

## FULL PROGRAMMES FOR APRIL 10th-16th.



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Every Friday. Two Pence.

## Had Newton Never Lived—

Mr. Bertrand Russell's Tribute to the Founder of Modern Science.

We publish this week, in response to many requests from listeners throughout the country, Mr. Bertrand Russell's striking address which was broadcast recently from London and other stations on the occasion of the tercentenary of the birth of the great philosopher and scientist Isaac Newton.

IF Newton had never lived, the world would be a very different place from what it is. To begin with the most obvious remark in this connection, there would have been no broadcasting. I do not mean that Newton's discoveries in astronomy led up to the discoveries that made broadcasting possible—the connection is not so direct as that. But a great deal of mathematics was used in finding out about the kind of waves that are used in broadcasting, and all this mathematics depended upon Newton's methods. Clerk Maxwell showed that there ought to be such waves, and Hertz actually made them. Both these men depended upon Newton. Without their work broadcasting could not have been invented.

Newton was probably the greatest scientific man that has ever lived. I can only think of three who have a claim to be put on the same level; they are Archimedes, Galileo, and Einstein. Archimedes was unfortunate in being among the last of the great men of Greece. After him, nobody in the ancient world was able enough to carry on his work, so that it remained sterile for about 1,700 years. Galileo was more fortunate, since he lived in the middle of what Dr. Whitehead rightly calls 'the century of genius.' Galileo's work was brought to completion by Newton. Newton built upon Galileo,

as all subsequent physics has built upon Newton.

The kind of difference that Newton has



BERTRAND RUSSELL, F.R.S.

One of the most eminent of living philosophers and mathematicians. His speculations in the accompanying article on what the world would have been like had Newton never lived are distinguished, as are all his writings, by knowledge, wit and imagination.

made to the world is more easily appreciated where a Newtonian civilization is brought into sharp contrast with a pre-scientific

culture, as, for example, in modern China. The ferment in that country is the inevitable outcome of the arrival of Newton upon its shores. When the Spaniards and the Portuguese arrived in China and Japan in the sixteenth century, they produced no such effect as the modern European produces. They did not alter the civilization of those countries to any considerable extent. But when the modern scientific white man arrived he brought with him a civilization so evidently superior in the control over the forces of Nature that the traditional beliefs and habits of thousands of years began to pale. Japan began the adaptation to a Newtonian world sixty years ago; the Chinese are at this moment in the middle of it. In the country districts of China, the peasant cultivates the land as he has done for thousands of years; whereas in the great mills and great mines a modern mechanical world is growing up, just as a modern mental world is growing in the minds of Western-educated Chinese.

If Newton had never lived, the civilization of China would have remained undisturbed, and I suggest that we ourselves should be little different from what we were in the middle of the eighteenth century. The whole of modern life rests upon the control of natural forces achieved by science, and all modern science in almost all its branches is to a greater or less degree dependent upon Newton. If Newton had never lived, the Industrial Revolution would not have taken place, and our daily life, our politics, our amusements would all have been completely different from what they are.

(Continued overleaf.)



If you ask what would happen if a community of people in the modern world were to try to believe as if Newton had never existed, I should say they would first of all have to eliminate from their lives not only Newton's discoveries, but also all that mass of scientific knowledge which we owe to the prestige of science in the eighteenth century. Newton's success was a most sensational and astonishing thing.

In France he had to face at first the hostility of Descartes' followers, but he soon came to be as widely known and as much admired in France as in England. Fashionable ladies dismounted and listened to discourses about him. Marchionesses translated his *Principia*. The whole intellectual life in France down to the Revolution was dominated by him, so that our community of people who are trying to live as if Newton had never existed will have to cut out everything that is due to that vast scientific movement of the eighteenth century.

Oddly enough, the particular life that Newton lived—namely, the life of a college don—is almost the only one which has been unaffected by his career and which remains the same today as it was two hundred years ago. The port and the jokes are as mellow still as they were in Newton's day.

THE problem which Newton solved almost completely was the problem of the motion of the planets and their satellites. Kepler had discovered by the observation of the planets how they move round the sun, but had not known any reason for their moving as they do. Newton showed that their motions were consequences of his law of gravitation, and also explained why Kepler's accounts of their motions were not wholly accurate. Copernicus had started by thinking that the planets went round the sun in circles. Then Kepler came along and said, 'No, they're not actually circles. They are a little bit flattened out. They are what is called "ellipses." ' Newton came along and said, 'No, they are not even ellipses. If there were only the sun and one planet, that planet would move actually in an ellipse, but the other planets also attract it and pull it just a little bit out of the course that it would follow if it were only attracted by the sun.' Newton showed that his law of gravitation explains exactly the ways in which the planets are observed to be pulled aside by each other.

He also explained the motion of the moon, and he showed how his law of gravitation explains the tides, which had remained quite mysterious until that moment. He showed why the earth is flatter at the Poles than at the Equator. In order to do all this work he had to invent new methods in pure mathematics which were at least as important as his discovery of the law of gravitation.

Unlike some great pioneers, Newton never had to fight against the hostility of his contemporaries, with the exception of two or three great men who were jealous, such as Descartes and Huygens. But, unlike some men who have been considered great in their lifetimes, his greatness has survived.

The chief new thing that has happened of profound interest in the world of physics is the growth of the science of electricity, which has been a vital factor also in the development of Einstein's ideas. In that connection, if Newton had never lived, the difference would have been that scientific men would not possess the mathematical methods needed for dealing with their facts. The experimental work of Faraday required no mathematics, and so was not dependent upon Newton; but the theoretical interpretation of that work by Maxwell depended entirely upon the mathematical methods that Newton had invented, and it would have been impossible without them. And it was also on purely mathematical grounds that Maxwell proved that electromagnetism is the same thing as light.

The power of mind over matter is a curious thing. Newton made funny symbols



ISAAC NEWTON'S TELESCOPE.

A series of experiments in light and colour led to the first of Newton's great discoveries—that of the reflecting telescope.

on paper, and in direct consequence Alan Cobham flies to Australia. Leonardo da Vinci spent an enormous amount of time trying to invent a flying machine, but failed because he did not possess Newton's knowledge of dynamics. Leonardo had no high opinion of himself as a painter, but he considered himself a wonderful man on Fortification, and intended to go down to posterity as the first man to achieve flying, but he got no farther than charming pictures of himself flying. Newton, so far as I know, took no interest in flying. Nevertheless, his work led at last to flying in our own day.

Some portions of the public have a mistaken idea that Einstein has undone the work of Newton. The practical difference between Einstein's theory of gravitation and Newton's is so slight that it can only just be discovered by the most delicate observations. For almost all practical purposes, Newtonian methods will continue to be applied, because they are simpler than Einstein's and lead to results so nearly correct that it is seldom necessary to take

account of the slight difference resulting from newer ideas. In theory, it is true, there is a profound difference between the system of Einstein and that of Newton. The system of Einstein is more philosophical, and solves difficulties which have long troubled the philosophical student of physics. Moreover, for the first time it makes gravitation seem no longer mysterious. It is scarcely conceivable that the human race could have arrived at Einstein's theory except by way of Newton. It is fortunate from this point of view that the bodies with which we are acquainted on the surface of the earth do not move with velocities approaching that of light. For if they did the Newtonian theory would never have seemed plausible, and men would have had to discover Einstein's theory all at once, or remain content to think the world chaotic; and I do not think that any human being who has yet existed has had sufficient genius to invent such a theory without the stages that have led up to it.

IF Newton could come to life again in our age, he could still be happy at Cambridge, and could derive the most exquisite joy from the Cavendish Laboratory; but outside the Universities I think that he would find the world resulting from his work by no means to his taste. He was a quiet, shy, retiring, academic type of man. He would not like the bustling world of modern commerce or our noisy factories of modern machinery. I doubt whether he would be altogether pleased at the spectacle of a tank or a torpedo. He would regret the quiet countryside, overgrown since his day by manufacturing towns and residential suburbs, and would probably refuse to travel in a train and insist upon taking post horses when he had to go from Cambridge to London. The men who through their thoughts produce great effects in the world do not, however wise they may be, produce the effects they intend or desire. Thought is almost as blind a force as the forces of Nature. The French eighteenth century used Newtonian science to advocate Materialism. Newton himself, as everyone knows, was a man of exemplary piety to whom the thought of such an interpretation of his ideas would have been utterly abhorrent. The man of thought, quite as much as the man of action, has to trust that the stream of events will somehow work out to some good result. He cannot foresee any more than the less educated of his contemporaries what kind of results even his own ideas are going to have; and if he could foresee he would be incapable of judging justly whether these results are good or bad.

Perhaps it is as well that our knowledge of the future is so limited. Perhaps it is fortunate that no method of Newtonian calculations enables us to foretell the perturbations of human beings.

And so, if Newton had never lived, the world at this day would be in many ways more such as Newton would have approved than it is in fact. It would be simpler, quieter, less organized; but also poorer, more ignorant, and less full of hope.



# Coming to the Microphone.

## A Glance at Future Programmes.

**THE RIGHT HON. LORD HUGH CECIL, M.P.**, is making the Week's Good Cause appeal from London on Easter Sunday, April 17,



LORD HUGH CECIL

which has been set aside for the Armenian (Lord Mayor's) Fund. This Fund is associated with the United Committee of British Societies in Syria, and assists in the settlement of peasant refugees on suitable land in Tyre and Sidon and in the Alexandrette neighbourhood. At 8.30 the same evening the complete evening service

is to be relayed from Carlisle Cathedral. The address will be given by the Rt. Rev. the Bishop of Carlisle (the Rev. Henry Herbert Williams), who has had a distinguished career both as a scholar and a divine. A number of hymns, in addition to an anthem, will be sung by the choir.

A military band concert from the Studio is down for Sunday afternoon, April 24. On the following Tuesday evening the Band of the Grenadier Guards are also giving a performance for broadcasting.

**BIRMINGHAM, Manchester and Glasgow Stations** are providing part of the five-and-a-half hours of variety items which London and Daventry are giving during the week beginning Sunday, April 24, as representative of the first choice of listeners in the recent programme ballot organized by the B.B.C. and the Daily Mail. The evenings for which these stations are respectively responsible are Tuesday, Thursday and Friday. London Station provides the remainder. The following artists and the dates of their appearance before the microphone can be announced: Monday, April 25: Ronald Frankau, Norman Long, Just Four Fellows, and Harry Housley; Wednesday, April 27: Tom Clare and the Houston Sisters, also a sketch entitled *Sydney the Epicure*; Friday, April 29: Ed. Lowry and Clapham and Dryer.

Will Hym, the schoolmaster comedian, who back from his American tour on April 23, is starting another, on May 16, when for a week he will broadcast from the main stations in turn each night.

**THE SULTAN OF MOCHA**, Alfred Cellier's almost forgotten comic opera, is to be produced at the Manchester Station for local and Daventry



MISS E. ROSELLE

listeners on Tuesday, April 19. The opera, which is in three acts, is of special interest to Manchester because it was first produced at the Prince's Theatre in that city, where its composer was conductor for some years. Four well-known artists will take part, Miss Evelyn Roselle, the popular actress, taking that of 'Dolly, the lass that loves a sailor.' A booklet is being published containing the libretto of the opera, photographs of the cast and some notes specially written by Mr. John Russell, Librarian of Manchester's famous Henry Watson Music Library. It will be available by post or by personal application to the Station or from local watchmen dealers, price 2d.

The origin and history of the *Bohemian* pipe, or cut, and the Admiral's whistle, will be dealt with by Mr. Albert Siercking in a talk from London on Wednesday, April 20. The talk will be illustrated by a retired Navy officer.

**SHAKESPEARE'S** great comedy, *The Merchant of Venice*, is to be broadcast in shortened form, from London and other stations on Friday, April 22, to commemorate the anniversary of the poet's birthday, though this is usually observed on St. George's Day, April 23, which happens to be a Saturday this year, and is therefore unsuitable for such a production. The part of Shylock will be taken by Raymond Trafford, that of Portia by Phyllis Neilson Terry, Antonio by Austin Trevor, and Nerissa by Hilda Bruce Potter.

A *revue*, given by the Railway Clearing House Choir, speeches from the Royal Academy Dinner, and a variety entertainment, are included in Saturday evening's London programme, April 23.

**A SURVEY** of the Women's Hockey Season and the prospects of the All-England team, which is leaving for Australia on the following



MISS E. THOMPSON

day, will be given in a talk from London on Thursday, April 21, by Miss Edith Thompson, President of the All-England Women's Hockey Association. Another noteworthy talk for the same day is by Mrs. Cyril Grant on 'The Assassins of North Africa,' one of the numerous brotherhoods into which many of the tribes of North Africa are initiated upon attaining manhood. The little town of Tebourouk, thirty miles from Medjez-el-Bab, is one of their strongholds, and Mrs. Grant has been present at an initiation ceremony. Mr. Sidney Dark, editor of *The Church Times*, is also giving a travel talk entitled 'Round About Jerusalem.'

You can enjoy the sport of yachting, even on a dead-end pier. Major Norman Loring will tell how to do it in a talk from London on Saturday, April 23.

**A SHORT** story entitled *The Haunted Gallery*, read in the London Studio by Mr. Louis Golding, is to be broadcast from ALL STATIONS on Monday evening, April 18. Mr. Golding is well known as a writer of short stories and novels and has recently given listeners some charming travel talks. Almost immediately after his next broadcast he is starting on an extended visit to the East. A description of a trip to the Victoria Falls will be given the same day



MR. LOUIS GOLDING

by Miss Doris Matthews, a woman journalist, who went to South Africa on holiday, paying her way by writing articles. In this talk she will describe her journey up country from Durban.

All who participate in the interesting sport of pigeon racing will look forward to a talk on the opening of the season, which Mr. R. Fletcher, President of the National Homing Union, is giving from London on Saturday, April 22.

**MR. BOHUN LYNCH**, well known as an author and boxing expert, is giving a talk from London on Tuesday, April 13. Mr. Lynch is not only a writer on many diverse subjects, having published several novels, but has also a name for his caricatures, and it is on this subject that he will speak. Listeners will recall his caricatures of literary lions published in *The Radio Times* for March 25. The same evening Mr. John Scott Hughes will



MR. BOHUN LYNCH

tell listeners something about the great advance in marine inventions made during the last few years to minimize the dangers of sea travelling.

'*Here's a Health unto His Majesty!*' is the title of the main evening programme from Manchester on St. George's Day, April 23. The Lancashire Military Band and Joseph Farrington (bass) are taking part.

**DURING** the coming summer a number of military band concerts will be relayed from open-air bandstands, as was done last year. It is hoped to give the first of these from Loxton on Saturday, May 7, though final details have not yet been decided. The Wireless Military Band will be specially augmented for the occasion, and there will also be items from the Studio by the Salisbury Singers, Miss Doris Vane and, it is hoped, by M. Bracey. The last-named is an official at the Radio Belgique Station in Brussels.

'*The Last Straw and the Next*,' two episodes in the life of 'Reggie' and 'Delia,' by L. du Garde Park, will be given from London on Thursday, April 28. Miss Phyllis Fanning and Mr. John Charlton are the artists.

**THE** next of the series of operas for which librettos has been prepared, is *Gounod's Romeo and Juliet*, which Mr. Percy Pitt is to conduct on Friday, April 29, in the Loxton Studio. It is not possible at the moment to state the full cast, but the following parts have been allocated: Juliet, Miss Miriam Lorette (soprano); Stephano, Miss Alice Moxon (soprano); Mercutio, Mr. Harold Williams (baritone); and Friar Lawrence, Mr. Norman Allin (bass). During the same week, on Monday, April 25, Mr. Percy Pitt will also conduct a symphony concert, details of which will be announced in due course.

A trip in a steam trawler will be described by Mr. R. A. Todd, District Inspector of Fisheries for the South West area, in a talk from London on Friday, April 22.

**A** **NOTHER** of the Sunday afternoon concerts so much appreciated by local listeners will be relayed from the Royal Bath Hotel, Bournemouth, through the local station on Easter Sunday, when the soloists will be Miss Dorothy Bennett and Mr. Glyn Eastman.



MISS D. BENNETT

Among the items to be played by the Hotel Orchestra are Rimsky-Korsakov's *Flight of the Bumble Bee* and a Serenade by Mr. Gilbert Simey, Director of the Orchestra. The concert will be preceded by half-an-hour of Chamber Music from the studio, performed by the Premier Wind Quintet and the Wireless Quartet.



## Waiting for the News.

IT was just such a cottage as you would expect to find on this lonely bend of the coast, where the wind, more often than not, plays a low obligato to the 'sweet, sad music' of the waves.

Not, perhaps, the kind of cottage to which you dream of retiring when the hurly-burly's over and you can leave the fretful days of the city behind,



but a cottage typical in every way of the hardness of life and sturdy independence of those whose living is got from the sea. Set four-square to all the winds that blow, there is about it an air of rugged self-possession.

But tonight, with inkly wisps of cloud scudding across the pale moon and the wind whipping the dark sea into white foam, there is something more about the lonely cottage which creates vague apprehensions, a sense of some impending event, a feeling that destiny has chosen this place as the scene for something of momentous import. Do you remember how Stevenson describes the feeling in 'Memories and Portraits'?—'Some places speak distinctly. Certain dank gardens cry aloud for murder; certain old houses demand to be haunted; certain coasts are set apart for shipwreck. Other spots again seem to abide their destiny, suggestive and impenetrable . . . some further business smoulders, waiting for its hour.'

That is just it. Something is going to happen here, perhaps in the little living room, with its square of yellow window-light that dimly illumines

the path. A woman, the sole occupant of the cottage, it would seem, is in the room, and she comes frequently to the door, opens it, and gazes anxiously out towards the sea and at the blue skin of clouds crossing the moon. It is a homely room. A pile of linen, ready for the wash, litters the table, a fire of sea-coal burns in the grate with its peculiar speckled glow, and, as if to prove how the rising tide of wireless is finding out the farthest crannies and inlets, a loud-speaker in the corner is giving out the music of some far-off city studio.

It is upon this that the woman's attention seems fastened, when she is not at the door, and she regards it anxiously, in an attitude of expectancy. She is clearly worried. For her the strains of music have no interest: she is enduring them because she is waiting, waiting—for what?

The music from the loud-speaker ceases, and for a spell nothing but the distant boom of the breakers is heard. Then comes the voice of the Announcer, the woman's look changes, and she draws nearer.

'There will be considerable fair periods to-



morrow,' the Announcer is saying, 'with light to moderate breezes in all parts.'

A sigh of relief escapes from the woman. Turning, she seizes the dirty linen from the table into her arms, and flings it into the corner with the triumphant words:

'That's good! Now I'll be able to wash to-morrow!'

L. B. POWELL.

## A Breath of Fresh Air.

[THIS week A. Bonnet Laird, well known for his Nature talks, comments upon some of the many letters which he has received from listeners.]

### Bees' Scarlet Plunder.

SO many questions in my postbag! And many of them quite beyond me. Who will please explain this?

An invalid, watching from a Dorset window last summer, noticed one or two bees, smaller than honey bees, come every day to the geraniums, cut out a crescent-shaped piece of scarlet petal, roll it up neatly, and fly off with it.

Curiously, the same postbag contained a similar query from a Leicester reader, who says he saw a wasp fly across the county cricket ground carrying a whole petal.

### Rus in Urbe.

Every week's post brings me some fresh instance showing how close the country is to town. (No wonder, then, that so many of our keenest Nature-watchers are Londoners.)

Who would expect to see a wild drake, bewildered by fog, walking along the tram lines at Wilkesden Green, as D. C. saw on a Sunday morning? Or wrenlets at Kingsbury; or, close to the Sandy Gallip, at Hampstead Heath, a young cuckoo (this was last year) being fed by a hedge sparrow, and closely followed from branch to branch by a chiff-chaff?

### Tom-Tit Learns.

Everybody ought to have a bird table. Here is the sort of delight it brings:—

I have a half coconut hanging from the end of a stick just outside my window writes G. H. W. R., Essex. A few inches above it hangs, by a separate

string, a lump of meat. A tit, perched on the stick, could not reach the meat without changing his position, and so caught hold of the string in his bill and pulled the meat up till within reach. So far so good, but he had not wit enough to hold the meat up in his claw, and, naturally, when he let go with his bill to get a bite of meat, it resumed its original position out of reach, whereupon he did what he ought to have done at first, and what all the others do—dropped down on to the coconut and got his meal.

### The Mesmerist.

Listeners are never tired of describing to me that croaking, rather barrowing sight, a stout attack on a rabbit. A Londoner, E. H. L., sends me not only a diagram of the bold hunter's wary approach, but also a remarkable long-range snapshot (why does not every Nature-lover carry a camera?) of the stoat's final triumph.

### Please Look for Yourself.

A host of listeners, lately, have written to ask me the old, old question: 'Where is your part of the country?'

May I, please, not say? It is a real place; but I would far rather listeners didn't all come tramping there, pleasant company though I am sure they would be—those, I mean, who keep watch with me over Nature's changes.

But wouldn't it be better for everybody who wants to see the pleasant scenes I try to describe to go straight ahead into the nearest country at hand, and find them?

(A. Bonnet Laird dispatches one of his broadcast books this week to the sender of the most interesting item of Nature news—Mr. E. L. Long, 72, Victoria Street, London, E.C.4.)

## A Look Ahead.

### News and Notes from the Stations

#### From Leeds-Bradford.

A running commentary of the Leeds United v. Burnley football match will be given by Mr. Stacey Listell on Tuesday, April 19. The match is particularly interesting as Leeds are fighting to avoid relegation.

#### From Sheffield.

Among the artists in an hour's vocal and instrumental concert on Tuesday, April 26, is Miss Sophie Rawlands (soprano), Mr. Tom Kinniburgh (bass) and Mr. Laurence Turner (violin). The concert will be followed by a variety entertainment.

#### From Birmingham.

The evening programme on Wednesday, April 20, has been selected as an illustration of how much music owes to the inspiration of the war.

The largest xylophone in the world—it took fifteen years to complete and weighs 260 lbs.—will be played by the Musical Avodas during the evening programme, Thursday, April 21.

#### From Bournemouth.

A 'Countryside' programme which will include hunting songs is to be given by the Station Orchestral and Wireless Chorus on Monday, April 18.

Under the title of 'From Northern Shores,' a concert devoted to the music of composers from Scandinavia and the Baltic countries will be given on Wednesday evening, April 20. Mr. Maurice Cole and Miss Ffelo Sudaby are the soloists.

#### From Cardiff.

The first of a series of talks on humour arising out of their daily occupation by eminent men representing different callings, will be given on Saturday, April 30, by a well-known South Wales lawyer.

Music by Australian and New Zealand composers will be given in a special Anzac Day programme on Monday, April 24. Mr. Ernest Mackinlay (tenor) from New Zealand and Miss Eda Henric (soprano) from Australia are the artists.

#### From Manchester.

Another full and varied variety programme may be looked forward to by local listeners on Thursday, April 21.

Richard Strauss' *Roméo et Juliette* in F Major will be played by Luigi Gasparini, the Italian cellist, and Minnie Hamblett, pianist, in the evening programme, Wednesday, April 30.

The British Trio, well known in local musical circles and probably one of the finest instrumental trios in the kingdom, contributes to Sunday evening's programme, April 17.

#### From Plymouth.

Miss Meta Murray, the concert soprano, will give a short ballad recital on Saturday, April 23.

A running commentary by Mr. R. G. Hutchins on the Rugby match at Beacon Park between Plymouth Albion and Leicester will be broadcast on Easter Monday.

West Country folk are still interested in the gaunt figure of R. S. Hawker, of Marwarston, the eccentric parson-poet, with his odd habits and kindly temper, about whom a talk is being given by Mr. Arthur Hawthorn on Tuesday, April 19.



# PROGRAMMES for SUNDAY, April 10

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2LO LONDON. 361.4 M.

## 3.0 ST. MATTHEW PASSION MUSIC

(Buck)

Conducted by Dr. E. C. HAIRSTOW  
Relayed from YORK MINSTER

Proceeding into the Minster, reading of the  
Creed, Lord's Prayer and Lesser Litany

THE ST. MATTHEW PASSION

PART I

BACH has put into his musical setting of the Passion of Jesus a wealth of poignant meaning, and yet he treats the story so simply that there is nothing any listener cannot understand—nothing of which he cannot at once feel the power and the truth.

The Composer sings at no time every feature a participant in the events his music depicts.

The narrative is unfolded in solos and choruses. Every now and again are interpolated 'Chorales'—verses of Lutheran hymns, commenting on the story, and these are intended to represent the emotions and reflections of us listeners as we picture ourselves among the crowds looking on at the events described.

The protagonists of the drama are: the EVANGELIST (Tenor), who gives the connecting narrative; and JESU (whose words are sung by a Bass).

The voice of PETER is also heard, in a few instances.

There are solo portions, commenting on the story sung by a Soprano, an Alto, a Tenor, and a Bass.

The FIRST PART of the work tells how the chief priests and the scribes conspired to seize Jesus, while He went about doing good. We follow the treachery of Judas at the Passover, Peter's clumsy insistence on his unshakable loyalty, and our Lord's agony in Gethsemane.

This Part of the work (all we are to hear from London on the present occasion) closes with the taking of Jesus by His enemies.

The Second Part is being broadcast from Daventry at 4.20.

## 4.10 A HEARING OF RELIGIOUS POETRY

## 4.20 MILITARY BAND PROGRAMME

ROBY HELDER (Tenor); ELKIE BLACK (Contralto); HERBERT FRYER (Pianoforte)  
THE WIRELESS MILITARY BAND: Conducted by  
Lieut. B. WALTON O'DONNELL, R.M.

BAND

Ballad Music from 'Faust' Conducted

ROBY HELDER

My lovely Criss ..... Last Willen  
If Thou Wert Blind, Noel Johnson  
Drink To Me Only with Thine Eyes  
Ed. J. L. Hutton

HARVEST FAVES

Improvisations in G Flat.

Op. 51.....

Berossus, Op. 57.....

Mazurka in B Major.

Op. 56.....

BAND

Symphonic Poem, 'Sadko'

Rimsky Korsakov

COMPOSERS often make orchestral pieces out of the material of their operas. Rimsky-Korsakov, in this case, reversed the process, and made the Opera, Sadko, out of an orchestral work.

The story, as prefixed to the score of the symphonic poem, is as follows:—

"The ship of Sadko, a well-known citizen of Novgorod, stops in the sea. Lots are drawn, and Sadko himself is thrown overboard as a tribute to the Sea King. . . . The ship then goes on its course.

Left alone in the midst of the waves, Sadko, with his lyre, is entertained by the Sea-King in his submarine kingdom. Great festivities are taking place, the Sea-King having just married his daughter to Ocean. The King, having requested Sadko to play on his lyre, begins, with all his court, to dance. Ocean dances too, rises and swallows up the ships; . . . then Sadko slackens the strings of his lyre, the dance ends and the sea becomes calm."

ELKIE BLACK

Where Corals Lie ..... Edgar  
On, From My Window, Colonel Arthur Stanger  
June ..... Roger Quaker

BAND

Rhapsody ..... List

## 5.30-5.45 A.P. TALES OF THE OLD TESTAMENT

Deborah (Judges, chapters iv and v)

## 5.50 ST. MARTIN-IN-THE-FIELDS

THE BELLS

## 5.10 SERVICE

Address by the Rev. H. B. L. SHEPHERD

## 8.55 THE WEEK'S GOOD-CATCHE: Appeal by the Bishop of Southwark on behalf of the Twenty-five Churches Fund



THE diocese of Southwark is at present struggling with the exceptional difficulties caused by the shifting of population in the suburbs of South London and its outlying towns. One parish that had a population of a thousand six years ago has now within its borders housing schemes to provide for 42,000 people. These new districts are being adequately equipped with schools, shops, public-houses and cinemas, but no churches. To meet the needs of these parishes that are not able to provide for themselves, an attempt is being made by a representative council to raise £100,000.

Donations should be sent to Brigadier-General E. B. Cuthbertson, the Twenty-five Churches Fund, S.P.C.K. House, Northumberland Avenue, W.C.2.



## THE FIRST CATHEDRAL OF THE NORTH

York Minster, the great Cathedral, dating from the twelfth and thirteenth centuries, of the Primate of the North, as seen from the air. The performance here of Bach's 'St. Matthew Passion' will be relayed today—the first part from London at 3.5 and the second from Daventry at 4.20

9.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, GENERAL NEWS BULLETIN; LOCAL ADVERTISEMENTS

## 9.20 ALBERT SANDLER

and his

GRAND HOTEL, EASTBOURNE, ORCHESTRA

Relayed from the Grand Hotel, Eastbourne

Selection from 'Faust' ..... Conducted

ALICE MASON (Soprano)

Cara Name ('Dear Name') from 'Rigoletto'

Ford

DISGUISED as a student, the profligate Duke of Mantua has been making love to Gilda. She is infatuated, and after he has gone, she sings this song of her happiness; her lover's dear name (he has given her a false one, alas!) is, she declares, for ever written on her heart.

ALBERT SANDLER (Solo Violin)

Prize Song ('The Masteringers')

Wagner, arr. Wilhelm

ALICE MASON

Fair House of Joy ..... Roger Quaker

Go not, Happy Day ..... Frank Bedys

ORCHESTRA

Second Hungarian Rhapsody (By Request) List

LISZT'S idea in composing the Hungarian Rhapsodies was, as listeners know, that of glorifying the music of his native land. No folk music has ever been more gorgeously framed than were the gipsy tunes—which Liszt used in his sonorous fantasia. He adopted the gipsy plan of placing together a slow Movement (called a *Lassan*) and a quick one (the *Friszka*).

The Second Rhapsody begins with a short 'call to attention.' Then the leading Tune of the *Lassan* is peremptorily announced. The 'cadenza' that follows represents one of the elements in the free improvisatory style of the native musicians.

The next Tune is quiet, but capricious.

One other melodic idea is given out, and with some varied repetition of the foregoing matter the *Lassan* portion of the piece comes to an end.

Soon we change to the major key, and a new theme enters in phrases of four notes, with a special stress on the usually weak middle part of the bar. A symphonic accompaniment adds to the sprightliness of this. The next tune is in wide 'arpeggio' steps.

One or two other themes, full of zest and point, are brought in, and every kind of sauce is added to make the Rhapsody a piquant dish indeed.

## 10.45 EPILOGUE

## 5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal. Weather Forecast

## 3.0 MILITARY BAND PROGRAMME

ROBY HELDER (Tenor); ELKIE BLACK (Contralto); HERBERT FRYER (Pianoforte)

THE WIRELESS MILITARY BAND

Conducted by

Lieut. B. WALTON O'DONNELL, R.M.

BAND

Festival March, 'Tannhäuser'

Wagner

Overture, 'Cockaigne' (In London Town) ..... Edgar



# Sunday's Programmes continued (April 10)

## RUBY BILDER

Una festiva lagrima (L'Elisir d'Amore)

Isabod ..... Tchaikovsky

Down Vauxhall Way ..... Elgar

RAND

Aria ..... } Schubert  
Fugue in G Minor ..... }

HERBERT FRYER

Three Purcell Transcriptions, arr. Herbert Fryer  
Menuet; Sarabande; March

ROBERTO ..... Bach, arr. Felix Salda

RAND

Three Humoresques ..... Debussy

FAIRIE BLACK

The Harvest of Sorrow ..... Bachman

The Song of the Passing Soul, arr. Robert McLeod

Easter Hymn ..... Frank Bridge

RAND

Symphonic Poem, 'Danse Macabre' ..... Saint-Saëns

4.10 S.B. from London

## 4.20 ST. MATTHEW PASSION

MUSIC

RELATED FROM YORK MINSTER

### PART II

FOR a general note on the 'Passion,' see London Programme today (3 p.m.), when Part I is being broadcast. That part concludes with the taking of Jesus by His enemies.

Part II begins with a section containing an Air and a Chorus, in which the Daughter of Zion seeks the Saviour.

Follows the scene before Caiaphas, described in Recitatives and Choruses. Jesus is crucified and derided. This section ends with the reflective Chorus, 'O Lord, who darest to smite Thee?'

Then comes Peter's denial of his Master, the scene being ended by the Chorus, 'Lamb of God, I fall before Thee.'

The end of Judas is described, and the questioning of Jesus by Pilate. The people clamour for Jesus to be crucified, and after the scene of the scourging and mocking, Christ is led to Golgotha. The last and worst is described, and lastly the burial of Jesus. The work ends with a beautiful Chorus, breathing peace.

5.30-5.45 S.D. from London

6.0 S.B. from London

6.55 Appeal on behalf of Hospital Wireless Funds

THE campaign to provide the hospitals with wireless is too well known now, and too obviously deserving, to need any urging. It is enough to say that there still remain hospitals as far apart as Barrow-in-Furness in Lancashire and Hayle and Helston in Cornwall, Newtown, Montgomery, and Beccles in Suffolk, still without this godsend to the sick, and that they are now awaiting the results of this appeal. Listeners who feel their generous impulses stirred are advised to listen carefully and make a note of the addresses as they are given over the microphone.

9.0 WEATHER FORECAST, NEWS

9.15 Shipping Forecast

9.20 S.B. from London

10.50-11.10 THE SILENT FELLOWSHIP

S.B. from Cardiff

## 5.11

BIRMINGHAM. 326.1 M.

5.30

## SYMPHONY CONCERT

DOROTHY HELMICH (Soprano), ROBERT MAITLAND (Baritone), EDWARD ISAACS (Pianoforte),  
— THE BRISTOL ORCHESTRA

ORCHESTRA

Overture to 'Tannhäuser' ..... Weber

ROBERT MAITLAND and ORCHESTRA

Nocturne in G major ('Night and Day'), from 'Don Giovanni' ..... Mozart

NIGHT AND DAY is the opening air in Don Giovanni. It is sung by poor, weary Leporello, the Don's servant, who laments his mercurial and uncomfortable task of having to keep watch while his master makes love.

Eri Tu ('It was Thou'), from 'A Masked Ball' (See note below.) ..... Verdi



BIRMINGHAM CATHEDRAL.

whose bells will be broadcast from the local station tonight at 8.0. After that the religious service will be relayed. It is to be conducted by the Rev. G. A. Studdert Kennedy (inset), who has been better known as 'Woodbine Willie' since he became famous as a Chaplain to the Forces during the War.

repeats it. Then follows a good deal of bustling work for the Piano, with touches of other instruments, then a fairly loud climax in the Orchestra. Soon after this the opening of the First Tune is presented in a new light, chiefly by a Solo Clarinet. At last the Second Main Tune creeps in, a tiny, plaintive phrase in Oboe and Piano in dialogue. Still the Piano continues busily, until the Second Tune is declared by the Full Orchestra.

The rest of the Movement consists of the foregoing material seen from many points of view. Towards the end there comes a significant 'Cadenza,' or solo passage for the Piano.

DOROTHY HELMICH

Morning Hymn ..... } George Handel  
Clear and Cool (from King's  
ley's 'Water Babies') ..... }

The Blackbird's Song ..... Cyril Scott

ORCHESTRA

The 'Scottish' Symphony ..... Mendelssohn

IN 1820, when he was twenty, Mendelssohn paid his first visit to this country, and spent six weeks of the summer in touring the Scottish Highlands.

Two of his works, the *Hebrides* Overture and this *Scottish Symphony*, contain impressions of his tour.

A visit to Holyrood Palace, with its sad memories of Mary Queen of Scots and the murder of Rizzio, gave him the inspiration for the opening of the Symphony.

The work is in four Movements. Though they are separate and distinct, Mendelssohn directed that there should not be pauses between them.

The FIRST MOVEMENT begins in a romantic and melancholy spirit and goes on to treat two well-contrasted tunes, working them up into a stormy climax in the concluding pages of this part of the work, and finishing with the end melody heard at the commencement.

In the SECOND MOVEMENT (connected with the First by two plucked string chords), the Highlander's task is clearly on his native heath, and his step is light and free.

The THIRD (Slow) MOVEMENT has a First Main Tune full of feeling, and a Second that is solemn and march-like.

In the LAST MOVEMENT we have a vivid picture of Scottish heroism and strife in 'old, unhappy, far-off days.' Into this Movement, we may take it, the Composer wove his memories of the Gathering of the Clans, a brave spectacle that he was fortunate enough to witness at Blair Athol.

ROBERT MAITLAND

Wohn! (Whither?) ..... } Schubert  
Am Feierabend (On a Holiday) ..... }  
Ungeheuer (Impatience) ..... }  
Der Doppelgänger (The Self Haunted) ..... }

THE first three songs of this group are from Schubert's cycle, *The Fair Maid of the Mill*, settings of poems by Wilhelm Müller. A miller's apprentice goes off to see the world. *Whither?* is the question he puts to a brooklet beside which he takes his way. 'You will find your mill to men, some day,' is his reflection, 'and I'll find my work waiting for me, too.'

Soon he comes to a mill, and sees and falls in love with the miller's lovely daughter. He gets work there, and on a holiday evening muses on his labours, wishing he had a giant's strength, partly in order to impress the maid of the mill with his prowess.

*Impatience* is the expression of his longing that all Nature should bear the message to the beloved—'Thine is my heart, and shall be thine for ever.' But impatient love need wait for no messages: her eyes will know the unspoken thought, her heart will feel a heart's devotion.

THE Governor of Boston has fallen in love with the wife of his friend and secretary, Bezato, who seems to be revenged.

In this air he expresses, first, his anger, and then his grief—as he thinks of the happiness that his false friend has destroyed.

EDWARD ISAACS and ORCHESTRA

Concerto—First Movement ..... Schumann

BROADLY speaking, Schumann shows himself to us in one of two moods: either he is tender, even plaintive, or he is noble and forceful. We find him in both moods in his Piano Concerto, one of his most brilliant, spirited works that ranks among the most popular of all Concertos.

The work did not at first appear in its full form. The First Movement was written in 1841, and was entitled *Fantasia*. Four years later the Composer added two more Movements and called the whole a Concerto.

The FIRST MOVEMENT, quick and emotional, opens with a fiery phrase on the Piano. This is no inconsequent opening; later it plays an important part in the emotional working-up of the Movement. Now Woodwind and Horns at once play the First Main Tune and the Piano







# PROGRAMMES for MONDAY, April 11

12.0 LONDON 361.4 M.

(1.0 Time Signal, Big Ben)

## 1.0-2.0 ORGAN RECITAL

by  
THE REV. CYRIL JACKSON  
(Succentor of Southwark Cathedral)  
Assisted by DORA STEVENS (Soprano)  
Relayed from Southwark Cathedral.

Festive Offertorium ..... *Frederick Kneller*

Andante expressive from Sonata in G ..... *Elyse*

DORA STEVENS

Aria, 'Break in Grief,' from The St.

Matthew Passion ..... *St. Matthew*

'Come, Sweetest Death' from Schumann's

Gesamtheit ..... *St. Matthew*

Recit. and Chorale, 'O sinful world,' from

the Cantata 'Christus, der ist mein

Leben' ..... *St. Matthew*

Rev. CYRIL JACKSON

Second Arabesque ..... *Delaney*

Intermezzo (founded upon an Irish Air)

Stanford

DORA STEVENS

Requiem ..... *Peter Warlock*

God is my Shepherd

I will sing now songs of Gladness

Deane

Rev. CYRIL JACKSON

Sorrow Song ..... *Cotteridge-Taylor*

Fantasia in three Movements ..... *Morley*

## 2.0 THE DAVENTRY QUARTET AND WILLIAM

BARRARD (Baritone)

## 4.0 Time Signal, Greenwich. THE ROYAL

ARTISANAL CLUB DANCE BAND from

the R.A.C.

## 5.0 Household Talk: Mrs. H. STUBBS,

'Furnishing a Country Cottage'

## 5.15 THE CHILDREN'S HOUR: Piano Solos

by FRED DIXON. Songs by Arthur Wynn.

'Jonathan and the Wild Mouse,' by J. C.

Stewart. 'Some Bats from Mr. L. de

Gibson's Swallowing's Boltry'

## 6.0 THE DAVENTRY QUARTET

## 6.25 Boys' Brigade and Church Lads'

Religious Bulletins

## 6.30 Time Signal, Greenwich: WEATHER

FORECAST, FIRST GENERAL

NEWS BULLETIN

## 6.45 THE DAVENTRY QUARTET

## 7.0 Mr. DRAMOND MCCARTHY: Lilliput

Comedies

## 7.15 THE FOUNDATION OF MUSIC

The Sonata of Mozart

## 7.25 Mr. H. WICKHAM STEED 'How the House

received the Budget.'

As a former editor of *The Times*, and present editor of *The Review of Reviews*, Mr. Wickham Steed has had his finger on the political pulse for many years. He is exceptionally capable of gauging the feeling of the House of Commons on so momentous an occasion as Budget night.

## 7.45 LONDON MUSICAL COMPETITION

FESTIVAL

CONCERT by PRIZE-WINNERS

Relayed from the Central Hall, Westminster

Lady Gold Medalist. Vocal

Trinity College of Music Nine Guineas Exhibitioner either Vocal or Instrumental

Piano Solo. Winner of Eighty Guineas 'Clappett' Piano

Tenor, Baritone, or Bass Gold Medalist

Winner of 'Federation of British Music Industries' Fifty Guineas Challenge Cup, offered to the best performer at the Festival. May be lady or gentleman and either Vocal or Instrumental

The Daily News Film Scholarship, for a Vocal or Instrumental Candidate showing some promise

A Massed Choral Performance

## 8.10 POPULAR ORCHESTRAL PROGRAMME

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL. SYDNEY GRANVILLE (Baritone)

ORCHESTRA

Selection from 'La Bohème' ..... *Puccini*



## CYRANO DE BERGERAC

Rostand's romantic hero in one of his most romantic moments. This picture, taken during the production at the Garrick Theatre in 1919, shows Robert Lorraine (right) in the part that he will play in the broadcast performance tonight.

SYDNEY GRANVILLE

The Righted Swain ..... *Anon.*

To a Miniature ..... *Brake*

When Doll Cares ..... *Lorraine*

ORCHESTRA

Scilla Maria Danco ..... *Kennedy-Fraser*

Two Ballet Acts ..... *Brake*

SYDNEY GRANVILLE

To People Who Have Gardens ..... *Kennedy-Fraser*

Irish Love Song ..... *Brake*

High No More ..... *Brake*

ORCHESTRA

A Village Dance ..... *Brake*

A Night Patrol ..... *Brake*

## 8.45 DICK JENDERSON

A Farewell Broadcast prior to going Abroad

9.0 TIME SIGNAL, GREENWICH: WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN: Local Announcements

## 9.20-11.0 'CYRANO DE BERGERAC'

An Historic Comedy in Five Acts

by EDMOND ROSTAND

Arranged for Broadcasting and Production under the Supervision of ROBERT LORRAINE

Characters:

Cyrano de Bergerac ..... ROBERT LORRAINE

Christian de Nevallette ..... HENRY OSCAR

Comte de Guiche ..... BEN WEBSTER

Ragueneau ..... BEN FIELD

Le Bret ..... GORDON BAKER

Carbon de Castel-Jaloux ..... ANDREW CHURCHMAN

Ligniere ..... PETER HUGHES

Vicomte de Valvert ..... VINCENT STERNHOLM

Montfleury ..... EDWARD FOSTER

Cady ..... HENRY IN GRAND

Brisville ..... GEORGE HOWE

Rosano ..... STELLA PATRICK CAMPBELL

Her Daughter ..... ADA KING

Lise ..... JULIUS MANDER

Mother Marguerite de Jesus

Sister Marthe ..... VIOLA COMPTON

Sister Claire ..... NETTA WESTCOTT

Citizens, Musketeers, Thieves, Priests,

Knights, Poets, Cadets of Gallies,

Actors, Spanish Soldiers, Spectators,

Academicians, Nuns and Others.

The play begins at a sort of Tennis

court arranged with a stage in the

Hall of the Hotel de Bourgogne in

1640.

THIS fine romantic play, founded on the adventures of Rostand's larger model, his high-souled hero, was produced at the Garrick Theatre, London, in March, 1919, when Mr. Robert Lorraine created the part that he will play tonight. One of the very finest of our romantic actors, he is also very versatile, and amongst his most notable successes have been such diverse parts as John Trumbull in *Man and Superman*, Rudolf in *The Prisoner of Zenda*, and, quite recently, Mirabell in Mr. Playfair's production of *The Way of the World*. Amongst his most notable broadcast performances was his impressive reading of the Biblical passages that linked up the parts of Monaghan's 'King David,' when it was given in the tenth of the B.B.C.'s National Concerts.

## 5XX DAVENTRY 1,600 M.

10.30 a.m. Time Signal, Weather Forecast

11.0 Time Signal, Big Ben. THE DAVENTRY

QUARTET and BRUFF BANNERMAN (Con-

ductor), JAMES DAVIS (Tenor), RITA

SHARPE (Cello), RENEE SWEETLAND

(Pianoforte)

1.0-2.0 E.B. from London

3.0 S.B. from London

## 7.45 'AT THE COURT OF OLD KING COLE'

An Anachronism without a Plot,

with

JOHN HENRY, ELLIOT POWER (Bass), THE

STATION PIANOFORTE QUARTET, MALE VOICE

CHOIR.

S.B. from Edinburgh

9.0 WEATHER FORECAST, NEWS

9.15 Shipping Forecast

9.20 S.B. from London (10.0 Time Signal)

11.0-12.0 DANCE MUSIC: KETTER'S FIVE,

directed by GEOFFREY GELDER, from KETTER'S

Restaurant



# Monday's Programmes cont'd (April 11)

**SIT BIRMINGHAM. 326.1 M.**

**3.45 THE STATION PHONOGRAPH QUINCY**

**4.45 SIDNEY ROLLERS: Tropical Horticultural Hints: "Uncoloured Annual Flowers,"**  
Gwendoline Hallie (Soprano)

**5.15 THE CHILDREN'S HOUR: Fairy Story by**  
Clodove Colbourne. Songs by Harold Casey  
(Baritone). Children's Play

**6.0 HAROLD TERRY'S ORCHESTRA, relayed from**  
Prince's Club

**6.15 THE BOYS' BRIGADE: Mr. D. L. FINNEMORE**  
(Vice-President, Birmingham Battalion - Boys'  
Brigade)

**6.30 S.B. from London**

**7.45 A LIGHT PROGRAMME**

**THE STATION ORCHESTRA**

A Comedy Overture ..... *Partridge*

**ROBERT CHIGNELL (Baritone)**

An Old English Love Song ..... *Albion*

After ..... *Elgar*

Don Juan's Serenade ..... *Tchaikovsky*

**ORCHESTRA**

Nautical Medley, "Capstan and Windlass"

(Arranged from Famous Sea Shanties) *Revere*

**MARIE SMITH (Mezzo-Soprano)**

The Spring is in My Garden ..... *Tremont*

Bird Songs at Eventide ..... *Coates*

Pass, Everyman ..... *Sanderson*

**ORCHESTRA**

Suite, "Gabrielle" ..... *Ross*

Pizzicato: Menuet: Valse-Romance: Patrol

**ROBERT CHIGNELL**

Sweet evenings come and go ..... *Cotteridge-Taylor*

The Mad Dog ..... *Williams*

Boomer Ballad ..... *Coven*

**ORCHESTRA**

Exit song, "Longing" ..... *Haydn Wood*

**MARIE SMITH**

Tune ..... *Bushnell*

Adieu ..... *Carm*

**ORCHESTRA**

Valse, "Masala" ..... *Waldteufel*

**9.0-11.0 S.B. from London (9.15 Local News)**

**6BM BOURNEMOUTH. 491.8 M.**

**4.0 THE STATION TRIO. IRE FLETCHER (Soprano),**  
E. BURGESS (Baritone)

**5.0 London Programme relayed from Daventry**

**5.15 THE CHILDREN'S HOUR**

**6.0 ORCHESTRAL MUSIC, relayed from the Grand**  
Super Cinema, Westbourne. Directed by ISADORE  
GOODMAN

**6.15 Boys' Brigade Bulletin**

**8.0 S.B. from London**

**6.45 ORCHESTRAL MUSIC, relayed from the Grand**  
Super Cinema (Continued)

**7.0 S.B. from London**

**7.45 HERE AND THERE -**

**A VARIETY PROGRAMME**

**THE STATION OCTET**

Selection from "Lady, Be Good" ..... *Gershwin*

**8.0 Madame MARY CHILTON (Contralto)**

O Peaceful England ..... *El. German*

The Sweetest Flower that Blows ..... *Hawley*

**8.8 OCTET**

Romance, "Bohemo" ..... *Forman*

**8.12 THE NEW FOREST VOCAL TRIO**

Three Mariners ..... *H. Brown*

Your heart will call me home ..... *Tate*

The Gallant Buccaneer ..... *J. Hall*

Breathe soft, ye winds ..... *W. Parson*

**8.22 OCTET**

Twilight Dreams ..... *Tharbin*

The Midge ..... *J. Chifford*

**8.30 Madame MARY CHILTON**

Like to the Damask Rose ..... *Elgar*

A Summer Night ..... *Goring Thomas*

**8.38 OCTET**

Entr'acte à la Gavotte ..... *Erin Cooke*

**8.42 VOCAL TRIO**

Down old core ..... *Old English*

Meister Van Dinkel ..... *Old English*

Fill the bowl ..... *Old English*

How should we mortals? ..... *Old English*



Here are Mr. Robert Chignell, the baritone, who sings from Birmingham at 7.45, and Maria Marova, whose gipsy songs will be a feature of the "Off to the Continent" concert that is to be broadcast from Cardiff tonight.

**8.52 OCTET**

Selection from "A Gipsy Princess" ..... *Kalman*

**9.0-11.0 S.B. from London (9.15 Local News)**

**5WA CARDIFF. 353 M.**

**12.30-1.30 Lunch-time Music from the Carlton**  
Restaurant

**3.15 BROADCAST TO SCHOOLS: Mrs. E. FIELDEN**  
Honorary, "Primitive Life and Folk Tales—  
In Polynesia"

**3.30 TOM JONES and his ORCHESTRA, relayed from**  
the Queen's Cinema

**4.0 London Programme relayed from Daventry**

**4.45 FRANCES M. ENGLAND, "Women Pioneers—**  
In Politics"

**5.0 Pianoforte Recital**

**5.15 THE CHILDREN'S HOUR**

**6.0 Major C. J. EVANS, "Stone Legends"**

**6.25 S.B. from London**

**7.45 SONGS OF THE PEOPLE**

**THE STATION ORCHESTRA**

Selection of Haydn Wood's Popular Songs

**JOHN RONKE (Baritone)**

I Can't Get Over A Girl Like You... *M. Bronke*

Medley of Old Songs ..... *arr. John Ronke*

Shepherd of the Hills ..... *Horatio Nicholls*

**ORCHESTRA**

**Hermann Lohr's Popular Songs**

**GABRIEL MONTAGNE (Solo Violin)**

Polonaise Brillante ..... *H. Montagne*

**8.13 "LIGHT AND SHADE"**

by L. DE GARDE PEACH

Played by THE STATION RADIO PLAYERS

**Reggie** ..... *SIDNEY EVANS*

**Delia** ..... *FLORA McDONNELL*

(Continued on page 28.)

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# Monday's Programmes continued (April 11)

THE scene is a room in complete darkness. In order to appreciate fully the nerve-racking experience of Reggie and Delia, listeners are advised to switch off all lights until the conclusion of the play.

## 8.25 ORCHESTRA

Selected  
JOHN ROTHER  
I don't mind being all alone..... Irving Mills  
Medley of old songs..... John Rother  
Perhaps you'll think of me..... Billy Stone  
CARTWORTH MONTAGUE  
Secrets..... Toselli  
Hajru Kati..... Hubay  
ORCHESTRA  
March, 'Gaily Through the World'..... Lutter

## 9.0 WEATHER FORECAST, NEWS, Local News

## 9.20 OFF TO THE CONTINENT

'A piper in the streets today  
Set up, and tuned, and started to play,  
And away, away, away on the tide  
Of his music we started.'

Seamus O'Sullivan

A VISIT to the Continent, unimpeded by luggage or passports. We only stay in each country long enough to hear some of its songs of love and laughter, and its gay music. MARIA MAROVA and JOHN ROTHER will sing, and the Orchestra will play the following items:-

### FRANCE

Four Old French Dances..... Fauré  
Apache Dance..... Hyndley

### SPAIN

Spanish Rhapsody..... Chabrier  
Waltz España..... Waldteufel  
Habanera..... Penco

### BAVARIA

Alpine Songs..... Fauré  
Hungary

Hungarian Canaries (2nd Series)..... Michals  
RHYTHM

March, 'Father Rhine'..... Lincke  
ENGLAND

Suite, 'Three English Dances'..... Quilter  
"Can I get there by candle light?"  
"Yes, and back again."

## 11.0 Close down

## 22Y MANCHESTER. 384.6 M.

## 3.0 AFTERNOON CONCERT

ORCHESTRAL MUSIC, relayed from the Piccadilly Picture Theatre

## 3.30 In the Studio

JOHN PROCTOR (Dialect Entertainer)  
Moston Rent Dinner Day..... Ben Brierley

## 3.40 ORCHESTRAL MUSIC (Continued)

## 4.0 In the Studio

FREDERICK N. SMYTH (Baritone)  
Vulcan's Song ('Philemon and Baucis') Gounod  
Teutlin to the Fair..... Stanford

## 4.15 SOME MORE ORCHESTRAL MUSIC

## 4.30 In the Studio

JOHN PROCTOR  
The King and the Volunteer.... Edwin Waugh

## 4.40 ORCHESTRAL MUSIC (a further supply)

## 5.0 The Rev. G. W. KERR: 'Humour as a Help'

AS a graduate of Trinity College, Dublin, the Rev. G. W. Kerr has had every opportunity of studying humour in what may plausibly be claimed to be its native place. He has already broadcast from Manchester on several occasions, and today he will talk about humour generally, showing how it can be a help in everyday life.

## 5.15 THE CHILDREN'S HOUR: Requests

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA, from the Hotel Majestic, St. Ann's-on-Sea. Musical Director, GERALD W. BRIGHT

## 6.25 Boys' Brigade Bulletin

## 6.30 S.B. from London

6.45 THE MAJESTIC 'CELEBRITY' ORCHESTRA (Continued)

## 7.0 S.B. from London

## 7.45 Season Topics

## 7.55 COON SONGS AND SOUTH SEA MUSIC

LEO MORGAN'S HONOLULU QUARTET; T. ROGERS, W. KAMOKU, L. MORGAN, J. HANALEI-HENDRICKS

THIS is the second time that Leo Morgan's Honolulu Quartet has visited the Manchester Studio with the curious and alluring music of the South Seas, played on the Hawaiian Steel Guitar and the Ukulele. The members of the Quartet are native Hawaiians and Americans, and are amongst the best exponents of their instruments in the world. Gilson and Finlay,



## FROM THE LAND OF THE UKULELE.

Hawaii invented the ukulele, America discovered it and the British Isles fell for it. Leo Morgan's Honolulu Quartet, which comes to the Manchester Studio tonight at 7.55, is composed of Hawaiians and Americans, and they play the ukulele and the steel guitar as most of us have never heard them played before.

the entertainers, who will give a number of Negro songs with patter, are prominent members of the famous Minnehaha Minstrels.

Honolulu Blues  
Hawaiian Moonlight

LEO MORGAN and his Ukulele, 'After I say I'm Sorry'

T. ROGERS and W. KAMOKU (Guitars), 'O Sole Mio' and 'Kohala'

QUARTET, 'Rose of Honolulu'

W. KAMOKU (Steel Guitar), 'Fair Hawaii'

QUARTET, 'Cecilia'

GILSON and FINLAY in a Humorous Interlude

BEN JACKSON (Solo Harp)

Fiji Wiggle

Mississippi Breakdown.... arr. Clifford Ross  
A Black Coquette..... Greenham

QUARTET

Waka-Waka (On the Beach at Waikiki)  
Waters of the Perkiomen

LEO MORGAN and his Ukulele

T. ROGERS and W. KAMOKU, 'Kalina' and 'Hoi'

## QUARTET, 'Good Night'

W. KAMOKU (Steel Guitar), 'Hawaiian Homebuds'

## QUARTET, 'Aloha Oe'

GILSON and FINLAY in More Hawaiian

BEN JACKSON

Georgia Medley..... Morley

Queen of the Baroque..... A. Tilly

A Doodle's Dream..... Lanning

The Rolling March..... Turner

Turkey in the Straw..... Carr, Jackson

Nigger Dance..... Carr, Jackson

## 9.0-11.0 S.B. from London (9.15 Local News)

## 6KH HULL 294 M.

## 11.0-1.0 Concert, relayed from Daventry

## 3.0 London Programme relayed from Daventry

## 4.0 Mrs. DE JORSELYN DE JONG: 'African Nations and Their Customs'—I

4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street

## 5.15 THE CHILDREN'S HOUR

## 6.0 London Programme relayed from Daventry

## 6.30-11.0 S.B. from London (9.15 Local News)

## 2LS 277.8 M. & 252.1 M. LEEDS-BRADFORD.

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

## 5.0 M. R. DODGSON: 'Picturesque Yorkshire—I, The Moors'

## 5.15 THE CHILDREN'S HOUR: Play on Palamon and Arcite, 'The Knight's Tale' (Chaucer)

## 6.0 London Programme relayed from Daventry

## 6.30-11.0 S.B. from London (9.15 Local News)

## 6LV LIVERPOOL. 297 M.

## 11.30-12.30 Midday Gramophone Lecture (Recital), by MOSES BARTIZ

## 4.0 THE EDINBURGH CAFÉ ORCHESTRA, directed by J. W. SMART, relayed from the Edinburgh Café

## 5.0 Mrs. BARTON HALL: 'On Walking in the English Lake District'

## 5.15 THE CHILDREN'S HOUR

## 6.0 Pianoforte Solos by J. W. SMART, relayed from the Edinburgh Café

## 6.20 Boys' Brigade Talk

## 6.30-11.0 S.B. from London (9.15 Local News)

## 5NG NOTTINGHAM. 275.2 M.

## 3.45 THE MIKADO CAFÉ ORCHESTRA, relayed from the Mikado Café

## 4.45 Music and Talk: Mr. R. MACPHERSON

## 5.15 THE CHILDREN'S HOUR

## 6.15 MARIE HODGKINSON (Pianoforte)



# Monday's Programmes cont'd (April 11)

6.30 S.B. from London

7.45 NOTTINGHAM JEWISH GIRLS' CHOIR  
(Conducted by Mrs. WEINBERG)

My Love Dwelt in a Northern Land... Elgar  
The Hawk and the Dove... Bernard Johnson

FRANK & HILL KINSON (Cello)

Old Italian Love Song... Schumann

Traveller... Schumann

NIGHT SONGS

Cradle Song... Brahms

Love Song... Brahms

Song of Feast of Dedication... Traditional

Zionist Song of Hope... Traditional

CLAUDE GARDINER (Conductor)

The Light-Headed Weight Champion... Gardiner

Old Moore... Gardiner

PERWICK H. DUNN

Hamlet... Puppert

Musical... Puppert

Sanctus Song... Quilter

NIGHT SONGS

Who is Sylvia?... Scherbi

Who is Sylvia?... Scherbi

Who is Sylvia?... Scherbi

Who is Sylvia... Wagner

Who is Sylvia... Wagner

Who is Sylvia... Wagner

Who is Sylvia... Wagner

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Who is Sylvia... Wagner

6.0 Light Music

6.20 Boys' Brigade and Girls' L.I. 1

6.30-11.0 S.B. from London (9.15 Local News)

55X 294 M.

3.0 The Children's Hour

5.15 The Children's Hour

6.0 SHORT PIANOFORTE RECITAL  
by ELIAS JONES

Waltz... Mazurka

Study in E, Op. 10, No. 3

Nocturne in D Flat, Op. 9, No. 2

Polka in A Flat, Op. 9, No. 1

Waltz in D Flat, Op. 64, No. 1

6.25 London Programme relayed from Daventry

6.30 S.B. from London

7.45 A VARIED PROGRAMME

THE STATION ORCHESTRA

Selection from 'Faust'... Gounod

TOM PICKERING (Tenor)

In My Team Ploughing... Butterworth

Onward, Awake, Beloved... Bridge Taylor

W. H. J. JENKINS (Violin)

Pavane for the Princess... Scriabin

Waltz in A... Rachmaninoff

MAHEL CONSTANTINOPOULOS (Soprano)

Selection from her repertoire

ORCHESTRA

La Valse, from the Ballet 'Hochzeit'... Strauss

THE CHORUS

A Prayer to Our Lady... Dunhill Ford

I Was Born a Slave... Welsh, Ains

Bugles for Gwentwyn Gwyn... H. Clements

ORCHESTRA

Ballet Suite, 'La Source' (The Spring)... Delibes

Scarl Dance; Love Scene, Variation

9.0-11.0 S.B. from London (9.15 Local News)

## Northern Programmes.

5.00 NEWCASTLE 312.5 M.

11.30 MacGregor Clyde (Violin) ... 5.15

12.10 12.30 Gramophone Records

2.30 CONCERT FOR SCHOOL CHILDREN under the

direction of the Sheffield Education Committee,

relayed from the Victoria H.

4.0 A Reading from 'Vanity Fair' (Thackeray)

4.15 ORCHESTRA, relayed from the Grand Hotel

5.15 THE ORCHESTRA "Stories of Famous

People", The 'Vanity Fair' (Thackeray)

5.5 GEORGE LEWIS in a Dramatic Reading of

his Monologue, 'Daft Willie Wade'

6.25 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local News)

6.5T STOKES 294 M.

11.0-1.0 Concert, relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

5.30 Light Music

6.20 Boys' Brigade and Girls' L.I. 1

6.30-11.0 S.B. from London (9.15 Local News)

55X 294 M.

3.0 The Children's Hour

5.15 The Children's Hour

6.0 SHORT PIANOFORTE RECITAL

by ELIAS JONES

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The only world programme paper

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# PROGRAMMES for TUESDAY, April 12

**2LO LONDON. 361.4 M.**

(10 Time Signal, Big Ben)

**10.20** ANDREW BROWN'S QUINTESS and NANCY ROYLE (Soprano)

**3.0** THE DAVENTRY QUARTET  
and  
CONSTANCE GROOM and GWYN KIGHT  
(Duets on two Pianos)

**4.0** Time Signal, Greenwich. WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA from the Marble Arch Pav. on

**5.0** Miss KENNEDY BELL, 'How to Choose Your Feet'

**5.15** THE CHILDREN'S HOUR. Selections by 'The Georgieville Quartet,' 'Psalms Encounters a Polar Bear,' by E. le Breton Martin. 'Adventures of a Bookworm. Malory's Morte d'Arthur'

**6.0** THE LONDON RADIO DANCE HALL directed by NIGEL FIRMAN

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

**6.45** THE LONDON RADIO DANCE HALL (Continued)

**7.0** Mr. F. J. MORTIMER, 'Springtime and the Camera. The Camera for the King of Hobbies'

PRACTICALLY every body nowadays has a camera, and every year more people realise how fascinating a pursuit amateur photography, with a little care and patience, can be made. Mr. F. J. Mortimer is at the very top of the photographic tree: he was President of the Photographic Convention for 1913-14, he has won 400 awards from exhibitions all over the world, and his marine photography is justly famous. Moreover, as editor of the *Amateur Photographer*, he is in close touch with the problems of those less expert than himself, and he will have much to say of interest to all sorts of camera enthusiasts, from the beginner upwards.

**7.15** THE FOUNDATIONS OF MUSIC

The Sonatas of Mozart.

**7.25** Prof. T. H. FRANK: 'The Voice and Personality Tests—What the Answers Showed.' S.B. from Manchester

**7.45** 'POLLY'  
An Opera by Mr. GAY  
Using the Melody to *The Beggar's Opera*, freely adapted by CLIFFORD BAX  
Music arranged by FREDERICK AUGER  
(See Special Programme on page 63.)

**8.0** TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, LONDON RADIO DANCE HALL

**8.20** Mr. MICHAEL SADLER: 'Congratulations, Myself'

WERE the Victorians really greater than ourselves? Is there any justification for the fact that in so many ways they were superior people? Were they more invincible and shallow and unworldly? Were they great and wise and good? These are the questions which will be discussed at Cambridge.

8.30-9.00 THE NIGHT ORCHESTRAL CONCERT  
The Worcester Orchestra conducted by Sir Ernest Bennett  
Corporation of Margate  
Birmingham

**9.35** NIGHT ORCHESTRAL CONCERT  
The Worcester Orchestra conducted by Sir Ernest Bennett  
Corporation of Margate  
Birmingham

ON THE AIR  
Over the air 'Merry' 7.45-8.15  
Flower Dances (3 Nods) 8.15-8.45  
Solo Violin, S. KNEALE KELLEY

SINCLAIR LOGAN  
Captain Straton's Fantasy 8.45-9.15  
Violin Solo 9.15-9.45

ORCHESTRA  
Selection from 'Princess Charming' 9.45-10.15  
Pavane 10.15-10.45

**10.20** S.B. from London

**10.30** S.B. from London

**7.25** S.B. from Manchester

**7.45** S.B. from London

**8.15** Shipping Forecast

**9.30-12.0** S.B. from London (10.0 Time Signal)

**5IT BIRMINGHAM. 326.1 M.**

**3.45** AFTERNOON CONCERT

Relayed from LORRAINE PIANO

ORCHESTRA, conducted by PAUL RIMMER  
Overture, 'Joy and Sorrow' ..... Noddy  
Valse, 'In Our Love Canoe' ..... Harold

FRED WILLIAMS (Conductor)

Solo Violin, S. KNEALE KELLEY  
Solo Violin, S. KNEALE KELLEY

See page 63



THE FEEL OF THE AIR IN SPRING AS RECORDED BY THE CAMERA.

This fine picture—'Mill-top,' by Mr. F. J. Mortimer—shows how the camera can capture the whole atmosphere of fresh air and white clouds over the dunes. Mr. Mortimer will give some useful advice on how to make pictures like his in his talk from London at 7 o'clock today.

Let's See the  
Birmingham Programme

8.15-9.00  
The Rancher's Daughter ..... Lisa Tolman  
The Stockholder's Son ..... Lisa Tolman  
Dance Music

Music from Fourth Symphony ..... T. H. Frank  
**10.30-12.0** DANCE MUSIC: DYNAMO SERIES  
LONDON RADIO DANCE HALL

**5XX DAVENTRY. 1,600 M.**

**10.30** a.m. Time Signal, Weather Forecast

**11.0** Time Signal, Weather Forecast  
Quintet and Vocal Solo

**11.45** app. KEITH WILSON's Inventions

**12.55** app. Concert (Continued)

Ping-Pong Trio, Op. 42 ..... Gode  
At the Vento Vivace Allegretto in Poco

Joseph Y. (Harmonium)

Awake, Sweet Love ..... D. and

The Clock ..... D. and

Not a Song ..... D. and

For Me ..... D. and

Love Song ..... D. and

Sappho Ode ..... D. and

Sonnet ..... D. and

I Love Them ..... D. and

..... D. and

..... D. and

..... D. and

..... D. and

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..... D. and

..... D. and

..... D. and

..... D. and

..... D. and



# Tuesday's Programmes con'd (April 22)

It was, 'tis said, the unluckiest day  
in itself  
It she at last reward thy love  
And all thy harrow repair  
Thy happiness will smother mine,  
Raised up from deep despair  
And if that now thou welcome be  
When thou with her dost meet  
She at this while but played with thee  
To make thy joys more sweet

**LOWE**, a contemporary of Schubert, wrote largely in the operatic and oratorio forms, and is the author of the song 'The Song of the Lark'.

**FRANK** is able in the musical editing of the work as well as in composition, and has written several songs, but of these he left some three hundred and fifty, many of genuine lyrical quality, and all of unusual workmanship.

At the three Brulna pieces are lovely, but they differ widely in theme and presentation. 'The Supper of the Kings' is a picture of the beauty of roses wet with dew and of the kiss when two souls were moved not on. 'Sunday' describes the feelings who think longingly of Sunday, the day which he can see his garden. 'At the Well' is a love song, and 'Waltz to Heaven' is a waltz with a happy ending.

First in 1. Movement Second and Last Movement

**FRANK** is a contemporary of Schubert, and contains any of his deepest thoughts. It is a full of suave melody and the most beautiful of the instruments is the piano. Of the four Movements in the D Major First Movement we are to hear the tranquil Second Movement, the third is a scherzo, and the fourth is a waltz.

**NO. 10. AR. HANEY**  
For Famous London Ballads  
All Songs at the Piano

10.45 12.0 S.B. from London

**6PM BOURNEMOUTH. 491.8 M**

**11.30 12.0 ORGAN RECITAL**  
by the Royal Arcade, Bournemouth  
with Variations, Paganini  
March, August Jaeger

**1.0 THE TRIP** Music from the Royal Academy of Music, London, directed by Gilbert

**1.15** The Station Orchestra, 'Today and Tomorrow' including the Fortnight's Work at the Station

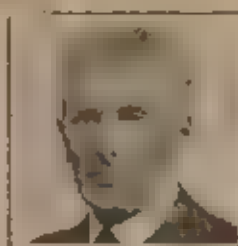
**1.30** London Programme relayed from Daventry

**1.45** THE CHILDREN'S HOUR

**2.0** Gramophone Records

**2.30** S.B. from London

**7.0** His Worship the Mayor of Poole, Alderman HENRY S. CARTER, 'The Sea Lore of Poole Harbour'



Alderman H. S. CARTER

Poole has a long and adventurous history dating back to its first charter granted in 1248, and is richly studded with deeds of daring not wholly within the law, for piracy and smuggling of the most desperate character seem always to have come out-rivalled to the area of Poole. In the reign of Queen Elizabeth, Poole attained its greatest importance as a port, and it was in the reign of James I. that it became a borough.

7.25 S.B. from Manchester

7.45 12.0 S.B. from London (9.15 Local News)

**5WA CARDIFF. 353 M.**

**3.0 AFTERNOON CONCERT**

**THE STATION ORCHESTRA**  
March 'Rhapsody' by Elgar  
Selection on Irish Airs, Handel  
**OLIVE EYKON (Contralto)**

My Ship, Herbert  
My Heart is Star for Somebody, Elgar

French Song, Elgar

**OLIVE EYKON**  
My Ship, Herbert

The Londonerry Air, Elgar

My Heart is Star for Somebody, Elgar

Selection from 'The Song of the Sea', Elgar

**OLIVE EYKON**  
Everywhere I Go, Elgar

March, Elgar

March, Elgar

March, Elgar

March, Elgar

March, Elgar

March, Elgar

March, Elgar

March, Elgar

March, Elgar

March, Elgar

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March, Elgar

**POOLE HARBOUR**  
Poole has a long and adventurous history dating back to its first charter granted in 1248, and is richly studded with deeds of daring not wholly within the law, for piracy and smuggling of the most desperate character seem always to have come out-rivalled to the area of Poole. In the reign of Queen Elizabeth, Poole attained its greatest importance as a port, and it was in the reign of James I. that it became a borough.

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7.25 S.B. from Manchester

7.45 12.0 S.B. from London (9.15 Local News)

**5WA CARDIFF. 353 M.**

**3.0 AFTERNOON CONCERT**

**THE STATION ORCHESTRA**  
March 'Rhapsody' by Elgar  
Selection on Irish Airs, Handel  
**OLIVE EYKON (Contralto)**

My Ship, Herbert  
My Heart is Star for Somebody, Elgar

French Song, Elgar

**OLIVE EYKON**  
My Ship, Herbert

The Londonerry Air, Elgar

My Heart is Star for Somebody, Elgar

Selection from 'The Song of the Sea', Elgar

**OLIVE EYKON**  
Everywhere I Go, Elgar

March, Elgar

March, Elgar

March, Elgar

March, Elgar

March, Elgar

March, Elgar

March, Elgar

March, Elgar

March, Elgar

March, Elgar

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FLORENCE OLDHAM (Soprano)  
JOHN DALE (Baritone)  
THE STATION ORCHESTRA  
(Continued on page 42)







# POLLY at the Microphone: 2nd day 1st 1st



## 'AND THEY LIVED HAPPILY EVER AFTER' POLLY REUNITED TO HER MACHEATH

The final scene of 'Polly' brings together again the two lovers of 'The Beggar's Opera', who have hitherto failed to recognize each other in their disguises. This is the scene as it appeared in the production at the Kingsway Theatre in 1922.

THANKS to Mr. Noel Playfair the name of John Gay no longer lies with those of the rest of the less important men of letters of the 18th century. To the theatregoer of the present day he is as well known as any other author of a piece that ran at a London theatre for eighteen months, was revived again after that, and founded a widespread and enthusiastic cult. *The Beggar's Opera* made as much of a sensation at the Lyric Theatre in 1920 as it did at the Kingsway Theatre in 1922, and it was

the latter event to be publicly lampooned again. Gay did not lose by this clash with the censor his friend the Duchess of Queensberry took up his cause and was dismissed from Court, a political intrigue sprang up round *Polly*, it was published by subscription in 1729, sold 10,000 copies and made £1,000 for its author—a small fortune for a man of simple tastes.

*Polly* certainly owed a good deal of its success to its advertisement and its political significance. As a play pure and simple it suffers from all the

defects of a sequel. The characters of the *Beggar's Opera* and Drury Lane seem to wilt in the atmosphere of the West Indies, where they reappear. Macheath is less convincing in his new rôle as

Murino, a pirate, and Polly loses some of her charm as a woman. What ensured the success of the stage production of 1922 at the Kingsway Theatre was the brilliant assistance by Mr. Clifford Bax, the arrangement of the music by Mr. Frederic Austin, and the remarkable settings and costumes by Mr. William Nicholson. These latter, of course, the broadcast version has



POLLY

Cherry alone and forsaken  
Thus I bid adieu to my  
Now that all I cherished is taken  
Nothing more can fate destroy  
Never look'd the winning beauty  
When I was wracked with wild confusion  
Or a night without a star  
Black as my misfortunes are

*The Beggar's Opera* succeeded in 1728 because it satirized the Government, particularly the Prime Minister, Sir Robert Walpole, because it collected a great number of charming English airs, and because the original Polly Peachum was the incomparable beautiful Lavina Fenton, who after words married the Duke of Bolton; and it was, anyway, as everyone will agree, a very jolly humorous sort of piece. The year was not out when Gay, inspired by its success, produced a sequel—*Polly*, of which a broadcast version is being done tonight. But it was nearly fifty years before it got on to the stage. The Lord Chamberlain banned it, not, presumably, because of its coarseness, but through the natural reluctance of

### In show and other situations

745

### 'POLLY'

As Open by Mr. Gay

Lyric Theatre to *The Beggar's Opera*  
as adapted by GAYDON HAY

Music arranged by FREDERIC AUSTIN

Lyric Theatre  
Lyric Theatre  
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MACHEATH

How ready is a rascal's curse!  
How useless reform for him!  
No man will ever see him thrust!  
No woman let him flout her whim  
What pleasure is a glass to me?  
What care I for the wanton's art?  
Thus, Polly, do I drink to the  
Dearest one, who still enchains my heart!

of to luck, but the rest of the combination—two-thirds of the trio—is there.

And the rest is one that will awaken the most pleasant memories of all playgoers. Both the Macheath and the Polly who accounted for so much of the success of *The Beggar's Opera* are taking part in the sequel tonight, and amongst others who are playing their original parts are Mr. Percy Parsons, fresh from his success in the two parts of *Rest Marie* at Drury Lane, and Mr. Murri Moncrieff, the Vanderbilt of the Kingsway Theatre east. Altogether, Mr. Gay will have as good a team to help him in front of the microphone tonight as he ever had in front of the stage.







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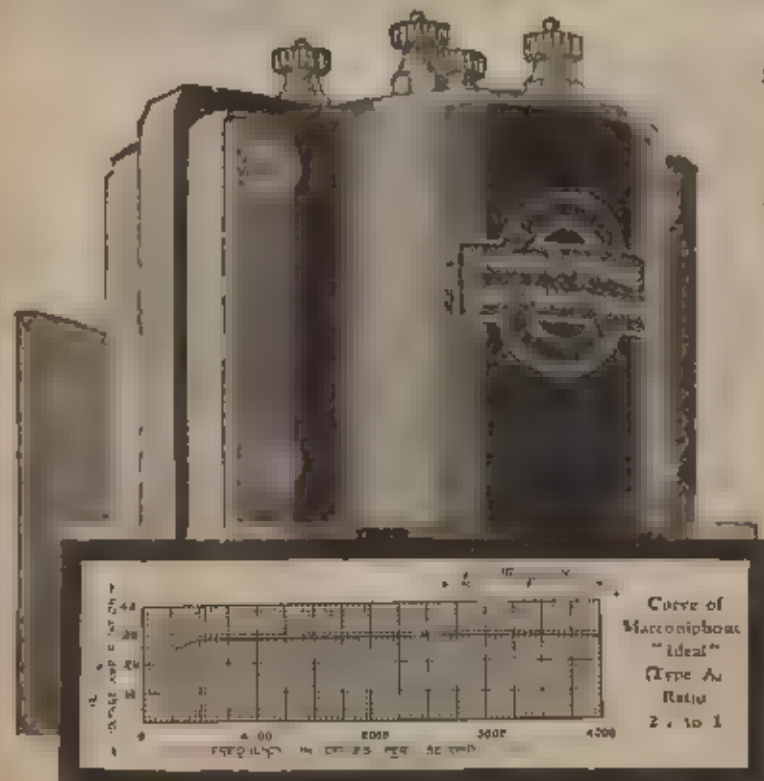


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Anode Voltage 250 V.  
Anode Current 20 mA.  
Life expectancy 10,000 hrs.

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# PROGRAMMES for WEDNESDAY, April 13

**11.0 LONDON 161.4 M.**

(10 Time Signal, Big Ben)

**10.10 CANTATA CONFERENCE ORCHESTRA from**  
London and France

**10 POPULAR ORCHESTRAL CONCERT**  
MARGARET CECILIAN (Soprano)  
LIONEL FLETCHER (Tenor)  
Conducted by JOHN ALLEN

**THE ORCHESTRA**

Overture to "The Merry Widow" (Schoenberg)  
An Autumn Nocturne (Debussy)  
"Let me wander not unweary" (Handel)  
"The Merry Widow" (Schoenberg)



Under the title of 'Lost Chords' Manchester is to hear tonight a series of organ improvisations by Dr. Kendrick Pyne (right), with explanatory descriptions by Mr. Filson Young (left). This programme is S.B. to London and Davenport

Neglected Moon (Pyne)  
Springtime (Pyne)  
Orchestra  
Ha et du Clair (Pyne)  
Overture to a Comic Opera (Pyne)

**10.15 POPULAR CONCERT**  
Maiden of Morven (Folk-song from 'Songs of the')  
A Fairy's Love Song (Kennedy Fraser)  
I have twelve Oars (John Ireland)

**ORCHESTRA**  
Solemn, 'The Mock Doctor' (Gounod)  
Carnegie (Hoff)  
Valse, 'Golden Youth' (Waldteufel)

**10.20 POPULAR CONCERT**  
Air, 'In quelle tulle morlande' (Mason Levenant)  
Fugue (Pyne)  
Air, 'Je n'ai encore tout etourdi' (Mason)  
Mazurka (Hoff)

**10.25 POPULAR CONCERT**  
Fugue (Pyne)  
Fugue (Pyne)  
Fugue (Pyne)  
Fugue (Pyne)

**10.30 POPULAR CONCERT**  
Fugue (Pyne)  
Fugue (Pyne)  
Fugue (Pyne)  
Fugue (Pyne)

**10.35 POPULAR CONCERT**  
Fugue (Pyne)  
Fugue (Pyne)  
Fugue (Pyne)  
Fugue (Pyne)

**10.40 POPULAR CONCERT**  
Fugue (Pyne)  
Fugue (Pyne)  
Fugue (Pyne)  
Fugue (Pyne)

**10.45 POPULAR CONCERT**  
Fugue (Pyne)  
Fugue (Pyne)  
Fugue (Pyne)  
Fugue (Pyne)

Farmyard' (Oliver Brown) 'Maudy Thursday and other Easter Customs'

**6.0 ORGAN RECITAL by REGINALD FOOT, relayed from the New Gallery Cinema**

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

**6.30 THE GREENWICH WEATHER FORECAST, by the METEOROLOGICAL SERVICE**

**6.45 ORGAN RECITAL by REGINALD FOOT (Luton)**

**7.0 Talk on International Affairs by Dame Rachel Crowdy (under the auspices of the League of Nations Union): The League protects Women and Children**

THE most amazing document yet published by the League of Nations was the first part of the report on the traffic in women and girls, and the second part, which is not to be published until it has been commented to the Governments concerned, will be more amazing still. The two reports together form a picture of the extent of modern civilisation, and show the enormous scale of the evil that the League is attempting to stamp out. To do this it must be supported by public opinion, and Dame Crowdy, who is now Chief of the International Questions section of the League Secretariat, will attempt to inform public opinion in this evening's talk.

**7.15 THE FOUNDATIONS OF MUSIC**  
The Sonatas of Mozart

**7.25 Prof. V. H. MORTIMER, 'My Correspondence'**

LAST January and February, as most listeners will remember, Professor Mortimer gave a series of talks on 'Present-Day Problems of Food', in which he discussed diet from the point of view of health. These talks aroused extraordinary interest, and ever since the series closed, Professor Mortimer has been deluged with questions and raising new points. As the questions are worth answering in detail, Professor Mortimer will do so in this series.

**7.45 VARIETY**

THE NEWEST THEATRES (The Bangor Express)  
DORALD CALVERT and Company in  
'YOUNG OF THE YOUTH TO HAND'

**8.0 TIME SIGNAL, GREENWICH WEATHER FORECAST, SECOND NATIONAL NEWS BULLETIN; LOCAL ANNOUNCEMENTS**

**8.20 LOST CHORDS**  
S.B. from Manchester  
Improvisations on the Organ by  
DR. KENDRICK PYNE  
With explanatory descriptions by  
MR. FILSON YOUNG

Relayed from the Town Hall, Manchester

It is a fact that he was appointed organist of the age of eleven, to All Saints Church, Bury, has had a career crowded with experience of cathedral and organ music, and today at the age of seventy-two has become an international organist and his power as a soloist is well known. He may truly be called the 'grand old man' of the organ world. Though he made a name for himself in the South of England, the United States, and in Brussels during appointments where he held them, he will always be chiefly identified with the organ of the Manchester Town Hall since 1877. And tonight he will be back to Dr. Pyne's

programme tonight by the special accompanying descriptions of the music and the setting to be given by Mr. Filson Young, who was himself once a pupil of the organist.

An article by Mr. Filson Young which will help listeners to understand and to enjoy the broadcast will be found on page 70 and a picture of the Manchester Town Hall Organ will be found on page 26.

**10.110 THE WIRELESS QUARTET**

YOUNG (Soprano) Norman O'Neill

ELLIS BURFORD (Soprano) Doreen

I would that my love

Green

O wert thou in the field

THE WIRELESS QUARTET

Viscountess Grey and the Hon. David Tennant

reading Poems by Milton, Keats and Wordsworth



Viscountess Grey (left) is to give a poetry reading, with her son, Mr. David Tennant, from London tonight and Dame Rachel Crowdy (right) will take on one of the most remarkable tasks ever undertaken by the League of Nations (London 7.2)

**ALTHOUGH** on this occasion she and her son, Mr. Tennant, are reading from the works of some of the English classic poets, Lady Grey is herself a writer, her books including 'The White Wale', 'The Sayings of the Children', and 'Shepherd's Crown'.

**ELLEN BURFORD (Soprano)**

The spirit flower

Tree

Bug merrily today

**QUARTET**

Idyll

ELLIS BURFORD, THE QUARTET and Doreen

COLTON

Down in the Forest

Sanctuary

Cherry Ripe

**QUARTET**

W. no come Back Again

Charles is my Darling

A Little Waltz

**EXX**

**1.603 M.**

**10.30 a.m. Time Signal, Weather Forecast**

**11.0 Time Signal, Big Ben THE WIRELESS QUARTET and Doreen**

**11.10 Short Recital by V. A. A. A.**

**11.15 Short Recital by V. A. A. A.**

**11.20 Concert (Continued)**

**10-20 S.B. from London**

**3.0 S.B. from London**

**5.15 Slipping Forecast**

**9.20 S.B. from Manchester**

**10.0 S.B. from London (Time Signal)**

**11.0-12.0 DANCE MUSIC: Rhapsody**

**FLORIDA CLUB ORCHESTRA from the Florida Club**











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*Thursday's Programmes continued (April 14)*

6KH	HULL	294 M.
110-10	C - r - relayed from Mastbury	
40	Mrs K. L. ... On "Hudson's Cigarettes"—IV	
415	Moses Halitz, Chiropractor ( ... ) AII	
515	x ... n ...	
60	... l ... s ...	D ...
631	s ...	
70	v ... , Fleet * Ashore and Aft ... H A Basket Tr ...	
715 (20)	S B, from London	915 Local News

**2LS LEEDS-BRADFORD.** 2778 M. & 2521 M

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11 30 12 30 FIELD'S CAFE ORCHESTRA  
from Field's Cafe, Colchester, Street 1 & 2

30 London 1 programme relayed from Daventry

40 WYKE AND ALLAN'S ALL STAR VARIETIES  
relayed from Sheffield 4 Cafe, Canada

50 Mrs. MOSE RAYNER: 'The Post of Song'

5 15 THE CHORUS'N' HOUR - Music of France

60 S.B. from London

70 Mr. HERMAN B. ...  
Crown, San Francisco

7 15 12 0 S.B. from London 9 15 Local News

**CLV LIVERPOOL 297 M.**

**50** **CHARLES W I DDES, Honorary Sec-II**

**51** **IN CD BENJAMIN**

**52** **London Programme relayed from Dances**

**6 30** **S R from London**

[illegible]

90 & B from London (915 Lava News)  
830 'SOLICITS AND PROSSN'S'  
LATE HENRY  
GEO. S. HENRY  
H. E. HENRY  
MILTON CROSSLAND  
1030 129 & B from London

5NG	NOTTINGHAM.	275.2 M.
11 30 12 30	Concert relayed from D.	
3 9	London Programme relayed from D.	
5 0	Musical Interlude	
5 15	Talk by Mrs. H. H.	
6 5	London Programme relayed from D.	
6 30	S.B. from London	
7 0	Mrs. W. H. H. * Scott's Kings and English	
7 15 12 0	S.B. from London	8 15 Local News



In the "E. S. Song" he will be given from Hournemouth this evening by these two baritone Mr Appleton Moore (left) and Mr. Booth H. H. H.

5PX	PLYMOUTH.	400 M.
11 10 12 0	Co. cert. relayed from Daventry	
3 0	London Programme relayed from Daventry	
5 0	Mr. Arthur Hawthorn : Architect at a	
5 15	The Children's Hour	
5 55	London Programme relayed from Daventry	
6 30	S.B. from London	
7 0	Sept. F. M. DEWAR : Monday Thursday	
7 15 12 0	S.B. from London	9 15 (Local News)

6FL	SHEFFIELD.	272.7 M.
3 45	10. Programme relayed from Daventry	
4 0	A. HENDERSON	
4 15	ONIONS, relayed from the Albert Hall	
5 15	10. (B) LONG & HOOK: The Crown (A) (C) (D) (E) (F) (G) (H) (I) (J) (K) (L) (M) (N) (O) (P) (Q) (R) (S) (T) (U) (V) (W) (X) (Y) (Z) (AA) (AB) (AC) (AD) (AE) (AF) (AG) (AH) (AI) (AJ) (AK) (AL) (AM) (AN) (AO) (AP) (AQ) (AR) (AS) (AT) (AU) (AV) (AW) (AX) (AY) (AZ) (BA) (BB) (BC) (BD) (BE) (BF) (BG) (BH) (BI) (BJ) (BK) (BL) (BM) (BN) (BO) (BP) (BQ) (BR) (BS) (BT) (BU) (BV) (BW) (BX) (BY) (BZ) (CA) (CB) (CC) (CD) (CE) (CF) (CG) (CH) (CI) (CJ) (CK) (CL) (CM) (CN) (CO) (CP) (CQ) (CR) (CS) (CT) (CU) (CV) (CW) (CX) (CY) (CZ) (DA) (DB) (DC) (DD) (DE) (DF) (DG) (DH) (DI) (DJ) (DK) (DL) (DM) (DN) (DO) (DP) (DQ) (DR) (DS) (DT) (DU) (DV) (DW) (DX) (DY) (DZ) (EA) (EB) (EC) (ED) (EE) (EF) (EG) (EH) (EI) (EJ) (EK) (EL) (EM) (EN) (EO) (EP) (EQ) (ER) (ES) (ET) (EU) (EV) (EW) (EX) (EY) (EZ) (FA) (FB) (FC) (FD) (FE) (FF) (FG) (FH) (FI) (FJ) (FK) (FL) (FM) (FN) (FO) (FP) (FQ) (FR) (FS) (FT) (FU) (FV) (FW) (FX) (FY) (FZ) (GA) (GB) (GC) (GD) (GE) (GF) (GG) (GH) (GI) (GJ) (GK) (GL) (GM) (GN) (GO) (GP) (GQ) (GR) (GS) (GT) (GU) (GV) (GW) (GX) (GY) (GZ) (HA) (HB) (HC) (HD) (HE) (HF) (HG) (HH) (HI) (HJ) (HK) (HL) (HM) (HN) (HO) (HP) (HQ) (HR) (HS) (HT) (HU) (HV) (HW) (HX) (HY) (HZ) (IA) (IB) (IC) (ID) (IE) (IF) (IG) (IH) (II) (IJ) (IK) (IL) (IM) (IN) (IO) (IP) (IQ) (IR) (IS) (IT) (IU) (IV) (IW) (IX) (IY) (IZ) (JA) (JB) (JC) (JD) (JE) (JF) (JG) (JH) (JI) (JJ) (JK) (JL) (JM) (JN) (JO) (JP) (JQ) (JR) (JS) (JT) (JU) (JV) (JW) (JX) (JY) (JZ) (KA) (KB) (KC) (KD) (KE) (KF) (KG) (KH) (KI) (KJ) (KK) (KL) (KM) (KN) (KO) (KP) (KQ) (KR) (KS) (KT) (KU) (KV) (KW) (KX) (KY) (KZ) (LA) (LB) (LC) (LD) (LE) (LF) (LG) (LH) (LI) (LJ) (LK) (LL) (LM) (LN) (LO) (LP) (LQ) (LR) (LS) (LT) (LU) (LV) (LW) (LX) (LY) (LZ) (MA) (MB) (MC) (MD) (ME) (MF) (MG) (MH) (MI) (MJ) (MK) (ML) (MM) (MN) (MO) (MP) (MQ) (MR) (MS) (MT) (MU) (MV) (MW) (MX) (MY) (MZ) (NA) (NB) (NC) (ND) (NE) (NF) (NG) (NH) (NI) (NJ) (NK) (NL) (NM) (NN) (NO) (NP) (NQ) (NR) (NS) (NT) (NU) (NV) (NW) (NX) (NY) (NZ) (OA) (OB) (OC) (OD) (OE) (OF) (OG) (OH) (OI) (OJ) (OK) (OL) (OM) (ON) (OO) (OP) (OQ) (OR) (OS) (OT) (OU) (OV) (OW) (OX) (OY) (OZ) (PA) (PB) (PC) (PD) (PE) (PF) (PG) (PH) (PI) (PJ) (PK) (PL) (PM) (PN) (PO) (PP) (PQ) (PR) (PS) (PT) (PU) (PV) (PW) (PX) (PY) (PZ) (QA) (QB) (QC) (QD) (QE) (QF) (QG) (QH) (QI) (QJ) (QK) (QL) (QM) (QN) (QO) (QP) (QQ) (QR) (QS) (QT) (QU) (QV) (QW) (QX) (QY) (QZ) (RA) (RB) (RC) (RD) (RE) (RF) (RG) (RH) (RI) (RJ) (RK) (RL) (RM) (RN) (RO) (RP) (RQ) (RR) (RS) (RT) (RU) (RV) (RW) (RX) (RY) (RZ) (SA) (SB) (SC) (SD) (SE) (SF) (SG) (SH) (SI) (SJ) (SK) (SL) (SM) (SN) (SO) (SP) (SQ) (SR) (SS) (ST) (SU) (SV) (SW) (SX) (SY) (SZ) (TA) (TB) (TC) (TD) (TE) (TF) (TG) (TH) (TI) (TJ) (TK) (TL) (TM) (TN) (TO) (TP) (TQ) (TR) (TS) (TT) (TU) (TV) (TW) (TX) (TY) (TZ) (UA) (UB) (UC) (UD) (UE) (UF) (UG) (UH) (UI) (UJ) (UK) (UL) (UM) (UN) (UO) (UP) (UQ) (UR) (US) (UT) (UU) (UV) (UW) (UX) (UY) (UZ) (VA) (VB) (VC) (VD) (VE) (VF) (VG) (VH) (VI) (VJ) (VK) (VL) (VM) (VN) (VO) (VP) (VQ) (VR) (VS) (VT) (VU) (VV) (VW) (VX) (VY) (VZ) (WA) (WB) (WC) (WD) (WE) (WF) (WG) (WH) (WI) (WJ) (WK) (WL) (WM) (WN) (WO) (WP) (WQ) (WR) (WS) (WT) (WU) (WV) (WW) (WX) (WY) (WZ) (XA) (XB) (XC) (XD) (XE) (XF) (XG) (XH) (XI) (XJ) (XK) (XL) (XM) (XN) (XO) (XP) (XQ) (XR) (XS) (XT) (XU) (XV) (XW) (XX) (XY) (XZ) (YA) (YB) (YC) (YD) (YE) (YF) (YG) (YH) (YI) (YJ) (YK) (YL) (YM) (YN) (YO) (YP) (YQ) (YR) (YS) (YT) (YU) (YV) (YW) (YX) (YY) (YZ) (ZA) (ZB) (ZC) (ZD) (ZE) (ZF) (ZG) (ZH) (ZI) (ZJ) (ZK) (ZL) (ZM) (ZN) (ZO) (ZP) (ZQ) (ZR) (ZS) (ZT) (ZU) (ZV) (ZW) (ZX) (ZY) (ZZ)	
6 0	London Programme relayed from Daventry	
6 30 12 0	5 0 from London (5.15 Local News)	

TEST	STOKE.	294 M.
110 10	Concert relayed from Devonport	
10	Programme relayed from Devonport	
50		

5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
S.B. from London  
7.0 Mr. E. C. F. & P. D. C. 'The Daily Post'  
7.15-12.0 S.B. from London (9.15 Local News)  

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5SX SWANSEA. 294 M.  

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11.30-12.30 Concert relayed from Daventry  
3.0 London Programme relayed from Daventry  
4.0 EILEEN TUNNICLIFFE (Soprano)  
VALENTINE TUNNICLIFFE (Violin)  
THE STATION QUARTET  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
S.B. from London  
7.0 The Rev. R. S. Rogers: "Dedicated to God"  
& R. S. Rogers: "The Day of the Lord"  
7.15-12.0 S.B. from London (9.15 Local News)

5SX	SWANSEA.	294 M.
11 30 12 30	Concert relayed from Daventry	
3.0	London Programme relayed from Daventry	
4.0	EILEEN TUNNICLIFFE (Soprano) VALENTINE TUNNICLIFFE (Vocal) THE STATION QUARTET	
5.15	THE CHILDREN'S HOUR	
5.0	London Programme relayed from Daventry	
6.0	S.B. from London	
7.0	The Rev. R. S. ROGERS: "Dylanau'r Goleid" a'r Brycheiniog—The Days of Gwent's Glory	
7.15 12.0	S.B. from London 12.15 Local News	

### Northern Programmes

£NO	NEWCASTLE	312.5 M.
2.45	5 miles from Newcastle	40
The Newcastle Railway	50	
1.00	10 miles from Newcastle	55
1.00	15 miles from Newcastle	60
1.00	20 miles from Newcastle	65
1.00	25 miles from Newcastle	70
1.00	30 miles from Newcastle	75
1.00	35 miles from Newcastle	80
1.00	40 miles from Newcastle	85
1.00	45 miles from Newcastle	90
1.00	50 miles from Newcastle	95
1.00	55 miles from Newcastle	100
1.00	60 miles from Newcastle	105
1.00	65 miles from Newcastle	110
1.00	70 miles from Newcastle	115
1.00	75 miles from Newcastle	120
1.00	80 miles from Newcastle	125
1.00	85 miles from Newcastle	130
1.00	90 miles from Newcastle	135
1.00	95 miles from Newcastle	140
1.00	100 miles from Newcastle	145
1.00	105 miles from Newcastle	150
1.00	110 miles from Newcastle	155
1.00	115 miles from Newcastle	160
1.00	120 miles from Newcastle	165
1.00	125 miles from Newcastle	170
1.00	130 miles from Newcastle	175
1.00	135 miles from Newcastle	180
1.00	140 miles from Newcastle	185
1.00	145 miles from Newcastle	190
1.00	150 miles from Newcastle	195
1.00	155 miles from Newcastle	200
1.00	160 miles from Newcastle	205
1.00	165 miles from Newcastle	210
1.00	170 miles from Newcastle	215
1.00	175 miles from Newcastle	220
1.00	180 miles from Newcastle	225
1.00	185 miles from Newcastle	230
1.00	190 miles from Newcastle	235
1.00	195 miles from Newcastle	240
1.00	200 miles from Newcastle	245
1.00	205 miles from Newcastle	250
1.00	210 miles from Newcastle	255
1.00	215 miles from Newcastle	260
1.00	220 miles from Newcastle	265
1.00	225 miles from Newcastle	270
1.00	230 miles from Newcastle	275
1.00	235 miles from Newcastle	280
1.00	240 miles from Newcastle	285
1.00	245 miles from Newcastle	290
1.00	250 miles from Newcastle	295
1.00	255 miles from Newcastle	300
1.00	260 miles from Newcastle	305
1.00	265 miles from Newcastle	310
1.00	270 miles from Newcastle	315
1.00	275 miles from Newcastle	320
1.00	280 miles from Newcastle	325
1.00	285 miles from Newcastle	330
1.00	290 miles from Newcastle	335
1.00	295 miles from Newcastle	340
1.00	300 miles from Newcastle	345
1.00	305 miles from Newcastle	350
1.00	310 miles from Newcastle	355
1.00	315 miles from Newcastle	360
1.00	320 miles from Newcastle	365
1.00	325 miles from Newcastle	370
1.00	330 miles from Newcastle	375
1.00	335 miles from Newcastle	380
1.00	340 miles from Newcastle	385
1.00	345 miles from Newcastle	390
1.00	350 miles from Newcastle	395
1.00	355 miles from Newcastle	400
1.00	360 miles from Newcastle	405
1.00	365 miles from Newcastle	410
1.00	370 miles from Newcastle	415
1.00	375 miles from Newcastle	420
1.00	380 miles from Newcastle	425
1.00	385 miles from Newcastle	430
1.00	390 miles from Newcastle	435
1.00	395 miles from Newcastle	440
1.00	400 miles from Newcastle	445
1.00	405 miles from Newcastle	450
1.00	410 miles from Newcastle	455
1.00	415 miles from Newcastle	460
1.00	420 miles from Newcastle	465
1.00	425 miles from Newcastle	470
1.00	430 miles from Newcastle	475
1.00	435 miles from Newcastle	480
1.00	440 miles from Newcastle	485
1.00	445 miles from Newcastle	490
1.00	450 miles from Newcastle	495
1.00	455 miles from Newcastle	500
1.00	460 miles from Newcastle	505
1.00	465 miles from Newcastle	510
1.00	470 miles from Newcastle	515
1.00	475 miles from Newcastle	520
1.00	480 miles from Newcastle	525
1.00	485 miles from Newcastle	530
1.00	490 miles from Newcastle	535
1.00	495 miles from Newcastle	540
1.00	500 miles from Newcastle	545
1.00	505 miles from Newcastle	550
1.00	510 miles from Newcastle	555
1.00	515 miles from Newcastle	560
1.00	520 miles from Newcastle	565
1.00	525 miles from Newcastle	570
1.00	530 miles from Newcastle	575
1.00	535 miles from Newcastle	580
1.00	540 miles from Newcastle	585
1.00	545 miles from Newcastle	590
1.00	550 miles from Newcastle	595
1.00	555 miles from Newcastle	600
1.00	560 miles from Newcastle	605
1.00	565 miles from Newcastle	610
1.00	570 miles from Newcastle	615
1.00	575 miles from Newcastle	620
1.00	580 miles from Newcastle	625
1.00	585 miles from Newcastle	630
1.00	590 miles from Newcastle	635
1.00	595 miles from Newcastle	640
1.00	600 miles from Newcastle	645
1.00	605 miles from Newcastle	650
1.00	610 miles from Newcastle	655
1.00	615 miles from Newcastle	660
1.00	620 miles from Newcastle	665
1.00	625 miles from Newcastle	670
1.00	630 miles from Newcastle	675
1.00	635 miles from Newcastle	680
1.00	640 miles from Newcastle	685
1.00	645 miles from Newcastle	690
1.00	650 miles from Newcastle	695
1.00	655 miles from Newcastle	700
1.00	660 miles from Newcastle	705
1.00	665 miles from Newcastle	710
1.00	670 miles from Newcastle	715
1.00	675 miles from Newcastle	720
1.00	680 miles from Newcastle	725
1.00	685 miles from Newcastle	730
1.00	690 miles from Newcastle	735
1.00	695 miles from Newcastle	740
1.00	700 miles from Newcastle	745
1.00	705 miles from Newcastle	750
1.00	710 miles from Newcastle	755
1.00	715 miles from Newcastle	760
1.00	720 miles from Newcastle	765
1.00	725 miles from Newcastle	770
1.00	730 miles from Newcastle	775
1.00	735 miles from Newcastle	780
1.00	740 miles from Newcastle	785
1.00	745 miles from Newcastle	790
1.00	750 miles from Newcastle	795
1.00	755 miles from Newcastle	800
1.00	760 miles from Newcastle	805
1.00	765 miles from Newcastle	810
1.00	770 miles from Newcastle	815
1.00	775 miles from Newcastle	820
1.00	780 miles from Newcastle	825
1.00	785 miles from Newcastle	830
1.00	790 miles from Newcastle	835
1.00	795 miles from Newcastle	840
1.00	800 miles from Newcastle	845
1.00	805 miles from Newcastle	850
1.00	810 miles from Newcastle	855
1.00	815 miles from Newcastle	860
1.00	820 miles from Newcastle	865
1.00	825 miles from Newcastle	870
1.00	830 miles from Newcastle	875
1.00	835 miles from Newcastle	880
1.00	840 miles from Newcastle	885
1.00	845 miles from Newcastle	890
1.00	850 miles from Newcastle	895
1.00	855 miles from Newcastle	900
1.00	860 miles from Newcastle	905
1.00	865 miles from Newcastle	910
1.00	870 miles from Newcastle	915
1.00	875 miles from Newcastle	920
1.00	880 miles from Newcastle	925
1.00	885 miles from Newcastle	930
1.00	890 miles from Newcastle	935
1.00	895 miles from Newcastle	940
1.00	900 miles from Newcastle	945
1.00	905 miles from Newcastle	950
1.00	910 miles from Newcastle	955
1.00	915 miles from Newcastle	960
1.00	920 miles from Newcastle	965
1.00	925 miles from Newcastle	970
1.00	930 miles from Newcastle	975
1.00	935 miles from Newcastle	980
1.00	940 miles from Newcastle	985
1.00	945 miles from Newcastle	990
1.00	950 miles from Newcastle	995
1.00	955 miles from Newcastle	1000
1.00	960 miles from Newcastle	1005
1.00	965 miles from Newcastle	1010
1.00	970 miles from Newcastle	1015
1.00	975 miles from Newcastle	1020
1.00	980 miles from Newcastle	1025
1.00	985 miles from Newcastle	1030
1.00	990 miles from Newcastle	1035
1.00	995 miles from Newcastle	1040
1.00	1000 miles from Newcastle	1045
1.00	1005 miles from Newcastle	1050
1.00	1010 miles from Newcastle	1055
1.00	1015 miles from Newcastle	1060
1.00	1020 miles from Newcastle	1065
1.00	1025 miles from Newcastle	1070
1.00	1030 miles from Newcastle	1075
1.00	1035 miles from Newcastle	1080
1.00	1040 miles from Newcastle	1085
1.00	1045 miles from Newcastle	1090
1.00	1050 miles from Newcastle	1095
1.00	1055 miles from Newcastle	1100
1.00	1060 miles from Newcastle	1105
1.00	1065 miles from Newcastle	1110
1.00	1070 miles from Newcastle	1115
1.00	1075 miles from Newcastle	1120
1.00	1080 miles from Newcastle	1125
1.00	1085 miles from Newcastle	1130
1.00	1090 miles from Newcastle	1135
1.00	1095 miles from Newcastle	1140
1.00	1100 miles from Newcastle	1145
1.00	1105 miles from Newcastle	1150
1.00	1110 miles from Newcastle	1155
1.00	1115 miles from Newcastle	1160
1.00	1120 miles from Newcastle	1165
1.00	1125 miles from Newcastle	1170
1.00	1130 miles from Newcastle	1175
1.00	1135 miles from Newcastle	1180
1.00	1140 miles from Newcastle	1185
1.00	1145 miles from Newcastle	1190
1.00	1150 miles from Newcastle	1195
1.00	1155 miles from Newcastle	1200
1.00	1160 miles from Newcastle	1205
1.00	1165 miles from Newcastle	1210
1.00	1170 miles from Newcastle	1215
1.00	1175 miles from Newcastle	1220
1.00	1180 miles from Newcastle	1225
1.00	1185 miles from Newcastle	1230
1.00	1190 miles from Newcastle	1235
1.00	1195 miles from Newcastle	1240
1.00	1200 miles from Newcastle	1245
1.00	1205 miles from Newcastle	1250
1.00	1210 miles from Newcastle	1255
1.00	1215 miles from Newcastle	1260
1.00	1220 miles from Newcastle	1265
1.00	1225 miles from Newcastle	1270
1.00	1230 miles from Newcastle	1275
1.00	1235 miles from Newcastle	1280
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1.00	1440 miles from Newcastle	1485
1.00	1445 miles from Newcastle	1490
1.00	1450 miles from Newcastle	1495
1.00	1455 miles from Newcastle	1500
1.00	1460 miles from Newcastle	1505
1.00	1465 miles from Newcastle	1510
1.00	1470 miles from Newcastle	1515
1.00	1475 miles from Newcastle	1520
1.00	1480 miles from Newcastle	1525
1.00	1485 miles from Newcastle	1530
1.00	1490 miles from Newcastle	1535
1.00	1495 miles from Newcastle	1540
1.00	1500 miles from Newcastle	1545
1.00	1505 miles from Newcastle	1550
1.00	1510 miles from Newcastle	1555
1.00	1515 miles from Newcastle	1560
1.00	1520 miles from Newcastle	1565
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1.00	1590 miles from Newcastle	1635
1.00	1595 miles from Newcastle	1640
1.00	1600 miles from Newcastle	1645
1.00	1605 miles from Newcastle	1650
1.00	1610 miles from Newcastle	1655
1.00	1615 miles from Newcastle	1660
1.00	1620 miles from Newcastle	1665
1.00	1625 miles from Newcastle	1670
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1.00	1790 miles from Newcastle	1835
1.00	1795 miles from Newcastle	1840
1.00	1800 miles from Newcastle	1845
1.00	1805 miles from Newcastle	1850
1.00	1810 miles from Newcastle	1855
1.00	1815 miles from Newcastle	1860
1.00	1820 miles from Newcastle	1865
1.00	1825 miles from Newcastle	1870
1.00	1830 miles from Newcastle	1875
1.00	1835 miles from Newcastle	1880
1.00	1840 miles from Newcastle	1885
1.00	1845 miles from Newcastle	1890
1.00	1850 miles from Newcastle	1895
1.00	1855 miles from Newcastle	1900
1.00	1860 miles from Newcastle	1905
1.00	1865 miles from Newcastle	1910
1.00	1870 miles from Newcastle	1915
1.00	1875 miles from Newcastle	1920

[illegible][illegible]







# Friday's Programmes continued (April 15)

90 WEATHER FORECAST, NEWS, Local News

9 20 10 20 THE FOURTH (Continued)

## THE MESSIAH

Chorus, "He Hath Borne Our Griefs"  
 And with His Stripes"  
 Chorus, "A - We Like Sheep"  
 Revolt, "Al - They that See Him"  
 Chorus, "He Trusted"  
 Revolt, "Thy Rebuke hath Broken His Heart"  
 All, "Behold and See"  
 Revolt, "He Was Cut Off"  
 All, "But Thou Didst Not Leave"  
 Chorus, "Lift Up Your Heads"  
 Chorus, "The Lord Gave the Word"  
 All, "How shall We Are the Feet"  
 Chorus, "Their Sound is Good Out"  
 All, "Why Do the Nations?"  
 Chorus, "Let Us Break Their Bonds Asunder"  
 All, "Thou shalt Break Them"  
 Chorus, "Hallelujah"

## PART III

All, "I Know that My Redeemer Liveth"  
 Chorus, "Since By Man Came Death"  
 Revolt, "Behold, I Tell You a Mystery"  
 All, "The Trumpet Shall Sound"  
 Chorus, "Worthy is the Lamb"

22Y MANCHESTER, 384.6 M.

3 30 5.0 STUDIO CONCERT

ALICE LILLEY (Soprano), BAXENDALE'S WORLD SILVER PRIZE BAND

Grand March from "The Merry Widow" Wagner  
 Overture to "The Merry Widow" Scher

ALICE LILLEY  
 The Holy Child ..... Martha  
 The Child ..... Hilary

ALICE LILLEY  
 Selection from "The Merry Widow" ..... Schubert  
 Overture to "The Merry Widow" ..... Schubert

ALICE LILLEY  
 The Lord of the Dance ..... Liddle  
 The Lord of the Dance ..... Hancock

BAND  
 Overture to "Maurice" ..... Platon

ALICE LILLEY  
 The Lord of the Dance ..... Liddle  
 The Lord of the Dance ..... Hancock

ALICE LILLEY  
 Selection from "Maurice" ..... Handel

5.5 London Programme relayed from Daventry

6.0 S.B. from Leeds

7 15 10 30 S.B. from London (9 10 Local News)

6KH HULL 294 M.

4 30 London Programme relayed from Daventry

6.0 10 30 S.B. from London (9 10 Local News)

2LS LEEDS-BRADFORD 277.8 M & 252.1 M.

4 30 1. London Programme relayed from Daventry

## 'GOOD FRIDAY'

By JOHN MARSHFIELD

Presented by THE LEEDS ART THEATRE

Produced by THEATRE (Procurator of Judaea)

Procula (His Wife) ..... H. B. M. AND  
 Longin (A Roman Centurion) ..... H. H. H.  
 The Chief Citizen ..... L. W. CROSSLEY  
 A Roman Soldier ..... L. W. CROSSLEY  
 A Sentry ..... H. F. W. LEEDS

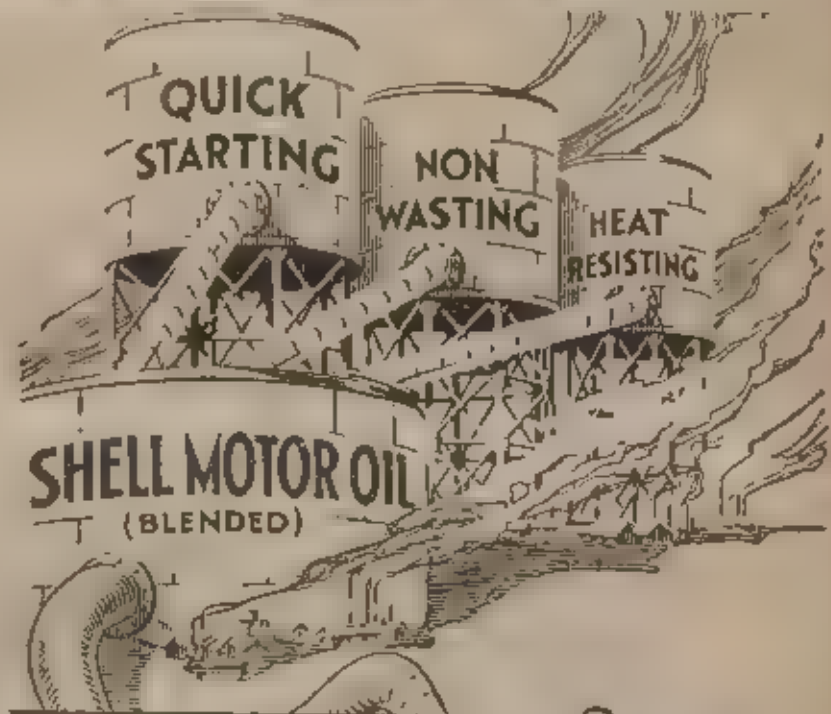
Joseph of Ramah ..... ROBERT TARN  
 The Leader of the Rabble ..... ROBERT TARN

Roman Soldiers, Jewish Rabble, Lawyers  
 will be played by other members of  
 the Leeds Arts Theatre

Produced by L. B. RAMSEY

It is the story of the Crucifixion, reverently  
 and beautifully told in rhymed verse.  
 The scene is a paved court outside the Roman  
 Consulate in Jerusalem. There is little action, for  
 the drama is unfolded in the manner of Greek  
 tragedy, demerit only

7 15-10 30 S.B. from London (9 10 Local News)  
 (Continued on page 72.)



SHELL offers you motor  
 lubricating oil scientifically  
 blended to do properly the  
 three things which oil ought  
 to do.

1. At cold air temperature it  
 is free flowing to give  
 quick starting.
2. At crankcase temperature,  
 relatively thick to ensure  
 economical consumption.
3. At cylinder temperature it  
 has good fluidity to reduce  
 friction but retains sufficient  
 body to ensure efficient  
 lubrication.

Shell Oils as sold to the  
 public are exactly the same as  
 were used to set up the world's  
 speed records of 1926 for both  
 cars and motor cycles.

Sealed Shell Cabinets every-  
 where (as shown here) thus  
 afford you the security of the  
 sealed container without the  
 necessity of paying for a use-  
 less can.



AS GOOD AS SHELL PETROL

# DO YOU LIVE IN ONE OF THESE AREAS?



## IF SO, THIS BOON CAN BE YOURS

FIFTEEN miles from a main B.B.C. Station, seven miles from a Relay and thirty miles from Daventry are you one of the twenty millions who live in that area? If so, the boon of loud speaker reproduction without valves or accumulators can be yours. A wonderful new invention has made this possible. It is the Brown Ideal Wireless Set. It is so simple to operate that *everyone*, now, can work a loud speaker. There is nothing complicated about it. Nothing can go wrong. First cost is last cost—no heavy upkeep expense. Ask your Dealer to give you a demonstration in your home. From the moment aerial and earth are connected, pure loud speaker reproduction is yours—*always!*

# Brown

## IDEAL WIRELESS SET

B. G. BROWN, LTD., Western Avenue,  
North Acton, London W.3.

Patented in the U.K.

With Aerial equipment and  
Brown Loud Speaker,  
£12 10s.

Frame Aerial Model for  
shorter range (3 miles B.B.C.  
Station and 18 miles, Daven-  
try) complete with frame  
Aerial and Brown  
Loud Speaker - - - £15



### Hints for Everyday Meals by the Bisto Chef.



## Steak and Kidney Pudding

"A good Steak and Kidney Pudding takes a lot of heating. The Puddings I make are all rich and tasty. The secret is simply that I sprinkle a little Bisto over the meat before cooking. This forms a rich, jelly-like gravy which brings out the flavour of the Steak and Kidney and makes the Pudding wonderfully appetising."

# BISTO

For all  
Meat Dishes



MODEL 2001  
**2'6**  
DEPOSIT

— Nothing more to  
pay for ONE MONTH

POUNDS	BELOW	SHOW
10	0	0
10	1	0
10	2	0
10	3	0
10	4	0
10	5	0
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10	12	0
10	13	0
10	14	0
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10	98	0
10	99	0
10	100	0

# Mead

Send your Cheque  
to the  
Bank of India

# KATHANODE

for wireless

Advt. of The D.F. Battery Co. Ltd. on Distribution





ANGEL.

All hail! my child!  
My child and brother, hail! what wouldst thou?

SOUL.

I would have nothing but to speak with thee  
For speaking's sake. I wish to hold with thee  
Conscious communion, though I fain would know  
A mass of things, were it but meet to ask,  
A not a consequence.

ANGEL.

You cannot now  
Cherish a wish which ought not to be wished.

SOUL.

Then I will speak. I ever had believed  
That on the moment when the struggling soul  
Quitted its mortal case, forthwith it fell  
Under the awn Presence of its God,  
There to be judged and sent to its own place  
What late was now from going to my Lord!

ANGEL.

Thou art not less; but with extremest speed  
Art hurrying to the Just and Holy Judge.

SOUL.

Dear Angel, say,  
Why have I now no fear of meeting him?  
Along my earthly life, the thought of death  
And judgment was to me most terrible.

ANGEL.

It is because  
Then thou didst fear, that now thou dost not fear.  
Thou hast forestalled the agony, and so  
For thee bitterness of death is passed.  
Also, because already in thy soul  
The judgment is begun.

ANGEL.

A prelude falls upon thee, as a ray  
Sunlight from the Judge, expressive of thy lot.  
That calm and joy uprising in thy soul  
Is first-fruit to thee of thy recompense,  
And heaven begun.

SOUL.

Now that the hour is come, my fear is fled;  
And at this balance of my destiny,  
Now close upon me, I can forward look  
With a serene joy.

But hark! upon my senses  
Comes a fierce hubbub, which would make me fear  
Could I be frightened.

ANGEL.

We are now arrived  
Close on the judgment-court; that sullen howl  
Is from the demons who assemble there.

Hungry and wild, to claim their property,  
And gather souls for hell. Hark to their cry.

SOUL.

How sour and how uncouth a dissonance!

DEVILS.

Low from earth  
Of the earth,  
I aspire  
To become gods,  
By a new birth,  
And an extra grace,  
And a score of merits,  
As if ought  
Could stand in place  
Of the high thought,  
And the glance of fire  
Of the great spirits,  
The powers blest,  
The lords by right,  
The primal owners,  
Of the proud dwelling  
And realm of light,—

I am dead,  
And thou art

Clanked down,  
By the sweeter sight  
Of a despot's will,  
Of a tyrant's frown,  
I do after expelling  
Their hosts, gave,  
Trampling on them.

And a host of  
To judge the world,  
And casting groaners,  
To every  
And pious cheat,  
And crowing knave,  
Who bristled the dust  
Under his foot.

ANGEL.

It is the restless panting of their beings;  
Like beasts of prey, who, caged within their bars,  
In a deep hideous purring have their life,  
And an incessant pacing to and fro.

DEVILS.

The mind boils  
And in purport,  
The purpose free,  
So we are full  
Must not think  
To have the moon

Or a host of  
Or a host of  
Or a host of

A bundle of bones,  
Which looms above,  
Hail! hail!

When he is over,  
Virtue and vice  
A knave's pretence,  
Hail! hail!

Or a host of  
Or a host of  
Or a host of

A host of  
Give him his  
Sant though he be,  
Hail! hail!

From shrewd good sense  
Hail! hail!

And does not aspire  
To have been on a wave  
With second aim,  
And on from love.  
Hail! hail!

SOUL.

I see not these false spirits, and I see  
My dearest Master, when I reach his throne!

ANGEL.

Yes,—for one moment thou shalt see thy Lord.

One moment; but thou knowest not, my child,  
What thou dost see; that sight of the Most Fair  
Will gladden thee, but it will pierce thee too.

SOUL.

Thou speakest darkly, Angel! and we awe  
Faint on me, and a fear lest I be rash.

ANGEL.

There was a mortal, who is now above  
In the mid glory; he, when near to die,  
Was given communion with the Crucified,—  
Such, that the Master's very wounds were stamped  
Upon his flesh; and, from the agony  
Which thrined through body and soul in that em-  
Learn that the flames of the Everlasting Love  
Both burn ere it transform. . . .

CHOIR OF ANGELS.

Praise to the Holiest in the height,  
And in the depth to praise!

A.

Hark to those sounds—  
They come of tender beings angelical,  
Least and sweet childlike of the sons of God.



CHOIR OF ANGELS.

Praise to the Holiest in the height,  
And in the depth to praise:  
In all His words most wonderful,  
Most sure in all His ways!

To us His elder race He gave  
To battle and to win,  
Without the chastisement of pain,  
Without the son of sin.

To us His elder race He gave  
To battle and to win,  
Without the chastisement of pain,  
Without the son of sin.

The Eternal blessed His child, and armed,  
And sent him hence at  
To serve as champion in the field  
Of elemental war.

To be His Viceroys in the world  
Of matter, and of sense,  
Upon the iron seat, towards the foe,  
A revolute defence.

A.

We have now passed the gate, and are within  
The House of Judgment.

SOUL.

The sound is like the sighing of the wind—  
The summer wind among the lofty pines.

CHOIR OF ANGELS.

Glorious to Him, Who is the  
By truth and justice  
Who is the  
And turns away the sinner.

A.

They sing of the approaching agony,  
Which thou art capably about to question of.

SOUL.

My soul is in my hand. I have no fear,—

But hark! a grand mysterious melody  
It floods me, like the deep and solemn sound  
Of many waters.

A.

And now the threshold as we traverse it,  
Lingers about its glad responsive chant.

CHOIR OF ANGELS.

Praise to the Holiest in the height,  
And in the depth to praise:  
In all His words most wonderful,  
Most sure in all His ways.

O loving wisdom of our God!  
When sin was sin and shame,  
A second Adam to the first  
And to the world to come.



O wisest love! that flesh and blood  
Which did in Adam fail,  
Should strive afresh against the foe,  
Should strive and should prevail.

And that a higher gift than  
Should flesh and blood receive  
God's Presence and His very life,  
And Essence all divine.

O generous love! that He Who made  
In for man the foe,  
The foe who should have been  
For man should undergo!

And in the garden secretly,  
And on the cross on high,  
Should teach His brethren and inspire  
To suffer and to die.

Praise to the Holiest in the height,  
And in the depth to praise:  
In all His words most wonderful,  
Most sure in all His ways!

A.

Thy judgment now is near, for we are come  
Into the veiled presence of our God.

SOUL.

I hear the voice that I lean on.

ANGEL.

It is the voice of friends around thy bed,

(Continued on page 84)



7 +                      8 + + 11                      12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041

# PROGRAMMES for SATURDAY, April 16

2LO LONDON. 361.4 M

## 2.5 AN ORCHESTRAL CONCERT

SYDNEY MAREN (Conductor); JOHN ARMSTRONG (Tromp.), BELLE DAVIDSON (Violin); THE WILKINS CHAMBERLAIN (Violoncello) by J. A. S.

OPERA  
Overture to 'Hansel and Gretel'. Humperduck  
NEDIL MAD  
Finches very elegant  
Triste est le cœur  
Weatherly

CHORUS  
Song 'The Language of Flowers'  
JOHN ARMSTRONG  
I am  
Brown in my Love  
And so I made a Villanelle  
Winter  
Buller's Garter

CHORUS  
Selection from 'Aida'  
I am  
A Maid and  
Rondo Brilliant  
J. A. S.

CHORUS  
Two Minutes for Songs  
Valse 'In the Days'  
Valse

SYDNEY MAREN  
Aida  
Overture of the Year  
Three Fishers went Sailing  
H. A. S.

CHORUS  
Bunte, 'Carnaval'  
JOHN ARMSTRONG  
I am  
Music, when soft Voices Die  
Montrose's Love Song  
M. A. S.

CHORUS  
Lullaby in March  
H. A. S.

5.9 THE CHILDREN'S HOUR, S.B. from Nottingham

5.45 Topical Talk or Musical Interlude

## 6.0 STYLES—ANCIENT AND MODERN

Presented by LESLEY ELLIOTT and his BAND  
Ballet, 'Le Sauter' ('The Spring')  
The Fountain  
Selection from 'Il Trovatore'  
Ferdinand  
T. A. S.

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

6.45 STYLES—ANCIENT AND MODERN (Continued)  
Selection from 'Faust'  
Gounod  
Faust's Evolution  
Black

7.0 Topical Talk

## 7.15 THE FOUNDATIONS OF MUSIC

The Sources of Mozart

7.25 Mr W. J. BAILEY, 'The Finest Points of Cycle Racing'

## 7.45 'ADVANCED SPARKS'

A Broadcast Revue for Motonists  
by  
'L. H. G.' of Punch  
Music, additional numbers and  
Production by  
FRANK L. STAFFER  
Can include

JOHN CHARLTON, ANDREW CHURCHMAN, JEAN  
ALISTAR, PHILIP LANTINI, F. STAFFER  
STAFF OF M. A. S.

Episode I—Petrol  
Episode II—The Blue-eyed Balm  
Episode III—In the Strain  
Episode IV—In the Local Garage  
Episode V—The Poor Polished



## SOME OF THE SPARKS

Four of the principals in tonight's radio revue from London, 'Advanced Sparks'. Above are Miss Jean Allstone and Mr. E. Statham Staples, below, Mr. Andrew Churchman and Miss Phyllis Pashing.

Musical number include  
Nursery Rhymes  
A Lyric of Spring  
Murmur in London  
The Sax Conductor Man  
Hank's Home  
We are on the Road on  
A 1-2-3 Opera

8.45 A RACIAL OF SANDERSON'S SONGS by  
Tom KINS (Bass)  
My Jewels; A Dream of Plymouth Hoe; Ship  
mates o' Mine; Drake Goes West

9.0 TIME SIGNAL, GREENWICH, WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.20 Mr H. DE VARE STAFFOOLE reading a Short Story

9.35 VARIETY  
HARRY and CARPENTER  
Synopsized Quartets  
Ed. Lowry  
Keep Smiling  
TON CLARE  
Entertainer  
MAIRIE DAINTON  
A 1-2-3 Opera  
T. A. S.  
In Characters from Dickens



Two of the Dickens characters for whose interpretation Mr. Harold Williams is famous—Bill Sikes and Mr. Pickwick—from the original illustrations by Phiz. By courtesy of Messrs. Chapman and Hall

10.30 12.0 DANCE MUSIC THE SAVOY BANDS from the Savoy Hotel

5XX DAVENTRY. 1,603 M.

10.30 a.m. T. A. S. (Daventry) (Daventry)

3.0 S.B. from London (4.0 Time Signal)

5.0 THE CHILDREN'S HOUR (Daventry)

5.45 S.B. from London

9.15 Sleeping Forecasts

9.20 12.0 S.B. from London (10.0 Time Signal)

5IT BIRMINGHAM. 326.1 M.

3.0 London Programme relayed from Daventry

5.0 CAROL KING 'The Echoes of a Day'  
NORAH TARRANT (Comedian)

5.15 THE CHILDREN'S HOUR

6.0 OPERA RECITAL by FRANK L. STAFFER and  
J. A. S. in Picture House

6.30 S.B. from London

## 7.45 A POPULAR PROGRAMME

FRANK FOXON (Baritone)  
The Arguing Wife  
Rover's Doves  
Sally and I and the Daylight  
A 1-2-3 Opera

ORCHESTRA  
Selection from 'The Tales of Hoffman'  
Offshoot

BERT COBLEY (Humorous Entertainer)

in Laughs and Lure

ORCHESTRA  
Valse, 'Two Girls and a Boy'  
A 1-2-3 Opera

FRANK FOXON  
One of the Guards  
Old Betty  
Good Fellows  
Lyall Phillips

BERT COBLEY  
Wise and Unwise  
Offshoot

ORCHESTRA  
Sultan's March  
Flourish

9.0 12.0 S.B. from London (9.15 Local News)

BOURNEMOUTH. 491.8 M.

11.15 12.15 A MORNING CONCERT

EDWARD HILL (Baritone)

3.0 London Programme relayed from Daventry

5.0 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

## 7.45 A REQUEST PROGRAMME

by  
THE BRITISH VOCAL QUARTET  
DOROTHY BERNETT (Soprano), ETHEL COLEMAN  
(Contralto), ERIC GREENE (Tenor), DALE  
At the Piano—ARNOLD PURRY

STATION QUARTET  
Three English Dances

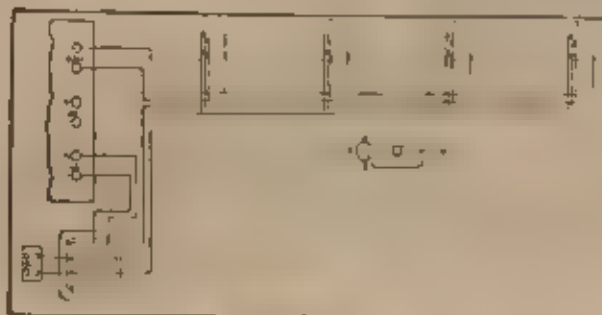
7.55 BRITISH VOCAL QUARTET  
Cups, all ye Lads and Lasses  
Gentle Dances  
The Country Dance  
The Pella  
The Connection of Love  
Lane Wilson





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The "LOTUS" Relay is placed on or near to the Receiving Set in accordance with instructions shown on the "LOTUS" REMOTE CONTROL AND JACK CIRCUITS (free on application).



The first Relay Filament Control Wall Jack can be fitted to the wall in any convenient position in the same room as the Receiving Set and wired to the Relay and Set as shown. The Plug for use with the Wall Jack is connected to either the Loud Speaker or Phones. The second Relay Filament Control Wall Jack can be fitted in any room of the house or building in a similar manner, the four wires being continued from the first Wall Jack. There is no limit to the number of Wall Jacks

that can be so fitted in different rooms. All the rooms can listen in simultaneously and it is not possible for one room to interfere with another. The last plug to be withdrawn breaks the Filament Circuit and cuts off the Set. The Receiving Set is actually controlled from any point where a Wall Jack is wired up and by inserting or withdrawing the Plug. This Remote Control makes it entirely unnecessary to go to the Set to switch it on or off.

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 Each additional room 1 Lotus Relay Filament Control Wall Jack 15 Yards of Special 4-Strand Wire Price **7/6**

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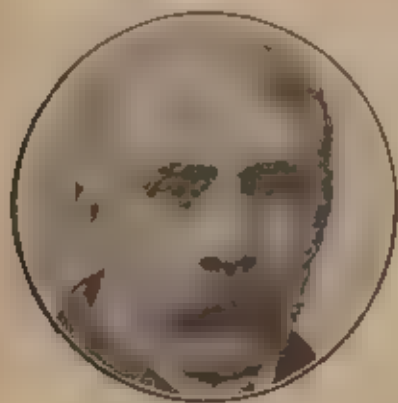
TRADE DEPT. CARLTON WHITELEY & CO. LTD. LOTUS WORKS, BROADGREEN ROAD, LIVERPOOL.





# The Dream of Gerontius

(Continued from page 83)



SIR EDWARD ELGAR

Who say the 'Subrenite' with the priest  
Hither the echoes came; before the Throne  
Stands the great Angel of the Agony.  
The same who strengthened Him, went thence  
Lone in the garden shade, bedewed with blood  
That Angel bent can plead with Him for a  
Tormented soul, the dying and the dead.

## ANGELS OF THE AGONY

Jesu! by that shuddering dread which fettered Thee;  
Jesu! by that cold dunnion which sickened Thee;  
Jesu! by that pang of heart which thrilled in Thee;  
Jesu! by that mount of sins which crippled Thee;  
Jesu! by that sense of guilt which stifled Thee;  
Jesu! by that innocence which girdled Thee;  
Jesu! by that sanctity which reigned in Thee;  
Jesu! by that Godhead which was one with Thee;  
Jesu! spare these souls which are so dear to Thee;  
Souls, who in prison, pain and patient, wait for Thee,  
Hasten, Lord, their hour, and bid them come to Thee,  
To that glorious Home, where they shall ever gaze on Thee.

## SOUL

I go before my Judge . . .

And there in hope we lone night watches keep  
Told out . . .  
There, motionless and happy in my pain,  
Lone, not forlorn—  
There wilt thou sing my sad parting story,  
Until the . . .  
where wilt thou sing, and soothe my stricken breast,  
When the . . .  
To comfort and grieve, and anguish, bid possess  
Of its Sole Peace  
There wilt thou sing my name, Lord and Lawgiver—  
That sooner I may hear, and . . .  
And I see Him . . .

Lord Thou hast been . . .  
Before the hills were born, and the world was to  
see to see Thou art . . .  
Bring us not, Lord, yet . . .  
come back again . . .  
Lord Thou hast been . . .  
Before the hills were born, and the world was to  
see to see Thou art . . .  
Bring us not, Lord, yet . . .  
come back again . . .

Lord Thou hast been . . .  
Before the hills were born, and the world was to  
see to see Thou art . . .  
Bring us not, Lord, yet . . .  
come back again . . .  
Lord Thou hast been . . .  
Before the hills were born, and the world was to  
see to see Thou art . . .  
Bring us not, Lord, yet . . .  
come back again . . .



CARDINAL NEWMAN

## ANGEL

Softly and gently, deeply-reverenced soul  
In my mind long ago I now unfold thee,  
And over the penal waters, as they roll  
I raise thee, and I lower thee, and hold thee.

And carefully I dip thee in the lake,  
And then without a sob or a respite  
Thrust through the flood thy rapid passage take  
Sinking deep, deeper, into the dark . . .

Angels, to whom the will-task is given,  
Shall tread and pass on . . .

And Masses on the earth . . . I pray as in heaven  
Such a I thee at the Throne . . .

Thou . . .  
In heaven and . . .  
Swift . . .  
And I will . . .

## SOULS

I . . . Thou hast been our refuge, for . . .

## CHORUS OF ANGELS

P . . . the Holiest, etc. Amen

## Saturday's Northern Programmes.

(Continued from page 83)

### 5NO NEWCASTLE 312.5 M.

2.20-3.45 When the Sun . . .  
4.00-5.00 . . .  
5.15 . . .  
6.30 . . .  
7.45 . . .  
8.55 . . .  
10.00 . . .  
11.15-12.00 . . .

### 5NC GLASGOW 405.4 M.

2.20 . . .  
3.45 . . .  
4.00 . . .  
5.15 . . .  
6.30 . . .  
7.45 . . .  
8.55 . . .  
10.00 . . .  
11.15-12.00 . . .

### 2BD ABERDEEN 500 M.

3.30 . . .  
4.45 . . .  
5.15 . . .  
6.30 . . .  
7.45 . . .  
8.55 . . .  
10.00 . . .  
11.15-12.00 . . .

### 2BE BELFAST 306.1 M.

3.30 . . .  
4.45 . . .  
5.15 . . .  
6.30 . . .  
7.45 . . .  
8.55 . . .  
10.00 . . .  
11.15-12.00 . . .

## FOR LISTENERS TO OPERA BROADCASTS.

We are pleased to announce that the ninth of the series of Operas for which libretti are published is to be the famous 'ROMEO AND JULIET'. This is to be broadcast on April 29. The advantages of having the book of words in front of you when listening to the opera are now appreciated by 100,000 listeners, and those who have not yet sent for a copy of this libretto, or are not on our list of regular subscribers, are advised to make immediate application on the form below. The price of the booklet is 2s. 6d. per copy.

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Additional names and addresses may be written on a separate sheet of paper, but payment for these must, of course, be sent with the order.

The Operas which have already been broadcast are 'Rigoletto' (out of print), 'The Bohemian Girl', 'Faust', 'The Barber of Seville', 'Martha', 'The Red Rover', 'Orpheus', and 'Tudor', and copies of these may be ordered at the same price, i.e., 2d. per copy.





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20	25	30	40	50	60	100	125	150
20	25	30	40	50	60	100	125	150
20	25	30	40	50	60	100	125	150
20	25	30	40	50	60	100	125	150
20	25	30	40	50	60	100	125	150
20	25	30	40	50	60	100	125	150
20	25	30	40	50	60	100	125	150
20	25	30	40	50	60	100	125	150

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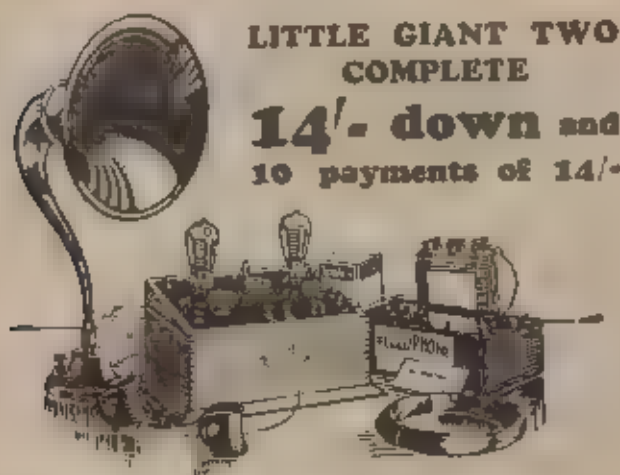
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Pin No.	Pin No.	Pin No.	Pin No.	Pin No.
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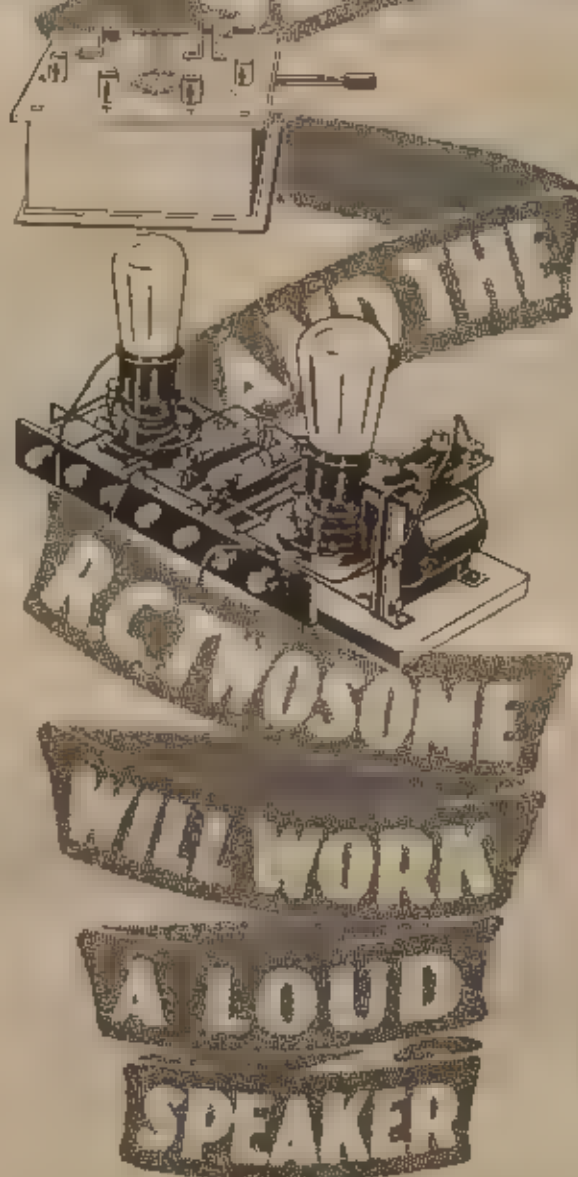
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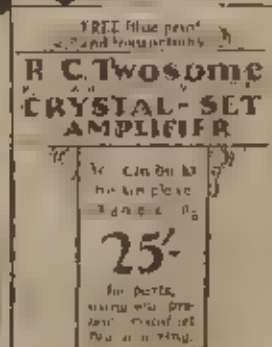
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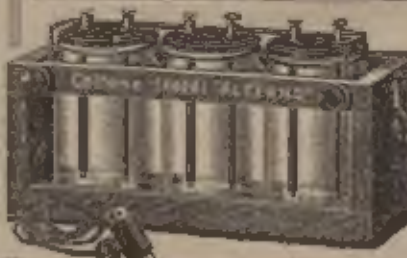
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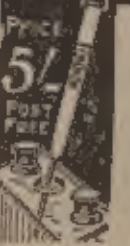
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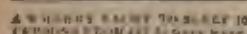
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