

PROGRAMMES FOR MARCH 17—MARCH 23.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 22. No. 285.

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

MARCH 15, 1929

Every Friday. TWO PENCE.

SPORTING NUMBER



THE
GRAND
NATIONAL



THE BOAT RACE

FOLLOW THE RACES
ON
THE RADIO TIMES
PLANS IN THIS ISSUE





Whatever the Components it's the Valves that matter most

WHATEVER the components, it's the valves that matter. Good components help to make a good set, but if your valves aren't right—where are you? Every radio man knows what a tremendous difference valves can make, and this fact is emphasised in these days of high efficiency sets. Not only that, but there is the question of life. Of what use is it to have a valve which gives a good show for a short time and then gives up the ghost.

Mechanical strength and electrical efficiency are characteristics of all B.T.H. products, and you can rest assured that Mazda Nickel Filament Valves are supreme in both respects. That is, they give the best results for the greatest length of time. Ask your dealer or write to us for a copy of the Mazda Valve Book.

MAZDA

THE NICKEL FILAMENT

VALVES

The British Thomson-Houston Co. Ltd., Great House, Aldwych, London, W.C.2

The Range of Mazda Nickel Filament Valves

TWO VOLTS

Type	H.T. Volts	Ampl. Factor	Imp. ohms.
G.P. 210	120	13	14,000
H.F. 210	150	20	28,000
R.C. 210	150	40	86,000
L.F. 215	120	7	7,000
P. 227	120	4	2,900

FOUR VOLTS

Type	H.T. Volts	Ampl. Factor	Imp. ohms.
G.P. 407	120	14	14,000
H.F. 407	150	18	21,000
R.C. 407	150	40	100,000
L.F. 407	120	6	5,700
P. 415	120	5.5	2,500

SIX VOLTS

Type	H.T. Volts	Ampl. Factor	Imp. ohms.
G.P. 607	120	14	12,500
H.F. 607	150	20	20,000
R.C. 607	150	40	90,000
L.F. 607	120	9	5,300
P. 615	120	6	2,600
P.X. 658	200	3.5	1,250

The prefix letters indicate the purpose of a valve, and the figures which follow, the filament volts and amperes. For example—L.F. 215 represents a 2-volt low frequency amplifying valve taking 0.45 ampere.



The IDEAL COMBINATION



Where a Speaker is in sympathy with its receiving set, results are perfect.

The Philips Loudspeaker, Type 2007, has been specially designed and constructed to co-operate with a Philips Receiver. In order to produce the perfect results of which these sets are capable, you must use a Philips Loudspeaker.

Here is the Ideal Combination—a Philips Receiving Set with a Philips Speaker, both famous throughout the world.

Your dealer will demonstrate.

Improve your present receiver with a Philips Loudspeaker—you will be amazed.

Type 2514. Philips 3-Valve
All Electric Receiver for
A.C. Mains. £23.

Type 2515. Philips 2-Valve
All Electric Receiver for
A.C. Mains. £12:10:0

Type 2007. Philips Loud
Speaker.
In 3 colours. £5:5:0

Type 2016. Philips Loud
Speaker.
Mottled Red. £2:10:0

Type 2026. Philips Loud
Speaker.
Grey. £2:10:0

PHILIPS

for Radio

Advt. of Philips Lamps Ltd., Radio Dept., 145, Charing Cross Road, London, W.C.2.

Arts. 525.

The SECRET PROCESS

that puts power into your set!

**DIRECT FROM FACTORY
TO DEALERS SHOPS**
every Lissen Battery is
fresh when you get it!

60 volt (reads 85)	7/11
100 volt (reads 125)	12/11
20 volt	4/6
50 volt Super Power	13/6
5 volt Grid Bias	1/6
4 1/2 volt Pocket Battery (4/6 a doz.)	6d. each
Single Cell Torch Battery	4/4

There is a secret process and a new chemical combination used only in the Lissen Battery which puts new power into your radio set. It gives to your reproduction of dance music a new liveliness, makes speech distinct, song clear and true.

The current of a Lissen Battery flows smoothly, steadily, sustainedly throughout the longest programme. The large cells have a great oxygen content which gives the battery long life and produces all the time pure power, with never a trace of ripple in it, never a sign of hum.

*You want pure power for your radio;
any good wireless dealer will supply
you with the Lissen Battery that
will give it to you.*



MADE IN
ENGLAND

LISSEN LTD., 200/220 Friars Lane, Richmond, Surrey.
(Managing Director) THOS. N. COLE.

THE RADIO TIMES

Vol. 22, No. 255.

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

MARCH 15, 1929.

Every Friday. Two Pence.

'THE CENTENARY BOAT RACE.'

IT is a hundred years since the first Oxford and Cambridge Boat race was rowed.

There have not been a hundred races: there were some gaps in early days and there was a gap during the War. But it makes a very good Centenary. For, on the whole series, Oxford are one ahead, and Cambridge naturally desire to draw level. To say that they will 'redouble their efforts' would be to say something nearly meaningless: anybody who has seen the finishes of a few University Boat Races knows that there is never an occasion on which much effort is spared.

Cambridge, except for one year, have had it all their own way since the War. This year Oxford, according to all the experts, have produced a very much better boat than they have had for some years. In the autumn their prospects looked bad. There seemed to be twice as many good oarsmen to draw upon at Cambridge. But there was enough material for one excellent crew, and Oxford men are much more cheerful than they were a few months ago. The Cambridge boat has been subject to great vicissitudes. Many men have been in and out of the boat, including certain Old Blues, partly because of keen competition, partly because of the influenza epidemic—which has, doubtless, been assisted in its ravages by the necessity of putting the crew out, day after day, on an ice-littered river in a bitter wind. There was one day on which there were actually not eight men, of those in training, available to be put in a boat. As I write there is one of the 'selected' out of the boat. As things stand it is a predominantly Third Trinity crew, which means a crew rowing the Eton style. There are five Third Trinity men in the boat, including the colossal Collins, and Davies-Cooke, a freshman. The Oxford crew includes an Australian, a Tasmanian, and a Dane, Juel-Bruckdorff. This would have astonished the oarsmen of 1829; today our two great Universities have an international appeal and influence.

The Race, which very soon became as popular a festival as the Derby, began in a very casual fashion. One Wordsworth, an Oxford man and a nephew of the poet, was visiting Cambridge, where his father was a don. He got into a discussion with a Cambridge man about the relative merits of rowing at the two seminaries, and a race—in clinker-built boats, with fixed seats and in-rigged—was the result. At the beginning colours were not fixed: Oxford wore Christchurch blue and Cambridge pink. There came a day when Cambridge were short of decorations, and an enthusiast tied a piece of light blue Eton ribbon to the

boat. That became the permanent colour, and Oxford produced a very dark blue by way of contrast. It was many years before the present Putney-to-Mortlake course was definitely fixed upon: Mortlake to Putney, apart from other stretches of water, was used before 1864. And it was many years before the present beautiful order on the course was maintained. According to the admirable history of the Race recently published by the *Cambridge Review*, in 1856

A Commentary on THE OXFORD AND CAMBRIDGE BOAT RACE

will be relayed to all Stations
from the launch *Magician*, between
12 noon and 12.30 p.m., on
Saturday, March 23.

The race will be described by
Mr. GEORGE WANSBROUGH
and
Mr. J. C. SQUIRE

Listeners will find a plan of the
Course on page 666.

(the year in which the Race became definitely annual):—

The peregrinations of the ordinary river traffic were defeated by the brilliant coxing of Wingfield, who at one point had to make an instant decision to steer the Cambridge boat between a barge and the bank towards which it was drifting. Vessels filled with spectators continually got in the way.

In 1863:—

No fewer than fourteen steamers were disturbing the water at Mortlake when the crews embarked. Four or five refused to get behind the umpire, and the crews declined to start. The delay settled the issue, for with a falling tide and age of their number running aground, the captains saw reason. With due poetic justice the race finished before the steamers had rounded Craven Point.

Two years later the Presidents took their men back to the boathouses until the steamers got behind the boats. Thenceforward the policing of the course steadily improved, and today the Boat Race is looked after as ceremoniously as a Royal Procession. Doubtless the task of the authorities is easier now, as our population has got much more used to obeying all

kinds of rules and regulations than it formerly was!

When the Centenary history of the Boat Race comes to be studied it will contain very little encouragement for those carping and those envious people who are always asking ironically: 'What becomes of the Blues in later life?' It would be idiotic to expect to find any boat full of Shakespeares and Bacons. It usually takes intelligence as well as brawn to be a really first-class athlete: the mere splendid animal generally falls just short of the first rank. Any normal University eight would compare favourably with any chance eight undergraduates one might pick up in a street or a barber's shop. The healthy mind in the healthy body may not be in fashion in some circles, but it really is not an impossible ideal. The first boats were full of prospective bishops: a very fair proportion of subsequent Blues have become eminent in one walk of life or another. Living rowing Blues include Lord Desborough, Mr. Reginald McKenna, Mr. Justice Maugham, and many other energetic servants of the State, including Lord Lloyd, High Commissioner for Egypt, who was a 'cox.' When it is remembered that there are only four or five new Blues in each boat each year, it must be realized that the legend of rowing Blues being mere lumps of muscle and bone is baseless.

The success of this year's event will depend on two things—a hard contest between the boats and decent weather. The Race has been rowed in torrents of rain, and several times in snowstorms. The race of 1883 must have been a cheerful affair: not only did Oxford win in a fierce snowstorm, but the start did not take place until nearly twenty to six, when it was almost dark. On a fine day there is no jollier spectacle than the Boat Race, whether viewed from the river or the bank. That stretch of the Thames still retains much of its Early Victorian character. The craft that ply on the river, the stumpy steamers that lie along Chiswick Eyot, the hubbub, the cheapjacks, the junketings around the taverns, and then that little procession creeping up the solitary water, the oars moving like the legs of mechanical toys, the light flashing on the feathered blades, the roar that travels with the boats for four miles, the alternation of wharf and factory, row of eighteenth-century houses and muddy bank with leaning pollarded trees, the multitudinous favours of dark and light blue, the confusion afterwards, the sense that another year has gone—these things change little. They make a kind of ritual that links race to race. People often wonder

why they and others go to the Boat Race; but even the puzzled and disappointed always go. It is a permanent thing in a changing world, as well as a test of two sets of magnificently-trained athletes.

Yet here I am talking about 'no change' when I am talking of broadcasting: though all that has meant to the scene is the addition of one more little launch to the following cortège. This will be the third year that the Race has been broadcast. The first year the two anxious persons at the microphone in the motor-boat had an easy time. The race may have been a foregone conclusion, but the Oxford crew put up a magnificent fight in the early stages, which naturally led to an excitement which was communicated to listeners. Moreover, there was an enormous crowd all the way from Putney to Mortlake, and many tugs and steamers were in attendance. Whenever the commentators paused, the gaps were filled up by great bursts of yelling, whistles, hootings, and siren-screams, all of which helped to bring the scene before distant listeners and added to their suspense—the tumult also being put to the credit of the broadcasters! Last year it was another matter. There was a comparatively small after-breakfast crowd, still rubbing its eyes. The race was a walk-over, or row-over, from the start; and it is difficult to describe a boat race in animated terms when rules compel one to snort along behind the losers, while the winners are out of sight round the next corner. Finally, last year there was a dreadful handicap at the beginning.

Before the race starts the commentators

WHICH ARE YOU?

The Boat Race has a wider popular appeal than any other event of the sporting year. For weeks beforehand the question of whether to support Oxford or Cambridge leads to psychological and occasionally physical disturbance among the youthful population.



talk for ten minutes or so about the weather, the scene, and the preliminary hubbub around the boathouses. This talk is meant for people not on the spot; those who are on the spot can see things for themselves and are perfectly aware that there are 'gleams of sunlight' and a 'slight popple on the water,' that somebody is playing a gramophone

and that 'the Oxford crew are now carrying their boat down to the water.' Last year the commentator who began speaking, found, to his horror, that his very first words were (so to speak) simultaneously echoed back to him by a stentorian loud-speaker on the bank. 'There is a slight north wind,' one said; and as one spoke, that terrific bull's voice bellowed back: 'There is a slight north wind.' Some enterprising newspaper had arranged this loud-speaker, with the excellent idea of enabling the crowd at Putney to follow the race after the boats had got out of sight. Let us hope that this year the loud-speaker will not be turned on until the race has started. It is sufficiently nervous work, anyhow, to broadcast the Boat Race from the middle of the river with steamer-loads of grinning spectators looming down on all sides. But when every word—every remark that is useful to those at a distance, but trite and obvious to those present—is brayed back over the landscape by a super-trumpet, the speaker is bound to quail in his shoes. Besides, it puts such an awful tax on one's powers of accurate statement. At a pinch, the rough and approximate truth will do for the listeners at Croydon and St. Albans, and the remoter listeners who are Medes, Elamites, and dwellers in Mesopotamia. But one feels, with this machine going, that the slightest accidental misstatement might lead to a huge roar of 'Liar!' from the multitudes on both banks. And that is very disconcerting.

I appeal to the chivalry of the *Daily* — I
J. C. SQUIRE.

THIS YEAR'S INTER-'VARSITY SPORTS'

OXFORD meet Cambridge for the sixty-first athletic encounter on Saturday, March 23. First held in 1864, at Christchurch Ground, Oxford, when 'the Cambridge gentlemen' (so the report reads) 'consented to visit Oxford,' next at Fenner's, and finally by way of Beaufort House Grounds, West Brompton, and Little Bridge, in 1888 to Queen's Club, after fifty-two years the 'Varsities' return to the neighbourhood of Waltham Green.

It will be strange, indeed, even for one as young as I in Inter-'Varsity Sport, to watch the rival Blues competing at Stamford Bridge, after seeing nine contests on the track at Queen's. How much the more unfamiliar for the Old Blues who have journeyed perhaps for fifty years to West Kensington or Baron's Court and must now trudge to the Fulham Road. For a year or two Stamford Bridge will seem unfamiliar—for one thing for the first time the races will be run left hand inside, i.e., counter-clockwise—but the fact that two Anglo-American 'Varsity' contests have already been staged at this venue may to some extent lessen the wrench from tradition which so many will feel. I have but little doubt that, in a few years time, this great contest will be quite at home in its new surroundings.

Writing before even the University Trials have been held, it is not possible to make any very intelligent predictions about the fortunes of the two teams. Cambridge have been so supremely successful in the last three years, winning by 8-3, 9-2, and 8-3, that people are going about saying: 'Of course, Cambridge will win the Sports.' I do not think there is any 'of course' about it this year, for Oxford won the Relay Races last December, and of the Cambridge winners at Queen's

Club last March, only C. E. G. Green remains. Green won both the half-mile and the mile in 1920, and Cambridge partisans may hope for a repetition of this 'double.'

Cambridge have lost Rinkel, Weightman-Smith, Howland and Pomeroy, who accounted for six out of their eight wins last year. Oxford have lost two of their three winners, but C. E. B. Gordon (who represented Great Britain at Amsterdam in the high jump and with no little credit) remains, and Oxford can count on this event. Actually Oxford have nine old Blues in residence and Cambridge seven.

The Oxford President, R. Leigh Wood, is perhaps the best athlete in residence at either University, for though Leigh Wood has never yet been successful in a championship or any race of that class, his defeats have been at the hands of D. G. A. Lowe and J. W. J. Rinkel, so that he has only been denied his due by men of exceptional ability. Today with Lowe and Rinkel retired, Leigh Wood should prove England's premier quarter-miler. Whether he will also essay the 100 yds. as well (as he did last

year) remains to be seen; for Oxford have at least three other potentially first-rate sprinters in B. M. Norton, F. Gates and H. V. Warren.

Oxford's best performers at the moment of writing are (apart from those mentioned) H. S. Townsend (the public Schools mile champion of '27 and '28 and a freshman at Oxford), G. F. Gates (who has done over 48 ft. in the weight), W. N. Harrison (capable of nearly 23 ft. in the long jump).

Cambridge had a promising freshman quarter-miler last year in F. W. Tchitcherine, but it is extremely doubtful if he will be recovered from an attack of tonsillitis. Another Cambridge sprinter, E. R. Smouha (a member of the British sprint relay team race at Amsterdam) has, I understand, strained his heart.

There is, however, a very bright patch in the clouds, for in R. M. Tisdall the Light Blues have a freshman with a really great future before him. Tisdall has beaten 40 ft. in putting the weight and is a fine, low hurdler; for in this latter event he is capable of 25 sec. Another newcomer to the Cambridge fold is R. W. Revans. Revans has already graduated at London University, and in 1927 beat 23 ft. 6 ins. in the long jump.

I must leave it at that. So far this year the weather has been so bad that the standard of performances at both Universities has appeared most depressing. But in a week's time, when the trials have been held, we shall know more about the respective strengths, and I have so often in the past found talent developing at the last minute when the material seemed mediocre. At any rate, I for one expect a keener contest this year than we have had since 1925, when Oxford won by six events to five.

H. M. ABBRAMS.

DANCE MUSIC.

Henceforth, the names of various dance numbers will not be announced. Listeners may regard this omission as irksome, but we ask them to accept our assurance that it is essential to the improvement of dance music outside broadcasts.

* Mr. Atkinson will broadcast an Eye-Witness account of the Sports at 7.15 p.m. on Saturday, March 24.

A Commentator on Commentaries.

THE MAN IN THE CROW'S NEST,

describing, in swift detail, the Rugger International, the Cup Final, the Tattoo, the Derby or any other of the big events of the sporting year, has become a familiar and popular figure in Broadcasting. In this article Captain H. B. T. Wakelam, the well-known commentator on football and lawn tennis, recalls his maiden venture at Twickenham in January, 1927.

I HAVE been a 'commentator' so long that it is rather difficult for me to describe my actual feelings when I was first asked to do a running commentary—on the 1927 England v. Wales Rugger match, from Twickenham. After a preliminary voice trial, at which I saw a microphone for the first time, the B.B.C. official concerned asked me if I would take on the job. He said it would be the first commentary to be done in this country, though they had previously been given in America. I think that was the deciding factor. If they could do it, why couldn't I? There was no standard to go by, and therefore no standard to live up to. It was, perhaps, a little awe-inspiring to think there would be a great many people listening to me. I had never addressed the world at large before, and I must admit I had certain qualms about it all. It is one thing to watch a match and see what is going on or to describe a match afterwards in more or less outline—but quite another to watch and describe in detail the rapid movements of two rival teams.

The B.B.C. people were extremely kind to me, though, perhaps, unconsciously, inclined to look on me as a sort of strange phenomenon, a rare specimen of the genus *commentator*.

I was given a 'Dr. Watson,' put into the box at the south-west corner of the ground, wished 'good luck' by Commander Cooper, the Rugby Union Secretary, who had helped enormously, and left to my own and Dr. Watson's resources. He did the preliminaries, talked about the ground, the crowd, the weather, etc., as well as describing the plan in this paper, and then 'talked air' to me, just before the kick-off. I did my best to describe the teams and what I knew of them; the whistle blew, and we were off.

Looking back, I am afraid I have very few recollections of this, my first broadcast. I remember wondering to myself whether anyone anywhere had the faintest glimmering as to what I was talking about, and what on earth friends of mine who were listening would say to me afterwards. I was not a little scared of using expressions which might have ruined the B.B.C. and my humble self forever, but then again, this thoughtful B.B.C. had made provision, for in front of me, as I was speaking, was a large notice in red ink 'DON'T SWEAR.' I expect any keen follower of Rugger who has watched any exciting match, and seen a player drop a good pass, in a certain scoring position, will understand what that means, and sympathize with me. Apart from these thoughts flashing through my mind, I have very little recollection further what I said, or what the game was like. I seemed to be at a match with a blind man by my side,

telling him about something which I could see going on. I did not want him to miss any of it. I felt I was telling him too much. I was talking too fast; perhaps I was 'blasting,' though then I did not really know what that meant. At last the whistle went for time—Dr. Watson, who had given me wonderful support all through, gave out the score again, and after a short pause, we were told we were 'off,' and could come out.

The relief of finishing was about neutralized by the thought of what the people

excited, and had started breaking up the furniture.

After that I really felt that someone at least had enjoyed himself.

Since that day, I have done a good many commentaries. I did two or three Soccer matches, a game which I have played a good deal in my life, but was glad to hand over to the expert, George Allison, as I was out of touch with the present-day players through not having watched them very much.

Together with Colonel Brand, I took on the Lawn Tennis Championships at Wimbledon. This did not seem to me to be quite so difficult as Rugger. It's quite true there is less to talk about, and more repetition, but it is only a matter of extreme concentration to describe each stroke as it is played, and there are only four players at most to talk about, instead of thirty to pick out. Tennis does not lend itself to making such a 'story' as Rugger, but to anyone listening who understands the game, it is comparatively simple to describe it shot by shot, so that he or she can follow what is happening. The Tidworth Tattoo I found rather difficult. I was quite certain that people would rather hear the wonderful effect of the massed bands and so on than listen to my somewhat laborious attempts at describing the scene, and when all the lights were turned out, and two or three aeroplanes started to fly round in the dark, I felt I was completely sunk.

One rather amusing adventure I recall. I was broadcasting the Wales v. France match from Swansea, in 1927, with an extremely apt 'Dr. Watson,' the famous Welsh three-quarter, Dr. Teddy Morgan. I had been asked by the B.B.C., ever thoughtful, to intersperse a little French at times, for the benefit of French listeners—'just give the score, and the scorers, and so on.' Though I like to imagine I can be understood in French, I was a bit rocky on the technical terms, and so, with a gigantic brain-wave, I co-opted a French Rugger fan whom I know, to come and sit with us in the box. He was to write out quickly, in French, little bits of what I was saying in English, and shove the pieces of paper under my nose. I would thereupon produce them in my best Parisian style and accent. This he did, and I had quite a little laugh all to myself when I later received a criticism which said that though my accent was irreproachable, my knowledge of French Rugby terms was nil!!!

In conclusion, I should like to say how much I have always been helped by the B.B.C. officials responsible for these commentaries, and by the various 'Drs. Watson' who have sat with me, held my hand, and kept me going in awkward and unforeseen circumstances.

H. B. T. WAKELAM.



MAKING BROADCASTING HISTORY.

The above picture shows the impromptu 'observation post' erected at Twickenham in 1927 for the first broadcast commentary on a football match. Below it is the B.B.C. Engineer's van containing apparatus.

outside, who had been listening through earphones, were going to say to me, but they were all very nice about it, and carried 'Dr. Watson' and myself off for some much-needed refreshment.

I had quite a lot of letters on the following Monday morning, but the one which struck me as being the most human was from a lady in South Wales, whose husband, an old Welsh International, had been listening. She was not at all pleased about it. She said she had decided to sell her wireless set at once, as her husband had got a trifle

An Experience of the Great Steeplechase.

WHAT I THINK OF THE 'NATIONAL.'

Mr. Lemon, who writes here of his attempt on the Grand National with his own horse, Patsey V, farms three hundred acres in Sussex. His story is a testimony to the fine sporting character of the world's most famous steeplechase.

I CERTAINLY count myself one of the fortunates, for I have had the joy of riding my own horse in the Grand National. I am satisfied that the thrill of racing over the Aintree fences is the finest a man may ever hope to enjoy.

It came about this way. I discovered that a horse I was hunting was an out-of-the-way jumper with, it seemed, the capacity to stay for ever! I never came to the end of Patsey V's reserves in the hunting-field or elsewhere, for that matter.

He and I won quite a number of point-to-point races from 1921 onwards, and in 1924, Bob Gore, the well-known trainer, took him in hand in earnest, and put him through a thorough preparation for the National Hunt Chase at Cheltenham, which he won, and the Fox-hunters Steeplechase at the Aintree meeting. The latter race is run over the Grand National course, and it takes a good horse to get round that course, whether the field be of National calibre or not. Patsey revelled in the going, jumped like a stag, and gave me a wonderful ride to win by about half a length from Major Doyle, on Gracious Gift, thereby bringing off a double which can never be repeated owing to the altered conditions of the Aintree race.

He was nine years old then, just in his prime, and he had shown that he could do the National course.

We talked it over thoroughly, and decided that we would have a cut at the Grand National itself in 1925.

Bob Gore trained him again, and we gave him a rare preparation for the first few weeks of 1925. He was never fitter, he 'wallowed' in his work, and he was jumping during his 'winding-up' races better than ever.

My hopes began to run higher. The horse was justifying all our expectations, and he left his home at Findon for Aintree, trained to the hour.

It was a great moment for us both down at the starting gate, with thirty-three other 'couples' waiting for the signal. The wait seems interminable, although it is really only a few minutes at the most, and then, all of a sudden, up goes the gate!

Alas for Patsey and for me that wonderful March day! The fates were against us, for a riderless horse cannoned into us as we were in mid-air. Patsey went a real 'purler,' and he and I parted company in earnest. Luckily,

neither of us was hurt, except in our feelings. I do not know what old Patsey thought about it, but my thoughts were not printable.

The calamity was an awful disappointment to me. I knew that Patsey V would jump the course if only he had a fair show. He had done it before, and won handsomely, even if he did so in company not quite so good as the National starters, and all our hopes were dashed by a riderless horse which had not the sense to give us room!

But the luck of the National is proverbial,

The course is not as difficult as it looks, although I do not want to be taken as making light of it in any way. The fences are big enough, and the distance—four and a half miles—is long enough in all conscience. It is possible, however, for a horse to hit the fences a lot harder than many people believe, and still keep on its feet.

When Double Chance won in 1925, his rider, Major Wilson, told me that the horse seemed to like the roughest-looking bits of each fence, just like the wise old hunter he was. He knew that the roughed-up spots had been tackled by other horses, and where one horse could go, Double Chance knew that he could follow.

There is one suggestion I should like to make regarding the Canal Turn Fence. An attempt has been made to improve it this year by taking away the ditch; but I understand the 4ft. 8in. fence still remains. The trouble with this is that a horse cannot see over it until he is in the air, and he has the feeling of jumping straight into the middle of the crowd of spectators opposite the jump. My hunting and 'chasing' experience has shown me that a horse will always try to avoid hurting a human being, and so a good horse may be pardoned for wavering when he thinks he is jumping into a crowd of humans. If this fence were lowered

to the size of a 'park' course fence, it would allow the horses to see the turf beyond, and it would not be the scene of so many tumbles. That is only a personal view, of course; but I think a good many men who have ridden the course will agree with me.

Patsey V will not be competing at Aintree this year, nor shall I, for Anno Domini has begun to make itself felt by both of us. But the old boy and I mean to have a cut at one or two point-to-point races this spring, just as we did last year, and if we are both of us as fit then as we are now, maybe we shall win again.

But nothing will ever compensate for that toes at Aintree four years ago. I had set my heart on finishing the course, at any rate; but I console myself—or try to, anyhow!—by reflecting that there is a goodly company of us owner-riders who can mingle our regrets at our failure to win a National.

But *how* I should have liked to win!

B. B. LEMON.



and that is, perhaps, one of its greatest charms, although it does seem hard luck to be put out of the running by the perverseness of a riderless horse.

Some people are inclined to criticize the National course. They maintain that it is not a fair test; they point to the number of tosses, and they argue that it is all due to the course. I might mention here that I can never remember a jockey being seriously injured at Aintree, and I fancy this is due to the pace the race is run over the big fences, and the jockeys being thrown clear. I do not agree with these critics, most of whom have never ridden their Aintree, and never will. The Grand National is, in my opinion, the fairest steeplechase course in the world. The 'take-offs' are all good, the landings excellent—and the going generally perfect. The trouble with the race is the presence of a lot of horses whose records do not justify their entry. Horses of this type interfere with better horses and cause a lot of trouble.

A Commentary on the Race will be broadcast at 2.45 p.m. on Friday.

*The Acid Test of British Horses and Horsemanship.***THE MOST SPORTING EVENT OF THE YEAR.**

By the Hon. Gilbert Johnstone, Steward of the National Hunt Committee.

TO my mind, there is no race in the world to equal the Grand National steeplechase, and this opinion is held by sportsmen all the world over. Can you imagine anything else which would entice elderly City men to journey 400 miles to and from London and to sit in a coal siding or shiver on a March day by the side of a Lancashire canal?

Why is it? Surely because nowhere else can you find such a searching test of man and horse; not only does it require from each courage, skill, and iron determination, but both must be 'fighting fit' to have any chance of success.

It is a long cry from that memorable winter's night in 1838, when some high-spirited officers in the Royal Regiment of Artillery, stationed at Ipswich, rode the first steeplechase on record.

It was at the Officers' Mess that argument ran high on the merits of the respective horses owned by the hard-riding gunners, and a challenge was thrown down by Lieutenant Hansom. He wagered that his grey horse would beat the lot. 'Let's try them now!' suggested one of the sporting group, and 'Boots and Saddles' was the unexpected order that evening.

Pulling their nightshirts over their 'mess kit,' the six starters were soon mounted, and the course was laid to Nacton Church Steeple and home again. The impromptu moonlight race was won by 'Canon Ball' on 'a hot bay whose head and tail were always stuck upright in mid-air.' The first steeplechase on record had brought a new word into the language.

The Grand National itself was first won by Lottery in 1839, and it is now without doubt the hardest steeplechase course in the world. There are thirty jumps in the four and a half

miles, and the fences are larger than those of any other course. The stake has varied, but it is now worth close on £11,000 altogether. For many years it was held by competent judges that no horse could win with a big weight such as 12st. on its back. But Cloister did the trick in 1893 with 12st. 7lb. up; Manifesto repeated the effort under an identical weight.

Amateur riders compete with professionals in the spirit of good sportsmanship in the Grand National, and the strong amateur rider has every chance of winning, even if the average professional rider may possess more polished horsemanship.

Of the last twenty 'Nationals' four have been won by amateur riders, including Mr. J. Anthony's two wins, in 1915, on Ally Sloper and, in 1920, on Troystown.

It is interesting to note that only four of the last twenty winners, including the 'War National' chase run at Gatwick in 1916, 1917, and 1918 have been under eight years of age. It goes to show that a steeplechaser of the first class comes into his best when he is 'aged,' i.e., over eight years old. The most notable exception was that fine five-year-old—the Frenchman, Lutteur III, bred and trained in France, owned by a Frenchman and ridden by a Frenchman, which won in the splendid time of 9 minutes, 53 4-5 seconds.

It is a case of a fair field and no favour, and the varied fortunes of the race show that the spoils of victory may go to rank outsiders like Tipperary Tim or Master Robert, as well as to well-fancied horses such as Sprig and Jerry M.

But there is one disadvantage the popularity of the 'National' has brought in its train, and that is the large number of horses which have gone to the post in recent years, many of them with chances so small that they have only been nuisances to serious competitors. The tally of the accidents in this race is largely due to the presence of a considerable number of horses whose fencing abilities have not been previously tested to a sufficient degree.

It has often been suggested that there might be a good deal of elimination amongst the National entries, and then, with a field of reasonable proportions, there would not

THE BIG MOMENT LAST YEAR
as described by Geoffrey Gilbey.

... Billy Barton's down!! Tipperary Tim the only one up! Now only one horse going to finish. Tipperary Tim is going to finish by himself. The jockey on Billy Barton is remounting, he'll finish second. Tipperary Tim!! Just think of it! finishing solitary by himself with a loose horse just behind him. The crowd are cheering like mad now. Tipperary Tim, the despised horse! Nobody seemed to think he'd got a million to one chance; nor would he, of course, if the others had stood up—being cheered terrifically by the bookmakers and by the others too. Tipperary Tim has passed the post—No. 53—with a loose horse. I can't tell you what it is, just behind him. . . .

be the overcrowding and crossing at fences which at present bring about so many casualties.

It is not easy to make a rule on a matter like this without inflicting possible hardship on some good horses. But no reform, however necessary, is ever carried out without hurting somebody or something, and I incline to the view that the restricting of entries for the Grand National to horses which have been placed in steeplechase handicaps of not less than 200 sovereigns in value, under a weight within 21lb. of the top weight, would go a long way towards solving what is becoming a grave menace to the greatest jumping event of the year.

Look at the entries this year. There are 181 horses entered, and of these probably some thirty odd will go to the post. Most of the fences are not wide enough to take more than half that number in a row, and so we may have the curious situation of really likely winners being either rushed forward at top speed for the first fence and thus lessening their chances by overdoing it at the beginning of a long race; or else being held back until the 'rag, tag and bobtail' have sorted themselves out into their various categories and opened the way for serious racing.

The test the race provides is so important to the breed of horses in this country that any attempt to lower the jumps or reduce their number would, in my opinion, rob the National of much of its value. Wherever horses are regarded with affection and respect, there you will hear tales of the National—the greatest test of a horse's ability and its rider's skill that the annals of horsemanship ever produce.

That means that British horse-flesh and British horsemanship are held in the highest esteem throughout the world, and that is no small thing when the increasing popularity almost everywhere of well-bred horses is remembered and the value of the export business is taken into consideration.

(Continued on page 496.)



THE RACE ROUND NACTON CHURCH STEEPLE

which added the word 'steeplechase' to the English language. This print, published in 1839, shows the night-dressed artillery officers in full cry through Nacton village.

The Third* of 'The Radio Times' Lessons in Auction Bridge.

WHEN THE FIRST PLAYER HAS BID.

This week Mrs. Stafford Northcote continues her short series of Auction Bridge lessons. On Monday evening, those who have been following her articles will be able to test the knowledge they have acquired by comparing their own judgment with that of the four experts who will be playing a hand in the Studio.

THE second hand player at Auction Bridge is in an entirely different situation to the dealer. He has to face one of two things. Either the dealer has passed or he has made a declaration, and upon one or the other of those two facts must the second player's decision be based.

I will take the first case, and assume that the dealer has passed. Now in these days of ultra-light calling at Auction, the ordinary deduction that the dealer has, in all probability, an indifferent hand when he passes would be a sound one. Therefore, the second player under these conditions would be in a slightly stronger position for declaring than if he were the dealer. The fact of one hand passing discounts any great strength in that hand. So that there are only two other hands to be reckoned with. But it must always be borne in mind that there are players, and in goodly numbers, who do pass as dealer on strong hands. There are hands on which it is a very wise procedure to pass. But, for the beginner at Auction, I would advocate calling on all the hands that are calling hands. The subtleties of lying low on strong calling suits are apt to prove somewhat in the nature of boomerangs, and are best left alone.

All the principles which I gave in my last article on sound declaring as dealer apply equally to the second hand when the dealer has passed, with this exception: his declarations can be slightly bolder than if he were dealer. For instance, say that he holds five Spades to the Ace, Queen, ten, with but nothing else outside except, perhaps, a guarded Queen, he can declare one Spade on this as second hand when there is a pass ahead of him. As dealer this would not be a wise call. The object of his call when second hand would be to indicate to his partner what to lead should the third hand declare a No Trump. If he does not make his call of One Spade when he has the opportunity for doing so, he may not be able to do so later. There is always the possibility of the third hand's declaration to be taken into account, and should that declaration be one of a No Trump, it would completely shut out the Spade call from the second hand. For under no circumstances would his hand justify a call of Two Spades on its own.

The pre-emptive declaration is a very powerful weapon in the hands of a second player, even more so than it is in the hands of a dealer. For those who do not know what pre-emptive means, I will explain. A pre-emptive bid is one which is unnecessarily high, as, for instance, a call of three where one would do. Suppose the dealer calls One Spade and the second player calls Three, or Four, Hearts over it. This is a pre-emptive bid. Two Hearts would have been sufficient to have beaten the call of

One Spade, but second caller shows greater strength by bidding pre-emptively.

There is this great advantage in a pre-emptive call by the second hand: the third hand is in danger should he venture to over-call it. He will need an infinitely stronger hand than ordinarily, because of the fact that his partner has dealt and passed. The pre-emptive bid, therefore, will be more likely to prevent the third hand from showing any strength which he may hold, and therein would lie its great power. But a pre-emptive bid must have strength to justify it. Do not make it on bluff or in the hope that your partner will hold the cards which ought to be in your own hand. I will give two types of hands on which a pre-emptive call would be justifiable for any player, in whatever position he may be; but when second player they are essentially high-calling hands.

- ♥ A, K, Q, 10, 9, 7, 3
- ♦ A, K, Kn, 9
- ♣ 7, 5

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

Part-author of *The New Pepys' Diary of the Great War*, etc.

Feb. 23.—This day was 297 yrs² was born our grnd Sam^l, and all the new sheets noting it, and 1 of them even to make a cross-word of him, which is a proud thing. So a bottle of champagne wine to our dinner for toasting him. But my wife vexes me by wondering why, when soe many good men are left to oblivion, this loose fish (using her own words) he made a sort of Calendar Saint of. Where to answer her that, if she mean the wenches, this is soe of all the greatest men in history almost, being a distemper that goes with greatness, like measles. 'Or Mumps,' quoth she, glancing her eyes at me; but disarmed her, before she gets dangerous, by my politick jumping up and kissing her, and to vow she hath as pretty a wit as she hath a face; which is, God knows, the truth, being but small shakes, both of them, soe could say it with a clear conscience, and it sweetened her the rest of the evening, to my very good content.

Feb. 24.—Sister Pull writes, from Huntingdon, her hopes of an heir. Which, while it gladdens, do alsoe sadden me in thinking how ugly the poor child is like to be, and it favour either its parents, or (what is worse) both.

March 1.—To Jimble's to Listening-in Circle and did hear *The Damnation of Faust* (Berlioz), mighty fine, particularly in respect of the massed music; having, says Snigsby afterwards, more guts to it than Gounod's. Methinks this is true, albeit silly Snigsby said it. Speaking of selling souls to the Devil, Mr. Black will have it that these stories be noe idle legends but did, of a truth, befall in the days of the Warlocks; and if they have now ceased, 'tis onlie because the present generation is grown soe godless, the way they skip Church for golf, mourning, skating and other irreligious matters, that the Devil hath now all the souls he wants gratis, without need to buy them. Instances last Lord's Day, when there were but 15 persons to church and 31st in the plate, and looks at us all most poyessedly in saying it; which overthought as uncalld-for a piece of palpitating ooz of Church as ever I did heare, the ill-mannered fanatic.

On this hand—which is one that I have taken from actual play—the pre-emptive call must be a high one. The freak distribution of the cards should convey a warning that there is a strong probability of a Spade or Club suit being out in either the third hand or your partner's. The dealer having passed, may be lying low on a suit of Spades equal to your Hearts, but with nothing else. With this before one's mind one would have to force the game and declare Four Hearts straight away. In fact, there would be a strong temptation to make it five. But this would be a little rash.

With this hand:—

- ♦ Q, Kn, 10
- ♥ A, 4
- ♦ A, 9
- ♣ A, K, Q, Kn, 7, 6

the call would be a pre-emptive one. It can be either three or two No Trumps. Personally, I should declare three on it. There is a prospect of your opponent, or partner, having a Spade, Heart, or Diamond call. If it is your partner, then all the better. But if it should be your opponent, then force them to declare high. You will be able to double either a Four Spade or Four Heart call.

Now I will take the case of the third hand player. This is a much more difficult situation. If the dealer has passed and the second player has called, then the third player is not so badly placed, because he has the knowledge of that call before him from which to gauge the possible value of his own hand. But when both the dealer and the second player have passed, his decision becomes a very critical one. My experience of Bridge has taught me that this position of third hand player, with two passes ahead of him, is a dangerous trap for the unwary very often. He has to probe much deeper than just the mere surface value of his cards. He has to take into consideration the calling qualities of his opponents and his partner. He also has to try and reason out the probabilities, should he pass, of the fourth hand player either declaring or throwing the hand in. He also has to remember that there is the possibility of his partner having passed on a fairly good hand. He can safely assume that the second hand player does not hold much strength or he must have called. But he also must remember that to open up the bidding, third in hand, on a weak declaration is dangerous.

It is these considerations which make his decision so important a one. If his hand is a bad one, there is no difficulty for him. It is the general all-round hands that present problems to him. If he has any suit in which it is possible for him to make tricks, let him declare that suit. But if the strength of his hand is divided up, then a No Trump call is the best one.

DORIS STAFFORD-NORTHCOTE.

* The first two articles appeared in our issues of February 15 and March 1. The final lesson will appear on March 29.

HOW AELFRED WON THE BOAT RACE.

A Silliwise Story* by Ralph de Rohan ('The Wicked Uncle').

ONCE upon a time there was a gentleman named Angerstein Potts who was very fond of a game called rowing and always wanted Oxbridge to win because he said I am Oxbridge because I have a friend called

they got a taxi and drove to the station so as to get into a train to go to Oxbridge in.

So they asked a porter which was the best train to go to Oxbridge in and so the porter told them honestly which one he thought was best. So they gave him tuppence for himself because he was so kind to them and then they got into the train and put all their parcels and things in the luggage rack and arranged their rugs so as to be comfortable. And then Aelfred said I shall get out and buy a sporting paper to read all about the race so we will know if we are going to win or the other side.

So he got on and ran down the platform to where the paper boy was standing and he said to the paper boy Look here I want a sporting paper to read which is the best one do you think? So the paper boy said This one sir. So Aelfred said How much is it? and the paper boy said Tuppence sir to you and so Aelfred said Thank you I will buy it and here

are two pennies. So the paper boy said Thank you sir and gave Aelfred the paper and Aelfred looked at it and then he said This looks like a very good sporting paper and I am sure I shall enjoy reading it in the train.

So the paper boy said You will have to hurry up sir because it has just gone but you might catch it if you run very fast. So Aelfred ran very fast but he didn't catch the train because it had got too far so he ran back to the station and asked the paper boy what people did who lost trains like that and what was the best thing to do. So the paper boy said There's another very good train going now sir so you'd better get into it.

So Aelfred said Thank you very much and got into the train and it seemed to be a very good one and it took him to Camford which he thought was a pity because he ought to have gone to Oxbridge but he couldn't do anything about it so he stayed there a bit and then he said Camford seems a very nice place so I shall stay here so he did and he rowed boat races and everybody said he was very good at them so they said You really must row in the Oxbridge and Camford Boat Race.

So he said All right just as you like and then he went to a place called Putney and got into the Camford boat and then he looked at the Oxbridge boat and he saw all his brothers inside it and they were very pleased to see him again so they got out of their boat and swam to his boat and they all shook hands very warmly and then they said Now we must really be going so good-bye. So Aelfred said Oh wait a minute I'll see you back a bit of the way and then he got out of his boat and got into the water too and they all swam together till they were half way and

then Aelfred said Well I must be getting back now.

So they all said Good-bye again and they went back to their boat and Aelfred went back to his boat and they all got into the boats which they had swum to and then they found they must have turned round when they said Good-bye half way because they got into the Camford Boat and Aelfred got into the Oxbridge boat which was all wrong of course.

So the gentleman called Cox who was sitting there said Excuse me gentlemen but this is the Camford boat and I don't seem to know you and you are the wrong colour but still you look very nice gentlemen so you can come in for a bit. So they went in and of course the boat which had been the Oxbridge boat had sunk like a stone and everybody had to swim to the shore and get

N.B.—Do not show this story to a rowing expert. He will point out that it is inaccurate.

helped out by willing hands.

So Aelfred was in the Oxbridge boat as I told you and there was lots of room to spare so another gentleman who was called Cox said Come in and welcome and stay as long as you like and Aelfred said Thank you shall we have a race because it will please my Papa if Oxbridge wins so let's.

So Mr Cox said All right and they rowed as hard as they could and everybody ran along the banks of the river and cheered very loudly. So presently the boat which Aelfred was in got to the winning post and a gentleman who was called a Numpire who was sitting in a steamship just behind the Oxbridge boat which Aelfred was in said You have won the Oxbridge and Camford Boat Race and the official result is Oxbridge first and Camford nowhere at



So Aelfred ran very fast but he didn't catch the train because it had gone too far.

Papa who was a commercial traveller who was at Oxbridge and got a very good order for tin-tacks there.

So Mr Angerstein Potts said all his sons must learn how to do rowing as soon as they were old enough to sit up and take notice so he made them practise every day so they all knew how to do rowing and they could do it very nicely and old ladies said they did it very prettily but they didn't like the old ladies to say this because it sounded so soft and squashy they thought.

Well they all got old enough to leave school and so their papa who was Mr Angerstein Potts stood them all in a row in his study and then he stood himself on the hearth-rug with his back to the fire and both his feet wide apart and then he put his hands behind his back under his coat-tails. So then he said Now boys it's time you started to win the Oxbridge and Camford Boat Race and I want you to make Oxbridge win because I am always Oxbridge because of my friend Runtle and I think the colour is very pretty too don't you? So they all said Yes papa and the two eldest who were twins and the two next who were twins too said We'll do our best about the race Papa but what about Aelfred? and their Papa said Well what about Aelfred? So they said Well he's not a twin like we are so he can only row half as much as he would be able to row if he had been a twin because he is only one instead of a pair because a pair is twice one.

So Aelfred who was the youngest and not a twin at all said Oh that will be all right because there aren't enough of us to be an eight anyway so we shall have to get three more to add to us five so as to make an eight and so then I can pretend to be a twin with one of the others. So his brothers said That is a good idea so we will do it.

So Mr Angerstein Potts told them to go to Oxbridge so as to learn how to be professors of boat races and things like rivers and tides which help if you know all about them. So they said All right Papa and then they packed their bags and boats and oars and things like those and then



They were very pleased to see him again so they got out of their boat.

least nowhere that matters because it's at the bottom of the river.

So that was how Aelfred Angerstein Potts won the Oxbridge and Camford Boat Race and I hope it will be a lesson to you all and encourage you ever so much so perhaps some day you will do just like him.

* The term 'silliwise' is self-explanatory. It is a series of stories by Ralph de Rohan in which the characters are all 'silliwise'.



Wondering About Aeroplanes.

AN interesting series of talks is that which Dr. Ivor B. Hart is giving every Thursday evening on 'How an Aeroplane Flies.' How many people ever question these modern miracles of science? Although little more than thirty years ago, when H. G. Wells was writing his



'The tame and dilatory balloon.'

early scientific romances, the possibility of man's conquest of the air by anything more formidable than the tame and dilatory balloons of the Gordon Bennett Cup seemed still as remote as it had to Leonardo, we of a generation or so later accept it as calmly as we accept the telephone, the motor-car, and broadcasting. It is sad to think that the grandchildren of those excitable knickerbockered Kippies and Pollyas of the '90's scarcely raise their eyes as an aeroplane roars overhead. I remember one morning, not so many years ago, standing at the corner of a wood in Warwickshire, watching one of the first air races—flimsy Elbert and Morris monoplanes on their way from London to Manchester—with two schoolboys beside me, at first dumb with amazement, later whispering excitedly about 'lift' and 'drag' and whether Paulhan was a better chap than Grahame-White. In an age of progress wonder is, alas! a precious but transient emotion.

Soho, Once the Haunt of Fashion.

THE Church of St. Anne, Soho, from which we are to hear the *Matthew Passion* tomorrow afternoon, March 16, has had as long and interesting a history as the district in which it stands. The church was consecrated in 1696 by Bishop Compton, who was afterwards thrown into the Tower by James II. Its name was chosen as a compliment to the Princess (afterwards Queen) Anne. Soho, which is today a 'foreign quarter' of restaurants and beautiful shops filled with flasks of olive-oil, festoons of salami and wheeses as big as cartwheels, was once the centre of fashion. In the seventeenth century the Venetian, Dutch, and French embassies stood in Soho Square. The Duke of Monmouth lived in Soho, also John Evelyn. The baptisms of seven princes and princesses are recorded in the church register. William Hazlitt is buried in the churchyard, and King Theodore of Corsica, for whom Horace Walpole wrote the epitaph—

'The grave, great Teacher, to a level brings
Heroes and beggars, gaily-slaves and kings,
But Theodores thus moral learned ere dead:
Late peace and tranquillity on a rising heath,
Redeemed a Kingdom and denied him bread.'

St. Anne's is famous today for its Bach *Passion* Music, introduced in 1872 by Sir Joseph Barnby, then the church organist. St. Anne's is the only church tower to be seen from Piccadilly Circus—and by the way, if you are a Londoner and like to know this sort of thing, you may also be glad to hear you can tell the time on the Law Courts clock from Romano's in the Strand.

'The Broadcaster's' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE

Sullivan's Grand Opera.

THE next opera of the 'Libretto season,' *Frankie and Johnnie*, will be given next on Monday, March 25 (5GB), and Wednesday, March 27. *Frankie* was Sir Arthur Sullivan's only 'grand opera.' An ill man, he put his life's blood into the work; yet he is better remembered today for the cycle of comic operas made famous by the d'Oyley Carte Company. Sullivan seized upon the suggestion made by Queen Victoria herself that Scott's story would form a fine basis for a British Grand Opera. A new English Opera House was opened in London, at which *Frankie* was the first opera to be given—but neither the venture nor Sullivan's contribution to it proving a success, the Opera House, after following up *Frankie* with Messager's *La Basoche*, was sold to a music-hall syndicate. We know it today as the Palace Theatre, in Cambridge Circus. Its name is today linked more closely with the success of *No, No, Nanette*, than with the failure of British Opera. Yet *Frankie* is in its way a great opera—and would probably have enjoyed a lasting success if its promoters had been content to see it staged only occasionally, instead of keeping it on 'for a run.' As it was, it ran for 160 successive nights—which must be almost a record for grand opera. Various songs from the opera are known to listeners: 'Woe then thy snowflake, Lord of our Chosen Race, and the Friar's Song, *Ho! Jolly Jenkins*. Do not miss the opportunity of hearing *Frankie*. The story is obviously a good one, the score is melodious in the best tradition of British music.

Chamber Music, March 24.

JOHN IRELAND has written music for most of the songs of Shakespeare and Keats, but it is a per-act with his chamber music that he has won his special niche in modern English music. It has always seemed to me a revealing thing that one of his best songs should be a setting of Blake's 'Memory,' and that, in fact, he should quite frequently call that poet to his aid: there is a real kinship-in-art between the two. At a forthcoming vocal and instrumental recital from 5.15 (Sunday, March 24, at 9 p.m.), Ireland will be represented by his First Sonata for Violin and Piano and by some songs. The instrumental artists at this concert will be John Ireland himself, Albert Sammons, and Violet Hely Hutchinson. In addition, Anna Thurnfield, well known for the fine flavour she bestows on the modern art-song, will sing a group of songs by Ireland, and another group by Faure.

The Coliseum Again.

ANOTHER of popular artists are included in next week's Vaudeville from London. On Tuesday evening, March 26, Florence Bayfield and Gerald Noden, Betty Chester, Ursula Hughes, Tommy Handley, and Fred Duprez share the bill with a turn from the Coliseum. The first relay from the big variety theatre was an unqualified success. The proportions of the house being so large, the applause and other sounds from the auditorium do not intrude as in smaller theatres. Last time Fred Duprez was the turn chosen for the relay. On this occasion he will be one of the artists in the studio. A second important 'bill' on Saturday, March 30, includes Ivan Tartakoff, the Russian baritone, Chio Farr, Mona Grey, Mario di Pietro, David Openshaw, and Muriel Stevens and Will Hay, 'The International Schoolmaster,' who will, during the week, 'appear' in the programmes of several of the Stations.

Homer's 'Golden Mycenae.'

MYCENAE, about which Mr. Stanley Casson will talk at 7.25 p.m. on Tuesday, March 26, was one of the greatest cities of pre-historic Greece, in the age of gold and silver and bronze. Though excavations on the site of the city have revealed great treasure in precious metals, it is evident that its inhabitants were unacquainted with iron. These excavations which have revealed the famous Lion Gate—a picture of which appeared in *The Radio Times* not long ago, have told us much of the Achaean warriors of the Homeric Legend who, under Agamemnon, allied themselves with Menelaus in the capture of Troy. Mycenae was the setting of a drama which has attracted the genius of play-writers from Aeschylus onward—the murder of Agamemnon, after his return from the Trojan War, by his wife Clytemnestra and her lover Egistheus. Schliemann, the excavator of Troy and other Homeric sites, of whose romantic career I wrote last week, claimed to have identified the grave of the murdered king and of Cassandra, the prophetic daughter of Priam, who fell to her share from the loot of Troy.

Lute Music.

THE hey-day of the Western lute was as far back as the Middle Ages; and though some times they must have been for the lute-ists. Someone computed that a lutanist of eighty years had to spend sixty of them in tuning his instrument: indeed, it was seriously recommended that a lute should be kept in a bed which is in constant use—so sensitive to temperature is the 'lovely sounding lute.' It is seldom today that we so much as hear even a solo on this old, guitar-like instrument: a quartet of them is an altogether exceptional experience. The Aguilar Quartet (an ensemble composed of lute players of the same family) will be taking part in a chamber-music concert on Monday, March 25, 8.35 p.m. (London). In addition, the London Wind Quintet will play pieces by Hindemith, Blumner, and Lefebvre.

Strange Saturdays.

IHEAR from Holt Marvell that, following the conclusion of his 'Six Strange Saturdays' ('the truth of which,' he says, 'must be taken with a grain of salt, though all but one of the adventures were based on fact'), an advertisement



'Shanghaied aboard a steamer.'

similar to his own has appeared in the *Liverpool Echo*—

'GENTLEMAN, bored with work, etc., desires Exciting or Amusing Occupation, Saturday, noon till midnight, pay no object.

Such is the inspirational power of broadcasting! 'But,' writes Mr. Marvell, 'I am a trifle nervous about this. Supposing the young man lands himself in any real trouble? Supposing he is shanghaied aboard a steamer and wakes up weeks later in a den in Buenos Aires? Supposing he makes an unhappy marriage as the result of his strange Saturdays? Will he ever forgive me?'

The Midlands Calling.

THE WISE MEN IN THE EAST.

What Gaby Valle was Told in Egypt Birmingham Police Band in Sunday Concert *St. Matthew Passion* and *The Crucifixion*—Tragedy X-Ray Apparatus could have Prevented.

Military Band Concert.

THOSE who are unable to listen to the week-day concerts by the City of Birmingham Police Band will have an opportunity of hearing one on Sunday, March 24, when, conducted by Mr. Richard Wessell, they will broadcast a programme which should suit all tastes, extending from Mendelssohn to Holst, the latter being represented by his *Suite in E Flat*, written specially for the Police Band. Gustav Holst has on more than one occasion acted as guest conductor of this band. The artists are Nora Desmond (soprano) and Leslie Howard (pianoforte). Nora Desmond is a well-known member of the younger school of operatic singers. For more than four seasons she sang in opera before the critical audiences of the 'Old Vic' and has also appeared with the Glastonbury Players and in *Clarence Dane's Adams Opera*. Her operatic experience will stand her in good stead on March 24, one group of songs including airs in French, Italian, and Spanish. Leslie Howard, in addition to his appearances as a pianist, is perhaps better known for his work as conductor in connection with the Cape Town Symphony Orchestra.

A Musical Comedy Feature

A VERY successful musical comedy programme will be broadcast from Pattison's Restaurant. A second has been arranged for Saturday, March 30, when the same artists, Vera Gilman (soprano), and Alfred Butler (baritone), and Pattison's Salon Orchestra will be heard in excerpts from *The Belle of New York*, *The Torador*, *The Merry Widow*, and *Tom Jones*.

'Prophets of the Future.'

BRYTON wrote that 'the best of prophets of the future is the past.' With a slight twist this may be said to apply to Gaby Valle, who sings in a programme of Popular Classics on Friday, March 20. On looking back Gaby Valle remembers how, when living in Egypt during the War, she used to sing for sheer love of the art and without training of any sort. Army officers predicted a future for her if she ever came to this country to take up singing in a professional capacity, but she and her parents treated those compliments, the thought of singing professionally, and even of coming to England, as a huge joke! However, fate decided otherwise. After marrying an Englishman she came to this country, and three years ago set out on her musical career, since when she has gone from one success to another, and is now singing in grand opera with the B.N.O.C. Those Army officers of the past were 'the best of prophets.'

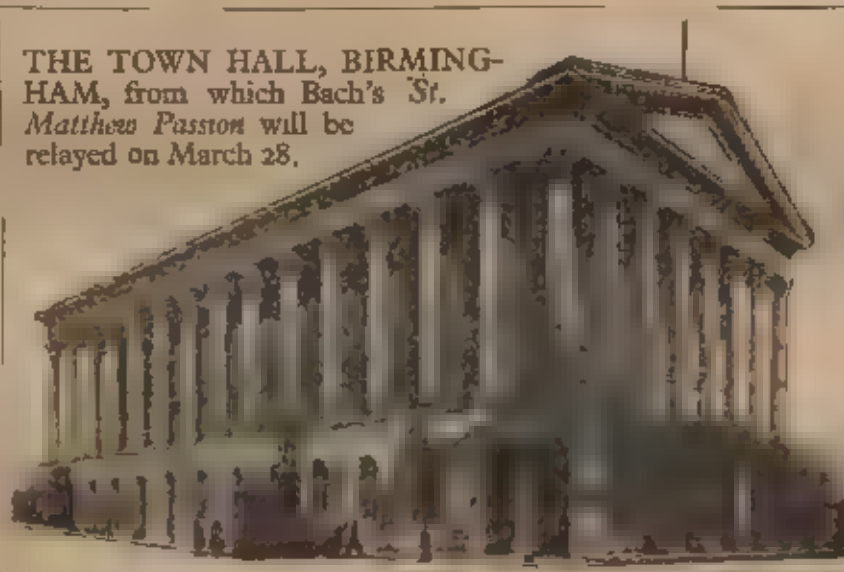
Light Opera.

AN attractive programme of Light Opera is the last item on the programme of Thursday, March 28. The artist is Elsie Griffin (soprano), the well-known Savoyard, who will sing the 'Valse Song' from *Romeo and Juliet*, and two airs from *Merric England*. The remainder of the programme includes a choral fantasia on *The Beggar's Opera* and a selection from Offenbach's *The Grand Duchess*.

From Birmingham Town Hall.

ON Thursday, March 28, the eve of Good Friday, Radio Times will broadcast *St. Matthew's Passion* as being relayed from Birmingham Town Hall. It was while he held the positions of organist at the Thomasschule in Leipzig and director of music in the two chief churches there, that Bach wrote *St. Matthew's Passion* in 1726 and 1727. It is interesting to note that in 1837, at the instigation of Mendelssohn, it was first performed at the Birmingham Musical Festival. This was the first time it was ever performed in England. On March 28 the artists will be Dorothy Slik (soprano), Margaret Pearson (alto), Sarah Williams (tenor), Arthur Cramer (baritone), and Wanda Landowska (harpsichord), with the Festival Chorus, conducted by Adrian Boult.

THE TOWN HALL, BIRMINGHAM, from which Bach's *St. Matthew Passion* will be relayed on March 28.



On Good Friday

THE Good Friday programme from 8:15 opens with a performance of Stainer's *The Crucifixion*, relayed from the Church of the Messiah, Birmingham. This notable work was written in the year 1887, and is Stainer's most popular composition. The artists are Eric Greene (tenor), Arthur Hosking (bass), and the Birmingham Studio Chorus, with Gilbert Mills at the organ, the performance being conducted by Joseph Lewis.

Two Short Plays

THE weekly hour of plays from Birmingham on Saturday, March 30, consists of two dramas of divergent character. The first, *One Way Out*, by David Hawkes, takes us to the foggy purlieus of London's riverside. The two characters will be portrayed by T. Hannan-Clarke and Phyllis Norman, who will be remembered as the Cockney honeymoon couple in *No. 9*. The second play is entitled *In Chinese Waters*, by Vivian Tidmarsh, and listeners are transported to the deck of the s.s. *Kiowang*, which is sailing the pirate-infested China seas. The cast includes Alfred Butler (George), Warwick Barrow (Hutchins), Robert Jenkin, Howard Hayward, James Procter, and W. H. Allen.

Always Merry and Bright

A VAUDEVILLE bill on Wednesday, March 27, is headed by the Laughbrons One—in other words, Harold Clemence, who does not remember his Peter Dooty in the broadcast version of *The Arradians*, the character which he also successfully portrayed on the air—and how he literally wallowed in the delirious *My Mother?* His last appearance at Birmingham was in the Christmas Revue, *The House the B.B.C. Built*. In this production his own peculiar style had full play, for as a broadcasting Lord High Everything it was poor Harold who 'got it in the neck' whenever things went wrong, which was fairly frequently. Also in the programme are Jean Harley and George Barker, those genial entertainers; Cyril Shields, who gets his listening audience to join in his conjuring tricks; Wortley Allen, who will give in person, trans of Dickens characters, and the one and only Mabel Constanduros in a 'Buggins' sketch. Philip Brown's Dominions Dance Band will be in support.

Symphony Concert

THE weekly Symphony Concert on Saturday, March 24, will feature the *Symphony in G Major* by Beethoven. The artists are Frank Phillips (baritone) and Albert Sanderson (violin), who will play the rarely performed capriccio *Concerto in D Major* by the most virtuous Tartini, and the *Symphony in A* with cadenza by Liszt.

Value of X-Ray Work.

THE WILKESBURY General Hospital was very much in the news in connection with the tragic accident which occurred there. For many years it has done valuable work amongst its inhabitants on Severn-side, and on this occasion it did not fail to meet the demands made. But the Hospital is not equipped with X-ray apparatus. Had it been so, many of those who suffered as a result of the accident would not have endured so much unnecessary anxiety and pain. In many cases it was impossible to ascertain the extent of their injuries, and in one particular instance the patient has a permanent disability which would have been avoided had an X-ray apparatus been on the premises. An appeal for funds to furnish the Hospital with this equipment is being made from 8:00 on Sunday, March 24, by Mr. Vincent Forke, Chairman of the Hospital. The amount required is £500.

High Power Short Waves

THE service on 8 March, March 24, is being relayed from Curzon Lane, and will be conducted by Professor Joseph Jones, of the Memorial College, Bristol.

William Pegg (bass) and Evelyn Astle (soprano) sing in the broadcasts from Lovells Picture House on Monday and Thursday, March 25 and 28 respectively.

Walter Payne (baritone) and Louise Atherton (violin) are the artists in an Orchestral Concert on Tuesday afternoon, March 26.

MERCIAN.

Europe's Youngest State, the Subject of Monday's National Programme.

THE ISLAND OF SAINTS—AND PYLONS.

By Stephen Gwynn, Irish Journalist, Politician, and Historian.

EVERYBODY in Ireland is laughing at the idea, but it is still necessary to say first of all, that Ireland is as safe a country as Scotland to travel in. For motorists it seems to me about the best in Europe. Very large outlay has been made on the main roads, and the traffic on them is so small that nobody gets in the way. You have the road and the countryside to your self, and in fine weather there is no countryside to beat an Irish one.

I am thinking first of answering such questions as would be put by those who want to go to Ireland for pleasure. Hunting is as it always was—and that means that it is not expensively run. In fact that is still the root of the matter about Ireland. The necessities of life cost as much as in England, some of them a little more, but it is a cheap country to live in because the standard of expense is low. If people want to hunt and have only a very small income, they cut down on their turn-out. There will be plenty of other folk no smarter than they, but the going is probably none the worse. In the same way everybody plays golf just as they do in England, but it costs them about half the money. It is a country of sport and of cheap sport. Salmon fishing begins to cost more, but if my friends who, to the horror of his English acquaintance, bought a house and fishing cheap only three years ago, finds that he has made a fabulously good investment; for the angling world began to know not only that Ireland was safe, but that fishing is better protected under this Government than it was under the old system, so rents for water go up. Still, there are plenty of places where salmon fishing can be had free on cheap hotel waters; and trout fishing is everywhere, and almost everywhere free.

Much is easily accessible now that used to be difficult to reach; motor-buses run from Dublin to the uttermost parts of the island—and also to many places off the main lines. In fact, any man who had the habit of coming to Ireland before the European War and came back now would find ease of transport the most obvious change. Every village has two or three Ferds for hire, and the old jaunting car has disappeared, except in the cities, where it still lingers. But, of course, there are other changes. There are fewer people of what is called the leisured class—though leisure is plentiful in Ireland and always will be. There is, perhaps, less of the extreme poverty; and there are cer-

tainly fewer of the country houses where all the pleasant things of life seemed to be so plentiful. It would not be right to say that the country is prosperous. It depends almost entirely on agriculture, and since 1920 agriculture has been in a bad way all through these years. But the incompetent judges agree that Irish farmers have risen out of the trough of the war. They are beginning to prosper under the new conditions, that is to say to this, with a general rise in the standard of living. That is not up in the war period, when all farmers made money. A very few did not alter their habits, and put the money by and the soil have it. Most raised their standard of expense, but still saved some money, and they are now level with the world. The third class which spent more and did not save is broke. But everywhere through Ireland there is a rise in the standard of living. Thousands of girls wear silk stockings today whose sisters or mothers used to go barefoot. A girl in Donegal or Kerry dresses much like one in Devon or Hampshire, and a good deal that was picturesque has disappeared. Yet on the whole, it is better that they should wear silk stockings, and their young men are prouder of them.

The history appears to have been that too much prosperity demoralized the farmer. In the worst war times people would give as much for a bad cow as for a good one, and it costs less money or trouble to produce the bad. The same applied to butter. It has been necessary to take in hand the education of the Irish farmer, and we have been fortunate. Sir Horace Plunkett, whose authority is recognized in America as freely as in England, said in public that Ireland had the best Minister for Agriculture in Europe. This young man, Mr. Hogan, has been the educator of Irish farmers, but not on the principle of French without tears. He persuaded the Parliament to give him drastic powers and he used them ruthlessly. All eggs and all butter exported were subjected to inspection, and the penalties for shipping either, unless of approved quality, were easily enforced because a licence to export was made obligatory. When a few exporters had had their licences withdrawn—in other words, when they were absolutely put out of their business—it was realized that Mr. Hogan was serious. A very able Trade Commissioner in London, Mr. Dugan, helped to rub in the fact and it was realized also by the buyer; the price for Irish produce went up and up. All bulls not of approved merit were brought in and killed, and



A VILLAGE IN DONEGAL
A glimpse of the older Ireland.

the quality of Irish stock has gone on improving. These are the matters that now really interest us in Ireland. It is significant that we have not at present one single orator, lay or clerical. What we want is to be told how we can do better, the present burden of taxation, and whether it will pay us even to add to it, in order to protect our industries. We realize that Ireland is too completely dependent on farming.

Naturally, we begin to be concerned with the forcible results of the 'Shannon Scheme,' which by the end of this year will be in operation. A large amount of cheap electric power will be available at Limerick, which is a well-equipped port. Industries may grow up then. On the other hand, it is proposed to carry the power all over the Free State, at charges increased by its transmission. The pylons for carrying the wires are already in their places. We do not know yet if the Irish country people will want electric light in their houses. Many people think they will not. Yet who would have believed twenty years ago that today tens of thousands of small farmers in Ireland would own motor-cars? Probably electric light will drive out the paraffin lamp, as that drove out the tallow candle and the rush-light.

In general, I believe that there is an advance in prosperity. What I know is that there is an advance in education. Ireland is now a country making its own experiments on its own responsibility, and finding it a tough job. That never hurt anybody.

Of course, the literary and artistic qualities of the Irish continue to make themselves felt. Mr. Paul Henry is still painting in Dublin pictures that express the scenery of our West Coast as no one else has ever done it. 'A. E.' and Yeats are still writing, and there is, as there has been for a generation, a group of younger poets about them. Nobody of commanding interest has appeared since Mr. Sean O'Casey, but, after all, it is only about five years since his first play; and if we produce a writer of admitted genius more in seven years, that should suffice. Seven years before O'Casey takes me back to the advent of James Stephens, before him, Synge, before Synge, Yeats and 'A. E.' Meanwhile, the Abbey Theatre continues to offer a most uniformly good standard of acting. And our new courage, justly admired, is a reminder not only that we are self-governing, but that there is intelligence among us—even enough intelligence to make us select the design of an English artist for these Irish national symbols.



THE NEW AGE IN IRELAND.

The colossal dam that will retain the waters of the Shannon is now nearing completion. The Shannon Electricity Scheme is one of the most important factors in the emergence of the new Ireland to which Mr. Stephen Gwynn refers.



Some Competition Recipes.

The recipes given below were broadcast for the special benefit of members of the British Legion, Women's Section.

Wholemeal Bread.

- 2 lbs. wholemeal.
- 1 oz. yeast.
- 1 teaspoonful sugar.
- 2 teaspoonfuls salt.
- 1 pint tepid water.

Put the wholemeal and salt into a warm mixing bowl. Put the yeast and sugar into a small basin. Cream it, then add the tepid water, mixing it well. Make a well in the centre of the wholemeal flour and pour in the water and yeast. Sprinkle a little of the dry flour over the top of the liquid, leave for twenty minutes, and mix into a soft dough. Cover the basin of dough with a clean cloth and put in a warm place for one hour. At the end of an hour turn the dough on to a floured board, knead quickly for a minute or so. Then divide it to equal pieces and place into greased bread pans and put to rise again for another half an hour in a warm place. Bake in a quick oven for 45 minutes to one hour, according to the size of the loaves.—Broadcast on March 12.

A Good Cake.

- 1 lb. self-raising flour.
- 4 lbs. margarine.
- 2 lbs. lard.
- 6 oz. sugar.
- 2 eggs.
- 1 tablespoonful vinegar.
- A little milk.

Beat margarine, lard and sugar to a cream. Add eggs well beaten, then vinegar. Add flour gradually beating it all the time, then the milk and currents. Mix fairly stiff with milk. Well grease a cake-tin, sprinkle the well with flour, put mixture in and bake in a moderate oven for two hours.—Mrs. H. Mithel, Bentside, Cullompton, Devon.

The King of Chutneys.

- 1 lb. apples.
- 1 lb. raisins.
- 1 oz. crystallized ginger.
- 1 oz. dry mustard.
- 1 teaspoonful pepper.
- 1 teaspoonful ground ginger.
- 1 lb. sugar.
- 1 lb. shalots.
- 6 teaspoonfuls salt.
- 1 teaspoonful cayenne.
- 1 pint vinegar.

Chop, not too finely, and mix all ingredients together. Put in a stew-jar in a moderate oven for 4 hours. Stir occasionally.—Miss Mabel Mellor, Highfield, Haunover Road, Ilkerton, Derbyshire.

An Excellent Piccalilli

The main ingredients of this piccalilli are apples, onions, and cauliflower, and it is while the latter are cheap and plentiful that the pickle should be made.

To make the basis of the mixture, stew apples in vinegar in the proportion of one and a half pounds of apples to half a pint of vinegar. This can be done in a stew-jar. The apples should be stewed for a long time, until they are soft. The mixture has been pickled for some time, and the apples are during preceding weeks. The mixture is then mixed with apple mixture, and spices, etc. The following proportions for the quantity of apples, etc. given above.

- 1 dessertspoonful mustard.
- 1 teaspoonful of salt.
- 1 teaspoonful of ground ginger.
- 1 teaspoonful of turmeric powder.

The mustard, turmeric and ginger should be mixed to a smooth paste in a little vinegar before being stirred into the pickle, boil the whole for quarter of an hour.

Piccalilli made according to this recipe will keep good for two or three years, and is always acceptable, either for dinner, or on the supper table.—Mrs. O. Dennison, 21, Pinner Lane, Southwark, Hufar.

Curried Fish Fritters.

Remove the skin and bones from a smoked haddock or cod, and cut into small pieces. Dip each piece in a little egg yolk, then in a little flour, and fry in a little oil. The fritters should be served hot.—Mrs. O. Dennison, 21, Pinner Lane, Southwark, Hufar.

The New Spring Fashions.

A CLOSE fit at the hips is almost a test of smartness this season. If your dress is loose there, it will look dowdy. So this is a point to watch very carefully when your new dress is being fitted, and it is true both for matrons and for young girls, and for both day and evening clothes. The dress must fit closely about the hips, and this fitted part must come well down over the hips. You may have noticed that many of the new frocks have a deep hip yoke or a tight drapery to give this closeness.

And you will not get this slim-hipped outline unless the foundation slip of the dress is correctly fitted. When skirts grow wider at the hem, as they have done this season, there are always lots of good dresses spoiled by being worn over wide-spreading foundation slips. However wide the dress, the slip should be kept very straight and very narrow like a narrow tube. You can make it comfortably wide to walk in, without spoiling this slim line, by giving the skirt part of the slip a wide wrap-over at the back. Another point about this foundation slip. Have it made to fit well round the top—an inch or two can be gathered on elastic under the arms. Have it sufficiently long and with a plain hem—no lace. And have it of smooth opaque silk.

The length of frocks has changed, too. Day frocks are not long, but they always cover the knee, and evening frocks have uneven hems—quite long in most places and fairly short in others.

Speaking about country clothes reminds me about the sources of inspiration, without which no sports suit seems finished nowadays. With a sports overcoat a straight scarf—wide, but not very long—is worn usually a thick silk plaid or silk with woven stripes at the end.

Then what about stockings and what shopkeepers call footwear? A good rule is to have the gloves and stockings to match and then to match the bag to the shoes. For evening, since very few women wear gloves, the stockings should be flesh coloured and chosen to match the arms. Coloured stockings are to be avoided, as they very rarely look well. But coloured shoes are often charming, and this season they are fashionable as well. With the new dress, girls are wearing plain shoes or one-strap sandals—especially the latter shoe—of crepe marocain in the same colour as the frock, but a little darker in shade.—From a book by Nora S. Heath.

Savoury Baked Cod.

Slices of cod cut thick enough to hold together in a good sized baking tin. Lay the slices of cod on the margarine and on this place slices of tomato cut thin. One tablespoonful of chopped onion, one of chopped parsley, one of chopped mushrooms, sprinkle over each piece of fish the chopped ingredients, pepper and salt to taste. Bake for thirty minutes. Bake fish well when cooked. Lay carefully on to a hot dish. Squeeze the juice of half a lemon into the baking tin, stir well and pour over the fish. Potatoes cut in slices and browned in the oven in dripping are very nice with this dish. Sprinkle over them chopped parsley and serve hot.—Mrs. M. Chell, Torr View, Barnstaple Cross, Crediton, Devon.

Grapefruit Marmalade.

- 1 grapefruit (10 to 12 lbs. in weight).
- 5 lemons.
- 6 lbs. water.
- 4 lbs. sugar.

Wipe the lemons and grapefruit and cut in half. Remove and collect the juices, but reject the pips and central core of the grapefruit. Shred the pith and rind of both the grapefruit and lemons the other by hand or machine. Put the shredded pith and peel into a large pan with the water and juice and soak over night. Next day, put into a saucepan and boil slowly until the contents of the pan has reduced by half. This will take about three hours. Add the sugar, bring to the boil, and boil for an hour, and boil until it jells. (Time required will be about 20 to 30 minutes.) Pour into pots and cover.

This Week in the Garden.

BEDDING plants of all kinds will now be in a number required should be got ready, and provision made for raising a stock of each variety to meet the requirements.

With the warmer weather, work in the flower garden will rapidly increase and the most strenuous efforts should be made to prevent anything falling into arrears. If Violas and Pansies rooted in cold frames have been thoroughly hardened off, they may be planted out, provided the site which they are to occupy is vacant and well sheltered.

If the soil is in good working condition, a planting of the large-flowered Oldrich may be made. Plant 4 to 6 inches deep in soil that has been deeply dug during winter. On heavy soils it is advisable to place each corm on a bed of sharp sand and cover it with the same material. By commencing planting these now, and carrying out successive plantings every fortnight until the middle of May, a long period of bloom may be obtained from these handsome, cheap, and easily-grown bulbous plants.

The re-arrangement of the herbaceous border should be completed as soon as possible, but general replanting at this season is not advised. Many of the stronger-growing plants that have become exhausted and crowded are better lifted and replanted, using the young plants. This applies to such vigorous-growing plants as Phloxes, Perennial Sunflowers, and Michaelmas Daisies. None of these is seen at its best when allowed to become crowded and weak.

Many herbaceous plants flower the first year from seed. Amongst them the most satisfactory is the Lupin. A great advance has been made during recent years in the selection of new varieties of this useful perennial, and only seeds from the best strains should be sown. Sow in heat and transplant after hardening off to the positions in which they are to flower.

There is still time to plant fruit trees, but the work must be completed as early as possible, as every day increases the risk of failure. Fruit trees

(Continued on page 665)

CLARISSIMO

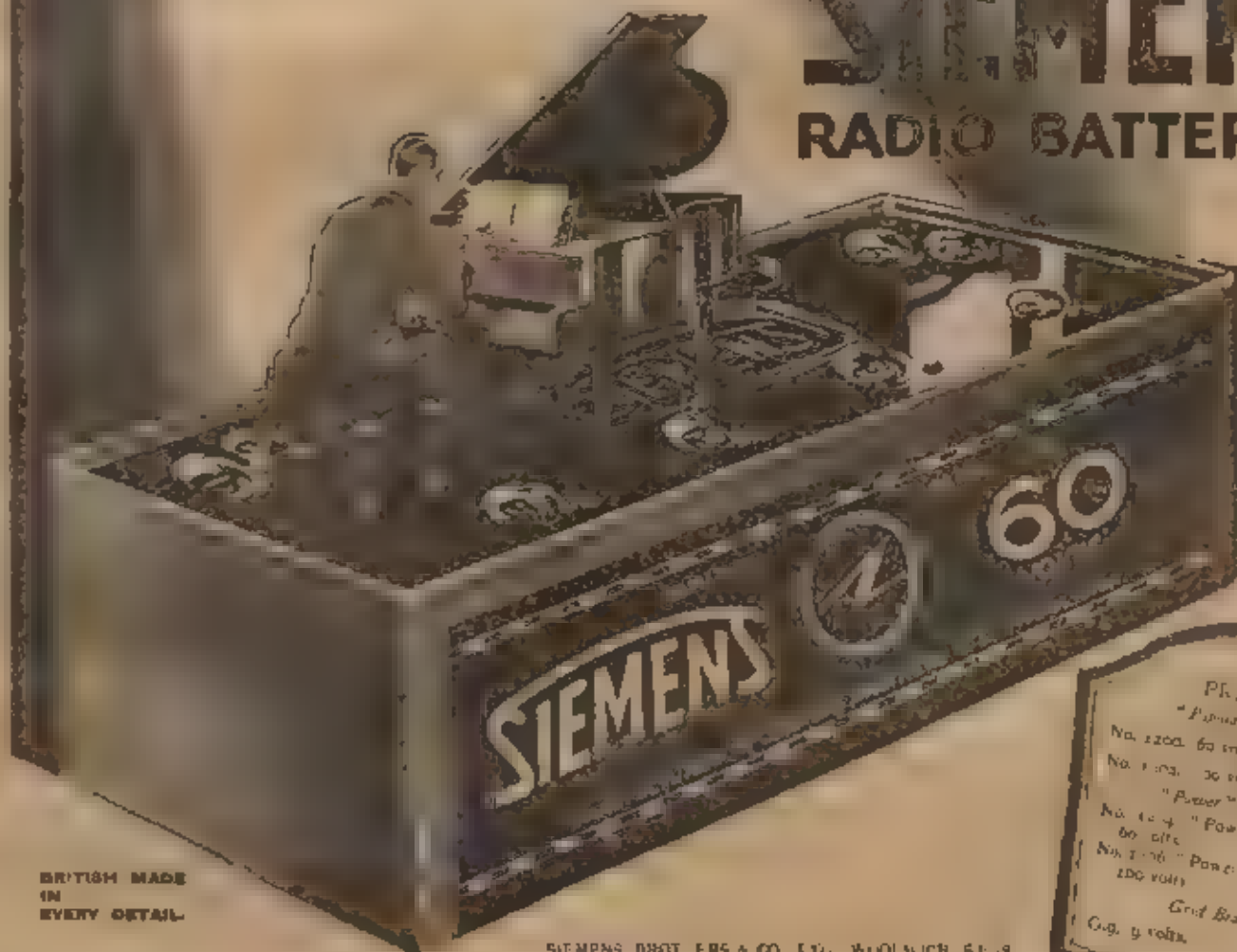
WITH the sure FOUNDATIONS of a SIEMENS HT BATTERY and a good set, the clarity of tone of the pianoforte is such that the piano might well be in your room.

The difficulty of perfect transmission of piano music is well known; this is owing to the impact of the hammer on the wires in the piano giving impact vibrations as well as pure vibrations.

By scientific experiment the impact vibrations have been reduced to a minimum and, if your set is fitted with a Siemens battery, every note you hear will be CLARISSIMO (superlatively clear), smooth and pure.

To ensure perfect reception use

SIEMENS RADIO BATTERIES



BRITISH MADE
IN
EVERY DETAIL

SIEMENS BROTHERS & CO. LTD. WOOLWICH S.E. 18

PRICES.	
"Piano" Type.	
No. 1200. 60 cells.	8/-
No. 1000. 30 cells.	13/-
"Power" Type.	
No. 1004. "Power" 60 cells.	13/6
No. 1006. "Power" 100 cells.	22/6
Grid Bias.	
Cup. 9 volts.	1/6

8.45 Appeal for the Haig Memorial Homes

10.30 a.m. (Daventry only) THE NATIONAL GREEN
WIRELESS PROGRAMME

3.30-5.0 A MILITARY BAND
CONCERT
BELL A BAILLE
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

THE Manx Choir, of some sixty voices, may fairly claim to be the representative Choral Society of the Isle of Man. It has won distinction wherever it has appeared, and holds one of the most important Shields competed for at Manx Festivals. It naturally makes a specialty of the songs of the island music which our larger island knows as yet but little. Within recent times some attention has been given to collecting traditional Manx melodies, and many tunes have been taken down from peasant singers. They have a good deal in common with what we know of Gaelic music and though some of the tunes inevitably recall English and Irish there is no doubt a wealth of beautiful melody which in the islanders' unadorned property.

The national tune, included in the Choir's programme, is a strikingly original one, with a plaintive strain, it has been published in various versions with different words. And in it, as in the other Manx airs in the programme, listeners will hear that the island music has a charm of its own.

Overture, 'Les Dragons de Valure' *Maillard*
Slavonic Dance, No. 8 *Leorak*

Bella Baillie
Hush Song (Songs of Antrim and
Harris in the Bay) *Doyle*

Bella Baillie
Suite, 'In England' *Wright, arr. Gerard Williams*
By Wooded Ways; Lamont; A Sussex
Tru-lo

Manx Choir
Mixed Voices
O Land of Our Birth (Manx National Anthem) *W. H. Galt*

Elihu Vassili *Summerville arr. M. L. Wood*
Marry me, Mary Veen *arr. J. Lynde*
Manx Fishermen's Hymn *arr. H. Galt*

(All Traditional Manx Airs)

BAND
Prelude, Chorale and Fugue *Buch*

Bella Baillie
Three Songs of Fantasy *Michael Head*
The Fairies' Dance; The
Little Dreams; A Funny
Fellow

BAND
A *arr. by A. O'Donnell*
The Rhine Maiden (Songs of
the Gard) *arr. by A. O'Donnell*

Manx Choir
Mixed Voices
Music, when soft voices die *arr. by A. O'Donnell*

The Rhine Maiden (Songs of
the Gard) *arr. by A. O'Donnell*

The Rhine Maiden (Songs of
the Gard) *arr. by A. O'Donnell*

The Rhine Maiden (Songs of
the Gard) *arr. by A. O'Donnell*

The Rhine Maiden (Songs of
the Gard) *arr. by A. O'Donnell*

SUNDAY, MARCH 17

2LO LONDON & 5XX DAVENTRY

(350 M. 638 MC.) (1562.5 MC. 182 MC.)

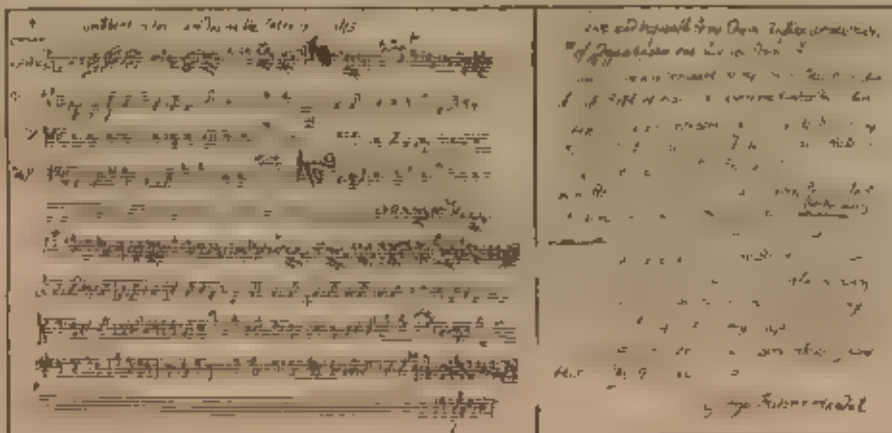


GEORGE FREDERIC HANDEL,
a concert of whose music is to be broadcast
tonight at 9.5.

For 5.0 to 8.45 Programme see opposite page.

8.45 The Week's Good Cause
Appeal on behalf of the Douglas Haig Memorial
Homes, by the Right Hon. THE VISCOUNT LEE
OF FARNHAM, P.C.

WHEN the statue that is now being erected in London in honour of Field Marshal Earl Haig, it will be a monument not only to his exploits in the war, but to his less spectacular but no less heroic work in the peace time. From 1918 until the very day of his death, Lord Haig devoted his energies unceasingly to the task of helping those who had been his comrades during the war, and it has been rightly said that, in his men, he was as great a leader and friend in the troubled times of peace as during the dark years of war. As one of his many ideals was the preservation and betterment of home life, the Douglas Haig Memorial Homes, for which the Prince of Wales instituted an appeal early in 1922, will effect a realization of this ideal. (Contributions should be addressed to 26, Lincoln's Inn Square, E.C.4.)



WRITTEN WITH THE COMPOSER'S OWN HAND.

Two interesting relics of Handel—his own MS. of the beginning of the symphony which accompanies the entry of Alcides in Smollett's play *Alcides*, the only known specimen of incidental music which Handel ever wrote, and the last page of his will, dated June 2, 1750.

9.5 A Programme Handel's Music

8.50 a.m. THE NATIONAL GENERAL NEWS BULLETIN, Local Announcements: (Daventry only)

9.5 A Handel Programme

MAVIS BENNETT (Soprano)

ROGER CLAYSON (Tenor)

THE WIRELESS CHORUS

and

THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

ORCHESTRA

Overture, 'Samson'

Andante; Allegro; Menuet

Chorus and Orchestra

Chorus, 'Crown with pomp the Hero De,'
(Hercules)

MAVIS BENNETT and Orchestra

Sweet Bird (Al Penseroso)

(Flute obbligato, FRANK ALMGREY)

ROGER CLAYSON, Chorus and Orchestra

Air and Chorus, 'The Trumpet's loud clangour'
(Ode on St. Cecilia's Day)

ORCHESTRA

Concerto Grosso, No. 1 in B flat for Flutes,
Oboes, Bassoons and Strings

Allegro moderato; Largo; Allegro

LISTENERS have now heard so many examples of Concerto Grossi, by Handel and other old masters, that there can hardly be need to remind them how the effects are made by the contrast between the solo instruments and the main body of the orchestra. Here the little team of soloists, the 'Concertino,' as it was called, consists of flute, oboe, bassoon and solo strings, while the main body is formed of the other strings with the accompanying pianoforte, on which the harmony is filled up by a skilled performer from a figured bass. In the old days before conducting became the specialized art which we know today, it was usual for the player of the pianoforte—as that time it would be a harpsichord—to beat time for the players also.

Chorus and Orchestra

Chorus, 'Move, spread thy voice around'
(Solomon)

ROGER CLAYSON and
Orchestra

Air, 'Would you gain the
toil of the day'
(And Calisto)

MAVIS BENNETT and Orchestra
How blest the day (Solomon)

ORCHESTRA

Suite from the 'Water
Music'

MAVIS BENNETT, ROGER
CLAYSON and Or-
chestra

Duet and Chorus, 'Hail
' (Actus and Gautes)

Chorus and Orchestra

Chorus, 'Hallelujah' (Messaiah)

MAVIS BENNETT and Orchestra

All the Music will be
played with Handel's Original
Orchestration

10.30 Epilogue



THE DAY OF REST. Sunday's Special Programmes.

From 2LO London and 5XX Davenry



(For 2.30 to 5.30 Programmes see opposite page)

5.0 Children's Service

Conducted by
The Rev. GAVIN KEIR M. RAY, M.A.
S.B. from Glasgow

Hymn, 'I think when I read that sweet Story of Old' (R.A.H. No. 82 English Hymnal, No. 596)
Scripture Lesson: St. Luke, Chapter 1, vs 16-23, 31-34

Hymn, 'God is always near to R.C.H. No. 664

Address: 'Thank Prayer

Hymn, 'Now the day is over' (R.C.H. No. 249, English Hymnal No. 693)
Benediction

5.30 READING FROM THE OLD TESTAMENT

The Valley of Dry Bones

5.45-6.15 app. Church Cantata No. 121 Bala

(While crying mourning singing)
Believed from the G.O. of all School

NELLIE WALKER (Contralto)

HUBERT RIMMEL (Tenor)

FRANKLYN KILSKY (Bass)

JOHN FIELD (Oboe)

LESLIE WOOD (ATK) (Organ)

THE WIRELESS CHORUS

and

THE WIRELESS ORCHESTRA

(The Chorus, Organ, and Strings)
Conducted by NIA 1935, Bala

6.30 A Religious Service in Welsh

(Davenry only)

Relayed from Tabernacle, Cardiff
(Tabernacle Welsh Baptist Church, Cardiff)

S.B. from Cardiff

Cantata: 'Angels' (Tôn, 'Sanctus')

Duallun Yr Ysgarthur

Ffyn 319 (Tôn, 'Andalusia')

Llwydd

Côr: Bala 48

Côr: 'Be not afraid'... (Mendelsohn)

Ffyn 620 (Tôn, 'Y Delyn Aur')

Ffyn 630 (Tôn, 'Cruglybar')

Y Ffynhll Apostolau

Seventfold Amen

Ornarydd: E. J. RICHARDS

Pregethwr: PARCH J. WILLIAMS

HUGHES, B.A., B.D.

Yr Eiddoau yn Llwylyr Mahant

8.0-8.45 A Religious Service

Arranged by The Brotherhood Movement from

Whitefield's Church and Centres
Mission, Tottenham Court Road

The Service will be conducted by
The National President, EDWARD SMALLWOOD, J.P., assisted by the
National Sisterhood President, CR MRS. C. BRUMFAN ALBERTON, J.P.,

BROADCAST CHURCHES—V



THE TABERNACLE, CARDIFF.

From which a service in Welsh will be relayed by Cardiff Station and broadcast from Davenry this evening at 6.30.

By the Rev. J. WILLIAMS HUGHES, B.A., B.D.

THE Tabernacle, Cardiff, is the oldest Welsh Baptist Church in the city. Its 'meeting-house' is a spacious and imposing building, with lofty roof and deep galleries, well adapted for accommodating a huge congregation for Nonconformist worship, in which, of course, preaching has so prominent a place, and the spoken word should be easily and distinctly heard. Its acoustics are practically perfect and it has one of the finest organs in Wales, in charge of a gifted organist (Mr. R. J. Richards), who knows well how to induce worship and create 'atmosphere.' Indeed the building itself is strangely atmospheric, partly owing to its structure, but chiefly owing to its history and the traditions that cluster around it. One does not wonder that it is constantly in demand for central meetings of a religious character.

In its traditions one might name three elements:—

(a) A remarkable succession of ministers, from the world-famous Christ-mas Evans to the saintly Charles Davies, men famed throughout Wales for the eloquence of their preaching, and revered for their nobility of character.

(b) Again, there are the wonderful memories of the Revival of 1904, with which the name of Evan Roberts will always be associated. Night after night, for the best part of a year, the great building was crowded out, and indescribable scenes witnessed. Indeed, Pentecost was reproduced: men and women from all parts (brown, black, and yellow), being irresistibly moved to proclaim each in his own tongue the wonderful doings of God, and the deeper meaning of each message being understood by all.

(c) And then, as a third element, and complementary to the other two, there is the tradition of social service. The Church has consistently produced men and women who were leaders in public life, such as Lord Mayors of the City, City Councillors, and Magistrates. Two of the first women J.P.s in Cardiff were connected with the Tabernacle, and in the late Lord Pontrydd, a lifelong and zealous member of the Church, the Baptists had, I believe, their only representative in the House of Lords.

The Church worship is conducted in the Welsh language, and the congregation is now gathered from the suburbs and outlying districts. But the services are well attended and there is a growing membership. Fortunately, the situation of the Tabernacle is ideal—at the very heart of the city, and within a stone's-throw of the tramway and 'bus centres, and where folk are seeking a Welsh service it matters little that a dozen English churches have to be passed on the way.

It is a great joy to us to be able, through the wireless, to share our worship with thousands of Welshmen far from their native land; and the multitude of letters received after each broadcast shows how deeply the services are appreciated.

The singing will be led by the
WOMEN'S GUILD
Introit—Sentences of Prayer
Hymn, 'Men of the Future'—These things shall be (Songs of Praise, No. 181)

These things shall be a better race
Than ever the world hath known shall

With flame of freedom in their souls
And light of knowledge in their eyes.

On earth and fire, and sea

All that may plant that's better in

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

On earth and fire, and sea

SUNDAY, MARCH 17

5GB DAVENTRY EXPERIMENTAL

(482.5 MC. 872 MC.)

TRANSMISSION FROM THE LONDON STATION EXCEPT WHERE OTHERWISE STATED

St. Patrick's Day Programme

Daily Bread
needs
Golden Shred

ROBERTSON and MOORE



ECZEMA

GONE WITHIN A WEEK!

"My baby broke out with a very bad Eczema, which spread like lightning. I tried all kinds of ointments and special treatment; but to no purpose. The child's ears were in a very bad state. Then I got a tin of Germolene. In two days there was a vast improvement. All the weeping stopped and dried. A week's treatment with Germolene left his skin like velvet."—Mrs. E. Stacey, 62 Ferguson Street, Attercliffe, Sheffield.

You can trust Germolene on a baby. It makes the sore place surgically clean without smarting. It is so cool and soothing that it soon stops the pain and itching. And there is no fear of scars not one.

13 per tin Family size 3/-

The ideal ointment for: CUTS, BURNS, RASH, ECZEMA, ULCERS, etc. A Veno product

Germolene

ASEPTIC SKIN DRESSING

3.30 Chamber Music

SOCIÉTÉ TAFFANEL

RECEIVED FROM THE LONDON STATION EXCEPT WHERE OTHERWISE STATED

RECEIVED FROM THE LONDON STATION EXCEPT WHERE OTHERWISE STATED

SOME of Mozart's chamber music for the hour usual combinations of instruments suggests, a feeling of joy and a sense of freedom. In the case, that it was written specially for gatherings of friends. And some of it bears traces of having been dashed off rather lightly. This Quintet, however, is a very model of workmanship, and the scholar finds as much to admire in it, as the more heedless listener does to enjoy. It begins with a slow Introduction which has nothing sad, nor even solemn, as its dignity is a smiling one. And the quick movement to which it leads is simply bubbling over with gaiety. The first tune is irresistible in its happiness, and there is some thing of mischief in the way in which the wind instruments begin it half way through the pianoforte's statement of it, and carry it on in their own laughing way.

The slow movement, as wholly carefree as the first, is a rightly Rondo which the pianoforte begins alone.

4.0 ERWIN SCHULHOFF

Sonata for Pianoforte (in one Movement) *Schubert*

4.20 SOCIÉTÉ TAFFANEL

Caprice on Russian and Danish Airs for Flute, Oboe, Clarinet, and Pianoforte. *Saint-Saëns*
Chansons et Danes for Wind Instruments *Ludwig Schreier*
Scherzo from Quartet for Flute, Clarinet, Horn, Bassoon and Pianoforte. *Rimsky-Korsakov*

4.40 ERWIN SCHULHOFF

Solo Pianoforte

4.50 5.0 SOCIÉTÉ TAFFANEL and ERWIN SCHULHOFF

Divertissement for Wind Quintet and Pianoforte. *Albert Roussel*

7.55 St. Martin's Parish Church

From Birmingham

THE BELLS

Followed by the Service

Conducted by Canon J. O. HANRAY

Order of Service specially arranged for St. Patrick's Day

Hymn, 'O Son of Man our Hero strong and tender' (Tune, 'Londonderry Air') (Songs of Praise, No. 33)

Prayers for the King, Ireland, the British Commonwealth of Nations and International Community

Hymn, 'I bind unto myself to-day' (Songs of Praise, No. 266)

(St. Patrick's Breastplate, translated from the

Lesson read by Sir CHARLES RAFTER, K.B.E. (Chief Constable of Birmingham)

Alderman

Hymn, 'Fight the good fight with all thy might' (Tune, 'Duke Street') (Songs of Praise, No. 232)

Prayer and Benediction

Concluding Voluntary—Fantasia and Toccata

(Organist, RICHARD WARBELL)

8.45 The Week's Good Cause

(From Birmingham)

An appeal on behalf of the West Birmingham and District General Hospital, by Sir T. HARRIS SPENCER, K.B.E. (Contributions should be forwarded to the Treasurer at the above Hospital)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Musical Interlude

9.5 A St. Patrick's Day Programme

Arranged and Conducted by Sir HAMILTON HARTY

S.H. from Manchester

T.E. NORTHERN WARRIERS ORCHESTRA

A Comedy Overture *Harty*

NORAN DAHL (Soprano)

The Blackbird and the Thrush
The Famine Song
Charles Wood
I saw from the beach; I know my love; arr. Hughes

ORCHESTRA

Irish Symphony

Slow Movement and Scherzo *Harty*

NORAN DAHL

S.H. from

The Stranger's Grave... *Harty*

The Merry Man

JOSEPH LINDARD (Flute and St. HARTY (Pianoforte)

Rhapsody for Flute and Pianoforte, 'In Ireland' *Harty*

ORCHESTRA

Idyll, 'The lark in the clear air'

Carl Hurdbeck

NORAN DAHL

My love is an arbutus

arr. Stanford

The Fairy Lough... *Stanford*

The Lowlands of Holland... *Harty*

ORCHESTRA

Irish Rhapsody No. 5 in G Minor... *Stanford*

10.30 Epilogue

In announcing the Week's Good Cause, broadcast from Birmingham, March 10, it was stated that the Rev. A. Thornhill Down was to appeal on behalf of 'The Propagation of Christian Knowledge Society.' This, of course, should have read on behalf of 'The Society for the Promotion of Christian Knowledge.'

Sunday's Programmes continued (March 17)

5WA CARDIFF. 212.5 M. 970 KC.

3.15 S.B. from London
5.0 S.B. from Glasgow (See London)
6.30-6.15 app. S.B. from London

6.30 A Religious Service in Welsh

Relayed from Tabernacle, Caerdydd
(Tabernacle Welsh Baptist Church, Cardiff)
Relayed to Darenty (5XX)

Cantor: Arthur Jones
Hymn 608 (1st Verse)
1st Verse: Yr Ysgafn
Hymn 219 (2nd Verse)
Cantor: John 48
Cantor: "Be not afraid" ... Mendelsohn
E. ... Y Delys Aur
Y Fendish Apostolaudd
Sevenfold Amen

Organydd, E. J. RICHARDS

Pregethwr, Farch J. WILLIAMS HUGHES, B.A.,
B.D.

Yr Eymdd yn Llwyfyr Molant

8.0 A Religious Service

From the Studio
THE STATION CHORUS

Address by a Member of the Bishop of South Wales
Committee for 'Reigning in the House'

9.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

10.40-11.0 The Silent Fellowship

SSX SWANSEA. 294.1 M. 1,220 KC.

3.30 S.B. from London

5.0 S.B. from Glasgow (See London)

5.30-6.15 app. S.B. from London

6.30 S.B. from Cardiff

6.4 S.B. from London

9.0 Musical Interlude relayed from London

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 222.5 M. 1,020 KC.

3.30 S.B. from London

5.0 S.B. from Glasgow (See London)

5.30-6.15 app. S.B. from London

8.0 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

SPY PLYMOUTH. 299.5 M. 1,257 KC.

3.30 S.B. from London

5.0 S.B. from Glasgow (See London)

6.30-6.15 app. S.B. from London

8.0 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

2ZY MANCHESTER. 378.5 M. 793 KC.

3.0 Manchester Post Office Peace Memorial

The ...

Relayed from ...

Hymn ...

Lesson, Revelations ...

Hymn, 'Pray that Jerusalem may have Peace'

1st Verse, Matthew ...

Prayer for Peace (The Rev. A. H. H. ...)

Hymn, 'Thy Kingdom come: on bonded lines'

Address ...

Unveiling of the Memorial ...

Hymn, 'Jerusalem' ...

2.45 S.B. from London

5.0 S.B. from Glasgow (See London)



Rev. J. WILLIAMS HUGHES
is the preacher in this evening's
service in Welsh, relayed by Cardiff
from the Tabernacle Welsh Baptist
Church.

5.30-6.15 app. S.B. from London

A Religious Service

From the Manchester Cathedral

Hymn, 'Jerusalem the Golden' (Ancient and Modern, 226)

The Lord's Prayer and Versicles

Magnificat

The Lesson

Nunc Domine

The Creed

Prayer

Hymn, 'When I survey the Wondrous Cross'

Ancient and Modern, 108

Address by The Very Reverend the Dean of Manchester, Dr. HEWLETT JOHNSON

Hymn, 'The Day Thou gavest Lord is ended'

(Ancient and Modern, 477)

8.45 S.B. from London (9.0 Local Announcements)

9.5 A St. Patrick's Day Programme

Arranged and Conducted by

Sir HAMILTON BARTY

Relayed to Darenty Experimental

(See 5GB Programme)

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 245.5 M. 1,000 KC.

3.30 S.B. from London

5.0 S.B. from Glasgow

5.30-6.15 app. S.B. from London

6.30 S.B. from London

8.0 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from London

10.30 Epilogue

2BD ABERDEEN. 311.5 M. 1,264 KC.

3.30 S.B. from London

5.0 S.B. from Glasgow

5.30-6.15 app. S.B. from London

6.30 S.B. from London

8.0 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from London

10.30 Epilogue

2BE BELFAST. 303.5 M. 1,264 KC.

3.30 S.B. from London

5.0 S.B. from Glasgow

5.30-6.15 app. S.B. from London

6.30 S.B. from London

8.0 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from London

10.30 Epilogue

This Week's Bach Cantata.

The words of the Cantata are as follows—

I—

Wailing, crying, mourning, sighing, pain

and dread

Are the Christian's daily bread.

Pledge of heavenly joys undying.

II—

Be steadfast in affliction, if ye would enter

into heaven.

III—

Pain and sorrow work salvation,

In the conflict of crowns are won:

Here we walk in tribulation

Till our earthly course is done

Christ remains our consolation.

IV—

With Jesus will I go. His way of sorrow

Unceasing

In life through weal or woe, and when from

life I'm passing

His passion I would know, His precious

cross embracing.

V—

Still endure! present pain shall be thine

eternal gain!

From the shower springs the flower, sunshine

follows after rain

St. L. endure!

VI—

What God ordains is best of all,

Therewith will I content me,

Though fear of death upon me fall.

Though want and pain are sent me

For God my Father tenderly

With His right arm will shield me

To Him I gladly yield me

The text is reprinted by courtesy of Messrs.

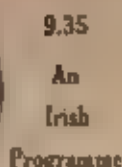
Novello and Co., Ltd.

The Bach Cantata to be broadcast from Lon-

don and Darenty this week is No. 12—'Weichen

Klagen, sorgen, Sorgen' (Wailing, crying,

mourning, sighing)



Irish

Programme

10 30 (Davenport only) TIME SIGNAL, GREEN
11 00 WOLFMEAD EAST

BUYING or leasing a house or a flat is a legal transaction that often occurs, in the life of the average man, and it is as well to know how the law stands. In this morning's talk Mrs. Costa will explain what steps one should be prepared to take and avoid.

**6.15 TIME SIGNAL, GREENWICH, WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN**

(150B ML. 0300 KC.) 0.5925 ML. 192 KC.)

THERE was at least one occasion—there may well have been many—when a song of Brahms had a share in emphasising the utter futility of war. It was, if memory serves, near the end of 1916, when the first German gas had poured out into a standstill, and the two

Did he emerge safely from the War, that is, with his art and fine voice unimpaired? Does he ever sing that song now? If he does, and if he can recapture from his memory, the inspiration of that evening and its surroundings, he is singing it as only few can do.

D M C

74 Mr. JAMES AGATE: Dramatic Criticism

7 15

Musical Interludes

725 Music of M. Stépán, French
Talk—V, Reading from "Le Gardien"
(Contes pour la jeunesse, by Guy
de Maupassant, from "I am de
voted to the middle of the night," top of
page 26, to the end of the story on
page 28)

7.45 Vaudeville

(See center of page)

9.8 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

8 15 Mr. C. R. Anderson Saving the
Countryside. What the Listener
Thinks

LAST month Mr. Ashuer broadcast a talk in which he described the exhibition organized by the Save the Camps in against the disfigurement of the landscape by ugly petrol stations, tea-houses, advertising signs, etc. Sure then many listeners have written giving their own views, and relating instances that have reached him from different parts of the country, which deserve to be more widely known.

9 30 Local Announcements. (Daytime only) Shipping Forecast and Fat Stock Prices

9.35 An Irish Programme

The Fort over against the oak.

One of this Brucella, it can
be infected.

It was Cananah's, it was Culline's,

And it was Mr. [redacted],
The Port running after each in his

And the Kings sleep in the ground."

Kenn Meyer (from the Irish).

to 35 A Chinese Flute Recital
by

T. E. Kuo

TWO thousand years ago the flute was already in use in Chinese music, though in the West it is a purely instrumental a mere four centuries old. Tonight Dr. Koo will play a few pieces written for the Chinese flute, ranging from Confucian temple music that has a certain similarity to the Gregorian chant, to the simplest lullaby that ever a mother crooned over her child.

11.0 A Hand at Auction Bridge

Flayed by

Major H. B. BROWNING, Mr. A. E. MANNING
FOSTER, Mrs. STAFFORD NORTHCOTE, and Mr.
JACK DALTON

11.16-12.0 DANCE MUSIC: JAY WEIDEN
BAND from the Carlton Hotel

(Monday's Programming continued on page 641.)

At the Plaza

and the B.B.C.
Dance Orchestra

sides were very near one another—so near that voices could be heard and even occasional scraps of conversation picked up, from the opposite benches. And one evening, during a lull in the usual 'hate,' one of the enemy sang to his own fellows, and, whether intentionally or not, to us, too. He was a real singer, one who knew his job, with a clear, baritone voice, and the song he chose was *Grail* mis: 'Wie bist du, mein König? Ich darf auch Gite weenevoll' ('Gladious and fair art thou, my Queen'). He sang it well, without a trace of the cheap sentimentality which is sometimes allowed to slip into even such a noble song, but with every bit of sentiment that it really holds. It was a time when men knew better than ever before what queenly graciousness meant, and though there was art in the singing, it was forgotten in the truth and beauty of the song. There was no applause: both sides paid Brahm and the singer the higher tribute of silence. Most of our people must have been wholly ignorant of what it meant, but almost everyone found in it some echo of his own best thought; and there was one listener at least who has not yet ceased to be grateful.

And the Kings sleep in the ground."

Kenn Meyer (from the Irish).

"TAKE UP PELMANISM"

Sir John Foster Fraser's Appeal How to Kill Depression and Morbid Thoughts.



Sir John Foster Fraser

SIR JOHN FOSTER FRASER, the well-known author and specialist in the treatment of the mind, is the author of the value of Pelmanism.

It is a genuine scientific method, he says. "It brings a new life to the young and

it brightens and sharpens the man who thinks decay is laying hold of him. It will not make the dufferhead into a statesman, but it will and does provide a plan whereby we can make the best of our qualities."

The Pelman Course has been thoroughly revised in the light of the latest Psychological discoveries and is fully explained in a book entitled "The Efficient Mind," a copy of which can be obtained, free of cost, by any reader who writes for it to-day, using the coupon printed below.

Training the Senses.

Pelmanism trains the senses and brings increased power and energy to your mind. It strengthens your Will-Power. It develops your Personality. It gives you Courage, Initiative, Forcefulness and Determination. It banishes Timidity and drives away Depression and harmful and morbid thoughts. It helps you to adopt a more cheerful and optimistic outlook upon life. And not only does it increase your Efficiency and your Earning Power, but it enables you to cultivate an appreciation of the finer things of existence.

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes such weaknesses and defects as:-

- | | |
|-------------------|---------------------------|
| Depression | The "Inferiority Complex" |
| Sluggishness | |
| Timidity | Indecision |
| Forgetfulness | Weakness of Will |
| Boredom | "Dolefulness" |
| The Worry Habit | Procrastination |
| Unnecessary Fears | Restlessness |
| Indebtedness | Brain Fog |
| Mind-Wandering | Morbid Thoughts |

which interfere with the effective working-power of the mind, and in their place it develops strong, positive, vital qualities such as:-

- | | |
|-----------------|-------------------|
| Concentration | Organising Power |
| Observation | Directive Ability |
| Perception | Forcefulness |
| Optimism | Courage |
| Cheerfulness | Self-Confidence |
| Judgment | Self-Control |
| Initiative | Tact |
| Will Power | Reliability |
| Decision | Driving Force |
| Originality | Businessmanship |
| Resourcefulness | Business Acumen |

and a Reliable Memory.

By developing these qualities you add to your Efficiency and consequently to your Earning Power.

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook) you also increase your happiness and develop a finer appreciation of the beauties of Nature, the Arts, and Life generally.

In a sentence, Pelmanism enables you to live a fuller, a richer, a happier, and a more successful existence.

Developing Self-Confidence.

This is borne out by the letters received from those who have taken the Course, some extracts from which are given here:-

A Teacher writes: "I feel a new self-confidence and am not so subject to fits of depression."

A Clergyman says that his preaching has improved.

A Gardener says that Pelmanism has given him the "stimulus to forge ahead in spite of difficulties."

A Shop Assistant states that he has secured a better position and attributes this to Pelmanism.

A Clerk states that he has secured a bigger salary.

An Engineer's Draughtsman states that he has secured "two substantial increases in salary."

A Departmental Manager reports an increase in salary of 25 per cent.

A Pharmacist writes that he has greatly increased his self-confidence and overcome the habit of inferiority.

A Cabinet Maker writes that he has improved greatly in Observation, Concentration, and Recollection.

An Engineer writes: "I feel especially an increase in Self-Confidence, which gives professional results."

An Accountant writes that he has shown him "how to overcome that depressing feeling of inferiority."

A Doctor writes that Pelmanism has improved his powers of Observation, Concentration and Memory, and has increased his Self-Confidence.

A Manager states that as a result of Pelmanism he has received the following benefits: "Salary increased from £230 per annum, first to £400, then to £360, now to £1,000 in two years. My age is 33 years."

A Nurse writes: "I have a much brighter outlook on life and have to a large extent regained poise of mind and body. No matter how tired and dismal I may feel on waking before I am half-way through the exercises I feel quite cheerful and ready for anything."

A Civil Servant writes: "I began the course in a state of mental distress caused by fear and a foreboding of evil. I have succeeded in regaining confidence and driving these (fears) away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation and in my appearance."

Thousands of similar letters could be printed did space permit.

THE CHEERFUL MIND WHICH WINS SUCCESS.

It is the cheerful mind which triumphs. It is the man or woman who gets up in the morning full of zest for the events of the day, who meets the difficulties which depress other people, and "carries through" his or her work clearly, gaily and successfully.

This is one of the secrets of the immense popularity of Pelmanism. People in every part of the country are taking up Pelmanism to-day, not merely because it increases mental efficiency and income-earning capacity, but because it thoroughly braves the mind to depression and morbid thoughts, develops a spirit of hope and healthy optimism, and thus enables those who have adopted it to live a fuller, a richer, and a more enjoyable life.

All this is explained in a most interesting book, entitled "The Efficient Mind," a free copy of which will be sent to every reader who writes for it to-day. The Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

- If, therefore, you wish:-
- To strengthen your Will-Power,
 - To act with foresight and decision,
 - To become a first-rate organiser,
 - To develop Initiative,
 - To become a clever salesman,
 - To originate new ideas,
 - To acquire a strong personality,
 - To banish Depression,
 - To talk and speak convincingly,
 - To work more easily and efficiently,
 - To cultivate a perfect memory,
 - To win the confidence of others,
 - To appreciate more fully the beauties of Art and Nature,
 - To widen your intellectual outlook,
 - To deepen and enrich your life,

in short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send to-day for a copy of "The Efficient Mind," which will be sent to you by return gratis and post free.

Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy pocket size, so that you can study them in "bus or tram or train, or in odd moments during the day. Even the busiest man or woman can spare a few minutes daily for Pelmanism, especially when minutes so spent bring in such rich rewards."

The coupon is printed below. Post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind," and particulars enabling you to enrol for the Pelman Course on specially convenient terms. Call or write for this free book to-day.

Readers who call at the Institute will be cordially welcomed. The Chief Consultants will be delighted to have a talk with them, and no fee will be charged for his advice.

POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,

95, Pelman House, Bloomsbury Street, London, W.C.1.

Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND" with full particulars showing me how I can enrol for a course of Pelmanism on the most convenient terms.

NAME

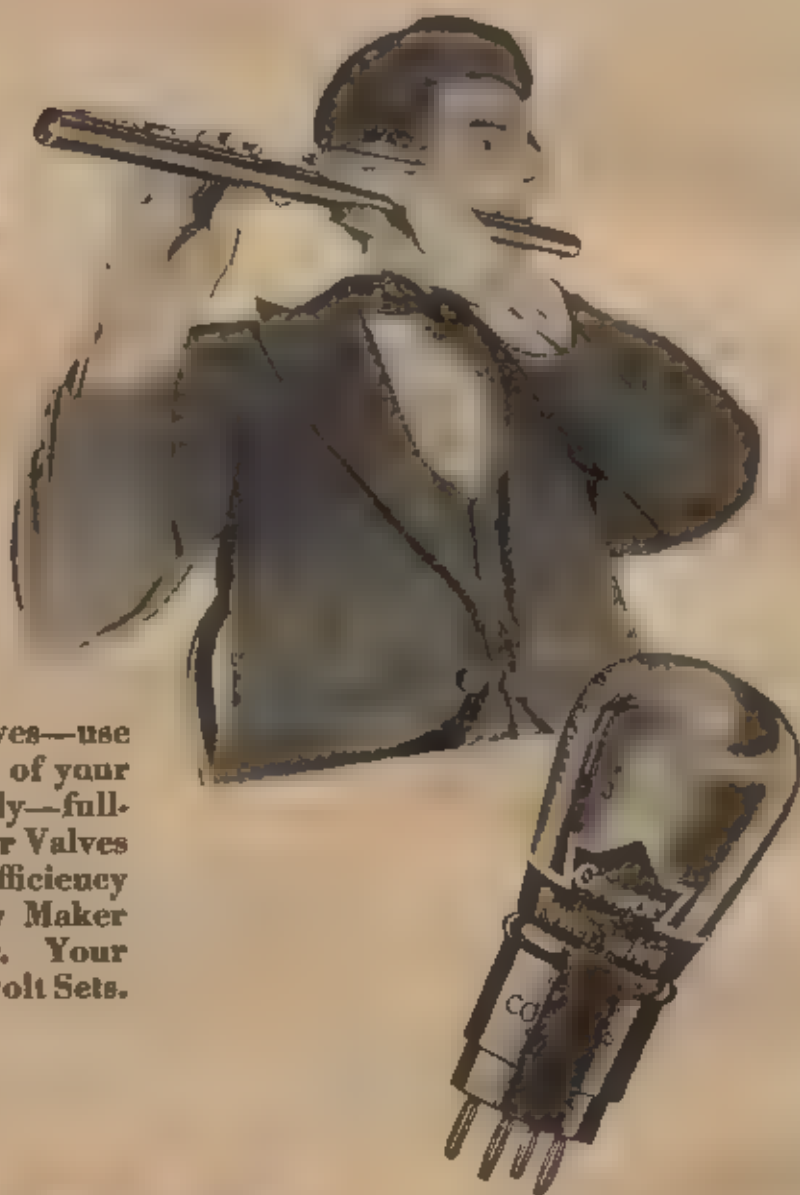
ADDRESS

OCCUPATION

All correspondence is confidential.

This coupon can be sent in an A.E.N. envelope for 1d.

Make the Melody LOUDER and CLEARER



Change now to Cossor Valves—use Cossor Valves in every socket of your Set—you'll get richer melody—full-toned and crystal clear. Cossor Valves made possible the wonderful efficiency of the Famous Cossor Melody Maker—they improve any Receiver. Your Dealer sells them for 2, 4 and 6 volt Sets.

with

Cossor

BRITAIN'S FINEST VALVES

Have you got your copy of the COSSOR Broadcasting Map?

It shows positions and gives wave-lengths and dial readings of 200 European stations. It will double your Radio enjoyment—write for it now—enclose 2d. stamp to cover postage etc.

Send at once!

0.15-11.15 S.B. from London (9.34 Local Announcements)

Monday's Programmes continued (March 18)

SPY PLYMOUTH

1982 40
1983 40

230 Louisa I am the first who drives,
5 at Ten Children's Hour
 The T... ..

 The Dream Shop (Oliver Chandler,
68 Jan... ..
615 11-15 (9.20) Local A

2ZY MANCHESTER.

378-2 400,
700 600

[illegible]

... .. (Soprano) accompanied by

1a. *Prayer ("Tum ääner")* *Magner*
 2. *Prayer 2* *Chutro*
 3. *Prayer 3* *Prayer 4* *Prayer 5* *Prayer 6* *Prayer 7* *Prayer 8* *Prayer 9* *Prayer 10* *Prayer 11* *Prayer 12* *Prayer 13* *Prayer 14* *Prayer 15* *Prayer 16* *Prayer 17* *Prayer 18* *Prayer 19* *Prayer 20* *Prayer 21* *Prayer 22* *Prayer 23* *Prayer 24* *Prayer 25* *Prayer 26* *Prayer 27* *Prayer 28* *Prayer 29* *Prayer 30* *Prayer 31* *Prayer 32* *Prayer 33* *Prayer 34* *Prayer 35* *Prayer 36* *Prayer 37* *Prayer 38* *Prayer 39* *Prayer 40* *Prayer 41* *Prayer 42* *Prayer 43* *Prayer 44* *Prayer 45* *Prayer 46* *Prayer 47* *Prayer 48* *Prayer 49* *Prayer 50* *Prayer 51* *Prayer 52* *Prayer 53* *Prayer 54* *Prayer 55* *Prayer 56* *Prayer 57* *Prayer 58* *Prayer 59* *Prayer 60* *Prayer 61* *Prayer 62* *Prayer 63* *Prayer 64* *Prayer 65* *Prayer 66* *Prayer 67* *Prayer 68* *Prayer 69* *Prayer 70* *Prayer 71* *Prayer 72* *Prayer 73* *Prayer 74* *Prayer 75* *Prayer 76* *Prayer 77* *Prayer 78* *Prayer 79* *Prayer 80* *Prayer 81* *Prayer 82* *Prayer 83* *Prayer 84* *Prayer 85* *Prayer 86* *Prayer 87* *Prayer 88* *Prayer 89* *Prayer 90* *Prayer 91* *Prayer 92* *Prayer 93* *Prayer 94* *Prayer 95* *Prayer 96* *Prayer 97* *Prayer 98* *Prayer 99* *Prayer 100* *Prayer 101* *Prayer 102* *Prayer 103* *Prayer 104* *Prayer 105* *Prayer 106* *Prayer 107* *Prayer 108* *Prayer 109* *Prayer 110* *Prayer 111* *Prayer 112* *Prayer 113* *Prayer 114* *Prayer 115* *Prayer 116* *Prayer 117* *Prayer 118* *Prayer 119* *Prayer 120* *Prayer 121* *Prayer 122* *Prayer 123* *Prayer 124* *Prayer 125* *Prayer 126* *Prayer 127* *Prayer 128* *Prayer 129* *Prayer 130* *Prayer 131* *Prayer 132* *Prayer 133* *Prayer 134* *Prayer 135* *Prayer 136* *Prayer 137* *Prayer 138* *Prayer 139* *Prayer 140* *Prayer 141* *Prayer 142* *Prayer 143* *Prayer 144* *Prayer 145* *Prayer 146* *Prayer 147* *Prayer 148* *Prayer 149* *Prayer 150* *Prayer 151* *Prayer 152* *Prayer 153* *Prayer 154* *Prayer 155* *Prayer 156* *Prayer 157* *Prayer 158* *Prayer 159* *Prayer 160* *Prayer 161* *Prayer 162* *Prayer 163* *Prayer 164* *Prayer 165* *Prayer 166* *Prayer 167* *Prayer 168* *Prayer 169* *Prayer 170* *Prayer 171* *Prayer 172* *Prayer 173* *Prayer 174* *Prayer 175* *Prayer 176* *Prayer 177* *Prayer 178* *Prayer 179* *Prayer 180* *Prayer 181* *Prayer 182* *Prayer 183* *Prayer 184* *Prayer 185* *Prayer 186* *Prayer 187* *Prayer 188* *Prayer 189* *Prayer 190* *Prayer 191* *Prayer 192* *Prayer 193* *Prayer 194* *Prayer 195* *Prayer 196* *Prayer 197* *Prayer 198* *Prayer 199* *Prayer 200* *Prayer 201* *Prayer 202* *Prayer 203* *Prayer 204* *Prayer 205* *Prayer 206* *Prayer 207* *Prayer 208* *Prayer 209* *Prayer 210* *Prayer 211* *Prayer 212* *Prayer 213* *Prayer 214* *Prayer 215* *Prayer 216* *Prayer 217* *Prayer 218* *Prayer 219* *Prayer 220* *Prayer 221* *Prayer 222* *Prayer 223* *Prayer 224* *Prayer 225* *Prayer 226* *Prayer 227* *Prayer 228* *Prayer 229* *Prayer 230* *Prayer 231* *Prayer 232* *Prayer 233* *Prayer 234* *Prayer 235* *Prayer 236* *Prayer 237* *Prayer 238* *Prayer 239* *Prayer 240* *Prayer 241* *Prayer 242* *Prayer 243* *Prayer 244* *Prayer 245* *Prayer 246* *Prayer 247* *Prayer 248* *Prayer 249* *Prayer 250* *Prayer 251* *Prayer 252* *Prayer 253* *Prayer 254* *Prayer 255* *Prayer 256* *Prayer 257* *Prayer 258* *Prayer 259* *Prayer 260* *Prayer 261* *Prayer 262* *Prayer 263* *Prayer 264* *Prayer 265* *Prayer 266* *Prayer 267* *Prayer 268* *Prayer 269* *Prayer 270* *Prayer 271* *Prayer 272* *Prayer 273* *Prayer 274* *Prayer 275* *Prayer 276* *Prayer 277* *Prayer 278* *Prayer 279* *Prayer 280* *Prayer 281* *Prayer 282* *Prayer 283* *Prayer 284* *Prayer 285* *Prayer 286* *Prayer 287* *Prayer 288* *Prayer 289* *Prayer 290* *Prayer 291* *Prayer 292* *Prayer 293* *Prayer 294* *Prayer 295* *Prayer 296* *Prayer 297* *Prayer 298* *Prayer 299* *Prayer 300* *Prayer 301* *Prayer 302* *Prayer 303* *Prayer 304* *Prayer 305* *Prayer 306* *Prayer 307* *Prayer 308* *Prayer 309* *Prayer 310* *Prayer 311* *Prayer 312* *Prayer 313* *Prayer 314* *Prayer 315* *Prayer 316* *Prayer 317* *Prayer 318* *Prayer 319* *Prayer 320* *Prayer 321* *Prayer 322* *Prayer 323* *Prayer 324* *Prayer 325* *Prayer 326* *Prayer 327* *Prayer 328* *Prayer 329* *Prayer 330* *Prayer 331* *Prayer 332* *Prayer 333* *Prayer 334* *Prayer 335* *Prayer 336* *Prayer 337* *Prayer 338* *Prayer 339* *Prayer 340* *Prayer 341* *Prayer 342* *Prayer 343* *Prayer 344* *Prayer 345* *Prayer 346* *Prayer 34*

Other Stations.

5NO NEWCASTLE

[illegible]

SSC GLASGOW

[illegible]

ZBD ABERDEEN

3.6	Introduces	5	not	Feb	1961	1	1000	3.15
4.1	Introduces	5	not	Feb	1961	1	1000	3.15
4.2	Introduces	5	not	Feb	1961	1	1000	3.15
4.3	Introduces	5	not	Feb	1961	1	1000	3.15
4.4	Introduces	5	not	Feb	1961	1	1000	3.15
4.5	Introduces	5	not	Feb	1961	1	1000	3.15
4.6	Introduces	5	not	Feb	1961	1	1000	3.15
4.7	Introduces	5	not	Feb	1961	1	1000	3.15
4.8	Introduces	5	not	Feb	1961	1	1000	3.15
4.9	Introduces	5	not	Feb	1961	1	1000	3.15
4.10	Introduces	5	not	Feb	1961	1	1000	3.15
4.11	Introduces	5	not	Feb	1961	1	1000	3.15
4.12	Introduces	5	not	Feb	1961	1	1000	3.15
4.13	Introduces	5	not	Feb	1961	1	1000	3.15
4.14	Introduces	5	not	Feb	1961	1	1000	3.15
4.15	Introduces	5	not	Feb	1961	1	1000	3.15
4.16	Introduces	5	not	Feb	1961	1	1000	3.15
4.17	Introduces	5	not	Feb	1961	1	1000	3.15
4.18	Introduces	5	not	Feb	1961	1	1000	3.15
4.19	Introduces	5	not	Feb	1961	1	1000	3.15
4.20	Introduces	5	not	Feb	1961	1	1000	3.15
4.21	Introduces	5	not	Feb	1961	1	1000	3.15
4.22	Introduces	5	not	Feb	1961	1	1000	3.15
4.23	Introduces	5	not	Feb	1961	1	1000	3.15
4.24	Introduces	5	not	Feb	1961	1	1000	3.15
4.25	Introduces	5	not	Feb	1961	1	1000	3.15
4.26	Introduces	5	not	Feb	1961	1	1000	3.15
4.27	Introduces	5	not	Feb	1961	1	1000	3.15
4.28	Introduces	5	not	Feb	1961	1	1000	3.15
4.29	Introduces	5	not	Feb	1961	1	1000	3.15
4.30	Introduces	5	not	Feb	1961	1	1000	3.15
4.31	Introduces	5	not	Feb	1961	1	1000	3.15
4.32	Introduces	5	not	Feb	1961	1	1000	3.15
4.33	Introduces	5	not	Feb	1961	1	1000	3.15
4.34	Introduces	5	not	Feb	1961	1	1000	3.15
4.35	Introduces	5	not	Feb	1961	1	1000	3.15
4.36	Introduces	5	not	Feb	1961	1	1000	3.15
4.37	Introduces	5	not	Feb	1961	1	1000	3.15
4.38	Introduces	5	not	Feb	1961	1	1000	3.15
4.39	Introduces	5	not	Feb	1961	1	1000	3.15
4.40	Introduces	5	not	Feb	1961	1	1000	3.15
4.41	Introduces	5	not	Feb	1961	1	1000	3.15
4.42	Introduces	5	not	Feb	1961	1	1000	3.15
4.43	Introduces	5	not	Feb	1961	1	1000	3.15
4.44	Introduces	5	not	Feb	1961	1	1000	3.15
4.45	Introduces	5	not	Feb	1961	1	1000	3.15
4.46	Introduces	5	not	Feb	1961	1	1000	3.15
4.47	Introduces	5	not	Feb	1961	1	1000	3.15
4.48	Introduces	5	not	Feb	1961	1	1000	

28F BELFAST.

[illegible]

Emblem
Assorted
BISCUITS

As delicious as they
are moderate in price

CARR'S

**EVERY DOG LOVER
SHOULD BE A REGULAR READER**

Each number contains instructive articles, veterinary advice, photos of winning dogs, reports of all shows, advertisements of dogs for sale and at stud and everything of interest to dog owners.

The Dog World
ESTD. 1902
 PUBLISHED BY
 W. H. BRADFORD
 17, GERRARD ST. E., LONDON, E.C. 4
 (Telephone: 2511)
 12, GERRARD ST. E., LONDON, E.C. 4
 (Telephone: 2511)

It is particularly interesting to the lover of a dog simply for the pleasure and companionship it provides. It gives every information on how to treat such a dog in health and sickness.

Send P.C. for Free Specimen Copy to "P.
"DOG WORLD," IDLE, BRADFORD, YORKS.

**THE BEST OF ALL
EASTER GIFTS**

HERE is the perfect Easter Chair for father or mother or for the newly wedded couple. It will be a constant reminder of your kind wishes, for it is made of the finest materials and will last for many years.

No other Chair in the world can offer such luxurious comfort at such a low price. It shows the advantage of buying direct with the London and Lancashire Upholstery Co. Ltd.

WRITE NOW FOR CATALOGUE OF ALL MODELS AND FREE PATTERNS


The Berkeley
H. J. SEARLE & SON LTD
(Dept. R.T.)
70-78, Old Kent Rd., London, S.E.1

Showrooms:
17, South Molton St., London, W.1.
The Arcade, Brighton, and 10, The Arcade, Bournemouth.

GUARANTEE
We deliver immediately on Receipt of First Payment with Order and if the value of any Berkeley Easy Chair does not come up to expectations you may return it AT OUR EXPENSE and we will refund you money in full FREE DELIVERY in England and Wales.

LOOSE COVERS from 16/6

CASH PRICE 78/6
or 14 2/8 10, with order and balance 10s monthly





7.0
Dame C. Bridgeman
A Discussion

TUESDAY, MARCH 19

2LO LONDON & 5XX DAVENTRY

(1562.5 M. 187 MC.)

7.0
Lady Galway
A Discussion



- 10.15 a.m. The Daily Service**
10.30 (Daventry only) TIME SIGNAL, GREENWICH
10.45 (Daventry only) 'Meats and Recipes—
Bachner Recipes: Something new for Dinner'
11.0 (Daventry only) Gramophone Records
Miscellaneous
12.0 app. H.R.H. The Duke of Gloucester
On the Occasion of the Opening Ceremony
of
The Pavilion, Bournemouth
S.B. from Bournemouth
God Save The King
Address of Welcome by His Worship THE
MAYOR OF Bournemouth (Alderman O. R.
CARTWRIGHT, J.P.)
H.R.H. THE DUKE OF GLOUCESTER
repplies to the Address of Welcome,
and formally declares the building
open.
Address by the Chairman of the
Pavilion Committee (Alderman
H. J. THWAITES, J.P., Deputy
Mayor of Bournemouth.)
12.20 app. A Concert
in the Studio
ANNETTE BLACKWELL (Soprano)
THE ALICE ELISON TRIO
ALFRED DU CLOS and his
ORCHESTRA
From the Hotel Cecil

2.0-2.25 (Daventry only)
Experimental Transmission
of Still Pictures by the Fulto-
graph Process

- 2.30 Broadcast to Schools:**
R. WALFORD DAVIES
(a) A Beginner's Course
(b) An Intermediate Course with
Short Concert
(c) A Short Advanced Course
3.30 Musical Interlude
3.35 Mons. E. M. STRUBAN, Elemon-
tary French
4.0 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD BAKER
From the Shepherd's Bush Pavilion
4.15 Broadcast to Schools
The Rev. J. A. NILES, D.Litt.: 'The Classics
in Translation—V, Translators of the Present
Tong'
4.30 LOUIS LEVY'S ORCHESTRA
(Contd.)
5.15 THE CHILDREN'S HOUR
The Queen's Champions—A Robin Hood
Play, specially written for broadcasting by
C. E. HODGOS
6.0 Poems by V. BACHVILLE WEST
Read by Mr. CHARLES STEPMAN
6.15 TIME SIGNAL, GREENWICH - WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
6.30 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC
Belongs' Songs
Sung by
MARK BATHURST (Baritone)
7.0 'QUESTIONS FOR WOMEN VOTERS' II
'Can Women influence legislation more effec-
tively by joining Party or Non Party Organi-
zations?' A Discussion between Dame CAROLINE
BRIDGEMAN and Lady GALWAY

It was a very interesting and profitable evening, and the first of a series of similar evenings, which will be held at the Royal Albert Hall, London, on Tuesday, March 19, 1929, at 7.15 p.m. The first of these evenings will be devoted to a discussion on the subject of 'The Future of the Empire', and will be held at the Royal Albert Hall, London, on Tuesday, March 19, 1929, at 7.15 p.m. The second of these evenings will be devoted to a discussion on the subject of 'The Future of the Empire', and will be held at the Royal Albert Hall, London, on Tuesday, March 19, 1929, at 7.15 p.m. The third of these evenings will be devoted to a discussion on the subject of 'The Future of the Empire', and will be held at the Royal Albert Hall, London, on Tuesday, March 19, 1929, at 7.15 p.m.

- 7.15 Musical Interlude**
7.25 Mr. STANLEY CASSON: 'New Light on
Ancient Greece—III, Delphi'



THE RELIGIOUS CENTRE OF ANCIENT GREECE.

A view among the ruins of Delphi, the seat of the famous oracle that plays so large a part in the history of Hellas. Delphi is the subject of Mr. Stanley Casson's third talk this evening at 7.25.

DELPHI, which forms the subject of Mr. Casson's talk this evening, was the religious centre of the Greek classical world. It is a tribute to the ingenuity of an ancient mechanical and materialistic world to realize the power of the famous oracle to which all the States of Hellas, and even the kings of the Barbarians sent envoys, which bade the Athenians repair their wooden walls before Salamis, and warned Croesus that if he crossed the River Halys, 'he would destroy a mighty empire.'

7.45 A MILITARY BAND CONCERT

- Gwen Knight (Soprano)**
Samuel Saul (Baritone)
THE WIRELESS MILITARY BAND
Conducted by H. WALTON O'DONNELL
BAND
Carnival Overture Gl. Jones
7.55 GWEN KNIGHT
Yung Yang Bantock
Kilary Josef Holbrooke
The Wonderful Isle Julian Herbage

8.0-8.30 (Daventry only) Mrs. BARBARA
Wootton: 'Some Modern Utopias—III,
Ruler's 'Envision'

- 8.2 L.A.V.**
The 'Faded' Symphony Second Movement
8.11 SAMUEL SAUL
With accompaniment by
I'm weary, sweet, old
Love is a doll
8.19 BAND
Fragments from Hans Andersen
York Bowen, arr. Gerard Williams
The Mole, Pig, A Picture from the Fairy's
Wall; Thumbelina; The Hardy Tin Soldier
ONE of the distinguished pianists of our
generation, York Bowen has composed a
many forms, and though his own instrument has
naturally been generously treated, with three
Concertos among other works, he has written
too for the violin and the cello.
A 'Symphonic Fantasia' of
his was given by Hans Richter
both in London and in March 1917
before the war and his 'Symphony
in E Minor,' as well as a brilliantly
effective Violin Concerto, was
warmly received in the Queen's
Hall. But, thoroughly at home as
he is in the large forms, he is no
less happy in dealing with such
light-hearted themes as these
imaginative Fragments from Hans
Andersen. Listeners who know
the stories will naturally enjoy
them best, but even as pure music
they are fresh and melodious.
8.30 GWEN KNIGHT
Thou art so like a flower
Raymond K.
To the Rachman
A Fairy by the
8.36 BAND
Cornish Rhapsody, No. 1
8.46 SAMUEL SAUL
The Devout Lover
One and twenty
The sweet sounds to the adieu
8.52 BAND
Ballet Suite, 'The Swan Lake'
by
Waltz; Dance of the Swans;
Hungarian Dance

- 8.9 WEATHER FORECAST, SECOND GENERAL**
NEWS BULLETIN
9.15 Sir WALTER DAVIES: 'Music and the
Ordinary Listener'
9.35 Local Announcements; (Daventry only)
Shipping Forecast and Fat Stock Prices
9.40 A Popular Recital
by
Joseph Szegedi (Violin)
Boris Golschmann (Pianoforte)
JOSEPH SZEGEDI
La Folia
Adagio and Fugue in G Minor
(Unaccompanied)
Sonata in D
BOBIS GOLDSCHMANN
JOSEPH SZEGEDI
In Fontaine d'Arcthus (The Fountain of
Arcthus)
Spanish Dance
10.40-12.0 DANCE MUSIC: Ciro's Club
BAND, under the direction of RAMON NEWTON,
from Ciro's Club

TUESDAY, MARCH 19

5GB DAVENTRY EXPERIMENTAL

(452.5 MC 822 MC)

TRANSMISSION FROM THE DAVENTRY EXPERIMENTAL STATION IN COVENTRY

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 An Orchestral Programme
(From Birmingham)

THE PRINCE OF WALES
(From Birmingham)

Over the top of the hill
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales

4.20 ORCHESTRA
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales

5.12 CONSTANCE WELLS
I will go with my father
Time, you old Guy
The Monkey and the
The Monkey and the
The Monkey and the
The Monkey and the
The Monkey and the
The Monkey and the

5.17 PAUL BELMONT
Chorus from "The Prince of Wales"
Chorus from "The Prince of Wales"
Chorus from "The Prince of Wales"
Chorus from "The Prince of Wales"
Chorus from "The Prince of Wales"
Chorus from "The Prince of Wales"
Chorus from "The Prince of Wales"
Chorus from "The Prince of Wales"

5.30 THE CHILDREN'S HOUR
(From Birmingham)
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales

DONALD DI NAUBON (Harp)
Songs by HAROLD CASEY (Barrister)

5.45 TONY RICHARDS, GLENKIRK, WEATHER
Forecast First General News Bulletin

6.00 JACK PAYNE and THE B.B.C. DANCE
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales

7.35 Vaudeville
(From Birmingham)
TEDDY BROWN and his Kipling
JACK BARTMAN and his Band

7.50 "The Count of Como"
"The Bandit's Bride"
A Comic Opera
Book and Lyrics by P. B. BELL and HAROLD
Music by W. H. BELLOCK
(Authors and Composers of "Dogs of Devon"
and "Highwayman Love")
The Grand Duke Otto of Oblivion
Baron Stranbolch (his Chancellor)
Alexis (Crown Prince of Pomerania)
Rudolf (known as "The Count of Como")
Bandit Chief
Blanco (his Adjutant)
Captain Gringo (of the Oblivian Civil Guard)

Luigi } Civil Guards
Beppo }
Nicoli (Proprietor of the Pension Hotel)
Karl Kropp (the Court Barber)
Princess Silvia (Daughter of the Grand Duke)
Isoli (her Lady-in-Waiting)
Baronetta (Daughter of Nicoli)

9.15 H.R.H. The Prince of Wales
Speech at the
Honourable Company of the
Master Mariners' Annual Banquet
Relayed from the Guildhall

9.15 H.R.H. The Prince of Wales
Speech at the
Honourable Company of the
Master Mariners' Annual Banquet
Relayed from the Guildhall

The Master of the
the High Master
LIEUTENANT, R.E., P.C.
M.P. President
the Board
the Board
the Board
the Board
the Board
the Board

10.0 WEATHER
Forecast First General News Bulletin

10.15 An Orchestral Programme
(From Birmingham)

THE PRINCE OF WALES
(From Birmingham)
(Leader, FRANK CANTRELL)
Conducted by JOSEPH
LEWIS
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales
The Prince of Wales

ROBERT WYSE (Soprano) and Orchestra
Aria "Softly sighs the voice of even"
French (2) ("The Marksmen")
GATHEA, the heroine, is looking out from
a window in the gathering dusk, awaiting
her lover with some anxiety. Fears for his
safety pervade the beautiful recitative and the
not less beautiful aria which follows it until
she is reassured and happy to find him
at her side. Her good fortune is the end
of the story.

10.32 ORCHESTRA
Suite "Can a"
Soprano Wyle
Chanson du Chatelet de Courcy...
Soyez fidele (Be faithful) Dolly...
Him de depot, plus de tristesse (Les Deux
Avares)

THE name of Weckerlin appears frequently
on programmes as having "arranged"
the French songs. In his case, as in a good
many, the word "arranged" covers a great deal
of enthusiastic work. He spent many years in
collecting and editing old French folk
songs, often furnishing them with accompani-
ments, charmingly suited to the airs; he has
done more than any other French musician in
rescuing from oblivion tunes which were in
danger of being lost.

10.55 11.15 ORCHESTRA
Second "Wand of Youth" Suite
March. The Little Bell; Mother and Father
for the Dance; The Tame Bear;
The Wild Bear
(Tuesday's Programme continued on page 846)

TO-DAY'S HADDOCK



FOR TO-MORROW'S BREAKFAST

If you buy a smoked haddock and keep it a day or two before you cook it, people will take a dislike to haddock before they come down to breakfast. But it becomes a popular favourite if you serve to-day's haddock for to-morrow's breakfast. That is the way to enjoy a haddock, for they are smoked for added flavour, not for preservation. Kiltie Haddocks are the only haddocks which carry a seal showing the day of curing. Look for to-day's seal on your Kiltie Haddock and enjoy it for breakfast to-morrow.

KILTIE HADDOCKS

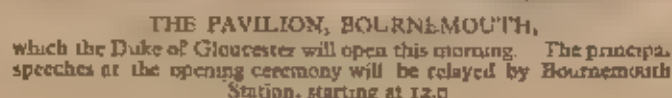
Sold by all branches of

Mac Fisheries Ltd.

Lever House, Blackfriars, London, E.C.

Write for recipes, mentioning the "Radio Times."

THE NORTHERN WEEKLY
 CHRONICLE
 Selection, 'The Sunshiny Girl' Rubens
 JOHN ROLKE (Baritone)
 Arlene's simply awfully good at Al-
 getra Loren
 Caryl and Monokton
 Peace! Peace! O for some
 Peace! ('The Country
 Girl') Manchester
 Come to the Ball ('The
 Quaker Girl')



Programmes for Tuesday.

CO-OPERATIVE
Selection, 'Going Up' Hirsch
COLLIERIES CLIFFORD (Soprano) and JOHN ROBERT
The Sleepy Canal ('Miss Hook of Holland') Rubens
At Hall Post Two ('The Arcadians')
Munckton and Talbot
Inspection ('The Dollar Princess') Felt
ORCHESTRA
Selection, 'The Vegetable King' Hooker and Frint
11.15-12.15
Vain ('The Merry Widow') Lehar
Here's to Love ('The Sunshiny Girl') .. Rubens
ORCHESTRA
Selection, 'Lucky Girl' Chang and Meyer
12.15-1.15 E.B. from London (9.35 Local Announcements)

Other Stations.

11.0 NEWCASTLE 243.7 M
12.15-1.15 A.I. from London Records 1.15-2.15 London from A.I.
1.15-2.15 A.I. from London Records 2.15-3.15 London from A.I.
2.15-3.15 A.I. from London Records 3.15-4.15 London from A.I.
3.15-4.15 A.I. from London Records 4.15-5.15 London from A.I.
4.15-5.15 A.I. from London Records 5.15-6.15 London from A.I.
5.15-6.15 A.I. from London Records 6.15-7.15 London from A.I.
6.15-7.15 A.I. from London Records 7.15-8.15 London from A.I.
7.15-8.15 A.I. from London Records 8.15-9.15 London from A.I.
8.15-9.15 A.I. from London Records 9.15-10.15 London from A.I.
9.15-10.15 A.I. from London Records 10.15-11.15 London from A.I.
10.15-11.15 A.I. from London Records 11.15-12.15 London from A.I.

5.50 GLASGOW 49.0 M
11.0-12.0 A.I. from London Records 1.15-2.15 London from A.I.
1.15-2.15 A.I. from London Records 2.15-3.15 London from A.I.
2.15-3.15 A.I. from London Records 3.15-4.15 London from A.I.
3.15-4.15 A.I. from London Records 4.15-5.15 London from A.I.
4.15-5.15 A.I. from London Records 5.15-6.15 London from A.I.
5.15-6.15 A.I. from London Records 6.15-7.15 London from A.I.
6.15-7.15 A.I. from London Records 7.15-8.15 London from A.I.
7.15-8.15 A.I. from London Records 8.15-9.15 London from A.I.
8.15-9.15 A.I. from London Records 9.15-10.15 London from A.I.
9.15-10.15 A.I. from London Records 10.15-11.15 London from A.I.
10.15-11.15 A.I. from London Records 11.15-12.15 London from A.I.

2.80 ABERDEEN 51.4 M
11.0-12.0 A.I. from London Records 1.15-2.15 London from A.I.
1.15-2.15 A.I. from London Records 2.15-3.15 London from A.I.
2.15-3.15 A.I. from London Records 3.15-4.15 London from A.I.
3.15-4.15 A.I. from London Records 4.15-5.15 London from A.I.
4.15-5.15 A.I. from London Records 5.15-6.15 London from A.I.
5.15-6.15 A.I. from London Records 6.15-7.15 London from A.I.
6.15-7.15 A.I. from London Records 7.15-8.15 London from A.I.
7.15-8.15 A.I. from London Records 8.15-9.15 London from A.I.
8.15-9.15 A.I. from London Records 9.15-10.15 London from A.I.
9.15-10.15 A.I. from London Records 10.15-11.15 London from A.I.
10.15-11.15 A.I. from London Records 11.15-12.15 London from A.I.

2.80 BELFAST 302.7 M
12.15-1.15 A.I. from London Records 1.15-2.15 London from A.I.
1.15-2.15 A.I. from London Records 2.15-3.15 London from A.I.
2.15-3.15 A.I. from London Records 3.15-4.15 London from A.I.
3.15-4.15 A.I. from London Records 4.15-5.15 London from A.I.
4.15-5.15 A.I. from London Records 5.15-6.15 London from A.I.
5.15-6.15 A.I. from London Records 6.15-7.15 London from A.I.
6.15-7.15 A.I. from London Records 7.15-8.15 London from A.I.
7.15-8.15 A.I. from London Records 8.15-9.15 London from A.I.
8.15-9.15 A.I. from London Records 9.15-10.15 London from A.I.
9.15-10.15 A.I. from London Records 10.15-11.15 London from A.I.
10.15-11.15 A.I. from London Records 11.15-12.15 London from A.I.

Notes of Subscription to 'The Radio Times' (including postage) Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

Post Time is Adventure Time!

By ANITA RICHMOND

"You're very excited, Norah. What's the matter?"

"It's time the postman came."

"But—"

"Ah there he is." Norah jumped to her feet and ran to the front door. When she returned she bore a letter which she flourished triumphantly in her friend's face.

It's quite an adventure nowadays she exclaimed.

"I don't understand," said Marjorie. "Excuses that letter isn't for you. It's addressed to Miss Bianche—"

"My pen name. This letter's from an editor and—"

She tore open the envelope. Yes, there's a cheque. Ten beautiful guineas.

"For heaven's sake explain, Norah. Don't be so tantalising."

Norah sank into a chair, her eyes bright with excitement. "I'm a real live authoress, Marjorie. Really I am. I've been writing now for over a year, and I've made—simply pounds! You wouldn't believe it." She pointed across the room. "See that book-case? I at last finished three hours' work—if it can be called work. Really it's the most fascinating hobby imaginable."

"But you, Norah!" exclaimed the other in amazement. "Why you never—"

"I know. That's the wonderful thing about it. I never dreamt I could do it, although I always longed to be able to. One day I saw an advertisement of a correspondence course in article and story writing, and sent for a copy of the prospectus."

"And you joined."

"Eventually I did. I doubted my ability to write; but the Course people were so

friendly and helpful in their letters that I plucked up courage and enrolled."

"I don't believe in those correspondence courses," said Marjorie, shaking her head.

"I didn't till I learnt more about this one. My dear, you wouldn't believe the trouble they take. I hadn't the foggiest notion how I should even start an article before I joined, yet two months afterwards the Director of Studies wrote and said that my last exercise would be up to standard if I revised it in a certain way and he gave me a list of papers to send it to."

"Well?"

"The first paper bought it. I got two guineas. Then I've sold nearly everything I've written."

"It's perfectly wonderful, Norah. I wish I could do it, but then, writers are born not made."

"Rubbish! It's a matter of training. If you can write a good letter you can learn to write 'copy' for the papers—I'll tell you what I'll do, Marjorie. I'll write and get the Institute's new prospectus for you."

"The Institute?"

"The Regent Institute Palace Gate."

"But I couldn't afford the fee, Norah."

"It's really quite reasonable, and you can pay it in instalments. You might get it back in no time. I did within five months. Do let me get that prospectus for you."

"I'll think about it."

I take my advice, Marjorie, and act now. I wish I hadn't waited so long. I'd have earned pounds more."

"All right, Norah," Marjorie rose to her feet. She was quite enthusiastic by this time. "Let's send for it now, dear."

LEARN TO WRITE—Earn while you Learn

A striking parallel to the case of Norah is to be found in the records of the Regent Institute. Some students have earned the fee several times over while taking the postal tuition in Journalism and Short Story Writing. One woman pupil reported that she had sold 55 articles within ten months of enrolment.

Hundreds of publications need the work of outside contributors. The supply of brightly-written articles and stories does not keep pace with the demand. Big prices are paid for good work.

The Regent tuition will show you definitely and practically how to write in the way that appeals to editors, what to write about, how to get ideas, and where to sell.

Send to-day for a free copy of the Institute's prospectus, "How to Succeed as a Writer." It contains much striking information of interest to literary aspirants and describes the Regent postal courses, which have enabled so many novices to earn while learning.

Cut this coupon out and post in an unsealed envelope (No stamp), or write a simple request for the booklet

THE REGENT INSTITUTE

(Dept. 255C), Regent House, Palace Gate, London, W.1.

Without obligation on my part, please send me a copy of "How to Succeed as a Writer"—free and post free

Name

Address

WEDNESDAY, MARCH 20

5GB DAVENTRY EXPERIMENTAL

(442.3 MHz. 87.1 MHz.)

Transmissions from the 1 and 4 studios every night between 6.0 and 11.0

3.0 A BAND CONCERT

THE CITY OF BIRMINGHAM POLICE BAND
(From Birmingham)

Conducted by **RICHARD WARRELL**

March: The Consul
Overture: The Merry Widow
ETHEL BAKER (Contralto)
The Leaves and the Wind
The Merry Song
The Gentle Maiden

3.25 BAND

Suite of Three Dances ("The Bartered Bride")
Folk: Farant; Dances of the Cornet
ERNEST ELLIOTT (Entertainer)

3.45 BAND

Norwegian Rhapsody
Lola, arr. **Godfrey**

ETHEL BAKER

The Merry Song

The Gentle Maiden

The Merry Song

The Gentle Maiden

4.2 BAND

Looking Forward

ERNEST ELLIOTT

Will again Entertain

BAND

Selection: The Merry Song

The Gentle Maiden

4.30 JACK PAYNE AND HIS ORCHESTRA

IVOR WELLS (American Balladeer)

5.30 The Children's Hour

From Birmingham

The Merry Song

The Gentle Maiden

Songs by **PHYLLIS PRICK**

(Soloist)

'The Old Melodist' by **MARY RICHARDS**

ERNEST ELLIOTT will entertain

6.15 TIME SIGNAL, CHANGING WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

From Birmingham

Directed by **NORMAN STANLEY**

Relayed from the Café Restaurant, Corporation Street

Overture, 'The Marriage of Figaro' **Mozart**
Valse from 'The Liliac Domino' **Ouvrier**
EVA FLOYER (The Entertaining Soprano)
When the heart is young..... **Dudley Buck**

6.45 ORCHESTRA

Fantasia, 'The Magic Flute' **Mozart**, arr. **Tocani**
CHARLES DODMAN (Pianist)
Valse-Caprice **German**

EVA FLOYER
The Soliloquy of a Safety Pin **Eva Floyer**

7.15 ORCHESTRA

Liebestraum (Love's Dream)..... **Yon Blum**
Blumengedüster (Whispering of the Flowers)..... **Yon Blum**

NORMAN STANLEY
Night of the **Hulsey**

EVA FLOYER
I will bring you joy **Haydn Wood**

7.30 ORCHESTRA

Three Famous Pictures **Haydn Wood**

HARRY MILLER (Vocalist)
Romance sans Paroles (Song without words)

ORCHESTRA

Selection: 'The Show Boat'

8.0 An Orchestral Programme

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA

Orchestra

Leader: **FRANK CANTILL**

Conducted by **JACKSON LEWIS**

Overture, 'The Marriage of Camacho'

GARDA HALL (Soprano) and Orchestra

Aria, 'Beh Song' 'Lakmé' **Delibes**

8.15 ORCHESTRA

Waltz d'Amour (Love)

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**

Polka, arr. **Holst**



MR. PERCY SCHOLES
will introduce Stravinsky as a 'new friend in music' at 9.0 tonight.

There is some Stravinsky at any rate, that commands the universal admiration of all who really know it. If the Russian Ballet announced Petroushka or The Fire Bird in London next week, the theatre would be full. Those works date from sixteen or eighteen years back—just before The Rite of Spring, Le Sacre du Printemps, and other things that proclaimed a new manner; long before The Soldier's Story (L'Histoire du Soldat) and other things that proclaimed a still newer one; and still longer before the Piano Sonata and Piano Concerto that proclaimed the newest manner of all (to date, that is). Stravinsky's output is as a ladder. Ernest Newman and some others say the topmost rungs are rotten and will not risk their necks on them. But everybody who is anybody in the world of music has climbed a certain distance, and has proclaimed that from that height he could see beauty. Tonight you are to climb with me—with Stravinsky himself to lead the way. For I have persuaded the composer to record a typical work of the earlier period, the glowing, tuneful *Fire Bird*, as a series of piano rolls, and to annotate them in words along their whole length. After some extracts from this piano version, I am going to give you the work (gramophonically reproduced) in its full dress of vivid orchestral colour. **P. A. S.**

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: MARIUS B. WINTER'S DANCE BAND from the Hotel Cecil

11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND directed by RAY STABITA from the Ambassador Club

9.0 Percy Scholes Introduces Stravinsky

How you can become a man of "Independent Means"

£3,000 AT AGE 55—OR A PENSION FOR LIFE OF £250

Thousands of men of your own age and position in life are saving money to secure a comfortable evening of life at the age of 55 or 60. By then, thanks to the plan of investment insurance about to be outlined, they expect to have accumulated enough money to bring them in a comfortable supplement for their needs. Why not join them?

This is the plan. Instead of haphazard saving and risky investment, arrange to deposit annually with the Sun Life of Canada a sum you can well afford to set aside for the purpose of making your future safe. This great Company, which, in co-operation with employers, is responsible for protecting thousands of men and women under Group Life and Pension Policies, is so sure of itself that it will guarantee to pay you a sum of £3,000 at the age of 55 or 60, or a pension of £250 per annum for the rest of your life.

There is no reason whatever why you should not qualify for a cheque for several thousand pounds, say £3,000 to be paid you when you are 55 years of age. Why not do it and make certain of a comfortable evening of life?

If misfortune should come and, through illness or accident, you are permanently incapacitated for earning a living, no further deposits will be required, and until you reach the age agreed upon and are due to receive the full amount the Company will pay you a sum of £100 per annum, or £1,000 in example above, as a temporary loan to help you through the crisis.

Is not this a plan that every man of business should have some rebate of Income Tax? Also, from your first deposit, your life is insured for a large Capital sum, and should anything happen to you this sum, together with profits, would immediately be paid over to your family. There are other great advantages connected with this plan of investment insurance which is applicable at any age and for any amount, and which is provided by the great annuity Company Sun Life of Canada, with assets of £100,000,000.

Let us send you detailed particulars so that you can quietly consider them. If you fill in the form and post it we can then quote exact figures. No obligation is incurred.

* Applicable to residents of Canada, British Isles, and United States

LEARN MORE ABOUT THIS PLAN BY FILLING IN AND POSTING THIS FORM

To **J. F. JUNKIN** Manager,
SUN LIFE ASSURANCE CO. OF CANADA,
12, Sun of Canada House, Cockspur St.,
Exeter Sq., London, E.C.4.

A sum of £1,000 per annum, or £1,000 in example above, as a temporary loan to help you through the crisis.

Name (Mr., Mrs., or Miss)

Address

Signature

Date of Birth

R. 10/3/39

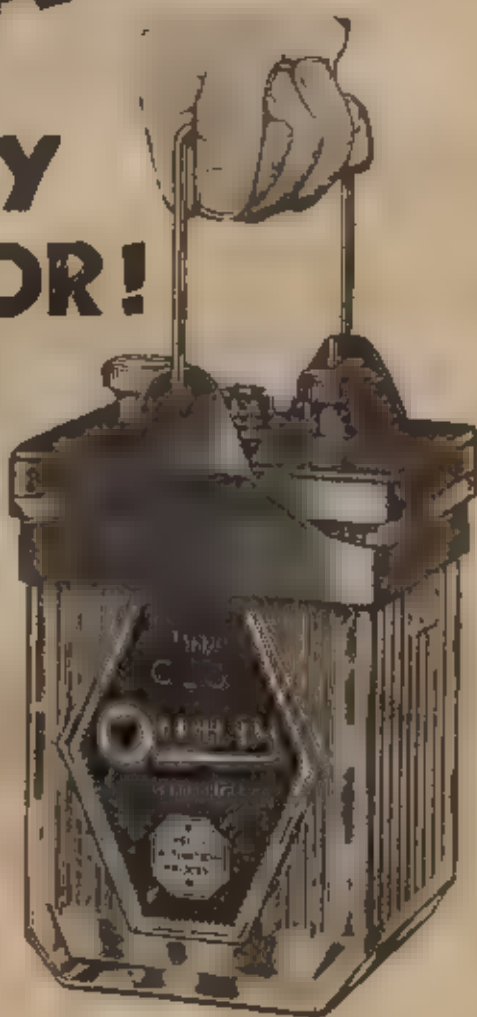
**GET THE
CAPACITY
YOU PAY
FOR!**

**Oldham thick plates
give you more
programme hours
on every recharge.**

When you buy an Accumulator you are concerned with two things only—one is the length of service it will give you. The other is the number of hours it will work your Set each time it is recharged. With an Oldham Accumulator you automatically get length of service because of its sturdy plates— $\frac{1}{8}$ " thick. And because its thick plates are made under the Oldham Special Activation Process an Oldham Accumulator has extra capacity—it will work your Set longer on each recharge. No other accumulator offers such value for money. Look at an Oldham, see its strong clear glass case—no seams to



All Oldham clear glass Accumulators are fitted with free all-metal carriers.



Which Oldham for your Set?

With a 2 valve Set use an Oldham
CL-G-2. (2 volts, 20 amps actual) **9/9**

3 valve Set use an Oldsmobile C.L.G. 3. **11/9**
2 valve 30 amps. actual

Specialty recommended for the Cosair
Mixing Machine
4 valve set use an Oldham C. I. G. 4.
2 volts, 40 amps. actual

[illegible]

OLDHAM
ACCUMULATORS

Oldham & Son, Ltd., Denton, Manchester
Telephone Denton 102 & 1102

Address: 11111 1st Street
Apt. 1
Cincinnati, Ohio 45219

Calagator 100 Se. Vincent Street.
Telephone Central 1015.

THERE MUST
BE A REASON-

Why Galeation is the most popular Loud-Speaker amongst the millions who listen-in:

EVEN RESPONSE

On the low, on the middle,
and on the high frequen-
cies Celestion is soothingly
realistic.

CELESTION

THE VERY SOUL OF MUSIC

Models from £5 10 0.
Made under Licence.
Insist on your dealer
demonstrating, or call
at our Showrooms, one
minute from Victoria
Station, where you will
also hear the finest sets.
Write for Illustrated
Booklet to:—

CELESTION LTD. (Dept. A)
WINGSTON - ON - THAMES

SHOWROOMS:
109, VICTORIA STREET,
LONDON, S.W.1



MODEL C.I.D.

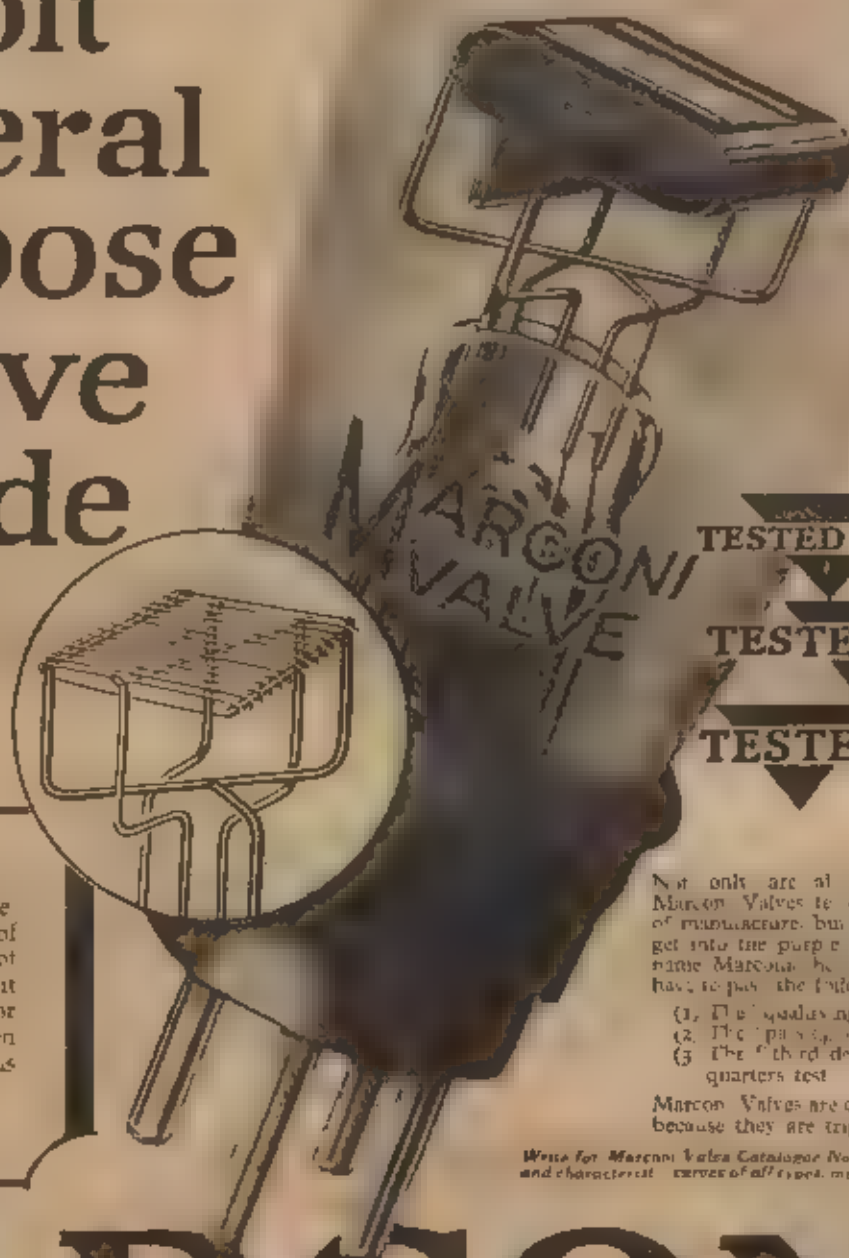
WHEN A BETTER LOUD-SPEAKER
IS MADE—
CELESTION WILL MAKE IT

The very best 2 volt General Purpose Valve made

MARCONI HL 210

A high efficiency valve
Its Amplification Factor of
20, and Impedance of
14,000 ohms make it
particularly useful for
Receivers of all types when
maximum sensitivity is
desired

Price 10/6



TESTED *once*

TESTED *twice*

TESTED *3 times*

Not only are all components of
Marconi Valves tested at every stage
of manufacture, but before they can
get into the purple box bearing the
name Marconi, the completed valve
has to pass the following triple test:

- (1) The Qualifying or Factory test.
- (2) The "passing out" or Stock test.
- (3) The "third degree" or Head
quarters test.

Marconi Valves are consequently good
because they are triple tested.

Write for Marconi Valve Catalogue No. 520 giving particulars
and characteristics of all types, mentioned in "Radio Times"

MARCONI

HL 210

TRIPLE TESTED

THE MARCONIPHONE CO. LTD., 210-212, TOTTENHAM COURT ROAD, LONDON, W. 1

THURSDAY, MARCH 21
2LO LONDON & 5XX DAVENTRY
(355 M. 535 KC.) (1507.5 M. 535 KC.)

7.45 Favourite Items by 'The Hallé'

**10.20-12.0 DANCE MUSIC: JACK PAYNE
and THE B.B.C. DANCE ORCHESTRA**

THURSDAY, MARCH 21

5GB DAVENTRY EXPERIMENTAL

(482.5 MC. 825 MC.)

TRANSMISSION FROM THE LONDON STATION BY THE LONDON-WIRELESS SYSTEM.

11.10-1.50 Lunch-hour Service

(From Birmingham)

Relayed from St. Martin's Parish Church. Speaker, The Rev. G. A. STUDDERT-KEE.

3.0 A Symphony Concert

Relayed from the New Pavilion, Bournemouth No. XXIII of the Thirty-fourth Winter Series THE Bournemouth Municipal Augmented Orchestra, conducted by Sir DAN GODFREY. SONIA MOLDAWSEY (Violin)

ORCHESTRA
Overture, Cockayne
SONIA MOLDAWSEY and Orchestra
Violin Concerto in G Minor Max Bruch
Vespers, Allegro
Moderato; Adagio
Finale, Allegro
energetico

ORCHESTRA
A London Symphony
Vaughan Williams
Lento, Allegro
Moderato
Scherzo (Nocturne)
Allegro Vivace
Andante con moto
Epilogue

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)
Overture, 'Athalie'
Mendelssohn
Euphonia, 'For the
door Music'
Godard

HAROLD PARKES (Boy
Soprano)
Linden Lea
Vaughan Williams
The Ballad Monger
Easthope Martin

ORGAN

Selection, 'La Bohème' Piece
Après un Rêve (After a Dream) Piece

HAROLD PARKES

The Vesper Hymn Flora Woodman
My Prayer Squire

ORGAN

Suite of Three Dances ('Vive la Danse') .. Finish

5.30 The Children's Hour:

(From Birmingham)

'Queen Carmina's Spring (Cleaning) Song,' a
Play by Norman Tinnia,
JACKO will Entertain.

Selections by THE MIDLAND PIANOFORTE SOCIETY
(LONDON, FRANK CASTELL)

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

6.30 JACK PAYNE and the B.B.C. DANCE ORCHESTRA

YVETTE DARRACQ
(In Light Ballads)
HECTOR GORDON
(Scottish Entertainer)

8.0 'All the Winners'

(From Birmingham)

See centre of page

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 A MILITARY BAND CONCERT

IVAN MENZIES (Baritone)
PEGGY COCHRANE (Violin)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O' DONKILL

BAND

Overture, 'La Sirène' (The Siren) Aubert
Menuet d'Amour
(Love's Minuet)
Cowan

8.0 'All the Winners'

Handicappers, EDWIN LEWIS and
A. J. TALBOT
Grand National Review of 100 Sovereign
Ladies
Four and a half miles, one red, pool,
perch or flounder
Probable starters and jockeys

Sarah Brown MAPEL FRANCE
L. I. Brown WORTHLEY ALLEN
Mr. Buggs ALFRED BUTLER
Jerry Dodds HARRY SAXTON
J. M. M. Gentry HERBERT LEE
A. B. M. Gentry HERBERT LEE
Little Nell M. L. Gentry

Handicappers, HARRY SKEWETT and EDITH JAMES
And THE BIRMINGHAM STUDIO CHORUS
The above have arrived.
A Dead Heat on the Two Pianos
JACK VENABLES and NIGEL DALLAWAY
The Course is in good condition. The
Starters are all favourites, so that it's
anyone's race for the listening.

9.15 Military Band Concert

9.25 PEGGY COCHRANE
'Chanson d'Amour'
Savane Dance No. 1,
in A Minor
Denrak, arr. Kreisler
The Bee
Schubert, arr. Wilhelm

9.35 IVAN MENZIES
Up in Archa's Astro-
plane, Albert Oloff
I wish you'd come
along now
B. Scott, S. J. Damerall,
and R. Hargreaves
I wish you'd never been
kissed J. G. Gilbert

9.43 BAND
Suite, Four Ways
Eric Coates
Northwards -
March Southwards -
Valse, Eastwards -
Eastern Dance -
Westwards -
Rhythm

10.0 PEGGY COCHRANE

And Maria Schubert, arr. Wilhelm
Spanish Dance ('La Vida Breve')
de Bulko, arr. Kreisler

10.8 IVAN MENZIES

Shunankade Harry Carlton
You should never, never worry over things like
that Fred Gibson and Frank Wood
A Dicky Bird told me so
J. G. Gilbert, Al. Maud, and Carol Brown

10.16 BAND

Symphonic Poem, 'Les Préludes' Liszt

10.45-11.15 A reading of Poetry, with Indian Music, by Mr. PROVERA MENYA

(Thursday's Programmes continued on page 660.)

This Week's Epilogue

THE MASTER OF ALL
Hymn, 'All hail the power of Jesus
Name'
Reading, Ecclesiastes III, vv. 10-15
(Revised Edition)
Hymn, 'Great God, what do I see
and hear'
Revelations I, v. 8

V.B. Send Coupon & Order Form (see specially Reduced Prices)



For every stage of DEAFNESS

Even the 90% Deaf can now hear!

Deafness need no longer cripple your business activities nor spoil your enjoyment of life. The marvellous new Fortiphone has already restored full hearing to thousands, many of whom had given up all hope. H.E.C. writes: "The Fortiphone is a miracle. I tried other aids but you have the only one that ever set me free from the deaf world. I have been by the longest test, no days, no weeks, no months, but I have no hearing again. I can hear the birds, the wind, the sea, the hum of the engine, the sound of the piano, the voice of the people. I can hear the song of birds and the tick of the clock."

A NEW DISCOVERY

Hailed by the scientific world as the "aural wonder of the century," the Fortiphone is the invention of three eminent European scientists. On a woman it can be quite invisible, and on a man it is far less conspicuous than eyeglasses. No head-band is necessary. Though light and inconspicuous, the Fortiphone surpasses even the most cumbersome box devices in its power to make you hear. It employs a new principle of sound reproduction, protected by world patents, and unobtainable in any other hearing aid.

Will you test the FORTIPHONE in your own home 15-30 days without obligation to purchase?

The Fortiphone Home Trial Plan has given back the joy of perfect hearing to thousands of deaf people, very many of whom had given up all hope. This Plan enables you to make a thorough and unqualified trial of the FORTIPHONE. You pay no money for the trial, and you are not obliged to purchase. If you are not satisfied, return the Fortiphone at once, and your money will be refunded. Please send your name and address to the Fortiphone Company, 308, Regent Street, London, W.1. We will immediately appoint the Polytechnic in Upper Regent Street.

Special Easter Reduced Prices!

Send coupon or a postcard NOW to secure advantage of our special Easter REDUCED PRICE offer. Our moderate prices and INSTALLMENT PAYMENT Plan put the marvellous Fortiphone within the reach of all deaf people.

POST THIS COUPON

or a postcard

to FORTIPHONE, LTD (Dept. 24),
308, REGENT STREET, LONDON, W.1.

Please send me, by return, full particulars of the Fortiphone, you kind T. at 10.15, and Special Easter Reduced Prices. I am sure you will be satisfied, and this request places me under no obligation whatsoever.

Name

Address

Telephone: Langham 1034. 15 3 29, 307

Columbia
New process RECORDS

ELECTRIC RECORDING WITHOUT SCRATCH

THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

- MESSIAH—Hallelujah Chorus (Handel)
BLUE DANUBE, Waltz (Strauss)
FIDELIO Overture (Beethoven)
BARRER OF SEVILLE—I'm the factotum of the town
Large at factotum Rostin
TALES OF HOFFMANN—Barcarolle (Offenbach)
BOHEMIAN GIRL—I dreamt that I danc'd (Balfe)
MARITANA—There is a flower that bloometh Wallace)
SONATINA in D major, Op. 117 (Schubert)
PETITE SUITE Debussy
QUARTET in F Major, Op. 127 Beethoven
L'ARME—Bel Song (D'Amico)
DON JUAN, Foxy Poem (Richard Strauss)
DAMNATION OF FAUST—Dance of Sylphs and
Hinkoy Hungarian March Berlioz
HEAR ME, YE WINDS AND WAVES (Handel)
FAUST—Delia's Music (Gounod)
THE THREE BEARS, Fantasy (Eric Coates)
SYMPHONY No. 1 in C Major (Beethoven)
PRELUDE A L'APRES-MIDI D'UN FAUNE (Debussy)
CHANT SANS PAROLES (Tchaikovsky)

COLUMBIA ARTISTS IN THE PERFORMANCES

- MR HENRY J. WOOD
MR HAMILTON HARTY and the LILLE ORCHESTRA
MR DAN GODFREY and the BOURNEMOUTH
MUNICIPAL ORCHESTRA
B.B.C. WIRELESS SYMPHONY ORCHESTRA
Conducted by PERCY PITTS
JOSEPH SZIGETI, Violin
KELLA BAILLIE, Soprano
HUBERT EISELL, Tenor
HEDDIE NASH, Tenor
DENNIS NOBLE, Baritone
PEN PALMER, Baritone
MARK RAPHAEL, Baritone
BAROLO WILLIAMS, Baritone
B.B.C. WIRELESS CHORUS, Conducted by
STANFORD FORBSON
JACK PAYNE and the B.B.C. DANCE ORCHESTRA
PICCADILLY PLAYERS, Directed by AL STARR
RAY STARR and his AMBASSADORS BAND

Now on Sale at all Stores and Dealers.

Complete Catalogue of Columbia Records
Free on request from C.O. 1, 100, 101
100, 101, Clerkenwell Road, London, E.C.1

Thursday's Programmes continued (March 21)

SWA CARDIFF. 823.2 m. 028 kc.

- 2.30 London Programme relayed from Daventry
3.45 Mr F. F. Rains, *Fur
4.0 London Programme relayed from Daventry
5.0 MAX CHAFFIN & BAND
Relayed from Cox's Cafe
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 Market Prices for Harpors
6.35 S.B. from London

7.45 **A Symphony Concert**
Relayed from the Assembly Room, City Hall
Conducted by WAGNAR
Overture 'Carnaval'
On Hearing the Cuckoo
Fin, Op. 83

FREDERICK DELBYCK
Born in 1861 at Bradford, he was intended at first for a commercial career. For a time he worked in the textile industry, but with year after year he allowed himself to devote himself more and more to music. As a pianist he made the acquaintance of Grieg, and something of Grieg's influence is thought by some critics to be discernible in his work. But there is very little trace of any outward influence on his music. It is among the most distinctively new and original of the present age. In every way as modern as those of any present-day composer, his methods seem to have been devised by himself. He has a partiality for subjects of acutely pictorial intent, and many of his works are of that character which defies ordinary analysis.

- 9.0 **Songs of Nature**
THE WALFORD GLEE SINGERS
Conducted by G. H. CORRIE
The First Spring Day...
In Violet Time...
Roses for You...
Summer Breeze...
GLEE SINGERS
What a Day for a Day...
A Song for a Song...

WAVE 843.2 m. 028 kc.
A Brown Bird Singing...
I catch my lonely caravan at night, Eric Coates
On the Sea
Evening Bells

9.45-12.0 S.B. from London (10.0 Local An. announcements)

ISX SWANSEA. 284.1 m. 020 kc.

- 2.30 London Programme relayed from Daventry
5.15 S.B. from Cardiff
6.0 London Programme relayed from Daventry



FIRE

In his talk from Cardiff one afternoon Mr. Robbins will point out the losses caused by fire. This picture shows a conflagration burning away literally 'like a house on fire.'

- 6.15 S.B. from London
6.30 S.B. from Cardiff
6.35 S.B. from London
7.45 S.B. from Manchester
8.15 app. S.B. from London
8.45 app. S.B. from Manchester
9.45 S.B. from London
10.0 S.B. from London
10.5-12.0 S.B. from London

6BM BOURNEMOUTH. 289.5 m. 040 kc.

- 12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
3.45 Mr. Robbins
4.0 London Programme relayed from Daventry
6.0 London Programme relayed from Daventry
Rev. Eric Southam, M.A., 'Teach us to Pray' 11.0-12.0

peny say, 'Lead us not into temptation'

- 6.15 S.B. from London
6.30 Market Prices for Southern Farmers
6.35 S.B. from London
7.45 S.B. from Manchester
8.15 app. S.B. from London
8.45 app. S.B. from Manchester
9.45-12.0 S.B. from London (10.0 Local An. announcements)

SPY PLYMOUTH. 289.5 m. 757 kc.

- 12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 The Children's Hour

Programme for 21st March continued on page 6.

"EKCO" First Again!

—AN H.T. UNIT FOR USE
WITH ALL TYPES OF SETS
INCLUDING ALL SCREEN
GRID VALVE SETS.



Ekco "A.C."
Model 3.F.12

THE NEW "EKCO" H.T. UNIT MODEL 3.F.12

The new "Ekco" H.T. unit model 3.F.12, designed specially for the 1929 Cosson "Melody Maker" ALL SCREEN GRID VALVE SETS, and all other types of Receivers has quickly won a wide-spread popularity among radio enthusiasts. And no wonder! All you have to do is just "Plug in." That's all! A triumph in simplicity and economical radio. No need to be a servant to your batteries and accumulators any longer.

SPECIALLY DESIGNED AND RECOMMENDED FOR—

1929 COSSON MELODY MAKER, OSRAM
MAGNET MARCONI TYPE 25,
BLUNDELL SCREENED ETHO. 3,
MCNIMHAE SCREENED DIMIC 7,
LISSEN 3.G.3, FORMO SCREENED
GRID 3 ETC. ETC.

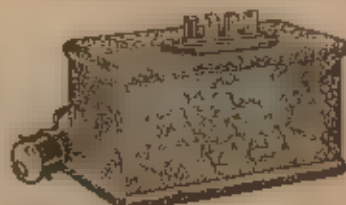
VOLTAGE TAPPINGS

- (1) E.C.—For the H.T. Supply to a Screened Grid Valve.
- (2) 60 volts at 2 m.a. approx.
- (3) 120/150 volts. Give up 120 volts at 15 m.a. approx. or 150 volts at 5 m.a. approx.

D.C. Model 3.F.12 £1 17:6
Complete

A.C. Model 3.F.12 £3 18:6
Complete (including sales and
Royalty).

OF THE NEW
"EKCO" H.T. UNIT
MODEL 3.F.12
SPECIALLY DESIGNED
FOR THE 1929 COSSON
"MELODY MAKER" ALL
SCREEN GRID VALVE
SETS, AND ALL OTHER
TYPES OF RECEIVERS
HAS QUICKLY WON A
WIDE-SPREAD
POPULARITY AMONG
RADIO ENTHUSIASTS.
AND NO WONDER!
ALL YOU HAVE TO DO
IS JUST "PLUG IN."
THAT'S ALL! A
TRIUMPH IN
SIMPLICITY AND
ECONOMICAL RADIO.
NO NEED TO BE A
SERVANT TO YOUR
BATTERIES AND
ACCUMULATORS ANY
LONGER.



"Ekco" D.C.
Model 3.F.12

E.K. COLE LTD

DEPT. H., "EKCO" WORKS,
LEIGH-ON-SEA.

Now for your favourite— New Green Peas



Farrow's Peas are garden fresh, picked
at the very best, just when they are at perfection,
and by the best method of preservation.

Farrow's Peas are in perfect condition
and are of the best quality.

Farrow's Peas possess a very rich, creamy taste,
and are the easiest of all peas to cook and the sweetest to eat.

**They are so cheap—a 7½d. pkt.
serves 8 people.**

Avoid having substitutes "palmed off" on you; most of
them are no more like Farrow's than a rhinoceros is like
a mouse. To get the genuine Farrow's send us your name and
address and 7½d. in stamps. We will send you 1 lb. size packet
post free. In packets 7½d. and 5d. from all grocers.

Farrow's GREEN PEAS

A SHILLINGSWORTH OF MAN-SIZE SATISFACTION!



It's only a shilling now
the Vinolia Shaving Stick
in its polished metal case.
And a wonderful shillingsworth,
too! Refreshing in its fragrance—
wholehearted and open-handed with
its lather—a conqueror of the stiffest
beards. Only 1/-, and 10d for the full-size
retail.

You can also
buy Vinolia
Shaving Cream
—marvellous
creamy cream
etc.—at 1/- the
tube, and 1/6
double size.

**VINOLIA
SHAVING
SOAP**

THE MOST
REFRESHING SHAVING
SOAP IN THE WORLD



VINOLIA CO. LTD. LONDON

BY 1934-35-36

*** STEEP HOLM.***

7.45
Vaudeville
and then
A Mystery

10.15 a.m. The Daily Service

10.30 *Forecast of Day* TIME SIGNAL, GREENWICH
WEATHER FORECAST

10.45 (*Daventry only*) Menus and Recipes, a Vegetarian Balanced Diet

11.0 (*Daventry only*) Gramophone Records
Miscellaneous

12.0 A Sonata Recital
THOMAS DANCE (Baritone)
LEONARD ISAACS (Pianoforte)

12.30 ORGAN RECITAL
by
HARVEY GRACE
Relayed from St. Mary's Abbey

Prelude in C Major } *Barth*
Two Preludes on Passions (Chorales) }
(a) O Sacred Head
(b) Jesus Christ, our Saviour freed us from the
wrath of God
Fugue in F }
S. J. P. Song: A. J. P. (S. J. P. No. 82)
S. J. P. (S. J. P. No. 82) } *Barth*
S. J. P. (S. J. P. No. 82) }

1.0 Lunch-Time Music
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

2.0-2.25 (*Daventry only*)
Experimental Transmission of Still Pictures
by the Pullograph Process

2.45 The Grand National

A Running Commentary by Mr. R. C. LYLE and
Mr. W. HOBBS
Relayed from Antree
S.B. from Liverpool

3.30 app. The Gershwin-Parkington Quintet

3.45 A Concert to Schools

THE SYBIL EATON QUARTET:
SYBIL EATON (1st Violin), PIERRE TAB (2nd
Violin), RAYMOND JENKINS (Viola), ALLEN FORD
(Violoncello)
CHRISTINE McCLURE (Mezzo-Soprano)

4.30 Frank Westfield's Orchestra
From the Prince of Wales Playhouse,
Lewisham

5.15 THE CHILDREN'S HOUR
The Honour of the Regiment (Major
J. T. Gorman)

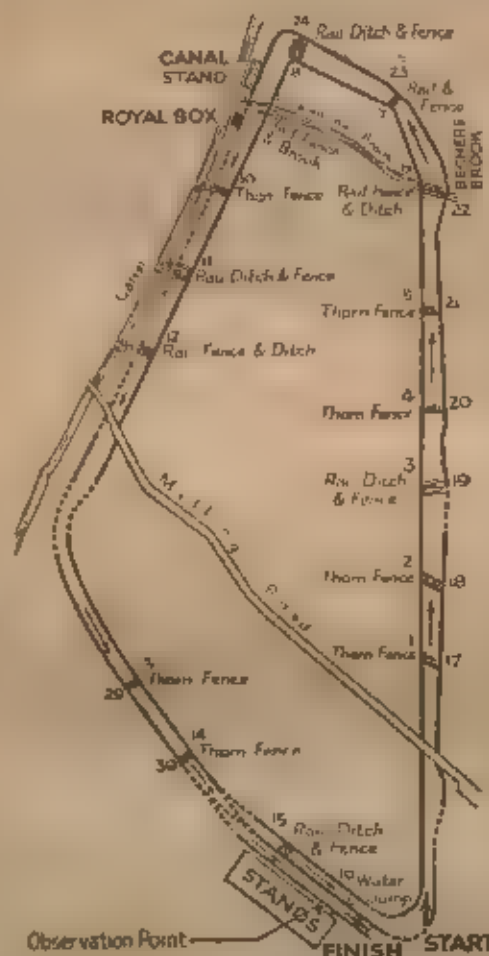
Various Songs by ROY RUSSELL
'The Pirate's Aunt' (he says nothing of
his several victims)—The Story of an
Unusual Adventure (W. Kersey Holmes)

6.0 Mr. W. POWELL-OWEN: 'The Small
Poultry Keeper—IV. How to become
One'

6.15 TIME SIGNAL, GREENWICH, WEATHER
FORECAST, FIRST GENERAL NEWS
BULLETIN

6.30 Ministry of Agriculture Fortnightly
Bulletin

FRIDAY, MARCH 22
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,662.5 M. 192 KC.)



Observation Point—FINISH START

THIS afternoon many listeners will hear a broadcast commentary on the race for the Grand National. The commentators will be Mr. R. C. Lyle and Mr. W. Hobbs, who need no introduction to our readers. No horse race in the world holds greater thrills than this historic steeplechase. Throughout the years, it has always produced its own special drama, its special triumphs and its own spectacular victories. Only the most rash of men would dare to prophesy the result of today's race, but listeners will be able themselves to follow the progress of the race jump by jump, and detail by detail, until the moment arrives when the winner of 1929 passes the post.

9.20
IS DISARMAMENT PRACTICABLE?

A discussion between
Professor P. J. NORMAN BAKER
and
Mr. PILSON YOUNG
will be broadcast tonight at 9.20

AS soon as the war was over, the talk about Disarmament began. That is over ten years ago, and every great Power is still spending millions on armaments. Yet much has been done to limit armies, navies, and air fleets; too much in please the opponents of disarmament, not enough to satisfy its whole-hearted advocates. The pros and cons of the question will be argued in front of the microphone by two well-known protagonists.

9.20
A Discussion
on
Disarmament

6.45 THE FOUNDATIONS OF MUSIC
FRANK Mc NEE

Sung by MARK RAPHAN (Baritone)

7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'

7.15 Musical Interlude

7.25 Professor J. H. Crofts: The Adventure of
Poetry—III, The Victorian Age

IN the Victorian age poetry set out to achieve a moral—or at least a "helpful"—purpose, with the result that it lost much of its own essential appeal. This evening Professor Crofts will discuss some characteristic poems by Matthew Arnold, Browning, and Tennyson, and in particular the permanent value of Tennyson's poetry and the modern attitude to it.

7.45 Vaudeville

DICKIE DIXON (Syncopated Songs and Piano)

SANDY ROWAN (Scottish Comedian)

WALTER TODD and OWEN LEWIS (In Cookery Humour)

JACK PAYNE and the B.B.C. DANCE ORCHESTRA

A Variety Item

THE LONDON PALLADIUM

8.30 'The Billiard Room Mystery'

or
'Who D'You think Did It?'

A Murder Mystery by V. C. CLINTON-BADDELEY
Adapted from the Story by STEPHEN LEACOCK

The Characters

Detective Inspector Edwards
Transome Kent, an unofficial investigator
Dennis, coachman to the late Kivas Kelly

Alice Delany

Witness on Thornton

Peter Kelly

Jenkins, butler to Transome Kent

The Scenes:

The Billiard Room in the house of the late

Kivas Kelly

The Billiard Room in the house of the still-

present Transome Kent

N.B.—Anyone who guesses the answer is entitled (in all fairness) to a beautiful gold watch and chain, but is extremely unlikely to get same.

8.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN; Local
Announcements (*Daventry only*) Shipping
Forecast and Fat Stock Prices

9.20 Is Disarmament Practicable?

(See foot of page)

10.20 A RECITAL by HAROLD WILLIAMS
(Baritone)

Hear me, ye Winds and Waves (Scipio)
and 'Julius Caesar' Handel, arr. A. L.

Port o' Many Ships A. L.

Debonair A. L.

By the Bivouac A. L.

My Love's an Arbutus A. L.

Sen o' Mine (Freebooter Song) A. L.

The Rebel A. L.

My Father has some very fine sheep
(Irish Traditional) arr. Hughes

10.45 SURPRISE ITEM

11.15-12.0 DANCE MUSIC;
ALFREDO and the BAND and the NEW
PRINCES ORCHESTRA from the New
Princes Restaurant

(Friday's Programme continued on page 843)



A wonderful Speaker and, at the same time, a handsome piece of Jacobean oak. The superb reproduction of this model delights the listener and the instrument's appearance adds beauty to the home.

Catalogues from all Radio Dealers, or from
GRAHAM AMPTON, LTD.
 75/76, Savile Row, London, W.1. Works, SLOUGH.



Mr. W. Powell Owen
 who broadcasts from 2LO on March 22 on
 "How to become a Small Poultry Keeper," is
Poultry Expert to
"The Feathered World"
 —the leading poultry journal
 since 1889.

He writes an article (continued) on hints
 in this paper every week, to appear it on
 Fridays 2d. On March 5, "The Feathered
 World" produced a new

SPRING DOUBLE NUMBER
 with a superb Coloured Plate of a future
 popular breed, a complete Modern Feeding
 Chart in colours and many other articles
 and photos. Send 4/6 for it (whilst the
 supply lasts) to—

"The Feathered World,"
 Talbot House, Arundel Street, London.

How many Telephone Subscribers will there be on June 30th?

£200 IN PRIZES FOR THE NEAREST FORECASTS

CASH Prizes amounting to £200 (first prize £100) are offered by the Telephone Development Association to those who forecast most accurately the total number of telephone subscribers on the Post Office System at June 30th, 1929.

Remember that this country still has a lot of leeway to make up before we can compare favourably with other countries. We have only 36 telephones per 1,000 population, compared with Germany's 44, Switzerland's 55, Sweden's 76, Denmark's 92, Australia's 74, Canada's 127, and United States' 160. Every additional telephone means more employment in scores of different industries, more revenue to the State and improved national communications.

FREE ENTRY FORMS.

Free Entry Forms, giving the figures of growth during the past few years and full details of this Competition, can be had on application at STAND No. 106, Main Hall, Daily Mail Ideal Home Exhibition, Olympia, or, if a stamped addressed envelope is enclosed, by post from the Association at the address below

THE TELEPHONE COSTS:

NOTHING	-	-	no initial
NOTHING	-	-	for the calls you receive
A PENNY	-	-	for each local call you make
2/6 A WEEK	-	-	for Rental. Less outside Land m.



*If you're not "on the Phone"
 you're living alone*

APPLY NOW FOR ENTRY FORM:
 TELEPHONE DEVELOPMENT ASSOCIATION
 Aldine House, 22 Beaufort Street, Strand, London, W.C.2.
 Telephone RE 6573, 6774, 5

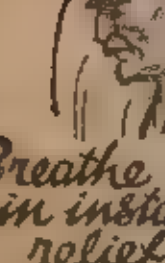
Out of the Blue



*Player's
Navy Cut*

50's Decorated Tin
as illustrated 2'6
100's Tin 4'10
150's Tin 7'3





*Breathe
in instant
relief from*


ASTHMA

Each Tube is 10¢. Six Tubes for 50¢. Money
refunded to you if not "POTTER'S" ASTHMA CURE
relieves your asthma within 15 minutes.

IN Chemicals, you're saving them, sell at 1/2¢ per Tin
or 1/2¢ each free from

**POTTER & CLARKE, U.S. ARMY, ARTILLERY CAMP, E.
Washington, D.C.**

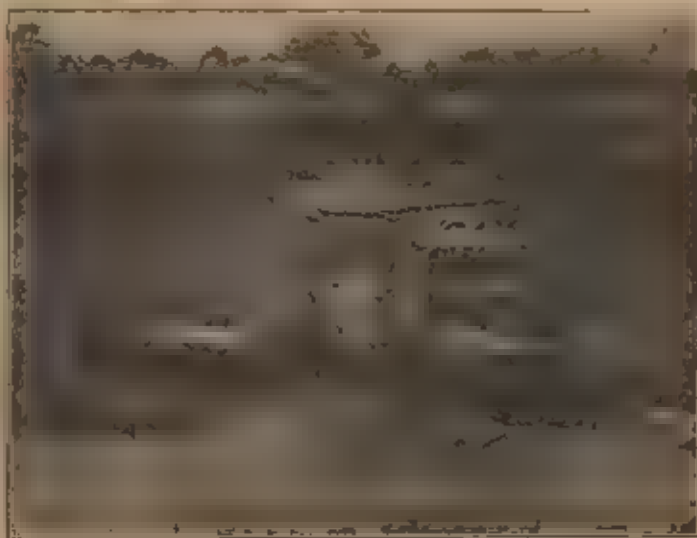
For Dealers, see Potter's Smoking Mixtures and Cigarettes



**POTTER'S
ASTHMA CURE**

Friday's Programmes continued (March 22)

SWA	CARDIFF 923.2 M. 970 KC	SPY	PLYMOUTH. 896.8 M. 957 KC
12.0 10 London Daventry	10.10 London Daventry	2.45 app. London Programme relayed from Daventry	2.45 app. The Grand National London Programme relayed from Daventry (See London Programme)
2.45 app The Grand National London Programme relayed from Daventry (See London Programme)	2.45 app The Grand National London Programme relayed from Daventry (See London Programme)	3.30 app. London Programme relayed from Daventry	3.30 app. London Programme relayed from Daventry
3.30 app London Programme relayed from Daventry	3.30 app London Programme relayed from Daventry	5.15 The Children's Hour Let's follow the paper to be London of course but we shall be a bit late. I am sure See London Programme, and possibly something more. I am sure the Sphinxes (S. Le Brier) Mr. H.	5.15 The Children's Hour Let's follow the paper to be London of course but we shall be a bit late. I am sure See London Programme, and possibly something more. I am sure the Sphinxes (S. Le Brier) Mr. H.
5.8 JOHN STEWART CARTER'S CELEBRITY VIRGILIANA Delayed from the Carlton Restaurant	5.8 JOHN STEWART CARTER'S CELEBRITY VIRGILIANA Delayed from the Carlton Restaurant	6.0 London Programme relayed from Daventry	6.0 London Programme relayed from Daventry
5.15 The Children's Hour	5.15 The Children's Hour	6.15 11.15 S.B. from London (9.15) Forthcoming Events, Local Announcements	6.15 11.15 S.B. from London (9.15) Forthcoming Events, Local Announcements
6.0 Mr J. KENNEDY FLETCHER Village F. stories V. Cardiff Cardiff has been very much in the public eye within the last few years on account of the events of M. K. F. Fletcher's how can he tell a different story today. He will tell of the village which was a city	6.0 Mr J. KENNEDY FLETCHER Village F. stories V. Cardiff Cardiff has been very much in the public eye within the last few years on account of the events of M. K. F. Fletcher's how can he tell a different story today. He will tell of the village which was a city	22Y	22Y
6.15-11.15 S.B. from London (9.15) Local An nouncements	6.15-11.15 S.B. from London (9.15) Local An nouncements	2.45 app. The Grand National S.B. from Liverpool (See London Programme)	2.45 app. The Grand National S.B. from Liverpool (See London Programme)
6.15-11.15 S.B. from London (9.15) Local An nouncements	6.15-11.15 S.B. from London (9.15) Local An nouncements	2.45 app. The Grand National S.B. from Liverpool (See London Programme)	2.45 app. The Grand National S.B. from Liverpool (See London Programme)
6.15-11.15 S.B. from London (9.15) Local An nouncements	6.15-11.15 S.B. from London (9.15) Local An nouncements	2.45 app. The Grand National S.B. from Liverpool (See London Programme)	2.45 app. The Grand National S.B. from Liverpool (See London Programme)



THE HISTORIC SITE OF CARLETON
A view of the excavations at Carleton, about which Mr J Kyle
Fletcher will talk in his series of 'Village Histories,' from Cardiff
this evening at 6.0.

55X	10.20 AM.	1,020 KC.	grammes relayed from Daventry 3.15 — The Children's Hour 4.0 — Vienna Radio: By Max Gwatt 8.15-11.15 — 8.5 from London.		
2.45 app	The Grand National S.B. and C. 17 (See London Programme)		55C	GLASGOW.	455.1 M 1400 KC.
3.30 app	London Programme relayed from Daventry		2.5	—Buccooat to Spindoe. S.B. from Edinburgh. 1.20	
5.15 S.B. from C. 17			3.15	—Interlude. 2.25 S.B. from Edinburgh. 2.35 app — S.B. from Liverpool. 3.30 app. — A Play for Scotland. Relayed from James I. of Scotland, by The Station Players. 3.30 — Dance Music 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.00 — 3.00 to 3.15 — 3.15 to 3.30 — 3.30 to 3.45 — 3.45 to 4.00 — 4.00 to 4.15 — 4.15 to 4.30 — 4.30 to 4.45 — 4.45 to 5.00 — 5.00 to 5.15 — 5.15 to 5.30 — 5.30 to 5.45 — 5.45 to 6.00 — 6.00 to 6.15 — 6.15 to 6.30 — 6.30 to 6.45 — 6.45 to 7.00 — 7.00 to 7.15 — 7.15 to 7.30 — 7.30 to 7.45 — 7.45 to 8.00 — 8.00 to 8.15 — 8.15 to 8.30 — 8.30 to 8.45 — 8.45 to 9.00 — 9.00 to 9.15 — 9.15 to 9.30 — 9.30 to 9.45 — 9.45 to 10.00 — 10.00 to 10.15 — 10.15 to 10.30 — 10.30 to 10.45 — 10.45 to 11.00 — 11.00 to 11.15 — 11.15 to 11.30 — 11.30 to 11.45 — 11.45 to 12.00 — 12.00 to 12.15 — 12.15 to 12.30 — 12.30 to 12.45 — 12.45 to 1.00 — 1.00 to 1.15 — 1.15 to 1.30 — 1.30 to 1.45 — 1.45 to 2.00 — 2.00 to 2.15 — 2.15 to 2.30 — 2.30 to 2.45 — 2.45 to 3.	

THE MOST SPORTING EVENT OF THE YEAR

(Continued from page 625.)

And there is another point—a very important one—I want to mention. We need big-boned, powerful thoroughbred stock for the Army. My soldier friends tell me the idea that the mechanization of warfare has ousted the horse is not supported by the facts, and that as recently as the last Army manoeuvres it was proved that in certain conditions the horse was irreplaceable. On the highest authority I am told that the Italian cavalry regiments on the front during the war performed magnificently, and that all important positions were enabled to be held at a highly critical stage in the campaign, chiefly owing to their courage, skill, and self-sacrifice.

And this brings me to the need for supporting the industry of horse-breeding. I regard this as one of the most important results we may look for from the installation of the Totalisator on our racecourses.

Under the Act of Parliament which authorizes the establishment of Totalisators on our racecourses, a percentage of the surplus is to be devoted to the improvement of our breeds of horses, and in this we must certainly include the well-bred steeplechaser.

What course is more suitable than Aintree for the Tote, and what race more likely to make an investment in a Totalisator pool very much worth while? Just think of the chances a punter would have when, as the statistics show, a rank outsider is likely to win every fourth or fifth year.

It is a matter of regret that it will not be possible for Totalisators to be established at Aintree for this year's Grand National; but the Racecourse Betting Control Board cannot achieve the impossible, and at Liverpool there are many geographical difficulties.

Next year, let us hope that we shall have Totes at Aintree, so that, if you so desire, you will be able to work out your odds for yourself as the indicator shows the amount going on each horse, and, win or lose by your stake, you will have assisted in supporting the sport of steeplechasing and the breeding of high-class horses.

HOME, HEAL TH AND GARDEN.

(Continued)

that were planted during autumn and winter, and have been loosened by frost and storms, should have the soil trodden firmly around them.

Peaches and other fruit trees on walls in the open are coming into bloom and the flowers should be protected by having nets, canvas, or some such light material, hung from the top of the wall. This ought to be arranged so that it can be easily rolled up to expose the bloom during the day when the weather is favourable, so that bees and other insects can visit the flowers during sunny days. It is necessary that the pollen should be carried from one flower to another, if fruit is to be formed freely.

Royal Horticultural Society's Bulletin.

The diagram for Miss Brand's talk on Saturday, March 16, at 10.45 from 5XX, will be found in 'The Listener' for March 15.

At 8.30 p.m. on Tuesday, March 26, Hans Nissen is to give a recital from the London Studio. Nissen is chief baritone at the Munich Opera, where they produce Wagner in a manner rivaling Bayreuth. Last year he sang in *The Ring* at Covent Garden. He is shortly to leave Munich for Vienna.



OLIVER CROMWELL

WHITE LEAD PAINTS

WHITE LEAD PUBLICITY BUREAU,
King's House, 36 and 37, King Street, London, E.C.2.
Telephone Central 0456



Lead Paints
Protect

THE GREAT PROTECTOR
WHITE LEAD PAINT has for centuries been found to be the greatest protector of property.

Alone of all paints, its tough, elastic film, expanding and contracting with changes of temperature gives sure and lasting protection against the ceaseless attack of the elements.

If you are about to have any property repaired you will be interested in this illustrated booklet on the care of property which will be sent you post free.



The best light diet when "out of sorts."

Benger's Food is widely used for infants and for invalids, but mothers should not think that it is only a food for babies, nursing mothers and invalids.

Benger's is really the finest general light diet anybody can have when feeling "out of sorts," or suffering from slight indisposition, absence of appetite, over-tiredness, etc.

BENGER'S Food

Sold in Tins, by Chemists, etc. everywhere.
No. 1-14 No. 23 No. 24 No. 25-28

Benger's Food is given useful for slight ailments prepared with Benger's Food. (See free trial)

BENGER'S FOOD, LTD., MANCHESTER
4th Floor, 10, Broad Street, Manchester, England

MATERNITY

FROCKS—New Models

CUT on the bust and waist, fitted and fitted with a special skirt.



MODEL M.13. Charming Maternity Frock in good quality Wool Varnish. The frock has a unique collar, front and cuffs.

Price 3 Gns.

Also in Crêpe-de-Chine, 4 Gns. IF YOU ARE UNABLE TO CALL, write for Catalogue M.1 illustrating new Maternity Models and other Maternity Wear.

- Valuable Illustrated Catalogue in 10 Plain Envelopes
- M.1 Maternity Wear Frocks, Coats, etc.
- A.1 Everything for the Event
- B.1 Everything Baby needs from 3 months to 3 years (Crib, High Chair, Play Pen, Children's Clothes, Hats, etc.)
- C.1 Everything for Children from 3 to about 7 years.
- P.1 Baby Carriages (from 10 to 15)
- K.1 Shipments for Children.

Agents for Harrington Square

Treasure Cot Co., Ltd.

Phone Regent 2104

Specialists in everything for the child and baby

(Dept. J.W.12), 103, OXFORD ST., LONDON, W.1
Showrooms 1st and 2nd Floors only. Nearly opposite
Barrow & Hollingworth's.



THE University Boat Race is one hundred years old today. The thought tempts one to go delving back into the history of the affair and to romanticize a little on its prestige in the world of sport and on the amazing hold which it has ever had on the public imagination. That first race rowed at Henley a century since was a haphazard adventure, but even so we are told that twenty thousand people came to the river side.

Nowadays statisticians say that half a million people gather on Boat Race day between Putney and Mortlake, and then there are, in these years, the listening, waiting multitudes the world over, all happily hopefully divided into their two camps—light blue or dark blue.

What is the secret of it? One would love to know. Perhaps it is just that this is such a decent piece of sport. It represents so great, but yet so unindividual a physical effort. There is no prize in it save honour. No man in it rows for himself, but for his crew and for his University. Of necessity, being British, the spirit of the thing appeals to us.

And there is something else which (pray for give me), I must call the magic of the Tideway. Above, on this very page, you see a plan of that stretch of bank and comfortable old Thames which lies between Putney's bridge and the one little hamlet of Mortlake. For yourselves you will mark the great curves in it. But you must travel over it by water day in, day out, in spring and summer and autumn and winter at low tide and high tide, on slack stream and on spate, in bright sun and when ice is forming on the turgid, to appreciate the changes and chances of this inspiring place. From hour to hour, from day to day, always it is different.

Here let us suppose us another half of the secret. One has followed maybe a score of Oxford and Cambridge Boat Races, but have the conditions for any two of them been the same? I have seen the race rowed on a river calm and quiet as a mill pond with a warm, beautiful sun in the sky—I have gone aloft behind the crews in a flurry of snow, and then how clearly one remembers that grim

The Boat Race and its Thrills

scenario of 1912, when both boats sank and the crews swam ashore. In ten minutes, when a strong spring tide comes sweeping up the river to meet the wind, conditions can change from the almost ideal to the almost impossible.

One says these things hoping that they will help you the better to appreciate the race of today. The physical test in itself would be a great one if the conditions under which it was going to be carried out were known beforehand, but always they are unknown. It is this very uncertainty which makes necessary the long and arduous training which the two crews have to undergo.

There is one thing which will strike you on looking at the plan. The course has such a curve in it that any preliminary advantage which choice of station may give is almost cancelled out before the end. It is said that the crew leading at Hammersmith Bridge is rarely beaten, but this is only true when one or the other has acquired a long lead before that point. Usually it is a hard battle

almost up to Hammersmith. The first real hint is the "Crab Tree," on the Middlesex bank; then comes Harold's and Hammersmith. Beyond the bridge the curve in the river is so great that conditions of wind and stream are entirely altered. By the time that the crews reach Duke's Meadows at Chiswick, one can think the race almost over.

In this ordinary year there is, of course, some very special rivalry. The period of cold weather caused dislocation in the Cambridge training. They had it in mind, originally, to do all their preliminary work either on the Cam or at Riv. on the bleak stretch of water known as the Adelaide Course. Instead, they had to come to the upper Thames, and, perhaps, are none the worse for the experience. One cannot think, perhaps, that either the one or the other are great crews. Cambridge are strong, but not particularly neat.

Oxford in recent years have not had good fortune. This time they have at least a workmanlike crew and their preparation has been more vigorous. The pendulum swings now this way, now that, and perhaps soon it will be the turn of the Dark Blues once again. H.G.H.

LETTERS TO THE B.B.C.

WHILE the B.B.C. always has been and still is very glad to answer any questions relating to past programmes, it feels that it is no longer needed in replying to letters of this nature unless stamped and addressed envelopes are enclosed. It will be realized that a great deal of search into programme records is often required to enable the Programme Correspondence Department to obtain the information required. As this type of correspondence has recently attained very large proportions, it is felt that the postal expense involved is not a charge which should reasonably fall on the programme services. From the first of March, therefore, will listeners kindly enclose a stamped and addressed envelope when writing for details of programmes and similar information concerning matter that has already been broadcast? Thus, of course, does not apply to outside broadcast dance music, as the B.B.C. will not be in a position to answer enquiries relating to the various numbers played.

NEW RECORDS.

NEW gramophone records broadcast by Mr. Christopher Stone on Thursday, March 2, during the luncheon hour included: Handel's *Olympic Concerto in B Flat*, Dr. Ernest Bullock, H.M.V. B2800; John McFarlane in *Kathleen Macnamara*, H.M.V. DB 1200; *Coppelia Fantasy* (Delibes), Berlin S.O. O., Parlo. E108 2; *The Two Pigeons* (Messager), Band of the Garde Republicaine, Col. 9648; *Memories of Mendelssohn* (arr. Sear), J. H. Square Celeste Octet, Col. 9649; *The Willow Song* (Coleridge-Taylor), Maria Bennett, H.M.V. B2520; *Still as the Night* (Robert), Cornet Solo, Parlo. E6123; *Virginia Selection*, Jay Woodson's Orchestra, Dominion A74; *Kuhnel's*, saxophone solo, Rudy Wiedoeft, Zeno. 5382; *Kaiser Waltz* (Strauss), Dajos Bela and Orchestra Mascotte, Parlo. B259; and *I know your hand*, *Madame* (Erwin), sung by George Metaxa, E.M.V. B2944.

12.15 From Putney to Mortlake

10.15 a.m. The Daily Service

10.30 (Dauntary only) TIME SIGNAL, GREENWICH:
WILLIAM PORTER

10.45-11.0 (Dauntary only) The Hon. Mrs. G. St.
Aubyn: 'The Queen's Clothes'

12.15-12.50

THE OXFORD AND CAMBRIDGE BOAT RACE

A Running Commentary
Relayed from the launch *Hyperion*
Commanded by

Mr. GEORGE WASSERBURGER

and

Mr. J. O. SQUIRE

See facing page and article on page 621.

1.0

The Carlton Hotel Octet
Directed by IRVING TAPPANER
From the Carlton Hotel

2.0-2.25 (Dauntary only)
Experimental Transmission
of a Lecture by the
Photograph Process

3.30 JACK PAYNE and the B.B.C.
DANCE ORCHESTRA

4.30 A Studio Concert

OLYMPIA EDWARDS (Soprano)

EMILIO COLOMBO Trio

EMILIO COLOMBO Solo Violin

Assisted by
O. FANOFF (Violoncello) and E.
LACY (Pianist)

Two

Lebestraum (Lava's Dream)-I.

II. (Lava's Dream, arr. by J. O. Squire)

• Faust Fantasy

Conducted, arr. Sargis

OLYMPIA EDWARDS

Jewel Song

As I walk a forth

The Maiden

Wake Up ..

Gertrude Hughes

Parry

Philips

Two

Meditation, 'Thais'

Massenet

Dance Rites

arr. Colombo

Selection, 'Carmen'

Bizet, arr. Hubay

5.15

THE CHILDREN'S HOUR.

Selections by the SHERBURY BOYS' BAND

'Let calls Quite'—to the satisfaction of Barney
and Co. (Mabel Marlowe)

Pencils and paper forward, please!

We'd like to have your solutions to another
Competition

6.0

Musical Interlude

6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN; AN-
nouncements and Sports Bulletin

6.40

Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BRAHMS' Songs

Sung by MARK RAPHAEL (Baritone)

7.0

Mr. HARVEY GRACE: 'Next Week's Broad-
cast Menu'

7.15

Mr. H. M. ARNHEIM: An Eye-Witness
Account of the Oxford v. Cambridge Sports

SATURDAY, MARCH 23 21.0 LONDON & 5XX DAVENTRY

(330 M. 630 KC.)

(1,587.5 M. 102 KC.)

7.30 A Light Orchestral Concert

ENID CRICKSHANK (Contralto)

THE WINDLESS ORCHESTRA

Conducted by JOHN ANSELL

ORCHESTRA

March, 'The Peacemaker'

Lotte

Overture, 'The Wolf of Love'

Briff

MICHAEL WILLIAM HALPE, though counted

as one of our English composers, was really

Irish, born in Dublin in 1808. At the early age of

six he was playing the violin for his father's

dancing classes, and a year later was able to

lead the dance music for a band. In 1817 he

was quoted as saying that in the same year

in which he had been a power with a violin

he was at the same time by Madame Vestris.

After several years of varied experience, which

included playing in the orchestra of the Irish

Opera, and meeting Cherniani, Rossini,

and other Masters, singing, too, as an

baritone with decided success, he began to

as a writer of English Opera in 1835, and some

time he combined his activities in that direction



9.35 'Up to Scratch'

Second Edition

More Felice Frolics in a Series of
Gambols by

Ronald Frankau and his Cabaret Kittens

Why be bored, depressed, morose,

When Kittens can supply the dose,

Which makes the oldest people roff,

At Glands advised by Voronoff?

RONALD FRANKAU

Nora Savage

Ernest Sertram

RENÉE ROBERTS

Cynthia Reece

Maudand Moss

Conrad Leonard

GWEN ALBAN

with singing and among the parts in which
he made successful appearances was that of
Papafigino, in the first performance of the *Maestro*
Flora in March 1838.

In 1841 he removed to Paris, where several of
his works were produced with real success. It
was during his stay there that he composed *The*
Bohemian Girl, the most successful of all his
Operas, and for one of which he received its
first public affection today. He returned to
England to produce it here, and the work was
afterwards given abroad in German, Italian and
French, in different parts of Europe.

From then, until 1864, he was busily engaged
as composer and conductor, appearing with
success in Berlin, Vienna, St. Petersburg and
other famous centres. He received more than one
foreign distinction, being a Chevalier of the
Legion of Honour and a Commandeur of the
Order of Carlos III. of Spain. The King of

9.35

'Up to Scratch'

A

Second Edition

Prussia offered him the Order of the Prussian
Eagle, but this he was not allowed to accept.

In 1864 he returned to the country, and while
devoting himself largely to rural pursuits, still
continued to compose and to make occasional
visits abroad. He died in 1870, his widow surviving
him till 1883. In 1882 a memorial tablet to
him was unveiled in Westminster Abbey.

His works are numerous, and his style is
characterized by a happy knack of producing striking effects. His
great experience enabled him to use those not
only with a fine command of the resources at
his disposal, but with an astonishing rapidity of
production. He lacked something of the
criticism, however; immediate success ac-
tually counted for more with him than a high
standard of artistic value; the same qualities
which won him so much popularity in his lifetime
are those which account in large measure for his
failure to gain a really great place among the
immortals.

From *Picture Palace*

So white, so soft, so sweet

To Daffodils

I will bring you brooches

Delius

Orchestra

Phantasy, The Three Bears

Eric Coates

Orchestra

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

Eric Coates

Phantasy, The Three Bears

9.35 'Up to Scratch'

(See centre column)

10.35 12.0 DANCE MUSIC. AMBROSE'S
Band from the May Fair Hotel

**'Mr.' Loud-Speaker's
Colleagues in the
Mains Operating and
Rectifying Classes**

**Don't debate
with 'Mr.' Loud
Speaker—give 'him'
no cause for complaint**

Just listen to 'his' opinion of the valves you are using. 'He' knows a good valve when 'he' is in touch with it. When Met-Vick (Cosmos) Short-path Valves either for 2-volt or 6-volt Accumulator Sets, or the A.C. type for operation from the electric light mains, are used—'Mr.' Loud Speaker never complains. 'His' voice never falters, nor becomes incoherent. 'He' just keeps on reproducing faithfully the happenings at the Broadcast Studio.

'Mr.' Loud Speaker is the greatest authority on valves

MAINS OPERATED VALVES				RECTIFYING VALVES			
AC/G High Ampl'n A.F. 25	AC/R Power Ampl'n A.F. 10	AC/P2 Public Address A.F. 5	AC/S Screen Grid A.F. 1-200	SP4/U Half Wave	SP43/U Half Wave	SP45/U Half Wave	SP42/U Full Wave
Price 15/-	Price 17/6	Price 25/-	Price 25/-	Output 30 m.A.	Output 75 m.A.	Output 30 m.A.	Output 50 m.A.
				Price 15/-	Price 15/-	Price 15/-	Price 20/-

**MET-VICK
VALVES**

METRO-VICK SUPPLIES
(Prop. Associated Electrical Industries Ltd.)
165, Charing Cross Road,
LONDON, W.C.2



The Burndept Electric Soundbox restores to you recorded music in its complete original form—it gives you electrical recording electrically reproduced.

Burndept Electric Soundbox

£1 : 0 : 0 Complete.

B. BURNDIPT & WIRELESS 1928 LTD. Blackheath, S.E.3



In addition to their own extensive range, PETO SCOTT offer you every known Radio receiver or component—all on

EASY TERMS!

The following list is merely representative, and we ask you to fill in the coupon below or send us a list of your requirements

COMMON KNOWLEDGE MAKER—Send only 10/-, balance in 11 monthly payments of 14/6.
MULLARD MANTEK TREN STAR—Send only 10/-, balance in 11 monthly payments of 15/6.
LEADING MAKES OF H.T. ELIMINATORS—from 4/7 to 11/-, balance in 11 monthly payments of 4/7.
ULTRA DOUBLED ACTION AIR OSCILLATOR—Send only 8/6, balance in 11 monthly payments of 8/6.
HEATHCOTE THREE—Send only 12/4, balance in 11 monthly payments of 12/4.
PHILIPS TWO-VALVE A.C. MAINS RECEIVER—Send only 23/6, balance in 11 monthly payments of 23/6.
NEW MARCONI PHONO TERNIS-VALVE SET—Send only 12/-, balance in 11 monthly payments of 12/-.

Build your own set the Easy Way NOW!
 Our Catalogue contains all leading makes of Receivers, Accessories, Kits of Components for the Home Constructor.

Send Coupon to nearest radio shop with 4/- stamp.

PETO SCOTT CO., Ltd.

Please send our your Via Telephone Order

NAME _____

ADDRESS _____

CITY _____

Free Demonstrations and Advice by Qualified Engineers at our Shops

77 CITY ROAD, LONDON, E.C.1

88, HIGH HOLBORN, LONDON, W.C.1

4, MANCHESTER ST. LIVERPOOL

38, WHITELOW RD. COOK TON-CUM-

HARDY MANCHESTER

THE DIRECT WAY TO GOOD QUALITY

You may have a set with the finest components and of the most advanced design. You may have the latest in moving coil loudspeakers. But these aids to good quality are thrown away—wasted—if your high tension supply is possessed with the demon Internal Resistance. Internal resistance causes harshness, L.F. oscillation, "motor-

boating" and note distortion. Measures taken to eliminate its effects are only partially successful. The only way is to eliminate it at the source. To use a high tension supply where the internal resistance is negligible. In other words, to do what is done by radio engineers and by all who recognise the facts—instal an Exide High Tension Battery.

Exide

THE LONG LIFE BATTERY FOR HIGH TENSION



SIZES AND PRICES OF EXIDE HIGH TENSION BATTERIES

TYPE	W.T.	W.H.	W.J.
Capacity, milliampere hours	10,000	5,000	1,500
Price per 10 volt. unit.	12/-	6/3	2/-
Assembled in wooden crates	20 volts — 30 — £2 : 4 : 0 40 — — 50 — —	— £1 : 13 : 6 £2 : 6 : 6	22/6 — £1 : 5 : 0 £1 : 17 : 6

Those who have the good fortune to be on A.C. mains should obtain the advantages of batteries with the freedom from attention of battery eliminators by using an Exide Trickle Charger (Incorporating the Westinghouse Metal Rectifier). For H.T. £5-5-0 For L.T. £3-10-0. For H.T. and L.T. £8-0-0.

Obtainable from Exide Service Agents and all reputable dealers.

EXIDE BATTERIES, CLIFTON JUNCTION, NEAR MANCHESTER

London Sales and Service Depot 215-229, Shaftesbury Avenue, W.C.2

NATIONAL SHAVING WEEK



"Put a good face on it."

Official Opening on Monday

The clean shaven man carries all before him. But he must be really clean shaven. That is why Erasmic takes the lead in organising a Great National Shaving Week, during which every man will be expected to "put a good face on it."

If you really value your own smartness you will buy an Erasmic Shaving Stick to-day.

Erasmic lathers freely in any kind of water. It not only gives a close shave but also has special tonic properties which soothe and refresh the skin.

ERASMIC SHAVING STICK

Blue Tin 1/-

Nickel Container 1/3

Refill 10d.

Prices apply in United Kingdom only

SHAVING CREAM - Giant tube 1/3

ERASMIC PRODUCTS, LTD., LONDON

ILL. J. S. 18

New beauty from your gramophone

Use your radio set to reproduce
your gramophone records electrically



21/-

Ask your radio dealer for
a demonstration or write
for full particulars to
Dept J.827



£3-0-0

Including Royalties

REVEAL the full beauty of gramophone records with the **PHONOVOX**. Replaces the usual sound-box and is provided with a plug-adaptor which makes the necessary connection to your radio set. The Phonovox gives electrical reproduction of surpassing quality even if the gramophone is old and out of date. Volume is under complete control and the radio set will instantly give normal reception as required.



Works BEDFORD

Sole manufacturing licensees of
the Patent Radio Essentials

If you have no radio, convert your old gramophone into an up-to-date electrical reproducer. The **IGRANIC RESISTANCE CAPACITY AMPLIFIER** is small and compact, and can be placed inside or mounted on most gramophones quite easily. It gives beautiful tone and is strongly recommended for use with the Phonovox.

Notes from Southern Stations.

COCK-FIGHTING AS GOOD FRIDAY SPORT.

A Talk on Old Welsh Easter Customs—The Fishing Streams of Wiltshire—Don Pedro's Mexican Band—Art in Education—Birthday Programme for Plymouth Children.

THERE still survive many old Welsh Easter customs which have an origin older than Christianity. Pash Sunday is known in Wales as the 'Sunday of Flowers,' when wreaths and bunches of flowers are taken to graveyards. There is said to be an element of ancestral worship about this custom, and the flowers are for the departed when they wake up with the spring! The Rev. E. Edward Rees, who has given many talks from Cardiff on old Welsh customs, will talk on Easter Customs at 6 p.m. on Tuesday, March 26. He will tell of cock-fighting and processions on Good Friday and of Easter Monday festivals of song. It is difficult to believe that, but a short time ago, group singing for two hours before breakfast was a common occurrence. One is tempted to ask, when was breakfast? Hot Cross Buns were specially marked, being for the poor, and special virtue was held to attach to them. Many housewives in Wales make a practice of marking dough with a cross. Also they deem it unlucky to start a hen sitting on any Friday. On the Welsh border it is considered unlucky to transplant a parsley root, or to see an untimely blossom on a fruit tree.

A TALK of special interest to all women who love the call of the wild will be broadcast from Bournemouth by Mrs. C. K. Walton-Jameson on Thursday, March 28. In her talk Mrs. Jameson will describe how a party of five women organized and conducted a very successful Safari in Kenya.

THE first of three talks on 'The River we Fish—its Management and Cultivation,' will be broadcast by Mr. F. St. Maur Sher from Bournemouth on Tuesday evening, March 26. Though the speaker will refer mainly to Wiltshire rivers, his remarks on the necessity of intensive cultivation of the river, as less than of the land, with a view to making it a paying proposition will probably be received by fishermen everywhere as both timely and coming from one who has evidently an intimate knowledge of his subject.

ONE of the great features of the National Trades and Industrial Exhibition, which is being held for the twenty-seventh year in the Bingley Hall, Birmingham, is its illuminated fountain. With its hidden colored lights, the fairy fountain is a source of delight to hundreds, and plays each evening (though in a different sense) simultaneously with the military bands which are engaged weekly as one of the main attractions of the Exhibition. The second relay by SGB taken place on Monday, March 25, when listeners will hear Don Pedro and his Mexican Band. Don Pedro is no newcomer to broadcasting, but this will be his first performance from SGB. His success as a conductor dates from 1910, at Blackpool. During the War he was Divisional Bandmaster of the Cannon Chase Command. After the War he was bandmaster at Olympia, London, where he was personally congratulated on his work by Her Majesty the Queen of Spain.

AN appeal on behalf of the South-Western branch of the Incorporated Seamen and Boatmen's Friend Society will be broadcast by the Superintendent, the Rev. J. F. Buckler, on Sunday, March 24. The society, which was established in 1816, is a national institution, and has two Mission-halls and a Reading-room in Plymouth. Missionaries are employed to visit ships, fishing and canal boats, and to open reading and refreshment rooms, sailors' homes and mission-halls. Services are also conducted for seamen and dock workers.

THE concluding talk of the series given by Mr. Richard H. Parker, Principal of the School of Arts and Crafts, Plymouth, will be broadcast on Tuesday evening, March 26. It is entitled 'Art Education and the Public,' and Mr. Parker will give reasons for Art teaching in school, describing what is taught and to whom the final appeal is made. He will also refer to the public in the guise of purchaser, producer, retailer and craftsman, and will show briefly the relationship of Art Gallery, Museum, and Art Education.

THE fifth anniversary of the opening of the Plymouth Station will be commemorated on Thursday, March 28, by a special Children's Hour programme under the title of 'Many Happy Returns.'

B.B.C. PUBLICATIONS.

'IVANHOE.'

On March 25 and 27 there will be broadcast the seventh of the series of twelve well-known operas, this time *Ivanhoe*, by Sullivan. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain (1) Single copies of the Libretto of *Ivanhoe* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining six of the series for 1s.

1. *Ivanhoe* only.
Please send me.....copy (copies) of *Ivanhoe*. I enclosestamps in payment, at the rate of 2d. per copy post free.
2. *A Complete Series*.
Please send me.....copy (copies) of each of the next twelve Opera Librettos, as published. I enclose P.O. No.....or cheque value.....in payment, at the rate of 2s. for the whole series.
3. *The Remaining Six of the Series*.
Please send me.....copy (copies) of each of the remaining six Librettos. I enclose P.O. No.....or cheque value.....in payment, at the rate of 1s. for the remaining six Librettos.

'THE CHERRY ORCHARD.'

The Cherry Orchard, by Tchekov, to be broadcast on April 9 and 10, is the eighth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *The Cherry Orchard* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining five of the series for 10d.

1. *The Cherry Orchard* only.
Please send me.....copy (copies) of *The Cherry Orchard*. I enclose.....stamps in payment, at the rate of 2d. per copy post free.
2. *A Complete Series*.
Please send me.....copy (copies) of Great Plays Booklets as published. I enclose P.O. No.....or cheque value.....in payment, at the rate of 2s. for the whole series.
3. *The Remaining Five of the Series*.
Please send me.....copy (copies) of the remaining five Great Plays Booklets. I enclose P.O. No.....or cheque value.....in payment, at the rate of 10d. for the remaining five Great Plays Booklets.

PLEASE WRITE IN BLOCK LETTERS.

Name

Address

Applications should be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2.

Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Librettos and Great Plays can be obtained from your usual Newsagent or Bookstall.

Mr. GOLD and Mr. FLAKE ON TOUR LLANFAIRFECHGLYRDRWY



"Whateffer's

the difference between singers and those who smoke 'Gold Flake'?"

"But they all smoke 'Gold Flake' because of their voices, Mr. Gold."

"I know that, Mr. Flake, but what is the difference?"

"Indeed to goodness, I know not, Mr. Gold."

"Why, just this, look you: Singers have 'Trills of their own,' Mr. Flake, while we are men with Wills of our own."



L. G. 459

BRANDES L.T. ACCUMULATORS

Dry-charged Accumulators with a slow discharge

The Brandes dry-charged Accumulators are eminently suitable for Dull-Emitter Valves and are specially designed to hold their charge over long periods. The following are but a few of the many advantages which place the new Brandes Accumulator as one of the foremost of its class

1. Cells are manufactured from clear white glass.
2. Vertical recesses in the glass container prevent the plates from altering their position.
3. The terminals are coloured in red and black, obviating any confusion as to positive and negative. The screwed stems are constructed of different diameters, making it impossible to reverse the terminals.
4. Ample provision is made on the moulded lid for easy refilling, and periodical testing for acid gravity.
5. Strong and serviceable carriers are provided free, for every type of accumulator.
6. All L.T. Type accumulators are dry charged under special process enabling Dealer to give instant delivery.

Type L.T.10 10 Amp. hr. actual 4/9
Type L.T.20 20 Amp. hr. actual 9/-

Type L.T.30 30 Amp. hr. actual 11/9
Type L.T.40 40 Amp. hr. actual 13/9

CARRIERS ARE SUPPLIED WITH ALL ACCUMULATORS

NOTE: All Kolster-Brandes products value of £5 (or over) may be purchased on Hire Purchase Terms, and are only obtainable from Kolster-Brandes Authorised Dealers



Kolster-Brandes

LIMITED

CRAY WORKS, SIDCUP, KENT

EVERYTHING *The* **G.E.C.** ELECTRICAL
your guarantee

*Extra Quality
without extra cost—*

“Tenacious Coating” in Osram Valves gives added purity, power and range to any Set. Portable set users should see that they are equipped with Osram Valves—recommended by the leading makers.



**Osram
Valves**
with the

“TENACIOUS COATING”

MADE IN ENGLAND.

SOLD BY ALL WIRELESS DEALERS.

Advt. of The General Electric Co. Ltd., Magnet House, Kingsway, London, W.C.2

ALL ADVERTISEMENTS FOR “RADIO TIMES” should be addressed ADVERTISEMENT DEPARTMENT, GEORGE NEWELL, LTD., 9-11, SOUTHAMPTON STREET, STRAND, W.C.2. TELEPHONE: TEMPLE BAR 7700.



LADIES LOVE IT.

NORFOLK BROADS HOLIDAYS

SPECIAL TERMS FOR EASTER.

These natural beauties and quiet villages will enchant you. They are 18 miles from London, and consist of 600 miles of safe inland rivers and lakes, situated between Cromer, Lowestoft and Norwich. You hire from us for a week or longer a fully furnished wherry, yacht, or motor-boat which becomes your floating home, moving when and where you wish, inland, not on the sea. We can supply an attendant to manage the boat and do all cooking. You only have to enjoy yourself. The cost, including boat, food, etc., averages £4 per head per week.

FRFE: 200-page booklet, "Norfolk Broads Holidays" describes, in detail, the boats, the rivers, the lakes, the villages, the food, the fishing, the scenery, the history, the folklore, the legends, the legends, the legends. Send p.p. today.

MOTOR-BOATERS TO SLEEP THREE FROM 10 PER WEEK.

Train Service, Forces, and other information from our L.N.E.R. & L.M.S. Booking Office.

BLAKES LTD., 19, Broadland House, 22, Newgate Street, London, E.C.1.

SAXON GUIDE TO WIRELESS

1935 EDITION

192 PAGES

ENTIRELY REVISED

The up-to-date new edition of this book enables anyone to construct the very latest sets with the utmost ease. The book is worth pounds to you, but is almost given away. Get it NOW, build a splendid SAXON set and know what good radio really means. The receivers described are absolutely modern and unequalled in price, quality, range and EFFICIENCY.

FULL DETAILS WITH DIAGRAMS are given for making CRYSTAL SETS, ONE AND TWO VALVE ALL WAVE SETS, ONE AND TWO VALVE LOW FREQUENCY AMPLIFIERS, Etc. PARTICULAR ATTENTION is drawn to the following: SAXON 3-VALVE LOUD SPEAKER SET, SAXON ALL-ELECTRIC 3-VALVE SET, SAXON H.T. ELIMINATOR and the NEW SUPER 4-SCREENED VALVE SET. Wonderful long distance results have been obtained all over the Kingdom. Any amateur can build these sets in 2 or 3 hours.

NO SOLDERING **NO COILS TO CHANGE**
NO PANELS TO DRILL **NO KNOWLEDGE REQUIRED**

SPECIAL OFFER. The price of the book is 5/6, but if you enclose the name and address of your wireless dealer a copy will be sent for 6d. POST FREE.

SAXON RADIO CO. (Dept. 24), South Shore, BLACKPOOL, Lancs.



47'6

WHITELEY BONEHAM & CO., LTD.

(Manufacturers of the famous W.B. Vain-Enders)
Nottingham Road, Mansfield, Notts.

He came He heard He bought

He came, doubting and grumbling. He heard, first with indifference, then with attention, then with wonder, and finally with enthusiasm; and after that he bought. And he paid, not 5 guineas, but 47/6.

FREE!

IF YOU WRITE
NOW—

MORE EGGS MORE PROFIT

Feed your birds on "Lasco" Poultry Meal. It is the ideal food. Send straight away for a FREE sample.

LASCO
37 CARRUTHERS ST.
LIVERPOOL

Your own BAGATELLE TABLE



7/9 down secures a 6ft. Bagatelle Table. The balance you pay in 17 monthly instalments of 7/9. Cash Price £6 10s. 0d. All accessories included. Table folds up when not in use. 7 days' free trial. Carriage Paid.

E. J. RILEY, LTD.,
JASPER WORKS, ACCRINGTON.
And at Dept. 17, 147, Aldersgate Street, London, E.C.1.

HERE IT IS!

LOOK AT
THE
PRICE

4



A Home-Built Set by
Britain's Greatest
Set Manufacturers.

COMPLETE KIT OF PARTS

including Art Metal Cabinet. Everything but valves and batteries.

This is the wonderful set referred to by the "Daily Express" wireless expert as "the ultimate stage" in home-built sets.

Spend 1½ happy hours building it—with large photographic charts and full instructions that make it as easy as A.B.C. Then for all the joys of a powerful, beautiful set. A set that brings in stations at full strength from all over Europe. A set that you have made, using only a screwdriver and a pair of pliers—a set that will be the envy of all your friends—The Explorer Screened Grid 3. All Fellows vast set-building experience is behind this magnificent set.

FELLOWS AFTER SALES SERVICE.

We give our customers all the help we can. If, after building the Explorer Screened Grid 3, you are in any difficulty, write to us and our service Engineers will assist you in every way possible.

Immediate delivery. Obtainable from Fellows Wireless, Park Royal, N.W. 10, or at any branch.

FULLY DESCRIPTIVE LEAFLET ON REQUEST.

EXPLORER ^{Screened Grid} 3

EXPLORES THE WORLD.

2, Prince's Street,
Carnarvon Square (one door from Oxford Circus).

Branches all over the country—
BIRMINGHAM, BRIGHTON, BRISTOL,
CARDIFF, EDINBURGH, GLASGOW, LEEDS,
LIVERPOOL, MANCHESTER, NEWCASTLE,
NORWICH, NOTTINGHAM, PORTSMOUTH,
SANDOWN, SHEFFIELD, TONBRIDGE,
WORTHING.

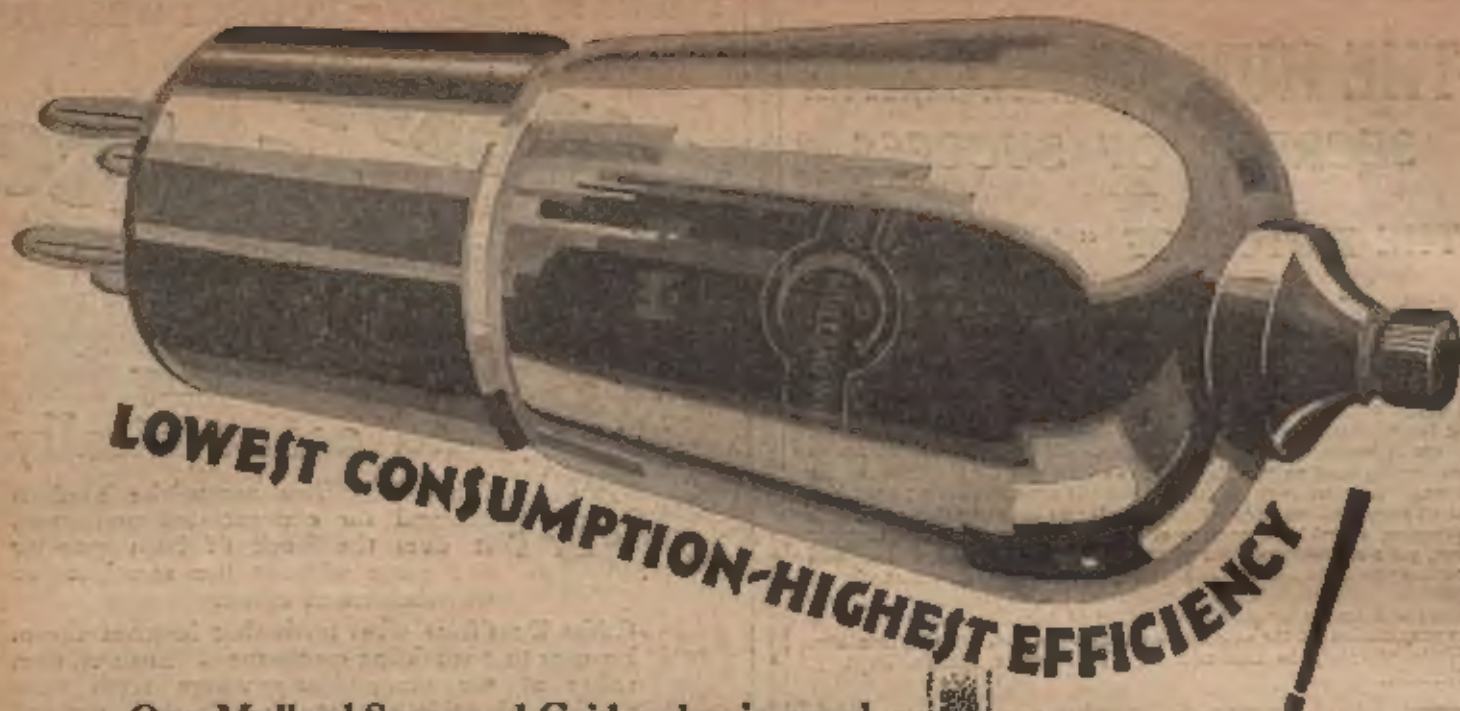
Please send me full particulars of the
Explorer Screened Grid 3.

NAME _____
ADDRESS _____

Fellows Manufacturing Co., Ltd.,
Park Royal, London, N.W. 10.



M.C. 311 R.



LOWEST CONSUMPTION-HIGHEST EFFICIENCY!

One Mullard Screened Grid valve is equal in performance and results to two ordinary "distance getting" valves. This is only possible because Mullard have spent months of research in order to put Screened Grid theory into 100 per cent practice, and in achieving their object Mullard have cleared the way for a revolution in radio.

Tuning is simplified by this wonderful Mullard valve, because its huge amplification factor makes both neutralising and reaction unnecessary. Stations that before were "off the map" come in loud and clear. The cost of set construction is enormously reduced, especially where the Mullard Screened Grid valve is used in conjunction with a Mullard Pentone.

The use of these two modern-to-the-minute Mullard valves together results in real, honest to goodness, five valve results from a three valve set. They are the radio valves of the future that you can buy NOW. Ask your local dealer, he stocks them.

**PERFECTED
PENTONE
VALVES BY
MULLARD**

**GET DOUBLE
THE DISTANCE!**

**SIMPLIFY
TUNING**

**CUT
CONSTRUCTION
COSTS**

Mullard
THE · MASTER · VALVE

Advert. The Mullard Wireless Service Co., Ltd., Mullard House, Denmark Street, London, W.C.2