they decide with wrinkled brow how much of the price of a ticket from St. Leonards-on-Sea to Ashby-de-la-Zouche belongs to the Caledonian Railway?

The Cross on the Bun

THE symbol of Christianity which you will find on tomorrow's hot cross buns is a record of one of the first of the many compromises which mark the history of our religion. The Anglo-Saxons worshipped the goddess of Spring. Her name was Eostre. Every April, at Easter (the feast of Eostre), they used to bake cakes in her honour. Came the first Christian missionaries who found it difficult to stamp out this yearly celebration, for the Anglo-Saxons loved their goddess as nations have ever loved the goddess of Spring. Therefore, a compromise. 'You shall eat your Easter cakes every year, but the pagan spirit must be driven from them by marking the cakes with the sign of the Cross.' And they did, and we do.

The National Orchestra of Wales

SIX Concerts by the National Orchestra of Wales will be broadcast during its second week of life! On Monday, April 16, between 1.0 and 1.45 p.m., a Light Orchestral Concert; at 4.0 p.m. on the following day, a Light Symphony Concert, including Schubert's *Unfinished Symphony*; at 1.0 p.m. on Wednesday, April 18, a Classical Symphony Concert (Handel's *Concerto Gross* in B Flat, Op. 3, No. 1, a Haydn Symphony, etc.); between 7.45 and 10 on Thursday, April 19, a Symphony Concert; and on Saturday, April 21, at 12.0, a Popular Concert, and at 7.45 the first part of a second Popular Concert. All these concerts will be relayed from the National Museum of Wales, except the Thursday Symphony Concert and the Popular Concert on Saturday night, which will come from the Assembly Room of the City Hall.

A Battle Long Ago

ON April 16 5GB and on April 18 London, will be broadcasting the next opera in what has become known as the 'libretto series.' This is to be Gluck's *Armida*. This opera was written by Gluck, following the success of three great tragic operas, *Iphigenia in Aulis*, *Orpheus and Eurydice* and *Alceste*, in order to prove his versatility. While the three works above named had a Greek severity and simplicity which had hitherto been strange to French opera, *Armida* is sumptuous, colourful and emotional. 'In *Armida*,' Gluck wrote, 'I have tried to be more the painter and the poet, and less of the musician.' Its success was immediate and attended by violent controversy between the 'Gluckists' and the 'Piccinists,' which recalls a similar situation in London, fifty years earlier, when the allegiance of the fashionable world had been shared by Handel and Buononcini. Piccini, Gluck's rival, was an Italian composer, and the battle was really between the New French style of opera and the conventional Italian style which, until Gluck came to give French opera a character of its own, had held the Parisian stage.

The Five

ON Tuesday this week and again on Wednesday, April 25, London and Daventry listeners are to hear the Wireless Harp Quintet which made its debut from London on Christmas Eve. The Quintet comprises David Wise (violin), Frank Arming (flute), Charles Draper (clarinet), Ambrose Gauntlett (cello), and Sidonie Goossens (harp). In these two recitals the five will play solos as well as ensemble items. The latter will include a repetition, by request, of Kenneth A. Wright's ingenious arrangements of *Swanee River*, *Annie Laurie*, etc., and a novelty in the form of *Epigraphs Antiques*, an unfamiliar suite by Debussy, specially arranged for the Quintet by R. J. E. Rowgill.

A New Publication

SO many listeners have written to enquire as to the possibility of the Household Talks being published in book form that the B.B.C. has now decided to include a booklet on household matters in its series of publications. This will be appearing at the beginning of May, probably at a price of one shilling. It will include most of the recipes and household hints broadcast during 1927, and, for the benefit of amateur gardeners, a number of useful extracts from Mrs. Cran's talks.

No Respector of Dukes

AT 8.15 on Monday, April 16, Mr. R. Isherwood Kaye is giving a talk in connection with the centenary of Francisco Goya, the great Spanish painter, the greatest since Velasquez and Murillo. Goya had an adventurous life. After studying painting in Spain, he intended to visit Rome, then as now the Mecca of the brilliant artist, but his religious and amorous adventures militated against his obtaining a 'travelling scholarship,' and finally he had to work his way to the Italian capital by joining a squad of travelling bull-fighters. It was no doubt in this company that he acquired much of his material for the famous drawings and etchings of the bull-ring which are perhaps his greatest contribution to art. He was a fine portrait painter, as witness his lovely portrait of Dona Isabel Cobos de Pared in the National Gallery, but his etchings have more genius. When I was at the University, a wealthy undergraduate friend of mine had a set of 'The Proverbs' hanging in his digs. They were as weird as nightmares and immensely valuable. Goya began his career as designer to a tapestry factory. Later he became associated with the court as a painter of portraits. The Duke of Wellington sat to him. Some chance remark of his roused Goya's anger and the painter hurled a plaster cast at the Duke.



How Did It Grow?

A WONDERFUL film was recently shown to the Film Society in London. It is entitled *Berlin*, and is the work of a film producer who, day after day, tirelessly travelled Berlin with a portable camera, recording every phase and moment of city life. It is remarkable in that it reveals the complexity of the civilization in which we live. But almost as wonderful as a city's present is its past. How did it grow? What woods and pastures, parks and castles once stood where now are busy streets? How did its industries come into being? When did it first receive its charter? Who built it? Manchester and the Northern grouping of stations are arranging a series of talks on the history of the great cities of the North. The industrial area of Lancashire and Yorkshire may be described as 'a nation within a nation,' and the speakers in this series will show the kinship of custom and interest which exists between the various cities. The first talk to be broadcast on Tuesday, April 17, will form an introduction to the scheme.

One of Our Most Famous Bands

DURING the week of April 16 the famous Roscoe's the Barn Band will be playing daily at the Grocers' Exhibition in Manchester. There will be two relays of the Band from the Exhibition—one on Tuesday evening, April 17, and another on Friday afternoon, April 20, when a short Ballad Concert from the Studio will form an interlude to their programme. The Roscoe's the Barn Band was founded more than a hundred years ago, at the time of Waterloo. It was then a string band. It won the first of its two hundred prizes in 1821 and the championship at Belle Vue a century later.

Savoy Hill with the Lid Off.

(Continued from page 7.)

is the rigid exclusion of all outside noises from the studio. This is a comparatively simple matter, but it immediately creates another problem—adequate ventilation. Electric fans are fitted in the ceiling, but these cannot, of course, be used during the transmissions. Other methods have been devised. I will refer to them later on when we examine the plant for changing the air in all the studios.

No. 1 studio, being the largest, is naturally used for those parts of the programmes requiring the services of the most people—big orchestras, opera performances and revues. The drapings are of what might be described as the older pattern, namely, curtains, hung in several sections and fitted to runners in such a way that they can be pulled on one side, thus increasing the resonance of the studio.

The first thing most people look for when entering a studio is the microphone. In studio No. 1 we see three; there is also a fourth, but we'll come to that later. One microphone, covered with a box of blue gauze material, is resting on its mahogany stand somewhere near the centre of the room. From it a long, thick flexible cord, is coiled about, snake-like, on the thick carpet, the other end attached by a plug to a socket in the floor. Four rubber-tyred wheels are fitted to the stand, so that it can be moved noiselessly about the studio as required.

At one end of the studio we see two other microphones suspended side by side on pulleys from the ceiling. These are used for orchestral items, the purpose of the pulleys being to raise or lower the microphones so that the sound from instruments in the background, floating above the heads

of closer players, can be more easily picked up and not drowned or unduly overwhelmed. Only one of these suspended microphones is used at a time. The other is a reserve, or in broadcasting parlance, a 'stand-by.'

Let us walk across the studio to a corner where we see a cabinet, very much after the style of a telephone kiosk, though a little larger, with glazed sides and a roof. Here we find the fourth microphone fitted in line with the head of a person seated. This cabinet is known as the silence chamber, and fills a variety of purposes.

You have no doubt heard the eulogistic remarks of the announcer when he introduces some famous artist and wondered how the artist felt about it. As a matter of fact, he doesn't hear them. Facing the microphone is a big ordeal to some people, and any embarrassing praise might easily upset them altogether. This is where one use of the silence chamber comes in. Similarly, announcements can be made while a band or orchestra is resting or receiving instructions. To all intents and purposes the silence chamber then becomes a miniature studio, because the controls are fitted so that the announcer can switch on either his own or the main studio microphones at will.

The chamber also contains a telephone by which the announcer can talk to the engineers in the control room or with people in any other part of the building. The announcer can also be called from outside the studio, a small lamp fitted to the cabinet taking the place of the ordinary alarm bell, which, of course, could not possibly be used in the studio.

We see also, in the silence cabinet, a small, rectangular box fitted with a knob. Its purpose is to regulate the strength of a

system of headphones which, again through the control room, enable people in different parts of the building, including the cabinet, to listen to an audition or anything else that is taking place in the studio.

There are other interesting features of the silence chamber, which we shall remember as we tour the building, and see how they are brought into use, such as during the performance of elaborate plays requiring the simultaneous use of five or six separate studios for their production. But we will leave these for the moment and cross the studio to a board fitted with a number of bell pushes. These, we see, communicate with the band room and other parts of the building where people are getting ready to perform in the studio. The bells take the place of the call boy in the theatre, except that they do their job more expeditiously and certainly less noisily.

The studio clock ticks the seconds, though we cannot hear it. Perhaps it is not quite a clock, but only a clock dial when we look at it again. It tells us the Greenwich time, being synchronized to the timepiece in the control room, which in turn is linked up with the master chronometer at the great Observatory.

I can tell you it was not always so, but then ordinary clocks are liable to make mistakes sometimes. That was why the announcer one evening said, 'In four seconds you will hear the Greenwich time signal,' although, to be strictly truthful, listeners had already heard the famous six pips four seconds previously. P. W. D.

The second article in this series will appear in 'The Radio Times' for April 20 and will take listeners round the Control Room.

(Continued from opposite page.)

Listening carefully we find that even when one element of the orchestra is made by the god Wagner and his prophet Wood to 'stand out,' the others (or many of them) are usefully and interestingly employed. Not one melody only is going forward, but several, woven together into a marvelously coloured musical web.

That element we call 'Counterpoint'—the placing of points or notes counter to or against one another so that they form melodies, each melody beautiful in itself and the whole fitting beautifully together.

The elements of variety of 'colour' and of 'weaving' (or of Orchestration and Counterpoint) are, then, obviously two very essential elements in the music of Wagner and his day.

Another point that must strike us is the mastery with which the notes combined at any given moment merge to make a glowing or a sombre mass. There seems no end to the variety of effect produced by these note combinations or chords, the art of using which adroitly we call harmony. Not only, then, are vivid Orchestration and held yet neat 'Counterpoint' characteristic of Wagner, but also subtle 'Harmony.'

Then, if we listen keenly and use both our observation and our memories, we may



An early nineteenth century orchestra in the organ gallery at St. Thomas's, Leipzig (from 'J. S. Bach Cantata Texts' by C. S. Terry, Constable & Co.)

note the masterly way in which tunes appear and disappear and reappear, so that we never get too much of one tune at a time, which would bore us, nor do we get too incessant a change of tune, which would constitute a severe strain on our attention. (Wagner's tunes are usually quite short, and they are called 'motifs.') The element of variety of tune-material, and its reappearance in different guises and in different keys, is the element of 'Form' in music.

We have now four elements clear in our minds—Orchestration, Counterpoint, Harmony, and Form, to quote them in the rather illogical order in which they have happened to strike us as we listened to, say, the Overture to 'The Mastersingers.'

The study of the growth of skill in handling these four elements is a great part of the study of the History of Music.

But Wagner's mastery of any one of these, or all four, is only a means to an end—the expression of beauty and of emotion; and as we study the music of the ages before Wagner it will be a chief interest with us to note how those elements are applied to this great end—an end which the poet attains by the use of words, the painter by the use of lines and colours, the sculptor by the use of masses, and the composer by the use of tones.

Next Chapter: 'Music as Woven Melodies.'

Sunday's Programmes cont'd (April 8)

5GB DAVENTRY EXPERIMENTAL

(4.01.2.00.)

TRANSMISSION FROM 10.30 TO 11.15. (S.B. FROM LEEDS. TO LONDON AND 5GB) THIS MORNING FROM 10.30 TO 11.15.

10.30-11.15

FROM YORK MINSTER
S.B. from Leeds
(See London)

A SYMPHONY CONCERT

From Birmingham

THE BIRMINGHAM SYMPHONY ORCHESTRA
Conducted by JOSEPH LEWIS

Overture to 'The Barber's Bride' Strakosky
Solomon (Pianoforte) and Orchestra
'Emperor' Concerto (Op. 73) Beethoven

4.30 ORCHESTRA

Fourth ('Tragic') Symphony Schubert

BACH CANTATA

No. 15

'Denn du wirst meine Seele nicht in der Hölle lassen' ('Thou wilt not leave my soul in Hell')

ALICE MOXON (Soprano)

FRANCIS MANCHESTER (Tenor)

STUART ROBERTSON (Bass)

The WIRELESS CHORUS and the WIRELESS

Conducted by STANFORD ROBINSON

5.20-5.30 FOUNDATIONS OF ENGLISH POETRY
(See London)

6.30-7.45 A RELIGIOUS SERVICE

Read from the CATHEDRAL BIRMINGHAM
Hymns Nos. 133, 188, 519, 7/4 English Hymnal
14, 118

I know that my Redeemer liveth Handel

Address by the Rt. Rev. Dr. Bishop HAMILTON

Organ Voluntary by Mr. F. DUNN (Organist
and Choir Master)

8.0 A HYMN RECITAL

From Birmingham

THE BIRMINGHAM STUDIO CHORUS, led by
JOSEPH LEWIS

As on the previous occasion, our listeners are
asked to join us in the singing of the Hymns
selected

8.45 THE WEEK'S GOOD CAUSE (From Birmingham)
Appeal on behalf of the National Association
for the Prevention of Tuberculosis, by
SIR JOHN THORNTON

8.50 WEATHER FORECAST, GENERAL NEWS BIRMINGHAM

9.0 A MILITARY BAND PROGRAMME

From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSALL

March, 'Pomp and Circumstance,' No. 4 Elgar, arr. Bedford
Overture to 'The Merry Wives of Windsor' Verdi, arr. G. S. P.

9.20 FLORENCE HOLDING (Soprano)

Over the land is April Quilter
All suddenly the wind comes soft Hart
Spring Henckel

BAND

Cavotte from 'Mignon' Strauss, arr. Hogan

9.35 BEATRICE EVANS (Violoncello)

Ave Maria Bruch

9.43 BAND

Selection from 'The Prodigal Son' Womack, arr. W. H. H. H.
Cornet Solo, 'Abide with me' Loh
Soloist, P.O. Cook

10.0 FLORENCE HOLDING

I love thee Grieg
Nymphs and Fauns Debussy
Nymphs and Fauns Debussy

BAND

At the end of the day Vaughan Williams
In the heart of the night Vaughan Williams
Soloist, P.O. Cook

10.20 BAND

Selection from 'The Prodigal Son' Womack, arr. W. H. H. H.
Soloist, P.O. Cook

10.30 EPITAPH

(Sunday's Programmes continued on page 14.)

WHAT THE NATION LOST BUT IS REGAINING.

With the passing of her windmills this country of ours has lost more than a mere adornment to the landscape. The windmills of Old England were symbolic of a great age—of an age when this country was forcing her way to a leading position in the world's affairs.

Do you realise that it was a case of "cause and effect"—do you realise how much our grandfathers owed their strength and vigour and enterprise to the wholesome stone-ground wholemeal bread which was in very reality their staff of life? It gave them strength, and it gave them health, and it gave them the roughage which prevents constipation, the cause of so many of life's ills.

In late years these windmills have been rapidly passing away. But fortunately the old stone grinding process—the "upper and nether millstones" of immemorial antiquity—is still carried on by Allinson's in the good old-fashioned way, and they have adopted a windmill as their Trade Mark. The popularity of Allinson's is doing much to counteract the danger to the Nation's health of that modern refinement or adulteration of other forms of bread, which removes from them a considerable proportion of the health-and-strength-giving qualities of the wheat.

None but carefully selected wheat is used in the manufacture of Allinson Flour. Every sack is subject to the closest scrutiny and only the best is accepted—and then it is the "best of the best"—an ideal combination of the finest English and Canadian wheats which are perfectly complementary to each other, combining fineness, richness and firm strength in ideal proportions.

Thus Allinson Wholemeal Bread is the perfect food of man—the World's best wheat, stone-ground to the ideal texture for easy digestion and containing the whole of the good of the wheat:—firstly, the germ of the wheat, rich in protein, vitamins A and D—secondly, the outer covering of the wheat, containing the mineral salts which aid digestion—and thirdly, the roughage of the wheat, which is Nature's method of relieving and preventing constipation.

The delicious natural flavour of Allinson Wholemeal makes a special appeal to the appetite—and, in addition to being very easily digested itself, it helps the digestion of the foods eaten with it. Children love it because they recognise in Allinson's something that Nature provides for their health and development of brain, bone and body. Allinson's helps to make strong white teeth—and it keeps the teeth and gums healthy by giving stimulation and exercise in the act of eating. Dentists assure that modern teeth troubles are largely due to over-refined food.

It is important to bear in mind that Allinson's mill only wholemeal. Consequently there can be no mistake—ask for Allinson, see that the brand is round every loaf, and thus you can ensure getting genuine wholemeal, the only bread that is 100 per cent. wheat.

Twelve bread bands entitle you to a copy of Rembrandt's famous picture 'The Mill,' measuring 3 ins. x 15 ins., and free from any advertising matter. £100,000 was paid for the original. Useful and valuable gifts may also be obtained in connection with Allinson Wholemeal Flour, with the aid of Coupons (valued in accordance with the size of the bag). Particulars of these Gifts, together with a book of 101 Recipes for tasty dishes that may be made with Wholemeal, are contained in every sealed bag of Allinson Flour.

There are Allinson Bakers in every district. Allinson Wholemeal Flour for home baking is sold in sealed bags (3½ lb., 7 lb., and 14 lb.) by most Bakers and Grocers.

Leaflet explaining the new Gift Scheme will gladly be sent on application. In case of difficulty in obtaining either Allinson Wholemeal Bread or Flour write to: ALLINSON LTD., 210, CAMBRIDGE ROAD, LONDON, E.2.



WHERE THE CHORISTERS OF YORK WILL SING TE DEUM TODAY

A view of the choir of York Minster, with the great East Window at the end. Matins will be relayed from the Minster by Leeds-Bradford (S.B. to London and 5GB) this morning from 10.30 to 11.15.

Whither? and Why?

By the Rev. G. A. Studdert Kennedy
(Woodburn White)

(Continued from page 5)

perverted vice as a means of escape from the emptiness of life

You will understand too, the sneer of the cynic who can find no meaning in life and is savage with anyone who does or thinks he does. He hides his suffering behind his superiority, and tries to enjoy looking down on man because he has no God to whom he can look up. 'Unless you are in love with something or someone life is a queer old hell,' a friend wrote to me the other day, and it is a saying that touches the spot. That is why agnosticism is no good. Our need to find a meaning and a purpose in life is not theoretical but practical. Our very flesh cries out for a living God. We are given by the furies to find a meaning in

Ad this may seem an overdrawn and beatified description of life as it is lived by ordinary, humdrum, respectable people. But if you know people from the inside, or if you doubt whether they are as respectable as they look. Faces are masks and behind prisons, behind which a hungry spirit hides. That is why nations of perfectly respectable people do sudden shameful things, bloody, generous things, and why an ordinary greengrocer decides to hang

Is there in the universe no bread for his hunger, and no wine for this thirst? The highest religions assert that there is. They give the third and last reply to the great question. Man can know God, and in Him attain to inner certainty about the purpose and meaning of life. The Christian religion asserts that in Christ God has shown His face, and that the religious passion is meant to find its peace in Him. We can go mad about Christ, and we shall be saner than sanity. We can give our hearts to Him and He will fill them full. We can be crazy about Christ and uncommonly sensible about everything else. Only it must be Christ and His Kingdom you are crazy about, not any sect or church or dogma. It must be Him to whom you give your heart.

That is what the Christian religion asserts, and I think it is true. I fail Him, but He does not fail me.

Only in Him can I find Home to hide me,
Who on the cross was slain to rise again,
Only with Him, my comrade God beside me,
Can I go forth to war with sin and pain.

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

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Editorial address: Savoy Hill, London, W.C.2.

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Sunday's Programmes cont'd (April 3)

5WA CARDIFF. 363 M. 850 KC.

10.30-11.15 **Local Programme** relayed from Daventry

3.30-5.30 **S.B. from London**

7.45 **S.B. from Newcastle**

8.50 **THE WEEK'S GOOD CAUSE**
An appeal on behalf of the **Infirmary** by Sir WILLIAM H. DIAMOND

9.50 **WEATHER FORECAST, NEWS** 9.0 Local

9.5 'THE CHILDHOOD OF CHRIST'

By HERIOT

Persons represented—

Mary EDA BENNET (Soprano)
Joseph GLYN EASTMAN (Baritone)
The Father HARRY BRINDLEY (Bass)
The Holy Spirit WAITER GLYNNE (Tenor)

THE ACTION

THE ALLEGORY

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2ZY MANCHESTER. 884.6 M. 780 KC.

10.30-11.15 **Local Programme** relayed from Daventry

3.30 A LIGHT ORCHESTRAL PROGRAMME

Conducted by T. H. MASON
Overture to 'The Magic Flute'
Telling Suite from 'Boadicea'
Overture to 'The Merry Wives of Windsor'

Mozart was a Freemason. It was very much 'in the air' in the 'Magic Flute' was written. It is one of the Opera has Masque ideas.

There is a certain conventional in the course of the Overture, and also in the first movement. We have the merry first movement. This is 'fugal'—i.e., one on this case, 'matrimonial' (vocal) alone with the first movement, and repeating the tune at a different pitch. This first movement really runs through most of the Overture. For instance, he is going on even with the first and last movement.

With this material the Overture keeps going happily and

with a certain amount of have some natural and a certain

THE Overture is in the first movement.

near of the first movement and the first movement.

the first movement work at three.

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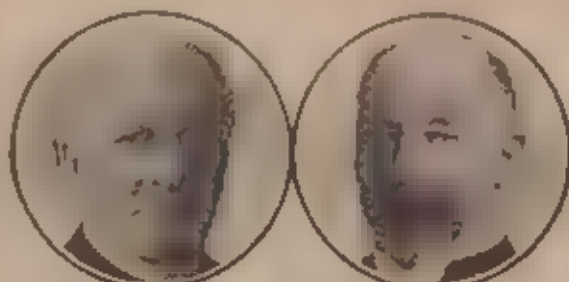
the first movement work at three.

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the first movement work at three.



The Archbishop of York (left) gives the address in the morning service that London will relay from York Minster at 10.30 a.m., and Bishop Hamilton Baynes (right) will preach in Birmingham Cathedral in the service relayed by Daventry Experimental between 6.30 and 7.45.

torated rhythm beginning with whole and a half, a Scherzo, a Polka, and a Minuet. For two times, commencing with identical chords and going on to build up the piece over a recurring motif that slumps about in the base.

4.10 'MESSIAH'

As Organized by RAYSON
(Part III)

Sung by the MANCHESTER CATHEDRAL CHOIR
Directed by Dr. A. W. WILSON
Relayed from the Cathedral

Air, 'I know that my Redeemer liveth'
Chorus, 'Since by man came death'
Recit., 'Behold, I tell you a mystery'
Air, 'The trumpet shall sound'
Chorus, 'Worthy is the Lamb'

4.40 **WILLIAM PRINCE** (Violin), with Orchestra

Concerto in B Minor
Orchestra

Uradlo Song (Bermuda) J. J. J. J.

5.20-5.30 **S.B. from London**

7.45 **S.B. from Newcastle**

8.45 **THE WEEK'S GOOD CAUSE**. Jubilee Appeal on behalf of the Manchester Adult Deaf and Dumb Institute by Mr. ARTHUR K. DAVIES (Harmonium)

(Donations should be sent to the Honorary Treasurer, The Adult Deaf and Dumb Institute, Grosvenor Street, Manchester)

8.50 **WEATHER FORECAST, NEWS** Local Announcements

10.40-11.0 **THE SILENT FELLOWSHIP**
Relayed to Daventry

Monday's Programmes con'td (April 6)

5WA CARDIFF. 353M
R50 LD.

12.8 10 *From London* *Local An*
Dances try

3.0 *ayed from Davenport*

5.15 **THE CHILDREN'S HOUR**

6.0 *From London* *Local An*

6.30 *From London* *Local An*

7.45 **TEDDY BROWN**
In Xylophone Sales

8.0 12.0 *S.H. from London* *0.30 Local An*

22Y MANCHESTER. 224.6 m. 780 kc.

12 P-1 D Gramophone Records

3.0 AN AFTERNOON AT BLACKPOOL
On the M. V. S. C. - Ch. 3. 10
Relayed from the Palace, Blackpool
Four Indian Love Lyrics .. Woolforde Finden
Vocal Solo, 'Just a Memory' .. Sylva
Wm. I. Dwyer .. Sing
For the Boys' Brigade

3.30 A. P. Dwyer .. Sing
M. A. Dwyer .. Sing
For the Boys' Brigade

4.30 On the M. V. S. C. - Ch. 3. 10
(Continued)
In a Former Market .. Ketchey
Xylophone Solo, 'Two Little Finches' .. Knox
Soloist, J. Dwyer .. Sing
The Fortune Teller .. Terrence
Solo, 'Americana' .. Phurban

5.0 M. A. Dwyer .. Sing
For the Boys' Brigade

5.15 THE CHILDREN'S HOUR, Came to the Fair—
The
M. A. Dwyer .. Sing
For the Boys' Brigade

6.00 S. B. from London (2.30 Local Announcements)

[illegible]

6LV - LIVERPOOL 291 AM
1,010 KC

30 London Programme relayed from Deventry

5.15 THE CHILDREN'S HOUR
Herbert takes his Family to the Boat Race
1.15 P.M. 1.15 P.M.

Cast:
Herbert J. P. Livers
Lottie Mrs. Fred Wilkinson
1.15 P.M. 1.15 P.M.

60 London Programme relayed from Deventry

6.30 12.30 9.30
(announcements)

2LS LEEDS-BRADFORD. 277 B.M. & 222 I.M.
1,080 K.C. & 1,160 K.P.

12.0-1.0 London Programmes relayed
Dayentry

2.0 London Programmes relayed

4.0 THE SCALA SYMPHONY ORCHESTRA, relayed
from the Scala Theatre, Leeds

5.0 London Programmes relayed from

5.15 THE CHURCHES' Home Story of a Fair
Motors, by G. G. Jackson

6.0 London Programmes relayed Dayentry

8.30-12.0 S.B. from London (8.30 Local At-
tachment)

(Monday's Programmes continued on page 10.)

[illegible]

LANCASHIRE'S PLAYGROUND BY THE SEA

Easter Monday—and an afternoon at Blackpool! What after fare could Manchester Station offer those of its listeners who are spending their day without reach of their sets. To complete the illusion, here is a picture of the famous front, showing the Wheel and the Tower

VITAMIN D
is the sunshine
vitamin

Golden Shred
is the sunshine
marmalade.

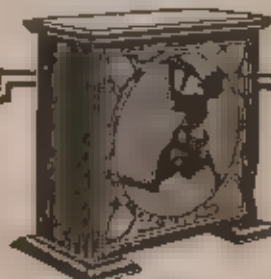
There are 616 hours of sunshine in every glorious orange that goes into—

'Golden Shred'

the Sunshine Marmalade

**ALL the vitamins are
in Golden Shred**

ROBERTSON — only maker



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THE Langham Radio Speaker is free from resonance or distortion through the whole range of reproduction. It is of the cone diaphragm type and its special design ensures a far higher quality in speech and music than is usual. The cabinet is beautifully made in gold oak, and has a unique feature—and the Langham Radio Speaker is therefore in both performance and appearance the finest speaker now on the market.

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Monday's Programmes continued (April 9)

6FL SHEFFIELD. 372.7 M. 1,100 KC.

12.0-1.0 London Programme relayed from Daventry
4.15
5.0
5.55
6.0
6.30-12.0

6KH HULL. 294.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 316 M. 1,020 KC.

12.0-1.0 Gramophone Records
2.0 London Programme relayed from Daventry
8.15 Boys' Brigade Bulletin
6.25-12.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 375.2 M. 1,050 KC.

12.0-1.0 London Programme relayed from Daventry
3.0
5.0
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.25 For the Boys' Brigade
6.30-12.0 S.B. from London (9.30 Local Announcements)

3PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0
3.15 app. PLYMOUTH ALBION & LEICESTER
4.45 app. London
5.0
5.15
6.0
6.15
6.30-12.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry
3.0
6.25
6.30-12.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 316 M. 1,020 KC.

12.0-1.0
3.0
6.25
12.0

5SC GLASGOW. 316 M. 1,020 KC.

11.0-12.0
3.15
5.0
5.15
6.25
12.0

2BD ABERDEEN. 316 M. 1,020 KC.

11.0-12.0
3.0
5.0
5.15
6.25
12.0

2BE BELFAST. 316 M. 1,020 KC.

12.0-1.0
3.0
5.0
5.15
6.25
12.0

Leading Features of the Week.

N.B.—All items heard from 5XX can also be heard from 2LO

TALKS (5XX)

Monday, April 9.
3.0 Mrs. Towers Scott 'Fashions.'
Tuesday, April 10.
5.0 Mr. Gerald Brennan 'Holidays and Spam, II.'
6.15 Prof. Carstang 'Our Resident Songsters.'
Wednesday, April 11.
3.4 Mrs. Kenned, Bel 'Spring Cleaning and Hives.'
7.0 Mr. C. Buchanan 'Football and Sportsmanship.'
1.0-4.0
3.45 Mrs. Cole to O'Neil 'A Mummer's Life.'
7.25 Corn Butter 'Why not Rabbits?.'
9.0 Mrs. Margaret L. Woods 'A Curious Memory of Tennyson.'
Friday, April 13.
7.0 Prof. Alfordyce Nicoll 'Strindberg's Plays.'
Saturday, April 14.
7.25 Mr. R. Sloley 'A Review of the Amateur Football Season.'
MUSIC.
Sunday, April 9.
(5GB) 5.0 Bach Cantata No. 15

Monday, April 9.
(5XX) 7.15 Tatiana Makushina in Tchaikovsky's songs (throughout the week)
Tuesday, April 10.
(5GB) 1.15 'A Rag' Concert conducted by Percy Pitt, with Claire Crozza.
Wednesday, April 11.
(5XX) 7.45 'The Offenbach Follies.'
Thursday, April 12.
(5GB) 7.45 The National Orchestra of Wales. First Concert of the Season.
Friday, April 13.
(5XX) 8.0 A National Symphony Concert, conducted by Sir Henry Wood.
Saturday, April 14.
(5GB) 8.30 Chamber Music: The Sadapest Trio and Dorothy Salk.
DRAMA, ETC.
Monday, April 9.
(5XX) 8.0 The Stamford Amateurs rehearse 'Dick Whittington.'
Tuesday, April 10.
(5GB) 7.45 'Lord Jim' a Romantic Radio play taken from the Novel by Joseph Conrad by Cecil Lewis.
Wednesday, April 11.
(5XX) 8.30 'Lord Jim'

Thursday, April 12.
(5XX) 9.35. Charlotte's Hour—No. XII
VAUDEVILLE and VARIETY.
Monday, April 9.
(5GB) 3.0 Patricia Rossborough and Ivor Dennis
(5XX) 7.30. Teddy Brown and John Henry
Tuesday, April 10.
(5GB) 6.45 Frank Staff
(5XX) 8.0. Claude Cavallotte, Carol Lyne and Partner, Helen Gardner, George Carney
Wednesday, April 11.
(5GB) 4.0. S. J. Turner
(5GB) 8.0. Una O'Connor, Violet Essex and Tucker, Cyril Liddington.
Thursday, April 12.
(5GB) 6.45 Owen Mowdesley
Friday, April 13.
(5XX) 3.0. Two Old Sports.
(5XX) 10.35. Betty Bannerman, Tom Clare.
Saturday, April 14.
(5XX) 9.35. Una O'Connor, Ackerman and Wynn, Clara Butterworth, Effie Kall

PROGRAMMES for TUESDAY, April 19

2LO LONDON and 5XX DAVENTRY

(361.4 MC 430 KC.)

(7,004.5 MC 187 KC.)

10.15 a.m. A
SHORT REPLY TO
LISTENERS

10.30 (Daventry only) TOWN 81
The Town of Daventry

11.0 (Daventry only) Gramophone
Records

12.0 LIGHT MUSIC
THE ALGERIAN FOLK TUNE
L. S. M. M. M. M. M.

10.20 MICHIGAN and
THE CENTRA
The Savoy Hotel

3.0 AN AFTERNOON
CONCERT
THE LONDON VIOLIN
QUARTET

Section from 'Lohengrin'
Wagner, arr. ...

3.8 ALEX. M. CREDIE
Thou art ...
Impotence

3.16 QUARTET
Air ... } Back, arr.
Gavotte in D, ... } Douglas ...

3.26 ALEX. M. CREDIE
The Knight of ...
Hast ye, shepherds

3.34 QUARTET
Two Movements from Suite
(1) Slow, (2) Quick

3.44 ALEXANDER M. CREDIE
The Bard of ...
The low led out

3.50 QUARTET
Two Movements from Suite
(1) Slow, (2) Very slow

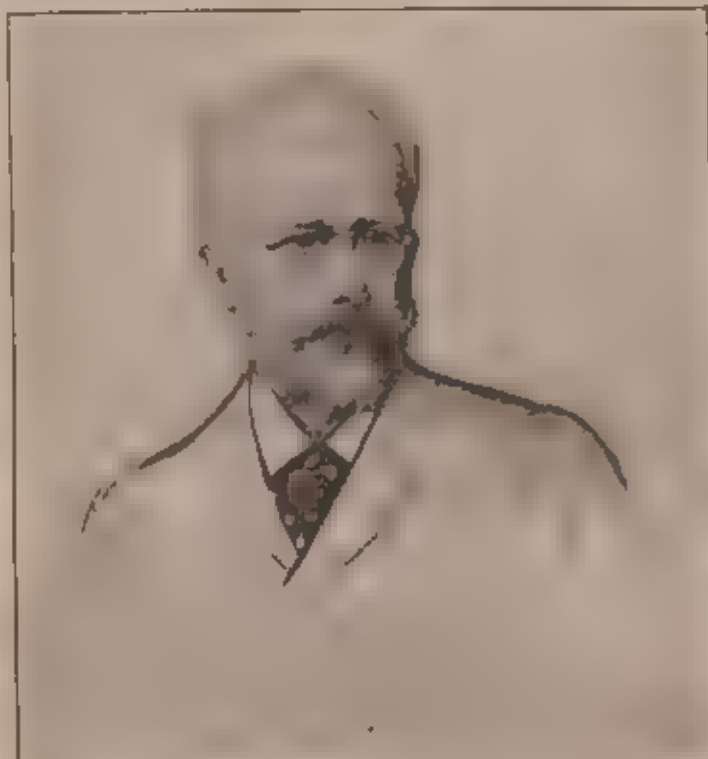
4.0 WILLIAM H. HENDERSON
MADRID AIR : ANTHONY ORCHESTRA
From the Madrid ...

5.0 Mr. GERALD BRESAN Holidays Abroad
Spain, II

THIS is the second of the new series of talks
in which listeners who have any idea of
going abroad for their holidays will be given a
great deal of useful information about both the

MAINTENANCE OF RECEIVING SETS.

The B.B.C. has prepared a free pamphlet
to help listeners to get the best possible
results from their sets. It can be obtained
on application to the B.B.C. Bookshop,
Savoy Hill, London, or to any provincial
stations. This pamphlet is published in
conjunction with the Radio Manufacturers'
and the British Radio Valve Manufac-
turers' Associations.



THE SONGS OF TCHAIKOVSKY

are being sung, in the Foundations of Music series, by Tatiana Makushina,
this week. This is a drawing, by F. Roberts Johnson, of the great Russian
composer, who was born in 1840 and died in St. Petersburg in 1893.

attractions of and the facilities for travelling to
different foreign countries. Brittany, Provence,
Tuscany, Southern Italy and the Dolomites will
be amongst the regions dealt with in future talks

5.15 THE CHILDREN'S HOUR
'Valse Nocturne' and other Violin Solos by
DAVID WISE
'The Three Eyes'—a Drama of the Woods by
H. M. ...
'Some Heroes of the Stamp Album,' another
Stamp Talk, by W. H. WOODCROFT

6.0 A Recital of Gramophone Records arranged
by Mr. CHRISTOPHER STONE

6.30 TIME SIGNAL, GREENWICH: WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 A Recital of Gramophone Records (Con-
tinued)

7.0 Mr. J. W. ROBERTSON SCOTT 'The Man in
Reviews'

7.15 THE FOUNDATIONS OF MUSIC
TCHAIKOVSKY'S SONGS
Sung by TATIANA MAKUSHINA
We sat together by the river and ...
... song

7.20 A SHORT PROGRAMME
by
THE WIRELESS HARP QUINTET
DAVID WISE (Violin); FRANK ALMELL (Flute);
L. ... (Clarinet); ... (Saxophone); ... (Harp)
Directed by STANFORD ROBINSON
The Music specially written and arranged by
KENNETH A. WRIGHT

8.0 VALDEVILLE

(Saxophone)

THE L. ... (Piano)

THE ... (Saxophone)

THE ... (Saxophone)

THE ... (Saxophone)

THE ... (Saxophone)

JACK PAYNE

8.0 WEATHER FORECAST: GENERAL NEWS BULLETIN

8.15 ... (Saxophone)

LISTENERS who have ...
... (Saxophone)

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 A CONCERT
by
THOMAS JONES and
THE GRAND HOTEL, EASTBOURNE,
ORCHESTRA
Vocalist, DOROTHY BENNETT
Relayed from the Grand Hotel,
Eastbourne

THE ORCHESTRA
Overture to 'Plymouth Hoe' ...

DOROTHY BENNETT
Bell Song from 'Lakme' ...
Song of the Nightingale ...

ORCHESTRA
Andante Cantabile (Slow, in singing style)

THOMAS JONES
Prelude and Quick Movement
Paganini, arr. Kreisler

DOROTHY BENNETT
The Waters of ...
The Night Wind ...

ORCHESTRA
Excerpts from Music for 'The Maid of Arles'
(L. ...)

10.45-12.0 DANCE MUSIC THE PROBABLY
DANCE BAND, under the direction of AL STARRA,
THE PROBABLY DANCE BAND, under the
direction of G. N. WATSON, from the Probable
Hotel

The Organs broadcasting from

5GB-BIRMINGHAM—Lorella Picture House
5NO-NEWCASTLE—Havelock, SLUNDERLAND
2BE-BELFAST—Cinema

are WURLITZER ORGANS

also installed at:
New Gallery Cinema, Grange, Kilburn, Broad-
way Station, Plaza, Finsbury Park Cinema,
Maida Vale Picture House, the New Palladium.
Officers: 35 King St. Covent Garden, W.C.2. General 2231

935-124 S.B. from London

Tuesday's Programmes continued (April 10)

6BM BOURNEMOUTH. 326.1 M. 970 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 The Child's Hour
- 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
- 7.0 Mr. RICHARD BENNETT: "The Call of Wexham"
- 7.15 S.B. from London
- 9.15 S.B. from Leeds
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 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
- 7.0 The Rev. C. H. HARRISON: "Byways of Literature" II
- 7.15 S.B. from London
- 9.15 S.B. from Leeds
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

5PY PLYMOUTH. 400 M. 780 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 "CITIZEN MOROT"
- A Drama in One Act by ALICE CLAYTON GREENE
- Charles Etienne Morot ... CHARLES STAPFELSON
- Gaston, Marquis de Crenay ... ANGUS SMITH
- Governor of the Conquerors ... FRANK SMITH
- Chief Justice ... ALICE CLAYTON GREENE
- Michelle, Marquis de Crenay ... ALICE CLAYTON GREENE
- 6.30 S.B. from London
- 7.0 Mr. CHARLES HENDERSON: "Sir John Elliot of Port Elliot, the Prisoner in the Tower"
- 7.15 S.B. from London
- 9.15 S.B. from Leeds
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

6ST 234.1 M. 1,020 KC.

- 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
- 7.0 Rev. F. Ives CARMICHAEL: "Buried Cities—IV, Babylon and Nineveh"
- 7.15 S.B. from London
- 9.15 S.B. from Leeds
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

5SX SWANSEA. 234.1 M. 1,020 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: An Easter Egg
- 6.0 A PIANOFORTE RECITAL by EDGAR JONES
- 6.30 S.B. from London
- 9.15 S.B. from Leeds
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 315 M. 1,050 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 The Child's Hour
- 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
- 7.0 Mr. RICHARD BENNETT: "The Call of Wexham"
- 7.15 S.B. from London
- 9.15 S.B. from Leeds
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

5SC GLASGOW. 315 M. 1,050 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 The Child's Hour
- 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
- 7.0 Mr. RICHARD BENNETT: "The Call of Wexham"
- 7.15 S.B. from London
- 9.15 S.B. from Leeds
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

As indicated in the list of programmes, the following are the names of the artists who have been engaged for the week ending April 10, 1935.

2BD ABERDEEN. 600 M. 600 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 The Child's Hour
- 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
- 7.0 Mr. RICHARD BENNETT: "The Call of Wexham"
- 7.15 S.B. from London
- 9.15 S.B. from Leeds
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

2BE BELFAST. 600 M. 600 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 The Child's Hour
- 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
- 7.0 Mr. RICHARD BENNETT: "The Call of Wexham"
- 7.15 S.B. from London
- 9.15 S.B. from Leeds
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

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The ideal way would be to spread the amount over a number of securities, but is such a course possible with so small a sum?

It is. By investing in the 10/- shares of the United Citizens' Investment Trust you secure an interest in a well-managed, successful Trust with invested funds exceeding £100,000 spread over hundreds of investments, not only in England but in every part of the world.

Security is unquestionable. A high return on the capital is not merely a promise but an accomplished fact. Already the ordinary shareholders are receiving regular quarterly dividends of 8% per annum, from which income tax is not deducted. On the withdrawable preference shares 6% per annum is paid.

An Exceptional Opportunity For Every Investor.

Probably your money is safely invested already. But is it profitably invested? Is it earning only 4% or 5% when it might be yielding you a safe, regular, quarterly dividend of 6% to 8% per annum?

This matter deserves your careful consideration. Other investors are receiving these high rates of interest on sums from £2 to £200. Why not you?

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Please send me Balance Sheet and list of holdings of the U.C.I.T.

Name

Address

The United Citizens' Investment Trust, Ltd.,
(Dept. P), 14-15, Coleman Street, London, E.C.2.

Wednesday's Programmes cont'd (April 11)

5GB DAVENTRY EXPERIMENTAL

(401.8 MC. 810 MC.)

TRANSMISSION FROM THE LONDON STATION AT 10.15 AM

3.0

CHAMBER MUSIC

From Birmingham

L. V. VENTON, Director

THE PHILHARMONIC STRING QUARTET

PAUL BEARD (Violin), HAROLD MILLS (2nd Violin),
FRANK VENTON (Viola), HERBERT STEPHEN

PAUL BEARD, FRANK VENTON, HERBERT STEPHEN
and L. V. VENTON

Quartet for Oboe and Strings in F Mozart
(1) Quick, (2) Slow, (3) Rondo-Quick

3.20

L. V. VENTON

(1) Quick, (2) Slow, (3) Rondo-Quick
(4) Quick, without hurry

3.30

QUARTET

Quartet for Strings in D Minor Mozart
(1) Fairly quick, (2) Fairly slow, (3) M...

4.0

DANCE MUSIC

THE B.B.C. DANCE ORCHESTRA, personally con-
ducted by JACK PAYNE
LARRY A. ROSSBOROUGH and IVOR DANCE
(Symphonies)
SIDNEY TURNER (Honey Solo)

5.45

THE CHILDREN'S HOUR (From Birmingham, ..
A Picture in Porcelain, by E. M. Griffin
songs by Harold Lloyd (Larionok), Margaret
A. ... On the Mississippi,
by W. H. ...

6.30

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

LIGHT MUSIC

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by FRANK CASTELL

Tartar March Gounod
Selection from "Messa Lowmest"
Puccini, arr. Godfrey

7.10

EILEEN ANDJELKOVITCH (Violin) and Or-
chestra
First Movement from Fourth Concerto, .. Mozart

7.25

CHAMBER MUSIC

PAUL BEARD, FRANK VENTON, HERBERT STEPHEN
and L. V. VENTON

7.35

EILEEN ANDJELKOVITCH

Campanella Tchaikovsky
Rondino Brahms, arr. ...

7.45

CHAMBER MUSIC

Suite, "Scenes of Childhood" Holst

8.0

VAUDEVILLE

FLORIAN ...

CARL LINDGREN (Entertainer)

LEA O'CONNOR (Entertainer)

VIOLET BERRY and TUCKER (The Singing ...
Vocalists)

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

9.0

A LIGHT ORCHESTRAL PROGRAMME
From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by JOSEPH LEWIS

Overture to The Huguenots Meyerbeer

Piano Trio (Violin, Contralto) and Orchestra
Arr. "Softly sways my heart" (from "Narcissa
and Delilah")

9.20

CHAMBER MUSIC

Ballad Suite from "Cephalus and Procris" Orff
Pantoum, ...

9.35

BERNARD SHAW

Harp Walford Davies
My Love be close to me on the shore
A Birthday ...

Orchestra
Movement and Finale from "Military" Symphony
Hugon

10.0

WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

10.15

DANCE MUSIC: DESBROY SONGERS'
CIRCUIT CLUB BAND, under the direction of RAMON
NEWTON, from Circuit Club

11.0

11.15 JACK HYLTON'S AMBASSADOR CIRCUS
DANCE BAND, under the direction of RAY
STARITA, from the Ambassador Club

(Wednesday's Programmes continued on page 26.)

DEPRESSION

DR. CASSELL'S TABLETS
BANISH DEPRESSION BY
RESTORING THE NERVES



Make
sure of
permanent relief

Your nerves decide whether you are healthy or depressed. It is very hard to be optimistic when suffering from the irritating pains of a weak nervous system.

Avoid drugs which merely soothe the pain. Authorities say weak nerves must be nourished; and this fact is well attested by the thousands of people who have regained health through taking Dr. Cassell's Tablets.

These remarkable tablets nourish the nerves and enrich the blood with Hypophosphites and Blood Nutrients, and this process is assisted by the stimulation of appetite and digestion through valuable Stomachics and Digestive Enzymes. Start a course of Dr. Cassell's to-day, and soon you will enjoy the bright healthy outlook upon life you have envied in optimists "without nerves".

DR. Cassell's Tablets

2/3 and 3/- per box
Sole Producers: Vero Drug Co. (1925) Ltd.



The Philharmonic String Quartet will play from Birmingham this afternoon.

Programmes for Wednesday.

55X SWANSEA. 294.1 M., 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.0 A COM. RT

CHERRY LANE, SWANSEA

Y. D. JONES (Pianoforte), MORRIS LLOYD (Violin), GWILYM THOMAS (Cello)

5.15 THE CHILDREN'S HOUR: Music by the Station Trio

6.0 S.B. from Cardiff

6.23 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 YOUNG WALES

THE YOUNG CYMRU BACH SYRING ORCHESTRA

Directed by M. J. JONES

BRIANNOX JAMES (Soprano), NAY THOMAS (Soprano),

UNION KEES (Tenor)

ORCHESTRA

Prologue and Fugue in F } Bach, arr. Brunel

Bourée in G } Debussy

Sinfonia } Debussy

Minuet } Debussy

UNION KEES

Y. D. J. Jones } Vaughan Thomas

Ellen } Vaughan Thomas

Howell } Vaughan Thomas

Howell } Vaughan Thomas

Howell } Vaughan Thomas

Howell } Vaughan Thomas

Howell } Vaughan Thomas

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In the Near Future. News and Notes from Southern Stations.

Liverpool.

The service on Sunday, April 15, will be relayed from St. Luke's Church, Bold Street. An address will be given by the Rev. Canon S. Redman, and music supplied by the choir of St. Luke's, directed by Mr. W. G. Jones. The service will be preceded by the broadcasting of the Church bells rung by the St. Nicholas bells.

Plymouth.

The evening service on Sunday, April 15, will be relayed from the George Street Baptist Church, when the Rev. T. Wilkinson Riddle will preach.

Mr. Charles Henderson, whose chats on Cornish history have been much appreciated by West Country listeners, is giving a talk on Tuesday evening, April 17, entitled 'Richard Carew of Anthony—the Elizabethan Writer'.

Cardiff.

A popular concert is being broadcast from the City Hall, Cardiff, on Saturday, April 21, when the artists will include Gertrude Johnson and Harold Fairhurst.

The third concert in the series of programmes on 'Writers of Musical Comedy,' which is to be broadcast on Monday, April 16, will centre on the works of Howard Talbot. The artists will be Wynne Ajello and James Whigham.

Bournemouth.

The service relayed from All Saints' Church, Bournemouth, will be broadcast on Sunday, April 15, at which the address will be given by the Rev. Eric Southam. A short organ recital by Mr. F. Crancher opens the service.

Services from the London Witanizemans' Dinner will be relayed to Bournemouth on Saturday, April 21. They will be preceded by a short Chopin recital by Mr. Austin Dewdney. Later the same evening a programme of instrumental music will be given by the Wessex Trio.

Manchester.

Listeners who are fond of musical comedy will be interested in the programme on Monday, April 16.

Arrangements have been made to have occasional orchestral concerts in the afternoon transmissions, the first taking place on Tuesday, April 17.

The afternoon concert by the Augmented Station Orchestra on Sunday, April 15, will include items by Bella Bailie, who started her singing career in Manchester as a pupil of Madame Sadler Fogg, and Stanley Kaye, a young Sheffield pianist who gave his first London recital in 1925.

Daventry Experimental.

'Snowdrifts,' a play by Dot Alton, will be presented by Stuart Vinton in the Birmingham Studio on Tuesday, April 17.

The Rev. F. H. Benson, Chairman of the Birmingham and Shrewsbury District Wesleyan Methodist Church, is conducting a service which is to be relayed from the Central Hall, Birmingham, on Sunday, April 15.

The City of Birmingham Police Band will again be heard on Tuesday, April 17, when their programmes include selections from 'Merrie England' and a Suite of Ballet Music from 'The Teller'. Osmond Davis (tenor) and Ernest Elliott (entertainer) are the solo artists.

Listeners will spend an hour with the workers on a cotton plantation in the course of a programme entitled 'The Old Folks at Home,' which is to be broadcast on Friday evening, April 20. Many varied old songs will be heard, together with the 'strummin'' of the banjo when the day's work in the fields is over.

Northern Programmes.

55X NEWCASTLE. 312.5 M., 880 KC.

12.0-1.0 Programme relayed from London

3.0 Programme relayed from London

4.0 Programme relayed from London

5.15 Programme relayed from London

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1.15 Programme relayed from London

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1.45 Programme relay



"He's
so
bristly"

Men who go "out" with their beards a bit "blue and bristly" are not popular. Yet most men can do without a second shave if they have a really close shave in the morning.

See how quickly Erasmic lathers, how closely and evenly it softens the beard, how it stays on the face without drying. And tender skins are soothed and refreshed by the tonic properties of Erasmic Shaving Stick.

Try Erasmic Shaving Stick to-morrow morning.

**ERASMIC
SHAVING STICK**

In the Blue Tin - 1/-

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FR 1,454,400 - 1925
Not applicable in U.S.A. or U.S.P.

**UMBRELLA
WISDOM**

Worth
looking
into

Has it
a **FOX'S FRAME?**

Look for the
Paragon Foxmark
on the frame



PARAGON

Patents for over 30
years for strength
and durability

**Emblem
Assorted
BISCUITS**

As delicious as they
are moderate in price



Made only by
CARR'S
CARDIFF

Dealers Demonstrate Celestion—they know



MODEL C 14

They cannot afford to use as their demonstrator an inferior loud-speaker, and for three years now they have acknowledged "Celestion" as their standard of comparison. Here are the chief tests an excellent loud-speaker should pass:

- **Even response.** Not only on the low but on the middle and the high frequencies, assuring natural reproduction from both speech and music.
- **Extreme sensitivity.** Sensitive to the output from the weakest set.
- **Adjustment.** Ability to reproduce weak as well as heavy signals without re-adjustment.
- **Unaffected by climate.** Impervious to humidity and changes of temperature.
- **Improve with age.** Improve and not deteriorate with the passing of the years.
- **Distinctive appearance.** An excellent loud-speaker breathes craftsmanship in appearance, so careful and capable is the workmanship wrought upon it. **AND, IT MUST BE BRITISH.**

"CELESTION," most excellent of loud-speakers, passes all these tests readily.

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**The Valves which made possible
Radio Concerts from Seven Countries
through the wonderful Cossor MelodyMaker
USE THEM IN YOUR SET**

Continued from page 80.)

8 30 THE LOST HOMES
 A Comedy in One Act, by A. A. MANN
 T. H. MANN
 J. H. MANN
 K. H. MANN
 L. H. MANN
 M. H. MANN
 N. H. MANN
 O. H. MANN
 P. H. MANN
 Q. H. MANN
 R. H. MANN
 S. H. MANN
 T. H. MANN
 U. H. MANN
 V. H. MANN
 W. H. MANN
 X. H. MANN
 Y. H. MANN
 Z. H. MANN

5PY PLYMOUTH. 400 M
150 KG

[illegible]

4.30 N.B. from London

[illegible]

6ST	STOKE.	204.1 M. 1,020 KC
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**\$15 THE CHILDREN'S HOUR: Song, "If there
were things to sell, which would you buy?"
(Poyser). Verse, "The Land of Dreams"
(E. Brydson).**

6.30 12.0 S.B. from London (9.30 Local) An

55X	SWANSEA.	224 1 M 1,070 KD
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5.15 Far a Piece a H a In a Dang Be
A Piece a Bed in Song and Story

E.34 *SB from T.0 ref. 1*

7.45 S.B. from 1 to 7.5 J

9.4-12.4 S.B. from London (9.38 Local An
 (continued)

5NO NEWCASTLE 312-5 M
880 LC[illegible][illegible]

Colette O'Neil, otherwise Lady Constance Mallon, will give some professional reminiscences in her talk from London this afternoon.

[illegible]'RD ABERDEEN. 507 58
1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 2572. 2573. 2574. 2575. 2576. 2577. 2578. 2579. 2580. 2581. 2582. 2583. 2584. 2585. 2586. 2587. 2588. 2589. 2590. [illegible]2BF BELFAST 2/16, 1 M
05/03 11:11[illegible]

Kit of Components, as specified in the Conso "Melody Maker" Constructional Chart, including three Conso Valves

10/-
down, and 15
monthly payments
of 10/-.

Cash Price £6 18.0

Set of Components as specified,
together with Popular 11 T Battery
108 volts, and Oldham 2 volt 40
Ah Accumulator.

11/9
15 days and 15
months of 11/9.

Cash Price £8 : 4 6

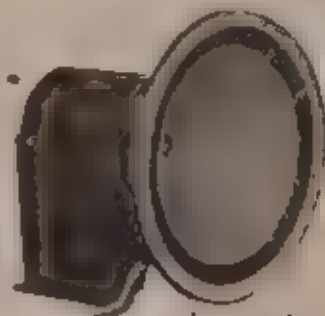
Complete Kit, with all valves, batteries, handsome Polished Oak Cabinet and handsome Table Cond. Loud Speaker. Nothing more to buy.

15/9
down, and 15
monthly payments
of 15/9

Cash Price £11 2:0

We can supply finished instrument for
17/6 down.

We pay all carriage and require no references.



**MAGNAVOX
MOVING
COIL
LOUD-
SPEAKER.**

Works off 6 volt
Accumulator

Delivered for
17/5

Also supplied to work off Electric Motors.

GET YOUR FREE GIFT NOW

Send for our illustrated lists of Everything Wireless on Easy Terms. For special attention mark your envelope "RT"

NEW Times SALES CO.,
56, LUDGATE HILL, LONDON, E.C.4.

PROGRAMMES for FRIDAY, April 13

10 15

SHORT WAVE

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,804.3 M. 187 KC.)

7 25

10 30 (Daventry only) TEST SIGNAL, GREENWICH; WEATHER FORECAST

11 0 (Daventry only) Gramophone Records

12 0 AN ANATA RECITAL

PEGGY COCHRANE (Violin)

PAUL COCHRANE (Piano)

12 30 AN ANATA RECITAL

by LEONARD H. WARNER

Heard from St. Paul's, Bathurst

Choral Melody C. P. Waters

Choral Prelude on 'Eventide' Parry

Choral Prelude on 'The name BACH' Bach

Choral Prelude on 'The name BACH' Bach

10 20 THE MORN by THE HENRY

MANCHESTER ORCHESTRA, Leader, A. MANCHESTER,

from the Hotel Metropole

3 0 THE B.B.C. DANCE ORCHESTRA

Presented by JACK PAYNE

Two Old Songs

4 0 AN AFTERNOON CONCERT

W. J. ALLEN (Baritone)

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4 25 GLADYS LAKE (Soprano) and ARTHUR

BIPETI & MO (Toll the again) Radio

First here and there Messenger

4 35 THE SHOW

Nocturne in F Sharp Chopin

Valse in G Flat Chopin

4 44 THE SHOW

Love me, I love you Martin Shaw

Song of the Blackbird Cyril Scott

4 52 THE SHOW

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Dance of Death, and others of Strindberg's

plays have revived interest in the work of the

great Swedish dramatist who, twenty

years ago, had set up Professor Allanby Nicoll, who

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had set up Professor Allanby Nicoll, who



Sir HENRY WOOD

8.0 NATIONAL SYMPHONY CONCERT

Relaxed from the People's Palace

ARTHUR FRANK (Baritone)

THE NATIONAL SYMPHONY ORCHESTRA (Leader)

Conducted by Sir HENRY WOOD

9.20 NATIONAL SYMPHONY CONCERT (Continued)

JOHANNES STOCKMARR and Orchestra

Concerto in A Major

Concerto in A Major

Concerto in A Major

Concerto in A Major

Concerto in A Major

Concerto in A Major

Concerto in A Major

Concerto in A Major

Concerto in A Major

Concerto in A Major

Concerto in A Major

Concerto in A Major

Concerto in A Major

Main Tune is given out. It consists chiefly of a little out phrase in Woodwind, and a more suave phrase, which is at first given to Clarinet and Bassoon, and then repeated at great length. This whole (fairly long) Tune is repeated on the Piano. Then follows a lengthy passage of rapid work for the Piano and Strings and Woodwind. At the end of this there is a seconding of a climax, and then comes the beautiful Second Main Tune.

SECOND MOVEMENT (Slow). This is a highly-expressive Movement. It opens with a long tune given to Muted Strings. At the end of this the Piano enters with a long, chapeaued passage (highly accompanied). Eventually, Flute and Clarinet quietly suggest the Tune with which the Movement opened, and this the Piano then declares at full length.

THIRD MOVEMENT (Quick and emphatic). A few soft, detached chords in the orchestra, a very loud Piano flourish, and one loud chord (Piano and Orchestra), and we are plunged into a lively Dance. The Dance is interrupted for a time, whilst we hear, as it were in the distance, a song. The Dance soon returns and, at the end, the song-tune is declared loudly by Piano and orchestra.

9.50 ORCHESTRA

Suite in F Sharp Minor

(1) Variations, (2) Scherzo; 3, Romance

(4) Rondo

German Song of the Rhine Daughters (from)

The Ring of the Gods

Wagner

THE extract from the last of the Ring music

dramas gives us the sad-sweet song of the

maiden who guarded in the depths of the Rhine

the gold from which the

Friday's Programmes cont'd (April 13)

(From page 35)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 **LONDON** *Relayed from the Central Hall, Newport*
 3.0 **LONDON PROGRAMME** *Relayed from the Central Hall, Newport*
 4.45 **THE R. T. N.** *Popular Welsh Actors and*
Actresses
 5.0 **THE STEAK OF AILEN** *Relayed from the Central Hall, Newport*
 5.15 **THE CHILDREN'S HOUR** *'The Voyages of*
Dr. Doolittle,' by Hugh Lofting



THE TRAGIC MUSE

Mrs Siddons is the famous Welsh actress of whom Mr D. R. Davies will talk from Cardiff this afternoon. Here is the picture in which Sir Joshua Reynolds portrayed her as the Tragic Muse.

6.0 **AN ORGAN RECITAL**
Relayed from the Central Hall, Newport

Two Songs Without Words, No. 25 and 30
Selection from 'H. M. S. Llanfyllter' by H. M. S. Llanfyllter

6.30 **S.B. from London**

7.45 **A SPRING IDYLL**
Composed by VICTOR THOMAS

'Spring is shining upon these lanes and meadows
 I feel as if I must follow every winning track
 that opens by my way' *Henry Rycroft*

1st **SPRING CHORUS**, conducted by
 WALTER BRADSHAW

Spring Song *Mendelssohn*

IVAN SAMSONSON
 A 1 **The Re-awakening** (Walter de la Mare)

How many Springs . . . (from 'The
 Poems of Henry Rycroft' by George

KATE WINTER (Soprano)
 Loveliness of trees, the cherry now

IVAN SAMSONSON
 For
 Days too Short (Walter de la Mare)

How many Springs (Katharine Tynan)

ORCHESTRA
 The

IVAN SAMSONSON

Prose: Morning after morning of late . . .
 (from 'The Private Papers of Henry Rycroft'

by George Gearing
 Poem, 'Tress' (Walter de la Mare)

KATE WINTER
 I

IVAN SAMSONSON

Prose, 'Walking in my favourite lane to-day'
 (from 'The Private Papers of Henry

Rycroft' by George Gearing)

Poem, 'Spring goes all in white' (Robert

Prose, 'The Valley of the Blyth . . . ' (Henry

Rycroft)

KATE WINTER

I bended unto me a bough of May

(Walter de la Mare)

ORCHESTRA

Yellow Jasmine (from 'The Language of Flowers')

IVAN SAMSONSON

Poem, 'In May' (W. H. Davies)

Prose, 'All about my garden today the birds

are loud' (Henry Rycroft)

KATE WINTER

Lane o' Thrushes

IVAN SAMSONSON

Poem, 'A Cat Time' (W. H. Davies)

KATE WINTER

The Cuckoo

IVAN SAMSONSON

Prose, 'I recall my moments of delight . . .

(Henry Rycroft)

Poem, 'In Memoriam' (William Kerr)

ORCHESTRA

On Hearing the First Cuckoo in Spring . . .

9.0 **WEATHER FORECAST, NEWS; LOCAL AN**

10.0 **DANCE MUSIC**

By THE BUTH DANCE BAND

Relayed from the Bute Room, Cox's Cafe

9.35-11.0 **WILD OATS**

Sown by

FLORIE and BECKETTS

and JOHN ROME

Assisted by THE STATION ORCHESTRA

In a comfortably furnished flat in London

one Spring evening, all a bachelor and his

friend from boyhood. In front of the fire, with

their pipes and their refreshment, they are

looking back over their days of bachelordom

THE ORCHESTRA

Assist in 'Looking Backward'

JOHN ROME

explains that he is 'A Bachelor Gay'

and afterwards declares that 'Women haven't

any mercy on a man'

FLORIE and BECKETTS arrive and JOHN ROME

remarks

'I love the Girls'

BECKETTS

reminds him of 'Laughing Anne' . . .

FLORIE and JOHN ROME

decide they are 'Not that sort of person'

(Carroll and Monckton)

THE ORCHESTRA

introduce 'The Girl on the Film'

FLORIE

says she likes 'A game that ends with a Kiss'

JOHN ROME

agrees it is 'The Only Way'

'Let's go round the Town' (Berlin), a well

suggestion by FLORIE and BECKETTS and

JOHN ROME

Everybody (including the Orchestra) has 'A

Night Out'

The Beauty Cream Supreme

ONLY Pomeroy could have evolved this perfect cream - so refined, so fragrant, so effective. It reflects their unique experience as London's leading Beauty Experts for more than 25 years.

Pomeroy DAY CREAM

softens, beautifies, reduces roughness and redness, shields from sun and wind, and holds powder perfectly even while you golf or dance.

2/6 vases and 1/- tubes

Try it! You will love its subtle delicacy, its cool refreshing purity.

Write Chemists, Stores and Ladies' Dressmakers, or post free from Mrs. Pomeroy Ltd., 25 Old Broad Street, London, E.C. 4.

ARE YOU UNDER NORMAL WEIGHT?

Doctors Call it a Danger Sign.

Every doctor will tell you it's dangerous for a man or woman to be too thin. Thin people are particularly liable to diseases, because thinness is itself proof of malnutrition.

That malnutrition must be corrected to be safe. Cod Liver Oil will do it, as everybody knows, because cod liver oil is the richest source of the health-giving, flesh-producing food elements. But Cod Liver Oil is nasty, messy stuff to take, with a fishy taste and smell, that most people find nauseating.

What everybody doesn't know is that you can get the benefits of cod liver oil without any of its disadvantages in McCoy's Cod Liver Extract Tablets, which have just been put on the market with the enthusiastic endorsement of the Medical Profession. McCoy's Tablets simply consist of the valuable elements from the finest Cod Liver Oil concentrated in little sugar-coated tablets, with no taste, no smell and no unpleasant after-effects.

If you are below what you should weigh, lose no time. Start taking McCoy's to-day. Slip a box in your pocket. Take them after every meal as prescribed, and if you don't put on at least 3 lbs. of firm, healthy flesh in thirty days and feel better in every way, the makers will refund your money in full.

Ask any Chemist about McCoy's to-day in 3d. and 3s. the box.

Insist on McCoy's Tablets—the original and only genuine. Refuse imitations. Do not buy cheap and direct to McCoy's Laboratories.

Friday's Programmes cont'd (April 11)

22Y MANCHESTER. 384.5 M. 180 KC.

12.0 London Programme relayed from Daventry
 4.0 THE STATION ORCHESTRA and STRAIN OR-
 5.0 Mrs. SILAS DIXON: 'The Josephine Butler'
 5.15 THE CHILDREN'S HOUR
 6.0 ORCHESTRAL MUSIC relayed from the Theatre
 6.30 S.B. from London
 6.45 ORCHESTRAL MUSIC (Continued)
 7.0 S.B. from London
 7.45 TELDY BROWN
 In Xylophone Solos
 8.0-11.20 S.B. from London (10.35 Local An-
 nouncements)

6LV LIVERPOOL. 297 M. 1,010 KC.

12.0-1.0 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
 6.30-11.20 S.B. from London (10.35 Local An-
 nouncements)

2LS LEEDS-BRADFORD. 277.5 M. & 282.1 M. 1,080 KC. & 1,80 KC.

12.0-1.0 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
 6.30-11.20 S.B. from London (10.35 Local An-
 nouncements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

12.0-1.0 London Programme relayed from
 Daventry
 3.0 London Programme relayed from Daventry
 5.0 KATE BALDWIN: 'Preserving Eggs for Winter'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.20 S.B. from London (10.35 Local An-
 nouncements)

6KH HULL. 294.1 M. 1,020 KC.

12.0-1.0 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
 6.15 Football Talk
 6.30-11.20 S.B. from London (10.35 Local An-
 nouncements)

6BM BOURNEMOUTH. 328.1 M. 820 KC.

12.0-1.0 Gramophone Records
 3.0 London Programme relayed from Daventry
 4.0 DANCE MUSIC with THE K...
 ...ALEX W...
 ...at the Royal...
 11.0

50 MCK. Y. C. 11.15: 'China from a Woman's and of View'

5.15 THE...
 6.0 London Programme relayed from Daventry
 6.30-11.20 S.B. from London (10.35 Local An-
 nouncements)

5NG NOTTINGHAM. 275.2 M. 1,000 KC.

12.0-1.0 London Programme relayed from
 Daventry
 3.0 London Programme relayed from D...
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.20 S.B. from London (10.35 Local An-
 nouncements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 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
 6.30-11.20 S.B. from London (10.35 Local An-
 nouncements)

6ST STOKE. 284.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daven-
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.20 S.B. from London (10.35 Local An-
 nouncements)

5SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from
 Daventry
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 For Swansea Bay S...
 6.15 London Programme relayed from...
 6.30-11.20 S.B. from London (10.35 Local An-
 nouncements)

Northern Programmes.

5NO NEWCASTLE. 304.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from
 Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.20 S.B. from London (10.35 Local An-
 nouncements)

5SC GLASGOW. 405.5 M. 750 KC.

5.15 Dance Music with...
 6.0 London Programme relayed from Daventry
 6.30-11.20 S.B. from London (10.35 Local An-
 nouncements)

2BD ALDERFERN. 500 M. 750 KC.

3.0 London Programme relayed from Daventry
 5.0 6.25...
 6.0 London Programme relayed from Daventry
 6.30-11.20 S.B. from London (10.35 Local An-
 nouncements)

4RF ELFAST. 405.5 M. 750 KC.

12.0-1.0 London Programme relayed from
 Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.20 S.B. from London (10.35 Local An-
 nouncements)

Columbia
New process **RECORDS**

ELECTRIC RECORDING WITHOUT SCRATCH



two black crows
MORAN & MACK
 THE WORLD'S FUNNIEST RECORD EVER.

HAVE you heard the Two
 Black Crows on Colum-
 bia? No? Then you
 ought to hear them. They
 are so funny. You'll find
 yourself putting on their three
 records again and again.
 You'll find yourself repeating
 their frolic cross talk.
 You may even find yourself
 mimicking them. They're very
 amusing and very funny, are
 the Two Black Crows.

Over 3,000,000 already sold

Ask your dealer to play you
 Columbia No. 4441 Parts 1 & 2.
 You want to hear the best.

10 inch Double-sided 3/- each.

4441 TWO BLACK CROWS:
 Parts 1 and 2
 4616 - Parts 3 and 4
 4686 - Parts 5 and 6

**Comedy Sketches by
 MORAN & MACK**

ONLY ON

Columbia
New process **RECORDS**

ELECTRIC RECORDING

PROGRAMMES for SATURDAY, April 14

10.15 a.m. A SHORT

10.30 (Dauntrey only)

WEATHER FORECAST

10.20 THE CARLOS HOTEL OCTET
Directed by KENYER TAPFONER from the Carlton

11.10 THE FINEST LARGETT LONDON OCTET
DOROTHY PHILLIPS (Soprano)

HERBERT
Wagner, arr. Mulder
15. 11

THE Prelude of Sibelius is a very unassuming and free-and-easy piece. Over a trying quick-march accompaniment a gay tune is given out by one instrument after another, usually overlapping itself in orderly confusion. Then comes a little touch of sentiment in another key—the first part returns. Sibelius (one of the few prominent Finnish Composers besides Sibelius) happened to hit off the right thing with this bit of music, irrefragable. Nothing else of his is nearly so well known.

11.22 THE CARLOS HOTEL OCTET
The not so, my love, Hayman
Morning Song Quill
Friday Love Lull Kennedy-Primmer

11.40 THE CARLOS HOTEL OCTET
On the Works of Dvorak

11.50 THE CARLOS HOTEL OCTET
You old gypsy man Barry
You old gypsy man Barry
A Bird song Wootman

12.10 THE CARLOS HOTEL OCTET
Lullabye, 'O we in a Blue Moon' Carl Lang
Waltz Song, 'Moi, Marguerite' Douglas-Holliday
Hymn, 'Dance to the Beat' Brahms
Souvenir au mois d'Avril (April Souvenir) Adaption

12.20 DOROTHY PHILLIPS
Quand tu chantes (When you sing) Gounod
Si mon vers venait des ailes (If my verses had wings) Hahn
Lullabye Charmanach

12.25 OCTET
Valse-Caprice, 'In a Woodland Glade' Ray
Rhythm Song Rimsky-Korsak
Catalina (Spanish Dance) Hatley, arr. Roberts

THE opening scene of *Sadko* is laid in the part of Novgorod, where the assembly of merchants from many countries—Italy, India, and Norway, and other lands, allows the Company of Novgorod a great deal of local colour as the people extol the beauties of their native country. A Hindu merchant sings this dainty, airy song

4.45 DAILY MIRROR
'CLONING' CONCERT
Including the BBC Dance Orchestra, Personally conducted by Jack Payne
Broadcast from the Albert Hall

LIKE Mutt and Jeff and La Fox and the Kotnammer Kids, these three champions in adversity, Pip, Squink, and W. Fred—have become household words, and are mentioned and referred to

2LO LONDON and 5XX DAVENTRY

(301.4 MC. 830 KC)

(1.504.2 MC. 837 KC)

characters to their admirers. Unlike American counterparts, however, the native products have founded a real organization and the World League of Gugunnes is spreading their worship further every day. This afternoon a vast army of them will be assembled at the Albert Hall but those who cannot get there can do the next best thing by listening to the broadcast.

5.15 THE CHILDREN'S HOUR
'Alice attends a Mad Tea-Party and (later) meets the Mock Turtle,' being incidents from 'Alice in Wonderland' (Lewis Carroll), put into play form by C. E. HODGINS

6.4 AN ORGAX RECITAL
By REGINALD FOOTE
from the Pathephone

6.30 TIME SIGNAL, COTFARON WEATHER FORECAST, THE DAILY NEWS BY BULLETIN

6.55 STUART ROSS (Syncope at the Piano)

7.0 Mr. BARRY MAINE, Next Week's Broadcast Music

7.15 THE FOUNDATIONS OF MUSIC
A NEW SERIES
Sung by TATIANA MARSHINA

When I was young and beautiful
'Twice April
Only for Thee

7.25 Mr. R. STOLEY A Review of The Amateur Football Season

A MATHEUR football is apt to get crowded out of the newspapers by the professional exploits of the professionals, with their enormous crowds, gate receipts, and transfer fees. But the number of playing amateurs in the country is legion, and their matches and competitions excite an interest none the less keen because it is not expressed by crowds of eighty thousand at the same time. Any number of listeners will therefore welcome this review of the season's happenings by Mr. Stoley, himself a former Cambridge Blue, and now a member of one of the most famous of all amateur clubs.



The Ernest Leggett London Octet will broadcast from the London Studios between 3.30 and 4.45 this afternoon.

7.45 A POPULAR CONCERT

Related from the Kingsway Hall

Arranged by GATTY SELLARS

THE BAND OF H.M. ROYAL HOUSE GUARDS
(THE BLUES)

By permission of Lieut. Col. Lord A. R. LYNCH, K.C.

Director of Music, Lieut. W. J. DUNN

THE BAND
Allegro Vivace from 'Italian' Symphony Mendelssohn

ARMOUR BUNCH
The Sea of Lark Gatty Sellars
To Anthem Hutton

WALTZ
Slavonic Rhapsody Prokofiev

END CRUTCHBEAKS and THE KINGSWAY HALL CHOIR

HABANERA ('Carminé') Bizet

GATTY SELLARS (Organ)
Intermezzo (Bells across the Meadows) Keldiey

An Ocean Tempest Sellars
KIRKBY and HUDSON, Entertainers

BAND
In Arcadia Gatty Sellars

HAND and THE KINGSWAY HALL CHOIR
Glorious and Patriotic March ('The Queen of Sheba') Gounod

THE BAND and THE ORGAN
Slavonic March Tchaikovsky

DURING the war between Turkey and Serbia in 1876, the great Russian pianist Nicholas Rubinstein, brother of the still more famous Anton Rubinstein, organized a charity concert for the relief of the wounded, and for the mission Pohlakovsky, who was enthusiastic for the Slavonic cause, wrote this *Slavonic March*, which, in fact, he sometimes called a 'Russo-Serbian March'.

The opening of the March is very solemn, in fact it is in the manner of a funeral march. In the whole ends brilliantly and joyously.

9.0 WEATHER FORECAST, SECOND DAILY NEWS BULLETIN

9.15 Mr. G. WATSON PARKER 'Let's get a Car—Clean up the Car'

IN tonight's talk Mr. Watson Parker will tackle a subject that is apt to be distasteful to the owner-driver—the ever-present problem of keeping the car clean. Whether to achieve it by merely driving to the garage, or whether to be really heroic (and economical) and go through all the wet and messy process oneself: that dilemma will be disposed of by an expert tonight!

9.30 Local Announcements (Dauntrey only) Shipping Forecast

9.35 VARIETY

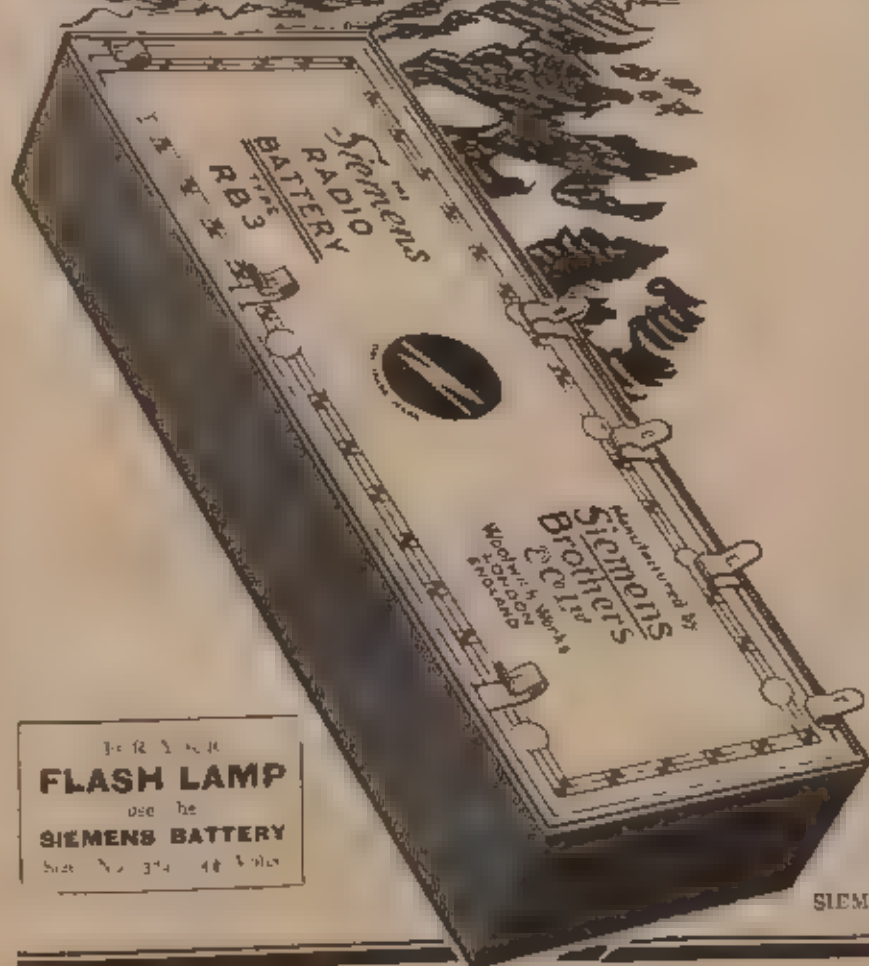
DAVID WALK (Violin)
CLARA HUTTENROTH (Soprano)
EFFIE KALINZ (Pianoforte)
AL KEMMAN and WYNN (Entertainers)

UNA O'CONNOR in Irish and Cookery Character Sketches

10.30-12.0 DANCE MUSIC
THE SAVOY ORCHESTRA, FRANK LIZALDE and his MUSIC and THE SAVOY TANGO BAND, from the Savoy Hotel

Saturday's Programmes continued on page 411

EFFICIENCY!



For your
FLASH LAMP
use the
SIEMENS BATTERY
Size No. 374 48 Volts

EFFICIENCY is undoubtedly the KEYNOTE IN ANY BRITISH WARSHIP and is evident in every aspect—every detail.

SIMILARLY—the Siemens Radio Battery conveys an impression of efficiency which is fully borne out by its performance in actual use. Steady, Persistent Service at a high level of efficiency is the most striking feature of these batteries.

LARGE CAPACITY TYPE.

Recommended for sets using a Power Valve

RB 1	18 volts	7/6
RB 2	36 volts	12/6
RB 3	72 volts	24/-

AS ILLUSTRATED

If more than 72 volts is required connect two or more batteries in series.

A GOOD SET DESERVES A REAL GOOD BATTERY—INSIST ON

SIEMENS RADIO BATTERIES.

Our Catalogue, No. 550, will tell you more about these remarkable batteries.

SIEMENS BROTHERS & Co., Ltd., WOOLWICH S.E.18

Great Epidemic of DEADLY CATARRH

(Chronic Cold in the Head)

10 Days' FREE Trial of Marvellous New Remedy.

SEND A POSTCARD TO-DAY.

Over 4 Years' Stale and Health
After 6 Years' Catarrhal Misery!

Mr. J. Huntington, 44, Church

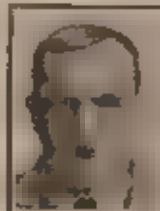


...completely cured me
mouth. This was 4 years
and I now write to let

perfect. Days that were
...are now a pleasure
...greater interest in my work. Let me
...wholeheartedly for the splendid results

2 Years' Withered Catarrh After
1 Year's Suffering

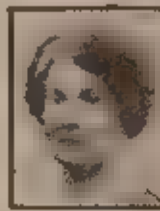
Mr. A. Wadg, 15, West



...writes — "I can truth-
fully tell you I have never
had a trace of that dread
catarrh since the
Shirley System cured me over
23 years ago
suffering for 1
year."

Mr. A. Wadg
...man since you cured me. The
Shirley System stopped my
constant coids, restored taste and smell and
abolished my head noises. I feel it my duty to tell
others this. March 7th, 1928.

Long Catarrh Finally Cured
Has Lasted 5 Years



...after lifelong
catarrh. I was cured
by the Shirley System.
The month I was restored to
health. The Catarrh
was quite gone and lots of other
benefits besides.

I still enjoy perfect health and
it is now a pleasure. Your
treatment is indeed a marvel.

...cure and I do not hesitate to recommend it to
anyone. I am more than satisfied. —March 7th

10 Years' Catarrh 3 Years' Deaf
Cured After 4 Years



I had suffered for 20
years, etc., and for
3 years from Deafness. A

...about in my case is still
tailed. I feel quite well.
I have been on all through the
severe winter and have been able to go out in all

A veritable epidemic of Catarrh is sweeping
the British Isles at present. Our treacherous
climate scores again!

Are YOU a victim of this dangerous ailment?
If so, don't neglect it, or regard it with in-
difference or it may endanger your life. Write
to me to-day for a 10 Days' Free Trial of my
well-known "Shirley System" which will give
you immediate relief and lasting cure.

I have specialised in the treatment, relief
and cure of this distressing and endangering
condition for 25 years, and I would strongly
advise every sufferer to give my system a
personal trial, just now. The symptoms are

- It phlegm drops into the back of your throat.
- If you are liable to recurring colds.
- If your head feels "stuffy" and confused.
- If you have frontal headaches.
- If you suffer from difficulty of hearing.
- If your nostrils are clogged or "running."
- If you feel tired on rising.
- If you suffer from strange "head noises."
- If your eyes are "watery."
- If "crusts" form in the nose.
- If your mouth and throat are dry and painful.
- If you expectorate often.
- If your sense of smell is impaired.
- If your breath is "bad" and your mouth "dirty."
- If you have pain over the eyes,

or if you have a dry, hot skin, and alternate fits of
heat and cold you are almost certainly suffering
from Catarrh.

Doctors now realise that Catarrh is
much suffering and distress
out it has a high rate of mortality, because the
army and poisonous mucus flows downwards
especially during sleep) into the stomach, intest-
ines, and other organs, causing Malnutrition,
Debility, and a Catarrhal condition of the whole
inner man that lowers resisting power to
and leads to such deadly ailments
Catarrh, Intestinal Catarrh, and even Consumption
itself.

If you are in the grip of Catarrh, don't delay
but write to me to-day for a

10 DAYS' FREE TRIAL OF THE
SHIRLEY SYSTEM

and see how soon it will save you from the miseries
and risks of Catarrh in all its forms, including
Catarrhal Deafness and Gastric Catarrh.

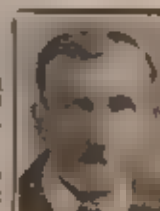
It will bring you relief from the very first. The
stuffed-up passages get clear, easy nasal breathing
follows, head noises disappear. Headaches, too,
become things of the past, and your whole
constitutionally cleared of the poisonous and slimy
mucus. It will lift the crushing burden of Catarrh
from your shoulders like magic.

Send me your name and address TO-DAY.
I will do for a 10 Days' Free Trial of
"System." No matter how often you
have been disappointed before or how long you
have suffered, don't despair until you have tried
my wonderful Treatment. Address: Shirley,
35, Gray's Inn Rd. (C. 563), London.

...consultations by appointment 3 to 4
p.m. daily except Saturdays.

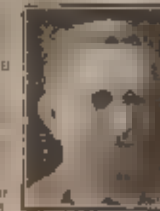
Wonderful to Hear Again! Nearly
3 Years Cured

Mr. George Taylor, 188
Barn, Compton, Abdale, Glas
writes — "Almost three
ago you completely cured me
in a month of Deafness and
head noises, from which I had
suffered for several years. Not
for one instant since has there
been the slightest return of the
It is wonderful to
hear again after being
The 'Shirley
System' is truly remarkable in
its curative properties. For all
I have derived from your
my appreciation by advising
—March 30th, 1928



2 Years' Catarrh and Deafness
Headaches Banished

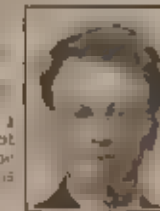
Mr. William Plester,
10, St. George's Road, East



...or two years I suffered from
catarrh, and had
occasional head noi-
sely keep my in-
to severe pains across my
forehead. I slept badly

It did not
distressing head
aches. This was
months ago. Up to the present
here

Constant Catarrh Sufferer Cured
Nearly 10 Years' Noise

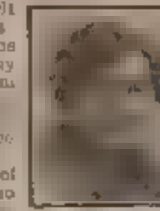


...and I have been a
if the cure was permanent. I
find that it is. There has not
been a return of the
For one month
I was always catching cold
sneezing, and

ing, dry throat, husky voice,
watery eyes, etc. I was always tired on rising." —
February

Catarrh Deafness Cured
Now 4 Years Since Cured!

...Hodgson, 39, Dunell
Road, Blackpool, S.S. writes
"I am now 48 years since the
Shirley System cured my
catarrh and Deafness. I am
still cured. He has come



...and sneezing
a cure. I tried all sorts of
advised remedies, with no
effect. Then in six weeks
wonderful Shirley System
cure cured me.
Deafness, Head Noises all vanished. I recom-
mended to give your wonderful treatment a

Shirley Ltd

Saturday's Programmes cont'd (April 1st)

563 DAVENTRY EXPERIMENTAL

(10.15 a.m. 600 kHz)

(Continued from page 38.)

3.30

VAUDEVILLE

From Birmingham

GRACE IVILL and VIVIAN WORTH

(Entertainers at the Piano)

TOMMY HANLEY (the Wireless Comedian)

LYNN SENECA (the Magic and Humour)

PHILIP BROWN'S DOMINION DANCE BAND

GWYN MAWDESLEY (Light Songs)

4.30

THE DANCANT

From Birmingham

PHILIP BROWN'S DOMINION DANCE BAND

GWYN MAWDESLEY (Light Songs)

5.45

THE CHILDREN'S HOUR (From Birmingham)

by Columbia Ford (Suzanne). "Things

to go Bump in the Night," by Audrey Forster.

Cyril Shickle and Entertainers. Grace Ivill and

Vivian Worth (Sings at the Piano)

6.30

TIME SIGNAL. GERSWORTHY WEATHER FORE-

CAST, FIRST GENERAL NEWS BULLETIN

6.50

LIGHT MUSIC

From Birmingham

THE BIRMINGHAM STUDIO

Over the top of the

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GWYN MAWDESLEY

takes part in The Dancant from Birmingham this afternoon.

8.50 PETER SODABY (Soprano)

To Daffodils

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9.25 The

Dumky Trio (Op. 10)

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You can learn Speedwriting at home while listening-in

Take down " from your wireless in this easy short-
hand - it's more like fun than work. You will enjoy
it and in three to six weeks you can be
Speedwriting at more than

100 Words a Minute

In fact, you will be an efficient shorthand writer in
less time than it takes to learn the rudiments of the
older "outline" systems. There are no new "it-
lines" to learn in Speedwriting. Nothing to write
but the ABCs of the alphabet which you know
already - that's why it's so easy.

Make a Start Now

Speedwriting will be a help to you every day in
your office or study. Not only can you write it with
a pen, but you can

Speedwrite on any Typewriter



and attain amazing speed
Any Speedwriter can take
down what you write in
less time than it takes to
write it. Everybody's learning
it. Don't be behind the
times.

Write for our
FREE LESSON and
Booklet

SPEEDWRITING LTD
204 CECIL CHAMBERS 76 STRAND, W.C.2

The Only World-Programme Paper.

See

WORLD RADIO

For

**Dominion and Foreign
Programmes**

EVERY FRIDAY

2d.

8.30

CHAMBER MUSIC

DOROTHY SILK (Soprano)

THE BUDAPEST TRIO

NICHOLAS ROSE (Violin); GEORGE ROSE (Violon-

cello); ANDREAS PETRI (Pianoforte)

TRIO

Violoncello Trio in C Minor (Op. 1, No. 3)

Beethoven

Beethoven

Beethoven

Beethoven

Beethoven

Beethoven

Beethoven

Beethoven

Beethoven

Beethoven

Beethoven

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Beethoven

Beethoven

Beethoven

Beethoven

10.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 A HALLAD CONCERT

(From Birmingham)

10.25 The

Dumky Trio (Op. 10)

</

[E]very man from birth to 41

27Y MANCHESTER. 384.6 M
740.1 C

3 30 London Programme relayed from Dn
5 15 Sat 4 hours 8 Hour Request S
R a b c d e f g h i j k l m n o p q r s t u v w x y z
h. played at Long Fort.

6.0 London Programming relayed from Day-let

630 N. B. from London

70 Mr. D. THOMSEN CLARK, 'The History of the
by Clark

7 15 S B from London

725 Mc. F STACEY L. N. 6170 N. W. 11th

745 *SH from London* (9 30 Local A, announce
ments Sports Bulletin)

936 *THE WANDERING MICROPHONE*
A Fantastical Entertainment

A Prologue, Six Helaya and an Epilogue

1. The first part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation

7 action takes place during a period of 10
Days Concert Party at the

10 30 12 0 S.B. from London

GLV . LIVERPOOL 287 M
1.0' 0.50

\$ 30 Lender. Programms relayed from Duventry

\$ 15 THE CHILDREN'S HOME

8.5 London Programme relayed from Daventry

6.3b S B from London

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Talk

745-12.0 S.B. from London (930 Local Announcements, Sports Bulletin)

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1.080 kg. & 1.100 kg. 252.1 m.

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nouncement, Sports Bulletin)



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Saturday's Programmes continued (April 14)

6FL SHEFFIELD.	272.7 M 1,100 KC
3.30 1st relayed from Daventry	
5.15 2nd relayed from Daventry	
6.00 ODDAS relayed from the Albert Hall	
6.30-12.0 S.B. from London (9.30 Local An- nouncement)	
6KH HULL.	704.1 M 1,020 KC
3.30 1st relayed from Daventry	
5.15 2nd relayed from Daventry	
6.00 ODDAS relayed from the Albert Hall	
6.30-12.0 S.B. from London (9.30 Local An- nouncement)	
6BM BOURNEMOUTH.	324.1 M 370 KC
3.30 London Programme relayed from Daventry	
6.30-12.0 S.B. from London (9.30 Local An- nouncement: Sports Bulletin)	
5NG NOTTINGHAM.	275.2 M 1,090 KC
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR	
6.00 London Programme relayed from Daventry	
6.30-12.0 S.B. from London (9.30 Local An- nouncement)	
5PY PLYMOUTH.	400 M 700 KC
3.30 1st relayed from Daventry	
5.15 2nd relayed from Daventry	
6.00 London Programme relayed from Daventry	

6ST STOKE.	294 M 1,020 KC
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR	
6.00 London Programme relayed from Daventry	
6.30-12.0 S.B. from London (9.30 Local An- nouncement)	
5SX SWANSEA.	294 M 1,020 KC
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR	
6.00 London Programme relayed from Daventry	
6.30-12.0 S.B. from London (9.30 Local An- nouncement)	

Northern Programmes.

5NO NEWCASTLE.	425 M 715 KC
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR	
6.00 London Programme relayed from Daventry	
6.30-12.0 S.B. from London (9.30 Local An- nouncement)	

5SC GLASGOW.	425 M 715 KC
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR	
6.00 London Programme relayed from Daventry	
6.30-12.0 S.B. from London (9.30 Local An- nouncement)	
5AB ABERDEEN.	425 M 715 KC
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR	
6.00 London Programme relayed from Daventry	
6.30-12.0 S.B. from London (9.30 Local An- nouncement)	

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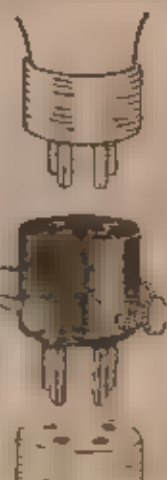
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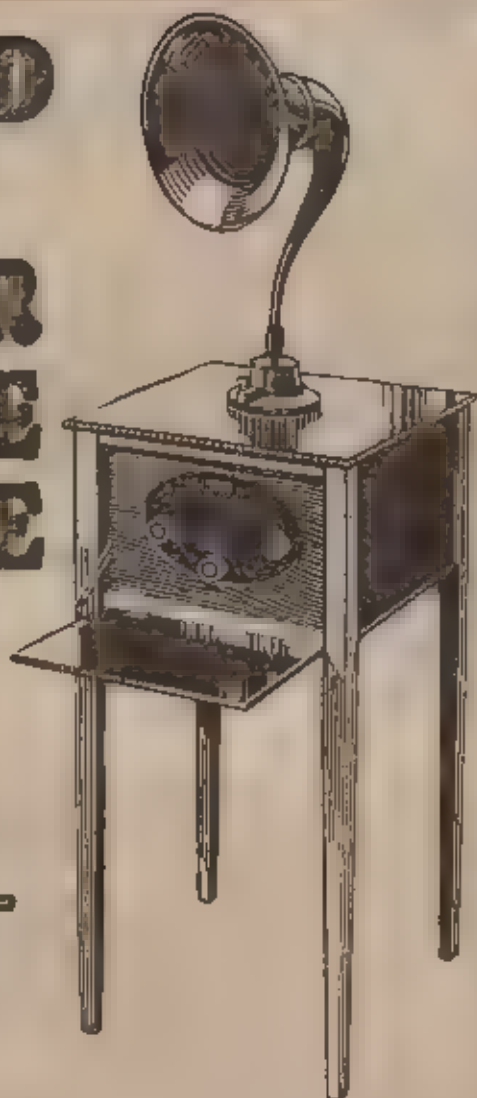
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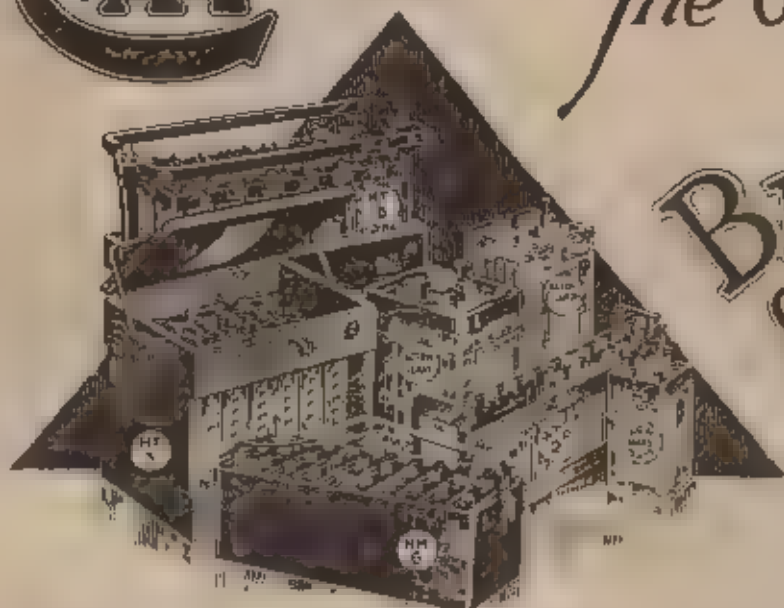
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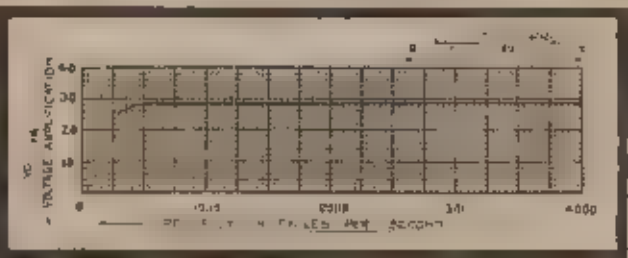
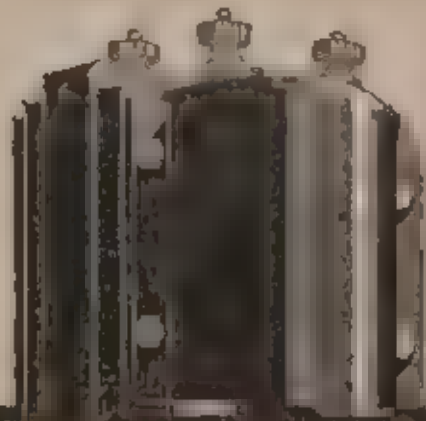
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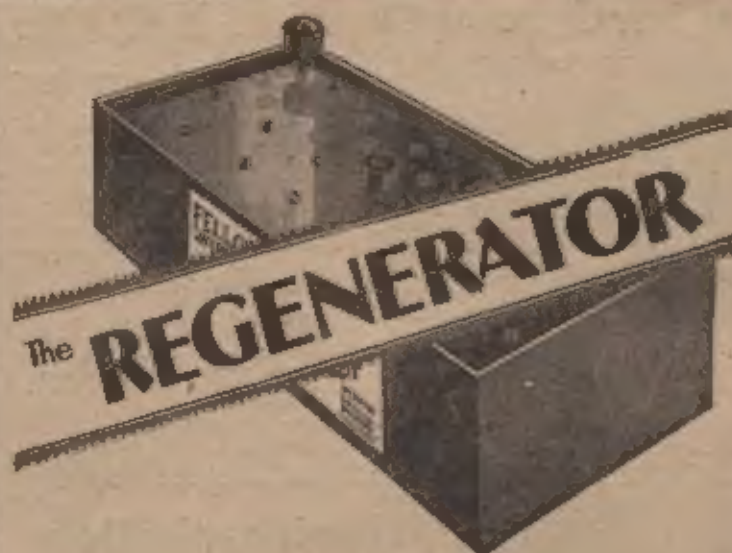
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