

EVERY PROGRAMME FROM EVERY STATION (April 1-7.)



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The Only Future for Broadcasting,

says Lion Feuchtwanger, lies in the development of Talks. In the accompanying article he makes a strong case for what, to many British listeners, will seem a startlingly unconventional point of view.

HOW many artistic hopes were not awakened by the erection of the first broadcasting stations? No, we said to ourselves, we would not repeat the mistake we made over the introduction of the movies. We would not scoff at this new artistic medium and then have to eat our words when the thing turned out to be a success. So instead, in every language, hymns were sung in praise of the boundless artistic possibilities of the New Thing.

The public, with amazing rapidity, became acquainted with broadcasting. There arose a crying need for programmes. The problem was, what to broadcast? We began to transmit, in a haphazard fashion, every kind of music. Operas were broadcast from the studio or an outside theatre. Poetry and drama were recited. Scientific talks were given. But we had to recognize the fact that this thing, of which we had such high artistic hopes, was a failure. It had not developed the way we thought it would—if indeed it had 'developed' at all.

We started out by broadcasting all and sundry. And great was our disillusion when we found that all and sundry simply would not be broadcast, that the microphone could not do it. But only in very few cases did we find the reason for this.

Next we set out timidly to test the



Portrait drawn by G. H. R.

MASTERS OF THE MICROPHONE—HERR LION FEUCHTWANGER

During the past two years Lion Feuchtwanger, German playwright and novelist, has startled Europe with two magnificent historical novels, *Jew Simeon* and *The Ugly Duchess*. On a recent first visit to England he broadcast from the London Studio.

special possibilities of broadcasting. At first we had played upon the listeners' interest in what may be called 'technical stunts.' There were broadcasts from aeroplanes and broadcasts from submarines. We transmitted *sensationally*—regardless of results. After that, we began a further inquiry into the special scope of our medium.

The Art of Broadcasting is still in its infancy—its infantile complaints have not as yet been cured. Therefore, any prediction as to the future development of the art must be hedged about with countless reservations.

In every country there have been attempts to broadcast 'running commentaries' on events of more or less historical importance: State ceremonies, the opening of exhibitions, meetings of Parliaments, Academies, sporting events. But even here the results are not what we hoped for. It may be that his technique is faulty—but the fact remains that the commentator cannot yet convey to his listeners a really vivid and suggestive impression of what is before him. It seems that, even granted a perfect technique, it is not possible to make the listener in any real degree a 'spectator' of events which he cannot see. Such transmissions can hardly excite more than an interest of curiosity. Broadcasting cannot compete in this field with the film or even with ordinary photography.

(Continued overleaf.)

(Continued from front page.)

Broadcasting can only achieve results when it deals with entirely and essentially spoken events—election speeches and so on. This does not mean that all great men have great voices; the voice of a great speaker may sometimes prove quite ineffective when the speaker himself is invisible. But from considerable experience I have found that a peculiarly expressive voice of an unseen speaker will give to its hearers a more complete impression of its owner's personality than would any picture or caricature.

It happens sometimes, I know, too, that such a voice, though it may be broadcasting in a foreign language, awakens in the listener a strong desire to understand what it is saying. This makes one believe that international broadcasting will greatly increase the need for an international language, a world language, and that it will bring about the creation of such a language. This I conceive to be one of its most important functions. Already broadcasting has aroused not only a desire to become acquainted with other languages than our own, but also an interchange of national ideas. Towards this end are directed the exchange of programmes between the world's great cities and the building of long-range stations.

IT may fairly be said, I think, that the value of broadcasting to the growth of musical appreciation has been greatly over-rated. If Berlin today has the greatest number of listeners of any big city—double that of London or New York—that is due to the fact that she is more interested in music than any other city. Even in Berlin, where the ratio of musical to spoken programmes is about seven to three, there is a general demand for more spoken matter.

Opera is not particularly suited for broadcasting. It does not go well when relayed from the Opera House, and not much better when, suitably adapted for the microphone, it is broadcast from the studio. On the other hand, Broadcasting fulfils an important function in the 'trying-out' of

new operas. A 'first night' by radio has, on many occasions, paved a composer's way to the stage which otherwise, in view of the cost of purely speculative operatic ventures, might never have been opened to him.

The broadcasting of oratorios and of 'straight' music has justified itself, but, on the whole, it would seem as though the predominance of music in the programmes is coming to an end.

OF all attempts to create a definite Art of Broadcasting, the most vigorous have been those which aimed at the creation of Radio Drama—invisible drama. It was early proved that the really big plays fail in broadcasting as on the screen. Shakespearean drama, for instance, depends as much upon visual acting as on words—and is therefore beyond the reach of both microphone and cinematograph. At first we tried to supplement words with 'noise effects.' But we are gradually dispensing with this primitive technique and coming to recognize that invisible drama can only be presented by the human voice.

Of all dramatic forms the Anglo-Saxon and German are least suited to broadcasting. The classic French drama is best adaptable to the purpose, having a rhetorical basis. Greek tragedy, which is spoken rather than 'acted,' as we understand the word, and the epic drama of the Chinese and the Hindus, in which the characters themselves describe the scene and the action, these prove to be capable of radio production. It is plain, in any way, that the Broadcast Drama of the future cannot be adapted from the present stage-play.

The film, in what it has to give us, has greater possibilities of simultaneity, it can show the 'closeness' of men and things, their interaction—two or more things, that is, can be at the same time contributory to the drama; while the radio play can only be 'successive,' i.e., a sequence of happenings. The radio play is dependent upon extreme clearness and logic, and upon certain pronounced characteristics in the voices of

those taking part, which will run through it like a series of *leitmotifs*.

Many believe that the radio play will attain the same importance as the film has at present. But, just as all sculpture is based upon stone and all drama upon the epic, so radio drama has its roots too deeply embedded in the traditions of the stage. It seems to me that the experiments which give most promise of success are those which, employing the technique of the *leitmotif*, tend towards a form of 'spoken oratorio.'

THE most suitable instrument for broadcasting is the pure human voice. Here there are rich possibilities. The transmission of the voice—of thought transmuted into sound—there lies the great future of broadcasting. We have seen how different in their effect are the voices of visible speakers, actors, and elocutionists, and those who, speaking from the studio, cannot be seen. The invisible voice cannot be 'dressed up,' it cannot become theatrical. Great speakers and great actors so often fail as broadcasters because they allow themselves to talk with too many frills. In broadcasting, it is the personal quality of a voice which counts. It is not so much a question of beauty as of individuality.

The conditions of speaking are entirely altered. Lecturers whose voices were too weak to fill a lecture-theatre can now be heard with great effect. In the transference from classroom to studio, banalities become vividly interesting, dry data become real and colourful. Talks in an unfamiliar language can direct the thoughts of the listener as the speaker desires, merely by the tone of their utterance. The imagination of the audience is quickened by speculation as to what the speaker looks like.

This 'thought transmuted into sound' has more grace, more fragrance, more 'bite' in it than anything written or printed, just as orchard fruit has more flavour than jam. To distribute this 'living thought' all over the world, embodied in the voice of the speaker—that will in the future be the greatest function of broadcasting.

What Do You Listen For? No. 5.

The Big Battalions.

In this article, which concludes our present Series, Mr. W. McNaught, formerly Music Critic to the *Morning Post*, tells the listener the standards by which to judge Choral Singing.

IN this little tour of inquiry we have so far been keeping company with great folk, visiting our advice upon the powers and the personages of the realm of music. For in this realm the orchestra is our army; the singer is our tyrant before whom all the world bows the knee; the violinist is our prince of the blood royal, an aristocrat to the finger-tips; and the pianist is what you like to make of him, for these comparisons are a strain on one's powers of invention. At any rate, a choir is *vox populi*, and that brings us to the point. Today we shift our ground. We descend from the top of the ladder down to the humble clay, from the makers of money to the great unpaid, and, most significant change of all, from those

who live by our applause to those who scarcely seek it.

A choir sings largely for its own pleasure and very little for ours. Choral singers get together because they want to sing together. They are fond of music—so much so that they desire to take part in it; but they are barred by lack of skill from all means of approach to it except that offered by singing in a choir.

With song in their souls but only Ba voices in their throats—declared by their friends and relations to be unfit for public service—they meet together for mutual encouragement, throw off all diffidence, give voice as joyfully as any Briton, in his bathroom and even hire a man to direct and

exhort them. They aspire not only to exercise but to art. Mute inglorious Santleys and Melbas bring their frustrated ideals and pool them in one artistic whole. They seek achievement by discipline and diligence and are fully rewarded when, week by week, they realize that something of which they themselves are the artisans is taking shape as a piece of art. It is one of the oddities of the musical world, this power of massed incompetence to take rank as an artistic force. There is no mystery about it; at least, very little. In all art the part that matters most is the part that nobody can explain. Here we can explain a good deal. In choral singing we get the thrill of the crowd. Everybody

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The Talk of the Week, No. 11.

The Honourable Corpse.

WHEN I think of travelling in China, I always think of the old stone roads. As a matter of fact they can hardly be called roads in the crude Western sense—they are really obstacle race-tracks, only to be trodden

on foot, in sedan chairs, on buffaloes, bullocks or very sure-footed ponies. The roads are made of great squared blocks of stone laid on dykes above the rice fields; many of the laboriously laid stones have long since disappeared. Once the roads used to cross canals on handsome humpy stone bridges, but now the last straw has broken nearly every bridge's hump, and travellers must roll up their trousers and paddle. But decayed though they be, these stone roads are brave old roads, and fear neither mountain range nor swamp. Their pride still shines forth in the shape of upstanding marble or granite tablets at corners, bridges, crossways or entries to towns—tablets crowned with inter-knotted dragons and beautifully patterned with the names of the public-spirited men who built the roads. Sometimes an arch—or *pai-tou*—commemorating a victory, a hero, or a widow who was so virtuous that she never married again, jumps, in a curly twist of dragons, elephants or phoenixes, across a road. I wish I could remember the days when the old roads were in their glory—when silk-clad mandarins were borne along them in palanquins of the various colours that denoted their various ranks.

Nowadays, on the stone roads I know, one meets no one more aristocratic than stout Chinese merchants or clerks sitting along on tiny pacing ponies, silk petticoats hitched up about high wooden saddles, their escort of soldiers—umbrella in one hand, rifle in the other—trailing along behind them.

It was without military escort, however, that I once rode along a lonely nine-mile stretch of road side by side with fourteen thousand dollars. A French acquaintance of ours—a business man—whose duty it was to bring to town from time to time the moneys in his keeping, being a nervous young man, disliked the idea of taking that lonely ride, burdened with his accumulated thousands. He said that every time he opened his safe, every bad character in the valley pricked up his ears. So a friend of mine (whom I will call Ethelbert) and I, feeling confident that nobody would connect us with the opening of the Frenchman's safe, rode across the valley one morning and unobtrusively pocketed the fourteen thousand dollars in question. I say unobtrusively, but actually nothing could have been more blatant than the vulgar bulge caused by the unprecedented presence of fourteen

This talk was broadcast from London on Thursday, March 22, by Stella Benson, brilliant novelist and intrepid traveller. Listeners who read Miss Benson's 'Confessions of a Rugby Ignoramus' in our Leap Year Number will be equally charmed with this answering account of her experiences in the Yunnan Province of China.

thousand dollars in Ethelbert's breast-pocket. Trying to look unconscious of our hidden wealth, we cantered back along the sandy track that an irreverent public has made beside the lumpy austerity of the old stone road. All went

well till we passed the gate of a walled village about seven miles from home. Here a heedless pedestrian ran like a chicken across the path of Ethelbert's rather impulsive horse. There was a thud, a cry, and a cloud of dust—and there on the ground lay the poor coolie as though dead.

Of course, we threw ourselves to his aid. We splashed muddy water from a paddyfield on to his face, and plied him with whisky from a flask, but still he remained apparently dead. We were just trying to drag him into the shade, intending that one of us should ride the seven miles to the French hospital for the doctor and a stretcher, when the villagers discovered the affair. They hastily decided that our intention was to leave the corpse propped up against their wall and ride away to accuse them, tacitly or otherwise, of the murder. They therefore became deliciously obstructive, filled with the adamant righteousness characteristic of the semi-respectable character accused of a crime that (for once) he hasn't committed. They would not let us touch the poor sufferer again; they would not let us hire a providentially passing empty buffalo cart to carry him to the hospital; they would not, in fact, let Ethelbert move, but held his sleeve and his pony's bridle, cursing loudly all the time.



A group of Lolo tribesmen, brigand mountaineers of Yunnan, of whom Miss Benson tells in her article. The man on the right is a noted wrestler.

In vain did we explain our helpful intentions; they would not loose their hold. An all-round tip of a dollar or two might have saved the situation, but alas! we had neither one dollar nor two, but only fourteen thousand dollars in big notes gnawing like the Spartan fox at our bosom. Finally, after a long deafening argument, they led poor Ethelbert away as a hostage.

Left thus bereaved, I was allowed to hoist the ill-starred pedestrian upon a buffalo cart and ride gloomily homeward at the cart's tail. It was a nightmare of a ride. The buffalo drivers, being, for lack of funds on my part, unpaid as yet, were deliberately unhelpful. At every little inn, under every shady tree, they sat down to chat, smiling provocatively at me under their big tea-tray hats. They would not direct or rebuke their buffalo, which must have been at best a very ill-disciplined creature; and I, consumed with anxiety and riding a restless horse, had the greatest difficulty in urging it along. I knew no word of the buffalonian language, and could not prevent the unwieldy brute from straying aside into the ditches to browse, on which the cart would heel over and the unconscious passenger roll out. I must say I cannot remember a less enjoyable expedition. But at last, after four hours, we reached the hospital. During the last half hour I had been reduced—for the first and, I hope, the last time in my life—to lashing not only the buffalo, but also the drivers as hard as I could with my whip. They all went better after that. Having explained everything to the doctor and found that our victim was not fatally hurt, I rode to the office for which the fourteen thousand dollars had been destined and cried, as I burst into the inner sanctuary: 'Ethelbert and fourteen thousand dollars are lost!'

(Continued on page 673.)



A village scene in the Yunnan Province, showing the paper pagoda suspended from a willow tree, which indicates the burial place of a dead man, and which is burned so that his soul may rise to heaven with the smoke.

BOTH SIDES OF THE MICROPHONE



Next Week's Paper.

NEXT week's issue will be a Spring Number, specially enlarged in size, though not in price. This will contain many outstanding features, chief of which is a hitherto unpublished and unrelated story by A. J. Alan. The publication of this is, in itself, something of an event, for 'A. J. A.', who tells such delightful yarns over the microphones, can seldom be persuaded by the most cunning of editors to write one down. 'Wandering Minstrels, Ltd.', is the story's title, and it is as amusingly told as 'The Cabman's Shelter', 'The B.B.C.', or any other of the famous adventures of this prince of storytellers. Then there is also the first chapter of the Shortest History of Music Ever Written. A 'History of Music' sounds fearsome, but this new feature, written by Percy Scholes and profusely illustrated, is as light and amusing in its own way as A. J. Alan in his. It will be complete in seven chapters, and should prove vastly interesting to the audience which is listening almost every day to music of almost every century. Another series, which might be entitled 'Savoy Hill with the Lid Off', also begins next week, and will be continued from time to time. This is planned to take the listener for a tour round the headquarters of British broadcasting, showing 'how it is done.' Many people, I dare say, are still unconscious of the elaborate organization and delicate machinery whereby the programmes are enabled to reach the listener clearly, punctually, artistically.

What Do You Listen For?

FROM all that I hear, the series of articles on 'What do you listen for?' has proved very popular with readers—especially Mr. Klein's article on singing; his condemnation of tremolo was warmly endorsed by thirty, at least, of my correspondents. With regard to Mr. Bonavia's article on the Violin, the author was announced as 'Music Critic of the Daily Telegraph.' In case this wording may have led to some confusion, I should like to point out that Mr. Bonavia is one of that paper's staff of music critics. The Musical Editor and chief critic is Mr. Robin H. Legge.

For the Children.

AT 7.15 on Christmas Day the Chief Announcer at Savoy Hill made the B.B.C.'s own Good Cause Appeal for the Children. The money raised by this was to be equally distributed among five charitable organizations concerned with the welfare of children. The sum realized by the Appeal was £1,142 18s. 3d., and this was distributed on February 9, to Dr. Barnardo's Homes, the National Children's Homes, the Crusade of Rescue, the Waifs and Strays Society and the British Red Cross Association. The B.B.C. thanks warmly all listeners who contributed to this very considerable total.

Bird Song at Night.

YOU probably remember the talks which Professor Garstang gave last year on Bird Song. In April he is to continue these talks, which proved very popular. He has chosen April because in that month most of our bird songsters are in full song. His talks will be, as formerly, illustrated with gramophone records. He will begin with a description of our own native singers and pass on, at the end of his series, to the summer visitors from overseas. There will be three talks, the first at 9.15 a.m. on April 10.

Gemel in London.

THE B.B.C. is fortunate in its Dramatic Critic. Some of the wisest and wittiest of talks are those with which James Agate fortnightly entertains a large audience. And now he has published a new novel, which is as vivid and amusing as his talks. Here is the title, etc., in case you want to buy it or order it from your library—'Gemel in London,' by James Agate (Chapman and Hall, 7s. 6d.). It is the story of a young Scotsman who comes to London, sees into what he thinks is the heart of London, and, in fear of being conquered by London, returns to Scotland and his true happiness. 'Gemel in London' is a pretty plain-spoken satire on modern society. If you enjoy a quarter of an hour in its author's company, you might do very much worse than try a whole evening. Another broadcaster whose book is published today is Derek McCulloch, well known as 'Uncle Mac,' and partner of George Albee in commentaries on Football. This book, 'Nonsense,' was reviewed here last week. It is most amusing.



EFFICIENT MOMENTS IN HISTORY

4.—An American decides to give up 'guessing.'

The Day of Shakespeare and St. George.

ON Shakespeare's birthday, April 23, which is also St. George's Day and the anniversary of the Zeebrugge Raid, there will be a broadcast from London and Daventry of Henry V. This is to take place between 9.20 and 11 p.m., and will be played by a cast of outstanding excellence, details of which will be given later.

Two New Radio Playwrights.

THE subject of the transition to the after-life has formed in the past the theme of several plays—notably *Outward Bound* by Sutton Vane, which has played to crowded houses in every country in the world. Two new radio dramatists, Holt Marvell (who is well known in another sphere as the author of several successful novels) and Cyril Lister have written a broadcast play with a similar theme, a delicate fantasy entitled *The Crossing*, which is to be given its first performance from 5GB on April 19.

From Liverpool.

A SPECIALLY good programme is that which is to be broadcast from Liverpool on Monday, April 18. It begins at 9.35 with a pianoforte recital by Norman Henderson, the brilliant young Liverpool soloist, who has recently made a big name for himself. Then come two plays, *The Family Group*, farce, and *Witch-Wife*, Grand Guignol. The latter piece is the work of Mabel Constanduros and Michael Hogan. The evening closes with Constance Astington, soprano, and John P. Sheridan, a violinist who is the fortunate possessor of a 'Strad.'

A Ravel Programme.

A PROGRAMME of Ravel's music has been arranged by Mr. Perry Pitt for Tuesday evening, April 19. This should attract many listeners who were introduced to the music by another great French modern, Claude Debussy, by Mr. Scholes's 'New Friends in Music' recital. A celebrated French pianist, Claire Croiza, is coming specially from Paris to take part in the Ravel concert. This will not be her first broadcast in England, for she played last year at one of the concerts of Contemporary Chamber Music relayed from the Grottrian Hall.

The Music of Italy.

THE next in the series of National Programmes arranged in conjunction with the International Bureau of Broadcasting at Geneva will be broadcast on Sunday, April 17. It will be an Italian programme of music by Rossini, Wolf-Ferrara, Sinigaglia, etc. The soloists are to be Heddle Nash, who will sing arias from operas by Verdi and Puccini, and Mrs. Gordon Woodhouse, who will give a short recital of seventeenth century harpsichord music.

The First Summer Concert.

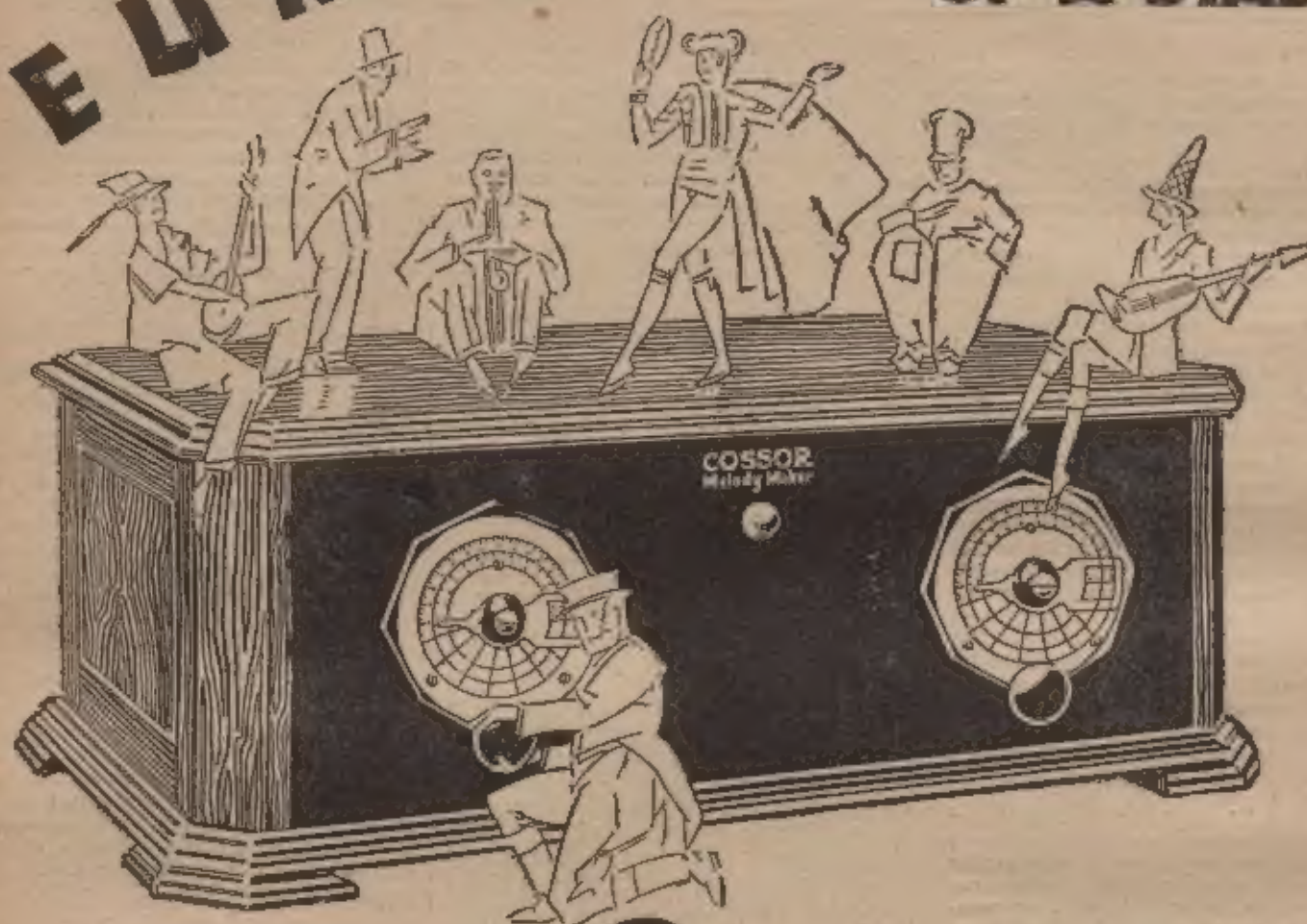
SUMMER is on the way. In a few weeks Beatrice Harrison will be able to try her luck with the cuckoo. One of the first indications of the season to be found in the programmes is the relay by 5GB on Tuesday, April 19, from Lonsington Spa. The Band of H.M. Royal Artillery (mounted), conducted by T. J. Hillier, will give in the Jephson Gardens the first concert of the Spa's summer season. These Lonsington concerts will be broadcast regularly throughout the summer, a permanent line having been installed between the Jephson Gardens, the Pump Room, and the Control Room at Birmingham.

'Rampa on the Film.'

DID you listen to *Rampa*, Max Mohr's strange philosophical melodrama, the translation of which, by Cecil Lewis, was broadcast from London and Daventry on March 7? I have put that on my list of outstanding broadcasts, below some thirty other items which I have noted during two years of listening. It seemed to me as good as any radio play I ever heard, admirably produced and beautifully acted by players whose voices were cleverly differentiated. I see now that *Rampa* is being filmed. It is shortly to be released by First National Pathé under the title of *The Wild Man*. It should be interesting to see how the producer handles his theme. General interest in the relation between the problem, technique, and future of Radio and the Cinema has been roused by recent articles in *The Radio Times*, which have been widely discussed and quoted.

THE ANNOUNCER.

EUROPE! AT THE TURN OF A DIAL



ON THE **COSSOR** *"Melody Maker"*

A TURN of the dial and off we go! A gay fox-trot from Paris—a haunting tango from Spain—a song from Switzerland—an organ recital from Rome—German and Dutch concerts and all B.B.C. Alternative Programmes too. Distance eliminated at the turn of a wrist. That's what thousands are getting on the wonderful Cossor "Melody Maker" the Set that anyone can build. Even if you know nothing about Radio, you can build it. It's as simple as Meccano.

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BUILD YOURS TO-NIGHT

The Big Battalions—Listening to a Choir.

(Continued from page 642.)

knows what a power over the mind is exercised by a crowd that is alight with a common enthusiasm, by the multiple utterance of a common opinion. It may be a commonplace opinion, but it has potency, not so much by force of sound as by force of suggestion. It beats upon us like the sum of a thousand little currents of telepathy. The crowd expresses its views with a subtle, compelling voice.

Crowd and choir—their cases are dissimilar, though parallel. In the crowd the unanimous thing is an idea born alike in many minds. In the choir the unanimous thing is a tune or words running to a tune, or a harmony or a rhythm or all of these, at any rate something that is made out of words and music; and to complete the parallel it must be born alike in many throats. In this word 'alike' lie the chief problems of choral singing and the key to all its virtues. There must be unity in the whole substance of the singing, unity in the pronouncing of words, in the utterance and stress of words, in the emotional colouring of words, in every detail of vocal expression, in the way of giving shape to a melody, in the way of giving life to a rhythm, in emphasis, in shading, in loud and soft, in beginnings, in endings, in middles.

THINK of the number of ways in which a group of words can be spoken, the various habits of good speech or bad speech, of local dialect or personal dialect, that distinguish one person's utterance from another. Think of the number of ways in which a group of notes can be sung. Twenty well-known singers will show you twenty ways. The capacity of the human voice to be different from its fellows is without limit. And so, when we first bring a hundred human voices together we have collected a hundred disparities. To reduce them to a unity we have to sift out their very elements and crystallize them afresh, a process which, if carried out thoroughly, would take more time and patience than belong to earthly choirs. But within the range of human persistence enough can be done to transform the whole face of a choir's singing.

In certain ways help is ready at hand. Choral singers are not quite so bad as the twenty well-known artists who figured in the last paragraph. Solo singers have positive qualities and unyielding habits; average choral singers are luckily of a more neutral cast and submit readily to direction. Again, there may be local habits of speech which make for unity in the delivery of words, especially in the all-important matter of vowels. The colour of good vowels in choral singing is

like the colour of warm sunlight on a landscape, the light which picks out and intensifies the greens and browns and purples in a scene which on a dull day would be drab and lifeless. Indefinite vowels are the November mists—one night, with point, call them the London fogs—of choral singing.

It is to the smaller towns that we look for homogeneity in the build of speech, and therefore, of song. Many a colliery glee-club or choir of mill girls has this gift of nature, the solvent of half the labour that lies on the road to choral art. But without these aids a choral trainer of genius may bring his choir into unity. Patient exercising, always with a definite point of application, carried on for a quarter of an hour at every rehearsal, month after month, will bring any body of singers into a smooth-working whole as inevitably as the daily Muller will harmonize a body of muscles. Such patient husbandry is performed usually in quiet corners that are not sought out by the limelight of publicity. The real expert in choral training is often a local singing teacher without a letter to his name.

AND when this unity has been attained, by so much hard labour, what is the result? A mere mechanical perfection? Yes, but without mechanical perfection we can produce no artistic result from any musical instrument, whether it be a piano, a saxophone, or a choir. If the great instrument that is fashioned out of human organs and souls is not in good mechanical order it will have little power of expressiveness. When a solo singer delivers a phrase of song in such a way as to give you a thrill of artistic pleasure, what is it that conveys the thrill? You may talk airily of mind and heart and personality flowing from singer to listener, but what really happens is that a sequence of minute effects of tone and emphasis and shading is carried by air waves from a mouth to an ear-drum. There may be many other sequences of effects that would do just as well; every soloist will use a different sequence. How is the same thrill to be produced by a choir? Only by all the singers using the same sequence of little effects, for if they adopt different ones these will neutralize each other and the aggregate result will be impersonal, matter-of-fact; whereas, if that phrase of song comes from many mouths with the same minutiae of utterance, the aggregate will be an intensification of all that it means as an appeal to mind and sense. And it is all done by mere mechanical perfection, the 'unity' that is the key-word of this article.

It is for this unity and its symptoms and effects that we should prime our ears when we listen to a choir. How shall we know that it is present? Here are a few specimen tests. Listen to the vowels, which are the colours on the choral palette. Is each vowel a real thing, different from the others, or are they diluted with a nondescript 'er' sound? If you have ever heard a really good 'oo' or 'ee' from fifty voices you will know what is good or bad in choral vowels. Listen to the consonants, especially at the ends of words. Is it 'Hail, smiling morn,' that you hear, or 'Hay, smily mor'? Does a phrase of song reach you, note by note, clear in its beginnings, clear in its middle, clear in its ending? Does a chord of voices sound like one instrument or like several? When that chord is sung to a word of poetic significance, is it subtly coloured by the feeling of the word; is the verbal colour of a passage reflected in vocal colour; is the singing a tale of moods? Has it rhythm, or merely progress? Such hints are a haphazard guide. If the list were extended it would lead up to a few such generalities as these: Do you feel that the singers are singing to *you* or to each other? Has the singing a glossy or a matt surface? Are you listening to a concentration of the human voice or merely an accumulation?

And, furthermore, is there any real occasion for this questioning? In the presence of the best orchestral playing, violin playing, piano playing and solo singing I can imagine the mind being engaged with certain tests of quality, but when the sublimated human singing machine is sparking on all six—forgive the vulgarity—I do not think that many hows and whys will be asked.

SOME of the first necessities of good choral singing have not been touched upon in this article because they scarcely need pointing out. A choir should be a fair balance of sopranos, contraltos, tenors and basses. The voices should be of pleasant quality, not harsh, or breathy, or wobbly. The singing should be in tune. The style of the singing should be in accordance with the style of the music. Such requirements are obvious. They can all be satisfied, while the essential quality that I have dimly described is lacking.

One question I would like to ask on my own part. Can this essential quality be conveyed by the microphone? Some day, I hope, the test will be made.

W. McNAUGHT.

'WANDERING MINSTRELS, LIMITED.'

Be sure to order next week's Special Spring Number, for one of its many features will be

A NEW STORY BY A. J. ALAN.

Illustrated by Fortunino Matania.

Ready Thursday, April 5.

Price Twopence.

PROGRAMMES for SUNDAY, April 1

10.30 a.m. (Dorset only)
TENNIS RESULTS, GREEN-
WICH; WEATHER FORE-
CAST

CHAMBER MUSIC

KATE WINTER (Soprano)

THE ROTH STRING QUARTET: ROTH; ANTAL;
MOENAR; VAN DOORN

QUARTET

String Quartet in G (K. 387) Mozart
Allegro vivace assai; Minuetto; Allegretto;
Andante cantabile; Molto allegro

4.0 KATE WINTER

Cara Selve ('Atlanta') Handel, arr. A.L.
Come, make thy heart my home Bach
Chor de hme Faure
L'Amour s'envole arr. Weckert
Jeunes Fillettes arr. Weckert

4.15 QUARTET

String Quartet in F, Op. 59, No. 1 Beethoven
Allegro; Allegretto vivace et
semprissimo; Adagio molto
e mesto; Allegro (Thomas Russell)

5.0 POLISHNOFF

A PIANOFORTE RECITAL

Chord, 'Our Father in
Heaven' Bach
Prelude and Fugue in G
Sharp
Piano, Op. 37, No. 1 Scriabin
Study in A Flat Liszt
The Juggler Kenneth A. Wright
Study in C Glazounov

5.20 FOUNDATIONS OF ENGLISH POETRY—I

EARLY LYRICS AND CAROLS DOWN
TO 1400 A.D. INCLUDING PIERS
PLOWMAN AND CHAUCER

Micæ it is
Cuckoo Song
Lyngate: Vex Ultima Crucis
Carol: I sing of a maiden
Adam lay I-banden
About 20 lines of Piers Plowman
Thirty lines of Chaucer's Prologue
to 'Canterbury Tales'
Chaucer: The love unfinished;
Lament for Chaucer

THE series of readings from the
Old Testament, in which so
many of the finest passages from
the greatest prose book in the
English language have been recited
week by week, has now closed.
It will be resumed in the autumn, and in the
meantime its place will be taken on Sunday after-
noons by a series of readings from those great
works that can most truly be called the
foundations of English poetry. The series will
start today with the early period, including
William Langland, the author of 'Piers Plow-
man,' and Geoffrey Chaucer, of the immortal
'Canterbury Tales.'

5.30-5.45 A MISSIONARY TALK

Dr. DUGALD CHRISTIE: 'Medical Work
in Mukden'

S.B. from Edinburgh

PO hold the Imperial Order of the Double
Dragon and the Order of the Precious Star
is in itself an indication that the foreigner so
honoured has done great service to the Chinese;
but when one hears that Dr. Dugald Christie
is the only British subject to whom, during his
lifetime, a public memorial has ever been erected
by the Chinese, one realizes that his work must

2LO LONDON and 5XX DAVENTRY

(361.4 M. 330 KC.)

(5,604.3 M. 187 KC.)

have been of a truly exceptional character. In
this afternoon's talk Dr. Christie, who was
formerly Superintendent of the Mukden Medical
Mission and Principal of Mukden Medical College,
will recount some of the achievements of modern
medical science in the historic land of
Manchuria.

(Picture on page 649.)

8.0 A RELIGIOUS SERVICE

FROM THE STUDIO

Conducted by the Very Rev. FATHER
MARTINDALE, S.J.

Order of Service:

Hymn, 'The Royal Banners forward go' (A. and
M., 90)



THE ROTH QUARTET.

a combination well known in the musical world of Paris, take part in London
and Daventry's Chamber Music Recital this afternoon.

Prayer
Reading, St. Matthew, xxi
Reading, St. John, xix
Prayer
Hymn, 'O Sacred Head' (A. and M., 111)
Address by the Very Rev. FATHER MARTINDALE
Prayers
Hymn, 'The Heavenly Word proceeding forth'
(A. and M., 311)

LISTENERS to the Sunday services, who
have heard Father Martindale's previous
broadcasts, will agree that few preachers succeed
more fully in face of the microphone. One of
the most distinguished of English Jesuits, he will
be remembered also as the introducer to this
country of the work of the notable French
preacher, Fr. Pierre Lhazé.

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the Clinic for Rheumatic
Diseases, by Sir THOMAS HORDER

RHEUMATISM

is well known to be a
widespread complaint,
but probably few
people realize that it costs the country two
millions a year in sick benefit, and over three
million weeks of work. At a recent meeting
held under the auspices of the British Red Cross
Society it was decided to start a campaign to
establish special clinics for the treatment of
rheumatism, the first in London, followed by
others in the centres of other thickly-populated
areas. The cost of the first will be £40,000;
when founded, it will be self-supporting, and
£18,000 has already been received. It is for
help towards raising the remaining £22,000 that
Sir Thomas Horder is to appeal tonight.

Contributions should be addressed to Sir
Arthur Stanley, Rheumatic Clinic Fund, British
Red Cross Society, 10, Berkeley Street, W.1.

8.50 WEATHER FORECAST, GENERAL
NEWS BULLETIN; Local Announ-
cements. (Dorset only) Shipping
Forecast

9.5 A MILITARY BAND CONCERT

THE BAND of H.M. ROYAL ARMY
FORCE, conducted by Flight-Lieut.
J. AMES

DORIS VANE (Soprano); JOHN
THORNE (Baritone)

THE BAND
Selection from 'Coppelia' ... Ballet

9.22 JOHN THORNE

Johnson
The Monkey's Carol Stanford
Celtic Rhythms Stanford

9.28 BAND

Twilight Dances, 'The Halls of
Knabour' (from) Ballet Music,
'Fermata' Robinson

9.35 DORIS VANE

Evening Hymn
There's not a strain on the Parcell
plains

9.42 BAND

Incidental Music to the 'Merchant
of Venice' Rossini
Intermezzo 'Portia'; Duke's
March

Romance without words, 'Simple Atonal'
..... Theod

9.52 JOHN THORNE

Ochone, when I used to be young
The Boat Song Stanford
The bold, unadulterated child Stanford

10.0 BAND

Ballet Music from 'The Cid' Maeter
Castillane; Andalous; Aragonaise; Aubade;
Catalane; Madrilene; Navarraise

10.15 DORIS VANE

Three Norwegian Songs Sigurd Lie
Soft-footed snow; My lover, he comes on the
sleeve; The Tryst

10.22 BAND

Babilage (Chit-chat) Gilet
Good Night Gilet

10.30 EPILOGUE

Sunday's Programmes cont'd (April 1)

5GB DAVENTRY EXPERIMENTAL

(491.2 M. 510 KC.)

TRANSMISSION FROM THE LONDON SYSTEM SUBJECT TO THE FOLLOWING NOTES.

3.30 SYDNEY BAYNES AND HIS BAND

Benjamin Overture *Kaiser Bala*
Shanty Song *Squire*
DONOTHY BENNETT (Soprano)
Rain *Curran*
The Snowing *Bamberg*
The Night Wind *Furley*
BAND
Ave Maria *Canon, from Bach*
Solo Violin, E. EMBROCK, Jr.; Solo Saxophone,
LEONARD BRYANT

Hymn *Tahiti*
FOSTER RICHARDSON (Bass)
Honor and Arms *Handel*
BAND
Selection from "La Bohème" *Puccini*
Hindu Song *Ramsey-Kennedy*
Love in Cleveland *Peter*
DONOTHY BENNETT
The Maid o' Dunelm *Old Scotch*
Shepherd, thy detestable cry!
Brown, ver. Lane Wilson

FOSTER RICHARDSON
Mourning *Aylward*
I triumph, I triumph *Carissimi*
BAND
Little Suite *Coleridge Taylor*
Solo Pianoforte, WILLIAM HARRIS

DONOTHY BENNETT
Now no words (I have no words) *Stella*
La Cirumetta *Stella*
BAND
La Cinquantaine *Gabriel Marie*
Cradle Song, from "Jocelyn" *Gounod*
FOSTER RICHARDSON
Have done with dull care *Troubadour*
If my lady be unkind *Troubadour*
The Day Highway *Drummond*
BAND
Classical Memories *Evring*

5.20 FOUNDATIONS OF ENGLISH POETRY

(See London)

5.30-5.45 MISSIONARY TALK (See London)

8.0 A RELIGIOUS SERVICE

Relayed from CARD'S LANE CHURCH, BIRMINGHAM

Order of Service:

Hymn, "Jesus, Thou Joy of loving hearts" (A. and M., No. 100)

Collect and Lord's Prayer

Lesson
Antiphon, "The Cherub Hymn" .. Goudance
Prayer
Hymn, "When I survey the wondrous Cross"
(A. and M., No. 108)
Address by the Rev. T. J. BEVAN (of Digheth
Institute)
Hymn, "Saviour, again to Thy Dear Name we
come" (A. and M., No. 31)
Benediction

THE WEEK'S GOOD CARE (See London)

WEATHER FORECAST, GENERAL NEWS

HOLLAND

9.0 CONCERT BY THE NATIONAL UNION OF STUDENTS

Relayed from the Large Hall, Town Hall, Oxford
LEONARD ISAACS and Orchestra
Concerto in D Minor (No. 1) for Pianoforte and
Strings *Beach*
(1) Quick; (2) Slow; (3) Quick

NELLIE MEYER (Soprano) and Orchestra
The Morning Lark ("Sennel") *Handel*
Dido's Lament ("Dido and Aeneas") *Porcell*
The Violet *Mosart*
Community Singing, conducted by REGINALD
JACQUES, with Orchestra

Easter Hymn (Tune, "Last uns erremen")
Lock Leonard (Scottish Traditional)
Drink to me only (18th century English)

Jerusalem *Hubert Parry*

THE CONGRESS STRING ORCHESTRA
Composed of residents in Oxford and members of
University Musical Society, Conductor,
CHRISTOPHER MAYSON, Leader, MILLICENT
SILVER

10.0 WESTERN SHALL (Violin); MARRICK COLE

(Pianoforte)
Sonata in F for Violin and Pianoforte, Op. 24
(Spring Sonata) *Bach*
Allegro; Adagio molto espressivo; Scherzo—
Allegro molto; Rondo—Allegro ma non
troppo

First Movement of Sonata in G for Violin and
Pianoforte *Brahms*
Vivace ma non troppo

10.30 EPILOGUE

(Sunday's Programmes continued on page 650.)

Make Good Fortune a Certainty

Your Future is too important to leave in the hands of fate. You cannot afford to take chances when your own later years and the welfare of your family are at stake. The day will come when you may want to retire. Make sure you will have enough money to retire on. The day may come when your family is bereft of the breadwinner. Make sure they, too, will have enough to live on in that unhappy event.

£300 A YEAR FOR LIFE FROM AGE 55

By investing a small sum annually with the Sun Life of Canada, at age 55 you will become entitled to £300 a year for the rest of your life—however long you live. The same investment assures your family £2,400, plus accumulated profits, in the event of your earlier death. If that occurs through an accident an extra £2,400 will be given them.

There are advantages, too. For instance, you save a substantial sum in Income Tax each year. This is additional profit, money which otherwise you must pay to the Income Tax Collector. Then if, through illness or accident, you should become incapacitated and permanently unable to earn your living, no further deposits need be made, and you will be paid £24 a month until your £300 a year is due.

All these benefits and safeguards accrue from depositing a sum you can spare each year out of your income with the Sun of Canada. The assets of this great Annuity Company now exceed £8,000,000, and are under strict Government supervision. The Company's progress has been phenomenal, and for the 8th year in succession it has increased its bonus. Why not share in its success and make your financial future safe, whatever happens? Fill in and post the Inquiry Form to-day.

FILL IN AND POST THIS FORM TO-DAY AND LEARN HOW EASILY YOU CAN SECURE INDEPENDENCE FOR YOURSELF AND SECURITY FOR YOUR FAMILY.

NO OBLIGATION INCURRED.

To J. F. Junkin (Manager),
Sun Life Assurance Co. of Canada,
12, Sun of Canada House,
Victoria Embankment, London, W.C.2
(Near Temple Station).

Assuming I can save and deposit £..... per..... please send me—without obligation on my part—full particulars of your endowment plan showing what income or cash sum will be available for me.

Name
(Mr., Mrs., or Miss)

Address

Occupation

Exact date of birth

MARCH 30/23



THE SOURCE OF MANCHURIA

is Cholera, against which struggle the little band of Chinese doctors trained at Mukden by Dr. Dugald Christie. Dr. Christie describes his life and work in the Far East from London at 5.30 this afternoon.

Sunday's Programmes continued (April 1)

SWA CARDIFF. 353 M. 650 KC.

3.30 AN INSTRUMENTAL CONCERT

THE AUGMENTED STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture, 'A Roman Carnival' Berlioz

THIS is surely one of the most exhilarating pieces of music ever written. Its themes are taken from Berlioz' Opera, *Bansuite Orléans*, which was produced in 1838, but was not a great success as a whole.

As the opening we find ourselves in the midst of Carnival jollity.

In a moment, however, there comes a lovely slow tune, given to Cor Anglais, with but a slight accompaniment, mainly with plucked Strings.

Then the Violin takes up the slow tune, Flutes weaving another one in with it. Further treatment of this tune follows.

All this is introductory—an Overture to an Overture, so to speak. At last comes a quick passage, with a change to six-in-a-bar time (beginning with Muted Strings) and with this we dash into the Overture proper—a lively and brilliant thing, full of fine orchestral effects.

MAY HUXLEY (Soprano) and Orchestra
Je suis Titania (I am Titania, from 'Mignon')
André Thomas

NIEZIELSKI (Pianoforte) and Orchestra
Concerto Chopin

MAY HUXLEY
Will o' the Wisp Sprague
When thou art far Ronald
Spring-time Kahn

ORCHESTRA

Symphony, 'From the New World' Dvorak

THIS Symphony consists of four separate Movements. They are quite distinct, though from the Second Movement onwards one constantly hears bits of tunes from the other Movements.

The First Movement begins with a portentous and rather gloomy Introduction. Soon, however, this gives way to a vigorous, lively piece of music.

The Second Movement was intended, it is said, to express the composer's reflections on Hiawatha's courtship of Minnehaha. Certainly the greater part of it is like a very expressive love-song.

The Scherzo reminds us that Dvorak, the son of a butcher-keeper, never lost his love of peasant ways. There is something here of the countryman's bounteous good humour—almost, we might say, of the horse-play variety.

The Last Movement is forceful and dramatic.

NIEZIELSKI
Two Mazurkas Wiederski
Legend Baczek
Polish Dance .. Murewski, arr. Niedzielski

ORCHESTRA

Dance of the Tumblers Rimsky-Korsakov

8.0 S.B. from London

5.30-5.45 S.B. from Edinburgh

6.30 A RELIGIOUS SERVICE

Relayed from The Central Hall Presbyterian Church, Newport

Conducted by Rev. H. G. HOWELL

Organ Voluntary by ARTHUR E. SIMS

Invocation

Hymn, 'O for a closer walk with God'

Prayer

Hymn, 'Jesus, Thy boundless love to me'

Lesson

Anthem, 'Gloria' (from Mozart's Twelfth Mass)

Solo, DORIS MORGAN

Hymn, 'I heard the voice of Jesus say'

Sermon

Hymn, 'When peace, like a river'

Benediction and Vesper

Organ Voluntary

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

10.30 EPILOGUE

10.40-11.0 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 354.0 M. 780 KC.

FAMOUS CLASSICS

THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON

Overture to 'Rienzi' Wagner

DALE SMITH (Baritone) with Orchestra

 The Eyes of my Beloved, *Hamlet*, arr. Whitaker

Jean, Joy of man's desiring, Bach, arr. Jacob

R. J. FORBES (Pianoforte) with Orchestra

Concerto Grieg

FIRST MOVEMENT (Moderately quick).—

After a preliminary flourish on the Piano, the First Main Tune is given out. It consists chiefly of a little curt phrase in Woodwind, and a more suave phrase, which is at first given to Clarinet and Bassoon, and then repeated at great length. This whole (fairly long) Tune is repeated on the Piano. Then follows a longish passage of rapid work for the Piano and Strings and Woodwind. At the end of this there is something of a climax, and then comes the beautiful Second Main Tune.



NIEDZIELSKI

plays a Chopin Pianoforte Concerto from Cardiff this afternoon.

SECOND MOVEMENT (Slow).—This is a brief, highly expressive Movement. It opens with a long tune given to Muted Strings. At the end of this the Piano enters with a long, rhapsodical passage (highly accompanied). Eventually, Flute and Clarinet quietly suggest the Tune with which the Movement opened, and this the Piano then declines at full length.

THIRD MOVEMENT (Quick and emphatic).—A few soft, detached chords in the Orchestra, a very loud Piano flourish, and one loud chord (Full Orchestra), and we are plunged into a lively Dance. The Dance is interrupted for a time, whilst we hear, as it were in the distance, a song. The Dance soon returns and, at the end, the song-tune is declaimed loudly by Piano and Orchestra.

ORCHESTRA

Siegfried Idyll Wagner

DALE SMITH

Elizabethan Songs :

Since first I saw your face Ford

When from my love I lookte Berlioz

Sweet nymph, come to thy lover Morley

Whither runneth my sweetheart ? Barlett

ORCHESTRA

Second 'Peer Gynt' Suite Grieg

5.20 S.B. from London

5.30-5.45 S.B. from Edinburgh

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

9.5 S.B. from Liverpool

10.30 EPILOGUE

6LV LIVERPOOL 297 M. 1,010 KC.

3.30 S.B. from London

5.30-5.45 S.B. from Edinburgh

8.0 A RELIGIOUS SERVICE

Relayed from St. Anne's Catholic Church, Edgohill

Address by Rev. W. T. C. SHEFFARD, O.S.B.

Music by the ST. ANNE'S CHURCH CHOIR, directed by ALFRED BENTON

Selections from the Passion Music of Ingenui, Tallis, Palestrina and Allegri

Choir, Jerusalem, converters (Be converted, O Jerusalem)

With Responsory—In monte Oliveti (On the Mount of Olives He prayed to the Father)

Reading, Isaiah lvi

Choir, Jerusalem, converters

With Responsory—Veni templi scissum est (The veil of the Temple was rent)

Address, The Man of Sorrows

Choir, Jerusalem, converters

With Responsory—Jerusalem surge (Arise, O Jerusalem, cast off thy garments of joy)

Reading, Mark x. 32-34

Prayer and Benediction

Hymn, 'O come and mourn' (Westminster Hymnal, No. 27)

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

9.5 MUSICIANS' UNION BENEVOLENT FUND CONCERT

Relayed from the Philharmonic Hall

Orchestra of 150 Performers

Conducted by Dr. MALCOLM SARGENT

Vocalist, CONSTANCE WILLIS (Contralto)

THE ORCHESTRA

Symphony No. 5 in C Minor Beethoven

CONSTANCE WILLIS

Songs with Orchestra

ORCHESTRA

Elegy for Strings from 'Serenade,' Op. 48

Spanish Caprice Rimsky-Korsakov

10.30 EPILOGUE

2LS LEEDS-BRADFORD. 277.5 M. A 1,080 KC. A 1,100 KC.

3.30 S.B. from Manchester

5.20 S.B. from London

5.30-5.45 S.B. from Edinburgh

7.55 A RELIGIOUS SERVICE

from BRADFORD CATHEDRAL

THE Bells

8.0 THE SERVICE

Address by the Rev. Canon LOWE, Vicar of Otley

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

9.5 S.B. from Liverpool

10.30 EPILOGUE

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

8.0 S.B. from London

5.30-5.45 S.B. from Edinburgh

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

9.5 S.B. from Liverpool

10.30 EPILOGUE

6KH HULL 294.1 M. 1,020 KC.

3.30 S.B. from London

5.30-5.45 S.B. from Edinburgh

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

9.5 S.B. from Liverpool

10.30 EPILOGUE

Sunday's Programmes continued (April 1)

6BM BOURNEMOUTH. 236.1 M. 970 KC.

3.30 S.B. from London

5.30-5.45 S.B. from Edinburgh

7.50 A RELIGIOUS SERVICE

Relayed from the PIRANOS MEMORIAL CHURCH
Preceded by an ORGANS RECITAL by the Organist
and Choirmaster, FRANKRICK P. BRAZIER
Cantata (Op. 12, No. 1) Waldenholme
A A Fl H

SERVICE

8.0 Hymn, 'Infinite God, to Thee we raise'
Waldenholme Book N. 30

1
2
Antiphon (Choir), 'At Thy Feet' Bach, arr. Laddie
A by the Rev. H. T. MARRERFORD, Minister
of the First Congregational Church
F Holy Father, cheer our way' (M. H. B.,
N. 11)

8.45 S.B. from London (2.0 Local Announcements)

10.30 EPILOGUE

5NG NOTTINGHAM. 275.1 M. 1,000 KC.

3.30 S.B. from London

5.30-5.45 S.B. from Edinburgh

8.0 S.B. from London (2.0 Local Announcements)

10.30 EPILOGUE

SPY PLYMOUTH. 400 M. 750 KC.

3.30 S.B. from London

5.30-5.45 S.B. from Edinburgh

8.0 A RELIGIOUS SERVICE FROM THE STUDIO

Hymn, 'My heart and voice I raise' (M. H. B. No. 102)

Prayer

..... Psalm of Asaph

Hymn, 'Ride on, ride on in majesty' (M. H. B. No. 164)

Address by the Rev. G. D. H. R. V.

Hymn, 'The night is so dark' (M. H. B. No. 12)

8.45 S.B. from London (2.0 Local Announcements)

10.30 EPILOGUE

6ST STOKE. 294.1 M. 1,070 KC.

3.30 S.B. from London

5.30-5.45 S.B. from Edinburgh

8.0 S.B. from London (2.0 Local Announcements)

10.30 EPILOGUE

5SX SWANSEA. 294.1 M. 1,070 KC.

3.30 S.B. from London

5.30 S.B. from London

5.30-5.45 S.B. from Edinburgh

8.30 ARGYLE PRESBYTERIAN CHURCH OF WALES

A RELIGIOUS SERVICE

Address by the Rev. W. R. V.

Prayer at Invocation

Lord's Prayer (Chanted)

Hymn, 'At Even ere the sun was set' (C. B. H. No. 183)

Hymn, 'The night is so dark' (M. H. B. No. 12)

Hymn, 'Spirit Divine, Attend our Prayers' (C. B. H. 183 Hymns and Tunes, 211)

Prayer

A TARA THY FACE FROM THE SING, ATTEND

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Leading Features of the Week.

N.B.—All items heard from 5XX can also be heard from 2LO

TALKS (5XX).

Monday, April 2

9.00 Claret Engineer Talk on Wireless

Tuesday, April 3

9.00 M. Gerald Brennan 'Holidays Abroad Spain'

7.00 Rt. Hon. Sir William Bull, M.P.: 'Pests and Vermin.'

8.00 Mrs. Mary Adams: 'Problems of Heredity. The Superman Idea.'

Wednesday, April 4

7.00 Dr. T. Cammish: 'Health as a National Concern.'

7.25 Professor A. V. Hill: 'Speed, Strength and Endurance in Sport'

Thursday, April 5

3.45 Miss Helen Greig Souter: 'Easter in North Africa.'

7.25 Mr. R. S. Lambert: 'Pioneers of Social Progress: William Lovett.'

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

Saturday, April 7

7.25 Mr. George F. Allison: 'Prospect and Retrospect. The Cup Final and the Earlier Stages.'

9.10 Mr. J. B. Priestley: 'Easter Customs in other Lands.'

MUSIC.

Sunday, April 1

(5XX) 3.30 The Roth String Quartet with Kate Winter.

(5GB) 3.30 Sedney Baynes and His Band

Monday, April 2

(5GB) 8.0 The Roth String Quartet, with Marcello Meyer.

Tuesday, April 3

(5GB) 8.45 Arts Theatre Chamber Concert.

Wednesday, April 4

(5XX) 8.10 Elgar's 'Dream of Gerontius,' conducted by the Composer.

(5GB) 9.0 A Sullivan Programme.

Thursday, April 5

(5XX) 7.45 'Ossian's Harp Sings Fingal's Praise,' a Gaelic Programme from Glasgow

Friday, April 6

(5GB) 3.30 Bach's S. Matthew Passion

(5XX) 8.0 A National Symphony Concert. Excerpts from 'Parafal,' conducted by Sir Henry J. Wood.

DRAMA, ETC.

Monday, April 2

(5XX) 9.35 'Speed,' a T. Ag. Comic Fantasy by Charles Croker.

Thursday, April 5

(5XX) 9.35 'Charlotte's Hour,' No. XI.

Friday, April 6

(5XX) 6.0 'Good Friday,' a Play in Verse by John Masefield.

Saturday, April 7

(5XX) 7.45 George Robey and Marie Blanche

VAUDEVILLE AND VARIETY.

Monday, April 2

(5XX) 8.0 Billie Hill, Una O'Connor, Olive Kavann and Percy Kahn, Sandy Rowan, David Wise.

Tuesday, April 3

(5GB) 6.45 Rudanni and Carlton.
(5XX) 9.40 Mario di Pietro, Carr Lynn, Deslys and Clark, Leslie Sarony, Vivienne Chatterton, Mabel Constanduros, Michael Hogan.

Wednesday, April 4

(5GB) 8.0 'Kel Keesch and Ord Hamilton, Doris and Elsie Waters, Clapham and Dwyer, Peter Bernard, Sydney E. Turner.

Saturday, April 7

(5XX) 9.35 Mona Grey, Cordelia Meredith Cooper, Cyril Shields, Teddy Brown, Monica Stracey, Fernley Bishopp, Buena Bent.

Monday's Programmes cont'd (April 2)

5GB DAVENTRY EXPERIMENTAL

(491.0 M. 610 KC)

WHILE OTHERWISE STATED

3.0 DANCE MUSIC

PER EVANS (Songs at the Piano)

4.0 LOZELL'S PICTURE HOUSE ORGAN

From Birmingham

Entrance, 'April's Lady'
 Selection from 'Solitude'
 Selection from 'Solitude'
 Selection from 'Solitude'
 Selection from 'Solitude'
 Selection from 'Solitude'
 Selection from 'Solitude'
 Selection from 'Solitude'
 Selection from 'Solitude'

5.0 BALLAD CONCERT

Selection from 'Solitude'
 Selection from 'Solitude'
 Selection from 'Solitude'
 Selection from 'Solitude'
 Selection from 'Solitude'
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 Selection from 'Solitude'



Ethel Houston (left) sings in a concert of Light Music this evening, and Marjorie Wixey plays the piano during 5GB's afternoon programme.

5.7 MARJORIE WIXEY

Selection from 'Solitude'

5.15 CAVAN O'CONNOR

Selection from 'Solitude'

5.22 DOROTHY WEBSTER

Selection from 'Solitude'

5.30 MARJORIE WIXEY

Selection from 'Solitude'

5.38 CAVAN O'CONNOR

Selection from 'Solitude'

5.45 THE CHILDRAN'S HOUR (From Birmingham)

Selection from 'Solitude'

6.30 THE NEWCASTLE WEATHER REPORT

Selection from 'Solitude'

6.45 LIGHT MUSIC

Selection from 'Solitude'

Selection from 'Solitude'

Selection from 'Solitude'

Selection from 'Solitude'

7.10 ETHEL HASTON (Soprano)

Selection from 'Solitude'

Selection from 'Solitude'

Selection from 'Solitude'

7.30 DANCE MUSIC

Selection from 'Solitude'

7.40 ORCHESTRA

Selection from 'Solitude'

A RECITAL OF CONTEMPORARY CHAMBER MUSIC—VII

Selection from 'Solitude'

Selection from 'Solitude'

Selection from 'Solitude'

Selection from 'Solitude'

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8.40 MARCELLE

Selection from 'Solitude'

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Have you a mouth?



PLAIN WATER WONT CLEAN IT-MILTON WILL

YOU wash your hands, with soap and water. You polish your teeth, with tooth-paste and water. But what about your mouth? Your mouth, that you use day and night—for eating, drinking and breathing—surely your mouth is doubly important—it *must* be kept clean.

And even more serious—any doctor or any dentist will tell you that your mouth is where bacteria develop—and lessen your general efficiency enormously.

But wash your mouth with a spoonful of Milton in a glass of water, and you keep it not only fresh and clean, but absolutely and entirely free from bacteria. It is so simple—so easy—so quick. In fact, Milton washes your mouth as thoroughly as it cleans false teeth. Milton (with an astonishing folder enclosed) costs 6d, 1/-, 1/6 or 2/6 a bottle.

Monday's Programmes continued (1p. 2)

SWA CARDIFF. 353 M 850 KC.

12.0-1.0 I. ...

3.0 ...

4.45 Major C. J. Evans, T.D., 'Seasonal Customs' ...

5.0 A PIANO RECITAL

5.15 THE CHILDREN'S HOUR: The Story of a Life, with Musical Illustrations by the ...

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 A GILBERT AND SULLIVAN PROGRAMME

The Station Orchestra ...

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7.45 'THE SOLO OF NICHOLAS SNYDERS'

A Mystery Play in Three Acts

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6LV LIVERPOOL. 297 M 1,010 KC.

12.0-1.0 I. ...

3.0 ...

4.0 ...

5.0 ...

5.15 ...

6.0 ...

6.30-11.0 S.B. from London (9.30-11.0)

2.15 LEEDS-BRADFORD. 277.0 M. 1,080 KC. & 1,190 KC.

12.0-1.0 I. ...

3.0 ...

4.0 ...

5.0 ...

5.15 ...

6.0 ...

6.30-11.0 S.B. from London (9.30-11.0)

6FL SHEFFIELD. 272.7 M. 1,700 KC.

12.0-1.0 I. ...

3.0 ...

4.0 ...

5.0 ...

5.15 ...

6.0 ...

6.30-11.0 S.B. from London (9.30-11.0)

6.0 ...

6.30-11.0 S.B. from London (9.30-11.0)

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6.30-11.0 S.B. from London (9.30-11.0)

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6.30-11.0 S.B. from London (9.30-11.0)

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6.30-11.0 S.B. from London (9.30-11.0)

22Y MANCHESTER. 384.5 M 780 KC.

12.0-1.0 I. ...

3.0 ...

4.0 ...

5.0 ...

5.15 ...

6.0 ...

6.30-11.0 S.B. from London (9.30-11.0)

6.0 ...

6.30-11.0 S.B. from London (9.30-11.0)

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6.30-11.0 S.B. from London (9.30-11.0)

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6.30-11.0 S.B. from London (9.30-11.0)

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6.30-11.0 S.B. from London (9.30-11.0)

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6.30-11.0 S.B. from London (9.30-11.0)

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6.30-11.0 S.B. from London (9.30-11.0)

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6.30-11.0 S.B. from London (9.30-11.0)

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6.30-11.0 S.B. from London (9.30-11.0)

6.0 ...



the character comedienne, will travel round the frequencies this week. On Monday she will broadcast from Belfast and Newcastle, on Tuesday from Glasgow, Wednesday from Cardiff and Aberdeen and Thursday from Manchester.

6KH	HULL	284.1 M. 1,020 KC
12 0	1 00	Programme relayed from London
2 0	1 00	Programme relayed from London
5 9	1 00	Programme relayed from London
5 15	1 00	Programme relayed from London
6 30	1 00	Programme relayed from London

12.0 1.0 Gramophone Records
3.0 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30-11.0 N.B. from London (9.30 Local Announc-)

12.0 1.0 London Programme relayed from
Deventry

3.0 London Programme relayed from Deventry

5.0 1744 HALFORD : 'Springtime in Holland'

5.15 'THE CHILDREN'S HOUR'

6.0 London Programme relayed from Deventry

6.30-11.0 S.B. from London 9.30 Local Announcements (12)

12.0-1.0	A GRAMOPHONE RECITAL	
(Instruments, *A Roman Carnival)		Rev. 10
Spanish Dance, No. 5 (Cello Solo)		Gr. 1000
Su to de Serrador, Parts I and II		Gr. 1000
Travlers' Waltzes, Op. 30, Nos. 1, 2 and 3 (I solo)		Gr. 1000
(Solo Duo)		
Dance of the Apprentices (from *The Master- singers of Nuremberg)		Wagner
1 - - - - -		Richard Strauss
1 - - - - -		Johann Strauss

5:15 THE CITIZEN'S HOUR
6:0 London Programme relayed from Daventry
6:30-11:0 S.B. from London (9:30 Local Announcements)
12:00-1:00

12.0-1.0 London Programme relayed from
Deventry

2.0 London Programme relayed from Deventry

5.0 Rev. S. C. STEVENS: 'An April Fool's Day
Joke'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Deventry

6.30-11.0 S.B. from London (2.30 Local Announ-
cements)

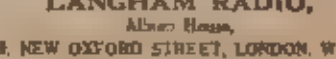
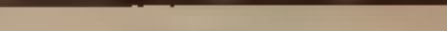
12.0-1.0 London Programme relayed from
Dumfries
3.0 London Programme relayed from Dumfries
5.0 Mr. J. J. J. J. A Wanderer in
the East at the Vint Club
5.15 The Children's Hour
6.0 London Programme relayed from Dumfries
6.30-11.0 S.B. from London 9.30 Local Announcements

5NO NEWCASTLE E.

[illegible][illegible]

12-9-10 London Telegram and Special from New York
 3-24 San Francisco 3-55 London Mail Ambrose in the
 4-7 New York 4-20
 4-25 Concert by the Station Orchestra. 4-25 London
 Programme culled from Society 4-15 Oxford's Hour
 5-8 - Organ Recital by Stanley Page, rec'd from the Choir
 5-10 - 5-11 - E.B. from London. 4-25 - 5-10 - Bridge
 5-10 - 5-11 - 5-12 - 5-13 - 5-14 - 5-15 - 5-16 - 5-17 - 5-18 - 5-19 - 5-20 - 5-21 - 5-22 - 5-23 - 5-24 - 5-25 - 5-26 - 5-27 - 5-28 - 5-29 - 5-30 - 5-31 - 6-1 - 6-2 - 6-3 - 6-4 - 6-5 - 6-6 - 6-7 - 6-8 - 6-9 - 6-10 - 6-11 - 6-12 - 6-13 - 6-14 - 6-15 - 6-16 - 6-17 - 6-18 - 6-19 - 6-20 - 6-21 - 6-22 - 6-23 - 6-24 - 6-25 - 6-26 - 6-27 - 6-28 - 6-29 - 6-30 - 7-1 - 7-2 - 7-3 - 7-4 - 7-5 - 7-6 - 7-7 - 7-8 - 7-9 - 7-10 - 7-11 - 7-12 - 7-13 - 7-14 - 7-15 - 7-16 - 7-17 - 7-18 - 7-19 - 7-20 - 7-21 - 7-22 - 7-23 - 7-24 - 7-25 - 7-26 - 7-27 - 7-28 - 7-29 - 7-30 - 7-31 - 8-1 - 8-2 - 8-3 - 8-4 - 8-5 - 8-6 - 8-7 - 8-8 - 8-9 - 8-10 - 8-11 - 8-12 - 8-13 - 8-14 - 8-15 - 8-16 - 8-17 - 8-18 - 8-19 - 8-20 - 8-21 - 8-22 - 8-23 - 8-24 - 8-25 - 8-26 - 8-27 - 8-28 - 8-29 - 8-30 - 8-31 - 9-1 - 9-2 - 9-3 - 9-4 - 9-5 - 9-6 - 9-7 - 9-8 - 9-9 - 9-10 - 9-11 - 9-12 - 9-13 - 9-14 - 9-15 - 9-16 - 9-17 - 9-18 - 9-19 - 9-20 - 9-21 - 9-22 - 9-23 - 9-24 - 9-25 - 9-26 - 9-27 - 9-28 - 9-29 - 9-30 - 10-1 - 10-2 - 10-3 - 10-4 - 10-5 - 10-6 - 10-7 - 10-8 - 10-9 - 10-10 - 10-11 - 10-12 - 10-13 - 10-14 - 10-15 - 10-16 - 10-17 - 10-18 - 10-19 - 10-20 - 10-21 - 10-22 - 10-23 - 10-24 - 10-25 - 10-26 - 10-27 - 10-28 - 10-29 - 10-30 - 10-31 - 11-1 - 11-2 - 11-3 - 11-4 - 11-5 - 11-6 - 11-7 - 11-8 - 11-9 - 11-10 - 11-11 - 11-12 - 11-13 - 11-14 - 11-15 - 11-16 - 11-17 - 11-18 - 11-19 - 11-20 - 11-21 - 11-22 - 11-23 - 11-24 - 11-25 - 11-26 - 11-27 - 11-28 - 11-29 - 11-30 - 12-1 - 12-2 - 12-3 - 12-4 - 12-5 - 12-6 - 12-7 - 12-8 - 12-9 - 12-10 - 12-11 - 12-12 - 12-13 - 12-14 - 12-15 - 12-16 - 12-17 - 12-18 - 12-19 - 12-20 - 12-21 - 12-22 - 12-23 - 12-24 - 12-25 - 12-26 - 12-27 - 12-28 - 12-29 - 12-30 - 12-31 - 1-1 - 1-2 - 1-3 - 1-4 - 1-5 - 1-6 - 1-7 - 1-8 - 1-9 - 1-10 - 1-11 - 1-12 - 1-13 - 1-14 - 1-15 - 1-16 - 1-17 - 1-18 - 1-19 - 1-20 - 1-21 - 1-22 - 1-23 - 1-24 - 1-25 - 1-26 - 1-27 - 1-28 - 1-29 - 1-30 - 1-31 - 2-1 - 2-2 - 2-3 - 2-4 - 2-5 - 2-6 - 2-7 - 2-8 - 2-9 - 2-10 - 2-11 - 2-12 - 2-13 - 2-14 - 2-15 - 2-16 - 2-17 - 2-18 - 2-19 - 2-20 - 2-21 - 2-22 - 2-23 - 2-24 - 2-25 - 2-26 - 2-27 - 2-28 - 2-29 - 2-30 - 3-1 - 3-2 - 3-3 - 3-4 - 3-5 - 3-6 - 3-7 - 3-8 - 3-9 - 3-10 - 3-11 - 3-12 - 3-13 - 3-14 - 3-15 - 3-16 - 3-17 - 3-18 - 3-19 - 3-20 - 3-21 - 3-22 - 3-23 - 3-24 - 3-25 - 3-26 - 3-27 - 3-28 - 3-29 - 3-30 - 3-31 - 4-1 - 4-2 - 4-3 - 4-4 - 4-5 - 4-6 - 4-7 - 4-8 - 4-9 - 4-10 - 4-11 - 4-12 - 4-13 - 4-14 - 4-15 - 4-16 - 4-17 - 4-18 - 4-19 - 4-20 - 4-21 - 4-22 - 4-23 - 4-24 - 4-25 - 4-26 - 4-27 - 4-28 - 4-29 - 4-30 - 5-1 - 5-2 - 5-3 - 5-4 - 5-5 - 5-6 - 5-7 - 5-8 - 5-9 - 5-10 - 5-11 - 5-12 - 5-13 - 5-14 - 5-15 - 5-16 - 5-17 - 5-18 - 5-19 - 5-20 - 5-21 - 5-22 - 5-23 - 5-24 - 5-25 - 5-26 - 5-27 - 5-28 - 5-29 - 5-30 - 5-31 - 6-1 - 6-2 - 6-3 - 6-4 - 6-5 - 6-6 - 6-7 - 6-8 - 6-9 - 6-10 - 6-11 - 6-12 - 6-13 - 6-14 - 6-15 - 6-16 - 6-17 - 6-18 - 6-19 - 6-20 - 6-21 - 6-22 - 6-23 - 6-24 - 6-25 - 6-26 - 6-27 - 6-28 - 6-29 - 6-30 - 7-1 - 7-2 - 7-3 - 7-4 - 7-5 - 7-6 - 7-7 - 7-8 - 7-9 - 7-10 - 7-11 - 7-12 - 7-13 - 7-14 - 7-15 - 7-16 - 7-17 - 7-18 - 7-19 - 7-20 - 7-21 - 7-22 - 7-23 - 7-24 - 7-25 - 7-26 - 7-27 - 7-28 - 7-29 - 7-30 - 7-31 - 8-1 - 8-2 - 8-3 - 8-4 - 8-5 - 8-6 - 8-7 - 8-8 - 8-9 - 8-10 - 8-11 - 8-12 - 8-13 - 8-14 - 8-15 - 8-16 - 8-17 - 8-18 - 8-19 - 8-20 - 8-21 - 8-22 - 8-23 - 8-24 - 8-25 - 8-26 - 8-27 - 8-28 - 8-29 - 8-30 - 8-31 - 9-1 - 9-2 - 9-3 - 9-4 - 9-5 - 9-6 - 9-7 - 9-8 - 9-9 - 9-10 - 9-11 - 9-12 - 9-13 - 9-14 - 9-15 - 9-16 - 9-17 - 9-18 - 9-19 - 9-20 - 9-21 - 9-22 - 9-23 - 9-24 - 9-25 - 9-26 - 9-27 - 9-28 - 9-29 - 9-30 - 10-1 - 10-2 - 10-3 - 10-4 - 10-5 - 10-6 - 10-7 - 10-8 - 10-9 - 10-10 - 10-11 - 10-12 - 10-13 - 10-14 - 10-15 - 10-16 - 10-17 - 10-18 - 10-19 - 10-20 - 10-21 - 10-22 - 10-23 - 10-24 - 10-25 - 10-26 - 10-27 - 10-28 - 10-29 - 10-30 - 10-31 - 11-1 - 11-2 - 11-3 - 11-4 - 11-5 - 11-6 - 11-7 - 11-8 - 11-9 - 11-10 - 11-11 - 11-12 - 11-13 - 11-14 - 11-15 - 11-16 - 11-17 - 11-18 - 11-19 - 11-20 - 11-21 - 11-22 - 11-23 - 11-24 - 11-25 - 11-26 - 11-27 - 11-28 - 11-29 - 11-30 - 12-1 - 12-2 - 12-3 - 12-4 - 12-5 - 12-6 - 12-7 - 12-8 - 12-9 - 12-10 - 12-11 - 12-12 - 12-13 - 12-14 - 12-15 - 12-16 - 12-17 - 12-18 - 12-19 - 12-20 - 12-21 - 12-22 - 12-23 - 12-24 - 12-25 - 12-26 - 12-27 - 12-28 - 12-29 - 12-30 - 12-31 - 1-1 - 1-2 - 1-3 - 1-4 - 1-5 - 1-6 - 1-7 - 1-8 - 1-9 - 1-10 - 1-11 - 1-12 - 1-13 - 1-14 - 1-15 - 1-16 - 1-17 - 1-18 - 1-19 - 1-20 - 1-21 - 1-22 - 1-23 - 1-24 - 1-25 - 1-26 - 1-27 - 1-28 - 1-29 - 1-30 - 1-31 - 2-1 - 2-2 - 2-3 - 2-4 - 2-5 - 2-6 - 2-7 - 2-8 - 2-9 - 2-10 - 2-11 - 2-12 - 2-13 - 2-14 - 2-15 - 2-16 - 2-17 - 2-18 - 2-19 - 2-20 - 2-21 - 2-22 - 2-23 - 2-24

also installed at:
New Gallery Cinema, Cranee, Kilmarnock, Broadway, Rye, Lord, Plaza, Falmouth, Ark, Cinema, Made, Vale Picture House, The New Palladium.
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LANGHAM RADIO,
Alban House,
55, NEW OXFORD STREET, LONDON, W.C.2.
Telephone: MARHAM 3721 & 5522.

(351.4) 10. (1.504.3) 10. (1.504.3) 10. (1.504.3) 10.

Tuesday's Programmes cont'd (April 3)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 810 KC.)

TRANSMISSION FROM THE STATION AT 10.15 WHEN THE PROGRAMME STARTS

3.0 P. M. **M. GILLESPIE'S RIVOLI THEATRE ORCHESTRA**
From the Rivoli Theatre

4.0 **A MILITARY BAND CONCERT**
From the Band of the 1st

THE BIRMINGHAM MILITARY BAND, conducted
by W. A. CLARK

1. *March* *Adler*
2. *March* *Kling*

4.20 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
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4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

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BAND
1. *March* *Adler*
2. *March* *Kling*

4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

4.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

9.5 **MARCELLE MEYER**

Two Sonatas

Sonata in A

Allegro Andante

9.20 **MR GEORGE HENRI**

The King

9.30 **JERRY D'ARANTY and MARCELLE MEYER**

Sonata for Violin and Piano (1923-27) Havel

Allegretto

9.45 **SIR GEORGE HENRI**

Der Leiermann

Das Wandern

At the end of the programme

10.0 **WEATHER FORECAST SECOND GENERAL NEWS**

10.15 **A MILITARY BAND CONCERT**

The Wireless Military Band conducted by

H. WALTON O'DONNELL

David Brynley (Tenor)

10.30 **THE BIRMINGHAM MILITARY BAND**

1. *March* *Adler*
2. *March* *Kling*

10.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

10.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

10.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

10.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

10.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

10.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

10.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*

10.45 **PERPETUAL MOTION, Op. 24** *Weber*

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2. *March* *Kling*

10.45 **PERPETUAL MOTION, Op. 24** *Weber*

BAND
1. *March* *Adler*
2. *March* *Kling*



A POPULAR TENOR

David Brynley, whom you will hear
from 5GB between 10.15 and 11.15 this
evening.

IN the *Sea Symphony* Vaughan Williams took
parts of poems by Walt Whitman and
wrote them into a work for Chorus and
Orchestra.

The Second Movement is entitled *On the Beach*
in *A Sea Song*, the words are from one of the
Sea Drift poems, the title of which the composer
chose for the Movement. It is a most
Nocturnal having in its first bars a motif associated
at the beginning of the work with the words
'Behold the sea itself'—a motif that, in one
shape or another, often recurs in the work.

10.45 **DAVID BRYNLEY**

The Lake Isle of Innisfree

The Lake Isle of Innisfree

The Lake Isle of Innisfree

10.54-11.15 **BAND**

Four Movements from Eleventh Divertimento

Four Movements from Eleventh Divertimento

Four Movements from Eleventh Divertimento

Four Movements from Eleventh Divertimento

Four Movements from Eleventh Divertimento

Four Movements from Eleventh Divertimento

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Four Movements from Eleventh Divertimento

Four Movements from Eleventh Divertimento

COOK'S WORLD TRAVEL SERVICE

Sunny Spain

TO-NIGHT'S travel talk
by Mr. Gerald Brennan
on this Romantic land may
decide your holiday.

To ensure comfort and good
accommodation make your
arrangements through any
of our offices.

The Programme "SPRING & EASTER HOLIDAYS"

contains a selection of Tours
and Holiday Arrangements, not
only for Spain, but to all parts of
the Continent and the British Isles.

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AND 70 BRANCHES.

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too late
to start
eating

HōVIS

Trade Mark

There is life
in every Loaf

Best Bakers
Bake it

HōVIS LTD., LONDON & MANCHESTER

(Tuesday's Programmes continued on page 658)

PROGRAMMES for WEDNESDAY, April 4

2LO LONDON and 5XX DAVENTRY

(901.4 M. 830 KD)

(1,604.3 M. 187 KD)

8.10 'THE DREAM OF GERONTIUS'

By CARDINAL NEWMAN

Set to music by EDWARD ELGAR

10.15 a.m. A

10.30 The Signal, Greenwich, W. 10.30

11.0 (Daventry only) Gramophone Records

12.0 A Ballad Concert

SAFOORA WATKINS (Baritone)

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

10.20 FRASCA - OPERETTA
Directed by GEORGE HARRIS, from Restaurant

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

3.45 Captain L. P. Ellis: 'Our Interest in Good Government—VI, Conclusion. Summary of Previous Talks'

4.0 A LIGHT CLASSICAL CONCERT
Georgina TANNER, Soprano
Margery CUNNINGHAM, Soprano
Sonata, No. 2 in D

4.25 GEORGINA TANNER
Mein Feinchenchen (My Fine Little Dear)
Ein kleines Lied (A Little Song)
Mein Mädel (My Maid)

4.34 MARGERY CUNNINGHAM
Nocturne in G
Study, Op. 25, No. 3
Study on Black Keys

4.42 AMINA LUCCHESI
Les Filles Chevaux de Lin (The Flaxen Hired Maid)
The Little Boat

4.50 GEORGINA TANNER
The Fleckle Shepherdess
The Trust
A Spring Song
The Question

5.0 AMINA LUCCHESI and MARGERY CUNNINGHAM
Sonata

5.15 THE CHILDREN'S HOUR
The West Country—FREDERICK CHESTER will deal with this attractive subject in Song and Story
Jan's Paper-hangings—and what happened thereat, another amusing yarn by JAN STEWART
'John Ridd meets Lorna Doone' (R. D. Black)

6.0 Musical Interlude

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

6.30 THE SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 Musical Interlude

7.0 Ministry of Health Talk: Dr. T. CARRINGTON
Health as a National Concern

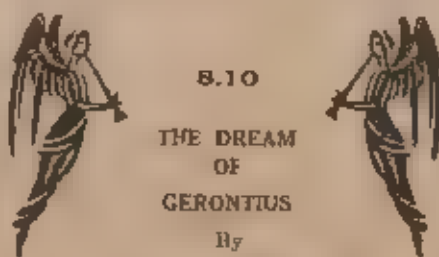
7.15 THE FOUNDATIONS OF MUSIC
MODERN FRENCH PRAXINOGRAPH MUSIC
Played by Mrs. NORMAN O'NEILL

Les Lutins (The Goblins)
Le Petit Ange (The Little Angel)
Little White Dove
Le Cœur de Cristal (The Crystal Heart)
Voilà Merveilleux Perpetuels (These Perpetual Miracles)

LOUIS AUBERT (born 1877) is yet another of the pupils of FAURÉ. Besides songs, piano and orchestral music for a tyro in the play

JACQUES IBERT, a Rouen Prize-winner in 1910 (when he was twenty-nine) has

written a number of songs and operas. His latest work is 'The Old Beggar, A Comedy' and 'The Woman who sells Fresh Water'.



8.10

THE DREAM OF GERONTIUS

By

CARDINAL NEWMAN

Set to music by EDWARD ELGAR

Relayed from the Bishopsgate Institute

PART I

The Priest

PART II

Soul of Gerontius
Angel of the Angel

THE WINDMILL CHORUS (Chorus Master, STAFFORD ROBINSON)

THE WESTLICK SYMPHONY ORCHESTRA
London, S. ROBERT KELLEY

Conducted by

SIR EDWARD ELGAR



7.25 Prof. A. V. HILL: 'Speed, Strength and Endurance in Sport—VI, The Extreme Effort and the Greatest Possible Speed'

As the speed gets faster and faster, and record after record is lowered, one begins to wonder how far progress will ultimately go. But, however much the technique of athletics is in progress, the athlete will always be up against the fundamental limitations imposed by nature. The exertion expended by a man running 100 yds. in two seconds may amount to as much as eight horse-power, and he may do enough work in that time to equal the work of a man in a day. The intensity of his own muscles to lift him is already as high as the cross of St. Paul. In the final fall of his career, Professor Hill will discuss the various limitations of the body of fatigue—an enquiry of the utmost importance in industry as well as in sport.

(Picture on page 962)

7.45 IN ORGAN RECITAL
By EDGAR T. COOK

Relayed from Southwark Cathedral

from Sonata on 84 h

In 1863 Newman wrote the poem 'The Dream of Gerontius', inspired by the thoughts as he sat by the deathbed of a friend. It pictures the dream of a dying man, as he anticipates what lies beyond.

Elgar, himself of the same faith as Newman, long afterwards set the poem to music, and his setting had its first performance in 1900, at the Birmingham Festival.

The best preparation for a first hearing of Gerontius is a reading of the poem itself. This can be obtained in various editions, the cheapest being the one published by the Catholic Book Concern.

In the FIRST PART of the work we hear GERONTIUS (Tenor), the PRIEST (Bass), and ASSISTANTS (Chorus).

The music opens with a very beautiful introduction, and then follows these solo and chorus:

GERONTIUS: 'Joan, Marie—I am near to death.'

ASSISTANTS: 'Kyrie Eleison.'

GERONTIUS: 'Rouse thee, my fainting soul.'

ASSISTANTS: 'Be merciful, be gracious: a Lord, Lord.'

GERONTIUS: 'Sanctus fortis, Sanctus Deus.'

ASSISTANTS: 'I am no more, Rescued him, O Lord, in this his hour.'

GERONTIUS: 'Novitas mea hora est.'

ASSISTANTS: 'Profitecor, an mea liberatione.'

ASSISTANTS: 'Go, in the name of Angels and Archangels.'

In the SECOND PART we hear THE SOUL OF GERONTIUS (Tenor), GUARDIAN ANGEL (Mezzo-Soprano), THE ANGEL OF AGONY (Bass), and DEMONS, ANGELICALS and SOULS (Chorus). It opens with a brief Introduction, and then follows:

SOUL OF GERONTIUS: 'I went to sleep, and now I am refreshed.'

ANGEL: 'My work is done, my task is over.'

THE ANGEL OF AGONY and SOUL: 'All hail, my child and brother, hail!'

DEMONS: 'Lowborn fiends of brute earth.'

ANGEL: 'It is the restless panting of their being.'

SOUL OF GERONTIUS: 'The mind, bold and independent.'

ANGEL: 'I see not those faces.'

ANGEL: 'Merry to Him.'

ANGEL: 'Tarry any of thy approach is agony.'

ANGEL: 'But hark! a grand mysterious harmony.'

ANGEL: 'And not the threshold, as we traversed.'

ANGEL: 'Praise to the Holy in the Dialogue—Angel and Soul. The Angel now is with the Soul.'

ANGEL OF THE AGONY: 'Join! by that ascending dream which fall on Thee.'

VOICES ON EARTH: 'Be merciful, be gracious: a Lord, Lord.'

ANGEL: 'Praise to His Name.'

ANGEL: 'The Lord has been Lord, Then has been Lord.'

ANGEL: 'Softly and gently, dearly ransomed soul.'

(The voices are given by kind permission of Messrs. Novello & Co.)

It must not be understood that the Solo and Chorus are out of touch one another in the way usual in the older Oratorios. Each of the two parts in the work is continuous, and is bound into a whole by the use of leading motifs, which are first heard in the Orchestral Prelude.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Local Announcements. (Daventry only) Signal, Forecast

9.20-10.20 'THE DREAM OF GERONTIUS' (Continued)

Programmes for Wednesday.

5SX	SWANSEA.	284.1 M 1,030 KC
12.0-1.0	London Programme relayed from Daventry.	
3.0	London Programme relayed from Daventry.	
4.0	A Concert	
	MAIR JONES (Soprano)	
	TRIO: T. D. JONES (Pianoforte),	
	MARGARET LLOYD (Violon), GWYNETH THOMAS	
	(Cello).	
5.15	The Children's Hour: Music by the	
	Station Trio	
6.0	Pyramin's Dydd Yng Nghyru	
	Current Topics in Welsh	
	A Review in Welsh, by E. FINEST HUGHES	
6.20	London Programme relayed from Daventry	
6.30-10.20	S.B. from London (9.15 Local An	

Northern Programmes.

5NO	NEWCASTLE	284.1 M 1,030 KC
12.0-1.0	London Programme relayed from Daventry.	
3.0	London Programme relayed from Daventry.	
4.0	A Concert	
	MAIR JONES (Soprano)	
	TRIO: T. D. JONES (Pianoforte),	
	MARGARET LLOYD (Violon), GWYNETH THOMAS	
	(Cello).	
5.15	The Children's Hour: Music by the	
	Station Trio	
6.0	Pyramin's Dydd Yng Nghyru	
	Current Topics in Welsh	
	A Review in Welsh, by E. FINEST HUGHES	
6.20	London Programme relayed from Daventry	
6.30-10.20	S.B. from London (9.15 Local An	

5SC	GLASGOW.	405.5 M 740 KC
12.0-1.0	London Programme relayed from Daventry.	
3.0	London Programme relayed from Daventry.	
4.0	A Concert	
	MAIR JONES (Soprano)	
	TRIO: T. D. JONES (Pianoforte),	
	MARGARET LLOYD (Violon), GWYNETH THOMAS	
	(Cello).	
5.15	The Children's Hour: Music by the	
	Station Trio	
6.0	Pyramin's Dydd Yng Nghyru	
	Current Topics in Welsh	
	A Review in Welsh, by E. FINEST HUGHES	
6.20	London Programme relayed from Daventry	
6.30-10.20	S.B. from London (9.15 Local An	

2BD	ABERDEEN	284.1 M 1,030 KC
12.0-1.0	London Programme relayed from Daventry.	
3.0	London Programme relayed from Daventry.	
4.0	A Concert	
	MAIR JONES (Soprano)	
	TRIO: T. D. JONES (Pianoforte),	
	MARGARET LLOYD (Violon), GWYNETH THOMAS	
	(Cello).	
5.15	The Children's Hour: Music by the	
	Station Trio	
6.0	Pyramin's Dydd Yng Nghyru	
	Current Topics in Welsh	
	A Review in Welsh, by E. FINEST HUGHES	
6.20	London Programme relayed from Daventry	
6.30-10.20	S.B. from London (9.15 Local An	

2BE	BELFAST	284.1 M 1,030 KC
12.0-1.0	London Programme relayed from Daventry.	
3.0	London Programme relayed from Daventry.	
4.0	A Concert	
	MAIR JONES (Soprano)	
	TRIO: T. D. JONES (Pianoforte),	
	MARGARET LLOYD (Violon), GWYNETH THOMAS	
	(Cello).	
5.15	The Children's Hour: Music by the	
	Station Trio	
6.0	Pyramin's Dydd Yng Nghyru	
	Current Topics in Welsh	
	A Review in Welsh, by E. FINEST HUGHES	
6.20	London Programme relayed from Daventry	
6.30-10.20	S.B. from London (9.15 Local An	

Ready Thursday April 5

SPECIAL SPRING NUMBER

of
'THE RADIO TIMES'

A Brand-New Story by

A. J. ALAN

A 'Horse Sense' Article by

'WOODBINE WILLIE'

An Unusual Musical Feature by

PERCY A. SCHOLLES

and

'Savoy Hall with the Lad Off'

First of a new series of Articles on the

Nerve-Centre of the B.B.C.

Price Tenpence

Price Tenpence

In the Near Future.

News and Notes from Southern Stations.

Sheffield.

The Yorkshire String Quartet, which is one of the finest in this part of the country, will broadcast from Sheffield on Wednesday evening, April 11. The programme will also include songs by Winifred Owsens (contralto).

Leeds-Bradford.

The recent appeal by Mr. Harold J. Wright on behalf of the Bingley Hospital resulted in a total of 8d. being sent in by listeners. Of this, 21s. has been added to the credit of the Bingley Hospital, and the remainder is to be used as a fund for the hospital.

Bournemouth.

'China from a Woman's Point of View' is the title of Mrs. Y. Curtis's talk on Friday, April 13. The time is 8 o'clock.

Mr. Raddon Bennett, who has given many popular talks from the local studio on the charm of Dorset, will be heard on Tuesday, April 10, in an interesting chat entitled 'The Call of the Sea'.

Plymouth.

'Citizen Norot', a play in one act by Alice Clayton Greene, will be presented by the M. R. G. on Tuesday, April 10.

An appeal on behalf of the St. John Ambulance Brigade will be broadcast on Sunday, April 8, by Mr. Hedley V. Minter, District Commissioner.

The Waldorf Dance Band, directed by Ted Coleman, will give its first performance during a variety programme on Thursday, April 1, when the artists include Gaby Valle (soprano), Jack Train (entertainer), and Anne Lampard (Vocalist).

Manchester.

Items on the Northumbrian pipes, which differ considerably from their Highland relatives, will be given by Tom Clough during an orchestral programme on Monday, April 9.

The Band of the Loyal Regiment, which, until its name was changed in 1919, was the Loyal North Lancashire Regiment, is to give a concert in the studio on Easter Sunday, April 8.

Some excerpts from Part III of Handel's popular Oratorio, *The Messiah*, sung by the Manchester Cathedral Choir, under the direction of Dr. A. W. Wilson, will be relayed from the Cathedral on Easter Sunday afternoon, April 8.

A survey of the music of the revue from its earlier stages to that of recent years will be broadcast on Wednesday, April 11, when the Station Orchestra is to be supported by Harold Kimberley, Olive Groves, and the Six Harmony Girls.

Cardiff.

'Wild On's' sung by Blonde and Brunette and John Rucko, assisted by the Station Orchestra, is a feature of Friday, April 13.

An afternoon programme of Spring Song will be given on Wednesday, April 11, when Miss Mai Ramsay is the vocalist. Miss Ramsay, who played the lead in *Polly* on tour, is at present living in South Wales.

A light programme on Tuesday, April 10, will include items by Stainless Stephen and songs by Grace Daniels and the Orchestra. There will also be a play centring round that ever-popular character, the retired sea captain and his attempts to remain in single blessedness.

The opening concert of the National Orchestra of Wales, conducted by Sir Henry Wood, will be given in the City Hall, Cardiff, on Thursday, April 12, and broadcast from Cardiff and Daventry Experimental Station. The solo artists include Marie Wilson (violinist) and Parry Jones (cello).

(Continued in col. 3, page 679.)

24
CHILDREN'S HOURS
every day!

A programme of happiness has been broadcast to little children 1 year or 40 years—not by the B.B.C. but the N.S.P.C.C.

This Society has 4 Stations out of the country. It has over

240 "Uncles"

who search out unhappy children and shield them from NEGLECT, FUL and BRUTAL parents and guardians. Over 34 million little ones have been helped in this way. But ten thousand more are needed to bring the staff up to pre-war level. Will you, as a lover of little children help?

The N.S.P.C.C

to extend its work for the less fortunate of our girls and boys!

Lord Ullswater will tell you more about the N.S.P.C.C. on Sunday, April 15th. Please listen—and HELP!

Communications and gifts will be welcomed by WILLIAM J. ELLIOTT, Director, The National Society for the Prevention of Cruelty to Children, Victory House, Leicester Square, London W.C.2

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SEND THIS COUPON TO: BIRLEY'S ANTACID POWDER, 10, MARK LANE, LONDON, E.C.3.

Thursday's Programmes continued (April 5)

5WA CARDIFF. 353 M. 800 KC.

- 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Stories from Dickens: 'Nicholas Nickleby'—I, 'Making Bells,' by G. G. Jackson. 'The Happy Prince,' by Oscar Wilde, with Incidental Music by Lisa Lohmann
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 6.45 Boy Scouts: Programme by the 3rd Cardiff Troup
 7.0 S.B. from London

7.45 AN ORCHESTRAL CONCERT

THE STATION ORCHESTRA, conducted by WARWICK DUFF WADE
 Overture to 'The Secret Marriage'—C. Montrose
 Suite, 'Children's Games'—B. R.

THE pieces in the Suite 'Children's Games' were selected by the composer from a set of twelve pieces originally written for Piano Duet. Their titles are:—(1) March, (2) Cradle Song, (3) Improviser (The Peep), (4) Duet (Little Husband and Little Wife), (5) Galop.

HILDA BLAKE (Soprano) and Orchestra
 One fine day, from 'Madame Butterfly' Puccini
 Orchestral

Italian Caprice—The worky

HILDA BLAKE

Songs of Arcady Head

Memories of You Besty

Autumnal Thomas, arr. Haydn Wood

Violoncello, and Orchestra

CRISTINA

Suite from 'Carmen'—B. R.

8.15-12.0 S.B. from London (9.30 Local Ar

10.00-12.0 S.B. from London (9.30 Local Ar

2ZY MANCHESTER. 384 M. 780 KC.

12.0-1.0 Gramophone Records

- 4.35 MUSIC BY THE STATION QUARTET
 Overture 'The Legend of the Sea'—Tarrman
 W. A. Mozart—Gungl
 Piano and Organ—M. A. R.
 Duet—P. R.

5.15 THE CHILDREN'S HOUR: Easter Songs: 'Peano Egg Song' (Traditional), sung by Harry Hopewell. Short Selections from 'Cavalier Rusticisms' (Mascagni), including the Easter Hymn, played by the Sunshine Trio. 'Easter Customs from Long Ago,' by Robert Roberts

6.0 London Programme relayed from Daventry

6.20 Market Prices for Local Farmers

6.30 S.B. from London

7.45 S.B. from Glasgow

8.15 S.B. from London (9.30 Local Announcements)

9.35 VARIETY

WIG WINK (the Famous Character Comedienne). IAN FIRTH and PHYLIS SCOTT in an Original Act. LAWRENCE BARRON (Light Comedy Entertainer and Character Impressionist)

POWELL EASTBURY and MARJORIE BOWEN in Light Duet and Violin Imitations

10.30-12.0 S.B. from London

SLV LIVERPOOL. 307 M. 1,000 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Glasgow

8.15-12.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.5 M. 267.1 M.

1,080 KC. & 1,190 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Glasgow

8.15-12.0 S.B. from London (9.30 Local Announcements)

6FL 272.7 M. 1,000 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Glasgow

8.15-12.0 S.B. from London (9.30 Local Announcements)

6FL 272.7 M. 1,000 KC.

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5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Glasgow

8.15-12.0 S.B. from London (9.30 Local Announcements)

6FL 272.7 M. 1,000 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Glasgow

8.15-12.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 328.1 M. 820 KC.

3.0 A SERVICE FOR THE SICK

THE STATION CHORUS

Hymn, 'When I survey the Wondrous Cross' (A. and M., No. 11)

Anthem, 'God so loved the world' (A. and M., No. 12)

Address by the Rev. J. P. THORNTON, Vicar of St. Andrew's

Chorus

Hymn, 'Praise to the Holiest in the Height' (A. and M., No. 17)

3.30 London Programme relayed from Daventry

6.0 FOR FARMERS: Mrs. B. J. POND: 'Bees of the Year'

6.15 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Boy Scouts

7.0 S.B. from London

7.45 S.B. from Glasgow

8.15-12.0 S.B. from London (9.30 Local Announcements)

6FL 272.7 M. 1,000 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Boy Scouts: The Rev. R. A. BENTON, Vicar of St. Andrew's

7.0 S.B. from London

7.45 S.B. from Glasgow

8.15-12.0 S.B. from London (9.30 Local Announcements)

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6.30 S.B. from London

6.45 For Boy Scouts: The Rev. R. A. BENTON, Vicar of St. Andrew's

7.0 S.B. from London

7.45 S.B. from Glasgow



THE CHARTIST ARMS FOR THE FRAY
 This Leech caricature, which appeared in Punch in 1843, was an attack on the 'Physical Force' section of the Chartist Movement, which figures largely in Mr Lambert's talk from London this evening at 7.25.

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Scouts

7.0 S.B. from London

7.45 S.B. from Glasgow

8.15-12.0 S.B. from London (9.30 Local Announcements)

6FL 272.7 M. 1,000 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Scouts

7.0 S.B. from London

7.45 S.B. from Glasgow

8.15-12.0 S.B. from London (9.30 Local Announcements)

6FL 272.7 M. 1,000 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Scouts

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8.15-12.0 S.B. from London (9.30 Local Announcements)

6FL 272.7 M. 1,000 KC.

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6.30 S.B. from London

6.45 For Scouts

7.0 S.B. from London

7.45 S.B. from Glasgow

8.15-12.0 S.B. from London (9.30 Local Announcements)

6FL 272.7 M. 1,000 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Scouts

7.0 S.B. from London

7.4

Programmes for Thursday.

630 S.B. from London

7.45 A CONCERT

FOUR JONES, Pianoforte

Minute in 2. Major

L. JONES & WILLIAMS (T. of

Major

Major

Major

W. H. J. JENKINS, Violin

Arab Song (Schubert)

Dancing Duet

M. Jody in D. Major

MARGARET FRANKS (Soprano)

Ten in 2. Major

Ten in 2. Major

Black in 3. Major

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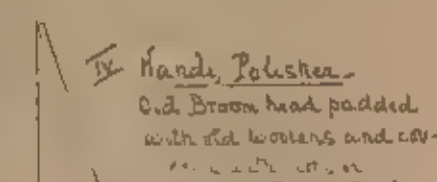
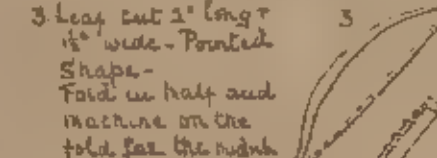
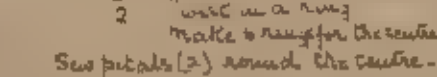
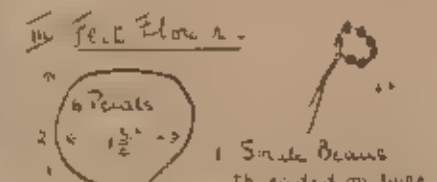
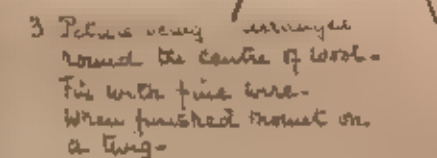
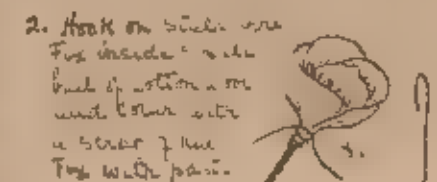
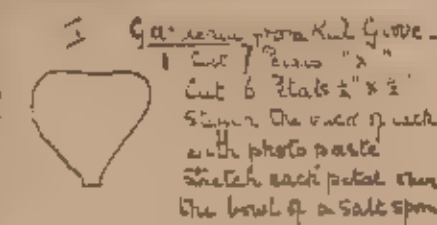
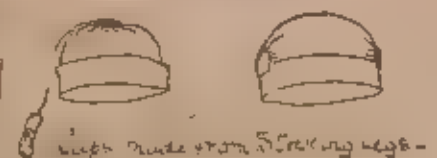
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Black in 3. Major

Black in 3. Major

A Use For All Scraps.

A diagram drawn by Miss Brand for use by all those who were interested in the talk she gave at 3.45 last Thursday, March 29



When the stomach rebels, Beecham's Pills restore good order. "A dose at night Will keep you tight"

ARE YOU LOSING WEIGHT?

It may betoken Danger.

I have been losing weight for some time, and I am very weak and nervous. I have tried many things, but nothing has helped. I am now so weak that I cannot do my work. I am very anxious to get my weight back, and I am sure that you can help me.

Now is the time to stop it. Correct the cause of the loss of weight and Nature itself will have a chance to defeat disease. If you are losing weight for no apparent reason, be sure to start taking Cod Liver Oil to-day. Cod Liver Oil is the richest known source of the essential life-giving, flesh-producing elements. It's the best thing you could possibly take if you need to put on weight.

But don't try to take it in its old fishy tasting, smelly form. Take it in its new form, McCoy's Cod Liver Extract Tablets. McCoy's Tablets are simply the valuable body-building elements extracted from the Cod Liver Oil, concentrated in little sugar-coated tablets. They are easy to take, and they are so good that you will find them a pleasure to take. They will give you the strength and energy you need to get on with your work and your life.

Any chemist will recommend McCoy's. But insist on McCoy's. It's the original and only genuine. Refuse imitations. In case of difficulty, send direct to McCoy's laboratories, Norwich.

2LO LONDON and 5XX DAVENTRY

(261.4 M, 430 KCl)

(1.004.3 00. 01 kG.)

3 30 THE CASANO OCTET
LOA BENNETT (Soprano)
HUGHES MALKIN (Tenor)

Melrose La. Time } Amberst H. W.

The first song is sung by Lionel, who has lost his love, Martha (really Lady Harriet Darnley). He tells of his sorrow at parting from her, and concludes her not to leave him in despair.

JOHN CESAR DE BAZAN, to escape being again married a veiled lady whom he does not know. After the ceremony she has gone away. He is searching for her, but she eludes him. "Such," he muses, "is the promised but fading happiness of the profligate when nothing remains to him but the memories of the past." Then he puts these sentiments into the song, "There is a flower that

Best
 Part of Pictures from a Pantalon
 Kenneth A. Wright
 Sleepy Tune—in Pierrot's Garden; Harlequin
 and Fairy Pipes; Legend—Columbino's
 Dream Dance; The March of the Clowns

LEA BANNER
 Orpheus with his Lute . . . Vaughan Williams
 A Song Remembered Eric Coates
 You Cyril
 The New Cradle Beeky

OLTIV
 Lubbeated Wagner, arr. Woodhouse

BROKEN MACHIN	
My Dreams	Tosh
Mother & Mine ...	Gore
I'll sing thee songs of Araby ...	Clay

4) TET	
Wiegand	Stratus
4 colonial song	Perry Grainger
Thorn	Cesar Cui
Martinez	the pastures

F DA BENNIE
To-day my spirit from 'Tom Jones' German
A N ght Lyr! " Laughing rough
A Birthday .. .

Intermezzo. Pl lemon and Bransie's Gownod

\$ 15-3.45 A CHILDREN'S SERVICE
Conducted by the Rev. A. R. BROWN-WILKINSON, of St. Christopher's College
S.R. from Bournemouth

S.O. GOOD FRIDAY
A Play in Verse by JOHN MARSHFIELD
Songs and Incidental Music by G. O'CONNOR
MUSIC
S.B. LYNN, CHICAGO

Pontius Pilate (Prosecutor of Judaea)
 Proula (his wife)
 Longinus (a Centurion)
 A Jew (Leader of the Rabbinic)
 A Malice a Sentry, Joseph of Arimathea,
 Nicodemus, Sadducees, Pharisees, the Jewish Rabbis,
 etc. etc. etc.

A. a. on takes place in the Pavé Court outside the Roman Citadel in Jerusalem. Steps lead up to a semi-circular stone platform on to which two weathered bronze gates, set in a sheer wall, open outwards. The platform is flanked by parapets overlooking the city.

78745 THE PASSION
A 4911 5111
H from Mt. Ann's Church, Maitland
ed by the Rev. J. A. W. 1840
M.B. 1840

1. Voluntary
 2. O Sacred Head and won-
 3. derful
 4. O Sacred Head and won-
 5. derful
 6. The Hall of Judgment
 7. Sweet the rumbling, such a blessing
 8. and M. No. 119
 9. Upper Room
 10. Ave Verum
 11. The Hall of Judgment
 12. O Sacred Head (A. and M., No. 11)
 13. The Hall of Judgment
 14. A and M No. 119
 15. The Hall of Judgment
 16. O Sixteen and a World
 17. The Hall of Judgment
 18. Jesus, Lover of my soul (A. and M.
 19. No. 119)

Belaysa from the Queen's Hall
POWERFUL MUSIC—Wagner
 MURIEL BEVENHILL (Soprano)
 HERBERT HAYNES (Baritone)
 BRUCELEY MASON (Organ)
THE NATIONAL SYMPHONY ORCHESTRA
 (Leader, S. KNEALE KELLEY)
 Conducted by
 Mr HENRY WOOD

Prelude to Act I
Klingsor's Magic Garden and Flower-Maidens'
Song from Act II

By the way, Wagner's **THE COMING OF THE GRAIL** Wagner's Parsifal must form the programme for tonight's National Concert from the Queen's Hall. This picture of the coming of the Holy Grail is reproduced from one of Willy Pogany's illustrations to the great legend on which Wagner's opera is based.

RY PUSICAL Wagner
work. was in a
composer a "Savior
was Drama. In it
of the Earthlings
the Knights of the
is brought before us. Amfortas, the
Garden of the holy vessel, has marvel
has brought distress upon himself and his
through Parsifal, the innocent youth who
redemption.

The Prelude, from its first scene, involves a melodramatic atmosphere of the whole drama. In particular, we hear in it much of the : : : : : associated with the trial itself, and with the sufferings and heroism of the knights.

An evil magician, Kungsoo, angry at his exclusion from the sacred Knighthood, heeded no charms of magic and garden. He was the lord of flowers. A beautiful woman called a flower. Flower Madam, he tempted the King. He had his bed there, and thus came we hear their seductive music.

MICHAEL BRUNSWILL and Orchestra
 Keadry's Song, "Hatched at Heart of Sorrow,
 (from Act II)

AFTER the temptation of the Flower Maiden have failed to move Parsifal, Kundry appears, bewitchingly beautiful. She sends away the maidens, and tells the youth many things that she has long wanted to impart—that he was named Parsifal "to find his purpose" by his father King to whom she was the wife. She was a babe when he was born, and she has been ever since his loving care of his mother. She tells him of her husband, jealously of him, and she kept him in ignorance of her existence and did not return, as she was his mother.

ORCHESTRA
 Prelude to Act III

PACIFICAL, has wandered far seeking the home of the Grail. Sadness and hopelessness have come upon the Knights meanwhile, and the Prelude depicts their dispirited mood.

As the concert version of the Prelude continues into the opening of the stage work, we have a hint of the coming of Spring.

**2.0 WEATHER FORECAST, GENERAL AND
MILITARY; Local Announcements; (Parents
only) Shipping Forecast**

9 15-10 15 NATIONAL SYMPHONY
CONCERT
(15-10-15)

ORCHESTRA
Good Friday Music

PARSIFAL has returned, victorious over temptations. With him is a veteran knight, Gurnemanz. These two gaze upon the loveliness of Nature aglow in the spring sunshine, and muse on the redemption of all creation.

HERBERT HEYMAN and Orchestra
Amfortas' Prayer (from Act III)

A MORTAL, wounded by Kings' evil will, the Sacred Spear, will not unveil the Grail for he deems himself the most unworthy of men. He cries out in anguish, for no relief shall come, either for body or soul. O all ye, his dead father, "must pain" to be Heaven for some relief for his pain.

ORCHESTRA
Interlude and Closing Scene

IN the last scene of the German Play, returns to the home of the Grail, to soothe Amforten's wound with the Holy Spear. It is at once healing and a cure is whole again. Parsifal uncovers the Grail which glows with holy light.

The Knights and choir of the Temple join in praise. The White Dove of the Great emblem of the Holy Spirit, descends and hovers over it, and the great Sacred Festival Drama is over.

Friday's Programmes cont'd (April 6)

5GB DAVENTRY EXPERIMENTAL

(481.5 M. 510 MC.)

WINTER 1939-40

3.30-5.30 BACH'S ST. MATTHEW PASSION

From Birmingham

Edited by Sir Edward Elgar and Sir Ivor Atkins

CAROLINE HATCHARD (Soprano) ...

ROY HENKINSON (Carpenter, Judas and Pilate) ...

THE BIRMINGHAM STUDIO CHORUS ...

PART I

Prologue
Announcement of the Passion
The Rulers conspire against Christ
The Passion of Jesus
The Prophecy of the Passion
The Arrest of Jesus
The Mocking of Jesus
The Agony in the Garden
The Betrayal and Arrest
Christ is judged and led into the City
The Judgement of Christ

PART II

The Daughter of Zion seeks the Saviour
In the Court of Caiaphas
Christ's Sentence
Peter's Denial
The End of Judas
The Scourging
The Crowning with Thorns
The Way of the Cross
The Crucifixion
The Death of Christ
After the Crucifixion
At the Descent from the Cross
The Burial

BACH has put into his musical setting of the story, and yet he treats the story so simply that there is nothing any listener cannot understand. The Composer aims at making every hearer a participant in the events his music depicts.

Every now and again ...

6.0 CHAMBER MUSIC

THE AELIAN PLAYERS

J. R. SLATER (Flute); A. ...

Two Sonatas in C Minor for Flute, Violin and Piano ...

Romance in B flat for Violin and Piano ...

... ..

... ..

... ..

7.0-7.45 THE PASSION

A Special Service

(See London)

8.0 THE VICTOR OLOF SEXTET

Overture to 'Oberon' Walter

8.10 WINTERED DAVIS (Mezzo-Soprano)

Les Fées Saint-Saëns
Au Printemps Gounod
Si mes vœux avaient des ailes Hahn

8.18 SEXTET

... ..

8.30 WESTER BOOTH (Tenor)

Maid of Malabar Adams
The Wooing of the Rose Fen
The

8.38 SEXTET

A Knight's Lament F. J. ...
Hungarian Dances in D Brahms

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.10-10.0 THE VICTOR OLOF SEXTET

Nocturne Coleridge
Minuet in D
A Legend

9.18 WINTERED DAVIS

Familiar Things Kenneth A. Wright
The Tea Caddy; The Tall Clock; The Old Chair
My Pretty Bird Halfpenny
On the Ling Ho Kjerulf

9.28 SEXTET

Maid of Arles Suite ('L'Arlesienne') Bizet

9.42 WESTER BOOTH

My Kingdom Adams
Home Shores Lohr
A Dream

9.58 SEXTET

Andante Religioso Thal

Friday's Programmes continued on page 670.



GOOD FRIDAY.

A reproduction of one of Ena. Call's sculptures in Westminster Cathedral, by courtesy of the Administrator and of the Media Society, Ltd.

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The AMPLION

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The Author of "The Bravo Box" writes of his Remington Portable as follows:

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The Remington Typewriter Co., Ltd.

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210 HC.

1.0 S.D. from Glasgow
2.0 S.R. from Manchester

Appendix

Part II

* REQUIRE
(FEB)2ZY 155-100 384 D.M.
387 K.C.

8.9-10.13 C. G. from London [9] 10 Local Amherst
10.7

MANCHESTER'S 'ST. MARTIN'S,
which is really called St. Ann's, but is as well beloved local
as the famous church in Trafalgar Square by London.
Good Friday Service will be relayed from here
Manchester and 5XX at 7.0 p.m. this evening.

1. Сторона, не являющаяся стороной в споре, не имеет права на участие в разбирательстве арбитражного суда по существу спора.

Shave don't harrow

The plunging of the human countenance with raspy razors, aided and abetted by arid lathers, is not to be encouraged.

Good lather will overcome a multitude of rasps. Of such is the water bubble lather of Gibbs Shaving Cream. A soothing, saturating lather that reduces every last or else to a perfect surrender, and then guides you by round the fainting arms to hold it upright for the skin level wash that leaves the face as smooth as ivory.

Concurrently over the occupied area the Cold Cream in Gibbs lather is doing its cooling and countering work. Healing the minor inevitable abrasions that cause tenderness, refreshing making supple and revitalizing the skin.

Gibbs
SHAVING CREAM
The Dream of Shaves

1½ and 1¼ per tube
British made



Sample Offer
Trial Tube and
Trial Stick

Please send me a trial tube of Gibbs Shaving Cream and a trial stick of Gibbs Cold Cream. I enclose a small payment of 1/6. Name _____ Address _____ City _____ State _____ Zip _____

The Dream of Shaves

1½ and 1¼ per tube
British made



ON THE RIGHT TRACK!

A fried fish shop's an excellent place,
And the kids, it is no good denying,
Set off at a terrible pace
When they smell there is anything frying.
And as long as they wish
For a smell of fried fish
They stand and enjoy it—an excellent dish,
For the shop uses Bisto with hake, cod or plaice
For delicious crisp browning when frying

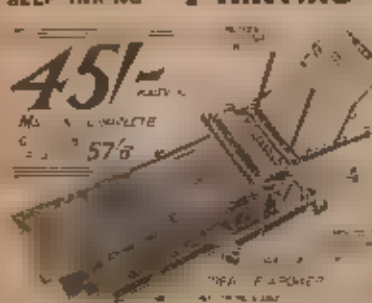
BISTO
for
Browning Fish

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AUTOMATIC
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SUPER-MODEL

45/-
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plus 57%



The Machine that is Built from the experience of over 10,000 Users of the old Model.

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As delicious as they
are moderate in price



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Made better—and PROTECTED

Not many among the virtues of a Sterling
Marconi Phone Company Ltd. product are so
self-evident as the fact that the device is
protected by a patent which need to let the user

and also for a few hours after it is normally
used. As a reminder of the fact that the
Marconi Phone Company Ltd. is a
company which is a member of the
British Patent Office

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MANSBRIDGE TYPE
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Player's

TOM NEWMAN



Player's
Please

Programmes for Friday.

7.0 7.45 S.B. from Manchester
8.0 10.15 S.B. from London (9.10 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry
5.15 5.45 Bournemouth Programme relayed from Daventry
6.0 S.B. from Glasgow
7.0 7.45 S.B. from Manchester
8.0 10.15 S.B. from London (9.10 Local Announcements)

6ST STOKE. 204.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry
5.15 5.45 Bournemouth Programme relayed from Daventry
6.0 S.B. from Glasgow
7.0 7.45 S.B. from Manchester
8.0 10.15 S.B. from London (9.10 Local Announcements)

5SX SWANSEA. 204.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry
5.15 5.45 Bournemouth Programme relayed from Daventry
6.0 S.B. from Glasgow
7.0 S.B. from Manchester
7.45 S.B. from Cardiff
9.0 S.B. from London (9.10 Local Announcements)
9.15 10.20 S.B. from Cardiff

Northern Programmes.

3.30 London Programme relayed from Daventry
5.15 5.45 Bournemouth Programme relayed from Daventry
6.0 S.B. from Glasgow
7.0 7.45 S.B. from Manchester
8.0 10.15 S.B. from London (9.10 Local Announcements)

5SC GLASGOW. 405.4 M. 740 KC.

3.30 London Programme relayed from Daventry
5.15 5.45 Bournemouth Programme relayed from Daventry
6.0 S.B. from Glasgow
7.0 7.45 S.B. from Manchester
8.0 10.15 S.B. from London (9.10 Local Announcements)

2BD ABERDEEN. 600 M. 600 KC.

3.30 London Programme relayed from Daventry
5.15 5.45 Bournemouth Programme relayed from Daventry
6.0 S.B. from Glasgow
7.0 7.45 S.B. from Manchester
8.0 10.15 S.B. from London (9.10 Local Announcements)

2BF BELFAST. 600 M. 600 KC.

3.30 London Programme relayed from Daventry
5.15 5.45 Bournemouth Programme relayed from Daventry
6.0 S.B. from Glasgow
7.0 7.45 S.B. from Manchester
8.0 10.15 S.B. from London (9.10 Local Announcements)

The Honourable Corpse.

(continued from page 643.)

I am sorry to find to record that the latter half of my sentence seemed to make the

The telephone wires began to hum, and a little band of Chinese soldiers despatched by the worried local commandant was just setting forth when—on rode the missing Ethelbert! There upon his bosom was the familiar crackling bulge of money stuff! It appeared he had been led into the presence of the village headman, who was enjoying his siesta in a temple near by. The headman, half asleep, was too apathetic to decide what should be done with stray British hominids. Though unwilling to disturb himself he at last decided to go and consult a friend, and so they all set forth, Ethelbert, as I mentioned before, had no dollar—only fourteen thousand. So he unkindly turned to the sleepy headman and told him of the man's offer. In the confusion and recrimination that followed, Ethelbert found himself loosed, and he cantered away. It is to be hoped that that village will never hear of the fourteen thousand dollars their lack of observation caused them to

lose. In most part, however, I remember the most part, however, I remember the moods than on that occasion. In the west, Lo-los are the chief users of the stone roads. These tribespeople belong to a race that probably peopled China long before the Chinese did; they are small and sturdy, sometimes fair-haired and grey-eyed, and they wear interesting clothes. Some wear huge turbans; some little Mary Tudor coifs, hung with hundreds of little silver bangles; some wear leather bands round their heads, thickly studded with silver; nearly all are kilted, but there is one group that wears long narrow skirts bunched behind into a perfect imitation of the bustle of our English 1870's.

I remember one day being rowed out by a couple of glittering turbaned Lo-lo boatmen from one of the tribal villages of Yunnan to a water temple—a square shrine with curly roofs—bristling up in the middle of the lake. We had my dog Cowslip with us on that occasion—a dog who had such a horror of water that even a drop of rain would cow him utterly. I think he would have been an interesting subject for psycho-analysis. At any rate, that day the boat began to sink on the way home from the shrine. Lo-los are care-free sailors, and this boat had not been watertight, I suppose, since the day it was built. The kind boatmen, evidently prepared for the emergency, threw themselves into the water (it was only up to their armpits) and began pushing the sinking boat along. Our escort of two Chinese soldiers next sacrificed themselves with two loud splashes. Husbands, servants, hampers of sandwiches, and a heroic banker followed, but all in vain—the water in the boat rose steadily. And then the

eyes of all those in the water fell upon Cowslip a large and heavy Chinese mastiff. In every language—French—Lo-lo—Chinese, English, and spontaneous Esperanto—Cowslip was condemned to the deep. But Cowslip would not go, and I—the only survivor—had not the heart to unwind his paralysed paws from about my neck. As the water rose up my figure, Cowslip, with cries of agony, climbed up me, as Noah climbed up Ararat, till at last he was wreathed about my neck, one heavy paw on my hat, and I was standing shakily under his weight, like a strong athlete upholding his wife and seven daughters at the circus. And in this submarine condition, with Cowslip clinging to the top of a human periscope, we reached the shore, the whole population of the Lo-lo village being there to see the incredible deference paid by foreigners to their dogs. But Cowslip took some time to forgive me, for he had got the tip of his tail wet.

This reminds me of travelling in north-eastern Korea once with Daisy, a strapping English pointer. We had spent the night in a Japanese inn; Japanese inns are too rattle in texture for dogs of Daisy's size and lack of discipline. She had not, of course, been allowed to set paw on the exquisite clean mats of the inn, but had been inadequately housed in a small bamboo kennel outside our window. But paper—the material of which our window was made—is no obstacle to a dog of Daisy's impulsive nature, and it was our constant care during that night to repel the tumultuous destructive batterings of Daisy upon the frail partition. After a sleepless night she was dragged into a tram in the morning—a thing she had never patronized before. Daisy's horror of mechanically-propelled vehicles was almost as strong as Cowslip's aquaphobia. She and I sat in our rattling compartment, holding each other's paws tightly for moral support. The Japanese conductor knew no English, and I knew no Japanese, but there was no mistaking his command. 'That dog must go in the luggage van.' I, however, can

do as I want to. I bowed as brightly as I could over the graying form of Daisy, and said in English: 'Extremely comfortable, thank you very much, and the blue plush seats are such a pretty colour, too.' 'That dog,' said the conductor, 'is not allowed here. It must go in the van.' 'Well,' I replied, winningly, 'certainly, but not so cold as it was last week. I really think the spring will soon be here.' After half-a-dozen more attempts, the conductor was obliged to give it up, and I am sure he is left with the impression that the English are the most densely stupid race on the face of the earth. 'I couldn't possibly have made my meaning clearer,' he must have told his friends. 'Even her dog understood me.' And other railway men came and stood wondering round me, looking at the world's prize fool, sitting coated with mud from dirty paws, the admitted inferior of her dog. . . . These foreigners. . . .

STELLA B.

PROGRAMMES for SATURDAY, April 7

10.16 A.M. A SNOW
J. T. H. H.
B. H. H.

2LO LONDON and 5XX DAVENTRY

(381.4 ml, 830 g, 3)

41.604.3 67. 31 KC

It has for preface a few words calling up the sight of one of these sculptured, happy waters, and is beneficently in the

10 35 a.m. (Hawley only) Time (When-
ever) **Weather Forecast**

10-20 THE CARLTON HOTEL QUIT
 Owned by RUTH TARRONKAR, from the
 Carlton Hotel

3.30 A MILITARY BAND CONCERT
THELMA TRASK (Soprano), ROBERT L. HASTON
 (Baritone)

Saturday's Programmes cont'd (April 7)

5GB DAVENTRY EXPERIMENTAL

3.30

VAUDEVILLE

Entertainment at the
The Astoria and D. S. S.

4.30

THE DANCANT

by the
The Astoria and D. S. S.

5.45

THE CHURCH'S HOUR

by Phyllis Richardson
The Astoria and D. S. S.

6.30

THE CHURCH'S HOUR

by Phyllis Richardson
The Astoria and D. S. S.

6.45

THE CHURCH'S HOUR

by Phyllis Richardson
The Astoria and D. S. S.

8.0

TWO SHORT PLAYS

by Lawrence Houston
The Astoria and D. S. S.

8.25

THE WAYFARER

A Play by Lawrence Houston
The Astoria and D. S. S.

9.0 LINES TO THE INDIAN HILL

9.15 THE CHURCH'S HOUR

9.23 THE CHURCH'S HOUR

9.38 THE CHURCH'S HOUR

9.46 THE CHURCH'S HOUR

10.0 WEATHER FORECAST

10.15 Sports Bulletin

10.20-11.15 CHAMBER MUSIC

10.20 ISABEL McCOLLAM, HELEN RAWDON

10.50 LOVELEST OF TOES

11.5 QUARTET

DEAFNESS

NO LONGER A HANDICAP
Even the 90% Deaf can now Hear!



THOUSANDS NOW USE IT!

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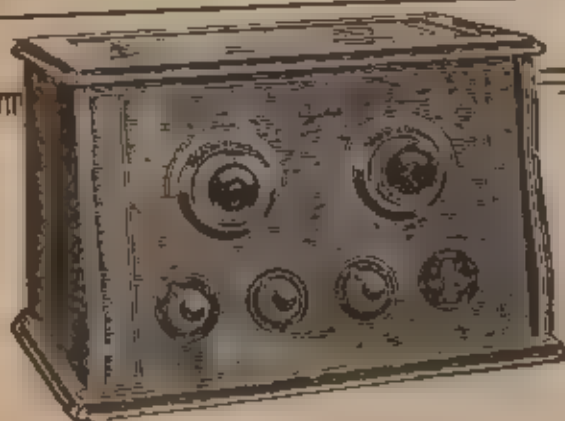
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speaker can be

CELESTION
MODEL C



BEFORE buying a loud-speaker, make sure that it will survive the following stringent tests.

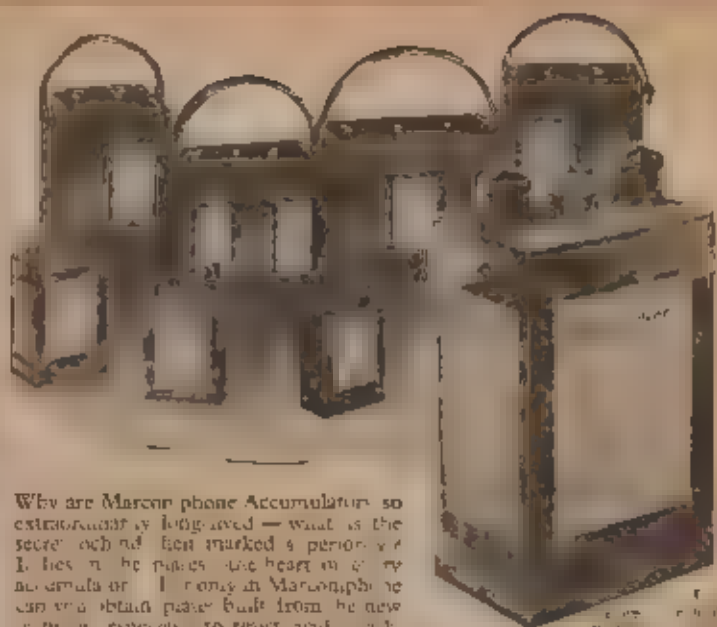
- Even Response.** Not only on the low but on the middle and the high frequencies, assuring natural reproduction from both speech and music.
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 - Adjustment.** Ability to reproduce weak as well as heavy signals without re-adjustment.
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Capacity	Weight	Price
1000	15.0	15.0
500	10.0	10.0
250	5.0	5.0
125	2.5	2.5
62.5	1.25	1.25
31.25	0.625	0.625
15.625	0.3125	0.3125
7.8125	0.15625	0.15625
3.90625	0.078125	0.078125
1.953125	0.0390625	0.0390625
0.9765625	0.01953125	0.01953125

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Saturday's Programmes cont'd (April 7)

(Nottingham Programme continued from page 676.)

6.5 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

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

9.0 London Programme relayed from Daventry
 5.15 The Children's Hour: A Visit to Mr. X

6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Items of Naval Interest, Local Announcements, Sports Bulletin)

6ST **STOKE.** 384.1 M.
 1,020 KC.

3.30 London Programme relayed from Daventry

5.15 The Children's Hour: The Station Tidy—Light Music

5.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

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

3.30 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. W. H. Evans Rugby Football Topics

7.15-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

Northern Programmes.

5NO **NEWCASTLE.** 312.5 M.
 850 KC.

3.30 London Programme relayed from Daventry

5.15 The Children's Hour: The Station Tidy—Light Music

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

7.0 Mr. W. H. Evans Rugby Football Topics

7.15-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

7.15-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

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7.15-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

In the Near Future.

(Continued from page 603)

Cardiff.

'A Spring Idyll' is the title of the programme on Friday, April 13. It has been composed by Vaughan Thomas and will include vocal items by Kate Winter and reading from poems and prose extracts from the writings of W. H. Davies, Walter de la Mare, and George Gissing by Ivan Simpson.

Daventry Experimental.

Out of the Shadows, a psychic mystery play by David Hawkes, will be broadcast on Monday, April 9, at 9.30 p.m.

The latter part of the programme on Thursday, April 12, under the title of Life and Love, will be given by the Birmingham Studio Orchestra and Joseph Yates (baritone).

Those popular radio artists, Dorothy Bennett and Dale Smith, together with Tom Bromley (pianoforte), will take part in a ballad concert on Saturday evening, April 14.

A new weekly programme on Friday, April 13, will include selections from The Chinese Honeymoon, Miss Hook of Holland, and Chin-Chow, in addition to selected songs by Vivienne Chatterton (soprano) and Aubrey Millward (baritone).

The Birmingham String Orchestra, conducted by Joseph Lewis, will be heard in a concert of chamber music, together with Herbert Heyner (baritone), whose items will include Four Songs from the Greek Anthology (M. J. Craig) and a group of songs.

The evening concert on Sunday, April 8, will be given in the studio by the City of Birmingham Police Band. It will include a suite of Folk Songs by Vaughan Williams and a selection from The Prodigal Son. The soloists are Florence Holding (soprano) and Beatrice Evefin (cello).

Publications Subscription Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the pamphlets mentioned below, and listeners may subscribe for any of the series or collectively for all of them. The names of forthcoming pamphlets and the relevant details will be published in The Radio Times and elsewhere from time to time.

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, W.C.2, or to any provincial Station. This pamphlet is published in conjunction with the Radio Manufacturers and the British Radio Valve Manufacturers Associations.

The Adult pamphlets for next season will be issued in April, and the titles will be announced shortly.

NOTE.—The above scheme does not prevent any listeners obtaining individual pamphlets as formerly, at 2d. post free. In particular, applications are invited for the libretto of the opera 'Armida,' which is to be broadcast from 5GB on April 16, and from London, Daventry, and other stations on April 18.

ARMIDA.

Please send me copy (copies) of the Libretto of 'Armida.' I enclose penny stamps in payment at the rate of 2d. per copy, post free.

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All applications in connection with the scheme and for separate copies of publications must be marked Publications, and sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the additional subscriptions must be sent with order.

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A Love of Scientific Adventure.

How to Make a Simple Televisor
(concluded)

Where L.F. Amplification Comes
into Television

Light Upon the Receiving End.

The General Electric Company's
Recent Television Experiments in
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Transatlantic Television.

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—no matter what
is specified!

It is easy to make a transformer high in price. It is easy to make a high-priced transformer good. It becomes much more difficult to make a transformer good when the price is low, but Lissen has succeeded in doing this, and whenever your circuit calls for an L.F. transformer there you can put a Lissen and actually improve results at a less cost, for the Lissen L.F. transformer is as good as any you can buy, however much you may be asked to pay. Lissen are prepared to guarantee that the Lissen transformer will take the place of any other transformer specified (no matter how high the price that transformer may be) and with equally satisfactory results.

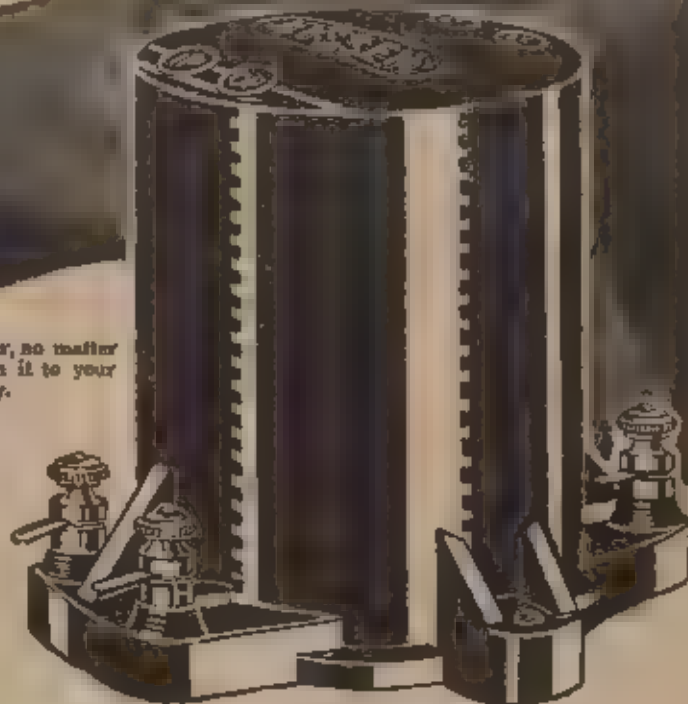
Lissen offer you a 7 days' trial to prove it.

Buy a Lissen transformer test it for a week against any other transformer, no matter what its price, and if then you are willing to part with the Lissen return it to your dealer within 7 days of purchase and he will willingly refund your money.

LISSEN TRANSFORMER 8/6.

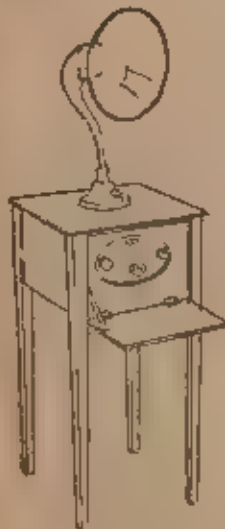
Resistance ratio 4-1. Turns ratio 3-1. Suitable for any circuit.
Obtainable at all good radio dealers.

LISSEN L.F. TRANSFORMER



LISSEN LTD. (Managing Director Theo. N. Cole), 300-320, Friars Lane, Richmond, Surrey.

FREE INSTALLATION!



Cabinet Model

EVERY set installed absolutely free of all cost and left playing. A free visit after a few days to make doubly sure that everything is going well. That is the new Fellows way of serving their huge public. Absolute certainty of satisfaction with every set! Send your order now to Head Office or any branch.

LITTLE GIANT CABINET MODEL

		Or 12 Monthly Payments of
2 Valves	£9 10 0	18/-
3 Valves	£11 10 0	22/-
4 Valves	£13 10 0	26/-

LITTLE GIANT TABLE MODEL

		Or 12 Monthly Payments of
2 Valves	£8 0 0	15/-
3 Valves	£10 0 0	19/-
4 Valves	£12 0 0	23/-

PREMIER SETS

These are the magnificent long distance sets on which amazing results have been achieved. Scores of stations are obtainable at Loud Speaker strength. They combine power and purity to an extent never yet surpassed.

		Or 12 Monthly Payments of
3 Valves	£15 0 0	28/-
4 Valves	£20 0 0	37/-
5 Valves	£25 0 0	46/-

ALL SETS ARE SOLD ON 7 DAYS' APPROVAL

on receipt of Cash Price or First Instalment

Absolutely complete, including Marconi Royalty, Loud Speaker, Valves, Batteries, Full Instructions, Aerial Equipment—everything except the wireless mast

THE FIRM THAT IS FORGING AHEAD!

FELLOWS WIRELESS

PARK ROYAL, N.W. 10

For full list of branches see page 683

Send for full particulars of New Service Scheme

Round the World with the Brown



The "Brown"
100 Loud Speaker
Price £6



In the City of Waterways (VENICE)


SHEER from the waters of the canal, stately palaces, raised spires and towers into the waning sunlight. Smoothly the gondola glides and through the stillness comes the sound of music ringing true and clear across the waters. It is the "Brown" Loud speaker, reproducing with its own inimitable realism.

All over the world, the perfect realism of the "Brown" Loud Speaker is enjoyed by those who enjoy good reception. All over the world the standard of Loud Speaker reproduction is set and maintained by the "Brown."

they listen to the

Brown

The Loud Speaker on which the sun never sets



Let this male voice choir sing to you

There is rousing thunder in the sound of strong men's voices and wonderful harmony. Hear these men singing to you with a Lissen Battery in your set and you will understand what real melody and what real harmony means. Every word, every note will come to you clearly and distinctly because the current flow supplied by the Lissen Battery is pure, noiseless, and sustained. It is generated by a new process and new chemical combination embodied in the battery which is used only by Lissen. This gives you power in abundance, power which lasts throughout the longest programme and through months and months of use and this power will keep your loudspeaker utterance natural and true always.

Ask for a Lissen Battery at one of 10,000 dealers and show clearly by the way you ask for it that you mean to take no other.

50	volts (reads 65)	7/11
100	" " 106	12/11
50	" Super Power	13/6
5	" Grid Bias	1/6
4	" Pocket Battery	5d.

LISSEN

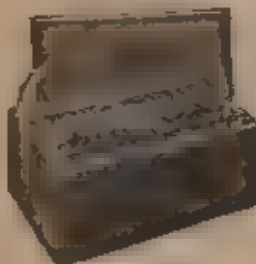
Better Value Than Ever!

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THE LONG LIFE BATTERY
LOWER PRICES HIGHER QUALITY

For the latest information on Exide batteries, write to the Exide Battery Co., Ltd., 38, Holywell Lane, London, E.C. 2. They will send you a free booklet containing full details of their products and the latest prices.

RECORD OF PROGRESS.	1929	1930
1. 24 volt unit	16	—
2. 10 volt unit	13	—
3. 30 volts in crate	—	9d.
4. 40 volts	1-	—
5. 60 volts	—	6d.
6. 80 volts	9d.	—
7. 100 volts	—	—



Type WJ 60-Volt.



Type WH 60-Volt.

Exide H.T. Batteries.	Type WH 6,000 m.h. at 2.5 volts.	Type WJ 2,500 m.h. at 2.5 volts.
24 volt unit	£1 6 0	£ 8 0
10 volt unit	7 6	12 0
30 volts in crate	—	£1 5 0
40 volts	£1 17 6	£1 17 0
60 volts	£2 14 0	£2 0 0
80 volts	—	£2 12 6
100 volts	—	£3 5 0

Type WJ 10-volts for Grid Bias. 2-volt tapplings. Price 3/6.

Obtainable from your Local Dealer or Exide Service Agent

Write to the Exide Battery Co., Ltd., 38, Holywell Lane, London, E.C. 2.

MAKE YOUR OWN CONE SPEAKER

The New Wonder "Nightingale"

CONE UNIT

Exactly as fitted to our

Cabinet Cone Speaker

Guaranteed to give results equal to the most expensive Loud Speakers yet made

Full constructional details with each unit

GRAMOPHONE ATTACHMENT

Reduced from 22/8 to 12/-, solely as an advertisement for the famous Bullphone Nightingale Loud Speakers. Cobalt Magnet guaranteed for all time. With 4-inch Diaphragm.

Instantly converts your own Gramophone into a full power Loud Speaker giving a wealth of pure undistorted volume which must be heard to be believed.



15/- each

SATISFACTION GUARANTEED or money refunded!



AS FITTED TO OUR 10" BORN

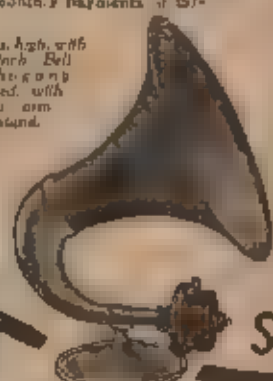
BUY ON EASY TERMS

5/- Secures this Speaker

NIGHTINGALE DE LUXE

57/6 cash or 5/- deposit and 12 monthly payments of 5/-

2 1/2 ins. high, with 12 inch Bell. 13 1/2 inch long. finished, with plated arm and stand.

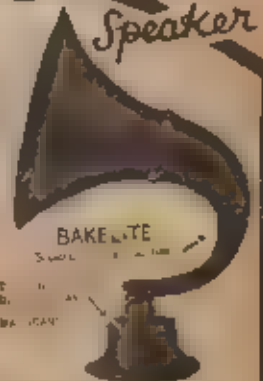


NIGHTINGALE CONCERT SUPREME SUPER

Guaranteed free from metallic resonance.

63/- cash or EASY TERMS 10/- deposit and 12 monthly payments of 5/-

10/- Secures this Speaker



BAKELITE

12 inch Bell

Send Deposit NOW!

Obtainable from your Local Dealer or direct from:-

BULLPHONE LIMITED

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NIGHTINGALE SPEAKERS



Make your loud speaker live!

It's a LUTHER headpiece, terminals and your loud speaker will create a variety of reproduction equalled by no other speaker made. This wonder full device converts all listening and undistorted noise from any loud speaker or phone. The result is a long waiting research Trade application in the hands of day to day.

The Bullphone Toner Co. Dept. 4, 10, Tottenham Road, London, E.C. 2

2/6 POST FREE



Send for parti-
culars of new
Service Scheme.

DEAD?

Nine times out of ten—No! Your battery is only *apparently* dead. Internal resistance has choked up the flow of current when the battery still has weeks and months of useful life before it.

Buy a "Regenerator"—the battery which does not give up its "punch" until every particle of energy is completely used.

54	Volts with lead for grid bias.....(Post 6d.)	6/-
60	Volts tapped every 3 volts.....(Post 9d.)	6/3
108	Volts tapped every 6 volts.....(Post 1/-)	11/-
9	Volt grid bias.....(Post 3d.)	1/3

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WIRELESS
PARK ROYAL, LONDON, N.W. 10



Remember/ this!

B.T.H. 2-volt Nickel Filament Valves have a higher emission than any other valves of corresponding types. "Higher emission" is simply another way of saying that B.T.H. Nickel Filament Valves give better performance for a longer period. When next you buy a valve, ask your dealer for a B.T.H. Nickel Filament Valve, which is sure to give, and to maintain, the best results of which your set is capable. The nickel filament represents a revolution in valve manufacture, and is not merely an improvement on earlier methods.

B. 210 H	B. 210 L	B. 215 P
R.C. and H.F.	General Purpose	Power
210 Volts... 6	210 Volts... 8	215 Volts... 8
Phi. Amps. 0.15	Phi. Amps. 0.10	Phi. Amps. 0.15
Max H.T. V. 150	Max H.T. V. 150	Max H.T. V. 150
10s. 6d.	10s. 6d.	12s. 6d.

The above prices are applicable in Gt. Britain and N. Ireland only.



VALVES
NICKEL FILAMENT

Made at Rugby in the Mazda Lamp Works.

The British Thomson-Houston Co. Ltd.

What ails your Set?



When you feel run down you call in a Doctor. With his stethoscope he quickly diagnoses the trouble. When your wireless Set is "out of sorts" the trouble is frequently due to failure of the H.T. supply. Present-day valves quickly drain an ordinary H.T. dry battery of its life-giving energy. Such batteries in the long run, therefore, are expensive. It is true economy to spend a few shillings more on an Oldham H.T. Accumulator which will last for years and will always provide your set with an abundance of power. H.T. current is the very life blood of your Set—without it your Set is dumb. Buy an Oldham H.T. Accumulator and give your Set a real chance to show what it can do.

Check over all these symptoms

Has it lost its range?

When a Set loses its power—when distant stations become more elusive—suspect your H.T. supply. No Receiver can work properly without adequate H.T. You'll add enormously to the range of your Set when you fit an Oldham H.T. Accumulator.

Is it husky voiced?

When the tone of a Set becomes throaty or "woolly" the trouble is frequently caused by a worn-out H.T. dry battery. You can remedy this defect by fitting an Oldham H.T. Accumulator which will last for years.

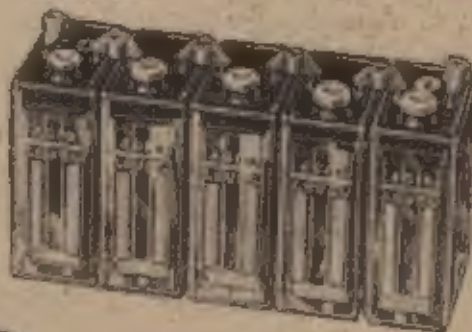
It is noisy?

Crackles and noises can be directly attributed to a faulty cell in an H.T. dry battery. In an Oldham H.T. Acc. noisier all cells are open to examination. Noises are impossible. Instead the receiver is fed with an even flow of pure, direct current—without a trace of ripple or hum.

Does it distort?

Pure, life-like reproduction depends entirely on a correct balance being maintained between H.T. voltage and grid bias voltage. A sudden drop in H.T. voltage through exhaustion of any of the dry cells will cause distortion. Safeguard yourself against this by fitting an Oldham H.T. Accumulator which holds its charge for months on end.

The cure lies
in an



Build up your Oldham H.T. Accumulator to any required voltage with these 10 volt Blocks. Each one complete with connecting flex and wander plug.

5/6

To Motorists
Oldham "Fastest
Service" Starter
Batteries are just
as good as Oldham
Wireless Accumu-
lators.

OLDHAM

H.T. ACCUMULATOR



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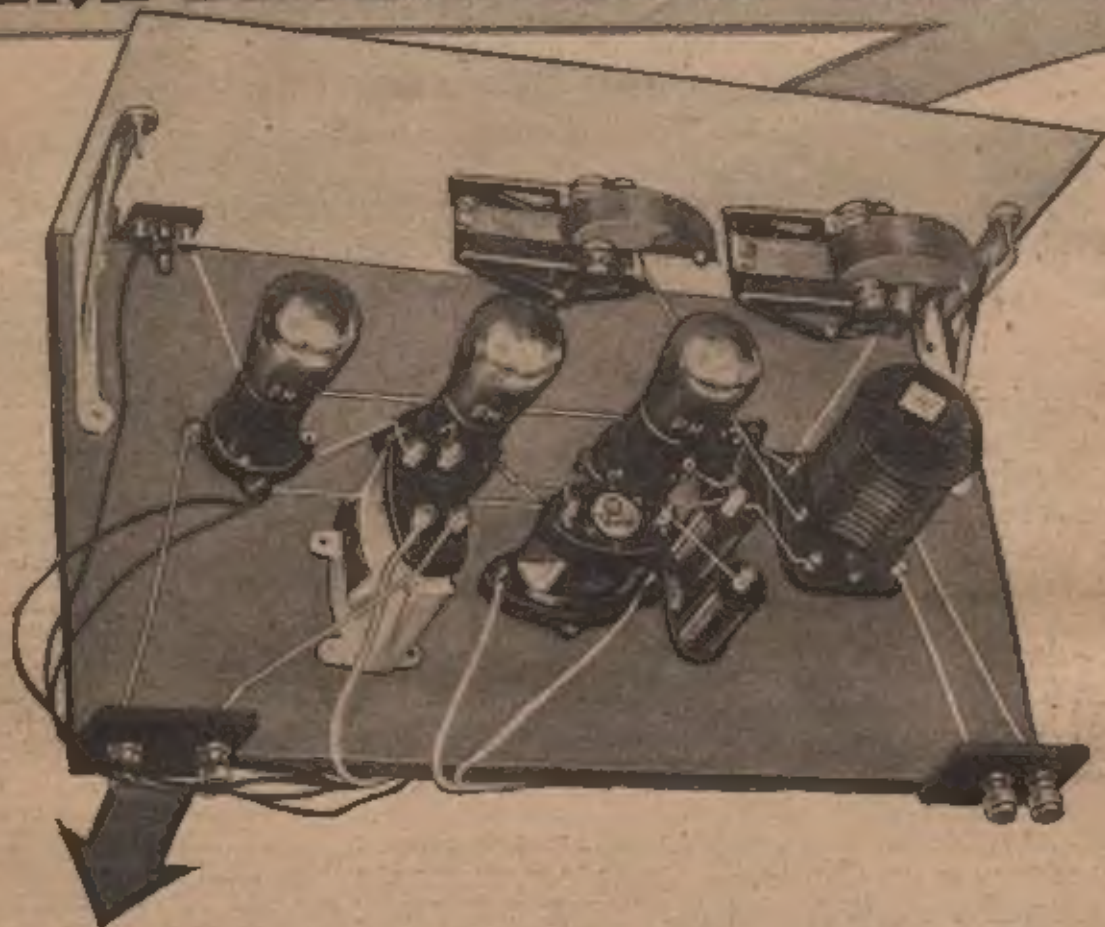
Oldham & Sons Ltd., Densom, Manchester.

Telphone: Densom 221
Glasgow: 75 Robertson Street, C.2.

London Office: 6 Eversham Place. Telephone: Sharn 7222-7228

Telphone: Central 4109.

LOOK AT THIS RADIO SET—CAN THERE BE ANYTHING SIMPLER?



You need only glance at this to answer the question.

On receipt of the coupon at the bottom of the page, together with two penny stamps to cover postage, we will send you FREE a packet of A.B.C. Connecting Links, the complete set of 20 wires, together with Simplified Plan of Assembly for this more than simple set . . . The Mullard Master Three.

Soldering, always troublesome, is done away with. Follow the plan and proceed connection by connection, and at the end of an interesting hour, the programmes of six or more stations are waiting to entertain you.

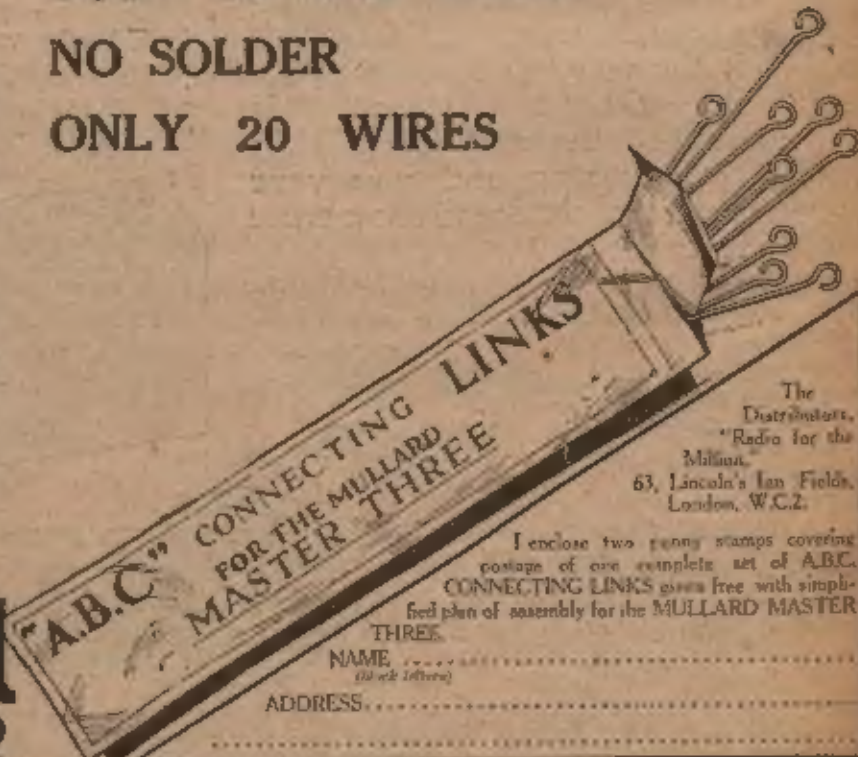
This Master Receiver gets more from three valves than any three-valve receiver yet designed.

Fill in the Coupon NOW.

**BUILT IN ONE HOUR
NO SOLDER
ONLY 20 WIRES**

Mullard

MASTER · RADIO



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I enclose two penny stamps covering postage of one complete set of A.B.C. CONNECTING LINKS given free with simplified plan of assembly for the MULLARD MASTER

THREE

NAME

(In ink letters)

ADDRESS