

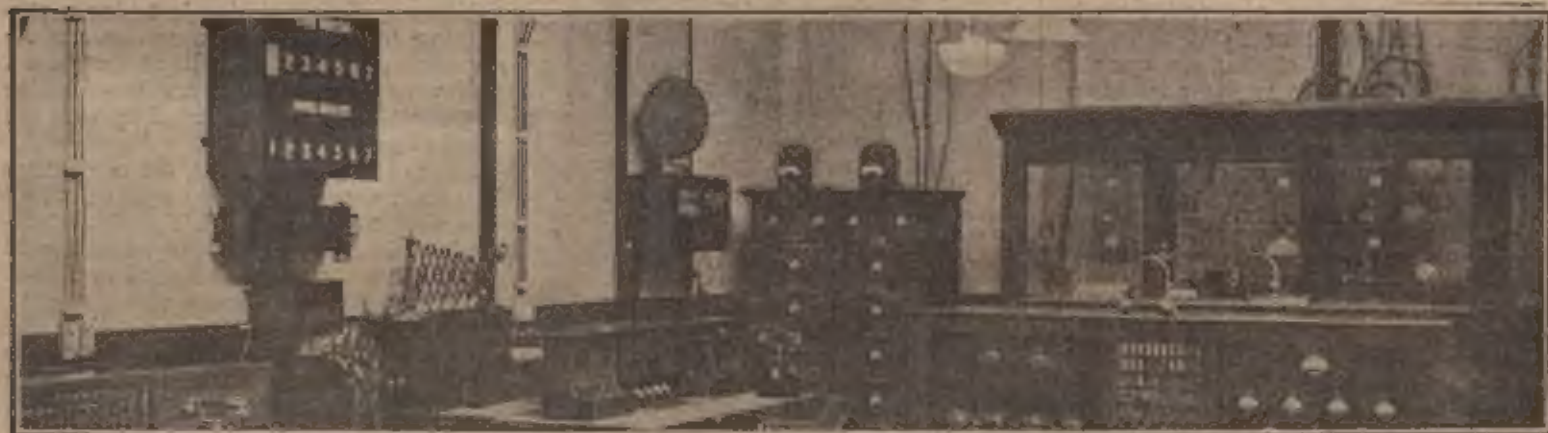
EVERY PROGRAMME FROM EVERY STATION (April 22-28)

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*'Savoy Hill with the Lid Off'—II.*

## The Room of Mystery.

Not the laboratory of some demoniacal doctor in an Edgar Wallace novel—but the Control Room at Savoy Hill, where a few watchful engineers hold in their hand the fate of transmissions from twenty British Stations,

**W**ERE you with me a fortnight ago when I took a million or so listeners on a tour of Savoy Hill? If so, you will remember that we visited No. 1 Studio, its microphones, silence cabinets, etc. Later, there will be other Studios to inspect and a glimpse of Studio life to be seen, the vast music library to visit, and so on, but for the moment I think we should do well to start off on another tack. Therefore, let us leave our Studio by a door at the far end, allow ourselves to be whisked in a lift from the first floor to the fourth, pass through one swing door, down a passage and halt outside a second swing door from behind which comes the faint hum of machinery.

Now, in the true manner of those gentlemen with celluloid discs in their buttonholes who hustle you round the churches of North

Italy, I shall point at the doors and say in a dramatic whisper, "There, ahead of us, is the Control Room," as though it were "We now come to the Chapel of Santa Maria." But there are no avaricious sacrilegians to charge us an extra lira for a sight of the nerve-centre of the B.B.C., and so we can push through the doors—and here we are!

Those of you who are not mechanically minded and to whom the sight of intricate machinery and apparatus is frankly bewildering will stare pretty hard at this vista of dials, switchboards, telephone plugs, glass-fronted panels behind which valves are balefully glowing, red and white lamps blinking. Buzzers are sounding and all the while a loud speaker repeats the programme from one of the studios. As there will be few to whom this maze of delicate and

intricate apparatus is comprehensible, let me do my best to explain, in as simple terms as possible, as many of the functions of the Control Room as we shall have time to consider today.

At one desk a man is sitting, wearing headphones, his eyes constantly watching the movements of delicate needles of the instruments before him. With each hand he holds a knob, turning one, now and then, ever so slightly as he keeps his gaze upon the tell-tale dials. His function is to control the actual transmission of a programme as it leaves the studio on its way to the transmitter, two miles away above the hustle of Oxford Street.

Before the music from the studio reaches the Control Room it is passed through an amplifier, the purpose of which, among

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(Continued from front page.)

other things, is to make the microphone currents strong enough to pass without interruption. This amplifier is called an 'A' amplifier. The amplifier in the Control Room is called a 'B' amplifier. Control is essential, because signals must never be so loud as to cause distortion in the transmitter, and never so soft as to be inaudible to listeners.

But the control table at which we are looking (see picture 2) contains more than a variable amplifier. Perhaps we can understand its complete functions better if we dissect it. On the left hand of the operator is what is called the input board. We see that by the simple manipulation of plugs the 'B' amplifier can be connected up to any one of the nine studios, to the tuning note of the time signal or to another position in the Control Room, which in turn is linked up with the place of origin of what are called Outside Broadcasts—that is to say, churches, restaurants, cinemas, etc., from which programmes are brought to Savoy Hill by land-line. Small electric lamps indicate that the various connections are working properly.

On the desk immediately in front of the engineer are a number of switch keys by which the red and blue lights inside and outside the different studios are operated (lights which reveal to artists, announcers, etc., that the microphone is 'alive'). We shall see presently how these are governed by other means of communication between the studio and the Control Room. Now look at what happens to the music from the studio after it has been 'controlled.' On the right of the engineer is another unit, called the output board. By means of more plugs and sockets the music is passed direct on to the transmitter, in the case of 2LO by a line connecting the two points. We notice three sockets marked for the purpose, one of which is in use, another being available for speech between the Control Room and the engineers in charge of the Oxford Street transmitter, while the third is a reserve. We are told that nothing is left to chance and that the lines between Savoy Hill and Oxford Street are duplicated and traverse the distance by different routes in case an accident puts a complete cable out of action at any time.

We also notice that on the output board of the control table is a socket which leads to the simultaneous broadcasting board by which the London headquarters are connected to the provincial stations, including, of course, the long-wave station 5XX at Daventry and also 5GB.

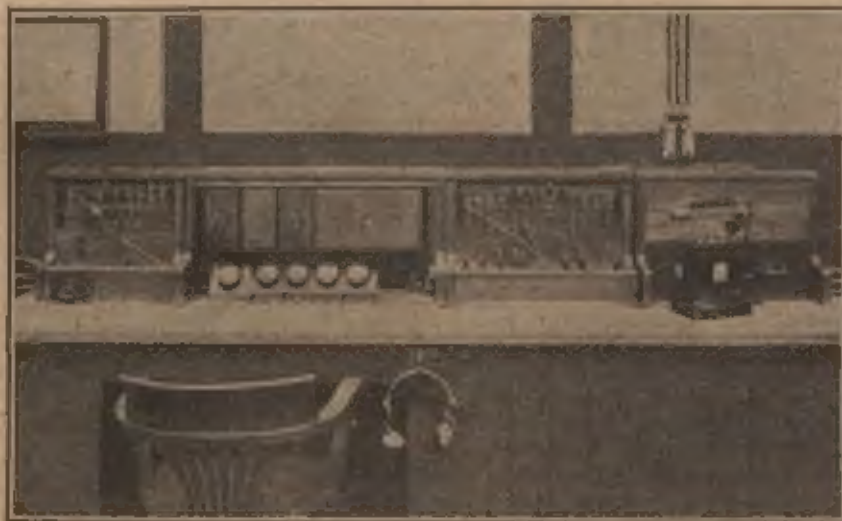
There are three other control tables in this room like the one we have examined, all of which are sometimes in use, as when several programmes are passing through the Control Room simultaneously. Further it is easily realized from the description I have given that a change over from one

to the other can be made in a few seconds should the necessity arise.

The next thing I might draw your attention to—and this because it comes between two control tables on that side of the room which we happen to be inspecting—is a large indicator board placed high on the wall so that it can be easily seen from any position (see picture 1). There is another, a duplicate, on the opposite wall. The top part of the indicator gives the numbers, in red, of the various studios, and the lower part the numbers in green.



1. The indicator board, referred to in this article, whereby the announcer shows that the programme is ready to begin and the engineers that the studio is 'alive.'



2. The 'central exchange' of Broadcasting—a control table, at which a Studio at Savoy Hill may be connected with all or any of the Stations. This is only one of its many functions.

When the announcer wishes to begin a programme he communicates with the Control Room by a buzzer. The number of the Studio from which this has been operated is indicated to the engineers by the illumination of the appropriate figure on the green portion of the indicator. The engineer then switches on the red lamps in the studio from his table and this is duplicated in the red portion of the indicator during such time as the studio remains in use. The system is repeated at the end of the transmission, when the engineer disconnects the circuit between

the studio and the Control Room, at the same time switching off the red light. There is also, as we saw last week, telephonic communication between the small control chamber in the studio and the Control Room, by which the announcer is in touch with the engineers throughout the programme.

Everything in the Control Room is of absorbing interest, but most of you will want to linger a little longer before the board which controls the simultaneous broadcasting system. The most interesting feature of this is its semi-automatic action which reduces the possibility of mistakes to a minimum consistent with simplicity of operation. Should a mistake occur an ingenious system of relays which bring into action coloured lights, electric bells and buzzers will immediately make the fact known.

All the telephone trunk lines used in broadcasting terminate on this board, lines to Daventry, both for 5XX and 5GB, others to Leeds, from where connections are made to Northern Stations, to Gloucester, where other stations are linked up, and again direct lines to Bournemouth and Nottingham. The lines to Daventry are always available, but others are taken over from the Post Office at prearranged times.

When a distant station is taking a programme from London a connection is made from one of the output units on the control tables to the simultaneous broadcasting board, which is already linked up with the station to receive it.

Before it leaves, however, the programme is passed through a line amplifier, which is switched on automatically. The programme is thus put on the trunk line at sufficient strength to take it on its journey.

More little lamps glow, and indicate to the engineers that all is going well, though in addition keys are provided for listening and others for testing lines. It is also possible for the engineers to communicate with other stations, and by various means to ensure that an accurate and reliable service is continually maintained.

It is at this point that our visit must cease today. You have, no doubt, been keeping your eyes open and have spotted a dozen 'gadgets' which you would like me to explain. These explanations I must leave to my next article. Today you have gathered some idea of the complications of this

'nerve centre' of ours whose function, among many others, it is to give you your programmes clear and properly modulated, to transfer, let us say, Plymouth's concert to Aberdeen and Edinburgh's talk to Cardiff; to be prepared at all times to remedy, at a second's notice, any of the minor ailments to which a system so complicated as our British Broadcasting is liable.

P. W. D.

The third article in this series 'Savoy Hill with the Lid Off' will appear in THE RADIO TIMES for May 4.

*A Miniature History of Music. III.*

## Sonatas and Symphonies.

In his third chapter, Percy A. Scholes writes of the Age of Instrumentation, in which the development of Music passed from the Voice to the Instrument; of Haydn and Mozart, by whom the great Sonata, Symphony and Concerto forms were perfected; and of Beethoven, who added to the sum of their achievement his own stormy genius and left us one of the greatest musical heritages of all time.

**T**HE Human Voice being the most natural musical instrument, its artistic use was the earliest to develop. But artificial musical instruments have existed as far back as history takes us, and must, for that matter, have existed in simple forms from remote prehistoric times.

By the date when the art of combining voices and weaving melodies had come into existence and been brought to perfection (i.e., the sixteenth century) many instruments—string, wind, and percussion—had reached a very considerable degree of perfection.

To take one example—in Queen Elizabeth's day the Viols (precursors of the Violin family, which was to become popular a century later) were very efficient and capable of being combined into groups, something like our modern String Quartet. Also there were instruments very like our modern piano in miniature, and in particular, the Virginals, an early form of Harpsichord, with strings and keys like a piano, but with a plucking action instead of a hammering one.

What was as yet not much realised was the (to us obvious) fact that instruments call for a different treatment from voices, and that each type of instrument calls for a treatment different from that of every other instrument. Composers were, however, awaking to specifically instrumental capabilities, and the England of Elizabeth, which produced such a wonderful body of lyrics and dramatic poetry and choral

song, produced also a body of fine instrumental music, and especially of keyboard music.

The same men who wrote the English madrigals and unaccompanied choral church music produced also a mass of keyboard music that is now recognised as being the very foundation upon which the later structures of Bach, Mozart, and Beethoven are built.

### Early Instrumental Forms of Music.

Sometimes they would make a keyboard piece in this way—they would take some popular song tune of the day and write upon it a series of 'VARIATIONS,' exploiting the resources available for two hands at a keyboard. Thus doing, they were evolving that very Variations form that, in a more elaborate and expressive treatment, is found in many great pieces of Beethoven, Brahms, and every instrumental composer of note who has since lived.

Another form that pleased them was that of two dances in succession, two contrasted dances, a slowish Pavan and a brisk Galliard. Out of this evolved the SUITE OF PIECES, as we find it a century-and-a-quarter later in Bach and Handel, in which five or six such dance measures follow one another, making up quite a string of contrasted pieces.

Still another form was the FANTASIA, a sort of keyboard madrigal, contrapuntal in style and with a good deal of that tossing of a little tune, or subject, from one 'voice' or 'part' to another that was described in the last chapter in discussing the madrigal. Later Handel, and especially Bach, were to use this form very effectively, developed into the FUGUE—which Bach was to carry to the highest point of perfection it has ever reached or could possibly reach. From the middle of the sixteenth century to the middle of the eighteenth we see a really wonderful progress in keyboard music—a passage from the merely rudimentary to the highly developed.

### From Suite to Sonata.

Now, in any instrumental piece of length there is the problem of how to maintain the listener's interest. There are two chief means of doing this—variety of key and variety of musical material. By Bach's time the technique of using these resources had become a very subtle thing. The dance forms still remained, but they tended to disappear: there are dance forms still in Bach's many suites for keyboard and for orchestra, but it would often be difficult to dance to them. Instrumental music is steadily becoming more abstract.



THE MIGHTY BEETHOVEN.

whose genius clothed the sonata form with a covering of complex emotional splendour.

And as it does so it ceases to be 'Suite' and becomes 'Sonata' (or 'Symphony' or 'String Quartet' or 'Concerto'—all much the same type of piece, all Sonatas, so to speak, but for different media; the Sonata proper for one instrument or two, the String Quartet for four stringed instruments, the Symphony for full Orchestra, and the Concerto for a solo instrument with Orchestra).

With Haydn and Mozart this Sonata-Quartet-Symphony-Concerto form has become almost stereotyped. There are three or four 'movements,' or pieces, including generally a quickish and longish first movement and a quickish and longish last movement and a slow, expressive movement. The only definite dance relic from the Suite is the often-present Minuet.

With these composers the Sonata type of piece was often lovely and often highly enjoyable, and as they grew in experience and intellectual maturity it tended to become more emotionally expressive. Then came Beethoven, who, a deeper-feeling man than they, and the inheritor of the technique of composition they had skilfully developed, was able to write Sonatas, Symphonies and String Quartets that 'meant' more than theirs.

Development was rapid. Looking at Beethoven's work alone, if we compare the early piano sonatas or symphonies with the later ones, we see such a progression from the comparatively simple in style and expression to the highly complex that, if we did not know the extraordinary speed with which the art of music develops, we might think them to be the work of a century.

### Two Suggested Historical Programmes.

It would be a very instructive thing to hear an historical programme of keyboard pieces as follows:—

An English Elizabethan Pavan and Galliard (late 16th century).

A Purcell Harpsichord Suite (late 17th century).

A Sonata by Haydn or Mozart (late 18th century).

An early Sonata by Beethoven (early 19th century).

A later Sonata by Beethoven (early 19th century).

(Continued at top of page 106.)



This celebrated picture by the Dutch Master, Terborch, shows two instruments of the seventeenth century. The woman in the foreground is playing the Viola da gamba (the knee viol) while her companion accompanies her on the virginals.



## BOTH SIDES OF THE MICROPHONE

### Summer is Coming, but—

**S**UMMER is coming. On Easter Monday it really did seem to have arrived. We all hope that this summer will bring better weather than last, and the attendant joys of open windows, rooms filled with sunlight, week-ends out in the country, etc. It is pleasant to 'listen' out of doors—but let me repeat the advice which the B.B.C. broadcasts every year. If you live in a crowded district, with neighbours within earshot on every side, do be as considerate as possible when operating your loud-speaker in the garden or at the open window. I speak with feeling, for last summer, sitting in my pocket-handkerchief size garden in Kensington, I was plagued by the most brazen-throated loud-speaker in the world. Each year the B.B.C. receives aggrieved correspondence on this matter, requests to ask the woman at Number 16 to keep her windows shut, and so on—but it has no legal power in this respect. We must therefore rely upon 'the good that is in every man.' I believe that in some districts there are by-laws against this sort of nuisance—but, to quote what I feel sure must be a Chinese proverb, 'Kind words and interchange of compliments are more powerful than litigation.'

### Programmes All the Year Round.

**T**HIS summer (whatever the weather) should be a real 'listening summer,' for the broadcast public is larger and more interested than ever—and there are many portable sets which will travel with their owners to the country or the seaside. The winter, I know, has generally been regarded as 'the listening season' by the wireless dealers, but times and the listener change. In the old days when sets were usually switched on and people listened for want of a better occupation, the long winter evenings found the larger audience. But today, when the technique of listening has almost outwitted the technique of broadcasting, when the world no longer listens indiscriminately but makes a point of tuning-in to its favourite items and would no more think of missing a Wagner 'Prom' or a new radio play than it would of failing to see Godfrey Tearle at the local theatre or Lilian Gish at the cinema round the corner, there are as many listeners in summer as in winter. The B.B.C. quite rightly recognizes no difference between the two seasons.

### Our Day of St. George.

**W**HO was St. George? There seems to be a slight muddle about the identity of the patron saint of England. He is supposed, like some hero of mediæval legend, to have slain a dragon—and yet again he is said to have been a Christian officer in the Roman army who suffered for his faith and was canonized by the Anglo-Saxons. Whatever his origin he persists today in Durrer's lovely etching, on our coinage and public statuary, as a brave figure of romance. The cry of 'England and St. George' carried English troops to victory through many centuries, and, appropriately enough, the old battle-cry was repeated in the Admiral's message to the strangely-assorted fleet which raided Zebruggo on April 23, 1919. The same date is Shakespeare's anniversary, which is being celebrated this year with a broadcast of *Henry V.* It was this king who made the Feast of St. George an official celebration. Shakespeare's poignant play is not one of his outstanding works, but a fine and appropriate production for St. George's Day, since its poetry is instinct with patriotism and pride of race.

### W.A. on the Radio Play.

**M**Y post-bag becomes more interesting every week. Correspondents bring up many points which I should like to discuss in these pages, but my job is to give news of forthcoming events, and not to linger too long over the abstract problems of broadcasting. However, a particularly cogent letter from W. A. (Kensington) tempts me to risk the sack on this occasion. W. A. writes to me about Radio Drama. 'It is impossible,' he says, 'not to be interested in the future of this branch of broadcasting. Recent developments in the technique of the radio play have, I feel, definitely put an end to the once common belief (shared, I note with regret, by Herr Leon Fouchtzwanger) that there was no sort of future for the drama of the ether. I was immensely interested in *Pursuit, Rambo, The Night Fighters*, and *Speed*—though these plays were no more than elaborations of a technique which is rapidly being perfected. The technique is there all right—but technique is a dangerous accomplishment. It is no use knowing how to say a thing, unless you have something to say. The above-mentioned plays were mere melodrama—all very well in their way, but in no sense great drama.'

### A Shakespeare of the Ether?

**T**HE future of the radio play lies in matter rather than manner. As long as it is content to reproduce accurately the sound of a motor smash, or (as was cleverly done in Mr. Lewis's *The Night Fighters*), the chatter in an R.A.F. mess, it will never fulfil the promise which many of us believe it to possess. We want a big mind to apply this technique to a big theme. It might be asking too much to demand a Shakespeare, a Goethe, or a Shaw—but why not? The opportunity is a glorious one. The radio dramatist is not shackled like his stage brother by the unities. The range of his action is unlimited; his audience will supply the scenic décor. He can speak his theme to a million listeners. There lies an opening for great drama, great poetry—a play which will set a whole nation talking. The B.B.C. will see to it that such a play is beautifully and effectively broadcast.

### The Romantic Guitar.

**T**HE music of certain instruments is closely connected in our minds with certain places and countries. Thus, we think of mandolines tinkling on the moonlit canals of Venice, violins waiting their value music in the cafés of Vienna, and guitars accompanying the singing of fountains in the gardens of Seville. Spain is the land of the guitar. Though this instrument is often heard in England, it is seldom played by the Spanish guitarists who are masters of it. If you ever saw *Cuadro Flamenco*, the Spanish dancing act which was presented by Diaghilev during one of his London ballet seasons, you will remember the true sound of the guitar. On Friday, May 11, Emilio Pujol, one of the leading guitarists of Spain, and one who has toured Europe and the Americas, will give a short recital from London and Daventry. Listen to him!

### Liverpool University.

**E**ARLY in May, Liverpool University celebrates its quarter-century. In connection with these celebrations the Vice-Chancellor, Dr. H. J. W. Hetherington, will broadcast on Friday, May 4, a talk on 'The Modern Universities of England.'

### Miss Woffington to Music.

**T**HE story of *Our Peg*, the musical play which is to be broadcast on May 8 (5.03) and 9 (London, etc.), is founded on Charles Reade's novel 'Peg Woffington.' Peg was one of the greatest actresses of the time of Dr. Johnson. The music of this play is by H. Fraser-Simson, composer of *The Maid of the Mountains*, etc., the book by Edward Knollys, and the lyrics by Harry Graham, the perpetrator of *Departmental Duties* and one of the most genial and ingenious of contemporary rhymesters. It is good to find a first-class musical show in the programmes again. *The Gipsy Princess* made very good hearing some few weeks back. There is a lot to be said for the radio versions of such plays, since the libretto is cut down to the wittiest minimum—in fact, the cackle is out, and we come without delay to the horses (i.e., the musical numbers).

### Sunday, May 6.

**T**HE London afternoon programme on Sunday, May 6, is to consist of items chosen from the many compositions of Sir Alexander Mackenzie, a great figure in British music, for thirty-six years Principal of the Royal Academy of Music. These will be mainly light works and will be conducted by the composer himself. A particularly interesting Chamber Concert will be given in the evening by the Amar Quartet, who are visiting England for the Contemporary Chamber Music Concert which is to be broadcast on the following day, May 7. The viola player of this quartet is Paul Hindemith, the German composer. Their programme on the Sunday evening will be, in strict contrast with that of the Monday, mainly classical—Beethoven, Mozart, Haydn, etc. Anne Thornefield, one of our most charming singers, will also contribute to the recital.

### The Happy Traveller.

**T**HE talk on May 1 on the 'Holidays Abroad' series is to be given by the Rev. F. Tatchell. Mr. Tatchell is the author of the most delightful travellers' guide ever penned. It is called 'The Happy Traveller,' and, if you have never read it, let me advise you to beg, borrow or steal it forthwith. If you are partial to the pompous erudition of Herr Baedeker, you may be disappointed in Mr. Tatchell. He gives you all the trivial and really useful information about foreign travel it is possible to imagine—what sort of cigarettes to buy in Malta, what to do when attacked by sharks, why not to get your hair cut in Strasbourg, and so on. I am afraid I have given you a very inadequate idea of a very notable book. Its author is to talk on May Day about 'North-Eastern Italy and Umbria.'

### Van Dieren.

**T**HE Chamber Music Recital to be given from London and Daventry on Wednesday, May 3, will include Beethoven's famous Kreutzer Sonata (which forms the theme of one of Tolstoy's greatest novels), played by William Primrose and Frieda Kindler, and a novelty in the shape of a Sonata for violin and piano by Van Dieren, a Dutch composer resident in this country. This sonatina is a sparkling, humorous work. Frieda Kindler, the pianist, is Van Dieren's wife. She will play his Theme and Variation for Piano-forte—and Herbert Heynes will sing, among others, two songs by the composer.

# BOTH SIDES OF THE MICROPHONE



## The Ordinary Listener—

IT is always interesting to hear what the 'ordinary listener' thinks of Broadcasting—though he does not often reveal himself but leaves it to the cranks and those with a permanent grievance to express their opinion in fiery letters to the B.B.C. or the Press. Those two popular North Country newspapers, *The Daily Dispatch* and *The Manchester Evening Chronicle*, have recently held a competition among their readers for the best short essay on 'What Broadcasting has meant to me.' Many thousands of entries were received and the work of judging the three winners was a difficult one. The Radio Editor has been kind enough to send me copies of the three winning essays. The winner of the First Prize writes: 'I live in a dull, drab colliery village, as far removed from real country as from real city life—a 'bus-ride from third-rate entertainment and a considerable train journey from any educational, musical or social advantages of a first-class order. In such an atmosphere life becomes rusty and apathetic. Into this monotony comes the introduction of a good wireless set and my little world is transformed. Music, grave, gay, sparkling or haunting, floats through the house, excluding all environments and all dull thoughts. . . . This winning essay pictures vividly the deadening sameness of life in a grimy North country village and the blessed outlet which Broadcasting means to those who must face it, month after month.

## —And What Broadcasting Means to Him.

MORE than all,' goes on the writer, 'Broadcasting has renewed and increased my admiration for my native England, its religion, its morals, its high standards. . . . It makes me feel that each of us is at least a tiny link in the living history of a mighty race, wide-ranging to the extremities of the earth. It has turned a telescope upon "self," through which I might gain a right perspective. Week by week we hear appeals for individuals, institutions, suffering in every shape and form, and I am brought to realise that I am not a well-known person in a small community only—but an atom in a mighty system, with mighty responsibilities.' The winner of the second prize is a bed-ridden inmate of a Poor Law Infirmary who, in nineteen years, has only been taken four times outside its walls. 'How often have I wished to die during those years of solitude with pain, suffering and death around me. . . . I am quite content now to live another nineteen years under the same conditions as I do now, so long as I have my set, which is very precious to me.' The third winner holds that 'Broadcasting has restored to me the lost spirit of adventure and self-entertainment. . . . broadened my outlook on life. . . . my mind has recovered a good deal of its former elasticity.'

## That Nameless Voice.

THE shy lady's voice which sometimes announces the titles of the piano pieces played each evening while Daventry is giving its Shipping Forecast in that of Cecil Dixon, one of the accompanists at Savoy Hill, who is also a talented solo-pianist. Miss Dixon is coming from behind her veil of anonymity on May 3, when she is giving a short pianoforte recital from London and Daventry. Her programme will include an Intermezzo by Arensky and a Spanish Dance by Grieg.

## From Peking to Dorset.

ON May 1 Mr. Williamson-Jones is giving a talk from Bournemouth entitled 'East and West—the story of a Dorset inscription.' He has a romantic story to tell which reads like the rough material for a novel of adventure. When travelling in China, he came across the poem, *An Ode to God*, by the Russian mystic, Derzhavin, embroidered in Chinese on a silken banner, which is hung in the Imperial Palace at Peking. Later, in Japan, he found a version of the poem, similarly venerated. The strange part of the story is that many years later he found the same poem engraved in English on a Dorsetshire monument. He will recite these very beautiful verses on May 1 from an English translation by Sir John Bowring.

## Which William Wallace?

I HEAR that GOR is broadcasting a 'William Wallace Programme' on Thursday, May 3. This living Scottish composer, must not be confused with William Vincent Wallace, who wrote *Maritana*. The latter was an Irishman, born in 1812, who, after a life of adventure, died in 1865. The William Wallace of GOR was born in 1860. He was first an ophthalmic surgeon of distinction, but abandoned this profession for music. During the war he resumed his surgical work and served with the R.A.M.C. The programme on May 3 will be given by the Birmingham Symphony Orchestra, conducted by Joseph Lewis, and Arthur Foor (baritone). It includes the Overture, *In Praise of Scottish Poets*, the Suite, *Pelicans and Melianda*, and the *Fifth Symphony Poem*. Arthur Foor will sing two of the composer's song cycles, *Four Frolicsome Songs and Lovers of the Sea*.

## 3,500 Breakfast Together.

THE B.B.C. Music Critic, Percy A. Scholes (who is also Musical Editor of this paper) sailed for New York on April 7 in the *Aquatica*. The main object of his visit is to be present at the gigantic official breakfast of the Biennial Conference of American Music Teachers, at which he will make a speech. Three thousand five hundred delegates will sit down to breakfast in one room. This room is in the Stevens Hotel, Chicago, the world's largest hotel. It has 4,000 bedrooms and 4,000 baths. The breakfast will be held at 7.30 a.m. Oh, the heartiness of Americans! Fancy eating grape-fruit and waffles at that hour along with 3,499 fellow mortals! It sounds alarming to one who can barely speak to his own wife as he disagreeably wrestles with an egg. Mr. Scholes has promised to write to me from Chicago. If he has any good stories to tell, I will share them with you.

## The Composers of the Merseyside.

A CONCERT of works by Liverpool musicians is to be broadcast from the local station on Thursday, May 3. Liverpool boasts quite a galaxy of composers, among whom is Ernest Bryson, whose opera *The Leper's Plute* was performed last year by the B.N.O.C. Mr. Bryson will be represented in this concert by *Poëta*, a Fantasia for String Orchestra. The programme will also include an *Idyll for Strings* by Dr. James Lyon, *Soft o' the Sea*, a suite by Gordon Stutely, a short pianoforte recital of some of his own works by Frederick Nicholls, and songs by Norman Peterlin and Frederick Nicholls, sung by George Hill. The orchestral part of the programme will be given by the Station String Orchestra, conducted by Frederick Brown.

## For Cardiff Listeners.

TWO interesting items from Cardiff—May 2, 'My Programme' by Sir John Daniel, the Welsh Nationalist and writer, a past President of the Cymunedorion Society; May 3, a talk by the Rev. Wyndham Earee on 'Kanaka Recruiting for the Queensland Sugar Plantations.' With great difficulty, Mr. Earee managed to secure a passage on board one of the ships which go from Brisbane to the South Sea Islands and return with native labour for the Queensland sugar-fields. It seems that there was in the past a good deal that was shady about this importation of Kanakas—and those in charge of it resented too close inquiries from outside. However, Mr. Earee found that things were all right and the authorities were pleased to have him publish his report.

## Weatherly, K.C.

THERE seems to be quite a fashion for children's songs these days. We have *When we were very young* and *Kiddielogues*—and now comes that stalwart lyricist, Mr. Fred E. Weatherly, K.C. (who, if he is not a barrister as he is a songwriter, must surely soon be Lord Chancellor), with *When I was a Child*, a set of songs written for his great-grandson and set to music by Helen Alston, who is to sing them to her own accompaniment from Cardiff on Friday, May 4. Miss Alston is well known to the listening public, for she has appeared as a singer in musical comedy, light opera, and in variety programmes. She confesses that she likes broadcasting better than concert work. The lack of applause, she says, is entirely made up for by the letters which listeners write to her.

## A Beautiful City of the North.

IN the minds of most of us the city of York means the great Minster whose towers dominate the Yorkshire plain and are a landmark for miles around. It is therefore fitting that the second talk in the North Country Stations series, 'Cities of the Industrial North,' which deals with this city, should be given, on May 1, by the Very Rev. the Dean of York. Listeners will remember the 1,300th Anniversary of the Minster which was celebrated at the end of last year and the great Watch Night service which was relayed on New Year's Eve from the Minster to all Stations.

## Piano Masterpieces.

IN the literature of the pianoforte certain works—*The Hammer Klavier Sonata* of Beethoven, the *B Minor Sonata* of Liszt, Schubert's *Wanderer Fantasy* and Schumann's *Fantasy in C Major*, for instance—stand out as masterpieces. Works like these are rather too difficult, and too long, to be included in the ordinary concert programme. I hear that London will shortly be broadcasting a series of great piano works, played by the famous modern pianists whose names are closely associated with them. The series opens on Wednesday, May 4, with *The Hammer Klavier Sonata*, played by the distinguished German pianist, Steuermann, and will be continued about a fortnight later by Poupkhnoff, playing the Liszt's impressive *Sonata*, which many listeners will have heard him give at his concerts.

The Announcer.

## The Third Chapter of our 'Scholes-eye' History of Music.

(Continued from page 103.)

That programme would include the product of a period of (say) 250 years, and would give a most instructive bird's-eye view of the development of one of the greatest art forms, and one of the most magnificent media of human expression that the world has yet seen.

A similar programme of orchestral music would be equally interesting. We possess no orchestral music, strictly speaking, of the sixteenth century, for the orchestra was then not an organized force, but we could have

A String Fantasia of Elizabethan days (late 16th century).

A String Fantasia of Purcell (late 17th century).

An Orchestral Suite of Bach (early 18th century).

A Symphony of Haydn or Mozart (late 18th century).

An early Symphony of Beethoven, say his first or second (early 19th century).

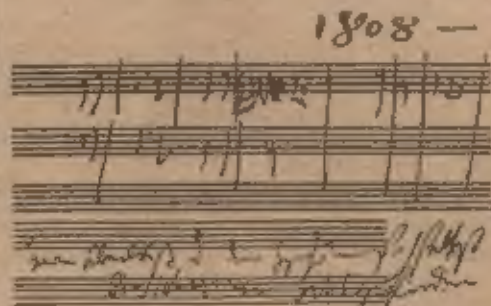
A later Symphony of Beethoven, say his fifth, seventh or ninth.

### The Growth of the Orchestra.

In hearing such a programme we should be struck with the great development of the Orchestra from Bach to Beethoven. In Bach's day it had no fixed constitution. With Haydn and Mozart it had settled down to a basis of Strings, with two each of Flutes, Oboes (sometimes Clarinets) and Bassoons, Horns and Trumpets, and Kettledrums. With Beethoven we have the same thing enriched, with Clarinets invariable, with

greatly improved and consequently more adaptable Brass instruments, and sometimes with Trombones, with all the instruments used more freely and the whole developed into a marvellous means of the expression of the deepest human emotions.

As already stated, with Bach the Harpsichord lingered in the orchestra. From Haydn and Mozart onward no keyboard



A sketch of a part of the Pastoral Symphony, from one of Beethoven's sketch-books, dated 1808.

instrument is any longer a member of the orchestra (though it may be invited on occasion to play the solo part in Concertos). With them, too, the Harpsichord tends to disappear and to be replaced by the modern Pianoforte (in which the strings are no longer plucked but hammered), and from Beethoven onwards the Pianoforte entirely supersedes the Harpsichord.

Piano and Orchestra are now, we may say,

'ready for anything'—the Piano is ready for Chopin and the orchestra for Wagner, though, as we shall see, he was to develop it, in detail, still further.

### Key Dates.

#### I. ELIZABETHAN COMPOSERS FOR THE KEYBOARD.

(The Virginals, or early Harpsichord).

Byrd 1543-1623.

Bull 1602-1628.

Gibbons 1603-1625.

(It will be noted that, roughly speaking, these three composers came into the world at intervals of twenty years, but that they all left the world at about the same time.)

#### II. THE AGE OF THE SUITE.

Purcell (English) 1658-1695.

Bach (German) 1685-1750.

Handel (German) 1685-1759.

D. Scarlatti (Italian) 1685-1757.

Couperin (French) 1698-1733.

(It is very remarkable that Bach, Handel and Scarlatti should have all been born in the same year—an *Annus Mirabilis*.)

#### III. THE AGE OF THE SONATA AND SYMPHONY.

Haydn (Austrian) 1732-1809.

Mozart (Austrian) 1756-1791.

Beethoven (German) 1770-1827.

Schubert (Austrian) 1797-1828.

(We may call this the Vienna School, as all these composers lived and worked to a greater or less extent in Vienna. Mozart's short life, it will be noticed, fell entirely within the long life of Haydn. Schubert was a quarter-of-a-century younger than Beethoven, but the two died about the same time.)

### For Dancing Enthusiasts.

## How to Dance the Baltimore.

In this compact article Santos Casani, the popular teacher of dancing, whose lessons, broadcast from 5GB, have been a favourite feature of the winter programmes, briefly explains the latest of ballroom dances, the Baltimore. His first lesson in the Baltimore was broadcast on Tuesday last, his second will be given this Tuesday evening (April 24), and his concluding lesson on May 1.

**A**LTHOUGH new dances are being frequently introduced, there is really nothing new in the dancing world; even the Baltimore is not an exception. A new dance generally consists of a revision of a half-a-dozen or so forgotten dances mixed with some of the steps of the present-day dancing. For instance, in the Baltimore the body movement is very much like the Tango, with an unbroken move, but during the execution of the steps one can't help noticing the resemblance to movements of the Charleston, the Blues, and even the Waltz. Even so the Baltimore is a good dance. The music is most fascinating, and the steps are very easily learned, and they are limited in number. The music is written in four-four common time, and is generally played at the rate of about forty-eight bars to a minute.

There are four essential points to remember:—

- (1) That you dance on the ball of your foot, and not on your toes.
- (2) The weight is transferred gently from one foot to the other without jerks.
- (3) That you dance in strict time and not against time.
- (4) That the long steps take up two beats each, and the quick and short steps one beat each, when you generally get a pause at the end.

Here is a brief outline of the steps. In my last talk I explained the principles of the Walk, the Collegiate, and the Blues Rock. On Tuesday of this week and on Tuesday, May 1, I will devote my broadcast lesson to the remaining steps.

(1) *The Walk*. Start feet together and facing line of dance. *One*. Step forward with the left foot,

You may not believe that it is possible to teach dancing by wireless, that the personal contact between teacher and pupil must be lacking in such lessons. But Mr. Casani has a method of his own. This year already, he has taught thousands of listeners the Yale Blues, the Fox-trot, and the 1928 Valse.

bring the weight on to it, counting two beats. *Two*. Step forward with the right foot, bring your weight on to it, taking up two beats, and from this position you take three more steps, just marking time. *Three*. Close your left to your right. *Four*. Mark time with your right. *Five*. Mark time with the left, at the same time taking a tiny little step

back with it. *Six*. You just pause. From this position you repeat the same movement again, but this time starting forward with the right foot until you want to do the next step—(2) *The Collegiate*—and when your left foot is about to come forward, you turn slightly sideways and in line of dance, and then: *One*. Step sideways with the left foot a short step without bringing your weight on to it. *Two*. Bend both knees, at the same time allow your right foot to slide up to your left, at the same time lifting the heel of your left foot, weight still remaining on the right foot. From this position you repeat this movement again twice, forward with the left, straighten both knees, then bending both knees slide your right foot up to your left again, and do it once more. The three Collegiates should take up six beats. From that position you get in to (3) *The Blues Rock* by: *One*. Stepping forward with the left foot in the line of dance, counting two beats. *Two*. Bring your weight on to your left foot, at the same time pivoting to the right on the ball of both feet, counting again two beats, and at the same time bringing your weight on to your right foot, then: *Three*. Step forward with the left foot, against the line of dance, counting two beats, then: *Four*. Pivot on the ball of both feet, completing half a turn and facing again in line of dance.

(Continued at top of opposite page.)

(Continued from opposite page.)

bringing your weight on to your right foot, and from that position, with the left foot, which is backwards, you get into the walk. *The Balli Chasse.* This step is done from side to side, and from the Walk, but will describe it separately. You may start with any foot you like. *One.* Step to the side with the right foot, bring your weight on to it, and counting *one.* *Two.* Close your left to your right, bring your weight on to it, count *two.* *Three.* Step again with the right foot to the side, bring your weight on to it, but this time remain on the ball of both feet, heels off the ground. *Four.* Feet remain in the same position, also weight, drop on to your right heel. *Five.* Feet and weight still in the same position, just raise on the ball of your right foot, at the same time tap your left foot on the ground. *Six.* Feet and weight same position, just drop your right heel on to the ground. *Seven.* Feet and weight same position, just once more raise on to the ball of your right foot and tap with the left foot on the ground. *Eight.* Once again drop on to the heel of your right foot, the weight being all the time on the right foot. From this position you repeat the same movement on to the other side, but this time with the left foot. That can be repeated four or six times, after which you generally continue with the Walk. *The Drag Stump.* Start feet together and facing your line of dance. This step is generally done from the Walk, when your right foot is about to come forward. *One.* Step forward with that right foot, bringing your weight on

to it, taking up two beats of the music. Then. Come forward with your left foot in a semi-circular way, weight remaining on the right foot, and taking up two beats. *Three.* Step back with the same left



THE BALTIMORE.

as danced by Santos Casari and José Lennard.

foot, taking up two beats, bring your weight on to it. *Four.* Step back in a semi-circular way with your right foot, and at the same time cross it slightly behind the left, keeping your weight on your left foot, two beats, and from this position, you do three stumps by counting *and* stamp your right foot on to the ground. *One,* stamping your left foot on the ground. *Two,* closing your right foot to your left, and stamping it on to the ground. *Three.* Just stamp your left foot, each time you stamp bringing your weight on to it, taking up one beat with the exception of the first one, when we have called it *and*, and from that position, with the right foot, you continue with the Walk. This step may be repeated again with the right foot if you wish to. The ladies' steps are the exact reverse to the men's, with the exception, in the Drag Stump, the lady goes on to the outside of the right of her partner on the third and fourth step, and, of course, crosses her left foot in the front of her right actually in the stamping, when she gets herself again in position in the front of her partner ready to walk off backwards with the left foot.

As I have mentioned before, although the steps are explained separately, you may do them in any order you like, and as often as you like, but you are strongly advised to do them first individually and get thoroughly acquainted with each step before you dance to music.

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## Leading Features of the Week.

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

### TALKS (5XX).

Monday, April 23.

7.25 Mr. Gay Keeling: 'Your Public Library.'

Tuesday, April 24.

5.0 Mr. Bohun Lynch: 'The Italian Riviera.' (Holidays Abroad: Italy—II).

7.25 Mr. Wickham Steed: 'How the House received the Budget.'

9.15 Lady Astor: 'Josephine Butler.'

Wednesday, April 25.

7.25 Mr. Alexander Paterson: 'That Job—How to get it: how to keep it.'

9.15 Miss V. Sackville-West: 'Across the Persian Mountains.'

Thursday, April 26.

3.45 Miss May: 'Little Industries of the English Countryside.'

9.15 Mr. Vernon Bartlett: 'The Way of the World.'

Friday, April 27.

5.0 Mrs. L. Grant: 'Magic and Mystery Yesterday and Today.'

Saturday, April 28.

7.25 Col. Philip Trevor: 'Prospects for the Cricket Season.'

### MUSIC

Monday, April 23.

(5XX) 7.15. Beethoven's Sonatas for Violin and Pianoforte (and throughout the week).

Tuesday, April 24.

(5XX) 7.45. Chamber Music.

Wednesday, April 25.

(5GB) 7.30. Mozart's Opera, 'Cosi Fan Tutte.'

Thursday, April 26.

(5XX) 8.0. Handel's 'Belshazzar,' sung by the Harold Brooke Choir.

(5GB) 9.15. A Symphony Concert by the National Orchestra of Wales (from Cardiff).

Friday, April 27.

(5XX) 7.45. Mozart's 'Cosi Fan Tutte.'

(5GB) 9.0. A Concert by the Folkestone Municipal Orchestra.

Saturday, April 28.

(5GB) 9.0. A Symphony Concert (in memory of Debussy), conducted by Ernest Ansermet.

### VAUDEVILLE AND VARIETY.

Monday, April 23.

(5XX) 7.45. Vivien Lambelet, Ida Crispi and Jack Vincent, Ivy St. Helier, Maurice Cole, Melsa, the Meduna Sisters, Phyllis Panting, and Herman Grisewood.

Tuesday, April 24.

(5GB) 9.30. Herman Darewski and his Band.

Wednesday, April 25.

(5XX) 7.45. John Henry, the Four Admirals, Cavalotte, Stainless Stephen.

(5XX) 10.15. A. J. Alan.

Thursday, April 26.

(5GB) 6.45. Victoria Maitland and Philip Middlemiss.

Friday, April 27.

(5GB) 8.0. Clapham and Dwyer, Monte and Mills, Firth and Scott, Fred Lewis.

Saturday, April 28.

(5XX) 7.45. Leslie Henson, Cicely Courtneidge, Mimi Crawford, George Carney, the De Groot Trio, the Three New Yorkers.

### DRAMA, ETC.

Monday, April 23.

(5XX) 9.20. Shakespeare's 'King Henry V.'

Tuesday, April 24.

(5GB) 10.15. 'The Dark Curtain,' by Evelyn Herbert.

Thursday, April 26.

(5XX) 9.35. 'Charlot's Hour—XIV.'



CRICKET IS COMING AGAIN!

At 7.25 on Saturday, Colonel Philip Trevor, in a talk from London and 5XX on 'Prospects of the Season,' marks for listeners the opening of the summer game.

## 'Thus Do All Women!'



Mozart's delicious little Opera, *Così fan tutte*, is to be broadcast from 5GB at 7.30 on Wednesday and from all other stations at 7.45 on Friday.

THE plot of Mozart's Comic Opera, *Così fan tutte* (which title means 'Thus Do All Women') is very unusual but very amusing, and the music is particularly sparkling. The title refers to womanhood and their alleged fickleness.

It should be noted by those who have the B.B.C. libretto that the names of some of the characters differ in two versions of the Opera. Guglielmo (Bass) is also known as Gratiano, and Fiordiligi (Soprano) as Isidora. In the libretto the latter names are printed, but these characters in the broadcast performance will be known as Guglielmo and Fiordiligi.

### ACT I.

THERE is a lengthy Orchestral Overture. When the curtain rises, two young officers, Ferrando (Tenor) and Guglielmo (Bass) are seen sitting in a café in Naples, with a cynical old philosopher, Alfonso (Baritone). In three Trios alternated with Recitative, the officers defend the fidelity of their fiancées with some spirit, challenging the old bachelor, who remains cynical, to prove his theory of woman's inconstancy. Finally, they stake a hundred guineas on the proving of it. The scene changes. Two sisters, Fiordiligi (Soprano), fiancée of Guglielmo, and Dorabella (Mezzo-Soprano), Ferrando's fiancée, are sitting in a garden by the sea. They are admiring miniatures of their lovers, and sing a Duet in their praise.



As they continue, in Recitative, Alfonso enters and tells them their lovers are ordered off on active service. Then he brings in Ferrando and Guglielmo in marching kit, and they all sing a Quintet, the lovers saying a sad farewell while Alfonso snatters in the officers' ears, 'To your bargain I hold you, and other antics.'

A boat now comes to shore, and Soldiers and Townsfolk come singing of a soldier's life. The lovers continue their farewells, Alfonso his antics. Ferrando and Guglielmo leave in the boat, the crowd marches off. The two girls and Alfonso sing a Trio invoking

Heaven's protection for their lovers. Alfonso is then left alone.

The scene changes again. The sisters' maid, Despina (Soprano) is making chocolate in an anteroom. Fiordiligi and Dorabella soon enter, saying they are weary of life. In an Aria Dorabella sings of her despair. The three then continue in Recitative, and at last Despina learns the cause of their trouble—the departure of their lovers. But she is as cynical as Alfonso, and says they will return with



### 7.45 'COSÌ FAN TUTTE'

The School for Lovers

An Opera in Two Acts by Mozart

#### Cast:

Fiordiligi (Soprano)	(Isidora) Ladies of—	Louise Trenton
Dorabella (Mezzo-Soprano)	(Ferrara)	Dorothy D'Orray
Despina (their Waiting-maid)		Vivienne Chatterton
Ferrando (an Officer in love with Dorabella)		Stewart Wilson
Guglielmo (Gratiano) (an Officer in love with Fiordiligi)		Arthur Cranmer
Don Alfonso (an old Philosopher)		W. Johnstone-Douglas
The Wireless Chorus		
(Chorus-master, Stanford Robinson)		
The Wireless Symphony Orchestra		
(Leader, S. Knole Kelley)		
Conducted by PERCY PITT		

honours, or, better still, not return at all. She sums up her philosophy in an Air, then all three go out.

Alfonso now enters. He is going to bring Ferrando

and Guglielmo disguised, to test the girls' constancy. He decides to confide in Despina. He knocks at a door, she comes out, and he bribes her successfully.

Alfonso then brings in the disguised Ferrando and Guglielmo, and asks Despina to let them meet her mistresses, whom they adore. She mistakes Fiordiligi and Dorabella, to whom the men make love (each man to the other's real fiancée), but with little success, for the girls soon run off in disgust. Ferrando and Guglielmo think they have the laugh of Alfonso, but he tells them to go away for the moment, and he and Despina encourage one another, and go out after them to plot further.

Fiordiligi and Dorabella now return, lamenting, as usual, their lovers' absence. But they hear their pseudo-new suitors, in the garden, saying they will live spurned no longer, and Alfonso telling them to desist. The men rush in, and Alfonso tells the girls their suitors have taken poison. Despina comes in, and hearing what is the matter, goes off with Alfonso to fetch the doctor, leaving the girls to take care of the stricken ones.

Alfonso brings Despina back disguised as a doctor, and she pretends to cure the suitors; but even then Fiordiligi and Dorabella harden their hearts.

### ACT II.

It is impossible to give here a full description of the Second Act; but a few words should help listeners who have followed the First Act to follow this.

Ferrando and Guglielmo, still disguised, continue to make love each to the other's fiancée, and gradually make headway: until at last the girls succumb—so wholeheartedly that wedding festivities are put in hand, and all the townsfolk brought in. Into the midst of this scene come the soldiers (Ferrando and Guglielmo have, of course, to slip out and return undetected). They give their ladyloves a good dressing down, but with the help of Alfonso and Despina everything is made up, and, of course, the Opera ends happily.



The Talk of the Week. No. 14.

## G. A. Atkinson on 'The Films.'

Some of the most helpful and popular of talks are those given by Mr. G. A. Atkinson, the B.B.C. Film Critic. Here are four forcible extracts from some of his recent talks.

IN that wonderful novel, 'Show Boat' by Miss Edna Ferber, America's best writer in my opinion—a novel which you will shortly see on the screen—there is a phrase which stuck in my memory. She said: 'The theatre should be a place where dreams come true.' She is speaking of the kind of dream that sees one's fondest wish or ambition realised. For my part, I should like to see, in large type, on the office wall of every stage or screen producer, these words: 'The theatre should be a place where dreams come true.' It is only in dreams that things are as they should be, and it is only in the theatre that dreams can be realised.

Many people do not like patriotic films, partly because patriotism has the air of being a duty, and duty takes the edge off entertainment, to say nothing of its revenue. Also, many patriotic films, both in Britain and America, are insular and bombastic to such a degree that they 'get on the nerves,' as we say, of those who think that public exhibitions of national flag-waving are indiscreet, not to say vulgar. It is supposed, in the entertainment world, that patriotism is always a safe card to play. It is supposed that the public

will always support the sentiment expressed in the phrase 'My country, right or wrong!' though, as Mr. Chesterton once pointed out, that is almost the same thing as saying 'My mother, drunk or sober!'

You may say, without the slightest fear of contradiction, that what most interests people is—other people. We have no objection to seeing other people in trouble, and we have still less objection to seeing them get out of trouble. In those two sentences you have the complete recipe of dramatic construction. Stick to people. People are always interesting. If you are interested in a person, then everything that that person says or does is interesting, from the way in which he lights his pipe to the way in which she puts on her hat. It is not necessary that earthquakes or railway collisions or shipwrecks should happen to the person in whom you are interested. What interests you is not the event that happens to the person, but the way in which the person happens to events. That brings us a little closer to the heart of dramatic construction, especially for screen purposes. The fault of the screen, the cause of all its troubles,

and of the fact that it has made little or no social progress in twenty-five years or so, is that it deals with events first and persons afterwards; and because the drama of events, or of incident, as it is called, dominates all film-production, practically without exception, it follows that the people whom you see in screen dramas are not really persons at all, in the individual sense. They are types, samples, not of identity but of the index; and in all film studios, as a matter of fact, the players are registered not as individuals but as types.

If I suggested that you should choose your novels by walking into a library and taking the first on which your eye happened to fall, you would think that I was mad; but that process is the way in which most people choose their films. They 'drop in' and until the 'drop-ins' drop out, we shall make little or no progress. What you do in the case of novels, if you have no other guide, is to choose one by a good author, and that is an equally safe rule to follow in film-choosing. Study the producers and you cannot easily go wrong.



CICELY COURTNEIDGE  
Saturday, 5XX.



THE THREE NEW YORKERS.  
Saturday, 5XX.



MIMI CRAWFORD  
Saturday, 5XX.



MAURICE COLE  
Monday, 5XX.



SIDNEY NESBITT  
Monday, Wednesday, Friday, 5GB.



IDA CRISP  
Week's Tour.

## THE MUSIC HALL OF THE AIR.

IT is the fashion nowadays to talk mournfully of the decay of the Music Hall, its gradual disappearance before the inroads of movie and 'legit.' If it were true, it would mean tragedy for many of us who remember the brave days of the 'nineties, when Vaudeville was in its prime, when the stage had nothing to show more clever, more gay and sparkling and colourful than you could see any evening at the old Tiv. The Tivoli and the Middlesex—then later the Empire and the Alhambra, and the old Oxford, whose very name has now disappeared—what haunts of romance they were in those old days! And what magic there is still in the names that once stared on their bills! Dan Leno, the pathetic mime—Charles Coburn, 'the man who broke the bank at Monte Carlo'—the great Arthur Roberts, and Tom Costello (who can ever forget his fantastic make-up when he sang 'At Trinity Church I met my doom' and that limping, rolling gait that made thousands laugh?), and Marie Lloyd, Chirgwin, and a hundred more. Their names have gone from the bills; the houses where they played have vanished; and the old Music Hall of the 'nineties, with its frowzy, tawdry glitter, its free-and-easy atmosphere, its colour and its charm, has become a memory that the post-war generation cannot share.

BUT if the Music Hall is vanishing, it is at least vanishing into thin air, whence he who has the wit to build or the money to buy a wireless set may recapture the undying spirit of it. Variety is the spice of entertainment as of life. Though the grand old halls may pass by way of the auction-room to a new and different dignity as the home of super-films and sophisticated, synopated musical comedies, the raconteur in the smart top-hat and the comedian in the battered trilby have their refuge on the ether. And who knows but that science may yet intervene in the cause of the juggler, the contortionist, and the gentleman who, in our youth, sawed ladies in half with the greatest good humour and despatch? The studio is now the stage, the whole terrestrial globe—and perhaps the listening stars—the auditorium. The humour which is satire, the nonsense which is all too good sense, the ballad which can make a world weep (though the tears make rusty runnels on its iron face)—these are with us still. Here, this week, is a programme to rejoice our record 'house' of many millions—a new constellation of stars to adorn the impalpable boards of the two great music halls of our latter day, whose names are 5XX and 5GB.



IVY ST. HELIER  
Monday, 5XX.



JOHN HENRY  
Wednesday, 5XX.



LESLIE HENSON.  
Saturday, 5XX.



VIVIEN LAMBELET  
Monday, 5XX.



MELSA.  
Monday, 5XX.



A. J. ALAN.  
Wednesday, 5XX.



DE GROOT.  
Saturday, 5XX.



PHYLLIS PANTING.  
Monday, 5XX.

# PROGRAMMES for SUNDAY, April 22

## 2LO LONDON and 3XX DAVENTRY

12.41.4 M. 890 K.C.3

(1,004.5 M. 187 K.C.)

18.30 a.m. (Daughter only)  
TIME SIGNAL, GERM.  
WCH; WEATHER FORE-  
CAST

### 3.30 A MILITARY BAND CONCERT

LEILA MEGANE (Contralto); TREFOR JONES (Tenor)

THE WIRELESS MILITARY BAND, conducted by  
B. WALTON O'DONNELL

Coronation March.....Cowan

### 3.40 LEILA MEGANE

O love, from thy power.....Saint-Saëns  
Les Larmes (Tones).....Massenet  
Land of Hope and Glory.....Elgar

### 3.45 BAND

Overture to an Irish Comedy.....John Auer

### 4.0 TREFOR JONES

Sweet Little Linnell...Vaughan Williams  
In the Silence of Night...Bacharach  
Love's Quarrel.....Cyril Scott

### 4.5 BAND

Four Norwegian Dances, Nos. 1-4.....Grieg

### 4.50 LEILA MEGANE

A Swan.....Grieg  
Morgon (Tomorrow).....Richard Strauss  
Don't come in, Sir, please.....Cyril Scott

### 4.27 TREFOR JONES

Araby.....Armstrong Gibbs  
The son returns ('Eugene O'Neill')  
Tchaikovsky

### 4.35 BAND

Contrasts: The Gavotte (1700-  
1800).....Elgar  
Chanson de Matin (Morning Song)  
Mazurka.....Popper

### 4.48 LEILA MEGANE

The Blind Ploughman...Coningsby Clarke  
I loved a lass.....Osborne Roberts  
Dalydd Garreg Wen (Welsh Air)  
arr. Osborne Roberts

### 4.54 BAND

Rhapsodic Dance, 'The Banquo's'  
Coleridge-Taylor

### 5.4 TREFOR JONES

Come not when I am dead...Elgar  
Pavane the Fiddler.....Lancet  
Fair House of Joy.....Quilter

### 5.10 BAND

Suite from 'Xaviera'.....Dubois

### 5.20-5.30 FOUNDATIONS OF ENGLISH POETRY

—IV, 'The Elegance of Shakespeare.'  
Readers: FAY COMPTON and JOHN  
GILLESPIE

LAST week's broadcast in this series  
included some of Shakespeare's  
loveliest lyrics. This afternoon will be  
read typical examples of his dramatic  
poetry—the interjection of Hamlet's 'to  
be or not to be,' the rhetoric of Portia's  
'quality of mercy' speech, and other  
famous passages from *The Tempest*,  
*Julius Caesar*, *Richard II*, and *King Lear*.

### 6.30-8.0 DAVENTRY ONLY

#### A RELIGIOUS SERVICE IN WELSH

Relayed from BETHLEHEM WELSH  
CONGREGATIONAL CHURCH, CARDIFF

S.B. from Cardiff.

Einyr, 'Talyllun' (Rhif. 463, Caniedydd  
Newydd)

Darllo, 'Rhan ar Ysgrothwr'

Einyr, 'Boddgelert' (Rhif. 639, Caniedydd  
Newydd)

Gwedd

Anthem, 'Gair ein Daw' (Rhif. 32, Canie-  
dydd Newydd)

Einyr, 'Hwyrnog' (Rhif. 956, Caniedydd  
Newydd)

Proeth, Llywelyn C. Hwa

Einyr, 'In Memoriam' (Rhif. 473, Canie-  
dydd Newydd)

Y Fendith Apostolaidd

Hwyrdd Weddi

### 8.0 LIVERPOOL CATHEDRAL

A SPECIAL SERVICE

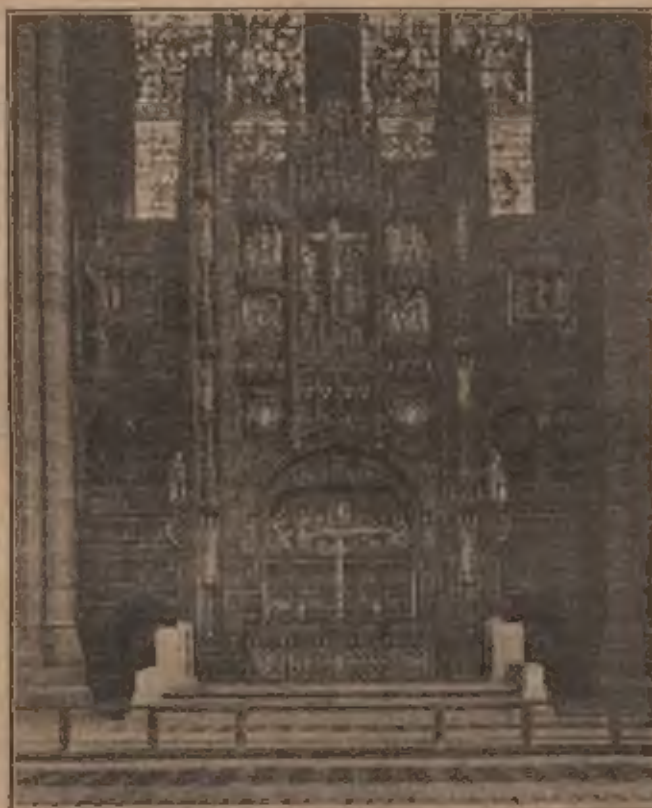
S.B. from Liverpool

(Full details of the Service will be found on page 112.)

### 8.45 THE WARR'S GOOD CAUSE

An Appeal on behalf of the Princess Louise Ken-  
sington Hospital, by Sir JOHNSTON PERREY-  
ROBERTSON

THE Royal Borough of Kensington is, in its  
better-known parts, one of the most pros-  
perous districts in all London. One of its divisions,  
however—North Kensington—differs from the  
rest; it includes a large area whose inhabitants



THE GREAT ALTAR OF LIVERPOOL CATHEDRAL.

one of the greatest achievements in ecclesiastical architecture of our  
time. A particularly interesting service is to be relayed from the  
Cathedral tonight.

are mostly poor, or at least poor enough to have  
to live under conditions that make the care  
of a sick child impossible. It is to meet their  
needs that the Princess Louise Hospital has been  
re-established in North Kensington: a site  
has been secured for an Out-Patient Department,  
and two Ward Blocks have been built and are to be  
formally opened by the King and Queen in May.  
To clear off the debt in time for the opening means  
raising £8,000 immediately, and in addition  
£15,000 is required for a Nurses' Home, which  
would free thirty-six beds for child patients,  
raising the total number to seventy.

Contributions should be addressed to the  
Hon. Treasurer, Lord Balfour of Burleigh, at  
Kensington Town Hall.

### 8.50 WEATHER FORECAST, GENERAL NEWS BUL- LETTIN; Local Announcements. (Daughter only) Shipping Portents

### 9.5 A LIGHT ORCHESTRAL CONCERT

DORIS VANE (Soprano); HENRY WENDON  
(Tenor); STUART ROBERTSON (Bass); W. H.  
SQUIRE (Violoncello)

Overture to 'Neil Gwyn'.....Grieg  
The Lonely Shepherd.....Spotlight

### 9.20 W. H. SQUIRE, with Orchestra

Allegretto.....Walden  
Informezzo.....Saint-Saëns  
Reigen (Round Dance).....Popper  
Gavotte.....Popper

### 9.35 WIRELESS SINGERS

Part Song:  
Edinburgh Dears.....Marian Shaw

### 9.40 TRIO—DORIS VANE, HENRY WENDON, and STUART ROBERTSON

The Hawthorn in the Glade ('The May Queen')  
Sterndale Bennett

### 9.45 ORCHESTRA

Ballet Music from 'The Perfect Fool' Hotel

THE British National Opera Company  
has made *The Perfect Fool* familiar  
throughout the country during the last  
winter season.

These dances come at the beginning  
of the Opera. It is night. A wizard is  
performing his magic rites. He calls  
upon the Spirits to aid him.

After an Introduction, we have the  
Dance of the Spirits of Earth, upon whom  
the wizard calls to bring him a cup for  
working magic. This dance is built on a  
constantly and regularly moving bass.

There is, in the second part of the  
dance, a change of rhythm to seven-time.

The next dance is that of the Spirits of  
Water, whom the magician commands to  
fill his magic cup with 'sweetest essence  
of love, distilled from aether.'

Then he calls upon the Spirits of Fire  
to dwell within the cup, 'burning, blast-  
ing, scorching.'

### 10.0 W. H. SQUIRE, with Piano

Shenandoah.....arr. Thiman  
Melody.....Rubinstein  
Mazurka.....Popper

### 10.10 ORCHESTRA

Shepherd Fennel's Dance.....Gardner

### 10.15 DORIS VANE, HENRY WENDON, STUART ROBERTSON, WIRELESS SINGERS, and ORCHESTRA

Motel, 'Libera me, Domine'

Arise, arr. and scored by Stanford Robinson

THOMAS AUGUSTINE ARNE (1710-

1778) was a maker of good tunes, as  
where the bee sucks, and Rule, Britannia I  
bear witness to this day. (It was of the  
latter time that Wagner once said: 'The  
best eight notes contain the whole charac-  
ter of the British people.') But for the  
priceless gift of melody, Arne could not  
have ranked with the musicians of history,  
and even with it, he does not stand among  
the first of them; but ingenuity and assiduity  
carried him far. He attempted works on a large  
scale—Masques, Operas and Oratorios. His  
Opera, *Antony and Cleopatra*, brought out in 1762, is a land-  
mark, for it was the first English work to have sung  
recitative throughout, instead of spoken dialogue.  
Another of his novelties was the employing  
women to sing in Oratorios. Up to his day, boy  
sopranos and men altos had sung the upper parts.  
At a time when Handel was the most powerful  
influence in this country, Arne did well to gain  
so large a place in public esteem. He was a  
personal friend of Handel, who was twenty-five  
years his senior.

This Motel was a funeral piece written by  
Arne whilst he was organist at the Sardinia  
Embassy Chapel. It consists of several move-  
ments: (1) Five part chorus, *Libera me, Domine,  
de morte aeterna*; (2) Bass Solo, *Tremens factus  
sum ego*; (3) Chorus, *Quando celi moventur*; (4)  
Tenor Solo, *Dies ille, dies ille*; (5) Chorus,  
*Dies irae*; (6) Soprano Solo, *Requiem aeterna*;  
(7) Chorus, *Requiem aeterna*.

At a time when Handel was the most powerful  
influence in this country, Arne did well to gain  
so large a place in public esteem. He was a  
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de morte aeterna*; (2) Bass Solo, *Tremens factus  
sum ego*; (3) Chorus, *Quando celi moventur*;  
(4) Tenor Solo, *Dies ille, dies ille*; (5) Chorus,  
*Dies irae*; (6) Soprano Solo, *Requiem aeterna*;  
(7) Chorus, *Requiem aeterna*.

### 10.30

### EPILOGUE







## PROGRAMMES for MONDAY, April 23

10.15 a.m. A

2LO LONDON and 5XX DAVENTRY

(351.4 MC. 630 KC.)

(1,584.5 MC. 187 KC.)

70 MC. DERMIDON  
MAGNETIC LATERALITY

10.30 DAVENTRY

11.0 DAVENTRY

12.0

12.30 THE H.B.C. DAY

Personally conducted by  
JACK PAYNE

1.0.0 AN ORGAN RECITAL

Invited from SOUTHWARK

By EDGAR T. COCK

Prelude and Postlude

Flourish Romance from Ireland

S. C. W. H. H.

FUGUE I

Agnus Dei

Choral Prelude on

T. W. WILLOUGHBY

Song, Agnus Dei

EDGAR T. COCK

Concerto No. 4 in F

2.15 THE SHAKESPEARE BIRTH-  
DAY FESTIVALSpeeches relayed from the  
Hall, Stratford-on-Avon

'THE IMMORTAL MEN'

WILLIAM SHAKESPEARE

Proposed by The Hon ALANSON B.  
HOBARTON, His Excellency The  
United States Ambassador

2.30 'THE DRAMA'

Proposed by LAW HAY, Responded  
to by W. BRIDGES ADAM-  
son, followed by a short speech of  
welcome to Foreign and Colonial  
guests given by  
The Mayor of Stratford-on-Avon

3.0 LICHT MI NI'

ANDREW BROWN'S QUINTET

LILLIAN INGLIS (Soprano)

4.0 THE PICCADILLY DANCE BAND

Directed by C. N. WATSON, from  
the Piccadilly Hotel

5.0 HOUSEHOLD TALK: Miss HELEN

M. TUCKER: 'Dishes suited for  
Packing and Carrying'

5.15 'THE CHILDREN'S HOUR'

'A Simple Pageant of St. George,'  
a play suited to the day, by C. E.  
HUBBES

6.0 AN ORGAN RECITAL by PATMAN

From the ASTORIA CINEMA

6.20 Boys and Girls Clubs' Bulletin

6.30 THE SCHOOL GREENWICH

Weather Forecast, First Gen-  
eral News Bulletin

6.45 A SHAKESPEARE DAY

D'GLOUE

Concerning Sadlers Wells  
by EDITH EVANS and ROBERT

LAWSON

'The better the day, the better the  
hour'Shakespeare Day is St. George's  
Day. Is there any more fitting  
manner of doing honour to famous  
men than by paying tribute to ins-  
titutions which commemorate them?

## ST. GEORGE'S DAY.



SAINT GEORGE.—From the picture by Albrecht Durer.

TODAY is the feast of Britain's patron saint and the day of England's greatest poet—Shakespeare's birthday and Saint George's Day. It is being honoured in both capacities in the broadcast programmes.

Daventry Expresses a warm welcome to Stratford, giving a warm message of good wishes to the Mayor of Stratford, a tribute to Lord B. and a good wish to the annual banquet of the Royal Society of St. George.

In the London programme the celebration is centred round the hour of the day. The special is the H-day Festival which began at the Town Hall at Stratford-on-Avon, starting at 2.15. At 8.45 a Shakespeare Day programme was broadcast by the leaving of a special message, but most of the programme is devoted to Miss Edith Evans and Mr. Robert Lawson.

Finally, at 9.20, there will be broadcast an important production of *King Henry the Fifth* in the series of plays which Shakespeare wrote and the first production of the Shakespearean plays.

The following will be included in the cast of *'King Henry the Fifth'*—

## IVAN SAMSON

HERBERT LUGG  
GILBERT HERON  
PETER WADSWORTHEMO LUGG  
MURRAY M. SCOTT  
PATRICK WADDINGTON

## LESLIE PERKINS

SYDNEY RUSSELL  
B. A. PETER  
FREDERICK HARRISJ. SMITH WRIGHT  
S. CARRON HENRY  
FREDERICK DICKER

## WINIFRED EVANS

ALICE DE GARY

GUY ELLIS

## COLLEEN CHESTER

MARGARET HALSTAN

7.15 THE FOUNDATION  
OF MUSICBEETHOVEN'S SONATA FOR VIOLIN  
AND PIANO

Played by ERNEST WHITFIELD and

N. B. (Kewitzer), First Movement

7.25 THE PUBLIC LIBRARY  
only Public Library can reach to

## 7.45 VARIETY

VICTOR LAMBERT (Soprano)

IVY ST. HELLER (Impassioned)

MAURICE COLE (Pianoforte)

MILBA (Voice)

Iba Carter, assisted by JACK

The Revue Stars

THE REVUE OF MARSH

Percy HARRIS GREENWOOD

8.0 THE PUBLIC LIBRARY

only Public Library can reach to

8.15 THE PUBLIC LIBRARY

only Public Library can reach to

9.20-11.15 ST. GEORGE'S DAY

'KING HENRY V'

By ALICE DE GARY

Persons represented:

King Henry the Fifth

Duke of Gloucester } Brothers to the

Duke of Bedford } King

Duke of Exeter, Uncle to the King

Duke of York, Cousin to the King

Earl of Salisbury

Earl of Westmoreland

Earl of Warwick

Archbishop of Canterbury

Bishop of Ely

Earl of Cambridge

Lord Berop

St. Thomas of London

Gower } On the

Hates } King Henry's

W. H. H. } army

Pistol } Soldiers in the camp

Nym

Borough

Boy

A. H. and

Charles the Sixth, King of France

Lewis, the Dauphin

Duke of Burgundy

Duke of Orleans

Duke of Brabant

The Constable of France

Governor of Harfleur

Montjoy, a French Herald

Ambassadors to the King of Eng-

land

Isabel, Queen of France

Katherine, daughter to Charles and

Allice, a lady attending on her

Lords, Ladies, Officers, Soldiers,

Citizens, Messengers and Atten-

dants, Chorus

Scene: England, afterwards France

Produced by HOWARD ROSE

11.15-12.0 DAVENTRY only

DANCE MUSIC

under the direction of

Gordon, from Ketter's

Largest

## Monday's Programmes cont'd (April 23)

## 5GB DAVENTRY EXPERIMENTAL

(491.5 M. 010 KC.)

1215 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 1042 1043 1044 1045 1046 1047 1048 1049 1050 1051 1052 1053 1054 1055 1056 1057 1058 1059 1060 1061 1062 1063 1064 1065 1066 1067 1068 1069 1070 1071 1072 1073 1074 1075 1076 1077 1078 1079 1080 1081 1082 1083 1084 1085 1086 1087 1088 1089 1090 1091 1092 1093 1094 1095 1096 1097 1098 1099 1100 1101 1102 1103 1104 1105 1106 1107 1108 1109 1110 1111 1112 1113 1114 1115 1116 1117 1118 1119 1120 1121 1122 1123 1124 1125 1126 1127 1128 1129 1130 1131 1132 1133 1134 1135 1136 1137 1138 1139 1140 1141 1142 1143 1144 1145 1146 1147 1148 1149 1150 1151 1152 1153 1154 1155 1156 1157 1158 1159 1160 1161 1162 1163 1164 1165 1166 1167 1168 1169 1170 1171 1172 1173 1174 1175 1176 1177 1178 1179 1180 1181 1182 1183 1184 1185 1186 1187 1188 1189 1190 1191 1192 1193 1194 1195 1196 1197 1198 1199 1200 1201 1202 1203 1204 1205 1206 1207 1208 1209 1210 1211 1212 1213 1214 1215 1216 1217 1218 1219 1220 1221 1222 1223 1224 1225 1226 1227 1228 1229 1230 1231 1232 1233 1234 1235 1236 1237 1238 1239 1240 1241 1242 1243 1244 1245 1246 1247 1248 1249 1250 1251 1252 1253 1254 1255 1256 1257 1258 1259 1260 1261 1262 1263 1264 1265 1266 1267 1268 1269 1270 1271 1272 1273 1274 1275 1276 1277 1278 1279 1280 1281 1282 1283 1284 1285 1286 1287 1288 1289 1290 1291 1292 1293 1294 1295 1296 1297 1298 1299 1300 1301 1302 1303 1304 1305 1306 1307 1308 1309 1310 1311 1312 1313 1314 1315 1316 1317 1318 1319 1320 1321 1322 1323 1324 1325 1326 1327 1328 1329 1330 1331 1332 1333 1334 1335 1336 1337 1338 1339 1340 1341 1342 1343 1344 1345 1346 1347 1348 1349 1350 1351 1352 1353 1354 1355 1356 1357 1358 1359 1360 1361 1362 1363 1364 1365 1366 1367 1368 1369 1370 1371 1372 1373 1374 1375 1376 1377 1378 1379 1380 1381 1382 1383 1384 1385 1386 1387 1388 1389 1390 1391 1392 1393 1394 1395 1396 1397 1398 1399 1400 1401 1402 1403 1404 1405 1406 1407 1408 1409 1410 1411 1412 1413 1414 1415 1416 1417 1418 1419 1420 1421 1422 1423 1424 1425 1426 1427 1428 1429 1430 1431 1432 1433 1434 1435 1436 1437 1438 1439 1440 1441 1442 1443 1444 1445 1446 1447 1448 1449 1450 1451 1452 1453 1454 1455 1456 1457 1458 1459 1460 1461 1462 1463 1464 1465 1466 1467 1468 1469 1470 1471 1472 1473 1474 1475 1476 1477 1478 1479 1480 1481 1482 1483 1484 1485 1486 1487 1488 1489 1490 1491 1492 1493 1494 1495 1496 1497 1498 1499 1500 1501 1502 1503 1504 1505 1506 1507 1508 1509 1510 1511 1512 1513 1514 1515 1516 1517 1518 1519 1520 1521 1522 1523 1524 1525 1526 1527 1528 1529 1530 1531 1532 1533 1534 1535 1536 1537 1538 1539 1540 1541 1542 1543 1544 1545 1546 1547 1548 1549 1550 1551 1552 1553 1554 1555 1556 1557 1558 1559 1560 1561 1562 1563 1564 1565 1566 1567 1568 1569 1570 1571 1572 1573 1574 1575 1576 1577 1578 1579 1580 1581 1582 1583 1584 1585 1586 1587 1588 1589 1590 1591 1592 1593 1594 1595 1596 1597 1598 1599 1600 1601 1602 1603 1604 1605 1606 1607 1608 1609 1610 1611 1612 1613 1614 1615 1616 1617 1618 1619 1620 1621 1622 1623 1624 1625 1626 1627 1628 1629 1630 1631 1632 1633 1634 1635 1636 1637 1638 1639 1640 1641 1642 1643 1644 1645 1646 1647 1648 1649 1650 1651 1652 1653 1654 1655 1656 1657 1658 1659 1660 1661 1662 1663 1664 1665 1666 1667 1668 1669 1670 1671 1672 1673 1674 1675 1676 1677 1678 1679 1680 1681 1682 1683 1684 1685 1686 1687 1688 1689 1690 1691 1692 1693 1694 1695 1696 1697 1698 1699 1700 1701 1702 1703 1704 1705 1706 1707 1708 1709 1710 1711 1712 1713 1714 1715 1716 1717 1718 1719 1720 1721 1722 1723 1724 1725 1726 1727 1728 1729 1730 1731 1732 1733 1734 1735 1736 1737 1738 1739 1740 1741 1742 1743 1744 1745 1746 1747 1748 1749 1750 1751 1752 1753 1754 1755 1756 1757 1758 1759 1760 1761 1762 1763 1764 1765 1766 1767 1768 1769 1770 1771 1772 1773 1774 1775 1776 1777 1778 1779 1780 1781 1782 1783 1784 1785 1786 1787 1788 1789 1790 1791 1792 1793 1794 1795 1796 1797 1798 1799 1800 1801 1802 1803 1804 1805 1806 1807 1808 1809 1810 1811 1812 1813 1814 1815 1816 1817 1818 1819 1820 1821 1822 1823 1824 1825 1826 1827 1828

34 LUK B.B.C. DANCE ORCHESTRA  
I usually conducted by JACK PAYNE  
S. J. NEEDETT and his Ukulele

#### 4.0 LUCIENS PICTURE HOUSE ORGAN

108 NEWMAN ORGAN  
 Complete in Case  
 108  
 New 7 Days

Antelope Thompson  
 Erie Central  
 Power

CHARLES DEAN (BORLOND)  
 Class From ..... Wesley .....  
 M. ... ..

LEAH NEWMAN  
Selection from 'La Bohème'  
Must in G.....Beethoven  
L.....The Great  
Norton  
Suite of Ballet Music from

**5.0 A BALLAD CONCERT**  
 NORMAN HAY CLARK CLARK  
 8:00 PM - 9:00 PM  
 10:00 PM - 11:00 PM  
 11:00 PM - 12:00 AM

NOBIL ST. CLARE CHAMBER  
 Blackbird's Song . . . Cyril Scott  
 A Hitherto . . . . . Moore  
 As I Went a-mourning . . . . . Brad

**57** ВРЕМЯ НАЧАЕТ  
Изгнание, Оп } Пралама  
Изгнание, Оп } Селитра

5 15 S. & S. SHELL  
A. S.  
The above is claimed

522 Noman St CLARK CLARK  
Almond, Wild Almond ..... Pest  
On the road to Bulayeh ..... Elendi  
Go not, happy day ..... Frank Bridge

530 BERTHA BACART  
 Clair de lune (Moonlight) .....  
 Jardins sous la pluie (Gardens in the Rain) ..... *Debussy*

**538 SILVIO SIDELI**  
En ca. 1900  
Mater. 1900

645 THE CHILDREN'S HOUR (From Birmingham):  
'The Post Poacher,' an incident in the life of  
Shakespeare, by Gladys Ward. Recitation of  
English Songs by Harold Casey (Baritone),  
Gertrude Davies (Soprano).

6 30 TONY STONAL GREENWICH WEATHER FORT  
EAST. FIRST GENERAL NEWS BULLETIN

**6.45 LIGHT MUSIC**  
**MARION E. HANWAY (Mezzo-Soprano); STANLEY**  
**POPE (Bass-Baritone); FRANK IVIMER'S SEXTET**  
**Singers**  
 Selection from 'A Princess of Kensington'

MARIO E. HANMAY  
The Love Pipes of June ..... Maude Grange Day  
The Brightest Day ..... Easthope Martin  
FAXTER  
Autumn ..... Chum-nade  
STANLEY HORE  
The Lute Player ..... Aileen  
The Vambond ..... Fanchon Williams

Souvenir Violons ..	South
MARIE E. HANNAI	
Very Ahoy! ....	Brown
I Hope .....	Jones
Just because the Violets	Kennedy Knapp
SEXTET	
To be near you	
For April	Hall
Dances in the Wood	
STANLEY POPE	
Sea Fever	Town
Drinks a Drum	Stanford
Trade Winds	Ross

Wednesday

**S.O. 'THE BANNER  
OF ST. GEORGE'**  
From Birmingham  
A Ballad for Soprano Solo,  
Chorus, and Organ.

MEXICO - BOLIVIA  
THE HUMAN RACE  
CHOLERA AND ACQUENTIN  
ORCHESTRA (Leader, FRANK  
... ..  
... ..

**8 30** Speech by  
**LORD RIBBENHEAD**  
At the Annual Banquet of  
the **ROYAL SOCIETY OF ST**  
**GEORGE**  
Relayed from the Grand Har  
Hotel Cecil London

9.0 'ST. GEORGE AND SHAKESPEARE'  
 ANTHEM  
 Includes to "Romeo and Juliet" ... German  
 Joseph Farnsworth (Bass) and Orchestra  
 Drake's Drum ... (from "Song  
 Devon, O Devon, in wind and ... of the Sea"  
 rain ... Stans

**\$ 20 ORCHESTRA**  
**Suite of Three Dances from the Music to 'The Tempest'** ..... *Sullivan*  
**JOSEPH PARRINGTON**  
**The Old Vendictive** .... *Enslinops Mart.*  
**The Admiral's Dream** ..... *Berni*  
**Who sings of Rowland** ..... *Clifton*

**945 OREGONIAN**  
 Incidental Music to "Macbeth" ..... *Bartok*  
 Lament of Macbeth for the death of his wife  
 March, H. C. ... of the ghost  
 Lament of Macbeth for the death of his wife  
 A or a life for a life of a life  
 Lament of Macbeth for the death of his wife  
 What music is this?  
 Dance of Witches  
 'Come, sisters, cheer we up his spirits,  
 And show the best of our delights'  
 First 'Pomp and Circumstance' March... *Slip*

10.6 WEATHER FORECAST, SECOND GENVA  
NEW BULLETIN

**10.15-11.0 DANCE MUSIC:** THE PICCADILLY DANCE BAND, directed by AL STARR, and the PICCADILLY DANCE BAND, directed by C. N. WATSON, from the Piccadilly Hotel

110-1115. Kettner's Five, directed by Gene  
RAY GILDER, from Kettner's Restaurant  
(Monday's Programmes continued on page 118)



THE EARL OF BIRKENHEAD,  
whose speech at the annual banquet of  
the Royal Society of St. George will  
be relayed from the Hotel Cecil at 8.30  
tonight.

Foster Clark's

the Creamiest Custard

just right!  
for Rhubarb

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It tells you how to build it

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Made A.C.S. and C.T.S.



# Monday's Programmes continued (April 23)

## 6LV LIVERPOOL 297.5 M 1,010 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 **BESCH'S DANCE BAND**  
Directed by EDWARD WEST  
From the Parker Street Cafe Ballroom
- 5.0 KATE LOVELL: 'A Good Day'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.15 S.B. from London (9.15 Local Announcement)

## 6FL SHEFFIELD 272.7 M 1,000 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.15 London Programme relayed from Daventry
- 4.0 THE SCALA SYMPHONY ORCHESTRA  
Relayed from the Scala Theatre, Leeds
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.15 S.B. from London (9.15 Local Announcement)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.15 ORCHESTRA relayed from the Grand Hotel
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A story, 'St George and the Dragon' (Christine Chandler and Heri Wood). A song, 'St. George of England' (Stranford). An English Selection, 'A Rose' (Middleton). A play, 'A Midsummer Night's Dream' (Shakespeare)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Glasgow
- 8.45 S.B. from Manchester
- 9.0-11.15 S.B. from London (9.15 Local Announcement)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.0 T. R. A. SMITH: 'Photography for the Artist'
- 5.15 London Programme relayed from Daventry
- 6.30-11.15 S.B. from London (9.15 Local Announcement)

## 6BM BOURNEMOUTH 328.1 M 920 KC.

- 12.0-1.0 Gramophone Records
- 2.15-3.0 London Programme relayed from Daventry
- 4.0 THE FINE MUSIC by W. O. BACON'S ORCHESTRA  
Relayed from W. H. Smith and Son's Restaurant
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.15 S.B. from London (9.15 Local Announcement)



T COOP TIE

was, of course, played last Saturday and a running commentary on it was broadcast at the time. This evening, however, Mr. W. Kemp (whose portrait this will broadcast a "retrospective" commentary on it from Manchester at 8.45.

## NOTTINGHAM 275.2 M 1,000 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.0 A. H. LADDER: 'New Books'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.15 S.B. from London (9.15 Local Announcement)

## 5PY PLYMOUTH 400 M 750 KC.

- 12.0-1.0 A. H. LADDER: 'Recital of Popular Songs'
- 3.0 London Programme relayed from Daventry
- 5.0 MISS VIVIAN LE GRAND: 'Bristol Children at Play'

## 515 THE CHILDREN'S HOUR: This, Saturday, meets W. H. Smith and Son's Restaurant

- 6.0 London Programme relayed from Daventry
- 6.30-11.15 S.B. from London (9.15 Local Announcement)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.0 M. CHURCHILL: 'Legends of the Past'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.15 S.B. from London (9.15 Local Announcement)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.15 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Every Dragon has his Day'
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0-11.15 S.B. from London (9.15 Local Announcement)

## Northern Programmes.

### 5NO NEWCASTLE 318.5 M 990 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.15 LONDON TO REMIND: Mr. A. H. L. COBBIN: 'Some Great Explorers of the World - II, Sir Humphry'
- 3.0 London Programme relayed from Daventry
- 4.0 Programmes relayed from Daventry
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.15 S.B. from London

### 5SC GLASGOW 495.1 M 1,295 KC.

- 11.0-12.0 Gramophone Records 12.15-1.0 London Programme relayed from Daventry
- 2.15 LONDON TO REMIND: Mr. A. H. L. COBBIN: 'Some Great Explorers of the World - II, Sir Humphry'
- 3.0 London Programme relayed from Daventry
- 4.0 Programmes relayed from Daventry
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.15 S.B. from London

### 3RD ABERDEEN 518.5 M 1,305 KC.

- 11.0-12.0 Gramophone Records 12.15-1.0 London Programme relayed from Daventry
- 2.15 LONDON TO REMIND: Mr. A. H. L. COBBIN: 'Some Great Explorers of the World - II, Sir Humphry'
- 3.0 London Programme relayed from Daventry
- 4.0 Programmes relayed from Daventry
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.15 S.B. from London

### 2BE BELFAST 495.1 M 1,295 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.15 LONDON TO REMIND: Mr. A. H. L. COBBIN: 'Some Great Explorers of the World - II, Sir Humphry'
- 3.0 London Programme relayed from Daventry
- 4.0 Programmes relayed from Daventry
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.15 S.B. from London

## THE RADIO TIMES.

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# Tuesday's Programmes cont'd (April 24)

**6FL SHEFFIELD.** 372.7 M.  
1,300 KC.

10 London Programme relayed from Daventry  
5.15 **THE CHILDREN'S HOUR:** Pongo visits the Fair  
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 (9.35 Local Announcements)

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

10 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 S.B. from Manchester  
7.15-12.0 S.B. from London (9.35 Local Announcements)

**6BM BOURNEMOUTH.** 294.1 M.  
1,020 KC.

10 London Programme relayed from Daventry  
4.0 **J. P. COLE'S QUARTET** relayed from Bobby's Restaurant  
Fox-trot, 'Give me a night in June' ..... *Frank Waltz*  
'The Blue Danube' ..... *Johann Strauss*  
Selection from 'Rigoletto' ..... *Verdi*  
Entr'acte, 'Humoresque' ..... *Debussy*  
Fox-trot, 'Did you mean it?' ..... *Lyman*  
Selection from 'The Student Prince' ..... *Rimsky-Korsakov*  
Entr'acte, 'Serenade Berceuse' ..... *Luciani*  
Valse, 'Worryin' ..... *Fairman*  
Hungarian Dances ..... *Brahms*  
5.0 London Programme relayed from Daventry  
6.30 S.B. from London  
7.0 **Mr. C. F. CARR:** 'The Happy Worker'  
7.15 S.B. from London (9.35 Local Announcements)  
10.30 **DANCE MUSIC:** Brit. Broadcast Dance Band relayed from the Westover  
11.0-12.0 S.B. from London

**5NG NOTTINGHAM.** 274.2 M.  
1,000 KC.

10 London Programme relayed from Daventry  
5.15 **THE CHILDREN'S HOUR**  
6.0 London Programme relayed from Daventry  
6.30 S.B. from London  
7.0 **The Rev. C. H. DODSON:** 'Byways of Literature'—IV  
7.15-12.0 S.B. from London (9.35 Local Announcements)

**5PY PLYMOUTH.** 450 M.  
750 KC.

10 London Programme relayed from Daventry  
5.15 **THE CHILDREN'S HOUR:** Reading, 'The Elephant and Castle' (E. D. Fock), Songs of Old London (Oliver)  
6.0 **'THE RED HEN'**  
A Play in One Act by CHARLES McEVOR  
Presented by THE MICROPHONES  
Emma Black ..... PAULINE CARR  
Amos Black ..... ERIC MORGAN  
A Four-piece ..... CHARLES STAVELAND  
and  
THE BAIT

The story of a little girl and the Red Hen is a story of a country which threatens to be lost. It is regrettable, however, that the aims of the new failed to take into account the most important character of all—The Baby

6.30 S.B. from London  
7.0 **Mr. E. G. BUTCHER:** 'Cradled Topics'  
7.15-12.0 S.B. from London (9.35 Local Announcements)

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

10 **THE NORTH STAFFS SYMPHONY ORCHESTRA**  
Conducted by Mr. JOHN COPE  
Relayed from The King's Hall, Stoke  
4.0 London Programme relayed from Daventry  
5.15 **THE CHILDREN'S HOUR**  
6.0 London Programme relayed from Daventry  
6.30 S.B. from London  
7.0 **Rev. F. Ives CATES:** 'Buried City—A City in the Holy Land'  
7.15-12.0 S.B. from London (9.35 Local Announcements)

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

10 London Programme relayed from Daventry  
5.15 **THE CHILDREN'S HOUR**  
6.0 London Programme relayed from Daventry  
6.30 S.B. from London  
7.0 **The Rev. H. B. ROGERS:** 'Honey y Nofel Gymnag—The Story of the Welsh Novel'  
7.15 S.B. from London (9.35 Local Announcements)  
8.40 S.B. from Cardiff  
10.50-12.0 S.B. from London

## Northern Programmes.

**5NO NEWCASTLE.** 5.0 M.  
750 KC.

10 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. C. F. CARR:** 'The Happy Worker'  
7.15 S.B. from London (9.35 Local Announcements)  
10.30 **DANCE MUSIC:** Brit. Broadcast Dance Band relayed from the Westover  
11.0-12.0 S.B. from London

**5SC GLASGOW.** 4.0 M.  
750 KC.

10 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. C. F. CARR:** 'The Happy Worker'  
7.15 S.B. from London (9.35 Local Announcements)  
10.30 **DANCE MUSIC:** Brit. Broadcast Dance Band relayed from the Westover  
11.0-12.0 S.B. from London

**2RD ABERDEEN.** 600 M.  
800 KC.

10 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. C. F. CARR:** 'The Happy Worker'  
7.15 S.B. from London (9.35 Local Announcements)  
10.30 **DANCE MUSIC:** Brit. Broadcast Dance Band relayed from the Westover  
11.0-12.0 S.B. from London

**2BE BELFAST.** 500 M.  
750 KC.

10 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. C. F. CARR:** 'The Happy Worker'  
7.15 S.B. from London (9.35 Local Announcements)  
10.30 **DANCE MUSIC:** Brit. Broadcast Dance Band relayed from the Westover  
11.0-12.0 S.B. from London

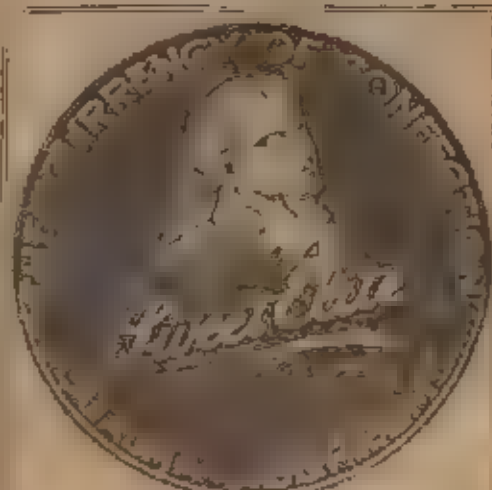


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# PROGRAMMES for WEDNESDAY, April 25

10.15 a.m. A  
SHORT P.T.  
S.K. & E.

2LO LONDON and 5XX DAVENTRY  
(381.4 M. 430 KD.) (1,504.8 M. 1ST AC.)

10.30 (Daventry only) TIME SIGNAL, GREENWICH  
W. & H. R. 12.15

11.0 (Daventry only) Phonograph Records

12.0 A BALLAD CONCERT  
JAN VINCENT (Soprano)  
ELIOT DORIS (Bass)

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

1.0-2.0 FRASCATI'S ORCHESTRA  
Directed by GEORGE HARRIS, from  
Restaurant Frascati

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

3.45 (London only) Miss MARY ELPHINSTONE  
From Chatterboxes to the Wulworth Road  
(Daventry & other Stations) Miss HELEN GRIFFITHS  
OTHER: 'The Remains of Lucie Mering'

4.0 A LIGHT CLASSICAL CONCERT  
THE JO LANE STRING QUARTET  
(1.15 to 2.30 p.m.)

String Quartet (Op. 83) ..... Elgar  
Moderately Quick; Pleasantly, rather slow;  
Very Quick

4.30 (Daventry only) The Shepherd's Song  
} Elgar

4.40 QUARTET  
Eighth String Quartet, in B Flat ..... Elgar  
Two Movements—Moderately quick and very  
lively

4.50 (Daventry only) Love went a-riding  
} Frank Bridge

5.0 QUARTET  
Sally in our Alley ..... Frank Bridge  
Cherry Ripe

5.15 THE CHILDREN'S HOUR  
KING OF THE CASTLE  
'His Walls were of Jasper,' a Story by Kenneth  
Roberts

There will be music by the OLOF SEXTET  
'The Invitation,' another Whimsical Story by  
RICHARD HUGHES, will be told

6.0 THE VICTOR OLOF SEXTET  
Three Spanish Pictures ..... Lyckenstein  
Serenade ..... Lyckenstein  
Valse ('Eugene Onegin') ..... Lyckenstein

6.20 'The Week a Week in the Garden' by the  
Royal Horticultural Society

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

6.45 THE OLOF SEXTET (Continued)  
Serenade ..... Lyckenstein  
Overture ..... Lyckenstein  
Songs my mother taught me Deorsak  
Hill Song ..... Rensay Kerslake  
A Dream ..... Greg

7.0 Mr. DOUGLAS HACKING, M.P.  
Secretary to the Department of  
Overseas Trade (Joint Dept.  
of the Foreign Office and Board of  
Trade): 'The Development of In-  
dustry: The Government's Credit  
Institution Scheme'

7.15 THE FOUNDATIONS OF  
MUSIC  
BEETHOVEN'S SONATA FOR VIOLIN  
AND PIANO  
Played by ERNEST WHITFIELD  
and KENDAL TAYLOR  
No. 9 ('Kreutzer')—Last Movement



## WAYFARERS IN PERSIA

Two wandering dervishes, such as are often to be  
met with on the roads in Persia, Miss Sackville-  
West will give her second talk on Persia tonight  
at 9.5.

THE Last Movement is quick and jig-like. In  
the First Movement the tempo is slow and the  
mood is serious. The tempo is reversed. The Second Main Tune is in two  
parts—a flippant tune and a poetical one. The  
flippant one (in the Violin) is nearly related not  
only to the First Main Tune, but also to the  
prevailing tune of the First Movement. The  
contrasting poetical tune, lovingly treated, forms  
a beautiful contrast to an otherwise a truly  
brilliant movement.

7.25 Mr. A. J. ALAN PATTERSON 'That Jol-  
low to the Howl' (Song)

THIS is the third talk in the series intended for  
younger listeners, and it concludes the  
programme for April. Its subject is one that will  
appeal to very many boys between the ages of  
fourteen and eighteen, for unemployment is a  
very serious problem in these times of war and  
it is none too easy to find a job, quite apart  
from keeping it when once it has been found.  
Mr. Patterson, who was for so long identified with  
the Oxford and Bermondsey Club, knows all  
about conditions of employment, and in his



## ACROSS THE PERSIAN MOUNTAINS.

Miss Victoria Sackville-West, the poet and writer, will describe her journey  
from Syria to Persia in a talk from London this evening at 9.15. This  
photograph shows Miss Sackville-West on mule-back in the course of her trip.

## 7.45 VAUDEVILLE

STAINLESS STEPHEN (Entertainer)  
JOHN HENRY (Yorkshire Comedian)  
CLAUDE CAVALOTTE (Saxophone)  
THE FOUR ADMIRALS (In Harmony)

by GORDON LAWS

8.45 A RECITAL by ELITE PENVILLE (Flautist)  
Sonata in G major  
Sonata in A major  
Sonata in C major  
Sonata in D major

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Miss VICTORIA SACKVILLE-WEST Across  
the Persian Mountains

LAST week Miss Sackville-West began her  
journey into the world of the  
modern methods of trans-  
port mingle incongruously with the traditional  
life of the East. Tonight she will continue her  
journey, and listeners who heard her previous  
talk as well as readers of 'Passenger to  
Tehran,' will make sure of not missing the  
conclusion of her tale

9.30 Local Announcements; (Daventry only)  
Shopping Programme

9.35 THE WIRELESS HARP QUINTET  
Daisy Wise (Violin); FRANK ALMOUL (Violoncello);  
CHARLES DRAPE (Double Bass); ROBERT DRAPE (Piano);  
Doreen Drape (Soprano)

QUINTET  
Swanee River ..... Kenneth A. Wright

9.40 DAISY WISE  
Tambourin Chinois ..... Kenneth A. Wright

9.45 CHARLES DRAPE  
Movements from Suite in F ..... R. H. Wright

9.50 QUINTET  
Doux Photographes ..... Debussy  
Pour l'aveugle, Pour l'aveugle, Pour l'aveugle  
vent d'été ..... Debussy  
Pour la danseuse aux crotales ..... R. H. Wright

9.55 FRANK ALMOUL  
Souvenir (from Suite) ..... Gerson

10.0 AMBROSE GARNETT and SONNET CONCERT  
Hamadani ..... Grandville Hancock

10.5 QUINTET  
Killarney ..... Kenneth A. Wright  
Charlie is my Darling ..... A. Wright

10.15 A. J. ALAN  
'The B.B.I.'

ADMIRERS of A. J. Alan's in-  
imitable style (it has been so  
often called 'imitable' that the  
word appears to be in danger of  
becoming a label like Mr. Chester-  
ton's 'paradoxical' and Sir James  
Barry's 'quaint') but it is  
equally impossible to avoid using it)  
have heard the story that he will  
tell tonight as one of the  
best of all. They should  
take warning, however, that it is  
not advisable to attempt to follow  
tonight's telling of it as 'Good  
night'.

11.0-12.0 (Daventry only) DANCE  
MUSIC by BOBBY BROWN'S BAND and  
THE WLODIANS directed by JACK  
VERNON, from the Café de Paris



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## Wednesday's Programmes con'td (April 20)

(Continued from page 123)

### SWA CARDIFF. 353 M. 860 K.C.

10-145 A SYMPHONY CONCERT  
Relayed from the National Museum of Wales  
National Orchestra of Wales  
Overture to 'Ariadne' ..... Gluck  
Symphony No. 104 in D Major (The Clock)

30 London Programme relayed from Daventry

40 A LIGHT CONCERT

THE STATION TWO: FRANK THOMAS (Violin)  
Selection from 'A Midsummer Night's Dream'  
Ambrose Thomas, arr. Town  
March, arr. Alder

GWLADYS TREVOR WILLIAMS (Soprano)

A Spring Morning (a Pastoral)  
Carry, arr. Long W. John  
Come, lovers, follow me .....

Selection from 'Hamlet'

Selection from 'The Juggler of Notre Dame'

GWLADYS TREVOR WILLIAMS

Love went a-pidgling  
When we two parted  
When lovers meet again

Selection from 'La Navarraise'

Selection from 'Lakmé'

5-15 THE CHILDREN'S HOUR Spio and Spar

'The Silver Bulet,' by Miles Soper  
Cook's Comb, by Agnes Hart

60 A WELSH LULLAY

6-10 Local Radio Programme

6-20 London Programme relayed from Daventry

6-30 S.B. from London

7.45 A WELSH PROGRAMME

S.B. from Swansea  
(See Swansea Programme)

8.0-11.0 S.B. from London (9.30 Local Announcements)

### 22Y MANCHESTER. 384.6 M. 780 K.C.

12.0-1.0 Gramophone Records

3.0 A STUDIO CONCERT

Overture to 'Foot and Heart'  
Selection from H.M.S. Pinocchio

THE OILFLOWER OF GOLD

The Huysack in the Floods  
The Night Wind

FARR PAND (Soprano)

Lungi dal coro bene (Far from the dear one)  
The Shulamite

Why do the bells of Christmas ring?

ORCHESTRA

Shepherd's Boy

3.45 London Programme relayed from Daventry

4.0 STUDIO CONCERT (Continued)

ORCHESTRA

Overture to 'Serenade'

DOUGLAS SEWARD

Care

A Royal Princess

The Ballad of the Bird Bride .. Graham Thomson

ORCHESTRA

Selection from 'Carmen'

Selection from 'The

THE LULLAY

THE DREAMY STEPPE

Tausendstunde (Garden Daisy)

ORCHESTRA

Four Indian Love Lyrics

5.0 Mrs. O. KIN. BULL: 'A Woman in Malaya'

(Continued)

5-15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6-20 Royal Horticultural Society's Bulletin

6-30 S.B. from London

7.45 MUSIC AND HUMOUR

THE WINGATES TEMPERANCE BAND

Conducted by H. M. M.

March, 'Wellington'

WALTZ, 'Promotions'

THE WALSHLEY (Lancashire's Representative)

Comedian, in items from

TRUMPETS Solo 'Mosquito'

WALTZ, 'Promotions'

THE WALSHLEY

Further items from his repertoire

BAND

Selection from the Works of Haldy

Selection from the Works of Haldy

8.0-11.0 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 207 M. 8.0 K.C.

12.0-1.0 Gramophone Lecture-Recital by Mousie

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

6-30-11.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.5 M. 252.1 K.C.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5-15 THE CHILDREN'S HOUR Favourite Stories

from 'Baron Munchausen,' told by the

Family

6.0 London Programme relayed from Daventry

6-20 Horticultural Bulletin

6-30-11.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 K.C.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5-15 THE CHILDREN'S HOUR: 'The Jigsaw Puzzle'

(M. Marlowe), 'The Story of the Ironclad'

(Roland Walker), Some Nursery Rhymes

(arranged by T. Maynard Graver), sung by Peter

Howard, 'Wedding Day' and 'Fanciful'

in D' (Orp), played by Hilda Francis

6.0 London Programme relayed from Daventry

6-20 Horticultural Bulletin

6-30-11.0 S.B. from London (9.30 Local Announcements)

# The Secret Out!

By ANNE NEVILL

"Don't talk so much," commanded Betty. "I listen!" She stood and whispered in his ear, "I earned this dress!"

"You have?" he asked.

"Yes," she replied, "I have."

"I never really thought I should, but I'm proud it's true!"

"You are!"

"Earn While You Learn," and that's what I did."

"Well I'm—"

"So am I," laughed Betty. "That's just how I felt when I put the Director's last editorial saying the thing I'd sent in was good enough to send to an editor, and which editors I should try."

"You don't mean to say you told it?"

"I did, Jim, and I got a cheque for £8 5s. od. yesterday."

"Well, upon my word! But look here, Betty. You shouldn't have gone in for this without consulting us. You might have paid the fee for nothing. You didn't know you could write. It was taking an awful long time." "Nothing of the kind," said Jim, handing her an M.S., and they read it for a moment, and then—  
"to see if you've got any talent," he began to say—to tell you so. They thought I had, and—well, Jim added Betty modestly, "it rather looks as if it might, doesn't it?"

He patted her cheek. "There's no need to send it out," he laughed, "for I should never have suspected it!"

Betty pounded him with her fists. "Brute," she cried. "I won't ever tell you a secret again!"

SOME DARING AND THE BRUCE  
"I'm out. That's just the whole thing. You don't need to be brainy. It's frightfully easy when you know how."

"Who put you up to it?" asked Jim.

"Eve Meredith. She took the Regent Course years ago, and, my dear, if you'll believe me, she dresses herself and the three children—beautifully, too—on what she writes in her spare time!"

"How?" said Jim. He was serious now. "It looks as if you'd made a good investment. Little woman."

**LEARN TO WRITE.**  
Earn While You Learn

Many striking parallels to the case of Bebe are to be found in the career of the Negro "king" of crime. Some students have earned the few dollars' bounty offered for the capture of one of our "barons" and Shy. Steve Wyring. One pupil sold as a "lesbian" to a nightclub

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He was arrested by SA [redacted] on [redacted] at [redacted]. He was taken to the [redacted] where he was held for [redacted] hours. He was then released. He was later arrested again on [redacted] at [redacted]. He was taken to the [redacted] where he was held for [redacted] hours. He was then released. He was later arrested again on [redacted] at [redacted]. He was taken to the [redacted] where he was held for [redacted] hours. He was then released.

30000

### Abstract

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### Northern Programmes.

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Guide from J. M. Scott (Dept. 6), TORQUAY.

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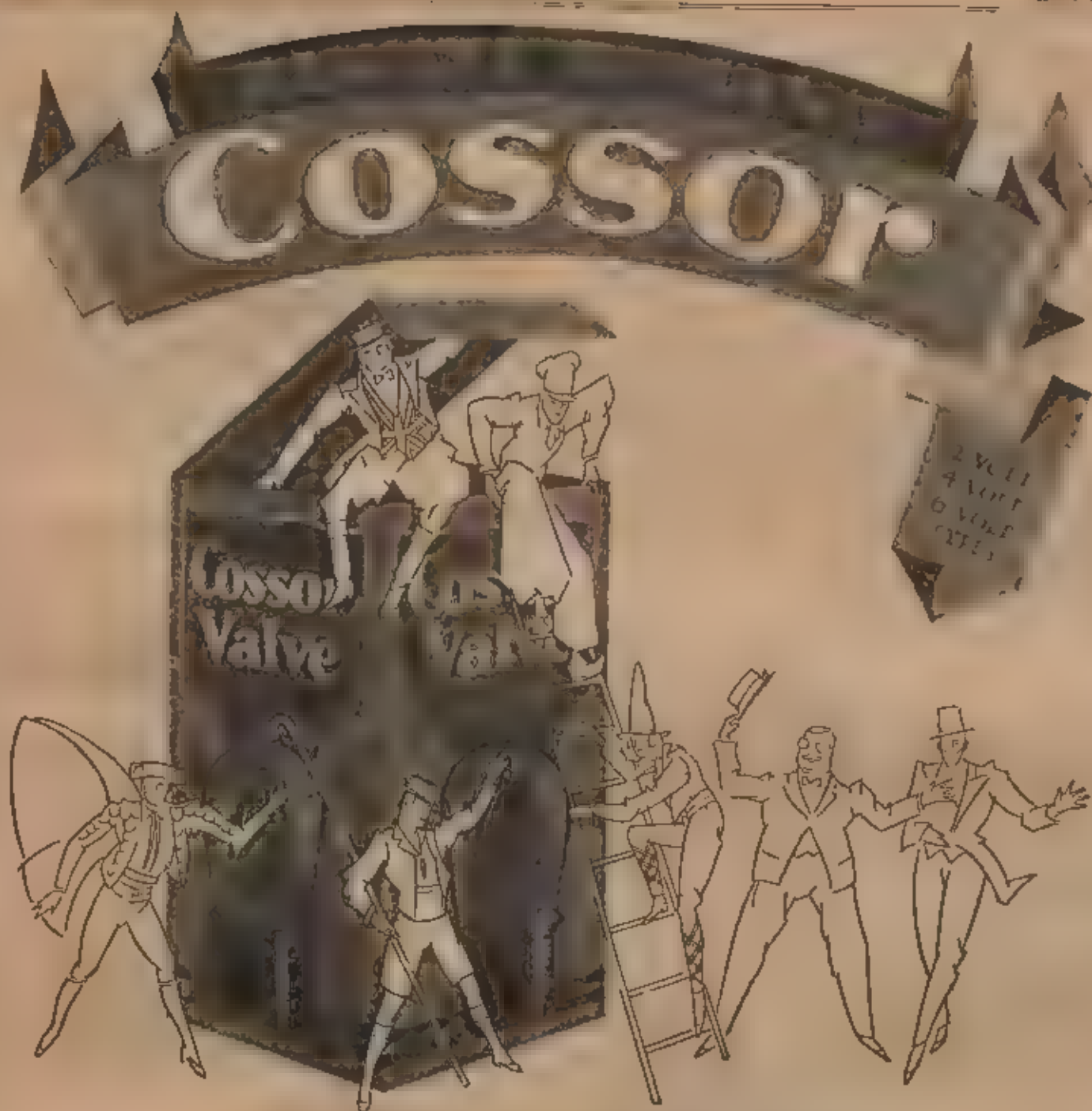
If a man is so unfashionable as to grow a beard to-day, you may be sure it is because he grudges the time spent on shaving - ten minutes a day, half a year of his waking life by the time he is seventy.

You can save a lot of this precious time if you use an Erasmic Shaving Stick. It gives its generous lather quickly; it really prepares the beard for the blade by softening the hairs to the very roots; and it does not dry on the face and need re-lathering. Try Erasmic to-morrow.

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RCA 3769

# Thursday's Programmes cont'd (April 26)

(Nottingham Programmes continued from page 128)

## 7.45 A VARIETY PROGRAMME

By Newcomers to the Microphone

WINDFIRE BRICKMILL (Contralto)  
 When O Sun ... *Maudie C. Day*  
 The Night ... *Giving Thomas*  
 Give Thanks and Praise ... *Cuthbert Harris*  
 Maudie Smith (Pianoforte)  
 Maudie and Gigue (from French Suite in E)  
 Moonlight (Clair de Lune) ... *Debussy*  
 Two preludes, Op. 10 ... *Debussy*  
 Fanny White (Soprano)  
 The Rose of Persia ... *arr. Kennedy-Fraser*  
 Anniversary at the Fountain  
 My ... *I ...*  
 ... *... ..*  
 ... *... ..*

Maudie Moss (Entertainer at the Piano)  
 In the Rain ... *Laurence Harvey*  
 We've got a Servant ... *...*  
 The Browns ... *...*  
 Waiting for something to Happen ... *...*  
 The W ... *...*  
 Awake, Maudie! ... *Dorothy*  
 A Peaceful Night ... *Gernard*  
 The Mustang Musketeers ... *Atkinson*  
 Robin Adair ... *arr. O. B. Lewis*  
 The Slumber Song ... *Lahr*  
 The "Two" Two  
 Who's that Knocking at my Door?  
 M ... *John and Susan*  
 Dainty Moss  
 Everybody knows my Girl ... *Laura ...*

9.0-10.0 S.B. from London (9.30 Local Announcements)

## 5PY PLYMOUTH. 400 M. 760 KC.

3.0 London Programme relayed from Daventry  
 5.15 The Chillon's Room  
 6.0 London Programme relayed from Daventry  
 5.30 S.B. from London  
 7.25 S.B. from Manchester

7.45 A PIANOFORTE RECITAL by NIELSEN  
 Two Movements from Sonata in D Major  
 Two Mazurkas  
 Three Polkas  
 La cathédrale ... *The cathedral under the waves*  
 Overture (Polka) ... *...*

## 8.15 A SHORT BALLAD CONCERT

The NEVAQUISSEY MALE VOICE QUARTET  
 Down in your smother vale ... *Charles Foot*  
 The Hunt is up ... *Hallam*  
 Be that hath a pleasant face ... *Hallam*  
 GEORGE STRATHORN (Baritone)  
 The Vagabond ... *Vaughan Williams*  
 Bright as the fire of words ... *Vaughan Williams*  
 O ... *Quiller*  
 Fair House of Joy ... *Quiller*  
 QUARTET  
 The ... *arr. Vaughan Williams*  
 Beautiful Life ... *Prochaska*  
 GEORGE STRATHORN  
 In Summer-time on Breton ... *Perle*  
 Tomorrow ... *K ...*  
 A Song and a Dream ... *Upshaw*  
 The Sergeant's Song ... *Hallam*  
 QUARTET  
 Maudie's in de cold, cold ground ... *Feeter, arr. Sutton*  
 An Evening Lullaby ... *Shaw*

9.0-10.0 S.B. from London (9.30 Local Announcements)

## 6ST STOKE. 394.1 M. 1,020 KC.

3.0 THE NORTH STAFFS SYMPHONY ORCHESTRA  
 Conducted by J.  
 Played from the King's Hall, Stoke  
 4.35 London Programme  
 5.15 THE CHILLON'S ROOM  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Manchester

## 7.45 A VOCAL CONCERT

JAMES HOWELL (Baritone) and the Po  
 Songs of the Fleet ... *Stanford*  
 5.15 ETHEL MALTAS (Entertainer)  
 6.25 MARION DEAN (Soprano)  
 O love, from thy power ... *Samson and Delilah*  
 When I am dead, my Dearest ... *St. George-Taylor*  
 8.35 CHORAL SOCIETY  
 The First Snowdrop  
 O Happy ...  
 Come, fancy, gay with rosy smile  
 Life's Evocation  
 Words by J. CHADLEY; Music by F. A.

8.45 ALBERT DANIELS  
 In Chud Imperious  
 9.0-10.0 S.B. from London (9.30 Local Announcements)

## 5SX SWANSEA. 394.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry  
 5.15 THE CHILLON'S ROOM: April Showers—A "changeable" programme—Grave and Gay  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Manchester  
 7.45 S.B. from Cardiff  
 9.0-10.0 S.B. from London (9.30 Local Announcements)

## Northern Programmes.

5NO NEWCASTLE. 315.5 M. 860 KC.  
 3.0 London ...  
 4.0 ...  
 5.0 ...  
 6.0 ...  
 7.0 ...  
 8.0 ...  
 9.0 ...

## 5SC GLASGOW. 405.4 M. 740 KC.

3.0 The Week ...  
 4.0 ...  
 5.0 ...  
 6.0 ...  
 7.0 ...  
 8.0 ...  
 9.0 ...  
 10.0 ...

## 2BD ABERDEEN. 500 M. 800 KC.

3.15 Breakfast to School ...  
 4.0 ...  
 5.0 ...  
 6.0 ...  
 7.0 ...  
 8.0 ...  
 9.0 ...  
 10.0 ...

## 2BE BELFAST. 510.4 M. 810 KC.

3.0 London ...  
 4.0 ...  
 5.0 ...  
 6.0 ...  
 7.0 ...  
 8.0 ...  
 9.0 ...  
 10.0 ...

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- 5046 The Messiah, Part I, No. 4, Agnus Dei
- 5047 The Messiah, Part II, No. 1, The Last Supper
- 5048 The Messiah, Part II, No. 2, Peter's Denial
- 5049 The Messiah, Part II, No. 3, The Mocking
- 5050 The Messiah, Part II, No. 4, The Crucifixion
- 5051 The Messiah, Part II, No. 5, The Burial
- 5052 The Messiah, Part II, No. 6, The Resurrection

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- 1018 The Messiah, Part I, No. 3, Credo
- 1019 The Messiah, Part I, No. 4, Agnus Dei
- 1020 The Messiah, Part II, No. 1, The Last Supper
- 1021 The Messiah, Part II, No. 2, Peter's Denial
- 1022 The Messiah, Part II, No. 3, The Mocking
- 1023 The Messiah, Part II, No. 4, The Crucifixion
- 1024 The Messiah, Part II, No. 5, The Burial
- 1025 The Messiah, Part II, No. 6, The Resurrection

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- 3048 The ...
- 3049 ...
- 3050 ...
- 3051 ...
- 3052 ...
- 3053 ...
- 3054 ...
- 3055 ...
- 3056 ...
- 3057 ...
- 3058 ...
- 3059 ...
- 3060 ...

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# PROGRAMMES for FRIDAY, April 27

2LO LONDON and 5XX DAVENTRY

10.15 a.m. 4  
SHORT RECEPTIONS  
SERIALS

(381.4 m. 830 kc.)

(1,504.3 m. 187 kc.)

6.45 FRANK WEST  
PIPER'S ORCHESTRA  
DAVENTRY

10.30 (Daventry only) TIME SIGNAL, GREENWICH.  
WEATHER, LONDON

11.0 (Daventry only) Gramophone Records

A SONATA RECITAL  
L. L. L. (AMERICAN & SONATA)  
HARRY ISAACS (Pianoforte)

AN ORGAN RECITAL  
by LEONARD H. WARNER

Relayed from St. Botolph's, Bishopgate  
Variations on an Original theme

J. Stuart Archer  
J. Lemmings  
J. Stuart Archer  
J. Lemmings

10.28 LUNCH-TIME MUSIC

by the HOTEL METROPOLE ORCHESTRA  
(Leader, A. MANTOVANI)  
From the Hotel Metropole

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



## 4.45 'COSI' FAN TUTTE'

(The School for Lovers)

An Opera in Two Acts by MOZART

LEONARD H. WARNER  
DOROTHY D'ORRAY  
DOROTHY D'ORRAY

Don Alfonso (an old Philosopher)  
W. JOHNSTONE DOUGLAS  
Don Alfonso (an old Philosopher)  
W. JOHNSTONE DOUGLAS

THE WELLES CHORUS  
(Chorus Master STANFORD ROBINSON)  
THE WELLES SYMPHONY ORCHESTRA  
(Leader, S. KERRILL KELLEY)  
Conducted by PERCY PITTS  
(See special article on page 108)

70 Mr. PERCY SCHOLLES, the B.B.C. Music Critic

7.15 THE FOUNDATIONS OF MUSIC  
BETHOVEN'S SONATAS for Violin and  
PIANOFORTE

Played by ERNEST WHITFIELD and KENTON  
TAYLOR

No. 8 (Third Movement), and No. 1 (First Movement)

THE Finale of the Eighth Sonata dances along  
fleet-footed, innocently joyous, full of the  
delight of graceful motion

It is interesting to trace the musical growth  
of composers, and, with most of them, it is often  
remarked how early in life their exceptional  
talents become apparent. There is special interest,  
therefore, in noting at what a late hour Beethoven  
reached maturity. His first three  
Violin Sonatas (Op. 12) seem to have been written  
when he was about twenty-eight years old.  
They contain mostly pleasant, cheerful music.



4.0 AN AFTERNOON CONCERT

KATHLEEN MITCHELL  
ERNEST J. POTTS  
HILDA BOB (Pianoforte)

HILDA BOB  
Prelude and Fugue in G  
1. 1. 1. and Fugue in F Major. } Bach

4.10 KATHLEEN MITCHELL

Wenn ich dich laus wandelst (When slender  
she walked) ..... W. Wagner  
Volkslied (Folk Song) .....  
Das Dorf (The Village) .....  
Am Bach (By the Brook) ..... Schumann

4.18 ERNEST J. POTTS

Take, O take those lips  
away .....  
When icicles hang by the  
wall ..... Vaughan Williams  
Organ and 1st Lute  
The Spinning Wheel

4.26 HILDA BOB

Study in F, Op. 25 ..... Chopin  
Concert Study in F Minor ..... Liszt

4.35 KATHLEEN MITCHELL

Sei dank mir Dein goldenes Kamme (Give me  
your golden comb) ..... Schöenberg  
Japanische Regenlied (Japanese Rain  
Song) ..... Marx  
Knecht und Veilchen (The Boy and the Violet)  
Erich Wolf

4.42 ERNEST J. POTTS

The Old Soldier .....  
The Sergeant's Song .....  
The Fiddler of Dooney

4.50 HILDA BOB

A Night in May ..... Paderewski  
Jeu d'essai (Examination) ..... Ravel

5.0 Mrs. L. GRANT

'Magic and Mystery: Yesterday and Today'  
LIVIN in Berlin, in the heart of the Home  
County, situated with the villas of London  
business men and riddled with motor roads,  
the unquenchable conservatism of country  
people has kept many old customs alive, and  
even some of the superstitions of the past linger  
on in attenuated forms. Mrs. Grant is an authority  
on Berkshire village life, and in her talk this  
afternoon she will tell some interesting stories  
of its more curious sides.

5.15 THE CHILDREN'S HOUR

The family—or such of it as can—will gather  
round once more

6.0 FRANK WESTFIELD'S ORCHESTRA

From the Prince of Wales Playhouse, Lewisham

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

## MAINTENANCE OF RECEIVING SETS.

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

with titles in them of the forceful, compelling,  
natural Beethoven

The First Movement of the First Sonata is a  
quick, vigorous, run-about piece. It has two  
Main Themes. The first is the jolly strutting up  
and down the chord of D major at the opening,  
with the tags which Violin, and then Piano,  
attach. The Second Main Theme is a sort of slow  
march, given in the first of the ob-  
trusively, high up on the Piano.

7.25 Prof. WALTER GARTLAND 'Our Summer  
Visitors.' S.H. from Leeds

IN his two preceding talks Professor Gartland  
described and illustrated the 'speech' and  
song of some of our native birds. This evening he  
will deal in the same fascinating manner with  
some of the birds that are just beginning to  
reappear after having spent the winter months  
abroad.

7.45 'COSI' FAN TUTTE'

An Opera in Two Acts by MOZART  
(See earlier Column)

9.05 WEATHER FORECAST: SECOND GENERAL NEWS  
BULLETIN, ROAD REPORT

9.15 Mr. R. S. LAMBERT: 'The New Programme  
of Talks'

9.30 Local Arrangements, (Daventry only) Ship-  
ping Forecast

9.35-10.45 'COSI' FAN TUTTE'  
(Continued)

10.45 (Daventry only) DANCE MUSIC: GEORGE  
HARRIS' KIT CAT BAND from the Kit Cat  
Restaurant

11.0-12.0 ALFREDO and his Band and the NEW  
PRINCES ORCHESTRA from the New Princes  
Restaurant

# Friday's Programmes cont'd (April 27)

## 5GB DAVENTRY EXPERIMENTAL

(451.2 M. 510 KC.)

TRANSMISSION FROM THE LONDON STATION

**3.0 AN ORGAN RECITAL**  
by R. WALKER ROBINSON  
Organist and Director of the Choir  
at Church, each End  
ROSEMARY M. WALDRON (Soprano)  
Benedict from St. Mary-le-Bow Church



Munro and Mills, the syncopated pianists, will take part in the Vaudeville programme tonight. Here they are in person — Ronnie Munro (left) and Barry Mills.

Introduction and Transcription in D Major by R. WALKER ROBINSON

Chopin Scherzo ..... Chopin

ROSEMARY M. WALDRON ..... Haydn Wood

I think of you, my sweet ..... Haydn Wood

Oh, Lovely Night ..... Haydn Wood

Two Eyes of Grey ..... Haydn Wood

R. WALKER ROBINSON

Fantasia in G ..... Bach

Introduction ..... Schumann

Prélude in F major, Op. 34, No. 4 ..... Schumann

ROSEMARY M. WALDRON

A brown bird singing ..... Haydn Wood

Non so più cosa son ..... Haydn Wood

I love the moon ..... Haydn Wood

I love little brown owl ..... Haydn Wood

R. WALKER ROBINSON

March in G Minor ..... Tchaikovsky

Andante in G, Op. 1 ..... Brahms

Legend in G ..... Debussy

**4.0 THE B.B.C. DANCE ORCHESTRA**  
Personally conducted by JACK PAYNE  
J. WOOD SMITH (Entertainer)  
SIDNEY NESBITT and his Chorus

**5.45 THE CHILDREN'S HOUR (From Birmingham)**  
April Showers, by Hilda Rodway, Albert Mours (Violin), Great Friendships in History—Bosch and Fletcher, by the Rev. Reginald Kirby. Songs by Emilie Waldron (Soprano).

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

**6.45 "NOW THAT APRIL'S HERE"**  
From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

Spring Song, Mendelssohn  
Souvenir of Spring ..... Haydn Wood

**7.0 EMILIE WALDRON (Soprano)**

Spring's Awakening ..... Sanderson

April is a lady ..... Sanderson

April Ecstasy ..... Sanderson

Spring means laughing ..... Sanderson

ORCHESTRA

Lyric Valse (The Souls of Spring)

Interlude in The Fragrance of Spring ..... Sanderson

**7.25 EMILIE WALDRON**

April is a peculiar Spring. Heuerich Spring is at the door. Quite

**7.35 ORCHESTRA**  
Serenade, "The First Call of Spring" ..... Smith  
The Sun ..... Smith  
April Tale ..... Waldron

**B.O. VALDEVILLE**

IVAN FISHKIN and PHILIP SCOTT (Duets, Duets)

MINA TAYLOR (Irish Songs and Stories), MURDOGH MILLS (Duets on two pianos), FRED LEWIS (Impassioned), CLAPHAM and DRYER (A Spot of Bother), THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

### 9.0 A CONCERT

THE FOLKESTONE MUNICIPAL ORCHESTRA  
Musical Director, Captain A. HOLLAND  
Relaxation in Cliff Hall, Folkestone  
Fantasia on the Operatic "Die Bajadere"

KATE WINTER (Soprano)  
Dignity is Love (from "Louise") ..... Charpentier  
A Keltic Lament (for Violoncello, Harp and Orchestra) ..... Foulds  
Waltz, "The Blue Danube" ..... Johann Strauss  
Serenade ..... Tosti  
In the Sarcophagus of the Duchess (from the "Lullaby Suite") ..... Haydn Wood

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, ROAD REPORT**

**10.15 DANCE MUSIC: GEORGE FISHER'S KITT-CAT BAND, from the Kitt-Cat Restaurant**

**11.0-11.15 ALFIEDO and his BAND and the NEW PRINCES ORCHESTRA, from the New Princes Restaurant**

Friday's Programmes continued on page 184



THE FOLKESTONE MUNICIPAL ORCHESTRA, conducted by Captain Holland, is here seen in its familiar setting at the Cliff Hall, from which its music will be relayed tonight by 5GB.

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# Friday's Programmes continued (April 27)

## SWA CARDIFF. 283 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.45 Mr. H. Bannister: 'Holiday Pilgrimages in the West'
- 5.0 JOHN STEAN & ORCHESTRA: 'CELEBRITY ORCHESTRA'  
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR: 'The Voyage of Dr. Doolittle,' VI
- 6.0 AN ORGANO RECITAL BY ARTHUR E. SIMS  
Relayed from the Central Hall, Newport  
F. J. on Bizet's 'L'Arlesien'  
S. J. on 'The Swan Song'  
M. J. on 'The Swan Song'  
For all Eternity, etc.
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

## 22Y 384.0 M. 760 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 ORCHESTRAL MUSIC  
Directed by MICHAEL DODS, relayed from the Theatre Royal
- 5.0 M. ALAN GRIFF reading one of his own short stories: 'The Land of a Thousand Departures'
- 5.15 THE CHILDREN'S HOUR: 'A Little Queen's Prayer' (Hope); 'Call of the Heron' (Trudy); (Sung by Betty Wheatley); 'The Little Dragon' (Charles); 'The Fairy Queen' (Sung by Harry Hopewell); 'Waltz in a Sharp Minor' (Chopin) (Played by Eric Fogg); Stories told by Jean Nix
- 6.0 ORCHESTRAL MUSIC relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued), directed by M. J.
- 7.0 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Music and those who make it,' II, by Dr. J. E. Wallace. 'My First Wireless Bot' (H. G. Hodder)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

## 2LS LEEDS-BRADFORD. 277.5 M. & 262.1 M. 1,080 KC. & 1,190 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry

- 6.30 S.B. from London
- 7.25 Prof. WALTER GIBSTANG: 'On the Subject of the Future of the World'
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

## 6FL SHEFFIELD. 273.7 M. 1,000 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.0 E. CARRY BIGGALL: 'Mourning Reminiscences of the Past'
- 5.15 THE CHILDREN'S HOUR: 'Month Organ Solos' by Sayles, the World's Champion. 'Two Men in the Tree Tops' (R. Gaze). 'The Wonderful Ingredient' (B. Southcote)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 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
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

## 329.1 M. 1,020 KC.

- 12.0-1.0 Gramophone Record
- 3.0 London Programme relayed from Daventry
- 4.0 DANCE MUSIC by the KING'S HALL  
HARMONIC TEN  
Directed by ALAN WAINWRIGHT  
Relayed from the King's Hall Rooms of the Royal Bath Hotel
- 5.0 Miss S. G. ROOKER: 'Country Flowers brought to Town'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

## 5NG NOTTINGHAM. 276.2 M. 1,080 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

## SPV PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.45 BROADCAST TO SCHOOLS:  
Mr. T. WILKINSON RIDDER: 'Bygone Days: Reminiscing—James Young Simpson and his fight with pain'

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'The Aunt and the Uncle: A Comique Revue' (White Cornish Ltd)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 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: 'The Station Train: Light Music, Piano, and Song and Dance' (Sharpe); 'The Second Minute Body'; 'Drunk to the Day' (Quiller)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

## 329.1 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
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

## Northern Programmes.

### 5NO NEWCASTLE. 307.5 M. 1,010 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

### 5SC GLASGOW. 405.4 M. 1,010 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

### 2BD ABERDEEN. 406.5 M. 1,010 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

### 2BE BELFAST. 406.5 M. 1,010 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-10.45 S.B. from London (9.30 Local Announcements)

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TYPE  
WH 10-VOLT

CAPACITY 5,000 milli-amp. hrs.

PRICE 7/6d. without acid

Capacity	Price
5,000 m.a.h.	7/6d.
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1,250 m.a.h.	2/6d.
625 m.a.h.	1/6d.

The following tribute to Exide batteries appeared recently in an Australian wireless trade periodical:—

## "WORLD-WIDE REPUTATION"

"There is no battery better known throughout the radio and electrical world than Exide. These batteries are used at the La Perouse Receiving Station, which handles the reception from 2LO (London) of the programmes which are rebroadcast to Australian listeners. 2FC also uses Exide batteries in the apparatus which is used for the rebroadcasting of the London programmes. Most of the Marconi systems throughout the world are also equipped with Exide batteries.

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50 m.a.h.	8/6d.
25 m.a.h.	4/6d.
12.5 m.a.h.	2/6d.

# Exide

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Advertisement of The Chloride Electrical Storage Co., Ltd., Clifton Junction, near Manchester.

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# Saturday's Programmes cont'd (April 25)

## 5GB DAVENTRY EXPERIMENTAL

(481.8 M. 510 KC.)

### 3.30 VAUDEVILLE

From Birmingham

LESLIE WESTON  
(Comedian)

H...

FLARE and DORIS  
WATSON (Entertainers  
with a Piano)

THE MADHURA TRIO  
(Musical Selections)

PHILIP BROWN'S  
Dance Band

### 4.30 THE DANCANT

From Birmingham

PHILIP BROWN'S  
Dance Band

HARRY SANTON  
(In Light Songs)

5.45 THE CHILDREN'S HOUR (From Birmingham) -  
Songs by Marjorie Hovard (Soprano), Bono  
Welsh Musical Legends, by Margaret M. Ken-  
nedy. Dance Music by Philip Brown's Donmores  
Dance Band

6.30 THE SIGNAL GREENWICH: WHATEVER FLORE  
CAST, FIRST GENERAL NEWS BULLETIN

### 6.50 LIGHT MUSIC

THE HENRY SENSIBLE QUINTET

Waltz, "Hydropathic" ... Gung's

6.50 OLIVE KAYAK (Contralto), ... Gung's  
Soprano ... Easthope Marton

7.4 QUINCY  
Melodie pour un Reuer (Melody for a Reuer)  
... Gung's

7.12 SYDNEY COLTHAM (Tenor)  
Little Lady of the Moon ... Eric Coates  
Una furtiva lagrima (A furtive tear) ... Donizetti

7.18 QUINCY  
Selection of Russian Melodies ... Lanchester

7.28 OLIVE KAYAK  
An Emblem ... Jack Thompson  
Piano Dreams ... Huber  
Philosophy ... Kenneth

7.34 QUINCY  
For a while (Last Waltz) ... Gung's  
Polly ... Zanevich

7.42 SYDNEY COLTHAM  
A Nile Love Song ... Percy Godfrey  
The Dream (Mandolin) ... Massenet

7.50 QUINCY  
Selection from "Ma-tame Butterfly" ... Puccini

8.0 OLIVE KAYAK  
... Gung's

8.7 QUINCY  
Melody, "Ideals" ... Tosti  
Waltz from "The Desert Song" ... Rosenberg

8.15 SYDNEY COLTHAM  
Mountain Lovers ... Square  
Rose of my heart ... Gung's

8.22 QUINCY  
Suite from "Othello" ... Coleridge Taylor

8.30 Short Story readings by VIVIAN CURRAN  
Homeward Bound (W. W. Jacobs)  
"One e Podger hangs a picture" (from "Three  
Men in a Boat") (Jerome K. Jerome)



### TEN YEARS ALO

Claude-Achille Debussy died, and his memory is  
being honoured this year throughout the musical  
world. A special concert in his honour is to be  
broadcast from 5GB tonight.

### 9.0 A SYMPHONY CONCERT

In Memory of Debussy

By

ORCHESTRA L...

led by

FRAN...

ANSERMET

THESE is unusual  
interest in this pro-  
gramme in memory of  
Debussy, who died  
just ten years ago, for  
not only are several  
of his works included,  
besides a piece by  
Stravinsky intended  
as a tribute to him,  
but two older works  
are included of which  
Debussy was very

fond, and which had some influence upon his  
work.

The conductor, M. Ansermet, whom we know  
very well, was a personal friend of Debussy, and  
brings to the interpretation of his music keen  
sympathy and intimate understanding.

Overture to "Oberon" ... Weber

9.10 "Luz" Symphony (K. 425) ... Mozart

9.25 Three Suites, in D ... Bach  
(1) Overture; (2) Air; (3) Gavotte;  
Bourne; (5) Gigue

10.0 WEATHER FORECAST SECOND GENERAL NEWS  
BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 SYMPHONY CONCERT  
(Continued)

ON THE TRAIL

Symphonies of Wind Instruments, "In Memory  
of Debussy" ... Stravinsky

THE title of this work, first heard here in 1921,  
does not signify a Symphony in the usual  
meaning of the term, but a combining together of  
wind instruments (twelve Woodwind and eleven  
Brass). The composer has said that "the tonal  
narrative is to be regarded objectively by the  
ear," and he desires that the instruments shall  
be played without emotional inflections.

10.35 11.15 Gigue ... Debussy  
Scottish March ... Debussy  
The Sea—three Symphonic Sketches  
From Dawn to Noon on the Sea; Waves;  
Dialogue between the Wind and the Sea

(Saturday's Programmes continued on page 138.)

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

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### SAVE WEARY HOURS OF KEYBOARD PRACTICE

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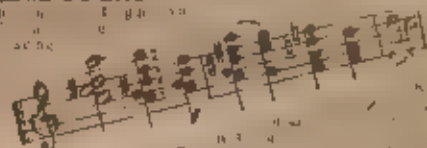
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time and have had  
most results, and as my pi-  
ano is busy that there is  
no time to practice  
your system is a great  
enabling one to get flexibility  
control for more easily and efficiently  
in the study of scales, arpeggios, et-  
cetera. Your System to beginners and  
advanced players alike whenever occasion arises.

Yours sincerely

REGINALD FORT F.R.C.O.

SEND TO-DAY



F. B. MACDONALD SMITH, 94, Gower St., London, W.C.1.

## From Brain to Keyboard

Macdonald Smith's System of Pianoforte Playing.

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### Head-Noises Stopped Natural Hearing Improved!

Hearing has been restored to  
thousands of deaf people during  
the last few years by a mar-  
vellous new invention. Many had  
been told that it was impossible  
to hear again. But now they can  
hear as well as ever. The new  
invention is called the "Forti-  
phone" and it is the only thing  
that has ever been able to restore  
hearing to the deaf. It is recom-  
mended by leading experts and has  
been used by thousands already.

### Do You still suffer Deafness needlessly?

Are you still neglecting the thousands of deaf people who are  
suffering from deafness? Perhaps you have tried many different  
hearing aids and been disappointed? This is the only thing that  
the FORTIPHONE is a new invention, a new discovery, a new way  
of anything the world has ever seen before.

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Our unique Home Trial Plan enables  
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Trial Plan, without obligation to purchase, to

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Address ...  
94-20-21

# Saturday's Programmes continued (April 25)

**5WA CARDIFF. 355 M. 850 KC.**
**12.0-12.45 A POPULAR CONCERT**

 Relayed from the National Museum of Wales  
 NATIONAL ORCHESTRA OF WALES

 Russian Ballet ..... Longas  
 Interviewed, "Zaria" ..... Bowen  
 Dance of the Tumbler ..... Hansen, Kosen  
 Suite from the "Savage" ..... Gochl

**3.30** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR** A Visit to Sunny Italy

**6.0** London Programme relayed from Daventry

**6.30 S.B. from London**
**7.0** Mr. ALFRED VOWLES The Spell of the Lorna Doone Country

**7.15 S.B. from London**
**7.25** C. A. S. BAKER: "Closing Thoughts of the Day"

**7.45 S.B. from London (9.35 Local Announcements)**
**A POPULAR CONCERT**

 Relayed from the Assembly Room, City Hall  
 THE NATIONAL ORCHESTRA OF WALES, conducted  
 by WARWICK BRAITHWAITE

BRITISH EVERLINE (Violoncello)

 Drink to the Boys ..... are Square  
 Vito (Lovely) ..... Copper

Jolly R. R. R. R. R. (Dance)

Son of mine ..... } b. Waller

The Ruler ..... }

J. M. R. R. R. R. R. ..... March

**10.0-12.0 S.B. from London**  
**22Y MANCHESTER. 394.0 M. 780 KC.**
**3.0 S.B. from Hull**
**4.0** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR** Songs by Harry Hopewell, "On Dunston Street" by C. E. Hooper, loved by the Station Repertory Players. In lentel M. by the Station Quartet

**6.0** London Programme relayed from Daventry

**6.30 S.B. from London**
**7.0** Mr. P. ISOBEL R. R. R. "Time" and Time of the day of Prize-fighting, Past and

**7.15 S.B. from London**
**7.25 S.B. from Sheffield**
**7.45 S.B. from London (9.30 Local Announcements, Sports Bulletin)**
**9.35 HUMOROUS ORCHESTRAL MUSIC**

THE STATION ORCHESTRA

 A Southern Waltz ..... Lotter  
 A Village Circus ..... Buchanan  
 The Jolly Musicians ..... M. M. M.  
 The Symphony ..... Rosenberg  
 The National ..... London

**10.30-12.0 S.B. from London**
**6LV LIVERPOOL. 297 M. 1,000 KC.**
**3.0 S.B. from Hull**
**4.0** London Programme relayed from Daventry

**5.15** .....  
 .....  
 by the .....

**6.0** London Programme relayed from Daventry

**6.30 S.B. from London**
**7.25 S.B. from Sheffield**
**7.45 S.B. from London (9.30 Local Announcements, Sports Bulletin)**
**9.35 S.B. from Manchester**
**10.30-12.0 S.B. from London**
**2LS LEEDS-BRADFORD. 377.5 M. 252.1 M. 1,080 KC. & 1,190 KC.**
**3.0 S.B. from Hull**
**4.0** London Programme relayed from Daventry

**5.15** .....

**6.0** .....

**6.10** .....  
 ..... by Prof. N. COMB.

**6.30 S.B. from London**
**7.0 S.B. from Manchester**
**7.15 S.B. from London**
**7.25 S.B. from Sheffield**
**7.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)**

(Saturday's Programme continued on page 134)

## GETTING THINNER DAY BY DAY.

Hollows in Cheeks, Neck and Chest Growing Deeper Every Week.

Someone Ought to Tell Him How to Gain Pounds of Solid Flesh and Look Like a Real Man.

Tens of thousands of thin, run-down men, yes, and women, too—are getting discouraged—are giving up all hope of ever being able to take on flesh and look healthy and strong.

All such people can stop worrying and start to smile and enjoy life, for McCoy's Cod Liver Extract Tablets, which any Chemist will tell you all about, are putting flesh on how very thin people every day.

One woman, tired, weak and discouraged, put on 15 lbs. in five weeks and recovered completely.

We all know that Cod Liver Oil is vitalising, flesh-producing elements but many people can't take it because of its horrible taste, and because it often upsets the stomach.

McCoy's Cod Liver Extract Tablets are sugar-coated and as easy to take as sweets and, if any thin person doesn't gain at least 3 lbs. with 30 days' treatment, as prescribed, the money will return your money. Only 1s. 3d. and 3s. the box at any chemist. Insist on McCoy's Tablets, the original and only genuine. Refuse imitations. In case of difficulty, send direct to McCoy's Laboratories, Norwich.

Send your valve troubles to us for solution

We will solve them for you free. Our new process guarantees vacuum treated valves whether your set is a valve or a super.

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# Saturday's Programmes cont'd (April 24)

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

- 3.30 S.B. from Hull
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR "Robin Hood" (A play about Richard and produced by Walter P. Reardon)
- 6.0 London Programme relayed from the Albert Hall
- 6.30 S.B. from Hull
- 7.25 Mr. P. R. STANTON: "The Yorkshire" (A play about the Yorkshire)
- 7.45 12.0 S.B. from London (9.30 Local Announcements)

## 6KH HULL. 284.1 M. 1,070 KC.

- 3.0 VISIT OF HIS ROYAL HIGHNESS THE DUKE OF YORK Accompanied by HER ROYAL HIGHNESS THE DUCHESS OF YORK ON THE OCCASION OF THE LAYING OF THE FOUNDATION STONE OF THE LEVERHULME COLLEGE, HULL
- A Running Commentary on the proceedings will be made by Mr. J. C. STANTON, Director of the B.B.C.
- The Order of Proceedings
- THE HULL WINDMILL CHORUS Reception by the President, The Rt. Hon. T. R. FREEMAN, and the Principal
- The Presentation of a Bouquet to H.R.H. THE DUCHESS OF YORK
- Dr. J. C. STANTON, President of the Free Church
- An Address of Welcome by the Chairman of the College
- Reply by HIS ROYAL HIGHNESS THE DUKE OF YORK
- The Principal introduces the Architect
- HIS ROYAL HIGHNESS THE DUKE OF YORK Lays the Stone
- HIS ROYAL HIGHNESS THE ARCHBISHOP OF YORK performs the ceremony of dedication
- The raising of the Presentation and the Hoisting of the Flag by HER ROYAL HIGHNESS THE DUCHESS OF YORK
- GOD SAVE THE KING
- 4.0 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, Sports Bulletin)

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.30 London Programme relayed from Daventry
- 6.30 S.B. from Hull
- 7.25 Lieut. Col. J. G. GREED, R.E. Prospects of the Navy
- 7.45 12.0 S.B. from London (9.30 Local Announcements)

## 5NG NOTTINGHAM. 270.2 M. 1,000 KC.

- 3.30 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. 750 KC.

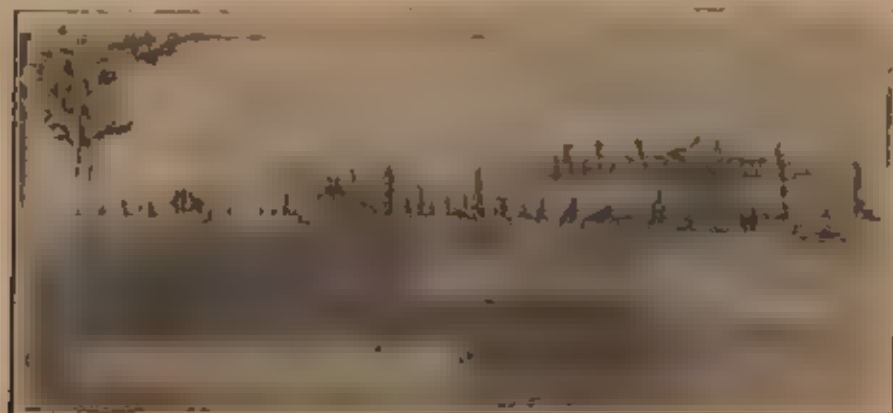
- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: "Mabel in Storyland" (Clifford Carter)
- 6.0 London Programme relayed from Daventry
- 6.30 12.0 S.B. from London (9.30 Items of Naval Information, Sports Bulletin, Local Announcements)

## 6ST STURGEON. 294.1 M. 1,020 KC.

- 3.30 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)

## 5SX SWANSEA. 284.1 M. 1,020 KC.

- 3.30 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. W. H. EVANS: "Welsh Rugby Football—A Retrospect of the Season—1927-1928"
- 7.15 12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)
- (Saturday's Northern Programme sent to sound 1.40.)



### A NEW UNIVERSITY COLLEGE IN THE NORTH.

An interesting ceremony takes place at Hull today, when the Duke of York, accompanied by the Duchess, will lay the foundation stone of the New University College, which will be opened in the autumn of this year. A running commentary on the ceremony will be broadcast through Hull Station, and the principal speeches will be relayed. This picture shows the College as it will ultimately appear. (Architects, Forsyth and Maule.)



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says your mirror every day . . . UNLESS

Only a very little older, of course; hardly enough to worry about. But these little wrinkles will go on piling up. Why let them? A generation of Britain's most beautiful women have proved that this daily wastage of beauty can be prevented . . . or repaired . . . by the use of

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## 'MOORFIELDS'



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(Continued from page 139.)

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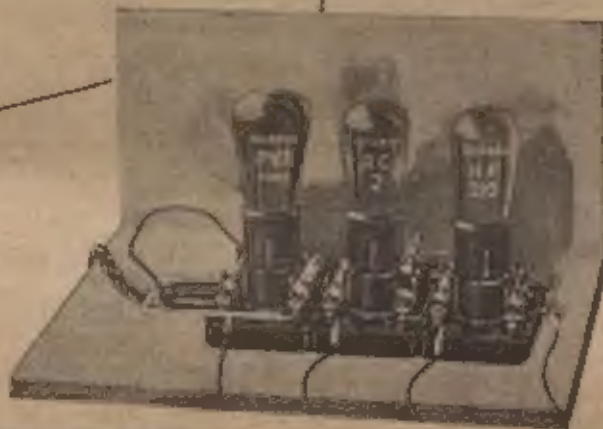


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