

GRAND NATIONAL AND BOAT RACE NUMBER.



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MARCH 23, 1928.

Every Friday. Two Pence.

The Story of Aintree and Putney,

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

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

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

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

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

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

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

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

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

(Continued on page 591.)



I Remember J. M. Synge.

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

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

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

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

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

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

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

In next week's issue

LION FEUCHTWANGER,
author of 'Jew Süss,' and 'The Ugly
Duchess,' writes on
'THE FUTURE OF BROADCASTING.'

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

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

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

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

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

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

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

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

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(Continued from front page.)

swamping them. It is the 50's. Old Matt Taylor, boat building genius, has come south from the Tyne, bearing in his hand all his worldly goods (a tin of varnish and some brushes) in a red pocket-handkerchief and in his head the design of the keelless streamlined racing boat destined to revolutionize rowing as a sport. The young 'bloods' of the 'Varsities follow the progress of their crews on horseback up the towing path Hammersmith way. The young men about Town 'tool' down in their carriages to Chiswick—the breeze rustling through their long side-whiskers; their 'Piccadilly weepers' as the wags called them.

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

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

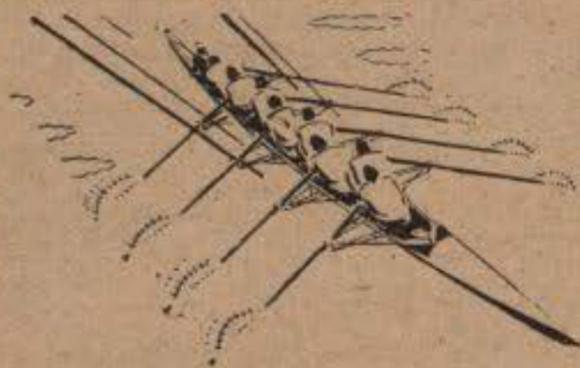
As for the 'Grand National'—the first sportsmen of the land would win it. Is it not rumoured at White's Club and Tattersall's that the Prince of Wales himself is at least part owner of that fine winner of 1876—Regal? But at Windsor, they do say, it was not politic to talk of the Spring event up Liverpool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

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



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

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



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

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

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

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

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

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

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

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

H. G. H.



Broadcasting the 'National.'

Geoffrey Gilbey prophesies—but does not give the winner.

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

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

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

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

My prophecy is that instead of the race being read by one man as it was last year, or two men as it will be this year, it will be read by four men in 1930, and these four men will be stationed in different parts of the course. In the Derby, as soon

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

LET us station our four readers of the race. First of all A would describe the parade, the start, and the way in which the field approaches the first fence. This is 546 yards from the start. Then B would take on, as the horses land over this fence, which is 5ft. high and 2ft. thick. He will continue to describe how the field jump the second fence, the third fence, which is 4ft. 10in. high with a 6ft. wide ditch on the take-off side, and the fourth and fifth jumps, which are plain fences 5ft. high. C would take command as the field land over the fifth fence and approach Becher's Brook. This is a thick fence 4ft. 10ins. high with a 2ft. rail-in front, and a natural brook about 8ft. wide and 4ft. deep on the landing side. C will have an easy task, as he will only have to describe Becher's, the next which is a plain fence, but which has to be taken at an angle, and the canal turn fence.

D would be on the stand by the canal turn, and he would tell the world how the horses take the sharp turn, how they jump Valentine's, which is 5ft. high with a drop and a natural brook 8ft. wide on the landing side, the next plain fence, the eleventh, which is an open ditch, and the twelfth fence, which has a 6ft. ditch on the far side. Then A would take over again and would describe how

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

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

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

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

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

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

GEORGE GILBEY.

Oxford or Cambridge?

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

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

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

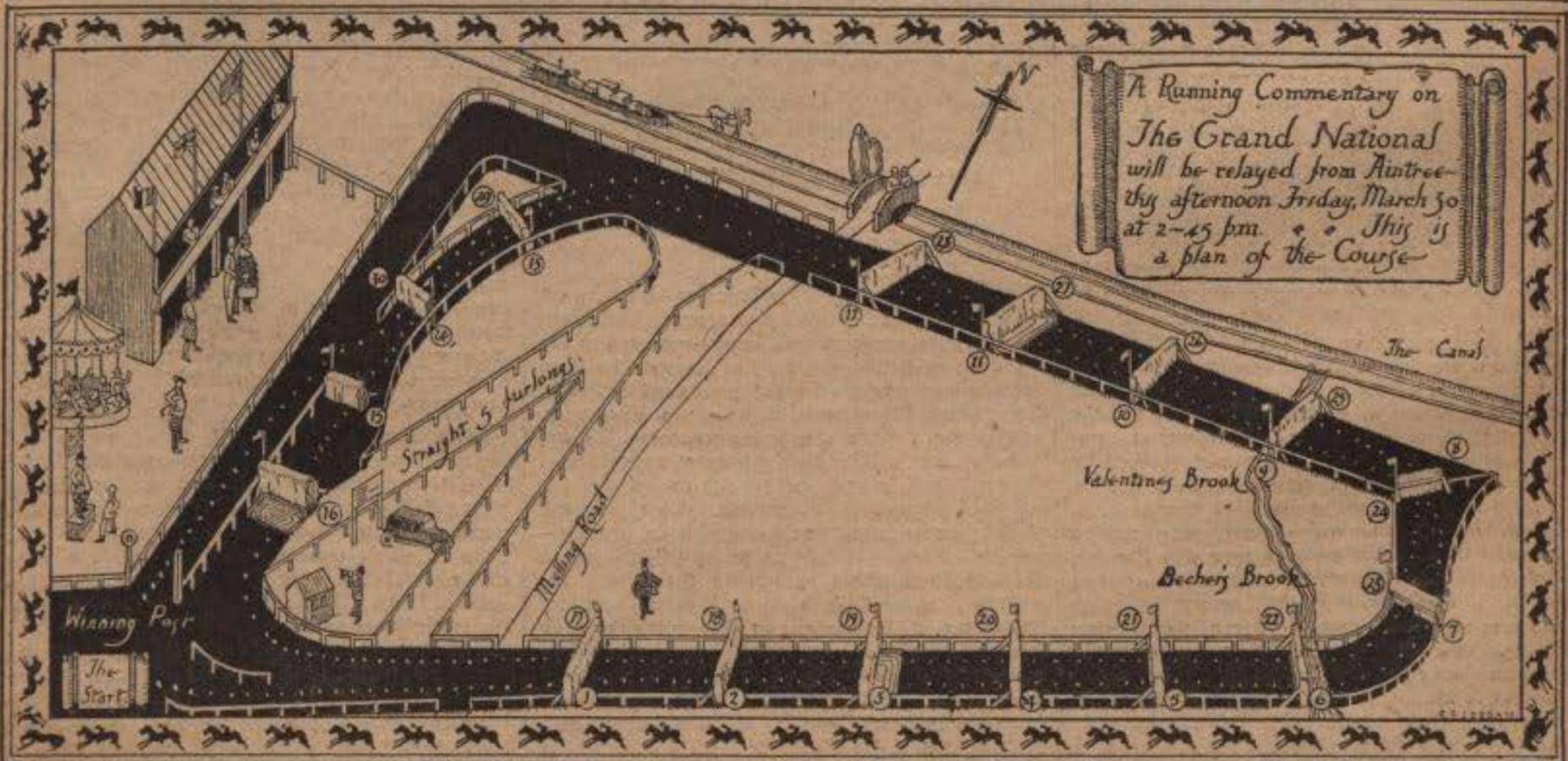
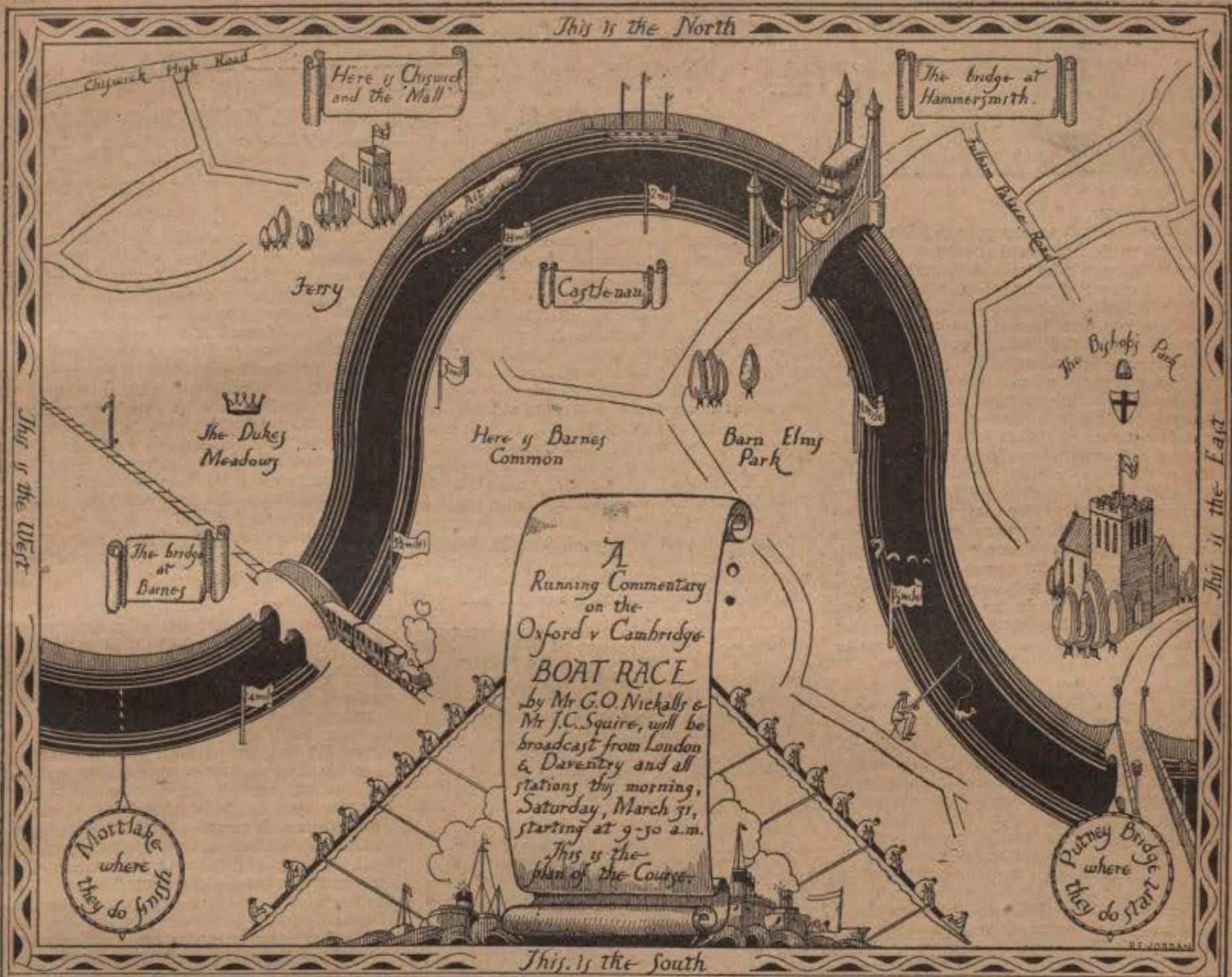
Holcroft had better and more experienced material behind him than had Shaw at Oxford. Many of the Cambridge crew had rowed themselves into prominence last summer at Henley while the oarsmen from the Isis were conspicuous by their absence. After the first week or two of practice, Cambridge moved Ellis,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

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

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

This year's race will not, I think, depend on conditions. Both crews are equally unhappy in rough water, though Oxford shape better in a following wind. Cambridge will, I think, by making an extra effort, be able to take half a length's lead off Oxford at any given part of the first three-quarters of the course. Oxford's success under these circumstances will depend very largely on Llewellyn. He must not, if he is to succeed, let himself or his crew be hustled or jostled out of their stride in the early part of the race. They must be able to settle down and row their best in the face of the most repeated and persistent spurts by Cambridge. The Cantabs, I think, will lead in the early part of the race, but unless Oxford are cleared in the first mile and a half, I think they should row away from their rivals over the last half of the course and win the Boat Race of 1928.

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





BOTH SIDES OF THE MICROPHONE

The Boat Race.

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

Which will Win?

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

Light Blues and Heavy Blues.

THERE are one or two interesting facts about this classic race which are worth recording here. The heaviest man who ever rowed turned the scale at 14 st. 6½ lb. He was J. B. Rosher of Cambridge (1911). His record was nearly equalled by Kittermaster of Oxford, who in 1900 rowed at 14 st. 6 lb. The heaviest man this year is J. B. Collins, of the Cambridge crew, who weighs 13st. 13lbs. The lightest man ever was Higgins, who stroked Oxford to victory in 1882. He weighed 9 st. 6½ lb. One year, 1849, the winning Cambridge crew was composed entirely of men from Trinity College. There was once a Cambridge cox whose weight was only 5 st. 2 lb., and an Oxford cox who steered five winning crews. The record time for the race is 18 min. 29 sec. (Oxford in 1911). Last year's race was won by Cambridge in 20 min. 14 sec., a three lengths victory.

Ladies Only.

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



EFFICIENT MOMENTS IN HISTORY.

1. Bluebeard institutes a filing system.

Your Holiday this Year.

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

Good Friday.

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

Easter Sunday.

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

Burlesque and Bach.

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

British Dance Music.

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

BOTH SIDES OF THE MICROPHONE



The Complete Works of Uncle Mac.

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

A Captain Departed.

A STRIKING tribute to the late Earl Haig is the special number of the British Legion's journal devoted entirely to a beloved leader, of whom someone in the Legion has finely said: 'We have lost a president and found a patron saint.' It contains tributes to the dead Field-Marshal from many distinguished men who served with him and under him, from H.R.H. the Prince of Wales, Marshals Foch and Joffre, Viscount Haldane, Lord Birkenhead, Sir Frederick Maurice, Sir Philip Sassoon, Rt. Hon. Winston Churchill, Major Ian Hay Beith, etc. This issue of the journal is finely printed and illustrated, and can be obtained for 5s. on application to the British Legion Headquarters, 26, Eccleston Square, London, S.W.1.

Masters of the Microphone.

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

They Certainly Rehearse.

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

Making Chinese Doctors.

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



EFFICIENT MOMENTS IN HISTORY.

2.—Cleopatra writes home to Anthony.

Organists Once—Now Pianists.

A RECITAL of duets for two pianos will be given from Manchester on Wednesday, April 4, by Albert Hardie and Harold Dawber, two well-known Manchester musicians. Curiously enough, both these artists started their careers as organists. Mr. Dawber was a pupil of Dr. Kendrick Pyno.

The Listener's Champion.

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

The Welsh National Orchestra.

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

And Two More Concerts.

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

Sandler's Emigration.

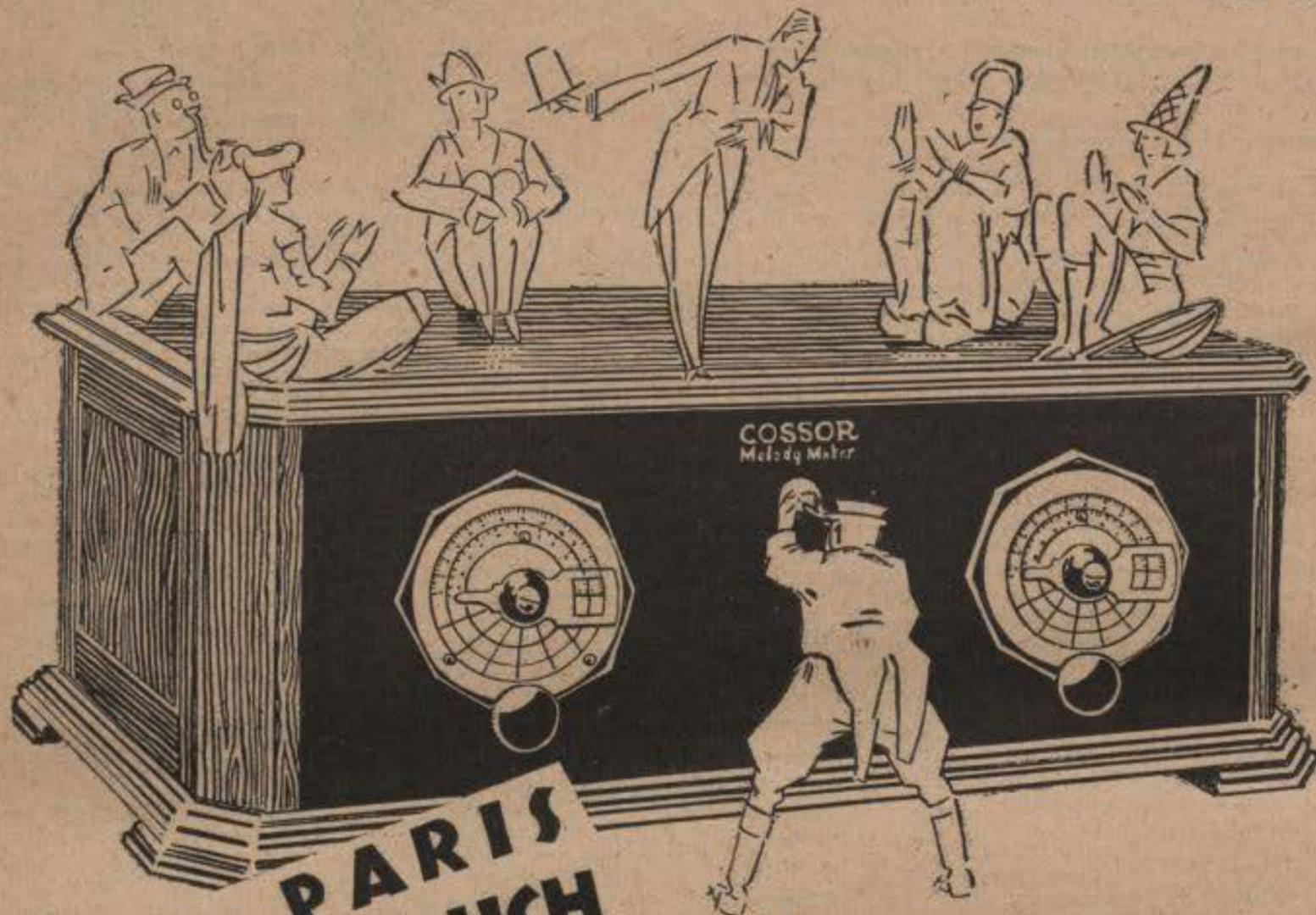
I HAVE received a letter from Albert Sandler, who, as you know, is shortly leaving Eastbourne for London, where he will play at the Park Lane Hotel. 'May I, through your columns,' he writes, 'thank listeners for the kindness and appreciation they have shown me during my three years at Eastbourne. It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

I Know Better Than Sandler.

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

'THE ANNOUNCER.'

"BON SOIR, MESSIEURS"



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**ON THE
WONDERFUL**

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"Melody Maker"

What Do You Listen For? No 4.

Listening to the Piano.

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

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

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

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

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



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

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

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

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

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

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

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

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

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

All fine players, of course, are versatile; they may be supremely happy in interpreting one or two types of music, but they can give us deep satisfaction in many. They have found the secret of the personality of the composer—that which distinguishes him from all other men; and they can distinguish between significant works of his youth and his age. I listen for a different Beethoven in Op. 111 from the Beethoven to whom I am introduced in Op. 3, and I want to realize, as I go away from the recital, in what respects his mind and heart had changed. All that it is the province of the player to expound to me.

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

(Continued on page 633.)

PROGRAMMES for SUNDAY, March 25

10.30 a.m. (Daventry only)
TIME SIGNAL, GREENWICH; WEATHER FORECAST

2LO LONDON and 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

9.5 (Daventry only)
A RECITAL

3.30 AN AFTERNOON CONCERT

MUSIC BY Dr. W. G. WHITTAKER
S.B. from Newcastle

THE NEWCASTLE-UPON-TYNE BACH CHOIR (Hon. Conductor, Dr. W. G. WHITTAKER)
Set for unaccompanied mixed choir and semi-chorus

Psalm cxxxix (Version by Robert Bridges)
Selected by the Jury of the International Society for Contemporary Music for performance at the Festival at Frankfurt-on-Main, 1927

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

4.0 ERNEST J. POTES (Bass)

The Chief Centurions (Masefield)
Bog Love (Shane Leslie)
Ship of Rio (Walter de la Mare)

4.10 CHOIR

Choral Settings of North Country Folk-Songs:
The Bonny Fisher Lad
Water of Tyne
Dolli-a (Double Quartet from the Choir)
Bobby Shaftoe

4.30 A RECITAL

SARAH FISCHER (Soprano)
ELSA KAREN (Pianoforte)

ELSA KAREN
Russian Village.....
Bydlo (The Ox Wagon returning from the fields in the evening, Polish Folk Song).....
Ballet des Poussins (Ballet of new-fledged chickens).....
Promenade (Sunday in Russia).....
Gopak (Russian Dance).....

Moussorgsky

4.40 SARAH FISCHER

Le jardin mouille..... *Albert*
Amoureux separes.....
Aun jeune gentilhomme... *Roussel*
Le bachelier de Salamanque

4.50 ELSA KAREN

The Little Shepherd.....
La Fille aux cheveux de lin.....
General Lavine, eccentric.....
Golliwog's Cake-Walk.....

Debussy

5.0 SARAH FISCHER

Canciones Populares..... *Manuel de Falla*

5.10 ELSA KAREN

Mazurka in B Flat Minor (No. 17).....
Mazurka in C Sharp Minor (No. 26).....
Waltz in E Minor (Posthumous).....

Chopin

5.20-5.30 READINGS FROM THE OLD TESTAMENT

'The Mysteries of Wisdom'

Ecclesiastes viii, v. 16 to Ecclesiastes ix, v. 16

8.0 A RELIGIOUS SERVICE

FROM THE STUDIO

Conducted by the Rev. HARRY MILLER

Order of Service:

Hymn, 'Now thank we all our God' (Church Hymnary, 29)
Prayers
Hymn, 'Father of Heaven' (C.H., 5)
Lesson
Hymn, 'Ride on, Ride on' (C.H., 92)
Address by the Rev. J. HARRY MILLER
Collect
Hymn, 'Abide with me' (C.H., 286)
Benediction

TO many listeners who served in the war, the Rev. J. Harry Miller will be well remembered as Assistant Principal Chaplain from 1917 to 1919, at Rouen and with the Second Army H.Q. He has been Warden of the New College Settlement, Edinburgh, since 1908, and Lecturer in Sociology in New College, Edinburgh, since 1922, and he is now Moderator-Designate of the United Free Church of Scotland.

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Crusade of Rescue, by Father RONALD KNOX

THE Crusade of Rescue is a charity whose object it is to give a home to orphan and destitute children. Founded in London in 1859, it has saved thousands of children from misery and want, and given them a home and a start in life, either in England or in its home in Canada.

Father Ronald Knox, who makes the appeal, is well known as a theologian, a speaker, a journalist and a writer of detective stories.

Contributions should be sent to him at the Crusade of Rescue, 48, Compton Street, W.C.1.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements. (Daventry only) Shipping Forecast



Woodcut by Elizabeth Rivers

THE MYSTERIES OF WISDOM.—Ecclesiastes viii.-ix.

(London only)

9.5 A GRIEG PROGRAMME

ROSENORN LANNG (Tenor)

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

THE ORCHESTRA
Overture, 'In Autumn'

9.15 ROSENORN LANNG

To brune öine (Two brown eyes)
Jeg elsker dig (I love you)
Tak for dit arad (Friend, thou art staunch)

9.25 ORCHESTRA

Two Symphonic Dances (Op. 64)

9.40 ROSENORN LANNG

Jule sne (Christmas Snow)
Forar fregu (Spring fragrance)
En dröm (A Dream)

9.50 ORCHESTRA

Second Peer Gynt Suite

10.5 ROSENORN LANNG

Voren (Spring)
Det forste mode (The first greeting)
En digters sibste sang (The poet's last song)
For mal (The Goal)

10.15 ORCHESTRA

Sigurd Jersalfar
Prelude; Intermezzo; March of Homage.

BACH CHORALES and ORLANDO GIBBONS' TUNES
From the Revised Hymnary

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

S.B. from Glasgow

ORLANDO GIBBONS (1583-1625)

No. 489. Eternal Ruler of the ceaseless round
428. O Love Divine, how sweet Thou art
195. Spirit of God, descend upon my heart

JOHN SEBASTIAN BACH (1685-1750)

No. 56. From Heaven above to earth I come
413. Rock of Ages, cleft for me
492. O God our Father throned on high

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

One of the earliest of English hymn books was *Hymnes and Songs of the Church* (1623), the work of the poet, George Wither. The songs, most of which are forgotten, were set to some dozen tunes, in two parts, treble and bass, by Orlando Gibbons, one of the greatest musicians of his time. Of the nine of these tunes found in the *Hymnary* the best known is *Angel's Song* given in most hymn books in a distorted shape, but now restored to its original form.

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

(Daventry only)

9.30 A CHORAL AND ORCHESTRAL CONCERT

S.B. from Glasgow

THE STATION ORCHESTRA,

conducted by

Mr. J. MICHAEL DIACK

Fourth Brandenburg Concerto *Bach*
Quick; Slow; Very quick

SELECTIONS FROM THE ST. MATTHEW PASSION

(*Bach*)

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

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

JAMES WOOD (Tenor) and Chorus

With Jesus I will watch

Miss MARGARET BARRETT (Soprano)

Recit., 'Although mine eyes'

Air, 'Jesus, Saviour, I am Thine'

CHOIR

O man, thy heavy sin lament

Miss ELSIE BLACK (Contralto)

Have mercy upon me, O Lord

CHOIR

If I should e'er forsake Thee

Mr. JOHN MORTON (Bass)

Give, oh give me back my Lord

CHOIR

Now doth the Lord

We bow our heads

CHOIR and Orchestra

Jesus, Joy of man's desiring

What God doth, that alone is right

10.30

EPILOGUE

Sunday's Programmes continued (March 25)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL

GWLADYS NAISH (Soprano); SINCLAIR LOGAN (Baritone)

Overture to 'Giustino' *Handel*

GIUSTINO was one of the many Operas Handel produced in his season at Covent Garden. Its Overture (originally written for Strings and Oboes only) is a good example of the form Handel usually employed. It consists of a slow section, then a quick portion in fugal style, next a few connecting bars in slow time, and lastly a good-humoured dancing Movement.

3.35 GWLADYS NAISH

Recit., *Sorta è la notte* (Night has descended) *Verdi*
Air, *Ernani, Ernani, involami* (Ernani, come to me; from 'Ernani').....

3.42 BAND

Suite from the Ballet, 'Coppelia'.....*Delibes*

Fanfare and March of the Bell; Walk of the Horns; Music for the Automaton; Marriage Scene; Introduction and Doll's Dance; March of the Warriors; Hungarian Dance

4.0 SINCLAIR LOGAN

Vagabond.....*Ireland*
The Water Mill
Vaughan Williams

The Sergeant's Song .. *Foss*

4.8 BAND

Mars (from 'The Planets')
Holst

ASTROLOGERS consider that each of the seven planets has an influence on life and affairs. Mars, for example, is the Bringer of War, Saturn the Bringer of Old Age, Uranus the Magician, and so on.

Holst, in his orchestral Suite *The Planets*, aims at expressing a series of emotions in keeping with the traditional significance of the planets.

In *Mars* we have what Holst himself has called 'sheer brutality and the senselessness of strife.' This is the spirit of relentless horror in war. The menacing opening rhythm persists almost throughout the piece and attains a cumulative force that becomes almost unbearable.

4.20 GWLADYS NAISH

So sweet is she (Anon., 16th Cent.) *arr. Baird*
The Virgin's slumber song *Reger*
Jerusalem the Golden *William Smith*

4.28 BAND

Andante (Slow Movement) and Capricious Rondo
Mendelssohn
Mazurka *Tchaikovsky*

4.40 SINCLAIR LOGAN

Trade Winds *Keel*
Tomorrow *Keel*
Yarmouth Fair *Warlock*

4.48 BAND

Woodland Sketches *MacDowell*
To a Wild Rose; Will o' the Wisp; Autumn;
To a Water Lily; From Uncle Remus

THE Woodland Sketches, originally written for Pianoforte, are among the happiest tokens of MacDowell's affection for the countryside. In these pieces we hear how his imagination responded to the legends and folk-lore of Europe (he spent some years in study and teaching in Germany, and loved to travel in England and Scotland), and to the beauties of the wood-

lands of his native America. The moods vary from the tender wistfulness of *To a Wild Rose* to the whimsicality of *From Uncle Remus*, a depiction of one of Joel Chandler Harris's delightful tales of animal life. The indication at the head of this last piece—'humorously, joyously,' gives us the cue, and we have only to think of any of the impudent adventures of Brer Rabbit to enjoy the piece, written, we may be sure, with a twinkle in the eye.

5.0 A VIOLIN RECITAL

by MARJORIE HAYWARD

Sonata in E *Handel*
Adagio Espressivo.....*Bach, arr. Harvey Grace*
The Rope Dancer *Moffatt*
In Hammersbach (from 'Bavarian Dances')
Elgar
Irish Reel.....*Stanford*

5.20-5.30 READINGS FROM THE OLD TESTAMENT

(See London)

7.50 BIRMINGHAM CATHEDRAL

THE BELLS

followed by

A RELIGIOUS SERVICE

Conducted by the Rev. Canon S. BLOFIELD

Relayed from the Cathedral, Birmingham

From Birmingham

8.45 THE WEEK'S GOOD CAUSE

(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A BRITISH COMPOSERS' PROGRAMME

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CASTELL)

Conducted by JOSEPH LEWIS

HAROLD WILLIAMS (Baritone); ALBERT SAMMONS (Violin)

ORCHESTRA

Prelude to 'Romeo and Juliet' *Robert Chignell*

9.12 HAROLD WILLIAMS and Orchestra

The Yeomen of England ('Merrie England') *German*
Drake's Drum ... (from 'Songs of the Sea')
The 'Old Superb') *Stanford*

9.25 ALBERT SAMMONS and Orchestra

Concerto *Elgar*
(1) Quick; (2) Slow; (3) Very quick

10.5 HAROLD WILLIAMS

In Summertime on Bredon.....*Peel*
When lights go rolling round the sky.....*Ireland*
My love's an arbutus *Stanford*

10.15 ORCHESTRA

First Irish Rhapsody *Stanford*

10.30 EPILOGUE

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Canon S. BLOFIELD conducts the Service that will be relayed from Birmingham Cathedral tonight.

5WA

CARDIFF.

353 M.
850 KC.

3.30 AN ORCHESTRAL CONCERT

THE AUGMENTED STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Comedy Overture, 'The Pierrot of the Minute' *Bantock*

THE poet Dowson, who died so young in the first year of this present century, wrote a 'Dramatic Fantasy' called *The Pierrot of the Minute*. It is a dreamlike, fanciful poem, which stirred the imagination of Bantock, and with this as subject, he wrote a 'Comedy Overture' for Orchestra.

Bantock himself gives us the story, thus:—

'Pierrot enters a glade in the park of the Petit Trianon at twilight, led thither in obedience to a mysterious message, which bids him come to sleep one night within these precincts if he would encounter Love. Half whimsical, half fearful, he wonders why he, so careless, thoughtless, and gay, should be filled with wistful longing, and in the fast-falling darkness he lies down on a couch of fern, and falls asleep. A Moonmaiden descends the steps of the Temple of Love, and, bending over the sleeper, kisses him. He awakens and throws himself at her feet in rapt devotion, though she warns him that the kisses of the Moon are of a fatal sweetness, and that—

"Whoso seeks her she gathers like a flower:
He gives a life, and only gains an hour."

'But Pierrot, reckless, demands the pure and perfect bliss, though life be the price to pay. With gay laughter and sprightly jest they learn together the lore of Love; but daybreak approaches, the birds awaken, and the Moonmaiden must leave him. Together they gaze at the coming dawn; then Pierrot, sinking back on his couch, falls softly asleep once more, and the Moonmaiden vanishes.

The Prelude ends with the awakening of Pierrot, his love-dream being but the illusion of a minute.'

MELSA (Violin) and Orchestra

Concerto in A Minor, Op. 82 *Glazunov*

W. H. TURNER (Tenor) and Orchestra

Recit., 'Comfort ye, my people' ... ('Messiah')
Air, 'Every valley shall be exalted' *Handel*

ORCHESTRA

Symphonic Poem, 'Don Juan' .. *Richard Strauss*

THE music is founded on a poem of the Hungarian writer Lenau (1802-1850). He presents the Don as a man in search of an ideal woman, in whom he can enjoy all perfections. He is continually disappointed, and finds nothing but weariness in all his adventures. At length Disgust (for thus is Satan figured in this version) brings an end to his adventures.

We find, then, in the music all the moods of Don Juan—his youthful fire, the maidenly charm of women, and then the philanderer's disappointment and spiritual defeat.

MELSA

Pale Moon *Logan, arr. Kreisler*

Spanish Dance *De Falla, arr. Kreisler*

ORCHESTRA

On Hearing the First Cuckoo in Spring .. *Delius*

W. H. TURNER

She is far from the land *Lambert*

The Stars *Montague Phillips*

The Fairy Tales of Ireland *Eric Coates*

ORCHESTRA

Introduction to Act III ... ('The Mastersingers')
Dance of the Apprentices *Wagner*
Entry of the Masters ...

5.20-5.30 S.B. from London

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

10.30 EPILOGUE

10.40-11.0 THE SILENT FELLOWSHIP

(Sunday's Programmes continued on page 60!)

In the Near Future.

News and Notes from the Southern Stations.

Hull.

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

Manchester.

The Soul of Nicholas Snyders, a play by Jerome K. Jerome, which, with its seafaring characters, will take listeners into the enchanted region of mystery and the unknown, is to be broadcast on Monday, April 2.

Plymouth.

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

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

Bournemouth.

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

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

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

Liverpool.

The last part of the evening programme on Tuesday, April 3, will take the form of a Pastoral, entitled 'In Search of Spring,' music being provided by the Station Octet and verse and prose readings by Frederick Corpe.

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

A variety programme on Tuesday, April 3, will include items by Leonard Gowings (tenor), Ronald Gourley (entertainer), Rex Costello (character impressions), and incidental music from famous Viennese Waltzes by the Station Octet, directed by Frederick Brown.

Cardiff.

Niedzielski (pianist) and May Huxley (soprano) will be heard in the course of a concert on Sunday, April 1.

Orchestral items from all the chief works of Gilbert and Sullivan will be played on Monday, April 2. Topless Green and Raymonde Amy are to sing old English Ballads, with the music by Sullivan.

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

An interesting talk, entitled 'In a Tropical Gaol,' will be given by Mr. Eddie Williams on Saturday, April 7. Mr. Williams, who has

travelled all over the world, was President of the Cardiff Branch of the Federation of Discharged Sailors and Soldiers and was the first elected representative for Wales on the Executive for Great Britain of the Comrades of the Great War.

Dauntrey Experimental.

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

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

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

Two plays produced by Stuart Vinden will be given on Saturday, April 7—*Sister Gold*, one of the little plays of St. Francis, by Lawrence Houseman, and *The Wayfarer*, by Kingsley Lark.

The afternoon concert on Tuesday, April 3, to be given by the Birmingham Military Band, includes the Overture to *Masaniello* and a selection from *Cavalleria Rusticana*, together with pianoforte solos by Cora Astle and interludes by Percy Owens (entertainer).

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

Leading Features of the Week.

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

TALKS (5XX).

Monday, March 26.

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

Tuesday, March 27.

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

Wednesday, March 28.

7.0. Mr. J. M. Venn: 'A Retrospect of British Agriculture.'
7.25. Professor A. V. Hill: 'Skill and Efficiency in Running.'

Thursday, March 29.

7.25. Mr. R. S. Lambert: 'Pioneers of Social Progress—Edwin Chadwick.'
9.15. Sir Landon Ronald: 'Reminiscences of Sir Herbert Tree, Sir Charles Santley, and Caruso.' (I Remember series.)

Friday, March 30.

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

Saturday, March 31.

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

MUSIC.

Sunday, March 25.

(5XX) 3.30. A Programme of Music by W. G. Whittaker (from Newcastle).
(5GB) 9.0. A British Composers' Programme.

Monday, March 26.

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

Tuesday, March 27.

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

Wednesday, March 28.

(5XX) 7.45. The Catterall Quartet (from Manchester).
(5XX) 9.35. A Chopin Recital by Virginia McLean.

Thursday, March 29.

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

Friday, March 30.

(5XX) 8.0. A National Symphony Concert of Elgar's Works, conducted by the Composer.
(5GB) 8.0. 'The Ballad of Black-Eyed Susan,' Scena by John Gay and Alfred Reynolds.

VAUDEVILLE AND VARIETY.

Monday, March 26.

(5GB) 3.0. Delys and Clarke.

Tuesday, March 27.

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

Friday, March 30.

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

DRAMA, ETC.

Monday, March 26.

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

Tuesday, March 27.

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

Wednesday, March 28.

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

Thursday, March 29.

(5XX) 8.0. 'A Woman's Reason,' A Dramatic Play by Jeffery Farnol.
(5XX) 9.35. 'Charlot's Hour.'

Saturday, March 31.

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

Sunday's Programmes cont'd (March 25)

(Sunday's Programmes continued from page 599.)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 A HAYDN PROGRAMME
 THE AUGMENTED STATION ORCHESTRA
 Conducted by T. H. MORRISON
 First Overture in G, Op. 36 (Original Edition)
 MARJORIE PARRY (Soprano), with Orchestra
 With verdure clad ('The Creation')
 ADA ST. JOHN WRIGHT (Pianoforte), with
 Orchestra
 Concerto in D
 ORCHESTRA
 Sixth Overture in D, Op. 36 (Original Edition)
 MARJORIE PARRY
 The Spirit's Song
 Sympathy
 The Mermaid's Song
 ORCHESTRA
 'London' Symphony
5.20-5.30 S.B. from London
8.0 S.B. from London (9.0 Local Announcements)
10.30 EPILOGUE

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

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

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

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

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

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

6KH HULL. 294.1 M. 1,020 KC.

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

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

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

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

5PY PLYMOUTH. 400 M. 750 KC.

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

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

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

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

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

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 980 KC.

3.30—Music by Dr. W. G. Whittaker. Relayed to London and Daventry up to 4.30. Newcastle-upon-Tyne Bach Choir (Hon. Conductor, Dr. W. G. Whittaker). Psalm cxxxix (Version by Robert Bridges). (Dr. Whittaker will make some explanatory remarks prior to the performance of the Psalm). **4.0**—Ernest J. Potts (Bass): The Chief Centurions (Massfield); Bog Love (Shane Leslie); Ship of Rio (Walter de la Mare); **4.10**—Choir: The Bonny Fisher Lad, Water of Tyne, Dolla (Double Quartet from the Choir), Bobby Shaftoe. **4.30**—Alfred M. Wall (1st Violin); James Mark (2nd Violin); Rosina Wall (Viola); Betty Page (Cello); Dr. W. G. Whittaker (Pianoforte). 'Among the Northumbrian Hills.' Free Variations on an Original Theme. **5.0**—Olive Tomlinson (Pianoforte): Three Mood Pictures. **5.10**—Ernest J. Potts: Four Songs of the Northern Woods (W. W. Gibson). **5.20-5.30**—S.B. from London. **8.0**—S.B. from London. **10.30**—Epiologue.

5SC GLASGOW. 405.4 M. 740 KC.

3.30—Military Band Concert. Band of the 1st Batt. The Royal Scots. Conducted by Bandmaster S. Rhodes. Overture, 'Rosamunde,' and Cornet Solo, 'Ständchen' (Serenade) (Schubert). Roy Henderson (Baritone): Selected Songs. Band: Selection, 'Pagliacci' (Leoncavallo); Suite, 'Miniature' (Coates). Descriptive, 'In a Persian Garden' (Ketelbey). Roy Henderson (Selected). Band: Overture, 'Saul' (Bazzini); Selection, 'Samson and Delilah' (Saint-Saëns); Trombone Solo, 'Lead me your aid' (Gounod); March, 'Huldigungsmarsch' (A March of Homage) (Wagner). **5.20-5.30**—S.B. from London. **8.0**—S.B. from London. **9.5**—Recital of Bach Chorales and Orlando Gibbons' Tunes from the Revised Hymnary by the Glasgow Bach Society's Choir, conducted by Mr. J. Michael Diack. Relayed to Daventry. Orlando Gibbons (1583-1625). No. 489, Eternal Ruler of the ceaseless round. 428, O Love Divine, how sweet Thou art. 195, Spirit of God, descend upon my heart. Johann Sebastian Bach (1685-1715). No. 56, From Heaven above to earth I come. 413, Rock of Ages, cleft for me. 492, O God, our Father, throned on high. **9.30**—Choral and Orchestral Concert. Relayed to Daventry. Station Orchestra, conducted by Mr. J. Michael Diack: Concerto in G Major (The Brandenburg) (Bach). Selections from The St. Matthew Passion (Bach). Glasgow Bach Society's Choir, conducted by Mr. J. Michael Diack: Chorale, 'O Lord, Thy love's unbounded.' Tenor and Chorus: With Jesus I will watch. Miss Margaret Barrett (Soprano). Recit., 'Although mine eyes.' Air, 'Jesus, Saviour, I am Thine.' Choir: O man, thy heavy sin lament. Miss Elsie Black (Contralto): Have mercy upon me. O Lord. Choir: If I should e'er forsake Thee. Mr. John Morton (Bass): Give, oh give, me back my Lord. Choir: Now doth the Lord: We bow our heads. Choir and Orchestra: Jesu, Joy of man's desiring; What God doth, that alone is right. **10.30**—Epiologue.

2BD ABERDEEN. 500 M. 500 KC.

3.30—Station Orchestra conducted by Paul Askew: Overture, 'Rienzi' (Wagner). **3.40**—Doris Vane (Soprano): Orpheus; Who is Sylvia? and It was a lover (Eric Coates). **3.50**—David McCallum (Violin) and Orchestra: Concerto (Mendelssohn). **4.20**—Doris Vane, Damon (Max Strange): The Willow (Goring Thomas); At Parting (J. Rogers). **4.30**—Orchestra: Movements from 'Peer Gynt' Suite (Grieg). **4.50**—David McCallum: Indian Lament (Dvorak); Humoresque (Tchaikovsky); Variations (Ernst). **5.0**—Orchestra: Military Symphony (Haydn). **5.20-5.30**—S.B. from London. **8.0**—S.B. from London. **9.5**—S.B. from Glasgow. **10.30**—Epiologue.

2BE BELFAST. 308.1 M. 980 KC.

3.30—S.B. from Newcastle. **4.30-5.30**—S.B. from London. **8.0**—S.B. from London. **10.30**—Epiologue.

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PROGRAMMES for MONDAY, March 26

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A
SHORT RELIGIOUS
SERVICE

10.30 (Daventry only)
TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT
MURIEL HERBERT (Soprano)
PAMELA NORRIS (Pianoforte)

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

1.0-2.0 AN ORGAN
RECITAL
From SOUTHWARK CATHEDRAL
by
EDGAR T. COOK

Prelude and Fugue in F
Minor } *Bach*
Violoncello Solo, 'Arioso'
Soloist: HELEN JUST
Chorale Preludes (Passiontide):
(a) Aus der Tiefe rufe ich
(From the Depth I cry)
(b) Hilf, Gott, das mir'gelingen
(Help, God, that I may
achieve)
(c) Wir danken dir, Herr Jesu
Christ (We thank Thee, Jesus
Christ)

Kyrie Eleison } *Karg-Elert*
Ave Maria }
Sonata for Violoncello in G Minor
Handel

Soloist: HELEN JUST
Toccata on 'Pange Lingua'
Bairstow
Carillon *Vierno*

2.30 Miss RHODA POWER: 'Boys
and Girls of Other Days—XI,
Two Great Adventures'

IN the reign of Charles II
London was visited by two of
the greatest scourges that have
ever fallen on the city—the Great
Plague and the Great Fire. This
afternoon Miss Rhoda Power will
describe those terrible years, when
men died like flies in the streets of
London, and then came the con-
flagration that destroyed the old
London of our forefathers and
paved the way for the 'new'
London that is just vanishing in
its turn.

3.0 Musical Interlude

3.5 Great Stories from History and
Mythology—'Arthur's Last Great
Battle'

3.20 Musical Interlude

3.30 OLIVIA HILDER (Soprano)
DOROTHY TRESSIEDER (Pianoforte)

4.0 FRANK ASHWORTH'S PARK
LANE HOTEL DANCE BAND
From the Park Lane Hotel

5.0 Household Talk: Mrs. COT-
TINGTON-TAYLOR, 'The Making
of Easter Cakes'

5.15 THE CHILDREN'S HOUR:
Songs by 'GENIAL JEMIMA'
Pianoforte Solos by CECIL DIXON
'The Golden Snuff Box,' a fairy story adapted
by F. A. Steel
'Express Cattle,' an adventure yarn by Johnston
Graham

6.0 AN ORGAN RECITAL
by PATTMAN
From the Astoria Cinema

6.20 Girls and Boys Clubs' Bulletin

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 ORGAN RECITAL (Continued)

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC
BACH'S SONATAS FOR VIOLA DA GAMBA
AND CEMBALO
played by
HOWARD BLISS (Violoncello) and GORDON BRYAN
(Pianoforte)
Sonata No. 1 in G: First two Movements

7.45 A PIANOFORTE RECITAL
by
ITURBI
La Chasse (The Hunt) } *Mendelssohn*
La Fileuse (The Spinning Maiden)
Jeux d'eau à la villa d'Este (Fountains at
the Villa d'Este) } *Liszt*
Au bord d'une source (By a fountain) }
Jardins sous la pluie
(Gardens in the Rain) } *Debussy*
Feux d'artifice (Fire-
works) }
Fête Dieu à Seville
(Festival at Seville) } *Albeniz*
Triana }



8.15-9.0 'THE NIGHT FIGHTERS.' A RADIO PLAY By CECIL LEWIS

Rudd.....	ERIC COWLEY	Betty.....	GWENDOLEN EVANS
Sandy.....	ROBERT SPEAIGHT	Bill.....	MICHAEL HOGAN
Padre.....	GEORGE MERRITT	Bristow.....	PAUL ENGLAND
Price.....	WALTER HUDD	Batidan.....	FRANK DENTON
Mother.....	CLARE HARRIS	Forrester.....	HERBERT LUGG
Juggy.....	CALEB PORTER		

Produced by CECIL LEWIS

THE B.B.C. DANCE ORCHESTRA, personally conducted by JACK PAYNE

War; war at its most feverish, with life keyed up to the highest pitch—the reckless gaiety of a Royal Flying Corps Mess, with tragedy of the cruellest always hanging overhead; the thrills and pangs of war, felt again in retrospect by two of the men who lived through it into the bitter days of disillusionment, reaction and Peace; war, the barren destroyer, is the theme of *The Night Fighters*, in which we are shown glimpses of one of the countless tragedies that it sows.



THE three Sonatas we are to hear this week were written for the Viola da Gamba, or Bass Viol (literally 'Leg Viol,' because it was played resting between the legs), an instrument like the 'Cello, which was much favoured for solo playing and for accompaniments to songs.

Imagine the familiar 'Cello, with a longer neck, sloping shoulders, and six strings, and you have an idea of the Viola da Gamba.

The First Sonata Bach wrote for it (in G) was really an arrangement of a Sonata for two Flutes and Harpsichord. Its four Movements contain some of Bach's most charming music—spacious, thoughtful, and cheerful. Tonight we have the first two Movements, the first an eloquent Slow Movement, and the second a busy piece of a happily determined cast.

8.15-9.0 'THE NIGHT FIGHTERS'
A RADIO PLAY
By CECIL LEWIS
(See centre column)

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 THE GERSHOM
PARKINGTON QUINTET
The Rose enslaves the Nightingale
Rimsky-Korsakov
Christmas Carol for Children
Debussy

Study in D flat..... } *Liszt*
Ritournelle..... }
Trabison..... } *Chaminade*
Love's Garden..... }

9.35 Local Announcements; (Dae-
entry only) Shipping Forecast

9.35 A LIGHT
ORCHESTRAL CONCERT
HILDA BLAKE (Soprano)
LEONARD GOWINGS (Tenor)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
ORCHESTRA
Overture to 'The Huguenots'
Meyerbeer

9.45 HILDA BLAKE and Orchestra
Non me dir } *Mozart*
Musetta's Song (from 'La
Bohème') } *Puccini*

9.54 ORCHESTRA
Welsh Rhapsody *German*

10.12 LEONARD GOWINGS and
Orchestra
Sleep (Polly) arr. *Frederic Austin*
Onaway, awake, beloved ('Hia-
watha') *Coleridge-Taylor*

10.20 ORCHESTRA
Spanish Suite, 'Festival in
Seville'... *Tavan, arr. Marchetti*

10.32 HILDA BLAKE
The Time of Roses } *Roger Quilter*
Wise Folly } *Landon Ronald*
Nightfall at Sea } *Montague Phillips*
The Enchanted Forest..... }

10.40 ORCHESTRA
Waltz of Chivalry..... *Sibelius*

10.46 LEONARD GOWINGS
The Skye Fishers' Song... arr. *Kennedy-Fraser*
Under the Greenwood Tree *Arne*
Believe me, if all those endearing young charms
Old Irish

10.52-11.0 ORCHESTRA
Ballet Music from 'Romeo and Juliet'... *Gounod*

11.0-12.0 (Daventry only) DANCE MUSIC;
GEORGE FISHER'S KIT CAT BAND from the Kit
Cat Restaurant

Monday's Programmes cont'd (March 26)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 DANCE MUSIC**
 THE B.B.C. DANCE ORCHESTRA, personally conducted by JACK PAYNE
 DELYS and CLARKE (Entertainers)
- 4.0 LOZELLS PICTURE HOUSE ORGAN**
 From Birmingham
 FRANK NEWMAN (Organ)
 Overture to 'Rosamunde' Schubert
 ARTHUR WRIGGLESWORTH (Baritone)
 The Beat of a Passionate Heart Phillips
 The Blind Ploughman Coningsby Clarke
 FRANK NEWMAN
 Entr'acte, 'La Cinquantaine' Gabriel-Marie
 Selection from 'Mercenary Mary' Youmans
 Träumerei (Dreaming) Schumann
 Suite of Ballet Music from 'Faust' Gounod
 Rakoczy March from 'Faust' Berlioz

- 5.0 A BALLAD CONCERT**
 OLIVE GOFF (Soprano); HARRY COSTIGAN (Baritone); MABEL RUTLAND (Pianoforte)
 OLIVE GOFF
 The Lass with the delicate air
 Arns, arr. A.L.
 I think of you, my sweet
 Haydn Wood



Arthur Wrigglesworth (left) sings in the concert from Birmingham this afternoon, and Geoffrey Dams (right) in the concert of Light Music at 6.45.

- 5.7 MABEL RUTLAND**
 Ronde Française
 Boelmann
 Prelude, 'Bruyeres' Debussy
 Gigue Bach, arr. MacDowell
- 5.15 HARRY COSTIGAN**
 Diaphenia Harold Samuel
 Silent Noon Vaughan Williams
- 5.22 OLIVE GOFF**
 Little Star Frank la Forge
 Be still, Blackbird Sanderson
- 5.30 MABEL RUTLAND**
 Prelude Liadov
 En Courant F. Swinstead
 Sing a song of Sixpence Leo Livens
 Caprice (genre Scarlatti) Paderewski
- 5.38 HARRY COSTIGAN**
 My Resting Place Schubert
 The Town } Schubert
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
 Songs by Ethel Williams (Contralto). 'The Undaunted Smile,' a Play by Florence M. Austin. Walter Heard (Flute)

- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**
 From Birmingham
 THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTELL
 Overture to 'Fierrabras' Schubert
 Selection from 'Bric-a-Brac' Monckton and Finck

AS a stage composer, Schubert seems to have been almost a failure. He wrote about sixteen Operas and Operettas—yet how many of these are heard nowadays?
 The Opera *Fierrabras* was, apparently, never performed at all in its Composer's lifetime.
 First there is an almost ominous Introduction which lays the foundation of the Overture. Then a hymn-like tune follows. A tremolo leads to the quick main body of the Overture. Its first theme, broken and rhythmical, is followed after

- a time by the second (a climax and a lull precede this). From this material some powerfully forceful, dramatic music is built up.
- 7.10 GEOFFREY DAMS (Tenor)**
 To a Miniature Brahe
 June Music Trent
 Autumn Crompton
 ORCHESTRA
 Pilgrims' March (from the 'Italian' Symphony) Mendelssohn
 'Estudiantina' Waltz Waldteufel
- 7.35 GEOFFREY DAMS**
 Three English Lyrics Stephenson
 ORCHESTRA
 Suite of Incidental Music to 'Faust' Coleridge-Taylor

- 8.0 A MILITARY BAND CONCERT**
 LINDA SEYMOUR (Contralto)
 THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL
 Overture to 'Nell Gwyn'...German
- 8.8 LINDA SEYMOUR**
 Seguidilla ('Carmen')... Bizet
 Eriskay Love Lilt
 arr. Kennedy-Fraser
 Time, you old gipsy man Besly

- 8.15 BAND**
 Suite from 'Carmen' Bizet
- Prelude, 'The Toreadors'; Intermezzo, 'Nocturne'; Entr'acte, 'The Dragoons of Alcalá'; Gipsy Dance
- 8.30 LINDA SEYMOUR**
 So many hours, so many fancies Rachmaninov
 Johnnie Stanford
 April Love Landon Ronald
- 8.38 BAND**
 First Ballet Air (from 'Rosamunde') Schubert
- 8.45 LINDA SEYMOUR**
 To the Forest Tchaikovsky
 A Blackbird Singing Head
 Beloved. } Head
- 8.52 BAND**
 Selection from Suite, 'The Fancy-Dress Ball' Rubinstein

- 9.0 A SONG RECITAL**
 by
 JOAN ELWES (Soprano) and KEITH FALKNER (Baritone)
 JOAN ELWES and KEITH FALKNER
 Why sigh'st thou, Shepherd? Lawes, arr.
 Anglers' Song } Dolmetsch
- 9.8 JOAN ELWES**
 Selected Songs
- 9.15 KEITH FALKNER**
 Jack, he went a-sailing arr. Sharpe
 Kelly's Cat arr. Milligan Fox
- 9.22 JOAN ELWES and KEITH FALKNER**
 Let us wander Purcell
 My dearest, my fairest Purcell
 Sound the trumpet Purcell
- 9.30 MR. TREVOR CLARKE** reading 'The New Accelerator,' by H. G. Wells
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 DANCE MUSIC: THE LYRICALS,** from the CAFÉ DE PARIS
- 11.0-11.15 GEORGE FISHER'S KIT-CAT BAND,** from the Kit-Cat Restaurant

(Monday's Programmes continued on page 604.)

Have you a mouth?



Is it clean?

YOU often wash your face. You bathe. You shampoo your scalp. You wash your hands before each meal—not only wash, but scrub and scour them with soap. Why? You polish your teeth. Do you ever really clean your Mouth itself? To be sure, you rinse it after polishing your teeth with a brush and some paste or powder, but do you imagine that that cleans the Mouth itself?

It is more important to clean the Mouth than the hands or face

YOUR Mouth is the most important organ of your body. You use it for 24 hours of each day. Every morsel you eat, every drop you drink, every breath you breathe has to pass through that Mouth—clean or unclean. Just for the sake of cleanliness itself, when you come to think of it, that Mouth deserves attention occasionally. But the real, vital importance is far deeper than that. The Government Health authorities, any Doctor, any Dentist, any other trained scientist, will tell you that the Mouth is the ideal developing ground for bacteria and germs, the vital control point for every person's health, efficiency and attraction. "Bacteria find in the mouth," says a recent Government bulletin, "all the conditions most favourable for their development... Now all mouths, even the healthiest and cleanest, contain these different types of bacteria." Unless the Mouth be really cleaned out occasionally, the throat, the tonsils, the gums, the minute crevices between the teeth (which no brush can ever reach) cannot help carrying myriads of these germs.

NOW germs are the outcome, the essence of disintegration, decay, uncleanness. The microbes in the Mouth are inevitably unclean. And, come to think of it, is it pleasant to realise that every morsel you eat, every drop you drink, every breath you breathe is carrying with it into your system a load of these microbes?

IT IS SO EASY TO HAVE A CLEAN MOUTH Far quicker (and more simple) than washing your hands

Plain water will not do it. Germs thrive and multiply with amazing speed in plain water. But add a spoonful of Milton to a tumbler of water, and rinse your Mouth with that, and it gives an absolutely Clean Mouth. There is conclusive and complete proof of this fact in the latest medical reports. A Clean Mouth and a wonderfully freshened and sweet Mouth. Milton is everywhere. Try the result. If you haven't it ready at hand, you can get a bottle for 6d. and every bottle (6d., 1/-, 1/6 or 2/6) has with it a really interesting pamphlet. The couple of minutes which it will take you to read that pamphlet will be the best (and one of the most interesting) expenditures of a couple of minutes you have ever made. Just read it and see.

Monday's Programmes continued (March 26)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 BROADCAST TO SCHOOLS:
MR. GUY N. POCOCK: 'Please to Remember—St. George'
- 3.0 London Programme relayed from Daventry
- 4.45 Major C. J. EVANS: 'The Castles of Breconshire'
- 5.0 A Pianoforte Recital
- 5.15 THE CHILDREN'S HOUR: The Story of Cecil J. Rhodes, who died on March 26, 1902. 'Mr. Goat's Reflection,' by Margaret Saunders
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35-11.0 MEMORIES OF THEATRELAND
ROUND LEICESTER SQUARE
(The Alhambra, Empire and Hippodrome)
- THE STATION ORCHESTRA
Selection from 'The Bing Boys on Broadway' Ayer
- HAROLD KIMBERLEY (Baritone)
I start my day over again (The Bing Boys)
Bond Street Dress Parade J Ayer
- ORCHESTRA
Waltz, 'The Rebel Maid' Phillips
- GWLADYS NEWTH (Soprano)
Alice Blue Gown ('Irene') Tierney
Mary from Tipperary ('Business as Usual')
- ORCHESTRA
Selection, 'Round the Map' Finck
- GWLADYS NEWTH and HAROLD KIMBERLEY
Hello, my dearie ('Zig Zag') Stamper
If you were the only girl ('The Bing Boys') Ayer
- ORCHESTRA
One-step, 'Une Femme qui Passe' (A Woman passes by, from 'Brighter London') Bord Cleve
- GWLADYS NEWTH and HAROLD KIMBERLEY
What is done ('Lilac Domino') Cuillier
Discoveries ('Watch your Step') Berlin
- ORCHESTRA
Selection from 'Johnny Jones' Cuillier

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 3.0 BROADCAST TO SCHOOLS:
Dr. J. E. MYERS: 'Ten Great Scientists—XI, Summary and Examination'
- 3.20 ORCHESTRAL MUSIC relayed from the Piccadilly Picture Theatre. Conducted by STANLEY C. MILLS
- 4.0 KENNETH STAFFORD (Bass)
Arise, ye subterranean winds Purcell
Who treads the path of duty ('The Magic Flute') Mozart
Valean's Song ('Philemon and Baucis') Gounod
In Sheltered Vale arr. D'Alquen
- 4.15 ORCHESTRAL MUSIC (Continued)
- 5.0 Miss ANNE LAMPLOUGH: 'About Herbs'
- 5.15 THE CHILDREN'S HOUR: A Selection of Songs from Punch (Cowen), 'Sleepy Hollow Tune' (Kountz), sung by Harry Hopewell. A little Contrast—'The Lorelei' (List), 'The Lorelei' (Traditional Song), sung by Betty Wheatley. A short Chopin Recital by Eric Fogg
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

7.45 ROBB WILTON In Stories and Patter

- 8.0 A RECITAL OF MODERN SONGS
By GEORGE HILL (Baritone)
- The Palatine's Daughter Peterkin
The Chestnut Blossom Rowley
Pretty Betty Delius
In the Seraglio Garden Warlock
Sweet and Twenty Howells
Jillian of Berry
Mally O

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

9.35-11.0 A BAND CONCERT

- THE DICK KERR ELECTRIC WORKS BAND,
conducted by J. BIRKETT
- American March, 'Sambo's Wedding' Eden
Overture to 'Martha' Flotow
- ARTHUR BROADBENT (Bass)
Thou art risen, my beloved Coleridge-Taylor
Droop not, young lover Handel



ROBB WILTON

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

When a maiden takes your fancy (from 'Il Seraglio'—'The Harem') Mozart

TONI FARRELL (Pianist-Composer)
Paraphrases on 'Ain't she sweet?'
In the style of Thomé, Chopin and Verli, arr. Farrell

Two Syncopated Piano Solos:
Dancing Tambourine Polla
Playful Tune Farrell

BAND
Cornet Duet, 'Besses o' th' Barn' Carrie
Soloists, J. NICKSON and E. CLAYTON
Excerpts from 'The Daughter of Madame Angot' Lecocq

ARTHUR BROADBENT
The Lute Player Allitsen
The Pretty Creature Storace, arr. Lane Wilson
When dull sare Leveridge, arr. Lane Wilson

TONI FARRELL (Songs at the Piano)
The Call of the East
Rangoon
Dear little Ship
The Cannibal Fox-trot
Toni Farrell

- BAND
Romance Rubinstein
Trombone Solo, 'The Jig-Saw' Sutton
Soloist, H. LAFFAN
Lullaby, 'Sweet and Low' Barnby

6LV LIVERPOOL. 297 M. 1010 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 REECE'S DANCE BAND, directed by EDWARD WEST, from the Parker Street Café Ballroom
- 5.0 KATE LOVELL: 'Carpets'
- 5.15 THE CHILDREN'S HOUR: Toys for Sale: Songs, 'The Toy Duet' ('The Geisha'), 'The Toy Town Parade' (Nicholls), 'The Doll's House' (Gallatly). Poem, 'The Lost Doll' (Kingsley). Pianoforte Solos: 'The Dancing Doll' (Poupee Valsante) (Poldini), 'The Gollywog's Cake-walk' (Debussy). Talk, 'Toy Making in Tirol' (Helen Grieg Souter)
- 6.0 MOSES BARITZ: Gramophone Lecture Recital
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 12.0-1.0 London Programme Relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Montmorency helps the three men'
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.15 ORCHESTRA relayed from the Grand Hotel
- 5.0 JOAN EGERTON CHESNEY: 'Anthony Trollope—The Laughing Cavalier'
- 5.15 THE CHILDREN'S HOUR: A Story for Boys, 'The boys, the bull and the bees' (Burnet Fallow), and one for Girls, 'The Two Caskets' (from the Orange Fairy Book), 'The Harmonious Blacksmith' (Handel), played by Hilda Francis. Songs from 'The Fish Shop' (Brahe), by Peter Howard
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 IDA M. CAIRNEY: 'Spring Cleaning and Decorating'
- 5.15 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London, (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square

Monday's Programmes cont'd (March 26)

5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 A READER: 'New Books'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 Mr. FRED JOHNS: 'The Delectable Duchy and Dartmoor—IV, The English Rhine and Bay of Naples'
 5.15 THE CHILDREN'S HOUR: Sweets to the Sweet. Reading, 'The Barley Sugar Twisters of Candy Town' (Norman Hunter). Pianoforte, 'Through the Ages' (Ching)
 3.0 London Programme relayed from Daventry
 6.30 S.B. from London (9.30 Local Announcements)

9.35-11.0 A BALLAD CONCERT

TRIO: GEORGE EAST (Violin); GEORGE DAY (Violoncello); WINIFRED GRANT (Pianoforte)
 Bolera Arbos
 GEORGE PARKER (Baritone)
 Gifts Colin Taylor
 A Soft Day Stanford
 She is far from the land Lambert
 The Fiddler of Dooney Dunhill
 TRIO
 Classica (Grand Selection of Standard Favourites) arr. M. Ewing
 DOROTHY HOGGEN (Light Soprano) and ARTHUR JAY (Light Baritone)
 Music Grave and Gay:
 DUETS (arr. for two voices by DOROTHY HOGGEN)
 It was a lover and his lass Morley
 Comely swain Playford
 Come lassies and lads Traditional
 PIANOFORTE SOLOS, by DOROTHY HOGGEN
 Solo Forenoons Ireland
 The Dance of Olaf Pick-Mangiagalli
 SONGS, by ARTHUR JAY
 A Soft Day Stanford
 Kitty, my love Trad. Irish, arr. Hughes
 Young Tom o' Devon Russell
 DUETS
 Jack and Jill Sanderson
 The Second Minuet Besly
 'I lub you so' Hogben
 TRIO
 Miniatures Frank Bridge
 GEORGE PARKER
 The Vagabond Vaughan Williams
 The Ould Plaid Shawl Haynes
 When the Swallows M. V. White
 Molly Brannigan arr. Stanford
 Simon the Cellarer Hatton
 TRIO
 Serenade Widor

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

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 B. T. ABELL: 'Bee-Keeping for Women'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 Mr. J. C. GRIFFITH-JONES: 'Romance on your Doorstep'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London (9.30 Local Announcements)
 9.35-11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 512.6 M. 950 KC.

12.0-2.0:—London Programme relayed from Daventry.
 2.30:—Broadcast to Schools: Mr. A. B. G. Cobban, 'Typical Englishmen since the Conquest—XI, James Watt, Inventor.'
 3.0:—London Programme relayed from Daventry. 4.0:—Concert, relayed from Coxon's New Gallery Restaurant. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Songs at the Piano, by Ida Sargent. 6.20:—Radio Bulletin. 6.30-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.15:—Dance Music, relayed from the Locarno Dance Salon. 4.0:—Station Orchestra. José Gray (Soprano). 5.0:—Dorothy Archibald: 'The Art of the Parent'—II. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital relayed from the New Savoy Picture House. Organist—Mr. S. W. Leitch. 6.30:—S.B. from London. 7.45:—Doris Vané (Soprano) and Orchestra: 'Sognal (A Reverie) (Schira); Le Temps des Lilas (When Lilacs Bloom) (Chausson); Après un Rêve (Fauré). With Piano: Music, when soft voices die, and Fair house of Joy (Quilter); The Willow (Goring Thomas); The Cloths of Heaven (Dunhill). With Orchestra: Scenes: 'Adonais' (London Ronald). 8.15:—S.B. from London. 9.35-11.0:—Musical Comedy Programme. Station Orchestra: Overture, 'The Arcadians' (Monckton). Tina McIntyre (Soprano): Love's One Kiss (High Jinks) (Freeman); Waltz Song (Gabrielle) (Joyce). Reginald Talbot (Baritone): Queen of my Heart (Dorothy) (Cellier); The Fishermen of England (Rebel Maid) (Phillips). Orchestra: Selection, 'The Desert Song' (Bombert). Tina McIntyre: My Hero (The Chocolate Soldier) (Strauss). Reginald Talbot: Lady be Good (Lady be Good) (Gershwin). Orchestra: Selection, 'Lady be Good' (Gershwin). Tina McIntyre: Love will find a way, and My Life is Love (Maid of the Mountains) (Fraser-Simson). Reginald Talbot: The Shade of the Palm (Florodora) (Stuart); Star of my Soul (The Geisha) (Jones). Orchestra: Selection, 'The Vagabond King' (Friml).

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.20:—Christine Goldie (Pianoforte). Eva Cushnie (Soprano). 4.0:—London Programme relayed from Daventry. 5.0:—Mrs. H. W. I. Mutch: 'Now that Spring is here'. 5.15:—Children's Hour. 6.0:—Station Octet. 6.30:—S.B. from London. 9.35:—Station Octet: Incidental Music to 'A Midsummer Night's Dream' (Mendelssohn). 9.50-11.0:—Helen Bonechel (Songs to her own accompaniment). Octet. Edward Isaacs (Pianoforte).

2BE BELFAST. 306.1 M. 980 KC.

12.0-1.0:—London Programme relayed from Daventry. 2.30:—London Programme relayed from Daventry. 3.30:—Haydn and Mozart. Station Orchestra: 4.15:—Lottie Miller (Contralto). 4.22:—Orchestra: Overture 'Il seraglio' (Mozart). 4.30:—Pianoforte Jazz, by Fred Rogers. 4.35:—Station Dance Band. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30:—S.B. from London. 9.35:—Derry Artists. Station Orchestra, conducted by A. J. Cunningham: Overture, 'Richard III' (German); Ballet Suite (Rameau-Mottl). 9.53:—James McCafferty (Baritone): Still as the Night (Carl Böhm); Trotting to the Fair (C. V. Stanford); When the King went forth to War (Koenemann); 10.3:—Orchestra: Meditation, (Op. 32 (Glazunov). 10.8:—James McCafferty: Don Juan's Serenade (Tchaikovsky); The Bold Unbiddable Child (C. V. Stanford); With Orchestra: Toreador's Song, from 'Carmen' (Bizet). 10.18:—Orchestra: 'Wand of Youth' Suite, Part II (Elgar). 10.35-11.0:—Dance Music. Leon Whiting and his Miami Band, relayed from the Plaza.



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- JOHANN STRAUSS
and Symphony Orchestra.
- SIEGFRIED WAGNER
and Bayreuth Festival
Orchestra.
- ALBERT SAMMONS (Violin)
- WILLIAM PRIMROSE (Violin)
- MURIEL BRUNSKILL
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- MIRIAM LICETTE (Soprano)
- ROY HENDERSON (Baritone)
- HAROLD WILLIAMS
(Baritone)

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PROGRAMMES for TUESDAY, March 27

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A

SHORT RELIGIOUS SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0

LIGHT MUSIC

ANDREW BROWN'S QUINTET
MARTORIE HOVERD (Soprano)

1.0-2.0 MOSCHETTO and his ORCHESTRA
From the Savoy Hotel

2.30 Sir H. WALFORD DAVIES: 'Elementary Music—XI, Final Examination'

3.15 Musical Interlude

3.20 M. E. M. STÉPHAN: 'Elementary French'

3.50 Musical Interlude

4.0 WILLIAM HODGSON'S
MARBLE ARCH PAVILION
ORCHESTRA
From the Marble Arch Pavilion

4.15 Mr. J. H. DRIBERG: 'The Proper Study of Mankind—An Introduction to Anthropology'

THE world today contains many different types and stages of human culture co-existing side by side—from the industrial civilization of London and New York to the primitive societies of Central Africa and the tribal communities of the Pacific islands. One of the greatest of modern problems lies in the interaction of these different civilizations and cultures, particularly in the reactions set up by the incursion of Western ideas into the lives of primitive peoples. In the last of his series of talks Mr. Driberg will discuss this problem, with all its implications of good and evil on both sides.

4.30 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA (Continued)

5.0 Miss ANN SPICE: 'A Bookshelf of Old Favourites: "Tess of the D'Urbervilles," by Thomas Hardy'

IN this series of talks Miss Ann Spice has discussed many old favourites, some of them still favourites, some now almost unknown. This afternoon she will close her present series with one of the greatest novels of the last century, and one that has not yet reached, and now probably will never reach, that stage of neglect and oblivion from which so few novels successful in their own time escape.

5.15 THE CHILDREN'S HOUR
CATCH-AS-CATCH-CAN!

'Frère Jacques' and other Catches by the WIRELESS SINGERS

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

6.0 A Recital of Gramophone Records, arranged by Mr. CHRISTOPHER STONE

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

6.45 A Recital of Gramophone Records

7.0 Sir WILLIAM LAWRENCE: 'A Garden in a Window Box'

TO make a desert of bricks and mortar bloom like a Garden of Eden—that is the great object of the National Gardens Guild; an object not so very hard to achieve, as those will realize who remember the transformation scene in Charlie Chaplin's film, *The Kid*. That transformation was effected simply by the use of flowers, and, with window-boxes, as the yearly competitions of the Guild have shown, a drab and dreary house or street may be turned into a delight to the eye. This evening's talk on window-boxes is to be given by Sir William Lawrence, who, as Treasurer of the Royal Horticultural Society, speaks with the highest possible authority on everything relating to flowers.



A COMIC CHORUS OF 500 B.C.

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

Reproduced, by permission, from R. Flickinger's 'The Greek Theatre and its Drama' (Univ. of Chicago Press; London, Cambridge Univ. Press).

7.15 THE FOUNDATIONS OF MUSIC

BACH'S SONATAS FOR VIOLA DA GAMBA AND CEMBALO

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

Sonata No. 1 in G, Last two Movements

Bach's Chamber Concerto, No. 11, in B Flat, First Movement, played by GORDON BRYAN

THE second half of the Sonata in G includes a very short and singularly beautiful Slow Movement, that shows us the imaginative

MAINTENANCE OF RECEIVING SETS.

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

up at considerable length. romanticism of Bach, and a final Fugue, bold, bright and crisp, splendidly built

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

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

7.25 Prof. A. Y. CAMPBELL: 'Greek Plays for Modern Listeners—V, Aristophanes and his "Frogs".' S.B. from Liverpool

HAVING dealt in turn with the three great tragic dramatists, Professor Campbell now comes to the unique, Gilbertian satirist of ancient Greece—Aristophanes, the author of *The Frogs*, in which he blends morals and politics, satire and fancy, and scourges the highbrows of his time.

7.45 A SONG RECITAL by FRANK TITERTON (Tenor)

Song of the Waggoner

Carlos Lopez, arr. Bucharde

The Peach Flower . . . Bantock

Impatience Schubert

Oh! mournful lips

Gabriel Sibella

Song of the Flea Mussorgsky

8.0 VAUDEVILLE

TEDDY BROWN (Xylophone)

JOHNSON BROTHERS and GREENOP

(Syncopated Harmony)

DORIS PALMER (Entertainer)

WOLSELEY CHARLES (at the Piano)

LESLIE PAGET (Entertainer)

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

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

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

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir H. WALFORD DAVIES: 'Form and Phrase in Music'

9.35 Local Announcements; (Daventry only) Shipping Forecast

9.40 A MUSICAL COMEDY PROGRAMME
VIVIEN LAMBELET (Soprano); GEORGE PIZZET (Baritone)

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

10.30-12.0 DANCE MUSIC: ALFREDO BIRD his BAND, and the NEW PRINCES ORCHESTRA from the New Princes Restaurant

(Tuesday's Programmes continued on page 608.)

The First Time this Offer was ever Made in the Press

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5 Rhodesian Virginia Cork-Tipped	@ 4/11

5 Rhodesian Virginia Untipped	@ 4/8
10 C.T.V. (Cork-Tipped Virginia)	@ 4/2*
10 Marksman Virginia Untipped	@ 4/2*
5 Royal Favourites Virginia Untipped	@ 4/1*
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Tuesday's Programmes cont'd (March 27)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 606.)

- 3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre
- 4.0 A MILITARY BAND CONCERT
From Birmingham
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASELL
March from 'The Crown of India'
Elgar, arr. Winterbottom
Overture to 'Raymond'
Ambroise Thomas, arr. Godfrey
- 4.20 JOHN BOOTH (Tenor)
Mavis Craxton
Arise, O Sun Day
Shepherds Gay Sanderson
- BAND
Slow Movement, in Song Style, from Fourth Symphony... Tchaikovsky, arr. Winterbottom
Solo Oboe, P.C. SAULL

TCHAIKOVSKY explained that his Fourth Symphony had a 'programme.' A 'motto' theme that runs through it represents, he said, Fate, 'that inevitable force which checks our aspirations towards happiness.'

The Movement we are to hear (the Second, slow, one) expresses 'the melancholy that steals over us at evening,' and its contrasted themes represent the memories of youth, some sweet, some sad.

- SIDONIE WASSERMAN (Pianoforte)
A Night in May Palmgren
The Flaxen-haired Maiden (La Fille aux Cheveux de Lin) Debussy
The Cathedral under the Waves (La Cathédrale Engloutie) Debussy
- 4.50 BAND
Selection from 'H.M.S. Pinafore' Sullican
- JOHN BOOTH
Old Folk David Kemp
Mifanwy Forster
The Old Spinnet Squire
Ninetta Brewer

- 5.15 BAND
Petite Suite de Concert
Coleridge-Taylor, arr. Winterbottom
Nanette's Caprice; Question and Answer;
A Love Sonnet; The Frisky Tarantella

SIDONIE WASSERMAN
Nocturne in A Flat Chopin
The Coquette and the Nightingale (from 'Goyescas') Granados

GRANADOS (1867-1916) found inspiration for his most important compositions in the work of Francisco Goya, the celebrated Spanish painter who died in April, 1828. He composed a set of Pianoforte pieces called 'Goyescas,' giving in another medium impressions of the scenes depicted by the artist. He also made an Opera upon the episodes he treated in these Pianoforte pieces.

- BAND
Exotic Dance
Mascagni, arr.
Godfrey



Sidonie Wasserman, the pianist, and John Booth, tenor, take part in the Military Band Concert that will be broadcast from Birmingham this afternoon

- 5.45 THE CHILDREN'S HOUR (From Birmingham):
'Kafoozleh's Secret Society,' by Mabel France.
The Choir of Sir Josiah Mason's Orphanage.
'The Jewel in the Tree,' by Margaret Madeley

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

- 6.45 DANCE MUSIC
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
URSULA HUGHES (Light Songs)

- 7.45 A SYMPHONY CONCERT
Relayed from the Colston Hall, Bristol
S.B. from Cardiff

FLORA WOODMAN (Soprano), MAURICE COLE (Pianoforte)

THE CARDIFF STATION ORCHESTRA, augmented by THE BRISTOL SYMPHONY ORCHESTRA
Conducted by
SIR HENRY J. WOOD

ORCHESTRA
Sixth Suite Bach, arr. Wood
FLORA WOODMAN and Orchestra
Fauvette's Air Grétry
Flute Obligato played by HILARY EVANS

ORCHESTRA
Fifth Symphony Beethoven
(From London)

- 9.0 OWEN MASE (Pianoforte)
Sonata No. 7 Haydn

- 9.15 SYMPHONY CONCERT
(Continued)
S.B. from Cardiff

ORCHESTRA
Second 'Wand of Youth' Suite Elgar

MAURICE COLE and Orchestra
Twenty-third Concerto, in A (K. 488) Mozart

FLORA WOODMAN and Orchestra
Let the bright seraphim ('Samson') Handel
Trumpet Solo, A. H. TROTMAN

ORCHESTRA
Three Spanish Dances Granados

- 10.15 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

- 10.30-11.15 IN CHINESE WATERS
From Birmingham

A Play by VIVIAN TIDMARSH. Produced by
STUART VINDEN

'Big Bill' Jix, a Globe Trotter STUART VINDEN
Frederick Wilson, Captain of the S.S. 'Kwantung'
JOHN MOSS
Philip MacGregor, Second Officer... } WORTLEY
George Adams, Purser } ALLEN
Stanley Jones, Wireless Operator

WILLIAM HUGHES
Herbert Burrows,
Owner's Agent
HENRY BUTLIN
Ah Foo, a Pirate
STUART VINDEN

SCENE I. The cabin of the captain on board the S.S. 'Kwantung.'

SCENE II. On the bridge twenty-four hours later. The S.S. 'Kwantung' has just left Shanghai for Hong Kong.



Tuesday's Programmes continued (March 27)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 4.45 DOROTHY MORTON: 'Ancient Cookery Literature'
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA, relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 AN ORGAN RECITAL
Relayed from the New Palace Theatre, Bristol
- 6.30 S.B. from London
- 7.0 THE STATION DIRECTOR: 'To-day and Tomorrow,' including the month's work at the Station
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool

7.45 A SYMPHONY CONCERT
Relayed from the Colston Hall, Bristol
Relayed to Daventry Experimental
FLORA WOODMAN (Soprano)
MAURICE COLE (Pianoforte)
THE CARDIFF STATION ORCHESTRA
Augmented by
THE BRISTOL SYMPHONY ORCHESTRA
(Leader, LEONARD BUSFIELD)
Conducted by
Sir HENRY J. WOOD

Sixth Suite Bach, arr. Wood
THIS is a collection of six Bach pieces, nearly all taken from his music for keyboard instruments. Sir Henry Wood has scored these pieces for modern orchestra, but in doing so, he has tried to adhere faithfully throughout to the spirit of the original.

The First (Very quick, swift and light) is the third Prelude of Bach's famous Forty-eight Preludes and Fugues, *The Well-tempered Clavier* (Clavier-keyboard instrument—in Bach's day, Harpsichord or Clavichord). This is dainty and delicate throughout. Muted Strings maintain a fluttering figure, and there are light Woodwind chords.

The Second piece is a Lament taken from the *Caprice on the departure of a dear brother*, for Clavier.

The Third piece is taken from the Third Clavier Partita. It is a Scherzo (Very quick, rhythmical). Bach must have been one of the first composers to use the Italian word 'scherzo' as a musical title. Its literal meaning is 'jest.'

The Fourth piece is the Gavotte-and-Musette from the Sixth English Suite (for Clavier). 'Musette' was originally the name of an instrument of the bagpipe kind. Its dreamy character is well suggested in this piece, which Sir Henry Wood has scored as a delicate trio for Oboe, Viola and Horn.

The Fifth piece (At a steady pace, mystical) is another Prelude from *The Well-Tempered Clavier*. Sir Henry Wood has said: 'This . . . always suggests to me a little Gothic side-chapel in which one lonely supplicant is praying fervently.'

The joyous Finale is the Prelude from the Third Partita for Solo Violin, of which Sir Henry Wood has provided a brilliant modern orchestral version.

FLORA WOODMAN and Orchestra
Fauvette's Air Grétry
Flute Obligato played by HILARY EVANS

ORCHESTRA
Fifth Symphony Beethoven

WHY is the 'Fifth' so great a favourite? Surely not only because of its tunefulness, its variety of moods, and its brilliance, but, above all, because it is a drama in tone. It relies on no 'programme,' but lives a full and satisfying life in every one of its Movements. We can read into it whatever ideas we like, so long as we do not obscure the essential dignity and power of its far-sweeping thought.

The First Movement (Quick and lively) opens with a striking little *motif* of four notes, which pervades the Movement almost from beginning to end. It is not always so imperative in its summons as at the opening; sometimes it is a more gentle reminder, quite in the background of the music, and this is the case in a minute or two, when (just after two loud chords followed by the opening *motif* in the Horn alone), a contrasting tune creeps in, as feminine and yielding as the first tune was masculine and commanding.

Out of these two musical themes (representing two emotions) the Movement is made.

The Second Movement is a series of connected Variations on a long-drawn Theme that has two distinct sections, the first a sinuous melody and the second suggestive of a fanfare.

A Scherzo must have gaiety, but that in the Fifth Symphony has romance as well as humour. After running its course, it leads, by a remarkable passage that arouses curiosity and works up excitement, into the Finale, a bold martial Movement. Its course is interrupted for a moment by a ghostly return of a rhythmic fragment from the Scherzo, and then the March bursts forth again, and carries the Symphony on to a triumphant end.

9.0 Weather Forecast, News

9.15 SYMPHONY CONCERT (Continued)

ORCHESTRA
Second 'Wand of Youth' Suite Elgar
AS a boy of twelve, Elgar wrote some music for a children's play. In 1907 he revived this, and arranged it for Full Orchestra, in the form of two Suites. We are to hear the second of these. It contains the following: *March, The Little Bells, Moths and Butterflies, Fountain Dance, The Tame Bear and the Wild Bears.*

MAURICE COLE and Orchestra
Twenty-third Concerto, in A (K. 488) Mozart

MOZART wrote this Concerto for performance at one of the subscription concerts which he gave in Vienna, in 1786.

It is a cheery, urbane work, in three Movements, the first of which is built on two graceful themes, both given out by the Soloist.

The Second Movement, called *Siciliana*, is after the style of the smoothly-flowing country-dance from Sicily, in two-time, each beat being divided into three parts.

The Last Movement is a sportive Rondo, the chief tunes being played respectively by Piano, Flute and Bassoon, and Clarinets.

FLORA WOODMAN and Orchestra
Let the bright seraphim ('Samson') Handel
Trumpet Solo, A. H. TROTMAN

ORCHESTRA
Three Spanish Dances Granados

10.15 ROBB WILTON
In Stories and Patter

10.30 Local Announcements

10.35-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M. 780 KC.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT

Relayed from the Houldsworth Hall
H. LEWIS KNIGHT (Baritone)
ARTHUR SPENCER (Pianoforte)

2.30 London Programme relayed from Daventry

3.50 MUSIC by THE STATION QUARTET
Waltz, 'The Emperor' Johann Strauss
Selection from 'Philemon and Baucis' Gounod

4.15 HELENA CECILE (Entertainer)
Ooh—Er! Wish Wynne
Lonely Crampton
Von Munt's Notes Bradshaw

4.30 QUARTET
Overture to 'The Siren' Auber
Entr'acte, 'The Dansant' Fletcher
Selection from 'The Beggar's Opera' Gay and Austin

5.0 Mrs. MARY HARBREAVES: 'Nathaniel Lee—The Mad Dramatist'

5.15 THE CHILDREN'S HOUR: 'Tales from Toyland (E. Sharpe), played by the Sunshine Trio: 'The Humming Top,' 'The Fan Dance,' 'The Three-legged Bear,' and 'March of the Toy Soldiers.' 'The Three Bells,' 'The Christmas Tree,' and 'The Long-cased Clock' from 'The Corner' (Blatch), sung by Betty Wheatley. 'Stories told to Polish Children,' by Robert Roberts

6.0 ORCHESTRAL MUSIC from the Theatre Royal

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ

7.0 Mr. P. A. FRANCIS, Poultry Commissioner of the Ministry of Agriculture: 'Poultry Keeping as a Rural and Urban Industry'

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45 THE MINNEHAHA AMATEUR MINSTRELS

Interlocutor, H. ALBISTON GEE
Conductor, ARNOLD BENNETT
At the Piano, SIDNEY WEBB
Drums and Effects, HARRY ROWLAND
Stage Manager, FRANK BOWYER
Producer, HARRY BLATH

9.0-12.0 S.B. from London (9.35 Local Announcements)

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

2.30-5.15 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: All Change! Songs: 'Trains' (Gallatly); 'The Traction Engine' (Marchant); 'Riding on the Dream Train' (Clarke Lewis). Stories: 'Speeding up the Ten-Fifteen' and 'Express Cattle' (Johnston Graham). Poem: 'The Dream Town Train' (Mary Farrah)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. ERNEST EDWARDS ('Bee'): Sports Talk

7.15 S.B. from London

7.25 Prof. A. Y. CAMPBELL: 'Greek Plays for Modern Listeners—V, Aristophanes and his "Frogs"'

7.45-12.0 S.B. from London (9.35 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M & 252.1 M. 1,080 KC. & 1,190 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: John Collins (Treble). 'The Secret Path' (E. Farjeon)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool

7.45-12.0 S.B. from London (9.35 Local Announcements)

Tuesday's Programmes continued (March 27)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Ship Ahoy! Round the World with Francis Drake (Rowland Walker). 'The Beginning of the Royal Navy' (G. G. Jackson). 'Longshoreman Billy' (Chesham). 'Four Jolly Sailormen' (German). 'Rio Grande' (Carr), sung by Leonard Roberts. 'Hornpipe' (Handel, arr. Grainger), played by Hilda Francis
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 PETRONIUS: 'The Harvest of a Quiet Eye.' Selections from my verses with Pianoforte Accompaniment by HILDA FRANCIS
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45 CONCERT PARTY-CIPATIONS—IV
A Light Entertainment in Two Parts
Devised and Presented by W. H. PITTMAN and R. HALL
Music arranged and composed by RUPERT HALL
Prelude
Ding-Dong! We re-introduce ourselves
Part I
'RUSTIC REVELRY'
A Scene depicting life in 'Our Village' one evening in summer
Cast:
The Landlord LEN ROBERTS
Sally (his daughter) WIN ANSON
The Oldest Inhabitant WAL HANLEY
'Dodo' Tracy { on their } BERTHA ANSON
Jack Tracy .. { Honeymoon } HAL LENNARD
Scene: 'The Bull and Trout' Inn
INTERLUDE
RUPERT HALL and a Piano
Part II
'HIS EVENING'
or,
'A MID-WINTER NIGHT'S SCREAM'
A Miniature Musical Comedy depicting life 'Up West'.
Cast:
Bobbie LEN ROBERTS
Sir John Gadfly (Bobbie's Uncle) WAL HANLEY
Sylvia (Bobbie's Fiancée) .. BERTHA ANSON
Lady Gadfly WIN ANSON
'Chérie' (a cabaret star) FIFI FILS D'AN
Major Fysh-Rissolé HAL LENNARD
A Waiter RUPERT HALL
Scene: 'The Sardine Tin,' a popular night club
At the Piano, RUPERT HALL
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

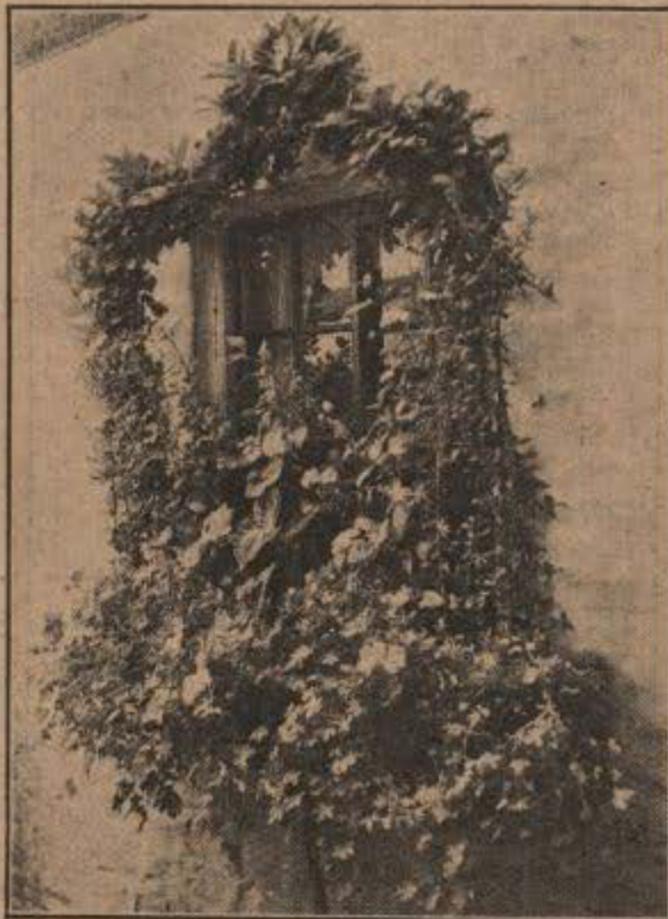
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Town and Country: Mr. J. STRACHAN: 'The Farmer and Oil Cakes'
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45-12.0 S.B. from London (9.35 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 DANCE MUSIC by THE KING'S HALL HARMONIC TEN (directed by ALEX. WAINWRIGHT), relayed from the King's Hall Rooms of the Royal Bath Hotel
- 4.15 London Programme relayed from Daventry
- 4.30 DANCE MUSIC by THE KING'S HALL HARMONIC TEN (Continued)
- 5.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. L. B. BENNY: 'The Average Man's Opportunity'
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45-12.0 S.B. from London (9.35 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 2.30 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. E. H. HOWARD: 'The Garden in April'
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45-12.0 S.B. from London (9.35 Local Announcements)



The National Gardens Guild

A WINDOW BOWERED IN FLOWERS.

This picture gives a good idea of how an ordinary window can be transfigured by the skilful use of flowers. Sir William Lawrence will broadcast a talk on the use of window-boxes from London this evening at 7.0

2PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Some Secrets told to the Microphone: Reading, 'The Secret Path' (Eleanor Farjeon). 'Behind the Scenes of Music', told by H. Moreton (Borough Organist)
- 6.0 'THE CAT-BURGLAR'
A Sketch by HOUGHTON TOWNLEY
Presented by THE MICROGNOMES
The Squire ERIC MORDEN
Jackson (his chauffeur) ANGUS SMITH
Kitty (his daughter) MOLLY SEYMOUR
George Hastings CHARLES STAPYLTON
and
The Burglar
Enthusiastic at the prospect of capturing a cat-burglar known to be 'working' in the neighbourhood, the Squire and his chauffeur lay elaborate plans. How these were frustrated and how the cat-burglar was responsible for a domestic re-union will be heard by listeners this evening.
- 6.30 S.B. from London
- 7.0 Mr. ERIC J. L. HOLMAN: 'The British Chemical Industry—Its Post-War Growth and Future'—I
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45-12.0 S.B. from London (9.35 Local Announcements)

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

- 2.30 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 'The Quaint Art of the Epitaph, with examples, Grave and Gay,' by COLIN SHERLOCKE
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45-12.0 S.B. from London (9.35 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Bran Pie'—A Programme of Odds and Ends
- 6.0 Gramophone Records
- 6.30 S.B. from London
- 7.0 The Rev. R. S. ROGERS: 'Hanes yr Emyn Cymraeg—The Story of the Welsh Hymn'
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45 S.B. from Cardiff
- 9.0 Weather Forecast, News
- 9.15 S.B. from Cardiff
- 10.30 Local Announcements
- 10.35-12.0 S.B. from London
(Tuesday's Programmes continued on page 611.)

I Remember J. M. Synge.

(Continued from page 590.)

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

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

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

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

JAMES STEPHENS.

Tuesday's Northern Programmes.

(Continued from page 610.)

5NO

NEWCASTLE.

312.5 M.
960 kc.

2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Frank Matthew, relayed from the Havelock Picture House, Sunderland. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Ellinora Hogarth (Soprano). Martin Henderson (Concertina). 6.30:—S.B. from London. 7.0:—Mr. F. Alex. Wills: 'Leaves from a Sailor's Diary—XI, Across France from Cherbourg to the Alps.' 7.15:—S.B. from London. 7.25:—S.B. from Liverpool. 7.45:—Eibel Bartlett and Rae Robertson (two Pianofortes). 8.2:—Carmen Hill (Mezzo-Soprano). 8.12:—Dennis Noble (Baritone). 9.0:—S.B. from London. 10.40:—Dance Music: Percy Bush and his Aeolian Band relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC

GLASGOW.

405.4 M.
740 kc.

3.15:—Broadcast to Schools: Edith M. B. Hughes, 'Architecture and the Good Citizen.' 3.35:—Albert le Grip, 'French.' 4.0:—Station Orchestra. McColl Hughes (Baritone). 5.0:—Ralph Buckridge: 'Unnoticed Arts—III, The Art of Talking.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—John Green (Baritone). 6.30:—S.B. from London. 6.45:—Mid-Week Sport Bulletin. 6.50:—S.B. from London. 7.0:—Eachann MacBhagnail: Gaelic Legends. 7.15:—S.B. from London. 7.25:—S.B. from Liverpool. 7.45:—Scots Variety Station Orchestra. Nan R. Scott. Robert Watson (Baritone). Florence McBride (Violin). 9.0:—S.B. from London. 9.40:—

Edward Isaacs (Pianoforte). Helen Henschel (Mezzo-Soprano) to her own accompaniment. 10.35-12.0:—S.B. from London.

2BD

ABERDEEN.

500 M.
600 kc.

2.30:—London Programme relayed from Daventry. 3.15:—Dance Music: Al Leslie and his Orchestra relayed from the New Palais de Danse. 4.0:—Station Oetel. Roy McLeod (Baritone). 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.45:—S.B. from Glasgow. 6.50:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 7.25:—S.B. from Liverpool. 7.45:—S.B. from Glasgow. 9.0-12.0:—S.B. from London.

2BE

BELFAST.

306.1 M.
940 kc.

2.30:—London Programme relayed from Daventry. 4.0:—Station Orchestra. 4.15:—London Programme relayed from Daventry. 4.30 app.:—Orchestra. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—Mr. Clifford R. Carter: 'The Story of Rope.' 7.15:—S.B. from London. 7.25:—S.B. from Liverpool. 7.45:—Augmented Station Orchestra, conducted by E. Godfrey Brown. 8.0:—Leonard Hirsch (Violin). 8.22:—Thomas Draffin (Baritone). 8.34:—Orchestra. 9.0:—S.B. from London. 9.40:—Orchestral Concert (continued). Orchestra. 9.53:—Thomas Draffin. 10.5:—Leonard Hirsch. 10.17:—Orchestra. 10.30:—Robb Wilton in Stories and Patter. 10.45-12.0:—London.

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PROGRAMMES for WEDNESDAY, March 28

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

(Continued from col. 1.)

Eleventh Chamber Concerto, Second Movement

Played by GORDON BRYAN

THE second Cello Sonata begins with a short slow Movement, in which the Cello's utterance is suave and succinct. There follows a cheerful quick Movement, starting quietly, with a touch of lilting syncopation in it, and swelling out strongly at the half-way mark—the top of the hill, one might say. Cello and Pianoforte animatedly discuss the main idea all down the other side, and clearly come to a unanimous decision about it.

The Second Movement of the Concerto which Bach arranged from a work by Duke Johann Ernst of Weimar, is in two sections—a leisurely one, with an obvious fiddle-tune supported by simple harmonies in the bass, followed by a quick fugal-style section, mostly in two voices only. On the keyboard its busy upper voice is obviously not so much at ease as it would be on a violin.

7.25 Prof. A. V. HILL: 'Speed, Strength, and Endurance in Sport—V, Skill and Efficiency in Running'

7.45 THE CATTERALL QUARTET CHAMBER MUSIC CONCERT

Relayed from the Memorial Hall, Manchester

S.B. from Manchester

ARTHUR CATTERALL (1st Violin), JOHN BRIDGE (2nd Violin), FRANK PARK (Viola), JOHAN C. HOCK (Violoncello)
THE CATTERALL QUARTET, assisted by STEWART REDFERN (Viola), CARL FUCHS (Violoncello)

Sextet for Strings, 'Resplendent Night' ('Verklärte Nacht').....Schubert

8.15 app. IN THE MANCHESTER STUDIO
EDNA ISHERWOOD (Soprano)

The Star Rogers
Songs my Mother taught me:..Dvorak
At Dawning Cadman
Wind in the Trees..... Thomas

8.25 app. CONCERT
(Continued)

Sextet for Strings, 'Recollections of Florence'.....Tchaikovsky

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARTLETT: 'The Way of the World'

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 A CHOPIN RECITAL
by VIRGINIA McLEAN
Nocturne in F
Mazurka in A Minor
Mazurka in D

9.45 THE MACDONA PLAYERS
in
'THE MAN OF DESTINY'
by
GEORGE BERNARD SHAW
(See centre column)

11.0-12.0 (Daventry only) DANCE MUSIC: JAY WHIDDEN'S CARLTON HOTEL BAND, from the Carlton Hotel

10.15 a.m. A

SHORT RELIGIOUS SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT
ALAN JOHNSTONE (Tenor)
SAMUEL CLIFFORD (Violoncello)

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

1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK, from Restaurant Frascati

2.30 Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Musical Interlude

3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Stories in Poetry—XI, Victorian Poetry'

3.30 Musical Interlude

3.45 Captain L. F. ELLIS: 'Our Interest in Good Government—V, Our Part in Making Laws Work'

4.0 A LIGHT CLASSICAL CONCERT

MARY HILLIARD (Soprano)
THE STRATTON STRING QUARTET:
GEORGE STRATTON (1st Violin); WILLIAM MANUEL (2nd Violin); LAWRENCE LEONARD (Viola); JOHN MOORE (Violoncello)
String Quartet, in G (Op. 54, No. 4)
Haydn

4.18 MARY HILLIARD
O wusst ich doch den Weg
zurück
Therese
Mädchenlied (aug die Nacht)
Das Mädchen spricht.....
Brahms

4.28 QUARTET
Quartet, Op. 10 Debussy

4.58 MARY HILLIARD
The Stranger's Door }
Across the Door } Hamilton Harty
The Rachray Man ... }

5.5 QUARTET
Nugae (Trifles) McEwen
March of the Little Folk; The Dhu Loeh; Red Murdoch

5.15 THE CHILDREN'S HOUR:
March Hares. 'Haight and Hatta bring News of the Great Contest' (adapted from 'Alice through the Looking-Glass'); 'The Story of the Chemist's Shop,' by Stephen Southwold; with a Good Deal of other Madness and Moonshine

6.0 Musical Interlude

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

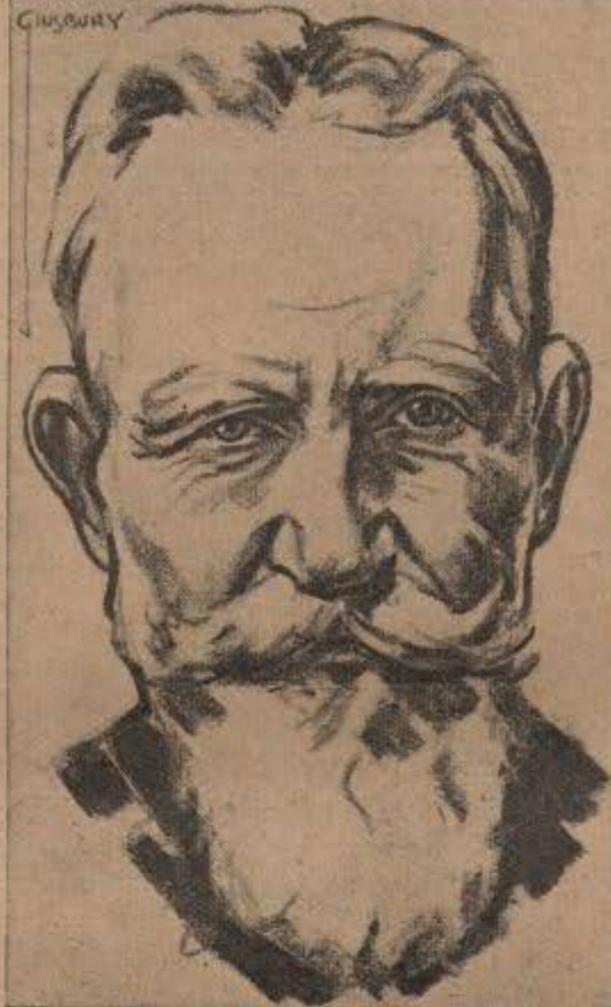
6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 Musical Interlude

7.0 Ministry of Agriculture Talk: Mr. J. M. VENN, 'A Retrospect of British Agriculture'

7.15 THE FOUNDATIONS OF MUSIC
BACH'S SONATAS FOR VIOLA DA GAMBA AND CEMBALO,
played by HOWARD BLISS (Violoncello) and GORDON BRYAN (Pianoforte)
Sonata No. 2, in D—First Two Movements

(Continued in column 3.)



Portrait by Glinbury

MASTERS OF THE MICROPHONE—'G.B.S.'

Mr. Shaw, who has long been popular with the great audience of listeners as a brilliant and 'controversial' speaker, today joins the ranks of broadcast playwrights—an event of outstanding interest and importance

9.45 THE MACDONA PLAYERS

in

'THE MAN OF DESTINY'

A Trifle by

GEORGE BERNARD SHAW

ESMÉ PERCY

as

NAPOLEON

MARGARET MACDONA

as

THE LADY

The Lieutenant, GEORGE C. BANCROFT

Giuseppe Grandi, GEORGE DE LARA

The Scene is an Inn at Tavazzano, a few days after the battle of Lodi.

THE year 1928 seems to be a specially interesting year in the history of radio drama. We have had *Rampa*, *Pursuit*, *The Night Fighters* and *The Master Builder*; with *Speed* yet to come. And, now, for the first time, George Bernard Shaw, whose name stands pre-eminently for British Drama in every country of the world, has given permission for a play of his to be broadcast. *The Man of Destiny*, though one of Shaw's shorter plays, is one of his most brilliant. It describes the clash between Napoleon, still a young general, the victor of Lodi, and the Lady, who is a spy and 'eternal feminine.' It contains amongst much delightful dialogue, a fine speech by Napoleon on England and the English. The play is given by the Macdonna players, who are known all over the country for their productions of Shaw.

Wednesday's Programmes cont'd (Mar. 28)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 CHAMBER MUSIC
From Birmingham
NIGEL DALLAWAY (Pianoforte)
EDGAR CLARKE (Oboe)
S. C. COTTEBELL (Clarinet)
W. A. CLARKE (Bassoon)
W. S. YORKE (Horn)

Quintet, Op. 16 Beethoven
At the time this music was written (when Beethoven was in his middle twenties) he almost idolized Mozart, and we find strong traces of the latter's influence.

There are three Movements—the First, a lively one, being introduced by a short slow section; the Second is a suave slow Movement, singing its way gracefully, and the last is a dapper Rondo. In a performance of the work in which the composer took the Pianoforte part, he played a characteristic joke on the other performers in this Last Movement, for once when the main tune was about to come round again, he intervened with a Pianoforte improvisation upon it that was not in the copies, keeping the others on tenterhooks, for they did not know when they should come in again, and so made several false starts at blowing, before Beethoven gave them a cue.

3.20 ALICE VAUGHAN
(Contralto)

We wandered;
Rest thee, my
darling; The Sand-
man ... Brahms
Come raggio del sol
(Like the sun's
rays) ... Calzara
Caro mio ben (My
dear one)

Giordani

Adieu ... Mozart
Litaney ... Schubert

3.40 WALTER HEARD
(Flute); EDGAR
CLARKE; S. C. COT-
TERELL; W. A.
CLARKE; W. S. YORKE

Wind Quintet, Op. 14 Sobek
Allegro mosso; Tema con variazione; Presto;
Tarantella

4.0 DANCE MUSIC

THE B.B.C. DANCE ORCHESTRA, personally con-
ducted by JACK PAYNE
URSULA HUGHES
DELYS and CLARK (Entertainers)

5.45 THE CHILDREN'S HOUR (From Birmingham):
The King who Collected Stamps, by Norman L.
Timmiss. Helen Alston will entertain. 'The
Nile—A River God,' by William Hughes

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

6.45 LIGHT MUSIC

From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by FRANK CANTELL
Overture to 'Stradella' Flotow
Two Entr'actes from Ballet Music for 'Rosa-
munde' Schubert

7.5 OLIVE STURGESS (Soprano)

The Lamb Landon Ronald
The way that he looked at me (from 'Tom Jones')
German
Fly away, pretty moth Lehmann
ORCHESTRA
Minuet and Finale from 'London' Symphony
Haydn

HAYDN was fond of London, and twice came over to conduct some of his works—and incidentally to be feted and have a thoroughly good time.

This Symphony, Haydn's 104th, was first heard in 1795, when he (then aged sixty-three) had a benefit concert. In style and power the music looks forward to Beethoven.

The Minuet is a typical Haydn dance Movement, and the quick and spirited Finale, in its opening drone bass like the tune of a shepherd's pipe, recalls Haydn's love of peasant music.

7.35 OLIVE STURGESS

Pourquoi rester-seulette? (Why stay alone?)
Saint-Saëns

June Music Trent
Sail my ships (from 'The Rebel Maid')
Montague Phillips

ORCHESTRA

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

FOR Daudet's play of Provençal life 'L'Arlesienne,' Bizet contributed a large amount of very attractive music. This was later put together for concert purposes in the form of two Suites, of which this is the first.

It has four Move-
ments:—

(1) *Prelude*. A stirring rhythmic, March-like piece, based on an old Provençal folk-tune; (2) *Minuet*. A pleasant dance tune; (3) *Adagietto*. A very short piece for Strings alone. In the play it accompanies the passage where two old lovers meet, after half a century of absence from one another; (4) *Carillon*. A simple little

three-note bell tune pervades the piece. There is a short, contrasting middle section; otherwise, the three-note tune is heard throughout. The piece is played during the celebration of a betrothal.

8.0 BARCLAY'S BANK MUSICAL SOCIETY'S CONCERT

Relayed from the Queen's Hall

The National Anthem (Stanford Version)
Overture to 'Alfonso and Estrella' Schubert
Glee:
The Cloud-capt Towers Stevens
Strike the lyre Cooke
Air, 'Ye twice ten hundred deities' Purcell
Scherzo from 'A Midsummer Night's Dream'
Mendelssohn

Folk Songs:
Loch Lomond arr. Vaughan Williams
The Gentle Dove arr. E. T. Davies
Piano Concerto, in G, Op 58—First Movement
Beethoven

Cantata, 'Sighting Land' (By request) .. Grieg

9.15 VAUDEVILLE

From Birmingham
CYRIL LIDINGTON (Light Songs)
STAINLESS STEPHEN (Entertainer)
HELEN ALSTON (Entertainer at the Piano)
JACK VENABLES (Syncopated Pianisms)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

**10.15 DANCE MUSIC: JACK HYLTON'S AM-
BASSADOR CLUB BAND, directed by RAY STARITA,
from the Ambassador Club**

**11.0-11.15 JAY WHIDDEN'S BAND, from the Carlton
Hotel**

(Wednesday's Programmes continued on page 614.)

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What is your spare time worth to you? If you can write a good letter—if you have a little natural aptitude for literary work—you can be trained to earn a second income in your leisure hours.

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A woman student placed 55 articles with leading journals within ten months of enrolment. Just over two years later she reported that she had sold more than 530 further MSS. Another student, in addition to placing articles, gained the appointment of dramatic critic to a well-known provincial morning paper. Yet another secured permanent and remunerative work as a result of the tuition, besides selling every one of the exercises submitted. Following are extracts from a few of the many hundreds of letters on file:

I am being successful in having all my work published, and thanks to the invaluable help and advice I received I have made writing a profitable pastime. I cannot speak too highly of the benefits of the Institute.

It is now some time since I finished the course in journalism. I wish to state that your advice has been invaluable to me in constructing articles of the right type. Unfortunately, I have had little time for writing. Almost all the articles I have turned out have been accepted, which you will agree is encouraging.

I promised to let you know what I made in the year after starting your valuable Course. I wrote three girls' short story books, for which I got £20 for the first two (and the royalties, which have not yet come in), and £30 for the third, without royalties. Besides this I wrote a few articles, which were accepted by the Daily Sketch and Daily Express, and which brought me in £12 10s. 6d., thus bringing the total for my first year to £82 10s. 6d. I really feel I owe a lot to you, as I should not have discovered this small talent without your journalistic Course.

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Wednesday's Programmes continued (March 28)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.0 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)
 Little Suite Debussy
 Dance of the Goblins Seidel
 Papillette Ewing
 Selection from 'Werther' Massenet, arr. Alder
- 3.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 A WELSH INTERLUDE
 WELSH POETS. SERIES NO. 1
 BEIRDD CYMRU. RHIF 1
 'MYNYDDOG—Y BARDD—GERDDOR'
 Adroddir detholion o'i farddonieth ac befyd cenir rhai o'i ganeuon rwyaf poblogaidd gan. J. EDDIE PARRY
- 6.18 Local Radio Societies' Bulletin
- 6.20 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 THE 'PRINCE OF WALES' CANTATA
 S.B. from Swansea
 (See Swansea Programme)
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 3.30 ALBERT SPROSTON (Pianoforte)
 Impromptu in A Flat, Op. 29 Chopin
 Rondo from Sonata, in A Mozart
 Dance of the Gnomes Liszt
 Polonaise in A Flat, Op. 53 Chopin
- 3.45 London Programme relayed from Daventry
- 4.0 ORCHESTRAL MUSIC, relayed from the Piccadilly Picture Theatre. Conducted by STANLEY C. MILLS
- 5.0 BERTHA PADFIELD (Contralto)
 There's a land Allitsen
 The Swallow Brahms
 Fair Spring Allitsen
- 5.15 THE CHILDREN'S HOUR: 'The Merry Sportsman' and 'The Nightingale' (Brahms), 'Sea Song' and 'Farmyard Song' (Grieg), sung by Harry Hopewell. 'Sailing Ships,' by Robert Roberts. 'Autumn' (Chaminade), 'Musical Box' (Goossens), played by Eric Fogg
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.45 THE CATTERALL QUARTET CHAMBER MUSIC CONCERT
 Relayed from the MEMORIAL HALL, Manchester
 Relayed to London and Daventry
 ARTHUR CATTERALL (1st Violin), JOHN BRIDGE (2nd Violin), FRANK PARK (Viola), JOHAN C. HOCK (Violoncello)
 THE CATTERALL QUARTET, assisted by STEWART REDFERN (Viola), CARL FUCHS (Violoncello)
 String Sextet, 'Resplendent Night' ('Verklärte Nacht') Schönberg

RESPLENDENT NIGHT, one of Schönberg's earlier works, is based on a poem by Richard Dehmel, which is prefixed to the score of the work. It embodies a fantastic, highly imaginative conception, telling of a man and a woman walking over a barren heath on a cloudless moonlight night. The woman has betrayed the faith which she owed to the man. He reassures her, telling her that this glorious night transfigures all things. The two pass on through the night.

The music of this work is distinctly descended from the German nineteenth-century style, and follows the general lines of statement, development, and recapitulation of 'tunes.' But there are so many tunes, and their treatment is so complex, that the most experienced musician could hardly hope immediately to follow the music in detail without the score. One should, rather, try to appreciate it as a tone-picture, and as an expression of the spirit of the poem, dominated by the atmosphere of the resplendent, moonlit night.

8.15 app. IN THE STUDIO

EDA ISHERWOOD (Soprano)
 The Star Rogers
 Songs my Mother taught me Dvorak
 At Dawning Cadman
 Wind in the Trees Thomas

8.25 app. CATTERALL QUARTET CHAMBER MUSIC CONCERT (Continued)

String Sextet, 'Recollections of Florence' Tchaikovsky

9.0-11.0 S.B. from London (9.30 Local Announcements)



THE FIRST PRINCE OF WALES.

This evening Swansea will broadcast the 'Prince of Wales' cantata, which relates the incident in Carnarvon Castle when Edward I presented to the Welsh chieftains their new prince. This is the famous picture representing the scene, by P. R. Morris, A.R.A.

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'The Mock Turtle's Story' and 'The Lobster Quadrille' (from 'Alice in Wonderland') (adapted by Muriel A. Levy), and some Sea Songs
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 12.0-1.0 MOSES BARITZ: Gramophone Recital
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Another Dance Talk, by Miss E. M. Cooke Yarborough
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Horticultural Bulletin
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.15 MOSES BARITZ: Gramophone Lecture Recital—VII
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

Wednesday's Programmes cont'd (Mar. 28)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.45 S.B. from Manchester
 9.0-11.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.45 S.B. from Manchester
 9.0-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.45 S.B. from Manchester
 9.0-11.0 S.B. from London (9.30 Mid-Week Sports Bulletin; Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London

7.45 FRANK EDGE (Tenor)
 Lonely, I wander the wide world o'er ('Il Trovatore') Verdi
 Recit., 'Ah, past endurance is this anguish' ('The Marksman')
 Air, 'Through the Forest' Weber
 HILDA BLOOR (Soprano)
 Air, 'One Fine Day' ('Madame Butterfly') Puccini
 Air, 'Mother, you know the Story' ('Cavalleria Rusticana') Mascagni
 ALBERT WESTON (Baritone)
 The one in the World ('San Toy') Sidney Jones
 Love and Wine ('Gipsy Love')
 HILDA BLOOR and FRANK EDGE
 Duof, 'Dear love of Mine' ('Nadeshda') Goring Thomas
 Duet, 'When true love hath found a Man' ('Merrie England') German
 W. T. BONNER (Pianoforte)
 Study in F Minor Chopin
 Scherzo in B Flat Minor
 Seguidillas Albeniz
 FRANK EDGE
 I prayed for life ('Amasis') Faraday
 Let others sing in praise of wine ('Puritan's Daughter') Balfe
 HILDA BLOOR
 Little Princess, look up ('Amasis') Faraday
 Waltz Song ('Merrie England') German

ALBERT WESTON
 Live for today ('Maid of the Mountains') Fraser-Simson
 Fishermen of England ('Rebel Maid') Phillipe
 9.0-11.0 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 4.0 TUDOR BEYNON (Baritone)
 THE STATION TRIO: T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); GWILYM THOMAS (Cello)
 5.15 THE CHILDREN'S HOUR
 6.0 WELSH POETS. SERIES NO. 1
 BURDD—CYMRU. RHIF.
 'MYNYDDOC—Y BARDD—GERDDOR'.
 Adroddir detholion o'i farddoniath ac hwyf cenir rhai o'i gadeuon mwyaf poplo-gaidd.
 J. EDDIE PARRY
 Relayed to Cardiff
 6.20 London Programme relayed from Daventry
 6.30 S.B. from London

7.45 THE 'PRINCE OF WALES' CANTATA

Composed in Celebration of the Birthplace of the First Prince, and the Majority of His Royal Highness Albert Edward, 1862
 By JOHN OWEN (Owain Alaw, Pencerdd), and J. CEIRIOG HUGHES (Ceiriog)
 Performed at the Grand National Eisteddfod, Carnarvon, 1862
 Scene: The great Hall, Carnarvon Castle
 The Queen.....LOTT LEWIS (Contralto)
 The King.....RHYS WILLIAMS (Bass-Baritone)
 Sir Griffith Llwyd.....DAVID DANIEL (Tenor)
 A Welsh Nurse.....MURIEL EVANS (Soprano)
 Chorus representing the Chieftains of North and South Wales and Powys
 THE STATION CHORUS and ORCHESTRA, directed by T. D. JONES

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

11.0-12.0 DANCE MUSIC
 by
 'THE EIGHT LYRICALS' DANCE ORCHESTRA
 Relayed from the Electrical Trades Dance at the Patti Pavilion, Swansea

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0—Gramophone Records. 2.30—London. 4.15—Mude, relayed from Fenwick's Terrace Tea Rooms. 5.15—Children's Hour. 6.0—Vocal Duets. Louie Brook (Soprano). Madge Clarke (Contralto). 6.20—Royal Horticultural Society's Bulletin. 6.30—S.B. from London. 7.45—Community Song Festival of the Newcastle-upon-Tyne Y.M.C.A. 9.0—London. 9.35—Light Orchestral Concert, conducted by J. Arnold Eagle. Relayed from the Queen's Hall Picture House. 10.0-11.0—London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0—Gramophone Records. 3.15—Broadcast to Schools. 3.35—Rev. Gerald Elliott: 'Florence Nightingale'. 4.0—Station Orchestra. Alice Gillies: Readings. 5.0—Mrs. Gillies: 'Women's Part in Village Life'—V. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Station Orchestra. 6.20—Mr. Dudley V. Howells: 'Horticulture'. 6.30—London. 6.45—Mid Week Sport Bulletin. 6.50—Juvenile Organizations' Bulletin—Boy Scouts. 7.0—London. 7.45—Manchester. 9.0—London. 9.35—Sullivan. Station Orchestra. 10.0-11.0—London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0—Gramophone Records. 3.30—M. E. Casati: Elementary French. 3.45—'Women's Part in Village Life'—V. 4.0—Radio Dance Six. 5.15—Children's Hour. 6.0—London. 6.20—Mr. George E. Greenhowe: 'Horticulture'. 6.30—S.B. from London. 6.45—S.H. from Glasgow. 6.50—Juvenile Organizations' Bulletin. 7.0—London. 7.45—Manchester. 9.0-11.0—London.

2BE BELFAST. 306.1 M. 960 KC.

12.0-1.0—London. 2.30—London. 4.0—Concert by the Carlton Orchestra, directed by Harold Spencer. 5.0—Miss H. D. Crofton: 'Taviani—The Garden of the Pacific'. 5.15—Children's Hour. 6.0—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20—London. 6.30—S.B. from London. 6.45 app.—Appeal by Rev. John Pollock. 6.50 app.—S.B. from London. 7.45—'Cavalleria Rusticana', by Mascagni. English Libretto by Fred E. Weatherly. 9.0-11.0—London.

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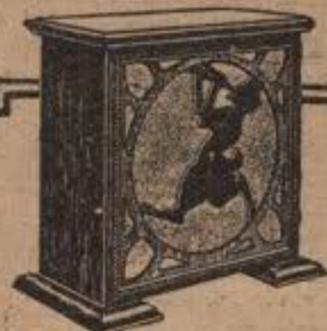
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Telephone: Museum 2878 & 8293.

PROGRAMMES for THURSDAY, March 29

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A
SHORT RELIGIOUS
SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 LIGHT MUSIC
ALICE ELIENSON TRIO
EVELYN ROSELLE (Soprano)

1.0-2.0 The Week's Concert of New Gramophone Records

2.30 Mr. ERIC PARKER: 'Out of Doors from Week to Week—XI, The Return of the Migrants'

As yet, even the most expert ornithologists know little of the great mystery of bird migration—where the birds go that leave us when the autumn comes and the leaves begin to fall; but this at least we all know—that when the migrants return, the harsh days are over and summer is at the door. In this talk, Mr. Eric Parker will describe the double movement that goes on when those migrants that have sought shelter here move North again, and those that left us last year return from the warmer South.

3.0 EVENSONG
Relayed from WESTMINSTER ABBEY

3.30 The Rev. W. H. ELLIOTT: 'The Seamy Side of Life'—VI

3.45 Miss VIOLET BRAND: 'Something New from Something Old—A Use for all Scraps' (The chart of directions to which Miss Brand referred in her talk last week on the renovation of hats will be found on page 618.)

4.0 THE ASTORIA ORCHESTRA
Directed by FRED KITCHEN, from the Astoria Cinema

5.0 ORGAN RECITAL
by PATTMAN, from the Astoria Cinema

5.15 THE CHILDREN'S HOUR:
Selections by the FELTHAM SENIOR GIRLS' SCHOOL ORCHESTRA
'The Choice of Chance' (H. Mortimer Batten).
'What is Not at the Zoo, and Why,' explained by LESLIE G. MAINLAND

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

6.15 Market Prices for Farmers

6.20 Musical Interlude

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

6.45 Musical Interlude

7.0 Mr. FRANCIS TOYE: 'Music in the Theatre'

7.15 THE FOUNDATIONS OF MUSIC

BACH'S SONATAS FOR VIOLA DA GAMBA AND CEMBALO

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

Sonata No. 2, in D—Last two Movements

THE second half of the Sonata in D begins with one of those flowing airs, in four time, with the beats divided into three, that Bach handled so graciously.

It sings its way along sweetly on the 'Cello, mostly fairly high up, and is followed by a sprightly Movement, neatly diversified by its middle section, in which the Piano-forte takes up the genial sweep of rapidly-running notes.

7.25 Mr. R. S. LAMBERT: 'Pioneers of Social Progress—V, Edwin Chadwick and the Rule of the Blue-Book'



SIR LANDON RONALD

will recall his memories of some famous personalities in his talk in the 'I Remember' series tonight.

WE are so used now to the constant census that is taken of every aspect of our social and industrial life that it is hard to realize how little authentic or official information about social conditions was available in England at the time of Waterloo. The father of the Blue-Book was Edwin Chadwick, the Benthamite, author of the Poor Law of 1834, creator of the first Central Board of Health, and originator of many other schemes which Mr. Lambert will describe in this evening's talk.

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL
JOSEPH FARRINGTON (Bass)

BAND
Overture to 'Lurline'.....Vincent Wallace

7.55 JOSEPH FARRINGTON and Band

Recit., 'I rage, I melt, I burn'.....('Acis and Galatea')
Air, 'O ruddier than the cherry'.....Handel



THE CITY NARCISSUS OF 1849.

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

8.0 'A WOMAN'S REASON'

A Dramatic Play by JEFFERY FARNOL

Characters:

Andromeda.....DOROTHY HOLMES-GORE
The Bosun.....ERIC DERWENT
Capt. Sir John Pettigrew, R.N....BEN WEBSTER
Dr. Angus McTavish.....J. NELSON RAMSAY
Major O'Brien.....ERNEST DIGGES
Parson Thurlow.....WYN WEAVER
Jason Pettigrew.....JOHN WYSE
Warder.....CHARLETON HOBBS

The setting sun, like a great, inquisitive eye, peered in through a certain narrow casement—as well he might, for upon the high-polished seat of an ancient elbow-chair stood two feet poised delicately on their toes, small, pretty feet, arching up to slender ankles that peeped demurely beneath a print gown as Andromeda, lifting shapely arms to the picture that hung face to wall, turned it and stood gazing up at the painted features with an expression of wistful tenderness before addressing the unresponsive canvas.

8.35 MILITARY BAND CONCERT (Continued)

BAND
Serenade for the Doll (from 'The Children's Golliwog's Cake Walk' Corner) Debussy

8.45 JOSEPH FARRINGTON

Ethiopia saluting the Colours....Charles Wood
The 'Old Superb'.....Stanford

8.50 BAND

Concert Suite.....Pugno

RAOUL PUGNO (1852-1914) was far better known, to us in this country, as a pianist than as a composer. After appearing as a child-player, he became, in turn, an organist and professor at the Paris Conservatoire. It was comparatively late (when he was over forty) that he became really well known as a pianist.

The Orchestral Suite we are now to hear is an arrangement for Military Band. Its three pieces are entitled respectively *Slow Waltz*, *Punchinello*, and *Farandole*.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 'I Remember': Sir LANDON RONALD, 'Reminiscences of Sir Herbert Tree, Sir Charles Santley, and Caruso'

SEVERAL very interesting people—writers, artists, sportsmen, and so on—have given reminiscences in this series of talks, but none had more experience than Sir Landon Ronald, who is well known, both as a conductor and as a speaker, to the audience of the air. Since he began his musical career at Covent Garden, in 1891, he has met everybody worth meeting in the musical world, and out of a well-stocked gallery of celebrities he has chosen for his talk tonight three of the most remarkable—Beerbohm Tree, Santley, and Caruso.

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 CHARLOT'S HOUR—X

A LIGHT ENTERTAINMENT Specially designed and arranged by the well-known theatrical director ANDRE CHARLOT

Music by the B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

10.30-12.0 DANCE MUSIC

THE SAVOY ORPHEANS and FRED ELIZALDE and his Music, and THE SAVOY TANGO BAND, from the Savoy Hotel

Thursday's Programmes continued (March 29)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

1.10-1.50 DINNER HOUR SERVICE

From Birmingham

Relayed from St. Martin's Parish Church
Speaker, Canon GUY ROGERS

RECTOR of Birmingham since 1925, Honorary Canon and Chaplain to the King, Canon Guy Rogers is one of the best-known clergymen in the Midlands. He was joint editor of 'Liberal Evangelicalism' in 1923, and is himself the author of 'The Inner Life,' a notable book that appeared in 1925.

3.0 A SYMPHONY CONCERT

Relayed from the Winter Gardens, Bournemouth
THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA (50 Performers)

Conducted by Sir DAN GODFREY

Tragic Overture.....*Brahms*

BOTH this and the 'Academic Festival' Overture were written about the same time, and both were first played at the concert in Breslau which followed shortly after the conferment upon the composer of the degree of D.Ph. by the University of that city.

The Tragic Overture is not a prelude to any drama, nor is it based upon a story. Everyone may form his own ideas of its significance, and all will agree that it sustains a noble discourse, with a note of fine deep feeling (as in the expressive second main theme).

Second Brandenburg Concerto.....*Bach*

Solo Trumpet, PHIL LEDINGTON; Solo Flute, JEAN GENNIN; Solo Oboe, JOSEPH CRAEN; Solo Violin, BERTRAM LEWIS

Pianoforte Concerto.....*Cyril Scott*
Soloist, NIEDZIELSKI

CYRIL SCOTT conceived this work somewhat after the manner of a Bach Concerto, with a rather light accompaniment. He is said to have described it as 'impressions of Bach taken while on a supposed journey to China.' The work is in three Movements, in which the use of the Celesta, of bells and the Harp, together with the extremely piquant orchestral and pianoforte writing, give the music an air of brilliant fantasy.

4.30 AN AFTERNOON CONCERT

From Birmingham

Relayed from Lozella Picture House

THE ORCHESTRA, conducted by PAUL RIDMER
Overture to 'The Men of Prometheus' *Beethoven*
Fox-trot, 'Bless her little heart'.....*Schuster*

HENRY TOOTH (Bass)

Bedouin Love Song.....*Pinsuti*

Taromy Lad.....*Margetson*

FRANK NEWMAN (Organ)

Prelude in C Sharp Minor.....*Rachmaninov*

Romance.....*Rubinstein*

Selection from 'The Yeomen of the Guard'
Sullivan

ORCHESTRA

Fox-trot, 'Jenny'

Waltz, 'Casino Dance'.....*Cung'l*

Selection from 'The Gondoliers'.....*Sullivan*

5.45 THE CHILDREN'S HOUR (From Birmingham):

'Rose-coloured Spectacles,' a play by John Overton. Songs by 'Bitsum and Peccum,' Elsie Stoll (Violin). Story told by Gladys Colbourne

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

6.45 DANCE MUSIC

THE B.B.C. DANCE ORCHESTRA, personally conducted by JACK PAYNE

7.30 A CHORAL CONCERT

From Birmingham

Relayed from the Town Hall, Birmingham
THE BIRMINGHAM FESTIVAL CHORAL SOCIETY'S performance of the MASS IN B MINOR (Bach)



CANON GUY ROGERS

is the speaker in the Dinner Hour Service that will be relayed from St. Martin's Parish Church, Birmingham, today.

Artists:

CAROLINE HATCHARD (Soprano)

MARGARET BALFOUR (Contralto)

ARCHIBALD WESTER (Tenor)

HAROLD WILLIAMS (Bass)

THE CITY OF BIRMINGHAM ORCHESTRA, con-

ducted by ADRIAN C. BOULT

G. D. CUNNINGHAM (Organ)

THE great Mass occupied Bach during six of his maturest years—from 1733 to 1738, in which latter year he was fifty-three. It is a wonderful blend of deep thought, fine feeling, beauty of form and texture. The intensity of

its artistic quality grips the mind and touches the heart.

It was written, and is always sung, to Latin words. It is not, however, a Roman Catholic Mass, or music of ritual, but a musical setting of language fundamental to all Christianity. It has five principal sections, known by the opening words of each: *Kyrie, Gloria, Credo, Sanctus, and Agnus Dei*. Strictly speaking, there is no division into Part I and Part II, but in most performances a break is made after the *Gloria*, and 'Part II' begins with the *Credo*. Each of the main divisions contains several movements—Choruses, Solos, or Duets.

KYRIE

Kyrie eleison (Lord, have mercy upon us). Chorus.

Christe eleison (Christ, have mercy upon us). Duet, Soprano, and Contralto.

Kyrie eleison (Lord, have mercy upon us). Chorus.

GLORIA

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis (Glory to God on high, and on earth peace to men of goodwill). Chorus.

Laudamus te, benedicimus te, adoramus te, glorificamus te (We praise Thee, we bless Thee, we worship Thee, we glorify Thee). Contralto Solo.

Gratias agimus tibi (We give thanks to Thee). Chorus.

Domine Deus, rex caelestis, Deus Pater omnipotens (O Lord God, Heavenly King, God the Father Almighty). *Domine Fili unigenite Jesu Christe altissime* (O Lord, the only begotten Son Jesus Christ most high). *Domine Deus, Agnus Dei, Filius Patris* (O Lord God, Lamb of God, Son of the Father). Duet, Soprano and Tenor.

Qui tollis peccata mundi (Thou that takest away the sins of the world). Chorus.

(5GB Programme continued on page 618.)



The WOMAN who could obtain no RELIEF

She suffered with a SEPTIC ANKLE

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"It drew all the impurities out . . . I at last obtained relief . . . New flesh began to form . . . it has healed right up"—and that after twenty-five years of unsuccessful treatment! There is no other ointment, we maintain, with such a remarkable record for quick, sure, healing as Germolene has. It is an aseptic surgical dressing, which does not irritate or smart like antiseptic dressings. It contains definite skin and tissue building properties. It instantly soothes and relieves on application. The finest ointment for minor accidents and skin diseases of every description.

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SCALDS
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and all
obstinate skin
complaints

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"After having a bad ankle for 25 years during which I suffered untold agony, I have spent pounds on useless ointments and lotions, but obtained no relief whatever. I resolved to try your Germolene. I am more than thankful I did so. It drew all the impurities out. New flesh began to form. It is six months ago now since it healed right up, so it has had a fair trial." Mrs. M. M. Hill, 11, Upper Range Road, Denton, Gravesend, Kent.

Thursday's Programmes continued (March 29)

(5GB Programme continued from page 617.)

Qui sedes ad dexteram Patris, miserere nobis (Thou that sittest at the right hand of the Father, have mercy upon us). Contralto Solo.

Quoniam tu solus sanctus (For Thou only art holy). Bass Solo.

Cum Sancto Spiritu, in gloria Dei Patris, Amen (With the Holy Ghost, in the glory of God the Father, Amen). Five-part Chorus.

CREDO

Credo in unum Deum (I believe in one God). Chorus.

Et in unum Dominum Jesum Christum (And in one Lord Jesus Christ). Soprano and Contralto Duet.

Et incarnatus est de Spiritu Sancto (And was incarnate by the Holy Ghost). Five-part Chorus.

Et resurrexit tertia die (And the third day He rose again). Five-part Chorus.

Et in Spiritum Sanctum (And [I believe] in the Holy Ghost). Bass Solo.

Confiteor unum baptisma (I acknowledge one baptism). Five-part Chorus.

SANCTUS

Sanctus, sanctus, sanctus (Holy, holy, holy). Six-part Chorus.

Gloria in excelsis (Hosanna in the highest). Eight-part Chorus.

Benedictus qui venit (Blessed is He that cometh). Tenor Solo.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi (O Lamb of God, that takest away the sins of the world). Contralto Solo.

Dona nobis pacem (Grant us [Thy] peace). Chorus.

8.45 STUDIO INTERLUDE

MARY WILLETTS (Dramatic Recital)
A Dead Letter Dobson
The Cane-bottomed Chair (set to Music by Tollerst).....Thackeray

9.0 app. CHORAL CONCERT (Continued)

10.9 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 SPRING

From Birmingham

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

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

'Spring,' from Suite 'The Seasons' .. Glazunov

GWLADYS NAISH (Soprano) and Orchestra

Air, 'Spring had come,' from 'The Song of Hiawatha' Coleridge-Taylor

Thou charming bird.....David

Lo! here the gentle lark..... Bishop

Flute Obligatos by WALTER HEARD

GLADYS WARD (Recital)

To the Cuckoo..... } Wordsworth

I wandered lonely..... } Anon.

THE BIRMINGHAM STUDIO CHORUS

Part Song, 'Spring Song'..... Pissuti

Chorus (with Orchestra), 'Come, Gentle Spring' Haydn

GWLADYS NAISH

Gathering Daffodils (Seventeenth Century) arr. Somervell

What's in the Air Today?..... Eden

A Thrush's Love Song..... Travers

GLADYS WARD

The Hounds of Spring..... Swinburne

The Musical Instrument..... Browning

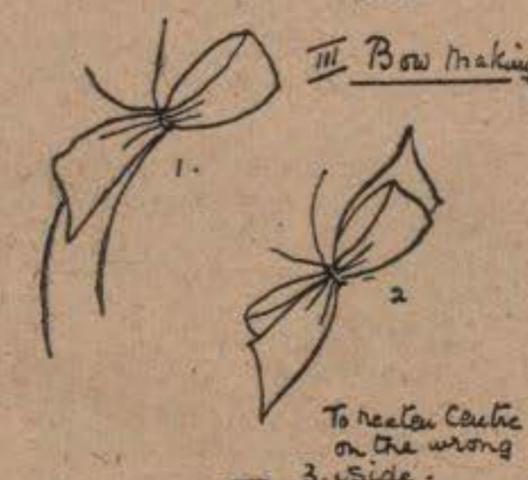
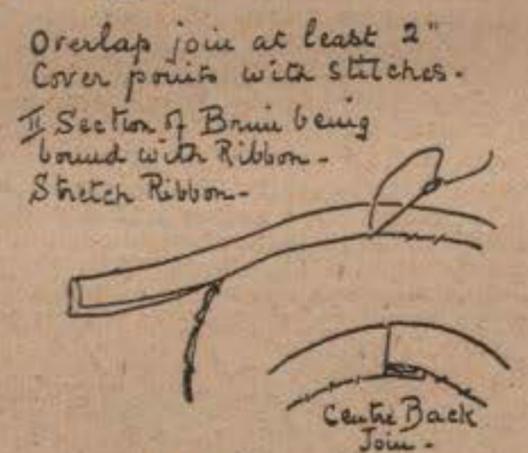
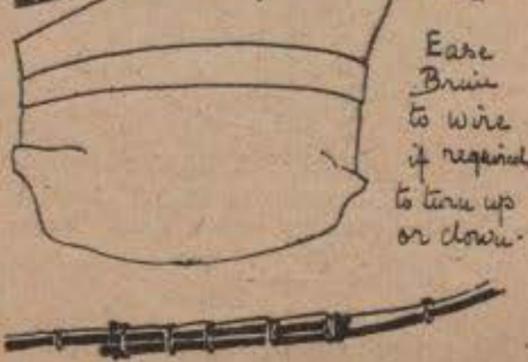
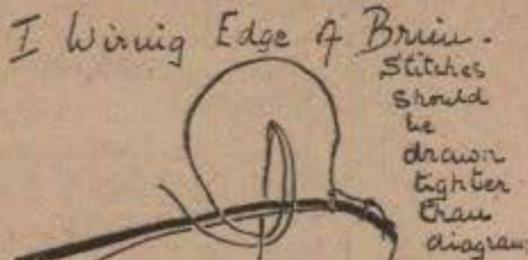
ORCHESTRA

'Spring,' from Suite 'The Seasons'..... German

(Continued in column 3.)

The Family Hats.

The chart of directions to which Miss Violet Brand referred in her talk, last week on the renovation of hats. Miss Brand is talking today on 'A Use for All Scraps' (3.45 p.m.).



(Continued from column 1.)

5WA CARDIFF. 353 M. 850 KC.

2.30 BROADCAST TO SCHOOLS:
Mr. H. A. HYDE, 'The Wood in Spring—II, Trees and How they Grow'

3.0 London Programme relayed from Daventry

4.0 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)

Selection from 'Etienne Marcel'... Saint-Saens
Russian Romance Bakalainikov

MADGE THOMAS (Contralto)

Trees Rasbach

What's in the air today? Eden

To People who have Gardens arr. Kennedy-Fraser

FRANK THOMAS

Finale from Violin Concerto in G Minor .. Bruch

WHICH are the 'best sellers' among the Violin Concertos of the nineteenth century? Probably those by Mendelssohn, Beethoven, Tchaikovsky, and Brahms, with Max Bruch's G Minor as a good runner-up. The warmth and vigour of its melodies and the interesting richness of its Solo Violin part have fixed this last firmly in the affections of players and their audiences.

The Finale runs a brilliant course. Its melodies are full of fire and rhythmic strength. The First Main Tune is played in thirds, high up, by the Solo Violin. The Second Main Tune is a broad, forceful melody played on the Soloist's lowest string. These, and their recurrence, are the landmarks in a vigorous and effective movement.

TRIO

Selection from 'Manon'..... Massenet, arr. Alder

MADGE THOMAS

Thoughts have wings Lehmann

You loved the time of violets Lohr

Love is meant to make us glad German

TRIO

Selection from 'Coppelia'..... Delibes

5.15 THE CHILDREN'S HOUR: A 'Happy' Programme, arranged by Dorothy Cook

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

4.30 MUSIC by the STATION QUARTET

Overture to 'The Jolly Robbers' Suppe

Waltz, 'Casino Dances' Gung'l

Selection from 'I Pagliacci' ('The Play-Actors') Leoncavallo

5.0 'Something New from Something Old—A Use for all Scraps,' by Miss VIOLET BRAND

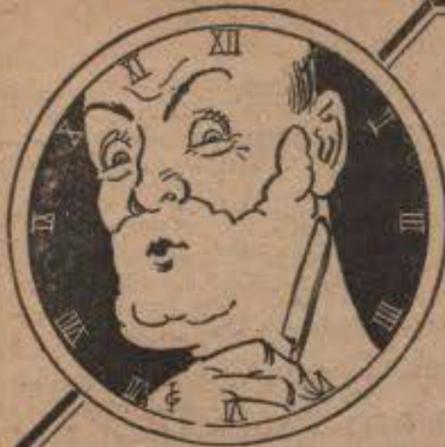
5.15 THE CHILDREN'S HOUR: 'The Stars are Little Children' (Bland), 'The Land of Little Children' (Bonheur), 'Cradle Song' (Austin), sung by Betty Wheatley. Selections from two well-known Musical Comedies: 'Little Nellie Kelly' (Cohan), 'The Lilar Domino' (Cuwillier), played by the Sunshine Trio. A Voyage on a Cargo Liner described by Robert Roberts

6.0 London Programme relayed from Daventry

6.20 Market Prices for Local Farmers

6.30 S.B. from London

(Manchester Programme continued on page 620.)



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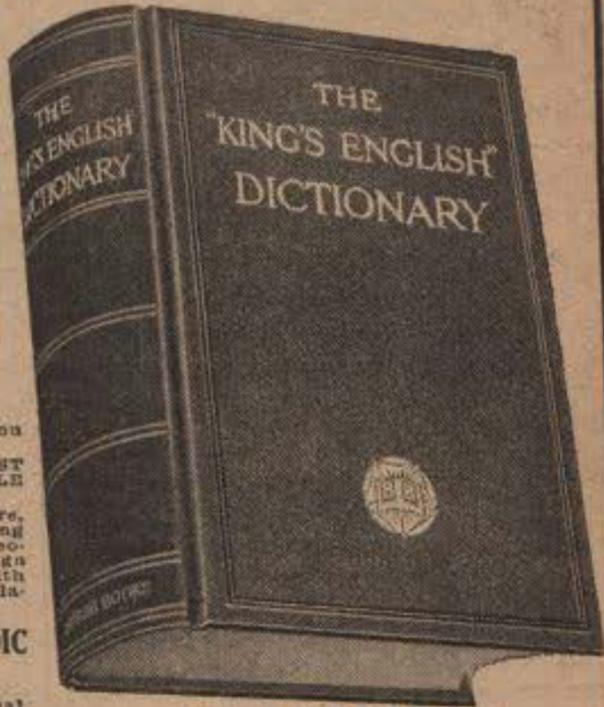
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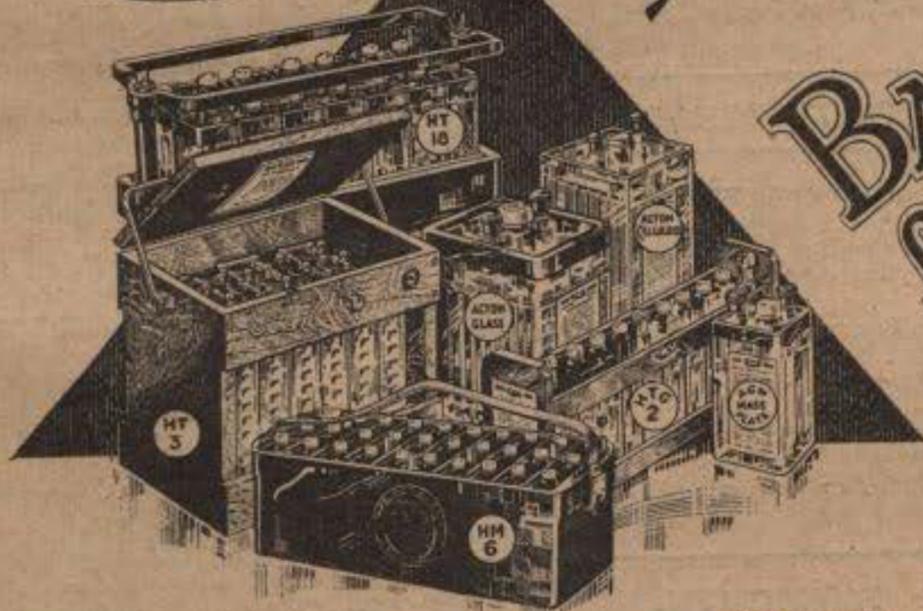
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Thursday's Programmes continued (March 29)

(Manchester Programme continued from page 618.)

7.45 'ELIJAH'
(Part I)
An Oratorio by MENDELSSOHN
Relayed from the BLACKBURN MUNICIPAL CONCERT at the King George's Hall, Blackburn

Principals:

BELLA BAILLIE (Soprano)
ELIZABETH WILLAN (Contralto)
LEONARD GOWINGS (Tedor)
ROY HENDERSON (Baritone)

The BLACKBURN MUNICIPAL CHOIR of 300 Voices
The BLACKBURN ORCHESTRAL SOCIETY of over 70 Performers. (Leader, Mr. E. R. O'MALLEY)
Conductor, Dr. HERMAN BREARLEY
At the Organ, Miss LILIAN TAYLOR

THE work outlines the great prophet's meditations between God and the Israelites. Besides Elijah, the chief characters are Obadiah, an Angel, the Widow whose son Elijah restores to life, the Boy whom Elijah sends to seek signs of coming rain, King Ahab, and the Queen. To Soloists are also allotted various parts, such as those of Two Women of Israel, and of Angels. The Chorus generally represents the Israelites, but also such different characters as the Prophets of Baal and Angels.

PART I

The score opens with a brief Introduction in which Elijah declaims the words: 'As God the Lord of Israel liveth, before Whom I stand, there shall not be dew nor rain these years, but according to my word.'

This is followed by the Overture, a lengthy orchestral piece which Mendelssohn added as an afterthought.

This leads direct into the Opening Chorus. The Israelites are bewailing the famine which is spreading over the land.

Next, Elijah, at the bidding of an Angel, departs to the brook Cherith, and thence to Zarephath, where he restores the Widow's son to life.

Next follows King Ahab's accusation of Elijah as responsible for the lack of rain, the downfall of the Priests of Baal, the triumph of Elijah, and the coming of rain, with the rejoicings of the Israelites.

9.0-12.0 S.B. from London (9.30 Local Announcements)

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Cuckoo!' 'Cuckoo' (Martin Shaw), 'Cuckoo' (Lehmann), 'The Cuckoo-Clock' (Taylor), sung by Doris Gambell. Story, 'The Dragon with Scales of Gold' (Philip Carmichael)

6.0 London Programme relayed from Daventry

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

2LS LEEDS-BRADFORD. 277.5 M. & 252.1 M. & 1,080 KC. & 1,090 KC.

2.30 BROADCAST TO ELEMENTARY SCHOOLS: Mr. W. P. WELPTON, 'The History of our Industries—(e) The Story of Leather'

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: We go and see the Oxford and Cambridge Crews and meet old friends

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 FOR SCOUTS: Mr. W. R. CRIST, 'Birds in Spring'

7.0-12.0 S.B. from London (9.30 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Bold Unbiddable Child' (Stanford), 'Over the Land is April' (Quilter), 'Down Vauxhall Way' (Oliver), sung by Peter Howard. Pianoforte Solos: 'Alsatian Valse' (Holbrooke), 'Lively Valse' (Palmgren), and a Competition

6.0 London Programme relayed from Daventry

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

6KH HULL. 294.1 M. & 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

6BM BOURNEMOUTH. 326.1 M. & 920 KC.

2.30 London Programme relayed from Daventry

6.0 FOR FARMERS: Mr. J. W. PARTRIDGE, 'Pig Breeding and Fattening'

6.15 London Programme relayed from Daventry

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

5NG NOTTINGHAM. 275.2 M. & 1,090 KC.

2.40 BROADCAST TO SCHOOLS:

Prof. H. H. SWINNERTON, 'The Deserts, Seas, and Glaciers of the Nottingham District—XI, The Passing of the Ice Age'

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

5PY PLYMOUTH. 400 M. & 750 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Songs of 'The Little Brown House,' a Song Cycle (Kenneth A. Wright)

6.0 London Programme relayed from Daventry

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Our Pets' Programme. Songs: 'My Goldfish and Our Pussy' (Stevens), 'Puppy and I' (Milne and Fraser-Simson), 'The Mare' and 'The Hairy Dog' (Asquith and Rowley)

6.0 London Programme relayed from Daventry

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Pedlar's Pack—or—Pots and Pans

6.0 London Programme relayed from Daventry

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

Northern Programmes.

5NO NEWCASTLE. 312.5 M. & 960 KC.

2.30:—London Programme relayed from Daventry. 4.0:—Light Orchestral Concert, relayed from the Queen's Hall Picture House. Conducted by J. Arnold Eagle. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—For Farmers: Prof. C. Heigham, 'Team Work in Research.' 6.15:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—Robb Wilton, in Stories and Patter. 8.0-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. & 740 KC.

3.0:—Mid-Week Service, conducted by the Rev. Alexander Spark, of St. Matthew's and Blythswood Parish Church. Station Choir. 3.15:—Broadcast to Schools: Mortimer Batten, 'Wireless and the Wild Folk.' 3.35:—Isabel M. Milligan, 'Books and their Writers—Stephen Leacock.' 4.0:—Station Orchestra. Margaret Kemp (Soprano). 5.0:—Something New from Something Old—A Use for all Scraps, by Violet Brand. 5.15:—Children's Hour. 5.50:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House (Organist, Mr. S. W. Leitch). 6.30:—S.B. from London. 6.45:—Sir John Stirling Maxwell, Bart., 'Silviculture Talk—Forestry in the War and After.' 7.0:—S.B. from London. 7.45:—S.B. from Edinburgh. 8.0-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. & 600 KC.

2.30:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Agnes Brock (Contralto). Station Octet. 6.30:—S.B. from London. 6.45:—S.B. from Glasgow. 7.0:—S.B. from London. 7.45:—S.B. from Edinburgh. 8.0:—Aberdeen Radio Players. Station Octet: Selection, 'The Thistle' (arr. Myddleton). 8.15:—A Social Evening at the Bishop's. Adapted from the play 'The Bishop,' by A. W. Simpson. 8.45:—Octet: Songs of the Hebrides (arr. Kennedy Fraser). 9.0:—S.B. from London. 10.30:—Dance Music: Al Leslie and his Orchestra, relayed from the New Palais de Danse. 11.15-12.0:—S.B. from London.

2BE BELFAST. 305.1 M. & 980 KC.

2.30:—London Programme relayed from Daventry. 4.30:—Dance Music: Leon Whiting and his Miami Band, relayed from the Plaza. 5.0:—Allister Moore: 'Ulster in Literature—II, Quaint Characters.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 10.30:—Dance Music: H. Williamson's Dance Band, at the Belfast Boat Club Dance, relayed from the Carlton Ballroom. 11.0-12.0:—S.B. from London.

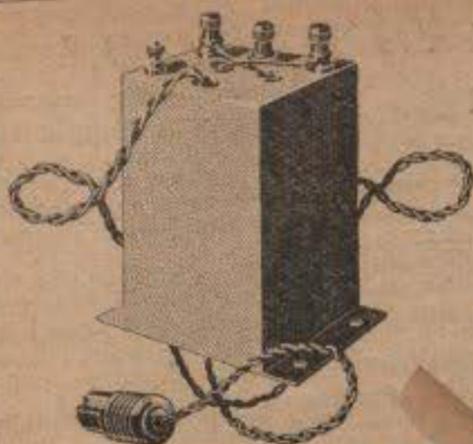
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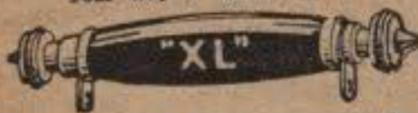
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PROGRAMMES for FRIDAY, March 30

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10.15 a.m. A

SHORT RELIGIOUS
SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH;
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11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL

SHELDON RUSSELL (Violoncello)
ADELINA DE LABA (Pianoforte)
Sonata in G Minor, Op. 65 } Chopin
Brilliant Polonaise, Op. 3 }

12.30 AN ORGAN RECITAL
by ALBERT HOWE

Organist and Director of the Choir, St. Augustines,
Kilburn, N.W.

Relayed from St. Mary-le-Bow Church
Agitato (Sonata in D Minor) Rheinberger
Cantilena Pastorale Guilmant
Voluntary in C Stanley, arr. Howe
Canzona in B Minor Handel-Thorley
Toccata in A Bist

1.0-2.0 LUNCH-TIME MUSIC

By the HOTEL METROPOLE ORCHESTRA
Leader, A. MANTOVANI, from the Hotel Metropole

2.45 THE GRAND NATIONAL

Described by GEOFFREY GILBEY, assisted by
Mr. H. W. HOBBISS
Relayed from Aintree
S.B. from Liverpool

(See special article and plan on pages 592-593)

3.20 app. Musical Interlude

3.30 Mr. ALLEN WALKER: 'London's Great
Buildings—XI. The Houses of Parliament'
(Picture on page 624.)

3.45 Musical Interlude

3.50 CONCERTS FOR SCHOOLCHILDREN
Arranged by the PEOPLE'S CONCERT SOCIETY
in co-operation with
THE B.B.C.

Sixth Concert of Eight Series
Relayed from The Hammersmith Town Hall
THE PEOPLE'S CONCERT SOCIETY ORCHESTRA
Conducted by CHARLES WOODHOUSE
Principal Violin: GEORGE STRATTON
First Movement from Concerto for Violin and
String Orchestra, in E, Quick (Allegro)... Bach
Solo Violin: ORBEA FERNEL

Three Elegiac Melodies for
Strings, Op. 34, Grieg
Heartwound; Last Spring;
Cowherd's Dance

Three Folk Dances arranged
for String Orchestra
Boughton
Horn Pipe, 'Weary wave o'
Tyne' Culloden

4.45 Musical Interlude

5.0 Mr. C. GENDALL HAWKINS:
'Easter Traditions'

5.15 THE CHILDREN'S
HOUR:

Five Feathers: Vocal 'Trim-
mings' by OLIVE GROVES
The Story of 'Cap-o'-Rushes'
The Grim History of 'The Magic
Boots,' as devised and narrated
by the WICKED UNCLE

6.0 FRANK WESTFIELD'S
ORCHESTRA

From the Prince of Wales Play-
house, Lewisham

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

6.45 FRANK WESTFIELD'S OR-
CHESTRA (Continued)

7.0 Mr. PERCY SCHOLES; the
B.B.C. Music Critic

7.15 THE FOUNDATIONS OF MUSIC

BACH'S SONATAS FOR VIOLA DA GAMBA AND
CEMBALO

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

Sonata, No. 3 in G Minor, First Movement
and

Eleventh Chamber Concerto, Last Movement
played by GORDON BRYAN

7.25 Professor C. H. DESCH: 'Metals in the Use
of Man—V. The New Metals.' S.B. from Sheffield

7.45 A SONG RECITAL by GERTRUDE JOHNSON

Snowflakes..... } Mallinson
The Rosebud..... }

Cuckoo Martin Shaw

Red, Red Rose..... Cottrell

Evensong..... Lehmann

Will o' the Wisp Spross

8.0 NATIONAL SYMPHONY CONCERT

ELGAR

Relayed from the People's Palace

WALTER WIDDOP (Tenor)

THE NATIONAL SYMPHONY ORCHESTRA

Leader, S. KNEALE KELLEY

Conducted by THE COMPOSER

ORCHESTRA

Overture, 'Froissart'

THE Overture, named after the great four-
teenth-century chronicler, has as motto
the words of Keats:—

'When Chivalry

Lifted up her lance on high.'

The theme of chivalry as the basis for a work
came into the Composer's mind through the
scene in Scott's 'Old Mortality' in which Claver-
house tells of his enthusiasm for Froissart, who
'with true chivalrous feeling . . . confines his
beautiful expressions of sorrow to the death of
the gallant and high-bred Knight; of whom it
was a pity to see the fall, such was his loyalty to
his king, pure faith to his religion, hardihood
towards his enemy, and fidelity to his lady-love.'
Introduction and Allegro for Solo String Quartet
and String Orchestra, Op. 47

ELGAR, in this work,
uses, with beautiful
effect, the contrasts be-
tween a String Orchestra
and a Quartet of Solo Strings—two Violins, Viola
and Cello.

The Introduction hints at the various tunes
with which the whole work is to be built. Towards
its close the Welsh (or Welsh-like) tune is gently
played by the solo Viola. Agitation follows and
quickly leads us into the impassioned Allegro.

8.25 WALTER WIDDOP and Orchestra
Scena from 'King Olaf'

8.32 ORCHESTRA
First 'Wand of Youth' Suite
Tone Poem 'Polonia'

AS a boy of twelve, Elgar wrote some music
for a children's play. In 1907 he revived
this and arranged it in two Suites for full or-
chestra. The First of these contains: (1) Overture;
(2) Serenade; (3) Minuet; (4) Sun Dance; (5)
Fairy Pipers; (6) Fairies and Giants.

'POLONIA' was written during the first year
of the war, as a tribute to Poland and with
a dedication to Paderewski. It was first played
at a concert at the Queen's Hall in aid of the
Polish Victims' Relief Fund.

Most of the tunes used are Polish melodies,
but an obvious exception is the typically Elgarian
tune near the opening—majestic and noble (and
marked in the score with Elgar's favourite term
of expression, *nobilmente*). There are also
references to Chopin's Nocturne in G Minor and
to Paderewski's *Polish Fantasia*.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 NATIONAL SYMPHONY CONCERT
(Continued)

ORCHESTRA

Overture, 'In the South'

Contrasts—The Gavotte, 1700-1900

IN THE SOUTH—ALASSIO is a musical
record of impressions of Italy—more
especially of 'a glorious afternoon in the Vale of
Andora,' with snow-tipped mountains on the
horizon, and the blue Mediterranean, and with
thoughts of the strife and power of the old
Roman civilization, suggested by the ruins at
hand.

The tunes out of which *In the South* is con-
structed are all Elgar's own. One of them in the
middle, a tune of pastoral feeling, has been
spoken of as an Italian folk-tune, but the
Composer states that this is an error.

The Overture was first heard
at the Covent Garden Elgar
Festival of 1904.

9.38 WALTER WIDDOP and
Orchestra

Meditation and Scena from
'The Light of Life'

9.48 ORCHESTRA

Second 'Wand of Youth' Suite
'Pomp and Circumstance'
Marches, Nos. 2 and 4

THE Movements in this Second
Suite are as follows:—

March: *The Little Bells*;
Moths and Butterflies; (Dance)
Fountain Dance; *The Tame
Bear and The Wild Bears*.

10.15 Local Announcements;
(Daventry only) Shipping Fore-
cast

10.20 Topical Talk

10.35-11.0 VARIETY

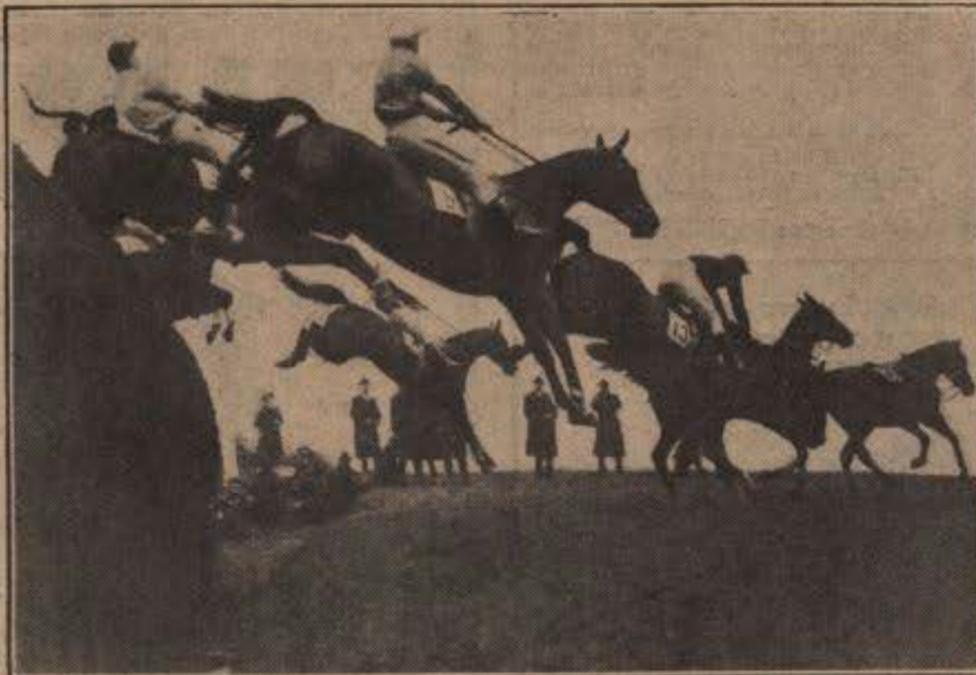
MURIEL GEORGE and ERNEST
BUTCHER

(Folk Songs and Duets)

ELSIE CARLISLE

(Syncopated Songs)

11.0-12.0 (Daventry only)
DANCE MUSIC: AMBROSE'S
BAND from the Mayfair Hotel



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

Sport and General

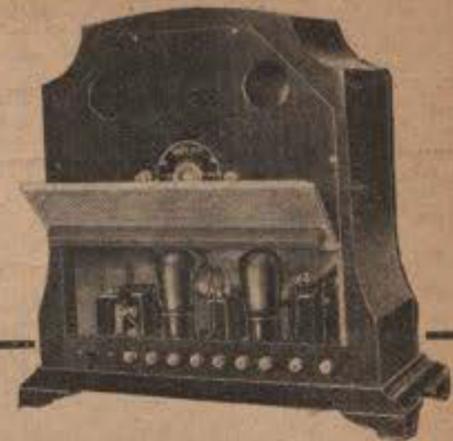
Friday's Programmes cont'd (March 30)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)
TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 2.45 THE GRAND NATIONAL**
Described by GEOFFREY GILBEY, assisted by Mr. H. W. HOBBISS
Relayed from Aintree
S.B. from Liverpool
(See special article and plan on pages 592-593)
- 3.20 AN ORGAN RECITAL**
by
ALLAN BROWN
Organist and Musical Director, The City Temple, E.C.
Relayed from St. Mary-le-Bow Church
- ALLAN BROWN
Sonata No. 7, Op. 127..... *Rheinberger*
(1) Rather slow; (2) Very slow; (3) Cadenza;
(4) Fugue
Allegretto, Op. 17, No. 2..... *Wolstenholme*
- MONA QUAYLE (Contralto)
Selected Songs
ALLAN BROWN
First Organ Symphony, Op. 42..... *Guilman*
Pastoral; Finale
- 4.0 DANCE MUSIC**
THE B.B.C. DANCE ORCHESTRA, personally conducted by JACK PAYNE
URSULA HUGHES (Light Songs)
DELYS AND CLARK (Entertainers)
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
Story told by Phyllis Richardson. Margaret Ablethorpe (Pianoforte) will play a Suite of 'Water Pieces' (*Barcroft*). 'The Everlasting Why—Why a Whistle has Holes,' by Nicolina Twigg. Gwendolyn Hollis (Soprano)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**
THE DEZSO KORDY STRING SEXTET
CATHERINE STEWART (Contralto)
GLYN DOWELL (Tenor)
- SEXTET
Slow Waltz, 'En Révo'..... *D'Ambrosio*
Selection from 'Mignon'
Ambroise Thomas, arr. Tavan
- 7.0 CATHERINE STEWART**
An Easter Carol..... *Martin Shaw*
An Isle in the water..... } *A. Mallinson*
Eventide..... }
- 7.7 GLYN DOWELL**
Turn ye to me..... *Old Scotch, arr. Lawson*
The gentle bird (in Welsh) *arr. Brinley Richards*
Roving in the dew... *Old Sussex, arr. Butterworth*
- 7.15 SEXTET**
Keltic Lament..... *Foulds*
Song, 'Sometimes'..... *Dezso Kordy*
Arabesque No. 1..... *Debussy*
Norwegian Dance, No. 1..... *Grieg, arr. Woodhouse*

- 7.30 CATHERINE STEWART**
Spring Sorrow..... } *Ireland*
I have twelve oxen..... }
O western wind..... *May Brahe*
- 7.38 GLYN DOWELL**
Night Winds..... *Hubert Wilfrid-Jones*
The Devout Lover..... *Maxie V. White*
- 7.45 SEXTET**
Minuet..... *Paderewski, arr. Morelli*
Spanish Melody (Ay! Ay! Ay!)
O. P. Frisco, arr. V. Platen
Spanish Dance..... *Moszkowski*
- 8.0 'THE BALLAD OF BLACK-EYED SUSAN'**
From Birmingham
Words by JOHN GAY
Music by ALFRED REYNOLDS
- Black-Eyed Susan... *VIVienne CHATTERTON*
Sweet William..... *HERBERT SIMMONDS*
Sailors {..... *GEOFFREY DAMS, NORMAN ARCHER*
 {..... *HAROLD HOWES, JAMES HOWELL*
- The scene is laid on board an old-time sailing ship. Sailors are dancing a hornpipe and the ballad tells of the tender parting of William and Susan. As the 'loosening boat' rows back to land, there is heard the sound of a phantom hornpipe in which the mocking spirit of the sea laughs at the truth of lovers' vows.
- 8.35 'THE BLIND BEGGARS'**
An Operetta in One Act
Words by H. B. FARNIE
Music by OFFENBACH
- Mr. Zachariah Morgan... *HERBERT SIMMONDS*
Mr. Buttles..... *JAMES HOWELL*
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS
- 9.0 VAUDEVILLE**
From Birmingham
- THE EMILE GRIMSHAW BANJO QUARTET
LENA COPPING and Partner (The Syncopated Two)
GWEN LEWIS (Entertainer at the Piano)
HARRY HEMSLEY (Child Impersonations)
LESLIE TAYLOR and his 'MIAMI' BAND
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 DANCE MUSIC: KETTNER'S FIVE,**
directed by GEOFFREY GELDER, from Kettner's Restaurant
- 11.0-11.15 AMBROSE'S BAND, from the Mayfair Hotel**
(Friday's Programmes continued on page 624.)



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COUGH CURE

1/3 & 3/-
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BLACK-EYED SUSAN.—Birmingham 8.0.

Friday's Programmes continued (March 30)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.45 Liverpool Programme relayed from Daventry (See pages 592-593)
- 3.20 London Programme relayed from Daventry
- 4.45 RICHMOND HELLYAR, 'The Crested Grebe in Somerset'
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA, relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR: 'The Voyages of Dr. Doolittle,' by Hugh Lofting. 'Cracknell and Bosh,' by C. V. M. Anderson. 'In Bush-ranger Days,' by Percy Dent
- 6.0 AN ORGAN RECITAL by ARTHUR E. SIMS
Relayed from the Central Hall, Newport
Grand chorus, 'Alla Handel' *Faulkes*
Three Short Pieces *Guilmant*
Madrigal; Melody in G; Pastorale
Selection from 'Merrie England' *German*
- 6.30 S.B. from London
- 7.25 S.B. from Sheffield
- 7.45-11.0 S.B. from London (10.15 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 2.45 S.B. from Liverpool (See pages 592-593)
- 3.20 London Programme relayed from Daventry
- 3.45 MUSIC by the STATION QUARTET
Overture to 'Opera Bouffe' *Finck*
- 3.55 BROADCAST TO SCHOOLS:
Reading, 'Harold, the Last of the Saxon Kings,' by Lord Lytton
- 4.0 Prof. T. E. PEET, 'The Dawn of History—XI. How Greece and Rome prepared the Way for the Modern World' (Conclusion and Examination)
- 4.20 QUARTET
Selections from:
'Dorothy' *Cellier*
'On with the Dance' *Coward*
'Véronique' *Messenger*
- 5.0 Mr. BEDFORD POLLARD, 'The Boyhood of Shakespeare'
- 5.15 THE CHILDREN'S HOUR: Two County Songs—Cornwall, 'Song of the Western Man'; Gloucester, 'Good Morning, Pretty Maid,' sung by Harry Hopewell. Request Songs—'Dream o' Day Jill' (*German*), 'Two Bird Songs' (*Lehmann*), sung by Betty Wheatley. Extempore Music by Eric Fogg
- 6.0 ORCHESTRAL MUSIC relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ
- 7.0 S.B. from London
- 7.25 S.B. from Sheffield
- 7.45 RICHARD HOLLAND (Lancashire Dialect Entertainer)
Selling a Wife *Ashton*
Th' Wise Men o' Radcliffe *Ben Wood*
The Nomination *Edwin Waugh*
- 8.0 S.B. from London (10.15 Local Announcements)

10.35-11.0 'SARAH'S GRAND NATIONAL' (The Eighth of the 'Browns of Owdham' Series) By EDWIN LEWIS

Sarah Brown HYLDA METCALF
Bill Brown E. H. BRIDGSTOCK
Mr. Baggs (Owner of 'Owdham Lad')
J. EDWARD ROBERTS
Jerry Dodds (a Jockey) F. A. NICHOLLS
James Montgomery HAROLD CLUFF
Bookmakers, Racegoers, etc.

Sarah and Bill, in their very best clothes, are watching an elegant bookmaker outside the enclosure at Aintree. The object of their attention is a portly gentleman, dressed in morning clothes and a white top-hat. The lure of 'money for nothing,' offered by a beneficent bookmaker, attracts Bill's hand to his pocket from time to time almost unconsciously. So far, however, Sarah's eagle eye has barred the way between Bill's pocket and the bookmaker's bag.

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.45 THE GRAND NATIONAL
Described by GEOFFREY GILBEY, assisted by Mr. W. HOBBISS
Relayed from Aintree
Relayed to London and Daventry (See special article and plan on pages 592-593)
- 3.20 Musical Interlude
- 3.30 BROADCAST TO SCHOOLS:
'Adaptations in Nature,' by Mr. GEOFFREY W. PAGET—V, 'Adaptations for Securing a Mate and Bringing up a Family'
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Old-World Memories—'Down Vauxhall Way' (*Oliver*); 'The Second Minuet' (*Besly*). Gavottes (Violin), played by J. Loughlin. 'Mac,' an Animal Story. 'The Beginning of the Royal Navy' (*G. G. Jackson*)



HISTORIC WESTMINSTER

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

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

2LS LEEDS-BRADFORD. 277.8 M. & 282.1 M. 1,080 KC. & 1,190 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.45 S.B. from Liverpool (See pages 592-593)
- 3.20 London Programme relayed from Daventry
- 3.45 BROADCAST TO SECONDARY SCHOOLS:
Dr. C. B. FAWCETT, 'The Geographical Position of the British Empire—(c) The Sea-ways and Air-ways'
- 4.15 A CONCERT
PERCY FROSTICK (Violin), ARTHUR HAYNES (Cello), CECIL MOON (Pianoforte)
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'The Land of Let's Pretend,' by Clifford R. Carter
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Sheffield
- 7.45-11.0 S.B. from London (10.15 Local Announcements)

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

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

6KH HULL. 294.1 M. 1,020 KC.

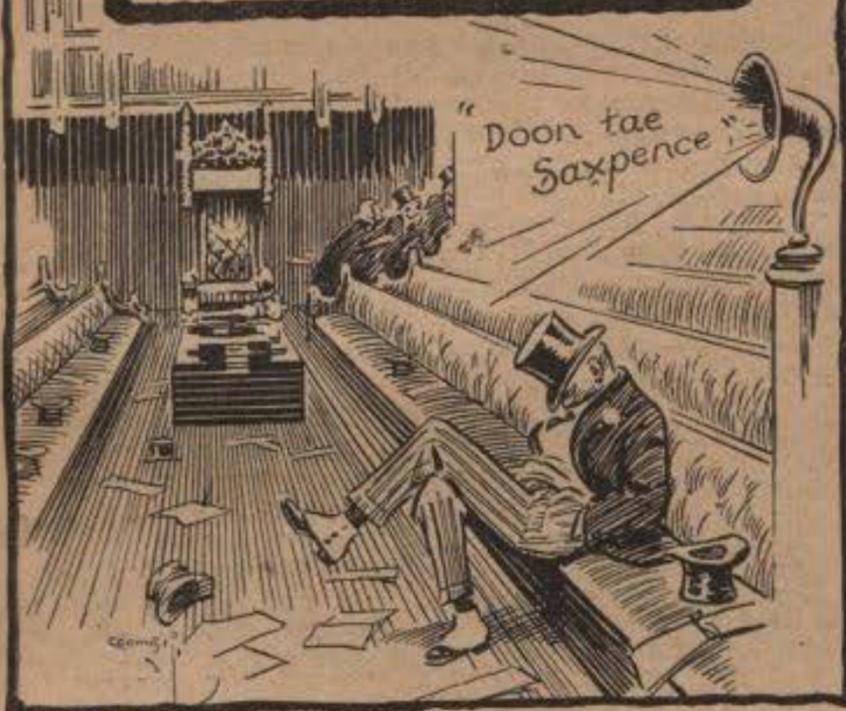
- 12.0-1.0 London Programme relayed from Daventry
- 2.45 Liverpool Programme relayed from Daventry (See pages 592-593)
- 3.20 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 Football Talk
- 6.30 S.B. from London
- 7.25 S.B. from Sheffield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

The House was sitting
when the news
Left just one M.P.
to his snooze
(He'd missed the news)

How
Parliament
received
the great
news!

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7ft. 6in. x 3ft. 10in.	£15 0 0	tively.
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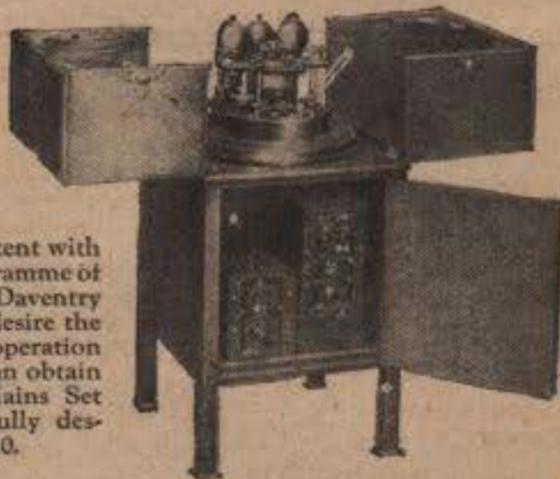
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Friday's Programmes cont'd (March 30)

(Continued from page 624.)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 2.45 Liverpool Programme relayed from Daventry (See pages 592-593)
- 3.20 London Programme relayed from Daventry
- 5.0 MARJORIE SIMMONS, 'The Romance of the New Forest'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Sheffield
- 7.45-11.0 S.B. from London (10.15 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

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

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.45 Liverpool Programme relayed from Daventry (See pages 592-593)
- 3.20 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'A-Hunting we will go!' Reading, 'Hare and Hounds at Rugby' (from 'Tom Brown's Schooldays'—T. Hughes), Songs, 'A-Hunting we will go,' 'John Peel, 'Tally Ho!' (Traditional), Pianoforte, 'Hunting Horns' (Dunhill)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Sheffield
- 7.45-11.0 S.B. from London (10.15 Local Announcements)

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

- 12.0-1.0 MOSES BARITZ: Gramophone Lecture-Recital
- 2.20 BROADCAST TO SCHOOLS: Mr. E. SIMS-HILDITCH, 'Music of the Sea,' with Illustrations
- 2.45 Liverpool Programme relayed from Daventry (See pages 592-593)
- 3.20 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A Programme by the Cheshire County Training College Students arranged by Miss Organo
- 6.0 London Programme relayed from Daventry

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

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.45 Liverpool Programme relayed from Daventry (See pages 592-593)
- 3.20 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS: Mr. B. PERROTT, 'Stories of the Stars—VI, Shooting Stars'
- 3.50 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Sheffield
- 7.45-11.0 S.B. from London (10.15 Local Announcements)

Northern Programmes

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0.—Gramophone Records. 2.45.—Liverpool Programme relayed from Daventry. 3.20.—London Programme relayed from Daventry. 5.15.—The Children's Hour. 6.0.—Organ Recital by Frank Matthew, relayed from the Havelock Picture House, Sunderland. 6.30.—S.B. from London. 7.25.—S.B. from Sheffield. 7.45-11.0.—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

2.45 Liverpool Programme relayed from Daventry. 3.15 app.—Broadcast to Schools: Mr. Robert McLeod, 'Music'. 3.50.—London Programme relayed from Daventry. 5.0.—'A Bookshelf of Old Favourites,' by Ann Spice. 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Musical Interlude. 6.30.—S.B. from London. 6.45.—S.B. from Edinburgh. 6.50.—S.B. from London. 7.25.—S.B. from Sheffield. 7.45.—Robb Wilton: In Stories and Patter. 8.0-11.0.—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0.—Programme relayed from Daventry. 2.45.—Liverpool Programme relayed from Daventry. 3.20.—London Programme relayed from Daventry. 3.30.—Mons. E. Casati: Higher French—Lesson XXIII. 3.50.—London Programme relayed from Daventry. 4.45.—Bella Cowie (Soprano). 5.0.—Miss L. E. Moonie: 'From the Atlantic to the Pacific'. 5.15.—Children's Hour. 6.0.—Mr. Don, G. Munro: For Farmers. 6.10.—Agricultural Notes. 6.15.—Mr. Peter Craigmyle: Football Topics. 6.30.—S.B. from London. 6.45 app.—S.B. from Edinburgh. 6.50 app.—S.B. from London. 7.25.—S.B. from Sheffield. 7.45.—W. R. Crow (Tenor) and A. E. Cruickshank (Baritone) in Duets: 'The Moon hath raised her lamp above (The Lily of Killarney) (Benedict); The Two Beggars, and Tenor and Baritone (H. Lane Wilson); The Gendarme's Duet (Offenbach). 8.0.—S.B. from London. 10.35-11.30.—Dance Music. Relayed from the New Palais de Dance.

2BE BELFAST. 500.1 M. 980 KC.

12.0-1.0.—London Programme relayed from Daventry. 2.45.—Liverpool Programme relayed from Daventry. 3.20.—London Programme relayed from Daventry. 5.15.—Children's Hour. 6.0.—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30.—S.B. from London. 7.25.—S.B. from Sheffield. 7.45-11.0.—S.B. from London.

WANTED—
NEW MUSICAL COMPOSITIONS.

The B.B.C. is always ready to consider new musical compositions of every kind, and to pay for those accepted for broadcasting at a generous rate. Compositions for orchestra and military band specially invited. Further information may be obtained from the B.B.C., Savoy Hill, London, W.C.2.

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PROGRAMMES for SATURDAY, March 31

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

9.35 a.m.-10.10 app.

THE BOAT RACE

A Running Commentary on the famous Inter-Varsity Race
(See centre column and also special article and plan on pages 592-593)

10.15 A SHORT RELIGIOUS SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

1.0-2.0 THE CARLTON HOTEL OCTET, directed by RENE TAPPONNIER, from the Carlton Hotel

3.40 (app.). ENGLAND v. SCOTLAND

A Running Commentary on the Second Half of the Association Football Match Relayed from Wembley
(See plan on page 631.)

Commentator, Mr. GEORGE F. ALLISON

4.45 A BALLAD CONCERT

DUNSTAN HART (Baritone)
HILDEGARD ARNOLD (Violoncello)

DUNSTAN HART
Sombre Woods Lully, arr. A. L.
Cornish Emigrant's Song J. R. Dear
I know of two bright eyes (Myrra) Clutsam

4.52 HILDEGARD ARNOLD

La Provencale
La Musette
La Matetotte } *Morais*

5.0 DUNSTAN HART

The Jolly Plough Boy (Folk-Song)
arr. Vaughan Williams
The Rio Grande (Sea Shanty) ... arr. R. R. Terry
The Three Sons (Folk Song) ... }
Oh, no John! (Folk-Song) } arr. C. Sharpe

5.8 HILDEGARD ARNOLD

Roundelay Trowell
Minuetto Becker

5.15 THE CHILDREN'S HOUR:

Music by THE OLOF SEXTET

'The Ballad of the Boat-Race,' a Deplorable Dirge by a Ragged Reprobate.
Sidelights on the Oxford and Cambridge Boat Race
'The Bumping Races,' from 'The Bending of a Twig' (Desmond Coke)

6.0 A BALLAD CONCERT

HILDEGARD ARNOLD (Violoncello)
THE WELSH MINERS' QUARTET

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

6.50 THE WELSH MINERS' QUARTET

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'

7.15 THE FOUNDATIONS OF MUSIC

BACH'S SONATAS FOR VIOLA DA Gamba AND Cembalo

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

Sonata No. 3 in G Minor, Last Two Movements



Mr. J. C. Squire (left) and Mr. G. O. Nickalls, whose Boat Race broadcast was one of the most successful events of last year, will again be at the microphone when the *Magician* starts from Putney Bridge in the wake of the two crews today.

9.35 a.m.-10.10 app.

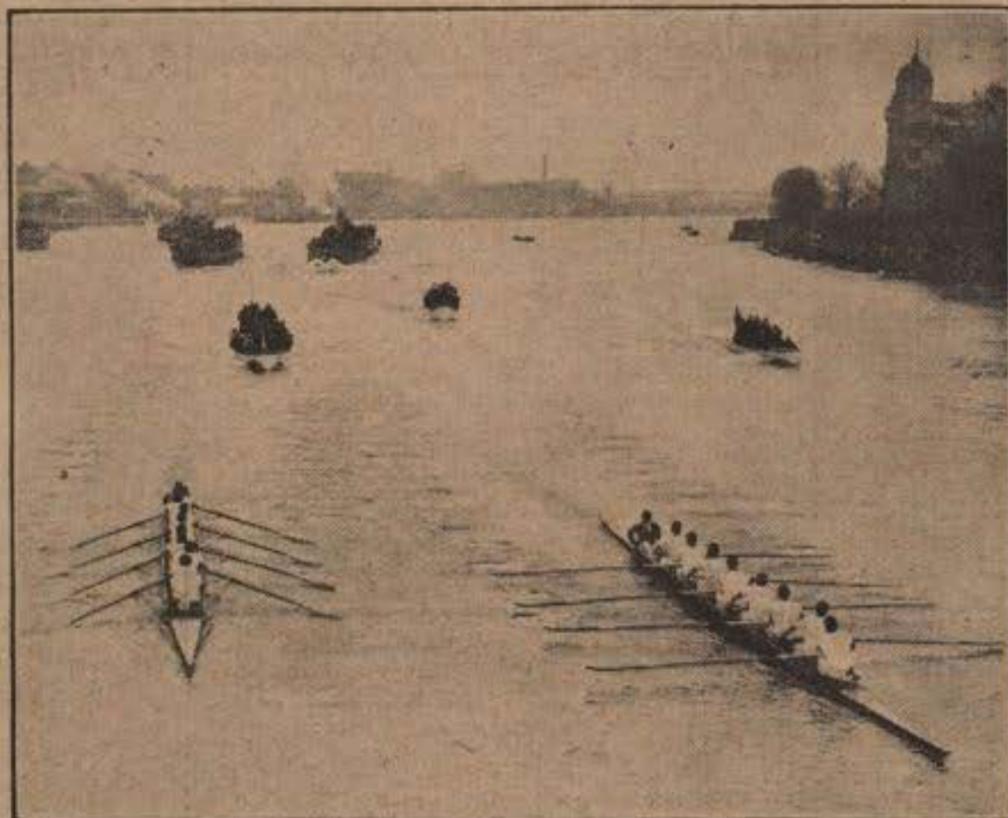
THE BOAT RACE

A Running Commentary on the Famous Inter-Varsity Contest by

Mr. G. O. NICKALLS
and Mr. J. C. SQUIRE

Broadcast from the launch *Magician*, following the Crews, and relayed to all Stations of the B.B.C.

THE Boat Race broadcast was commonly regarded as the outstanding event in last year's broadcasting; and this year's running commentary will again be an achievement calling for all the resources of the B.B.C.'s engineers. As the *Magician* follows up the river hard upon the two crews, Mr. Nickalls and Mr. Squire will talk into a microphone placed in her bows, and their narrative will be transmitted to two receiving stations ashore. Thence it will be sent by land line to Savoy Hill.



NEARING HAMMERSMITH BRIDGE.

This was the scene that the crowds on the bridge saw last year, when the boats shot the bridge with Oxford leading Cambridge, the ultimate winners, by half-a-length. This year again all the thrills of the great race will be communicated to the vast radio audience from the B.B.C. launch, which can be seen in this picture following closely on the crews.

Sport and General

7.25 Commander the Hon. J. M. KENWORTHY, M.P., 'The Position of Britain in the World of Boxing' (Picture on page 630.)

7.45 AN OPERATIC PROGRAMME

THE WIRELESS CHORUS and THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

ORCHESTRA
Overture to 'Zampa' *Hérold*

7.50 MAVIS BENNETT (Soprano) and Orchestra

The Mad Scene (from 'Lucia di Lammermoor') *Donizetti*
(Flute Obligato: FRANK ALMGILL)

8.0 CHORUS and Orchestra
Bell Chorus (from 'I Pagliacci') *Leoncavallo*

8.5 HERBERT SIMMONDS (Baritone) and Orchestra
Madamina ('Don Giovanni') *Mozart*

8.12 MALE CHORUS and Orchestra

Hush, be silent
Unto a lonely abode directed (from 'Rigoletto') } *Verdi*

8.18 ORCHESTRA

Meditation (from 'Thais') *Mussenet*

8.24 CHORUS

Spread forth the sails (from 'Mignon')
Ambroise Thomas

8.28 ORCHESTRA

Dance of Bacchantes (from 'Philemon and Baucis') *Gounod*

8.33 MAVIS BENNETT and HERBERT SIMMONDS and Orchestra

Duet from 'Rigoletto,' Act II *Verdi*

8.44 CHORUS and Orchestra

Polacca; Chorus of Maidens of Sandomir; Coronation Scene (from 'Boris Godounov')
Moussorgsky

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. G. WATSON PARKER: 'Let's get a Car-VII, Road Manners'

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 'A PICCADILLY DALLY'

A REVUE

ARRANGED BY

GORDON MCCONNELL

Miscellaneous Songs, Scenes and Sketches, including:
GREEN CHARTREUSE
A Modern Murder Mystery
By CHESTER D. HEYWOOD
(By special arrangement with Norman Lee Swartout, Summit, New Jersey, U.S.A.)

THE WIRELESS CHORUS and the B.B.C. DANCE ORCHESTRA, personally conducted by JACK PAYNE. The following artists will meander through the Metropolis:

VIVIENNE CHATTERTON
FRED GIBSON
FLORENCE BAYFIELD
FRANK DENTON
CYRIL LIDINGTON
and TOMMY HANDLEY

10.30 - 12.0 DANCE MUSIC: THE SAVOY ORPHEANS, FRED ELIZALDE and his Music, and THE SAVOY TANGO BAND, from the Savoy Hotel

Saturday's Programmes cont'd (March 31)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 9.35-10.10 THE BOAT RACE**
A Running Commentary on the famous Inter-Varsity Race by Mr. G. O. NICKALLS and Mr. J. C. SQUIRE
(See pages 592-593)
- 3.30 THE MIDLAND PIANOFORTE SEXTET**
From Birmingham
Leader, FRANK CANTELL
Second Fantasia on Coumou's 'Faust' arr. Tavan
- 3.50 EMILIE WALDRON (Soprano)**
Down in the Forest Landon Ronald
On the Banks of Allan Water Anon.
April is a lady Montague Phillips
- SEXTET**
Berceuse (Cradle Song) Järnefelt
- EMILIE WALDRON
Orpheus with his Lute Sullivan
Willow Song Coleridge-Taylor
Cherry Ripe arr. Lehmann
- 4.15 SEXTET**
Little Suite Debussy
- 4.30 THE DANSANT**
From Birmingham
HAROLD TURLEY and his BAND, relayed from Wimbush's Prince's Café
WALLACE CUNNINGHAM (Entertainer)
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
'The Black Dwarf,' by Estelle Steel Harper.
Musical Selections by the Midland Pianoforte Sextet (Leader, Frank Cantell). Songs by Marjorie Palmer (Soprano)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.50 LIGHT MUSIC**
THE HENRY SENSIBLE QUINTET
HERBERT THORPE (Tenor)
HARRY BRINDLE (Baritone)
- THE QUINTET
Waltz, 'Maidens of Vienna' Zichner
- 7.0 HERBERT THORPE**
Sombrero Chaminade
La Paloma Yradier
Maria Mari! arr. Thorpe
- 7.8 QUINTET**
Waltz of Sadness (Valse Triste) Sibelius
Sincerity Clarke
Baby's Sweetheart Corri
- 7.20 HARRY BRINDLE**
The Meeting of the Waters Old Irish
The Donovans Needham
In Cellar Cool Old Song
- 7.30 QUINTET**
Selection from 'Tosca' Puccini
- 7.40 HERBERT THORPE and HARRY BRINDLE**
When thro' life unblest we rove Hughes
The Lovers Lane Wilson
The Golden Goose Newton
- 7.50 QUINTET**
The First Waltz Dumand
Matinata Leoncavallo
- 8.0 CHAMBER MUSIC**
ROBERT MAITLAND (Baritone)
THE LONDON FLUTE QUARTET
ROBERT MURCHIE, GORDON WALKER; FRANK ALMGILL; CHARLES STAINER (Bass Flute)
- THE QUARTET
Flute quartet in D Mozart
(Arranged from the Quartet for Flute and Strings—K. 285—by V. Geverding)
Adagio; Rondo
- CHARLES STAINER
Study in A Minor for Bass Flute Stainer
- ROBERT MURCHIE and GORDON WALKER
Piccolo duet, 'The Nightingale and the Thrush' Kling

- 8.20 ROBERT MAITLAND**
Who the loved one shall discover? Mozart
Prometheus Schubert
- 8.30 QUARTET**
Variations on Scotch and Irish Airs Stainer
Theme and Variations Schubert, arr. Stainer
- 8.40 ROBERT MAITLAND**
O glory of full-mooned fairness Bantock
The Pilgrim's Song Tchaikovsky
- 8.50 QUARTET**
Shenandoah
Come, lasses and lads arr. by Kenneth A. Wright
- 9.0 DANCE MUSIC**
THE BELGRAVIAN from the Café de Paris, with Interludes from the Studio by GEORGE LISTER (Entertainer)
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 Sports Bulletin (From Birmingham)**
- 10.20-11.15 A MOZART PROGRAMME**
From Birmingham
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA (Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
NOEL EADIE (Soprano)
EDNA ILES (Pianoforte)
- ORCHESTRA
Overture to 'Il Re Pastore' ('The Shepherd King')
- THE SHEPHERD KING** is a short 'music drama' (Mozart's own title) in two acts. It was written in honour of the Archduke Maximilian in 1775, when the composer was nineteen. The plot centres round the determination of Alexander, the great conqueror, to place on the throne of Sidon the son of the last rightful king (who has been brought up as a shepherd). There are the usual love-confusions, and final happy issues, all of which Mozart set to mellifluous music.
- NOEL EADIE and Orchestra
Air, 'Infelice, sconsolata' (Unhappy, disconsolate), from 'The Magic Flute'
- THIS** is one of the two remarkable show-pieces in *The Magic Flute*, written for the Queen of Night. Here she appears to the young prince Tamino, the hero, and tells him that he is to rescue her daughter, Pamina, who has been stolen from her. She concludes 'And when as victor I can hail thee, her plighted love be ever thine.'
- EDNA ILES and Orchestra
Pianoforte Concerto in D Minor (K. 466)
- OF** all Mozart's Pianoforte Concertos, this is one of the chief favourites, for its three Movements contain so many and such varied emotions. It has something of the mingled fire and sweetness of the great G Minor Symphony. The very opening of the First Movement prepares us for something deep and significant, which certainly follows. The Slow Movement, which Mozart entitles *Romance*, is full of grace and light, and the Rondo that ends the Concerto brings back vigour, determination, and a restless energy of soul.
- NOEL EADIE and Orchestra
Air, 'Gli angui d'inferno' (The torments of hell) from 'The Magic Flute'
- THIS** is the second of the Queen of Night's great airs, and includes one of the highest notes (commonly known as F in altissimo) that operatic sopranos are ever asked to sing.
- ORCHESTRA
Last Movement from 'Parisian', Symphony (K. 297)
- (Saturday's Programmes continued on page 630.)

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Photo (H. Lambert)

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Saturday's Programmes cont'd (March 31)

5WA CARDIFF. 353 M. 850 KC.

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

3.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. EDDIE WILLIAMS, 'Bull-Fighting in Mexico'

7.15 S.B. from London

7.25 Capt. A. S. BURGE, 'International Rugby Reflections'

7.45 CUPID'S ROUND-UP

'O Cupid, so thou pity me,
Spare not, but play thee.'

T. Lodge

THE STATION ORCHESTRA

Overture to 'Morning, Noon and Night in Vienna'

Suppé

March, 'Wait for the Waggon' Woodhouse

DENIS O'NEIL (Irish Entertainer)

with a few Bachelor buttons

ORCHESTRA

Waltz, 'Wine, Woman and Song' Johann Strauss

8.25 'THE STOLEN ROLLS'

A Comedy in One Act by MONCKTON HOFFE
The Licensed Victualler HEDLEY GOODALL
The Lady MARGARET DAVIES
Scene: The 'Davenant Arms' somewhere in Shropshire, England

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

8.50 ORCHESTRA

Suite, 'Joyous Youth' Coates
Fox-trot, 'On the Warpath' Falknor

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

2ZY MANCHESTER. 384.6 M. 780 KC.

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

3.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

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

7.15 S.B. from London

7.25 Mr. F. STACEY LINTOTT: Sports Talk

7.45 INTERNATIONAL VAUDEVILLE

ITALY

SILVIO SIDELI (the Italian Baritone)

ENGLAND

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

Incidental Music composed by THEODORE HOLLAND

Words by ALICE CLAYTON GREENE

At the Piano, BLANCHE WALKER

AMERICA

LEVEN and CHILDS (Entertainers with Guitar and Ukulele Accompaniment)

SPAIN
SANTA and BARBARA (the Popular Spanish Duetists)

SCOTLAND

JOCK GLEN (the Scottish Comedian)

IRELAND

LOUISE NOLAN in Stories and Ballads of the Emerald Isle

International Airs by the STATION ORCHESTRA

9.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)



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

9.35 PICTURES IN MUSIC

A short description of each picture will be given by Mr. LAWRENCE HOWARD, Curator of the Manchester Art Galleries

Famous Pictures Repainted in Music

TOM CASE (Baritone)

THE STATION ORCHESTRA

'The Huguenot'

'A Game of Bowls'

'The Laughing Cavalier'

'The Rake's Progress'

'A Hopeless Dawn'

'The Fighting Téméraire towed to her Last Berth'

'Off Valparaiso'

'Napoleon's Retreat from Moscow'

10.30-12.0 S.B. from London

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

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

3.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

'THE BRISTOL BRIDE'

A Play for Children by DOROTHY CHAMPION
Presented by WALTER SHORE

6.0 London Programme relayed from Daventry

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

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

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

3.40 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Billy Smiff has something to say

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Manchester

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

(Saturday's Programmes continued on page 631.)

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Saturday's Programmes cont'd (March 31)

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

9.35-10.10 app. London Programme relayed from Daventry
 3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Erbert takes his Family to the Boat Race
 6.0 ORGAN RECITAL relayed from the Albert Hall
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6KH HULL. 294.1 M. 1,020 KC.

9.35-10.10 app. London Programme relayed from Daventry (See pages 592-593)
 3.40 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

9.35-10.10 app. London Programme relayed from Daventry (See pages 592-593)
 3.40 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 Major COOPER-HUNT (Late Cambridge University 1st six and Hampshire County): 'Lawn Tennis: A few hints on how to improve'
 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

9.35-10.10 app. London Programme relayed from Daventry (See pages 592-593)
 3.40 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 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.

9.35-10.10 app. London Programme relayed from Daventry (See pages 592-593)
 3.40 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 8.30 The 38th Annual Dinner of the London Cornish Association, relayed from the Holborn Restaurant
 MALAIS MORGAN
 Cornish Anthem, 'Trelawny'
 Speech by the President and Chairman of the Association, Mr. JUSTICE HAWKE
 DIANA TREVANION
 Nobel Signor Meyerbeer
 MALAIS MORGAN and DIANA TREVANION
 Down in the Forest Lawton Ronald
 9.0-12.0 S.B. from London (9.30 Items of Naval Information; Sports Bulletin; Local Announcements)

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

9.35-10.10 app. London Programme relayed from Daventry (See pages 592-593)
 3.40 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

9.35-10.10 app. London Programme relayed from Daventry (See pages 592-593)
 3.40 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London.
 7.0 Mr. J. W. THORPE, Association Football Topics
 7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)
 (Saturday's Northern Programmes will be found on page 633.)

RUN DOWN, WEAK AND THIN AFTER INFLUENZA

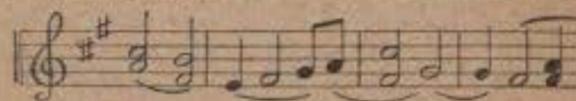
Girl gains 15lbs. in 6 weeks.

To be a wreck after influenza, thin, run down, and weak with sunken cheeks and feeble appetite is a common experience. But to recover completely from such a condition and actually to put on 15 lbs. in 6 weeks is rare indeed. Yet that is what one girl did and she achieved this wonderful result just by taking Cod Liver Oil in its new form of tasteless tablets. This is what she says herself.

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

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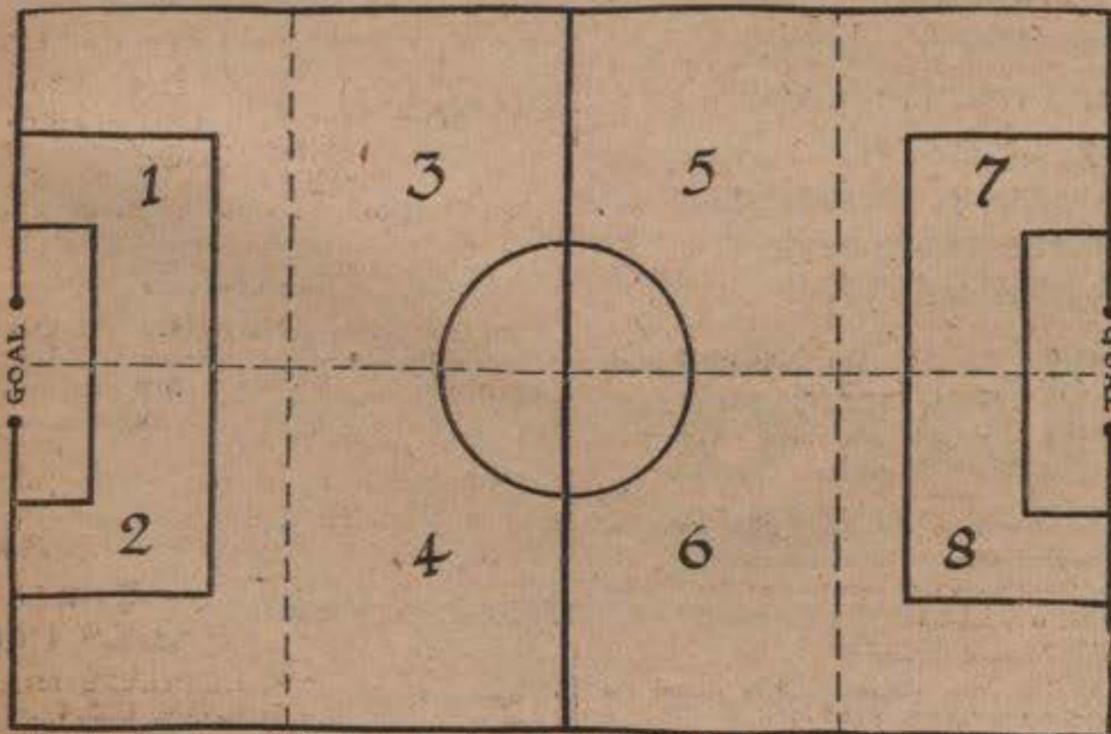
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Saturday's Northern Programmes.

(Continued from page 631.)

5NO NEWCASTLE. 312.5 M. 960 kc.

9.35-10.10 app. — London. 3.40 — London. 4.15 app. — Music relayed from Tilley's Blackett Street Restaurant. 5.15 — Children's Hour. 6.0 — London. 7.45 — All Fools' Eve. K.R.A.F.T. Octet. 8.0 — The Drawback. A Sketch in One Act by Maurice Baring. 8.12 — Octet. 8.22 — A Tragedy at Midnight, by Lawrence Anderson. 8.35 — Octet. 8.45 — Dorothy Robson will warn listeners of the significance of the First of April. 9.0 — London. 10.30 — Dance Music: Tilley's Dance Band, relayed from the Grand Assembly Rooms. 11.15-12.0 — S.B. from London.

5SC GLASGOW. 405.4 M. 740 kc.

9.30-10.10 app. — London. 11.0-12.0 — Gramophone Records. 3.40 — London. 4.30 — Leonard Needham (Pianoforte). 5.0 — Musical Interlude. 5.15 — Children's Hour. 5.58 — Weather Forecast for Farmers. 6.0 — W. Taylor Rigby (Flute). W. Rigby (Pianoforte): In Duets for Flute and Piano. 6.30 — S.B. from London. 6.50 — Scottish League Football Results. 6.55 — Musical Interlude. 7.0 — Mr. Andrew Aitken: 'Stop Grousing.' 7.15 — S.B. from London. 7.25 — P. M. MacLeod will give a Talk on 'Shanty.' 7.45 — Spanish Programme. Station Orchestra: Leonie Zifado (Soprano); Jack Edwards (Spanish Guitar). 9.0 — S.B. from London. 9.35 — Variety. Station Orchestra. A. Moltzen Wallis (Harp). John Burke and Robert MacLachlan in a Programme of Solos and Duets. 10.30 — Dance Music from the Locarno Dance Salon. 11.15-12.0 — S.B. from London.

2BD ABERDEEN. 500 M. 600 kc.

9.35-10.10 app. — London. 3.40 — London. 4.30 — Dance Music. 5.15 — Children's Hour. 6.0 — London. 6.50 — S.B. from Glasgow. 7.0 — Dr. Norman Morrison: 'The Hibernation of Adders.' 7.15 — S.B. from London. 7.25 — S.B. from Glasgow. 7.45 — Robb Wilton in Stories and Patter. 8.0 — D. J. McLeod and Stewart McInnes (Tenor) in Half-an-hour of Gaelic Songs and Legends. 8.30 — Matthew Nisbet (Bass). James S. Baynes (Violin). 9.0 — S.B. from London. 9.35 — Variety. 10.30 app. — 12.0 — S.B. from London.

2BE BELFAST. 306.1 M. 960 kc.

9.35-10.10 app. — London. 3.40 — London. 5.15 — Children's Hour. 6.0 — London. 6.50 — S.B. from Glasgow. 6.55 app. — Irish League Football Results. 7.0 — S.B. from London. 7.45 — Comedy and Light Opera. Station Orchestra. Mark Henshawway (Trumpet). J. H. Chambers (Baritone). 9.0-12.0 — S.B. from London.

Listening to the Piano.

(Continued from page 597.)

when a pianist comes to play transcriptions of orchestral music, a knowledge of the timbre of the various instruments, and their effects in combination, is most valuable, in enabling him, by many delicate means, to suggest (not, of course, to imitate) the lights and shades, the peculiar graces, of the orchestra. This, then, I listen for when arrangements of orchestral music are played.

Every critic lives in the hope of hearing from a pianist a fresh idea now and then—a ray of new light on some familiar aspect of a composer's thought. Unexpectedness can be, as Galsworthy puts it in speaking of literature, 'a soul of good expression,' if it still keeps to the mark of meaning, and does not betray truth. Fresh angles, new lights; but neither at the expense of significance, or to the detriment of verity; never, in fact, just for the sake of being unexpected.

In re-hearing old favourite players, there is a danger for the listener who is not expert in judgment. One of the foreign artists who visit us said the other day that British audiences are the most faithful in the world. 'Once they have acclaimed you a favourite, you are made.' Some old favourites trade on that. We have heard, since the war, pianists of once respectable, even eminent ability, who have sadly deteriorated; yet the applause swells out as bravely as ever.

Too great kindness spoils us all. Criticism is not concerned with kindness or unkindness; only with aspects of truth. All criticism is the interpretation of truth as the critic sees it.

So is all pianoforte playing. The composer sets down beauty as he sees it; the player, interpreting, necessarily gives something of himself to composer and listener alike. Few men can translate all the shades of meaning in another man's thought, when they have to pass it through their own mind. We must demand an interpretation, not a clumsy crib; but we shall never cavil at a pianist's 'reading' if it is informed with the strength and beauty that persuasively convince us of the fineness of the composer's thought.

W. R. ANDERSON.

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

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 inclusively for all of them. The names of forthcoming pamphlets and other 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 School and Adult Pamphlets are issued in January, April, and September. The titles for the pamphlets to be issued in April will be announced in these columns shortly.

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April.
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Cosi Fan Tutte
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Manon Lescaut
Subsequent.
The Girl of the Golden West
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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.'

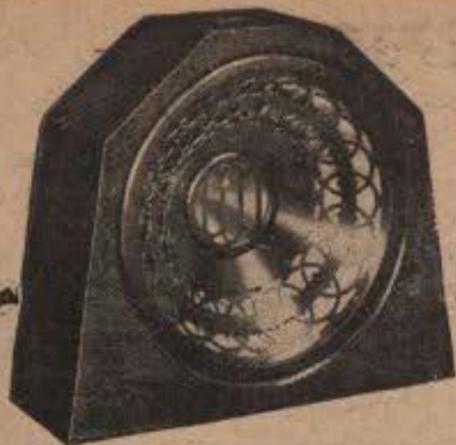
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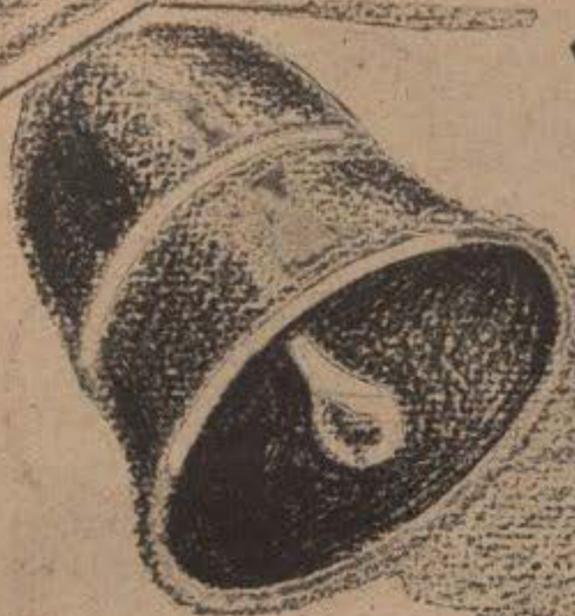
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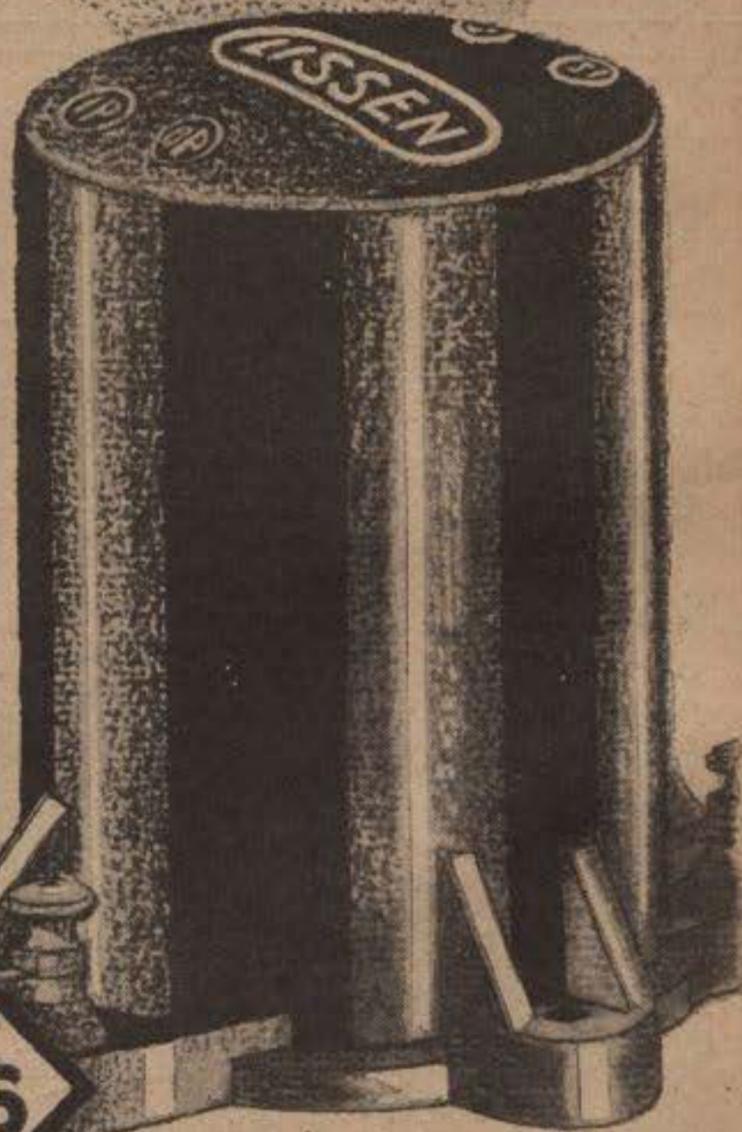
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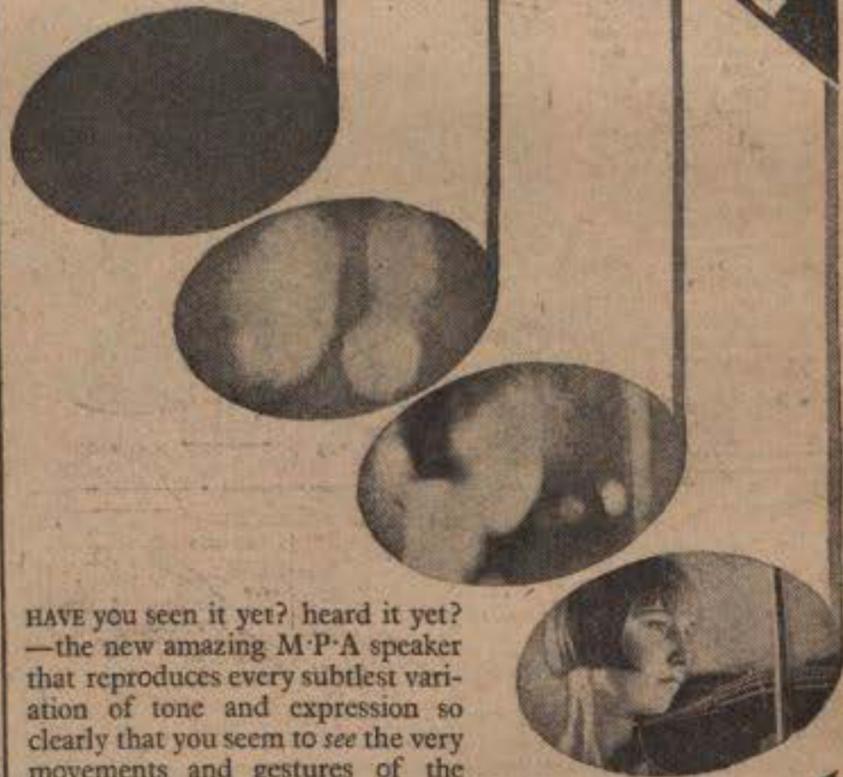
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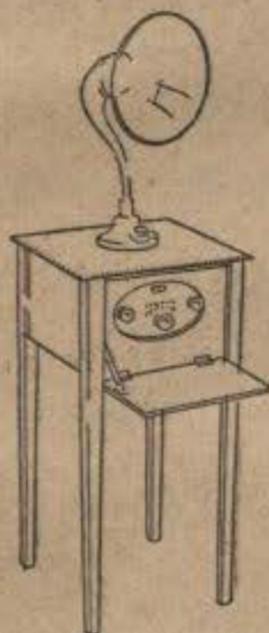
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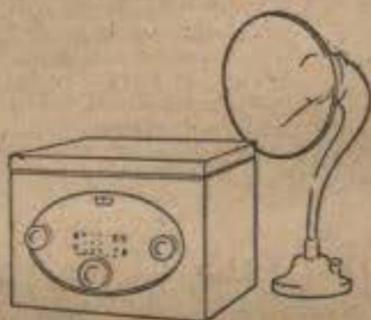
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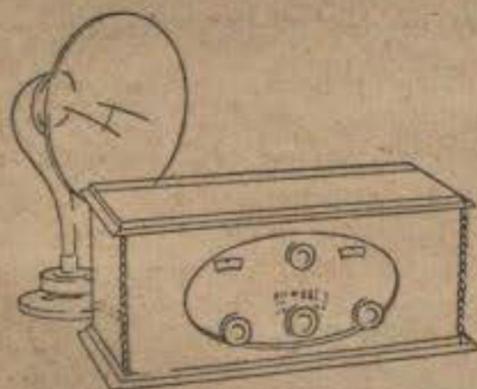
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THE GAIETY OF THE MUSICAL COMEDY

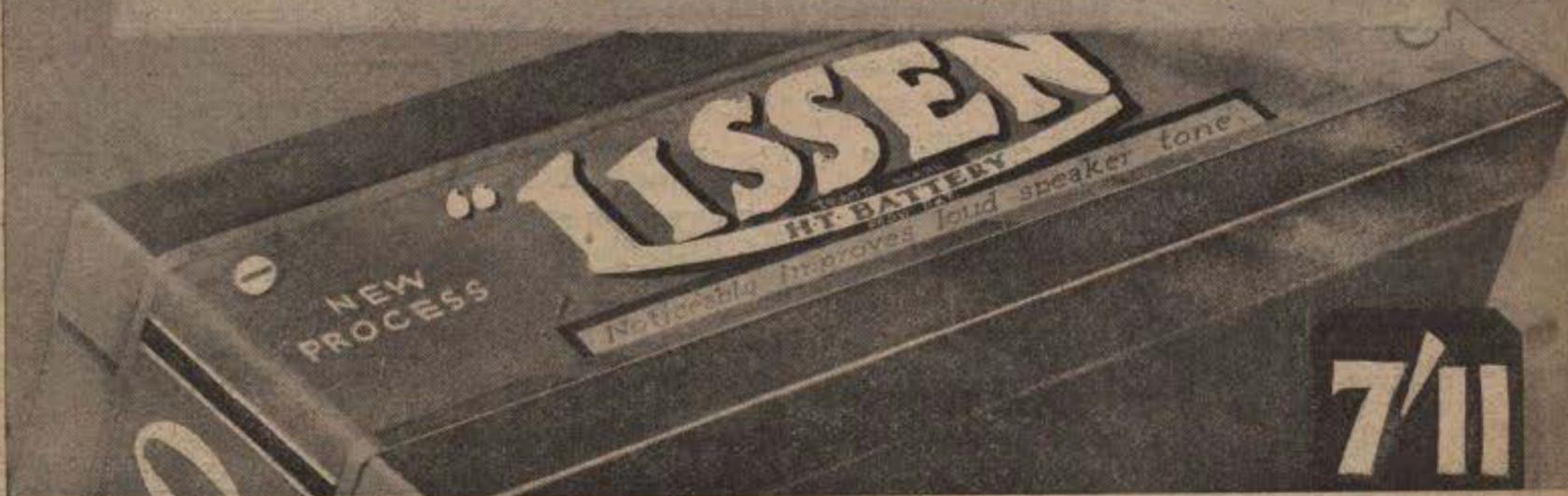


60 volts (reads 66)	7/11
100 volts (reads 108)	12/11
60 volts (Super Power)	13/6
9 volts (Grid Bias)	1/6
4½ volt Pocket Battery	5d.

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