

PROGRAMMES FOR APRIL 14—APRIL 20

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 23. No. 289.

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

APRIL 12, 1929.

Every Friday. TWO PENCE.

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April 14—20

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Wednesday, ASHLEY DUKES' 'THE DUMB WIFE OF CHEAPSIDE'

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THE RADIO TIMES

Vol. 23. No. 289.

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APRIL 12, 1929.

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WHAT BROADCASTING HAS DONE FOR MUSIC.

IT is still early days, of course, to sum up, in any permanently valuable form, the effects of broadcasting upon the musical taste of the general public. Seven years—and some of them necessarily a venture in the dark—is not a long while anyhow, even in these kaleidoscopic times; but in such a matter as this it is perhaps long enough to make a tentative survey profitable as far as it will go.

In choosing the music for its programmes, the B.B.C. could very well have pursued the safe and easy policy of including only such items as were either already acknowledged favourites or else so moulded upon acknowledged favourites that their inclusion was a guarantee of immediate approval. Such a policy would have won a quick and generous response. But from the very beginning, and often in the face of considerable opposition, music has been consistently included which could not possibly be expected to win immediate approval. To many listeners this has savoured somewhat of perversity. Let us see, therefore, if a closer examination does not show the matter in a more favourable light.

It is a platitude that, throughout history, what we deride today we often applaud tomorrow. Our derision is usually nothing more than a first reaction to the unfamiliar. It is so in fashions of clothes, it is so in modes of life, it is so in the arts—and of all the arts it is particularly so in the case of music. Composers, whose works are amongst the most readily acceptable in concert-programmes today, were sometimes as derided during their lifetime as they are honoured after their death. It is the inevitable penalty of every great artist that he is born (as the common phrase has it) 'before his time.' Men, anniversaries of whose birthdays we now celebrate, very probably starved, or at any rate were inadequately understood, while they lived.

If unfamiliarity, then, is usually the cause of this popular dissension, the remedy (in so far as music is concerned) is obviously more and more opportunities to hear that music performed. And how often, once the prejudice of unfamiliarity has been overcome, do we not find ourselves wondering what it was that could have caused us such offence before.

Before the advent of broadcasting, the removal of this prejudice was no easy matter. Concerts, after all, have to pay their way; and it is only natural to prefer the familiar; so that the constant tendency was for the unfamiliar to find itself crowded out. Broadcasting, however, has changed all that. Concerts are no longer the only, and seldom, opportunities available to us when we wish to hear music. Moreover, nowadays music

is, as it were, always on the air: it has become part of the background of every man's life in a manner quite unparalleled before. We are all, willy-nilly, developing a musical consciousness, often as yet rudimentary, but none the less decisive in its effects for that. Broadcasting, therefore, has had the effect of easing the brakes that unfamiliarity had hitherto put upon the wheels of musical progress.



BEFORE THE DAYS OF RADIO.
The Drawing-Room Ballad of the 'Eighties.

This, in turn, it will be realized, has imposed a considerable responsibility on those who choose the music for broadcast programmes. It was important not to underestimate, in any way, the natural and quite laudable desire to hear what is already familiar: it was also equally important to bear in mind that there is a kind of onus on the B.B.C. (by virtue of the mere invention which it employs) always to be a little ahead of the times. Anything less would be undervaluing the possibilities of wireless: it would also be an insult to the imagination of the general public. A fair proportion of the programmes, it was therefore decided, must be devoted to good, but unfamiliar, music. Such a policy implied, in effect, that the general public is capable of appreciating good music if only it is accorded the opportunity. In other words the B.B.C. realized that its duty, in this matter, was to lead the public taste and not to follow it.

The justification of such a policy, in fact,

has already been amply proved by results. Perhaps one of the most illuminating pieces of evidence available in this connection is to be found in the quantity and quality of the music that, in contrast with seven years ago, is now being demanded over the counters of our music-lending libraries. The quantity has increased and the quality is, to say the least, indicative of a discrimination that is encouraging. Musical scores are taken out so that the broadcast of a certain work may be followed more intelligently. Particularly is this so in the case of chamber-music: scores that used to lie unasked-for on the shelves are now in frequent demand. This is tangible evidence. Less tangible, and more difficult to obtain, is the evidence derived from a consideration of the position music occupies in the average home of today. Letters to the B.B.C. may themselves be taken as indicative of the new pleasure that has grown up in homes where before music was almost unknown. How many thousands, to whom, before the advent of broadcasting, the only considerable music available was through the occasional and necessarily inferior local concerts, now find themselves able, at least, two or three times a week, to listen to fine works finely interpreted. Another indication of the changed regard with which music is held in the ordinary home is the increased sales of gramophones and of gramophone records of good music. Evidence of yet another kind is to be found in the astonishing increase in the number of competitors at the many musical festivals held annually throughout the country. The number of festivals themselves has grown amazingly; whilst the technical difficulties which it is nowadays assumed competitors will be able to overcome would have seemed preposterous ten years ago. Lastly, there is the evidence of the increased sales of musical instruments.

This last, incidentally, may be considered as an indirect but weighty reply to those who would query the value of all this musical enlightenment on the grounds that broadcasting, like other mechanical inventions, tends inevitably to make for a passive rather than an active participation in the arts. When it is possible, without any effort whatever, to listen to a concert of first-class work, interpreted by first-class artists, it is only natural that amateur effort should seem futile and nothing but a waste of time. So, at any rate, detractors of broadcasting would have us assume. But the actual evidence disproves their gloomy assumption. So far from wilting the desire of the amateur to be himself a maker of music, this constant access to performances of the highest standard tends, rather, to put fresh vigour into

(Continued on page 63.)



The Romance of Ruritania.

THE experiment, first made in *Squirrel's Cage*, of presenting a radio play in many scenes without any connecting narrative or 'captions,' is to be applied to the forthcoming production of *The Prisoner of Zenda*. The fortunes of Rudolph Rassendyll, one of the most exciting



'To find some Black Michael.'

stories ever written, will be related in a sequence of some thirty-six scenes, the development of which will, I understand, be quite lucid to any listener who follows the play from the beginning—though anyone who 'comes in' late, and does not know the story, may be a trifle fuddled. Sir Anthony Hope Hawkins, the author of the famous novel on which Holt Marvell's adaptation is based, is keenly interested in the production—and will be listening on May 4 (5GB) and 6, when it is broadcast. He has already seen his story as a play and a film and had never expected the additional experience of hearing it broadcast. The appeal of the tale is perennial. I can never read it without feeling half inclined to replace my spats with spurs, my umbrella with a sword, and steal round the corner by the newspaper-shop to find some Black Michael or Itupert Renteau.

'The Flying Dutchman.'

WHEN Wagner, in 1839, made the journey from Riga to Paris, the sailing ship in which he travelled was storm-tossed and 'three times' (he says) 'we nearly suffered shipwreck.' Wagner was a young man at the time, sensitive and passionate, and the harsh battering of the seas on the frail ship seemed symbolical to him of his own life. The impression was deepened when, during a day of lull in the continual storm, some sailor told him the legend of an old Dutch captain who once, in the teeth of contrary winds, swore he would round the Cape of Good Hope 'though Hell itself prevail.' Thereupon Satan set a curse upon him, dooming him to sail the seas for ever, 'without aim, without rest.' Only the love of a faithful woman could lift the curse; and to find her he was allowed to land once every seven years. The legend still, apparently, persists; and sight of the spectral ship is an omen of ill-luck. Such a story, told to Wagner at such a time and against the wild background of the Norwegian crags, so impressed him that he seemed to see in the buffeted, homeless wanderer of the seas, an emblem of himself, doomed, like the Dutchman, to wander everlastingly in search of ideal love. Little wonder, then, that he should have worked upon the legend for an opera, *The Flying Dutchman*. The superb overture to this work is well-known, but very few opportunities are provided in England of hearing the full work. Listeners will welcome the opportunity, therefore, of hearing it when it is broadcast, as the next Libretto opera, from London on April 24 (8.5 p.m.).

'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Forthcoming Talks.

AT the end of this month the new Talks Session begins. The programme of this contains many outstanding names and subjects. The Thursday criticism of New Novels will be given fortnightly by Miss V. Sackville West. On Tuesdays there are to be talks on Holidays at Home and Abroad. Holidays in Great Britain are to be discussed by Mr. H. V. Morton who, in search of material for his books, has travelled widely all over the British Isles. A favourite broadcaster returns to the microphone in the person of A. Bonnet Laird who gives a series of outdoor talks on alternate Monday evenings. The response to the 10.45 a.m. Household Talks having been so encouraging, they will be broadcast from London as well as Daventry. Among the talks to be broadcast at 7.25 p.m. are a series by M. Stephan and Signor Breglia on French and Italian respectively; a series in the history, culture and current problems of China by Lord Gosford, Dr. Lionel Giles, Commander Stephen King Hall, Sir Frederick Whyte, and probably four Chinese speakers; a series on 'The History of the English Countryside,' by Mr. E. M. Fallaise and Sir John Russell; 'How to approach Modern European History,' by Mr. E. L. Woodward; 'Some Makers of Modern Politics,' by Mr. R. H. Gretton, showing the development of modern politics as reflected in the life and work of six great Victorian statesmen; Mr. R. J. Massingham on 'Adventures among Birds'; Mr. A. Kahn on 'Spending and Saving,' dealing with certain elementary principles of Economics; and Mr. T. S. Eliot, the poet and literary critic, on 'Six Types of Tudor Prose.'

Send for the Syllabus!

SEVERAL established broadcasters will continue to 'appear' during the new season—Mr. Vernon Bartlett at 2.15 on Thursdays, Sir Walford Davies on Tuesdays, in a new series for 'the Ordinary Listener,' entitled 'Handel at the Harpsichord,' Mr. James Agate, Mr. Francis Toye, Mr. Ernest Newman, etc. An interesting innovation is a series entitled 'The Week in London' (Saturdays, 9.15 p.m.), which will be opened by Mr. Gerald Barry, editor of *The Saturday Review*, who recently debated the Channel Tunnel with Sir William Bull. The half-hour talks which are broadcast from 8XX only on Tuesday evenings are to be given by Mr. Norman Walker ('Next Steps in Biology') and Mr. Z. F. Willis ('The Foundations of Character'). The programme for the season is an ambitious one, and contains much for which there is not space here. Listeners who desire detailed particulars of the morning, afternoon, and evening talks, and those who are giving them, should apply for the new Talks and Lectures Syllabus, enclosing a penny stamp to the B.B.C., Savoy Hill, W.C.2.

Opera Number.

NEXT week's programmes will have a distinctly operatic complexion, with the opening night of the Covent Garden season and one other relay from the Royal Opera House (Monday, London, and 5GB, Friday), and two broadcasts of *The Flying Dutchman*, in the 'Libretto' series. Next Friday's issue of *The Radio Times* will therefore be a special Opera Number with articles by Harvey Grace, Percy A. Scholes, Richard Northcott and Frank Howes. Also, in connection with the performance of Shaw's *St. Joan* on April 25 and 26, two striking articles by Hilaire Belloc and Willa Muir.

The 'Pathetic' Symphony.

THOUGH popularly known as the 'Pathetic,' Tchaikovsky's sixth Symphony was the direct result of a period of cheerfulness and buoyancy, such as this erratic and emotional composer seldom enjoyed. Dark spirits seemed often to invade him, driving him hither and thither at will, so that, despite the terror he had of all journeys, no sooner would he be home from one long tour than he would be feverishly planning another. But 1893 was, at least in its opening, a year of comparative calm. The dark spirit, in his own words, had been cast out of him by his brother Modeste. In these months of lighter-heartedness, he composed the famous Symphony, himself calling it 'an act of exorcism.' 'During my journey,' he wrote, 'while composing it in my mind, I frequently shed tears.' The work is, in his own words, full of 'subjective sentiment,' its main pre-occupation being with death and human futility. It will form the main item in the People's Palace Concert (conducted by Sir Landon Ronald), on April 25. Tatiana Makashina will be the soloist at this concert.

Borowsky Recital, April 21.

FOR his recital from London (April 21, 4.30 p.m.) Alexander Borowsky has chosen a particularly unusual programme. Bach, Chopin, Scriabin, and Prokofiev are the composers drawn upon; a quartet representing respectively the classic, the romantic, the psychic and the neo-classic—the whole gamut, in fact, of the range of musical moods. To cover, in one programme, a range so diverse and to build it into a unity, would be beyond the powers of most pianists; but Borowsky, a young pianist who, since his first appearance outside Russia in 1921, has already won reputations for the astonishing range and virtuosity of his playing, is quite equal to the unusual demands of such a recital. Borowsky was a pupil of Savenoff, from whom he passed to the Petrograd Conservatoire, winning the Anton Rubinstein International contest.

False Alarm.

RECENTLY I commented on the excellence of the 'sound effects' which play a considerable part in the modern radio play. These are not achieved without much research and practice on the part of the effects



'Prepared to extinguish a fire.'

merchants who dwell in the basement of Savoy Hill. Dramatists are continually setting them new problems. Among effects recently demanded were the noise of a lawn-mower over grass (that sleepy sound which conjures up memories of warm, summer gardens), and a fire-bell. Practice with the latter was conducted with such energy that members of the staff of the B.B.C., who had not been forewarned, turned out of their offices prepared to extinguish a fire.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Of Household Gadgets.

AT 10.45 a.m. on Saturday, April 27 (XXX), Mrs. Clifton Reynolds is to give a talk on 'Household Gadgets.' A visit to any domestic exhibition will reveal what energy inventors have expended upon such devices. I recall that when I first set up housekeeping, an



'The potatoes seemed to melt.'

unt, of whom I had expected more, presented me with a patent potato-peeler—a very splendid mechanism, which lent great tone to our kitchen. Often I tried to use that peeler—but always the potatoes seemed to melt under it like snowballs; the biggest King Edward appeared jacketless, indeed, but no bigger than a blood alley—and with a savage curse I hurled the wretched thing into the corner of the wallery, and, picking up a table-knife, finished my work in comfort.

Symphony Concert, April 21.

HAROLD SAMUEL, so well known for his interpretation of the pianoforte works of Bach, is to be the soloist at the Symphony Concert (London) on April 21. He will be playing Beethoven's Piano Concerto in B Flat. Among the orchestral numbers are Arensky's *Variations on a Tchaikovsky theme*, Frank Bridges' popular suite, *The Sea*, and Beethoven's *Rondino for Wind Instruments*. The conductor is Sir Henry Wood.

The Canterbury Festival.

THE struggle between good and evil is probably the main root of all drama. In mediæval days it was almost the only root. The old Morality Plays were solely concerned in dramatizing this struggle. Sometimes the struggle was between man's good and bad angels; sometimes it took the dramatic form of an assault, by the world, the flesh, and the devil, of the citadel of man's soul. Needless to say (as is still the case today, in all true melodramas), the final 'curtain' revealed the citadel triumphant, the foes defeated and slain. In one shape or another such plays were seen in every mediæval town in England—and among those towns Canterbury must certainly be numbered. It seems a particularly happy choice, therefore, to have included the best-known of all morality plays, *Everyman*, in the forthcoming Festival of Music and Drama which is to be held at Canterbury (August 10-24). The play will be acted outside the cathedral by Mr. Nugent Monck and the Morwint Players from the Maddermarket Theatre. Marlowe's *Dr. Faustus* is also to be included among the plays presented at this Festival. The musical side comprises eight concerts, two of which will be choral, two chamber-music, and four orchestral concerts. The latter two will be held in the Chapter House. The orchestra will be provided by the B.B.C., the conductor being Mr. Adrian Boult. All inquiries should be addressed to: H. G. Barker, Esq., Chapter Office, Canterbury.

Plays to Watch For.

AMONG the plays to be broadcast in the near future are one from the pen of the Italian novelist and dramatist, Luigi Pirandello, and one from the English poet, Ernest Dowson. 'I think that life,' Pirandello said, not many years ago, 'is a very sad piece of buffoonery; because we have in ourselves . . . the need constantly to deceive ourselves by creating a reality . . . which from time to time is discovered to be vain and illusory.' The mood is a modern one; and Pirandello, particularly in his plays, has evolved a modern technique by which to express it. The result, in his longer plays, proved rather appalling to audiences on a first hearing. *Six Characters in Search of an Author* (his best-known work) seemed to many perversely difficult when they were introduced to it a few years ago; but it has not taken long for the play to win a far more general approval and intelligent understanding. The shorter plays, though no less startlingly individual, are much simpler; and it is one of these, *The Man with a Flower in his Mouth*, that is to be broadcast sometime in May. There is not much similarity between Pirandello and Ernest Dowson who, anyway, was a poet of the turn of the last century and one whose despair, contrasted with the Italian's bitter lashings, was languorous and mild. The play by him that is down for broadcasting is, however, a fairly light-hearted, poetic trifle and one finely apt for the microphone. It is called *The Pierrot of the Minute*.

A Romantic from America.

NO other American composer has won the international popularity that has been accorded Edward MacDowell. There can be few pianists who do not know his lighter tone-poems for the piano: *Sea Pieces*, *Woodland Sketches*, and *New England Idylls*. There is a romantic, cozy note about them that appeals to the sentimentalist in all of us; and most people have a 'tender spot' for music that paints a picture, especially if that picture, as in MacDowell's music, tells of Nature. It is the inevitable penalty of sentimentality, however, that too much of it cloyes: what is excellent fare for half an hour would only succeed in nauseating us if extended to a programme of usual concert length. The brief recital of his works that is to be given from London and GXX on the night of April 20 should be an ideal way of hearing him; songs as well as pianoforte pieces are included, and the latter contain sketches from most of the favourite suites. Ethel Walker (piano) and John Turner (tenor) are the soloists.

Gramophone Records.

AMONG the gramophone records broadcast by Mr. Christophus Stamp on Thursday, April 4, during the luncheon hour, were the following: *Isolde's Liebestod*, from *Tristan and Isolde*, sung by Meta Deubner, Parlo, E10822; the last movement of Beethoven's *Sonata Pathétique*, played by Edward Innes, Regal G1062; the *Cancion and Jota*, from de Falla's *Suite Populaire Espagnole*, played by René Benedetti, Col. 9574; Christopher Robin in two of the songs that his father, A. A. Milne, wrote for him, H.M.V. B2980; Weber's *Invitation to the Dance*, played by the Basle Symphony Orchestra under Weingartner, Col. 9691; and a number of dance and popular records including Fanny Brice, H.M.V. H2975; Elsie Carlisle, Dominion A83; Johnny Marvin, H.M.V. B2983; and Patricia Rossborough, Duophone D630.

Year of Song.

I SHOULD like to sing myself to death like a nightingale. So Schumann expressed himself, writing in the spring of 1840—his 'Song Year' as he called it. Never had Schumann been happier; his battle for Clara was won and his work, always the fruit of spontaneity, flowed apace. 'My whole life,' he wrote at this time, 'is joy and activity'; and the result was almost entirely songs, those songs of which Schumann wrote so many, setting such love-poets as Heine, Burns, and Moore perfectly. The whole was, in a way, a bridal-gift to his wife-to-be. 'Since yesterday morning' he wrote to Clara on February 22, 'I have written nearly twenty-seven pages of music, of which I can tell you no more than that I laughed and cried for joy over it.' Schumann's songs will fill the 'Foundations of Music' periods for the week commencing April 22. They will be sung by John Thorne.

From Manchester.

DURING the music season in Manchester, among the concerts most eagerly looked forward to are those given by the Catterall Quartet. Some of one's happiest memories of that city are of evenings spent in the Memorial Hall—that little hall perched above the hum of the town, where, now and again, the Catterall Quartet give its concerts. But broadcasting and the gramophone have introduced these gifted Mancunians to audiences who have never even heard of Manchester's Memorial Hall or the statue-crowned Albert Square, which it overlooks. They are, I see, to give another concert from SOB in the afternoon of April 21, when their programme will include Haydn's *Quartet in B* and Brahms' in *A Minor*. During the course of the concert songs will be sung by Tatiana Makushina.

Our Artist among the Cats.

THESE pages owe much to the work of Arthur Watts, creator of *Dogsbody*, whose drawings so pleasantly even the somber Victorian style of my paragraphs. Our artist was recently commissioned to draw a poster, the design of which was to include a large number of cats of various breeds and sizes, following in the wake of a cat-meat man. Not being a Louis Wain, Watts was puzzled how to draw so many distinctive cats—



'Studies from the stuffed!'

but, being a man of character and resource, he persuaded the Natural History Museum at South Kensington to gather all their stuffed cats—Manx, tortoiseshells, chinchillas, and humble blacks and tabbies—in one of the attics of the museum, where for several days he sat surrounded by glassy-eyed pussies and completed his drawing.

'The Broadcaster'

The Midlands Calling!

THE BAND OF THE 'BLUES.'

Another Relay from the Bingley Hall—Appeal for Rugby Hospital—'The Quest of the Grail'—Tommy Handley in a Shakespeare Anniversary Programme—Music from Old Bottles.

The Hospital of St. Cross.

AN appeal on behalf of the Hospital of St. Cross, Rugby, will be made by the Chairman of the Hospital, the Rt. Hon. Lieut.-Colonel Viscount Feilding, C.M.G., D.S.O., on Sunday, April 22. The appeal is in connection with the visit of H.R.H. the Duchess of York to the Hospital on Saturday, April 27, when the Duchess will open the Arthur James Out-patient Department and Casualty Wards. Rugby appeals to lovers of 'Tom Brown's Schooldays,' to those who follow the universal Rugby game, to those who love its famous School, and to those who appreciate the works of Rupert Brooke, to send a special subscription to the Hospital of St. Cross. The Hospital is one of the busiest in the country and last year had the highest average of occupied beds of any hospital. The authorities are not asking for outside help before they have explored every avenue of income in their area. Not many towns can boast that of fewer than 40,000 inhabitants, over 13,500 are regular contributors to their hospital.

Two Plays.

TWO plays are being broadcast from Birmingham on Thursday, April 25—*The Bishop's Candlesticks*, by Norman McKinnel, after Victor Hugo, which has been broadcast on several occasions but will always bear repetition, and *Suppressed Desires*, by Susan Glaspell, in collaboration with George Cram Cook. This latter is a satirical farce which burlesques the methods of psycho-analysis and shows how the cure of an over-zealous devotee of the new psychology is effected.

'A Mad Mummer's Bright Dream.'

APRIL 23, as everybody knows, is St. George's Day, and is also generally accepted as Shakespeare's anniversary. On that evening 5GB is broadcasting from Birmingham *A Mad Mummer's Bright Dream*, a fantastic burlesque, by Charles Brewer. When one reads that the Mummer in the cast is Tommy Handley, one appreciates that the description of the show as 'a burlesque' will probably be fully justified. The wireless comedian will have the assistance of Toplas Green (baritone) and a supporting cast of other well-known players, including the Birmingham Studio Chorus and Orchestra, conducted by Joseph Lewis. Fuller details are not being divulged, and all I could extract from the author was that Tommy Handley, like Edgar Allan Poe, will be 'dreaming dreams no mortal ever dreamed before.' No prize is offered for a solution of the origin of the title.

A First Performance.

THE Orchestral Concert on Tuesday evening, April 23, includes a 'first performance,' namely, a scene, *The Quest of the Grail*, by Stanley Wilson. Tennyson's words have been set to music and arranged for tenor solo and orchestra. The composer, who is Music Master at Ipswich School, will be remembered as the composer of *The Skye Symphony*, which recently received its first broadcast performance from Birmingham. In *The Quest of the Grail* the soloist is John Adams, a singer well known and frequently heard in Bach and other festival music. The overture to this Orchestral Concert is to be Elgar's *Froissart* Overture, the first performance of which, at the Worcester Festival of 1890, introduced him to the musical public of this country.

Two Piano Duets.

MARGERY STROMBERG and Ida Clement, who play duets in the light music programme on Wednesday, April 24, were the first artists to revive two-piano duets in Birmingham. Owing to pressure of time the artists on April 24 will be unable to present anything very pretentious, but perhaps their most interesting items will be two movements from a Suite by Kocchlin. Another artist in the same programme is Samuel Saul, a bass-baritone, well known in Midland musical circles.

The Band of the 'Blues.'

HIS MAJESTY'S Royal Horse Guards, of which this Band forms a part, has the distinction of being the oldest regiment of cavalry in the British Army, forming originally part of the Commonwealth Forces of 1661. Many famous names are to be found among the colonels of the Blues, among which may be mentioned the Earl of Oxford, founder of the Regiment, the Duke of Hamilton, Northumberland, Argyll, Richmond, and the Duke of Cumberland, son of King George III. Field-Marshal Earl Haig was Colonel from 1919 until the time of his death, being succeeded by Field-Marshal Sir William Robertson. The Band is well known to the citizens of London, for it appears on all State occasions dressed in the gorgeous uniform of scarlet and gold. The fanfares, which form the opening item on the programme, are played by eight State Trumpeters of the Blues. Lieut.-Colonel Lord Alastair Innes-Ker, D.S.O., is the present commanding officer of the Royal Horse Guards. 5GB listeners will hear this Band on Monday, April 22, in a relay from the Bingley Hall, Birmingham.

Uncle Leonard Calling.

AN attractive vaudeville bill on Wednesday, April 24, includes Grace Ivall and Vivian Worth, Wallace Cunningham, and Leonard Henry. The latter is now one of the best-known comedians on the air. Gravitating to broadcasting, his concert party and the stage, Leonard Henry is also well known as a humorous songwriter. The London stage first met him as a principal in *Charlot's Revues* and in an entertainment on the lines of the Co-Optimists, and the Follies, entitled *The Don-Ways*. In this production Leonard had the brainwave of accompanying a harmonized chorus on old bottles. He had to make an extended search in order to find bottles which gave the note required when struck with a key. A particular brand of whiskey gave E natural, and he found that most port bottles sounded F sharp. To get the others he had to go to hundreds of public-houses armed with the key and a tuning fork, order lots of soft drinks, convince the landlord he was not a madman, and ask to be allowed to go through the emporia. Of course, I can't think that this 'musical bottle' idea can be new. One comedian I know started a diligent search years ago and has not yet completed his collection.

High-Power Short Waves.

THE service on Sunday, April 21, will be relayed from St. Mary's Church, Nottingham, and will be conducted by the Rev. Canon Spencer Elliott, Vicar of Mansfield.

Joseph Bourne (tenor) and Joseph Beckett (tenor) sing in the relays from Leasalls Picture House on Monday and Thursday, April 22 and 23, respectively.

Booth Unwin (bass) and Iris Burton (pianoforte) are the artists in an orchestral programme on Tuesday afternoon, April 23.

Gladys Palmer (contralto) and Mira B. Johnson (the actress-entertainer) appear in the City of Birmingham Police Band concert on Wednesday afternoon, April 24.

Anno Jones (soprano) and Dennis Woodhouse (viola) are the artists in the light music programme on Friday, April 26.

Perry Owens (entertainer) provides the studio interlude in the relay of dance music from the West End Dance Hall on Saturday, April 27.

The weekly symphony concert takes place on Saturday night, April 27.

An hour of requests will be given by the Birmingham Studio Symphony Orchestra and Chorus on Wednesday, April 24.

MERCIAN.



THE HOSPITAL OF ST. CROSS, AT RUGBY.

for which an appeal will be broadcast on Sunday, April 21. The Hospital is one of the busiest in the country, and last year had the highest average of occupied beds of any hospital.

By J. W. N. Sullivan.

THIS INHUMAN UNIVERSE

On Monday evening Professor A. S. Eddington will deliver the second of this year's series of National Lectures, his subject being 'Matter in Inter-stellar Space.' In the accompanying article, Mr. J. W. N. Sullivan, the popular writer on Science, gives an impression of the frightening scope of inter-stellar research.

WITH every advance in science the universe becomes more spectral and more inhuman. It is even a question, as Professor Eddington has said, whether the universe will not escape the human mind altogether. It may prove to be, in its very nature, something that we cannot think about in human terms. These doubts arise chiefly as a result of recent researches on the atom, but modern astronomy also suggests that man, his mind and standards, may be the completely insignificant by-product of a vast process in which he has no part. It is really wonderful that man has come to know as much as he does about this inhuman universe. When the old Chaldean shepherds watched the stars and traced their motions across the heavens they had little idea of the tremendous adventure on which the human mind had entered. They saw nothing but little points of light—and comparatively few of them. They lived in a cosy universe. It is only recently that men have realized that each point of light is an immense ball of matter, a million times bigger than the earth on which he lives, that their number is to be reckoned in millions of millions, their ages in millions of millions of years, and that light, which would travel round the earth in a seventh of a second, takes years on its journey from them to us. The universe has expanded beyond the limits of imagination. At first this process went on in

comparatively small steps. But of recent years our knowledge has increased very rapidly, and the universe has expanded from a little dome of stars arched over a flat earth to the most inconceivable of prodigies.

The idea that the earth is round first occurred, so far as we know, to certain philosophers among the ancient Greeks. This is not surprising, for almost every possible theory was thought of by the Greeks. Another theory, due to Thales of Miletus, stated that the earth was a flat disc floating on water. Another philosopher, Anaximander, thought the earth was shaped like a cylinder. But the best arguments were put forth by the round-earth theorists, and their theory was accepted by the most influential Greek writers, particularly Plato and Aristotle. It became a part of orthodox astronomy. But the other main astronomical idea that Europe inherited from the Greeks was altogether wrong. This was the idea that the earth was stationary in the middle of space, and that the sun and all the planets circulated round it. The ingenuity and industry spent on developing this theory—the Ptolemaic theory—was tremendous. It is, indeed, one of the most impressive examples that exists in the history of mankind of the persistence with which men can bolster up false theories.

One reason for the popularity of this theory was that it flattered man's conception of himself. He liked to think of himself as being at the centre of things, with everything else subordinate to him. This attitude received a great shock when Copernicus appeared, and showed that it was the sun, and not the earth, that was at the centre of the system, and that the earth and the other planets moved round it. This was merely the first shock, as we now know, of a series of shocks. Modern astronomy affords no consolation to those who think that man's status is dependent upon the material significance of the earth in the universe. Indeed, when we survey the universe of modern astronomy, it is difficult to think of a body more insignificant than the earth.

But the Copernican theory, although it made a number of puzzling things clear, left one grave objection unanswered. It was unanswered because the



By courtesy of the Director of the Mount Wilson Observatory

MATTER IN INTER-STAR SPACE.

A fine American picture of glowing gaseous matter in the constellation Cygnus.

correct answer involved another 'shock.' If the earth is really moving round the sun it follows that the stars ought to shift their positions in the sky, just as distant trees seem to shift their positions against the horizon when we pass them in a train. Men watched for this effect, and could not find it. What was the reason? The answer seems to us, of course, perfectly obvious. The more distant the object we are looking at from our train the less it seems to move. We have only to suppose, therefore, that the stars are so distant that the tremendous journey of the earth round the sun makes no perceptible difference to their positions. This answer is the right answer, but it did not seem, to the men of that day, a reasonable answer. For it made the universe altogether too big. They shrank from the notion that the homely and familiar stars were really utterly remote from us, separated from us by inconceivable distances. All the cosiness was taken out of the universe. It became vast and bleak beyond imagination. Nevertheless, it was found, when better measuring instruments were invented, that the stars really are at these enormous distances. The universe was found to be built on a far greater scale than anyone had ever supposed. That process has continued. With every new discovery the universe becomes vaster and stranger. The difficulty, in this subject, is for one's imagination to keep pace with the new facts. There seems to be no chance at all that human imagination can outrun the facts.

The true romance of astronomy is to be found in this transcendence of all human standards. No other study so impresses one with the sheer mystery of existence. It was Pope who said 'An ungodly astronomer is mad,' and certainly no one can contemplate the revelations of modern astronomy

(Continued in cols. 2 and 3, overleaf.)



By courtesy of the Director of the Mount Wilson Observatory

THE 'HORSE'S HEAD' OF ORION.

The picture at the head of this page shows an example of 'bright nebulae.' The 'horse's head' shown here is a patch of dark matter in the nebula of Orion. Prof. Eddington will refer to these two pictures in the course of his lecture.

The Critic from his Hearth—V.

'WHAT'S WRONG WITH TCHAIKOVSKY?'

By PERCY A. SCHOLES.

Musicians, whether amateur or professional, are sharply divided today in their opinion of Tchaikovsky's music: an enthusiastic admiration, on the one hand, is countered by a fierce denunciation on the other. In the last article of his series, Mr. Percy A. Scholes replies to a listener, who, himself an admirer of Russia's 'Laureate of Music' (as he has been unfavourably called), asks what it is that the critics find to dislike in his music.

THERE is a listener in a little Norfolk village who sometimes sends me the most interesting letters. They are interesting for a special reason—up to a year or two since he was little or not at all enthusiastic about music and had very small knowledge of it. Then his broadcast opportunities impressed him; he threw himself into the study of music almost as keenly as some men do into the study of cricket scores or racing form, and found he had added a new value to life.

When I say 'he threw himself into the study of music' I do not mean that he began to learn the piano or to devote his spare time to laborious exercises in harmony and counterpoint. I mean that instead of merely hearing he began to listen, and, instead of carelessly forgetting that to which he had listened, to think about it.

This man now writes to ask me a question to which probably some other puzzled listeners would like an answer:—

What's wrong with Tchaikovsky from the critic's standpoint?

For this new listener he comes next to Beethoven, and for much the same qualities, form, coherence and glorious orchestration. His airs are as exquisite as Schubert's; he isn't sugary; when he is flamboyant it is in the right place, as much as embroideries on a Spanish shawl; and I cannot see that he is morbid or diffuse.

Having feebly stated my case, will you please demolish it?

Can I demolish? Or ought I even to wish to demolish? I hardly think so. 'Every man his own music critic' has always been my motto, and I stick to it. And so I will merely state what I believe to be the professional music critic's point of view, and leave the amateur music critics to accept or reject it as they have a perfect right to do.

First of all let me clear the ground by reminding my correspondent that there is certain music of Tchaikovsky that even the critics love. There are certain movements in the symphonies that the most severe of them enjoy, and I don't think many of them would condemn the popular 'Nutcracker' Suite.

This at once brings me to a distinction. There is Tchaikovsky and Tchaikovsky—the simple-minded, light-handed, tuneful Tchaikovsky and the 'sugary,' 'flamboyant,' 'morbid,' or 'diffuse' Tchaikovsky. You will note that I have definitely borrowed all the opprobrious terms quoted in my correspondent's letter, and I am going, in a moment, to insist that they all have, here or there amongst the scores, an apt application.

The ordinary listener, generally speaking, does not feel the presence of 'sugariness,' 'flamboyance,' 'morbidity,' and 'diffuseness' in Tchaikovsky. Nor did most of the professional music critics when Sir Henry Wood in the late eighteen-nineties and early nineteen hundreds began to make this master's work widely known. Tchaikovsky at that date came as a revelation. The comely shapeliness of his tunes, the warmth and colour of his orchestration, the dramatic quality of so much of his work seemed delightful. Few critics had then heard much of the work of the somewhat earlier Russian composers, of Glinka and Balakiref and Musorgsky and Rimsky-Korsakov, so this was, we may almost say, the first they had experienced of the Russian spirit expressed in tone. Professional music critics are unfortunately rather jaded individuals, unavoidably a little bored by hearing the same thing, or the same sort of thing, over and over again, day after day, and when anybody offers them the relief of a cocktail they gulp it down.

The trouble about cocktails, Harley Street tells us, is that their tonic quality does not last, and so

the critics found. Take the first movement of the famous *Pathetic Symphony*—and take it because it is typical Tchaikovsky, because it made a sensation when first heard, and because we most of us know it and can pretty easily recall it. That gloomy



TCHAIKOVSKY,

the famous composer whose music, so popular still with most of us, is (the critics affirm) showing signs of wear.

introduction—seventeen or eighteen bars of black night and creeping horror; after twenty hearings the devil of mental oppression that stalks through it had become a mere bogey; at the best he was always, we began to see, a stage devil and not a real pukka devil from hell. With all due respect to my correspondent, such passages are not the deep expression of sane suffering, but the shallow expression of self-pity. They are, in fact, a little 'morbid.'

After the introduction comes what is technically called the 'exposition' of the movement, the portion in which are announced the 'themes' or 'subjects' out of which the composer will develop his musical fabric. There are here some most engaging tunes, especially the second one, a piece of flowing grace, which everybody must needs love from the moment they first hear it. But there are other passages that the critic (with his experience

of repeated hearings, remember) feels to be mere 'manufacture.' There are places where Tchaikovsky has taken some rather commonplace bit of tune and tossed it from treble to bass and bass to treble, raising or lowering the pitch every time and passing through various keys, and where the experienced critic (and experience does count, you know) can feel that nothing new is being contributed to the scheme of musical thought and emotion, that instead of marching forward to the goal of his final drama, the composer is merely marking time.

Another point. In this same exposition Tchaikovsky introduces several tunes (good ones, too) that never reappear in any shape or form. Now, the 'ordinary listener' is probably listening in a 'moment by moment' sort of way, and so long as there is some good tune going forward he is happy. But the critic, whilst perhaps not always definitely formulating his discomfort, begins to feel that the composer changes the subject of conversation purposelessly and needlessly, introducing topics he never follows up. In fact, that 'coherence' claimed for Tchaikovsky by my correspondent is sometimes felt to be rather conspicuously lacking.

As for what is 'sugary' and 'flamboyant,' that is, of course, necessarily a matter of taste—but taste is tested by experience, and I would much like my correspondent to write again in a year or two years' time and tell us whether he still feels that these qualities are absent from Tchaikovsky. In life, we have all met somebody by whose sunny disposition we were at first attracted, later to think that disposition shallow; or somebody else by whose powerful mind we were awed, later to find the power a sham.

And now, in closing, I make my Norfolk correspondent a present. The critics, I have said, by dint of much hearing of the movement I have taken as my example, have come to 'see through it.' But Sir Henry Wood, who first popularized it amongst us, thinks as highly as ever of it, or so it appears to me. For just as it chanced, I have been engaged during the past few days in editing a 'Pianola' roll version of that very movement, to which Sir Henry has added a running commentary to appear as letterpress beside the perforations, and the adjectives with which he has peppered the roll are as warm as ever they could have been in 1893 or 1900.

Who is right? It is for the reader to decide—'Every man his own music critic!'

But I don't think that ever Sir Henry would put Tchaikovsky 'next to Beethoven,' or rank his airs with those of Schubert!

This Inhuman Universe.

(Continued from previous page.)

without feeling that there must be some purpose, some meaning behind this tremendous display. But the purpose, if there is any, is likely to be for ever beyond our capacity to realize. The mere magnitude of the universe is, as it were, alien to the human mind. If we had as many grains of sand as there are stars, these grains of sand would be sufficiently numerous to form a layer over all England hundreds of yards in depth. And we must remember that a star, on the average, is at least a million times as big as the earth. Can we suppose that man is of importance in this scheme? It is difficult to do so if we think of man in terms of space and time—but perhaps that is not the way to think of man.

Certainly we cannot imagine that this vast display serves any purpose congenial to the human mind.

In those huge furnaces nothing we call life could exist. And it can be calculated that only a very small percentage of them are likely to support planets like our earth. It would be too much to say that there is no other intelligent life in the universe—indeed, it is probable that there is. But considering that the vast majority of the stars seem to be merely aimlessly burning themselves out, it is difficult to believe that the production of intelligent life is the aim of the universe. But although the universe appears to be as alien to us, its study has an irresistible fascination. All that is warm and human in us may shrink, as Pascal shrank, from those vast spaces, but the mind of man is still irresistibly impelled, as it always has been, to penetrate whatever mysteries they may contain.

J. W. N. SULLIVAN.

A REVUE STAR'S VIEWS ON REVUES.

MORRIS HARTLEY was the composer of the 'Nine O'clock Revue' (a radio-adaptation of which is to be broadcast this week) when it ran at the Little Theatre in 1922.

In view of the fact that we are going to broadcast *The Nine O'clock Revue* which Harold Simpson and I wrote for the Little Theatre some years ago, the editor of *The Radio Times* has asked me to jot down a few impressions and reminiscences of revues in general, and broadcast revue in particular. I feel as if I were back at school and had an examination paper in front of me.

'State what you know about revues, its cause and effect. What was its origin and why? Give reasons and draw a map.'

I think I was in the first revue ever produced in England, that is to say, the first entertainment actually called a revue. And then it wasn't; it was written by the late George R. Sims, produced at the Palace Theatre, and called *The Palace Revue*. Years before that I remember two shows—one called *Pot Potori* and another one earlier still, I think, called *Under the Clock*. Both these were essentially revues, but the actual word had not yet been invented. Of course *The Follies*, with the late H. G. Peltier, in which I appeared for about four years, was pure revue from start to finish.



I am looking forward to doing *The Nine O'clock* over the microphone; it ran for over a year at the Little Theatre, and I enjoyed every minute of it, even though I had to change my clothes about sixteen times during each performance, and—think of it!—for the radio performance we shan't have to change at all—not

even the scenery. Broadcasting simplifies this kind of entertainment tremendously because the whole secret of it is pace and no waiting.

Of course, revue, like all other forms of entertainment, including the weather, is constantly changing; the present craze for dancing, although it had started when we did *The Nine O'clock*, was not then at its height. We depended more on our dialogue, which is why it is particularly suitable for broadcasting. Personally, I shall not dance when we broadcast the show. I am proud of my reputation of being the worst dancer in the theatrical profession; it saves me a great deal of physical fatigue. Of course, listeners would be spared the agony of seeing me if I danced, but it is safer for me not to do it, all the same, as they might hear me.

One of the questions in my examination paper set me by the editor is: 'Why are there not more satirical, topical items in revue, as in Continental shows?'

Is satire not popular in England? Well, I think one of the reasons why revue was so long in coming to England after it had been popular on the Continent, was the fact

that living caricatures of eminent personages are more or less forbidden here by the Censor, and the early revues in Paris, where I believe revue was actually born, more or less depended on this form of humour. Also I have found that burlesque or travesty has only a limited audience here. Quite recently, when I was appearing in a cabaret in a West End restaurant, I could not find the right kind of items to suit the audience. I suddenly remembered a song, a burlesque ballad, which had never failed to cause great amusement when I sang it to my friends. It was really a 'nonsense' song, an absurd travesty on the bathos of the over-sentimental song. I tried it one night. Most of the audience took me seriously, and resented being, as they thought, preached at. You see, the song dealt, in a comic way, with the subject of temperance, so had it been serious it would have been slightly out of place in a restaurant at supper-time. Next day I had a note from the manager asking me to delete the song as he did not consider my voice suitable for a sentimental ballad.

Another question on my paper is: 'Can one produce a revue without "stars"?' Well, the same question might be asked about a play or any form of entertainment, and I think the answer is: yes, if the play or revue is so brilliantly conceived and written by the author or authors that it only requires an adequate representation; but a revue would have to be extraordinarily clever for that. Bernard Shaw might do one, but in that case you would have your 'star' in the author. I think the revue public who come in after dinner almost invariably want to know 'who's in it' before they buy their seats. A play is written and then cast, a revue is cast first and then written, and the authors have to invent sketches, stunts, and material generally to fit the 'stars' who are engaged, and if they are not given good opportunities the show, however clever otherwise, will almost invariably fail.

Personally, I consider that there is a place in revue for every type of performer and entertainer—singers, dancers, acrobats, jugglers, musicians; but if there are sketches in it to be played there must be some actors to act them. I have been appearing in revue for over twenty years. I am a poor singer, a hopeless dancer, no acrobat at all, not much of a juggler, and I can play no musical instrument; all I have done is

a little acting, just ordinary acting, so I now hope to go into fortunate plays and leave revue to more fortunate folk. In fact, I'll never appear in revue again—until the next time.



MUSIC AND BROADCASTING.

(Continued from page 57)

his efforts. It is, indeed, only rational to suppose it would be so. Only the over-modest among us are precluded, by the puny stature of our efforts, from emulating the example of the great ones of the earth. The contention therefore, that, under the influence of wireless, people will prefer more and more to listen rather than to perform (that is, to be passive rather than active participants in the art of music), is not supported by the facts of the case. Indeed, so far is it from being near the truth, that one might almost contend with safety that, since Elizabethan days—justly considered as the most prolific flowering-time of music in these islands—has there been such a widespread and active interest in this particular branch of the arts. Music is enjoying a renaissance it has never enjoyed before. If such is the position within seven years of broadcasting, what may not be achieved when broadcasting is as old, for instance, as the newspapers?

This, then, has been the great achievement of the wireless in so far as music is concerned, in England, by lifting the ban of unfamiliarity, by making us more and more acquainted with good music, by inducing in every one of us a musical consciousness, it has paved the way to an intelligent understanding of music that is without parallel in history. What the result of this may be it is impossible to conjecture. The whole progress of music must, of necessity, be speeded up. Where the level of the demand is raised, the level of the supply must rise with it.

Such results, then, surely more than justify the adventurous nature of the policy that, since the beginning, has governed the B.B.C. in its choice of broadcast music. But any adventurousness, by the very nature of things, brings its penalties. To be always just a little ahead of the times is not to court popularity. And even today, when the level of musical appreciation is as high as it is, there are found plenty to complain against the advisability of such a policy. Here is not the place to set forth an apology for the work of any particular composer. This much, however, may be said: if the policy of the B.B.C., in musical matters, has achieved the surprising results it has been admitted to achieve, may not that policy of far-sightedness and adventurousness be allowed, to the extent of an occasional concert, its logical consequence—even when the result is a kind of music that may seem to unfamiliarized ears the very voice of chaos?

R. L. H. C.

No wireless receiving apparatus, crystal or valve, may be installed or worked, without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a licence is likely to lead to prosecution.

THE BATTLE OF SHAIIBA.

In the vivid and soldierly account of the failure of the Turks to retake Basra, on April 14, 1915, the "background" for the broadcast from London, on Wednesday of this week, of a Military Cerebral, in honour of the 2nd Battalion, the Norfolk Regiment (who in 1915 were in the battle), and relayed from the grounds of the Regiment, Aldershot.

FOR some time prior to the battle the Turks had been collecting troops at Nakailah, on the north of Shaiiba, with the object of recapturing Basra. Shaiiba is situated about eight miles west of Basra. During the dry season the road between the two places runs over the dry desert; during the rainy season the whole countryside is flooded with about three to four feet of water. This will give the reader an idea of the difficulty of maintaining a force at Shaiiba, as everything had to be sent out by pack mules.

Shaiiba as a place consisted of a number of fortified country houses to which some of the wealthy Basra inhabitants used to come during the rainy season.

Ever since the British occupied Basra, Shaiiba had been occupied by a small force. Owing to the situation becoming more serious early in April, 1915, further reinforcements were sent out. The 18th Indian Infantry Brigade—in which the 2nd Battalion the Norfolk Regiment formed the British Battalion—was therefore ordered to join the 16th Infantry Brigade, which, together with the Indian Cavalry Brigade and four Batteries R.A., were at Shaiiba. The British position was fortified with barbed wire and fairly good trenches.

There were several ridges and knolls in front of the position, and about six miles to the south-west lay Barjisiyeh Wood, so the Turks were able to find a certain amount of cover for their advance.

By April 12 the Turks had collected some 10,000 to 12,000 men. The battle opened soon after dawn. A and B Coys. of the Battalion, with the machine-gun section, occupied trenches in the south salient. Artillery fire continued all day, and the enemy succeeded in digging in within sixty yards of the south salient. The enemy attacked with grenades at 9 p.m., but was repulsed. On the following morning the enemy had withdrawn towards Barjisiyeh. The Battalion had spent a hot time in repelling the numerous Turkish attacks. Our



2nd BATT
NORFOLK REGIMENT

machine gun was sent to help the 18th Pioneer Co. Corp. Waller was in charge of this gun. He was seriously wounded and continued to work the gun for some hours afterwards. He was awarded the D.C.M. Lieut. Parbrother, the machine-gun officer, was wounded while sitting his guns. He was awarded the M.C. for his valiant conduct. Thirteen other ranks were wounded. The following day was spent in turning out isolated parties of sappers and clearing the vicinity of the camp.

On the third day Sir Charles Mellis, V.O., K.C.B., commanding the 6th Division, decided to move out with the whole of his force to clear up the situation. It must be remembered that at this time neither side in Mesopotamia possessed aeroplanes. We left camp at 6 a.m. The Battalion, with the 18th Brigade, were on the left. At about 10.20 a.m. we were sent over to the right, which brought us near South Mound. This was owing to the information brought in by the cavalry that the enemy was holding an entrenched position on the edge of Barjisiyeh Wood. As soon as the leading infantry went over the ridge, a heavy rattle of snarketry commenced and a certain amount of shell fire, but the latter did little or no damage.

The Cavalry Brigade was sent out to cover our right flank. The 8th Division H.Q. took up a commanding position at the head of the glebe-like slope which led down to Barjisiyeh. This was at 11 a.m. It was a very hot day, and the mirage was so bad that we could see only a haze like a lake as we advanced. There was not a particle of cover for our men from the moment they crossed the ridge and advanced down the slope. One heard nothing but the deafening noise of snarketry and gunfire. The Turkish machine-guns were good and exacted a heavy toll of our men. Our medical officer, Captain Barnett, was killed early in the day while attending to a wounded man. The Battalion managed to get within about 400 yards of the

Turkish trenches, but the rifle and machine-gun fire was so intense that we could not advance.

The commanding officer, Colonel Peebles, D.S.O., asked for more artillery support. Unfortunately all the H.Q. signalers and artillery personnel with the forward observation post of the Battalion were either killed or wounded, so the Adjutant, Captain de Grey, took a flag and got into touch with the Artillery.

That further advance seemed hopeless, and a retirement would have been equally impossible. Our General did not hesitate. At about 3 p.m. the message came through: 'Push forward at all costs. Take enemy's trench.' Fortunately the artillery was in position, and Colonel Peebles rose up and shouted 'Come on, the Ninth!' Thus the Ninth

officers waving drawn swords. This being the last occasion on which officers carried swords in action.

This gave an impulse to the whole line, and forward went the men of Norfolk, Dorset, bearded warriors of Rajasthan, and our comrades of the Mahratta regiments. This proved too much for the Turks; they fled, and chaos reigned supreme in their midst. Their General, Saïman Ashari Bey, ordered a counter-attack by his reserves, but the reserves had already packed up and would play no more; so the gallant general drew his revolver and shot himself in the wood. By 6 p.m. the firing had ceased, and masses of the enemy were seen in full flight on the far horizon. The order came to march back to camp. The Battalion—what remained of us—fell in. The Battalion had been very weak that morning, only about 300 all ranks. Out of that number we lost thirty-three killed or died of wounds, and ninety-five wounded. The second-in-command, Major F. de B. Boff, died of wounds, and Regil-Serjt-Major Semmence was killed. After having collected our wounded and sent them back on mules and pony carts—for we did not possess ambulances in those days—we rejoined the Brigade and were ordered to march to a p. Thus ended the Turkish attempt to re-take Basra. Like the Spanish Armada of old, they advanced full of confidence, and it was rumoured that a message had been struck for the recapture of Basra, and that the Turks in the city had laid in a stock of hunting to decorate their houses.

Sir Charles Mellis issued a special order of the day in which he described the fight as 'a soldiers' battle,' and recommended that it be inscribed as a battle honour on the colours of the units that took part in it.

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

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

March 13.—Followed the boat-race on the wireless, with very good content in Cambridge being Oxford from the start, so to continue gapping them till, by the time they come to Moulton, they have gapped them clean out of the hunt. But Lord! How blessed a thing it is for a man that he can now attend the boat-race calmly by his own fireside, from start to finish, instead of being jostled and hustled to death almost in the crowds on the tow-path, and lucky if he catch but a fleeting glimpse of the boats even so!

At the Club this night old Mr. Fossulton (that was once up at Univ. under Frank Bright, whom they called The Mugger and his 3 pretty daughters The Muggers) stands to it most obstinately that the dead-heat in 1877 was not such thing, but Oxford nosed home by 20 ft., and so it was the judge signalled it, but was by some means coaxed into going back on his signal. Which is an old whorze that Fossulton do trot out to comfort himself every time Cambridge wins, and hush, poor man, had occasion to do this pretty often of late years, God be praised for it.

March 24. (Lord's Day, Palm Sunday).—Again so bright like-a-summer day that we were in 2 mounds, my wife and I, betwixt Mr. Bick

and Parson Greenfields. So to settle the matter by towing—heads, Bick, tails Greenfields, and come down tails to my great content. So sailed it to Box Hill, thence a-foot to pretty little Mickleham and here sat lunch at *The Running Horse*, with a he-waiter to attend us, a good civil fellow, yet would always myself rather chuse the waiters, being, I think defter as well as trimmer, though this is not my wife's opinion. So through the Church-yard and up hill to the Downs, which be steeper than it looks, especially after eating lunch, and when we come to the top were fain to sit awhile mending our bellows. By-the-by, take the old Roman Road towards Epsom and soon resting again, hard by us was a company of youths and maids, all without hats, that have a portable sett with them, and they sit round it hearing the overture to *Hansel and Gretel*; which up here among the hills and woods do make the most ravishing music, so as I was moved to hold my wife's hand and call her 'brown-eyes' and she calls me 'Quiff' (being our old courting names for each other). Till presently a spyder adown her back-neck breaks the spell and am then no longer 'Quiff' (but 'butter-fingers'), and other taunting names, by my tardy bunglings (as she techily calls them) in fishing this damned spyder out of my wife's back-neck.

GOYA, by J. C. Squire. (Continued from page 45.)

Painter. Goya continued, during the Napoleonic Wars, to keep in with all parties and paint all parties, storing up numerous reflections in his satirical mind. Later, he migrated to France, and died at Bordeaux in 1808, nearly 70.

His volume of work was very great—paintings, etchings, lithographs. He is best known by his portraits of ladies with mantillas and fans, and gentlemen in wig and uniform—sparkling, realistic things with fleeting expressions brilliantly snatched. But he is, among connoisseurs, equally well known by his sketches from the general life around him. There were the paintings of popular fairs, and carnivals, and bull-fights: wonderful vigorous, hearty, and alive. There were also etchings and drawings, including the celebrated series, the 'Capricios.' Of these, many anticipated the great French caricaturists in style and the decadents in subject. He may have thought he was expressing his disgust at garrottings and murders, scourgings, and violations, and tortures, asylums and leper-hospitals, but there is a certain unwholesome gloating evident in the very power and frequency of his renderings. He was not purely morbid, but he wasn't entirely healthy: he dwelt upon atrocities a shade too long. Healthy or not, he had an amazingly keen eye and hand. He was one of the fathers of modern painting, and he has never quite had his due.

GOYA: A FATHER OF MODERN PAINTING.

By J. C. SQUIRE.

In this article Mr. Squire gives a vivid picture of Goya, 'the greatest Spanish artist since Velasquez,' and some of whose paintings are the subject of Granada's suite for piano-forte, 'Goyescas,' to be broadcast from London on Wednesday evening this week.

ON April 27th, there will be broadcast the *Goyescas* of Granados; difficult musical sketches inspired by the work of a Spanish painter and written by a Spanish composer. The painter is very famous in a limited circle; the composer is hardly known in this country at all. Enrique Granados was born in 1867, at Lerida, Catalonia. He was, like Mozart, Berlioz, and many another, a musician almost from his cradle. He studied first at Madrid, and then at Paris. He wrote several operas, as well as songs, symphonic poems, and choral works, many of his compositions having Spanish folk-songs as a basis; he may, roughly, be regarded as a Spanish Vaughan-Williams. During the war he went to New York to supervise the production of an opera. He

the moment, seldom visited. There are, by the same token, periods which are seldom visited. It is perfectly true that there are some ages in the history of mankind which are more interesting than others, more fertile in seminal ideas, more productive of great men. It is impossible for Athens, Florence, Elizabethan England, or the France of Louis XIV to be utterly neglected. Let it be said, as it will, these are firmly planted in their niches for people to return to as they will, just as the name of Locke is emblazoned high on the wall of the British Museum Reading Room in an era in which nobody is reading him. But periods which were not great periods suffer greatly from changes of fashion, and the reputations of the men who lived in those periods fluctuate accordingly. Nobody ever supposed that Gaudenzio or Salvator Rosa was as great as Leonardo or Michael Angelo; Michael Angelo and his age have remained firm after all the tempests of criticism from all the points of the compass, but, at the moment, nobody who respected himself would be seen dead in a field with a Rembrandt, or a Carlo Dolci, or a Sassoferrato, these being painters—talented, mannered, and influenced by their age—who belong to an age out of fashion. The isolated genius suffers even when he lives in a place and time with which he is not in sympathy. The Venetian Tiepolo has less vogue than he would have had had he been born elsewhere in the same age, or in Venice in another age; he was, in gifts and proclivities, another Veronese. And there are countries which, for centuries, give their men no chance. Spain, artistically, to this country means Spain in the early seventeenth century, the Spain of Velasquez and Murillo, of Cervantes and Calderon. Spain has had no great 'period' since, so the reputations of sporadic individuals may take care of themselves. And Goya the greatest Spanish artist since Velasquez, happened to flourish at a time when Spain was vegetating in a backwater, declining politically, unproductive of literature, influential in the perpetual European debate about Art. Even though he painted a portrait of the Duke of Wellington when the Duke was campaigning in the Peninsula it was decades before he had a reputation here, and he is only now coming into his own. It is partly because his work (like that of other Spanish artists) can only be seen at its best in Spain; but it is partly because he had the impudence to appear at a time when Spain was producing no other great artists, and when it was not, from the conventional standpoint, entitled to produce any great artists at all.

Francisco Goya, who in his art and frame of mind anticipated all the great decadents, satirists, and experimenters of the nineteenth century—Manet, Daumier, Rops, and many others—was born in a village of Aragon in 1746. He was born, that is, the year after Culloden; and his art, to this day, appears to be completely modern, with both graces

and perversities which we can hardly believe to have been so long ago anticipated. He was apprenticed, in childhood, to a painter, led a riotous youth, becoming a bull fighter even for a time; fled to Italy from the Spanish police; and in Italy started everybody by his revolutionary paintings and by his escapades; on one occasion he is alleged to have climbed the dome of St Peter's and scratched his name on a stone never reached by anyone else since it was first set up. When still under thirty he returned to Spain and got married to a woman who was very happy with him (we are told) and bore him twenty children, of whom only one grew up—which beats the record of our Queen Anne.

Goya in Spain had his fluctuations. He



Dr. PERAL.

Although not by any means a portrait-painter only, Goya is best known by his character studies, of which two famous ones appear on this page.

set out, on his return journey, on the *S.S. Sussex*. The *Sussex* was torpedoed in the English Channel, on March 24, 1916. Granados was drowned. Death was so rife then that this one death attracted little attention. But his name, that of a composer in his prime, belonging to a reviving nation, is in that long list of the geniuses of all nations who were cut off in their prime with those of Rupert Brooke, Edward Thomas, John Galsworthy, Walter Owen, Jeffery Day, Raymond Asquith, Charles Péguy, Joyce Kilmer, Charles Lister, and a multitude of others who would, had there been no war have now been serving humanity to the greater glory of God, whether in music or painting, poetry, or politics. Even the neutrals paid their price.

I wrote, the other week, in this place, about countries and islands which are, at



DONA ISABEL COBOS DE PORCEL.

Perhaps the favourite of all Goya's portraits—a type of Spanish beauty vivaciously immortalized in oils.

began with ecclesiastical work, which led to quarrels and differences of taste; he went on to tapestry designs; he then drifted into painting portraits of the Madrid aristocracy. Then Charles IV ascended the throne. Says Dr. Mayer:—

The new sovereign was a serious man, good-natured and despotic, pedantic and brutal, violent and narrow-minded, easily influenced and caring little for State affairs. A big, strong man, having just attained his fortieth year, he was suffering from over-increasing fatness and weakness. He treated secretaries of State as roughly as peasants, and, though he had not light with them as he did with his peasants, he bore with their ears. He preferred the society of stable boys to that of statesmen.

This Gilbertian person must have been trying for the statesmen; but he was very pleasant to Goya, whom he made Court

(Continued on previous page.)

Types of the Twelve Million.

FINDING THE LISTENER—IN YORKSHIRE.

FINALLY I tapped heavily on the door of the office. The beat-push was making no other noise, and pressing it achieved no useful purpose.

I heard laughter and song from within, and at long last the door was opened by Mrs. Ennor, the caretaker of the office, in one of which I had left my pipe a couple of hours ago.

"Oh, it's thee," she said. "Ah, heard be I, but you rascal on t' wireless wer makin' me laugh so ah couldna sit key to t' look on t' it."

Josh and Ted had been 'indies' since they were bits of boys. They went down mine for the first time together, in due course they bowed coal together, they married sisters on the same day, they took houses side by side. They went shaven in a wireless set and every thing was fine in the summer time when both Mrs. Josh and Mrs. Ted could share the programmes by placing the loudspeaker on the party wall. But with autumn came trouble. It was arranged that one day Mrs. Josh should have it, and next day Mrs. Ted, but it always seemed to happen that the day Mrs. Josh had it, Mrs. Ted wanted to entertain friends, and when Mrs. Ted had the set, somebody always looked in on Mrs. Josh for a cup of tea.

Josh and Ted heard severally and sometimes jointly a lot about it. "Well, I'll be damned if I'm in desperation," were born for tins for t' wireless, lower pay winner half or paid?" "Ay," agreed Ted. And that is why Mrs. Josh and Mrs. Ted are now the best of friends again. The set that Ted bought with the half of the money he found himself, is exactly the same as the set that Josh acquired when he won the toss—exactly the same in every minute particular, Josh and Ted saw to that, jointly and severally.

This is an episode that looks a bore, more—But you shall judge for yourselves.

Matthew is the son of a frank and rich father, and as soon as he was two years of age he is very much the man of the world. One evening at Leeds he was waiting for the London train, and the porter in the first-class carriage selected his first-class smoker, took his seat with the annals of the seasoned traveller, and the chauffeur put the luggage on the rack. As the train stepped out, a charming voice remarked: "Good evening, ladies."



"I tell you it sees Roma!"
"Well, wot's the difference?" Amos asked aggressively.

Rappity, rappity, rappity, rony,
That is something but fairies can do.

We smiled at first and then guffawed as Mr. Law's face assumed a beetroot colour. He leapt to his feet, grasped the set and handed it—still 'rappity, rappity'—through the window to the chauffeur. There was a smile of infinite satisfaction on the man's face. That is why I said just now that this episode lacks a hero unless—

Life is not hectic in some of the places where

open country runs far miles on all sides of the village, and as we welcomed the rivalry hat has come about between Tom Branthwaite and Ernie Parker. Ernie got the first wireless set in the village, and that started the fun. Tom got the next—a wee bit better. Ernie sold his and bought a three-valve. Tom sold his and bought a 'four.' Ernie got round his aunt to lend him the money to buy a five-valve portable, and we are waiting to see what Tom will do.

There is not a station in America, if you believe the pair of them, to which they have not listened. And Arthur P. has summed it up the other evening. "Eb, lads," he remarked dryly, "it seems to me at neither on you ever go to sleep at all, seeing that American time is five hours later than ours."

Mrs. Entwistle has always liked to know how things done, and so she proceeded to investigate the inside of the two-valve set that Arthur, her sailor son, sent her for Christmas. She removed every single connection, she unscrewed every visible screw, and then reassembled the set according to her memory of its original condition. Arthur tried to listen when he came on short leave last weekend. "Set doesn't seem to work, mother," he said. "Has to been fiddling about wi' it?" he asked suspiciously. "Ah did just have a look at it," Mrs. Entwistle admitted. Arthur spent the rest of his leave getting it into trim. "Next time, mother," he said, "the man remember set can't work when every connection is just exactly wrong round on."

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, April 12.		
1.30. Light Symphony Concert.	3.30. Military Band.	1.30. Manchester, Raines.
4.45. Recital of Old and Modern French Songs.	9.0. Chamber Music.	4.45. Chamber Music.
5.45. Bach Church Cantata.		3.45. Glasgow, Light Orchestra.
Monday, April 13.		
1.0. Studio Concert.	5.0. Ballad Concert.	1.0. Manchester, Orchestral Concert.
7.45. Military Band.	8.30. Orchestral Concert.	7.45. Belfast, Programme of String Music.
Tuesday, April 14.		
4.0. Chamber Music.	4.0. Orchestral Concert.	3.30. Glasgow, Instrumental and Orchestral.
	8.0. Military Band.	7.45. Belfast, Sunny Spain.
Wednesday, April 15.		
4.0. Light Classical Concert.	3.0. Military Band.	4.5. Cardiff, Concert.
8.0. Piano Recital by Mrs. Meyer.	6.30. Light Music.	1.0. Manchester, Orchestral Concert.
Thursday, April 16.		
4.0. Brass Band Concert.	3.0. Symphony Concert.	8.0. Bristol, Wagner Programme.
8.0. Piano Recital by Mrs. Meyer.	9.0. From the Musical Comedy.	
Friday, April 17.		
1.0. Light Orchestral Concert.	3.0. Organ Recital.	1.0. Manchester, Orchestral Concert.
9.30. Robert Parry Programme.	9.0. Military Band.	3.0. Glasgow, Scottish Airs.
Saturday, April 18.		
1.0. Studio Concert.	6.45. Light Music.	7.4. Cardiff, Popular Concert.
7.30. Light Orchestral Concert.	9.0. Chamber Music.	8.0. Belfast, Military Band.
Monday to Saturday, 6.45.	Pieces for the Harp, by Handel, Played by Bernhard Org.	

Yorkshire regiments fought on every front, and Amos saw a lot of service during the War. His linguistic abilities carried him through two years in France, and every so often now you'll hear a French word or two dropped in casually as it were, with once in a while a bit of what Amos calls 'Frenchie'.

He is in a element now that they have a five-valve set down at our local institute. He will tell you what Paris is saying with a freedom of translation that was the admiration of us all.

"You say that sees Paris talking. I tell you it sees Roma!"

"Well, wot's the difference?" Amos asked aggressively.

WHEN THERE WAS NO WIRELESS.

Broadcasting by Bellman, Fire, and Cross.



THE FIGHT FOR THE BEACON.

(After Townsend,
In early times, news and messages of alarm
were transmitted over long distances by means
of fires lit upon a high hill.

IT is probable that in its earliest form, broadcasting was a purely personal affair which flourished without the aid of apparatus, other than the human voice and ear, and that each announcement was prefaced by the words 'Have you heard?' Apart from the dissemination of the spoken word by means of song recitation, chanting or gossip, how were news, orders, or laws broadcast in our land, long before the advent of radio?

In early days, when few could read or write, it was obviously useless to nail up written parchments or printed papers, so that all new statutes or other important announcements were made orally from the 'cross,' that ancient centre of civic and commercial life in all communities.

These crosses, of which so many interesting and beautiful examples still remain to us, served several useful and distinctive purposes, apart from their original function of serving as stands from which to preach, or of commemorating some notable event which had evoked pious feelings. Originally these structures were surmounted by a crucifix, and so the term 'cross' became inseparably associated with them, and survived after they had become secular rather than religious in character. Later, owing to increased funds derived from market dues, as well as the development of and skill in architecture, and the growth of civic pride, town crosses assumed considerable importance and dignity, progressing from a mere shaft on steps to arcaded and pilared structures. They formed communal centres, around and sometimes under them the market was held; but it was from the necessity for having some well-defined place from which royal proclamations and civic

announcements could be broadcast to the public by the sheriff or other officer of the court that the town cross became a recognized centre and rallying point.

The latter ancient custom still survives in Edinburgh, where all royal proclamations are officially read from the market cross. A picturesque ceremony it is, with the various officers of the Scottish Herald's College in the embrasures of the platform of the cross, who attract public attention by blowing blasts on their trumpets and thus prepare the way for the broadcast of the proclamation by the Lyon King at Arms.

In connection with the Scottish cross another kind of official broadcast used to be made, either from it or from the Tol booth close by. This ceremony or legal process was known as 'putting to the horn,' which was a declaration of the outlawry of any person who was alleged to be guilty of certain offences. The phrase 'being put to the horn,' referred to the formality of blowing on a horn three times before calling upon the person to surrender. It was ordained that: 'The messenger must read the letters (of outlawry) aloud with an audible voice, and afterwards blow three blasts with a horn, by which the debtor is understood to be proclaimed Rebel to the King.'

In addition to heralds and other regal officials nearly every town or village possessed a bellman, whose duties were, however, mainly confined to making intimations of a purely local nature, although at one time it was part of his duty to act as a kind of timekeeper as well as watchman, thus combining the functions of the time signal and weather forecast, as it were. At intervals his nocturnal cry of 'past one o'clock and a fine cold morning,' or similar announcement would disturb the drowsy citizens. Indeed, until the year 1830, when Sir Robert

Peel's police act established a new kind of guardian, the watchman was little better than a person who 'disturbed your rest to tell you what's o'clock.' One bellman was appointed to each ward, and acted as a sort of inspector of the watchmen and the parish in general, going round, says Stowe, 'all night with a bell and at every lane's end, and at the ward's end, gave warning of fire and candle, and to help the poor, and pray for the dead.' Another of his duties, not, so far, assumed by the B.B.C., was to bless the sleepers when on his rounds. Milton refers in 'Il Penseroso' to —

'The bellman's drowsy charm,
to bless the doer from nightly
harm.'

Essential though it was in times of peace to have a

definite method of broadcasting information so that all should learn it, and not be able to plead ignorance, it was even more essential in time of war to broadcast appeals and warnings quickly and with certainty. From time to time many methods were adopted, one of the commonest being by beacons lighted on prominent hilltops. But broadcasting by means of fire and smoke signals, though as old as the age of fire itself, comes more under the category of signalling than of communication by connected sound and speech—our modern conception of the meaning of broadcasting.

In time of trouble, when war threatened, and the need arose to summon partisans of rival forces, recourse was had to another method; horsemen were dispatched to every district to warn the able-bodied for service.

The call to arms being by horn, trumpet, and by vocal broadcasts. In the Scottish Highlands the call to arms was made by means of a messenger who traversed the steep and difficult tracks over moor, river, and mountain bearing a 'fiery cross.' This signal consisted of two pieces of wood placed to form a cross; one of the ends of the horizontal piece was either burnt or burning and from the other was suspended a piece of linen or white cloth stained with goat's blood. As the runner staggered, spent and weary, into a hamlet, and gasped out his message, the cross was snatched from his hand by another, who took up the race and dashed off to carry the orders of the chieftain to the next 'clachan,' or hamlet.

This method of conveying S O S messages and appeals was wonderfully speedy, but even that rate of speed fades into insignificance when one realizes that now when the B.B.C. broadcasts an S O S it can be heard at the other end of the earth in as many seconds as the other took hours.

T. DELGATY DUNN.



THE BELLMAN OF LONDON.

'Past five o'clock, and a fine, cold morning'

Home, Health and Garden.

MORE HOME-MADE SWEETS.

Recipes for the Candy Maker.

Fudge.

For this sweet you will need—

- 1 lb. granulated sugar,
- 2 oz. of butter,
- 1 pint milk,
- 2 ozs. of plain fondant
- 1 large tablespoonful of glucose or $\frac{1}{2}$ teaspoonful of cream of tartar.

Put the sugar and milk in the saucepan, use a large one as the syrup will boil up high in the pan, melt slowly, stirring all the time with a wooden spoon, and be sure all the sugar crystals have dissolved before the syrup boils. When boiling, add the butter, and glucose or cream of tartar, put in the thermometer and continue stirring until 118° is reached, or until a little dropped into cold water will form a soft ball between the finger and thumb. Take the pan off the stove, and let stand for five minutes, then add the fondant, which has been worked soft and pliable, and stir until the mixture begins to granulate, then pour into a greased tin, when about cool, turn out and cut into squares. Store in airtight boxes. If stirred too long, the fudge will be hard instead of creamy. If preferred, chopped nuts can be used instead of the chocolate. It is better if it should be used before being added to the fudge.

Almond Hardbake.

- 1 lb. of Demerara sugar
- 1 lb. of almonds (blanched and dried).
- 1 gill of water.

First arrange the almonds on an oiled tin as closely together as possible, and then put the sugar and water in the saucepan and melt slowly. When boiling, add the glucose, put on the lid and boil till the sugar is melted; remove the lid, put in the almonds and boil to 300° or until a little of the syrup drops into cold water cracks immediately. Remove the pan from the fire, allow the syrup to cool for two minutes, then very carefully pour the toffee over the almonds. Allow it to set, then break up, and store in airtight tins lined with greaseproof paper. Brown sugar is very apt to boil over, so use a large pan for this sweet.

Butterscotch.

- 1 lb. loaf sugar
- $\frac{1}{2}$ pint of milk,
- $\frac{1}{2}$ lb. of butter,
- 1 tablespoonful of glucose or a pinch of cream of tartar.

Put the sugar and milk in a large pan and dissolve slowly, stirring all the time. When boiling, add the glucose or the cream of tartar and the butter cut into small pieces; put in the thermometer and stir carefully to 270°, then pour carefully into a greased tin. Do not scrape the butter-cream from the sides of the pan into the tin, or you may cause it to be sweet to go soggy. When half cold, mark into bars or squares, and when quite cold, break up. Wrap in waxed paper and store in airtight tins.

Soft Russian Toffee.

- 1 lb. of granulated sugar
- 2 ozs. of butter
- 1 lb. of condensed milk
- 1 pint of milk
- 1 dessertspoonful of glucose, or a pinch of cream of tartar
- 1 teaspoonful of golden syrup.

Put the butter, milk, glucose and syrup into a pan, and dissolve slowly, stirring carefully all the time, as condensed milk is liable to burn. When these ingredients are well mixed, add the sugar and dissolve it. Boil and stir to 240° on the thermometer. Now, if liked, add any flavouring to taste and continue boiling to 244°. Remove the pan and stir until the toffee begins to granulate, then quickly turn it into a buttered tin. When half cold, mark into squares, and when cold, break apart, wrap in waxed paper, store in tins. It is wise to cook this toffee slowly, and not to have too big a flame under the pan.

Soft Nougat.

- 1 can, tin of unsweetened condensed milk.
- 1 lb. icing sugar free from lumps.
- 1 oz. of chopped almonds (blanched and dried)
- A few pistachio kernels
- Vanilla essence
- Carmine colouring
- Water paper.

This is an uncooked sweet and does not keep so well as a cooked one. Mix the milk and icing sugar to a very stiff paste, add the almonds, pistachio kernels, vanilla essence to taste, and a few drops of carmine; mix well. Line a tin with water paper, press the nougat in firmly; place a piece of water paper on the top and a weight. Leave till the next day, then turn out and cut into squares or cubes; wrap in waxed paper and store in boxes.—From a talk by Mrs. L. R. Heal.

as as to make it firm, and then sow the seed at the rate of 1 or 2 ozs. to the square yard. Use the best seed—not sweepings of haylofts or the like. Rake the seed in and then roll lightly. Protect the seed from birds. It is very important to get good growth of the grass before the dry weather sets in.

Old violas may be lifted and divided now or a little later. The best thing to do is to lift them with a fork, take away all the old growths, divide the rest into small pieces and replant them in freshly dug soil.

For celeriac (otherwise known as turnip-rooted celery) in gentle heat. Give the seedlings the same treatment as celery. Celeriac is a delicious vegetable and is very popular with those who know it. It requires abundance of water during the growing season. Dryness causes bolting and stringy roots. Unlike celery it does not require planting in trenches, but it should be planted on the level, on deep, well-manured soil.

Where it is intended to plant new asparagus, the beginning of April will be found a suitable time. As this important vegetable usually occupies the beds for many years the ground should have been deeply trenched and heavily manured during autumn. Plant in rows 2 feet apart and 18 inches between the plants.—Royal Horticultural Society's *Fruiters*

VEGETARIAN RECIPES

for the limited purse.

Bean and Tomato Bars.

- 1 lb. of beans
- 1 lb. of tomatoes
- 12 ozs. of tomato sauce (previously boiled)
- 1 lb. of tomatoes
- 1 lb. of tomatoes

Method.

Pantry.—Mix flour and salt, cut the fat in pieces the size of a walnut. Mix to a light consistency with cold water and a little lemon juice. Roll three times. Cut in half, roll into a square, spread on the filling. Roll out the other half into a square. Wet edges and place on top. Brush with egg and mark into squares. Bake in a hot oven 15 to 20 minutes.

Filling.—Mash beans, add sliced tomato, salt, pepper, and cayenne. Mix well.

Cheese Potatoes.

- 3 lbs. potatoes,
- 1 oz. cheese,
- 1 oz. vegetable margarine or other fat.
- Salt and pepper.

Method.

Wash potatoes, make a slit on top, bake in a moderate oven till cooked (about 40 minutes). Enlarge slit on top and remove the centre. Add to the potatoes, grated cheese, margarine, and salt. Mix well. Fill potato case with this. Sprinkle a little cheese on top. Bake in hot oven or under the grill for a few minutes.—From a talk by Mrs. J. Lindsay, and Prof. V. H. Matthews.

Some Home-made Sauces.**Cucumber Mayonnaise.**

To one yolk of egg add a very little salt, pepper, and a teaspoonful of lemon juice. Mix these well, and add drop by drop (beating all the time) salad oil, until the sauce is thick. Stir into this three tablespoonfuls of freshly grated cucumber. This is very good with fried fish or salad.—Mrs. Buchanan, Edge of the Moor, Milngavie, Glasgow.

Horse-Radish Cream.

For every two heaped tablespoonfuls of grated horse-radish take—

- 1 teaspoonful each salt and pepper.
- 2 teaspoonfuls each sugar and mustard
- 3 tablespoonfuls milk.

Mix well together, beating out lumps, bring to boil in saucepan, then add horse-radish and stir for two or three minutes. While still hot, beat in 3 ozs. butter or some fresh cream. Lastly add two tablespoonfuls vinegar for every two of horse-radish, and put into jars.—Mrs. L. Simpson, 23, Upper Albert Road, Moorbrough, Sheffield.

Rhubarb Relish.

- 5 lbs. rhubarb
- 5 lbs. of malt vinegar.
- 2 quarts of malt vinegar.

Chop the rhubarb and rhubarb fine, and boil with the vinegar for 20 minutes. Add—
4 lbs. of brown sugar,
2 teaspoonfuls of salt,
2 teaspoonfuls of black pepper,
2 teaspoonfuls of allspice,
2 teaspoonfuls of cloves,
2 teaspoonfuls of cassia (ground).

Return to pan and boil for one hour. When cool, put into screw top bottles. This is a very cheap and delicious relish for cold meats, and will keep an indefinite time, if properly bottled.—Mrs. G. Turner, Ivy Cottage, Dorfield, Nr. Barnsley, Yorks.

Worcester Sauce.

- 1 quart vinegar
 - 1 pint dark treacle.
 - 1 oz. garlic.
 - 1 oz. cloves
 - 1 oz. whole ginger (bruised).
 - 1 oz. salt
 - 1 oz. cayenne.
- Boil for 20 minutes. Let it stand over night. Strain and bottle.—Mrs. O'Farrell, Blackford Rectory, North Cadbury, Somerset.

The 1939 edition of the Household Booklet will be ready about May 1, and can be obtained from any bookseller, price 1/-, or from the B.B.C. Bookshop, Savoy Hill, price 1/3 post free.

This Week in the Garden.

LAWSNS are a continual source of work; of pleasure when they are kept well, and of worry and regret if they are neglected. Just now the pressing work will be first to prepare them for the winter. Worm casts will need to be scattered by brushing. Where turf is worn or poor, bone meal at the rate of 2 ozs. to the square yard will benefit it in the future, and it should be applied now, afterwards raking the surface light and rolling with a light roller. Do not use a heavy roller on any account, and do all this work when the ground is fairly dry. Bone meal has the disadvantage of encouraging clover which is undesirable on lawns intended for games. Sulphate of ammonia, on the other hand, encourages grasses at the expense of weeds and it should be used now at the rate of 2 ozs. to the square yard. To ensure even distribution, the manure should be mixed with five or six times its bulk of some fine weed-free soil. This dressing may be repeated at intervals of about six weeks during the growing season.

Grass seed for new lawns should be sown now as soon as a tilth can be obtained. The ground has, of course, already been thoroughly dug and roughly levelled, and it will be necessary to fork it over to destroy any weed seeds that have germinated. After that, tread or roll the ground

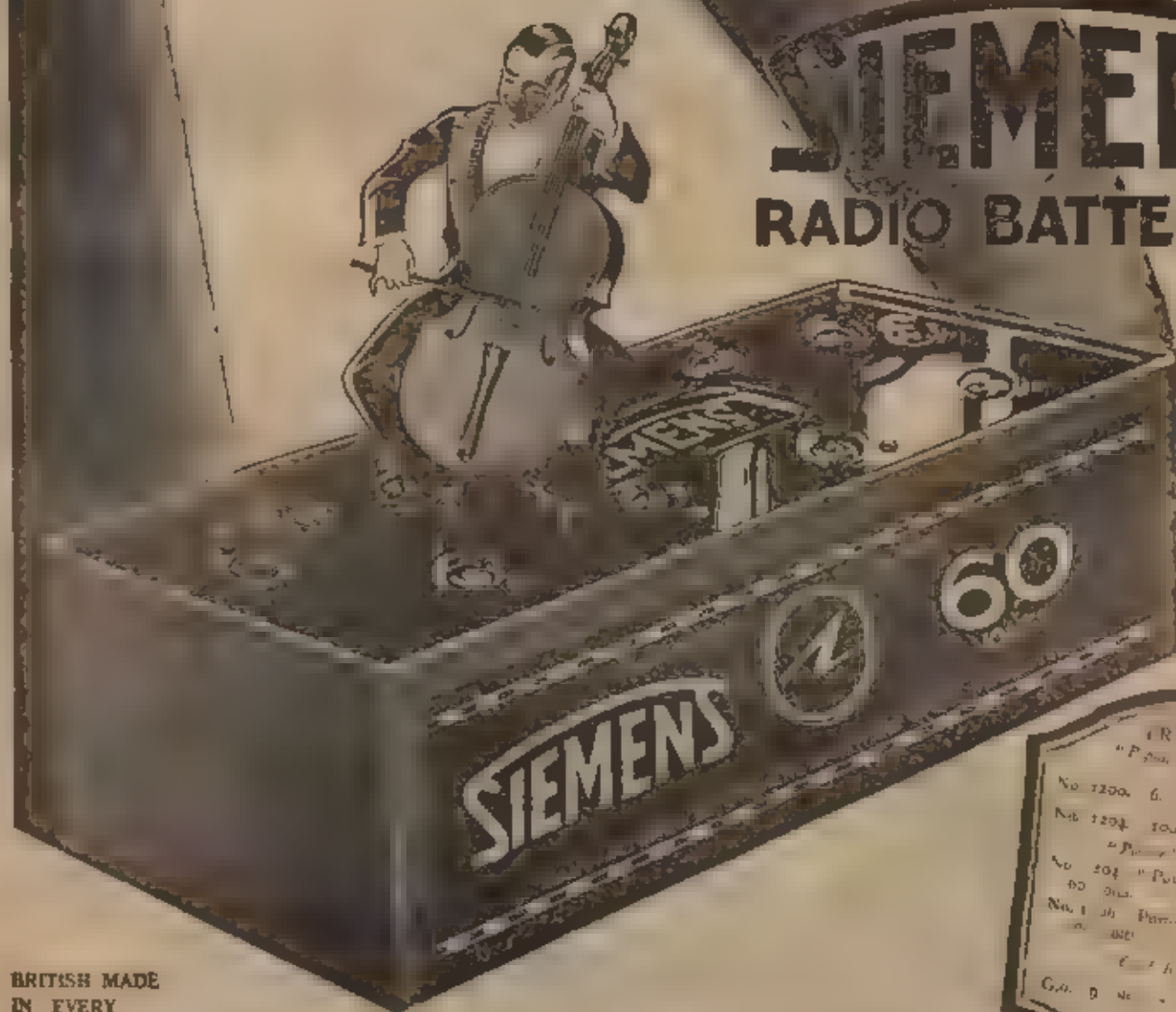
SONORISSIMA

THE cello, that deservedly popular instrument, is particularly by reason of its deep melodious tone. Yet because of an inherent tendency to a smooth flow of current the C string, especially, vibrates unpleasantly instead of giving forth those sonorous and wonderfully sweet low notes associated with the cello. The C string is a "wrapped" string and liable to distort under a sudden stroke of the bow, and it needs the sure FOUNDATION of a Siemens H.T. Battery and a good set to translate faithfully these sonorous (superlatively sonorous) notes.

To ensure perfect reception use—

SIEMENS

RADIO BATTERIES



BRITISH MADE
IN EVERY
DETAIL

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

PRICES		
"Power" Type		
No. 1200, 6 cells		8/-
No. 1204, 10 cells		13/-
"Power" Type		
No. 104 "Power"		13/6
No. 104 "Power"		22/6
No. 104 "Power"		1/6

9.5
Tom Jones
and his
Orchestra

0.30 Epilogue

HOVIS TO-DAY brings
HEALTH for TO-MORROW



Every round
a square meal

Eat HOVIS regu-
larly and you will feel
all the better for it.
It nourishes nerves
and muscles and fills
you full of energy.

HOVIS

(Trade Mark)

HOVIS LTD., LONDON AND THE MANUFACTURERS LTD.

SUNDAY, APRIL 14 5GB DAVENTRY EXPERIMENTAL

(462.5 MC. 425 MC.)

TRANSMISSIONS THROUGH THE LONDON SYSTEM EXCEPT WHERE OTHERWISE STATED.

3.30 A MILITARY BAND PROGRAMME

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASHILL

March (Suite in E Flat) *Händel*

Overture, 'The Magic Flute' *Mozart*

JOHN THOMAS (Baritone)

Solo, 'The House of Life' *Handel*

Band Solo, 'Ave Maria' - Schubert, arr. Morell

3.55 BAND

Allegro con brio, Fifth Symphony in C Major

Beethoven, arr. *W. J. Williams*

DAVID WISE (Violin)

Melody *Mozart, arr. Kreisler*

Rondo *Mozart, arr. Kreisler*

BAND

Concert Solo, 'Ave Maria' - Schubert, arr. Morell

4.20 JOHN THOMAS

In G Major

Wood *Stewart*

Across the Valley *Barber*

Lover's Song *Handel*

Had I a golden pound to

spend *Handel*

BAND

Folk Song Suite

Pauline Williams

4.40 DAVID WISE

Spanish Dance

Granada, arr. *Kreisler*

Tango

Allegro, arr. *Kreisler*

BAND

Selection, 'The Rite of

Spring' - *Debussy, arr.*

Winterbottom

5.0-5.30 Poetry Reading

7.50 A Religious Service

From the Cathedral,

Birmingham

Conducted by the Rev.

W. ANDERSON (of St.

John's Church, Sparkhill)

THE BELLS

Order of Service

Hymn, 'Jesus lives - my

torments now' (English

Hymnal, No. 134)

Psalm 66

Magnificat in E

Antiphon, 'This is the Day'

Address

Hymn, 'Ye Choirs of New Jerusalem' (English

Hymnal, No. 135)

Benediction

Chorismaster and Organist, FRED DUNNELL

8.45 The Week's Good Cause:

(From Birmingham)

An appeal on behalf of the Mansfield Orthopaedic

Hospital by Major A. E. RAY, J.P., Mayor of

Northampton

Contributions should be sent to the Mayor,

The Guildhall, Northampton

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Chamber Music

ASTRA DERROND (Contralto)

THE KUTCHER TRIO

SAMUEL KUTCHER (Violin), REGINALD PAUL (Violoncello)

Violoncello, REGINALD PAUL (Violoncello)

Trio in G (K. 548) *Mozart*

Allegro; Andante cantabile; Allegro

ASTRA DERROND

An (Grave) Andantino (At Anselm's Grave) *Verdi*

Felicitas (Faith in Spring) *Brahms*

My (Love) (Love Song) *Brahms*

Mein (Love) (My Love is Fair) *Brahms*

SAMUEL KUTCHER and REGINALD PAUL

Second Sonata (in one movement) *Debussy*

ONE of the interesting things about Debussy's

music is that, however large or small the forces

for which he is writing, he contrives to produce

a so softly pictorial effect; listeners to this

comparatively slight piece would have no

difficulty in recognising it as by the same

composer as, for instance, 'Summer Night' or 'The

Intermezzo', moreover, by now heard enough

of his music to realize that although he is in

all the best ways a modern, and one who is very

much a law unto himself, there is nothing in his

music which is difficult to

understand and enjoy,

and which is not only

pleasant but also

fashioned to last.

ASTRA DERROND

Nocturne (No. 1)

Pastorale (Song

without Words)

A. B. (Song)

In the Moon

(No. 1)

TRIO

Trio in E Minor, Op.

10

Reger

MAX REGER was a

German composer of

modern music, and

at a young age of 14

larger than most

but he is known for

chamber music and

especially, are now widely

known as among the

best things which Ger-

many has given us since

Brahms. But for the

greater part of his short

life he was involved in

one conflict after another

with most sections of the

musical world, and may

in his last years did any-

thing like recognition of

his great gifts come to him. He was not one who

cared for honours and rewards, and though in his

later years these were accorded him in generous

measure, it probably meant far more to him

that the best intelligences of the world of music

had begun to recognize him as, above everything

else, an immensely sincere composer with a

profound reverence for beauty.

This strong and vigorous Trio is in the usual

four movements and, full as it is of a truly

youthful spirit of vitality, its departures from

tradition are much more apparent than real.

The first movement has a few bars of solemn

Introduction before it breaks into the vigorous

and agitated main section; it is full of opi-

acodes of the most tender delicacy, contrasting

strongly with the boldness of its quicker parts.

The slow movement, simple and eloquent, is

for the most part a solo for the violin, though the

other instruments do share in the melody from

time to time. The Scherzo which comes next,

in the conventional form, with a contrasting

Trio in the middle, is vivacious and very short,

and the last movement is a strenuous Allegro,

with a principal theme which can easily be

recognized from its beginning with the same

note repeated three times. As in the first move-

ment, there is a more savage melody breaking in

on it more than once.

10.50

Epilogue

MONDAY, APRIL 15

5GB DAVENTRY EXPERIMENTAL

(492.0 M. 822 MC.)

TRANSMISSIONS FROM THE LONDON STATION HAVE BEEN TEMPORARILY SUSPENDED

LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by E. A. PARSONS

Overture, 'Le Serment' (The Oath) *After*

ARTHUR BAYLES (Bass)

The Yeomen of England ('Merrie England')

In 1815 *Garrigue H. L.*

OVERTURE

Exotic Ballet Music No. 10 *Lupinus*

Fin. Waltz, 'The Girl from Swabia' *Finch*

Fin. Waltz, 'A Day in Paris' *Finch*

4.45 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

STUART and CAMERON (Nyxophonia Duets)

5.0 A Ballad Concert

SYBIL CRAWLEY (Soprano)

FRANK FORTON (Bass)

SYBIL CRAWLEY

As I walk forth

Set by Johnson—1610

Gather ye Rosebuds

Set by Lasso—1612

FRANK FORTON

At the hour the long day

Set by Lasso—1612

When all the world is young

Set by Lasso—1612

SYBIL CRAWLEY

The Slender Boy

Set by Lasso—1612

Gathering

Set by Lasso—1612

Set by Lasso—1612

Set by Lasso—1612

Set by Lasso—1612

Set by Lasso—1612

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7.0 THE BAND OF THE ROYAL REGIMENT OF ARTILLERY

(By kind permission of THE OFFICERS)

Conducted by Captain E. C. STREETON, M.V.O.

Relayed from the National Trades and Industrial Exhibition at Bingley Hall, Birmingham

Selection, 'Die Fledermaus' (The Bat) *Servais*

Suite of Dances, 'Prodana Novena' *Snellman*

La Fête de Cendrillon (Cinderella's Fête) *Dicker*

Intermezzo, 'Wasser-Mad' (The Water Mad) *Lasser*

Suite, 'The Enchanted Forest' *Drigo*

Dance of the Hours ('Le Gaiement') *Panofsky*

Caprice, 'The Bell in the Valley' *Pho*

8.0 A VIOLIN RECITAL

by

WINIFRED SMALL

As Concerto No. 1

Violin

Op. 11, 'Lobster'

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Op. 11, 'Lobster'



WINIFRED SMALL

gives half an hour's violin recital between 8.0 and 8.30 tonight.

8.30 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA

Conducted by

JOSEPH LEWIS

Overture, 'Ray Blue'

Concerto in A (K.488) *Mozart*

Concerto in A (K.488) *Mozart*

Concerto in A (K.488) *Mozart*

Concerto in A (K.488) *Mozart*

Concerto in A (K.488) *Mozart*

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Concerto in A (K.488) *Mozart*

Concerto in A (K.488) *Mozart*

THE KEY TO MAN'S CAREER.

"Pelmanism," says Dr. Norwood, "is sound Psychology."

DR NORWOOD, D.D., the well-known minister of the City Temple, London, is a great admirer of Pelmanism. "Pelmanism," he says, "is sound Psychology and an admirable system of Mind-training."



Dr. F. W. NORWOOD, D.D.

ence of which they had not dreamed. It teaches that man has the key to his own career and enables many to find the key itself which, for want of self-education, would have been undisturbed.

Pelmanism trains the mind and the senses. It strengthens your Will. It develops your Personality. It banishes Timidity and drives away Depression and harmful, morbid thoughts. It gives you increased Courage, Initiative, Forcefulness and Determination. It enables you to take up a more cheerful and optimistic attitude towards life. Not only does it increase your Efficiency and Earning-Power but it helps you to cultivate an appreciation of the finer things of life. In a sentence, it enables you to live a fuller, richer, happier, and more successful existence.

An Analytical Chemist states that Pelmanism has enabled him to secure top place in an exam.

A Designer and Draughtsman reports that he has increased his income due to increased efficiency.

A Teacher writes: "I have more Self-Confidence and am not so subject to fits of Depression."

A Business Man writes: "I have no fears now; I am all disappeared. My rather timid disposition has become a resolved, determined disposition. My capacity for work is far greater than that of a year ago."

A Housewife writes: "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the Course my character changed. At the present time I am more content and happy than I have ever been before in my life."

An Assistant Analyst writes: "I am more efficient now than before I commenced the Course. Before taking the Course I had occasional feelings of Depression but I have found a sure cure for this in Pelmanism. My response to the beauties of Nature is greatly increased owing to improved powers of Observation, and a walk in the country is now a delight—whereas I used to look on it as a mere physical exercise."

The Pelman Course is fully explained in a little book entitled "The Efficient Mind," a copy of which will be sent, free of charge, to every reader who writes for it to-day. 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. They will enable you to banish those weaknesses and failings which "keep you down" in life, and to make the fullest use of the powers now lying latent or only semi-developed in your mind.

Write to-day to the Pelman Institute, 95 Pelman House, Bloomsbury Street, London, W.C.1 (or call), and by return post you will receive a free copy of "The Efficient Mind."

For a copy of this book TO-DAY

use of the powers now lying latent or only semi-developed in your mind.

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use of the powers now lying latent or only semi-developed in your mind.

(Monday's Programme continued on page 70.)

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

"His Master's Voice"
RECORDS

Control—DA 855. b;

... ..



7.0
LORD RIDDELL
WILL
GIVE A TALK

TUESDAY, APRIL 16

2LO LONDON & 5XX DAVENTRY

836 KC.

(1,582.5 M. 187 KC.)

9.50

DE COURVILLE'S
'GAY
SPARKS' AGAIN



10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH,
W. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

10.45 (Daventry only) 'Some Recipes for Egg
Dishes

IT is estimated that we use some 8,700 million eggs every year. This means that each of us eats about 125 eggs in the year. Only the lay beholder could be content with 125 hard-boiled eggs in the year; but even the most resourceful housewife is sometimes nonplussed as to how to vary the monotony of the inevitable egg. Here, then, are some variations.

11.0 (Daventry only) Gramophone Records
Miscellaneous

12.0 A LANCET
ROSALIE GARNET (Soprano)
CERENIA JONES (Baritone)
EVELYN COOKE (Violin)

1.0-2.0 ALPHONSE DU CLOS and his
ORCHESTRA
From the Hotel Cord

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

2.0 JACK PAYNE and the B.B.C.
ORCHESTRA
EMILIE JOYCE (Light Songs at the
Piano)

4.0 LEO LEBY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion

5.15 THE CHILDREN'S HOUR
THE VAGABOND
(Maurice Baring)
Arranged as a Dialogue Story, with
Incidental Music by THE DLOY
SEANET

6.0 POETRY READING

6.15 THE ROTAL GREENWICH
WEATHER FORECAST, FIRST GEN
ERAL NEWS BULLETIN

6.30 Musica Interlude

6.45 THE FOUNDATIONS OF MUSIC
HANDEL HARTENBOND PIERCE
Played by BERNHARD ORB

7.0 Lord Riddell: 'The International Printing
Exhibition

WHAT one wonders, would Caxton with his simple printing press have made, for instance, of the great rotary presses that pour out into the world their millions of papers daily? At the International Printing Exhibition, to be held at Olympia this month, every branch of printing will be represented, including almost every kind of type from all countries. Special attention will be paid to publicity printing, such as posters, leaflets, etc. The last International Exhibition was held four years ago, but improvements have been so vast since then that the present exhibition, with its working models, will in no way cover the same ground. The interest in the International Printing Exhibition at Olympia is therefore not merely to the trade; it is equally interesting to the public at large. Lord Riddell, the great newspaper proprietor and publisher, is eminently the person to introduce such an exhibition to the listener.

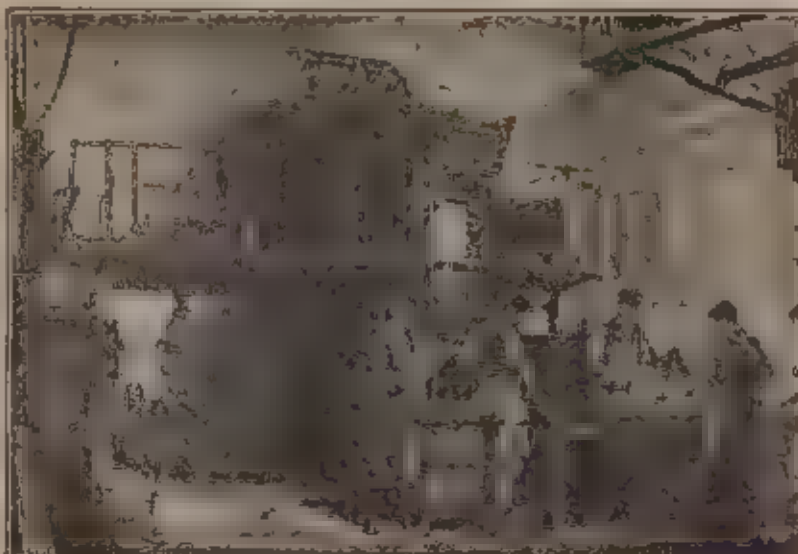
7.15 Musical Interlude

7.25 Mrs. MAMON CRAN: 'The Small Garden'
(under the auspices of the National Gardens
Guild)

LISTENERS will welcome this reappearance before the microphone after Mrs. Cran's long absence. She is a great lover of the garden, and the National Gardens Guild, whose object is to encourage the growing of flowers in industrial and populous centres of Great Britain and to federate the numerous Gardens Guild branches in different parts of the country. Mrs. Cran's subject is 'The Small Garden'—a feature particularly encouraged by the Guild, that holds, for instance, annual competitions for the best-kept garden in the suburbs.

7.45 Chamber Music

HERBERT HERTNER (Piano)
ONNEA PERREL (Violin); REBECCA CLARKE
(Viola); MAY MUKLE (Violoncello); LESLIE
NEWSON (Piano)



THE MARVEL OF A MODERN PRINTING PRESS.

This evening at 7 o'clock Lord Riddell will talk about the International Printing Exhibition, where the latest developments in the mechanism of printing will be shown. This impression of one of the great rotary machines on which *The Radio Times* is printed at the rate of some 12,000 copies an hour, was specially drawn by Rowland Hilder for the series. Broadcasting as the Artist Sees it, which appeared two years ago in *The Radio Times*.

Trio in D Major for Violin, Violoncello, and Piano
Mendelssohn
Andante con moto
Scherzo; Leggiero e vivace.
Fugue Allegro assai appassionato

ONNEA PERREL, MAY MUKLE, and LESLIE
NEWSON

HERBERT HERTNER

Free is the prospect here (Dr. Morissus' Scene
from 'Faust') Gounod
Der Atlas Schumann
Hark, hark, the lark Schubert
An die Leier (To the Lyre) Schubert
Romanza from Serenade for Violin, Viola, and
Violoncello Dohnanyi

ONNEA PERREL, REBECCA CLARKE and MAY
MUKLE

ERNST VON DOHNANYI was only twenty
when he made his first appearance as a
concert pianist, stepping at once into the very
front rank of European music. A year later, having
won laurels in all the principal music centres of
Germany and Austria-Hungary, he appeared
with no less success in this country, and, in
1890, in the United States. As a composer he

was known at first by his fresh and attractive
music for his own instruments. In the following
years, however, he has been steadily gaining
wider recognition as a composer of orchestral
and chamber music, and latterly of music for
the stage. Although making comparatively little
use of actual folk tunes, most of his music is
strongly characteristic of his native Hungary;
it is all distinguished not only by very able
craftsmanship, but by a genuine gift of in-
vention, flavoured with a happy sense of laughter.

In this Serenade he contrives to make wonder-
fully full effects from the three instruments, and
the listener never has any sense of the team's being
too small. The movements are all short and
compact; the first is a March, the second a
Romance in which the viola first has the melody,
handing it over to the violin later. The third is
a Scherzo with an alternative section like the
conventional Trio, except that it is more closely
knit up with the opening part than the strict old
tradition demanded. The fourth

movement is a short and very simple
theme followed by variations, and
the last is a bustling Rondo which
comes to an end with an echo of
the sturdy rhythm of the opening
March.

HERBERT HERTNER

Die Nacht (The Night)
Lied des Jünglings (The Youth's Song)
Hilf
Andante und And.
Grecian's Grave) Hugo Wolf
Der Rattenfänger (The
Rat-Catcher) Hugo Wolf

8.35 QUARTET

Quartet in E Flat for Violin, Viola,
Violoncello, and Piano
Op. 8, No. 4
Allegro con fuoco, Lento; Al-
legro moderato, grazioso. Fugue

DOVRAK'S music took some time
to make its way beyond the
frontiers of his own country, but
in the last decade of the
nineteenth century, when he
had reached his fiftieth year, several
of his most important works had
been enthusiastically welcomed in
America. In 1892 the National
Conservatory of Music at New
York decided to become the
first to give the premiere of
his *Prague Concerto* to
which he was already bound, he went to
the States and was given a splendid reception
also as teacher and conductor of his own music.
But the noise and bustle of such a city depressed
him, and after three years of growing home-
sickness, he resigned his post and returned to the
simplicity of his own country, taking up his old
post as Professor in Prague.

This pianoforte quartet belongs to the period
just before the American visit, so that it has
not been claimed, like several of the works
written in New York or after his return, as being
inspired by the native tunes.
This is the genuine Bohemian Dvorak as we know
him in the *Symphony*.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Topical Talk

9.45 Local Announcements; (Daventry only)
Shipping Forecast and Fat Stock Prices

9.50 De Courville's Hour

Including JACK PABSTY'S 'On the Green Sea'

10.50-12.0 DANCE MUSIC (Two's Club
Band, directed by RAMON NEWTON from Clio's
Club

TUESDAY, APRIL 16

5GB DAVENTRY EXPERIMENTAL

(482.9 M. 822 K.C.)

TRANSMISSION FROM THE LONDON STATION IN 4 FT WAVELENGTHS OTHERWISE STATED.

3.0 PAUL MOULDER & RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 An Orchestral Programme

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTRELL

Overture, 'Ikkle' Doppler

WILFRED DAVIS (Soprano)

Candle Song } Delius

The Homeward Journey }

Secret Love }

Vendell }

ORCHESTRA

Guilford Suite (Part I) Dunkhill

LEONARD DENNIS

(Violoncello) and

Orchestra

Kol Nidrei (Hebrew

Melody) Max Bruch

ORCHESTRA

Barcarolle Rubinstein

The Swan Grieg

Two Brown Eyes }

Hope }

I love thee }

ORCHESTRA

Selection, 'The Prodi

gal Son' W. Wagner

LEONARD DENNIS

Song and G. Minor

(1841-1842) Grieg

La No. Androg. and

Androg. Adagio

ORCHESTRA

Ballad Suite, The Swan

Androg. Androg.



LORD DUNSANY,

who will give a reading from his own works at 9.30 tonight

9.30 Lord Dunsany

reading from his own works

THE fantastic note is not too prevalent in the literature of the day. One of the best examples of it comes from Ireland, James Stephens and Lord Dunsany being outstanding. Dunsany's 'The Wonder' preserves, whilst they refuse to let it of the past, a position entirely their own. It is easy to imagine how well these exquisite stories will be received, and an added pleasure comes from the knowledge that their author himself is reading them.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS, LULLABY

5.30 The Children's Hour

(From Birmingham)

'The Ring of Happiness'—A Short Play by Marjorie Lyon, with Incidental Music by James Lyon (played by WILFRED FIRTH). Songs by HAROLD CLAY (Baritone)

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

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

FREDERICK CHETTER (Entertainer)

HARLEY and BARKER

(Entertainers at the Piano)

8.0 A MILITARY BAND CONCERT

MAT JONES (Entertainer)

PERCY UNDERWOOD (Baritone)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture to the Irishman's Story Schubert

PERCY UNDERWOOD

Spring Song } Ireland

The Bell of San Maria }

Bonder Band } Loren

BAND

Carnival Suite Montague Ring

Colvande; Pizzicato; Harlequin; Colum

bine Frolic

MAT JONES (Entertainer)

10.15 An Orchestral Concert

THE WIRELESS ORCHESTRA

Conducted by WILLIAM STARR

THE WIRELESS SINGERS

Conducted by STANFORD ROBINSON

ORCHESTRA

Overture, 'Iphigenia in Aulis'

Gluck, arr. Wagner

Solo from 'Water Music', Handel, arr. Hart

WIRELESS SINGERS

Glass

Cherry Blossom Margate of Blandford

Way and the Roses whisper? I cannot

The Cuckoo sings in the Poplar Tree Macqueren

ORCHESTRA

Intermezzo, 'Dorabella' ('Enigma' Variations

Elgar

WIRELESS SINGERS

Rose and Part-Songs:

Sun and Moon Gratchantow

At Father's Door Mousorgsky

11.2-11.15 ORCHESTRA

'Four Gypsies Suite' No. 1 Grieg

(Tuesday's Programme continued on page 80.)

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No. 1 10" 45 50
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AVE MARIA
No. 1 10" 45 50
FLYING DUTCHMAN Overture
No. 1 10" 45 50
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Exclusive Symphonies de Paris (Nos. 2540-2547-
2548)
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No. 1 10" 45 50
TANNHAUSER Grand March
No. 1 10" 45 50
DIE FLEDERMAUS SLECTION in two parts
No. 1 10" 45 50
ROY BLAS OVERTURE
No. 1 10" 45 50
FAUST Ballet Music
No. 1 10" 45 50
TRIO IN D MINOR
No. 1 10" 45 50
HAVE MARK THE LARK
No. 1 10" 45 50
YOUNG OF THE GUARD Slection
No. 1 10" 45 50
PEER GYNT No. 1 Op. 46
No. 1 10" 45 50
THINKING PATROL
No. 1 10" 45 50
CARMEN Suite
No. 1 10" 45 50
WAS BE LOBBATIE
No. 1 10" 45 50
PLYMOUTH FOR OVERTURE
No. 1 10" 45 50
MADAME BUTTERFLY Suite
No. 1 10" 45 50
CANZONI TRA
No. 1 10" 45 50
CHANSON IN LOVE
No. 1 10" 45 50
MY PRINCE Slection
No. 1 10" 45 50
SUMMER DAYS SUITE
No. 1 10" 45 50
CLASSICAL SELECTION
No. 1 10" 45 50

Instrumental

- THAIS Meditation**
No. 1 10" 45 50
HUNGARIAN
No. 1 10" 45 50
APRIL IN RIVE
No. 1 10" 45 50

Vocal

- O. WORSHIP THE KING**
No. 1 10" 45 50
SILENT MOON
No. 1 10" 45 50
INVICTUS
No. 1 10" 45 50
SILENT BRITANNIA
No. 1 10" 45 50
I LOVE THE MOON
No. 1 10" 45 50
PASSING BY
No. 1 10" 45 50
TOM TOWNS
No. 1 10" 45 50
RUNNY WHO?
No. 1 10" 45 50
LOVE'S OLD SWEET HOME
No. 1 10" 45 50

COLUMBIA ARTISTS IN THE PROGRAMMES

SIR HENRY J. WOOD and the ROYAL
PHILHARMONIC ORCHESTRA
J. B. SOUVRE CELESTE OCTET
MIRIAM LIEBOWITZ Soprano
CLAPHAM and DWYER
WIRELESS SYMPHONY ORCHESTRA
WIRELESS SINGERS
JACK FAYNE and the D.C. DANCE
ORCHESTRA

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Tuesday's Programmes continued (April 16)

5WA

CARDIFF.

522.2 M.
628 KD

2.15-2.30 A Symphony Concert

Relayed from THE NATIONAL MUSEUM OF WALES

NATIONAL ORCHESTRA OF WALES
(Cardiff) (Geddes) (P. F.)

Symphony in D ('The London') Haydn
Ballet Music (Boiscler) M. K. K. K.

3.0 London Programme relayed from Daventry

5.0 Miss CONSTABLE DE RAYES, 'Masques and Pageants—I, Community Planning Necessary Organization'

THE aim of this series of talks is the promotion of open-air dramatic playing by members of Community Groups, Women's Institutes and Colleges, etc. Miss de RAYES will show how masques, if properly organized, may prove a very remunerative addition to charity fairs and fêtes

5-15

The Children's Hour



'GREEN HILLS OF SOMERSET.'

From Cardiff this evening at 7.45.

6.0 London Programme relayed from Daventry

S.B. from London

7.0 S.B. from London

7.25 S.B. from London

7.45 Green Hills of Somerset

A Roving Journey of Song and Story through the County of his birth

by

FRED. E. WEATHERLY K.C.

The programme will consist of:

(a) Songs from Shakespeare and Modern Writers, many of them associated with places in Somerset,

sung by

HELEA BLAIR (Soprano)

and

DENNIS NORTON (Baritone)

(b) Music of the West Country

played by

THE NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

(c) Stories by Villagers at the Homes of their

Happy Days

9.0-12.0 S.B. from London 9.45 West Regional News

5SX

SWANSEA.

294.1 M.
4,020 KC.

1.15-2.0 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0

Egwyl Gymraeg

'PENY FODDWR NAWD'

(Ch.)

Yr Albwr F. F. F. F. F. F.

A WEAL INTERLUDE

'Current Topics in Wales'

A Review, in Welsh, by

Professor E. EMMET HUGHES

7.25 S.B. from London

9.45 West Regional News

9.50-12.0 S.B. from London

6BM

883.5 M.
7,040 KC.

BOURNEMOUTH.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

S.B. from London

7.0 Surgeon-Captain L. F. COPE, R.N. (Retd.): 'Two Saxon Churches of Hampshire'

7.15-12.0 S.B. from London (9.45 Local Announcements)

5PY

883.5 M.
7,040 KC.

PLYMOUTH.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5-15

The Children's Hour

STREET CRIES AND NOISES

Visitors holding certificates and badges are requested to switch on as soon as possible, for we propose to take an excursion round Plymouth

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Miss EVE MACAULAY: 'The Meaning of the Play of Children—III, The Danger of Day Dreaming'

7.15-12.0 S.B. from London (9.45 Local Announcements)

22Y

MANCHESTER.

376.3 M.
788 KC.

12.0 GRAMOPHONE RECORDS A Variety Programme

1.15-2.0 The Tuesday Midday Society's Concert

Relayed from the Houldsworth Hall

A VOCAL RECITAL by DALE NORTH (Baritone)

3.0 THE NORTHERN WIRELESS ORCHESTRA

Tuesday's Programmes.

KATHLEEN WAITE (Pianoforte)
JOHN PIERCE (Bass-Baritone)

- 5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 'Trade Tende-jones in the Industrial North'
I. Professor A. W. CARR-SAUNDERS: 'Population and Occupation in the Industrial North'
S.B. from Liverpool
7.15 S.B. from London
7.45 JANE DILLON
The Famous Portrayer of Canadian Types
8.0 'The Maker of Dreams'
A Fantasy in One Act by OLIPHANT DOWN
Pierrot
Pierrette
The Musician
Incidental Music by
THE NORTHERN WORKERS ORCHESTRA
8.5-12.0 S.B. from London (3.45 Local An-
nouncements)

Other Stations.

- 5NO NEWCASTLE 343.9 M
1.200 KC
12.0-1.0—Gramophone Records 3.0 London Programme
played from Daventry 4.30 Music from the North
5.15 S.B. from London 6.0 S.B. from London
7.0 S.B. from London 7.15 S.B. from London
7.45 S.B. from London 8.0 S.B. from London
8.5-12.0 S.B. from London (3.45 Local An-
nouncements)
- 5SC GLASGOW 301.2 M
740 KC
11.0-12.0 S.B. from London 3.30 S.B. from London
4.0 S.B. from London 4.45 S.B. from London
5.15 S.B. from London 6.0 S.B. from London
7.0 S.B. from London 7.15 S.B. from London
7.45 S.B. from London 8.0 S.B. from London
8.5-12.0 S.B. from London (3.45 Local An-
nouncements)
- 28D ABERDEEN 311.2 M
864 KC
11.0-12.0 S.B. from London 3.30 S.B. from London
4.0 S.B. from London 4.45 S.B. from London
5.15 S.B. from London 6.0 S.B. from London
7.0 S.B. from London 7.15 S.B. from London
7.45 S.B. from London 8.0 S.B. from London
8.5-12.0 S.B. from London (3.45 Local An-
nouncements)
- 2BE BELFAST 302.7 M
891 KC
11.0-12.0 S.B. from London 3.30 S.B. from London
4.0 S.B. from London 4.45 S.B. from London
5.15 S.B. from London 6.0 S.B. from London
7.0 S.B. from London 7.15 S.B. from London
7.45 S.B. from London 8.0 S.B. from London
8.5-12.0 S.B. from London (3.45 Local An-
nouncements)



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Smooth creamy complexion. Smooth creamy taste.
The milk chocolate that chooses its milk with the
utmost care, and from cows fed in meadows.
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Taste it; and it will graciously help you to forget
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NESTLÉ'S CROQUETTES—dainty delicious rounds of wrapped
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All choc-full of goodness!

WEDNESDAY, APRIL 17

5GB DAVENTRY EXPERIMENTAL

(482.5 Mc. 812 kc.)

TRAFFIC SIGNS FROM THE LONDON STATION FURTHER WHERE OTHERWISE STATED.

3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Overture, "Mignon" Andreaso Thon

DAFNE HICKMAN (Soprano)

By Kimp

Advice Carew

I love the Moon Rubens

Good Night, Dances Hickley

BAND

Selection, "The Island King" Garton

THOMLEY DODGE (Entertainer)

In "Seaside Memories" including When I Con-
duct the Band Brougham

BAND

Value, "In Spring-
time" Thoma

DAFNE HICKMAN

Just her Way

Taken

Columbine's Garden

city

I couldn't, could I?

Rockel

Beard and Cheese

and Knees Fisher

BAND

Selection, "Carnival"

By et

THOMLEY DODGE

In "Story and Song

BAND

Prelude, Act III

in Max Erwing's

By water

Murch, Lorra

Gamm

4.30 JACK PAYNE and
THE B.B.C. DANCE
ORCHESTRA

STREET and CAMERON
(Symphony Dance

5.30 The Children's
Hours

(From Birmingham)

The Night of the Merry Box 'ing' by Barbara
Smith

Songs by JAMES MA FARRAR (Soprano)

Traditional Sayings—Still Waters Run Deep,
by William Hughes

THOMLEY DODGE with BIRMINGHAM

6.15 TRUCK SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)

PATTON'S SALON ORCHESTRA

Directed by NORMAN STANLEY

Relayed from the Café Restaurant, Corporation
Street

Overture, "Plymouth Hoe" Asch
Value, "Stories from the Viennese Woods" Strauss

LEONARD GORDON (Baritone)

Scent of the Lilies Cobb

ORCHESTRA

Fantasia, "Madame Butterfly"

Puccini, arr. Tovey

9.0 A New Revue from Birmingham

NORMAN STANLEY (Violin)

Meditation, "Daisies"

Hammerheads M. J. J. J.

LEONARD GORDON

Border Ballad

CHARLES DADHAM (Piano)

Polonaise in G Sharp Minor Chopin

LEONARD GORDON

Passing By

E. C. Patrell

ORCHESTRA

Intermezzo, "Pattering Feet"

Enck

Intermezzo, "The Blue Bosphorus"

Wendelsohn

Enck

8.0 An Orchestral Concert

From Birmingham

By BIRMINGHAM

ST. JAMES'S

ORCHESTRA

Leader, FRANK LAM

Conducted by JOSEPH

LEWIS

Overture, "di Bello"

Sullivan

By KENNEDY

(Violin) and Orchestra

Concerto No. 2, in G

By Tchaikovsky

Allegro moderato,

Allegro

ORCHESTRA

Three Dances, "The

Bartered Bride"

By Smetana

By Tchaikovsky

Landis, "Sibelius"

9.0 'Spanish Shawls'

(See centre of page.)

10.0 WEATHER FORE- CAST, SECOND GENERAL NEWS BULLETIN

10.15 DANTE MUSIC: THE PROBABLY
LATESTS Directed by AL STANLEY, a 1 by
PROBABLY HON. DAN. BARTON
by JAMES HILLMAN from the successful
Hotel

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

11.15-11.45

Experimental Transmission of Still Pictures
by the Follotograph Process

This Week's Epilogue

'THE HEALER'

'How to whom the sick and dying'

St. Luke iv, 18-21 and 38-40

'Come unto me, ye weary'

St. John ix, 4 and 5

(Hold today's Programmes continued on page 94.)

"If only I had a Private Income like So-and-So!"

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£250 A YEAR FOR LIFE FROM AGE 55

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If you do not live to that age, your family will receive a cash payment of £2,000, plus accumulated profits. If death be the result of an accident, they will receive £4,000 plus the accumulated profits.

If through illness or accident you become incapacitated for earning a living deposits cease, and instead of making them, you will receive from the Sun of Canada a living allowance of £50 a week date you will receive £250 a year for the remainder of your life (applicable to the Sun of Canada, Isles, Canada and United States).

The assets of the Sun Life Assurance Co. of Canada (the great Annuity Company) now exceed £100,000,000 and are under the strictest supervision. This is the Company which, in cooperation with employers, has protected thousands of men and women under its Group Life and Pension Policies. Write for details of the plan and the rebate of Income Tax on taking up an investment of £100 or more.

FILL IN AND POST THIS FORM TO-DAY

To J. F. JENNIN Manager,
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12, Sun of Canada House, Cockspur Street,
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Address

Occupation

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Both Sides of the Bristol Channel.

RELIGIOUS SERVICE IN WELSH.

The Garth Players in *The Little Stone House* When Wales was Part of the Roman Empire A Welsh Hymn-Writer's Centenary Some Interesting Forthcoming Talks.

Religious Service in Welsh.

THE religious service in Welsh on Sunday April 21, will be relayed from the Tabernaclle, Morriston, where the preacher will be the Rev. J. J. Williams, Minister of the Church of Morriston in near Swansea and depends almost entirely on the Welsh language. In the Tabernaclle, which is a large building, the service will be held in the morning. The service will be held in the morning. The service will be held in the morning.

'The Little Stone House.'

The *Little Stone House*, a play in one act by George Bernard Shaw, will be performed by the Garth Players on Monday, April 22, evening at 8.35 p.m. The introductory music will be by the Welsh Harp. From the *Ballet Russe* and *In the Steppes of Central Asia*. These ideas about an effective prologue to this play of a poor Russian woman who sacrifices her son for the sake of an idea. At 10.15 a.m. on the same day, the Garth Players will perform *The Little Stone House*, which was written by the Garth Players at Hars in February, when as winners of the Welsh Section of the British Drama League, they earned the First of the competition. The play is a powerful story set in the early years of the twentieth century, which has been in existence for over forty years. It is the story of the oldest drama of the country in Wales and it is a play in Welsh. The play is a powerful story set in the early years of the twentieth century, which has been in existence for over forty years. It is the story of the oldest drama of the country in Wales and it is a play in Welsh. The play is a powerful story set in the early years of the twentieth century, which has been in existence for over forty years. It is the story of the oldest drama of the country in Wales and it is a play in Welsh.

Caractacus and Rome.

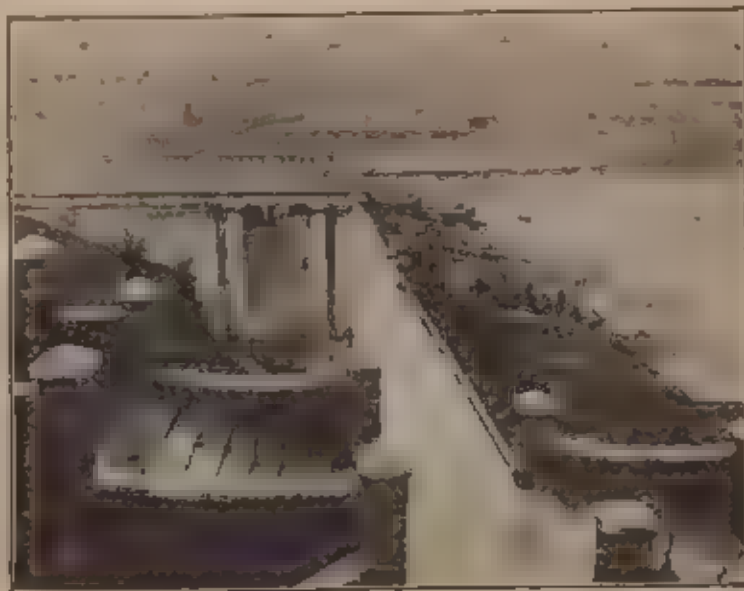
LISTEN to an interesting series of talks to be made in the Folk Tales of Wales were succeeded by a series on the Folk Tales of Wales. During the summer term Professor E. Hughes will give an introduction to the series on 'Great Leaders and Movements in Welsh History'. The first talk, on Wednesday, April 24, at 2.30 p.m., will be on 'Caractacus and Rome' and the assistance to Imperial Rome. Professor Hughes will deal with the coming of the Romans and will describe Wales when part of the Roman Empire. He will then tell how Caractacus, the champion of British freedom, lost the resistance of the tribes.

Creation and Destruction

TWO principal impulses of man will be dealt with in talks on Friday, April 26—the impulse to create and the impulse to destroy. Mr. A. R. Dawson will tell some thrilling tales of wreckers at 8.0 p.m. in a new series, 'Treasure Trove of the Sea'. The impulse to create will be dealt with by Mr. W. L. Purdon when he gives a talk on Archæology at 8.30 p.m. The second talk in the series on 'Careers'.

By the Sea Shore.

PROFESSOR TATTERSALL, who gives the series of talks on 'Life and Animal Life by the Sea Shore' on Monday, April 22, at 2.30 p.m., has been Professor of Zoology and Comparative Anatomy at the University of Cambridge from 1922 to 1926. From 1926 to 1927 he was Professor of Zoology at the University of Cambridge, and from 1927 to 1928 he was Assistant Naturalist to the Irish Fisheries Department. His researches have been mainly in marine zoology, and he has published a number of papers on the subject. He has also written a number of books on the subject. The first talk in the series is entitled 'The Homes of Sea Animals'. It will deal with the habits of the various animals which live in the sea, and will show how they are adapted to their environment.



'A PLACE CALLED BARRY'—A view of the Promenade at Barry Island.

'Falstaff'

LISTEN to the afternoon of the same day at 4.45 p.m. a dramatic record of a very different character will be broadcast. Mr. Lytton Harrison gives the fourth of his series 'Falstaff in Shakespeare', the last record of the series. He will put 'Falstaff' in the air with an introduction to each reading.

National Orchestra of Wales

THE symphony concert relayed from the National Museum of Wales on Wednesday April 24, from 1.15 to 2.0 p.m., includes a Haydn's *Symphony in G*. At 3.30 p.m. on the same day the National Orchestra will give the first of a series of the Beethoven Trios. Following this, Margaret Wilkinson, soprano, will sing some spring time songs and the Trio will play light music. The artists at the Popular Concert on Saturday, March 27, at the Assembly Rooms, Cardiff, will be Perry Jones (soprano) and May Pugh (soprano), and the concert will be broadcast from 7.45 to 9.0 p.m.

A Place Called Barry.

THE scene was the lounge of an hotel and visitors were seeking for the best means of spending the hours before dinner. One of the party went away to investigate possibilities and came back to say: 'Come along, I've found a place where you can have a drink and a bit of food and a good time at Barry.'

The Heritage of Wales.

THIS is the second of a series of talks on the 'Heritage of Wales' given by Mr. A. R. Dawson on April 23, at 8.15 p.m. Mr. Dawson is a schoolmaster at Barry and has been Secretary of the National Union of Welsh Schoolmasters since 1912. He is interested in promoting the best means for the preservation of the Welsh language, and every movement which aims at this. He is also interested in the preservation of the Welsh language, and every movement which aims at this. He is also interested in the preservation of the Welsh language, and every movement which aims at this.

Hymn-Writer's Centenary.

SEVERAL hymn writers are remembered from the time of the Reformation, and the first of these is the Welshman, Dafydd Iwan, who lived from 1594 to 1654. He was one of the many Welshmen who were born in the sixteenth century, and he was one of the many who were born in the sixteenth century. He was one of the many who were born in the sixteenth century, and he was one of the many who were born in the sixteenth century. He was one of the many who were born in the sixteenth century, and he was one of the many who were born in the sixteenth century.

and thus the centenary of his birth occurs this year.

The Film and Drama.

THE second of his new series of talks on the 'Film and Drama' will be given by Mr. E. O. Miles on Thursday, April 25, at 3.45 p.m. In this talk he will discuss 'The Different Sorts of Drama'. Mr. Miles hopes to show that to influence the drama is not necessary to influence it. He will discuss 'speech-drama', 'movement-drama', 'action-drama' and 'music-drama'. 'Nearly pure speech-drama is to be found in Greek tragedy,' he says. 'In West End theatres we have speech-drama plus action-drama.' It may happen that we will have 'action-drama' who were born later than the first cinema who had come to accept the technique as more natural than that of the stage, or as thick of cinema as inevitable as air and light.

8.0 Philharmonic Society's Concert

- 10.15 a.m. The Drummer
10.30 (Dance only) TIME
10.45 (Dance only) 'The Child at the Well'

MISS ROSS-HUME, who is speaking on the child's interest in the child emigrant to Australia and New Zealand, parts of our Empire she especially know. The ease of the child emigrant to New Zealand is certainly worth wide consideration; the well-grown there are responsible for training and teaching immigrants in what are called 'Flock-houses', and from these flock-houses the children, after such useful imitation, are passed out to work in the dominion. What to do with our children is many people's problem at this difficult juncture; and Miss Hume will have some useful advice to give on the matter.

- 11.0 (Dance only) Gramophone Records
Sonata No. 3 in E (Violin and Piano) (Bach)
12.0 A CONCERT
MAVIS McLELLAN (Soprano with Harp)
FRANK LE COULTER (Violin)
MA. DOUGLAS (Piano)
10.15 a.m. OF GREAT
By CHRISTOPHER STONE

- 2.0-2.25 Experimental Transmission of Still Pictures by the Fullograph Process

- 3.0 EVENSONG
From Westminster Abbey

- 3.45 A Reading

- 4.0 A BRASS BAND CONCERT
LUTON RED CROSS BAND
Conducted by EDWARD S. CARTER
March, 'The Fire Engine Parade'
E. S. Carter

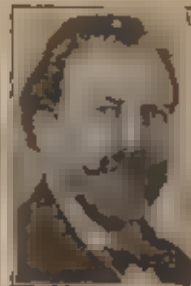
- 4.18 EMILIE WALDRON
The Lass with the delicate Air
O Lovely Night .. London Ronald

- 4.26 BAND
Selections: Tchaikovsky's 'Rumour'
Tarentelle, 'Frolics' .. E. S. Carter

- 4.48 EMILIE WALDRON
Morning Hymn .. Handel
Oh tell me, Nightingale, Lehmann
The Fairy Piper ..
The Knight of Bethlehem

- 4.56 PIANO
Excerpts from 'Show Boat'
Rumborg, arr. Ord Hume
(Continued on p. 2)

THURSDAY, APRIL 18 2LO LONDON & 5XX DAVENTRY (358 M. 322 KC.) (1,583.5 M. 193 KC.)



SIR HENRY WOOD

8.0 Royal Philharmonic Society Symphony Concert

Conducted by
HENRY J. WOOD
Relayed from the Queen's Hall
Solo Tenors: M. ... on



KEITH FALKNER

Overture, 'L'Isola Disabitata' (The Uninhabited Island) Haydn
THIS is the Overture to a last opera written by Haydn in honour of the same day of his patron, Prince Esterhazy. It begins with the traditional slow introduction, and the main section is in a lively measure. It is interrupted by a quieter movement, taken from one of the scenes in the opera which represent the Desert Island of the title.

KEITH FALKNER (Soprano)
Rena and Ana, Cantata No. 70, 'Thou must be good'
On, Hebra
Symphony 'Israel' Ernest Bloch

ALFRED HENRIKSEN, one of the composers, Bloch, in his teaching, music on a close study of the classical models. His own work shows its remarkable individuality in a great degree to his frankly declared object of producing Jewish music. By this it means that he makes use of actual Hebrew melodies, but rather that he would present an expression of the real dignity and great spirit of his own race.

The Symphony 'Israel' had its first performance in New York in 1917, by the Society of the Friends of Music, the composer conducted. It is a continuous movement, with many changes of tempo, rhythm, and key, so that anything like a full analysis of it is impossible within the limits of the orchestra.

It begins with a slow, solemn introduction, mysterious at first, and with a hint of mourning, rising to an energetic climax with something of exultation in its mood. That leads without a break to a long and elaborate Allegro agitato in which the exultation becomes almost ferocious in its intensity. There are, however, calmer moods, but vigour is the predominant idea until we reach a section in more moderate tempo. It gradually gives way again, however, to the tempo and the theme of the opening. It conveys a still more vigorous expression of exultant mood before the symphony passes to what would be the slow movement were there a graceful subject for the strings, it leads to a section in more moderate tempo. It begins with a slow, solemn introduction, mysterious at first, and with a hint of mourning, rising to an energetic climax with something of exultation in its mood. That leads without a break to a long and elaborate Allegro agitato in which the exultation becomes almost ferocious in its intensity. There are, however, calmer moods, but vigour is the predominant idea until we reach a section in more moderate tempo. It gradually gives way again, however, to the tempo and the theme of the opening. It conveys a still more vigorous expression of exultant mood before the symphony passes to what would be the slow movement were there a graceful subject for the strings, it leads to a section in more moderate tempo.

Rules with harp accompaniment, but here again strength and a mood of triumph prevail over the calmer spirit it presents. The music sinks to a very soft pianissimo, and four women's voices enter with the Hebrew song, 'Adonai my Elohim, Allelujah, hear Thou my voice, my Elohim, hear my prayer.' The women's voices set forth this plaintive outcry with a soft accompaniment, in which a shimmering figure

on the strings is prominent, and a little later the bass voice enters, singing the same words. There is a brief orchestral

THIS Overture by the Viennese composer Strauss is not a prelude to any bigger work; it is almost in the nature of a symphonic poem, and is founded on an old Eastern tale which was recently broadcast as one of the 'Great Plays' series. Tone-Poem, 'Tapida', Op. 112

THE Tone-poem to be played this evening is Sibelius's opus 112, and this imposing figure has not been reached by a man but little over sixty without immense industry. He has written in almost all the known forms—opera, orchestral, chamber music, many smaller pieces, and a great number of beautiful songs. Tapida takes its title from the Finnish deity Tapio, who is responsible also for the name of 'tapioite', the word whose precise origin and use the listener need not trouble to know. The work is dedicated to the great American conductor and pioneer of new music, Walter Damrosch, and the score is prefaced by a verse which may well be taken as its 'programme'—

'Wide-spread they stand, the North-land's dusky forests,
Ancient, mysterious, brooding savage

With a them dwells the Forest's mighty God,
And wood-sprites in the gloom weave

Symphonic Poem, 'Romeo and Juliet'

THIS Symphonic Poem was first written by Tchaikovsky for the older musician Balakirev. He thought Tchaikovsky was the very man to write such a work successfully. His idea was to have an introduction something after the style of a chorale, and a lyric melody would be the two young lovers. The whole thing was to be worked out in orthodox form and finished with a Cod. to represent the death of the two young people.

The piece was composed pretty much on those lines, but on its first performance it met with a very disappointing reception, and at a later date, during a holiday in Switzerland, Tchaikovsky altered it considerably. After that, it was still further revised, and it is in its latest form that we know it now.

10.0 Vernon Bartlett Reviews Current Events

- 5.15 THE CHILDREN'S HOUR
The Time Machine being in working order once more, we will in the afternoon

- 6.0 Musical Interlude
6.15 TIME SIGNAL, GREENWICH
WEATHER FORECAST, FIRST

- 6.30 Market Prices for Farmers
6.35 Musical Interlude

- 6.45 THE FOUNDATIONS OF MUSIC
HAYDN'S 'L' ISOLA DISABITATA'
Played by BERNHARD UND

- 7.0 Mrs. M. A. HAMILTON
Novels

- 7.15 Musical Interlude

- 7.25 Professor F. H. NEWMAN
'Colour and Colour Blindness'
S.B. from Plymouth

- 7.45 A Short Recital
by
VICTOR A. M. LEAN (Pianoforte)

- Three Sonatas Scriabin
D Minor; C Minor; C Major
Nocturne in C Minor Chopin
Toccata Debussy

- 8.0 Symphony Concert
(See contents of page)

- 9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

- 9.15 Symphony Concert
(Continued)

- 10.0 Mr. VERNON BARTLETT 'The Way of the World'

- 10.15 Local Announcements:
(Dance only) Shipping Forecast
and Fat Stock Prices

- 10.20-12.0 DANCE MUSIC
JACK PATNE and THE B.B.C.
DANCE ORCHESTRA

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 justified 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 service. Will listeners, therefore, kindly enclose a stamped addressed envelope when writing for details of programmes and similar information concerning matter that has already been broadcast? This, of course, does not apply to outside broadcast dance music, as the B.B.C. will not be in a position to answer

THURSDAY, APRIL 18

5GB DAVENTRY EXPERIMENTAL

(442.3 M. 822 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 Symphony Concert

(No. XXVII of the Thirty-fourth Winter Series)
Relayed from the New Pavilion, Bournemouth
THE Bournemouth Municipal Acoustic
Orchestra
Conducted by Mr. A. JAMES DENTON

ST. DAN CORREY

Overture, Scherzo and Finale
Serenade in A (without Violins)

BRAMH'S two Serenades for Orchestra appeared in 1866, when he was only twenty-seven. In the previous year he had brought out his Pianoforte Concerto in D Minor in Leipzig, and had met with a perfect storm of opposition. His own playing, more concerned with the big ones of the conception than with accuracy in detail, has been blamed for the failure of the Concerto, but its departure from tradition and its own threateningly original nature, and probably more with that. Not until Madame Schumann's Brahms himself had played it again and again did it win its way to success, and even now it is easy to realize that some of its passages must have sounded a little unconvincing.

The two Serenades are so much naughtier and lighter, both in texture and in mood, that some have thought Brahms must have been trying that way to get rid of the prejudices against his Concerto. But it would be easy to make too much of that; he was not one who was easily swayed by popular verdicts, favourable or otherwise, and it is much more probable that the simple and straightforward melodiousness of the Serenades was a perfectly sincere expression of what he meant them to tell us. The one in A is remarkable as requiring no violins in the orchestra, the team employed is throughout quite a small one.

Pianoforte Concerto.....Norman Denning
(First Performance)

(Conducted by the COMPOSER)

(Soloist, LLOYD POWELL)

Tone-Poem, 'Don Juan'.....Richard Strauss

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

Overture, 'A Life for the Czar'.....Glinka
Entr'acte, 'Traumerei' (Dreaming).....Schumann

FLORENCE CLETON (Soprano)

The Wood Pigeon.....Schumann
Sometimes at Close of Day.....Clara Edwards

ORGAN

Selection, 'Katherine'.....Technikovsky
Intermezzo, 'April's Lady'.....Ancliffe

FLORENCE CLETON

Here's a Little.....Samson
Everywhere I look.....Coron

ORGAN

Prelude.....Voderinski
Suite, 'Woodland Pictures'.....Fletcher

5.30

The Children's Hour

(From Birmingham)

The Maltsters, a Play by Basil Pocke
Selections by CYRIL WYNNE AJELLO
Opera House

Songs by WYNNE AJELLO (Soprano)

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

6.30

JACK PATNE AND THE H.B.C. DANCE

(From Birmingham)

FREDERICK CHESTER (Entertainer)

HARLEY and BARKER (Entertainers at the Piano)

8.0

The Nine O'Clock Revue

(See below)

9.0

From the Musical Comedies

(From Birmingham)

THE BIRMINGHAM

STUDIO ORCHESTRA

Conducted by FRANK

CANTLEY

Selections from A Little

Dutch Girl, Kismet

and The Blue Bird

My Darling (Soprano)

The Earl of (Soprano)

My Home (Soprano)

Runaway Girl (Soprano)

My Darling (Soprano)

Runaway Girl (Soprano)

My Darling (Soprano)

Runaway Girl (Soprano)

My Darling (Soprano)

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My Darling (Soprano)

Runaway Girl (Soprano)

My Darling (Soprano)

Runaway Girl (Soprano)

THE NINE O'CLOCK REVUE,

one of the most sparkling and witty of intimate revues, has been revived and will be broadcast from 5GB

tonight at 8.0

and from London and Daventry on Saturday at 9.35

The cast, and full particulars of the production, will be found on page 96.

Don't fall in love with me (Kissing Time)

ORCHESTRA

Fox-Trot, 'Indian Love Call' ('Rose Marie')

Fox-Trot, 'Who' ('Sunny')

10.0 WEATHER FORECAST SECOND GENERAL NEWS BULLETIN

10.15 A Concert

MARJORIE INGRAM (Soprano)

THE GRASSHOP PARQUET QUINSETT

Two Shakespearean Sketches.....Norman O'Neill

Après un Rêve (After a Dream).....Fauré

Baroque.....Fauré

MARJORIE INGRAM

Lament of Isis.....Fauré

In the Village.....Fauré

By the Ganges.....Fauré

QUINSETT

Selection, 'Ca allers, Baccana'.....Mawson

Valse, 'Beautiful Spring'.....Mawson

MARJORIE INGRAM

The Star.....J. H. Rogers

The Bubble Song.....Morton Khan

My Heart is like a Song Bird.....Perry

11.0-11.15 QUINSETT

The Dance.....S. M. Sorensen

Danse des Bacchantes (Philemon and Baucis)

(Thursday's Programme continued on page 96)

YOUR FALSE TEETH



WITHOUT A SPECK

CLEANING false teeth by fiddling with a tooth brush is heartbreaking and not very effective. But by half filling a tumbler with water and adding a half-teaspoonful of Milton you make a solution that will do the trick ten times as effectively and without any bother at all. Just leave your plate in the solution overnight—or while you dress. The result will be plain to see and glorious to feel—the plate without a speck on it anywhere and fresh and sweet to the mouth. Milton, of all chemists, 6d., 1/-, 1/6 and 2/6 a bottle.



JUST LEAVE THEM IN MILTON & WATER

MAKE A POINT OF READING THE BOOK WITH BOTTLE

Programmes for Thursday.

- 5.15 The Children's Hour.**
AS UNDERGROUND PROGRAMME
 Songs sung by BEATRICE COLEMAN
 and
 HARRY JOHNSON
- 6.0 London Programmes relayed from Daventry**
- 6.15 S.B. from London**
- 6.30 Market Prices for North of England Farmers**
- 6.45 S.B. from London**
- 7.25 S.B. from Plymouth**
- 7.45-12.0 S.B. from London 10.15 Local An**
Antenna

Other Stations.

SNO NEWCASTLE. 265.9 M
 1,250 KC

10.0-1.0 - Gramophone Records 3.0 - London Programmes
 relayed from Daventry 5.15 - S.B. from London 6.0
 6.15 - S.B. from London 6.30 - Market Prices for North of England Farmers 6.45 - S.B. from London 7.25 - S.B. from Plymouth 7.45-12.0 - S.B. from London 10.15 - Local Antenna

SSC GLASGOW. 401.1 M
 748 KC

11.0-12.0 - Gramophone Records 2.45 -
 Midday Service 3.0 - London Programmes relayed from Daventry 5.15 - S.B. from London 6.0
 6.15 - S.B. from London 6.30 - Market Prices for North of England Farmers 6.45 - S.B. from London 7.25 - S.B. from Plymouth 7.45-12.0 - S.B. from London 10.15 - Local Antenna

2BD ABERDEEN. 513.3 M
 964 KC

11.0-12.0 - Programme relayed from Daventry 2.45 -
 Midday Service 3.0 - London Programmes relayed from Daventry 5.15 - S.B. from London 6.0
 6.15 - S.B. from London 6.30 - Market Prices for North of England Farmers 6.45 - S.B. from London 7.25 - S.B. from Plymouth 7.45-12.0 - S.B. from London 10.15 - Local Antenna

2BE BELFAST. 509.7 M
 891 KC

11.0-12.0 - Programme relayed from Daventry 2.45 -
 Midday Service 3.0 - London Programmes relayed from Daventry 5.15 - S.B. from London 6.0
 6.15 - S.B. from London 6.30 - Market Prices for North of England Farmers 6.45 - S.B. from London 7.25 - S.B. from Plymouth 7.45-12.0 - S.B. from London 10.15 - Local Antenna

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**'Overheard at
the
Windlass'**

Morris Harvey
in
A Revue

10.35 120 DANCE MUSIC: Astoranga's
PART 6 by May Fair Hotel

With GIBBS on the Beard Battlefield



GIBBS SHAVING CREAM LATHER MOBILISES AT LIGHTNING SPEED

LATEST BULLETIN

LIP VALLEY April 11th (6.45 A.M. Emma)

Mobilising to 22½ times original strength in as many seconds, Gibbs Creamy Bubble Lather Corps attacked and utterly defeated fierce whisker force entrenched here. Rapidity of onslaught gave the enemy no chance. G.H.Q. interrupted second wave advance to get Battalion's jam return for week ending 15 all.

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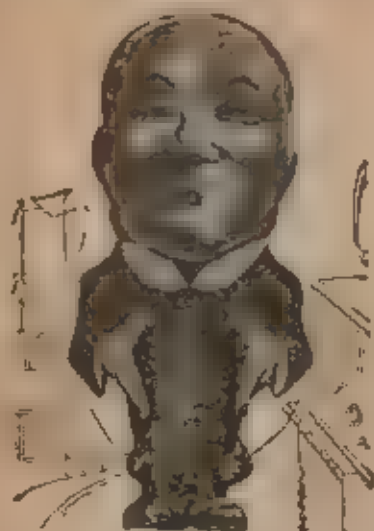
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LONDON, N.9.**

SAVING THE ART OF STORY-TELLING.

ALTHOUGH not yet beyond the dawn of its possibilities, broadcasting has performed a great service. Not the least of these has been its work in the revival of the dying art of story-telling.

There is more than a request of childhood. Human beings of all ages have a fundamental desire to be entertained. It is a primitive instinct which takes its place side by side with the need for food, for shelter, and for safety. In many forms from the gossiping conversation of the village to the most elaborate of the stage, the art of story-telling has persisted and spread. The Greek daughter, doomed to die at dawn, kept her Capherean spellbound with her stories for 'A Thousand and One Arabian Nights, gaining thereby her well-earned freedom. For a very different purpose Christ, the greatest master of story-telling, spoke His parables to the multitude.

Today, however, in the Western world at least there are few tellers of tales outside the broadcasting studios. It is to these latter that we must look for a lead in altering this.

Story-telling to a gathering of people can be made fascinating in its accomplishment and rich in its rewards of appreciation and thanks. To be successful, however, it calls for the resources of mind and spirit as well as for a mastery of technique equal to that of many other arts. The good tale is not easily well told. Consider the person who tells you of his, or her, visit to the theatre. His story—the story of the play—is ready-made for him to tell. A verbal sketching of the plot, a more elaborate picturing of the crises, climax, and final outcome, are all he needs to enable him to pass on to his hearer a measure of his enjoyment. But instead of this, one is too often compelled to listen to such confused irrelevances as 'Let me see. When did I go? Thursday? Friday?—yes—no. Thursday, anyway, she fired the revolver before he had time to warn her. Then she fell dead.'

Story-telling requires preparation. If the jumble of facts suggested above is to be avoided, there must be mental discipline and reliance on one's own personality and charm. This is the more important, as the task, when carried out before an audience, should be story-telling and not story-reading. The story must be memorized. This does not mean a mere remembering of the theme and the plot. The writer's actual words, which are presumably the best for the purpose of telling the story, should be learnt 'by heart.' This 'sinking' in the story will reveal itself in the telling.

Since story-telling is, in some respects, like acting in a play with a cast of one, it can be rehearsed somewhat on the lines of a dramatic performance. The rehearsals should be carried out in seclusion, unless it is possible to obtain the help of that rather rare creature, the candid friend. There should also be a mirror before which the speaker can stand, to see himself and hear himself as others see and hear him.

The supply of short stories for re-telling is almost endless, and the search for them is not the least fascinating part of the business. Week by week the programmes of the broadcasting stations teem with suggestions which can be followed up to the hilt. There is scarcely a single field of human interest, from medicine to antiquity, which has not got its background of fiction.

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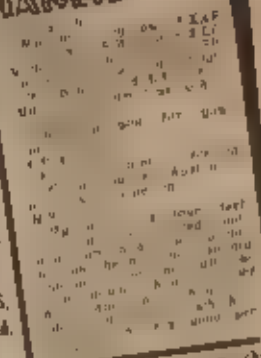
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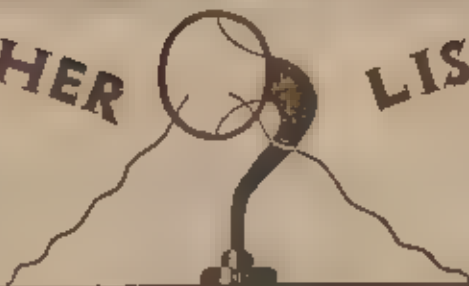
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WHAT THE OTHER

LISTENER THINKS



The Revival of Old Operas—More about B. B. C.'s 'Faust'—Some Remarks on Clear Diction—Restful Sunday Music—John Masfield's 'Good Friday'—A Veteran's Boyhood Memories

FRANCIS TOTE AND OLD OPERAS

Francis Tote's article in a recent issue of *The Radio Times* interested me greatly—particularly as in my London Opera Company I have been for many years a member of the staff. My long experience enabled me to go into the matter as to which Opera pleased them most. I am glad to say it was Wagner's *Lohengrin*—the one of his operas which he has revived this spring at Covent Garden.

FROM AN IMPRESARIO

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MEMOIRS OF BERLIOZ'S FAUST

As a member of the staff of the London Opera Company, I have had the opportunity of seeing many of the great operas of the world. One of the most memorable was *Faust* by Berlioz. It was a masterpiece of music and drama. The story of a man who makes a pact with the devil for knowledge and power is told in a way that is both moving and terrifying. The music is beautiful and the acting is superb. I am glad to say that *Faust* is being revived this spring at Covent Garden.

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A SUGGESTION

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LISTENERS' LETTERS.

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But would correspondents please note:

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

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OUR MOTHER TONGUE

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BULLETINS ABOUT HIS MAJESTY THE KING.

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THE SUNDAY SERVICE.

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'GOOD FRIDAY'

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THE LAST WORD.

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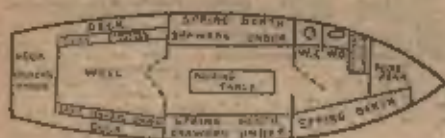


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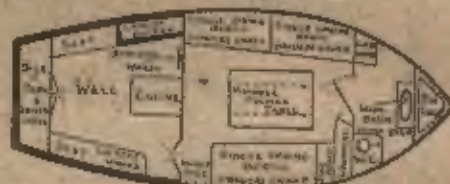


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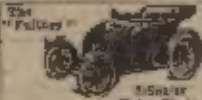
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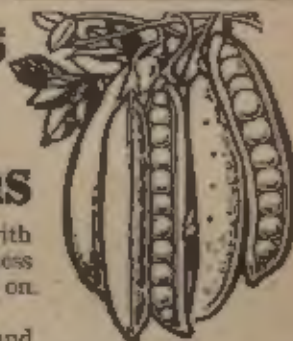
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