

GRAND NATIONAL AND BOAT RACE NUMBER.



The Journal of the British Broadcasting Corporation.

Vol. 18. No 234. [Registered at the G.P.O. as a Newspaper]

MARCH 23, 1928.

Every Friday. Two Pence.

The Story of Aintree and Putney,

of the Grand National Steeplechase and the University Boat Race, will be heard by listeners all over the country on Friday and Saturday of this week. In 1927 these two broadcasts were among the most successful and popular of the year. This week's *Radio Times* deals specially with the two races, each a classic in its own category. You will find plans of the courses on page 593, and on the previous page articles by Geoffrey Gilbey and G. O. Nickalls, this year's commentators.

THEY have their feet in history—the 'Boat Race' and 'the Grand National.' We forget it nowadays, but we remember that they mark the turn of the year. Spring comes with them and a heartening message. They are British things, these trains, and full of high endeavour.

And the history. We cannot picture 1839 when the road still had its glory and the iron horse was still a colt; when the Thames was still a great highway and

Captain Hanson's potent cabs ('the gondolas of London' as Disraeli was to call them) were still a novelty.

Down at Westminster the two early University crews congregated—young men hirsute, bewhiskered, in their broad boats and their broad sailor hats. And supporters of the Light Blue and the Dark Blue followed behind in cutters manned by Thames watermen. I could tell you the story of how the Cambridge 'lightning' crew led poor Oxford all the way up-stream on that day by Vauxhall's gay gardens, through Chelsea's choppy reach, past Battersea village to the little town of Putney, but it would seem unkind.

Then up at Aintree out by those same grand rolling acres a concourse of North Country sportsmen—the roads a-block with farmers' gigs and gentlemen's drags and strings of saddle horses. Young bucks there are, resplendent in their satin gold-sprigged waistcoats and their bright blue claw-hammer coats. But the old squire would have none of this new sport. He stayed at home nursing his goat—'Steeplechasing' he would say, 'steeplechasing. Pray what's that, my boy? Fox-huntin' without the fox; Hamlet without the Prince—bah!'

And the riders across Aintree's sticks and plough were a motley crew. Butchers, publicans, horse-dealers, farmers—some in tall hats and others not. All without

distinction, shall we say, save that Captain Becher, son of a Norfolk yeoman, and first of the great cross-country riders (there's still Becher's Brook on your Aintree map) is among the throng.

THE years roll on. You will remember how great oaks from little acorns grow. The University crews move up to Putney for their race. The new steamers down Westminster way had been high

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I Remember J. M. Synge.

One of the most amazing literary renaissances of modern days is that which produced J. M. Synge, W. B. Yeats, James Stephens, and other notable figures which gathered around the Abbey Theatre in Dublin. In this talk, given from London on Thursday, March 15, James Stephens, Ireland's foremost novelist, contributes a delicate and understanding portrait of J. M. Synge, her greatest playwright, author of *The Playboy of the Western World*.

IT was not until late in his rather short life that Synge discovered his true ability to lie neither in philosophy nor music but in drama, and one may wonder how he came to make this discovery, for he was a painfully slow writer, and his very slowness might have led him to distrust an art-form that was so difficult to handle. To the end writing was a toil to him. In this, however, he was not exceptional; for the majority of writers have assured us that writing is a labour from which one may really shrink a little. Synge occasionally got some reviewing to do for a literary weekly, but he had to discontinue this because the article, for which he might receive two guineas, always cost him six weeks to write; and these were six weeks of painful cogitation as to how possibly one can say anything whatever with a pen that will afterwards be readable.

Still later, he confessed that if his day's work had actually resulted in the addition of two words to his manuscript, although he might not feel triumphant and inclined to celebrate the occasion, he did yet consider that the day had not been wasted, that his subject was not absolutely stationary.

He lived in Paris for some years at the Rue d'Assas, and his apartment was adequately furnished with a bed, an oil-stove, a book-case, and a yard of French bread, and while in Paris he really needed whatever scarce guineas might come his way. Possibly the philosophy he had toiled after was sufficiently robust at this time to tide him over the bad days, but, although he did not complain, he did consider that a meal which cost more than one franc twenty-five had been extravagantly paid for.

He was somewhat negative to ordinary human beings (the dramatist tends to be so); not that he disliked people, but he did not admire them. He certainly did not love his fellow human beings in the mass. With him more than six people could easily become a crowd, and he could consider that such a gathering would have neither wit nor looks. The dramatist will love the rare, the personal, the individual, but he cannot even be expected to love the multitude.

DRAMATIC qualities were to Synge more easily discoverable in the countryside than in the city. He thought that every country-bred person has a measurable idiosyncrasy: has each a distinct nose and hat and accent. And in the country he found many another cherishable thing—birds and beasts and plants are there. There the earth itself seems to be more manifest. Each rood of it is there observed to be utterly different from any other possible rood of space. Every slope and ridge and hill; every stream and tree and cloud is known as distinct from every other similar sight or bulk in the world. A moor (or, as we should say in Ireland, a bog) was

not for Synge a place from which turf or peat is cut. A bog was an enchantment, as indeed it is to everyone who has become acquainted with or has lived nigh to a bog. To get well into an extensive moor is to leave all else behind, is to have left the world behind, is almost to have left one's self afar and apart and forgotten. There is the bog and the clouds, and the rest merges to them. The sea is desolate; but it is also, and unforgivably, a desolation. But the bog is not a desolation; it is desolate, but it is habitable and inhabited. Birds and rats and bees and rabbits are there. An odd donkey or a goat is always, somewhere, ambling or frisking

In next week's issue

LION FEUCHTWANGER,

author of 'Jew Süss,' and 'The Ugly Duchess,' writes on

'THE FUTURE OF BROADCASTING.'

Read what the leading Continental novelist of the day has to say on a subject which will interest every keen listener.

away from you, is always cropping an endless breakfast. For in a bog you could easily imagine that the breakfast of a donkey began before time began, and that it will continue while time has yet a second to draw on. And over it all there is wind and space and cloud and silence; the wind always different, the cloud never the same, the silence never monotonous. All these seem to live as it were one life, and one's own life participates into that, or seems scarcely to be sundered from it.

He loved some other matters also; that is, his mind went willingly to certain things. He loved music and occultism and a something that we shall call bleakness. Whatever might be authoritatively uttered on these subjects would be diligently hearkened to by him. Music, where it is understood, is loved by most of us, for we may only love where we understand. Occultism, or the theory of magic, is delighted in by everyone who is sane enough to wish to be saner; to wish, that is, to be wiser. But bleakness is another thing, and touches only to the fine soul. It is the especial, perhaps the final, acquirement of a cultured person. At last nothing but it is beauty. That is, nothing but bleakness can definitely satisfy the true man that is in every man. Had he lived longer Synge might have achieved a bare, unadorned, a lean bleak art to replace the lush and somewhat vociferous art that he has left us. His art is lush, but there is

continually to be found in it the wiry line, the rigor, the sharp and bare and bleak that he truly loved, and which he would have further striven to.

His knowledge of the countryside was extensive and penetrating. He knew the call of every bird and the habit of most creatures that are to be found in our ways and pastures. His approach to knowledge was—to be silent; to look eagerly at all that came; and to listen intently to all that happened. And, in his approach to a knowledge of the human inhabitants of the countryside, he used the same approach and attitude. As a boy he wandered the hills of Dublin and Wicklow, and he knew these intimately. He could assure a thirsty companion that behind a certain folding of a certain hilly track there was a well. And, if one was thirstier still, he would tell behind how many hills-and-a-half a tavern lay; or that on sixteen rising turns to the left a slaty cottage was couched among slaty rocks, and that there one could get a glass of milk and a cake from the griddle. And he knew that in all these places, if one were well-bred—if, that is, one were silent and inconspicuous—there could be heard a fashion of speech which was not conned from books; which had no acquaintance with art or science or scholarship, and which was yet abundant and racy and of a remarkable texture—the exuberant speech of isolated people. People who are always as timid in action as they are bold in talk; being bold indeed in the only thing they have practice of. For from these people every adventure but the adventure of speech has been retired, and they must seek in conversation all of the change, all of the excitement that others win from travel, from theatres, from the press of men and affairs.

HE was different from many of his countrymen in a number of ways. One, but of prime importance, was that he came of a Protestant stock. A stock that included bishops and canons and missionaries who, through generations, had been to and returned from distant lands and curious peoples. He grew in a house that was filled with the furniture and curiosities of strange countries.

His true schooling was up in the mountain and out on the bog; it came from the shy but vital life that moves in solitudes. His professors were the mountainy men and women, themselves almost as humble in station, almost as sundered from change, almost as bereft of ambition, but as vital, persistent, self-centred as was the lowly animal life that throve about them.

From these teachers he learned to delight in the curious cadences that may be in speech. He learned the craft of packing

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swamping them. It is the 30's. Old Matt Taylor, boat building genius, has come south from the Tyne, bearing in his hand all his worldly goods (a tin of varnish and some brushes) in a red pocket-handkerchief and in his head the design of the keelless streamlined racing boat destined to revolutionize rowing as a sport. The young 'bloods' of the 'Varsities follow the progress of their crews on horseback up the towing path Hammersmith way. The young men about Town 'tool' down in their curricles to Chiswick—the breeze rustling through their long side-whiskers; their 'Piccadilly weepers' as the wags called them.

The young squire is the old squire up in the North Country now and will not miss the Aintree 'chase. The gentleman rider is trying his luck. George Stevens's great career as a rider over the 'sticks' has begun. The Grand National has become popular—almost fashionable.

THE '70's, and London has taken the Boat Race to its heart. To the Londoner rowing has changed from the trade of Thames watermen to the sport of young gentlemen. There are ladies now at Hammersmith and Mortlake with their chignons and their bustles and their chaperones to see the great J. H. D. Goldie (these stands by the Cam for his everlasting memorial 'The Goldie Boathouse') lead strong Cambridge crews to victory. That strange new invention, the sliding seat, has replaced the old fixed seat. 'Varsity boats travel faster, and 'Varsity oarsmen no longer take their tea from the mantelpiece!

As for the 'Grand National'—the first sportsmen of the land would win it. Is it not rumoured at White's Club and Tattersall's that the Prince of Wales himself is at least part owner of that fine winner of 1876—Regal? But at Windsor, they do say, it was not politic to talk of the Spring event up Liverpool way, and Joe Cannon rode Regal that day in the colours of renowned Captain Machell, who began life as the penniless son of a Westmorland squire but had such success on the turf that he died a moderately rich man—but that is another story. King Edward's full triumph in the National did not come until twenty-four years later. There are many alive still who will tell you that that great day of 1900 when the Prince of Wales led in his fine winner Ambush II was the most brilliant scene in all Aintree's history.

And so the great races up river and across country go on through the years gathering strength. The Aintree course with its rough plough and changing jumps and uncertain 'take offs' becomes a great expanse of turf and rails and frowning grandstands. There



are the mighty jumps and the gruelling distance, yet it is no more dangerous today than it was fifty years ago when the farmer cut his drains and his gullies where he liked and the crowd swarmed round Valentine's Brook in untrammelled reckless enthusiasm.

YOU know the scene to day by the Thames side for the race. Perhaps you have watched those two hard trained crews (fit as young men can be) go out to their two stake boats off Putney Bridge—shivering, waiting for the starter's word. You know the long curving course with its chances of rough water and of smooth, of fair winds and of foul. You have seen no doubt that great London throng with their favours and their fervours on tow-path and house-top and felt the strange hush which comes over it before the swinging, flashing



oar-blades come into sight, and the cry goes up 'Cambridge leads,' or maybe 'Oxford, Oxford.'

Then Aintree way a bare twenty-four hours before it has been the same; the same silence as the starting bell clangs and even the voice of the bookmaker is stilled, and the big field makes that first wild helter-skelter rush for the first fence—that first fence which means so much—where some are crowded out and other high hopes come crashing down in a welter of horses and their riders.

Modern days are these when the horse-cooper in rat-catcher no longer rides in 'the National' and the undergraduate oarsman no longer wears whiskers and a straw boater. There is the roar of special trains up to Aintree and the roar of aeroplanes waiting to rush news and photographs back to London as the great race ends. They'll girdle the earth with the story of the Boat Race as the stroke of the winning 'Varsity crew says with his very fast breath: 'Well, rowed, you men, well rowed!' and drops forward over his stretcher dead to all the world.

AND this brings us to Mr. Geoffrey Gilbey and Mr. G. O. Nickalls. You will hear from Mr. Gilbey, perched up on Aintree's grandstand, next Friday afternoon. He will be praying (and here I'm telling you a secret) that he will not feel giddy: 'I loathe heights,' he says. But you may be sure that he will give you every thrill and incident of the race. For Mr. Gilbey lives and breathes the spirit of horsemanship and the turf at its finest, and the microphone will hang before him.

Then early the next morning there will be Mr. G. O. Nickalls, great Oxford oarsman and chip of the old block, for Mr. Guy Nickalls, his forbear, is, in the rowing world, more than an institution and like to become a tradition. From the launch *Magician* (how appropriate a name!) Mr. Nickalls, with Mr. J. C. Squire, is to give to you the history of the race, stroke by stroke, furlong by furlong, from Putney to Mortlake.

You will know also the part which the engineers of the B.B.C. take in the affair. If it be a feat to row the Boat Race, then it is no less of a feat to contrive the broadcasting of it. There will, let me whisper it, be anxious moments on board the B.B.C. launch and at the receiving stations Chiswick way which pick up the broadcast from mid-stream, until all is triumphantly over.

IT is thus that nowadays these stories of high endeavour by horse and rider and by oarsmen come down to us through the ether. They come to the little house and the big house, to the poor man and the rich man, to all and to sundry. They mark, as I have said, the coming of the new year. They bear more than a thrill sometimes it seems to me—a message of new hope and a touch of romance into this workaday world.

Let us be thankful for 1928 with its signs of expanding life—better and fuller after all, you know, than 1839; better than 'the hungry 40's.'

H. G. H.



Broadcasting the 'National.'

Geoffrey Gilbey prophesies—but does not give the winner.

IT is dangerous to prophesy. At least that has been my experience. The first time I tried my hand, or rather my imagination, at it was when I was four years old. We had a very wealthy old friend staying with us for Christmas. She told us she was going to give us each a coin on Christmas Day. I prophesied she would give us each a golden sovereign. I was wrong. My elder brother was given a shilling, my next brother sixpence, and myself a threepenny bit. I got my own back by pretending I had swallowed it. The house immediately became in an uproar. When, however, it was suggested that I should be given a large dose of castor oil, I thought the joke had gone far enough, and I produced the missing coin from the pocket of my sailor suit.

Another prophecy of mine which did not come true was in 1914. A fiery old Colonel was holding forth on the certainty of there being a war. Nobody answered him back, which seemed to disappoint him, so out of consideration for his feelings, I did. I prophesied there would never be another war, and I offered to bet him a pound there would not be one for ten years. Within a month he had won his bet, and I was wearing khaki.

In spite of these failures I am going to venture on a third prophecy. Here it is. In a very few years, people will be laughing at the idea of one man having had the audacity to broadcast the whole of the race for the Grand National.

There is a very big difference between the Grand National and the Derby, from the broadcasting point of view. In the Derby the horses are never more than three-quarters of a mile away from the Stand. In the Grand National, at one point, they are nearly two miles away as the crow flies. Unfortunately, too, the light is nearly always poor at Aintree.

My prophecy is that instead of the race being read by one man as it was last year, or two men as it will be this year, it will be read by four men in 1935, and these four men will be stationed in different parts of the course. In the Derby, as soon

as the tapes go up, the field run broadside on to the stands. It is, therefore, a comparatively simple matter to say what is in front. In the St. Leger it was more difficult as the field go away from one at the start. Fortunately, I had my brother with me to assist me to read that race. He is in America at the present moment, so he is unable to accept the B.B.C.'s invitation to help me to read the National. I am very lucky, however, as the services of Mr. W. Hobbiss have been secured. Mr. Hobbiss and I used to work together when I was on the *Racing Special*, and he is one of the soundest judges of racing in this country. His wonderful eyesight will certainly be put to the test on March 30.

LET us station our four readers of the race. First of all A would describe the parade, the start, and the way in which the field approaches the first fence. This is 548 yards from the start. Then B would take on, as the horses land over this fence, which is 5ft. high and 2ft. thick. He will continue to describe how the field jump the second fence, the third fence, which is 4ft. 10in. high with a 6ft. wide ditch on the take-off side, and the fourth and fifth jumps, which are plain fences 5ft. high. C would take command as the field land over the fifth fence and approach Becher's Brook. This is a thick fence 4ft. 10in. high with a 2ft. rail-in front, and a natural brook about 8ft. wide and 4ft. deep on the landing side. C will have an easy task, as he will only have to describe Becher's, the next which is a plain fence, but which has to be taken at an angle, and the canal turn fence.

D would be on the stand by the canal turn, and he would tell the world how the horses take the sharp turn, how they jump Valentine's, which is 5ft. high with a drop and a natural brook 5ft. wide on the landing side, the next plain fence, the eleventh, which is an open ditch, and the twelfth fence, which has a 6ft. ditch on the far side. Then A would take over again and would describe how

the field come on to the flat race course and how they jump fences 13 and 14, 15 and 16. 13 and 14 are plain fences, but 15, which is known as the chair fence, is a very stiff open ditch. 16, which is the water jump, is 18ft. in width. After jumping the water, the second circuit of the course begins and the 17th fence is thus the same as the first. A mathematician will work out correctly that the last or 30th fence is the same as the 14th. The only fences that are not jumped twice are the chair fence and the water.

Mr. Hobbiss and I on the stand are going to endeavour to do the work of A, B, C and D. If we make mistakes there will be thousands of kind friends who will write and tell us. Those who heard me read the race for the St. Leger may remember that by a slip I called Restigouche, Alacrity. As I did so my brother dug me in the ribs and I corrected it. After the race I met a very prominent journalist.

A proper box up your broadcast of the St. Leger, wasn't it?' he said.

'I am sorry,' I said. 'Didn't you follow the race?'

'Oh, yes,' he replied, 'I followed the race, but I mean mixing up Alacrity and Restigouche.'

When a man dies, we remember only the good parts of his life. When he broadcasts we remember only his mistakes. If I box up the National, don't write to me, but to the B.B.C. It is not my fault, I did not ask for the job. They waved aside all my objections, and I think they thought I was like the passed lady who loves to sing, but who likes to be pressed to do so. As a matter of fact broadcasting takes years off my life, and upsets my digestion for a month before and after. I have been asked what is going to win. I must not attempt two prophecies in one article. I merely state that I shall be delighted if I draw Trump Card or Master Billie in my club sweepstake, and I shan't complain if I draw Bright's Boy or Sprig.

GEORGE GILBEY.

Oxford or Cambridge?

G. O. Nickalls on the prospects of this year's Boat Race.

TELL me, who is going to win the Boat Race? I'm sure you know. How many hundred times am I asked this question in the course of every Boat Race practice? Merely because one has been unfortunate enough to row in the race oneself one is expected to be able to give a complete and correct forecast of every succeeding race for the rest of one's life. Now some people can estimate speeds. Some lucky folk have an almost uncanny knack of estimating the speed of a horse, for instance. And I have seen in the papers recently that some bold spirits have had the pluck to estimate the exact speed of a car travelling at over 200 miles an hour. Good luck to them. Unfortunately, however, they put the so-called authorities on other sports in the unlucky position of being asked to prophesy. Now there is probably nothing harder to estimate than the speed of a racing eight and nothing harder to prophesy about than a Boat Race. I say this because few writers on rowing prophesy without considerable hedging and the few bold ones who scorn to hedge rarely come through unscathed. However, here goes.

When the crews started practice in January, I thought that the Boat Race looked a certain thing for Cambridge. Each University could call upon the services of four old choices. Taking them all in all, I preferred the four Cambridge old blues to the Oxford old blues. Quite apart from this, however,

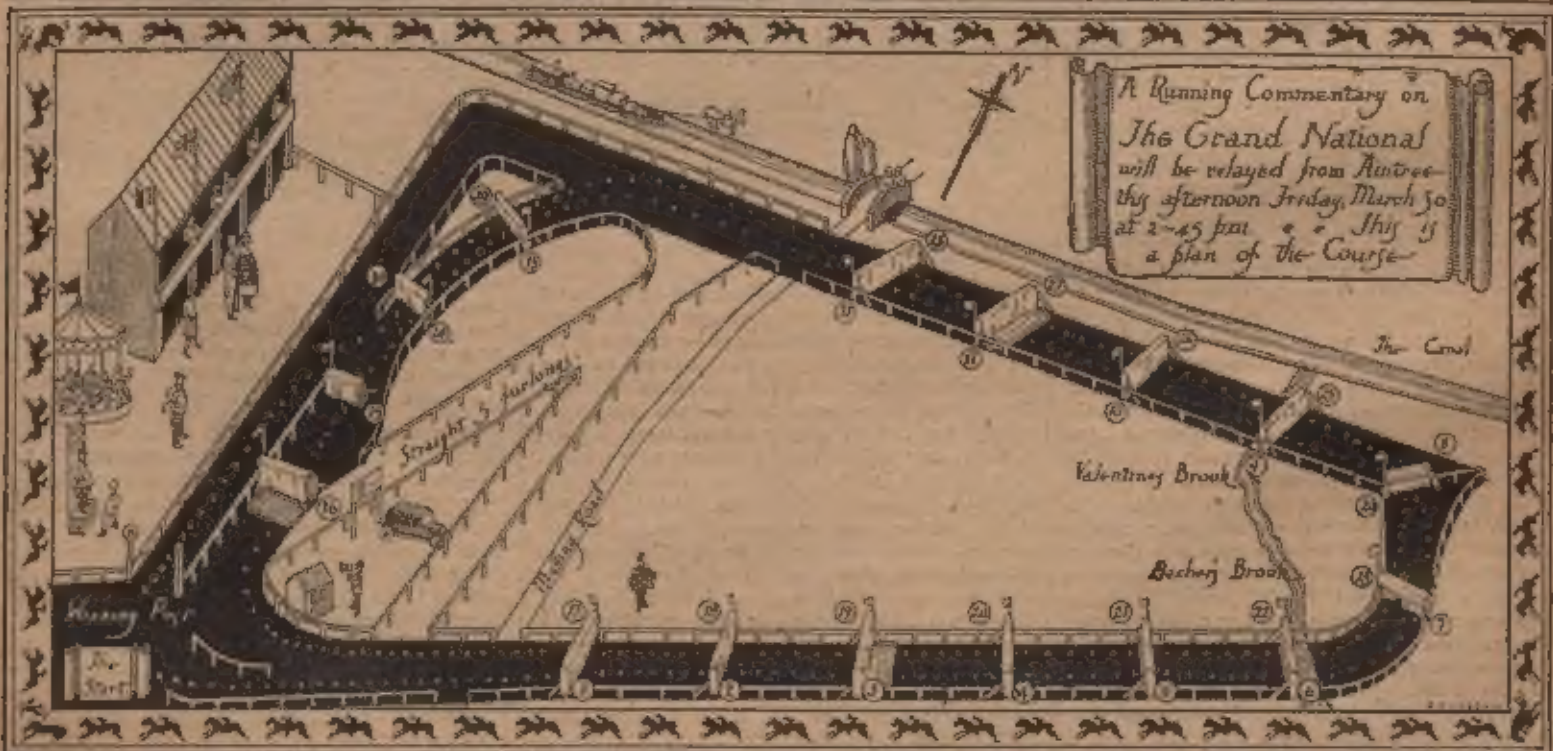
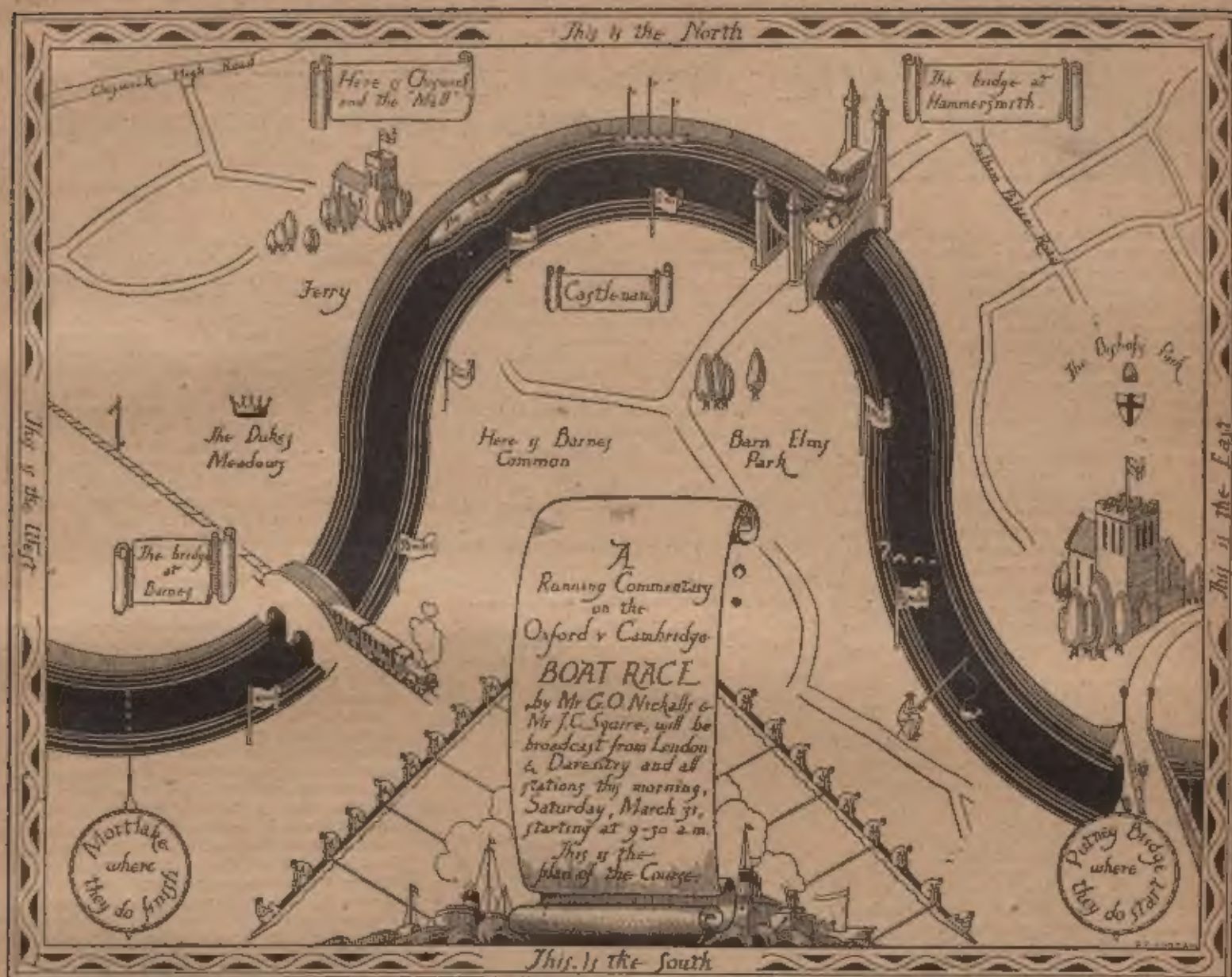
Holcroft had better and more experienced material behind him than had Shaw at Oxford. Many of the Cambridge crew had rowed themselves into prominence last summer at Henley while the oarsmen from the Isis were conspicuous by their absence. After the first week or two of practice, Cambridge moved Ellis, their last year's stroke, to two, while Letchworth, their last year's two, came to stroke. During the first week in this new order Cambridge showed signs of becoming a really good crew. They have never fulfilled that promise nor have they looked like doing so since. Meanwhile, Oxford were being coached and worked into shape, and eventually emerged rowing quite well together, but there still existed many faults in the individuals that composed the crew.

THAT, roughly, is the situation as it remains today. Cambridge are eight men rowing extremely hard and very pluckily. They have very little rhythm and a very bad finish—faults which I have always believed were fatal to pace. But Holcroft and his men know an awful lot about the game, and are superior to Oxford in that they put much more dash and go into their rowing. Oxford, however, are rowing much more together—more like a crew than eight individuals. It is an old rowing adage that it doesn't matter very much what you do so long as you do it together. Though by looking

at one or two of the individuals one might be led to wonder what exactly they are doing together. There's no denying these are weaknesses, which are giving Oxford's supporters uneasy qualms. To set against this, however, they have more rhythm, a much better finish, and better balance on their stretchers than their rivals.

This year's race will not, I think, depend on conditions. Both crews are equally unhappy in rough water, though Oxford shape better in a following wind. Cambridge will, I think, by making an extra effort, be able to take half a length's lead off Oxford at any given part of the first three-quarters of the course. Oxford's success under these circumstances will depend very largely on Llewellyn. He must not, if he is to succeed, let himself or his crew be hustled or jostled out of their stride in the early part of the race. They must be able to settle down and row their best in the face of the most repeated and persistent sports by Cambridge. The Cantabs, I think, will lead in the early part of the race, but unless Oxford are cleared in the first mile and a half, I think they should row away from their rivals over the last half of the course and win the Boat Race of 1935.

P.S.—It's a little hard to have been asked to prognosticate at such an early stage. I am reserving the right to modify or revise these opinions any day from now to the Race. G. O. NICKALLS.





BOTH SIDES OF THE MICROPHONE

The Boat Race.

THE first Boat Race was rowed at Henley in June, 1829. It was the result of a private challenge between Charles Wordsworth of 'the House,' afterwards Bishop of St. Andrews, and his friend Charles Merivale of St. John's College, Cambridge, who later became Dean of Ely. Cambridge won the toss but lost the race by five or six lengths. There were no cheering crowds of Tom, Dick, and Harry lining the bank that afternoon, but only the enthusiastic young gentlemen of the rival Universities. The next race was not until 1836. Cambridge challenged Oxford in 1837, but the race never took place owing to the cholera raging that summer. It is strange to think of a cholera plague in London. The outbreak of 1831 was due to the sewage which, in those days, was discharged into the Thames; it carried off more than 1,200 people. Cambridge easily won this second encounter and, incidentally, acquired this present-day colour of light blue. The boat was about to push off when it was observed that it carried no colour in the bow. Someone ran off and bought a piece of Eton blue ribbon. This race was rowed from Westminster to Putney.

Which will win?

THERE is little profit in prophecy. The general favourites for this year's race, on Saturday, March 31, are Oxford. A win for the favourites will mean added interest in future races, for Cambridge have had a long and almost unbroken reign of supremacy: of the last nine races they have won eight by pretty considerable margins. The Boat Race (it long since dropped the 'Oxford and Cambridge' prefix) has always been the most spectacular and, therefore, the most popular event in the sporting calendar. Active interest in it, which until last year was chiefly centred in London, has now extended to the whole of the country, for those who cannot be present on the banks of the Thames can listen to a vivid account of the progress of the race. I am glad that J. C. Squire and G. O. Nickalls are again to describe the race. They—and the engineers responsible for the link between the launch *Mugician* and Savoy Hill—made an amazingly good job of it last year. Mr. Squire gave a vividly pictorial account of the scene on the banks, while Mr. Nickalls described the race stroke by stroke. It was generally agreed that this was one of the most notable of broadcast achievements. Mr. Squire is, of course, the editor of our great literary monthly, *The London Mercury*, while Mr. Nickalls is the well-known Oxford ear. Don't forget that the race is early this year. The broadcast comes on at 9.35 on Saturday morning.

Light Blues and Heavy Blues.

THERE are one or two interesting facts about this classic race which are worth recording here. The heaviest man who ever rowed turned the scale at 14 st. 8½ lb. He was J. B. Rosher of Cambridge (1911). His record was nearly equalled by Kittermaster of Oxford, who in 1900 rowed at 14 st. 5 lb. The heaviest man this year is J. B. Collins, of the Cambridge crew, who weighs 13st. 13lb. The lightest man ever was Higgins, who stroked Oxford to victory in 1882. He weighed 9 st. 6½ lb. One year, 1840, the winning Cambridge crew was composed entirely of men from Trinity College. There was once a Cambridge cox whose weight was only 5 st. 2 lb., and an Oxford cox who steered five winning crews. The record time for the race is 18 min. 29 sec. (Oxford in 1911). Last year's race was won by Cambridge in 20 min. 14 sec., a three lengths victory.

Ladies Only.

TO the mere man with his two suits a year, his half dozen new shirts at Christmas, and his dozen new collars when he thinks of it, the feminine pursuit of that elusive goddess Fashion must always be a trifle perplexing. The falseness of pleats, the depth of yokes, the 'hang' of skirts—can these things really matter so much, can they really be the cause of so much heartburning and nervous exhaustion? The fact remains that they are, and that where two or three of our wives are gathered together in one place, there is nothing they so like to discuss as this Spring's fashions. Therefore let them congregate at the loud speaker on Easter Monday, when the Editress of *Vogue*, Mrs. Alison Settle, talks about coming fashions. Mrs. Settle has just returned from Paris after viewing many of the new styles which are being brought forward. Her talk will be intended, not for the rich woman with an exclusive dressmaker, but for those who wish to learn what and how to wear and copy.



EFFICIENT MOMENTS IN HISTORY.

1. Bluebeard institutes a filing system.

Your Holiday this Year.

WITH the coming of the Summer—how distant it seems these temperamental March days of alternate sunshine and snow—comes also the question of holidays. Before the war we were frankly conservative in the matter of holidays. The same old faces could be seen, year after year, at Morpeth, Bognor, Llandudno and so on. Today, however, the holiday-maker is more adventurous. You will find him in the most out-of-the-way corners of England and the Continent. This year the B.B.C. has arranged two series of holiday talks—one, which begins at 5.0 p.m. on April 3, and will be continued on Tuesdays weekly throughout the summer, dealing with holidays abroad; the other, beginning at 9.15 p.m. on alternate Saturday evenings from the end of April onwards, covering touring in the British Isles. The Continental series opens with two talks on Spain, three on Italy, and three on France. Listeners will find pictures and maps in *The Radio Times*, which will be of use in following the talks and in planning tours.

Good Friday.

I HAVE already received letters from listeners asking for particulars of the Easter programme. At Easter, as at other holiday times, the B.B.C. has always a record audience. Here are some of the leading programmes from London and Daventry and from 5GB during Easter week-end. On Good Friday, London and Daventry have a concert by the Cosmo Octet, Eda Benois and Hughes Macklin (3.30), a Children's Service, conducted by the Rev. A. R. Browne-Wilkinson, M.C., and relayed from the Bournemouth Studio (5.15), a performance of John Massfield's celebrated *Good Friday* play, relayed from Glasgow (6.0), a Good Friday service relayed from St. Ann's Church, Manchester (7.0), and a National Concert, relayed from the Queen's Hall and consisting of excerpts from Wagner's Easter opera *Parafal* (8.0). 5GB is to broadcast an afternoon performance of Bach's *St. Matthew Passion*.

Easter Sunday.

THE morning service from London and Daventry will be relayed from York Minster, where special Psalms and Easter Anthems will be sung and an address given by the Archbishop of York. The service begins at 10.30. The afternoon programme is to be undertaken by B. Walton O'Donnell and his Wireless Military Band (which has quickly earned the reputation of being one of the finest bands in Europe). Evensong will come from Carlisle Cathedral, with an address by the Very Rev. the Dean of Carlisle, Dr. Henry C. Stuart. The service will be preceded by a peal of the famous Carlisle bells and a short organ recital by Dr. F. Wadley. The remainder of the evening's programme will be occupied by a concert by the Wireless String Orchestra. 5GB is taking the York Minster Service, to be followed in the afternoon by a Symphony Concert and a broadcast of Bach's Cantata for Easter Day. In the evening 5GB is to have a special service, relayed from Birmingham Cathedral, and a Studio concert by the City of Birmingham Police Band.

Burlesque and Bach.

THE alternative programmes for Good Friday and Easter Sunday are, as you will have noticed, mainly religious and musical in character, and, I think, very well chosen. On Easter Monday there will be more frivolous fare—dance music (5XX and 5GB), vaudiville (5XX), and a burlesque pantomime by Mabel Constanduros (5XX). By the way, 5GB, which is giving two of Bach's choral works during Easter, will on future Sundays broadcast a number of his cantatas. This prolific master of church music wrote not only a cantata for every Sunday in the year but enough to permit of a different one being given weekly for three or four years.

British Dance Music.

A NEW era in studio dance music was marked by the engagement of Jack Payne, the brilliant young British dance band director, and his B.B.C. dance orchestra. Jack Payne knows his job from A to Z. You remember his outside broadcasts of the past? They were first rate—but we had too little of them. He believes in plenty of variety in dance music, and the twelve men under his command are all versatile instrumentalists. Mr. Payne and his band are all British—and they mean to give British dance tunes a good showing. Though they have only been broadcasting for a few days, I have already received quite a batch of letters congratulating the B.B.C. on its new acquisition.

BOTH SIDES OF THE MICROPHONE



The Complete Works of Uncle Mac.

WHAT are 'Nonsericks'? That was what I asked myself when they placed upon my table a new book entitled 'Nonsericks' by 'Uncle Mac' (Derek McCulloch). And what is a 'Colour-larf' for the Nonsericks of Uncle Mac are illustrated by the Colour-larks of Ernest Noble? It turns out that the former are a mixture of Americanisms (which are always amusing here) and nonsense (which is what all sensible people really enjoy); the latter are humorous drawings—a mixture of Heath Robinson, Batesman, and Lear, with a dash of Ernest Noble. 'Nonsericks' (which is being published on Friday next, March 30, by Messrs. Methuen at the price of 3s. 6d.), is one of the most charming volumes of sheer idiosyncrasy it is possible to imagine. 'Uncle Mac' of the 'Children's Hour' is well known to thousands of children and grown-ups all over England. Most of them will want to read 'Nonsericks'. Like A. P. Herbert, who contributes an introduction to the book, 'I hope his Verse will do as well as his Voice has done.'

A Captain Departed.

A STRIKING tribute to the late Earl Haig is the special number of the British Legion's journal devoted entirely to a beloved leader, of whom someone in the Legion has finely said: 'We have lost a president and found a patron saint.' It contains tributes to the dead Field-Marshal from many distinguished men who served with him and under him, from H.R.H. the Prince of Wales, Marshals Foch and Joffre, Viscount Halifax, Lord Birkenhead, Sir Frederick Maurice, Sir Philip Sassoon, Rt. Hon. Winston Churchill, Major Ian Hay Beth, etc. This issue of the journal is finely printed and illustrated, and can be obtained for 5s. on application to the British Legion Headquarters, 25, Beccleston Square, London, S.W.1.

Masters of the Microphone.

LAST week saw the opening of a new series of portraits of 'Masters of the Microphone' by Ginsbury, whose drawings of Ellen Terry and 'Dick' Sheppard have drawn many appreciative letters from listeners. Last week he portrayed H.R.H. the Prince of Wales; this week his subject is 'G. B. S.', the broadcast of whose play *The Man of Delving* from London and 5XX is a notable event. The series will portray those artists and speakers who have come to be regarded as 'friends' by thousands of people in every part of the country. I hope you will agree with me that Ginsbury is a master of strong, simple portraiture, and that his drawings will be well worth saving as a pictorial record of popular broadcasters. There are to be many splendid drawings by him in the near future, including, in next week's issue, a portrait of Ion Feuchtwanger, who contributes an article on the Future of Broadcasting. Herr Feuchtwanger, who is the brilliant author of *Jew Suss* and *The Ugly Duchess*, broadcast from the London Studio a few months ago.

They Certainly Rehearse.

A RECORD for rehearsals must be held by the Colne Orpheus Glee Union, one of the finest male voice choirs in the country. This choir, which is taking part in a 'Merrie England' programme from Manchester on April 7, rehearsed 120 times last year, a labour which found its own reward, for at twelve musical festivals they gained ten 'first places'. Their conductor is Mr. Luther Greenwood.

Making Chinese Doctors.

A VERY remarkable man is Dr. Dugald Christie, Principal Emeritus of the Mukden Medical College, who is giving a missionary talk on 'Modern Medicine in Manchuria,' S.B. from Edinburgh, on Sunday, April 1. Fifty years ago, as a young doctor of the United Free Church of Scotland Mission, he went up into Manchuria as medical missionary, though he had been warned of the danger he was incurring. In those days there were no Christians in Manchuria; today there are 30,000, among them several very fine Chinese doctors trained by Dr. Christie, who has so far earned the gratitude of China that the Chinese have erected a public memorial to him in the grounds of the Medical College at Mukden. Dr. Christie is a C.M.G., and also holds many Chinese decorations, including the Imperial Order of the Double Dragon and the Order of the Precious Star. His talk should deserve a special hearing, for he has had an interesting experience of an important half-century in China's history.



EFFICIENT MOMENTS IN HISTORY.

2—Cleopatra writes home to Anthony.

Organists Once—Now Pianists.

A RECITAL of duets for two pianos will be given from Manchester on Wednesday, April 6, by Albert Hardie and Harold Dawber, two well-known Manchester musicians. Curiously enough, both these artists started their careers as organists. Mr. Dawber was a pupil of Dr. Kendrick Pyno.

The Listener's Champion.

A GREAT deal of work which is useful both to the listener and the B.B.C. alike, is done by the Wireless Organizations' Advisory Committee. At one of its recent monthly meetings it discussed and made recommendations on several important questions, including the broadcasting of Controversy, the development of Regional Broadcasting, and a scheme for ascertaining the acceptability of new musical works prior to their inclusion in the programmes. It also considered a detailed report on Programmes lately compiled by the Wireless League.

The Welsh National Orchestra.

THURSDAY, April 12, will see the first Symphony Concert of the National Orchestra of Wales, which has been formed by the B.B.C. in co-operation with the Welsh National Council of Music, the National Museum of Wales, and the City Corporation of Cardiff. The B.B.C. is supporting the scheme financially, the National Museum is being lent by its Council for a daily hour of free music, etc., while the Corporation of Cardiff is to provide the Assembly Room at the City Hall on two nights a week when popular concerts will be given there by the orchestra. Warwick Braithwaite, Musical Director of the Cardiff Station, is the first conductor. He has under him an orchestra of thirty salaried players, which will be increased in size as the experiment develops. The first part of the programme on April 12 will be broadcast from 5QB as well as from Cardiff and Swansea. This will include works by Wagner, Mozart, Berlioz, and Max Bruch. The occasion will be an important one, not only for Wales, but for the whole of Britain, since it marks the initiation of a plan for the development of musical appreciation which may well be copied elsewhere.

And Two More Concerts.

ON Saturday, April 14, Cardiff is broadcasting two further concerts by the National Orchestra of Wales: at 12 noon a popular concert, relayed from the National Museum, the programme to include such items as the Scherzo from *A Midsummer Night's Dream* (Mendelssohn), the Ballet Suite (Luigini) and Dvořák's *Humoresque*; and at 7.45 p.m. a second concert from the Assembly Room at the City Hall. Only the first part of this will be broadcast. For the benefit of the many Cardiff music-lovers who will wish to be present in the hall for the complete concert, I would add that the second half contains delightful music—Chopin's Overture to *All Stars*, Delibes' Ballet Suite *Kuzyo*, and four dances from *The Rebel Maid*.

Sandler's Emigration.

I HAVE received a letter from Albert Sandler, who, as you know, is shortly leaving Eastbourne for London, where he will play at the Park Lane Hotel. 'May I, through your columns,' he writes, 'thank listeners for the kindness and appreciation they have shown me during my three years at Eastbourne. It has always given me pleasure to receive letters of appreciation and requests. These have helped me to keep in touch with the various tastes of the public. I am coming to the Park Lane Hotel. I do not know yet whether I shall be able to broadcast from there. I understand that the matter is under discussion. If I am able to play for the microphone, I hope that my broadcasts will be as popular as they were from Eastbourne. It will give me special pleasure to know that my many good friends along the South Coast are able to hear me again.'

I Know Better Than Sandler.

AS a matter of fact, since receiving Sandler's letter, I have heard that the tests carried out at the Park Lane Hotel have proved very satisfactory, and that Sandler and his Orchestra will broadcast from there on Sunday, April 15. For the time being they are to play in the lounge of the hotel, but further experiments are being carried out in the ballroom which, I understand, may have better acoustic properties. Details of the programme on the 15th are not available yet. I hope it will be possible to publish them next week.

'THE ANNOUNCER.'

"BON SOIR, MESSIEURS"



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AT THE TOUCH
OF A SWITCH**

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**ON THE
WONDERFUL**

COSSOR

"Melody Maker"

What Do You Listen For? No 4.

Listening to the Piano.

Piano Music forms a large part of the broadcast programmes. Do you know when a pianist is playing well? What are the points which an experienced critic would watch for when listening to him? This article by Mr W. R. Anderson continues the series which prominent Music Critics are writing specially for *The Radio Times*.

LET us take it for granted that the composer has satisfied us that he sees an aspect of truth—sees it steadily and sees it whole, that he can tell us of his ideas happily and in good style, without pedantry or fumbling. Now we must ask the same questions of the pianist who essays to interpret the music for us. In order to enter into the composer's ideas and expound them persuasively he must have a fine, subtle, sympathetic mind. The means of interpretation, at the piano as in any other phase of art, are imaginative sympathy, depth of insight, and knowledge of the length and breadth of one's country—of what has been wrought in it by the greatest men of all ages.

If the music chosen by a pianist does not fulfil the requirements set down in my opening sentence, he falls in our estimation. No performer, in an enlightened assembly, can play poor music and retain the title to the name of artist. You shall know the man of fine spirit by the company he keeps, here as elsewhere in life.

Interpretation differs according to the personal outlook and experience of the player; but the ideal condition is only reached when he so enters into the mind of the composer that the two become one; and when that state is attained, the hearer, being rapt away by the evocation of beauty, has no immediate thought either for the personality of the player, or for the mechanism of his method.

But to the observer who wants to build up a method of criticism, and to appreciate (that is, appraise) pianoforte playing, some leading points of consideration are worth attention. When I listen to a new pianist or re-hear an old I am all the time sizing up his power to use the piano so that every note he makes shall fall into place in a clear scheme of construction. If he cannot persuade me that he has a scheme, I politely ask him to go away and come back when he has thought one out. For instance, he must shape his phrases so that there is an eloquent rise and fall of the tone, as in fine elocution. There must not be too many even stresses in it, or any notes stabbed out. To keep a phrase 'in the air,' on the piano, is one of the hardest things to do—chiefly because the instrument suffers from the sad disability that as soon as a note is sounded it begins to fade. No other soloist we commonly hear (with the exception of the harpist) suffers from such a disability in mechanism. (Remember, in passing, another handicap of the pianist that no other soloist except the organist shares—he has to play, in public, on someone else's instrument.) I cannot here enter into the technical matter of how one may produce the illusion of sustaining a slow singing melody on the piano, but all acute listeners



who play the instrument will know how intensely difficult that is.

Then there must be perfect balance between the parts of a phrase, between the phrases in a sentence, the sentences in a section, and the sections in a piece; and, in a work of several movements, between the movements themselves, that all may be built up into a solid, logical, convincing piece of architecture.

THE possible ways of touching notes are many: by a variety of touch a short phrase may be made to say different things. Every note must be thought of in relation to what comes before and—still more important—to what comes after. Its precise duration and colour must be determined.

When one is acquainted with all the different ways of touching the notes, and with players' personal variations in these ways, it is interesting to watch pianists as one listens to them. (Nowadays there is happily no need to stress the insignificance of waving arms and shaggy locks, fearfully shaken.) Ease, obtained through the elimination of unnecessary, inhibiting muscular oppositions, is the keynote of modern methods. Still, an unorthodox technical approach does not necessarily mean disaster. The ear is the judge.

One simple test for quality, among many, is the ability to play softly and yet with full significance. Note, too, the use a player makes of the sustaining pedal. Clean pedalling allows his resources of touch to be expended without waste, and vastly enlarges the scope of his palette of colour.

It is a useful discipline for the listener who wishes to improve his capacity for appraisal to make out some headings, and set down a percentage mark against each, as he follows a recital. Very many pianists must be familiar with the marking sheet commonly used at competition festivals, with its ten marks each for Accuracy (in

notes and time-values), Tone (quality, quantity, control and colour), Technique (fingering and pedalling), Rhythm (life, freedom, steadiness and continuity), and Phrasing (shape, flow, melodic line), and its other fifty marks for Interpretation and General Effect (by which, of course, the player finally sinks or swims).

Some such division is most useful when one has to appraise the work of a number of competitors. The experienced critic, listening to a recital, naturally does not need such a schedule, because the ends and methods of criticism as he practises it are somewhat different from those met for a competition. As a useful means of developing the power of orderly, balanced appraisal I recommend this plan to the serious listener who is not highly experienced in his craft.

I listen for the pervading sense of progression—of the music's working on to a destined goal, which the composer designed and the player has divined. That persuasive art of the fine player, in assuring us that he knows where he and the composer are going, and why, has much to do with the satisfaction that the untechnical hearer gets in listening to the best interpreters—in, for instance, hearing Hess play Bach or the Franck Variations; in enjoying the subtle virility of Cortot in Schumann, or (in another mood) of Scharrer in certain Schumann and Chopin pieces; in tasting another essence of Chopin with Pachmann; in hearing Hofmann round off the Brahms Variations on a Theme of Handel with an exciting display in that intimidating fugue, or bring us to the Schumann 'Carnival' as to a brave night in Venice or Vienna; in enjoying the gay colours of de Falla, as Arthur Rubinstein shows them; and in sampling a score of other such delights.

All fine players, of course, are versatile; they may be supremely happy in interpreting one or two types of music, but they can give us deep satisfaction in many. They have found the secret of the personality of the composer—that which distinguishes him from all other men; and they can distinguish between significant works of his youth and his age. I listen for a different Beethoven in Op. xxi from the Beethoven to whom I am introduced in Op. 3, and I want to realize, as I go away from the recital, in what respects his mind and heart had changed. All that it is the province of the player to expound to me.

In a concerto I listen to find out if the pianist understands the orchestra, loves it and treats it like a brother. The idea of partnership is his guiding light here. He may be the senior partner at a time, but there must be no bullying assertion of authority. In passing we may note that

(Continued on page 633.)

PROGRAMMES for SUNDAY, March 25

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

2LO LONDON and 5XX DAVENTRY

(381.4 M. 430 KC.)

(1,404.3 M. 127 KC.)

9.5 (Daventry only)

A RECITAL

3.30 AN AFTERNOON CONCERT

MUSIC BY Dr. W. G. WHITTAKER

S.B. from Newcastle

THE NEWCASTLE-UPON-TYNE BACH CHOIR (Hon.
Conductor, Dr. W. G. WHITTAKER)

Ses. for unaccompanied mixed choir and
semi-chorus

Psalm cxxxix (Version by Robert Bridges)

Selected by the Jury of the International
Society for Contemporary Music for per-
formance at the Festival at Frankfurt-on-
Main, 1927

Dr. Whittaker will make some explanatory
remarks before the performance of the Psalm

4.0 EUNICE J. POTTS (Soprano)

The Chief Centurion's (Massfield)

Bog Love (Shane Leslie)

Ship of Rio (Walter de la Mare)

4.10 CHOIR

Choral Settings of North Country Folk
Songs:

The Bonny Fisher Lad

Water of Tyne

Dolly-a (Double Quartet from the
Choir)

Bobby Shakes

4.30 A RECITAL

SARAH FISCHER (Soprano)

ELSA KAREN (Pianoforte)

ELSA KAREN

Russian Village

Bydlo (The Ox Wag-
gon returning from
the fields in the
evening, Polish Folk
Song)

Ballet des Poussins

(Ballet of non-
sodged chickens)

Pavane (Sunday
in Russia)

Gopak (Russian
Dance)

Montenegro

4.40 SARAH FISCHER

Le jardin mouille

Amoureux séparés

Am jeun geteilte

Le bachelier de Salamanque

4.50 ELSA KAREN

The Little Shepherd

La Fille aux cheveux de lin

General Lavino, eccentric

Gallwog's Cake-Walk



Woodcut by Elizabeth Brown

THE MYSTERIES OF WISDOM.—Ecclesiastes viii-ix

(London only)

9.5 A CHORAL PROGRAMME

ROSEBORN LANSO (Tenor)

THE WIMBORNE SYMPHONY ORCHESTRA (Leader,
S. KNEALE KELLEY), Conducted by LESLIE
HEWARD

THE ORCHESTRA

Overture, 'In Autumn'

9.15 ROSEBORN LANSO

To brune eyes (Two brown eyes)

Jeg elsker dig (I love you)

Tak for dit arde (Friend, thou art staunch)

9.25 ORCHESTRA

Two Symphonic Dances (Op. 64)

9.40 ROSEBORN LANSO

Jule-vis (Christmas Snow)

Pease-bloss (Spring fragrance)

En drøm (A Dream)

9.50 ORCHESTRA

Second Peer Gynt Suite

10.5 ROSEBORN LANSO

Voten (Spring)

Det første møde (The first greeting)

En digters sidste sang (The poet's last song)

For mal (The Gout)

10.15 ORCHESTRA

Second Jerusalem

Psalm: Introitus; March of Homage.

BACH CHORALES and ORLANDO GIBBONS' TUNES
From the Revised Hymnary

Carried out by the GLASGOW BACH SOCIETY'S
CHOIR, conducted by Mr. J. MICHAEL DIACK

S.B. from Glasgow

ORLANDO GIBBONS (1627-1625)

No. 489. Eternal Father of the ceaseless round

498. O Love Divine, how sweet Thou art

195. Spirit of God, descend upon my heart

JOHN SEBASTIAN BACH (1685-1750)

No. 56. From Heaven above to earth I come

413. Rock of Ages, cleft for me

492. O God our Father throne on high

It is a distinguishing mark of the high
standard of the music in the Revised Church
Hymnary that the compilers have given so much
attention to the tunes of such pre-eminent
church musicians as Gibbons and Bach.

One of the earliest of English hymn books was
Hymns and Songs of the Church (1823), the
work of the poet, George Withers. The songs,
most of which are forgotten, were set to some
downy tunes, in two parts, treble and bass, by
Orlando Gibbons, one of the greatest musicians
of his time. Of the many of these tunes found in
the Hymnary the best known is
Angel's Song given in most hymn
books in a distorted shape, but now
restored to its original form.

A century separated the births of
Gibbons and Bach, (1685-1750).
Church musicians recognize in the
chorale arrangements of Bach the
embodiment of all that is highest
and noblest in devotional music.
Over three hundred of these have
been preserved, all of them master-
pieces, and the Hymnary contains
twenty of the most beautiful
examples.

(Daventry only)

9.30 A CHORAL AND ORCHESTRAL CONCERT

S.B. from Glasgow

THE STATION ORCHESTRA,

conducted by

Mr. J. MICHAEL DIACK

Fourth Brandenburg Concerto: Bach
Quick; Slow; Very quick

SELECTIONS FROM THE ST. MATTHEW
PASSION

(Bach)

GLASGOW BACH SOCIETY'S CHOIR, conducted
by Mr. J. MICHAEL DIACK

Chorale, 'O Lord, Thy love's unbounded'

JAMES WOOD (Tenor) and CHORUS

With Jesus I will watch

Miss MARGARET BARKETT (Soprano)

Recit., 'Although mine eyes'

Air, 'Jesus, Saviour, I am Thine'

CHOIR

O man, thy heavy sin is great

Miss ELSIE BLACK (Contralto)

Have mercy upon me, O Lord

CHOIR

If I should e'er forsake Thee

Mr. JOHN MORTON (Bass)

Give, oh give me back my Lord

CHOIR

Now doth the Lord

We bow our heads

CHOIR and ORCHESTRA

Jesus, Joy of man's desiring

What God doth, that alone is right

10.30

EPILOGUE

8.0 A RELIGIOUS SERVICE

FROM THE STUDIO

Conducted by the Rev. HARRY MILLER

Order of Service:

Hymn, 'Now thank we all our God' (Church
Hymnary, 29)

Prayers

Hymn, 'Father of Heaven' (C.H., 6)

Lesson

Hymn, 'Ride on, Ride on' (C.H., 92)

Address by the Rev. J. HARRY MILLER

Collect

Hymn, 'Abide with me' (C.H., 286)

Benediction

In the Near Future.

News and Notes from the Southern Stations.

Hull.

A series of afternoon talks, entitled 'Origins of Surnames,' will be given on April 2, 16, and May 7 and 21 by Mr. Frank W. Wlotz, Secretary of the Young People's Institute at Hull.

Manchester.

The Soul of Nicholas Snyders, a play by Jerome K. Jerome, at 8 p.m. The soulful character of the enchanted region of the North, is to be broadcast on April 2.

Plymouth.

The address at the Studio Service on Sunday, April 1, will be given by the Rev. Geo. H. Ryves and the musical portions by the Belmont Wesleyan Choir.

The first of a short series of talks, entitled 'On listening to Music,' will be given on Monday, April 2, by Miss Radford, who, with her sister Evelyn Radford, will give illustrations on the violin and pianoforte respectively.

Bournemouth.

'The Romance and Risks of Smuggling' is the title of Mr. G. P. K. Gallimore's talk on Tuesday, April 3.

The Service for the Sick on Thursday, April 5, will be addressed by the Rev. J. F. Threlkeld, Vicar of St. Andrew's, Bournemouth.

A short organ recital by Mr. Frederick P. Brazer will precede the religious service to be relayed from the Pnashon Memorial Church, Sunday, April 1, at which the address will be given by the Rev. H. T. Maddelord, of East Cliff Congregational Church, Bournemouth.

Liverpool.

The last part of the evening programme on Tuesday, April 3, will take the form of a Pastoral, entitled 'In Search of Spring,' in which will be provided by the Station Octet and vocal and prose readings by Frederick Corp.

The religious service, at which the address is to be given by the Rev. W. T. C. Sheppard, will be relayed from St. Anne's Church, Edge Hill, on Sunday, April 1. The music will be sung by the Church Choir, directed by Alfred.

A programme on Tuesday, April 3, will be given by Howard Gwynne (barrister-at-law) and entertainer, Rex Castello (character impressions), and incidental music from famous Viennese Waltzes by the Station Octet, directed by Frederick Brown.

Cardiff.

News and Notes from Mr. H. J. Jones, Secretary of the Cardiff Radio Club, on Sunday, April 1.

Religious items from all the chief works of Gilbert and Sullivan will be presented on Monday, April 2. Thomas Green and Raymond Vary are to sing old English Ballads, with the music by Sullivan.

Verdi's *Requiem* will be given by the Cardiff Musical Society at the fourth concert of the season in the Park Hall, Cardiff, on Good Friday, April 6. The soloists are Lillian Stiles Allen, Astra Desmond, Parry Jones, and Joseph Farnham.

An interesting talk on 'The Tropics' will be given by Mr. W. W. Williams on Sunday, April 7. Mr. Williams, who has

travelled all over the world, will be giving a talk on 'The Tropics' at 8 p.m. on Sunday, April 7. The talk will be given by Mr. Williams, who has travelled all over the world, and will be giving a talk on 'The Tropics' at 8 p.m. on Sunday, April 7.

Dover Experimental.

The religious service on Sunday, April 1, will be relayed from Carr's Lane Church, Birmingham, and conducted by the Rev. T. J. Bevan.

Booth Unwin (bass) and Nora Desmond (soprano) are among the artists taking part in a concert between 9.30 and 10 p.m. on Monday, April 2.

A programme of chamber music by Gordon Bryan (pianoforte), S. C. Cotterell (clarinet), and the Molland String Quartet has been arranged for Wednesday, April 4.

Two plays produced by Stuart Underwood will be given on Saturday, April 7—*Sister* and *The Little Plays of St. Francis* by Laurence Houseman, and *The Wayfarer*, by Kingsley Hall.

The afternoon concert on Tuesday, April 3, to be given by the Birmingham Military Band, includes the Overture to *Maenulda* and a selection from *Carroll's Bandstand*, together with pianoforte solos by Clara Astle and interludes by Percy Owens (entertainer).

Encounters of the Naughty 'Nineties' is the title of an interlude by Ivan Firth and Phyllis Scott in the vaudeville programme for Saturday, April 7. Other artists who will contribute are Mario de Pietro (banjo and mandoline), Miss Gilbert (character studies), and the Astoria Duo Band.

Leading Features of the Week.

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

TALKS (5XX).

Monday, March 26.

5.0. Mrs. Cottingham Taylor: 'The Making of Easter Cakes.'

Tuesday, March 27.

7.0. Sir William Lawrence: 'A Garden in a Window Box.'

Wednesday, March 28.

7.0. Mr. J. M. Venn: 'A Retrospect of British Agriculture.'

7.25. Professor A. V. Hill: 'Skill and Efficiency in Running.'

Thursday, March 29.

7.25. Mr. R. S. Lambert: 'Pioneers of Social Progress—Edwin Chadwick.'

9.15. Sir Landon Ronald: 'Reminiscences of Sir Herbert Tree, Sir Charles Santley, and Caruso.' (I Remember series.)

Friday, March 30.

7.25. Professor C. H. Desch: 'Metals in the Use of Man—The New Metals.'

Saturday, March 31.

7.25. Com. the Hon. J. M. Kenworthy, M.P.: 'The Position of Britain in the World of Boxing.'

MUSIC.

Sunday, March 25.

(5XX) 1.30. A Programme of Music by W. G. Whittaker (from Newcastle).

(5GB) 9.0. A British Composers' Programme.

Monday, March 26.

(5XX) 7.45. A Pianoforte Recital by Iturbi.

Tuesday, March 27.

(5GB) 7.45. A Symphony Concert (from Cardiff).

Wednesday, March 28.

(5XX) 7.45. The Catterall Quartet (from Manchester).

(5XX) 9.35. A Chopin Recital by Virginia McLean.

Thursday, March 29.

(5GB) 7.30. Bach's 'Mass in B Minor,' sung by the Birmingham Festival Choral Society.

Friday, March 30.

(5XX) 8.0. A National Symphony Concert of Elgar's Works, conducted by the Composer.

(5GB) 8.0. 'The Ballad of Black-Eyed Susan,' Scenes by John Gay and Alfred Reynolds.

VAUDEVILLE AND VARIETY.

Monday, March 26.

(5GB) 3.0. Delys and Clave.

Tuesday, March 27.

(5XX) 8.0. Johnson Brothers and Greenop, Wolseley Charles, Doris Palmer, Leshe Paget, Teddy Brown.

Friday, March 30.

(5XX) 10.35. Muriel George and Ernest Butcher.

DRAMA, ETC.

Monday, March 26.

(5XX) 8.15. 'The Night Fighters,' A Radio Play by Cecil Lewis.

Tuesday, March 27.

(5GB) 10.30. 'In Chinese Waters,' by Vivian Tidmarsh.

Wednesday, March 28.

(5XX) 9.45. 'The Man of Destiny,' by George Bernard Shaw.

Thursday, March 29.

(5XX) 8.0. 'A Woman's Reason,' A Dramatic Play by Jeffery Farnol.

(5XX) 9.35. 'Charlotte's Hour.'

Saturday, March 31.

(5XX) 9.35. 'Piccadilly Daily,' A London Revue.

Sunday's Programmes (cont'd (March 25)

27Y **MANCHESTER.** 354.5 M
180 KC

3.30 **A HAYDN PROGRAMME**
THE AUGMENTED STATION ORCHESTRA
Conducted by T. H. M. etc.
First Overture in G. Op. 36 (Orig.)
Variations for Piano, Soprano, with Or.
Andante in D.
And. St. JOHN WILKINSON (Piano)
Cortina in D.
Sixth Overture in D. Op. 35 (Original Edition)
MAGNIFICAT
The Spirit of the
The Mournful Song
Cortina in D.
"London" Symphony

5.20-5.30 S.B. from London
8.0 S.B. from London (9.0 Local Announcements)
10.30 **EPILOGUE**

6LV **LIVERPOOL.** 297 M
1.0-0 KC

3.30 S.B. from Manchester
5.20-5.30 S.B. from London
8.0 S.B. from London (9.0 Local Announcements)
10.30 **EPILOGUE**

2LS **LEEDS-BRADFORD.** 277.5 M. &
221.5 M.
1.080 KC. & 1.180 KC.

3.30 S.B. from Manchester
4.30-5.30 S.B. from London
8.0 S.B. from London (9.0 Local Announcements)
10.30 **EPILOGUE**

6FL **SHEFFIELD.** 272.7 M.
1.100 KC.

3.30 S.B. from Newcastle
4.30-5.30 S.B. from London
8.0 S.B. from London (9.0 Local Announcements)
10.30 **EPILOGUE**

6KH **HULL.** 294.1 M
1.020 KC.

3.30 S.B. from Newcastle
4.30-5.30 S.B. from London
8.0 S.B. from London (9.0 Local Announcements)
10.30 **EPILOGUE**

6BM **BOURNEMOUTH.** 226.1 M
820 KC

3.30 S.B. from Newcastle
4.30-5.30 S.B. from London
8.0 S.B. from London (9.0 Local Announcements)
10.30 **EPILOGUE**

5NC **NOTTINGHAM.** 275.2 M.
1.000 KC.

3.30 S.B. from Newcastle
4.30-5.30 S.B. from London
8.0 S.B. from London (9.0 Local Announcements)
10.30 **EPILOGUE**

5PY **PLYMOUTH.** 400 M
750 KC.

3.30 S.B. from Newcastle
4.30-5.30 S.B. from London
8.0 S.B. from London (9.0 Local Announcements)
10.30 **EPILOGUE**

6ST **STOKE.** 294.1 M
1.020 KC

3.30 S.B. from Newcastle
4.30-5.30 S.B. from London
8.0 S.B. from London (9.0 Local Announcements)
10.30 **EPILOGUE**

5SX **SWANSEA.** 294.1 M
1.020 KC

3.30 S.B. from Cardiff
5.20-5.30 S.B. from London
8.0 S.B. from London (9.0 Local Announcements)
10.40-11.0 S.B. from Cardiff

Northern Programmes.

5NO **NEWCASTLE.** 315.5 M
900 KC

3.30 Music by Dr. W. G. Whitaker
and University up to 4.00 Newcastle
(Mus. Conducted by W. G. Whitaker)
(Version by Robert Bridges). (Dr. W.
explanatory remarks prior to the performance)
4.00-4.10 News
4.10-4.20 The (Chief) Bobby Show
4.20-4.30 The (Chief) Bobby Show
4.30-4.40 The (Chief) Bobby Show
4.40-4.50 The (Chief) Bobby Show
4.50-5.00 The (Chief) Bobby Show
5.00-5.10 The (Chief) Bobby Show
5.10-5.20 The (Chief) Bobby Show
5.20-5.30 The (Chief) Bobby Show
5.30-5.40 The (Chief) Bobby Show
5.40-5.50 The (Chief) Bobby Show
5.50-6.00 The (Chief) Bobby Show

5SC **GLASGOW.** 4.4 X
7.4 L

3.30 Music by Dr. W. G. Whitaker
and University up to 4.00 Newcastle
(Mus. Conducted by W. G. Whitaker)
(Version by Robert Bridges). (Dr. W.
explanatory remarks prior to the performance)
4.00-4.10 News
4.10-4.20 The (Chief) Bobby Show
4.20-4.30 The (Chief) Bobby Show
4.30-4.40 The (Chief) Bobby Show
4.40-4.50 The (Chief) Bobby Show
4.50-5.00 The (Chief) Bobby Show
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5.30-5.40 The (Chief) Bobby Show
5.40-5.50 The (Chief) Bobby Show
5.50-6.00 The (Chief) Bobby Show

2BD **ABERDEEN.** 2.0 M
1.0 M

3.30 Music by Dr. W. G. Whitaker
and University up to 4.00 Newcastle
(Mus. Conducted by W. G. Whitaker)
(Version by Robert Bridges). (Dr. W.
explanatory remarks prior to the performance)
4.00-4.10 News
4.10-4.20 The (Chief) Bobby Show
4.20-4.30 The (Chief) Bobby Show
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5.40-5.50 The (Chief) Bobby Show
5.50-6.00 The (Chief) Bobby Show

2BE **BELFAST.** 2.0 M
1.0 M

3.30 S.B. from Newcastle
4.30-5.30 S.B. from London
8.0 S.B. from London (9.0 Local Announcements)
10.30 **EPILOGUE**

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Camel.

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appreciates for the same
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& Co., Ltd.
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Woolwich.

Monday's Programmes continued (March 26)

5WA CARDIFF. 355 M. 860 KC

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Me GUY'S ...

30 London Programme relayed from Daventry

445 ...

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9.35-11.0 MEMORIES OF THEATRELAND

... Theobald, Empire and Hippodrome

... from ...

HAROLD & MELBA: Bathing
I start my day over again (The ...
Bond Street Dress Pattern)

Walter: The Rebel Maid

OWLAND'S NEWTH (Soprano)

Miss Blue (Soprano), ...

Mary from Tipperary (Soprano)

... Round ...

OWLAND'S NEWTH and HAROLD &

If you were the only girl (The ...)

... If you were the only girl (The ...)

... pushed by ...

... What is done (Lionel ...)

Discoveries (Watch your Step)

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745 ROBB WILTON In Stories and ...

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ROBB WILTON

will take his stories and patter on tour round the Stations this week. You will be able to hear him from Manchester on Monday, Cardiff and Belfast on Tuesday, Newcastle on Thursday, Glasgow on Friday, and Aberdeen on Saturday.

When a ... our fancy ...
... The Harp ...

TONI FARRILL (Piano Composer)

Paraphrases on 'Ain't she sweet?'
In the style of Chopin, Debussy and ...

Two Syncopated Piano Solos

Dancing Tambores

Playful Tunes

BAND

Coronet Duet, 'Be ...'

Soloists ...

Excerpts from 'The Daughter of ...'

ARTHUR BROADBENT

'The ...'

'The ...'

'The ...'

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6LV 287 M. 1010 KC

120-10 London Programme relayed from Daventry

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PROGRAMMES for TUESDAY, March 27

2LO LONDON and 5XX DAVENTRY

(361.4 M. 820 KC)

(1,004.8 M. 187 KC)

The bright and crisp, splendidly built

10.15 a.m. A

10.30 (Thursday only) Time

11.0

12.0

1.20 HESTO and his ORCHESTRA
From the Savoy Hotel

2.30 Sir H. WALTON DAVIS: Elementary
Music—XI Final Examination

3.15 Musical Instruction

3.20 M. E. M. STEPHAN: Elementary

3.50 Musical Instruction

4.0 WILLIAM H. DAVIS

ORCHESTRA

From the Martin Arms Pavilion

4.15 Mr J. H. DAVIS: A
Proper Study of Man and
An Introduction to Anthropology

THE world

the lives of primitive people

In the last of his

talks Mr Driberg will discuss

this problem, with a

placation of good and evil

on both sides.

and cultures,

the reactions set up

the lives of primitive people

In the last of his

talks Mr Driberg will discuss

this problem, with a

placation of good and evil

on both sides.

4.30 WILLIAM H. DAVIS: ORCHESTRA (Continued)

5.0 M. E. M. STEPHAN: A Bookshelf of Old
Fiction—The Old English

Thomas Hardy

IN this series of talks Miss Ann Spence has discussed

many old favourites, some of them

which have been forgotten.

This afternoon she will discuss her present series

with one of the greatest novels of the last century.

and in the last of her talks she will discuss

probably will never reach, that stage of neglect

and oblivion from which so few novels successful

in their own time escape.

5.15 THE CHILDREN'S HOUR

by the

More Jacques and other Catches by the

by the

The Story of King John and the Abbot of
Canterbury, together with Anecdotes, Riddles
and other Catches, old and new

6.0 A Recital of Gramophone Records, arranged
by Mr CHRISTOPHER STOKES

6.35 THE SIGNAL, GREENWICH WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

A Recital of Gramophone Records

7.0 Sir W. LAWRENCE: A Garden

W. LAWRENCE

Like a Garden of Eden—tast is the great

object of the National Gardens' Guild; as

subject not so very hard to achieve, as they

would realize who remember the transforma-

tion scene in Charlie Chaplin's film, *The Kid*.

That transformation was effected simply by the

use of flowers, and, with window-boxes, as the

yearly competitors of the Guild have shown.

A drab and dreary house or street may be trans-

formed into a delight to the eye. This evening's talk on

window-boxes is to be given by Sir William

Lawrence, who, as Treasurer of the Royal

Horticultural Society, speaks with the highest

possible authority on everything relating to

flowers.



A COMIC CHORUS OF 500 B.C.

This interesting illustration from the decoration on a Greek vase shows a comic chorus similar to that in *The Birds* of Aristophanes, whose work Professor Campbell will discuss in his talk this evening at 7.25. The two men dressed as birds are singing and dancing to the music of the flute-player on the left.

Reproduced, by permission, from R. Fickinger's *'The Greek Theatre'* and the *Drama* (Univ. of Chicago Press, London, Cambridge Univ. Press).

7.15 THE FOUNDATIONS OF MUSIC

BACH'S SONATAS FOR VIOLA DA GAMBIA AND

Played by HOWARD BLISS (Violoncello) and
GORDON BRYAN (Pianoforte)

Sonata No. 1 in G, Last two Movements

Bach's Chamber Concerto, No. 11, in B Flat,

First Movement, played by GORDON BRYAN

THE second half of the Sonata in G includes a

very short and singularly beautiful Slow

Movement, that shows us the imaginative

MAINTENANCE OF RECEIVING SETS.

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

up at considerable length.

The other work of which we are to hear is Movement is Bach's *Concerto for Keyboard of a Violin Concerto* written by a young son, Duke Johann Ernst of Weimar. In whose hand Bach, as a young man, had played, and who became one of his friends. The Duke died before he was nineteen. Partly for his own instruction and partly for pleasure, Bach transcribed some sixteen such Concertos by various composers, several of them by his great contemporary Vivaldi, the famous violinist-composer. He used the music very freely, altering and enriching it.

We are to hear now the energetic, down-right First Movement of the Concerto that Bach made from Duke Johann's work.

7.25 Prof. A. J. CAMPBELL: Greek Plays for
Modern Living—Aristophanes and his
rogs—S.B. from Liv-

pool

HAVING dealt in turn

with the three great

comics, we turn to the

author of *The Frogs*, in

which he blends music and

politics, satire and fancy, and

scourges the hypocrisy of

the

7.45 A. J. CAMPBELL

FRANK TITCHENOR: The

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Impatience

Oh! wonderful of

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Song of the Flea *Humpty Dumpty*

8.0 VAUDEVILLE

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8.0-8.30 (Daventry only) Mrs. MARY ADAMS:
Problems of Heredity—V, The Inheritance of
Personality or Temperament

WHEN, in the study of heredity, one comes to the inheritance of personality or temperament, the subject becomes at once fascinating and abstruse. Personal experience and observation, of which we all have plenty, hardly help the evidence contradicts itself. In this talk Mrs. Mary Adams will discuss the question from the scientific side.

9.0 WEATHER FORECAST, SECOND (Daventry only)

9.15 Sir H. WALTON DAVIS: 'Form and Function' in Music

9.35 Local Announcements (Daventry only)

Shipping Forecast

9.40 A MUSICAL COMEDY PROGRAMME

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The Commission has the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. The Commission is very sorry that it is unable to give you a more definite answer at this time, but it is confident that the matter will be settled soon.

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13 kinds
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10 Pa. Mat. 1	rk. n. v. n. C. b. T. m. p. d.	10	5.11
10 Pa. Mat. 1	rk. n. v. n. C. b. T. m. p. d.	10	5.8
10 Pa. Mat. 1	rk. n. v. n. C. b. T. m. p. d.	10	5.8
5 Pa. Mat. 1	rk. n. v. n. C. b. T. m. p. d.	5	7.1

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5 Royal Favourites Virginia	@	4.0
5 Royal Favourites Virginia Crispe-Side Tipped for Ladies	@	4.1
10 Gold Flake No. 1 Untipped	@	11
10 Wave Horse Virginia Untipped	@	3.5

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36, QUEEN VICTORIA STREET E.C.4



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AND OR send me the _____ with signature.

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$\bar{F}_{11} = \frac{1}{2} \left(\frac{\partial^2 \phi}{\partial x^2} + \frac{\partial^2 \phi}{\partial y^2} \right)$
 $\bar{F}_{12} = \frac{1}{2} \left(\frac{\partial^2 \phi}{\partial x \partial y} \right)$
 $\bar{F}_{22} = \frac{1}{2} \left(\frac{\partial^2 \phi}{\partial y^2} + \frac{\partial^2 \phi}{\partial x^2} \right)$

READERS ABROAD. A Table with 10 columns: Country, Name, Address, City, State, Zip, Telephone, and two empty columns.

37. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 2572. 2573. 2574. 2575. 2576. 2577. 2578. 2579. 2580. 2581. 2582. 2583. 2584. 2585. 2586. 2587. 2588. 2589. 2590. 2591. 2592. 2593. 2594. 2595. 2596. 2597. 2598. 2599. 2600. 2601. 2602. 2603. 2604. 2605. 2606. 2607. 2608. 2609. 2610. 2611. 2612. 2613. 2614. 2615. 2616. 2617. 2618. 2619. 2620. 2621. 2622

Name _____

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ADDITIONAL GUARANTEE

ה'תש"ח
ה'תש"ח

I Remember J. M. Synge.

(Continued from page 609.)

A phrase until it is explosive with adventure; the art of lightening, however tragic or despairing a concept, with just the humour or tenderness that brings it back to earth and to a human relation. He loved the village tailor who said: "I will make you a suit sir, that will go around and about you like a curtain." And when he once lamented the ageing condition of his own hat he was comforted by the remark of the person to whom he was speaking: "Let you not throw away the hat, 'quoth his companion, 'for there is an art about an old hat that is not in a new hat." "What right that art be?" Synge inquired. "The art of an old hat is to be old and 'tis known that no person whatever would care to cock a new hat."

He loved the simple human relation, and however fantastic a tale he may be telling, it is always human. Perhaps his limitation lay here. He is a folk-writer working on folk material. His fantasy does not tempt anything but the world we live in does not bid for an extra world or a spirit and experience. His tales are wonderful indeed but they are wonderful because of the bog and the mountain that are in them, because of the men and women that rage and riot in them; because of all the things that he knew and loved so well. And in this he differs from the other writers of his quality. The quest after divinity that is the Irish writer's torment and his joy brought to Synge neither joy nor torment. Perhaps he had no time for these. "Men and women and their delicious burdens" were what he sought and wrote of. The common physical and mental vigour of life was what he loved and would seek. He was for years a sick man, and perhaps, guessing that he was a doomed man, he did not search for another world, and a greater being, divining that he must quit the habitual earth, the companionable sun, the comforting spaces ere he could really fathom these, or savour this life to the full!

A silent, an aloof, a listening man! Listening to and watching all that which had never been completely his, and from which he should, soon be parted. He would stand on a headland that jutted steeply on the sea and he would look and look and look at the sparkling waters below. He would look at a meadow, a sunset, a man, as though he must satiate his eyes with their wonder, and, if it could be, saturate his very being with all that he should not carry with him.

He died in a Dublin hospital. A doctor who attended him told that when his end was nigh Synge petitioned that he might be lifted in bed so that he should look from the window and see the Dublin hills. Twice he was so lifted, and he looked again on the shapes that he loved better than all other shapes of the world. But when on the third morning he looked from the window, he looked on blankness; there was a thick mist without, and he could not see the hills. As he was lowered again he was weeping, quietly, forlornly, and in a little time he died.

JAMES STEPHENS.

Tuesday's Northern Programmes.

(Continued from page 610.)

NEWCASTLE

| Time | Programme | Time | Programme |
|------|------------|------|------------|
| 2.30 | Radio City | 4.30 | Radio City |
| 5.15 | Radio City | 6.30 | Radio City |
| 7.15 | Radio City | 7.45 | Radio City |
| 8.0 | Radio City | 8.2 | Radio City |
| 1.15 | Radio City | 1.40 | Radio City |

GLASGOW

| Time | Programme | Time | Programme |
|------|------------|------|------------|
| 3.15 | Radio City | 3.35 | Radio City |
| 4.0 | Radio City | 5.0 | Radio City |
| 5.15 | Radio City | 5.30 | Radio City |
| 6.0 | Radio City | 6.50 | Radio City |
| 7.15 | Radio City | 7.15 | Radio City |
| 7.25 | Radio City | 7.45 | Radio City |
| 8.0 | Radio City | 8.40 | Radio City |

ABERDEEN

| Time | Programme | Time | Programme |
|------|------------|------|------------|
| 2.30 | Radio City | 3.15 | Radio City |
| 4.0 | Radio City | 5.15 | Radio City |
| 6.30 | Radio City | 7.15 | Radio City |
| 8.0 | Radio City | 8.45 | Radio City |
| 9.0 | Radio City | 9.15 | Radio City |

BELFAST

| Time | Programme | Time | Programme |
|------|------------|-------|------------|
| 2.30 | Radio City | 3.0 | Radio City |
| 4.20 | Radio City | 5.0 | Radio City |
| 5.15 | Radio City | 6.30 | Radio City |
| 7.0 | Radio City | 7.25 | Radio City |
| 7.45 | Radio City | 8.22 | Radio City |
| 8.0 | Radio City | 8.55 | Radio City |
| 10.5 | Radio City | 10.39 | Radio City |

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Name

Address



PROGRAMMES for THURSDAY, March 29

10.15 A SHORT RELIGIOUS SERVICE

10.30 (Dauntrey only) TIME SIGNAL, LIVERPOOL WEATHER FORECAST

11.0 (Dauntrey only) Gramophone Records

12.0 LIGHT MUSIC

1.0 (Dauntrey only) LILLIE (Soprano)

10.20 Week's Concert of New Gramophone Records

2.30

3.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

3.30 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

3.45 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

4.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

4.15 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

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5.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

5.15 THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

5.30 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

5.45 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

6.0 THE B.B.C. DANCE ORCHESTRA

6.15 Market Prices for Farmers

6.20 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

6.30 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

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2LO LONDON and 5XX DAVENTRY

(381.4 M. 830 KC.)

(1,604.2 M. 187 KC.)

80 CHANSON FRANÇAISE

10.15 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

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5.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

5.15 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

5.30 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

5.45 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

6.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

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6.45 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

7.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

7.15 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

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7.45 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

7.55 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

8.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

8.15 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS



SIR IAN GORDON RONALD

will be a most interesting and illuminating study of the life of a man who has been a pioneer in the world of radio.

We are so used now to the constant changes that is taken of every aspect of our social and industrial life that it is hard to realize how conditions was available in England at the time of the war. The conditions were such that it was almost impossible to find a single man who had not been a soldier.

7.45 A MILITARY BAND CONCERT

Conducted by B. WALTON O'DONOVAN
Soloist: JOSEPH FARRINGTON (Bass)

7.55 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS



THE CITY NARCISSUS OF 1849

In his tale this evening at 7.25 M. Lambert will describe the terrible sanitary conditions that obtained in London less than a century ago. Lee's caricature, which was published in 'Punch' in 1849, was prompted by the refusal of the City Corporation to consider any schemes for the cleansing of the Thames.

8.35 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

8.45 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

8.55 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

9.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

9.15 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

9.30 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

9.45 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

10.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

10.15 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

10.30 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

10.45 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

11.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

11.15 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

11.30 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

11.45 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

12.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

12.15 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

12.30 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

12.45 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

1.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

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1.45 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

2.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

2.15 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

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2.45 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

3.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

3.15 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

3.30 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

3.45 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

4.0 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

4.15 (Dauntrey only) THE CHILDREN'S HOUR: Selections by the FETTERHAM SENIOR GUARDS

Thursday's Programmes continued (March 29)

(Continued from page 617)

ad desiderium Patria. numerere vota
atque at the end of the Father
upon us, and the Father
I am not sure that I can fully do
the Holy Ghost. The Father
the Holy Ghost. The Father

CHORUS
Credo in unum Deum (I believe in one God)
Chorus
one Lord Jesus Christ. Soprano and Contralto
Et incarnatus est de Spiritu Sancto (And was
conceived by the Holy Ghost). Five-part Chorus
Et resurrexit tertia die (And the third day He
rose again). Chorus
Et in Spiritum Sanctum (And I believe) in
the Holy Ghost. Soprano
baptism. Five-part Chorus

CHORUS
Gloria, sanctus (Holy, holy, holy)
Gloria, sanctus (Holy, holy, holy)
Gloria, sanctus (Holy, holy, holy)
Light part Chorus
Gloria, sanctus (Holy, holy, holy)

AGNES DE
Agnus Dei, qui tollis peccata mundi (O Lamb
that takest away the sins of the world).
Chorus
Agnus Dei, qui tollis peccata mundi

45 MARY W. LINTS (Dramatic Recital)
The Lone bottomed Boat (set to Music by
"The Lone")
The Lone bottomed Boat (set to Music by
"The Lone")

9.45 CHORAL CONCERT
(Continued)

10.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

10.15-11.15 SPRING
From Birmingham

A Programme of Music, Song, and Verse
Introduced by GLADYS WARD

THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by JOSEPH LEWIS

"Spring" from Suite "The Seasons" .. G. S. P. ...
GLADYS WARD (Soprano) and Orchestra

An "Spring" had come from "The Song of
Hawthorne" .. G. S. P. ...
Plans charming for ...
Let's hear the gentle lark ...

Flute Obligato by WALTER HEARD
GLADYS WARD (Recital)
The Lone bottomed Boat
The Lone bottomed Boat

THE BIRMINGHAM STUDIO CHORUS
Part Song, "Spring Song" .. P. S. P. ...
(Chorus with Orchestra). "Come, Gentle Spring"
Haydn

GLADYS WARD
Gathering Daffodils (Seventeenth Century)
arr. Somerset

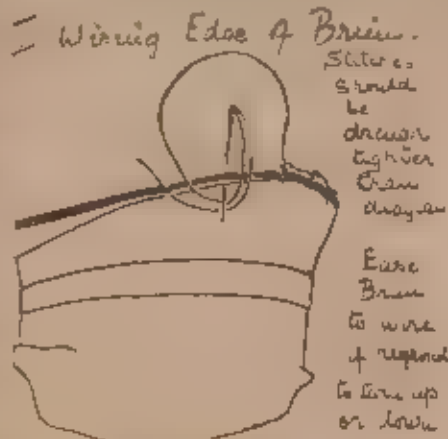
Waltz in the Air Today .. Eden
A Thrush's Love Song .. Travers

GLADYS WARD
The Hounds of Spring ..
The Musical Instrument ..

ORCHESTRA
from Suite "The Seasons" .. German
(Continued in column 3.)

The Family Hats.

The chart of directions to which Miss Violet
Grand referred in her talk last week on the
renovation of hats. Miss Grand is talking today
on "A Use for All Scraps" (9.45 p.m.).



Overlap joins at least 2"
Cover points with stitches.

A Section of Brim being
bound with Ribbon -
Stitch Ribbon -



iii. Bow Making



To rectify Centre
on the wrong
Side -



Tailored Bow
To fasten to
Hat Take
One Stitch at
each x. Tie
ends of
cotton in a reef knot inside
crown -

5WA CARDIFF. 363 M. 850 KC.

2.30 ...
A. H. ...
W. ...

3.0 ...
L. ...

4.0 ...
FRANK THOMAS (Violin),
H. HERBERT PAX

5.0 ...
M. ...

6.0 ...
M. ...

7.0 ...
M. ...

8.0 ...
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40.0 ...
M. ...

PROGRAMMES for FRIDAY, March 30

2LO LONDON and 5XX DAVENTRY

(881.4 M. 833 KC.)

(1,604.2 M. 187 KC.)

10.15 a.m. A

10.30 (Daventry only) TIME SIGNAL, GREENWICH

11.00 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL

SONATA IN D MAJOR (Violoncello)

SONATA IN G MAJOR (Pianoforte)

Sonata in G Major, Op. 95

By Robert D. Lanza (Pianoforte)

By Robert D. Lanza, Op. 3

Chopin

12.30 AN ORGANO RECITAL

by ALBERT HOWE

One of the best of the Organists in the country

Organist of the Church of St. Andrew, N.W.

First Movement, Sonata in D Major, Op. 95

Voluntary in C Major, Op. 95

Voluntary in C Major, Op. 95

Voluntary in C Major, Op. 95

Voluntary in C Major, Op. 95

Voluntary in C Major, Op. 95

Voluntary in C Major, Op. 95

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Voluntary in C Major, Op. 95

7.15 RE FOUNDATIONS OF MUSIC

BACH'S SONATAS FOR VIOLA DA GAMBA AND

CELLO

Played by HOWARD HIGGS (Violoncello) and

LONDON BRYAN (Cello)

Sonata No. 3 in G Major, First Movement

by LONDON BRYAN

by LONDON BRYAN

by LONDON BRYAN

by LONDON BRYAN

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by LONDON BRYAN

and a Quartet of Solo Strings—two Violins, Viola

and Cello

The Introduction hints at the whole work is to be in

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THE STIFFEST JUMP OF ALL THE COURSE

Half the thrills of the Grand National centre round Becher's Brook, the most famous jump of the historic course. This picture shows the scene at the Brook as the horses come flailing over it—one of the tensest moments in the race which Mr. Geoffrey Gilbey will describe for listeners this afternoon.

1. As in this work

2. As in this work

3. As in this work

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34. As in this work

35. As in this work

36. As in this work

37. As in this work

38. As in this work

Friday's Programmes cont d (March 30)

5GB DAVENTRY EXPERIMENTAL
(491.8 M. 510 MC.)

2.45 THE GRAND NATIONAL

2.30

3.20

ANCHOR TIME

7.38

7.45

8.0 THE BALLAD OF BLACK EYED SUSAN*

Words by JOHN GAY

Music by ALFRED REYNOLDS

CHATTERBOX

REYNOLDS

4.0

ME M

8.35

THE BLIND BEGGARS*

6.30 TIME SIGNAL GREENWICH WEATHER
FORECAST, FIRST & FINAL NEWS BULLETIN

6.45

LIGHT MUSIC

9.0

VAUDEVILLE

Birmingham

10.0 WEATHER
NEWS BULLETIN

10.15 DANCE MUSIC: KETNER'S FIVE
FRANK & GEORGE GARDNER, 6th K. (Horn)

11.0-11.15 AMBROSIO'S BAND, from the Mayfair
Hotel

(Friday's Programmes cont cont on page 624)



BLACK-EYED SUSAN.—Birmingham 8.0.

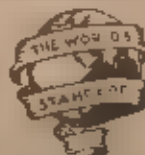


Buy or Build The AMPLION CONE AMPLIFIER

for electrical reproduction

A master combining two of the world's famous Amplion
Loud Speaker with a new, efficient, and powerful
amplifier.
Fully illustrated leaflet W.L. 658 describes the
the complete Cone Amplifier and the
time construction and the required

GRAHAM
AMPLION
LTD



25 Savile Row,
London, W.1

9 St. John
Street, Glasgow
10 Warwick
West, Bristol

COUGHING PROHIBITED



You need
Venos Sir!

EVERYONE who coughs needs
VENOS. No other remedy is half so
speedy and certain in results. Get Venos
to-day and keep it handy

VENOS
LIGHTNING
COUGH CURE

1/3 & 3/-
per bottle

Friday's Programmes continued (March 30)

SWA CARDIFF. 353 M. 850 KC.

- 12.0 1.0 London Programme relayed from Daventry
- 2.45 Liverpool Programme relayed from Daventry
- 3.20 London Programme relayed from Daventry
- 4.45 RICHMOND HELLFAR, 'The Crested Grebe in Song'
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA, relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR: 'The Voyage of Dr. Deodette,' by Hugh Lofting, 'Cracknell and Hush,' by G. V. M. Anderson, 'In Bush-ranger Days,' by Percy Dent
- 6.0 AN ORGANO RECITAL by ARTHUR E. SMITH, relayed from the Central Hall, Newport
(Grand choros, 'Alla Handel'... *Frankie*
Three Short Pieces... *G...*
Madrigal, Melody in G; Pastorale
Selection from 'Merrie England')
- 6.30 S.B. from London
- 7.25 S.B. from Sheffield
- 7.45 11.0 S.B. from London (10.15 Local Announcements)

2ZY MANCHESTER. 354.6 M. 780 KC.

- 2.45 S.B. from Liverpool (See pages 592-593)
- 3.20 London Programme relayed from Daventry
- 3.45 Music by the STATION QUARTET
Overture to 'Opera Bouffe'... *Finch*
- 3.55 BROADCAST TO SCHOOLS
'Harold, the Last of the Saxon Kings,' by Lord Lytton
- 4.0 Prof. T. E. PERT, 'The Dawn of History—XI. How Greece and Rome prepared the Way for the Modern World' (Conclusion and Examination)
- 4.20 GRAND...
Selections from
'Dorothy'... *Cello*
'On with the Dance'... *Contra*
'Véronique'... *Message*
- 5.0 Mr. BEYFORD POLLARD, 'The Boyhood of Shakespeare'
- 5.15 THE CHILDREN'S HOUR: Two County Songs—Cornwall, 'Song of the Western Man' Gloucester, 'Good Morning, Pretty Maid,' sung by Harry Hopwood. Request Songs—'Dream a' Day Jill' (German), 'Two Bird Songs' (Lithuanian), sung by Betty Wheatley. Extempore Music by Eric Fogg
- 6.0 ORCHESTRAL MUSIC relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued), relayed from the Theatre Royal
- 7.0 S.B. from London
- 7.25 S.B. from Sheffield
- 7.45 RICHARD HOLLAND (Lancashire District Antiquarian)
Selling a Wife... *Astoria*
'The Wise Men of Bode'... *Ben Hur*
The Nomination... *Edwin Waugh*
- 8.0 S.B. from London (10.15 Local Announcements)

10.35 11.0 'SARAH'S GRAND NATIONAL' (The Legend of the 'Bravos of Owdham Series') By EDWIN LEWIS

Sarah Brown... HYLDA MITCHELL
Bill Brown... E. H. BRIDGEMAN
Mr. Boggs (Owner of 'Owdham Lad')
J. J. BROWN, P. J. BROWN
Jerry Bony (a Jockey)... F. A. NI BOLLIS
James Montgomery... HAROLD CLYDE
foolmaker, Racooners, etc.

Sarah and Bill, in turn, try best clothes, and win a grand prize. The story of their love at Owdham, the heart of their life, is a story of love and loyalty. The story is for nothing, offered by a foolmaker, attracts Bill's hand to a pocket from time to time almost. So far, however, Sarah's eagle eye has not seen the money between Bill's pocket and the foolmaker's bag.

6LV LIVERPOOL. 297 M. 1,010 KC.

- 12.0 1.0 London Programme relayed from Daventry
- 2.45 THE GRAND NATIONAL
Described by GEOFFREY GILBEY and Mr. W. HOBBS
Relayed from Daventry
(See special article and plan on pages 592-593)
- 3.20 Musical relay
- 3.30 BROADCAST TO SCHOOLS
'The Nature of Nature,' by Mr. GEOFFREY W. HOBBS
Adaptations for Securing a Mother, Bringing up a Family
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Old World Memories
'Down Yaxhall Way' (Oliver); 'The Second Minute' (Benny); Gavottes (Violin), played by 'Loughlin'; 'Mac,' an Ancient Story, 'The Fighting of the Royal Navy' (G. G. Jackson)



HISTORIC WESTMINSTER
This picture shows the view from across the river of the Houses of Parliament and the Palace of Westminster, of which Mr. Allen Walker will talk from London this afternoon.

6.0 London Programme relayed from Daventry

- 6.30 S.B. from London
- 7.25 S.B. from Sheffield
- 7.45 11.0 S.B. from London (10.15 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. 262.1 M. 1,040 KC. & 1,190 KC.

- 12.0 1.0 London Programme relayed from Daventry
- 2.45 S.B. from Liverpool (See pages 592-593)
- 3.20 London Programme relayed from Daventry
- 3.45 BROADCAST TO SCHOOLS
Dr. C. B. FAWCETT, 'The Geographical Position of the British Empire—(c) The Sea-wave and A-wave'
- 4.15 A CONCERT
PERCY J. F. (Violin), ARTHUR HAYNES (Cello), CRETE MOON (Pianoforte)
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: The Land of Let's Pretend, by Clifford R. Carter
- 6.0 London Programme relayed from Daventry

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

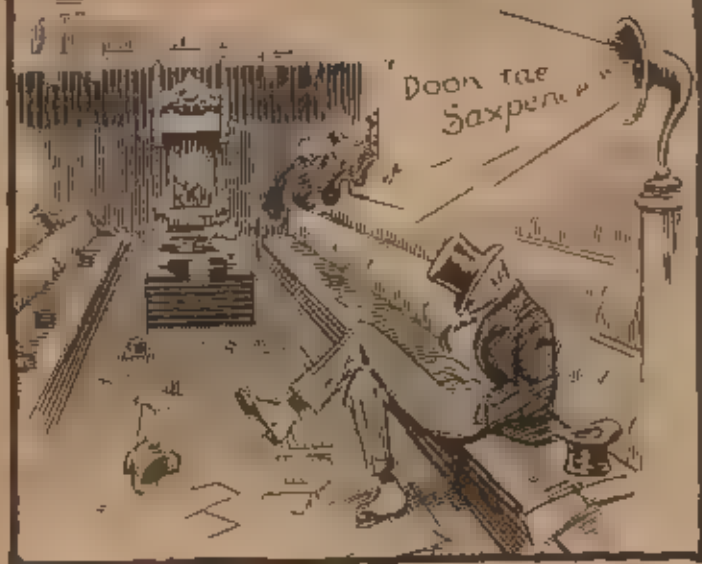
- 12.0 1.0 London Programme relayed from Daventry
- 2.45 Liverpool Programme relayed from Daventry (See pages 592-593)
- 3.20 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: M. Programme, by the P. C. P.
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 Prof. G. H. FENNER, 'Metals in the Use of Man—V The New Metals'
- 7.45 S.B. from London (10.15 Local Announcements)
- 10.35 11.0 S.B. from Manchester

HULL. 294 M. 1,020 KC.

- 12.0 1.0 London Programme relayed from Daventry
- 2.45 Liverpool Programme relayed from Daventry (See pages 592-593)
- 3.20 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 Football Talk
- 6.30 S.B. from London
- 7.25 S.B. from Sheffield
- 7.45 11.0 S.B. from London (10.15 Local Announcements)
- (Friday's Programmes continued on page 627)

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2nd Class: Walter
1st Class: Walter
HM: Walter
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A. M. E.
Milling: Merle
Mene: Walter

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for a season of 10 months. We are open
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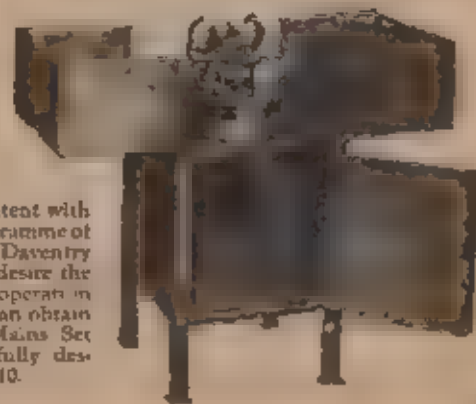
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Friday's Programmes cont'd (March 30)

6BM BOURNEMOUTH. 328.1 M. 920 KC.

12.0-1.0 Gramophone Records
2.45 Liverpool Programme relayed from Daventry
3.20 London Programme relayed from Daventry
5.0 Music from the Sea
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Sheffield
7.45-11.0 S.B. from London 10.15 Local An.

5NG NOTTINGHAM. 275.2 M. 890 KC.

12.0-1.0 London Programme relayed from Daventry
2.45 Liverpool Programme relayed from Daventry (See page 3 for details)
3.20 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Sheffield
7.45-11.0 S.B. from London 10.15 Local An.

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
2.45 Liverpool Programme relayed from Daventry (page 592-593)
3.20 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Sheffield
7.45-11.0 S.B. from London (10.15 Local An.)

6ST 294.1 M. 1,020 KC.

12.0-1.0 MOSES BARTZ Lecture: 'The Sea'
2.20 Music from the Sea
2.45 Liverpool Programme relayed from Daventry
3.20 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: A Play by the Cheshire County Training College, St. Albans, arranged by Miss Organs
6.0 London Programme relayed from Daventry

5.30 S.B. from London
7.25 S.B. from Sheffield
7.45-11.0 S.B. from London 10.15 Local An.

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

12.0-1.0 London Programme relayed from Daventry
2.45 Liverpool Programme relayed from Daventry
3.20 London Programme relayed from Daventry
5.30 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Sheffield
7.45-11.0 S.B. from London 10.15 Local An.

Northern Programmes

5NO NEWCASTLE 500 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
2.45 Liverpool Programme relayed from Daventry
3.20 London Programme relayed from Daventry
5.30 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Sheffield
7.45-11.0 S.B. from London 10.15 Local An.

5SC GLASGOW 400 M. 750 KC.

2.45 Liverpool Programme relayed from Daventry
3.20 London Programme relayed from Daventry
5.30 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Sheffield
7.45-11.0 S.B. from London 10.15 Local An.

2BD ABERDEEN 500 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
2.45 Liverpool Programme relayed from Daventry
3.20 London Programme relayed from Daventry
5.30 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Sheffield
7.45-11.0 S.B. from London 10.15 Local An.

2BE BELFAST 500 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
2.45 Liverpool Programme relayed from Daventry
3.20 London Programme relayed from Daventry
5.30 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Sheffield
7.45-11.0 S.B. from London 10.15 Local An.

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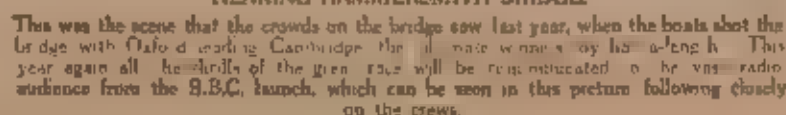


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10.30 - 12.0 DANCE
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FRANKIE LYNN &
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Saturday's Programmes cont'd (March 31)

5GB DAVENTRY EXPERIMENTAL

9.35 10.10 THE BOAT RACE
A Race for the Boat Race Cup

3.30 THE MIDLAND PIANOFORTE SEXTET
From Birmingham
for FRANK CANTILL
Second Fortnight on London

3.50 EMILIE WAT
Down in the Forest
The Water...
Montague Phillips

4.15 SEATED
In the Sun
The Sun

4.30 THE DANCANT
The Dancant
The Dancant

5.45 THE CHILDREN'S HOUR (From Birmingham)
The Black Dwarf, by Estelle Steel Harper
Music Selections by the Midland Piano
Songs by
M. W. L. S. S. S. S.

6.30 THE MIDLAND PIANOFORTE SEXTET
The Midland Piano

6.50 LIGHT MUSIC
THE HENRY SERVICE QUARTET
The Henry Service Quartet

7.00 HILBERT TRIO
The Hilbert Trio

7.10 QUINCY
The Quincy

7.20 HARRY BRIDGES
The Meeting of the W...
The Dancant
In Cedar Court

7.30 QUINCY
The Quincy

7.40 HENRY TRUMPET and HARRY
When their life quietest we love
The Lovers
The Golden Girl

7.50 QUINCY
The Quincy

8.00 CHAMBER MUSIC
ROBERT MATHIAS (Baritone)
The Quartet
Piano quartet in D
(Arranged from G. Quartet for Flute and
Adagio: Rondo
CHARLES S. S. S. S.

8.10 HENRY TRUMPET and HARRY
When their life quietest we love
The Lovers
The Golden Girl

8.20 HENRY TRUMPET and HARRY
When their life quietest we love
The Lovers
The Golden Girl

8.30 HENRY TRUMPET and HARRY
When their life quietest we love
The Lovers
The Golden Girl

8.40 HENRY TRUMPET and HARRY
When their life quietest we love
The Lovers
The Golden Girl

8.50 HENRY TRUMPET and HARRY
When their life quietest we love
The Lovers
The Golden Girl

9.00 HENRY TRUMPET and HARRY
When their life quietest we love
The Lovers
The Golden Girl

8.20 THE MIDLAND PIANOFORTE SEXTET
The Midland Piano

8.30 QUINCY
The Quincy

8.40 HENRY TRUMPET and HARRY
When their life quietest we love
The Lovers
The Golden Girl

8.50 QUINCY
The Quincy

9.00 DANTE MISH
The Belorussian from the...
The Belorussian from the...

10.0 WEATHER FOR THE WEEK
The Weather for the Week

10.15 Sports Bulletin (From Birmingham)
The Sports Bulletin

10.20 11.15 A MOZART PROGRAMME
The Mozart Programme

THE BIRMINGHAM STUDIO AUGMENTED
The Birmingham Studio Augmented

Conducted by JOSEPH LEWIS
NOEL EADIE (Soprano)
EDNA LEE (Pianist)

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The Shepherd King

NOEL EADIE and Orchestra
The Shepherd King

THE SHEPHERD KING is a short...
The Shepherd King

NOEL EADIE and Orchestra
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THE SHEPHERD KING is a short...
The Shepherd King

NOEL EADIE and Orchestra
The Shepherd King

THE SHEPHERD KING is a short...
The Shepherd King

NOEL EADIE and Orchestra
The Shepherd King

THE SHEPHERD KING is a short...
The Shepherd King

NOEL EADIE and Orchestra
The Shepherd King

THE SHEPHERD KING is a short...
The Shepherd King

NOEL EADIE and Orchestra
The Shepherd King

THE SHEPHERD KING is a short...
The Shepherd King

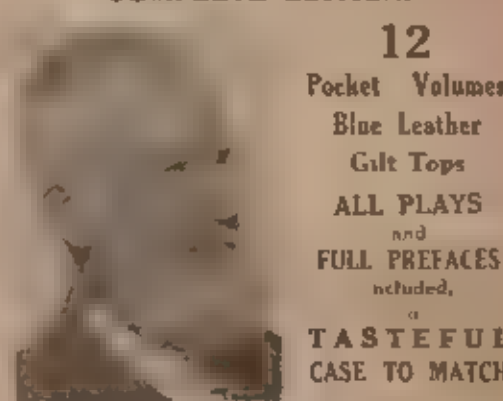
NOEL EADIE and Orchestra
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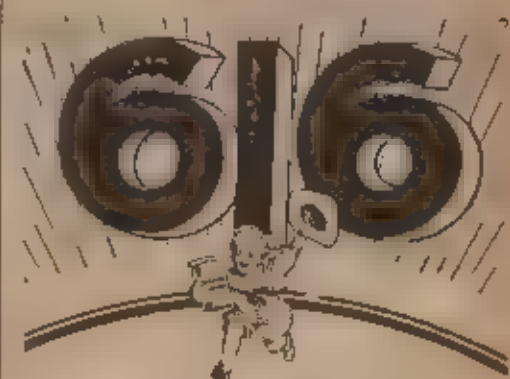
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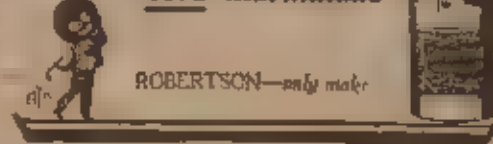


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Saturday's Programmes cont'd (March 31)

5WA CARDIFF. 353 M 880 MC

9.35-10.10 app. London Programme relayed from Daventry (See pages 582-593)

10.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. LUDWIG WILLIAMS. 'Bill-Fig-Ling' in Music

7.15 S.B. from London

7.25 Capt. A. S. BURD. International Rugby Reflections

7.45 CUPID'S ROUND-UP

'O Cupid, so thou pity us
Spare not, but play thou'

T. Lodge

THE STATION ORCHESTRA

Overture to 'Morning, Noon and Night in Vienna'

March, 'Wait for the Waroon' Woodhouse

DENNIS O'NEIL (Irish Enter miner)
with a few Harlequin buttons

CHORUS

Waltz, 'Wine, Woman and Song' Strauss

8.25 'THE STOLEN ROLLS

A Comedy in One Act by MRS. KEN HOFFE

The Learned Virtuoso H. J. C. C. C.
The Lady MARGARET DAVIES

Scene. The 'Davenant Arms' somewhere in
Shropshire, England

Mr. Godfrey Davenant, one of the New Poor
turned Inn-keeper, is sitting at a table in the
fire in his bar parlour reading a book and
smoking his pipe. The time is 11.30 p.m.
nothing could be more unlikely than a visitor
at that hour of the night, but out of the
kitchen there comes a terrific explosion, a
series of horrible noises, and a knock at the
door

8.50 ORCHESTRA

Suite, 'Jynna Youth' C. C. C.
Fox-trot, 'On the Warpath' Fulkner

9.0-12.0 S.B. from London (9.30 Local An-
nouncements; Sports Bulletin)

6LV LIVERPOOL. 297 M 1,010 KC

9.35-10.10 app. London Programme relayed
from Daventry (See pages 592-593)

10.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Reading of Prize Essays on 'What Broad-
casting has done for me.' (A Competition
promoted by the Manchester Evening Chronicle)

7.15 S.B. from London

7.25 Mr. F. STACEY LESTON: Sports Talk

7.45 INTERNATIONAL VAUDEVILLE

ITALY

SILVIO SIBILLI (the Italian Baritone)

ENGLAND

MARGARET HALSTAN, the well-known actress,
presents 'Honor' and 'Hope'

Incidental Music composed by THEODORE
HOLLAND

Words by ALICE CLAYTON GREENE

At the Piano, BLANCHE WALKER

AMERICA

LEWIS and CHILDS (Entertainers with Guitar
and Ukulele Accompaniment)

SANTA and BARBARA (the Populists)

JOCK GLEN

JOCK GLEN (the Scottish Comedian)

IRELAND

LOUIS KOLAN in Stories and Ballads of the
Emerald Isle

Literary and Arts by the STATION ORCHESTRA

9.0 S.B. from London (9.30 Local An-
nouncements; Sports Bulletin)



Lieut-Commander KENWORTHY M.P.,
will talk on Britain's position in the world of boxing
from London this evening at 7.25

9.35 PICTURES IN MUSIC

A short description of each picture will be given
by Mr. LAWRENCE HUGHES, one of the
Manchester Art Gallery

Famous Pictures Represented in Music

TOM CASE (Bardone)

THE STATION ORCHESTRA

'The Huguenot'

'A Game of Bowls'

'The Laughing Cavalier'

'The Rake's Progress'

'A Hopless Dawn'

The Fighting Temeraire towed to her Last
Rest

'Oh Valparaiso'

'Napoleon's Retreat from Moscow'

10.30-12.0 S.B. from London

2LS LEEDS-BRADFORD. 277 M 2 251 M

1,080 KC. & 1,180 KC.

9.35-10.10 a.m. London Programme relayed
from Daventry (See pages 592-593)

10.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

'THE BISTOL BRIDE

A Play for Children by DOROTHY CHAMBERLAIN
Presented by WALTER SHORE

6.0 London Programme relayed from Daventry

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

2LS LEEDS-BRADFORD. 277 M 2 251 M

1,080 KC. & 1,180 KC.

9.35-10.10 app. London Programme relayed from
Daventry (See pages 592-593)

10.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR Billy Smith has
some thing to say

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Manchester

9.0-12.0 S.B. from London (9.30 Local An-
nouncements; Sports Bulletin)

(Saturday's Programmes continued on page 631)

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5019

Saturday's Programmes cont'd (March 31)

| 6FL | SHEFFIELD. | 272 T.M.
1,000 KC. |
|------|------------|-----------------------|
| 9.35 | 10.10 | 10.15 |
| 3.30 | 10.10 | 10.15 |
| 5.15 | 10.10 | 10.15 |
| 6.0 | 10.10 | 10.15 |
| 6.30 | 12.0 | 9.30 |

| 6KH | HULL. | 284 T.M.
1,020 KC. |
|------|-------|-----------------------|
| 9.35 | 10.10 | 10.15 |
| 3.40 | 10.10 | 10.15 |
| 5.15 | 10.10 | 10.15 |
| 6.0 | 10.10 | 10.15 |
| 6.30 | 12.0 | 9.30 |

| 6BM | BOURNEMOUTH. | 326 T.M.
1,020 KC. |
|------|--------------|-----------------------|
| 9.35 | 10.10 | 10.15 |
| 3.40 | 10.10 | 10.15 |
| 5.15 | 10.10 | 10.15 |
| 6.0 | 10.10 | 10.15 |
| 6.30 | 12.0 | 9.30 |

| 5NG | NOTTINGHAM. | 375 T.M.
1,000 KC. |
|------|-------------|-----------------------|
| 9.35 | 10.10 | 10.15 |
| 3.40 | 10.10 | 10.15 |
| 5.15 | 10.10 | 10.15 |
| 6.0 | 10.10 | 10.15 |
| 6.30 | 12.0 | 9.30 |

| 5PY | PLYMOUTH. | 400 M.
750 KC. |
|------|-----------|-------------------|
| 9.35 | 10.10 | 10.15 |
| 3.40 | 10.10 | 10.15 |
| 5.15 | 10.10 | 10.15 |
| 6.0 | 10.10 | 10.15 |
| 6.30 | 12.0 | 9.30 |

MALAM MORRIS
Comus Anthem, 'Trelawny'
Spoken by the President and Chairman of the Association, Mr. JERRICK HAWES
DIANA TRIVANTON
Nobel Singer
Down in the Forest... London Ronald
9.30 12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin; Local Announcements)

| 6ST | STOKE. | 284 T.M.
1,020 KC. |
|------|--------|-----------------------|
| 9.35 | 10.10 | 10.15 |
| 3.40 | 10.10 | 10.15 |
| 5.15 | 10.10 | 10.15 |
| 6.0 | 10.10 | 10.15 |
| 6.30 | 12.0 | 9.30 |

| 5SX | SWANSEA. | 294 T.M.
1,020 KC. |
|------|----------|-----------------------|
| 9.35 | 10.10 | 10.15 |
| 3.40 | 10.10 | 10.15 |
| 5.15 | 10.10 | 10.15 |
| 6.0 | 10.10 | 10.15 |
| 6.30 | 12.0 | 9.30 |

RUN DOWN, WEAK AND THIN AFTER INFLUENZA

Girl gains 15lbs. in 6 weeks.

THEY SAY I WAS RUN DOWN AND WEAK AFTER INFLUENZA. I HAD A SALLOW COMPLEXION, MY CHECKS WERE SUNK IN AND I WAS CONSTANTLY TROUBLED WITH GAS ON MY STOMACH. I WAS STAFFY AND HAD LOST MY APPETITE. I DECIDED TO GIVE MCCOY'S COD LIVER EXTRACT TABLETS A TRIAL. AT ONCE I BEGAN TO PICK UP AN APPETITE, MY CHECKS FLEW UP AND IN SIX WEEKS I GAINED 15 LBS. IN SIX WEEKS.

"After my attack of flu I was then, run down and weak. I had a sallow complexion, my checks were sunk in and I was constantly troubled with gas on my stomach. I was staffy and had lost my appetite. I decided to give McCoy's Cod Liver Extract Tablets a trial. At once I began to pick up an appetite, my cheeks flew up and in six weeks I gained 15 lbs. in six weeks."

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(C. started sent page 507)

| BELFAST | | 305.13
305.14 | |
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| 2BF | | | |
| 9 35 10.10 | slip | Landing | 2.00 |
| 4.10 | 4.10 | 4.10 | 4.10 |
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| 7.45 | 7.45 | 7.45 | 7.45 |
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| 9.15 | 9.15 | 9.15 | 9.15 |
| 10.00 | 10.00 | 10.00 | 10.00 |
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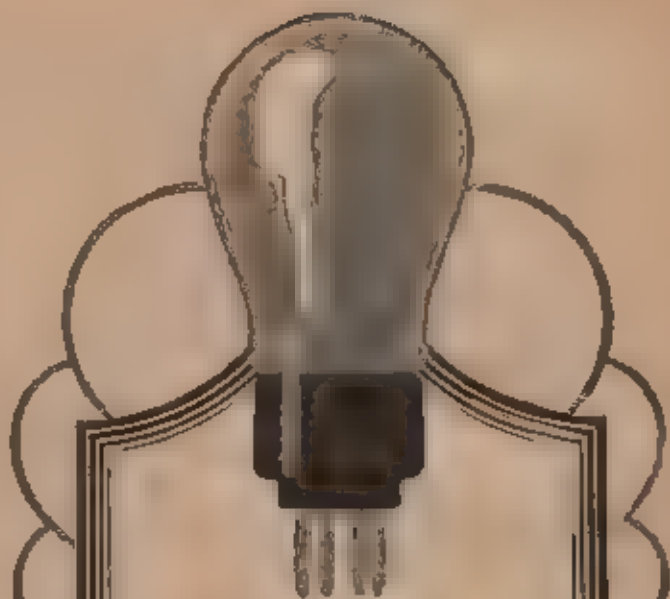
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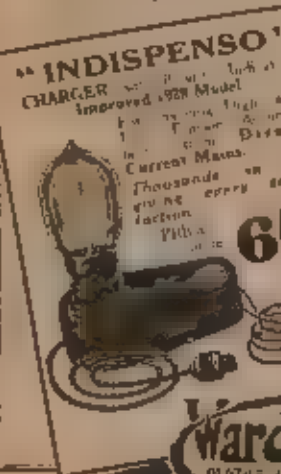
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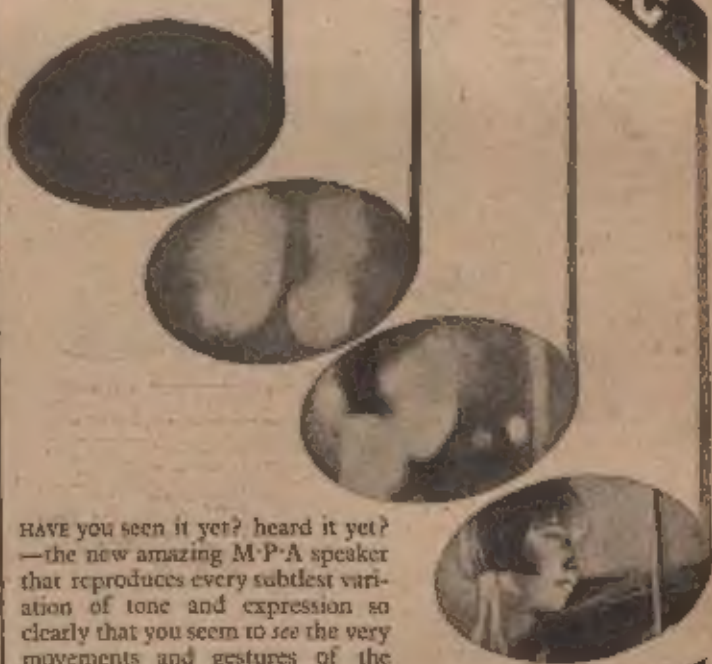
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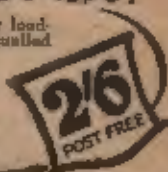
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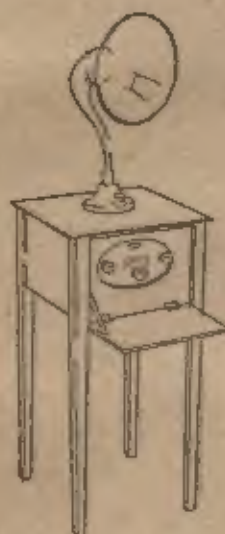
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