

EVERY PROGRAMME FROM EVERY STATION (April 15-21)



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Every Friday. Two Pence.

'Not So Fast, Herr Feuchtwanger!'

A reply, by 'Astyanax,' to the brilliant author of 'Jew Suss,' whose article on the Future of Broadcasting, published in *The Radio Times* for March 30, has been the subject of heated discussion among listeners.

I WILL admit to approaching the writing of this article with considerable diffidence. You, Herr Lion Feuchtwanger, are one of the greatest of modern literary artists. You have an international reputation as playwright and novelist. In 'Jew Suss' you have produced a work which can fairly challenge comparison with Tolstoy's 'War and Peace.' And there are many people who believe that 'War and Peace' is the greatest novel ever written. It is therefore pretty obvious that your considered opinion on any subject is worth not only attention, but serious attention; and equally obvious that for an ordinary person to join issue with you, is for that ordinary person no light task. It is, if you will allow me the metaphor, one of those cases of pea-shooter *versus* elephant! Yet it is, in reality, just this great reputation of yours which makes a reply to your recent article in *The Radio Times* not only expedient but essential. The pea-shooter is loaded—now then, elephant, hands up!

You contended, Herr Feuchtwanger, most clearly and reasonably, that the only future for broadcasting lies in the development of talks, in the exploitation of the beauty of

the individual human voice, in the universal distribution by the voice of speakers of this "thought transmuted into sound," and probably in the consequent adoption of a universal language for this purpose. It is a fine imaginative theory. It contains a large substratum of truth. But it is not the whole truth about the future of radio. That nobody knows. You yourself admit that the new art is still in the stage of

LISTEN TO THE CUP FINAL!

You will find a special Wembley Photoplan on page 55 within.

infantile ailments and baby talk. The thing is only now beginning to develop. We are in the position of the gentleman who first realized that it was steam which was making the lid of the kettle jump. At that stage he could not foresee 'The Flying Scotchman' or the *Mauritanian*. And, similarly, we cannot allow even so great a man as yourself to claim the ability to forecast the 'only future for broadcasting.'

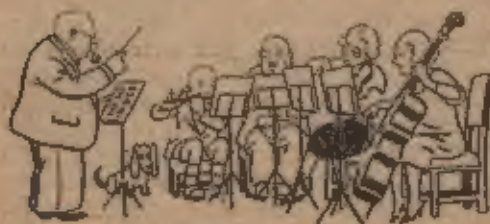
Your attack on the 'sensationalist' character of some of the earlier broadcasting experiments is eminently justified. But that sensationalism was only one of the infantile ailments you referred to elsewhere in your article. It has been largely, if not entirely, outgrown. Your contention that the broadcasting of topical events is unsuccessful is at least questionable. The lack of success can almost always be traced to that faulty technique which you pass by as

unimportant, yet which improves every month with startling results.

But the pith of your thesis lies in your considered opinion that, as a medium alike for music and the drama, broadcasting has not only failed in the past, but is bound to fail in the future. If this is true the outlook is sinister indeed. It may be true of Germany to say that there is a strong demand for more spoken matter. But I think I speak for the ordinary plain British listener when I say that in this country the demand is not for more spoken matter, but for less; not for less music, but for more. Your country's attitude to music is, and always has been, a curiously professional one. That is only natural, for the ordinary German is a really musical person, and a large proportion of the great music of the world is German. The world's debt to German musical genius and German musical appreciation is immense. But that very professional outlook towards music makes Germany a little intolerant of music at second-hand. The Englishman is an amateur of music, as of all the Arts. To us music and the theatre are amusements, rather than

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The ordinary German is a really musical person—



—while the Englishman is an amateur of music.

(Continued from front page.)

serious factors in everyday life. We are amateurs of music and the drama. We pride ourselves on that fact. If in consequence our standard of musical taste is rather lower than that of Germany it is our own choice.

IMPROVEMENT in musical taste is largely consequent on familiarity with music of all kinds. It is this familiarity which is being achieved through the medium of the B.B.C. concerts. Many people thought that broadcasting would kill the gramophone. Instead, it has enormously increased the output and sale of records and machines, by creating a musical demand. It is not unreasonably optimistic to imagine in time a demand being created which will rest content with nothing less than the establishment of opera and symphony concerts on a worthy scale.

To turn to the drama. You declare that 'early it was proved that really big plays fail in broadcasting as on the screen.' I would submit that the parallel is fundamentally fallacious. The medium of the screen is patently wrong for an art that depends on the spoken word. You say that drama depends as much on visual acting as on

speech. But this is surely a modern development. It is probably true that modern drama, as such, is unsuitable for broadcasting. But the classics, Shakespeare, the Greek tragedians in particular, depend infinitely more upon their words than upon their action. Is it unreasonable to foresee a new school of drama arising that should depend wholly upon the spoken word; a drama that will not attempt to compete with the present-day stage, with its dependence upon action and situation; a drama that will give opportunities to writers who long to get back to the sheer beauty of words for their own sake, and to actors who can make use of all the subtleties and charms and possibilities of the human voice? You admit a future for what you term 'spoken oratorio,' but you evidently do not take this possibility seriously.

At present it may be true that radio drama is handicapped by 'roots too deeply embedded in the traditions of the stage.' But all radio drama so far has been experimental. It is groping towards the light. Mr. Cecil Lewis and many others show in their work, however comparatively unsatisfactory to date the results may be, that there is in existence a realization that

radio drama is not a disreputable relation of the legitimate stage, but a new artistic medium. I would plead for that new medium to be given its chance. It is surely very early to condemn the whole radio drama experiment. There is not yet in existence a sufficient body of work on pure radio drama to justify anything approaching a definite conclusion on the point.

ABOVE all, I would plead for the preservation of variety and experiment in the radio world. There is room for the broadcasting of music, for the future of the radio play, and for your own distribution of living thought into the bargain. So far we are all rather in the dark as to what broadcasting can do. Till that darkness is dissipated I feel we should be wise to draw back from any hard and fast conclusion as to what broadcasting cannot do. Like Sherlock Holmes, we must wait for our data before beginning to weave our theories—except in so far that all theories, especially from an artist of such eminence as your own, have a peculiar fascination and interest.

'ASTYANAX.'

The Talk of the Week. No. 13.



Looking across from Blackwall Point—a sailing barge before the wind.

The River Which Nobody Knows.

Most of us have seen the Thames threading its grey ribbon through the heart of London. Many of us know the river at Henley or Maidenhead, even at Lechlade, where it is as yet a mere silver strippling. But how many know the broad reaches below the Pool of London where the big ships go? This talk was given from London on April 3, by Mr. A. G. Linney.



At Bow Creek—the Trinity House Buoy Painting Station.

WHEN Londoners are mentioning the Thames, they just say casually, 'the river.' Not the river. At the same time, there are others.

One day, during the War, John Burns was talking to a bunch of visitors from overseas. It was at Westminster. Among them was a Canadian and another man from Louisiana. The Canadian told about the wonderful St. Lawrence, and the American shot off his mouth about the size of the Mississippi.

'How can you compare your Thames with these rivers, Mr. Burns?' someone asked.

'Man,' cried Burns, 'your St. Lawrence is just water, and your Mississippi is just mud. But the Thames—why, the Thames is liquid history.'

'Of course, of course,' listeners may be murmuring, 'Runnymede, Magna Carta, Westminster, London Bridge, and all that.'

But 'All that,' so far as is generally remembered, ends either at London Bridge or at the Tower Bridge. The idea of so many folks who cross to the City every day just about comes to this: 'Oh yes, I suppose that the river does get to the sea somehow.'

In fact: when I gave a talk some twelve months ago, a whole lot of people wrote letters to me the burden of which was—'I'd no notion there was anything specially interesting beyond the Pool.'

Well, even in the Pool, so near the heart of the greatest port in the world, last summer a pair of swans laid four eggs in a nest on some floated timber off Rotherhithe. What's more, they hatched out all four successfully, though one of the youngsters did go and jam his neck between a couple of logs and got much the worse of the experiment.

Now between Tower Bridge and the North Sea are forty-eight miles of Thames; and from the Pool to the Nore Light Vessel you sail along sixteen Thames Reaches, including those with such lovely, singing names as Gallions and the Lower Hope. And there's one with a horribly ugly name—Bugsby's Reach.

From the Pool you pass down Limehouse Reach through Greenwich Reach round the base of a gigantic U, which encloses the Isle of Dogs with the West India and Millwall Docks inside it, and you swing

round Blackwall Point before the river begins to straighten out at all.

And what a panorama do the banks furnish before you come to the lonelier marshes east of Barking Creek. Wharves by the hundred, factories, mills, scrapyards, dust shoots and destructors, gas and electricity works, wet docks, dry docks, draw docks, barge-building yards and shipbreaking yards, and queer old waterside taverns with balconies overhanging the mud.

Today Thames is the great wet road which ends the journey for steamers crossing the ocean, whether they've come from the other side of the world, or from just across the North Sea. Yesterday, it was the highway for travellers, and the watermen were the taxi-drivers when London's roads were narrow and foul and you were picked up by a waterman at one of the many stairs which dot here and there on both sides.

Once you pass the limits of the Woolwich Arsenal estate the flat and low-lying marshes of Kent and Essex show up. Here and there the chimneys of the many cement works

(Continued at foot of page 58.)

Listening to the Cup Final,

on Saturday afternoon next, you will find the special Photo-plan at the foot of this page enormously useful in helping you to visualize the game at Wembley. And before the broadcast begins read the accompanying article on the prospects of the match by H. G. Lewis, the well-known writer on Sport.

IT is a debatable point whether the Derby or the Cup Final is the most widely-popular sporting event of the year. That seems a bold assertion, for the crowd at Epsom is several times larger than will be that at Wembley Stadium next Saturday. But one wonders: How many people would see the Cup Final if they could? The Stadium holds between 90,000 and 100,000, but the seats actually applied for this year were over half a million, and the allotment closed long before the competing teams had emerged from the earlier stages. Thousands never applied, though they would gladly have gone if they could—they did not apply because of the futility of asking for the cheaper tickets. Indeed, I believe that if Wembley Stadium held a million people it would be filled.

I know of many people who are only casually interested in the Association game—who may see a League match once in a season, but who consider that to see the Cup Final every year, by hook or by crook, whether the ticket is "scrounged" or bought from a professor, is as necessarily a part of their life as breakfast. Cabinet Ministers, actors, persons—every grade of life and every section of society is

represented. Everyone who applies for tickets has an equal chance in the lottery, and for that reason probably less than half those present are regular followers of the game.

The curious thing is that the level of football in Finals is almost invariably low. There have been some dreadfully disappointing games since the war, and the Cup has been lost more times by a blunder than it has been won by good football. The excitement is of course, intense, and that makes up for a good deal. But I do believe that the incentive to the majority who go or who want to go is the desire to have seen it rather than to have enjoyed it, in much the same way as one takes pride in after years in having been in a train smash!

Some idea of the nature of a Cup Final, the intensity of it and the type of play, can be interpreted from past results. There have been eight Finals since the war. Six of them were won by a score of one goal to nothing, and the other two by a score of two goals to nothing. The results of the last three have been one goal to nothing, yet these are days when in League matches the same teams score anything up to seven or eight goals against

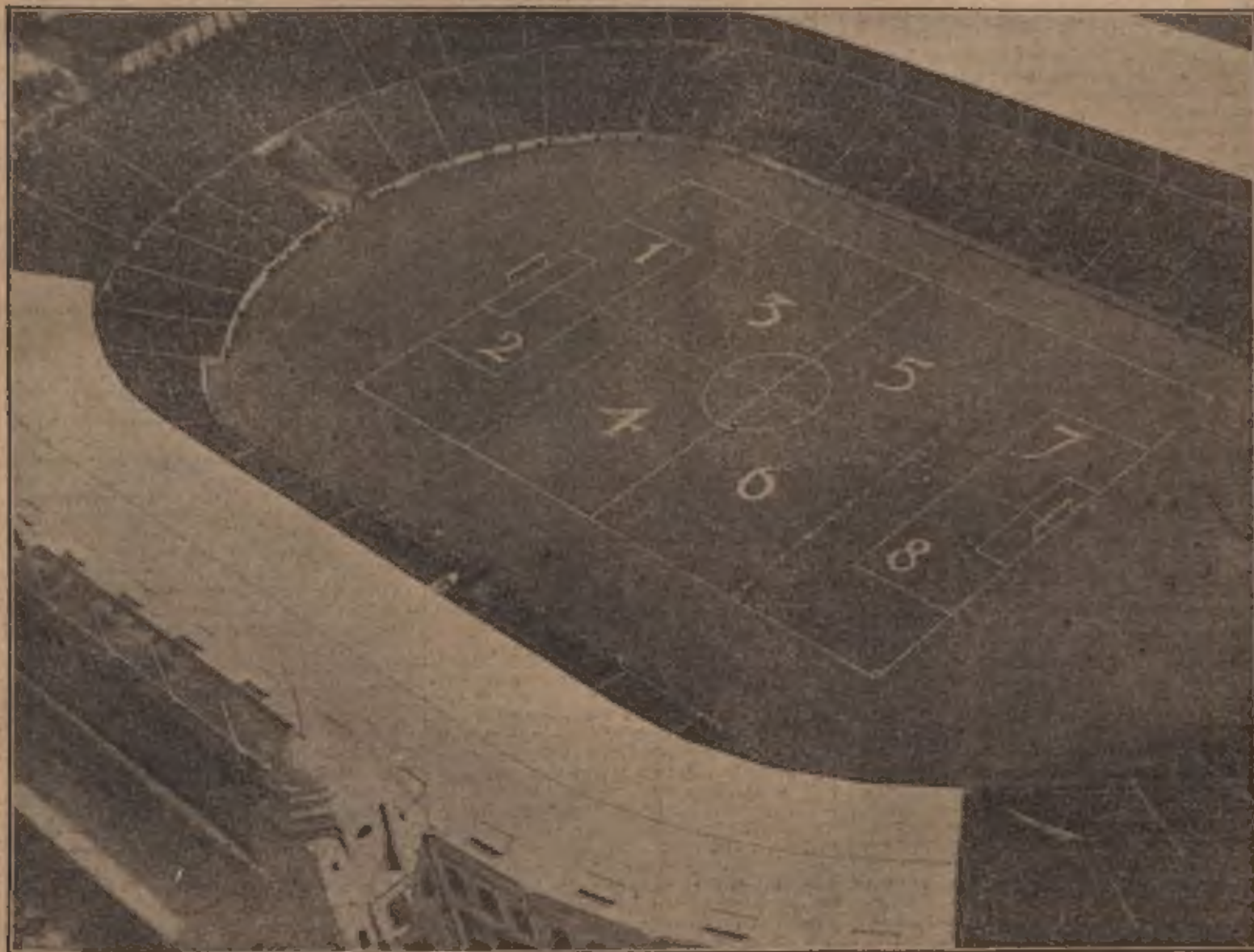
each other, and no one is particularly amazed!

There are two facts to be correctly deduced: one is that play in a Final is defensive and fearful; the other is that the first goal wins the match. Dealing with the second point first, it is a significant fact that not since the year 1910 has one team scored after having a goal against them. That was when Newcastle United and Barnsley drew at the Crystal Palace a goal each, Newcastle winning the replay by two goals to nothing.

The explanation lies in morale. The Cup is to be won or lost that day, unless a draw is forced. There is no second chance for a beaten side—no best out of three. When a team are a goal down in a Final the idea takes root in their minds that it is all over; and therefore, it is. The safest prediction about Saturday's match is that the team who score first will win.

The terrific mental strain on the players—rarely realized by spectators—is responsible for the cautious tactics employed. To lose the first goal is so important that brilliant forward lines get few chances from their half-backs to get going.

(Continued on page 54.)



Wembley Stadium from the air, with the ground on which the Cup Final is played marked out into numbered squares for the guidance of those who will be following the fortunes of the game at home. This picture shows a Cup Final match in progress, and the vast crowds which gather at the Stadium each year for the event.



BOTH SIDES OF THE MICROPHONE

Great News.

ONE of our most brilliant singers will shortly return to the microphone. He has been on many months' tour abroad, but is now on his way back to England. Foreign critics say that his voice is as exquisite as ever. Further news of him I cannot give you, for he is as sensitive and retiring as all great artists, and for perfectly good reasons is unable to grant interviews to journalists. It only remains to add that his name is Signor Nightingale. We broadcast him last year from the Oxted woods in Surrey in a new Sonata for voice and 'cello, the latter part being played by Beatrice Harrison. Last year's recitals were hardly as successful as those in previous years because so many listeners drove down in their cars to the woodland concert hall that they frightened him. This year, at the end of May, he will broadcast from a new locality. The direction of this will not be divulged, lest our broadcaster's work suffers again from obditi on the Klaxon horn or an accompaniment of muted Morris-Cowleys.

Pinching a Plot.

ON May 1, London and Daventry listeners will hear Dr. Arne's comic opera, *May Day*, which is to be given from 50B on the previous night. This charming little work, which was discovered in the British Museum by Julian Herbage, has already been broadcast once. The 'hook' of the opera is the work of David Garrick, though the actor seems to have been guilty of plagiarism, for it is on record that Charles Dibdin (composer of *The Waterman*) submitted to Garrick an opera, entitled *The Quaker*, which the latter failed to produce as he had promised—and there is a strange similarity between the plot of *The Quaker* and that of *May Day*. However, there was no Authors' Society in those days, and such literary larceny was almost an accepted thing. The principal soprano part, which Arne wrote for his favourite pupil, whose special virtue was coloratura, will be sung on April 30 and May 1 by Gwen Knight.

The Way they have in America.

ONE of the liveliest of American magazines, *The New Yorker*, has just celebrated its second birthday. This weekly can best be described as a kind of mixture of *Punch*, *The Teller* and *John Bull*, though it is topical and satirical beyond any publication in this country. One of last month's issues of *The New Yorker* contained an article on 'The Broadcasting Industry.' The title is significant as revealing the difference between American Radio and our British Broadcasting. Ours is a 'service,' theirs an 'industry.' The most important organization 'over that side' is the National Broadcasting Company. It is run by three great radio manufacturers who make a hefty income selling advertising 'space' on the ether. There are two kinds of programmes—'sponsored programmes,' the right to broadcast which is sold to advertisers, providing they do not mention the name of their particular product (be it showing-gum, motor cars or typewriters) too frequently; and 'sustaining programmes,' which produce no revenue for the company and are 'put out' to keep the balance between Art and Advertisement, i.e., to 'sustain' the notion that Broadcasting in the U.S.A. is not merely commercial. 'The sustaining programme,' says *The New Yorker*, 'is not regarded happily by the gentlemen of the industry, because it is expensive.'

It Costs to Advertise.

IT is a plain fact that the 'sustainers' do cost the Company money. For example, a weekly Grand Opera programme is 'put out' over each of the two networks of subsidiary stations served by the Company with what we call 'S.R.' These two programmes cost in the region of a thousand pounds apiece. But, on the other hand, the revenue from the sponsors of advertising programmes is very considerable. According to *The New Yorker*, it costs the advertiser close on \$4,000 to 'book' a simultaneous hour on either of the two networks (they are styled the Red and the Blue), while a similar period from all the Stations controlled by the Company costs \$10,000. And this, apart from artists' fees, for the advertiser must provide his own material—unless, of course, he likes to pay more and have the Company stage his programme for him. The rule regarding direct advertisement is that it shall be limited to an announcement, at the beginning and the end of the programme, to the effect that 'This concert is provided by the Wisconsin Hot Dog Corporation'—a rule which is occasionally broken by excited advertisers who between each movement of a string quartet yell out 'Eat More Hot Dogs!' or 'Wisconsin Hot Dogs are a Wow!'



NINE TO NINETY—No. 1.

A nine-year-old listener enjoying the April sunshine and sharing the Children's Hour with some friends.

Such exceptions are, however, rare in these days, for the ideal for which Radio is striving is a minimum of direct advertisement.

The Propriety of the Microphone.

WHILE we are on the subject of unrehearsed and unauthorized broadcasting, how strange it is that during the past five and a half years there has been no contretemps of such a nature in any British Studio—none, at least, of outstanding importance. Thousands have broadcast who might have hoped to gain from self-advertisement over the microphone and yet the B.B.C.'s strict rule against advertisement has not been seriously broken, which is very odd, in view of the fact that quite a large percentage of the population are fanatics in a small way of business. But still more remarkable to me is that, though there are microphones in many public places, cinemas, theatres, restaurants and dance halls, the little white octagonal eavesdropper has never picked up any such catastrophe as an outbreak of fire, a shooting affray or a theft of jewellery. Not that I am hoping for any such tragic diversion!

A Russian Visitor.

THE Russian composer, Alexander Tikhonovitch Grechaninov, is visiting England at the end of this month and will take part in a programme of his music which London and Daventry are to broadcast on the last day of the month. This programme will be largely composed of songs, for the bulk of Grechaninov's work has been for the voice. Those lovely songs of his, whose directness and simplicity should appeal to every sort of listener, will be sung by Smirnov, the distinguished Russian baritone. Londoners will recall that Smirnov was for some time associated with the Diaghilev Company, and used to sing Russian songs between the ballets. Grechaninov will accompany the songs and play piano solos. His little-known 'Cello Sonata' will also be played.

A Novel Service from Liverpool.

AT 8.0 p.m. on Sunday, April 22, a service is to be relayed to all Stations from Liverpool Cathedral. This service has been specially designed by Canon F. W. Dwyer. Its object will be to carry the listener in imagination into the Cathedral itself. This result, it is hoped, will be achieved by the novel device of describing before the service the scene in the great cathedral, and interpreting the prayers and music with further descriptive comments. Canon Dwyer has made a study of special services of this nature. It was he who designed the beautiful service at the Dedication of the Cathedral Organ in October, 1926. On April 23, he will broadcast the 'running commentary' and will also read an address written for the occasion by Canon C. E. Raven who, like himself, is a resident canon of Liverpool. A short recital by H. Goss-Custard, the Cathedral organist, will also form part of the broadcast service.

A Sanctuary for Poor Children.

IN one of the poorest districts of West London stands the Princess Louise (Kensington) Hospital for Children, which is always full, for housing conditions in North Kensington are not such as permit the safe and adequate nursing of a sick child at home. An out-patient department and two ward blocks have recently been built, which T.M. the King and Queen have graciously promised to open in May, if the Hospital is by that time free of debt. On Sunday, April 22, Sir Johnston Forbes-Robertson is making an Appeal for the Hospital. Please give all that you can. In addition to £8,000 required to clear off its debt, the Hospital needs urgently £15,000, to build a Nurses' Home. Contributions sent to the Hon. Treasurer, Lord Balfour of Burleigh, Kensington Town Hall, W.8, will be gratefully acknowledged.

De Groot.

I HEAR that de Groot and his Trio are to broadcast from London and other Stations on Saturday evening, April 28. This is good news for, since October, 1926, the famous violinist has broadcast only once. I feel sure that de Groot would like to renew his acquaintance with listeners. He has often told me in the past that the letters that he received through his broadcasts gave him great pleasure. He has just returned from a successful tour of the States and has resumed his concerts at the Piccadilly Hotel. He has recently, also, distinguished himself as a film actor in the British production, *A Window in Piccadilly*.

BOTH SIDES OF THE MICROPHONE



What Do You Think of This?

I REGRET to notice that the broadcast production of *Medea*, which Sybil Thorndike was to have presented on Tuesday evening, has been cancelled. There are two first-rate stories told of a recent stage production of this great tragedy. When the play was given at a matinee at the Holborn Empire—that in itself is delightfully extraordinary, for 'the Holborn' is a stronghold of vaudeville—a theatrical manager was immensely impressed by the crowded 'house.' It had not previously occurred to him that 'there might be money in these Greek chaps.' 'Who is this Euripides?' he demanded of his assistant (pronouncing the great dramatist's name so that it rhymed with 'tides'). 'Has he written anything else like this? What's he done with 'em?' And, later, a cinema producer telephoned Miss Thorndike to ask with whom he should negotiate for the film rights of the play. It would be unfair to give the names of these two worthies. No doubt they have been punished enough by having the story told against them in the theatreland. A Hollywood company, I see, is to film the story of the Flood. Perhaps it took the precaution of telegraphing: 'Nani, Ararat, will you sell story your adventures in ark 40,000 dollars!'

Sunday, April 22.

NEXT Sunday, April 22, London and Daventry evening concert will conclude with a motet by Dr. Arne—the only one attributed to him—edited and arranged by Stanford Robinson. This will be sung by Doris Vane, Henry Wendon, and Stuart Robertson, with the Wireless Singers and Orchestra, conducted by Mr. Robinson. The customary Epilogue will follow immediately after this. The earlier part of the programme includes the Ballet Music from Hallet's opera, *The Perfect Fool*, Ballour Gardiner's *Shepherd's Dance*, German's *Nell Gwynn* overture, and a 'poem' from a suite of *Shakespeare Characters* by Joseph Spraght.

What is a Motet?

THE term, which is three centuries old, is applied to a piece of Church Music of moderate length, a setting of devotional Latin words, designed to be sung at High Mass. The most prolific composer of this type of music was Palestrina, of whom Percy Scholes writes in his article on page 59. Palestrina lived a century before Arne. He was teacher of music at the Vatican. Installed at what was in the sixteenth century the headquarters of choral singing, he composed during his sixty-eight years of life many hundreds of masses, magnificats, hymns, and motets, and added further lustre to the European fame of the Vatican choir.

History Relayed.

THE DEAN OF LLANDAFF, in his 'Radio Revelations' programme from Cardiff on Tuesday, April 24, will make use of the theory, as yet tentatively expressed by the enthusiasts, that we may one day be able to 'pick up' the voices of the past. Six possible incidents from history will be relayed to listeners, beginning with an O.B. from the prehistoric jungles of 50,000 B.C., which will make a broadcast of the lions in Regent's Park sound like the purring of kittens.

The Voice of Fay Compton.

ONE of the best of 'microphone voices' is possessed by Fay Compton. She was really remarkable in the scene from *Humbert* which formed part of last month's Ellen Terry programme. The honours of that evening were scooped by Miss Compton and John Gielgud. I recently met Fay Compton in the studio where she was rehearsing for her broadcast of H. C. G. Stevens's 'Kiddielogues.' She ran through her songs and finished them with six minutes to spare. This was due to the fact that she had been 'recording' for the gramophone a few days previously, when they told her on no account to take more than two and a half minutes over each song. The producer made her speak her words more slowly, but even so an extra song had to be introduced before those six minutes were filled. I wonder how many listeners realize what care has to be taken over the timing of programmes. An artist who takes five minutes longer than the scheduled time may keep the whole country waiting for a B.B. programme, while anyone who finishes too quickly will leave a nasty gap which, willy nilly, must be filled. Such gaps are a nightmare to the announcer on duty, for a minute's interval between items seems to the listener a very long period of silence.



NINE TO NINETY—NO. 2.

Mr. John Allenby of Wyld Green, Warwickshire, one of the oldest of listeners. He recently celebrated his ninetieth birthday.

Kiddielogues.

VARIOUS well-known actresses—among them Christine Silver, Gertrude Lawrence, and Jessie Matthews—have broadcast these *Kiddielogues*. H. C. G. Stevens, who set Ellen de Manche's words to music, is one of the leading theatrical publicists. He knows the theatre inside out, and sees that it gets attention from the Press. He had composed music for years, but never written it down until Miss de Manche was so pleased with his tunes for her *Kiddielogues* that she made him send them to a publisher. Now his second volume of songs is due to appear.

The Last of the Phils.

THE last concert of the Philharmonic Society's Season will be relayed to SGB on Tuesday, May 1. Sir Hamilton Harty will conduct, among other works, Schubert's *C Major Symphony* (the Great Symphony) and *Ein Heldenleben* (The Life of a Hero) by Richard Strauss. The Schubert Symphony will be of particular interest as this is the year of the composer's centenary.

From 1778—

HERE are two pictures—
A meadow in Surrey, early on a fine summer's morning in 1778. Around a square roughly marked in the dewy grass stands a motley crowd of bare-headed villagers and handsome London rakes in chestnut wigs and sprigged silk waistcoats. Within the ring two giants stripped to the waist are battling, bare-fisted, for a purse of gold. The yokels gape and cheer, the Corinthians cry wagers to each other. At the corner of a nearby copse stand the gentlemen's servants to give warning of the approach of authority. The Vauxhall Mauler is fighting the Surrey Blacksmith. This evening they will sit over the ale, discussing their set-to. They are simple, happy men who fight for the love of fighting and of a summer's morning.

To 1928.

A great hall from which all light seems to have been sucked away and centred upon a raised platform in its midst, a platform on which two seemingly tiny figures interpose an eternity of ballet movement with spurts of strenuous fighting when leather gloves meet flesh with the sharp report of a pistol. Above the fighters the cinema camera drone like swarming bees, journalists feverishly scribble, smoke rises above row upon row of gleaming shirt-fronts. The protagonists in this battle will not meet after the fight tonight. Perhaps they will never speak to each other of this fight. They have trained on Keats and Shakespeare. They are rich men with motor-cars. The prize tonight is many thousand pounds.

Between these two pictures lies the romantic history of the Prize Ring, of which Mr. P. Ingram Bell (Oxford Boxing Captain in 1915) will talk from Manchester on Monday, April 23.

Do You Like Your Bands Hot?

WHAT do you think of the new Dance Band? Many listeners have written to me to say 'Bravo!', several to pour down curses upon what one of their number calls 'this infernal cacophony.' Jack Payne himself has received hundreds of appreciative letters, many of them asking for his photograph. The new band is, of course, very different from the old which, if one might risk a pun, 'had its feet very solidly on terra firma.' It is what is known in dance-band circles as 'hot.' The heat of a dance band (as the old chemistry books might have put it) is in direct ratio to the intricacy of its syncopation and the variety of its effects. Some people may not like their hands too hot—but the fact is that Jack Payne does make you want to dance.

Callender's for your Calendar.

THE programme from London on Sunday evening, April 20, will be given by Callender's Cable Works Band, under the direction of Tom Morgan. Mr. Morgan is a well-known trainer, conductor, and adjudicator of brass bands, and Callender's one of the finest combinations in the country today. The programme on the 29th will include Henry Gribb's *Oliver Cromwell* overture, a Mendelssohn selection, and a band arrangement of Sir Wallford Davies' *A Solemn Melody*, which is more familiar in the version for strings and organ.

'THE ANNOUNCER.'

(Continued from opposite page.)

to composers the necessary technique, and they are able to set on paper a composition in which every voice has something good and independent to sing, whilst the successions of note combinations (or chords or harmonies), induced by the meeting of the parts, are beautiful and expressive in themselves. In this we are already on the way to Wagner.

Secondly, there strikes us the frequent device of one voice entering with a little snatch of tune and another one then taking it up and singing it in overlap—a feature that adds a considerable measure of interest both for singers and hearers.

Thirdly, we observe as we listen to one piece of choral music after another that there are some without accompaniment. They are purely choral compositions, not choral-instrumental. Such was the custom of the day—on the whole the best day choral music has ever known.

That will be enough for us to notice on a first occasion. We have now made an intelligent acquaintance with the choral music of the kind Queen Elizabeth and William Shakespeare loved, and the kind Drake's men sang on their voyages (for we have record of their musicianship—it was a very musical age). When we hear the solo songs of the period (they are sometimes broadcast) we find them to be simple lyrical settings of fine poetry, with a deftly-made, if simple, accompaniment for the lute.

Early Opera and its Influence.

Let us now move forward through the following century.

About the year 1600 a new conception came about—*dramatic music*, in which the voice should carry out a sort of natural declamation much like that of impassioned speech. It was of this 'Recitative,' as it is called (an Italian invention), that the first operas and oratorios were largely made up. Set tunes, or airs, were, however, also soon introduced and so were choruses. The accompaniment of the recitative was given to some instrument or combination of instruments, and was largely carried out as a succession of mere supporting chords. Here was a new conception—a succession of chords frankly treated as chords and not brought into existence as the by-product of combinations of intertwining melodies.

This is the conception of 'Harmony' as distinct from 'Counterpoint,' and it influenced all music. The chorus in operas or oratorios sometimes moved in plain blocks of harmony, or chords, the separate voice

parts now having little independent melodic interest. Harmony as harmony began to be more studied, and with this deeper study changes took place in the ideas as to what chords could well succeed one another and also as to what scales could well be used as the raw material of music.

As to these scales, run your finger up the white notes of the piano from D to D and you have an idea of the general flavour of just one of the large number of old scales or 'modes.' Now get your youngest girl to play you the scales of D major and D minor and you have the flavour of the only two modes which retained popularity under



THE SISTINE CHAPEL IN THE VATICAN.

with its magnificent wall-paintings by Michelangelo, the famous home of choral music in the sixteenth century.

the new harmonic conditions. That difference of 'flavour' you have just experienced is one difference you feel when you pass from a work of (say) Byrd to one of Bach.

The Age of Bach and Handel.

Bach and his contemporary, Handel (both German by birth), Scarlatti (the Italian), and Couperin (the Frenchman) are pre-eminent representatives of the next great moment in the development of music. Music has now been worked at as both

'counterpoint' and 'harmony,' and during the first half of the eighteenth century has come to a balance between these two interests, consciously recognizing the claims of both. Any chorus from Bach's *St. Matthew Passion* or from Handel's *Messiah* exemplifies this balance.

And these great works represent a century and more of development in the form of the oratorio, which still retains the recitative method of carrying forward the narrative.

It is curious that at this period the art of unaccompanied choral singing, so wonderfully cultivated earlier, has fallen into some neglect. Bach has a few (very fine) unaccompanied choral works, but Handel none.

The orchestra used by Bach and Handel and their contemporaries is, as it seems to us today, primitive. Its basis is a keyboard instrument (harpsichord or organ), played from what is called a 'figured bass,' i.e., the bass part of the music with a line of figures above or below it, representing the harmonies out of which the player, guided by his personal taste and skill, is to erect a more or less elaborate accompaniment.

The very existence of such a feature calls our attention to two characteristics of the musical thought of the day: first, the thorough acceptance and complete organization of the harmonic conception, which has actually found expression in a kind of shorthand; and, second, the easy-going attitude towards orchestral tone, which actually leaves one of the chief performers to extemporize the details of his music.

This chapter has treated of two distinct periods, which we will for convenience call the Byrd period and the Bach period. They are both periods of *woven music*, both 'contrapuntal' periods, but with a harmonic evolution leading from one to the other and making the music of the second very different from that of the first. In *feeling* the music of the two is very different. It is always difficult to describe 'feelings,' and the best thing here is to say, hear a Byrd madrigal and a Bach or Handel chorus and 'get' the difference for yourselves.

And now for the principal (and serious) omissions of the chapter—pure Instrumental Music and Opera. The Instrumental Music of the period will be dealt with conveniently as a prelude to the next chapter, which is to be entitled 'Sonatas and Symphonies.' And more will be said about opera in the prelude to Chapter IV, which is to be entitled 'Music and Drama.'

(Continued from page 54.)

rise above the grey dust at their base. There are training ships for boys moored off Greenhithe and Gravesend. Below Gravesend, in the Lower Hope and well to the Essex side of the channel, are several powder hulks.

Off Sea Reach, on the Essex side, you can see at Thames Haven and Shell Haven huge silver-grey or white, or dark red gasometer-looking affairs, lots of them. They are storage tanks for petrol spirit, and, bunched together, they look for all the world like a collection of enormous mushrooms.

I must tell you about a queer discovery

which was made in the bed of Sea Reach a couple of years ago. The P.L.A. salvage boat *Yantel* was at work there and came across some iron girders and beams sticking up in a hole about fifty feet under water. The diver who went down to examine reported that there was wreckage of an unknown steamer in that hole. This announcement puzzled everyone, because nobody recalled any wreck that had happened at the spot. Old stagers of the river shook their heads—they remembered nothing.

At last somebody asked a veteran of over eighty who was living at Leigh-on-Sea if he had ever heard of a wreck near the Middle River Buoy.

'Why, bless my soul,' said the old chap, 'that must be the *Regina* wot were lost when I wuz a youngster—mebbe a matter of sixty-odd years back. Winter o' sixty-four, I'd say.'

Everybody else had forgotten all about the *Regina*, inward-bound with oranges from the Mediterranean, which went down on a dark night of middle January, 1865. They traced her at Lloyd's, and sure enough it was bits of the *Regina* which had turned up after sixty years in the mud.

I think that the spectacle of the ships that come and go is, surely, one of England's greatest gifts—freely offered on the Thames

(Continued on page 83.)



The Second Chapter of Percy A. Scholes' 'Miniature History of Music,' the publication of which has been warmly welcomed by listeners. Last week Mr. Scholes, in his introduction, sketched an outline of modern music, under the main headings of Orchestration, Counterpoint, Harmony, and Form. In the six ensuing chapters he will show how these four have developed throughout the centuries.

THE evolution of music is one of the most curious things in the world. It seems to be so rapid and so recent! For by music we today almost take it for granted that we mean what in the last chapter I called 'Woven Tone.' Even in a simple hymn tune there are four 'parts' singing four tunes—soprano, contralto, tenor, and bass. The tunes may sometimes be poorish ones, but they are at least tunes in this sense, that each differs from all the rest, has more or less of its own shape and individuality.

That is, however, quite a latter-day conception of music. The Egyptians who built the pyramids, and the Greeks who left us beautiful statuary and a magnificent literature, and the Hebrew poet and prophet race all had music and all loved it, but it was (so far as we can trace) merely *unisonal*. In the choir of Solomon's temple or the chorus of a play of Aeschylus all the participants sang the same tune.

Music as we know it dates back only about 1,300 years. And it took nearly 1,000 of those 1,300 years to make experiments which should bring about a result really justifying the conception. Moreover, to this day only European nations (and to a small extent nations that have come under their tutelage) sing or play in anything but unison. The others have as yet hardly begun their experiments.

What a youthful thing music is! Three or four hundred years' growth—and already some people wish to step in with a 'Thus far shalt thou go and no farther!'

Early Attempts at Part Writing.

The first step beyond unisonous singing was parallel singing. Put your little finger and thumb five notes apart on the piano and play any tune in parallel lines, and you will get an idea of the singing of a seventh-century two-part choir. To turn it into a full four-part choir do the same thing with the two hands simultaneously. Now you have it!

Probably the invention of this method had a practical basis: the voices of tenors are roughly five notes above those of basses, and the voices of sopranos roughly five notes above those of altos.

As you played the tune in the way suggested, you disliked it; and if you were to go on long enough, the next-door neighbour would at last politely tap on the wall. That is, perhaps, because you and your neighbour hear the effect in the wrong way. Our modern ears are more or less trained to

somewhat cover the device with a clothing of real harmony in the other parts.

After a time a fresh kind of parallelism was introduced—that three or six notes apart (much sweeter to our ears, try that also on the piano!)—and also an abandonment of parallelism, in a rough kind of constant variation of the intervals at which the accompanying voices were singing. Every stage in this progress was violently opposed as 'modern' and outrageous, but the stages succeeded one another nevertheless. No Canute or Mrs. Partington can control the tonal tides, which, contemptuously ignoring all bulwarks erected against them, sweep relentlessly forward according to some strange natural law of their own.

The Golden Age of Part Writing.

The culmination of all this experimentation came in the sixteenth century, when composers had learned, skilfully and with the most delicate subtlety, to adjust the movements of their 'parts' in relation to one another. When you hear a Mass of Palestrina or a madrigal of Byrd you are hearing the fine flower of a process of horticulture that began when, in the seventh century, some ingenious musician first grafted distinct parts for other voices on to the tenor plain-song ('tenor,' the *holding* part, the one that maintains the



THE WEAVERS OF HARMONY.

A reproduction of a rare wood-cut by Anton von Wornia, showing a sixteenth-century quartet of singers. It was in this century, as Mr. Scholes tells in the accompanying chapter, that unaccompanied choral music reached its greatest height.

follow the movement of parts, and we feel that parallel fifths are, from some acoustical characteristic, rather offensive.

The seventh-century churchman, hearing plain-song treated in that way, probably heard the two parts as one; he heard the main tune (or *Cantus firmus*) thickened with a stroke of colour along its whole length. We now need to regain this knack, for modern composers (Holst and Vaughan Williams are only two examples amongst our own countrymen) are falling into the habit of thickening many of their 'parts' in just this way, though they usually

original chant).

Now Palestrina and Byrd and their contemporaries are, practically speaking, the earliest group of composers whose music has enough interest to the ears of today ever to be broadcast. Let us consider what are some of the musical characteristics of their choral music. We will take a Byrd Mass or madrigal as an example.

A Byrd Madrigal.

First of all we note that the four (or three or five) voices move very freely; centuries of steady experiment have revealed

(Continued at top of opposite page.)



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has set entirely new standards for distance, purity and volume. Never before has any Receiver attracted such widespread appreciation. Never before has it been possible for anyone without previous experience to build in a single evening a Receiving Set that

gets 7 countries



The Valves which improve any set

Gluck's Story of the Sorceress, Armida.

The Libretto Opera which 5GB broadcasts on Monday and other Stations on Wednesday.

Were a great deal to Gluck (1714-1787) for his bold attempts, in the face of stubborn opposition, to reform the weakened, artificial style of eighteenth-century Opera. *Armida*, produced in 1777, was one of his last works.

The plot concerns the sorceress Armida, who seeks to enslave the Crusading knights under Godfrey of Bouillon.

The Overture was not entirely new. Gluck had used its ideas, in a slightly-altered form, in the prelude written for his *Telemachus*, and for another work later. (There are also bits in *Armida* which he borrowed from earlier works of his own.) Gluck aimed in his orchestral prelude at letting the music, as he said, 'indicate the subject and prepare the spectators for the character of the piece they are about to see.'

The prelude has first a proud martial strain, then a section with a three-note figure which suggests the troubled mind of Armida as the Opera opens. A quick, bustling portion is followed by a reference to the theme of Armida, and so we are led to—

ACT I

Scene: Hall in the Palace of King Hidraot.

ARMIDA'S attendants, Phoenicea (Soprano) and Sidonia (Soprano), beg Armida to cease from weeping, for has she not cause for happiness in that her beauty and arts have conquered so many famous knights; but Armida (Soprano) is unhappy, for one knight she cannot enslave—Renaud, who defies her, and whom she is determined to overcome. The maidens urge her to forget him, but Armida, though she declares 'Hell warns me that I strive in vain,' lives for nothing but to make Renaud her slave. She tells of a dream, in which Renaud struck her to the earth.

Now Hidraot (Bass), Armida's uncle, enters with his suite. He tells Armida how sweet to him is her triumph, and how, now that he grows old, he would see her married so that the succession to the kingdom may be maintained. She flatteringly declares that she will not be bound by another's will. If she yields, it must be to a hero—one who can defeat Renaud.

The Chorus celebrates her beauty and its restless power, that 'can bring the bravest warrior low.' Phoenicea and Sidonia join in the psalm, each having her characteristic type of music.

There is a startling change of mood, for Arontes, leader of the Saracens (Bass), enters wounded. He had been given charge of the captive knights, but, being set upon by one bold attacker, he was defeated, and the captives escaped. Armida guesses that the powerful warrior was Renaud, and Arontes, dying, declares it was indeed he. Armida and the others cry vengeance upon the attacker.

ACT II

Scene: A desert.

ARTEMIDORUS (Tenor), one of the knights whom Renaud set free, thanks Renaud (Tenor), and bids him farewell. Renaud has been wrongly accused by his leader Godfrey of another's crime, and must now live forth alone to 'seek the shrine where innocence and justice dwell,' there to do his deeds of chivalry. Artemidorus warns him to beware of Armida, but Renaud is scornful. He has shown that he can resist her wiles, and he does not fear her vengeance.

They go away, and Armida enters, with Hidraot. They have plotted to take the two knights by evil powers, and have gathered to work the spell that shall deliver their enemies into their hands. They invoke the spirits of Rage and Hate, and whilst they do so Armida sees Renaud approaching along the bank of a stream, and singing of his pleasure in



THE MAGIC CIRCLE.

ARMIDA: 'Appear, relentless Hate, appear!' (Act III. Sc. 1.)

From 5GB at 7.40 p.m. on Monday April 16, and from London, Dootery, and other Stations at 8.0 p.m. on Wednesday, April 18.

'ARMIDA'

A Grand Opera in Five Acts by Gluck

Cast:

Armida	Stiles Allen
The Spirit of Hatred	Rispath Goodacre
Sidonia	
A Spirit	Theresa Ambrose
A Nymph	
Lucinda	Elise Suddaby
Phoenicea	Rispath Goodacre
Hidraot	Dennis Noble
Ubaldo	
A Danish Knight	Hardy Williamson
Artemidorus	
Arontes	Frank Phillips

The Wireless Chorus (Chorus-master, Stanford Robinson)

The Wireless Symphony Orchestra (Leader, S. Kuzale Kelley)
Conducted by Percy Pitt

8.40 A Reading of Poetry by Edward Shanks

8.50 'ARMIDA' (Continued)

the cool freshness of the breeze. He falls asleep, and by her magic arts Armida conjures up naiads from the stream, and a lovely garden, in which nymphs, shepherds, and shepherdesses appear and sing of the joys of love, dancing and twining garlands round the sleeping knight.

Armida, dagger in hand, creeps towards Renaud, but in the act of raising her weapon to strike she feels a new emotion—that of pity. It is love that stirs within her, and after doubting, she yields to it. She bids the spirits waltz her away with him to some distant place beyond the seas.

ACT III

Scene: A desert.

ARMIDA, alone, meditates on her weakness, and on the power of love that is conquering her. She summons the Spirit of Hate from hell to save her from the thrall of love. Hate (Soprano) appears, with attendant Furies. These sing of their power to defeat love. There is also an exultant dance of the Furies.

Armida, however, cannot steel herself to break the bonds of love. She banishes Hate, who declares that she cannot again summon these spirits of evil, and warns her that love will yet prove her undoing. She, though affrighted at Hate's prophecy, will not alter and begs Love to come and comfort her, to 'aid this poor heart that cries for help to thee.'

ACT IV

The desert, as in Act III, but now pitted with thorns, from which monsters and wild beasts emerge.

TWO Crusaders, Ubaldo (Bass), and a Danish knight (Tenor), are struggling with the fearsome creations of Armida's evil powers. Ubaldo carries a diamond buckler and golden sceptre, and the Dane a sword, which he is bearing to Renaud. With these they attack and dispense the demons, and the desert changes to a smiling countryside, in which the towers of Armida's palace can be seen. Within the palace is Renaud, the slave of love. If the shield and spear can be brought to him, he may yet burst his bonds.

Now a spirit, in the shape of a maiden, Lucinda (Soprano), appears, accompanied by a spirit band of companions and shepherds. Lucinda is the Danish knight's betrothed, and this apparition of her is an evil device to hinder the knights from their object. The Dane is beguiled by the spirit's blandishments and the singing and dancing of the attendants. Ubaldo is stronger, and bids him resist them. He cannot, and is about to depart with the evil spirit, when his companion touches her with his golden sceptre. Instantly the infernal spirits vanish, the Danish knight is restored to sanity, and the two go on their way, rejoicing at their delivery from the powers of darkness.

ACT V

Armida's Enchanted Palace.

RENAUD, decked with garlands, is begging Armida not to desert him. She, restless because of her love for him, would leave him, in order to take counsel with and be strengthened by the evil powers. She fears lest his desire for adventure and glory should rob her of him. But he is happy with her, and does not wish to be without her. She determines to go, and leaves her attendants, the Pleasures, with lovers and maidens, to give him delight. These dance and sing, but they cannot charm Renaud.

Ubaldo and the Danish knight have entered the palace, and now present the diamond buckler before Renaud's eyes, bidding him see the light of heaven in its gleams, and awake from his shameful bonds. He comes to his senses, tears off his flower garlands and takes the sword and buckler. They are about to depart, when Armida rushes in and bitterly reproaches Renaud, begging him, if he cannot longer be her lover, to be her foe, and bear her captive with him. Renaud can no longer be moved by her charms, and tells her that though he will remember her, he must leave her to seek honour in duty. Her passionate protests move his heart, but his companions hurry him away, and he, with words of pity for her fate, leaves her.

Armida, her hope gone, summons fiends to destroy her palace. They do her bidding, and she is borne away in a winged chariot.

PROGRAMMES for SUNDAY, April 15

2LO LONDON and 5XX DAVENTRY

(261.4 M. 230 KC.)

(1,604.3 W. 187 KC.)

10.30 a.m. (Daventry only)
TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST

3.30 AN ITALIAN NATIONAL PROGRAMME

HEDDIE NASH (Tenor)
ADILA FACCHINI (Violin)
THE WIRELESS SINGERS (Chorus Master,
STANFORD BOOTHMAN)
THE WIRELESS SYMPHONY ORCHESTRA
Conducted by JOHN BARBIROLLI
Overture to 'The Barber of Seville' .. Rossini



THE PALACE OF THE DOGES, VENICE.

3.40 HEDDIE NASH and Orchestra
Che gelida manina (What a cold little hand, from
'La Bohème') Puccini

3.45 A Reading of Italian Poems by CESARE
FOLIGNO, Senior Professor of Italian Studies in
the University of Oxford

3.50 WIRELESS SINGERS
Sixteenth Century Madrigals
Madrigal: My heart it seemed was
dying (1556) Palestrina
Cantata: Sooner the Heavens
(1597) Palestrina
Madrigal: How May I fly? (1591) Monteverdi
Aria: Let ev'ry heart be merry (1590) Monteverdi

4.5 ADILA FACCHINI
will play Seventeenth Century Violin Music



THE FAMOUS BUILDINGS OF PISA

4.20 Talk by Mr. COLIN COOKE

4.35 ORCHESTRA
Two Intermezzos from 'The Jewels of the
Madonna' Wolf-Ferrari

4.45 HEDDIE NASH and Orchestra
Celeste Aida (Heavenly Aida) Verdi

4.50 ORCHESTRA
Overture to 'La Baruffa Chiozzotta' (The
Squabbles at Chioggia) Sinigaglia

5.0 A PIANOFORTE RECITAL by LESLIE ENGLISH

Melody Gluck, arr. Spangoli
Prelude and Fugue in A Minor Bach
Albergo del gracio Ravel
Study in F Minor Liszt

5.20 THE FOUNDATIONS OF ENGLISH POETRY—III Read by Mr. ROBERT HARRIS

Spenser and Lyrics from Elizabethan Song Books

5.30-6.0 A CHILDREN'S SERVICE

FROM THE GLASGOW STUDIO
Conducted by the Rev. J. A. F. DEAN, of Kelso
U.F. Church, Falkirk
Assisted by the CHILDREN'S CHOIR
S.B. from Glasgow
Order of Service:
Psalm 23 ('Oxlington')
Reading, Acts xii, Vv. 5-17
Hymn, 'Father, our children keep' (Old C.H.,
No. 402)

3.30 AN ITALIAN NATIONAL PROGRAMME

will be broadcast from London this afternoon.
Full details appear in the programme columns
on this page.

The series of programmes representative of the
music and culture of foreign countries, began last
month with Belgium, a being continued this after-
noon with Italy, the cradle of half the civilization
of the West. Its music will be represented by
Rossini, Puccini, Wolf-Ferrari, Verdi, and Sinigaglia,
the sixteenth-century madrigalists and the
harpsichord music of the next century; Professor
Foligno will read from its great poetry, and Captain
Colin Cooke will describe the Italy of today.
Listeners should welcome this opportunity of
surveying the art and life of the country of Vergi
and Dante, Petrarch and Boccaccio, Botticelli,
Leonardo, Galileo, and a long line of great thinkers
and artists down to Pirandello and Croce at the
present day.

The pictures on this page show four of the most
famous scenes in Italy—The Palazzo Ducale, the
historic palace of the rulers of Venice; the great
Piazza leading up to St. Peter's at Rome; the
group of buildings around the Campo Santo at
Pisa, with the Baptistery in the foreground, the
Cathedral and the Leaning Tower beyond; and
the Cathedral of San Ambrogio at Milan. (Pictures
by E. N. A.)

Address
Prayer
Hymn, 'There is a City bright' (Old C.H.,
No. 555)
Voluntary

5.15 A RELIGIOUS SERVICE

FROM THE STUDIO
Conducted by the Rev. E. D. JARVIS,
Minister of the Presbyterian Church of England,
Maxwell H.H.

Order of Service:
Hymn, 'Now the day is over' (C.H., 283)
Prayer of Thanksgiving
Reading, Matthew xiv, Verses 44-55
Hymn, 'Love Divine, all loves excelling' (C.H.,
475)
Prayer of Intercession
Chant, Psalm No. 84
Address by the Rev. E. D. JARVIS
Hymn, 'Sun of my Soul' (C.H., 292)
Benediction

8.45 THE WEST'S GOOD CAUSE:
Appeal on behalf of the National Society for the
Prevention of Cruelty to Children, by Viscount
ULLSWATER

work had to be extended to the whole country,
and it received its present title in 1880. Since its
formation, over 3,000,000 children have benefited
by its activities, and every year now its 260
men and women inspectors protect some 100,000
children from cruelty or neglect.

Lord Ullswater, who will make the appeal, is
Chairman of the Society. He is well remembered
as Speaker of the House of Commons—an office
that he occupied when the Children Act was
passed. Contributions should be sent to him at
Victory House, Leicester Square, W.C.2.



ST. PETER'S AT ROME.

8.50 WEATHER FORECAST, GENERAL NEWS BUL-
LETIN; Local Announcements. (Daventry only)
Shipping Forecast

9.5 ALBERT SANDLER
and the
PARK LANE HOTEL ORCHESTRA,
FROM THE PARK LANE HOTEL.
MAVIS BENNETT (Soprano)

THE ORCHESTRA
Overture, 'Orpheus in the Underworld' Offenbach

MAVIS BENNETT
Hymn to the Sun Blusky-Karsakov
ORCHESTRA
Excerpts from 'La Bohème' Puccini



THE CATHEDRAL, MILAN.

ALBERT SANDLER
Ave Maria Schubert, arr. Wilhelm
Variations on a Theme of Corelli
Tartini, arr. Kreisler

MAVIS BENNETT
Come thy fanning Arne
Shepherd, thy dunesour vary
Brown, arr. Lane Wilson

ORCHESTRA
Grand Fantasia on 'Samson and Delilah' Saint-Saëns

10.30 EPILOGUE

Sunday's Programmes cont'd (April 15)

5GB DAVENTRY EXPERIMENTAL

(491.8 M 810 KO.)

3.30 THE VICTOR OLOF SOLOIST SEXTET

MARJORIE PARRY

Soprano

The Spirit Song

(Baritone)

Fantasia on Schaefer

arr. E. Borch

3.45 MARJORIE PARRY

The Spirit Song

arr. E. Borch

3.52 SEXTET

Gems of Melody

(Impromptu Solos by members of the Sextet)

4.7 KEITH FALKNER

Brood not, young lover

The House

Reply (at)

Irish Folk Song, arr. Mrs. M. M. Fox

4.15 SEXTET

Nocturne

Scherzo

Andante

Larghetto

Soloist, VICTOR OLOF

4.34 MARJORIE PARRY

The Spirit Song

arr. E. Borch

4.42 SEXTET

Gems of Melody (Part II)

4.57 KEITH FALKNER

Ich grolle nicht (I do not complain)

Die Rose, die Lili (The Rose, the Lily)

Lily

Lily

Lily

Lily

5.5 SEXTET

Gems of Melody

arr. C. Woodhouse

5.20 THE FOUNDATIONS OF ENGLISH POETRY

(See London)

5.30 5.0

(See London)

8.0 A RELIGIOUS SERVICE

From Birmingham

Offered from the CENTRAL HALL, Birmingham

Office of Service

Organ Prelude on 'Rhosymedre'

Hymn, 'Thou' all the changing scenes of life'

(Methodist Hymnal No. 17)

Reading

Athena

Hymn, 'Spirit blest who art our God'

(M.H., No. 109)

A Message by the Rev. F. H. Benson (Chairman of the Birmingham and Shrewsbury District of the Wesleyan Methodist Church)

Hymn, 'How sweet the name of Jesus sounds'

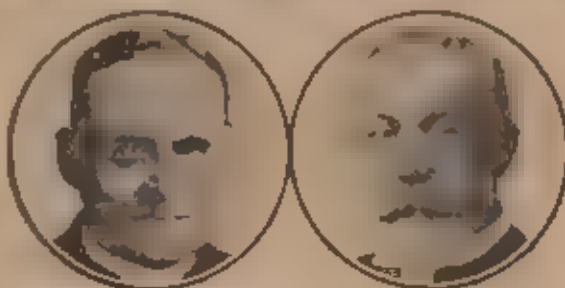
(M.H., No. 109)

8.45 THE WEEK'S GOOD CAUSE

(See London)

8.50 VICTOR OLOF FORECAST, CENTRAL NEWS

LONDON



The Rev. F. H. Benson (left) gives the address in the service that 5GB will relay from the Central Hall, Birmingham, this evening at 8.0, and Lord Ullswater (right) appeals for the National Society for the Prevention of Cruelty to Children, from London at 8.45.

9.0 FROM THE ORATORIOS

From Birmingham

The Birmingham

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for the Asking!

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HOVIS, LTD. (Dept. "R.T."), Macclesfield.

9.0 FROM THE ORATORIOS

From Birmingham

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Sunday's Programmes continued (April 15)

SWA	CARDIFF.	353 M 850 KC.	2ZY	MANCHESTER.	254.6 M. 780 KC.	6LV	LIVERPOOL	297 M 1,010 KC.
3.30 AN ORCHESTRAL CONCERT THE AUGMENTED SYMPHONIC ORCHESTRA Conducted by WARWICK BRATHWAITE Overture to <i>Hansel and Gretel</i> , Humperdinck WE hear several of the leading tunes of this charming fairy tale Opera in its Overture, the Children's Prayer, at the opening (Horn Solo), the White Magic (Trumpets); the Song of the Swan (Violins). SYBIL MADDEN (Contralto) and Orchestra Air, 'All my heart, lulled and lured by 'Stabat Mater'. Dvorak SYBIL MADDEN LADDOY was born in 1850 and died in 1914. <i>Kikimora</i> is a good example of his delight in the grotesque. It is a picture of a figure from the East, thus described in the Song: <i>Kikimora is a little green with the hair in the rocky hills. From morn to evening as wise Cat tells her tales of wondrous lands to light to dawn she rocks in a crystal pool. For seven years has Kikimora been growing up. Slender and dusky is Kikimora her body is the size of a thumb and her body is covered with scales of steel. Kikimora lures and whistles from twilight to morn from midnight to dawn she spins. And as she spins, Kikimora plots evil against all mankind.</i> Such is the picture conjured up by the composer. He helps himself by using the Celesta and Xylophone. FRANCIS RUSSELL (Tenor) and Orchestra to 'Cavatina' by Puccini. Air, 'Every Valley'. Handel Heist, 'He that dwelleth in Heaven' Air, 'Thou shalt break them'. ORCHESTRA Variations on a Theme of Haydn, Op. 56a BRAHMS SYBIL MADDEN The White Pease The Guest Sunday ORCHESTRA A Summer Night on the River Debussy THIS is one of Debussy's lovely mood impressions. The motion of a boat is subtly suggested throughout. Some features are (1) Strings routed from beginning to end, (2) Gliding phrases moving by tiny steps, i.e. (for those who understand the music) moving in a step by step, a far and Introduction, the Main Theme of the piece enters as a 'Cello Solo', once having entered, it persists, being heard in one instrument or another almost everywhere to the end. FRANCIS RUSSELL Now sleeps the Crimson Petal Quiller Linden Lea Vaughan Williams Arise Don R. S. Hughes ORCHESTRA Dance of the Polovtsy Borodin 5.20 S.B. from London 5.30-6.0 S.B. from Glasgow 8.10 A RELIGIOUS SERVICE. FROM THE STUDIO The Church of the Holy Rood The Rev. J. J. THOMAS 8.45 S.B. from London (9.0 Local Announcements) 10.30 EPILOGUE 10.45-11.0 THE SILENT FELLOWSHIP			3.30 A LIGHT ORCHESTRAL CONCERT THE ARROWSTON SYMPHONIC ORCHESTRA Conducted by T. B. MORGAN Overture to <i>Max and the Robespierres</i> Litolff BELLA BALLIE (Soprano) and Orchestra With verdure clad, from 'The Creation' Haydn STANLEY KAYE (Pianoforte) with Orchestra Concerto in E Flat Liszt LISZT'S First Concerto is in three Movements the First Movement quick with majestic the Second is a quick, vivacious, and the Third quite ORCHESTRA Jupiter's Symphony Mozart (1) Quick and lively, (2) Moderato (3) Minuet, (4) Very quick BELLA BALLIE Synov's Song Krumpholtz A Duet Grieg ORCHESTRA Suite, The Water Mill Debussy 5.20 S.B. from London 5.30-6.0 S.B. from Glasgow 8.10 A RELIGIOUS SERVICE By the STATION CHURCH MANCHESTER CATHEDRAL A SPECIAL SERVICE Relayed from the Cathedral The Cathedral Bells Hymn, 'Jesus Christ is risen today' (Hymns A. and M., No. 134) The Lord's Prayer and Versicles Mass Lesson Nunc Dimittis Creed Prayers Hymn, 'The Strife is over, the battle won' (Hymns A. and M., No. 135) Address by the Very Reverend the DEAN OF MANCHESTER (DR. HEWLETT JOHNSON) Hymn, 'The Day Thou gavest, Lord, is ended' (Hymns A. and M., No. 477) Blessing 8.45 S.B. from London (9.0 Local Announcements) 10.30 EPILOGUE			3.30 S.B. from Manchester 5.20 S.B. from London 5.30-6.0 S.B. from Glasgow 7.50 ST. LUKE'S CHURCH BOLD STREET The Bells, rung by the St. Luke's Ladies' Guild 8.0 THE SERVICE Organ Voluntary, 'Alegretto in B Minor' Hymn, 'Lead us, Heavenly Father' Hymn, 'Jesus Loves' The Lesson Anthem, 'God so loved the world' Address by Rev. Canon S. REYNOLDS, Vicar of Holy Trinity Church, Weston Brook Hymn, 'All hail the power of Jesus' name' Closing Prayer and the Blessing Vesper, 'God be in my head' Music by the St. Luke's Choir, directed by W. G. JONES 8.45 S.B. from London (9.0 Local Announcements) 10.30 EPILOGUE 2LS LEEDS-BRADFORD. 277.7 M. & 282.1 M. 1,050 KC. & 1,100 KC. 3.30 S.B. from London 5.20-6.0 S.B. from Glasgow 8.0 S.B. from London (9.0 Local Announcements) EPILOGUE 6FL SHEFFIELD. 272.7 M. 1,100 KC. 3.30 S.B. from London 5.30-6.0 S.B. from Glasgow 8.0 S.B. from London (9.0 Local Announcements) 10.30 EPILOGUE 6KH HULL 294.1 M. 1,020 KC. 3.30 S.B. from London 5.30-6.0 S.B. from Glasgow 8.0 A RELIGIOUS SERVICE FROM THE STUDIO Conducted by the Rev. EDWIN HARRIS and Members of the New Lancashire Choral Society The No. 116 Methodist Hymn Book Invocation and Lord's Prayer Anthem, 'If ye love Me, keep My commandment'. W. B. Mason Lesson: Prayer Hymn No. 108 (M.H.B.) Address Hymn No. 717 (M.H.B.) Benediction 8.45 S.B. from London (9.0 Local Announcements) 10.30 EPILOGUE 6BM BOURNEMOUTH. 236.1 M. 820 KC. 3.30 S.B. from London 5.30-6.0 S.B. from Glasgow 7.50 A RELIGIOUS SERVICE Relayed from ALL SAINTS' CHURCH AN ORGANS RECITAL by Mr. F. GIBBERN Hymn No. 134 A. and M., 'Jesus Christ is Risen today' Opening Prayers; Psalm 121 Lesson: Magnificat; Prayers		

THE CHILDREN'S FRIEND

A familiar sight when children are in trouble is the ambulance of the N.S.P.C.C. the Society on whose behalf Lord Ullawater will appeal from London and Daventry tonight.



THE CHILDREN'S FRIEND

A familiar sight when children are in trouble is the ambulance of the N.S.P.C.C., the Society on whose behalf Lord Ulswater will appeal from London and Daventry tonight.

PROGRAMMES for MONDAY, April 16

2LO LONDON and 5XX DAVENTRY

(30.4 M. 830 KC.)

(1,504.2 M. 187 KC.)

10.15

10.30 (Daventry only) TEN
Weather Report

11.0 (Daventry) Gramophone Records

12.0 A BALLAD (Sketch)
JAMES H. KEY (Baritone)
ANNA MARSH (Pianoforte)12.30 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE1.0.20 AN ORGAN RECITAL
From St. Michael's, Cornhill3.0 LIGHT MUSIC
CORRELL WINDMILL'S QUARTET
RTHLOTE (Tenor)4.0 LECTURE
Lectured by C. N. WATSON from the Parnall
Hotel5.0 LECTURE
Lectured by Mr. F. A. L. H. BAKER
from the Parnall Hotel

PEOPLE who want an indoor hobby often think of leatherwork as being too expensive a luxury, but, as Mrs. Horwood will assure them in her talk this afternoon, it need not be so. She herself is a teacher of much experience, and she will advise her listeners of the minimum requirements in the way of tools, as well as describing the making of a week-end bag.

Diagrams illustrating this talk will be found on page 89.

5.15 THE CHILDREN'S HOUR
Forty Years On' and other songs by REX
JAMES
Voice Solos by CEIL DIXON
The story of 'How Jumbo won the Championship'
(Kenneth Richmond) will be told by
KENNETH RICHMOND

6.0 AN ORGAN RECITAL by PASTALAN
From the ASTORIA CINEMA

6.15 Musical Interlude

6.30 TIME SIGNAL, GREENWICH; WEATHER
FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 ORGAN RECITAL (Continued)

7.0 Mr. JAMES AGATE, Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC
LIGHT & PIANOFORTE WORKS
Played by BEATRICE SMITH

Waldenschen (Forest Murmur)
Gnomengarten (Gnome's Round Dance)
Fifth Paganini Study in E

7.25 Prof. E. W. PATCHETT, 'Faust' (S. G.
from Bournemouth)

THE Faust legend is one of the monuments of the old German culture, and, like most folk-legends, it found in the end the artist to give it permanent form. In this talk Professor Patchett, who holds the chair of German in the University of Wrexham at Southampton, will discuss the history of the legend and its final culmination in the Faust legend.

7.45 VAUDEVILLE

ANGELA BARTLEY in a Sketch
TEDDY BROWN (Xylophone)
NORMAN COOTE (Comedian)
SANDY ROWAN (Scotts Comedian)
ROSE CHARTERS and EVE DIXON
Syncretized Duets)
WISH WYNNIE (Comedienne)
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

9.0 LECTURE
Lectured by Mr. F. A. L. H. BAKER
from the Parnall Hotel9.15 Mr. H. L. HERWOOD KAY The Goya
Centenary

IN Francisco Goya's last years, the only man of whose death is celebrated this day, the artist was a painter of the eighteenth century produced in 1746, he lived through the days of the French Revolution and the Napoleonic wars, and his pictures reflect the personalities and of the manner of the day. Mr. L. Herwood Kay, who will talk on his work tonight, is a lecturer at the National Gallery and the author of the Burlington monograph on Spanish Art.

9.30 Local Announcements, 9.35 A MILITARY BAND CONCERT

THE WILKINS MILITARY BAND conducted by
B. WALTON O'DONNELL
SOPHIE ROWLANDS (Soprano); GLYN EASTMAN
(Baritone)

BAND
Military March Schubert

9.40 SOPHIE ROWLANDS
Romance ("Cavalleria Rusticana") Montagna
The Piping Piper Man Elliott
Do not go, my love Hoggan

9.45 BAND
Dramatic Overture, "The Maid of Orleans"
Rachmaninoff



DONA ISABEL COBOS DE PORCEL

This superb portrait of a Spanish lady of the early nineteenth century is one of the best-known pictures of Goya, the Spanish painter who died a hundred years ago. Mr. L. Herwood Kay is to talk on the Goya centenary tonight.

Vaarlam's Song, from

SIMON BOCCANEGRA is a play by the Englishman, and being translated and adapted by the Frenchman, and being only a play, it is a play.

Barto, Verdi's first opera, was the first of a series of nearly a quarter of a century of operas and, in 1857.

In this air, the unhappy father, whose name is taken from him, is taken to Heaven, to pray for him.

VAARLAM, in the Opera *Boris Godunov*, is a wandering, unscrupulous man. In this song he tells of the glorious days long ago at Moscow when Tsar Ivan buried his son, and how up forty thousand of the hated enemy—so Vaarlam says.

10.4 BAND

Harvest Dance (from 'The Seasons')

10.15 SOPHIE ROWLANDS

Fair House of Joy
How fair this spot
Fairly
Honour

10.22 BAND

First Movement of Fifth Symphony Tchaikovsky

IF Tchaikovsky had not written a Sixth Symphony—the *Pathetic*—his Fifth would have been acknowledged as the most complete example of unrestricted musical romanticism that has ever been put together by the hand of a thorough musician. The First Movement contributes much of the evidence for this verdict. It has a slow and gloomy introduction, and then the main business of setting going with a jerky swinging tune in a prelude of some pages of glowing eloquence.

10.30 GLYN EASTMAN

Song of the Horn
As the gloaming shadows creep
Wood Alo
Hartson

10.45 11.0 BAND

B. M. S. Suite from 'The Purcell'.. Mr. M. S.

JULES MASSENET was one of those fortunate people who find their life-work quickly, and are able to apply their gifts to the very best advantage. His early work at the Paris Conservatoire was repeated as soon as he began to write Operas. At the age of thirty-four he received the decoration of the Legion of Honour, and two years later he became a member of the Academy of Fine Arts—the youngest member ever elected. He always knew how to put the Parisian taste. Not many of his works have survived in England, but the *Les Femmes d'Alger* was long a favourite at Covent Garden.

Massenet wrote incidental music for a play by Loti in 1891, *Les Femmes d'Alger*, dealing with the tragedy of Oros, who murdered his mother Klytemnestra to avenge her murder of his father. The *Femmes*, as the instruments of vengeance, are the instruments of vengeance.

We are to hear three pieces of Ballet Music from *The Purcell*—a *Quadrille*, *The Trojan Maiden's Lament for her Country*, and a *Rachmaninoff*.

11.0 12.0 (Daventry only) DANCE
MUSIC: THE CELESTIALS from the Hotel Cecil

22

9.0-11.0 S.B. from London 19.30 Local An-

(Continued in col. 3.)

(4) Small pocket, 5ms. deep and 13ms. wide divided into purse and section for oddments.

[illegible]

PROGRAMMES for TUESDAY, April 17

10.15 a.m.

SUNDAY TIMES

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(4,004.2 M. 187 KC.)

8.40

A. S. S. P. S.

D. L. S. S. P. S.

(tone)

10.30 (Daventry only) TRM.

A. S. S. P. S.

11.00 (Daventry only) Gramophone Records

12.0

LIGHT MUSIC

SIDNEY BOWMAN'S TRIO
ELIZABETH MELLOR (Soprano)1.0-2.0 MOSCHETTO and his ORCHESTRA
From the Savoy Hotel

3.00 AN AFTERNOON CONCERT

SYLVIA VAN DYCK (Soprano)
GERARD JONES (Bass Baritone)
THELMA REISS-SMITH (Violoncello)

THELMA REISS-SMITH

Sonata in A

3.10 SYLVIA VAN DYCK

Serenade—Cradle Song
Al alone (Waltman Pastoral)
The Star (A fragment from Plato)

3.17 CERVINO TONES

Vulcan's Song
The great adventure
Pass, Everyman

3.25 THELMA REISS-SMITH

Mirage
Ancient Carthage (Show, in a singing style)
De Peck, arr. Salmon
Allegro spiritoso (Quick and spirited)
Sonata, arr. Sale

3.35 SYLVIA VAN DYCK

The secret
Chanson Espagnole
(Canta of Cadix)

3.42 GERARD JONES

My little ship
The little ship
Tavern Song

3.50 THELMA REISS-SMITH

Après un Roy (After a Dream)
Spinning Wheel
In a moment

4.00 W. H. H. H.

MARBLE ARCH PAVILION ORCHESTRA
From the Marble Arch Pavilion5.00 Travel Talk: 'Holidays Ahead.' Mrs.
OLIVIE STRACHEY—Italy 'I, Southern Italy'SOUTHERN ITALY—blue skies and blue
sea, brown fairs and sunburnt mirth;
the Bay of Naples and the smolder beauty of
Capri—these imaginings must have tempted
every holiday planner at least once in his life.
How they can be realized Mrs. Oliver Strachey
will make clear in her talk this afternoon.

5.15 THE CHILDREN'S HOUR

The private buffoon is a light-hearted lion—
a laughing lion, a lion of the air. A legend
has grown round him and he is called Selous
by and (our) pester. The Story of
The Cook's Comb, and why it is the badge
of a Jester (Agnes Hart). The Tumbler of
Our Lady—an old French Legend6.00 A Recital of Gramophone Records, arranged
by Mr. CHRISTOPHER STONE6.30 TIME SIGNAL, GREENWICH; WEATHER FOR-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 A Recital of Gramophone Records

(London only)

7.00 Mr. F. J. BROWN: 'The Cable News
communications of the World'CABLE communications are still, despite
the amazing growth of wireless, telephone
and beam, very essential to the conduct of the
world's affairs. Few people realize how vast
and complex a network of cables, lying on oceanbeds, cross the world, and makes
it possible to send a message across thousands
of miles of land and sea in a few minutes or hours.
Mr. Brown will give some interesting informa-
tion about cable communications in this evening.

(Daventry only)

Mr. R. FLETCHER: 'How a Pigeon' Race is
carried out'PIGEON racing is a sport that has thousands
of fervent enthusiasts, but to the general
public it is a somewhat mysterious affair. We
all know vaguely that homing pigeons are
released from some sort of a trap and that they
fly home over incredible distances at astonishing
speeds: but as to the exact technique of con-

STARS OF THE OLD TIV

London's variety programme this evening includes a
turn by Harold Scott and Elsa Lancaster, whose
singing of old music hall songs wonderfully recreates
the atmosphere of the rollicking, delightful halls of a
generation ago. Here they are appropriately made up.ducting a race we are mostly in the dark. The
obscure Mr. Fletcher, of the Homing Union,
will enlighten in this talk.

7.15 THE FOUNDATIONS OF MUSIC

Liszt's PIANOFOORTE WORKS

Played by BRADY SMITH

St. Francis Preaching to the Birds

7.25 Topical Talk

7.45 VARIETY

HAROLD SCOTT and ELSA LANCASTER (Duets)

HELEN ALSTON (Song at the Piano)

LESLIE ENGLAND (Piano-forte)

ERNEST HARRISON

REBURIAL OF MARGARET—III

Margaret

Lancaster

Jesu, Joy of man's dearling ... B. ...
Look, fair lady, how I love ...Wonder ...
Meadow and orchard ...
O that I were so ...
Love's worship ...
The Derby race ...9.00 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN9.15 Prof. WALTER GARTMAN: Our Rev. ...
Songsters—II, The More Complex and Musical
Songs' S.B. from LeedsTHIS is the second of the short series of
three talks, illustrated by gramophone
records, in which Professor Gartman is describing
the songs of some of our British birds. Last
week he dealt with the simpler efforts of the
least ambitious songsters, and tonight he will
deal with the more skilled
and more varied. Next week he
will describe the songs of the birds that visit
us only in the summer months.9.30 Local Announcements; (Daventry only)
Shipping Forecast

'LADY WINDERMERE'S FAN'

A Play about a Great Woman by OSCAR
WILDE

Produced by HOWARD ROSE

Lord Windermere ... HARGREAVE WILLIAMS
Lord Darlington ...
Lord Augustus ...
Lady Windermere ... LIDA BURNETT POTTER
Duchess of Berwick ...
Mrs. Elynor ...
Lady Jodsworth ...
Lady Plymouth ... MARGARET CLARK-JERVOISESOME of the younger generation, who had
heard much of the brilliant wit and
resendent elegance of Oscar Wilde, may have
been a little disappointed when they attempted to
read his novels and his verse. But as a play
wright Wilde still holds the rope, and it is im-
possible to deny his claim to be the finest writer
of the comedy of manners that the British
theatre had produced since Sheridan's time.Even now, in the very different intellectual
atmosphere of 'after-the-war,' there is a fine
wile sparkle about, for instance, *Lady Wind-
ermere's Fan* that makes one sympathize with the
criticism that pervaded the London of the
Victorian Book cult when it was first produced
at the St. James's Theatre in February, 1892,
and founded the law that Wilde was to
exchange with his later plays.*Lady Windermere's Fan* has been broadcast
before, just about two years ago. On the
occasion Miss Edith Hunter, Miss ...
and Miss Marjorie Clark-Jervoise took the
same parts that they will play tonight.11.0-12.0 DANCE MUSIC: KATZMAN'S FIVE,
under the direction of GENEVIEVE GILDER, from
Wentner's Restaurant

THE RADIO TIMES

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SWA

353 M
850 4C

'SEA DOCS'

p 35. 12.0 S.B. from London

394.5 M
780 KC

718 S.B. from London

9 35 12.0 3 B. from London

207 M.
1010 KC.

9 35 12.0 S.B. from London

1,080 KC. 21,190 KC.

9 35 12 0 S.B. from London



The flying of teams, the whirr of wings, and hatch after hatch of homing pigeons are all on their long race home. Mr. R. Fletcher will explain how a pigeon race is carried out in his talk from Coventry this evening at 7.0.

Tuesday's Programmes cont'd (April 17)

6FL	SHEFFIELD.	272.7 M 1100 KC.
20	London 1 hour relayed from Diversity	
5.15	THE COLUMBIA'S HOUR	
6.0	KENNETH BUCKELL: HONOURARY TALK	
6.15	London Programme relayed from Diversity	
6.30	S.B. from London	
7.0	S.B. from Manchester	
7.15	S.B. from London	9.15 S.B. from London
9.30	Local Announcements	
9.35	12.0 S.B. from London	

6KH	HULL	324 I.M. + 020 KC
3.0	London P. and the relayed from Daventry	
5.15	The Children's Hour	
6.0	London. Program relayed from Daventry	
6.30	S.B. from London	
7.0	S.B. from Manchester	
7.15	S.B. from London	S.B. from London
9.30	Local Ann.	
9.35-12.0	S.B. from London	

6BM BOURNEMOUTH. **320.1 M**
920 KC

10 London Programme relayed from Daventry
40 [REDACTED] [REDACTED] [REDACTED]
[REDACTED] [REDACTED] [REDACTED] & Restaurant
50 I [REDACTED] [REDACTED] relayed from Daventry
630 S.B. from London
70 Major F St MAUR SQUAD 'Hints to the Fly-
teller' [REDACTED]
715 S.B. from London **9.15** S.B. from Leeds
9.30 Local Announcements
9.35-12.0 S.B. from London

5NG	NOTTINGHAM.	274 2 M. 1.09B KC
3.0	London Programme relayed from Daventry	
5.15	The Children's Hour	
6.0	London Pr. programme relayed from Daventry	
6.30	S.B. from London	
7.5	The Rev. C. H. HODGSON: 'Burying of Lazarus' 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	

SPY	PLYMOUTH.	400 M. 750 KC.
3.4	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR : Topsy Turvy Land	
6.0	London Programme relayed from Daventry	
6.30	S.R., m.l.	
7.0	Mr. CHARLES HENDERSON : ' Richard Carew of Anthony, the Elizabethan Writer	
7.15	S.B. from London	9.15 S.B. from Leeds
9.30	Local Programme	
9.35, 12.0	S.B. from London	

6.5T	204.1 MHz 1.020 MC
3.0	London Programme relayed from Daventry
5.15	The CHURCHES'S ROSE
6.0	London Programme relayed from Daventry
6.30	S.R. from London

70 Roy. Y. IVES CATH. Buried Cities—V.
The Palace of the Sea King of Cor-
715 S.B. from London. \$15 S.B. from Leeds
930 Local Announcements
935-120 S.B. from London

55X 224.1 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 Mr D. RIVE P.M., The Leason Valley
7.15 S.B. from London
7.45 AN ORATORICAL RECITAL by A. CYRIL BARNHAM
Relayed from St Mary's Parish Church
8.15 STUDIO RECITALS
QUESTIONS ANSWERS
We send the following poems to help accompan-
ment the traditional Welsh style
Hwylod a Selyd (Hail from Te maeion
Mae Mawr) F. J. Wyn
I'll be with you, I'll be with you, I'll be with you
Y Gŵl (from Awdl 'Hwylod') ... Hwylod
In Memoriam to 'Hwylod' the Shepherd
Poet, who fell at Pilsen Ridge
H. William Parry

Nax Davies Harp		
5.30	Louisa Davies (Soprano)	
	O light and joy of all my heart	<i>1st</i>
	March & Midwilt	<i>B Richards</i>
	The Second Minuet	<i>Brady</i>
	The Little Tree	<i>Carton</i>
8.45	Edith Hunter (Pianoforte)	
	Perpetual Motion	<i>Peck</i>
	Wedding Day	<i>9</i>
	Negro Dances	<i>9</i>
	Prologue	
	On Brer Rabbit	<i>M. Ferguson</i>
	The Joy of Autumn	<i>J</i>
9.5	S.B. from London	
9.15	S.B. from Leeds	
9.30	Laura Arnold	
9.35-10.0	S.B. from the	

Northern Programmes.

[illegible][illegible]

2BD		ABERDEEN		GOLF	
3.0	—London	4.0	—Inner Main	4	He
4.0	—Theatre	5.0	—Theatre	5	He
6.0	—Theatre	6.0	—Theatre	6	He
7.0	—Theatre	7.0	—Theatre	7	He
8.0	—Theatre	8.0	—Theatre	8	He
9.0	—Theatre	9.0	—Theatre	9	He
10.0	—Theatre	10.0	—Theatre	10	He
11.0	—Theatre	11.0	—Theatre	11	He
12.0	—Theatre	12.0	—Theatre	12	He
13.0	—Theatre	13.0	—Theatre	13	He
14.0	—Theatre	14.0	—Theatre	14	He
15.0	—Theatre	15.0	—Theatre	15	He
16.0	—Theatre	16.0	—Theatre	16	He
17.0	—Theatre	17.0	—Theatre	17	He
18.0	—Theatre	18.0	—Theatre	18	He
19.0	—Theatre	19.0	—Theatre	19	He
20.0	—Theatre	20.0	—Theatre	20	He
21.0	—Theatre	21.0	—Theatre	21	He
22.0	—Theatre	22.0	—Theatre	22	He
23.0	—Theatre	23.0	—Theatre	23	He
24.0	—Theatre	24.0	—Theatre	24	He
25.0	—Theatre	25.0	—Theatre	25	He
26.0	—Theatre	26.0	—Theatre	26	He
27.0	—Theatre	27.0	—Theatre	27	He
28.0	—Theatre	28.0	—Theatre	28	He
29.0	—Theatre	29.0	—Theatre	29	He
30.0	—Theatre	30.0	—Theatre	30	He
31.0	—Theatre	31.0	—Theatre	31	He
32.0	—Theatre	32.0	—Theatre	32	He
33.0	—Theatre	33.0	—Theatre	33	He
34.0	—Theatre	34.0	—Theatre	34	He
35.0	—Theatre	35.0	—Theatre	35	He
36.0	—Theatre	36.0	—Theatre	36	He
37.0	—Theatre	37.0	—Theatre	37	He
38.0	—Theatre	38.0	—Theatre	38	He
39.0	—Theatre	39.0	—Theatre	39	He
40.0	—Theatre	40.0	—Theatre	40	He
41.0	—Theatre	41.0	—Theatre	41	He
42.0	—Theatre	42.0	—Theatre	42	He
43.0	—Theatre	43.0	—Theatre	43	He
44.0	—Theatre	44.0	—Theatre	44	He
45.0	—Theatre	45.0	—Theatre	45	He
46.0	—Theatre	46.0	—Theatre	46	He
47.0	—Theatre	47.0	—Theatre	47	He
48.0	—Theatre	48.0	—Theatre	48	He
49.0	—Theatre	49.0	—Theatre	49	He
50.0	—Theatre	50.0	—Theatre	50	He
51.0	—Theatre	51.0	—Theatre	51	He
52.0	—Theatre	52.0	—Theatre	52	He
53.0	—Theatre	53.0	—Theatre	53	He
54.0	—Theatre	54.0	—Theatre	54	He
55.0	—Theatre	55.0	—Theatre	55	He
56.0	—Theatre	56.0	—Theatre	56	He
57.0	—Theatre	57.0	—Theatre	57	He
58.0	—Theatre	58.0	—Theatre	58	He
59.0	—Theatre	59.0	—Theatre	59	He
60.0	—Theatre	60.0	—Theatre	60	He
61.0	—Theatre	61.0	—Theatre	61	He
62.0	—Theatre	62.0	—Theatre	62	He
63.0	—Theatre	63.0	—Theatre	63	He
64.0	—Theatre	64.0	—Theatre	64	He
65.0	—Theatre	65.0	—Theatre	65	He
66.0	—Theatre	66.0	—Theatre	66	He
67.0	—Theatre	67.0	—Theatre	67	He
68.0	—Theatre	68.0	—Theatre	68	He
69.0	—Theatre	69.0	—Theatre	69	He
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230	50	50	50	50	50
615	50	50	50	50	50
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635	50	50	50	50	50
655	50	50	50	50	50
675	50	50	50	50	50
695	50	50	50	50	50
715	50	50	50	50	50
735	50	50	50	50	50
755	50	50	50	50	50
775	50	50	50	50	50
795	50	50	50	50	50
815	50	50	50	50	50
835	50	50	50	50	50
855	50	50	50	50	50
875	50	50	50	50	50
895	50	50	50	50	50
915	50	50	50	50	50
935	50	50	50	50	50
955	50	50	50	50	50
975	50	50	50	50	50
995	50	50	50	50	50

616
HOURS
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All these hours of glorious summer sun are poured on to every luscious orange . . . and retained in Golden Shred . . . bringing to your breakfast table all the vigour of fresh fruit, and the vitality of the sun itself. *All life comes from the Sun.* There are hundreds of hours of sunshine in every jar of

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PROGRAMMES for WEDNESDAY, April 18

10.15 a.m. A
SECRET TALK
NEW 2

2LO LONDON and 5XX DAVENTRY
(381.4 M. 230 KC.) (1,504.5 M. 187 KC.)

7.15 THE FOUNDATIONS OF MUSIC
Lect. 4: F. H. C. Wicks

10.30 (Daventry only) TIME SIGNAL, GREENWICH, WEST BROMWICH

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT
DANCE TALKS
JOHN PROTHROPE (Baritone)

12.30 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGE HAEGER, from Reston, France

3.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

3.45 Mr. J. PAGE CROFT: 'A Tale of Tea'

'TEA,' according to Mr. Chesterton, the 'East he grows in, a great yellow Mandarin'; and the further allegation that 'all the world like a harem, at his pygmalion along,' carries a considerable tincture of truth. Tea is, in fact, very precious to women, and his votaries will be interested to hear Mr. Page Croft describe his various homes in Asia, and the history of his conquest of the West.

4.0 A LIGHT CLASSICAL CONCERT
(Continued SMITH (Baritone); THE GRESHAM LARKINGTON TRIO

Trio in D Minor, Mendelssohn
IN Mendelssohn's two Trios there is much to admire—in particular the sincerity, tunefulness and good, clean workmanship.

The D Minor Trio (his Op. 48) has four Movements. The First is snarely hurried and well marked in its three-beat rhythm. The Second is more tranquil, and very melodious, as it goes steadily along in four square time. The third Scherzo follows, and then the last Movement, the most characteristic of the four, opens with a rhythm that is seldom absent for long. It is topped in chords or sung in melodies, now loud, now soft, all through the Movement.

4.30 CUTHBERT SMITH

André
Cuthbert Smith (Baritone)
Plain d'Amour (Love's Pleasure)
Now sleeps the crimson petal
Love's pleasure

4.45 Trio

Trio in C Minor, Brahms

HERE is a tracing piece of music, if ever there was one! It has the tonic effect of a tramp in the fresh, keen air of spring.

The vigorous First Movement is in it upon two main tones, the first of which, crisp and brief, is heard right away at the opening. The second episodic matter, the 'Andante' and 'Cello give out' is a beautiful melody.

The Second Movement is in 'Scherzo' style, the third Movement is in the banded rhythms of two, and the last Movement is in the banded rhythms of two, and the last Movement is in the banded rhythms of two.

5.15 THE CHILDREN'S HOUR

Cobblestones and Alleyways
There will be Violin Solos by
DAVID WIG



PERSIA UP TO DATE.

This barber looks as though he came straight out of 'The Arabian Nights,' but he is using a pair of very modern clippers on the beard of a desert sheikh. This scene on the sidewalk of Teheran, and the caravan in the picture at the bottom of the page, are typical of the contrasts to which Miss Sackville-West will refer in her talk tonight.

The Story of 'The Glass Peacock' and of the Alley where Annar Mariar Lived (Sleanor Farjeon)
'Agnes and her Fruit Stand' (Augusta M. Kryer)

6.0 Musical Prelude

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

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 Musical Interlude

7.0 Ministry of Agriculture Talk: Capt. W. B. M. WELLS: 'The British Fur Rabbit Industry'



PERSIA AS IT HAS BEEN FOR A THOUSAND YEARS.

Western fashions may invade the East, but the train of pilgrims on their way to the Holy City of Najaf is a sight that could have been seen in Persia any time in the last thousand years.

Played by BEATRICE SKELTON
at Studios, Nos. 2 and 3

7.25 Commander B. T. COOTE: How to Keep Fit

THIS is the second talk in the new series intended primarily for younger listeners which was begun by Charles Buchan, the Arsenal captain, last week. He spoke on 'Sportmanship' this evening Commander Coote will deal with a subject equally vital in its own sphere, 'Keep Fit'—a subject on which, as a famous P.T. instructor, who has himself been through the complete course in Sweden, and who was in control of P.T. instruction in the Navy during the war, he has every qualification. His talk is intended for the ordinary young man, who, with a few minutes' exercise for any particular part of the body, generally finds himself in better shape than he is.

7.45 A PANOPHYC RECITAL

BERNARD MASON and LESLIE SEPHIRAN
Sonata in C Minor
(Both parts for second piano, composed by Grieg)

8.0 'ARMIDA'

A Grand Opera in Five Acts by GLUCK

Armida	Miss A. V. Sackville-West
The Spirit of the Forest	Miss A. V. Sackville-West
Isabella	Miss A. V. Sackville-West
Alfonso	Miss A. V. Sackville-West
Alfonso	Miss A. V. Sackville-West
Alfonso	Miss A. V. Sackville-West
Alfonso	Miss A. V. Sackville-West
Alfonso	Miss A. V. Sackville-West
Alfonso	Miss A. V. Sackville-West
Alfonso	Miss A. V. Sackville-West

THE WELLS CHORUS (Thomas Master, STANFORD ROBINSON)

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

Conducted by PEARCY PITT

(An outline of the Opera will be found on page 81.)

8.45 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Miss V. Sackville-West: 'From Syria to Persia'

TRAVELLING in the Middle East is still a picturesque affair, abounding in material for the traveller with an eye for contrast and the power of reproducing experience in words. Miss Victoria Sackville-West is undoubtedly such a one, as readers of her 'Passenger to Teheran' will agree. A poet and writer of distinction, she will this evening, and in her second talk next week, describe a journey through some of the Eastern countries where the contrasts of Western civilization contrast strangely with the traditions and customs of the past.

9.30 Local Announcements
(Daventry only) 9.30-9.45

9.35 'ARMIDA' (Continued)

10.45-12.0 (Daventry only)
DANCE MUSIC, A. H. B. J. and The New Princess Orchestra
from the New Princess Hotel
(Wednesday's Programme continued on page 76)

Listen for the £1,000

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for the
£1,000.

Single Records 3 Set of four 10 post free

Place the
eight musical
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popularity!



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JUNE 15.



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win £1,000?

1st Prize £1,000
2nd Prize " " £100
3rd Prize " " £50

2 Prizes of £25 | 5 Prizes of £10
50 Prizes of £5 | 500 Prizes of £1
No Prize will be divided

Here is an entirely new kind of Hospital Ballot, one that will bring music and the chance of a big money prize every month right into your home.

Metropole Record Ballot tickets are not sold, one is given away with every Metropole Gramophone Record. All you have to do is to forecast the order of popularity of the eight new musical items on four Metropole Records chosen for the monthly competition.

Metropole Records, 10" double-sided, are electrically recorded by the newest process. For quality, volume and tone they far surpass any other record. To appreciate fully their real value, you must hear them yourself.

Every Metropole Record sold benefits the voluntary hospitals. The Metropole Gramophone Co., Ltd., is presenting £2,000 prize money for each of the monthly ballots.

The closing date of the first ballot is May 15; prize winners announced June 15. It is intended to close the second competition on June 15; prize winners to be announced July 15 and so on monthly.

Fill in the application form below and send for your set of Metropole Records now. All applications will be dealt with in strict rotation. Take advantage of this first announcement and secure yours before the rush.

Don't miss this unique opportunity to listen to the finest records of the day, win £1,000, and help the voluntary hospitals at the same time! Post your application form to-day. A FREE BALLOT TICKET WITH EVERY METROPOLE RECORD YOU BUY!

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|------|--|------|--|
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Welsh Miners Quartette
and
LEANIE (Sadie) (Merleford Bennett)
Robert Carr. | 1001 | SONG OF THE
Welsh Miners Quartette
and
LEANIE (Sadie) (Merleford Bennett)
Robert Carr. |
| 1002 | CANTY - BAR M - AY I LOVE YOU
Havana Harpists
THE
Bibi Merion
and
WHEW YOU COME TO REST IN THE
HEART OF A ROSE Tree Burial
Pat Ralston with Orchestra
and
ATTEN KET W
Metropole Havana Band
and
KIR K. Dand
and
SONG OF THE
Al George's Red Pepper Band | 1002 | CANTY - BAR M - AY I LOVE YOU
Havana Harpists
THE
Bibi Merion
and
WHEW YOU COME TO REST IN THE
HEART OF A ROSE Tree Burial
Pat Ralston with Orchestra
and
ATTEN KET W
Metropole Havana Band
and
KIR K. Dand
and
SONG OF THE
Al George's Red Pepper Band |
| 1003 | | 1003 | |
| 1004 | | 1004 | |

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Please send me.....Metropole Competition Records, together with Bu lot

Ticket(s) for which I enclose £..... 1. .. d. (3/- for one, 10/- for set of four)

I require records 1001, 1002 001 1004 (cross out those not required)

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ADDRESS _____

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the thing!

THE rhythm of modern dance music is its irresistible attraction. Only the best tunes have caught it: only the finest bands can play it. "His Master's Voice" Dance Records include the hits everyone is dancing to to-day and those that will be all the rage to-morrow. They are made by the only bands with the modern rhythm—"His Master's Voice" Bands—the best in London and New York. Your dealer will be pleased to give you particulars of the latest dance successes made by the following:

- JACK HYLTON & HIS ORCHESTRA
- GEORGE OLSEN & HIS MUSIC
- WARING'S PENNSYLVANIANS
- ROGER WOLFE KAHN & HIS ORCH.
- NAT SHILKREI & HIS ORCHESTRA
- JEZ CONFRIY & HIS ORCHESTRA

"His Master's Voice"

ELECTRICAL RECORDINGS

The Gramophone Co., Ltd.
Oxford Street, London W 1



Wednesday's Programmes cont'd (April 18)

5GB DAVENTRY EXPERIMENTAL

(481.8 MC. 810 KC.)

TRANSMISSIONS FROM THE LONDON STATION

- 3.0 CHAMBER MUSIC
From Birmingham
FRANK CANTILL and HARRY FREEMAN (Folk)
FISH STELL and EDGAR WHEATLEY
(Violin); ARTHUR KENNEDY and IRENE
WILSON (Violoncello); IRENE THOMAS
(Piano) (Violoncello)
Ode for St. George
THE Norwegian Composer-Conductor Yngve
Jensen, who died a few years
before he was 30, wrote large-scale symphonies. He is one of
the most original of his contemporaries.
The music of his work was
not only original but also, for instance, in
the use of the piano.
LARGE ENSEMBLE
The music of the 19th century
in the 20th century
Von ewiger Liebe (Love Eternal)
The Song of the Smith
Select No. 1
A Feast of Lanterns
3.50 OVERTURE
Serenade, 'In the Far
West'
4.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
DOLLY BROWN and GERALD KNOTT and
ARTHUR CHESNEY (Comedian)
5.45 'THE CHILDREN'S HOUR' (From Birmingham)
Songs by the Midlands Piano-forte Sextet (Leader,
Frank Cantill). 'How Presents are Made,' a
Competition Essay by Major Vernon Brook
6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST FOR THE DAY
6.45 LIGHT MUSIC
From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by FRANK CANTILL
Rustic Dance from 'Airs and Graces'
Selection from 'The Mountebank'
7.15 MARY POLLOCK (Soprano)
At Dawning
Love is meant to make us glad
A Dream Garden
7.15 ORCHESTRA
The Love Song
The Rebel Music
The Rebel Music

- MARY POLLOCK
A Blooming Day
I think of you, my sweet
At the Well
7.45 ORCHESTRA
Selection from 'A Little Dutch Girl'
8.0 VAUDEVILLE
FISKE CARLSON
WALLACE CUNNINGHAM (Ventriloquist Comedian)
BILLY MAYERL (Sympathy)
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
9.0 RAILWAY CLEARING HOUSE MUSICAL
SOCIETY CONCERT
Relayed from the King's Hall
THE RAILWAY CLEARING HOUSE MALE VOICES
Conducted by JOHN E. WEST
THE CHOIR
Madrigal, 'Our Country Swains'
Folk Songs
Matthew, Mark, Luke and John
Swansea Town
Tom Kinniburgh
The brightest day
Youth
CHOIR
Five-part Glee, 'When Berce is singing now'
JOHN OCKENFELD
Harp Solo, 'Two Arabesques'
CHOIR
Part Song
After that, a lovely solo
Z. Z. Z. Z. Z.
Hang four cast away
10.0 WEATHER FORECAST, SECOND (GENERAL NEWS
BULLETIN)
10.15 DANCE MUSIC: The Riviera
DANCE BAND, directed by GENE MORELLE, from
the Riviera Club
11.0 11.15 ALFREDO'S DANCE BAND and
New Princess Orchestra, from the New Prin-
cesses



The Riviera Club Dance Band, directed by Gene Morelle, whose dance music will be relayed by 5GB between 10.15 and 11.0.



Wednesday's Programmes cont'd (April 18)

2LS LEEDS-BRADFORD. 277.8 M. 283.1 M.
1,080 KC. & 1,100 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 The Children's Hour: Knights of the League
by Miss M. M. Hunsington

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

8.30-10.45 S.B. from London (9.30 Local Announcements)

6FL 277.7 M. 1,100 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Aunt Emma and the Foolish Countryman
by Miss M. M. Hunsington

6.0 London Programme relayed from Daventry

6.20 Horticultural Bulletin

8.30-10.45 S.B. from London (9.30 Local Announcements)

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

6.20 Royal Horticultural Society's Bulletin

8.30-10.45 S.B. from London (9.30 Local Announcements)

6BM 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

4.0 The Children's Hour: The Story of the Little Boy Who Was Afraid of the Dark
by Miss M. M. Hunsington

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

8.30-10.45 S.B. from London (9.30 Local Announcements)

5NG 275.2 M. 1,090 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

8.30-10.45 S.B. from London (9.30 Local Announcements)

6PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

2.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

8.30-10.45 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 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

8.30-10.45 S.B. from London (9.30 Local Announcements)

5SX 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 AN AFTERNOON CONCERT
ELKANOR JAMES (Songs at the 1st)
ELWYN EDWARDS (Baritone)
THE STATION TUNES: T. D. JONES (Pianoforte),
MORGAN LLOYD (Violin), GWILYM THOMAS (Violoncello)

5.15 THE CHILDREN'S HOUR

6.0 Fanny and Dydd Yng Nghymn
(Song at Tynghen in Wales)
A Review, in Welsh, by E. EMMETT HUGHES

6.0 London Programme relayed from Daventry

8.30-10.45 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0 Gramophone Records. 2.0 - London. 4.15 - London. 5.15 - London. 6.0 - London. 6.15 - London. 6.30 - London. 6.45 - London. 7.0 - London. 7.15 - London. 7.30 - London. 7.45 - London. 8.0 - London. 8.15 - London. 8.30 - London. 8.45 - London. 9.0 - London. 9.15 - London. 9.30 - London. 9.45 - London. 10.0 - London. 10.15 - London. 10.30 - London. 10.45 - London.

5SC GLASGOW. 405.4 M. 940 KC.

11.0-12.0 Gramophone Records. 2.15 - Broadest to Schools. 4.0 - Dance Music relayed from the Plaza. 5.0 - London. 5.15 - London. 5.30 - London. 5.45 - London. 6.0 - London. 6.15 - London. 6.30 - London. 6.45 - London. 7.0 - London. 7.15 - London. 7.30 - London. 7.45 - London. 8.0 - London. 8.15 - London. 8.30 - London. 8.45 - London. 9.0 - London. 9.15 - London. 9.30 - London. 9.45 - London. 10.0 - London. 10.15 - London. 10.30 - London. 10.45 - London.

2BD ABERDEEN. 500 M. 640 KC.

11.0-12.0 Gramophone Records. 2.30 - London. 4.15 - London. 5.15 - London. 5.30 - London. 5.45 - London. 6.0 - London. 6.15 - London. 6.30 - London. 6.45 - London. 7.0 - London. 7.15 - London. 7.30 - London. 7.45 - London. 8.0 - London. 8.15 - London. 8.30 - London. 8.45 - London. 9.0 - London. 9.15 - London. 9.30 - London. 9.45 - London. 10.0 - London. 10.15 - London. 10.30 - London. 10.45 - London.

2BE BELFAST. 500 M. 640 KC.

12.0-1.0 London. 3.30 - London. 4.15 - London. 5.15 - London. 5.30 - London. 5.45 - London. 6.0 - London. 6.15 - London. 6.30 - London. 6.45 - London. 7.0 - London. 7.15 - London. 7.30 - London. 7.45 - London. 8.0 - London. 8.15 - London. 8.30 - London. 8.45 - London. 9.0 - London. 9.15 - London. 9.30 - London. 9.45 - London. 10.0 - London. 10.15 - London. 10.30 - London. 10.45 - London.

CHARACTERS from DICKENS



MISS SQUEERS writes MR. NICKLEBY

"Sir, my pa requests me to write to you the doctors considering it doubtful whether he will ever recover the use of his legs which prevents his holding a pen. When your nephew that you recommended for a teacher had done this to my Pa he assaulted my Ma with dreadful violence, dashed her to the earth and drove her back combe several inches into her head—a very little more, and it must have entered her skull. I am screaming out loud all the time I write which takes off my attention rather, and I hope will excuse mistakes.

"Yours and cetera, Fanny Squeers."

Such exaggeration is not necessary when speaking of Iron Jelloids.

Everyone should take Iron Jelloids with meals now and again. They are the great Blood Enrichers. If you would have radiant health, an elastic step and well-braced nerves, you must have healthy blood. To improve and strengthen the blood, take a few Iron Jelloids. Iron Jelloids are palatable, reliable and easy to take. In Anaemia and Weakness, Nerve Strain, Overwork, Convalescence, etc., in Men, Women, and Children, Iron Jelloids will be found a most valuable treatment. A ten days treatment (costing 1/3) will convince you. For Neuralgia you should take Iron Jelloids No. 2A.

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Ten days treatment 1/3 Five weeks treatment 3/-

2LO LONDON and 5XX DAVENTRY

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No hobby can claim more passionate devotees than the collecting of old coins. The collector valued at thousands of pounds, will want to hear the expert's talk by the President of the Numismatic Society, Mr. William H. Sturt, on the history of the coinage of the British Isles, and the history of the coinage of the British Isles, which are the old coins, several awards.

When all is said and done and with all due respect to Herr von Fouch-Wanger, music is still, for the majority of us here, the chief delight of broadcasting. No musical instrument but the voice has won the hearts of our German and American friends as the King of the program lies or avails. I am glad to hear the John Cameron program from 7:45 to 9:30 p.m. to give a violin recital at 9:30 from 5CB.

His first Sonata for Piano and Cello (in C major) is a short, elegant work, broad, connected by a soliloquy for the Cello to (3) At a comfortable pace, in a well-marked rhythm. This is the performance of the duo in Hall Miss Harrison had been heard of with much interest, for a fine and well played work came part on that occasion.

10.35 12.0 D N E M S T P S V
 C H P S S A J P P A M S V
 C M J A S V T A N C P S M T H S P A
 Hotel

Thursday's Programmes continued (April 19)

3.0 A SYMPHONY CONCERT

Relayed from the Winter Gardens, Bournemouth

Concert No. 29 of the Thirty-First Series
The Symphony Orchestra
50 Performers
Conducted by
Sir DAN GODFREY
Overture, 'The Conservation of the Rains'
Dances
Queen's Pavane; Pasopied; Court Minuet
Galliard; Rigaudion after Lully
Piano Obligato by DORA BRYANT
(First performance at these concerts)
Violin Concerto
(1) Moderately quick; (2) Unanimous; (3) Quick
(4) Moderately quick; (5) Unanimous; (6) Quick
Symphony No. 1, in B Flat
(1) Slow and dignified, leading to very quick
(2) Slow; (3) Scherzo; (4) Quick, lively, and graceful

4.30 LOZELL'S PICTURE HOUSE

ORCHESTRA

From Birmingham

Conducted by PAUL RYMER

Lewis Knight (Solo)

5.45 THE CHILDREN'S HOUR (From Birmingham)

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 DANCE MUSIC

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PARRIS

AN ORCHESTRA OF 25

HILDA BRYANT (Soprano)

8.0 A MILITARY BAND CONCERT

THE WINDSOR MILITARY BAND, conducted by
H. WALTON O'DONNELL

LINDA SEYMOUR (Soprano); NORMAN VENNER
(Baritone)

BAND

Overture to 'Morning, Noon, and Night' Supp.

8.10 LINDA SEYMOUR

Sea Wreck Hamilton Harty
Do not go, my love Hazeman

8.15 BAND

Three Yorkshire Dances Arthur Wood

8.22 NORMAN VENNER

The Two Grenadiers Schumann
Linden Lea Vaughan Williams

8.45 BAND

Selections from 'Le Bo hème' Puccini

8.55 LINDA SEYMOUR

A last year's rose Quilter
Fair House of Joy

9.2 BAND

Russian Peasant Dance, 'Kukotka' Lehar

9.10 NORMAN VENNER

The Monkey's Carol Stanford
The Early Morning Paul
Eight no more Alben

9.15 BAND

Two Hungarian Dances, Nos. 3 and 6 Brahms

9.30 ALBERT SAMMONS

A Violin Recital

Romance in G Bach
Musical Moments Schubert, arr. Kreisler
Song of Louis XIII's Time and Pavane
Casper, arr. Kreisler
Vogel als Prophet (The Bird as Prophet)
Schumann, arr. Kreisler

5GB DAVENTRY EXPERIMENTAL

(401.8 M. 810 KC.)

THE NEWCASTLE TELEVISION SERVICE

Tambourine in C

On Wings of Song

Molly on the Shore

London, Arr.

Le la, le la, le

Heute, arr. Achorn

Heute, arr. Kreisler

arr. Sammons

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 TWO PLAYS

'THE CROSSING'

A Play for Broadcasting

by

HOLT MARVELL and CYRIL LISTER

A Play

by

John

An Old Man

MATTHEW BRYANT

JOSEPH LOVIBOND

JOSEPH LOVIBOND

JOSEPH LOVIBOND

10.45-11.15 THE BROADCAST

'APPLES AND EVE'

A Dialect Play by

Presented by the Dramatic Section of

THE SOCIETY OF SOMERSET FOLK

Characters:

Willy

Kenneth Collingwood

William Penny (A Farm Labourer)

Kitty Carey

Matilda Matthews (A Spinster)

Joseph Lovibond (A Farmer)

Folly Curtis (Village Gossip)

Thomas Matthews (A Malterer)

Crabby Curtis (A Corn Merchant's Clerk)

Sam Sparks (A Blacksmith)

Danny Pitman (An Old Gaffer)

Benjamin Pearce (A

Dealer)

Charles Carey (Landlord of the

Barley Mow)

1st Shimmerly Rider

2nd Shimmerly Rider

Council for

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A WOMAN who could obtain NO RELIEF

She suffered with a SEPTIC ANKLE

Thankful she tried Germolene

"It drew all the impurities out . . . I at last obtained relief . . . New flesh began to form . . . it has healed right up . . . and that after twenty-five years of unsuccessful treatment! There is no other ointment, we maintain, with such a remarkable record for quick, sure, healing as Germolene has. It is an aseptic surgical dressing, which does not irritate or smart like antiseptic dressings. It contains definite skin and tissue building properties. It instantly soothes and relieves on application. The finest ointment for minor accidents and skin diseases of every description."

ECZEMA
CHILBLAINS
RINGWORM
SCALDS
BURNS
and all
obstinate skin
complaints

Germolene
ASEPTIC SKIN DRESSING

After having a bad ankle for 25 years during which I suffered untold agony I have been treated by many doctors and have been told to rest, but obtained no relief whatever. I resolved to try your ointment. I am now free from the pain and I feel as if I were all the time. It is six months ago now that I healed right up and I have had a fair walk. Mrs. M. H. H. 11 Upper Range Road, London, Croydon, Kent.

Thursday's Programmes continued (April 16)

5WA CARDIFF. 853 M. 850 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
 6.45 For Girl Guides: Programmes by the 3rd Penarth (All Saints) Company
 7.0 S.B. from London
 7.45 AN OVERTURE
 Relayed from the Assembly Room, City Hall
 NATIONAL ORCHESTRA OF WALES
 Conducted by WARWICK BRATHWAITE
 Overture, 'Cockaigne' Elgar
 8.0 WELSH MUSIC AND COMEDY
 EDGAR THOMAS (Tenor) H. O. Jones
 Telynnau Rhant M. W. Griffith
 Gwyneth Wynne M. W. Griffith
 GLEN DAVIES (Harp)
 Bugalia's Gwionth Gwynn arr. John Thomas

8.15 'THE POACHER'
 A Comedy in One Act by J. O. FRANCIS
 Produced by Rev. E. R. DENNIS
 Played by the TRECCYON AMATEUR DRAMATIC SOCIETY

Twiss Shôn RICHARD FRY
 Maged Shôn WELLY LLOYD
 Dicky Bach Dwl JACK HOWELL
 Lady of the House T. J. LEWIS

Scenes: The living-room of a cottage on a Welsh countryside.

Twiss Shôn, the poacher, has been converted, and is now tending the fruits of a pious life. With the goal before him, at some distant date, of a place on the Rural District Council, he was proof against the blandishments of his former accomplice, Dicky Bach Dwl, the half-witted lad who worshipped the man who had been stolen from him.

One thing, however, was a sore temptation to Twiss Shôn, and caused him to back even at the immediate prospect of taking high office with the Board of Hope. It was not the saving of butchers' bills by means of a few trapped rabbits, nor the thought of the dark river, the tannery, and the raised spear awaiting the appealing salmon. It was the instinct of sport within him kindling him to the hunt of the wily rabbit, 'Old Soldier,' who had eluded capture week after week by every lag in the village.

FRANK THOMAS H. O. Jones
 If you were the opening rose M. W. Griffith
 On with the motley M. W. Griffith

GLEN DAVIES
 The Mistle: Adieu to his native land John Thomas
 Delydd Y Gwionth Gwynn M. W. Griffith

9.0-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.5 M. 780 KC.

12.0-1.0 Gramophone Records

4.30 THE BESSIES OF THE BARN BAND
 Conducted by FRED ROYLE

Relayed from the Grocers' Exhibition, Belle Vue Suite, 'A Cow's Day Out' Rayna
 Wal 'Tribute' (Very Pretty) Walther
 Fourth 'Faint and Circumstances' March Sayer

6.0 'Literary Centenaries of 1923—Mrs. Oliphant' by the Rev. E. C. TANTON

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Market Prices for Local Farmers

6.30 S.B. from London (9.30 Local Announcements)

9.35 MONNETS AND GAVOTTES
 Played by THE STATION ORCHESTRA
 Two Little Dances Finch
 1. Minuet style: In Gavotte style
 Gavotte, 'Snowflake' Crook
 Minuet in G Paderewski
 Gavotte Caprice Barn
 Minuet Floriane Penelope
 Modern Gavotte Paderewski
 Minuet in A Paderewski
 Gavotte, 'Westwood' Haynes

10.35-12.0 S.B. from London

6LV LIVERPOOL. 1,010 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Come to My House' The House that Jack Built (Two)



Jack Howell and Welly Lloyd play two of the principal parts in the Treccyon A.D.S.'s production of *The Poacher*, which will be broadcast from Cardiff tonight.

du mal), The House that Jack Built ('The Book of Holland') (Gallatly), The Doll's House (Gallatly), The Neighbours (verse from 'The Dream Market,' by Leslie M. Hunt); Furnishing a House (Gallatly)

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 217.8 M. 282.1 M. 1,080 KC. & 1,190 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)

6FL SHEFFIELD. 212.7 M. 1,100 KC.

3.15 BROADCAST TO SCHOOLS:

Mr. R. E. S. SWITH: 'Talks on English Literature' (a) Shakespeare of England, (b) Richard II (Shakespeare), Act II, Scene 1 (1140-69); John of Gaunt's Speech

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Music, Story, and Song in six courses

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 204.1 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)

6BM BOURNEMOUTH. 328.1 M. 920 KC.

3.0 London Programme relayed from Daventry

6.0 For Farmers: Mr. A. J. HORTON, 'My System of Milk Production'

6.15 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Girl Guides: Camp-Fire Songs

7.0-12.0 S.B. from London (9.30 Local Announcements)

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

6.30-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 780 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Land of Wonder Why' (Taylor), 'A Song Story, and Verse'

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 384.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Stories—The Hiding-Place' (O. Chaudler), 'The Hat Trick' (S. Southwell)

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 204.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Sea Fish Grant'—a Story by Oscar Wilde, with incidental music by Liza Lehmann

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Cardiff

9.0-12.0 S.B. from London (9.30 Local Announcements)

(Thursday's Northern Programmes will be found at the foot of col. 1 page 32.)

(Continued from page 82, vol. 3)

[illegible]

Well, I think that I've told you enough about the variety of scenes on the river and its banks below the bridges. And if Londoners want to take a first look-see for themselves, they might do worse than spend an afternoon at one of the spots I picked. Visitors to London will be more than repaid by a trip from Westminster down to Greenwich by water. It would not surprise me if that whetted their appetite for more.

A. G. L. 1911.



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are the brains of
your Wireless

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are the brains of
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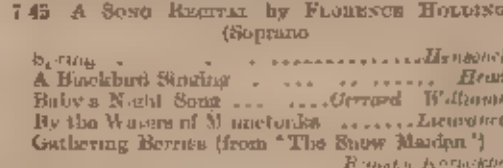
714 Mr G. A. Atkinson; "Seen on the Screen"
715 1912. P.O. N. 111. N. 111. N. 111.

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$$I = \frac{1}{2} \int_{-\infty}^{\infty} \left(\frac{1}{2} \left(\frac{d\psi}{dx} \right)^2 + \frac{1}{2} \left(\frac{d\phi}{dx} \right)^2 + \frac{1}{2} \left(\frac{d\chi}{dx} \right)^2 + \frac{1}{2} \left(\frac{d\eta}{dx} \right)^2 + \frac{1}{2} \left(\frac{d\theta}{dx} \right)^2 + \frac{1}{2} \left(\frac{d\gamma}{dx} \right)^2 + \frac{1}{2} \left(\frac{d\beta}{dx} \right)^2 + \frac{1}{2} \left(\frac{d\alpha}{dx} \right)^2 \right) dx$$

NAPOLLEON 8 fame as a conqueror and as a captive has tended to obscure his vast

not saint, scholar, or even an able ruler, legislator or
 master of law. But in reality the Code Napoleon
 is as monumental a feat as the most spectacular
 exploits of the Grande Armée, and it has the

advantage of enduring in this day. In the talk Miss Phytian will recall Napoleon's record as a ruler of the arts of peace.



Paul, HANNAH (Violoncello)

THE NATIONAL SYMPHONY ORCHESTRA
Conducted by
Sir HENRY WOOD
Rehearsal from the Queen's Hall

MARCEL LABEY is a French composer. Born in 1875, who after being one of d'Ursy's pupils at the Schola Cantorum, became a Professor of Piano-forte there. He is a member of the Société Nationale de Musique, which since 1871 has given many concerts every year, to introduce the works of living French composers. Labey's compositions include a three-act Opera, *Bérénice*, which won a prize in 1927, two Symphonies, an orchestral Fantasia, and three Overtures for a Drama, besides sonatas and other chamber music, and songs.

PARENT BLOCH, born in Switzerland of Jewish parents, forty-eight years ago, is a composer who in several of his works sought to write music embodying the spirit of the Jewish people with its noble dignity, its barbaric element, and its sense of romanticism and mystery.

if has much of his work
purpose, and my desire, to attempt
Jewish music, or to have
my work more or less æsthetic. I
I had it of first
to write good, genuine music, my
It is the Jewish soul that interests me
living, agitated soul, that I feel
at the Bible: the treasures
to be found in the Bible
to be found in the Bible
teacher in Jerusalem; the sorrow and the
immensity of the Book of Job; the sensuality
of the Song of Solomon.

The book 'Israel' is in two parts. Movement 1, not having an Introduction, which is a well-agitated Movement proper. The movement is both wild and calm, but the latter of the two is the best in it for long.

9.15 NATIONAL CONFERENCE

1. The *Herbert* was a ...
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FIRST MOVEMENT (Quick).—The First Main Tune is given, without preliminary, by Clarinets in their low, reedy register, joined at the third bar by Bassoons an octave lower.

This time is really a 'cotton' theme, dominant in the thought and occurrence in the last one. It is not too slow. The end of the Movement consists in a vocal and decorative work for the



FONCHIT'S CELLO SOLO IS]

Paul Hermann, the valourist, will play Bruckner's Cello Concerto in the National Symphony Concert tonight. This item opens the second part of the concert at 8:15.

The chief Tune opens in the Clarinet
Violoncello enters after the first phrase

Dvorak's instinct for musical colour led him to open the Mass Tune, at the start of the Feast with Horns; indeed, the very nature of the Tune is obviously that of a Horn-call.

There are many of our towns introduced in the Movement but in the one that should not be in the movement, together with the 'am' (the first movement), referred to in the finale.

9.56 Preside and Closing Songs from 'Triumph at'

10 15 Local Announcements (Parentry on
Spring Express)

10 20	Topical Talk	
10 25-11 0		VARIETY

FOUR ADJUSTERS in HASTINGS
WINSLEY CHARLES at the Piano
11.9-12.0 [Dorsetty only] DANCE MUSIC
Donnor Somers' Club's CLUB DANCE HALL
under the direction of RANON NEWTON, Secy.
(1914-15)

TO BE INTRODUCED TONIGHT
A recent portrait of Marcel Labey, the French composer whose 'Overture for a Drama' will be given for the first time in England at the National Concert tonight

S.D. Miss LINTOTT TAYLOR: 'A New Way to see
The Movies'

THERE are many ways of seeing the Empire cheaply joining the Air Force, snapping on an ocean tramp and various other involving differing degrees of hardship to the voyager. Our Miss Lintott Taylor has done one of the least irksome. Starting from Australia she has reached England via India, Burma, South Africa and Rhodesia (where she intends to settle), maintaining herself by school-teaching side work.

\$15 THE CHILDREN'S HOUR

A B C's	Narrated by Jane Fanning	Sixty minutes
Tell Me About It	Celeste Brown	Sixty minutes
Peter Rabbit	The Foxes	Forty- five minutes
How Many Ready Shows from "The Telling House at St. Dunstons"	(T. H. Hood)	"The Pool of Silence," a story by Stephen Southward

60 F. W. WESTERLUND, CHAIRMAN
FROM THE OFFICE OF WALES PHYSIOLOGY, LAWRENCE

Friday's Programmes continued (April 20)

SPY PLYMOUTH. 600 W. 750 KC.

12.0-10 London Programme relayed from Daventry

2.45

3.0 London Programme relayed from Daventry

5.15

6.0 London Programme relayed from Daventry

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (10.15 Local An)

6.0 London Programme relayed from Daventry

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (10.15 Local An)

6.0 London Programme relayed from Daventry

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (10.15 Local An)

6.0 London Programme relayed from Daventry

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (10.15 Local An)

6.0 London Programme relayed from Daventry

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

12.0-10 London Programme relayed from Daventry

2.45

3.0 London Programme relayed from Daventry

5.15

6.0 London Programme relayed from Daventry

7.25 S.B. from London

7.45-11.0 S.B. from London (10.15 Local An)

6.0 London Programme relayed from Daventry

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (10.15 Local An)

6.0 London Programme relayed from Daventry

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (10.15 Local An)

6.0 London Programme relayed from Daventry

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (10.15 Local An)

6.0 London Programme relayed from Daventry

Northern Programmes.

5NO NEWCASTLE. 294.1 M. 1,020 KC.

12.0-10 London Programme relayed from Daventry

2.45

3.0 London Programme relayed from Daventry

5.15

6.0 London Programme relayed from Daventry

7.25 S.B. from London

7.45-11.0 S.B. from London (10.15 Local An)

6.0 London Programme relayed from Daventry

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (10.15 Local An)

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7.45-11.0 S.B. from London (10.15 Local An)

6.0 London Programme relayed from Daventry

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (10.15 Local An)

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2BD ABERDEEN. 294.1 M. 1,020 KC.

12.0-10 London Programme relayed from Daventry

2.45

3.0 London Programme relayed from Daventry

5.15

6.0 London Programme relayed from Daventry

7.25 S.B. from London

7.45-11.0 S.B. from London (10.15 Local An)

6.0 London Programme relayed from Daventry

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (10.15 Local An)

6.0 London Programme relayed from Daventry

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (10.15 Local An)

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6.0 London Programme relayed from Daventry

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (10.15 Local An)

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Saturday's Programmes (cont'd April 21)

5GB DAVENTRY EXPERIMENTAL

(8.55 AM. 810 MC.)

THE DAVENTRY EXPERIMENTAL STATION IS NOW OPEN FOR BUSINESS

2.40 THE DANCE
Sea Lullaby

4.45 THE DANCING
FOR PUPPILS
DANCE BAND
Directed by
STANLEY HARRIS
Dancing Hotel

5.45 THE CHILDREN'S
RHYTHM
MUSIC
SELECTIONS by
M. J. HARRIS
THE DANCE
MUSIC

6.30 THE DANCE
MUSIC
THE DANCE
MUSIC

6.50 LIGHT
MUSIC
CALLENDER'S BAND
SATNE and ARMINE
MEDURIA (An Con-
tralto Duo)

7.0 SATNE and ARMINE MEDURIA
Moorish Folk Songs:
Ma Dancie (from Algeria) } F. J. HARRIS
Cahou-Chebban (from Algeria) }
Le Hamier (from T. }
Solenne (from T. }

7.10 BAND
Mand Beethoven, arr. Ord Hume
Scherzo Brahms
Intermezzo, 'Flourish d'Amour' (Little Flower
& Love) Fletcher

7.20 SATNE and ARMINE MEDURIA
The Folk Song
Quando nascete voi (When you
were born) } F. J. HARRIS
Che pena e che dolor (What pain
and grief) }
C'est la nuit (This is the
evening) }
O Rose, Rose! }

7.30 BAND
Carnet Duet, 'The Two Julets' Ord Hume
Molins, Messrs. R. W. HARDY and E.
FARRINGTON

7.35 SATNE and ARMINE MEDURIA
Mexican Folk Songs:
La Cuba } F. J. HARRIS
Preguntale a las estrellas }
La Paloma }

7.45 BAND
Excerpts from 'The Mikado' Sullivan

8.0 A CONCERT OF WORKS
by
FREDERICK D'ERLANGER
STILES ALLEN (Soprano), FRANK TITTERTON
(Tenor), WILLIAM PRINCE (Violin)
THE BIRMINGHAM STUDIO CHORUS and
AUGMENTED ORCHESTRA
(Conducted by Percy Pitt)

ORCHESTRA
The
Excerpts from Opera 'Tosca'



THESE CONTRALTOS ARE TWINS.

and an ideal pair, in consequence, to sing duets.
Their names are Satne and Armine Meduria, and
you will have a chance to hear them in the concert of
Light Music this evening from 5GB

ORCHESTRA
Maidens

FRANK TITTERTON and
Orchestra
Aria of Angel Chor
(From Act I)

ORCHESTRA
The
III

CHORUS
Chorus

STILES ALLEN and
Orchestra
Aria of Tom

STILES ALLEN and
TITTERTON and Or-
chestra

THE DANCE
MUSIC

WILLIAM PRINCE
and Orchestra
V-M-A-C-O-N-I

SONS OF AMERICA
BY A. WILSON

STILES ALLEN
L. Abbease (The
Abbease)
Arias

FRANK TITTERTON
Duet
Mon ame a ton cœur s'est donnée (My soul to
thy heart I have given)

9.35 LOZELL'S PICTURE HOUSE ORGAN
From Birmingham
Played by FRANK NEWMAN
Overture to 'William Tell' Rossini
Ave Maria Schubert
Selection from 'Tosca' Puccini

10.0 WEATHER FORECAST, RECORD GENERAL
NEWS BULLETIN

10.15 Sports Bulletin
From Birmingham

10.20 A BALLAD CONCERT
From Birmingham
GEOFFREY DANE (Tenor)
JAMES HOWELL (Baritone)
WYNNE AJELLO (Soprano)

GEOFFREY DANE and JAMES HOWELL
Love and War Cooke
WYNNE AJELLO
The Halls of Youth Fletcher
The Fairy's Dance Hous

10.40 JAMES HOWELL
Mustard and Cress Johnson
In the Great Unknown Hous

GEOFFREY DANE
For Ever and for Ever Todd
The Sailor's Grave Sullivan

10.57 WYNNE AJELLO
Orphan with his Lute Sullivan
A Pastoral Veracini

11.5-11.15 GEOFFREY DANE and JAMES HOWELL
The Rivals Hastings
Saturday's Programmes continued on page 10

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Saturday's Programmes continued (April 21)

5WA CARDIFF. 353 M. 850 KC.

12.0 12.45 A POPULAR CONCERT
Relayed from the National Music Hall of Wales

The National Orchestra of Wales
Conductor: Mr. Theobald Thomas
Soloists: Roderic Rhydderch, Walter, Spence
Introduction to Act III of Lohengrin Wagner

2.40 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. S. G. HEDDERLEY: 'Seeing Europe Clearly'

7.15 S.B. from London

7.25 Mr. L. E. WILLIAMS: 'Topical Sport'
Mr. LEIGH WOODS: 'West of England Sport'

7.45 A POPULAR CONCERT

Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES, conducted by
Theobald Thomas

Overture to 'William Tell' ...
GENTRIE DE JOHNSON (Soprano) and Orchestra
Ah! l'enfant du printemps, perhaps the best, from 'La

First 'Peer Gynt' Suite ...
HAROLD FAIRBURN (Violin and Orchestra)
La Folia ...

Song Without Words ...
GENTRIE DE JOHNSON and Orchestra
The Bird that came in Spring ...

THE ORCHESTRA
Ballet Music from 'Le Cid' ...

9.0 12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 354 M. 750 KC.

2.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Bristol Bridge' (Dorothy Clay) played by the Station Repertory Company. Incidental Music by the Sunlight Trio. Request Songs by Betty Wheatley

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 'T' Coop Tis' (William Cooper) told by Leo Clarning

7.15 S.B. from London

7.45 EMMET HASTINGS

Entertainer at the Piano

8.0 'SUMMER IS COMEN IN LILDE SING CUCCU'

For centuries it was believed in the English that this was the day when the cuckoo was first heard

A Programme of Spring and Summer Music

THE STATION ORCHESTRA
On hearing the first cuckoo in April ...
Spring (from 'The Seasons')

The Cuckoo ...
When daisies pined ...
Cuckoo Song ...

THE STATION ORCHESTRA

Summer Night on the River ...

9.0 12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6LV LIVERPOOL. 287 M. 1,010 KC.

2.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
'A PRESENT OF ST. GEORGE'
A Play by C. I. ...

Scene 1.—An open space
Outside the City Wall ...
Looking the place

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Manchester

7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2LS LEEDS-BRADFORD. 271 M. 1,050 KC. & 1,150 KC. 281 M.

2.40 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; Sports Bulletin)

6FL SHEFFIELD. 272 M. 1,000 KC.

2.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
ON THE STREET
A Singing Play by C. E. Hopkins

Scene 1.—An officer in the 'Preventive' ...
T. H. ...
M. ...
Jarvis (a petty officer) ...
Talbot (a preventive man) ...
Ben Travers (a leader of the ...)

6.0 THE ORGAN, relayed from the Albert Hall

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6KH HULL. 284 M. 1,020 KC.

2.40 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; Sports Bulletin)

6BM BOURNEMOUTH. 286 M. 820 KC.

2.40 London Programme relayed from Daventry

6.30 S.B. from London

7.45 A PIANOFORTE RECITAL by AUSTIN D. W. SEX
Violin ...
Two Mazurkas in A Minor ...
Bourneuse (Cradle Song) ...
Study in A Flat ...

8.0 'THIS FREEHOLD'

A Suburban Story
...
The Farmer ...
The ...

A ...
Our ...
The ...

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5NG NOTTINGHAM. 275 M. 1,050 KC.

2.40 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; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

2.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Blackbird Pie'—A Revue in Twenty-four 'Flights'

6.0 London Programme relayed from Daventry

6.30 12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6ST STONE. 284 M. 1,020 KC.

2.40 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; Sports Bulletin)

Saturday's Programme continued on page 93



"£317, Jim! All from my pet hobby

Mrs. Young (whose photo appears here) earned £317 in three years past by easy spare time knitting. Hundreds of our happy circle of Cymbal Home Knitters are earning much more.

Many members of the Cymbal Circle are making £1 to £5 a week on private orders. But we do not ask you to work paper orders as it is so practical to make your own time which would be paid for you. We simply say that the Cymbal Knitting Circle is a happy one and help is in the way of a few pounds a week.

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"POPULAR WIRELESS" dated 31.3.28
PRAISES WARMLY:

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"Celestion" Model C.12 is the standard type, and its ability to handle with the utmost ease the widest range of frequencies is phenomenal. It includes the patented "Celestion" speaker and the "Celestion" amplifier and control.

"Celestion" Model C.14 is even more powerful than C.12. It is a more advanced model, and it gives an atmosphere of the patented reinforced diaphragm and a special "Celestion" stem with cabinet magnet and

features of this most appealing of all "Celestion" models. There are two other models, C.10, the standard model, and C.24, the model de luxe and the largest and most wonderful loud-speaker.

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B.210H	B.210L	B.215P
RF and HF	General Purpose	Power
Full Volts - 2	Full Volts - 2	Full Volts - 2
Full Amps - 0.16	Full Amps - 0.16	Full Amps - 0.16
Max H.F. 50	Max H.F. 50	Max H.F. 50
10s. 6d.	10s. 6d.	12s. 6d.

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Programmes for Saturday.

SSX	204 I.M. 5.010 KC
2.40	London Programme relayed from Daventry
5.15	THE ST. PAULS CHURCH
6.0	London Programme relayed from Daventry
6.30	S.B. from London
7.5	Mr. W. W. Mason: 'Hockey in Wales'
7.15	S.B. from London
7.45	S.B. from Cardiff
8.0-12.0	S.B. from London (8.30 Local Announcements, Sports Bulletin)

Northern Programmes.

5NO	NEWCASTLE.	512.5 M 500 KC
2.40	London Programme relayed from Daventry	4.45—
5.15	THE ST. PAULS CHURCH	5.15—
6.0	London Programme relayed from Daventry	6.0—
6.30	S.B. from London	6.30—
7.5	Mr. W. W. Mason: 'Hockey in Wales'	7.15—
7.15	S.B. from London	7.15—
7.45	S.B. from Cardiff	7.45—
8.0-12.0	S.B. from London (8.30 Local Announcements, Sports Bulletin)	8.0—

5NC	GLASGOW	475 KC
2.40	London Programme relayed from Daventry	4.45—
5.15	THE ST. PAULS CHURCH	5.15—
6.0	London Programme relayed from Daventry	6.0—
6.30	S.B. from London	6.30—
7.5	Mr. W. W. Mason: 'Hockey in Wales'	7.15—
7.15	S.B. from London	7.15—
7.45	S.B. from Cardiff	7.45—
8.0-12.0	S.B. from London (8.30 Local Announcements, Sports Bulletin)	8.0—

2BD	ABERDEEN.	500 M. 500 KC
2.40	London Programme relayed from Daventry	4.45—
5.15	THE ST. PAULS CHURCH	5.15—
6.0	London Programme relayed from Daventry	6.0—
6.30	S.B. from London	6.30—
7.5	Mr. W. W. Mason: 'Hockey in Wales'	7.15—
7.15	S.B. from London	7.15—
7.45	S.B. from Cardiff	7.45—
8.0-12.0	S.B. from London (8.30 Local Announcements, Sports Bulletin)	8.0—

2RE	BELFAST.	305.5 M. 300 KC
2.40	London Programme relayed from Daventry	4.45—
5.15	THE ST. PAULS CHURCH	5.15—
6.0	London Programme relayed from Daventry	6.0—
6.30	S.B. from London	6.30—
7.5	Mr. W. W. Mason: 'Hockey in Wales'	7.15—
7.15	S.B. from London	7.15—
7.45	S.B. from Cardiff	7.45—
8.0-12.0	S.B. from London (8.30 Local Announcements, Sports Bulletin)	8.0—

In the Near Future.

News and Notes from Southern Stations.

Plymouth.

The *Real Hen*, a comedy by Charles McEvoy will be broadcast by the Microphones on Tuesday evening, April 24, and the studio production on Thursday evening, April 26, includes a pianoforte recital by Niezielski.

Manchester.

For the evening concert on Sunday, April 22 the Leonard Hirsch Quartet and Roy H. Hirsch (baritone) are providing a programme of Schubert's songs and chamber music.

Fred Walmsley, the well-known Lancashire comedian, is making his first appearance in the studio on Wednesday, April 25, when he shares the programme with the Wingates Temperance Band, conducted by H. Moss.

Cardiff.

On Monday, April 23—St. George's Day—listeners are to be taken back to an old English fair of the days of Queen Elizabeth through the broadcasting of 'An English Revel,' a cameo by C. H. Brower. Topless Green, Donald Davies and Tommy Handley are taking part.

Klingor's *Magic Garden*, one of the most beautiful scenes from *Farnal*, is to be broadcast on Sunday, April 22. The scene includes the duet between Parsifal and Kundry (the parts sung by Parry Jones and Constance Willis respectively), considered to be one of the greatest tests for a female voice.

Bournemouth.

A talk entitled 'Country Flowers Brought to Town' will be broadcast on Friday, April 21, by Miss S. G. Rooker, a member of the Bournemouth Natural Science Society and an authority on wild flowers.

No talk could be more popular at this time of the year than that which Lieut. Col. J. G. Grieg, Secretary of the Hampshire County Cricket Club, is to give on Saturday, April 28, in which he will deal with Hampshire's Prospects this Season.

The week's good cause appeal on Sunday, April 23, by the Rev. Eric Southam, is on behalf of the Victoria Home for Crippled Children, Bournemouth. The Home was opened in 1898, and has now accommodation for 64 children between the ages of 4 and 11.

Daventry Experimental.

Wednesday Evening, April 25, (7.15 p.m.) attractive recital of Japanese music played by M. Dorothy Organ, with introductory remarks by Edward W. Organ.

An interesting play, *The Dark Curtain*, presented by Stuart Vinden, is in the programme at 10.15 p.m. on Tuesday, April 24. It will be followed three-quarters of an hour later with a violin recital by Harold Mills.

A selection of Mendelssohn's Songs without Words, and Strauss's well-known waltz, the beautiful *Blue Danube*, will be included in a popular programme which the Birmingham Military Band is giving on Tuesday, April 24. Ethel Withams (contralto) and J. William Dunn (pianoforte) are to sing.

St. George's Day, Monday, April 23, which is also Shakespeare's birthday, will be marked by a programme in which Egan's popular cantata, *The Banner of St. George*, will occupy pride of place. The Shakespeare side will be illustrated by performances of Sir Edward German's Prelude to *Romeo and Juliet*, Sullivan's *Tempest* Dances, and Granville Barker's new Immortal Music to *Macbeth*. The soloist is Joseph Farrington (bass).

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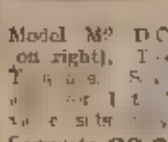
Cost is, however, but one of the great advantages of using "EKCO" instead of batteries and accumulators. "EKCO" is no trouble whatsoever. At a touch you have Mains Power and your set gives perfect, harmless reception. There is no messiness, wire-ugliness, recharging, arm-aching shop-renewals week by week. Install "EKCO" in a few minutes and for years you will forget it is there.

Save money, save time, save worry—"EKCONOMISE" NOW!

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Model M2 D.C. (on right), 1-0 T. 4-0 S. 1-0 S. 1-0 S. 1-0 S. Complete 29/6.

Model M3 D.C. (on right), 1-0 T. 4-0 S. 1-0 S. 1-0 S. 1-0 S. Complete 29/6.



Model 2F D.C. Tappings at 60v., 120v. Suitable for sets up to 5 or 6 valves. Price complete, £3-5-0.

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YOU remember how proud you were of the formidable list of stations you obtained when you first bought your set. The majesty of the brass band—the delicacy of the string quartette—every note, every chord was reproduced with the fidelity of the original. Now many stations are no longer audible. The music has lost much of its glamour. Voices sound 'woolly' and unnatural, cracklings and noises are frequent. Why? Simply because your H.T. dry battery can no longer do its work. It is almost exhausted. Your biggest expense is this unceasing purchase of H.T. dry batteries. But you have a remedy. Change over to an Oldham H.T. Accumulator which will last for years. It will provide your Set with a steady flow of pure, direct current—night after night—which will bring back all those distant stations. Once again you'll hear the full throated volume of the organ—the sweet high notes of the violin—the mellow tones of the 'cello.' H.T. current is the very life-blood of your Set—without it your Set is dumb.

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Ask for it at any one of 10,000 radio dealers. Say "Lissen New Process Battery" and show plainly by the way you ask for it that you mean to take no other.

50 volt (probe 50)	7/11	50 volt Super Power	13/9
100 " " 100	12/11	5 " Grid Bias	1/8
45 volt. Pocket Battery	5d.		



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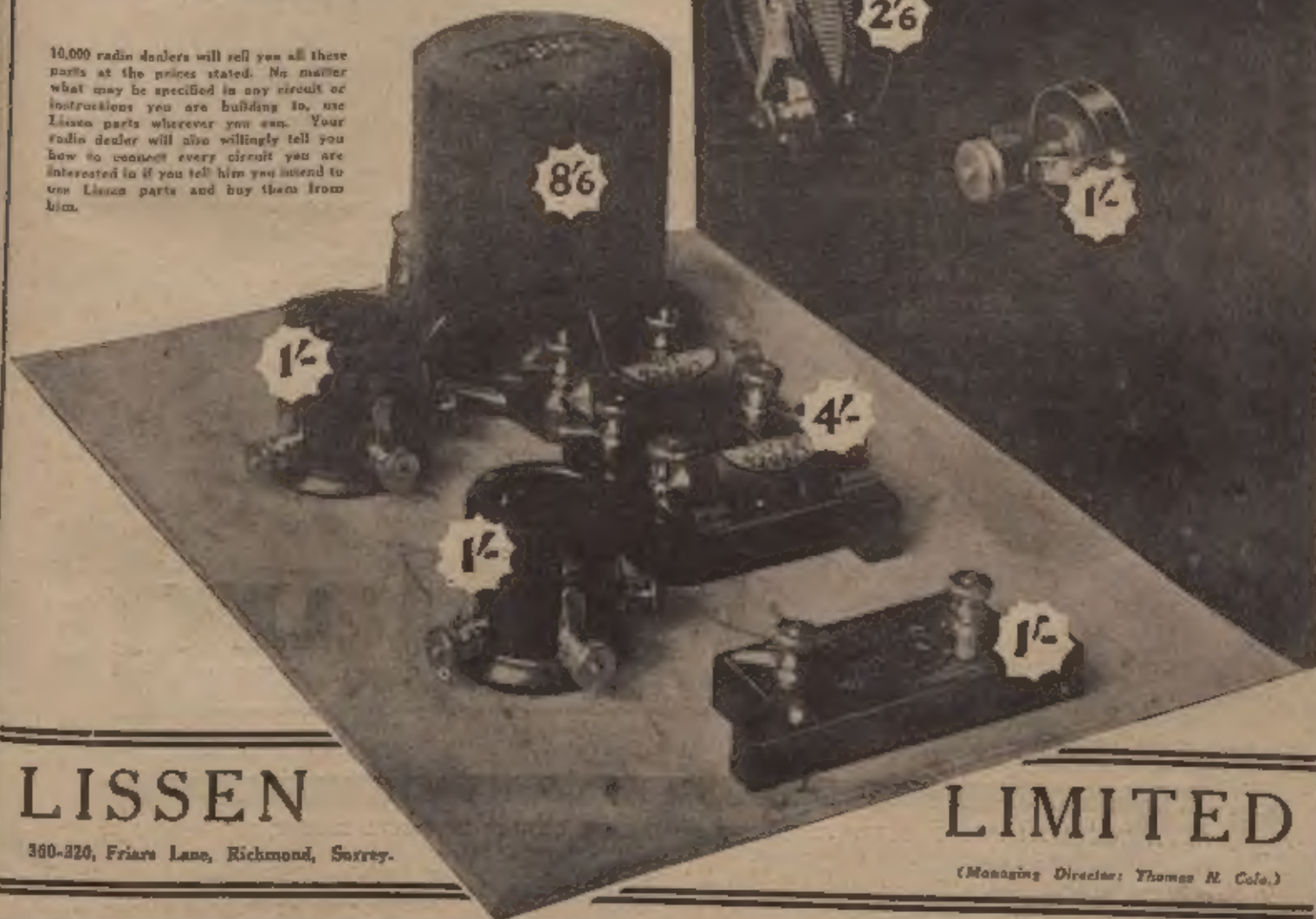
1 Lissen L.F. Transformer	8/6
1 Lissen R.C.C. Unit	4/-
1 Lissen Rheostat (7 ohms)	2/6
2 Lissen Valveholders at 1/- each	2/-
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1 Ebonite Panel, size about 8ins. x 6ins. x 1/2in.	4/-
1 Ebonite terminal Strip, about 5ins. x 2ins. x 1/2in.	1/-
1 Baseboard (from your local joiner) 8ins. x 6ins. x 1/2 in.	6d.
Screws, Terminals and Wire, about	4/-

Total cost (except valves and batteries) £1 8s. 6d

10,000 radio dealers will sell you all these parts at the prices stated. No matter what may be specified in any circuit or instructions you are building to, use Lissen parts wherever you can. Your radio dealer will also willingly tell you how to connect every circuit you are interested in if you tell him you intend to use Lissen parts and buy them from him.



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