

PROGRAMMES FOR MARCH 10-16

THE

RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



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AMONG THE PROGRAMMES

March 10-16

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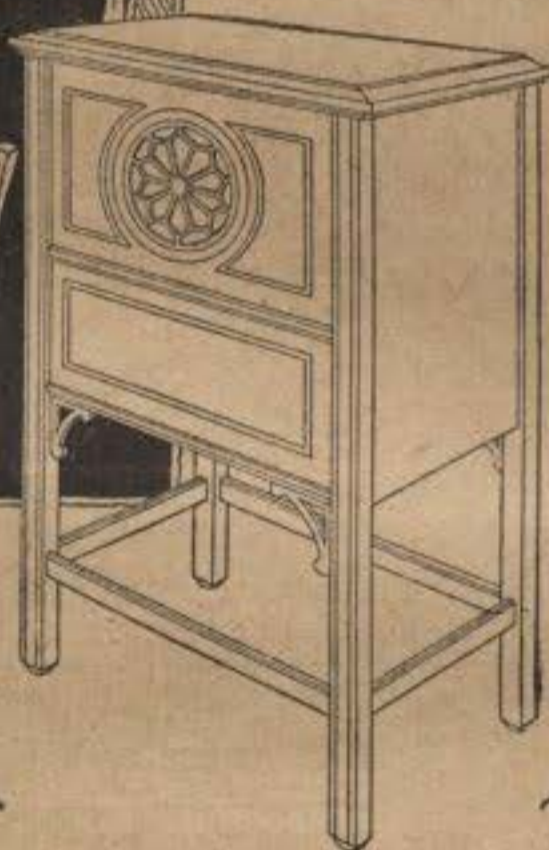
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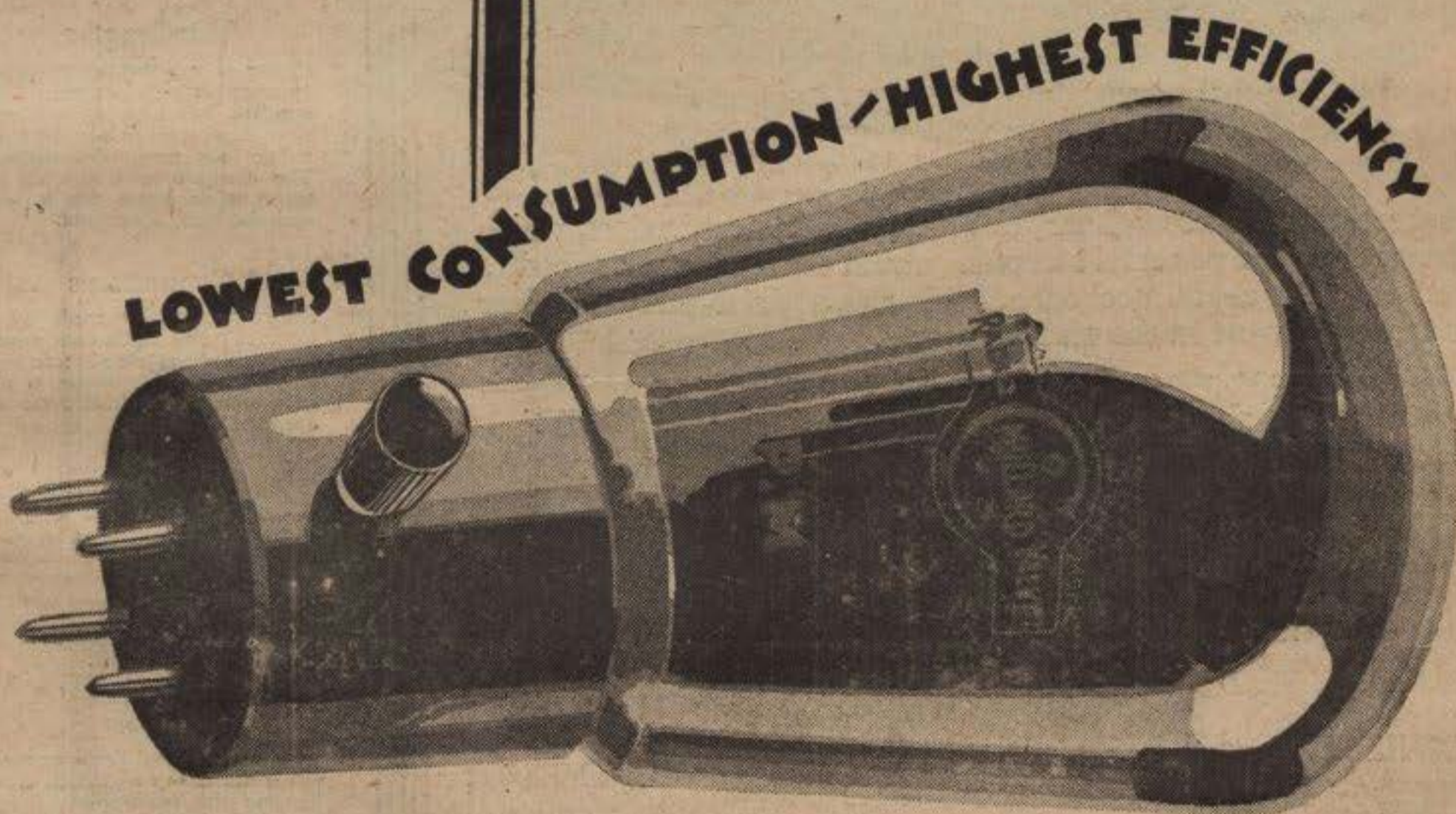
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THE RADIO TIMES

Vol. 22. No. 284.

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THE CONTROL OF BROADCASTING.

FROM things that are said from time to time by the public, in the Press, and even in Parliament, it appears that there still exists a good deal of vagueness with regard to the relationship of the British Broadcasting Corporation to Parliament, to the Government, and to the public. It seems to be a quite widely-held idea that the Corporation is itself a Government Department; that its service is operated and its programmes provided by a branch of the Civil Service subject to all the security and serene inaccessibility to outside ideas with which that part of our national life is commonly credited. On the other hand, it is sometimes assumed that the Corporation is an irresponsible body spending vast sums of the public money, accountable to no one, and either deafening the ears of the public with rowdy jazz or drugging them with education, according to the prejudices of the person who happens to be complaining at the moment. It is perhaps not enough to say that neither of these views is at all in accordance with fact. It is perhaps due to the immense number of people interested in broadcasting who read these pages that we should now and again remind them what exactly the position is, to what extent the B.B.C. is responsible to superior authority, and to what extent it is free within the scope of its Charter to perform its service to the public in the manner which it deems best.

It is a quality of British institutions that they should be in some degree anomalous. The British Constitution itself, unwritten, undefined, and yet as universally accepted and understood as it is definitely interpreted, is the greatest of all. And one could find many lesser examples of a similar elasticity of form. The Church of England, some of the Universities, such bodies as the Port of London Authority, the Thames Conservancy, Trinity House, and some of the Royal Societies and Institutions—all these, in the allocation of their revenues, in the curious illogicality of their duties, responsibilities and privileges, are examples of a kind of constitution that is characteristic of the English people, with their dislike of coercion, their obedience to authority and (let us admit) their love of

compromise. Tradition entered largely into the composition of all.

But when it came to creating an authority to take charge of broadcasting in the British Isles, there was nothing to go by; there was no tradition; the thing itself was but a year or two old, its possibilities and developments undreamed of except by a far-seeing few. A wise instinct of that law and order which has so long been the pride of England made it at once obvious that the exercise of this

General was the Minister appointed to control the functioning of this new activity. As will be remembered, a Company was formed and a monopoly granted to it, and, under that fostering care broadcasting was born and spread in this country.

When, through the foresight and statesmanship of those who created it, broadcasting became a considerable, perhaps already an essential, factor in national economy, there arose the need to consider and determine how best to safeguard and stimulate the tradition so ably shaped. Accordingly, in 1925 the Government appointed a Committee of Enquiry, presided over by Lord Crawford. This Committee, after considering a great deal of evidence, recommended the setting up of an authority calculated to perpetuate the tradition and the system. Hence the new B.B.C. came into existence with a Royal Charter defining its responsibilities and limitations, precisely though broadly. By virtue of the necessity for maintaining an equitable distribution of the limited ether channels, both as between national and international wireless interests, the P.M.-G. retained his authority as technical adjudicator, in other words, 'policeman of the ether.'

Hence, therefore, the B.B.C. now exists as an independent Corporation under Royal Charter, responsible for carrying out its own particular business in its own particular way. The Postmaster-General can only control it within the terms of its own Charter; he cannot go outside that; he cannot direct what form the programmes shall take, nor what fees shall be paid to this or that artist, nor what proportion of the Corporation's activities shall be allocated as between education

and entertainment, as between music and talks, as between drama and news. What he can do is to act as the informant to Parliament regarding the general functioning of the Corporation within the terms of its Charter; and be responsible to Parliament for the fulfilment and observance of that Charter. How sensible this kind of link is can best be realized by those who have practical experience of broadcasting, either from the listener's point of view or that of the broadcasting executive. How intoler-

(Continued on page 564, col. 3.)



WHERE THE NEW B.B.C. HEADQUARTERS WILL STAND.

An aerial view of the Oxford Circus district. The white circle at the foot of Portland Place shows the site on which the B.B.C.'s new building will stand completed in 1931. As previously announced, these headquarters will embody all that is most modern in studio design—including a 'super-studio' capable of holding an audience of a thousand.

new function should be in some way kept within a control that would ensure the best interests of the nation being served by it. It was obviously not a case for a separate Government Department; fortunately, the thing was then too small to tempt the bureaucrats into creating another bureaucracy. Largely an accident, namely, that broadcasting depended for its mechanism on a method of communication—wireless telegraphy, to wit—and because such methods of communication fall naturally under the control of the Post Office, the Postmaster-



'St. Joan' from the Studio.

GEORGE BERNARD SHAW'S play, *St. Joan*, is to be broadcast. It will be heard in two parts, on April 25 and 26. The first night's performance will begin at 7.30 p.m., and will take the play as far as the end of the scene before Orleans; the second will open after the News with the famous 'tent scene' between the Earl of Warwick and the Bishop of Beauvais. These two performances, I feel, constitute a definite landmark in the history of broadcast drama, for Mr. Shaw is acknowledged as the first contemporary dramatist in Europe, and *St. Joan* as his masterpiece. If you have never heard or read *St. Joan*, be sure not to miss the broadcasting of it; the play not only deals with one of the most fascinating personalities in history, but explains with brilliant lucidity a time in history which to most of us means so far nothing more than a hotch-potch of 'dates' and 'kings.' I do not think we need fear that the division of the play into two parts—a measure necessitated by its more than usual length—will tend to lessen the listener's interest in it; those who hear the first half will be far too interested to miss the second.

Read the Preface!

THE first broadcast production of *St. Joan* is particularly appropriate, since this year happens to be the fifth centenary of the beginning of Joan's career. It was in February, 1429, that she left Vaucouleurs, sponsored by Robert de Baudricourt; on May 8 of the same year the siege of Orleans was raised and the tide of the English advance turned. The life and exploits of the warrior maiden who heard the voice of God have irresistibly attracted playwrights, poets, and biographers, from Voltaire and Schiller down to Mark Twain and Anatole France, but not even the latter's superb biography can compare in vital interest with Mr. Shaw's play. Before you listen to *St. Joan* get the volume containing the play from your library and, if you do not already know it, read the author's preface. Like all Mr. Shaw's prefaces, it is quite as long and quite as brilliant as the play itself, and a notable example of the 'new method' of critical biography.

Pay As You Go.

SEE that, after dealing with 'The Law and Your House,' Mrs. M. I. Crofts, in her Monday series of talks from 5XX, comes, on March 25, to 'The Law and Hire Purchase.' The system of 'out of income' purchasing invented in America



'What you like, when you like.'

is now so generally adopted in this country that a talk on the legal aspects of it should be widely appreciated. Hire purchase agreements are not always easy to understand. Nobody who signs such a document wishes to be taken in or cheated; still less do we wish to fail in carrying out any obligation we have incurred under the agreement. The terms of 'hire purchase' vary so widely that it should be helpful to hear what the law has to say.

'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



A Festival Week of Sport.

NEXT week's issue of *The Radio Times* will have quite a sporting complexion, for the programmes of the week include commentaries on several major events of the sporting year—the Boat Race, the Grand National, and, probably, a match in the semi-final round of the F.A. Cup. The Grand National will be described from Aintree at 2.45 on Friday, March 22. The commentators will be Mr. R. C. Lyle, sporting editor of *The Times*, who described the Derby last June, and Mr. W. Hobbs, who assisted Mr. Geoffrey Gilbey in his commentary on last year's 'National.' They will be seated in Mr. E. A. C. Topham's stand opposite the winning-post. Mr. Topham, handicapper and clerk of the Liverpool course, is the presiding genius of Aintree and one of the outstanding figures of the racing world. It is to be hoped that our commentators have better luck this time in the matter of weather conditions. Last year low rainclouds made visibility difficult; when the horses turned into the 'back stretch,' almost a mile away from the stand, they were scarcely distinguishable.

The Boat Race.

ON the afternoon following the relay from Aintree, we are to hear a description of the Oxford and Cambridge Boat Race, broadcast for the third successive year from the launch *Magician* in mid-stream. The scene between Putney and Mortlake will again be described by Mr. J. C. Squire. The commentator on the actual race is not yet known. Last year Mr. Squire's subject matter was rather limited by the early hour at which the race was rowed, the majority of enthusiasts preferring to hear the description from the breakfast table, rather than to face a raw morning on the bank. This year the race will be rowed between 12 and 12.30 p.m. A closer race would add greatly to the excitement of the commentary. Of the last ten races Cambridge have won nine by more than comfortable margins. A neck-to-neck finish at Mortlake would make as thrilling a subject for description as anything possible to broadcasting. Later in the afternoon of March 23, a commentary on a match in the semi-final round of 'the Cup' will, it is hoped, be broadcast by George F. Allison, while in the evening Harold Abrahams will give an eye-witness account of the Inter-Varsity Sports.

The Vanishing Legend of Troy.

AT 7.25 p.m. on Tuesday Mr. Stanley Casson continues his series of talks on Ancient Greece, with 'Troy' as his subject. Despite the contention of satirists such as John Erskine, and the Polish playwright, Grabenski, that the Greeks and the Trojans were a humanly quarrelsome lot, and the proof offered by scholars that the whole business was a mere trade war, with the rape of Helen as a *casus belli*, the story of Troy town continues to fire the imagination of romantic persons like myself. The Homeric legend, alas! becomes each year less legendary—and will soon have become less romantic than the story of Heinrich Schliemann, the German archaeologist, who laid bare the structure of Troy and its great treasures of gold. Schliemann, who died in 1890, had been, as a boy, a grocer's assistant in Mecklenburg. A cheap translation of Homer kindled his imagination, and he worked for many years as cabin-boy, janitor, and book-keeper, before the Crimean War brought him a fortune in the indigo trade and the opportunity of devoting the rest of his life to the excavation of Homeric sites.

The Delphic Oracle.

MR. CASSON'S next talk, on March 19, will deal with Delphi, the shrine of Apollo on Mount Parnassus, where excavations are still in progress. Delphi was a phenomenon of the ancient world, a centre of religious, political, and artistic life revolving round the Oracle. In a



'An ecstatic frenzy.'

cave in the mountain-side lived the priestess of Apollo, who gave replies to the inquiries of votaries who came to seek her advice. The questions written down were handed to the priestess who, after chewing bay-leaves, fell into an ecstatic frenzy and, speaking for the god, delivered an answer. This answer was 'interpreted' in verse by the 'Holy Ones' or attendant prophets, who made pretty well what they liked of the lady's ravings. Her prophecies were mostly non-committal—as in the case of Cræsus, King of Lydia, who came to ask whether he should march against Cyrus. 'If you do,' replied the Oracle, 'a great empire will be overthrown.' Cræsus, taking this to mean the defeat of the Persians, set out to war. Actually, he lost his own Empire—but the priestess, had she felt so disposed, could have said, quite rightly: 'I told you so!' Delphi, visited by votaries from all over the ancient world, became a clearing-house for international information—a sort of cross between the Wilhelmstrasse and 'Old Moore's Almanac.'

The Société Taffanel.

ON Sunday afternoon, March 17, the 5GB concert will be given by members of the Société Taffanel. Claude Paul Taffanel, who died in 1908, was a famous flautist and conductor in Paris. He founded in 1879 the Wind Instrument Society which today bears his name. The combination which we are to hear on the 17th is an unusual one—two flutes, clarinet, horn, bassoon, and pianoforte (on this occasion Erwin Schulhoff, the Czechoslovakian pianist and composer). The Société will play, with Schulhoff, Mozart's *Quintet in E Flat* and Roussel's *Divertissement for Wind Quintet* and, without the pianoforte, Rimsky-Korsakov's *Wind Quintet* and Vincent d'Indy's *Songs and Dances for Wind Instruments*. During the concert Schulhoff will play two groups of solos.

Library List.

ON February 21, Mrs. M. A. Hamilton reviewed the following new novels: 'The Snake Pit,' by Sigrid Undset (Knopf); 'Liv,' by Kathleen Coyle (Cape); 'We are the Dead,' by Ann Reid (Constable); 'Night Falls on Sivas Hill,' by Edward Thompson (Knopf); 'Seven Days Whipping,' by John Biggs (Heinemann); 'Crisis,' by Claude Houghton (Thornton Butterworth); 'The Sword Falls,' by Anthony Bertram (Allen and Unwin); 'Kif,' by Gordon Daviot (Benn); 'Corpse on the Mat,' by Millward Kennedy (Gollancz); 'Death at Four Corners,' by Anthony Gilbert (Collins).

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Meet Stravinsky!

UNDETERRED by the very mixed reception accorded to the recent broadcast of *Le Sacre du Printemps* (The Rite of Spring), Mr. Percy A. Scholes has chosen Stravinsky as the next subject in his series of recitals, 'New Friends in Music.' Mr. Scholes will introduce Stravinsky from 5GB on Wednesday evening, March 20. The composer was born in Russia in 1882 and, though educated for the law, turned early to music, his first great success being in 1910, when the newly-formed Diaghilev company gave his ballet *The Fire Bird*. With regard to *The Rite of Spring*, it is interesting to note that it was published in 1913, and falls therefore between *The Fire Bird* and *Petrouchka* (1911) and *The Nightingale* (1914), works which we favour more than itself. *The Rite of Spring*, with its deliberate uncouthness and primitive brutality, is the apotheosis of its composer's preoccupation with the sensual appeal of music. Stravinsky believes that music should appeal purely to the aural sense and not, by means of literary and pictorial associations, to the imagination. It may seem odd, therefore, that so much of his work has been devoted to the ballet, an art-form in which music is mainly subsidiary to the pictorial element. In this he is, however, consistent, for in ballet he believes the music and the staging to have two different messages for the audience—the one attacking through the eyes, the other through the ears. I do not know what pieces by Stravinsky Mr. Scholes will choose to effect his introduction to this rather wild 'new friend'—but you can be sure that the meeting will pass off harmoniously, for the former B.B.C. Music Critic is an adept at the sympathetic explanation of musical difficulties.

The Prince of Wales.

ASPEECH by H.R.H. the Prince of Wales will be relayed to 5GB on Tuesday, March 19, from the Annual Banquet of the Honourable Company of Master Mariners at the Guildhall. Listeners will hear the Prince between 9.15 and 10. p.m.

'The Billiard Room Mystery.'

AMONG contemporary humorists Stephen Leacock ranks high, though his later work, to me at least, does not seem so idiotically funny as 'Nonsense Novels' and 'Literary Lapses.' Professor Leacock is head of



'The Billiard Room Mystery.'

the Department of Political Economy at McGill University, Montreal. His combination of talents is extraordinary, for your economist is not as a rule the most lighthearted of men. On March 22 we are to hear a 'murder mystery' entitled 'The Billiard Room Mystery,' adapted by V. C. Clinton Baddeley from the Leacock story, 'Who d'you think did it?' The murder in this burlesque thriller is not quite as wholesale as Arthur Watts has depicted it.

The Radio Circle.

THE London and Daventry Children's Hour people are still receiving nearly a hundred inquiries each day regarding the Radio Circle. The following are the conditions of membership. Applications, accompanied by a postal order for 9d. and particulars of the date of birth, age, name and address of the child, should be forwarded to Savoy Hill at least four days before the day on which the birthday is to be called. Each new member receives a badge, and each member rejoining from the previous year receives a calendar. No birthday is called unless the child is a member of the Radio Circle, nor are the birthdays of adults between the ages of eighteen and ninety called, though people of the latter age and over may receive greetings without joining the Circle. Another point about which listeners seem puzzled is where to send silver paper. Silver paper may be sent to Savoy Hill in any quantities, where it will be disposed of and the proceeds given to the Children's Hospital Wireless Fund. Last year over £200 was raised in this way.

'A Bandit's Bride.'

THOSE who enjoyed *The Emerald Isle* and *A Sea Change* will be glad to hear that yet another British light opera is to be broadcast, from London on March 20. This is *The Count of Como*, or *A Bandit's Bride*, by Dr. W. H. Bullock. *The Count of Como* is a jolly story set to tuneful music. The setting is Oblivia, a duchy in the Tyrol. The opera tells of the adventures of Rudolph, a bandit chieftain known as 'The Count of Como.'

An Irish Programme.

ST. PATRICK'S DAY falls on a Sunday this year—and so the Irish Programme, which is next in the series of 'National' programmes, will be broadcast on Monday evening, March 18. These programmes, which aim at giving an impression of the life and legend of a particular people, are not easy to describe in detail—but I gather that Ireland will be represented on the 18th by its new National Anthem (which is as yet unknown to many listeners), a play, *The Gaol Gate*, by Lady Gregory, the story of Finn and St. Patrick, and music by Irish pipers, etc., the whole programme being under the direction of James Stephens, author of 'The Crock of Gold,' etc., the greatest of Irish novelists, who is renowned in London not only for his writing but for the strange amorphous hats he wears.

The Halle Pension Fund Concert.

THE Halle Society's Orchestra is well known not only for its magnificent ensemble playing, but for the spirit of comradeship which has kept it together for so many years, a manifestation of which is the fund founded by the society to provide all members of over sixty years of age with a pension. The original capital for the fund was subscribed by the society's patrons—but it is supported today almost entirely by subscriptions from members of the orchestra and the proceeds of the annual benefit concert, at which conductor, soloists, and orchestra give their services free. This year's Pension Fund Concert, on March 21, will be relayed to London, Daventry, and other stations. In addition to orchestral numbers conducted by Sir Hamilton Harty, listeners will hear solos by Alfred Barker, Charles Collier, Clyde Twelvetrees, Alfred Stott, and Edward Stansfield—all prominent members of the orchestra.

Broadcast Satire.

ALISTENER writes: 'I was never better pleased with the B.B.C. than when I heard the programme entitled "Airy Nothings." Previous to that, I had grown to imagine that you were becoming pontifically solemn about your own virtues. To hear you



'The representative Englishman.'

burlesquing your own programmes was therefore extremely heartening. So lighthearted and exuberant was the satire that none of its subjects, I feel sure, can have been in the least hurt by it. I am in entire agreement with the contributor of the article "Give us more Satire." Many foreigners suppose us to be quite without humour where we ourselves are in question. This is manifestly untrue—as untrue as the cartoons which one still sees in the Continental press, in which the representative Englishman is shown as a mixture of the Victorian tourist and the stage Anglo-Indian, fat, vulgar, and querulous. Nothing would be better for our moral health than that radio should satirize each and every folly and extravagance of the times. I could suggest a list of subjects—but that might land you in trouble.'

Our Adopted Handel.

WE have unconsciously adopted Handel as an Englishman, so long was his residence in our country and so many were the great works of his heard for the first time at our theatres and concert-halls. He was a visitor who made his presence felt. He refused to live, like other musicians, upon the patronage of the very rich. Even when conducting before the Prince of Wales, he used to fly into a rage when the Court ladies chattered through his music. But Englishmen then were much as Englishmen now; they regarded foreigners—and especially foreign musicians—as exotic creatures whose tantrums must be tolerated 'because they are like that!' Handel was an amazingly prolific writer—the complete edition of his works runs into more than ninety volumes—and an amazingly rapid one; he wrote *Rinaldo* in fourteen days and *Messiah* in twenty-four. A Handel Concert will be broadcast from London on Sunday evening, March 17. The programme will be that which was recently postponed on account of the 'De-rating Discussion'—including *Concerto Grosso No. 1 in B Flat*, Suite from *The Water Music*, and items from *Acis and Galatea*, *Messiah*, *Samson*, *Hercules*, and *Solomon*.

To Radio Playwrights.

THE Productions Director has asked me to say that, while welcoming at all times the submission of original radio plays, he is compelled to insist that all MSS. sent to him must be in typewritten form. This stipulation is rendered necessary by the pressure of work upon the readers of his department.

"The Broadcasts"

The Midlands Calling!

Some Future 5GB Events from Birmingham.

West Bromwich and District General Hospital.

THE West Bromwich District General Hospital, on behalf of which Sir T. Harris Spencer, K.B.E. (Hon. Treasurer), is making an appeal on Sunday, March 17, has a splendid record of service. Situated in a manufacturing district right in the heart of the Black Country, it serves an area with a population of nearly 200,000. Some idea of the enormous work its various departments are doing will be realized from the fact that last year there were no fewer than 65,000 out-patient attendances. At the present time there is a great need for new out-patient and massage departments, the present buildings being totally inadequate to deal with the crowds of people who come for treatment. Never in the history of this Institution has the need for a work of mercy and healing been greater than today, but few districts have felt the effect of trade depression more than West Bromwich, and this, unfortunately, has been reflected in the income of the Hospital. Quite £2,000 is required to wipe out the deficit of 1928 and another £10,000 to erect new buildings, long planned, but indefinitely postponed for lack of funds.

'All the Winners.'

MARCH 22 is, of course, Grand National day, when a running commentary on the great event is being relayed from Liverpool, and when once again this gallant little country will rally round and give of its best to assist the deserving cause of Cigars (with Bands On) for Bookmakers. On the eve of the race 5GB will broadcast from Birmingham *All the Winners*, written and arranged by Edwin Lewis and Charles Brewer. This is described as a Grand National Musical Farce, and will include a little gem—a bookmaker sketch in verse by A. J. Talbot, entitled *The Old Firm's Awakening*. Being a farce, it has a definite plot running throughout. Our old friends, Sarah and Bill Brown, of Oldham, are concerned, but the hero of the hour is Jerry Dodd, at one time 'in the Yeomanry.' The cast includes Mabel France, Edith James, Maisie Gilbert, Wortley Allen, Alfred Butler, Harry Saxton, Harry Sennett, Herbert Lees, Howell Davies, and the Birmingham Studio Chorus.

'Mankind's Concern is Charity.'

A RECENT appeal from Birmingham by the Lord Mayor of Nottingham, on behalf of the Nottingham General Hospital, met with a wonderful response and the Hospital has benefited to the extent of £200. I understand that letters arrived from the most out-of-the-way places. A cheque arrived from a lonely villa situated on one of the most northern spurs of the Ligurian Alps, the crew of a steam trawler in the North Sea sent a donation, while gifts came from Barcelona and even from a listener on the banks of the Nile.

Sir Henry Wood.

THE weekly Symphony Concert takes place on Saturday, March 23, and will be conducted by Sir Henry Wood, who will be paying his third visit to the Birmingham Studios. An interesting programme includes Beethoven's *First Symphony in C*, a lively Russian dance, *Gopak*, by Moussorgsky, and Herbert Howells' delightful little picture, *Puck's Minuet*. The artist is Johanne Stockmarr, who will play the *Pianoforte Concerto No. 4 in G Major* by Beethoven.

The National Trades Exhibition—

ONE of the most important trades exhibitions in the country is the annual Industrial Exhibition held during the Spring in the Bingley Hall, Birmingham. This hall is the largest centrally-situated exhibition building in the United Kingdom (London excepted), and in addition to giving excellent publicity to the country's industries and trades, this exhibition is looked forward to regularly by the general public, for whose benefit the entertainment side is a special feature. This year it takes place from March 18 to May 11, and it is anticipated that last year's attendance figure of 260,000 will be easily surpassed. A kindly gesture of the organizers is the apportioning of five per cent. of the gross takings to the Queen's Hospital, this institution benefiting up to date to the extent of £5,300.

—And Its Bands.

MY father once had occasion to officiate at the organ at the wedding of a friend, and as he had to catch an early train after the ceremony, he was taken into a quiet room, apart from the remainder of the guests, where refreshments had been provided for him, and entertained there by the bride's mother. During conversation he remarked upon the attractiveness of the house and its garden. 'But what a pity,' he said, 'that you have that machinery near the house.' 'Oh,' said the bride's mother, 'that's not machinery, that's the band playing in the marquee on the lawn.' What really reminded me of this story was the fact that a big feature of the Trades Exhibition is the engagement of well-known bands, which provide a delightful 'background' to the instructive and entertainment sides of the exhibition, but I do not mean to say that the bands employed are of the above-mentioned wedding reception standard! As a matter of fact, some of the finest bands in the country are engaged for the Exhibition, and this year it has been arranged to broadcast each week an hour of the music. The first relay takes place on Monday, March 18, when listeners will have the opportunity of hearing the Massed Trumpeters and Band of the 17th-21st Lancers, conducted by Francis J. A. Allsebrook, M.M.

St. Patrick's Day.

A SPECIALLY arranged St. Patrick's Day Service is being relayed from St. Martin's Parish Church, Birmingham, on Sunday, March 17. The music has distinct Irish associations, and one's hopes and natural expectation of finding the name of Sir Charles Stanford amongst the composers were realized with the inclusion of his *Fantasia and Toccata* as a concluding voluntary. Stanford was one of the most outstanding composers of Irish nationality, and the land of his birth gave his music a strong individuality amply revealed in his *Irish Rhapsodies, Fantasies, and Symphony*, and his opera, *Shamus O'Brien*. The Service will be conducted by Canon J. O. Hannay, better known to book lovers as George A. Birmingham. During a recent visit to Budapest I took with me his book 'A Wayfarer in Hungary,' written during his stay as Chaplain to the British Legation, and found it the guide-book *par excellence*, combining the interest and holding power of a novel with the detailed accuracy of a Baedeker. The Danube was in flood at the time, and far from 'Blue,' but Canon Hannay's book assisted considerably in taking one's mind off mosquito bites and arousing a proper appreciation of Hungary's capital, whose river-front is, I suppose, one of the finest, if not the finest, in Europe.

'The Dreamer.'

A PLAY with rather an eerie atmosphere although set in commonplace surroundings, *The Dreamer*, by A. E. Colville, is to be broadcast on Monday, March 18, with Vincent Curran, Norah Holloway, Wortley Allen, James Prodder, Herbert Lees, and Howell Davies in the cast. Its companion in the bill is *Faithful Admirer*, a human little play, whose three characters are delightful studies of music-hall life. It comes from the pen of Elizabeth Baker, and will be presented by Edith James, Donald Davies, and T. Hannam Clark.

High Power Short Waves.

WALTER GLYNNE (tenor), Dennis Noble (baritone), and Louise Trenton (soprano) are the artists in a programme of excerpts from Popular Operas on Monday, March 18.

Taul Felisante (violin), the present Musical Director at the Royal Hall, Harrogate, who will shortly begin an extended tour of the principal spas and seaside resorts with his own orchestra, will appear with Constance Willis (soprano) in the orchestral programme on Tuesday, March 19.

A special vaudeville feature is billed for Tuesday, March 18, when Teddy Brown and his xylophone will broadcast from Birmingham, supported by Paul Ruffman and his Band.

'MERCIAN.'



THE MASSED TRUMPETERS OF THE 17th-21st LANCERS

Round and About the Programmes.

THE AUTHOR OF 'FRANCESCA DA RIMINI.'

J. C. Squire on Gabriele d'Annunzio, the soldier-poet of Italy, one of the loneliest and most picturesque figures in Europe today. D'Annunzio's play, *Francesca da Rimini*, is to be broadcast on Tuesday and Wednesday next.

ON Tuesday and Wednesday of this week d'Annunzio's play, *Francesca da Rimini*, is to be broadcast. It will probably be the first chance that most listeners have had of listening to any work by this author. He is one of the most celebrated writers alive, and doubly so since his spectacular performances during and after the war, in the sphere of action. Yet he has never been much acted, or widely read, in this country; even his occupation of Fiume, where for many months the little white-faced, bullet-headed man defied all the Powers of Europe, did not act

success; the others were talked of for a season and passed into semi-oblivion, which persists. They included *Francesca da Rimini*, *La Gioconda*, and *The Dead City*, three of d'Annunzio's most famous plays, and a thoroughly representative selection of novels.

His failure here can be partially explained. He is a very Latin type and there is much about his personality and attitude that is likely to repel those numerous English readers who are not prepared to accept language magnificent for sound and imagery whencesoever it comes. For one thing he

has a disdain for mankind; he is quite frank about his doctrine, 'D'Annunzio first and the rest nowhere.' Today, a prince of Italy for his services to the nation, he lives like a monk on an island in the middle of a lake, and scarcely anybody sees him; his surroundings are of the most precious and luxurious kind—books, carpets, porcelain, jewellery, statuary—yet he keeps himself fit with the rigid self-discipline of an athlete in training. In other periods he has behaved differently, but always as a man superior and apart. At one time he was the marble-faced and mysterious social lion;



Imperial War Museum.

RETURNING FROM THE GREAT VIENNA RAID.

On August 9, 1918, d'Annunzio flew an aeroplane from Italy to Vienna and showered leaflets upon the Austrian capital. This picture shows the poet receiving the congratulations of his friends on his return.

as an effective advertisement of his works in this country. It was a strange enough happening, as d'Annunzio, who became an army airman when well over fifty, was nearly sixty at the time. It was all the stranger to those who knew his books; from his first startling appearance as a poet at eighteen he had written as a sensualist, an exquisite, a connoisseur, one who was in love with violence as a spectacle, but was commonly regarded as a self-indulgent *poseur* who certainly could not be imagined piloting an aeroplane over Vienna or erecting a temporary State of his own, with a private dreadnought in the harbour, on the Dalmatian coast. Our newspapers did certainly, for a time, give him a sufficiency of space, with such headlines as 'Poet-Brigand Defies Powers.' But nothing happened. Many of his books were available in English, and in very good translations. I think it was Mr. Arthur Symonds who supervised the translations of that series of novels and plays which the late William Heinemann (who specialized in foreign literature) issued round about nineteen-hundred. One of them, *The Triumph of Death*, had a considerable

at another the popular orator appearing on balconies before frenzied multitudes. He scandalized Europe at one moment by the frankness with which he put his private life into a novel; at another by the lordly way in which he declined an offer of many thousands to lecture in the Argentine, on the ground that the sum wouldn't pay for his cigarettes. At no time can it be said that he has comported himself like an English public schoolboy.

Further, he is remarkably unorthodox in his moral attitude. The artist in him relishes the external trappings of religion, and its roots in antiquity; but Christianity can hardly be said to have influenced his opinions. His genius is such that he can



Typical

D'ANNUNZIO AS A SOLDIER.

understand pity and kindness: he can analyze them sympathetically, but he never (as it were) supports them. Tennyson would not have written 'We needs must love the highest when we see it' after reading some of d'Annunzio's books, with their diabolical combination of understanding and cruelty. The world, in his view, was made for supermen like himself to trample upon; and particularly the world of women. A special kind of supermen, of course: the heroes with whom he sympathizes are always aristocratic, sensitive to the fingertips, worshippers of beauty, artists who combine the vividness of the Renaissance with a passion for intellectual discrimination commoner in our own day. They wallow in the intoxications of form, colour, and music; they take a perverted pleasure in suffering, particularly in the suffering of others; they have Imperial dreams of power, and they bask in the luxurious languors of regret. They are, as he always seemed to be, epicures in sensations and visions. Even when he was risking his life, it was not for justice, peace, or the Italy of the common man, but for grandiose dreams of reviving the splendours of Cæsarean Rome and Venice of the Doges. He even fought as an artist.

(Continued on page 564.)



Imperial War Museum

LONG LIVE LIBERTY, ITALY, AND THE ENTENTE!

Part of the leaflet, printed in the Italian colours, dropped on Vienna by d'Annunzio. The spectacular nature of this propaganda had a profound effect on the Viennese.

Glimpses of the Delightful Past—I.

By HERMAN KLEIN.



ISAAC ALBENIZ,

who stood as candidate for the Paris Conservatoire at the age of six, and was not admitted because he threw a marble at one of the mirrors in the examination room.

WITH two books of reminiscences to my name already, it would seem somewhat bold on my part to have acceded to the request of the Editor of *The Radio Times* for a supplementary contribution. I yielded, however, because of a secret conviction that my particular mine of memories was not yet exhausted. When, whilst living at New York in 1903, I dipped deeply into a *Delightful Past* for the purpose of compiling my chronicle of 'Thirty-Years of Musical Life in London,' I was simply astonished at the quantity of good 'copy' that I had to discard because there was not enough room for it. Hence, partly, the 'second book of chronicles' which I published in 1925, and which I called 'Musicians and Mummies,' because it dealt with persons more than with events. Being, however, compounded of the same sort of material, it did at least carry on in the same veracious if gossipy manner a more or less coherent story of the musical activities of our epoch. The one thing it could not do was to leave behind a sense that the last word had been said about all the fascinating folk whom I had encountered during my journalistic career of half a century.

In watching the musical events of the past few years, the prolonged battle of the styles, the developments and changes in method, taste, and appreciation, nothing has struck me more forcibly than the powerlessness of the critic to foresee exactly how the work of undeveloped but unquestionable genius is going to turn out. The young composer so seldom knows in what direction his line of success and lasting celebrity really lies. When we make his acquaintance he may not yet have struck the vein or *genre* that is to bring him either. His success of the moment, if he has won any, may rest upon a foundation entirely different from that which will

earn him posthumous fame. Arthur Sullivan was one of the rare exceptions. He always expected that his comic operas would live, even whilst his chief ambition was to triumph (as he did to a certain extent with *Ivanhoe*) in the domain of grand opera. But young musicians, however gifted, can rarely see their true goal from the outset. I recall two conspicuous instances in Isaac Albéniz and Gustav Mahler; perhaps a third and still more illustrious example in Antonin Dvorák. I knew all three well personally, and would like to tell briefly how in each case accident or fate conspired to cheat them of the prize which, in their heart of hearts, it was their dearest wish to attain.

The name of Albéniz is now a 'household word' among musicians as the founder of the modern Spanish school of composition—the school that has brought forth a Granados, a de Falla, a Turina. Little did the young

Catalonian pianist, when he made his London debut in 1889 (then in his thirtieth year), dream that such posthumous honours were awaiting him. His ambition from boyhood was to compose rather than to shine as a pianist, though as a pianist he had been a remarkable prodigy. He used to relate how, after studying with Marmontel in Paris at the age of six, he had been on the point of gaining admission—a tiny candidate in knickerbockers—to the Conservatoire, when suddenly a demon seemed to possess him, and he threw a marble at a large mirror, smashing it to pieces. That, in the presence of his examiners, was quite sufficient to make them change their minds; the boy was obviously too young to be admitted.

By the time he came to England he had made a reputation as a *virtuoso* in America

as well as Europe; and he fully deserved it. Albeit 'fat and scant o' breath,' his chubby little fingers could chase each other over the keyboard with astounding rapidity and skill; and, when we had become friends, I used to take the keenest delight in sitting by his side to watch him whilst he played those dazzling Spanish pieces of his. He was only then beginning to take up the serious study of composition under Vincent d'Indy, and the epoch-making works of his later period, such as the *Iberia* suite, were not yet even dreamt of. Like our own Arthur Sullivan at that very moment, he was feeling the powerful magnetic attraction of grand opera. Soon afterwards he was working upon a libretto on the subject of *Henry Clifford* by our mutual friend the late Lord Latymer (then Francis Money-Coutts), who remained his constant patron and supporter to the end. But though *Henry Clifford* failed at Barce-

lona, his second and far more delightful opera, *Pepita Jiménez*, certainly did not. I was present at the production of the latter at the Liceo Theatre in

1896, and have been wondering ever since why a comedy so fragrant in story, so romantic and exquisite in its musical setting—composed moreover to an English text—should have been persistently refused a hearing in this country. In Germany it became domiciled years ago.

Albéniz's earlier operatic success in London, *The Magic Opal*, had brought him little real pleasure, while in the late 'nineties, when he was working furiously at the score of his big unperformed trilogy, *King Arthur* (also written by Lord Latymer), he was fast becoming a disappointed man. Then he took up his residence in Paris, and the final evolution of his genius began. It was more than an evolution: it was a revelation, the beginning of a new era in the life and development of his native music. As one writer has aptly said, 'He revealed to the world the artistic significance of Spanish music, and awoke musical Spain to the reality of a modern sensibility.'

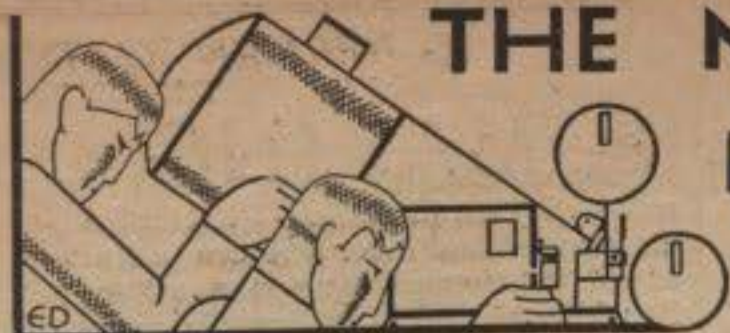
Gustav Mahler, another original musical thinker, was completely unknown here when he came over to conduct German opera at Drury Lane in 1892. A native of Czechoslovakia, he had earned his experience with the baton at Olmütz, Prague, Leipzig, Budapest and, finally, Hamburg. He was then only thirty-two, but knew his Wagner from *a* to *z*. I admired from the first his superb control of the orchestra, and told him

(Continued on page 594.)



GUSTAV MAHLER, who, by mastering the orchestra as a conductor, became a great composer of symphonic music.

ANTONIN DVORAK, the bearded Czech with the obliterating handshake, who started life in Bohemia as a butcher's boy.



THE MOVIES AND THE MICROPHONE

An A B C of the Cinema
—VIII.*



MY readers, if there have been any so courteous as to honour me with their consistent attention so far, may have wondered, not altogether unreasonably, what this series of articles has been doing in a paper admittedly written for wireless enthusiasts. Principally, of course, I owe the allocation of this space to the series of talks that have been given contemporaneously by various of the film authorities in this country. But I also believe that one of the reasons was the fact that I managed to persuade the editor of *The Radio Times* that it would be of interest to his readers to consider in some historical detail the growth of an art which, in many ways, shows remarkable resemblances to the growth of radio drama. In both, the cinema film and the wireless play, you have a new art form which begins as a despised and rejected ugly duckling of the theatrical family. In each case you see beginnings made with stories and actors hired from, or loaned by, the stage. In each case the ugly duckling is finally displayed as an indubitable swan. Both discard the limitations—as it were, the swaddling bands—of their theatrical connection and achieve an art form definitely of their own. Nor does the parallel end here. There is a distinct similarity between the two art forms that they evolved. You may or may not know what the script of a film scenario looks like. It is an astonishing production; cut up into a number of short scenes running into many hundreds; interspersed with long or short sub-titles, and with little passages of scenic description. Every time the camera is moved, a new scene is begun. The finished product is less like the script of the ordinary stage play than you can imagine, and to anyone but a film producer or a camera-man would be so much Greek.

There is, however, an aspect of film production which I have neglected to mention and which is too often forgotten: that is the problem of what is called 'editing' the finished article. When a film is made it may be twice or three times, or, in the case of a Stroheim production, nine or ten times as long as it is when it is shown on the screen. One of the most important aspects of the producer's job, then, begins during the period when he is cutting the non-essential sequences, or trying to compress his artistic whole within the limits of commercial requirements without massacring his most cherished sensibilities or depriving the film of its most essential narrative and dramatic qualities. This part of his job is an art in itself, and one that is far too little recognized by a public that is often ignorant of the fact that a particular scene in a film may be 'shot' twenty or thirty times before it is satisfactorily passed, and then may

easily be cut out as superfluous or undesirable in the finished article.

To return to the parallel of the radio play: the script of a film is essentially the product of several minds working together on the same problem from different angles. There is the camera-man from his angle; the lighting expert from his; the art director from the purely scenic point of view; possibly various historical or costume experts; with the producer acting as a sort of chairman and deciding voice. All of these have a word to say, and substitutions and revisions to suggest to the author, or, more frequently, to the adaptor of the story by the original author. Similarly, the script of a radio play is a rather unintelligible document to the layman. It, too, has achieved a form of its own—a form divided and sub-divided into multitudinous scenes which end—not with the dropping of a curtain as on the stage, or with the shifting of the camera as in the case of a film—but with what is technically termed, in radio phraseology, 'a fade.' The radio play script also is a product of several minds—of the adaptor who views the original story, whether play, novel or short story, from the microphone angle; of the producer; of the musical assistant; and so forth. Both film and microphone play present a puzzle to be solved, not by one mind, but by several, pooling their ingenuity and their resources alike.

IN the matter of actors, too, there is a likeness between screen and studio.

The film actor and the microphone actor suffer alike from the disability of having, as it were, no back wall to play against; no applause; no personal contact with their audience; none of that indescribable sensation which every actor can subconsciously recognize when he feels the house is 'warm' at last; that he is gradually not only gripping, but moulding, his audience. Both are to some extent puppets in the hands of their producers: much more so than is the actor of the ordinary stage. The actor in the broadcasting studio often has very little conception of the complete work in which he is taking part. Isolated in his studio, he takes his cues from a flashing green light at irregular intervals; while in other studios bands and barrel-organs, blank cartridges, baths full of water, and electric fans, may be playing symphonies, producing the atmosphere of mean streets, or fighting battles, to form the background against which he is to do his part. This isolation is paralleled on the screen by the fate of the film actor who is called at irregular intervals to go to the studio and take part, for perhaps five minutes at a time, in scenes taken irregularly from the story of a film, of whose complete scene and sequence he is entirely ignorant. In both cases there is entire lack of the driving

impulse which is present both before and behind the curtain in the ordinary theatre. It may be said that both microphone and screen make their actors cogs in their machine—part of their material. The human element is, of necessity, limited and minimized. The ideal screen actor, in spite of the star system, is, I suppose, the man with features so flexible and so indeterminate that, from one film to another, he can be unrecognizable. Similarly, the ideal radio actor is the disembodied voice which makes the listener visualize, not the well-known appearance of a well-known radio star, but the personality of the character represented by that voice as created in the listener's imagination.

I would like in conclusion to insist on the heading of these articles, and on their lack of pretension to touch more than the barest fringe of the history of perhaps the most fascinating of modern discoveries. I cannot hope to have done more than to have stimulated both the curiosity and even perhaps the pugnacity of my readers, to the extent of encouraging them to delve more deeply than this into film history, and to consider, when they go to their weekly cinemas, that they are not only watching an entertainment, but participating in the development of a great and world-wide artistic movement.

Looking back over this series of articles, I am only too conscious of sins of omission and commission and of an inevitable lopsidedness of construction. I find, for example, that I never paid tribute to Mr. Vidor's film *The Crowd*, nor to the directing ability of the Swede, Mr. Stiller, the discoverer of Greta Garbo. I find that I have given an impression that the products of Central Europe are immaculate, while those of Hollywood are insufferable; and neither fact is true. In fact, during the last ten days I have seen three American films, two of which, *The Rescue* and *The Case of Lena Smith*, are of the first order, while *The Wedding March*, though actually a bad film, contains all the essential qualities of an extremely good one. Last, but by no means least, I find that I have been dogmatic from the purely personal point of view, to an extent that can only be called deplorable. But one can only criticize where one is intensely interested, and intense interest most frequently displays itself in strong opinions strongly expressed. The significant period of film history is covered in the last twenty-five years. I should not be surprised if in twenty years from now an equivalent A B C of broadcasting history, with special reference to broadcast drama, far more ably and comprehensively handled than this present series, should appear in a cinema paper of the future. At any rate, it is a pleasant flight of the imagination to think so.

'G.'

* Earlier articles in the series of which the above is the last appeared in our issues of January 18, 25, February 1, 8, 15, 22 and March 1.

THE CRITIC FROM HIS HEARTH.

By PERCY A. SCHOLLES.

II. Those Wordless Singers.



wasn't acting as well as singing, you wouldn't, to look at her, know that she was singing at all, for she never opens her mouth, but just mumbles everything.' That young music critic was writing over a hundred and fifty years ago, and some singers of the kind he describes still survive.

'Professor' Harry Lauder.

I quite agree with listeners that something should be done about these stiff-lipped mblers and mutters. But what? I sometimes think of suggesting that the B.B.C. should engage Sir Harry Lauder as 'Savoy Professor of Vocal Enunciation,' give him £1,000 a lesson and a tawse, and assemble all the B.B.C.'s singers in a class-room before him. I don't personally care for every item of Sir Harry's large repertory, which is, in the mass, a little too amorous and too bibulous for my quiet tastes. But I do admire his diction!

And now having trounced the singers, and so satisfied, for the moment, at any rate, the ferocious instincts of the dozens of listeners who at one time or another have begged me to do so, I'm going openly to turn my coat and say a few words in the singers' defence, for some of the letters I have received show misapprehension, and justice must be done.

It is a mistake to think that you can ever (save in an exceptional song) expect to take in sung words quite as readily as spoken words. There are lots of factors against that. To begin with, the singer is generally giving out poetry—poetry, I mean, in the sense of rather high-falutin' expressions than we are any of us accustomed to use in ordinary conversation or to read in our daily paper, and sometimes highly original expressions at that, and moreover, metrically arranged and rhymed, and, in order to attain their rhyme and metre often thrown into a quite unusual order.

The Difficulty of Grasping Poetry.

When I was a boy I was accustomed to spend a part of every Sabbath day in sitting under a school of preachers of a rather flowery order, and frequently they ended their sermons with a quotation from one of the English poets—notably, in those days, Browning. This was intended to clinch the whole argument, or indeed, to lift the discourse at last out of the realm of argument into that of emotion. And even as a boy I was practical enough to see that the device usually completely failed of its intention, since (unless the quotation happened to be a quite familiar passage—a true 'household word') most of the congregation were unable to seize the sense. How many passages are there in the poets which, even when they lie before our eyes, have to be examined twice, or perhaps several times, before their significance and beauty are fully realized? Now when such passages are not before the eye at all, and are only given out to our ears once, most minds must miss something.

This is so obvious a suggestion as to one cause of our frequent loss of a singer's sense that I feel ashamed to make it. And yet I really do not recall that I have ever before seen or heard that particular apology for singers—and goodness knows they need all the apology available!

Then there is another consideration. Song words (the very words themselves) cannot always sound the same as spoken words. Every singer is well aware of this, and some singers trade upon it,

but many listeners who have written to me evidently have not yet awakened to the fact. I do not mean that there is any sound in spoken English that cannot be reproduced in sung English, but there are a number of composite sounds which (in conversation or in reading aloud or on the stage of a theatre) we speak so quickly that they don't strike us as being composite, yet which when sung to a slow note or a group of notes unavoidably reveal themselves as such. Take just one very simple example. Before you read a line further in this article, stop for three seconds and occupy that short space of time by singing the word 'joy.' At once it becomes *jaw-ee*, and try as you will you can't prevent this. We speak it quickly and it seems a pure vowel; we sing it slowly and it reveals itself as a diphthong.

Now imagine you are hearing a song with a longish note to the word 'joy.' For a perceptible fraction of time you are listening to the singer's 'jaw' and don't know what will come next. Then comes the 'ee' and you probably unconsciously (or perhaps not at all) adjust your mind to the word 'joy.' The single letter 'i' in singing turns into a double sound, *ah-ee*. And as this sort of thing happens many times during a song, it necessarily imposes an impediment in the way of the quick grasping of the purport of the words—an impediment of the nature of which you are not conscious, but which worries you nevertheless.

The Sins of Kensington.

Of course, many people, both in sung and spoken English, are guilty of distorting into diphthongs what should be pure vowels. The principal seat of this industry, so far as London is concerned, lies not, as might be expected, in the east, but in the west. When bricks and mortar began to be piled up beyond Hyde Park, destroying the innocent green fields of aforetime, the Lord put a curse upon Kensington, whose inhabitants are to this day incapable of a simple 'oh.' But they don't drop their aitches, and that is, by many, reckoned unto them for righteousness, as not to be a murderer is in a Chicago bank-robber looked upon as a saving virtue. A good many singers reside in Kensington, and besides that, the cultural influence of Kensington is very widespread. Hence this diphthong business is fearfully overdone. One has occasionally heard even announcers. . . . But hush!

All song-singing is a matter of compromise. The claims of music and of words cannot both be fully met. A singer of the Lauder type is able (and indeed compelled), from the nature of the songs he sings, to give the words the preference and sacrifice the music a little.

Sir Henry Coward's Advice.

I have offered on behalf of the singers just a few obvious excuses out of many which might be stated, but when all is said singers are abominably careless. In ordinary speech we are all careless. Have you ever yet caught with certainty the name of a man to whom you were introduced—unless it were of the unmistakable Smith-Brown-Jones-Robinson order? Now in singing a really exaggerated clarity is required. Sir Henry Coward has warned chorists, 'Remember that the slightest muscular effort beyond what is habitual will seem to be greatly exaggerated; therefore make up your mind to give twice or thrice the effort you at first think necessary, and then you will probably give half the amount you should.'

I have quite decided to give a copy of Coward's 'Choral Technique and Interpretation' and of Plunket Greene's 'Interpretation in Song' to every B.B.C. singer who seems to me to need them—and this shall be done the moment I become a millionaire.

'D'ANNUNZIO.'

(Continued from page 561.)

Sometimes, in his excess, he is, if one dare use the word, a little vulgar—sometimes, to normal beings, disgusting. Yet he is a very great artist, and those who can tolerate him at all get immense pleasure out of him. *The Triumph of Death* has the music of a great opera; 'The Virgins of the Rocks' is like a gallery of Italian pictures. The whole book is in the key of these last sentences:—

Anatolia had sat down beside her pensive brother; she had thrown one arm round his neck, and her brow seemed gradually to clear as if some inner light were rising. Massimilla seemed to be listening to the faint, unquenchable voice of the spring; sitting with the fingers of her hands clasped together, holding within them the weary knee.

Over our heads the sky bore no trace of clouds, save a slight shadow like the ashes of a burnt-out funeral pyre. The sun was scorching the peaks all around, outlining their solemn features on the blue sky. A great sadness and a great sweetness fell from above into the lonely circle, like a magic draught into a rough goblet. There the three sisters rested, there I caught their final harmony.

An analysis of the book's 'plot' would suggest that it was 'all about nothing'; but it is a long poem in prose, full of language and pictures so beautifully done that one doesn't mind the characters being utterly unreal and development almost non-existent.

Of the plays the most impressive is probably *The Dead City*; but its subject makes it unsuited for performance here. *Francesca da Rimini* is one more version of that old story of Paolo and Francesca: fatal love, jealousy, and death. Those who remember the late Stephen Phillips's somewhat over-sweet play on the same theme will have a standard of comparison. Shakespeare would doubtless have done better than either, but Phillips's play fades from recollection when one has read d'Annunzio's. Its chief defect lies in the excessive length of some of the dialogue. Perhaps a little discreet cutting will be done.

J. C. SQUIRE.

THE CONTROL OF BROADCASTING.

(Continued from page 557.)

able it would be, for example, if there were a minister in Parliament responsible for every detail of the Corporation's activities; who would be liable to be questioned about such details as items of programmes or technical methods of microphone transmission, or of studio design, or of fees paid to individual artists! How gladly would some of our critical enthusiasts seize upon this opportunity to waste the time of Parliament and try to get their own individual views, preferences, or interests furthered! Such a state of things would not be possible. The Governors of the Corporation are there as trustees to the Government and the public, to ensure that the monopoly of broadcasting be used in the interests of the public as a whole, and not of any section of it. They are there to see that it is used for the spiritual profit of all, and not for the material or personal profit of any. They interpret the letter of their Charter; their executive organization expresses it in detail. Between them and Parliament stands the Postmaster-General as a guarantor that the spirit of the Charter is maintained.

F. Y.

WHAT LAUNCHED THOSE THOUSAND SHIPS?

Helen's Beauty the Sarajevo of a Great War of Prehistoric Times.

From Homer onward poets have made romance of the story of Troy, and celebrated in Helen the power of beauty to lead a world astray. But modern research attempts to prove that the Ten Years' Siege was no more than a trade war of the Eastern Mediterranean, and the flight of Helen with Paris the *casus belli*.*

THERE is magic in the names of great cities of the past. Babylon is fallen; fallen, too, are Eebatana of the Medes and Tenochtitlan, the royal seat of Mexican Montezuma. But their glory lives on in legend and in the imagination of men.

But Troy is more to us than a name. It has been immortalized by a poet whose works survive to the present day. From his descriptions, from the discoveries, too, made on its site by the tireless efforts of archaeologists, we can form quite a detailed picture of Trojan life and civilization. Even the circumstances of its fall bring it lustre. Whom the gods love die young. For Troy there was no slow decline into insignificance, no undignified process of senile decay. At the height of its wealth and power, mistress of the leagued cities of Asia Minor, commanding the richest trade-route in the known world, it was attacked, battered, and overwhelmed. The agony of that death-struggle dragged on for ten years. Boys grew to manhood and still Troy was being besieged. At last, by a stratagem, the invaders won their way in; the great city was taken and destroyed. The world still rings with the echoes of its destruction.

It is the fashion to regard Homer with distrust, to dismiss the Trojan War as a petty squabble between primitive tribes, and Helen as a poetical fancy introduced like the love-interest in a historical film to brighten the narrative. But recent discoveries, far from supporting the sceptics, tend to rehabilitate Homer and establish the importance of Troy. A tentative date even has been suggested for the events of the Iliad, the end of the thirteenth century B.C. At this time the powers of the Eastern Mediterranean were in confusion. Egypt had not yet recovered from the reign of Akhenaton, her heretic Pharaoh, who had declared and practised that doctrine most dangerous for empires that 'Peace is better than war.' In the north the great Hittite Empire, which had extended over Asia Minor and Assyria, and had once almost subjugated Babylon, was falling to pieces under a succession of futile rulers. When big dogs weaken little dogs have their day. Around the shores of the Ægean there had been growing up a maritime race. Its origin is obscure. Its first historical mention is in Egyptian documents describing its raids upon the coast of the Delta. Soon, however, these nests of pirates began to develop into cities, the cities to league together under the leadership of one more prominent and more cultured than the rest. Such a league was formed in Crete under the ægis of Minos, King of Gnosos, a famous figure in later legend; such another in Asia Minor under the ægis of Troy.

By the end of the thirteenth century B.C. these leagues were rich, powerful, and highly civilized. But now a rival was maturing. Their kinsmen on the mainland of Greece were going rather belatedly through the same process, and in due time had their own league led by Agamemnon, King of Mycenæ. These were the Greeks who fought the Trojan War. Both sides were of the same race, both were sea-dwellers who had taken advantage of the weakness of their larger neighbours to develop from piracy into civilization. The lordship of the sea was at issue, lordship especially of that narrow sea which joins the Ægean to the profitable trading-grounds in the Euxine. The league from the mainland of Greece were victorious, as they had previously been victorious over their

kinsmen in Crete. Their victory left them undisputed leaders of the maritime race, from which eventually was to blossom the golden age of Hellenic art and literature.

But what was the cause of the war? 'The elopement of Helen, wife of Menelaus of Sparta, with Paris, a Trojan prince,' says Homer. 'Commercial rivalry,' retort the sceptics, who condemn Homer as unhistorical. Yet may not both Homer and the sceptics be right? The immediate cause of a war is not necessarily the true one. Menelaus might have sighed for his Helen in vain, had not the Greeks been jealous of the Trojans, and glad to make her recovery a pretext for an expedition. In most human motives altruism and self-seeking go strangely blended. The Greek chieftains may have been sincerely indignant at Paris' violation of the laws of hospitality, and at the insult put upon their league by his abduction of Menelaus' wife; at the same time they were doubtless fully aware how their revenues would be enhanced if they could but gain control of the narrow seas at whose mouth Troy stood. Helen's beauty can have 'launched a thousand ships and burnt the topless towers of Ilium' in the same sense that the murder of an Austrian archduke at Sarajevo in 1914 brought about the downfall of the Hohenzollerns.

We must not judge ancient history by modern standards. The romance of Helen's story does not prove it impossible or absurd. Society as described in the Homeric poems was established on a purely aristocratic basis. Cities and countries

mean, not the teeming population which may inhabit them, but the person of their ruler. In those days the king was indeed the State, and the common people mere pawns to execute his will. His personal relationships therefore had a political significance. Helen's physical attractiveness had power to influence the destinies of the world through her position at Sparta. It would have been better for Paris had he massacred a hundred Spartan citizens than stolen the King's wife. We live in a more prosaic age. But it must not blind our historical sense. The Trojan War may indeed have been fought for the sake of a woman.

True stories have an interest peculiarly their own. The anger and jealousy of Menelaus, the domineering pomposity of his brother, Agamemnon, the delightfulness of Helen herself touch us more closely if we can believe that they were people who really lived. But excavations on the site of Troy are steadily bearing out Homer's credibility. We need not believe that the gods themselves took sides in the struggle, that Athena favoured the Greeks, or that Aphrodite, Queen of Love, fighting for the Trojans, was wounded by the Greek hero Diomedes. History will always grow encrusted by legend. But beneath the Iliad lies solid historical fact. More than a thousand years before Christ there flourished on the shores of the Ægean a great city whose princes lived in wealth and luxury, till an act of wantonness such as luxury breeds involved them and all that was theirs in complete and cataclysmic annihilation.

G. E. TURTON.



THE CAPTURE OF HELEN AS GOZZOLI PICTURED IT.

'The Rape of Helen,' by Benozzo Gozzoli (1420-1498), master of the Tuscan school of painting. In the fashion of his time, the painter dresses his Greeks in the costume of fifteenth-century Italy. He shows Paris bearing Helen away on his shoulders towards the strange castellated ship which is to bear them to Troy.

* Mr. Stanley Cason will talk about Troy, in the second of his series on Ancient Greece, at 7.25 on Tuesday evening.



Omelets—And How to Make Them.

OMELETS hold a very great attraction for many people, and it is hardly surprising, for they are delicious if well made.

There are one or two rules that govern the making of omelets, just as there are in most things. The first of these is, that you must use a proved omelet pan, or frying pan, and it should not be used for anything else. See that the pan you have is flat, and not inclined to go up one side, for this will make the omelet burn. Never wash your omelet pan, but when you have finished using it, take a sheet of kitchen paper, and rub it well round until you find it is quite clean. Do not, by any chance, use paper with any printing on it, for the grease will bring out the paraffin in the paper, and your next omelet may not be exactly nice, though it may be quite tasty.

See that the butter in the pan does not get too hot. If you are making sweet omelets, have the whites of the eggs beaten very stiffly, for this will make a wonderful difference to your omelet.

When you want to spread jam on an omelet, take care to see that it has been slightly warmed, for cold jam is apt to make them heavy.

You cannot really do without a palette knife for omelets, because an ordinary knife is not pliable enough, and it will probably break the omelet; the knife is used to shape them to the side of the pan. A palette knife is a very good investment, for it is used for so many things in cookery.

Another useful thing about omelets is the variety they afford. For savoury omelets, you can have parsley or herbs, ham, cheese, tomato, etc., to mention only a few, while different jams ring the changes in the sweet department; and sweet omelets served with stewed raspberries and whipped cream are simply delicious.

How to prove an Omelet Pan.—Put a teaspoonful of salt in the pan. Heat it well, and then rub it dry with kitchen paper to remove roughness. See that all the salt has been removed, too. Put in half a teaspoonful of lard, heat till beginning to brown, then pour it out. This prevents the omelet sticking.

Sweet Omelet (for three people).

- 3 eggs.
- $\frac{1}{2}$ oz. butter.
- 1 dessertspoon caster sugar.
- 1 tablespoon hot jam.
- A few drops vanilla essence.

Put the butter in a proved pan. Cream the yolks and sugar till thick and add vanilla. Whip the whites very stiffly, and fold into the yolks with a spoon. Heat the butter, pour in the egg mixture, stir two or three times over the gas, and then bake in a moderate oven for eight or ten minutes till it is well risen, set, and a good golden brown colour.

Turn the omelet out on to a sugared paper, place the jam in the centre, fold in two and serve on a d'oyley at once.

With sweet omelets the method is always the same, the difference being in the flavours.

Tomato Omelet

Make an omelet as directed in the next recipe, using exactly the same quantities. Then for the tomato filling you will want:—

- 1 tomato.
- $\frac{1}{2}$ oz. butter and seasonings.

Scald the tomato and the skin will come off. Cook it in the butter and season. Place the tomato in the centre of the omelet, then roll up and serve at once.

Cheese Omelet

- 3 eggs.
- Pepper and salt.
- 1 oz. grated Parmesan cheese.
- 1 tablespoon of either cream or milk.
- $\frac{1}{2}$ oz. butter.

Mix all the ingredients except the butter and cheese. Heat the butter in the pan. Pour in the egg mixture and stir over the fire till it begins to set creamily. Roll up the omelet. Serve with grated cheese and paprika pepper as a garnish.

Kidney Omelet.

- 1 sheep's kidney.
- $\frac{1}{2}$ oz. butter.
- Seasoning.
- (The above is for the filling.)
- 3 eggs.
- 1 tablespoon of milk.
- Seasoning.
- $\frac{1}{2}$ oz. butter.

Wash and skin the kidneys and remove the core. Cut the kidney in dice, cook it in the butter for about twenty minutes, then season it well. Prepare the omelet in the usual way. Place the kidney in the centre of the omelet, roll it up and serve at once.—From a talk by Marjorie U. Guy.

This Week in the Garden.

THIS is a busy month under glass if provision has to be made for large stocks of bedding plants to be ready to replace those used for spring flowering. To have good plants ready by the end of May and early June seeds of many half-hardy annuals need to be sown this month. Sow in gentle heat and when the seed has germinated, move the pots or seed-boxes to cooler quarters. Light and plenty of air are very important to prevent seedlings from becoming weak and drawn, but cold draughts must be avoided.

Antirrhinums are popular and easily-grown bedding plants which can be had in a wide range of colours and various heights. If they were sown in autumn and grown on in small pots they ought to be in a cold frame now and be gradually hardened off preparatory to planting out. If they are in the least drawn, pinch them back to make them bushy. Give air freely day and night in favourable weather, and on bright sunny days remove the lights entirely.

When the soil is in good working condition hardy annuals should be sown in the open ground. Such things as Shirley poppies, cornflowers, godetias, clarkias and the beautiful *Nemophila insignis* are a few that give the best results from early sowing and severe thinning of the seedlings.

A considerable number of shrubs will now require pruning, especially those that bloom on the current year's growth. This annual pruning keeps the bushes symmetrical and encourages strong flowering shoots. Shrubs that can be attended to now include many spiraeas, such as *S. Japonica*, *S. Bumalda* and *S. Anthony Waterer*. The same treatment should be given to ceanothus 'Gloire de Versailles.' The willows and dogwoods which are grown for the colour of the stems during winter should be cut hard back to encourage a mass of young wood for next winter.

Ground should be got ready for a seed-bed and a sowing of cabbages, brussels sprouts, and cauliflowers ought to be made as soon as possible so as to have good plants for putting out by the end of May.

The main crop of onions should be sown as soon as the soil is in good condition. Thoroughly tread the bed to make it firm both before and after sowing.

Regular sowings of peas, beans, lettuces, and radishes should be made from now onwards to keep up a constant supply.—*Royal Horticultural Society's Bulletin*

'Protein' Recipes.

Cod Roes.

- 4 ozs. roes.
- 1 round of bread (2 $\frac{1}{2}$ ozs.).
- 1 oz. butter.
- Seasoning and lemon juice.
- (Enough for two people.)

Wash the roes in salted water. Dry thoroughly. Place in well-buttered casserole, with salt, pepper (cayenne, if liked), and lemon juice. Cook over a gentle heat, shaking the casserole periodically, for about ten minutes. Serve very hot on hot buttered toast.

Buck Rarebit.

- 2 ozs. grated cheese.
- 1 egg.
- 1 $\frac{1}{2}$ tablespoonfuls milk.
- $\frac{1}{2}$ oz. butter.
- Salt, pepper and cayenne pepper to taste.
- Round of bread.
- (Enough for one person.)

Mix cheese, milk, and the seasoning. Stir over gentle heat till the mixture is a smooth paste. Pour on to a round of bread toasted and buttered. Place a poached egg on top. Serve.

Cheese Blocks.

- 4 one-ounce cheese blocks.
- $\frac{1}{2}$ oz. butter.
- 4 large cooked potatoes (1 lb.)
- $\frac{1}{2}$ egg.
- Mustard and other seasoning.
- (Enough for four people.)

Sieve potatoes, add melted butter, seasoning, and egg. Mix. Cut cheese into blocks, spread lightly with mustard. Divide potato mixture in four and wrap round each piece of cheese. Put on to greased tin, brush with egg and bake in a hot oven till browned (about five minutes). Serve at once.

Braised Farced Liver.

- 1 lb. liver.
- Farce consisting of 2 ozs. breadcrumbs,
- $\frac{1}{2}$ oz. margarine,
- 1 tablespoonful chopped parsley,
- Pinch of mixed herbs; egg or milk to mix.
- Seasoning.
- Braise $\frac{1}{2}$ lb. each of carrot, turnip, onion.
- Bacon or ham rind.
- $\frac{1}{2}$ oz. dripping.
- $\frac{1}{2}$ pint stock.
- (Enough for four people.)

Wash and skin liver. Make a pocket in the centre of the liver. Mix the farce to a stiff consistency and push it into the prepared pocket and sew up. Prepare the vegetables and cut in large pieces. Fry in dripping with bacon rind. Put into dish. Place liver on top and add stock. Cover with greased paper. Put on tight-fitting lid and cook in a moderate oven for one hour.

Dish the liver and vegetables. Thicken the gravy, pour round the liver, etc., and garnish.

Minced Sautéed Liver.

- 1 lb. liver.
- 2 ozs. bacon.
- 1 oz. butter.
- (Enough for four people.)

Remove rind from bacon, wash and skin liver. Put all through the mincing machine. Melt the butter in the pan of a casserole. Put into this the mince and stir with a fork till it changes colour. Cover the pan with a tight-fitting lid and cook slowly for fifteen minutes, stirring periodically. Serve on toast or with mashed potatoes.—From a talk by Miss J. Lindsay and Professor V. H. Mottram.

(Continued on page 587.)

The recipes for Luncheon Dishes broadcast on March 5 can be obtained by sending a postcard to the Empire Marketing Board, 2, Queen Anne's Gate Building, London, S.W.1. Listeners who have already applied need not do so again.

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3.30
The Wireless
Chorus
and Orchestra

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

3.30 An Orchestral
Concert

WILLIAM BARRAND (Bass)
THE WIRELESS CHORUS
THE WIRELESS ORCHESTRA
Conducted by STANFORD
ROBINSON

Overture, 'The May Queen'
Sterndale Bennett

SIR WILLIAM STERN-
DALE BENNETT was
a leading figure in the Vic-
torian world of music, and
did more for his generation than we are
apt to remember now. He was one of the
first students at the Royal Academy of Music,
which in those days was in comparatively humble
quarters off Hanover Square. It was a boarding-
school then. He had the good luck to play at
one of the Academy Concerts at which Mendel-
sohn was present, and then and there began a
friendship which had a considerable influence on
Bennett's career. He visited Leipzig more than
once at Mendelssohn's invitation and played and
conducted his own music in the famous Gewand-
haus. Schumann was also keenly interested in
the young Englishman and spoke very warmly of
him in the columns of his own paper.

In the course of his long and busy career, Sir
William held many important appointments, chief
of which was at the Royal Academy, whose
Principal he became in 1866. He was Professor of
Music at Cambridge and founder of the Bach
Society. His own music is now very little played,
although the Cantata 'The May Queen' is still
sometimes sung by choral societies. It was com-
posed for the Leeds Festival of 1858, at which he
had been asked to conduct, and was for
long the most popular English work in its
class. It is thoroughly tuneful and melo-
dious, enjoyable to sing as well as to hear.

3.40 WILLIAM BARRAND, Chorus and
Orchestra
Dirge for Two Veterans....*Charles Wood*

3.52 ORCHESTRA
Suite, 'The Merchant of Venice' *Sullivan*

4.8 CHORUS
Part Songs:
A Love Symphony.....*Percy Pitt*
My Love dwelt in a Northern Land...*Elgar*
The Leprechaun.....*Bantock*

4.20 WILLIAM BARRAND
Songs

4.30 ORCHESTRA
Theme and Six Diversions.....*German*

LIKE Sir Edward Elgar, Sir Edward
German showed his interest in music
at an early age by organizing and con-
ducting a local band in his native town,
arranging, and even composing, most of
the music which they played. But after
some years at the Royal Academy of
Music, first as a student and afterwards as
professor, the Theatre claimed much of his
attention, and the music which he has
written for many of the Shakespeare plays
has had a large share in making him the
popular composer he is. His own two
Operas, *Merric England* and *A Princess of*
Kensington, leave no room for doubt as to
the direction in which his genius has found
its happiest expression.

The Theme and Six Diversions are easily
recognizable as akin to his popular Dances.

SUNDAY, MARCH 10
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

THREE ARTISTS IN TODAY'S PROGRAMMES.



Poushnoff (left) will broadcast a pianoforte recital this afternoon at 5.0. Megan Thomas and W. H. Squire (right) take part in the Military Band Concert at 9.5.

and several of the Variations are actual
dance-tunes. The Theme is introduced by a brief
Prelude in which the same tune is heard in a
slightly altered form, suggesting the Dorian
mode. It is itself a very straightforward tune,
and though the Diversions are worked out with
great interest and variety, their kinship with the
tune is never lost sight of. Throughout the
fourth and at the beginning of the sixth, the theme
is heard almost in its original guise.

4.50 CHORUS and Orchestra
Hey Nonny No'.....*Ethel Smyth*

5.0-5.30 A PIANOFORTE RECITAL
by
POUSHNOFF
Sonata in G, Op. 37 (First Movement)
Tchaikovsky
Lieb-leid (Love's Grief) *Kreisler, arr. Rachmaninov*
The Lilac.....*Rachmaninov*
Etude-Tableau in E Flat Minor.....*Rachmaninov*
Etude-Tableau in E Flat.....*Rachmaninov*



SOMETHING IN HIS EYE!

Everybody who has endured the peculiar discomfort of
having 'something in his eye' will appreciate the benefits
of the electro-magnet at Moorfields Eye Hospital which is
seen at work. An appeal for Moorfields will be
broadcast by A. J. Alan tonight

8.45
Listen to
A. J. Alan's
Appeal

Three Concert Studies...*List*
Walde-rauschen (Forest
(Rustling); Gnomengraben
(Gnomes' Dance); La Cam-
panella (The Bell)

(For 5.30-6.10 and 7.55-8.45
Programmes see opposite page)

45 The Week's Good Cause:
Appeal on behalf of the Royal
London Ophthalmic Hospital
(Moorfields Eye Hospital) by
Mr. A. J. ALAN

MOORFIELDS, as the
Royal London Ophthal-
mic Hospital is usually called,
is both the oldest and the
largest eye hospital in the

world. It has been in existence for over a
hundred and twenty years, and has treated nearly
3,000,000 patients, and it can fairly claim by its
training of eye-surgeons and its research work
to have helped rich and poor alike all over the
world. The present scheme for extension, for
which £25,000 has already been collected,
demands a further £25,000, and it is being appealed
for in the belief that those who help to give it
will be helping not merely an eye hospital, but
the very fountain-head of ophthalmology, upon
whose efficiency the nation's eyesight so largely
depends.

Contributions should be addressed to A. J.
Alan, Moorfields Eye Hospital, City Road, E.C.1.

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

9.5 A MILITARY BAND CONCERT
MEGAN THOMAS (Soprano)
W. H. SQUIRE (Violoncello)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Nibelungen March.....*Wagner*
Overture, 'La Princesse Jaune' ('The
Yellow Princess').....*Saint-Saëns*

9.15 MEGAN THOMAS
Whene'er a Snowflake leaves the Sky
Liza Lehmann
Una voce poco fa (A little voice I heard)
Rossini

9.22 BAND
Two Irish Tone Sketches
B. Walton O'Donnell
The Mountain Sprite; At the Pattern

9.35 W. H. SQUIRE
Love's Dream.....*List, arr. Squire*
Rigaudon.....*Handel, arr. Harty*
Wiegentied (Cradle Song)
Brahms, arr. Squire
Gigue.....*Sammartini, arr. Salmon*

9.50 BAND
Mock Morris
Grainger, arr. Gerrard Williams
Valse Lyrique.....*Sibelius*
Czardas—Hungarian Shepherd's Dance)
Gung'l

10.4 MEGAN THOMAS
Sorrow of Spring.....*Graham Peck*
I will make you brooches.....*Cundell*
Come, O come my life's delight....*Harty*

10.12 BAND
Woodland Sketches.....*MacDowell*
To a Water-lily; From Uncle Remus; A
Deserted Farm; By a Meadow Brook;
Told at Sunset

Military March No. 3
Schubert, arr. Gerrard Williams

10.30 Epilogue



(For 3.30 to 5.30 Programmes see opposite page)

5.30 Reading from the Old Testament
'The Patience of Job'
Job i. v. 1-22

THE Book of Job is the story of a man who experienced every trial and misfortune that flesh is heir to, and yet remained true to his God. Indeed, the phrase 'The Patience of Job' has become proverbial.

Job was a man of vast wealth, so that 'this man,' we read, 'was the greatest of all the men of the east.' He was also 'perfect and upright, and one that feared God, and eschewed evil.'

But so far his faith had not been tried. God therefore allowed Satan to bring disaster after disaster upon him. This afternoon's reading tells of the capture of his oxen and his asses by Sabeans; the destruction of his flocks and servants by fire; the capture of his camels by the Chaldeans, and finally the extermination of his sons and daughters at one fell swoop by a great wind which blew from the wilderness, and destroyed the house in which they were all assembled.

'In all this,' however, we are told 'Job sinned not, nor charged God foolishly.'

5.48 The Conference of the National Council of the Evangelical Free Churches by the Rev. T. NIGHTINGALE (Secretary of the National Council).

5.45-6.10 app. Church
Cantata (No. 56) Bach

'ICH WILL DEN KREUZSTAB'
'I WITH MY CROSS STAFF'
S.B. from Glasgow

ROBERT BURNETT (Baritone)
THE STATION CHOIR
THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS

This Cantata, which was sung by Robert Burnett with the Glasgow Station Choir and orchestra, in October last year, is one of the comparatively few which are laid out for solo voice throughout, except for the chorale at the end.

'Among the most splendid' is a phrase which has already appeared in notes on other cantatas, but it must be used of this work also; musicians all the world over are agreed in regarding it as a noble piece of profoundly devotional music, instinct with Bach's deep sincerity. It is one of those, too, of which he carefully revised the parts himself, furnishing valuable clues to his wishes in the often disputed matter of phrasing.

The singer who undertakes it must have a vivid sense of its dramatic power and fervour, and must be able to carry us with him, as the poem, and with it the music, passes gradually from a mood of sorrowful acceptance of the Cross to an exultant welcome of approaching death.

In the first aria, the accompaniment is eloquent of grief which resignation has transfigured; it is based on a motive which Bach often uses to present suffering, though nowhere more expressively. At one point there can be heard a wave-like figure in the orchestra: the word 'Schiff-fahrt' (voyage) has turned Bach's thoughts to the sea. The other aria is built up on a long, flowing melody, and the final chorale is a very beautiful one.

(The text is reprinted by courtesy of Messrs. Breitkopf and Hartel.)

THE DAY OF REST. Sunday's Special Programmes.

From 2LO London and 5XX Daventry.

BROADCAST CHURCHES—IV.

ST. MARTIN- IN-THE-FIELDS

By The Rev.

PAT McCORMICK, D.S.O.

A service will be broadcast from the famous Church in Trafalgar Square tonight at 7.55.



THE church of St. Martin-in-the-Fields, in Trafalgar Square, occupies a conspicuous site at the very heart of the Empire. It is difficult to realize that its title 'in the fields' was a true description 300 years ago, the first building leases in St. Martin's Lane having been granted in 1635. The earliest reference to the church of St. Martin that has been discovered is in a document dated 1222. The present church, however, the work of James Gibbs (a pupil of Wren), was built on the site of the former church, which was pulled down in 1721 when 'much decayed and in danger of falling.'

When the Rev. H. R. L. Sheppard was made Vicar just before the war, he realized that the central position of St. Martin's afforded unique opportunities for being of service to those who passed by. Through his decision, in 1916, to keep the church open at night as well as all day, St. Martin's very soon came to be known as the church of the 'Ever Open Door.' Countless thousands who have been stranded in London, both during the years of the war and since, have reason to be thankful for the shelter thus afforded them. It is reckoned that fully 20,000 in the course of each year use the crypt as a haven of refuge at night. The following year saw the beginning of another of the best-known features in the life of this church—the Service for Men and Women in Uniform on Sunday afternoons (which is still continued as the People's Service). The homeliness of this service, with its music supplied by a Guards' Band, is still gratefully remembered by thousands who are once more scattered throughout the Empire.

It was at the end of 1923 that the B.B.C. asked Mr. Sheppard whether he would allow a service to be broadcast from St. Martin's. At that date it needed some courage to make such an innovation, but so overwhelming was the correspondence in appreciation of this first experiment that the request from the B.B.C. that a service should be broadcast from St. Martin's each month could not be refused, though the condition was made that it should not be held at an hour when other places of worship were likely to be holding services. The monthly broadcast from St. Martin's became a regular feature in March, 1924.

Mr. Sheppard was forced to resign owing to ill-health in 1927, and his successor hopes that St. Martin's may continue to set an example of the many ways in which people can be helped to bring religion into relation with all aspects of every-day life.

PAT McCORMICK.



I.—Aria.

I with my cross-staff gladly wander,
It comes from God's own loving hand,
All suffering o'er, 'twill lead me yonder
To God in His promised land;
Then sorrow and pain shall be buried for
aye,
My Saviour will wipe all my tears away.

II.—Recitative.

My journey through the world is like
unto a ship,
Affliction, cross and woe are billows that
o'erwhelm and bind me,
And each new day of Death remind me,
And yet I have an anchor sure, a rock
of mercy and strength,
Wherewith my God sends help at length.
And thus He saith to me: I am with thee,
I will not leave thee ever nor forsake
thee!
And when the storm is o'er, and calmed
is the angry foam,
I step forth from the ship into my home,
That is the heav'nly home, within whose
open portal
Shall I unite with saints immortal.

III.—Aria.

Triumph, triumph, now is mine,
Sin and death are trampled beneath me,
My strength is in the Lord most High,
With eagle's wings I'd cleave the sky,
Nor weary in my upward soaring,
But join the band of souls adoring,
O that it might be this day.

IV.—Recitative.

With girded loins I stand and wait
My summons to the blessed state,
If so be I may merit,
The hope at Jesus' hands to inherit,
How blessed will it be
When I the port of rest at last shall
see!
Then sorrow and pain shall be buried
for aye,
My Saviour will wipe all my tears away.

V.—Choral.]

Come O death, thou twin of slumber,
Come and cut my sorrows short;
Loose my ship from ropes that lumber,
Bring me safely into port.
Let who will seek to evade thee,
Thou dost not need to persuade me,
For I gain through thee alone
Access to my Saviour's throne.

7.55 A Religious Service

From St. Martin-in-the-Fields
Address by the Rev. PAT McCORMICK
THE BELLS

Order of Service:

Hymn, 'Immortal, invisible, God only
wise' (English Hymnal, No. 407)
Confession and Thanksgivings
Psalm 146
Nunc Dimittis
Prayers
Hymn, 'God is working His purpose
out' (Ancient and Modern, 735)
Address: The Rev. P. McCORMICK
Hymn, 'Hail, gladdening Light'
(Ancient and Modern, 18)
Blessing

(For 8.45 to 10.30 Programmes see
opposite page)

10.30 Epilogue

'THE SPIRIT WITHIN'

(For details of this week's Epilogue
see page 596)

10.40-11.0 The Silent Fellowship

(Daventry only)
S.B. from Cardiff



"I WAS amazed to find that 'Moorfields'—the largest Eye Hospital in the World—is now so overcrowded that sometimes the less serious cases have to be turned away. Something must be done about it at once, for you cannot have this state of affairs when you are dealing with possible blindness. They have got half the money for an Extension. Will you send something towards the remaining £25,000?"

A. J. Alan

P.S. At 8.45 p.m. on Sunday March 10th I am going to tell you more about this grand old hospital from 2LO and 5XX. A.J.A.

To A. J. Alan,
Moorfields Eye Hospital,
City Road, London, E.C.1.

I have pleasure in sending £ : s. d.
as a donation to the Extension Fund.

NAME.....

ADDRESS.....

7717

SUNDAY, MARCH 10

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0
Music of
Midland
Composers

3.3 A SONG RECITAL

by
KEITH FALKNER (Baritone)
Bois epais (Sombre Woods) (17th Century) .. *Lully*
What if I seek for Love of Thee } (17th Century)
Sweet Kate } *Robert Jones*
How jovial is my laughter *Bach*
Ich grolle nicht (I murmur not) *Schumann*
Sonntag (Sunday) *Brahms*
King Arthur *Harold Sykes*
Trade Winds *Keel*
Hybias the Cretan *Elliott*
I'm Seventeen come Sunday *arr. Cecil Sharp*
Here's a Health unto His Majesty *Traditional*

4.0-5.30 A MILITARY BAND CONCERT

(From Birmingham)
THE BIRMINGHAM MILITARY BAND
Conducted by **W. A. CLARKE**
Overture, 'Academic Festival' *Brahms*
CHARLES DEAN
(Baritone)
Benediction
Tchaikovsky
Absent, yet Present ... *White*
Youth ... *Allisen*

4.16 BAND

Intermezzo
(Second 'Maid of Arles' Suite)
Bizet
Cornet Solo, 'The Children's Home' *Cowen*
(Soloist, **RICHARD MERRIMAN**)

4.28 PAUL BEARD (Violin)

Adagio espressivo *Bach, arr. Grace*
Indian Lament *Deorak, arr. Kreisler*
La Chasse *Cartier, arr. Kreisler*

BAND

Selection, 'Samson and Delilah' .. *Saint-Saens*
CHARLES DEAN
Two Grenadiers *Schumann*
O Mistress Mine *Quilter*
Langley Fair *Easthope Martin*

5.0 BAND

Selection, 'I Pagliacci' *Leoncavallo*
PAUL BEARD
Legend *Wieniawski*
BAND
Schiller March *Meyerbeer*

8.0 A Religious Service

Conducted by the Rev. **HAROLD G. FIDDICE**
Re-ayed from the Albert Hall, Nottingham
Order of Service
Hymn, 'From all that dwell below the skies'
(Methodist Hymnal, No. 9)
Reading
Anthem, 'Blessed are they Worthy the Lamb'
(From 'Ecce Homo') (*Johnson*)
Prayers
Hymn, 'Stand up! Stand up for Jesus'
(Methodist Hymnal, No. 462)
Address
Hymn, 'O Jesus I have promised' (Methodist
Hymnal, No. 412)
Benediction

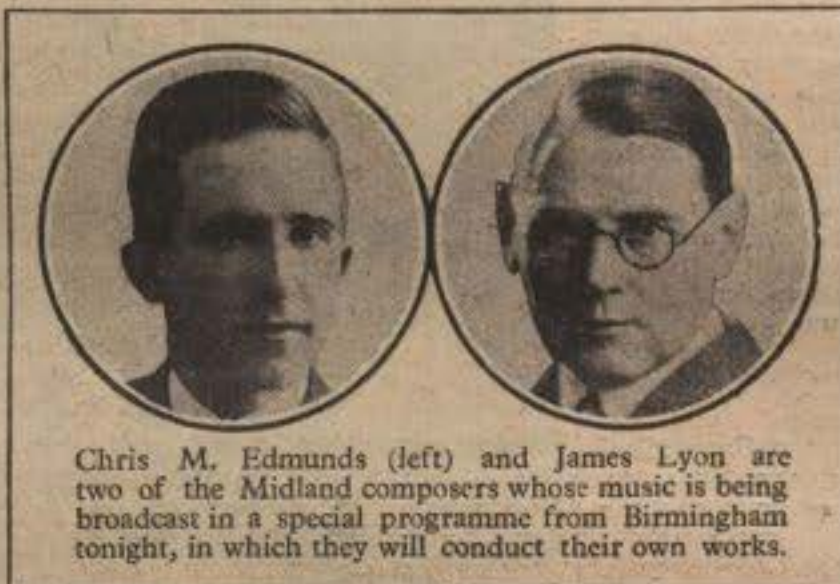
8.45 The Week's Good Cause:

(From Birmingham)
An appeal on behalf of the Propagation of the
Christian Knowledge Society, by the Rev. A.
THORNTON DOWN
(Contributions should be addressed to the Rev.
A. Thornton Down at 30, Clarendon Place,
Leamington Spa)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland Composers' Programme

(From Birmingham)
THE BIRMINGHAM STUDIO CHORUS
and AUGMENTED ORCHESTRA
Leader, **FRANK CANTELL**
DALE SMITH (Baritone)
DALE SMITH, Chorus and Orchestra
The Warden of the Cinque Ports .. *James Lyon*
(Conducted by **THE COMPOSER**)



Chris M. Edmunds (left) and James Lyon are two of the Midland composers whose music is being broadcast in a special programme from Birmingham tonight, in which they will conduct their own works.

DR. JAMES LYON, a graduate of Oxford, has spent a large part of his busy life in the educational side of music, and has devoted a considerable share of his own large original output to the benefit of teachers. He is an enthusiast in the Competition Festival movement, and has acted as judge as far afield as the Dominion of Canada. His own

music, although fresh and original, is not modern in that sense which the present day has learned to dread; it is rather in the tradition of the romantic school. He has composed much in the larger forms, though comparatively few of his big pieces have as yet had adequate performances.

9.15 ORCHESTRA

Ballet Suite, 'Prince Juan' .. *Chris. M. Edmunds*
The Story of the Ballet—adapted from the Spanish—is of Prince Juan and his love for a Princess. The Scene is a Moorish Castle in Granada.
(Conducted by **THE COMPOSER**)

CHRIS. M. EDMUNDS, one of the youngest of present-day English composers, is well and honourably known to Birmingham audiences, both as pianist and as composer, although his work still awaits the wider recognition which it clearly deserves. He was for a time associated with the B.B.C., and did good work at Birmingham Station.

9.45 DALE SMITH

Milking Sian }
Longing } *Roy Thompson*
The Warrior Earl of Allendale... }
ORCHESTRA
Symphonic Episode, 'The Miracle of the Roses'
Op. 42 *James Lyon*
(Based on the Poem of Robert Southey)
(Conducted by **THE COMPOSER**)

10.15 DALE SMITH

Cake and Sack }
Cruel and Bright } *Roy Thompson*
Scatterpenny }
ORCHESTRA
Spanish March, Incidental Music, 'Montezuma'
Robert Chignell

10.30 Epilogue

Sunday's Programmes continued (March 10)

5WA CARDIFF. 323.2 M. 928 KC.

3.30 *S.B. from London*
 5.45-6.10 app. *S.B. from Glasgow (See London)*
 6.30 *S.B. from Swansea*
 7.55 *S.B. from London*

8.45 **The Week's Good Cause:**
 An Appeal on behalf of the Building Fund of the Royal Mineral Water Hospital, Bath, by Mr. SIDNEY ROBINSON, Chairman of the Appeal Committee

THIS Hospital is a National Institution receiving patients who suffer from Rheumatic Diseases from all parts of the British Isles

8.50 WEATHER FORECAST, NEWS (9.0 Local Announcements)

9.5 A CONCERT

Organized by THE COUNTESS OF PLYMOUTH
 In aid of the Lord Mayor of London's Mining Area Relief Fund

Relayed from the Empire, Cardiff

ARTHUR FEAR (Baritone)

Old English Songs *arr. Lane Wilson*
 When Dull Care
 False Phyllis
 Come, let's be merry

THE BAND OF THE 1ST BATTALION THE WELCH REGIMENT

Bandmaster, A. E. SHAW

(By kind permission of Lieut.-Col. G. FLEMING, D.S.O., and Officers)

Overture, 'Fingal's Cave' *Mendelssohn*
 THE ABERAMAN (Aberdare) JUVENILE CHOIR
 Conducted by D. J. MITCHELMORE and M.D. REES

Part Song, 'Fly, Singing Bird' *Elgar*
 Action Song, 'Call'er Herrin' *Scots Air*
 Alawon Y Bryniau *E. T. Davies*

ARTHUR FEAR
 Dafydd Y Garreg Wen
 Rhyfelyrech Cadben Morgan

THE BAND

Selection, 'The Leek' *Myddleton*

Community Singing:
 Conducted by D. J. MITCHELMORE

Tôn Y Botel; Aberystwyth; Hyfrydol; Cwm Rhondda; Abide with Me

10.10 A Studio Concert

THE KYMBIC OBIANA CHOIR

Conducted by
 JOHN DEVONALD

From Oberon in Fairy-land *Stevens*
 Song of the Flax Spinner *Leslie*
 Cherry Ripe .. *Brewer*

HUBERT PENGELLY
 (Pianoforte)

Humoresque *Swinstead*
 An Irish Lament } *arr. Gerrard*
 Leprechann } *Williams*

CHOIR

A'r Don o faen Gwyn-toedd. *Joseph Parry*
 Blododyn bach wyl fi mewn Gardd
Gwilym Gwent

A'r Iau'r Iorddonen-ddo'n (Tune: 'Moab') (Methodist Hymnal) (Ieuan Gwyllt)

10.40-11.0 **The Silent Fellowship**
 Relayed to Daventry



A. Colquhoun

ARGYLE PRESBYTERIAN CHURCH, Swansea, from which this evening's service is being relayed and broadcast from Swansea and Cardiff.

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

3.30 *S.B. from London*
 5.45-6.10 app. *S.B. from Glasgow (See London)*

6.30 A Religious Service

Relayed from Argyle Presbyterian Church of Wales

Introductory Sentences
 Prayer of Invocation
 Lord's Prayer (Chanted)
 Hymn 135, 'Rejoice, the Lord is King'
 Scripture Lesson
 Hymn 141, 'Immortal Love, for ever full'
 Prayer
 Anthem, 'Blessed are the Merciful' *Hiles*
 Hymn 136, 'Crown Him with many Crowns'
 Address by the Rev. W. E. ROBERTS
 Hymn 283, 'Father in high Heaven dwelling'
 Benediction
 Vesper

Precentor, LIONEL ROWLANDS
 Organist, LILIAN STRATTON

7.55 *S.B. from London*

9.0 Musical Interlude relayed from London

9.5 *S.B. from London*
 10.30 **Epilogue**
 10.40-11.0 *S.B. from Cardiff*

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

3.30 *S.B. from London*
 5.45-6.10 app. *S.B. from Glasgow (See London)*
 7.55 *S.B. from London*

8.45 **The Week's Good Cause:**
 Appeal on behalf of the Southampton Junior Brotherhood and Northam Boys' Club

8.50 *S.B. from London (9.0 Local Announcements)*
 10.30 **Epilogue**

5PY PLYMOUTH. 396.3 M. 727 KC.

3.30 *S.B. from London*
 5.45-6.10 app. *S.B. from Glasgow (See London)*
 7.55 *S.B. from London (9.0 Local Announcements)*

10.30 **Epilogue**

2ZY MANCHESTER. 378.3 M. 793 KC.

3.30 **Songs and Serenades**
 THE NORTHERN WIRELESS STRING ORCHESTRA:
 Conducted by T. H. MORRISON
 HERBERT RUDDOCK (Bass)

5.0 *S.B. from London*
 5.45-6.10 app. *S.B. from Glasgow (See London)*
 7.55 *S.B. from London*

8.45 **The Week's Good Cause:**
 An Appeal on behalf of the Manchester and Salford Blind Aid Society by Mr. A. SIDDALL.

8.50 *S.B. from London (9.0 Local Announcements)*
 10.30 **Epilogue**

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,220 KC.

3.30:—*S.B. from London.* 5.45-6.10 approx.:—*S.B. from Glasgow. (See London.)* 7.55:—*S.B. from London.* 8.45:—*The Week's Good Cause: Appeal on behalf of the Gateshead Maternity Hospital Building Fund by Miss J. M. Tooke.* 8.50:—*S.B. from London.* 10.30:—*Epilogue.*

5SC 401.1 M. 745 KC. GLASGOW.

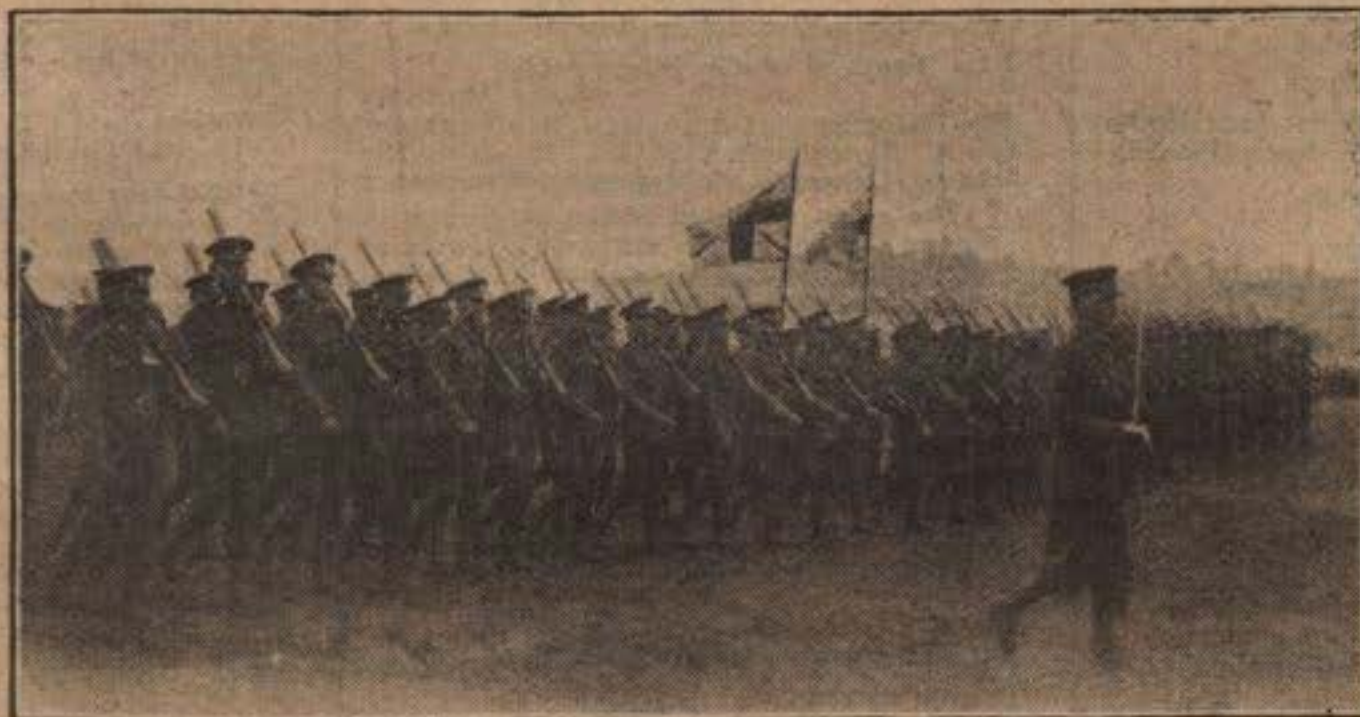
3.30:—*S.B. from London.* 5.45-6.10 app.:—*Church Cantata—Bach.* 7.55:—*S.B. from London.* 8.45:—*The Week's Good Cause: Appeal on behalf of the Craigiehall Boys' Training Farm, by Dr. G. C. Cassar.* 8.50:—*Weather Forecast, News.* 9.0:—*Scottish News Bulletin.* 9.5:—*S.B. from London.* 10.30:—*Epilogue.*

2BD 311.2 M. 954 KC. ABERDEEN.

3.30:—*S.B. from London.* 5.45-6.10 app.:—*S.B. from Glasgow.* 7.55:—*S.B. from London.* 8.45:—*S.B. from Glasgow.* 8.50:—*S.B. from London.* 9.0:—*S.B. from Glasgow.* 9.5:—*S.B. from London.* 10.30:—*Epilogue.*

2BE 302.7 M. 901 KC. BELFAST.

3.30:—*S.B. from London.* 5.45-6.10 app.:—*S.B. from Glasgow. (See London.)* 7.55:—*S.B. from London.* 10.30:—*Epilogue.*



THE WELCH REGIMENT,

here seen parading during the celebrations on the King's Birthday, whose band is playing in tonight's Concert from Cardiff, organized by the Countess of Plymouth, in aid of the Lord Mayor of London's Miners' Relief Fund.

7.45
A Scottish
Concert
from Glasgow

10.15 a.m. **The Daily Service**
 10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
 10.45 (*Daventry only*) Mrs. M. I. CROFTS, LL.B.: 'Law and the Home—X, How the Law affects Master and Servant'
 11.0 (*Daventry only*) Gramophone Records Prologue, 'Boris Godounov' *Moussorgsky*
 12.0 **A Ballad Concert**
 KATHLEEN PAYNE (Contralto)
 EDWARD ROBINS (Tenor)
 12.30 Jack Payne and the B.B.C. Dance Orchestra
 1.0 **ORGAN RECITAL**
 by EDGAR T. COOK
 From Southwark Cathedral
 ESTHER WILLOUGHBY (Soprano)
 EDGAR T. COOK
 Introduction and Fugue from Sonata on 94th Psalm *Reubke*
 ESTHER WILLOUGHBY
 Aria, 'O Lord to Thee' ('St. Matthew Passion') *Bach*
 EDGAR T. COOK
 Chorale No. 1 in E *Frank*
 ESTHER WILLOUGHBY
 Recit. and Air, 'I will sing of Thy great Mercies' ('St. Paul') *Mendelssohn*
 EDGAR T. COOK
 Adagio in E *Frank Bridge*
 Passacaglia and Fugue in C Minor *Bach*
 2.0 Broadcast to Schools:
 CAMILLE VIEBE, Reading for Secondary Schools—French: Chénier, 'La Jeune Captive'; Lamartine, 'Le Vallon'; Baudelaire, 'L'Albatros'; 'Spleen' (Oxford Book of French Verse); Héredia, 'La Mort de l'Aigle' (French Poems of Today—Payne); Rostand, 'Les Cochons Roses'
 2.20 Musical Interlude
 2.30 Miss RHODA POWER: 'What the Onlooker Saw (Course II): Tudor and Stuart Times—IX, Restoration Day'
 2.55 Musical Interlude
 3.5 Miss RHODA POWER: 'Stories from Mythology and Folk-lore—Grumbling Jenny (Finnish)'
 3.20 Musical Interlude
 3.30 **A Ballad Concert**
 LILLIAN RUSHWORTH (Soprano)
 RICHARD WATSON (Bass)
 DOROTHY CALLENDER (Pianoforte)
 4.15 Alphonse du Clos and his Orchestra
 From the Hotel Cecil
 5.15 **THE CHILDREN'S HOUR:**
 'Sea Fever' (*John Ireland*) is included in the songs to be sung by REX PALMER
 'Things to Remember when Playing Rugby Football,' according to Captain H. B. T. WAKELAM
 Various Piano Solos, including 'Highland Melody,' played by CECIL DIXON
 A Perfect Lady—the Tale of a Ferret' (*V. M. Methley*)
 6.0 'My Day's Work—X, How to do without Sight,' by a Blind Telephone Operator
 (*Daventry only*) Mr. C. T. KING: 'Birds of the Scilly Isles'

MONDAY, MARCH 11
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
 6.30 For the Boys' Brigade and Church Lads' Brigade
 6.45 **THE FOUNDATIONS OF MUSIC**
 CHOPIN MAZUREKAS
 played by
 IRENE SCHARER (Pianoforte)
 7.0 Mr. DESMOND MACCARTHY: Literary Criticism
 7.15 Musical Interlude
 7.25 Signor BREGLIA: Italian Talk—IV, from the first Novella by E. Castelnuovo, from line 9, page 32, 'L'Adèle,' to line 18, page 35, 'Puro'
 7.45 **A Scottish Concert**
 (*S.B. from Glasgow*)
 THE STATION ORCHESTRA
 Improvisu on Scottish Melodies *Stephen*
 WILLIAM McCULLOCH (Reciter)
 When Agnes got married (*McCulloch*)

9.35
The London
Chamber
Orchestra

9.30 Local Announcements; (*Daventry only*) Shipping Forecast
 9.35 **The London Chamber Orchestra**
 (Leader, SAMUEL KUTCHER)
 Conducted by ANTHONY BERNARD
 SOPHIE WYSS (Soprano)
 ORCHESTRA
 Overture, Masques and Bergairasques *Fauré*
 SOPHIE WYSS with Orchestra
 French Ariettes (Eighteenth Century)
 ORCHESTRA
 Brandenburg Concerto, No. 6, in B Flat .. *Bach*
 Four German Dances *Mozart*
 THE Sixth Brandenburg Concerto is for four old-fashioned solo instruments, two Viola da Braccia and two Viola da Gamba, that is, literally, Viols of the arm and Viols of the leg, the old precursors of our modern viola and violoncello, on which instruments the Concerto is now usually played. They are supported by violoncello, bass, and cembalo (harpsichord) in the usual way, the player of the cembalo filling up the harmony from a figured bass. All four instruments have melodious and interesting parts in the brisk and energetic first movement. The slow movement, of serious character, is given to the two violas, accompanied by basses and cembalo, the two solo violoncellos being silent throughout. Again at the beginning of the last movement, in a merry rhythm suggesting a jig, the two violas have matters in their own hands, the two solo violoncellos doing little more than reinforce the accompaniment.

THE LONDON CHAMBER ORCHESTRA



ANTHONY BERNARD

led by SAMUEL KUTCHER
 and conducted by
 ANTHONY BERNARD
 will broadcast a concert
 from London and Daventry
 tonight at 9.35
 SOPHIE WYSS (soprano)
 will sing.



SOPHIE WYSS

MARGARET ANDERSON (Soprano)
 O whistle and I'll come tae ye } *arr. Moffatt*
 Lochnagar }
 Tam Glen *Tiad.*
 'The Tale of a Pig'
 A Comedy in One Act by RICHARD HOLMAN
 John (Landlord of the village public) JAMES ANDERSON
 Meg (his wife) MEG BUCHANAN
 Rob } Agricultural (..... JOHN RAE
 Jake } Labourers) { EDWARD B. MACROBERTS
 The scene is played in the bar-parlour of the public, but all the dirty work (according to the traditions of Greek and Scots drama) takes place 'off.' John is 'wiping-off' the bar.
 FLORENCE BACBRIDE (Violin)
 Scottish Melodies *arr. Moffatt*
 Three Airs *Scott Skinner*
 ROBERT BURNETT (Baritone)
 O wert thou in the cauld blast *arr. Diack*
 Skye boat song *Larson*
 Wee Willie Winkie *arr. Diack*
 Wullie's gane tae Melville Castle *arr. Stephen-Burnett*
 WILLIAM McCULLOCH
 At the Pantomime (*adopted from F. Anstey*)
 THE ORCHESTRA
 Song of the Gloaming *Mooney*
 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
 9.15 'Crime and the Criminal'—V, Mr. E. ROY-CALVERT: 'After Prison—what?'

SOPHIE WYSS with Orchestra
 Tombeaux: Five Poems by Jean Cocteau *Lennox Berkeley*
 Le Tombeau de Sapho; Le Tombeau de Socrate; D'un Fleuve; De Narcisse; De Don Juan
 (*First Performance*)
 ORCHESTRA
 Serenade *Peter Warlock*
 Suite from 'Pulcinella' *Pergolesi, arr. Stravinsky*
 MORE than one exponent of the most modern tendencies in music has given us interesting settings of music by the very old masters, but not often has the younger artist exercised quite such restraint as Stravinsky does in this Suite, in his treatment of melodies taken from Pergolesi's works. He calls on a very small orchestra, thirty-three players in all: woodwinds, two horns, one trumpet, one trombone, a solo quintet of strings, and a small string orchestra. The Suite is in eight movements, but several of these have sub-divisions, as though there were actually eleven; they are all quite short. Their names are:—(1) Sinfonia (Overture); (2) Serenata; (3) (a) Scherzino, (b) Allegro, (c) Andantino; (4) Tarantella; (5) Toccata; (6) Gavotta con 2 variazioni; (7) Duetto; (8) (a) Minuetto, (b) Finale.
 11.0-12.0 (*Daventry only*) DANCE MUSIC:
 ARTHUR ROSEBERY and his BAND from the Kit Cat Restaurant
 (*Monday's Programmes continued on page 574.*)



The awkwardness of having to depend upon a phrase book on your visits abroad disappears when you have learnt to speak Foreign Languages by the new Pelman method. A book describing this method will be sent, gratis and post free, to every reader using the coupon printed below.



HOW TO BECOME AN EXPERT LINGUIST.

Wonderful Success of New Pelman Method of Learning Foreign Languages.

COULD you pick up a book, written in some Foreign Language of which you do not know a syllable and read it through correctly without once referring to a dictionary?

Most people will reply "No. It would be impossible!"

Yet this is just what the new method of learning French, Spanish, Italian and German, taught by the famous Pelman Institute, now enables you to do.

A Personal Experience.

The present writer can speak with knowledge on this subject.

Calling at the Institute to inquire into this new method he was asked whether he knew any Spanish. He replied that with the exception of a few words like "primavera," which he knew meant "Spring," he was entirely unacquainted with the language.

He was then handed a little book of 48 pages, printed entirely in Spanish, and asked to read it through.

There was not a single English word in this book, yet, to his utter amazement, he was able to read it from cover to cover without a mistake.

This is typical of the experiences of the thousands of people who are learning French, Spanish, Italian, or German by this new method. Here are a few examples of letters received from those who are following it:—

"I have learnt more French during the last three months from your Course than I learnt during some four or five years' teaching on old-fashioned lines at school." (S. 382.)

"I have spent some 100 hours on German studying by your methods; the results obtained in so short a time are amazing." (G.P. 136.)

"I can read and speak Spanish with ease, though it is less than six months since I began." (S.M. 181.)

"I have obtained a remunerative post in the City solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago." (I.F. 121.)

Matriculation Passed.

"I am writing to let you know that I have passed in French in the London Matriculation although French was my weakest subject. I attribute my success very largely to your instruction and am most grateful to you for it." (M. 1404.)

"I was able to pass London matriculation (in Spanish) last June with minimum labour and no drudgery, although I was always reckoned a 'dud' at languages." (S.B. 373.)

"I have only been learning German for four months; now I can not only read it but also speak it well." (G.M. 148.)

"I am extremely pleased with the (Italian) Course. I found it of the greatest possible service to me during a recent visit to Italy." (I.T. 127.)

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PROGRAMME

1. OVERTURE to the Opera "Hermit's Bell" *A. Maillart*
2. WALTZ, Espana *Emil. Waldteufel*
3. TURKISH PATROL *Th. Michaelis*
4. Suite, Summer Days *Eric Coates*
(a) In a Country Lane
(b) On the Edge of the Lake
(c) At the Dance
5. WITH LITTLE STEPS *Sudess*
6. WALTZ, Amoureuse *R. Berger*
7. OVERTURE, La Belle Helene *J. Offenbach*
8. TWO GUITARS *Harry Horlick*
9. IN THE SHADOWS *Herman Finck*
10. OUT OF THE DUSK TO YOU *Dorothy Lee*
11. SPANISH SUITE, La Feria *P. Lacombe*
(a) Los Teros
(b) La Reja
(c) La Zarzuela

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MONDAY, MARCH 11

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 LOZELLS PICTURE HOUSE ORCHESTRA
(From Birmingham)
Conducted by E. A. PARSONS
Overture, 'Il Seraglio' *Mozart*
HARRY HEMMING (Tenor)
Lorraine *Sanderson*
The English Rose ('Morrie England') *German*
ORCHESTRA
Serenade (Ständchen) *Strauss*
The Flight of the Bumble Bee .. *Binsky-Korsakov*
Serenade ('Harlequin's Millions') *Drigo*
Suite of Alsatian Scenes *Massenet*
Sunday Morning; At the Cabaret; Under the
Lindens; Sunday Evening

4.0 Jack Payne and the B.B.C. Dance Orchestra

CYRIL LIDINGTON
(Entertainer)

5.0 A Ballad Concert

ROSA ALBA (Soprano)
ARTHUR HOSKING
(Baritone)

ARTHUR HOSKING
Fain would I change
that note (1605)—
Tobias Hume, arr.
Frederick Keel
Sweet Kate (1609)—
Robert Jones, arr.
Frederick Keel
When lo! by break
of morning (1593)—
Thomas Morley, arr.
Frederick Keel

5.8 ROSA ALBA
L'Été (Summer)

Chaminade
Violets *Cornelius*
Spreading the News
Herbert Oliver

5.15 ARTHUR HOSKING

A Lover's Garland
Parry

A Soft Day } *Stanford*
The Call }

5.22 ROSA ALBA

Gathering Daffodils *arr. Somervell*
The Vesper Hymn *arr. Sir John Stephenson*
To Dianeme *del Riego*
The Old Stone House *May Brahe*

5.30 The Children's Hour:
(From Birmingham)

'Jock—the Story of the Sheep Dog,' by *Elizabeth Stanmore*
PHILIP BROWN'S DOMINOES DANCE BAND
'The Bishop's Staff,' by *Estelle Steel Harper*

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

6.30 Light Music
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'The Twin Brothers of Salamanca' *Schubert*
Invitation to the Waltz *Weber*
WINIFRED FISHER (Soprano)
The Devon Maid *Frank Bridge*
The Dove *Eric Foggy*
Come then, pining, peevish lover *Vinci*
This is the Island of Gardens .. *Coleridge-Taylor*

6.53 ORCHESTRA

Phantasy, 'The Selfish Giant' *Eric Coates*
JOAN BROMWICH (Pianoforte)
Tempo di Ballo } *Scarlatti*
Allegro in C }
Presto (Italian Concerto) *Bach*

7.15 WINIFRED FISHER

Silkworms *Alec Rowley*
The Crab } *Kenneth*
The Giraffe } *Wright*
Two Frogs *Dorothy Howell*
Mandy and the Spiders *Lorraine Tombo*

ORCHESTRA

Petite Suite *Chaminade*
JOAN BROMWICH

Barcarolle, Op. 22, No. 1
La Nuit (The Night), Op. 31, No. 3.. } *Glazounov*

ORCHESTRA

Suite, 'The Pagoda of Fowers' *Woodforde-Finden*

8.0 A Violin Recital
by

LOUIS GODOWSKY
Sonata in E, No. 6 *Handel*

Fuguo *Tartini, arr. Kreisler*
Hungarian Dance, No. 8, in A Minor *Brahms, arr. Joachim*
Melody *Gluck, arr. Wilhelmj*
Capriccio *Paganini, arr. Auer*
Toccata *Paradise, arr. Louis Godowsky*

8.30 LOZELL'S PICTURE HOUSE ORGAN

(From Birmingham)

Relayed from Lozells Picture House

Overture, 'Light Cavalry' *Suppé*
En'acte, 'Fleurette d'Amour' ('Little Flower of Love') *Fletcher*
Selection, 'Madam Butterfly' *Puccini*
Final Movement from Suite 'Bal Masqué' ('Masked Ball') *Fletcher*

9.0 'All Aboard'
(See centre of page)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: J. WHIDDEN'S BAND from the Carlton Hotel

11.0-11.15 ARTHUR ROSEBERY and his BAND from the Kit Cat Restaurant

THE RADIO TIMES.

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9.0 'ALL ABOARD'

(From Birmingham)

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Music by Numbers

The Whole Pirated by

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Monday's Programmes continued (March 11)

5WA CARDIFF 323.2 M. 928 KC

1.15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
 (Cerddorfa Genedlaethol Cymru)

- Episode, 'Carnival in Paris' *Scendesen*
- Tone Poem, 'In the Steppes of Central Asia' *Borodin*
- Introduction, Act III, 'The Mastersingers' *Wagner*
- Dance Polovtsienne *Borodin*

SCENDSEN was the son of a Military Band master, and himself held such a post while only in his teens. He had some experience, too, as an orchestral musician, and when only twenty-one, set out on a tour of Sweden and Northern Germany. No great good luck attended him until two years later, he obtained a grant from Charles XV. to enable him to carry on his studies of the violin. Again misfortune overtook him, and paralysis of one of his hands brought his career as a violinist to an end.

Turning his energies to composition, he produced some quite interesting chamber music and a symphony, travelling in Denmark, Scotland, and Norway, introducing his own works. For two years, 1868 until the war of 1870, he was in Paris, and thereafter his life was a succession of journeys, in the course of which he held posts as conductor in many centres of musical activity. He enjoyed the friendship of the greatest men in the world of music, and had opportunities of hearing many of his own works performed under the best possible conditions.

Like most of his music, the 'Carnival in Paris' is cosmopolitan rather than specially Scandinavian; it bears the impress of a sturdy individuality and, like all his work, is marked by very careful, tidy craftsmanship. Owing its origin to the composer's happy experience of the gay city at the time when the second Empire was flourishing, it is a lively, highly effective piece of music which is happily described by its own title.

The chief tune seems at first unwilling to let itself be heard in full, but emerges anon in a very merry, bustling guise. It is succeeded by a sprightly, dainty tune, one which undergoes many transformations as the different instruments toss it about. It appears later in a much slower and more suave form, to return presently in its original mood of merriment. The different tunes are used singly and together in the most effective way, and the Carnival grows more and more boisterous as it proceeds, to end in a regular outbreak of mirth and bustle.

2.30 Broadcast to Schools
S.B. from Swansea

2.55 London Programme relayed from Daventry

4.45 Mrs. IRENE WARNER-STAPLES, 'Travelling by Caravan in South Africa—Around Grahamstown in a Cape Cart'

IN this talk Mrs. Warner-Staples will tell of the beasts, birds, and flowers in the country round Grahamstown. Locust birds, looking in the distance like Persian Sheep, feed in huge flocks on the veldt. They are protected by law, and so they have become quite fearless.

5.0 John Stean's Carlton Celebrity Orchestra
 Relayed from the Carlton Restaurant

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For the Boys' Brigade

6.45 S.B. from London

7.45 S.B. from Glasgow (See London)

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

9.35-11.0 'Bow Bells'

A True Londoner's Night

(N.B.—A real Londoner is one born and bred within the sound of Bow Bells)

THE STATION ORCHESTRA

Conducted by **WARWICK BRAITHWAITE**

Overture, 'Cockaigne' *Elgar*

ALTHOUGH this Overture is already a quarter of a century old, the London of which it gives so bright a picture is very much the 'Town' as we know it today—many-sided, many-coloured, carefree and haphazard, but yet with a thought of its own dignity. And the picture is no doubt the more true, embodying, as it does, the impressions of one who neither claims nor aspires to be a Londoner himself.



WITHIN SOUND OF BOW BELLS.
 The spire of St. Mary-le-Bow, the Cockney's own church, is seen in this picture soaring above the traffic of London's busiest streets. 'Bow Bells' is the title of a programme to be broadcast from Cardiff tonight.

It is dedicated, and the words are surely among the most gracious and kindly which stand upon any title-page—'To my many friends, the Members of British Orchestras.'

The opening is eloquent of the crowded streets—the bustle of every day. Quite soon there is an episode descriptive of the more serious and dignified side of London's character, and, after a return of the gay opening, we hear a theme which portrays two young lovers. London urchins are then cunningly presented by a merry doubling of the 'Nobilmente' theme (London's dignity) in the very way in which Wagner's 'Apprentices' make fun of the stately Master's theme. A new episode is a Military Band heard first afar off, drawing near, and passing by with blatant pomp and brilliance, fading again into the distance. Again a little later, the young lovers are assailed by band-music—this time a rough-and-ready street band. Its well-meant, but dissonant, efforts are heard in a grotesque version of the first band tune. A quieter section follows; the lovers have found sanctuary, and only echoes of the busy streets can reach them. What follows is repetition of these episodes, and the Overture finishes in the gay mood in which it began.

VIVIENNE CHATTERTON (Soprano)

Selection of the **Cryes of London**

Thomas Weelkes, edited by Sir F. Bridge

The Fortune Hunter *Charles Willeby*

The Violet Seller *Milward Byrne*

Who'll buy my lavender? *German*

'Some Showers'

A Cockney Play by **W. PETT RIDGE**

George **DANIEL ROBERT**
 Daisy **BETTY BOND**

ORCHESTRA

Cockney Suite *Ketelbey*

VIVIENNE CHATTERTON

Turn again, Whittington *Milward Byrne*

On the Thames *Joan Trevalsa*

Six o'clock in London *Milward Byrne*

'Mixtures'

A Cameo Sketch by **W. P. THOMAS**

Harry Hampton, a Cockney **W. P. THOMAS**

Maurice Fitzgerald, an Actor **TOM JONES**

Abraham Cohen

Maurice Fitzgerald is an actor, down on his luck; Harry Hampton wants to hear him recite and gives him jellied eels as a bribe.

ORCHESTRA

Last Movement, Symphony No. 104 in D ('London') *Haydn*

5SX SWANSEA 294.1 M. 1,020 KC

1.15-2.0 S.B. from Cardiff

2.30 Broadcast to Schools:

MISS **JENNIE WILLIAMS**, 'The Foll-Tunes of Wales (Talks, with Musical Illustrations)—III, Songs of Gladness and Sorrow (Alawon Gwerin Cymru—III, Caneuon Lon a Lleddi)'

2.55 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 S.B. from London

7.45 S.B. from Glasgow (See London)

9.0 S.B. from London

9.30 Musical Interlude relayed from London

9.35-11.0 S.B. from London

6BM BOURNEMOUTH 238.5 M. 1,040 KC

2.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For the Boys' Brigade

6.45 S.B. from London

7.45 S.B. from Glasgow (See London)

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

5PY PLYMOUTH 396.3 M. 757 KC

2.0 London Programme relayed from Daventry

5.15 The Children's Hour:

We take a visit to the House in the Clouds by the Air Mail, and learn all about 'Storps of the Sky-Ways' (*W. H. Woodcroft*)

6.0 London Programme relayed from Daventry
 (Plymouth Programme continued on page 577.)

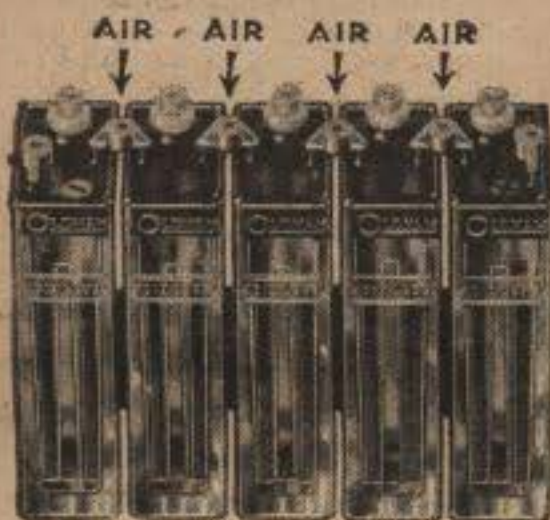
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Monday's Programmes continued (March 11)

(Plymouth Programme continued from page 575.)

- 6.15 S.B. from London
- 7.45 S.B. from Glasgow (see London)
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER 378.3 M-793 KC

2.0 London Programme relayed from Daventry

3.20 Northern Wireless Orchestra
 March, 'Pomp and Circumstance,' No. 1... *Elgar*
 Overture, 'Zanetta' *Auber*
 Waltz, 'Soldaten Lieder' (Soldier Songs) *Gung'l*

Andantino *Lemarc*

ELIZABETH LEIGHTON (Soprano)

Maria *Jensen*
 Murmuring Breezes *Jensen*
 Maria Lullaby *Max Reger*
 Dedication *Strauss*

ORCHESTRA

Miniature Suite *Eric Coates*

MAUD RHEAD (Entertainer)

Scandal *Peter Cheyney*

ORCHESTRA

Slumber Song *Squire*
 The Merry Nigger *Squire*

ELIZABETH LEIGHTON

Have you seen but a white lily grow?
arr. Lisa Lehmann
 Cherry Ripe *arr. Cyril Scott*
 The Queen of Heaven *Dunhill*

MAUD RHEAD

Passing it On *Graham Squires*
 If You Can *Greatrix Newman*

ORCHESTRA

Selection, 'Lady of the Rose' *Gilbert*

5.15 The Children's Hour:
 In the Cobbler's Shop

Songs by DOBIS GAMBELL and HARRY HOPEWELL

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Glasgow (see London)

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

9.35-11.0 A Light Classical Concert

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

Overture, 'Il Seraglio' *Mozart*
 Ballet Suite, 'La Boutique Fantasque' (The
 Fantastic Shop) *Rossini-Rospighi, arr. Howard Carr*

BERTHA ARMSTRONG (Soprano)

Do not go, my Love *Hagemann*
 From the Land of the Sky-Blue Water. *Odman*
 Falling Blossom *Sayer*
 Blackbird's Song *Cyril Scott*

ORCHESTRA

First 'Pect Gynt' Suite *Grieg*

BERTHA ARMSTRONG

To Daisies *Quilter*
 Big-Lady Moon *Coleridge-Taylor*
 I love thee *Grieg*
 Morning Hymn *Henschel*

ORCHESTRA

Third Symphony, A Minor, Op. 56 (The
 Scottish) *Mendelssohn*

Introduction—Allegro agitato; Scherzo, assai
 vivace; Adagio cantabile; Allegro Guerriero;
 Finale maestoso.

Other Stations.

5NO NEWCASTLE 243.9 M-1,230 KC

2.0—London Programme relayed from Daventry. 2.30—
 Broadcast to Schools: Mr. Frank Sargent, F.R.A.S.: 'Popular
 Astronomy—IX, Star-land: Distance, Dimensions, and Condi-
 tions.' 2.0—London Programme relayed from Daventry.
 5.15—Children's Hour. 6.0—London Programme relayed
 from Daventry. 6.15—S.B. from London. 7.45—S.B. from
 Glasgow. (See London.) 9.0-11.0—S.B. from London

5SC GLASGOW 401.1 M-740 KC

3.0—Broadcast to Schools. Schools Bulletin. 3.10—
 Musical Interlude. 3.15—S.B. from Aberdeen. 3.30—A
 Light Orchestral Concert. The Station Orchestra: Overture
 'Morning, Noon and Night in Vienna' (Suppe). Stanley Becket
 (Baritone): You lay so still in the sunshine, and This is the
 Island of Gardens (Songs of Sun and Shade) (Coleridge-Taylor).
 Four Eastern Love Songs (Grant). Orchestra: Suite of Dances
 from 'The Duenna' (Reynolds); Selection, 'Round the Map'
 (Finck). Stanley Becket: Romanza di Casart ('Zaza')
 (Leonavallo); Border Ballad (Cowan); So, Sir Page ('Figaro')
 (Mozart); Eri tu (Verdi). Orchestra: Selection 'Ernani'
 (Verdi). 4.45—Organ Recital by S. W. Leitch from the New
 Savoy Picture House. 5.15—Children's Hour. 5.58—Weather
 Forecast for Farmers. 6.0—Miss G. H. B. Birrell: A Short
 Story, 'The Lucky Shilling'. 6.15—S.B. from London. 6.30—
 S.B. from Edinburgh. 6.40—Bulletin of J. venie Organizations.
 6.45—S.B. from London. 7.45—A Scottish Programme.
 9.0—S.B. from London. 9.30—Scottish News Bulletin.
 9.35-11.0—S.B. from London.

2BD ABERDEEN 311.2 M-964 KC

3.0—Broadcast to Schools. S.B. from Glasgow. 3.15—
 Professor J. Arthur Thomson, 'Natural History round the
 Year—IX, Spring Flowers.' 3.30—Afternoon Concert. The
 Station Octet: Overture, 'The Magic Flute' (Mozart); Humo-
 resque (Drorak). 3.45—Bessie Gibson (Soprano): O dry those
 tears (Del Riego); Farewell to Summer (Noel Johnson); Dear
 little Soul (Monckton Travers). 3.55—Octet: Selection 'Tina'
 (Rubens). 4.5—George Royan (Violin): Adagio, No. 3 Op. 24
 (Franz Ries); Aria (Tenaglia, arr. Shalter); Humoresque (Wal-
 len). 4.15—Octet: Minuet (Elgar). 4.20—Scottish Programme.
 Octet: Songs of the Hebrides (Kennedy-Fraser). 4.30—
 Bessie Gibson: Border Cradle Song (David H. Kemp); The
 Flowers o' the Forest (Old Version) (Jane Elliot); Comin thro'
 the Rye (Barra). 4.40—Octet: Song of the Glen, and Dik and
 Pind Dance (W. B. Moonie). 4.50—George Royan: Roslin
 Castle (Traditional); Strathpey, 'Miss Lyall' Reel, 'The
 Drummer', 'Brace of Auchtertyre', Strathpey, 'Cameron a got
 his wife again', Reel, 'Clean Pease Stray', 'Our Highland Queen',
 Strathpey, 'Marquis of Huntly's Farewell', and Reel, 'Perth
 Hunt' (arr. Kerr). 5.0—Octet: Suite, 'At Greta Green'
 (Fletcher). 5.15—Children's Hour. 6.0—London Programme
 relayed from Daventry. 6.15—S.B. from London. 6.30—
 S.B. from Edinburgh. 6.40—Juvenile Organizations' Bulletin.
 6.45—London. 7.45—Glasgow 9.0—London 9.30—
 Glasgow. 9.35-11.0—London.

2BE BELFAST 502.7 M-991 KC

12.0-1.0—Concert. The Radio Quartet. Annie Kinnis (Con-
 tralto). 2.0-3.20—London Programme relayed from Daventry.
 3.30—Sir Edward Gorman. Orchestra: Overture, 'Much Ado
 About Nothing'; Bourree and Gigue from 'Much Ado About
 Nothing'; Gipsy Suite, 'Four Characteristic Dances'. 4.0—A
 Vocal Interlude by Elsie McCullough (Soprano); The Almond
 Tree (Schumann); I've been roaming (C. E. Horn, arr. A.
 Moffatt); The Blind Ploughman (R. Coningsby Clarke); I'm
 a merry Zingara (M. W. Balfe); When Love is Kind (arr. A. L.).
 4.12—Spring. Orchestra: On Hearing the First Cuckoo in
 Spring (Debussy); Spring Song and Bee's Wedding (Mendelssohn,
 arr. Guiraud); Tableau Printemps, Op. 34 (Glazounov); Rustle
 of Spring, Op. 32, No. 3 (Sinding). 4.45—Organ Recital by
 Charles Howlett relayed from the Classic Cinema. 5.15—
 Children's Hour. 6.0—London Programme relayed from
 Daventry. 6.15—S.B. from London. 6.30—For the Boys'
 Brigade. 6.45—S.B. from London. 7.45—A Naval Occasion.
 Ship's Concert relayed from H.M.S. 'Caroline'. Hugh Carson
 (Baritone). The Band of H.M.S. 'Caroline', conducted by Band-
 master James Bell. Chorus of Sailors. Bells, The King, Divisions.
 The Story of the 'Caroline'. Band: Overture, 'Hearts of Oak'
 (Boyer). Hugh Carson and Chorus: Sea Shanties. Band and
 Chorus: Selection of Nautical Airs, 'Life on the Ocean' (Binding).
 Bugle Calls, with explanations. Band: Selection, 'Songs of
 the Sea' (Rimner). Sunset Buzuk. 8.30—A Symphony.
 Orchestra: Symphony, No. 2 in B Minor (Doradio). 9.0—
 S.B. from London. 9.35—A Popular Programme. Orchestra:
 Suite, 'Dance Revels' (M. F. Phillips). 9.45—Mary Johnston
 (Soprano): Spring goes a-roaming (Basil Windson); The Lass
 with the Delicate Air (Arne, arr. A. L.); The Laughing Brook
 (O. Reinhart). 9.53—Orchestra: Three Mask Dances (Arthur
 Wood). 10.3—Hugh Thompson (Baritone): O could I but
 express in song (Malashkin); Don Juan's Serenade (Tchaikovsky);
 The Threshold (Kennedy Russell). 10.11—Orchestra: A
 Hillside Melody (Phillips). 10.16—Mary Johnston and Hugo
 Thompson: The Toy Duet, from 'The Geisha' (S. Jonce);
 Two Little Birds, from 'Madame Pompadour' (Leo Fall);
 Have a heart, from 'The Boy' (J. Kern). 10.26—Orchestra:
 Two Light Syncopated Pieces (Eric Coates)—Moon Magic; Rose
 of Samarkand. 10.30-11.0—Dance Music; Bob Dryden's
 Rivoli Rhythm Boys, relayed from the Plaza



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7.45
An Orchestral
Concert
From Cardiff

TUESDAY, MARCH 12
2LO LONDON & 5XX DAVENTRY
(358 M 838 KC.) (1,562.5 M. 192 KC.)

9.40
Vaudeville
from
Here and There



THE NATIONAL ORCHESTRA OF WALES
In a Light Orchestral Programme
This Evening at 7.45
Conducted by **WARWICK BRAITHWAITE**
Leader, **ALBERT VOORSANGER**
ELSIE GRIFFIN (Soprano) and IVAN MENZIES
(Humorous Songs at the Piano)
S.B. from Cardiff

the New Forest (*H. Mortimer Batten*)

Allegro (*Handel*), Tango (*Albeniz*), and other Violin Solos played by **DAVID WISE**

6.0 A Reading from the Poems of W. W. Gibson by Mr. R. F. CHOLMELEY

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

CHOPIN MAZURKAS
Played by **IRENE SCHARER** (Pianoforte)

7.0 Mr. WILFRED PARTINGTON: 'The Art of Book Collecting'

BOOK-COLLECTING on the grand scale is a hobby for millionaires, but in a quiet way one can get a great deal of enjoyment out of it for quite a moderate cost. Mr. Wilfred Partington, who talks on book-collecting this evening, is editor of *The Bookman's Journal*.

7.15 Musical Interlude

7.25 Mr. STANLEY CASSON: 'New Light on Ancient Greece—II, Troy'

THIS evening Mr. Casson will speak about Troy, which must be almost the most fascinating of ancient sites for the archaeologist. Such was the importance of its strategic position in the ancient world that city was built upon the ruins of city as one after another was besieged and sacked. It is as well to remember that there were other Troys besides the Troy of the Iliad, though it would seem hard to be compelled to believe that Achilles and Hector died, not for Helen's face, but for the freedom of the Straits to corn-ships to and from the Black Sea.

7.45 A Light Orchestral Programme

S.B. from Cardiff

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, **ALBERT VOORSANGER**)

Conducted by

WARWICK BRAITHWAITE

March, 'Men of Harlech' *German*
Waltz, 'Wine, Woman and Song' *Strauss*

SINCE its very early days the B.B.C. has been exploring ways and means of helping local enterprise in music, and last year these efforts bore their first fruit in the shape of the National Orchestra of Wales. With Sir Walford Davies as ambassador, a co-operation was arranged with the Cardiff civic authorities, the National Council of Music, the National Museum of Wales and the B.B.C., so that a permanent orchestra might come into being. The first British orchestra which may fairly claim the title 'National' is now firmly established; Wales and Cardiff are justly proud of it.

Since its inauguration in the early part of last year, the orchestra has given regular Symphony and Popular Concerts on Thursdays and Saturdays in the City Hall, Cardiff, and four times a week, at midday or in the afternoon, free concerts

in the National Museum of Wales. Many of these have been broadcast from both Welsh stations of the B.B.C., giving listeners in that musical part of Britain such opportunities of learning to enjoy the best orchestral music of every school and age and type as very few corners of the Empire enjoy.

ELSIE GRIFFIN (Soprano)
June is calling *Sanderson*
Elf and Fairy *John Deansmore*
Love's Cigarette ('The Southern Maid')
Fraser-Simson

ORCHESTRA
Invitation to the Waltz *Weber, arr. Berlioz*
Pas des Echarpes (Searf)
Dance) ('Calixtoe') *Chaminade*
Scherzettino

IVAN MENZIES (Humorous Songs at the Piano)
Up in Archie's Aeroplane *Albert Croft*
I wish she'd come along now
B. Scott, S. J. Damerell, and Robert Hargreaves
Is yer Mammie always with yer? ... *Leslie Stuart*

ORCHESTRA
Selection, 'Merrie England' *German*

ELSIE GRIFFIN and IVAN MENZIES
Jon, come kisse me now... *Trad., arr. F. W. Naylor*
Sing Heigh Ho *Lohé*
The Girl and the Duck *Ernest Newton*
None so Pretty *May H. Brake*

ORCHESTRA
Slavonic Rhapsody *Friedmann*

8.0-8.30 (Daventry only) Mrs. **BARBARA WOOTTON**: 'Some Modern Utopias—II, Morris's "News from Nowhere"'

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener.'

9.35 Local Announcements; (*Daventry only*) Shipping Forecast

9.40 Vaudeville

JACK PAYNE and The B.B.C. DANCE ORCHESTRA
(See below)

10.40-12.0 DANCE MUSIC; THE PICCADILLY PLAYERS, directed by AL STARITA and the PICCADILLY HOTEL DANCE BAND, directed by JAMES KELLEHER from the Piccadilly Hotel

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records Miscellaneous

10.45 (Daventry only) Further Recipes, suitable for the British Legion (Women's Section) Home Produce Competition

THIS is the second of the talks in which will be broadcast recipes for the use of competitors in the Home Produce Competition organized by the Women's Section of the British Legion.

12.0 A Concert

CECILIA ANDERSON (Soprano)
THE RUDI TRIO

1.0 Alphonse du Clos and his Orchestra
From the Hotel Cecil

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

2.30 Broadcast to Schools:
Sir WALFORD DAVIES
(a) A Beginners' Course
(b) An Intermediate Course with a Short Concert
(c) A Short Advanced Course

3.30 Musical Interlude

3.35 Monsieur E. M. STÉPHAN: Elementary French

4.0 **Louis Levy's Orchestra**
Conducted by **ARNOLD EAGLE**
From the Shepherd's Bush Pavilion

4.15 Broadcast to Schools:
Professor P. J. NOEL BAKER: 'The Changing World: An Introduction to International Affairs—III, An International Society'

4.30 **LOUIS LEVY'S ORCHESTRA**
(Continued)

5.15 **THE CHILDREN'S HOUR:**
'Zoo Acrobats'—with **LESLIE G. MAINLAND** as 'Showman'
'The Earth-stopper's Night'—a Nature Story of



9.40 VAUDEVILLE 9.40

HUGH WAKEFIELD and FRANCES DOBLE
in a sketch by **J. HARTLEY MANNERS**
entitled:

'**HOW PERFECTLY ABSURD!**'
and **LESLIE SARONY (Light Comedian)**

also

A VARIETY TURN FROM THE ALHAMBRA

TUESDAY, MARCH 12

5GB DAVENTRY EXPERIMENTAL

(482.5 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 Paul Moulder's Rivoli Theatre Orchestra
From the Rivoli Theatre

4.0 An Orchestral Programme
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'Russlan and Ludmilla'.....Glinka
HERBERT SIMMONDS (Baritone)

Hath thy home in fair Provence.....Verdi
Merciless Beauty.....Julius Harrison
Bredon Hill.....Butterworth

THIS favourite air for baritone, 'Hath thy home in fair Provence,' comes from the second act of *La Traviata*. Alfredo, the love-sick hero, has just found a note left by the fickle Violetta to say that she is tired of their quiet life together and has left him. At that moment his father appears and in this song reminds him of his own quiet home, begging him to return there and forget his griefs.



'FRANCESCA DA RIMINI'

Gabriele d'Annunzio's play, based on the love-story of Paolo and Francesca, will be broadcast from 5GB

Tonight at 8.0

and from London and Daventry tomorrow night.

Full details of the production will be found on p. 583

The tragic love of Paolo and Francesca has fascinated artists as well as men of letters. Dante Gabriel Rossetti (1828-'82), the most striking figure in the Pre-Raphaelite movement, painted a triptych representing three scenes in their lives, of which the first section, showing the lovers' first embrace as they pause in reading the fatal romance, is reproduced herewith. (Hollyer Photo.) A painting by Ingres (1780-1867) is reproduced on p. 583.

4.16 ORCHESTRA

Selection, 'Cavalleria Rusticana'....Mascagni

ROBERT NAYLOR and HERBERT SIMMONDS
Ah Mimi! false, fickle-hearted ('La Bohème')

Puccini
The Merry Vagabonds.....Stanley Gordon

NEAR the beginning of the fourth act of Puccini's Opera *La Bohème*, Rudolph the poet and Marcel the painter bewail the seeming fickleness of Mimi and Musetta. Not for many days have the girls been seen, and the two artists bemoan the inspiration which seems to have fled. In contrast to the tragic end of the act, when Mimi dies, this duet, 'Ah Mimi! false, fickle-hearted,' still has something of the light-hearted Bohemian atmosphere in which the trials and afflictions as well as the merrymakings of the Bohemians go forward.

4.40 ORCHESTRA

Minuet and Finale, Symphony No. 39, in E Flat (K.543).....Mozart

ROBERT NAYLOR (Tenor)
Had I the Heaven's Embroidered Cloths

Landon Ronald
The Star.....James Rogers

A Southern Song.....Landon Ronald

5.0 ORCHESTRA

Intermezzo, Pianoforte Concerto

Schumann, arr. Finck

Dance of the Tumblers ('The Snow Maiden')

Rimsky-Korsakov

ROBERT NAYLOR and HERBERT SIMMONDS

Before the Battle.....Hedgcock

Onaway, swaks, Beloved.....Cowen

ORCHESTRA

Gavotte ('Nanon').....Massenet

Military March ('Algerian Suite')
Saint-Saëns, arr. Moulton

5.30 The Children's Hour:

(From Birmingham)

'The Organ Grinder'—a Play by Florence M. Austin

Songs by MARJORIE PALMER (Soprano) and
HAROLD CASEY (Baritone)

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

6.30 Jack Payne and the B.B.C. Dance Orchestra

FODEN WILLIAMS (in Some Comedy)

RONALD FRANKAU (Entertainer)

7.45 Overture

8.0 Seventh of the Great Plays

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8.0 'Francesca da Rimini'

(For details see page 583 and special article on page 582.)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 String Orchestral Programme

(From Birmingham)

THE BIRMINGHAM STRING ORCHESTRA
Conducted by JOSEPH LEWIS

Masque Suite.....Handel, arr. Dunkell

MILLCENT RUSSELL (Contralto) and Orchestra

What tho' I trace each lust and frown... Handel

10.40 ORCHESTRA

Two Popular Songs.....Carl Busch

Old Folks at Home; My Old Kentucky Home

MILLCENT RUSSELL and Orchestra

Ah! Belinda, I am pressed with torment ('Dido and Aeneas').....Purcell

Where shall I fly? ('Hercules').....Handel

11.0-11.15 ORCHESTRA

St. Paul's Suite.....Holst

THIS Suite, among the brightest and most cheerful music for string orchestra which the present generation has produced, was composed for St. Paul's Girls' School, where Holst himself played it with the school orchestra. It has since won a very wide popularity as a happy example of the way in which English folk-tunes and rhythms of folk-tunes can be used to advantage.

(Tuesday's Programmes continued on page 580.)

Daily Bread needs Golden Shred

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Tuesday's Programmes continued (March 12)

5WA CARDIFF. 323.2 M. 928 KC.

2.30 London Programme relayed from Daventry

5.0 Mrs. E. WINDSOR, 'At the Sign of Aladdin's Lamp—IV, Colour Contrast in Furnishing'

WE often hear people say: 'These colours go well together,' which is a proper way of describing 'harmony.' Contrast is a more difficult matter and is always referred to by its proper name.

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

harmony; and the last is a summing-up of what has gone before—a homage to Martin Luther who is credited with the invention of the phrase, 'Wine, Woman and Song.'

ELSIE GRIFFIN (Soprano)

Juno is Calling Sanderson

Elf and Fairy John Denmore

Love's Cigarette ('The Southern Maid')
Fraser-Simson

ORCHESTRA

Invitation to the Waltz Weber, arr. Berlioz

Pas des Echarpes (Scarf) } (Callirhoe) Chaminade

Dance) Scherzettino

WEBER explained that 'Invitation to the Waltz,' originally composed for pianoforte, has a little story attached to it. At a ball, a

gentleman approaches a lady and asks for the pleasure of a dance. At first she hesitates; he presses; she consents. Now they converse more easily. He begins; she replies. Now for the dance! They take their places and wait for it to begin. Then follows the dance. At its close, the gentleman expresses his thanks, and the lady bows.

One of the chief interests of the piece for musicians is that first Berlioz and afterwards Weingartner, two great masters of the orchestra, chose it as suitable for illustrating the different tone qualities of instruments and combinations of instruments. Berlioz's version, simple and direct, does indeed invest the piece with real brilliance and a sense of colour.

CECILE CHAMINADE, one of the first French women to win an important place in the world of composition, is also a brilliant pianist. Many of her songs and smaller pieces for pianoforte have a

strong hold on the affections of music lovers, but of her larger works almost the only one which has earned a lasting popularity is the Ballet *Callirhoe*, produced in 1888. The Dance of the Scarves and the Little Jest, the two movements from it which are to be played here, are happy examples of the grace and charm of her music.

IVAN MENZIES

Humorous Songs at the Piano

Up in Archie's Aeroplane Albert Croft

I wish she'd come along now

B. Scott, S. J. Damerell and Robert Hargreaves

Shinanika Da Harry Carlton

ORCHESTRA

Selection, 'Merrie England' German

ELSIE GRIFFIN and IVAN MENZIES

Jon, come kisse me now

Trout, edited F. W. Naylor

Sing Heigh Ho

The Girl and the Duck Ernest Newton

None so pretty May H. Beale

ORCHESTRA

Slavonic Rhapsody Friedmann

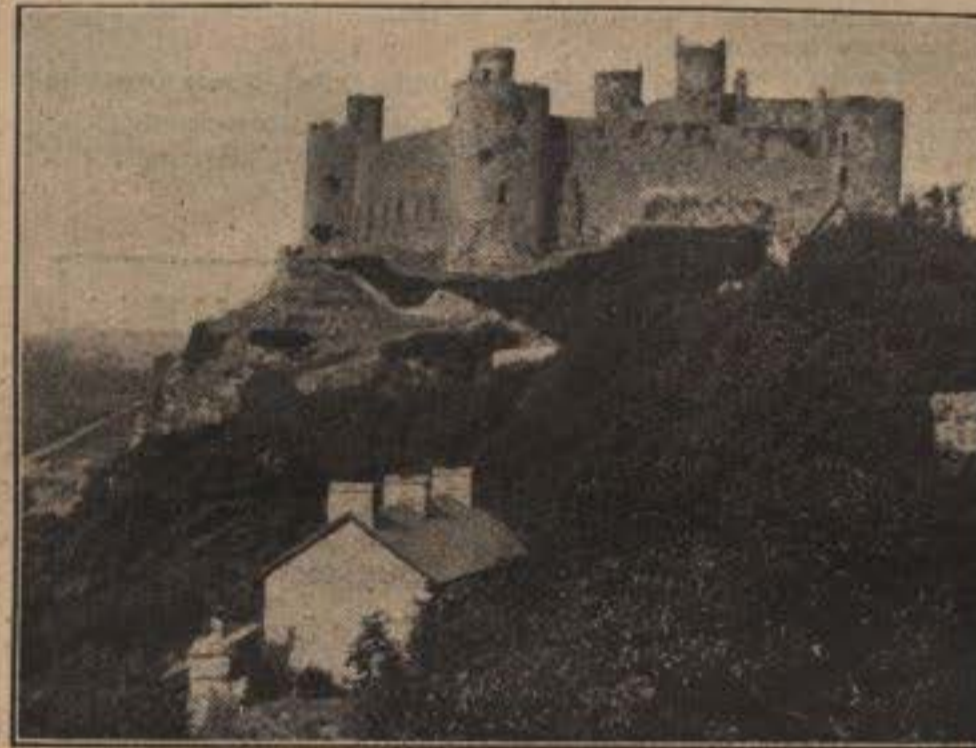
9.0-12.0 S.B. from London (9.35 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry



J. Patie

HARLECH CASTLE

still towers grimly over the surrounding countryside. The heroic defenders of Harlech have been fittingly celebrated in German's march, 'Men of Harlech,' which will be the first piece played by the National Orchestra of Wales in the Concert from Cardiff relayed to London and Daventry this evening at 7.45.

7.0 Egwyl Gymraeg

(A Welsh Interlude)

by

Mr. IORWERTH PEATE, (Department of Archaeology, National Museum of Wales)

'Hen Grefitau Cymru (II)

'Y Diwydiant Gwlan'

'Old Welsh Crafts (II)

The Woollen Industry'

7.25 S.B. from London

7.45 A Light Orchestral Programme

Relayed to London and Daventry

NATIONAL ORCHESTRA OF WALES

(Cerdorfa Genedlaethol Cymru)

Leader, ALBERT VOORSANGER

Conducted by WARWICK BRAITHWAITE

March, 'Men of Harlech' German

Waltz, 'Wine, Woman, and Song' Strauss

THERE are five sections to this joyous waltz of Strauss, one of the best of his hundreds of dance tunes. There are words to it which might be very nearly sacrilegious were it not for the naive, almost childlike, simplicity which inspires them. The first section sets forth how the three gifts of the title were ordained by a wise Providence for mankind's blessing. The next is a Rhapsody in praise of wine and good cheer, when wisely used, and the third glorifies true love and wedded bliss. The fourth embodies a sentiment which might well be taken to heart, the benefits to body, soul, and spirit, of carefree singing, especially when happy voices join in

Tuesday's Programmes continued (March 12)

6.15 *S.B. from London*
 7.0 *S.B. from Cardiff*
 7.25 *S.B. from London*
 7.45 *S.B. from Cardiff*
 9.0 *S.B. from London*
 9.35 Musical Interlude relayed from London
 9.40-12.0 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry.
 2.30 London Programme relayed from Daventry
 6.15 *S.B. from London*
 7.0 Mr. R. BINGHAM ADAMS: 'The Story of Buckler's Hard'
 7.15 *S.B. from London*
 7.45 *S.B. from Cardiff*
 9.0-12.0 *S.B. from London* (9.35 Local Announcements)

2.30 London Programme relayed from Daventry
 5.15 The Children's Hour
S.B. from Leeds
 6.0 London Programme relayed from Daventry
 6.15 *S.B. from London*
 7.0 Programme Developments in the North by The North Regional Director
 7.15 *S.B. from London*
 7.45 Liverpool Philharmonic Society's Concert
 Relayed from the Philharmonic Hall
S.B. from Liverpool
 THE LIVERPOOL PHILHARMONIC ORCHESTRA:
 Conducted by Sir HENRY WOOD
 9.0 *S.B. from London* (9.35 Local Announcements)
 10.40-12.0 DANCE MUSIC: BERTINI'S DANCE BAND, relayed from the Empress Ball room, the Winter Gardens, Blackpool



G. Knap

THE SCENE OF THE BIRTH OF MANY FAMOUS OLD WARSHIPS.
 Buckler's Hard on the Beaulieu River in the New Forest, whose story is being told by Mr. R. Bingham Adams in his talk from Bournemouth this evening at 7.0.

SPY PLYMOUTH. 396.3 M. 757 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 The Children's Hour:
 The GUBBINS are blown in by the March Winds and relate their experiences at the Winter Sports.
 6.0 London Programme relayed from Daventry
 6.15 *S.B. from London*
 7.0 Mr. RICHARD H. PARKER, A.R.C.A. (Lond.), Principal, School of Arts and Crafts, Plymouth: 'Art Galleries and the Public'
 7.15 *S.B. from London*
 7.45 *S.B. from Cardiff*
 9.0-12.0 *S.B. from London* (9.35 Local Announcements)

ZZY MANCHESTER. 378.3 M. 793 KC.

12.0 Forthcoming Musical Events of the North
 A Gramophone Lecture-Recital by MOSES BARITZ
 1.0 Gramophone Records
 1.15-2.0 The Tuesday Midday Society's Concert
 Relayed from the Houldsworth Hall

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,230 KC.

12.0-1.0:—Gramophone Records. 2.30:—London. 4.30:—Organ Recital by Herbert Maxwell relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—London. 6.15:—*S.B. from London*. 7.0:—Mr. William Scott: 'Folk Dancing—I. The Scope and Development of the Folk Dance Movement'. 7.15:—London. 7.45:—'Here's the ye! An Evening in a Village Inn. 9.0:—London. 10.40:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—London.

5SC GLASGOW. 401.1 M. 798 KC.

11.0-12.0:—Gramophone Records. 3.0:—Broadcast to Schools. *S.B. from Dundee*. 3.15:—Musical Interlude. 3.20:—M. Jean Jacques Oberlin, Elementary French. 3.45:—Dance Music from the Locarno Dance Salon. 4.15:—A Concert of Folk Music. The Station Orchestra. Hugh Davvy (Tenor). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—*S.B. from Edinburgh*. 6.15:—*S.B. from London*. 7.0:—Mr. Neill Gunn: 'Scotland Today—IX, Literature'. 7.15:—*S.B. from London*. 7.45:—Winning Play in the Scottish Community Drama Festival. 9.0:—London. 9.35:—Scottish News Bulletin. 9.40-12.0:—London.

2BD ABERDEEN. 311.3 M. 954 KC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. *S.B. from Dundee*. 3.5:—*S.B. from Glasgow*. 3.45:—Dance Music relayed from the New Palais de Danse. 4.15:—Studio Concert. The Station Octet, Maggie Gairden (Soprano). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 7.0:—Glasgow. 7.15:—London. 7.45:—Glasgow. 9.0:—London. 9.35:—Glasgow. 9.40-12.0:—London.

2BE BELFAST. 302.7 M. 991 KC.

2.30:—London Programme relayed from Daventry. 4.30:—Concert Music. Orchestra. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 7.0:—Station Director's Talk. 7.15:—London. 7.45:—The Station Military Band. George Baker (Baritone). 9.0-12.0:—London.



THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

- WALDESRAUSCHEN, Concert Study (Liszt)**
 Evelyn Howard-Jones, Pianoforte (No. 9651-4s. 6d.).
- LA CAMPANELLA, Concert Study (Liszt)**
 Ignaz Friedmann, Pianoforte (No. L1204-6s. 6d.).
- BARBER OF SEVILLE—Una voce poco fa (Rossini)**
 A. M. Guglielmetti, Soprano (No. L2051-6s. 6d.).
- INDIAN LAMENT (Dvorak, arr. Kreisler)**
 Albert Sammons, Violin (No. 9484-4s. 6d.).
- LEGENDE (Wieniawski)**
 Arthur Catterall, Violin (No. 9359-4s. 6d.).
- LIGHT CAVALRY, Overture (von Suppe)**
 Quentin M. Maclean, Cinema Organ (No. 4645-5s.).
- WINE, WOMAN, AND SONG, (Waltz)**
 Johann Strauss Conducting the Symphony Orchestra (No. 9224-4s. 6d.).
- SYMPHONY No. 39, in E Flat (Mozart)**
 Felix Weingartner Conducting the Royal Philharmonic Orchestra. In Six Parts on Three Records (Nos. 9459 to 9452-4s. 6d. each).
- MELODIE in E (Rachmaninoff, arr. Squire)**
 W. H. Squire, 'Delis' (No. L2095-6s. 6d.).
- SYMPHONY No. 7 in A (Beethoven)**
 Felix Weingartner Conducting the Royal Philharmonic Orchestra. In Ten Parts on Five Records (Nos. L1296 to 1292-6s. 6d. each).
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 Joseph Seigeti, Violin (No. L2037-6s. 6d.).
- LE PRINTEMPS (Milhaud)**
 Joseph Seigeti, Violin (No. L1963-6s. 6d.).
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 Court Symphony Orchestra (No. 997-4s. 6d.).
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 REX PALMER, Baritone
 GEORGE PARKER, Baritone
 DALE SMITH, Baritone
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The Seventh of the Great Plays Series.

'FRANCESCA DA RIMINI'

'The Romance of Rimini.' By Herbert Farjeon.



d'Annunzio's tragedy, *Francesca da Rimini*, represents Italy in the 1928-29 series of Great Plays. It will be broadcast from 5GB on Tuesday, and from London and other Stations on Wednesday.



d'Annunzio

the fact that they loved and lived in the Middle Ages.

There may be a few who have read as far as the Fifth Canto of Dante's *Vision in Hell*, where Paolo and Francesca cleave the air to tell the poet a tale so sad that he—

"through compassion fainting,
seem'd not far
From death, and like a corpse fell
to the ground."

There may be a few more who remember the production of the Stephen Phillips play, in which Henry Ainley first took the town, while George Alexander disappointed his admirers by Irvingizing as the unsympathetic lamester, Gianciotto Malatesta.

And there may be a scattered remnant still delighting in the pictures of the now-underrated pre-Raphaelites, who made the legend of Rimini so much the vogue that Gilbert was stirred to pen his inspired line about the 'Francesca da Rimini niminy-piminy foot-in-the-grave young man.'

But fashions in young men change. When I was in my twenties the greenery-gallery Grosvenor-Gallery foot-in-the-grave young man had already given place to the Goldery-Greenery rucksack-and-scenery foot-on-the-road young man. When I was in my thirties he, in his turn, had been succeeded by the 'Varsity-trousery cocktail-carousery foot-in-the-jazz young man. And now that I am in my forties I am too far gone to know what sort of young man it is that leads the hue and cry after advancement.

Is it possible that Paolo and Francesca, 'as doves by fond desire invited,' may be coming back on a new breeze of romanticism, and that the superlative passions of Gabriele d'Annunzio, flooding the ether, may awaken in the eclectic listener an admiration as ready as my own?

This much, at least, is certain: that the broadcasting of d'Annunzio's *Francesca da Rimini* will ensure a quieter reception than was accorded the play on its first production in Rome, when the performance went on for five hours and many of the speeches were rendered inaudible by the tumult in the theatre.

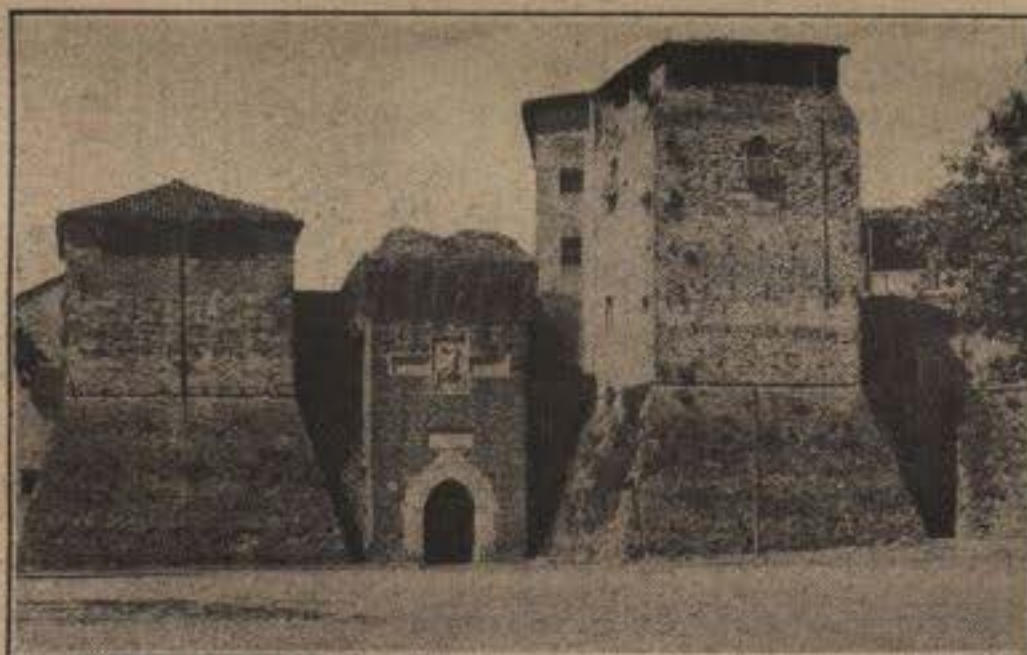
This outburst seems all the more surprising when we remember that in the original production the part of Francesca was played by the idol of Italy, Eleanora Duse. Duse was also the idol of d'Annunzio. It was 'for Eleanora Duse of the beautiful hands' that he wrote *La Gioconda*, in which the hands of the heroine were crushed to pulp so that the actress, deprived of her most eloquent instruments, might move her audience in

glossed over what, from the purely dramatic standpoint, are some of the most important stages in the progress of the story—and not least, the awakening of Francesca to the realization that she has been tricked by the man she loves into a political marriage with a repulsive deformity.

One does not go, then, to *Francesca da Rimini* for its dramatic construction, which is weak, or for its characterization, which is conventional. One goes to it for the banquet of words spread by the poet with such a lavish hand and for the delicately overwhelming odours it exhales. The opening scene between Francesca's women and the Jester is like a chattering of birds so sweet that the poet seems unable to tear himself away from it. And how, when Paolo and Francesca stand at the lectern, reading together the story of Guinevere, the atmosphere seems drenched in dusty gold by the rays of the setting sun that shines through the windows.

But even more exquisite, it seems to me, than the love between Paolo and Francesca in this play is the love between Francesca and her sister, Samaritana. How plainly and how purely one seems to see the two little beds, side by side, in which the sisters lay in the quiet, expectant years of their maidenhood.

"And I no more
Shall hear through dreams at dawn
Your little naked feet run to the
window,
And no more see you, white and
barefooted,
Run to the window, O my little dove,
And no more hear you say to me:
"Francesca,
Francesca, now the morning-star is
born,
And it has chased away the
Pleiades."



S.N.A.

THE HOUSE OF THE MALATESTA AS IT IS TODAY.

The Castello Malatesta at Rimini. It was built in the fifteenth century by Sigismondo Malatesta—and is not therefore the castle which housed Paolo and Francesca, and is the scene of the greater part of d'Annunzio's play. The original building was destroyed some time after the death of the lovers.

the last act to sensational tears by clasp her infant in her mutilated arms. This is just one out of a thousand examples that might be cited of d'Annunzio's inherent sensationalism. As Ashley Dukes has rightly said, d'Annunzio 'lives in the exceptional moment.' And in *Francesca da Rimini* it is not so much the story that seems to have appealed to him—for the story is none too coherently told—but the series of exceptional moments which it affords for the exercise of his profuse and torrential vocabulary.

It would be natural to the instinct of any poet to gloss over the fact that Paolo and Francesca, when their passion reached its culminating tragedy, had both been married for ten years, and that Paolo was the father and Francesca the mother of a family. But it is peculiar to d'Annunzio's impetuously hedonistic temper that he should also have

Samaritana disappears from the scene after the first act. But she is recalled again in the last act in a passage which hauntingly repeats the above almost word for word. You will perceive how d'Annunzio delights in haunting repetitions if you read what I have quoted over again. There is the sad 'no more' that occurs three times, and the 'Francesca' twice. But these might have been repeated by any poet. What is characteristic of d'Annunzio, and of d'Annunzio only, is the repetition of the words 'run to the window.'

Francesca da Rimini is, indeed, less a play than an opera without a score, and for this reason it is peculiarly suited to the particular requirements of the microphone. One imagines d'Annunzio writing it with eyes half closed. And perhaps, with eyes half closed is how it will best be heard.

8.0
'Francesca da Rimini'

WEDNESDAY, MARCH 13
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

10.45
Darewski and His Band

10.15 a.m. The Daily Service

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

10.45 (Daventry only) 'A Woman's Commentary' by Mrs. OLIVER STRACHEY

11.0 (Daventry only) Gramophone Records
La Valse..... Ravel

12.0 A Ballad Concert
LILIAN GRAHAM (Soprano)
HUGH PHELPS (Bass-Baritone)

12.30 A Recital of Gramophone Records
1.0 Frascati's Orchestra
Directed by GEORGES HAECK
From the Restaurant Frascati

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

2.30 Broadcast to Schools:
Miss C. VON WYSS, 'Nature Study for Town and Country Schools—IX, Frogs, Spawns and Tadpoles'

2.55 Musical Interlude

3.0 Mr. J. C. STODART and Miss MARY SOMERVILLE: 'The Foundations of Poetry (Course II)—English Poetry From Milton to Wordsworth—Wordsworth'

3.30 Miss MARGARET E. GREEN: 'Health in the Home—II, Fresh Air and Sunlight'

3.45 A Light Classical Concert
CONSTANCE BULL (Contralto)
PHYLLIS McDONALD (Violin)
DOROTHY FOLKARD (Pianoforte)
PHYLLIS McDONALD and DOROTHY FOLKARD
Sonata in D Minor..... Brahms

4.15 CONSTANCE BULL
Die Müllerin (The Maid of the Mill)..... Grieg
Eingehüllt in graue Wolken (Veiled in grey clouds).....
Was soll ich sagen? (What shall I say?).....
Sapphic Ode..... Brahms
Immer leiser wird mein Schlummer (Ever lighter grows my slumber).....

4.30 PHYLLIS McDONALD and DOROTHY FOLKARD
Sonata in B Minor..... Bach

AMONG the great Bach's lighter pieces are six little Sonatas for violin and pianoforte. Slight in structure as compared with a modern Sonata—with that of Brahms played at the beginning of the programme, for instance—they are instinct with Bach's bigness, in their own concise way.

This one in B minor begins with a slow movement, rather sad in tone; the pianoforte, as afterwards the violin, has a melody made up of a motive which wireless listeners must now have learned to recognize as one of Bach's favourite expressions of sorrow.

A dainty and light-footed quick movement comes next, in gavotte



W. F. Meadell

From the painting by Ingres.

8.0 'FRANCESCA DA RIMINI'

A Play in Five Acts by Gabriele d'Annunzio
Translated from the Italian by Arthur Symons
Arranged for broadcasting by Dulcima Glasby
Produced by Howard Rose

Dramatis Personae:

Ostasio	Francesca	} Sons and Daughters of Bannino		
Bannino	Samaritana			
Biancofiore	Altichiara	} Guido Minoré da Polenta		
Alda	Adonella			
Garsenda	The Slave	} Francesca's Women		
Ser Toldo Berardengo	Viviano de' Vivii			
Aspinello Aersendi	Bertrando Luro	} Partisans of Guido		
	An Archer			
Giovanni, 'The Lame,' known as Gianciotto		} Sons of Malatesta da Verrucchio		
Paola, 'The Beautiful'				
Malatestino, 'The One-Eyed'		} Partisans of Malatesta		
Oddo Dalle Caminate				
Foscolo d'Olnano				
	The Merchant	The Astrologer	The Doctor	The Jester

Act I.—A court in the house of the Polentani at Ravenna adjacent to a garden that shines brightly through a marble screen. A flight of steps leads down to the threshold of the enclosed garden. Near the steps is a Byzantine sarcophagus filled with earth, in which grows a crimson rosebush.

Act II.—A cross-shaped room, in the house of the Malatesti, which leads through a narrow closed entrance between two walls pierced by loopholes, to the platform of a round tower. The summit of the tower, crowned with engines and arms that stand out in the murky air, overlooks the city of Rimini.

Act III.—A room painted in fresco, elegantly divided into panels, portraying stories out of the romances of Tristan. Near the window is a reading desk, on which is open 'The History of Launcelot of the Lake,' composed of large illuminated pages. Beside it is a couch with many cushions of samite on which anyone leaning back can see over the whole seashore of Rimini. In the midst of the floor is seen the bolt of a trapdoor, through which a passage leads to the lower rooms.

Act IV.—An octagonal hall of grey stone with a grated door leading to a subterranean prison. Another door leads to the room of Francesca. All round are placed torchbearers of iron; on brackets are hung shoulder-belts, and different portions of armour.

Act V.—The room with the curtained alcove, the lectern with the book closed. Four waxen torches burn in the room candlesticks, two tapers on the small table.

rhythm, but without the solemnity of that old dance, and then there is another very tuneful slow movement flowing along more easily than the first.

The last movement is again quick and merry; listeners will have no difficulty in identifying its chief tune—made up of a repeated note.

4.45 Organ Recital
by EDWARD O'HENRY
From Madame Tussaud's Cinema

5.15 THE CHILDREN'S HOUR:
'GENTLEMAN DICK,' a Highwayman Play, specially written for broadcasting by C. E. Hodges. Incidental Music by the GEORGIAN TRIO

6.0 A Recital of Gramophone Records

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

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
CHOPIN MAZURKAS
Played by IRENE SCHARBER (Pianoforte)

7.0 Professor EDWARD MALLANBY, Professor of Pharmacology in the University of Sheffield, 'The Essential Factors of Food.' (Under the auspices of the Ministry of Health.) S.B. from Sheffield

7.15 Musical Interlude

7.25 Mrs. SIDNEY WEBB, 'How to Study Social Questions—II, The Interview and Oral Evidence'

WHEN the social problem to be investigated is one of the present day, much of the evidence on which its study depends must necessarily be oral. In her second talk Mrs. Sidney Webb will explain, from her own vast experience, how interviews can be made most profitable, and how oral evidence given before Royal Commissions and Committees of Inquiry should be sifted and assessed before it can safely be used.

7.45 Overture

8.0 'Francesca da Rimini'
(See centre of page and special article on page 582.)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements (Daventry only) Shipping Forecast

10.20 A Recital
by
FRANCES WILTON (Soprano)
and
NIELS HANSEN (Tenor)
with

THE WIRELESS ORCHESTRA
Conducted by
JOHN ANSELL

10.45-12.0 DANCE MUSIC: HERMAN DAREWSKI and his BAND, from the Royal Opera House Dances, Covent Garden

WEDNESDAY, MARCH 13

5GB DAVENTRY EXPERIMENTAL

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TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.15
Vaudeville
and
a Sketch



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3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

March, 'The Great Little Army' Alford
Overture, 'The Merry-makers' Eric Coates

FLOY PENRHYN (Entertainer)

3.25 BAND

Dance of the Island Girls Garstin
Morris Dance, 'Skipton Rig' Holliday

THE WULFRUNA SINGERS

Down in the flow'ry vale Festa
Now is my Chloris
fresh as May

Frank Idle

Chloe Cowen

Drink to me only with
thine eyes

arr. Button

BAND

Selection of Sullivan's
Music (Second Set)

3.55 FLOY PENRHYN

will again Entertain

WULFRUNA SINGERS

The Lass with the Delicate Air

Arne, arr. West

Excelsior

Balfie, arr. Button

4.12 BAND

Duet, 'Lo! here the gentle lark' Bishop

(Flute, WALTER HEARD)

(Clarinet, S. C. COTTERELL)

Dance Suite, 'The Shoe' Angell

4.30 Jack Payne and the B.B.C. Dance Orchestra

CYRIL LIDINGTON (Entertainer)

5.30 The Children's Hour:

(From Birmingham)

'Mr. Binks and the Bull's Eyes,' by Barbara Sleigh

FRANK O'NEIL (Xylophone)

'More About Lighthouses,' by Major Vernon Brook

FLOY PENRHYN will Entertain

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

6.30 Light Music

(From Birmingham)

WILLIAM FRITH (Baritone)

BEATRICE EVELINE (Violoncello)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'The Merry Wives of Windsor' Nicolai

WILLIAM FRITH

Young Tom o' Devon Kennedy-Russell

Son of Mine William Wallace

6.46 ORCHESTRA

Selection, 'The Chinese Honeycomb' Talbot

BEATRICE EVELINE

Melody in F Rachmaninov, arr. Squires

Polichinello Kreisler

Melody Charpentier

7.10 ORCHESTRA

Romance, 'Simple Aveu' Thomé

WILLIAM FRITH

A Devonshire Wedding Phillips

Why shouldn't I? Kennedy-Russell

The Floral Dance Moss

ORCHESTRA

Norwegian Dances, Nos. 1 and 2 Grieg

9.15—VAUDEVILLE—10.20

GWEN LEWIS

Entertainer at the Piano

ARTHUR ACKERMAN

and

JENNY WYNNE

Old-Time Songs

STAINLESS STEPHEN

WILL VAN ALLEN

and

BERT

Banjo Duo

PHILLIP BROWN'S DOMINOES DANCE BAND

10.5 HUGH WAKEFIELD

and

FRANCES DOBLE

In a Sketch by J. HARTLEY MANNERS entitled

'NO' PERFECTLY ABSURD!'

FROM BIRMINGHAM

7.35 BEATRICE EVELINE

The Dove (Welsh Air)

arr. Somercoll

Alman Harold Craxton

Berceuse .. Alicia Scott

ORCHESTRA

Suite, 'Children's Games' Bizet

8.0 An Hour of Requests

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS and AUGMENTED ORCHESTRA

Leader, FRANK CANTELL

Conducted by JOSEPH LEWIS

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 VAUDEVILLE

(See centre of page)

10.20 DANCE MUSIC:

BILLY FRANCIS and his BAND, relayed from the West End Dance Hall (From Birmingham)

11.0-11.15 HERMAN DAREWSKI and his BAND, from the Royal Opera House Dances, Covent Garden

(Wednesday's Programmes continued on page 586.)

NEW RECORDS.

AMONG the new gramophone records broadcast by Mr. Christopher Stone on Wednesday, February 27, in the luncheon hour from London were the following: *Rondo* from Poulenc's *Trio for Piano, Oboe and Bassoon*, Col. L224; *Frida Leider in Ah si la liberte* from Gluck's *Armida*, H.M.V. D1547; *Hubert Eisdell in Columbine's Garden* (Eric Coates), Col. 5212; *The Selfish Giant* (Eric Coates), Julian Fuhs' Concert Orchestra, Parlo. E10806; *Mississippi, Tone Journey* (Fred. Grofé), Jack Payne and the B.B.C. Concert Orchestra, Col. 9624; *The Old Sweet Song (Caprice Pleanois, Kreisler, arr. Kelp)*, Winnie Melville and Derek Oldham, H.M.V. B2937; *A Princess of Kensington Selection* (German), Band of H.M. Grenadier Guards, Col. 9620; *Raisa da Costa and her Orchestra in Glad Rag Doll Fox-trot*, Parlo. R276; *Wendall Hall in Polly Wolly Doodle*, Brunswick, 3807.

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Wednesday's Programmes continued (March 13)

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on

"His Master's Voice" RECORDS

SEA FEVER — Stuart Robertson — B2594, 3/.

SERENADE — (Stan'chen) Strauss — Elisabeth Schumann — D31010, 8/6

LIGHT CAVALRY — Overture — Coldstream Guards Band — C1335, 4/6

LIEBESLEID — Kreisler — DB985, 8/6

WALDESRAU-CHEN (Liszt) — Bachhaus — D 929, 8/6

UNA VOCE POCO FA — Marion Talley, DB 936, 8/6

LIEBESRÄUME, No. 3 (Liszt) — De Groot and Piccadilly Orchestra — C1480, 4/6

SOMBRE WOODS — (Bois épaïs) Manuel Hemingway — B2689, 3/.

TRUMP WINDS — Keith Falkner — B2197, 3/.

TWO GRENADIERS — (Schumann) Chaliapine — B 933, 8/6

WINE, WOMEN AND SONG — Chicago Symphony Orchestra — D1452, 6/6

CAVALLERIA RUSTICANA, Selection — Creatore's Band — C1540, 4/6

LA BOHÈME O! MIMI, TU PIÙ NON TORNI — Hislop and Cranford — D 939, 8/6

ONAWAY, AWAKE BELOVED — (Cowen) — Harry Dearth — C1344, 4/6

FLORAL DANCE — Peter Dawson — C1313, 4/6

SONGS MY MOTHER TAUGHT ME (Dvořák) — Leonard Gowings — B2330, 3/.

PIANO CONCERTO, No. 1 IN B FLAT MINOR (Tchaikovsky) — Mark Hambourg and Royal Albert Hall Orchestra — D1130 to D 1133, 6/6 each

LINDEN LEA — George Baker — B2396, 3/.

OBERON OVERTURE — State Opera Orchestra, Berlin — D 1316, 6/6

SOLVEIG'S SONG — (Greig) — Mavis Bennett — C1229, 4/6

PATIENCE — Selection — Coldstream Guards Band — C1274, 4/6

JEANNINE — De Groot and His Orchestra — B2922, 3/.

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1.15-2.0 A Symphony Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

Symphony No. 7, in C..... Schubert

There are several of the world's great treasures of art so well known and so universally beloved that no one ever has to speak of them by their full names. This Symphony is usually called affectionately 'the great C major,' and no one has any doubt that it is Schubert's which is in question. Although called No. 7, while the 'Unfinished' is No. 8, it is supposed that this was really a later work. It certainly presents the great Master of song at the very height of his powers, and is in every way a noble piece of music.

It is possibly open to the objection that it is full of repetitions of the same things, and it was probably left pretty much as it came from Schubert's thought, without the drastic revision to which slower and more painstaking composers often subject their work after it has been set down. But it is so full of splendid tunes, so rich in all that makes music best worth while, that few would really wish to have it curtailed.

2.30 Broadcast to Schools:

Mr. H. E. Piggott, Instruments of the Orchestra by their Players—IX, Harp, Pianoforte and Celeste

2.55 London Programme relayed from Daventry

3-45 The Beethoven Trios, No. 4

THE STATION TRIO:

FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Trio in G, Op. 1, No. 2
Scherzo and Finale

4-5 A Light Concert

La Boute a Joujous..... Debussy

TEDDIE PAYNE (in Light Humorous Songs)
Don't be like that Götter, Tobias, and Pinkard
Afterwards.... Percy Edgar and Harris Weston
Two-two-double-two Timbuctoo
Weston, Lee, and Weston

TRIO
Moment Musical, Op. 16, No. 3
Rachmaninov, arr. Krein
Etude, Op. 2, No. 1..... Scriabin, arr. Krein
Triolets (First Set)..... Arthur Treu

4.45 London Programme relayed from Daventry

5.15 S.B. from Swansea

5.30 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Professor EDWARD MELLANDY, Professor of Pharmacology in the University of Sheffield, 'The Essential Factors of Foods.' (Under the auspices of the Ministry of Health) S.B. from Sheffield

7.15 S.B. from London (10.15 Local Announcements)

10.20-11.0 A Light Orchestral Programme

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

Conducted by WARWICK BRAITHWAITE

Overture, 'Russian and Ludmilla'.... Glinka

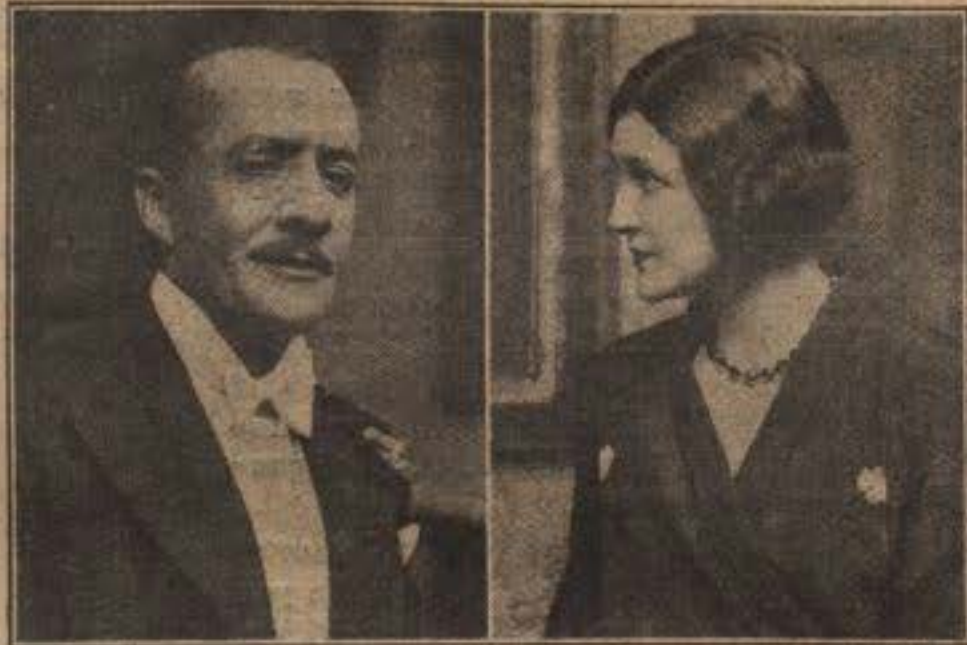
Suite, 'L'Arlésienne' (The Maid of Arles),

No. 1..... Bizet

Sous les Tilleuls (Under the Limes), from 'Alsatian Scenes'..... Massenet

Carnival (First Suite)..... Guirand

LIKE many of his followers in the modern school of Russian music, of which he was the actual founder, Glinka had passed the usual age for musical apprenticeship before taking



Stage Photo

HUGH WAKEFIELD AND FRANCES DOBLE,

two famous stars of the 'flesh-and-blood' stage, are 'on tour' this week in a sketch entitled *How Perfectly Absurd!* They broadcast from London on Tuesday and from 5GB this evening, and Cardiff listeners will hear them on Saturday night.

up any serious study of the subject. It was only after some years in a Government post in St. Petersburg, and after a stay in Italy, where he made the acquaintance both of Donizetti and Bellini, that he determined to begin work in earnest on a project of which he had till then thought only vaguely—a national Russian Opera.

The whole-hearted enthusiasm with which he devoted himself to the task had its reward in the immediate success of his first opera, *A Life for the Czar*, which is, at the same time, the first really national opera.

Russian and Ludmilla, of which the Overture is to be heard this evening, was his next opera. Although musically a great advance on the other, it has never had anything like the same popularity, and it is only the Overture which is at all well known outside his native country.

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

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

2.55 London Programme relayed from Daventry

5.15 The Children's Hour

5.30 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Sheffield (See Cardiff)

7.15 S.B. from London

10.15 Musical Interlude relayed from London

10.20-10.45 S.B. from London

Wednesday's Programmes continued (March 13)

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 S.B. from Sheffield (See Cardiff)
 7.15-10.45 S.B. from London (10.15 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

2.30 London Programme relayed from Daventry
 5.15 The Children's Hour:
 Over the hills and far away goes 'Henry Heather-kin to visit the Carnival' (Olwen Bowen)
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 S.B. from Sheffield (See Cardiff)
 7.15-10.45 S.B. from London (10.15 Mid-week Sports Bulletin; Local Announcements)

HOME, HEALTH, AND GARDEN. (Continued from page 566.)

Some Ways of Cooking Veal (continued).

Blanquette of Veal.—Melt three ounces of butter in a pan. Have ready whatever quantity of veal you require, cut from the breast or neck or shoulder, beaten, trimmed, and divided into small pieces. Lay them in the butter when it is hot and let them simmer gently in it—but without browning—for a quarter of an hour. Then add a dozen or so of small onions. Cover with water or stock. Bring to the boil, then reduce the heat until the liquid in the pan barely moves. Cover with a round of buttered paper and a closely fitting lid and simmer for a full hour. Remove the meat and onions. Drain the liquid. Thicken it with cornflour—but not too much. Season it well. If you can, add a little cream, for it is an immense improvement.

Here is a richer and more costly way of preparing a blanquette, but even in this form it is not more expensive than a fowl, and it is delicate and delicious enough for any occasion. Proceed as already directed, putting one little onion only i. with the meat. Simmer for an hour and a quarter. Cook about a quarter of a pound of mushrooms in a very little butter or milk. Add them to the blanquette a quarter of an hour before serving. A minute or two before you are ready to dish up strain off the stock into another pan. Mix the yolk of an egg, or two yolks, with a little cream. Strain. Add them to the stock, together with a few tiny pieces of butter. Stir continually till the mixture thickens. On no account must the sauce be allowed to boil, or it will curdle. Season and pour over the meat. Serve at once as it is, or in a border of spaghetti, purée of potato, or rice.

Veal cooked *en casserole* is also very good and, from the point of view of the amount of gas used, very economical. Three pounds of meat is sufficient for seven or eight people. Beat the meat well. Roll it and tie it up securely.

Heat a little butter in a pan large enough to hold the meat comfortably. Add a tablespoonful of chopped onion. Then put in the meat and brown it all round. Add a cup of hot water or stock and a little seasoning. Bring to the boil. Skim. Cover the pot, or casserole, with a round of greased paper and the lid. Simmer very gently for about two hours. The merest point of gas will be sufficient. Turn the meat once and baste occasionally. Remove the meat. Strain the gravy and remove any fat from it. Do not thicken it. It should be clear and brown. Little carrots, or slices of larger ones can be added to the casserole at half time.—From a talk by Mrs. Elizabeth Lucas.

2ZY MANCHESTER. 378.3 M. 793 KC.

2.30 London Programme relayed from Daventry
 3.0 Broadcast to Schools:
 Mr. R. E. SOPWITH, Poems Worth Reading—Narrative Poetry: IX, Sir Henry Newbolt, 'Hawke.' S.B. from Sheffield
 3.20 NORTHERN WIRELESS ORCHESTRA
 Overture, 'Semiramide' Rossini
 3.30 London Programme relayed from Daventry
 3.45 Northern Wireless Orchestra
 A. DRINKWATER
 Dulcimer and Musical Glasses
 5.15 The Children's Hour
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.30 Royal Horticultural Society's Bulletin
 6.40 S.B. from London
 7.0 S.B. from Sheffield (See Cardiff)
 7.15-10.45 S.B. from London (10.15 Local Announcements)

Other Stations:

5NO NEWCASTLE. 243.9 M. 1,230 KC.

2.30:—London Programme relayed from Daventry. 3.45:—Rosina Wall (Viola); Andante cantabile (from Serenade Sonata) (Richard Waltz); Two Irish Melodies (arr. Gifford Hardebeck). 3.52:—Madge Raibe (Contralto); Berceuse de Jocelyn (Angela guard thee) (Godard); Out on the Downs (Ceil

Baumer). 4.0:—Rosina Wall: Mr. 'Kömm Süsser Tod' (Bach, arr. Tertis); Albaumblatt, No. 4 (Hans Sitt); La Provençale (Marin Marais). 4.7:—Madge Raibe: Two Old Plantation Songs—Poor Old Uncle Rufe (Jas. Maas); Hard times come no again no more (Stephen A. Foster). 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—Radio Bulletin by Mr. R. E. Fabian. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45:—S.B. from London. 7.0:—S.B. from Sheffield. 7.15-10.45:—S.B. from London.

5SC GLASGOW. 451.1 M. 743 KC.

3.0:—Broadcast to Schools: Mr. George Burnett: 'Burns and his Forerunners—IX, Robert Burns; II, Spokesman for a People.' 3.25:—Musical Interlude. 3.30:—London Programme relayed from Daventry. 3.45:—Dance Music from the Locarno Dance Salon. 4.15:—A Recital by Olive Mitchell (Soprano). 4.45:—Dance Music from the Locarno Dance Salon. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch. From the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.0:—Sheffield. 7.15:—London. 10.15:—Scottish News Bulletin. 10.20-10.45:—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 KC.

3.0:—Broadcast to Schools. S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—George Steadman's Orchestra. Relayed from the Electric Theatre. 5.0:—Alex J. Proctor (Baritone): Queen of the Earth (Pinsuti); Because I were shy (Lydell Johnston); Asleep in the Deep (H. W. Petrie); Boys of the Old Brigade (Battison Haynes). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: Horticulture. 6.45:—S.B. from London. 7.0:—Sheffield. 7.15:—London. 10.15:—S.B. from Glasgow. 10.20-10.45:—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.45:—Arcady. Orchestra: Overture, 'The Arcadians' (Monckton and Talbot); Arcadian Suite, Op. 76 (Scharwenka). 4.15:—A Vocal Interlude by Maude Hunter (Mezzo-Soprano): The May Night (Brahms); Yung Yang (Bantock); Thick is the Darkness (Mallinson); The Bens of Jura (Kennedy-Fraser). 4.27:—Children's Music. Orchestra: Suite, 'Wand of Youth' No. 2 (Elgar); Children's Dance ('As You Like It') (German); Dance Suite for Strings (Dunhill). 5.0:—Roddick Millar: 'A Day at an Ulster Ploughing Match.' 5.15:—The Children's Hour. 6.0:—Organ Recital by Charles Howlett. Relayed from the Classic Cinema. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—S.B. from London. 7.0:—S.B. from Sheffield. 7.15-10.45:—S.B. from London.

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9.35 Erwin Schulhoff in A Recital

THURSDAY, MARCH 14 2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.)

(1,562.5 M. 192 KC.)



9.35 George Parker in A Recital

10.15 a.m. The Daily Service

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

10.45 (Daventry only) 'Our Boys and Girls'—IV. Mr. F. M. EARLE, 'Choosing the Best Work for your Girl'—II

NOW that so many girls want to have careers of their own, or, at least, to be capable of earning their own living, the problem that faces parents when the children begin to grow up has become more extensive than it used to be. In the last of his series of talks, Mr. Earle will give them some advice as to how to set about the task of finding a career for a girl.

11.0 (Daventry only) Gramophone Records Overture, 'Der Freischütz' ('The Marksman')

'The Two Pigeons' Messenger

12.0 A Concert

MARY OGDEN (Contralto)

DAVID LILLMAN (Violin)

PHILLIPA Saxe-WYNDHAM (Pianoforte)

1.0-2.0 A Recital of Gramophone Records By CHRISTOPHER STONE

2.0-2.25 (Daventry only)

Experimental Transmission of Still Pictures by the Fultograph Process

2.30 Broadcast to Schools:

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

2.50 Talk on the Maintenance of Sets: 'The Schools Set and the Tracing of Faults, by THE B.B.C. SENIOR EDUCATION ENGINEER

3.0 Evensong

From Westminster Abbey

3.45 Letters from Overseas

4.0 A Concert

ROSALIND ROWSELL (Soprano)

THE GEORGIAN TRIO

5.15 THE CHILDREN'S HOUR:

Magic is as Magic Does

—according to CYRIL SHIELDS, who will expound the 'simple' art. There will also be 'The Magic Hat'—made to fit the occasion by RALPH DE ROHAN, and 'The Wand of Youth' (Elgar), played by THE GERSHOM PARKINGTON QUINTET

6.0 Lenten Address

The Rev. ERIC SOUTHAM, (Vicar of St. James Church, Bournemouth). 'Teach us to Pray—V, When ye pray say, "Forgive us our trespasses as we forgive them that trespass against us."' S.B. from Bournemouth

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

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

CHOPIN MAZURKAS

Played by IRENE SCHARER (Pianoforte)

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

7.15 Musical Interlude

7.25 Dr. IVOR B. HART, 'How an Aeroplane Flies—II, The Aeroplane as an Aerofoil'

AN aeroplane is an elaborate mechanism, and looks it; but in studying the principle of its flight, one must begin by forgetting its complexity and regarding it as a single plane surface. In his second talk Dr. Hart will explain how an 'aerofoil' behaves during swift motion through the air.

7.45 A MILITARY BAND CONCERT

ETHEL FENTON (Contralto)

FRANK TITTERTON (Tenor)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Euryanthe' Weber

7.55 ETHEL FENTON

Ye Powers that dwell below Gluck

The Birth of Morn Franco Leoni

8.2 BAND

Selection, 'Un Ballo in Maschera' (A Masked Ball) Verdi

8.20 FRANK TITTERTON

The Sands o' Dee Clay

Come, oh! come, my life's delight Harty

8.28 ETHEL FENTON

My Heart's Memory Brewer

The Fiddler of Dooney Sidney Homer

La Première Amherst-Webber

8.35 BAND

Contrasts—The Gavotte (1700-1900 A.D.)... Elgar

Hongroise J. Verney

CONTRASTS—THE GAVOTTE is one piece, not two as its name might suggest, and it preserves the Gavotte character throughout. The contrast between the old-world simplicity with which it begins and the more modern spirit which intrudes on it from time to time, is achieved by slight alteration of the speed and freer and more elaborate use of the available instruments, rather than by any actual departure from the stateliness of the measure.

8.45 FRANK TITTERTON

Songs my Mother taught me Dvorak

A Lament Coleridge-Taylor

A Dream Grieg

8.52 BAND

Two Scottish Pieces—Bantock, arr. Robert Chignell

Quick March, 'The Hills of Glenorchy';

Reel, 'The Bobbers of Breohin'

THESE two pieces were originally composed as pianoforte solos; Robert Chignell has arranged them very deftly and effectively for performance by Military Band. Both are characteristic old dance tunes of the North Country—the first a quick step in 6-8 measure, running along very merrily, and the second, a robust and vigorous reel. There are hints of laughter in it, and the way in which it begins with bassoon alone and only rhythmic accompaniment, is truly mirthful.

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 RECITAL

By GEORGE PARKER (Bass) and ERWIN SCHULHOFF (Pianoforte)

GEORGE PARKER

If my Complaints John Dowland, arr. Fellowes

What shall I do? Purcell, arr. D. Mann

Bushes and Briars (Folk Song)

arr. Vaughan Williams

So sweet is she Anon., arr. Bainton

9.45 ERWIN SCHULHOFF

Second Suite, Op. 75 Cyril Scott

Prelude; Air Varié; Solemn Dance; Caprice;

Introduction and Fugue

10.5 GEORGE PARKER

Far in a Western Brookland Bax

Fountain Court L. McLaren

When icicles hang by the wall } Vaughan Williams

Orpheus with his Lute}

Three Children sliding on the Ice Geoffrey Shaw

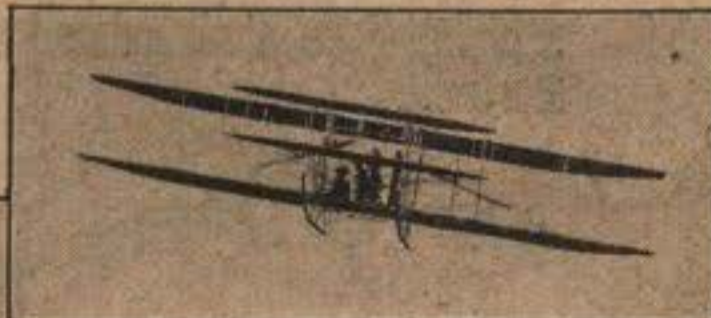
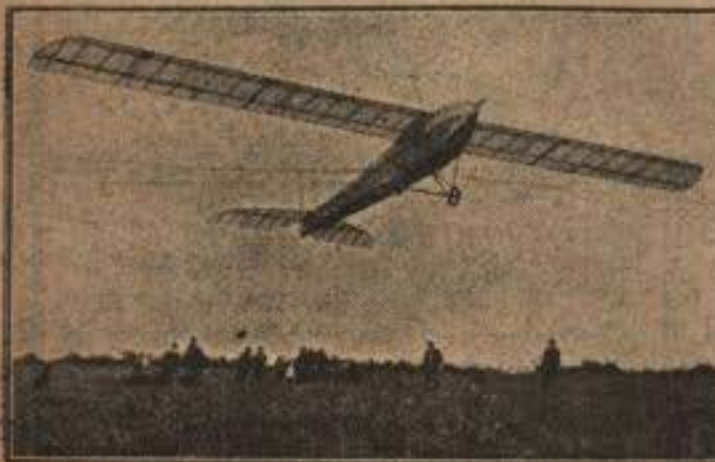
Sea Fever Ireland

10.15 SURPRISE ITEM

10.30-12.0 DANCE MUSIC: JACK PAYNE and the B.B.C. DANCE ORCHESTRA

HOW MAN HAS LEARNED

Some of the strange machines that have

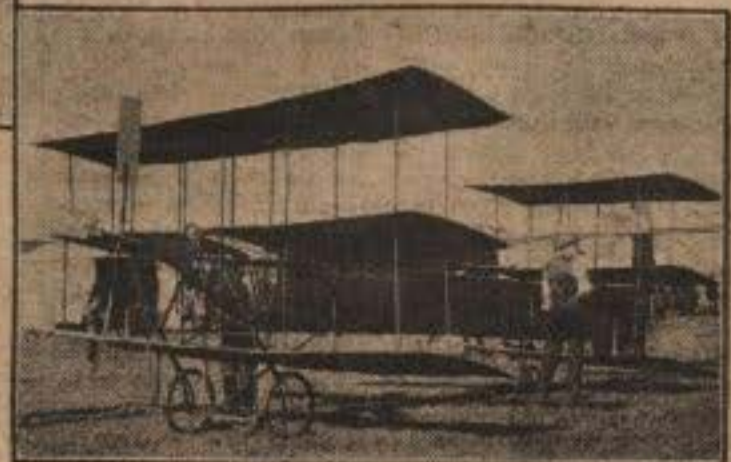


Left, is a glider being launched. Above, a Wright biplane of 1909, and, right, the Roe Triplane, another weird-looking pioneer machine of twenty years ago. Dr. Hart will broadcast the second of his talks on 'How an Aeroplane Flies' this evening at 7.25.

Pictures by Sport and General and Yuppel Press

THE ART OF FLYING:

helped to reveal the secrets of flight.



THURSDAY, MARCH 14

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 822 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**1.10-1.50 Lunch-
Hour Service**
(From Birmingham)
Relayed from St. Martin's Parish Church Speaker, The Rev. Canon WOODWARD (of Westminster)

3.0 A Symphony Concert

No. XXII of the Thirty-fourth Winter Series
Relayed from the Winter Gardens, Bournemouth
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA
Conductors:
GEORGE STANELLI and
SIR DAN GODFREY
JOHANNE STOCKMARR (Pianoforte)

ORCHESTRA
Prelude in C Sharp Minor, *Rachmaninov*
Symphony No. 7, in A *Beethoven*
Poco sostenuto, Vivace; Allegretto; Presto; Finale, allegro con brio

JOHANNE STOCKMARR
Pianoforte Concerto No. 1, in B Flat Minor *Tchaikovsky*
Allegro non troppo e molto maestoso; Andante semplice; Allegro con fuoco

ORCHESTRA
Tone Poem, *Atlantis* *George Stanelli*
(First performance at these Concerts)
(Conducted by THE COMPOSER)

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)
Overture, 'Rosamunde' *Schubert*
Violin Song ('Tina') *Rubens*

JESSIE COOKE (Soprano)
Linden Lea *Vaughan Williams*
It was a lover and his lass *Austin*

ORGAN
Suite, 'The Merchant of Venice' *Rosse*

JESSIE COOKE
Juno } *Quilter*
There be none of Beauty's Daughters

ORGAN
Nocturne in E Flat *Chopin*
Café Chantant *Fletcher*
Selection, 'A Day in Paris' *Finch*



7.30 Hallé Concert

Relayed from the Free Trade Hall, Manchester
S.B. from Manchester
Choral Evening
'The Flying Dutchman'
(Wagner)

Senta MIRIAM LICETTE
Mary ELSIE BOARDMAN
Erik HEDDIE NASH
Daland ROBERT EASTON
Vanderdecken ROBERT PARKER
THE HALLÉ CHORUS
Chorus-Master, HAROLD DAWBER
THE HALLÉ ORCHESTRA

Conducted by SIR HAMILTON HARTY
MORE than any of the other Wagner Operas, *The Flying Dutchman* lends itself to concert performance. In its original form, indeed, Wagner called it a 'Dramatic Ballad,' intending it to be played, not in the usual three acts, but without a break.

The tale is, of course, an old one, and many generations of seafarers have known it. As the legend has it, an obstinate Dutch skipper swore that he would round the Cape of Good Hope in spite of the elements, 'though Hell itself strove against him,' and as a punishment for such a vow, was condemned to sail the seas for ever. Only once in seven years might he land; then if he could find a maid faithful even to death, the curse would be lifted from him. In Wagner's opera it is the Norwegian maiden, Senta, daughter of Daland, who is the instrument of destiny. She has long brooded on the story of the Dutchman, and, indeed, a picture of him hangs in her room, so that when he comes ashore and is given hospitality by Daland, she is ready to bid him welcome. The Dutchman sees her with the huntsman Erik, who is pleading passionately for her love. Thinking himself betrayed, he puts to sea once more, and Senta flings herself into the waves after his retreating ship. The vessel sinks and the figures of the Dutchman and Senta, clasped in each other's arms, can be seen rising heavenwards to find eternal happiness.

10.15 Gilbert's Play 'Sweethearts'

5.30 The Children's Hour:
(From Birmingham)
'The Herd of Admetus'—a Legend of Ancient Greece in play form, by Una Broadbent
TONY and JACKO will Entertain
TOM FREEMAN (Violoncello)

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

6.30 Jack Payne and The B.B.C. Dance Orchestra
RENE RUDARNI and BILLY CARLTON
(In a Novel Musical Act)

7.30 Hallé Concert
(See centre of page)
Relayed from the Free Trade Hall
Choral Evening
'THE FLYING DUTCHMAN'
(Wagner)

(In the Interval a Reading will be given by Mr. ROBERT HASLAM from the London Studio)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 'Sweethearts'
A Play in two Acts by W. S. GILBERT
(From Birmingham)

Mr. Harry Spreadbrow
HARMAN GRISWOOD
Wileox (a Gardener)
WORTLEY ALLEN
Miss Jenny Northcott
JANET ECCLES
Ruth (a Maid-servant)
GLADYS JOINER
The Scene is the garden of a country villa, where Wileox is busy tying up plants.
Incidental Music by THE MIDLAND PIANOFORTE SEXTET

(Thursday's Programmes continued on page 590.)



The ever-popular Amplion "Dragon" is now obtainable with metal flare at only £2.12.6. Metallic resonance is entirely eliminated by Amplion Patent Construction. Standard Dragon with oak flare, £3.8.6. With mahogany flare, £3.12.6.

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Radio Times 8-8-29.

DANCE MUSIC.

Henceforth, the names of various dance numbers will not be announced. Listeners may regard this omission as irksome, but we ask them to accept our assurance that it is essential to the improvement of dance music outside broadcasts.

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ANY OLD DOWN QUILT MADE LIKE NEW
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"Tom wouldn't hear of my staying on at business after we got married, though we knew there'd be little left for saving once our regular expenses were paid. As a matter of fact, I soon found out that things would be really serious if I couldn't do something myself to help matters along. It wouldn't have been fair to Tom to go back to business again, even if my old post hadn't been filled; but I realized that I just *must* ease the strain of the constant dipping into our small savings to meet the payments on our house, furniture and insurance as they fell due. I could see that as our nest egg dwindled, Tom got more and more worried, though he never said anything. Then I had a wonderful stroke of luck! In *The Radio Times* I saw an invitation to women like myself to write to The Secretary, Room 60A, 245, Tottenham Court Rd., London, W.1, for full details of the way in which to earn that extra money we could so well do with. You can guess I didn't waste any time. And by return I received the information that has changed our whole life and future prospects. Within a few weeks money worries were things of the past. My earnings have helped us out a dozen times in the past year, and wasn't Tom surprised when I showed him my bank book last week?"

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Thursday's Programmes continued (March 14)

5WA CARDIFF. 323.2 M. 928 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 MRS. VERA PILCHER: 'A Woman's Afternoon Abroad—II. My Afternoon in Paris'
Shopping comes first, with some sight-seeing thrown in. There are short and hectic journeys by 'bus, Métro, and taxi, but no Briton's afternoon is complete without the 'five o'clock.'
- 4.0 London Programme relayed from Daventry
- 5.0 MAX CHAPPELL'S BAND
Relayed from Cox's Café
- 5.15 'The Children's Hour'
- 6.0 Bournemouth Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Farmers
- 6.35 S.B. from London

part, whose player filled up the harmonies from a figured bass. There are only two movements, the first a big and energetic Allegro and the other also hurrying along at great speed and with the same sense of bustling cheerfulness and good humour.

ARNOLD TROWELL (Violoncello) and Orchestra
Concerto in D Dittersdorf, arr. Trowell
Allegro con brio; Andante; Allegro vivo

KARL DITTERS VON DITTERSDORF enjoyed so enviable a reputation in his own day, alike as violinist and as composer, that the comparative neglect into which his music has fallen is as difficult to understand as it is undeserved. He enjoyed the friendship of such giants in music as Haydn and Gluck, and was accepted by his colleagues and by the public of his time as a worthy contemporary of even such great men in the art. His career was as happy as it was busy, and, though he was a man of more accomplishments than the artist may usually claim, he devoted himself to his playing and to composition with so whole-hearted an enthusiasm as to leave behind him a great volume of music for orchestra and for various chamber music combinations. In many ways it is like Haydn's, particularly like Haydn's more light-hearted pieces, showing much of the same graceful, happy gift of melody, and something of the same buoyant good spirits. It does not often touch any very deep or profound sentiment, but it is all, so far as we know it today, thoroughly well-built music, rich in spontaneous tunefulness, and in most of the qualities that ought to have made for enduring fame.

Arnold Trowell, who has arranged the work to be played this evening, for the instrument of which he is himself so thoroughly equipped a master, has already done a good deal to enrich its somewhat scanty repertoire. He has given us purely orchestral music, moreover, of an order which entitles him to a distinguished place among present-day British composers.

DOROTHY BENNETT (Soprano) and Orchestra
L'Amoro (I will love him) ('Il re Pastore') ('The Shepherd King') Mozart
(Violin Obligato, ALBERT VOORSANGER)



JAMES THORNHILL'S GREATEST WORK.

Sir James Thornhill is the subject of Prof. Newbery's first talk on Dorset Artists. 'The Last Supper,' in St. Mary's Church, Weymouth, is considered to be the finest example of his work.

- 7.45 A Symphony Concert
Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(Cerdoddfa Genedlaethol Cymru)
Leader, ALBERT VOORSANGER
Conducted by WARWICK BRATHWAITE
Brandenburg Concerto No. 3, in G Bach

IN Bach's day there were a number of little Courts in Europe, many of which maintained their own bodies of musicians. The servants in a Royal household were often capable of taking part in orchestral or chamber music, and, with one or two more highly-skilled players, formed an orchestra which could deal with most of the music of the day. At the Court of Meiningen, long celebrated as a centre where the best music was zealously cultivated, the Director of music was a member of Bach's family, and on one occasion when the great Johann Sebastian was visiting him, the Markgraf Christian Ludwig of Brandenburg was there as a guest of the Court. Like the Meiningen family, the Brandenburgs were warm admirers of Bach's music, and it is thought that this meeting was the occasion for the composition of the six Concertos which Bach afterwards dedicated to the Markgraf.

The third is for strings alone, violins, violas, and violoncellos, each in three parts, along with the usual basses and the 'cembalo' (or harpsichord)

'L'AMERO' comes from a little Dramatic Cantata by Mozart in which there are only three characters—the King of Macedonia, a Shepherd, and a Shepherdess. The music was written for a State visit which the Arch-Duke Maximilian paid to Salzburg, Mozart's native town, in 1755, when a gala performance at the State Theatre was given in his honour. Mozart was only nineteen when he composed it; it is significant of the early age at which he won a foremost position that he should have been commissioned to compose a work for such an occasion before he was out of his teens.

This little air is sung by the Shepherdess, telling how she will always love her Shepherd faithfully. It is very simple, and full of Mozart's inimitable charm. There is a violin obligato, and the voice and the instrument imitate each other in the most light-hearted way.

ORCHESTRA
Symphony No. 5, in C Minor Beethoven

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

(Cardiff Programme continued on page 593.)



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H. G. WELLS

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HERE are a few only of the thousands of questions raised and discussed in this original and illuminating work. They will serve to show its range and variety and something of its sheer fascination.

Could life exist without death?

What is the present state of the evidence for the survival of people after death?

Is it always unwise for cousins to marry?

How old is the earth and how long has life lived upon it?

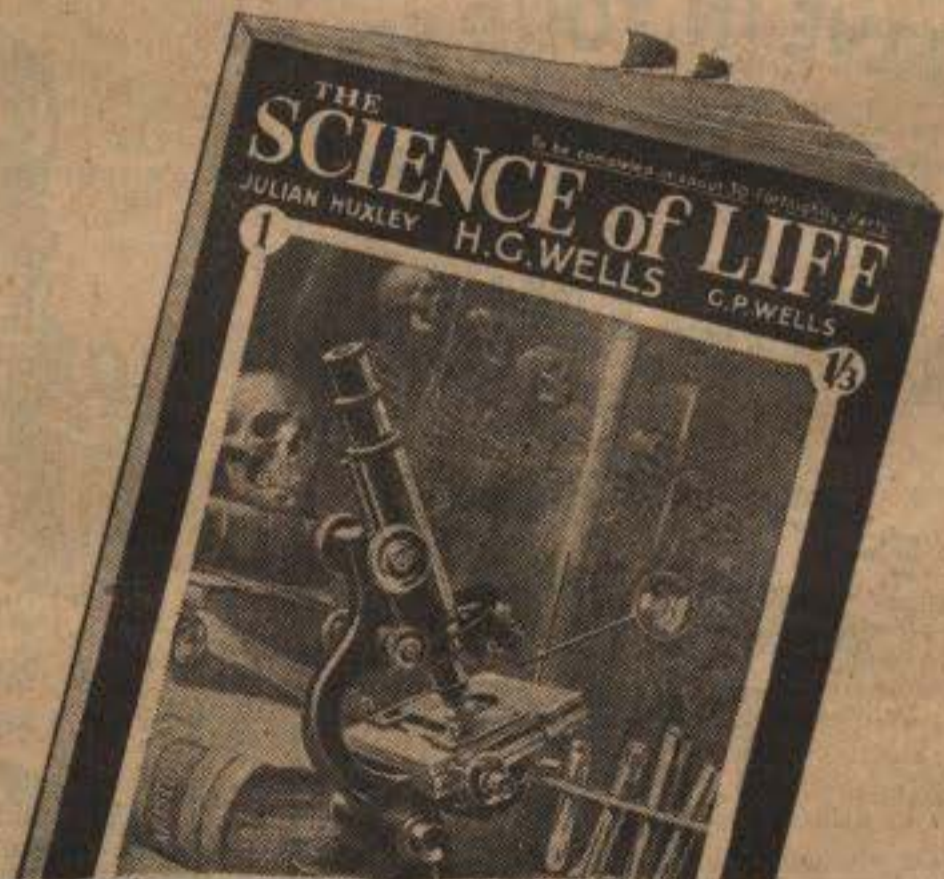
Can two blue-eyed people have a brown-eyed child? Two brown-eyed people can have a blue-eyed one.

Do you know how the Body and Mind really work?

Do you know that a man is built up of a billion, billion living creatures?

What part is Spiritualism to play in our lives?

Do you know that water constitutes 59 per cent. of the human body?



Thursday's Programmes continued (March 14)

(Cardiff Programme continued from page 590)

9.35 'John Jones'
An Episode in the History of Welsh Letters
by JOHN OSWALD FRANCIS
Cast:
John Jones J. D. JONES
Sir David Howel T. HANNAM-CLARK
Professor Pryce-Williams .. RICHARD BARRON
A Maid
Careg Goch Castle has been in the family of Sir David since the thirteenth century. A Cup, called the Poet's Cup, has been held in trust, with two conditions governing its use.

10.15-12.0 S.B. from London

5SX SWANSEA 294.1 M. 1,070 KC

2.30 London Programme relayed from Daventry
5.15 S.B. from Cardiff
6.0 Bournemouth Programme relayed from Daventry
6.15 S.B. from London
6.30 S.B. from Cardiff
6.35 S.B. from London
9.30 Musical Interlude, relayed from London
9.35-12.0 S.B. from London

6DM BOURNEMOUTH. 288.5 M. 1,040 KC

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
3.45 Professor F. H. NEWBERRY (Emeritus Director of the Glasgow School of Art): 'Famous Dorset Artists—I, Sir James Thornhill (1675-1734), the father of English Modern Painting'
4.0 London Programme relayed from Daventry
6.0 Lenten Address by the Rev. ERIC SOUTHAM, M.A.: 'Teach us to Pray—V, When ye pray say, "Forgive us our trespasses as we forgive them that trespass against us"'

6.15 S.B. from London
6.30 Market Prices for Southern Farmers
6.35-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 The Children's Hour:
Questions and Answers
We have a large collection of questions in Song and Story, which we promise to answer.
6.0 Bournemouth Programme relayed from Daventry
6.15-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC

12.0-1.0 A Ballad Concert
S.B. from Hull
G. CLIFFORD SMITH (Pianoforte)
Sonata in C, Op. 2, No. 3, First Movement
Beethoven
LILIAN BARBER (Contralto)
Idle Words } F. E. Weatherly
Danny Boy }
Mélisande in the wood } Alma Goetz
Vale (Farewell) } Kennedy Russell
ALEC SAWDON (Baritone)
Room for the Factotum } Rossini
Away in Athlone } Lohr
G. CLIFFORD SMITH
Arabesque }
La Cathédrale Engloutie (The Submerged Cathedral) } Debussy

LILIAN BARBER
Down Here May H. Brahe
An Old French Carol
Faith Liddle, arr. Samuel Liddle
Slave Song del Riego
My Dear Soul Sanderson
ALEC SAWDON
O Falmouth is a Fine Town Landon Ronald
Serenade Schubert
Because I were Sly Lyall Johnston

4.30 An Orchestral Concert
Relayed from Parker's Restaurant
PARKER'S RESTAURANT ORCHESTRA
Musical Director, LADDIE CLARKE
JACK H. DRYSDALE (Baritone)

5.15 The Children's Hour
S.B. from Leeds

6.0 Bournemouth Programme relayed from Daventry (See London)

6.15 S.B. from London

6.30 Market Prices for North of England Farmers

6.45 S.B. from London

7.0 'How an Aeroplane Flies—II, The Aeroplane as an Aerofoil,' by Dr. IVOR B. HART

7.20 Musical Interlude

7.30 Hallé Concert
Relayed to Daventry Experimental
(See 5GB Programme)

10.0 Weather Forecast, News, S.B. from Daventry Experimental

10.15-12.0 S.B. from London (10.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,230 KC.
12.0-1.0:—Gramophone Records. 2.30:—Prof. H. M. Hallsworth, 'Commerce—IX, The Foreign Exchanges.' 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (see London). 6.15:—S.B. from London. 6.30:—Market Prices for Farmers. 6.35-12.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.
11.0-12.0:—Gramophone Records. 2.45:—Mid-week Service, conducted by the Rev. James Barclay, M.A., of Govanhill U.F. Church. Prayer, Scripture Lesson, 1 Kings, chap. x, vv. 1-7. Address, 'The half was not told me.' Hymn, 'O Love that wilt not let me go' (verses 1 and 3) (R.C.H., No. 424). Benediction. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—Musical Interlude. 3.45:—Mrs. Janet Murray: 'Medieval Manners for the Young.' 4.0:—A Ballad Concert. The Station Orchestra. Ann McDonald Milne (Soprano). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch. From the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35:—'Roon the Ingle at Knockendoch.' An Open Invitation from Granny Ferguson. With James Gibson, Helen Mitchell, Flora Blythman, Richard Maguire, and William Robb. Arranged by Helen Mitchell. 10.15-12.0:—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 KC.
11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 4.0:—Studio Interlude. Half an Hour of Scottish Music. Harold George (Baritone), George Taylor (Violin) and Marla Carr (Pianoforte). 4.22:—Harold George: Bonnie Lesley (arr. Senior); Pair Helen of Kirkcubbin (arr. Paterson); Touch not the Nettle (arr. Somervell). 4.30:—Dance Music, relayed from the New Palais de Danse. 5.15:—The Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (see London). 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35:—Memories of the Savoy. Popular Selections from the Gilbert and Sullivan Operas, played by The Station Octet: The Yeomen of the Guard; The Pirates of Penzance; H.M.S. Pinafore. 10.15-12.0:—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.
2.30:—London Programme relayed from Daventry. 4.0:—Dance Music. Bob Dryden's Rivoli Rhythm Boys, relayed from the Plaza. 5.0:—Mr. Arthur W. Hayes: 'Types of British Honour.' 5.15:—The Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (see London). 6.15:—S.B. from London. 7.45:—'Radiotics.' A New Radio Review. Book and Lyrics by Riddick Millar. Music by Stendall Todd. Colleen Clifford; George Barker; Peter Wyatt; Renee Cadell; John Roche, and Chorus and Orchestra. Conducted by Harold Lowe. 9.0:—S.B. from London. 9.35:—Chamber Music. The 'Whitway' String Quartet; Quartet in E Flat, Op. 74 (Beethoven). 10.15-12.0:—S.B. from London.



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IMMORTALS IN THE MAKING.

(Continued from page 562.)

so; but not a word did he then utter about his compositions. The little man merely smiled, stared hard with his keen eyes through his large spectacles, and asked me whether I would like to come to the theatre to listen to a rehearsal of *Tristan*—without the singers. I went, and for two hours listened whilst he took each section of his orchestra in turn through an intensive study of that difficult score. He did it all without once glancing at the notes; and what an object lesson in patience! The performance ultimately proved to be the finest that we had heard in London; but Mahler was as modest about it as a Hans Richter, and refused to take more than a single call before the curtain. A day or two afterwards I met him again. He then confided to me that a symphony of his had recently been played at Budapest, and that he had also written a cantata. But his main ambition, he declared, was to be 'recognized as a conductor second to none!'

That aspiration was assuredly fulfilled during the ten years (1897-1906) when Mahler was director of the Vienna Opera. During that decade the little man became the great man, though not solely on the lines he had foreshadowed. Developing marvellous originality of ideas and skilful handling of material, he wrote symphony after symphony, most of them with voice parts in the last movement; and he piled up a tremendous store of beautiful songs. In short, he grew into the illustrious Gustav Mahler whom musicians rave about today. In 1907 I met him once again in New York, where he was doing wonders with the Philharmonic Orchestra, earning fresh laurels as an interpreter of his own music as well as of the classics, besides conducting at the Metropolitan Opera House. He spoke to me of his remarkable *Lied von der Erde*, first given by Bruno Walter at Munich in 1911. In that year, however, he died. Then for the first time the world began to realize that the name of Mahler would be honoured in the future—as it had never been in his lifetime—for his supreme gifts as a composer. His was certainly an extraordinary career.

And now for my third 'immortal'—Antonin Dvorák. His case was rather different, in that he was already well known when he first came to London in 1884 to conduct his *Stabat Mater* at St. James's Hall. He came over from Prague on the invitation of the Novellos, and I met him first at a reception given in his honour at Sydenham by Henry Littleton, the head of that firm. He was an embodiment of the pure Czech, aike in type and manner, simple as a child, his dark, piercing eyes rarely lighting up with a smile, 'bearded like a pard,' and with a crushing handshake that betokened a cordial nature. I think he was glad to find that I could converse with him in German, the only language he spoke besides his own, and we arranged that he should come to take tea with me a day or two later.

One vivid recollection of that evening at Sydenham has always dwelt in my memory, namely, hearing Edward Lloyd sing *Songs*

FRIDAY'S SYMPHONY CONCERT.

Notes on M. Wolff's Queen's Hall Programme.

AT first sight M. Albert Wolff's programme looks like a meeting of Germany, Britain, Spain, and France—a feast of music at which, a generation ago, British music might have been both astonished and proud to find itself in a place of equal honour with its European neighbours. But the programme is cosmopolitan in a truer sense than that, and our guest conductor has chosen it, we may feel sure, not because of the languages which the four races speak, but for what they have to say.

Except that Weber was a German nobleman, in whose music the poetic tradition of his race and the romantic fervour of his age were set forth with eloquent beauty and power, his great operas are not so much German music as simply music which is the common heritage of all mankind. And for us in England *Oberon* must always have a special interest. It was written here for Covent Garden Opera House, and Weber dedicated the last months of his strenuous life to a task which was hedged about with many trials and difficulties—unfamiliar surroundings and conditions, a strange tongue, and, worst of all, his own rapidly failing health.

He died here, in London, within a few weeks of *Oberon's* triumphant success.

The Overture is too well known and too deservedly well beloved to need description: in the most effective way it blends the music of Fairyland, called forth by *Oberon's* magic horn, with the shining pomp of chivalry in the days of the great Charlemagne.

Delius' *Pianoforte Concerto*, and Dame Ethel Smyth's *Prelude*, too, are music of their time rather than of their country, proud as we are to claim their composers as Britons. Neither has anything of England in its fabric, and the sea which beats upon the cliffs of Cornwall in the extract from *The Wreckers* is indeed the sea itself, no mere British corner of it. And both works were enthusiastically welcomed abroad before the two prophets won honour in their own country. The *Concerto*, composed in 1897, was first performed at Elberfeld in 1904, and soon afterwards in Düsseldorf. The composer then revised it considerably—many of his works have undergone similar ruthless cutting-up and reshaping—and in its present form was introduced to London at a 'Prom' in 1907, by Theodor Szanto, to whom it is dedicated.

my mother taught me. I had never heard the delicious melody until then, and, delivered as it was in the great tenor's own perfect manner, with all imaginable charm of voice and tenderness of expression, I was not a bit surprised, when I went to congratulate the composer, to find him busily wiping the furtive tears from off his own 'brown cheek'—'trickling down his beard,' in fact, quite as described in *Als die alle Mutter*. He did not pay me his promised visit till after the *Stabat Mater* had been performed, when Madame Patey had created a sensation with the wonderful *Inflammatus*. I remember his remark: 'I reckon myself fortunate to have had my music sung by two such incomparable artists as Patey and Lloyd.'

Then Dvorák told me the story of his life (first published as an interview in *The Sunday Times* and afterwards in my 'Thirty Years'), all about the hardships endured by the poor butcher's son, the dreadful struggles that had only ended when the influence of Brahms

The Wreckers was produced at Leipzig in 1906, and, in spite of slipshod performance, made an immediate impression, this extract especially being acclaimed as remarkable music. London heard it first in 1909, under that doughty champion of native music, Sir Thomas Beecham.

Albeniz and de Falla, on the other hand, do set out to give us Spanish music, and both present such vivid pictures of their own country that future historians may well find them more trustworthy guides than dry official records. Spain has a rich store of music of its own, and many diverse influences have gone to the making of it, as diverse as the chants of the early Christian Church and the dances of invading Moors. Albeniz was among the first to embody something of the native idiom in concert music, and his *Suite Iberia* presents five vivid scenes of unmistakable Spanish character and colour. Two of them are to be played—'A Holy Day Festival at Seville,' and 'Triana'—a secular holiday *fête*. They have been arranged for orchestra by Fernandez Arbos, whom London remembers gratefully as a brilliant violinist, teacher, and conductor who made his home here for some years. De Falla has given Spanish music a higher place of honour than any of his predecessors had won for it, but, in spite of the brilliance of his work, in spite even of the way in which it is truly racy of the very soil of Spain, it had to win its way in other countries before his own would make it welcome. Only after his opera *La Vida Breve* (Life is Short) had been acclaimed at Nice, in 1913, and at Paris, the next year, was it played in Spain. Then they did indeed receive it warmly, recognizing not only its national subject set forth in the national idiom, but its strong emotional note.

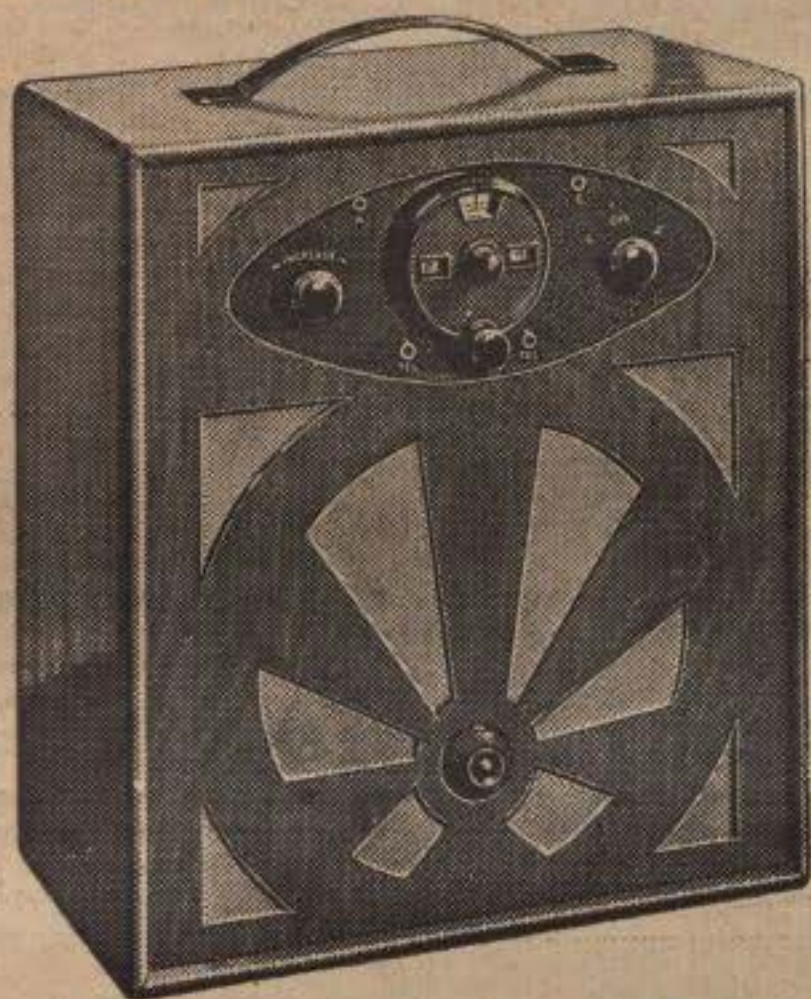
Florent Schmitt, one of the brilliant young men of present-day French music, is so far known to us by only one or two small pieces. The *Suite* in which he tells the 'Tragedy of Salomé,' based on a poem by Robert d'Humières, is realistic music such as the dread tale has but rarely inspired. It is in two parts. The first has two scenes—a prelude, describing the Dead Sea at sunset, as Herod looks on it from the terrace of his hall, and a 'Dance of Pearls,' Salomé's almost childish joy over a coffer of jewels. There are three scenes in Part Two—Enchantments on the Sea, strange portents of the coming tragedy, Salomé's Triumph, and a Dance of Terror, with a dreadful background of storm.

and Hanslick brought his talent to fruition. He was grateful also to Joachim, who had done so much to make his chamber music known. 'But,' he added, 'I have no more fear about that; it is my operas and my choral works that I want to be heard in England—they are the things I have worked hardest at.' The operas, alas, have never got here! The cantata, *The Spectre's Bride*, has never somehow justified the hit it made at Birmingham; the oratorio, *St. Ludmila*, never got much farther than Leeds. In this direction, then, lay disappointment. But the quartets and trios and the symphonic works, what of them? Let the popularity of the *Dumky* trio and the symphony, *From the New World*, give the answer. For these are deathless masterpieces, triumphs won without effort or strain, and which, just for that reason, are of the kind that have most helped to win for Dvorák his place among the elect of music.

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YOU ask me what I think of "Radicura." I think that a real blessing has come to light with this invention, and I wish that I could sing a hymn in its praise and honour! And may my voice reach all those who suffer and are in need of its help.

Seven months ago I was in a desperate condition, and it was with dread that I contemplated the future. Severe sciatica, from which I had been suffering for a long time, had taken such a turn that I feared I should become a cripple. I tried every remedy which we have at our disposal, but without any result. The only thing which could bring me relief in my insufferable pains was a narcotic, but to use this to such a degree as was necessary would have ruined my health. It really looked hopeless.

Then I went home to Finland, and one of the first things that met me there was the word "Radicura." What was "Radicura"? A new and unfailing remedy against gout, rheumatism, neuralgia, etc. I will not deny that I felt very sceptical indeed concerning this new remedy, and showed no particular anxiety to procure it.

But we cannot avoid our fate, either good or bad, and one day a radium pack lay in my hands. A grey piece of flannel. That was all.

I can believe that I smiled, but, in order not to hurt the person who had given it to me, I promised to try it.

And the miracle occurred. The pains which had been very severe that very day disappeared, and I felt a wonderful rest.

Since that day I have now worn the pack day and night with splendid results. Without using any other remedies I already felt, after two months, a great improvement, and now, after seven months, I am entirely cured of my long and serious illness.

When I now take the little grey thing in my hands it is almost with reverence, and I think: "It is not always the most showy things that do the best work in this world." May your wonderful healing power reach all those who are in need of it!

SIGNE LILJEQUIST.

The above opinion is remarkable in itself, but is yet only one of many letters and testimonials which have been received, and which attribute recovered health and vigour to "Radicura."

One of the first of the notable people in this country to make acquaintance with this novel treatment for rheumatism was Margaret Lady Parsons, who subsequently wrote:—

"I am indeed grateful for the quite remarkable good the 'Radicura' applications have already done to my rheumatic knee after a three weeks' trial only. Although I confess I was very sceptical at first, I am now quite confident that there will be a complete cure and my family is delighted, for mine is an old trouble of many years' standing. I shall heartily recommend 'Radicura' to all my fellow sufferers, for having benefited so much myself I am anxious others should share in my happy experience."

So much for these interesting testimonials. But it is not only against Rheumatism or its numerous forms that Radicura has proved its unique healing effect, but also against Gout, Lumbago, Sciatica, Neuralgia, Insomnia, and other diseases which have their origin in defective metabolism. Our imposing collection of testimonials from persons in all ranks of society and in different countries bears witness to this.

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8.0
Albert Wolff
conducts
the Concert

- 10.15 a.m. **The Daily Service**
- 10.30 (*Daentry only*) TIME SIGNAL, GREENWICH;
WEATHER FORECAST
- 10.45 (*Daentry only*) Vitamin Recipes
- 11.0 (*Daentry only*) Gramophone Records
Miscellaneous
- 12.0 **A Sonata Recital**
ANTHONY PINI (Violoncello)
OLIVE BLOOM (Pianoforte)
Sonata, Op. 6 *Richard Strauss*
- 12.30 **An Organ Recital**
by ERIC BROUGH,
(Organist and Director of the Choir, Lewisham
Congregational Church)
Relayed from St. Mary-le-Bow
Prelude in E Flat..... *Bach*
Chant de Mai (Song of May)
Joseph Jongen
Rhapsody No. 3 .. *Herbert Howells*
Sonata No. 3 (First Movement)
Mendelssohn
- 1.0 **Lunch-Time Music**
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

2.0-2.25 (*Daentry only*)
Experimental Transmission of
Still Pictures by the Fultograph
Process

- 2.30 **Broadcast to Schools:**
Dr. B. A. KEEN: 'The Why and
Wherefore of Farming (Course II)
—IX, The Great Agricultural Re-
formers'
- 2.55 Musical Interlude
- 3.0 Mr. ERNEST YOUNG: 'Round the
World—Corsica'
- 3.20 Musical Interlude
- 3.25 Mrs. AMABEL WILLIAMS-ELLIS:
'Great Discoveries—IX, Six Men
who fought Yellow Fever 1892-1928)

- 3.40 Musical Interlude
- 3.45 **PLAY TO SCHOOLS**
'Henry IV'
Part II
(*Shakespeare*)

THE second part of *Henry IV* is distinguished from the rest of Shakespeare's historical plays by containing the final fall of Falstaff. It has, of course, the alarms and excursions, the conspiracies and parleys, the Lancasters, North-umberlands, Scroops and Mowbrays appropriate to historical plays. But of more enduring importance than their marchings and counter-marchings is the underlying story of the Fat Knight and his command in the war, his junketing and bluffing through his commission, and the last pathetic scene when his boon-companion, Prince Henry, now come to the throne, rebukes him and passes him by. The play ends with the arrest of Falstaff and 'all his company,' and their departure for the fleet; and one can look for him in vain in *Henry V*. There one may find heroes in plenty, speeches that have become famous, humour even, behind the lines; but the only trace of Falstaff is in those scenes where it is told, first that 'the king has killed his heart,' and then, finally, that 'Falstaff, he is dead.'

FRIDAY, MARCH 15

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.) (1,562.5 M. 192 KC.)

- 4.30 Frank Westfield's Orchestra
From the Prince of Wales Playhouse, Lewisham
- 5.15 **THE CHILDREN'S HOUR:**
'THE FAMILY' at Home at 5.15 p.m.
- 6.0 Miss MABEL COLLINS: 'Catering for Those
who Live Alone'
IN this epoch of sub-divided houses and tiny
flats, it is no longer merely eccentric recluses
who live alone and do all their housekeeping
themselves. It is to people living in such
conditions that Miss Collins's talk this evening is
addressed.
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude

- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 9.15 **Symphony Concert**
(*Continued*)
- 10.0 Local Announcements; (*Daentry only*) Ship-
ping Forecast
- 10.5 Topical Talk
- 10.20 **A Short Recital**
by
CECIL DIXON (Pianoforte)
Prelude, Op. 32, No. 5 *Rachmaninov*
Etude, Op. 4, No. 3 *Szymanowski*
Intermezzo, Op. 36, No. 12 *Arensky*



8.0
Katharine
Goodson,
Pianoforte

8.0 THE TENTH B.B.C. SYMPHONY 8.0 CONCERT

Relayed from the Queen's Hall, London
(*Sole Lessee—Messrs. Chappell and Co., Ltd.*)

Solo Pianoforte, KATHARINE GOODSON

THE B.B.C. SYMPHONY ORCHESTRA

Principal Violins: WYNN REEVES and S. KNEALE KELLEY

CONDUCTED BY ALBERT WOLFF

(*Director of the Lamentous Concerts*)

- ORCHESTRA
Overture, 'Oberon' *Weber*
- 8.10 KATHARINE GOODSON and Orchestra
Concerto in C Minor *Debussy*
- 8.34 ORCHESTRA
On the Cliffs of Cornwall (Prelude, Act II, 'The Wreckers') ... *Ethel Smyth*
- 8.46 Two Movements from the 'Iberia' Suite *Albeniz, arr. Arbos*
Triana; Fête Dieu à Seville (Holy Day at Seville)
- 9.0 **INTERVAL**
- 9.15 ORCHESTRA
Interlude and Dance from 'La Vida Breve' (Life is Short)..... *De Falla*
La Tragédie de Salomé (Tragedy of Salome)..... *Florent Schmitt*
Prelude; Danse des perles (Pearl Dance); Les Enchantements sur la
Mer (Enchantments on the Sea); Danse des éclairs (Dance of the Lightning
Flashes); Danse de l'effroi (Dance of Terror)

6.45 THE FOUNDATIONS OF MUSIC

CHOPIN MAZURKAS
Played by IRENE SCHARRE (Pianoforte)

7.0 Mr. ERNEST NEWMAN, The B.B.C. Music
Critic

7.15 Musical Interlude

7.25 Professor J. E. V. CROFTS, 'The Adventure
of Poetry—II, "The Ancient Mariner"'

LAST week Professor Crofts took Coleridge
and Wordsworth as representatives of
the two chief types of the poetic temperament.
This evening he will discuss 'The Ancient
Mariner,' Coleridge's greatest poem, and how
it came to be written, estimating the value of
Wordsworth's contributions to it, and distinguish-
ing between its meaning and its moral.

7.45 **MARIA SANDRA**
(Songs of Many Countries)

8.0 **B.B.C. Symphony Concert—X.**
Relayed from the Queen's Hall, London
(*See centre of page*)

10.35-11.0 A Poetry Reading for Lovers of Trees

Selected from the modern section of
'The Book of the Tree,' an au-
thology, edited by Georgina Mase

'The verie essence, and, as it were,
springhede and origine of all
musicks is the verie pleasaunte
sounde which the trees of the Forest
do make when they growe'

Poems:

Trees *Walter de la Mare*
The Temple *J. D. C. Pellow*
Acacia Tree *J. C. Squire*
The Wood's Entry *Laurence Binyon*
The Ash *John Freeman*
The Story of the Three Yew Trees
Ernest Rhys

Violin and Pianoforte:

First Movement, 'Allegro,' from
Sonata in F *Beethoven*

Poems:

The Hedge *Martin Armstrong*
The Music of a Tree .. *W. J. Turner*

Aspens *Edward Thomas*
Dark Trees *Dorothy Roberts*
Wind in the Beechwood *Siegfried Sassoon*
The Trees are Down *Charlotte Mew*

Reader, CHARLES SIEPMANN

Violinist, EDA KERSEY

11.0-12.0 (*Daentry only*) ALFREDO and his
BAND and THE NEW PRINCES ORCHESTRA from
The New Princes Restaurant

(*Friday's Programmes continued on page 598.*)

This Week's Epilogue

'THE SPIRIT WITHIN'

'God is a Spirit'

Romans viii, vv. 1-14

'Our Blest Redeemer, ere He breathed'

Galatians v, vv. 22 and 23



'I'll take this packet of Robin, too!'

"We was right out of it last week at the Vicarage and I had to make do as well as I could, so I'm taking no risks this week.

I always say I can get outside my washing in 'alf the time when I've got my Robin Starch. It's what I call a helpful starch. It's easy to work with. You mix it easy. Everything you need is ready

in it and it makes your day's work something you can be proud of and go 'ome satisfied with when you've done. When anyone asks my advice about washing and ironing I always say, have your Reckitt's Blue by you, and your white things will keep a real proper white, and then use your Robin Starch for a good upstanding glossy finish."

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FRIDAY, MARCH 15

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0 Military Band Concert

3.0 ORGAN RECITAL
by
ALLAN W. BUNNEY, F.R.C.O.
(Organist and Director of the Choir, Christ Church, Hampstead)
Relayed from St. Mary-le-Bow
First Movement, 6th Symphony *Widor*
Two Bourrees } *Handel, arr. W. T. Best*
Minuet ('Berenice') }
JOHANNA VOLLEBS (Soprano)
Bussied *Beethoven*
Mai *Reynaldo Hahn*
ALLAN W. BUNNEY
Walter's Prize Song *Wagner, arr. Herbert Brewer*
Grand Choeur *Salomé*
JOHANNA VOLLEBS
Night *Albert Mallinson*
Biblical Song *Dvorak*
ALLAN W. BUNNEY
Chorale Prelude on 'All Glory, Laud and Honour'
Bach
Sketch in D Flat *Schumann, arr. H. G. Ley*
Introduction and Fugue on Bach .. *List*

4.0 Jack Payne and the B.B.C. Dance Orchestra
CYRIL LIDINGTON (Entertainer)
RENE RUDARNI and BILLY CARLTON
(In a novel Musical Act)

5.30 The Children's Hour:
(From Birmingham)
'Candy and the Yellow Fairy,' by Phyllis Jones

LENA WOOD (Violin)
Songs by **JOHN ROBSON (Baritone)**
'Sparks,' by **NICOLINA TWIGG**

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

6.30 Light Music
W. L. TBYTEL and his OCTET
Selection, 'Chu Chin Chow' *Norton*

6.42 MILLICENT RUSSELL (Contralto)
What's in the Air To-day? *Robert Eden*
The Conquerors Shore *Howard Fisher*
Song of the Blackbird *Quilter*

6.50 OCTET
Cavatina *Raff*
Humoreske (Violin Solo, W. L. TBYTEL) .. *Dvorak*
THERE is something rather pathetic in the fact that Raff is now known almost solely by this one melodious piece—Cavatina. He was one of the most industrious and prolific composers who ever lived. It is recorded that on one occasion, on coming back to his composition class after a brief illness, he chided them with laziness, announcing proudly that during the few days he had been off duty, he had composed a string quartet, several vocal choruses, and various smaller pieces.

His immense industry was in keeping with a great strength of character which enabled him to endure severe privations in early life; most people would have been crushed by the handicap which, as a young man, he had to face. In the latter part of last century, however, he had achieved real distinction both as a composer and as a teacher.

7.2 STERNDALE BENNETT (Entertainer)
Will she be waiting up?
If ever I meet the sergeant
My Son..... } *T. C. Sterndale Bennett*

7.10 OCTET
Four Indian Love Lyrics *Woodforde-Finden*

7.21 MILLICENT RUSSELL
Orpheus with his Lute *Eric Coates*
When Childher Plays *Walford Davies*
Dream Valley *Quilter*
Cuckoo *Martin Shaw*

7.28 OCTET
Jeannine *Shilkret*
Song Waltz, 'Beloved' *Kahn*

7.40 STERNDALE BENNETT
Leanin' } *T. C. Sterndale Bennett*
There's another little girl I'm fond of..... }

7.48 OCTET
Selection, 'Carmen' *Bizet*



Leyland White and Winifred Davis sing in Military Band Concert at 8.0 tonight.

8.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND:
Conducted by **B. WALTON O'DONNELL**

Overture, 'Le Roi d'Yvetot' ('The King of Yvetot') *Adams*

8.10 WINIFRED DAVIS (Contralto)
Nobil Signor (Noble Sir) ('The Huguenots') *Meyerbeer*
Nebbie *Respighi*

La Colomba (The Dove)..... *Schindler*

8.18 BAND
Selection, 'Romeo and Juliet' *Gounod*

8.32 LEYLAND WHITE (Baritone)
Five Eyes *Gibbs*
O that it were so *Frank Bridge*
The Pretty Creature .. *Storace, arr. Lane Wilson*

8.40 BAND
Musette *Gluck*
Rondo Brilliant *Schubert, arr. Gerrard Williams*

8.50 WINIFRED DAVIS
O Peaceful England *German*
Love will find a way *Fraser-Simson*

8.58 BAND
Lyric Suite *Grieg*

9.15 LEYLAND WHITE
The Ship of Rio } *Frederick Keel*
Sea Burthen..... }
Old Clothes and Fine Clothes *Martin Shaw*
Sir Eglamors (16th Century) *arr. Somervell*

9.23 BAND
Two Humoresques *Dvorak*

9.30 A Short Story Reading by Mr. FRANK BIRCH

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA from the Ambassador Club

11.0-11.15 ALFREDO and his BAND and the NEW PRINCES ORCHESTRA from the New Princes Restaurant

Friday's Programmes continued (March 15)

5WA CARDIFF. 323.2 M. 928 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 The Children's Hour

6.0 Mr. F. W. HARVEY: 'The Timber of Poetry'—III
Mr. Harvey will show that poetry is not an extra. He claims that it is a part of experience and as such, must have its roots in daily life.

6.15-11.0 S.B. from London (10.0 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

10.0 Musical Interlude relayed from London

10.5-11.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Farmers: Mr. J. C. MAYNARD: 'Season's Work in a Fruit Garden'

6.45-11.0 S.B. from London (10.0 Local Announcements)

5PY PLYMOUTH. 398.3 M. 757 KC.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour:
'Come along, come along, girls and boys,
Put away the books and toys,'
and listen well to the new Play, 'Pirates'
(James Henry)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (10.0 Forthcoming Events; Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

3.0 Broadcast to Schools:
CANON C. E. RAVEN, 'Birds of the North Country'—IX, 'Birds of the Cliffs.' S.B. from Liverpool

3.20 Musical Interlude

3.25 London Programme relayed from Daventry

4.30 The Northern Wireless Orchestra
Overture, 'Britannia' Mackenzie
Waltz, 'Immortellen' Gung'l
Serenade, 'The Bees' Wedding' .. Mendelssohn
Eventide Elliott
Mazurka Elgar
Selection, 'King of Cadonia' Jones

5.15 The Children's Hour:
Devonshire Cream and Cider
Songs by DORIS CAMPBELL and HARRY HOPEWELL
A Sketch by Ruby Barlow

6.0 Mr. L. HAWARD, Curator of the Manchester City Art Gallery, 'Art Treasures of Manchester'

6.15 S.B. from London

7.45 Hugh Wakefield and Frances Doble
In a Sketch entitled
'How Perfectly Absurd!'
By J. HARTLEY MANNERS

8.0 S.B. from London (10.0 Local Announcements)

10.20-11.0 GEORGE MANNERING (Entertainer)
RAY RAYMOND (Songs with Ukulele)

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,250 KC.

2.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—A Violin Recital by Sybil Eato: Sarabande (Croft-Craxton); Serenade (Haydn); Tempo di Minuetto (Paganini-Kreisler); Planxty and Jig (Charles Wood). 6.15:—S.B. from London. 6.30:—For Farmers: Professor C. Heigham, 'Spring Tillage.' 6.45:—S.B. from London. 7.45:—Hugh Wakefield and Frances Doble in a Sketch entitled 'How Perfectly Absurd,' by J. Hartley Manners. 9.0-11.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.

2.30:—Broadcast to Schools. S.B. from Edinburgh. 2.45:—Musical Interlude. 2.50:—S.B. from Edinburgh. 3.10:—Musical Interlude. 3.15:—A Concert for Schools. Schubert. The Station Orchestra: Overture, 'Rosamunde.' Robert Watson (Baritone): Thou art Repose; Wandering; Serenade. Orchestra: Symphony, No. 8, in A Minor (Unfinished). Robert Watson: Who is Sylvia?; Litany; The Erl King. 4.0:—In Lighter Mood. The Station Orchestra. Robert Watson (Baritone). 4.45:—Organ Recital by S. W. Letch from the New Savoy Picture House. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mrs. Stuart Sanderson: 'Food for the Week-End'—II. 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.45:—S.B. from London. 10.0:—Scottish News Bulletin. 10.5-11.0:—S.B. from London.

2BD ABERDEEN. 511.2 M. 964 KC.

2.30:—Broadcast to Schools. S.B. from Edinburgh. 2.45:—S.B. from Glasgow. 2.50:—S.B. from Edinburgh. 3.10:—S.B. from Glasgow. 4.0:—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0:—Mrs. H. Wilson (Aberdeen School of Domestic Science): 'Doing Up Curtains.' 5.15:—The Children's Hour. 6.0:—Mr. Peter Craigmyle: Football Topics. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 10.0:—S.B. from Glasgow. 10.5-11.0:—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.

12.0:—Organ Recital by Herbert Westerby, Mus.Bac. (Lond.), relayed from the Grosvenor Hall: 'Fanfare' Fugue in C (Bach); Prelude, 'Tristan and Isolde' (Wagner, arr. Dr. Pearce); Bohemian (Wolstenholme); Fountain Melody (Meale); First Impromptu (Cheridge-Taylor); Heroic Piece (César Franck). 12.30-1.0:—Light Music. The Radio Quartet: Selections, 'Princess Charming (Charig) and 'Merrie England' (German). 2.30:—London Programme relayed from Daventry. 4.30:—Dance Music: Bob Dryden's Rhodi Rhythm Boys, relayed from the Plaza. 5.0:—A Vocal Recital by Janie Martin (Soprano): I attempt from love's sickness to fly (Purcell); Songs my Mother Taught Me (Dvorak); Do not go, my love (Hagemann); Dainty little Maiden (Somervell); A Memory (Goring Thomas). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 8.0:—Belfast Philharmonic Society. Fourth Subscription Concert relayed from the Ulster Hall Alice Moxon (Soprano), Geoffrey Garrod (Tenor), Stuart Robertson (Baritone), Ethel Bartlett (Pianoforte). The Society's Chorus and Orchestra of 350 Performers. Conducted by E. Godfrey Brown 'Aida and Galatea,' a Sorensen by Handel. 9.0:—Interval—Second General News Bulletin. 9.15:—Philharmonic Concert (continued). 10.0:—Regional News. 10.5-11.0:—S.B. from London.



MARIA SANDRA
will sing some songs of other countries from London this evening at 7.45.



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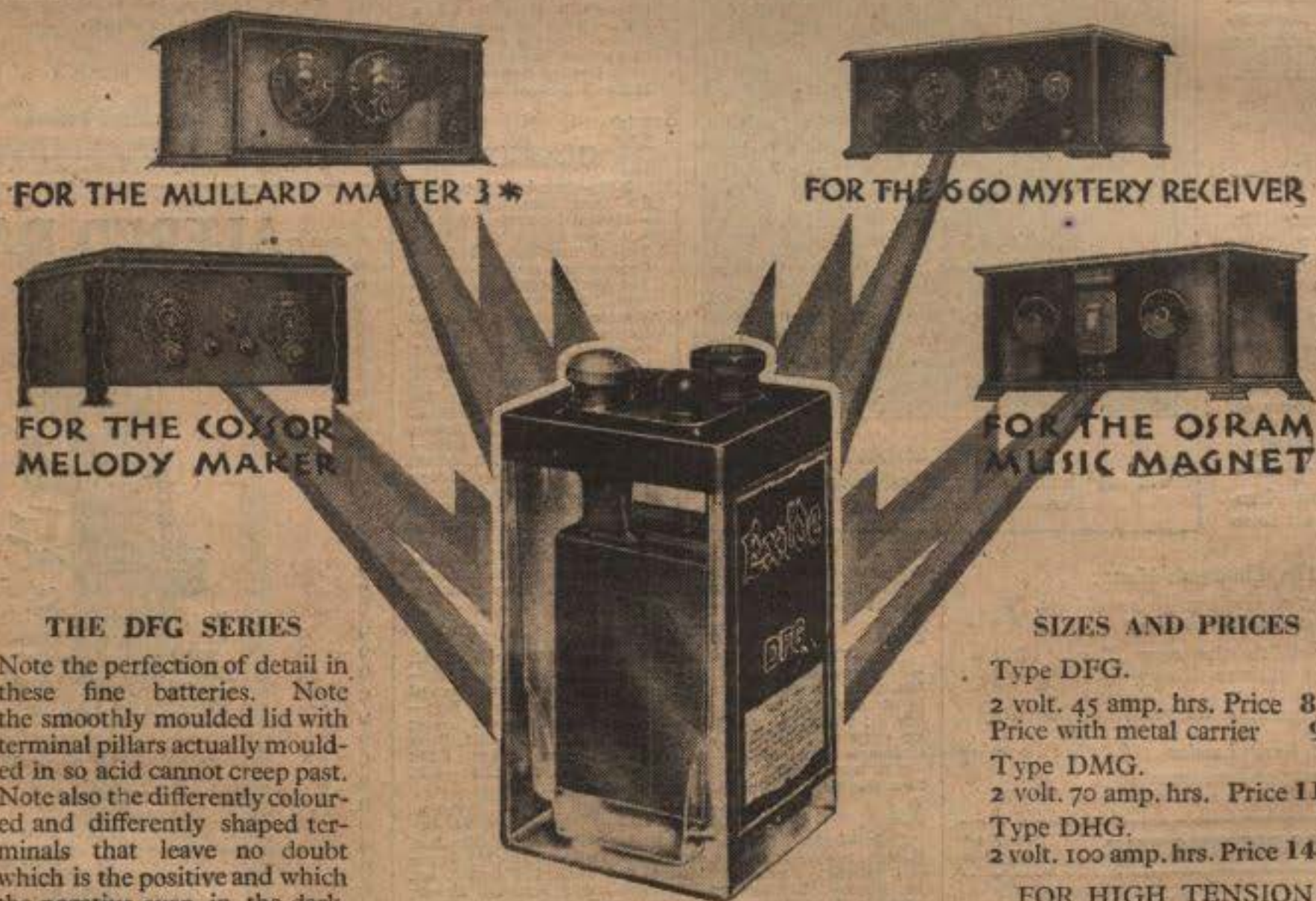
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Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

Technique for Danger.

A VOLCANO is one thing and a fire entirely another. Many novelists find it a very useful ally when a clean catastrophe is needed. Mr. F. E. Robins, of Bristol, gives a talk on 'Fire' on Thursday, March 21. Mr. Robins has attended hundreds of fires and he has found that the harm done by the actual fire is often the least of the evils. He quotes the advice of a fire-chief, who says: 'If you cannot get down, get up.' He also advises in case of panic in a public building to sit quite still, and when the rush is over go out by a forgotten side-door! Excellent advice but rather like that given to a man likely to meet a mad dog: 'Walk calmly towards the animal as it rushes at you, and at the very last moment swerve aside.' Would the dog remember, I wonder, and practise a new technique, like the African lion which sprang at the unarmed traveller but jumped over his head. The traveller returned to the spot next day with ammunition and found the lion practising low jumps!

The Great Thaw.

PLAYWRIGHTS generally suffer agonies on the first night of their productions, and radio makes it possible for them to listen in the familiar and soothing surroundings of their own homes. Delius is reported to have wired congratulations to Sir Thomas Beecham from far Fontainebleau after listening to a performance of one of his works. An unforeseen calamity befell Mr. From Tyler, the Bristol dramatist, when he settled down to listen to his programme *Burke in Bristol* from Cardiff. There came an ominous sound like a distant waterfall, which Mr. Tyler realized had nothing to do with Burke. In a minute the play was forgotten while he struggled to prevent a flood from a burst pipe in the bathroom. While listeners enjoyed the programme the author was rushing about his house with a bucket and a length of rubber tubing.

In the City Hall.

IMET a disconsolate lady at one of the recent National Orchestra of Wales Concerts. A fond illusion had been shattered by reading the annotations to her programme. 'I've always thought that the *Dance of the Tumblers* was an effort of the glasses on a dinner-table,' she complained. 'Can't you see them, threading their way amongst the knives and forks and spoons, gleaming on the snowy tablecloth, and avoiding the candles on the table. Now I find that it is a clown dancing at the end of a day's festivities, what am I to do?' 'What about opera-glasses?' suggested a tactful companion. The annotations in the programmes are considered to be so useful, however, that regular patrons guard their programmes jealously and the man whose new maid lit the fire with one was saved from the sin of burglary by being able to buy the very last copy. The programme with annotations is always set out on the inside sheet of a large folder so that there is no need to rustle pages during the performance. An old lady who sat in a front seat at an early concert rustled so persistently that in the soft passages the conductor had to turn and look at her. Perhaps she was hunting for the index, like the lady who complained that her new dictionary was useless without an index.



THE MASCOT OF THE WELSH REGIMENT.

Goat as Mascot.

THE mascot of the Welsh Regiment which you see on this page, Major Lyttleton, the Commanding Officer at the Depot, Cardiff, tells me, was adopted during the Crimean War, but no one seems to know why. When a new animal is required the King supplies it from his herds. The mascot was with the regiment when the King and Queen opened the Museum in 1927. He will not accompany the Band on Sunday, March 10, however, as the music might excite him!

Dickory, Dickory, Dock.

WHEN psychologists first issued facts and figures to prove that certain branches of work were done more quickly when the toilers sang while they worked, a new lease of life was given to sea shanties and to spinning and weaving songs. The whole subject came under the limelight, including nursery rhymes, and then the fun began. Some ardent educationists, whose zeal was only matched by their lack of imagination, set to work and composed very industriously useful verses to replace the nonsense rhymes. They were not marvellous things like the productions of Jane Taylor of Norwich, but solemn hygienic maxims about blowing noses and brushing teeth. On Monday, March 18, Miss Jennie Williams will take 'Songs of Work and Play' as the last of her interesting series on 'The Folk Tunes of Wales.'



THE RUINS OF CAERLEON.

The romantic history of Caerleon will be the subject of a talk by Mr. J. Kyrle Fletcher on March 22. This picture shows the work of the excavators on the historic site.

The Village that was a City.

WHEN I asked Dai Jones about Caerleon I murmured excavations as if that were a blessed word—like Mesopotamia to the old lady—but Dai's chief merit is that he has a scorn of the facts which every schoolboy knows, and justifies this by producing some forgotten piece of lore. 'Why do you want to know about Caerleon?' he asked suspiciously. 'It's the last subject in the Village History series,' I replied. Dai got into his stride at once. 'Caerleon,' he said, 'is a village that was a city—the mighty that hath fallen. It is the old port of which Newport is the new port. In the eleventh and twelfth centuries the people were great church builders. It has a history in Celtic, Roman, and Norman times. The Roman period belongs to the archaeologist.' Dai is an incurable romantic—he ranks archaeologists with surgeons, and as he left he murmured that Arthur 'held court at old Caerleon-upon-Usk.' Mr. J. Kyrle Fletcher gives a talk on 'Caerleon's High and Romantic History' on Friday, March 22, at 6.0 p.m.

Glees and Madrigals.

THE Cardiff University Students' Madrigal Society will take part in a Welsh Programme on Monday evening, March 18. On Thursday, March 21, the Walford Glee Singers will be heard in a programme entitled 'Songs of Nature.' Music students may be interested to compare these concerts for Grove states that the glee is 'probably suggested by the madrigal' but 'separated from it by a long interval of time. Glees first appeared at the beginning of the eighteenth century.' The Walford Glee Singers are conducted by Mr. Cobble-dick, who is well known in South Wales and who was Choirmaster during the War in connection with the Welsh Regiment.

The Welsh Revival in 1904.

THE service in Welsh on Sunday, March 17, from the Tabernacle Welsh Baptist Church, is to be relayed to 5XX listeners. This church can seat a thousand people; the membership is increasing. It celebrated its centenary in 1914 and has had pastors renowned for their eloquence. In 1904 the fame of the Tabernacle spread throughout the world, for the religious revival, led by Evan Roberts, found a centre there and from October until the following Easter the building was crowded, not only on Sunday, but on every night in the week. Men and women came from all parts of the British Isles, from Europe and America, and it is said that sometimes as many as a dozen different languages could be heard as men and women rose up in prayer. The present pastor, the Rev. J. Williams Hughes, will be the preacher at the broadcast service. At one time he was told by the doctors that he would not live, and he was advised to gain such respite as he could by working on a poultry farm. This he did at a spot near Barmouth. Gradually he gained strength and began to preach one evening a month, then twice a month, then three times, and finally every evening. After that he faced morning duty and was able to defy the doctors and return to harness. The choirmaster, Mr. E. J. Richards, has been organist at the church for twenty-one years.

'STEEP HOLM.'

2.35
Scotland
versus
England

SATURDAY, MARCH 16
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,582.5 M. 192 KC.)

9.35
The Harmony Eight
and the
Wireless Orchestra

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45-11.0 (Daventry only) **MISS VIOLET BRAND: 'Home Dressmaking—II. How to Cut a Short Jacket'**
- 1.0-2.0 **The Carlton Hotel Octet**
Directed by **RENE TAPPONNIER**
From the Carlton Hotel
- 2.0-2.25 (Daventry only) **Experimental Transmission of Still Pictures by the Fultograph Process**

HERMAN DAREWSKI AND HIS BAND.



- 6.0 **Musical Interlude**
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin**
- 6.40 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
CHOPIN MAZURKAS
Played by **IRENE SCHARRER**
(Pianoforte)
- 7.0 **Mr. HARVEY GRACE: 'Next Week's Broadcast Music'**

2.35 Scotland v. England

- A **Running Commentary on the Rugby International by Capt. H. B. T. WAKELAM**
Relayed from Murrayfield, Edinburgh
S.B. from Edinburgh
(See plan on page 603.)
- 4.30 **A Ballad Concert**
MARGARET WILKINSON (Soprano)
AUBREY MILLWARD (Baritone)
MAUDE GOLD (Violin)
- MARGARET WILKINSON**
Solveig's Song.....Grieg
I'd be a butterfly (1797-1839)
Thos. Haynes Bayley, arr. Flora Woodman
Gathering Daffodils (Seventeenth Century).....arr. Somervell
- 4.38 **MAUDE GOLD**
Cradle Song.....Tor Aulin
Tambourin Chinois.....Kreisler
- 4.45 **AUBREY MILLWARD**
The Crown of the Year *Easthope*
Wayfarer's Night Song *Martin*
West Sussex Drinking Song
Ivor Gurney
- 4.52 **MARGARET WILKINSON**
The Willow.....Goring Thomas
The First Primrose.....Grieg
O! tell me, Nightingale
Liza Lehmann
- 5.0 **MAUDE GOLD**
Le Printemps (The Spring) *Milhaud*
Tambourin...*Lectur, arr. Kreisler*
- 5.8 **AUBREY MILLWARD**
Oh! it's fine at the Fair...*Coverley*
The Woodland Tailor *Ernest Austin*
Some Other June...*Oliver*

7 3 0 V A U D E V I L L E	DORA MAUGHAN AND WALTER FEHL IN SONGS AND SURPRISES	V A U D E V I L L E 9 0	
	LEONARD HENRY Comedian		NORAH BLANEY Light Songs at the Piano
	HERMAN DAREWSKI AND HIS BAND WITH OLIVE GROVES and HAROLD KIMBERLEY		
	RONALD FRANKAU Entertainer		WISH WYNNE Character Studies
MARIO DE PIETRO IN MANDOLINE AND BANJO SOLOS			

- 7.15 **Sports Talk: Mr. GEORGE F. ALLISON, 'Association Football—The Season's Progress and Problems'**
- 7.30 **Vaudeville**
(See centre of page)
- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 **Captain A. H. d'EGVILLE: 'Angling and Angles'**
- 9.30 **Local Announcements. (Daventry only) Shipping Forecast**
- 9.35 **A Light Orchestral Concert**
THE HARMONY EIGHT
Directed by **JOHN S. WARBURTON**
THE WIRELESS ORCHESTRA
Conducted by **JOHN ANSELL**
Overture, 'The Pearl of Brazil' *Felicien David*
Selection, 'Patience'....*Sullivan*
- 9.55 **HARMONY EIGHT**
An Irish Folk Song...*Arthur Foote*
Heaven, Heaven (Spiritual)
arr. H. T. Burleigh
- 10.2 **ORCHESTRA**
Forget-me-not (For Strings)
Victor Herbert
Symphonic Poem, 'Danse Macabre'
(Dance of Death)...*Saint-Saens*

5.15 THE CHILDREN'S HOUR:
'FIFTY BELOW ZERO'
(*Franklyn Kelsey*)

The scene is a Home-steaders' Shack in the woods of Alberta. The snow has drifted high about it and a blizzard is raging. Inside the shack it is warm and snug, very much to the satisfaction of Mr. Benson (better known as 'Dad'), Jim and Spike, gathered round a large wood stove whose red-hot sides send out a welcome warmth. It is evening and the oil lamps have just been lighted.

SCOTLAND V. ENGLAND AT MURRAYFIELD.
A description of the match will be broadcast this afternoon.



- 10.12 **HARMONY EIGHT**
One more River (Humorous)
Peter Warlock
There is a tavern (Humorous)
Hall, arr. Warburton
- 10.20 **ORCHESTRA**
Valse, 'Christmas Roses'
Waldteufel
Ballet Suite, 'The Talisman'
.....*Drigo*
Andante; Variations;
Valse and Galop
- 10.35-12.0 **DANCE MUSIC: AMBROSE'S BAND**
from the May Fair Hotel

SATURDAY, MARCH 16

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0
The B.N.O.C.
in
'I Pagliacci.'



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3.15 St. John Passion (Bach)
By THE CHOIR of St. Ann's, Soho
(Relayed from St. Ann's, Soho)
The Soloists will be:
S. B. ROE (Tenor)
FRANK RAYSON (Tenor), Recitative
R. A. BROWN (Tenor), Christus
F. J. ADDISON (Bass), Pilate
Master RICHARD PRENZLAU (Soprano)
LOUIS DIDDLE (Alto)
Conductor, Mr. ERIC WARR

4.30 Thé Dansant
(From Birmingham)
BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall
EDITH JAMES (Songs at the Piano)

5.30 The Children's Hour:
'A Further Snooky Adventure,' by Phyllis Richardson
Songs by BERNARD SIMS (Baritone)
EDITH JAMES will Entertain

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; ANNOUNCEMENTS and Sports Bulletin

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
March, 'Gaily through the World' ... Macbeth
Three Holiday Sketches ... Lucas
Barcarolle; An Interlude; In Alabama
ELSIE GASKELL (Soprano)
When Fairyland was Young ... Somervell
Madrigal ... Chaminade
A Flower Fancy ... Lehmann

7.10 ORCHESTRA
Ballad Memories
Selection, 'Stop Flirting' ... Gershwin and Daly

7.45 Chamber Music
W. JOHNSTONE DOUGLAS (Baritone)
THE PIANO QUARTET PLAYERS: KENNETH SKEAPING (Violin); BERNARD SHORE (Viola); EDWARD ROBINSON (Violoncello); ANGUS MORRISON (Pianoforte)

Quartet in G Minor ... Fauré
Allegro molto moderato; Allegro molto;
Adagio non troppo; Allegro molto

8.15 W. JOHNSTONE DOUGLAS
Phidyle ... Duparc
Le Rossignol des Lilas (Nightin-
gale of the Lilacs) ... Reynaldo Hahn
Quand je fus près au pavillon
(When I was nigh the Pavilion)
Adoration ... Frank Bridge
The City Child ... Stanford
Johnen ...

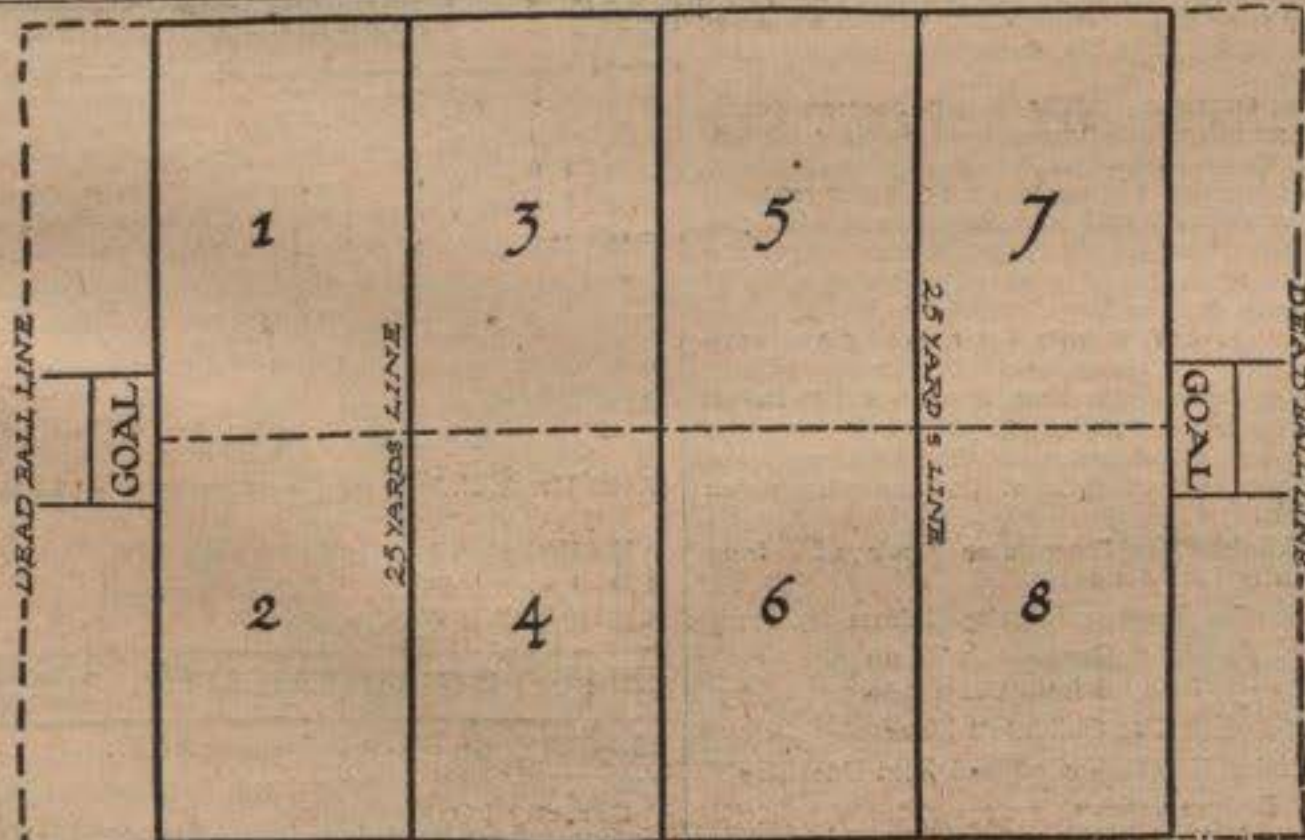
8.30 QUARTET PLAYERS
Quartet in E Flat, Op. 87 ... Deorak
Allegro con fuoco; Lento; Allegro moderato,
grazioso; Finale; Allegro ma non troppo

9.0 'I Pagliacci'
Played by
THE BRITISH NATIONAL OPERA COMPANY
Conducted by JOHN BARRIBOLLI
Relayed from the Alhambra, Bradford
Nedda ... NORA GRUNEDAUN
Canio ... HUGHES MACKLIN
Tonio ... ARTHUR FEAR
Silvio ... BERNARD ROSS
Beppo ... FREDERICK DAVIES

FOUR of the five people in Leonecavallo's one really successful Opera are strolling players, and the fifth, who completes the cast, is a peasant. It is his love affair with Nedda, the Columbine of the troupe, which brings about the final tragedy. Canio, the leader of the players, her husband, discovering their intrigue, kills first his wife and then the lover, Silvio.
The first act tells of the arrival of the little troupe in the village, and in the second they act their play on a small stage before the villagers. The little piece which they perform is in effect the same tale of jealousy and passion which is the plot of the whole work.

9.47 app. A Pianoforte Recital
By ERNEST LUSH
Barcarolle ... ('Second Sketch Book')
Scherzo ... Tobias Matthay

9.54 'I Pagliacci'
PART II
10.20 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
10.35-10.40 Sports Bulletin (From Birmingham)
(Saturday's Programmes continued on page 604.)



London listeners should use this plan when they listen to the Rugby International broadcast this afternoon.

Saturday's Programmes continued (March 16)

5WA CARDIFF. 323.2 M. 928 KC.

12.0-12.45 A Popular Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)Overture, 'The Yellow Princess'...*Saint-Saëns*
Suite, 'The Children's Corner'.....*Debussy*
Valse Gracieuse.....*German*
Wedding March.....*Mendelssohn*

IN 1872, at the age of thirty-seven, Saint-Saëns made his first appearance as a composer for the stage, then as now, the surest road to public success in the French world of music. He was already known as a pianist and organist of the very front rank, and as a successful composer in other directions, but *The Yellow Princess*, his first venture in the theatre, was not very fortunate. It was a short one-act piece, which is now never performed. His second opera, a more elaborate, fantastic work in four acts, was scarcely more successful in

7.0 Mr. P. E. BARNES: 'Bristol Fighters of the Old Prize Ring.'

AT the beginning of the nineteenth century when the Old Prize Ring was patronized by royalty and nobility and was at the height of its fame, Bristol produced more celebrated pugilists and champions than any other town in the kingdom. They were known as the Bristol School, and the most celebrated of all that school was one Jem Belcher, who was champion of England when seventeen and held the title from 1798 to 1809. He was the first of the scientific fighters, and because of some facial likeness, was nicknamed 'Napoleon.'

7.15 S.B. from Swansea

7.30 S.B. from London

9.30 A Popular Concert

MAY HUXLEY (Soprano)
RAE ROBERTSON (Pianoforte)
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader, ALBERT VOORSANGER
Conducted by WARWICK BRAITHWAITE

Relayed from the Assembly Room, City Hall

MAY HUXLEY

Mary and the Kitten Bryan
By the Waters of Minnetonka
Lieurance

(Flute Obligato, SUZANNE STONELEY)

Swiss Echo Song...*Eckert*
(Flute Obligato, SUZANNE STONELEY)

RAE ROBERTSON

Nocturne in F

Sharp.....

Valse in C Sharp

Minor.....

Prelude in B Flat

Minor.....

Chopin

ORCHESTRA

Italian Capriccio

Tchaikovsky

10.15 Local Announcements:
Sports Bulletin10.20 HUGH WAKEFIELD and
FRANCES DOBLE

In a Sketch, entitled

'How Perfectly Absurd'

By J. HARTLEY MANNERS

10.35-12.0 S.B. from London

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

12.0-12.45 S.B. from Cardiff

2.35 Edinburgh Programme relayed from Daventry (See London)

4.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 S.B. from Cardiff

6.45 S.B. from London

7.0 S.B. from Cardiff

7.15 Mr. A. E. FREETHY: 'Welsh Rugby Football Topics'

7.30 S.B. from London

9.30 Sports Bulletin. S.B. from Cardiff

9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 Gramophone Recital

2.35 Edinburgh Programme relayed from Daventry (See London)

4.30 London Programme relayed from Daventry

(Bournemouth Programme continued on page 607.)



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J. G. GRAVES Ltd. Sheffield



BRISTOL FIGHTERS OF THE GREAT DAYS.

In his talk from Cardiff this evening Mr. Barnes will recall the great Bristol pugilists of the P.R. days. Here is a characteristic old print showing Gully, the champion of England, fighting Gregson in Sir John Sebright's park. Gully, who was born near Bristol, rose high in the world for a pugilist of that time, becoming a colliery proprietor and eventually an M.P.

Paris, and after that, the doors of the Paris Opéra were sternly closed to him for some years. Even *Samson and Delilah* was refused a hearing there until after its successful production in Weimar.

The Overture to *The Yellow Princess* begins with an introduction in rather slow time. There is a theme of foreboding on the woodwinds, and then the violins enter against a running accompaniment with a stately tune which forms the chief part of the introduction. It is the violins again which announce the opening of the main part of the Overture, in quick, merry time. Their first tune is a sprightly and energetic one. It is answered by the woodwinds, and the second main tune, in more sedate mood, is first heard on the clarinet. When it reappears at the end, after a return of the first merry tune, it is the full strength of the orchestra which plays it.

2.40 Edinburgh Programme relayed from Daventry (See London)

4.30 London Programme relayed from Daventry

5.0 MAX CHAPPEL'S BAND
Relayed from Cox's Café

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London



**'Mr.' Loud Speaker's
Colleagues in the Mains
Operating & Rectifying Classes**

**Don't debate with 'Mr.'
Loud Speaker—give 'him'
no cause for complaint**

Just listen to 'his' opinion of the valves you are using. 'He' knows a good valve when 'he' is in touch with it.

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A. F. 35	A. F. 10	A. F. 5	A. F. 1,200	Output 30 mA	Output 75 mA	Output 30 mA	Output 60 mA
Price 15/-	Price 17/6	Price 25/-	Price 25/-	Price 15/-	Price 15/-	Price 15/-	Price 20/-

"A.F." = Amplification Factor.

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Saturday's Programmes continued (March 16)

(Bournemouth Programme continued from page 604)

- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 396.3 M. 747 kc.

- 12.0-1.0 A Gramophone Recital of Selections and the Song Cycle 'In a Persian Garden' (Liza Lehmann)
- 2.35 Edinburgh Programme relayed from Daventry (See London)
- 4.30 London Programme relayed from Daventry
- 5.15 The Children's Hour: The Old Game of Hide and Seek played in a new manner
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 376.3 M. 793 kc.

- 12.0-1.0 Northern Wireless Orchestra LILLIAN WARING (Elocutionist)
- 2.40 Edinburgh Programme relayed from Daventry (See London)
- 4.30 Northern Wireless Orchestra
- 5.15 The Children's Hour S.B. from Leeds
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Regional Sports Bulletin
- 6.45 S.B. from London
- 7.0 Professor T. H. PEAR: "Nerve" in Sport
- 7.15 S.B. from London
- 9.30 Announcements and Regional Sports Bulletin
- 9.35 'We Must Catch That Boat' A Comedy Feature in Four Episodes Specially written for broadcasting by P. HOOLE-JACKSON
- 10.35-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,330 kc.

- 12.0-1.0 Music relayed from the Oxford Galleries. 2.35 Edinburgh Programme relayed from Daventry (See London).
- 4.30 Music relayed from Tilley's Blackett Street Restaurant.
- 5.15 The Children's Hour. 6.0 London Programme relayed from Daventry. 6.15 S.B. from London. 6.40 Sports Bulletin. 6.45 S.B. from London. 7.15 Mr. T. W. Bell, Secretary of the Northumberland Football Association: 'Association Football.' 7.30 London. 10.35 Tilley's Dance Band, relayed from the Grand Assembly Rooms, Barras Bridge. 11.15-12.0 London.

5SC GLASGOW. 401.1 M. 748 kc.

- 11.0-12.0 Gramophone Records. 2.35 S.B. from Edinburgh. 4.30 Organ Recital by S. W. Leitch, from the New Savoy Picture House. 4.45 The Station Orchestra: Selection, 'Utopia Limited' and Selection, 'The Yeoman of the Guard' (Sullivan). 5.15 The Children's Hour. 5.59 Weather Forecast for Farmers. 6.0 Musical Interlude. 6.15 London. 6.40 Scottish Sports Bulletin. 6.45 London. 7.0 Edinburgh. 7.30 London. 9.30 Scottish News and Sports Bulletin. 9.35 Aberdeen. 10.35-12.0 London.

2BD ABERDEEN. 311.2 M. 964 kc.

- 11.0-12.0 Gramophone Records. 2.35 S.B. from Edinburgh. 4.30 app. A Popular Concert, relayed from the Sculpture Court, The Art Gallery. The Station Octet. Dorothy

- Forrest (Soprano). 5.15 The Children's Hour. 6.0 London Programme relayed from Daventry. 6.15 S.B. from London. 6.40 S.B. from Glasgow. 6.45 S.B. from London. 7.0 S.B. from Edinburgh. 7.30 S.B. from London. 9.30 S.B. from Glasgow. 9.35 Scottish Variety. William Harkins (Clarinet). Margaret Skakle (Soprano). A. Hall and Co.'s Male Voice Choir, conducted by C. G. Shearer. The Programme 'referred' by Peter Craigmyle. Introduction. 9.39 William Harkins. 9.47 Dr. J. F. Tocher. 9.55 Margaret Skakle. 10.7 William Harkins. 10.15 Dr. J. F. Tocher. 10.23 Choir. 10.35-12.0 S.B. from London.

2BE BELFAST. 302.7 M. 991 kc.

- 2.35 Edinburgh Programme relayed from Daventry (See London). 4.30 London Programme relayed from Daventry. 4.45 Organ Recital by Charles Howlett, relayed from the Classic Cinema. 5.15 The Children's Hour. 6.0 London Programme relayed from Daventry. 6.15 S.B. from London. 6.40 Irish League Football Results. 6.45 S.B. from London. 9.35 St. Patrick's Eve. An Ulster Programme. Compeere, Mat Mulcahey, the Oul' Besom Man from County Tyrone. Ethel Lewis (Irish Folk Songs). R. L. O'Mealy (Ulster Pipes). Edward Mount (Baritone). The Ulster Amateur Flute Band, directed by William Blythe. John McDonough (Comedian). Mrs. Rooney of Belfast. A Sketch, 'The Unlucky Baste,' by Chas. K. Ayre and Mat Mulcahey. 10.35 app. Carillon, relayed from St. Patrick's R.C. Cathedral, Armagh. Thomas W. Holden (Carillonneur). 10.45-12.0 S.B. from London.

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

Part-author of The New Pepys' Diary of the Great Warr, etc.

Feb. 16.—Lord! What a se'nnight hath this been! My throaty rheum most virulent beyond everything, weather the bitingest within memory, pipes froazen everywhere, with Cook and Doris all the while in a nery twitter over the kitchen boyler, lest it burst and blow theyr silly heads off. My wife, moreover, as bad or worse herein; so that we cannot have the kitchen fire of a morning, till I have first climbed into the roof to see the tanque, how much water be in it; and not onelie to frost-bite and cobwebb myself all over in doing this, but cannot soe much as streighten my akeing back without fetching my head a shrewd bump agaynst the damned rafters. Sets me thinking how once I did love the frosts and sliding on skeats and other wintry matters. But was then a gay young batchelour and not a sorrowfull housemaster with a kitchen boyler and 3 women on his hands.

Dancing this week to the Savoy Musique to warm ourselves before bed. But this no sooner done and I coazier hott than I have been these some days, than my wife reminds me of my not having been out to turn off the water at the mayn tapp, for safening our pipes through the night; which I had prayed God she might forget this once, but hath the most ill-convenient memory possible for any awkerd business, to my great discontent. So out into the front garden, with sad trouble to myself in finding the tapp-hole in the dark, with a thick snow in my eyes, and when I have found it, going on my nees in the snow and thrusting down my arm into the hole, to get a fayr pinch of the devilish tapp with my numbed fingers.

Feb. 17 (Lord's Day. 1st in Lent).—Still too rheumy to adventure me abroad, but my wife to put on her new squirrel necklet, in which God forgive how she loves herself, and to Church to Mr. Blick. Listened-in this night to the Cathedral Service from Birmingham, with the good old Miserere and other Lenten matters, and a seasonable-sober homily by the Archdeacon of Leicester. Comes Jimble to borrow tobacco of me, having, it seems, got to the tobacconist too late by a burst in his pipes and had to goe for the plumber and (using his own words) to draw 5 severall pubs blank, before he catcht the rogue in the 6th. Speaking of the late extraordinaire freaziness, he mentions his lady's having brook her upper plate on Wednesday by biting too hastily into a froazen orange, yet cannot, he fears, recover from the greengroacer, being what his lawyer names for an Act of God, but himself rather lays it to the work of the devil. So, having emptied 1/2 my jar into his pouch, parted, and well rid of the fool.

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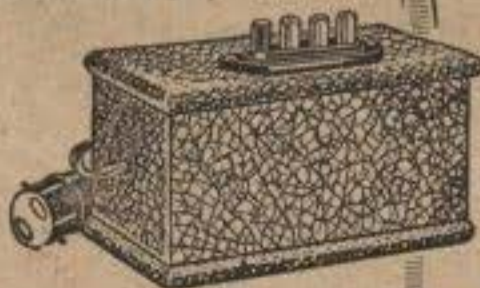
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WHAT THE OTHER LISTENER THINKS

DEBATES ON POLITICAL SUBJECTS—MANY FOR BUT ONLY TWO 'AGAINST'—HARD WORDS ON BARTOK—WHEN THE PROGRAMME 'RUNS LATE'—A BICYCLE PUMP MUSICIAN!



ROADCAST POLITICAL DEBATES.

I **SPR** by the current issue of *The Radio Times* that you would welcome opinions upon the question of possible repetitions of the recent political debate on De-rating. May I appeal to you to do all in your power to arrange for many more broadcasts of this nature? The debate was extremely interesting and must have been most useful in bringing to the interest of listeners a subject upon which they would otherwise have been very ill-informed. To get the ear of electors by such pleasant means as broadcasting must bring about a far wider interest in such all-important subjects as current political events.—*E. J. Morgan, 24, Marlborough Road, South Woodford, E.18.*

POINTS FROM OTHER LETTERS.

IN contrast with the Press, the wireless is absolutely fair, giving an equal time to each side, and while they continue to do this—and to obtain first-class debaters—listeners will ask for more.—*N. V. van C. Smith, Kingston-by-Sea, nr. Brighton.*

I CAN speak for myself and two other households who are regular listeners and can truly say, that so far, political discussions have aroused the greatest interest.—*Ethel B. Hughes, Gredy, Crewe.*

I PERSONALLY enjoyed the debate of the De-rating Bill very much indeed and think that the broadcasting of such debates in exactly what most people want, and what the remainder of the people should want if they have any political conscience at all.—*Frank Allen, Kinnin Road, Topley Station Estate, nr. Maidenhead.*

GOOD LUCK to your broadcast debates. Let us have some more.—*G. H. Challenger, North Curry, Taunton.*

THE Political party or individual who objects to political broadcasting must have something to hide or to fear.—*Alan O. Holt, 46 St. Mary's Road, E.10.*

I AM very surprised to see that the Press said: 'the night of the De-rating debate, for listeners, was a night of "switch that off"'. Not at all. It was a night of intense interest and excitement for myself and all my friends.—*Marie L. Fogg, Kellbrook, Longley Lane, Northenden, Manchester.*

WE hope the B.B.C. will arrange many more political debates. In this way listeners are helped to a much clearer idea of political matters than could be obtained at a chance political meeting which is generally one-sided and very much interrupted.—*H. W. Alexander Park.*

THE Press attitude in regard to the recent political broadcast debate is only consistent of their attitude to the B.B.C. generally. No letter, so long as it condemns the programmes, ever seems too childish, too boorish, too unbecoming, too hopelessly lopsided or too badly put together to secure publication in the daily press.—*Douglas H. Culvert, 23, Broadbourn Street, Parsons Green, S.W.6.*

many many others who have written in appreciation of political debates are: *W. A. Cleverley, Resold, Hydestile, Godalming, Surrey; J. A. Jones, 51, Princess Road, Richmond, Surrey; Bernard D. Lansdown, 16, Borcham Road, W. Southbourne, Bournemouth; A. G. Moore, 67, Cumberland Street, Woudbridge, Suffolk; W. F. Westman, 12, Queensgate Crescent, Knowle Park, Bristol; Mervyn Belmore (with self-portrait), Crossways, Streatham, Exeter; W. N. Jackson, 'Arcadia', La Belle Alliance Square, Ramsgate; A. Gold, 58, Fairlands Avenue, Thornton Heath, E. Howell, Imitee, 37, Crompton Road, Leven-hulmo, Manchester; Albert R. Moore, School House, Pakenham, Bury St. Edmunds; E. E. Tucker, Alkerton Cottage, Slingsworth, Leyon; H. Bacon, Meadowside, Twyford, Winchester; D. Maskell, 103, Wood Street, Rugby, Warwick; C. W. L., Dartford; EM/CEB; J. H. Palmer, Shaugh, Upper Woodcote Road, Cavendish, Bedford; A. W. James, Gosforth, Northumberland.*

—AND TO THE CONTRARY.

I AM dismayed at the prospect that on some important night I shall draw to the bedside only to find the political news bracing on my hearing. I think to be a good citizen and am interested in any learning that may help me in forming my own political judgments, but I object to being assailed with party propaganda, which can be pleasing only to a minority of listeners, and which is as objectionable as any other advertising matter.—*Philosophy, Liverpool.*

AS an ordinary man, when I sit down, I do not want to listen to such jiffle as was broadcast in the De-rating debate. All that I can say is that we get enough of such nonsense without turning on the whole House of Commons which is full of them. I would bar politics absolutely.—*E. G. Newell, Green End, Great Staughton.*

OW TO LEARN FRENCH.

I WOULD like to say how very much I appreciate the French lessons given by M. Stephan on alternate Monday evenings and every Tuesday afternoon. I listen to them regularly, and have heard a great deal from them and I look forward to each lesson with joy, and would not miss one for the world; in fact, I have often refused invitations rather than do so. I think it is splendid that one can have such good lessons on the wireless.—*Winifred M. Chapman, 96, Sheen Road, Richmond, Surrey.*

A BEAUTIFUL CONCERT.

LAST Thursday evening (February 14) on the stroke of eight we stood thrilled to hear our National Anthem rendered as usual by the B.B.C. Orchestra as if inspired—'tis true. Then we sat quietly listening enchanted to the best programme (to a lay mind) that this most beautiful orchestra has yet given. Many grateful thanks for these B.B.C. concerts.—*M. E. A. G.*

THIS 'MODERN' MUSIC.

SINCE a recent correspondent writes to decry Stravinsky with some aid of authority I, for one, would say that I regard modern music by such composers as Stravinsky, Debussy, Ravel, Scriabin, Prokofiev, Holst, Scriabin, Debussy and Busoni, regardless of nationality, as of splendid interest; and some recent performances of the work of composers as a triumph for the B.B.C. Despite the beatings of the unintelligent and the intolerant, British listeners may undoubtedly congratulate themselves on having the best musical programmes in the world, and the B.B.C. programme department on their splendid catholicity of taste.—*R. Henley-on-Thames.*

FIRST STRAVINSKY—

I HAVE great sympathy with L. W. Nottingham, who complained of 'the noises of Stravinsky type.' Both the composer, and those who play the stuff should be imprisoned for polluting the ether.—*E. B. Huddersfield.*

I ENTIRELY agree with those of your correspondents who think that the B.B.C. is doing the right thing in exploring the unknown realms of music. The choice of *Le Sacre du Printemps* to introduce Stravinsky was, however, unfortunate. The genius of Stravinsky has of late years suffered a decline, and the 'Consecration of Spring' being one of his later compositions, is therefore to be classed as Stravinsky at his worst. If some of the works of this great composer at the height of his brilliance were to be broadcast, the public might not be so ready to write deprecatory letters to *The Radio Times*. How about some excerpts from *The Fire Bird* or *Petroushka*?—*C. K. G. Jones, 59 Clifford Ave., East Sheen, S.W.14.*

LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

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

—AND THEN BARTOK.

IT was very kind of the B.B.C. to broadcast Bartok's quartet last Friday evening. It caused some of the heartiest laughter I have heard for some time. It would make an excellent model for the four movements without once playing anything in harmony. It made me think of the man in a lunatic asylum who used to constantly bang his head against a brick wall, and when asked why he did it, said: 'It was so lovely when he left off.'—*G. Reginald Farrow, South Place, Holmwood Road, Chippingfold, Surrey.*

MUSIC FROM A BICYCLE PUMP.

I AM not a musician nor trained in music or singing in any way, but as a layman I will yield to no one in my fondness for music, and, indeed, I am blessed with what is called a good ear for music. I can play a whistle for hours and also get a good and nice tone when playing notes on a bicycle pump. I only mention these facts to prove that I am a bit musical, but I cannot enjoy so-called highbrow music, although I have tried very hard to educate myself into a liking for the works of 'these moderns.'—*C. B. Bedford.*

THAT TREMOLO.

I SHOULD like to support the views of Mr. Abernethy in his letter which appeared in a recent issue. He alludes to 'rattle-snake throats and shivering, shaking, outrageous tremolo.' I cordially agree with this apt description of the way in which the great majority (I repeat to say) of your female vocalists sing. My own name for them is 'female swanee whistles.' They shake their voices, they wobble about all over the note and they do not know how to pronounce their words. In the days of my youth (I am over sixty) I learnt to sing and my master used to maintain that the above were the three worst faults a singer can commit.—*H. Sanderson, Mullagh, Donnington, Newbury.*

THE THIEF OF TIME—

MAY I plead for the countryman, whose set means more to him than to the townsman with a cinema round the corner; and who has to be up early with the townsman's milk? It is not the matter of the programme, but punctuality. The second news bulletin in particular, some weeks back, what seemed to be an effort by one Sebastian to establish a home for lost dogs at the Queen's Hall made us 'look to our sets,' till the announcer most clearly apologized for being eighteen and a half minutes late! He who overruns his time tells the next performer and all the listeners that their time is of no importance. Would not alternate studies for the successive items (with the 'thief' continuing to talk or play, if it amuses him, to a disconnected microphone) ensure a fair deal to other performers and the listening public?—*Rev. G. G. Rubie, Oulton Vicarage, Lancaster.*

—AND THE LATE NEWS.

I HEARTILY agree with Mr. R. M. Morrison that the practice of fading out is inartistic and inhuman, and I do not think that there is anything more annoying. With reference to 'S. M., Kingston' regarding non-listening out at news time; I am pleased that the B.B.C. realizes that it does not matter one jot whether the news is a few minutes late or not. News is a thing that can be speeded up without loss to anyone, except perhaps the expenditure of a little more trouble on the part of the announcer, and a little more patience on the part of the listener such as 'S. M. K.'—*W. J. Smith, Charnworth, Monmouth Road, Dorchester.*

RANDOM THOUGHTS ON DANCE MUSIC.

'MODERN' dance music! Ye gods! What it amounts to is this: five or ten minutes of appalling squalls and discords are followed by a voice of strongly pro-Dago extraction saying: 'We have just played a faux-trot called "My Hoola-hoola Bard." We will now play a waltz called "Only You"'.—or words to that effect. This is followed by another five or ten minutes of exactly the same noise—without rhythm, melody, or any redeeming feature whatever. And so on, to the end of the programme. What listening would be like if, in accordance with the request of one of your correspondents, you were to put in two more hours of this cacophony between 7 and 9 p.m., I shudder to think.—*C. H. O. (Crown Somerset).*

THESE MISGUIDED PEOPLE.

THOSE of your listeners who write to you complaining of modern dance music fill me with pity. These people merely show their ignorance of criticism as a subject of which they know nothing. It is only when a musician learns to play dance music as it should be played that he can see how very interesting and clever it is. Unfortunately there are a great number of misguided people about who believe there is nothing to understand in modern rhythmic music. I am sorry for them, they do not know what they are missing.—*Tris, 11, Marlborough Road, Kensington.*

IN REPLY TO TOPY D.

TOPY D., in this week's *Radio Times*, wants those antagonistic highbrow people to call jazz by its proper name—syncopation. The fact is, that the only appropriate name for the abominable rubbish played as dance music in these modern days is jazz. It is an insult to the very name of music to so misuse a serious technical term. Syncopation means disturbed or interrupted accent, and that does not apply to jazz, the confused thump, thump, thump of which is monotonous and boring in excess.—*H. W. Kettle, 64, Purser Rd., Northampton.*

VERY INDIGNIFIED

MY letter is all-out for such music as 'The Blue Danube,' but, strange to say, when 'Valseville' is announced, to say nothing of Dance Music, he comes out with a most indignant 'good night.' I say 'strange,' as he is a rather dignified solicitor. Perhaps I should add that his favourite tunes are guitar and mandolin solos. Would not more of these appeal to both 'classical and jazz'—I should say 'syncopation'—lovers?—*R. D. Bruce-Wright, Wanda Lodge, Turner Hill, Middlesex.*

AND SO TO BED

I AM thoroughly in sympathy with your correspondent, W. B. Chick. I myself am a schoolboy, and I am not allowed to 'listen in' in bed, so I cannot hear the dance music which I like. It may interest you to know that many of my school friends go to bed and listen to the dance music there.—*A. G. Lucas, 2, Blythwood Road, Crutchfield, S.A.*

DISSENSION IN THE FIFTH FORM.

I WAS very interested to read R. Avery's letter to this week's *Radio Times*. I should like to inform that gentleman that 'E. N. J.' will not have to inconvenience himself very much to hear a 'crack' jazz band. All jazz bands sound cracked. I should like the B.B.C. to note that there are intelligent fifth-form schoolboys as well as 'jazz maniacs.'—*A Fifth-form Schoolboy, Coventry.*

Editorial Note.—Would the correspondent whose letter appeared in our issue of February 22 over the signature of 'Old Boots,' St. Albans, please forward to us his name and address.

Notes from Southern Stations.

STUDENT SINGERS' LUNCH-HOUR REHEARSALS.

Scenes from the 'Tale of Two Cities'—Lady Bailey at Bournemouth—Who Created the Goat?—Cardiff's Next Symphony Concert—Bits from Birmingham.

THE Madrigal Society of Cardiff University, which is to take part in a Welsh programme from the Cardiff Studio on Monday evening, March 18, owes its origin to the Students' Inter-Collegiate Eisteddfod held at Cardiff last year. The competition was won by Cardiff, and the students concerned decided to continue as a society. The lunch-hour was fixed as rehearsal time, and hitherto there have been full attendances, which augurs well for the future. The society is purely a students' organization, and has performed several times in college functions and at Trealaw for the unemployed miners.

GILBERT HERON has arranged three scenes for broadcasting from the 'Tale of Two Cities.' They will be given from Cardiff on Wednesday, March 20, at 7.45 p.m. Readers of the novel will remember that the resemblance between Carton and Darnay—so strong as to be remarkable—being brought to the knowledge of the judge who was trying Darnay at the Old Bailey for espionage by Carton, resulted in proving Darnay's innocence and securing his acquittal. How, years afterwards, Carton, having coerced a secret agent, Barsad, to gain him admission to the cell where Darnay awaits his summons to the guillotine, again took advantage of his resemblance to Evremonde to save his life in the other city—Paris.

THE fact that Lady Bailey has lately become Vice-President of the Hampshire Aeroplane Club gives an added local interest to the visit which she is paying to the Bournemouth Studio on Tuesday, March 19, when she will broadcast a talk on 'Journeys by Moth.' As Bournemouth listeners were being entertained by Sir Oliver Lodge at the time that Lady Bailey gave her talk from London some weeks ago, when she described her recent flight to Capetown and back, they will welcome this opportunity of hearing the intrepid airwoman on her experiences.

TO be at the station twenty minutes before starting time would seem a very ample margin to most people, but two travellers from Rome to Sicily nearly lost their reserved seats on the only through coach from Rome to Messina. It proved worth while to insist on the reserved seats, for no change of carriage was needed, even when the Straits of Messina were crossed. But a fresh blow awaited the travellers, for they had not provided themselves with dinner-baskets, and the restaurant-car remained in 'The Toe of Italy.' Mrs. Battiscombe will tell of this journey to Sicily and what she saw there—including a volcano—in a talk from Cardiff on Monday afternoon, March 18. Goats are more common than sheep on the island and the legend that the devil created the goat arose because of its destructiveness.

THE time of year approaches when all reputable editors put poems on Spring into the waste-paper basket at sight, but it seems in the nature of things that March 21 should pay homage to the opening of the season. The Symphony Concert at the City Hall, Cardiff, which the local station is broadcasting that evening will be entirely orchestral, and while the main item will be Glazounov's *Symphony No. 8*, Delius' *On Hearing the First Cuckoo in Spring* will also be played. At 9.0 p.m. a programme from the Studio entitled 'Songs of Nature' will be heard, chiefly singing the praises of sea and sky.

Here are some further items for 5GB listeners arranged by Birmingham:—

Sophie Wyss (soprano) is the artist in the Orchestral Programme on Tuesday evening, March 19, and Garda Hall, (soprano) appears in a similar concert on Wednesday, March 20.

Robert Chignell (baritone), composer of the incidental music for the recent broadcast of *Montezuma*, takes part in the Light Music programme on Friday, March 22, with Allan Richardson (pianoforte).

The speaker at the Thursday Lunch-Hour Service relayed from St. Martin's Parish Church, Birmingham, will be the Rev. G. A. Studdert Kennedy, popularly known, of course, to the troops during the War as 'Woodbine Willie.'

B.B.C. PUBLICATIONS.

'IVANHOE.'

On March 25 and 27 there will be broadcast the seventh of the series of twelve well-known operas, this time *Ivanhoe*, by Sullivan. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Ivanhoe* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining six of the series for 1s.

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'FRANCESCA DA RIMINI.'

Francesca da Rimini, by D'Annunzio, to be broadcast on March 12 and 13, is the seventh of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Francesca da Rimini* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining six of the series for 1s.

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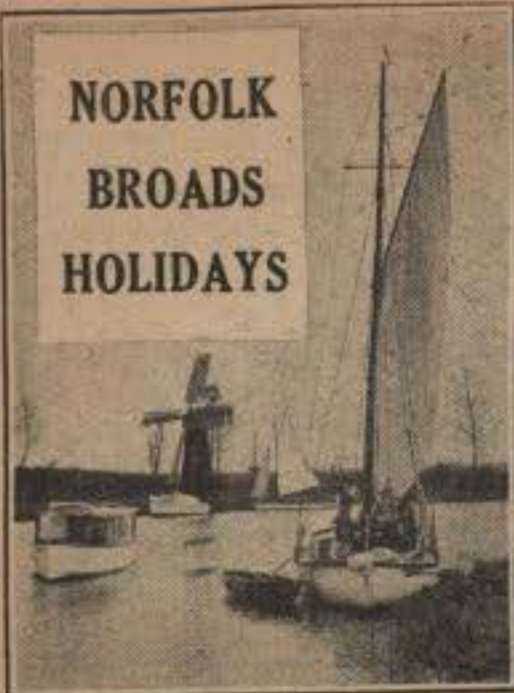
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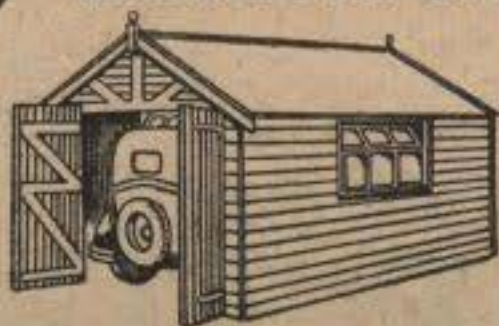
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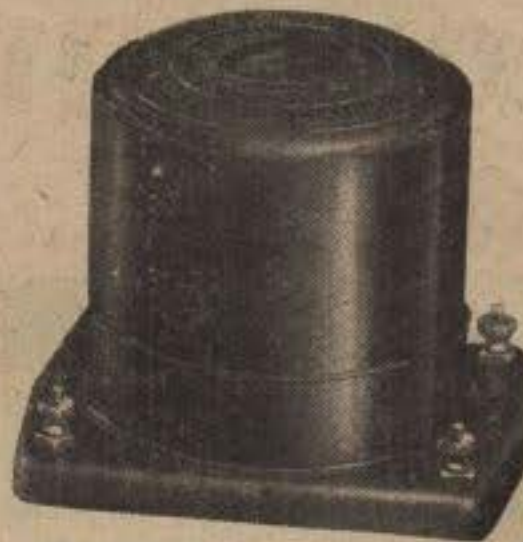
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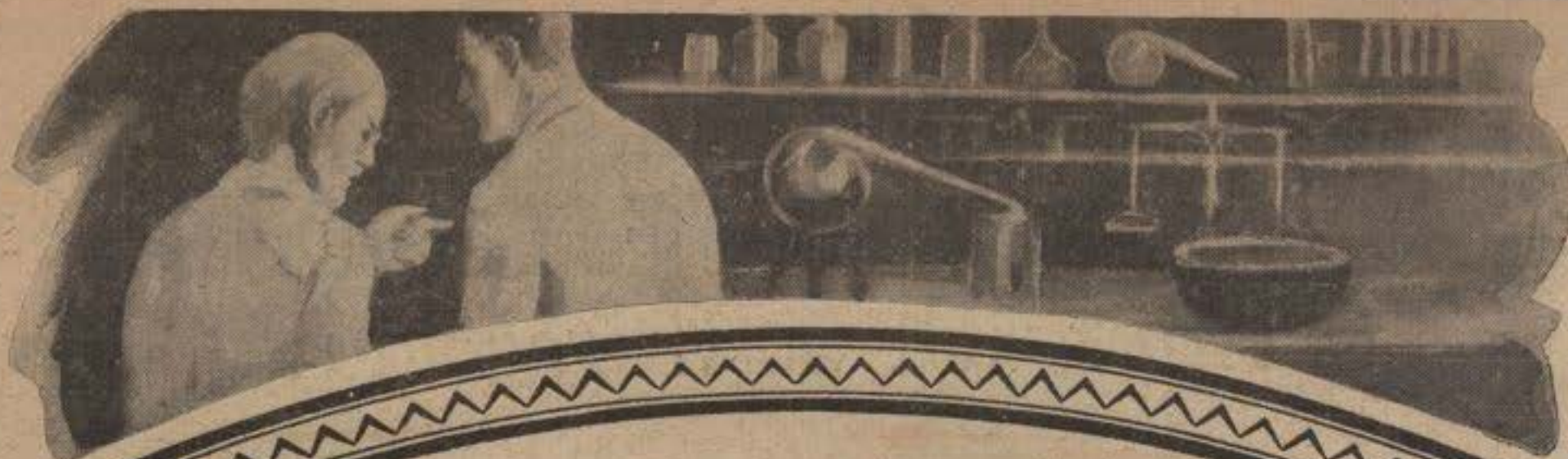
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