

PROGRAMMES FOR MARCH 17—MARCH 23.

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 22. No. 285.

[Registered at the G.P.O. as a Newspaper.]

MARCH 15, 1929

Every Friday. TWO PENCE.

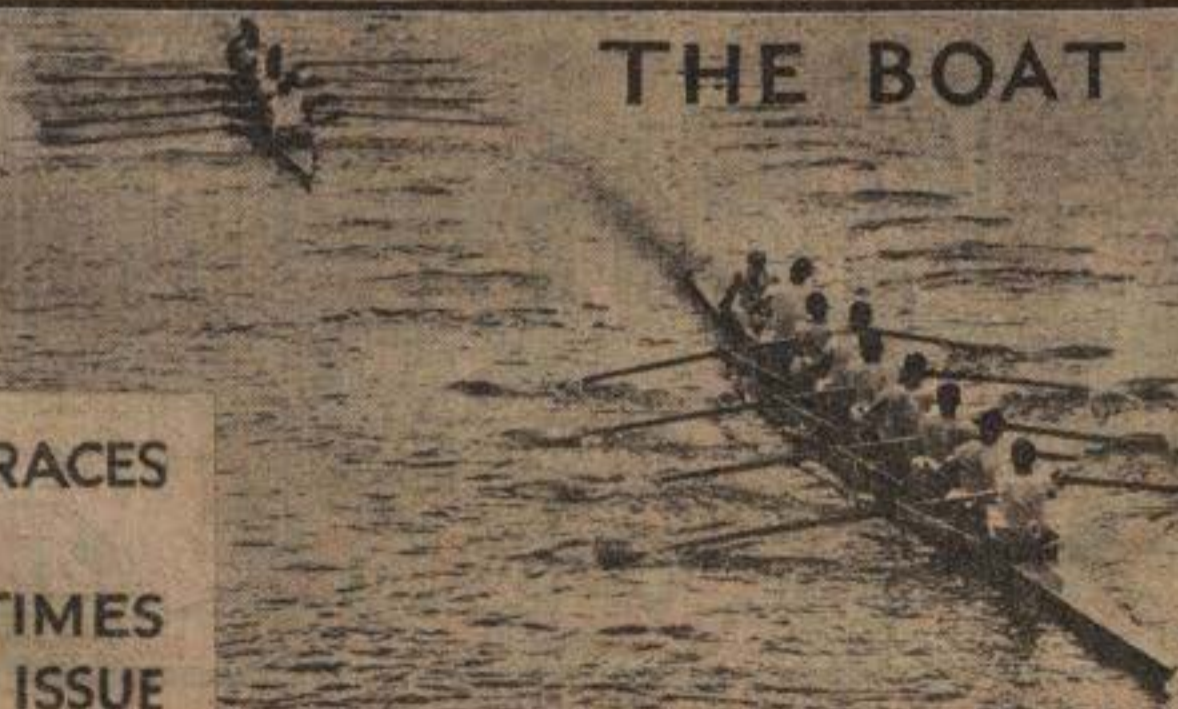
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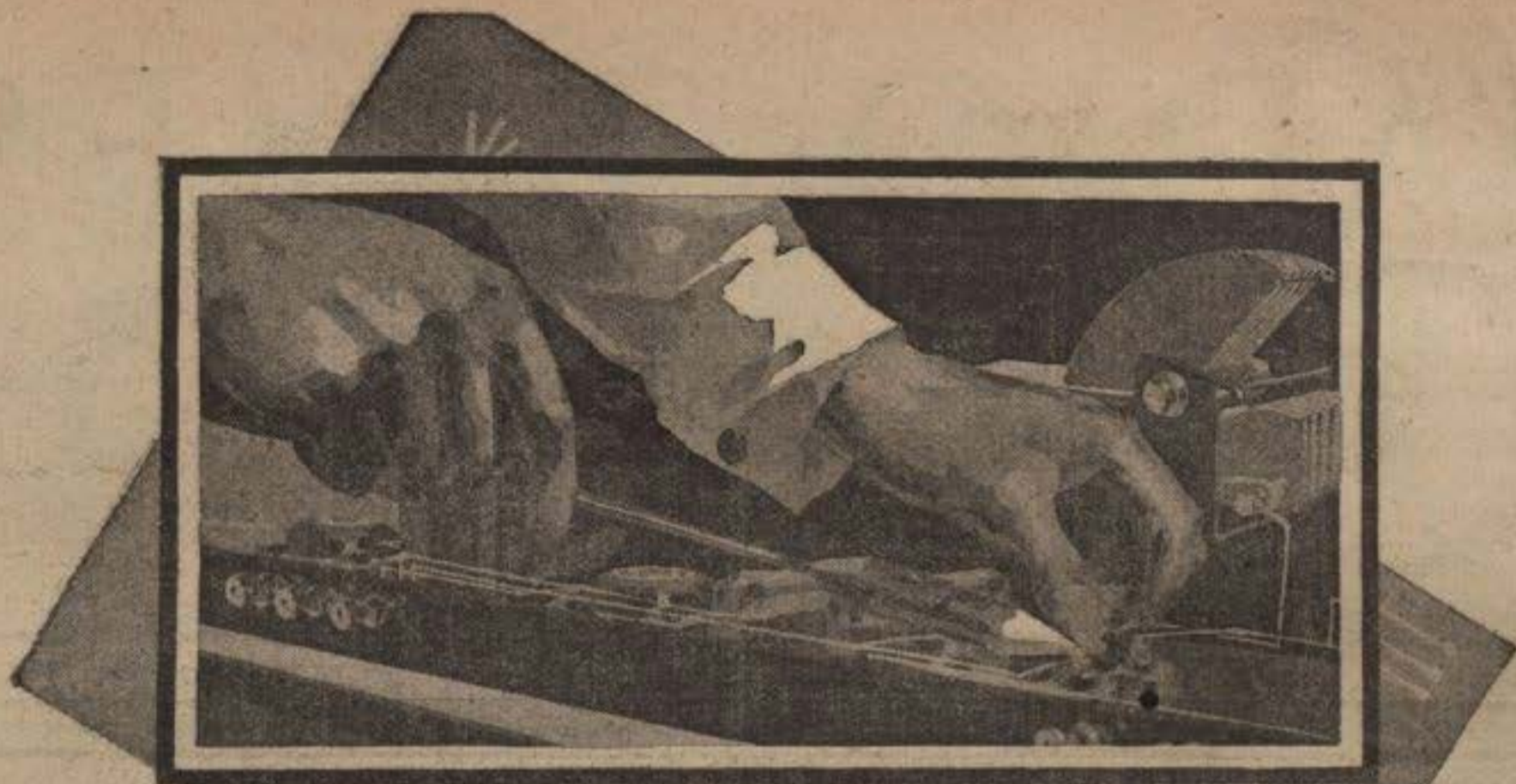
THE GRAND NATIONAL



## THE BOAT RACE



FOLLOW THE RACES ON THE RADIO TIMES PLANS IN THIS ISSUE



## Whatever the Components its the Valves that matter most

WHATEVER the components, it's the valves that matter. Good components help to make a good set, but if your valves aren't right—where are you? Every radio man knows what a tremendous difference valves can make, and this fact is emphasised in these days of high efficiency sets. Not only that, but there is the question of life. Of what use is it to have a valve which gives a good show for a short time and then gives up the ghost.

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| Type     | H.T. Volts | Ampl. Factor | Imp. ohms. |
|----------|------------|--------------|------------|
| G.P. 210 | 120        | 13           | 14,000     |
| H.F. 210 | 150        | 20           | 28,000     |
| R.C. 210 | 150        | 40           | 86,000     |
| LF. 215  | 120        | 7            | 7,000      |
| P. 227   | 120        | 4            | 2,900      |

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| Type     | H.T. Volts | Ampl. Factor | Imp. ohms. |
|----------|------------|--------------|------------|
| G.P. 407 | 120        | 14           | 14,000     |
| H.F. 407 | 150        | 18           | 21,000     |
| R.C. 407 | 150        | 40           | 100,000    |
| LF. 407  | 120        | 8            | 5,700      |
| P. 415   | 120        | 5.5          | 2,500      |

#### SIX VOLTS

| Type     | H.T. Volts | Ampl. Factor | Imp. ohms. |
|----------|------------|--------------|------------|
| G.P. 607 | 120        | 14           | 12,500     |
| H.F. 607 | 150        | 20           | 20,000     |
| R.C. 607 | 150        | 40           | 90,000     |
| LF. 607  | 120        | 9            | 5,300      |
| P. 615   | 120        | 6            | 2,600      |
| P.X. 650 | 200        | 3.5          | 1,750      |

The prefix letters indicate the purpose of a valve, and the figures which follow, the filament volts and amperes. For example:—  
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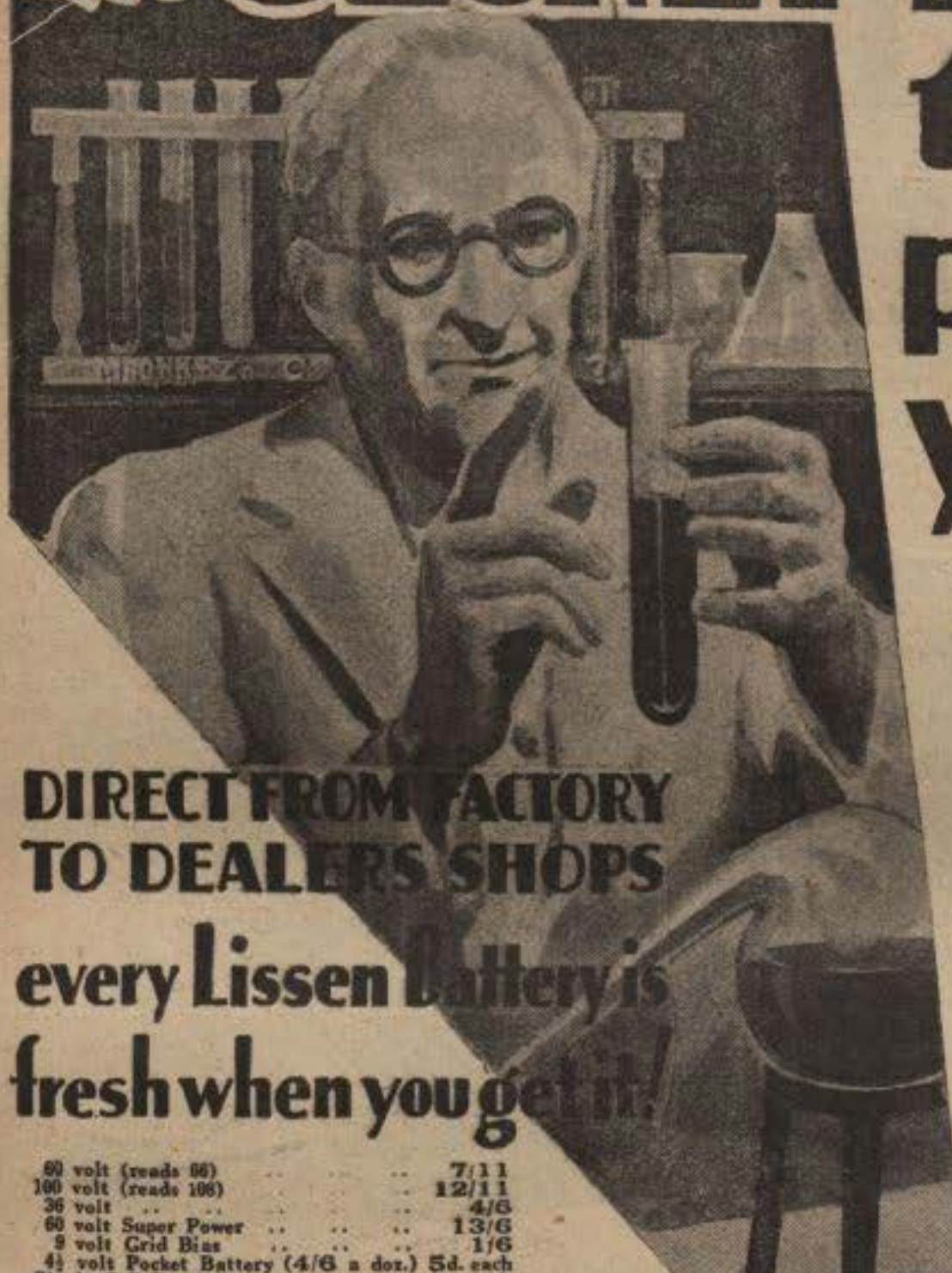
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## 'THE CENTENARY BOAT RACE.'

IT is a hundred years since the first Oxford and Cambridge Boat race was rowed. There have not been a hundred races: there were some gaps in early days and there was a gap during the War. But it makes a very good Centenary. For, on the whole series, Oxford are one ahead, and Cambridge naturally desire to draw level. To say that they will 'redouble their efforts' would be to say something nearly meaningless: anybody who has seen the finishes of a few University Boat Races knows that there is never an occasion on which much effort is spared.

Cambridge, except for one year, have had it all their own way since the War. This year Oxford, according to all the experts, have produced a very much better boat than they have had for some years. In the autumn their prospects looked bad. There seemed to be twice as many good oarsmen to draw upon at Cambridge. But there was enough material for one excellent crew, and Oxford men are much more cheerful than they were a few months ago. The Cambridge boat has been subject to great vicissitudes. Many men have been in and out of the boat, including certain Old Blues, partly because of keen competition, partly because of the influenza epidemic—which has, doubtless, been assisted in its ravages by the necessity of putting the crew out, day after day, on an ice-littered river in a bitter wind. There was one day on which there were actually not eight men, of those in training, available to be put in a boat. As I write there is one of the 'selected' out of the boat. As things stand it is a predominantly Third Trinity crew, which means a crew rowing the Eton style. There are five Third Trinity men in the boat, including the colossal Collins, and Davies-Cooke, a freshman. The Oxford crew includes an Australian, a Tasmanian, and a Dane, Juel-Brockdorff. This would have astonished the oarsmen of 1829; today our two great Universities have an international appeal and influence.

The Race, which very soon became as popular a festival as the Derby, began in a very casual fashion. One Wordsworth, an Oxford man and a nephew of the poet, was visiting Cambridge, where his father was a don. He got into a discussion with a Cambridge man about the relative merits of rowing at the two seminaries, and a race—in clinker-built boats, with fixed seats and in-rigged—was the result. At the beginning colours were not fixed: Oxford wore Christchurch blue and Cambridge pink. There came a day when Cambridge were short of decorations, and an enthusiast tied a piece of light blue Eton ribbon to the

boat. That became the permanent colour, and Oxford produced a very dark blue by way of contrast. It was many years before the present Putney-to-Mortlake course was definitely fixed upon: Mortlake to Putney, apart from other stretches of water, was used before 1864. And it was many years before the present beautiful order on the course was maintained. According to the admirable history of the Race recently published by the *Cambridge Review*, in 1856

### A Commentary on THE OXFORD AND CAMBRIDGE BOAT RACE

will be relayed to all Stations  
from the launch *Magician*, between  
12 noon and 12.30 p.m., on  
Saturday, March 23.

\* \* \*

The race will be described by  
Mr. GEORGE WANSBROUGH  
and  
Mr. J. C. SQUIRE

\* \* \*

Listeners will find a plan of the  
Course on page 666.

(the year in which the Race became definitely annual):—

The peregrinations of the ordinary river traffic were defeated by the brilliant coxing of Wingfield, who at one point had to make an instant decision to steer the Cambridge boat between a barge and the bank towards which it was drifting. Vessels filled with spectators continually got in the way.

In 1863:—

No fewer than fourteen steamers were disturbing the water at Mortlake when the crews embarked. Four or five refused to get behind the umpire, and the crews declined to start. The delay settled the issue, for with a falling tide and one of their number running aground, the captains saw reason. With due poetic justice the race finished before the steamers had rounded Craven Point.

Two years later the Presidents took their men back to the boathouses until the steamers got behind the boats. Thenceforward the policing of the course steadily improved, and today the Boat Race is looked after as ceremoniously as a Royal Procession. Doubtless the task of the authorities is easier now, as our population has got much more used to obeying all

kinds of rules and regulations than it formerly was!

When the Centenary history of the Boat Race comes to be studied it will contain very little encouragement for those carping and those envious people who are always asking ironically: 'What becomes of the Blues in later life?' It would be idiotic to expect to find any boat full of Shakespeares and Bacons. It usually takes intelligence as well as brawn to be a really first-class athlete: the mere splendid animal generally falls just short of the first rank. Any normal University eight would compare favourably with any chance eight undergraduates one might pick up in a street or a barber's shop. The healthy mind in the healthy body may not be in fashion in some circles, but it really is not an impossible ideal. The first boats were full of prospective bishops, a very fair proportion of subsequent Blues have become eminent in one walk of life or another. Living rowing Blues include Lord Desborough, Mr. Reginald McKenna, Mr. Justice Maugham, and many other energetic servants of the State, including Lord Lloyd, High Commissioner for Egypt, who was a 'cox.' When it is remembered that there are only four or five new Blues in each boat each year, it must be realized that the legend of rowing Blues being mere lumps of muscle and bone is baseless.

The success of this year's event will depend on two things—a hard contest between the boats and decent weather. The Race has been rowed in torrents of rain, and several times in snowstorms. The race of 1883 must have been a cheerful affair: not only did Oxford win in a fierce snowstorm, but the start did not take place until nearly twenty to six, when it was almost dark. On a fine day there is no jollier spectacle than the Boat Race, whether viewed from the river or the bank. That stretch of the Thames still retains much of its Early Victorian character. The craft that ply on the river, the stumpy steamers that lie along Chiswick Eyot, the hubbub, the cheapjacks, the junketings around the taverns, and then that little procession creeping up the solitary water, the oars moving like the legs of mechanical toys, the light flashing on the feathered blades, the roar that travels with the boats for four miles, the alternation of wharf and factory, row of eighteenth-century houses and muddy bank with leaning pollarded trees, the multitudinous favours of dark and light blue, the confusion afterwards, the sense that another year has gone—these things change little. They make a kind of ritual that links race to race. People often wonder

why they and others go to the Boat Race; but even the puzzled and disappointed always go. It is a permanent thing in a changing world, as well as a test of two sets of magnificently-trained athletes.

Yet here I am talking about 'no change' when I am talking of broadcasting: though all that has meant to the scene is the addition of one more little launch to the following cortège. This will be the third year that the Race has been broadcast. The first year the two anxious persons at the microphone in the motor-boat had an easy time. The race may have been a foregone conclusion, but the Oxford crew put up a magnificent fight in the early stages, which naturally led to an excitement which was communicated to listeners. Moreover, there was an enormous crowd all the way from Putney to Mortlake, and many tugs and steamers were in attendance. Whenever the commentators paused, the gaps were filled up by great bursts of yelling, whistles, hootings, and siren-screams, all of which helped to bring the scene before distant listeners and added to their suspense—the tumult also being put to the credit of the broadcasters! Last year it was another matter. There was a comparatively small after-breakfast crowd, still rubbing its eyes. The race was a walk-over, or row-over, from the start; and it is difficult to describe a boat race in animated terms when rules compel one to snort along behind the losers, while the winners are out of sight round the next corner. Finally, last year there was a dreadful handicap at the beginning.

Before the race starts the commentators

#### WHICH ARE YOU?

The Boat Race has a wider popular appeal than any other event of the sporting year. For weeks beforehand the question of whether to support Oxford or Cambridge leads to psychological and occasionally physical disturbance among the youthful population.



talk for ten minutes or so about the weather, the scene, and the preliminary hubbub around the boathouses. This talk is meant for people not on the spot; those who are on the spot can see things for themselves and are perfectly aware that there are 'gleams of sunlight' and a 'slight popple on the water,' that somebody is playing a gramo-

phone and that 'the Oxford crew are now carrying their boat down to the water.' Last year the commentator who began speaking, found, to his horror, that his very first words were (so to speak) simultaneously echoed back to him by a stentorian loud-speaker on the bank. 'There is a slight north wind,' one said; and as one spoke, that terrific bull's voice bellowed back: 'There is a slight north wind.' Some enterprising newspaper had arranged this loud-speaker, with the excellent idea of enabling the crowd at Putney to follow the race after the boats had got out of sight. Let us hope that this year the loud-speaker will not be turned on until the race has started. It is sufficiently nervous work, anyhow, to broadcast the Boat Race from the middle of the river with steamer-loads of grinning spectators looming down on all sides. But when every word—every remark that is useful to those at a distance, but trite and obvious to those present—is brayed back over the landscape by a super-trumpet, the speaker is bound to quail in his shoes. Besides, it puts such an awful tax on one's powers of accurate statement. At a pinch, the rough and approximate truth will do for the listeners at Croydon and St. Albans, and the remoter listeners who are Medes, Elamites, and dwellers in Mesopotamia. But one feels, with this machine going, that the slightest accidental misstatement might lead to a huge roar of 'Liar!' from the multitudes on both banks. And that is very disconcerting.

I appeal to the chivalry of the *Daily* — I  
J. C. SQUIRE.

## THIS YEAR'S INTER-'VARSITY SPORTS\*

**O**XFORD meet Cambridge for the sixty-first athletic encounter on Saturday, March 23. First held in 1864, at Christchurch Ground, Oxford, when 'the Cambridge gentlemen' (so the report reads) 'consented to visit Oxford,' next at Fenner's, and finally by way of Beaufort House Grounds, West Brompton, and Lillie Bridge, in 1888 to Queen's Club, after fifty-two years the 'Varsities return to the neighbourhood of Walham Green.

It will be strange, indeed, even for one as young as I in Inter-'Varsity Sport, to watch the rival Blues competing at Stamford Bridge, after seeing nine contests on the track at Queen's. How much the more unfamiliar for the Old Blues who have journeyed perhaps for fifty years to West Kensington or Baron's Court and must now trudge to the Fulham Road. For a year or two Stamford Bridge will seem unfamiliar—for one thing for the first time the races will be run left hand inside, i.e., counter-clockwise—but the fact that two Anglo-American 'Varsity contests have already been staged at this venue may to some extent lessen the wrench from tradition which so many will feel. I have but little doubt that, in a few years time, this great contest will be quite at home in its new surroundings.

Writing before even the University Trials have been held, it is not possible to make any very intelligent predictions about the fortunes of the two teams. Cambridge have been so supremely successful in the last three years, winning by 8-3, 9-2, and 8-3, that people are going about saying: 'Of course, Cambridge will win the Sports.' I do not think there is any 'of course' about it this year, for Oxford won the Relay Races last December, and of the Cambridge winners at Queen's

Club last March, only C. E. G. Green remains. Green won both the half-mile and the mile in 1928, and Cambridge partisans may hope for a repetition of this 'double.'

Cambridge have lost Rinkel, Weightman-Smith, Howland and Pomeroy, who accounted for six out of their eight wins last year. Oxford have lost two of their three winners, but C. E. S. Gordon (who represented Great Britain at Amsterdam in the high jump and with no little credit) remains, and Oxford can count on this event. Actually Oxford have nine old Blues in residence and Cambridge seven.

The Oxford President, R. Leigh Wood, is perhaps the best athlete in residence at either University, for though Leigh Wood has never yet been successful in a championship or any race of that class, his defeats have been at the hands of D. G. A. Lowe and J. W. J. Rinkel, so that he has only been denied his due by men of exceptional ability. Today with Lowe and Rinkel retired, Leigh-Wood should prove England's premier quarter-miler. Whether he will also essay the 100yds. as well (as he did last

year) remains to be seen: for Oxford have at least three other potentially first-rate sprinters in B. M. Norton, F. Gates and H. V. Warren.

Oxford's best performers at the moment of writing are (apart from those mentioned) H. S. Townend (the public Schools mile champion of '27 and '28 and a freshman at Oxford), C. F. Gates (who has done over 43ft. in the weight), W. N. Harrison (capable of nearly 23ft. in the long jump).

Cambridge had a promising freshman quarter-miler last year in F. W. Tchitcherine, but it is extremely doubtful if he will be recovered from an attack of tonsillitis. Another Cambridge sprinter, E. R. Smouha (a member of the British sprint relay team race at Amsterdam) has, I understand, strained his heart.

There is, however, a very bright patch in the clouds, for in R. M. Tisdall the Light Blues have a freshman with a really great future before him. Tisdall has beaten 40ft. in putting the weight and is a fine, low hurdler; for in this latter event he is capable of 25sec. Another newcomer to the Cambridge fold is R. W. Revans. Revans has already graduated at London University, and in 1927 beat 23ft. 6ins. in the long jump.

I must leave it at that. So far this year the weather has been so bad that the standard of performances at both Universities has appeared most depressing. But in a week's time, when the trials have been held, we shall know more about the respective strengths, and I have so often in the past found talent developing at the last minute when the material seemed mediocre. At any rate, I for one expect a keener contest this year than we have had since 1925, when Oxford won by six events to five.

H. M. ABRAHAMS.

#### 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.

\* Mr. Abrahams will broadcast an Eye-Witness account of the Sports at 7.15 p.m. on Saturday, March 23.

*A Commentator on Commentaries.*

## THE MAN IN THE CROW'S NEST,

describing, in swift detail, the Rugger International, the Cup Final, the Tattoo, the Derby or any other of the big events of the sporting year, has become a familiar and popular figure in Broadcasting. In this article Captain H. B. T. Wakelam, the well-known commentator on football and lawn tennis, recalls his maiden venture at Twickenham in January, 1927.

I HAVE been a 'commentator' so long that it is rather difficult for me to describe my actual feelings when I was first asked to do a running commentary—on the 1927 England v. Wales Rugger match, from Twickenham. After a preliminary voice trial, at which I saw a microphone for the first time, the B.B.C. official concerned asked me if I would take on the job. He said it would be the first commentary to be done in this country, though they had previously been given in America. I think that was the deciding factor. If they could do it, why couldn't I? There was no standard to go by, and therefore no standard to live up to. It was, perhaps, a little awe-inspiring to think there would be a great many people listening to me. I had never addressed the world at large before, and I must admit I had certain qualms about it all. It is one thing to watch a match and see what is going on or to describe a match afterwards in more or less outline—but quite another to watch and describe in detail the rapid movements of two rival teams.

The B.B.C. people were extremely kind to me, though, perhaps, unconsciously, inclined to look on me as a sort of strange phenomenon, a rare specimen of the genus *commentator*.

I was given a 'Dr. Watson,' put into the box at the south-west corner of the ground, wished 'good luck' by Commander Cooper, the Rugby Union Secretary, who had helped enormously, and left to my own and Dr. Watson's resources. He did the preliminaries, talked about the ground, the crowd, the weather, etc., as well as describing the plan in this paper, and then 'talked air' to me, just before the kick-off. I did my best to describe the teams and what I knew of them; the whistle blew, and we were off.

Looking back, I am afraid I have very few recollections of this, my first broadcast. I remember wondering to myself whether anyone anywhere had the faintest glimmering as to what I was talking about, and what on earth friends of mine who were listening would say to me afterwards. I was not a little scared of using expressions which might have ruined the B.B.C. and my humble self forever, but then again, this thoughtful B.B.C. had made provision, for in front of me, as I was speaking, was a large notice in red ink 'DON'T SWEAR. I expect any keen follower of Rugger who has watched any exciting match, and seen a player drop a good pass, in a certain scoring position, will understand what that means, and sympathize with me. Apart from these thoughts flashing through my mind, I have very little recollection further what I said, or what the game was like. I seemed to be at a match with a blind man by my side,

telling him about something which I could see going on. I did not want him to miss any of it. I felt I was telling him too much. I was talking too fast; perhaps I was 'blasting,' though then I did not really know what that meant. At last the whistle went for time—Dr. Watson, who had given me wonderful support all through, gave out the score again, and after a short pause, we were told we were 'off,' and could come out.

The relief of finishing was about neutralized by the thought of what the people

excited, and had started breaking up the furniture.

After that I really felt that someone at least had enjoyed himself.

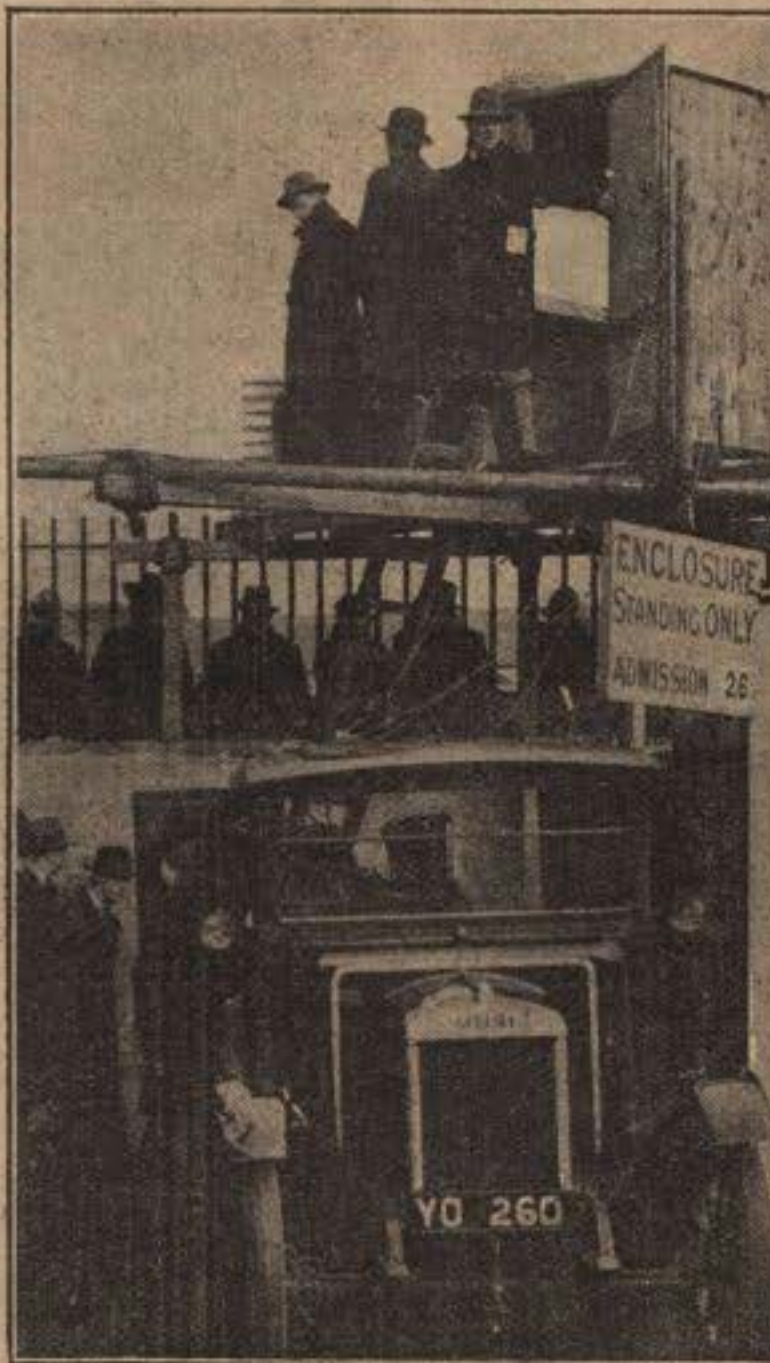
Since that day, I have done a good many commentaries. I did two or three Soccer matches, a game which I have played a good deal in my life, but was glad to hand over to the expert, George Allison, as I was out of touch with the present-day players through not having watched them very much.

Together with Colonel Brand, I took on the Lawn Tennis Championships at Wimbledon. This did not seem to me to be quite so difficult as Rugger. It's quite true there is less to talk about, and more repetition, but it is only a matter of extreme concentration to describe each stroke as it is played, and there are only four players at most to talk about, instead of thirty to pick out. Tennis does not lend itself to making such a 'story' as Rugger, but to anyone listening who understands the game, it is comparatively simple to describe it shot by shot, so that he or she can follow what is happening. The Tidworth Tattoo I found rather difficult. I was quite certain that people would rather hear the wonderful effect of the massed bands and so on than listen to my somewhat laborious attempts at describing the scene, and when all the lights were turned out, and two or three aeroplanes started to fly round in the dark, I felt I was completely sunk.

One rather amusing adventure I recall. I was broadcasting the Wales v. France match from Swansea, in 1927, with an extremely apt 'Dr. Watson, the famous Welsh three-quarter, Dr. Teddy Morgan. I had been asked by the B.B.C., ever thoughtful, to intersperse a little French at times, for the benefit of French listeners—'just give the score, and the scorers, and so on.' Though I like to imagine I can be understood in French, I was a bit rocky on the technical terms, and so, with a gigantic brain-wave, I co-opted a French Rugger fan whom I know, to come and sit with us in the box. He was to write out quickly, in French, little bits of what I was saying in English, and shove the pieces of paper under my nose. I would thereupon produce them in my best Parisian style and accent. This he did, and I had quite a little laugh all to myself when I later received a criticism which said that though my accent was irreproachable, my knowledge of French Rugby terms was nil!!!

In conclusion, I should like to say how much I have always been helped by the B.B.C. officials responsible for these commentaries, and by the various 'Drs. Watson' who have sat with me, held my hand, and kept me going in awkward and unforeseen circumstances.

H. B. T. WAKELAM.



*Sport and General*

#### MAKING BROADCASTING HISTORY.

The above picture shows the impromptu 'observation post' erected at Twickenham in 1927 for the first broadcast commentary on a football match. Below it is the B.B.C. Engineer's van containing apparatus.

outside, who had been listening through earphones, were going to say to me, but they were all very nice about it, and carried 'Dr. Watson' and myself off for some much-needed refreshment.

I had quite a lot of letters on the following Monday morning, but the one which struck me as being the most human was from a lady in South Wales, whose husband, an old Welsh International, had been listening. She was not at all pleased about it. She said she had decided to sell her wireless set at once, as her husband had got a trifle

## An Experience of the Great Steeplechase.

### WHAT I THINK OF THE 'NATIONAL.'

Mr. Lemon, who writes here of his attempt on the Grand National with his own horse, Patsey V, farms three hundred acres in Sussex. His story is a testimony to the fine sporting character of the world's most famous steeplechase.

**I** CERTAINLY count myself one of the fortunates, for I have had the joy of riding my own horse in the Grand National. I am satisfied that the thrill of racing over the Aintree fences is the finest a man may ever hope to enjoy.

It came about this way. I discovered that a horse I was hunting was an out-of-the-way jumper with, it seemed, the capacity to stay for ever! I never came to the end of Patsey V's reserves in the hunting-field or elsewhere, for that matter.

He and I won quite a number of point-to-point races from 1921 onwards, and in 1924, Bob Gore, the well-known trainer, took him in hand in earnest, and put him through a thorough preparation for the National Hunt Chase at Cheltenham, which he won, and the Fox-hunters Steeplechase at the Aintree meeting. The latter race is run over the Grand National course, and it takes a good horse to get round that course, whether the field be of National calibre or not. Patsey revelled in the going, jumped like a stag, and gave me a wonderful ride to win by about half a length from Major Doyle, on Gracious Gift, thereby bringing off a double which can never be repeated owing to the altered conditions of the Aintree race.

He was nine years old then, just in his prime, and he had shown that he could do the National course.

We talked it over thoroughly, and decided that we would have a cut at the Grand National itself in 1925.

Bob Gore trained him again, and we gave him a rare preparation for the first few weeks of 1925. He was never fitter, he 'wallowed' in his work, and he was jumping during his 'winding-up' races better than ever.

My hopes began to run higher. The horse was justifying all our expectations, and he left his home at Findon for Aintree, trained to the hour.

It was a great moment for us both down at the starting gate, with thirty-three other 'couples' waiting for the signal. The wait seems interminable, although it is really only a few minutes at the most, and then, all of a sudden, up goes the gate!

Alas for Patsey and for me that wonderful March day! The fates were against us, for a riderless horse cannoned into us as we were in mid-air. Patsey went a real 'purler,' and he and I parted company in earnest. Luckily,

neither of us was hurt, except in our feelings. I do not know what old Patsey thought about it, but my thoughts were not printable.

The calamity was an awful disappointment to me. I knew that Patsey V would jump the course if only he had a fair show. He had done it before, and won handsomely, even if he did so in company not quite so good as the National starters, and all our hopes were dashed by a riderless horse which had not the sense to give us room!

But the luck of the National is proverbial,

The course is not as difficult as it looks, although I do not want to be taken as making light of it in any way. The fences are big enough, and the distance—four and a half miles—is long enough in all conscience. It is possible, however, for a horse to hit the fences a lot harder than many people believe, and still keep on its feet.

When Double Chance won in 1925, his rider, Major Wilson, told me that the horse seemed to like the roughest-looking bits of each fence, just like the wise old hunter he was. He knew that the roughed-up spots had been tackled by other horses, and where one horse could go, Double Chance knew that he could follow.

There is one suggestion I should like to make regarding the Canal Turn Fence. An attempt has been made to improve it this year by taking away the ditch; but I understand the 4ft. 8in. fence still remains. The trouble with this is that a horse cannot see over it until he is in the air, and he has the feeling of jumping straight into the middle of the crowd of spectators opposite the jump. My hunting and 'chasing' experience has shown me that a horse will always try to avoid hurting a human being, and so a good horse may be pardoned for wavering when he thinks he is jumping into a crowd of humans. If this fence were lowered

to the size of a 'park' course fence, it would allow the horses to see the turf beyond, and it would not be the scene of so many tumbles. That is only a personal view, of course; but I think a good many men who have ridden the course will agree with me.

Patsey V will not be competing at Aintree this year, nor shall I, for Anno Domini has begun to make itself felt by both of us. But the old boy and I mean to have a cut at one or two point-to-point races this spring, just as we did last year, and if we are both of us as fit then as we are now, maybe we shall win again.

But nothing will ever compensate for that toss at Aintree four years ago. I had set my heart on finishing the course, at any rate; but I console myself—or try to, anyhow!—by reflecting that there is a goodly company of us owner-riders who can mingle our regrets at our failure to win a National.

But *how* I should have liked to win!

B. B. LEMON.



A genial bookmaker, well supplied with betting tax vouchers. The 'National,' which has a magnetic appeal for the ordinary 'punter' is a 'bookies' race' with its enormous field and fantastic element of luck.

and that is, perhaps, one of its greatest charms, although it does seem hard luck to be put out of the running by the perverseness of a riderless horse.

Some people are inclined to criticize the National course. They maintain that it is not a fair test; they point to the number of tosses, and they argue that it is all due to the course. I might mention here that I can never remember a jockey being seriously injured at Aintree, and I fancy this is due to the pace the race is run over the big fences, and the jockeys being thrown clear. I do not agree with these critics, most of whom have never ridden their Aintree, and never will. The Grand National is, in my opinion, the fairest steeplechase course in the world. The 'take-offs' are all good, the landings excellent—and the going generally perfect. The trouble with the race is the presence of a lot of horses whose records do not justify their entry. Horses of this type interfere with better horses and cause a lot of trouble.

*A Commentary on the Race will be broadcast at 2.45 p.m. on Friday.*



*The Acid Test of British Horses and Horsemanship.***THE MOST SPORTING EVENT OF THE YEAR.**

By the Hon. Gilbert Johnstone, Steward of the National Hunt Committee.

**T**O my mind, there is no race in the world to equal the Grand National steeplechase, and this opinion is held by sportsmen all the world over. Can you imagine anything else which would entice elderly City men to journey 400 miles to and from London and to sit in a coal siding or shiver on a March day by the side of a Lancashire canal?

Why is it? Surely because nowhere else can you find such a searching test of man and horse; not only does it require from each courage, skill, and iron determination, but both must be 'fighting fit' to have any chance of success.

It is a long cry from that memorable winter's night in 1838, when some high-spirited officers in the Royal Regiment of Artillery, stationed at Ipswich, rode the first steeplechase on record.

It was at the Officers' Mess that argument ran high on the merits of the respective horses owned by the hard-riding gunners, and a challenge was thrown down by Lieutenant Hansom. He wagered that his grey horse would beat the lot. 'Let's try them now!' suggested one of the sporting group, and 'Boots and Saddles' was the unexpected order that evening.

Pulling their nightshirts over their 'mess kit,' the six starters were soon mounted, and the course was laid to Nacton Church Steeple and home again. The impromptu moonlight race was won by 'Canon Ball' on 'a hot bay whose head and tail were always stuck upright in mid-air.' The first steeplechase on record had brought a new word into the language.

The Grand National itself was first won by Lottery in 1839, and it is now without doubt the hardest steeplechase course in the world. There are thirty jumps in the four and a half

miles, and the fences are larger than those of any other course. The stake has varied, but it is now worth close on £11,000 altogether. For many years it was held by competent judges that no horse could win with a big weight such as 12st. on its back. But Cloister did the trick in 1893 with 12st. 7lb. up; Manifesto repeated the effort under an identical weight.

Amateur riders compete with professionals in the spirit of good sportsmanship in the Grand National, and the strong amateur rider has every chance of winning, even if the average professional rider may possess more polished horsemanship.

Of the last twenty 'Nationals' four have been won by amateur riders, including Mr. J. Anthony's two wins, in 1915, on Ally Sloper and, in 1920, on Troystown.

It is interesting to note that only four of the last twenty winners, including the 'War National' chase run at Gatwick in 1916, 1917, and 1918 have been under eight years of age. It goes to show that a steeplechaser of the first class comes into his best when he is 'aged,' i.e., over eight years old. The most notable exception was that fine five-year-old—the Frenchman, Lutteur III, bred and trained in France, owned by a Frenchman and ridden by a Frenchman, which won in the splendid time of 9 minutes, 53 4-5 seconds.

It is a case of a fair field and no favour, and the varied fortunes of the race show that the spoils of victory may go to rank outsiders like Tipperary Tim or Master Robert, as well as to well-fancied horses such as Sprig and Jerry M.

But there is one disadvantage the popularity of the 'National' has brought in its train, and that is the large number of horses which have gone to the post in recent years, many of them with chances so small that they have only been nuisances to serious competitors. The tally of the accidents in this race is largely due to the presence of a considerable number of horses whose fencing abilities have not been previously tested to a sufficient degree.

It has often been suggested that there might be a good deal of elimination amongst the National entries, and then, with a field of reasonable proportions, there would not

**THE BIG MOMENT LAST YEAR**

as described by Geoffrey Gilbey.

... Billy Barton's down!! Tipperary Tim the only one up! Now only one horse going to finish. Tipperary Tim is going to finish by himself. The jockey on Billy Barton is remounting, he'll finish second. Tipperary Tim!! Just think of it! finishing solitary by himself with a loose horse just behind him. The crowd are cheering like mad now. Tipperary Tim, the despised horse! Nobody seemed to think he'd got a million to one chance; nor would he, of course, if the others had stood up—being cheered terrifically by the bookmakers and by the others too. Tipperary Tim has passed the post—No. 52—with a loose horse, I can't tell you what it is, just behind him. . . .

be the overcrowding and crossing at fences which at present bring about so many casualties.

It is not easy to make a rule on a matter like this without inflicting possible hardship on some good horses. But no reform, however necessary, is ever carried out without hurting somebody or something, and I incline to the view that the restricting of entries for the Grand National to horses which have been placed in steeplechase handicaps of not less than 200 sovereigns in value, under a weight within 21lb. of the top weight, would go a long way towards solving what is becoming a grave menace to the greatest jumping event of the year.

Look at the entries this year. There are 121 horses entered, and of these probably some thirty odd will go to the post. Most of the fences are not wide enough to take more than half that number in a row, and so we may have the curious situation of really likely winners being either rushed forward at top speed for the first fence and thus lessening their chances by overdoing it at the beginning of a long race; or else being held back until the 'rag, tag and bobtail' have sorted themselves out into their various categories and opened the way for serious racing.

The test the race provides is so important to the breed of horses in this country that any attempt to lower the jumps or reduce their number would, in my opinion, rob the National of much of its value. Wherever horses are regarded with affection and respect, there you will hear tales of the National—the greatest test of a horse's ability and its rider's skill that the annals of horsemanship ever produce.

That means that British horse-flesh and British horsemanship are held in the highest esteem throughout the world, and that is no small thing when the increasing popularity almost everywhere of well-bred horses is remembered and the value of the export business is taken into consideration.

(Continued on page 665.)



THE RACE ROUND NACTON CHURCH STEEPLE

which added the word 'steeplechase' to the English language. This print, published in 1839, shows the nightshirted artillery officers in full cry through Nacton village.

The Third\* of 'The Radio Times' Lessons in Auction Bridge.

## WHEN THE FIRST PLAYER HAS BID.

This week Mrs. Stafford Northcote continues her short series of Auction Bridge lessons. On Monday evening, those who have been following her articles will be able to test the knowledge they have acquired by comparing their own judgment with that of the four experts who will be playing a hand in the Studio.

THE second hand player at Auction Bridge is in an entirely different situation to the dealer. He has to face one of two things. Either the dealer has passed or he has made a declaration, and upon one or the other of those two facts must the second player's decision be based.

I will take the first case, and assume that the dealer has passed. Now in these days of ultra-light calling at Auction, the ordinary deduction that the dealer has, in all probability, an indifferent hand when he passes would be a sound one. Therefore, the second player under these conditions would be in a slightly stronger position for declaring than if he were the dealer. The fact of one hand passing discounts any great strength in that hand. So that there are only two other hands to be reckoned with. But it must always be borne in mind that there are players, and in goodly numbers, who do pass as dealer on strong hands. There are hands on which it is a very wise procedure to pass. But, for the beginner at Auction, I would advocate calling on all the hands that are calling hands. The subtleties of lying low on strong calling suits are apt to prove somewhat in the nature of boomerangs, and are best left alone.

All the principles which I gave in my last article on sound declaring as dealer apply equally to the second hand when the dealer has passed, with this exception: his declarations can be slightly bolder than if he were dealer. For instance, say that he holds five Spades to the Ace, Queen, ten, with but nothing else outside except, perhaps, a guarded Queen, he can declare one Spade on this as second hand when there is a pass ahead of him. As dealer this would not be a wise call. The object of his call when second hand would be to indicate to his partner what to lead should the third hand declare a No Trump. If he does not make his call of One Spade when he has the opportunity for doing so, he may not be able to do so later. There is always the possibility of the third hand's declaration to be taken into account, and should that declaration be one of a No Trump, it would completely shut out the Spade call from the second hand. For under no circumstances would his hand justify a call of Two Spades on its own.

The pre-emptive declaration is a very powerful weapon in the hands of a second player, even more so than it is in the hands of a dealer. For those who do not know what pre-emptive means, I will explain. A pre-emptive bid is one which is unnecessarily high, as, for instance, a call of three where one would do. Suppose the dealer calls One Spade and the second player calls Three, or Four, Hearts over it. This is a pre-emptive bid. Two Hearts would have been sufficient to have beaten the call of

One Spade, but second caller shows greater strength by bidding pre-emptively.

There is this great advantage in a pre-emptive call by the second hand: the third hand is in danger should he venture to over-call it. He will need an infinitely stronger hand than ordinarily, because of the fact that his partner has dealt and passed. The pre-emptive bid, therefore, will be more likely to prevent the third hand from showing any strength which he may hold, and therein would lie its great power. But a pre-emptive bid must have strength to justify it. Do not make it on bluff or in the hope that your partner will hold the cards which ought to be in your own hand. I will give two types of hands on which a pre-emptive call would be justifiable for any player, in whatever position he may be; but when second player they are essentially high-calling hands.

- ♠ A, K, Q, 10, 9, 7, 3
- ♥ A, K, Kn, 9
- ♣ 7, 5

### SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

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

Feb. 23.—This day was 297 yrs was born our gr<sup>d</sup> Sam<sup>l</sup>, and all the new sheets noting it, and 1 of them even to make a cross-word of him, which is a proud thing. So a botel of champagne wine to our dinner for toasting him. But my wife vexes me by wondering why, when soe many good men are left to oblivion, this loose fish (using her own words) be made a sort of Calendar Saint of. Whereto answered her that, if she mean the wenches, this is soe of all the greatest men in history almost, being a distemper that goes with greatness, like measles. 'Or Mumps,' quoth she, glinting her eyes at me; but disarmed her, before she gets dangerous, by my politick jumping up and kissing her, and to vow she hath as pretty a wit as she hath a face; which is, God knows, the truth, being but small shakes, both of them, soe could say it with a clear conscience, and it sweetened her the rest of the evening, to my very good content.

Feb. 25.—Sister Pall writes, from Huntingdon, her hopes of an heir. Which, while it gladdens, do alsoe sadden me in thinking how ugly the poor child is like to be, and it favour either its parents, or (what is worse) both.

March 1.—To Jimble's to Listening-in Circle and did hear *The Damnation of Faust* (Berlioz), mighty fine, particularly in respect of the massed musick; having, says Snigsby afterwards, more guts to it than Gounod's. Methinks this is true, albeit silly Snigsby said it. Speaking of selling souls to the Devil, Mr Blick will have it that these stories be noe idle legends but did, of a truth, befall in the days of the Warlocks; and if they have now ceased, 'tis onelic because the present generatioun is grown soe godless, the way they skipp Church for golph, motoring, skateing and other irreligious matters, that the Devil hath now all the souls he wants gratis, without need to buy them. Instances last Lord's Day, when there were but 15 persons in church and 8<sup>3</sup>/<sub>4</sub> in the plate, and looks at us all most poyntedly in saying it; which methought as uncalled-for a piece of pulpiting out of Church as ever I did beare, the ill-mannerly fanatique.

On this hand—which is one that I have taken from actual play—the pre-emptive call must be a high one. The freak distribution of the cards should convey a warning that there is a strong probability of a Spade or Club suit being out in either the third hand or your partner's. The dealer having passed, may be lying low on a suit of Spades equal to your Hearts, but with nothing else. With this before one's mind one would have to force the game and declare Four Hearts straight away. In fact, there would be a strong temptation to make it five. But this would be a little rash.

With this hand:—

- ♠ Q, Kn, 10
- ♥ A, 4
- ♦ A, 9
- ♣ A, K, Q, Kn, 7, 6

the call would be a pre-emptive one. It can be either three or two No Trumps. Personally, I should declare three on it. There is a prospect of your opponent, or partner, having a Spade, Heart, or Diamond call. If it is your partner, then all the better. But if it should be your opponent, then force them to declare high. You will be able to double either a Four Spade or Four Heart call.

Now I will take the case of the third hand player. This is a much more difficult situation. If the dealer has passed and the second player has called, then the third player is not so badly placed, because he has the knowledge of that call before him from which to gauge the possible value of his own hand. But when both the dealer and the second player have passed, his decision becomes a very critical one. My experience of Bridge has taught me that this position of third hand player, with two passes ahead of him, is a dangerous trap for the unwary very often. He has to probe much deeper than just the mere surface value of his cards. He has to take into consideration the calling qualities of his opponents and his partner. He also has to try and reason out the probabilities, should he pass, of the fourth hand player either declaring or throwing the hand in. He also has to remember that there is the possibility of his partner having passed on a fairly good hand. He can safely assume that the second hand player does not hold much strength or he must have called. But he also must remember that to open up the bidding, third in hand, on a weak declaration is dangerous.

It is these considerations which make his decision so important a one. If his hand is a bad one, there is no difficulty for him. It is the general all-round hands that present problems to him. If he has any suit in which it is possible for him to make tricks, let him declare that suit. But if the strength of his hand is divided up, then a No Trump call is the best one.

DORIS STAFFORD-NORTHCOTE,

\* The first two articles appeared in our issues of February 15 and March 1. The final lesson will appear on March 29.

# HOW AELFRED WON THE BOAT RACE.

A Silliwise Story\* by Ralph de Rohan ('The Wicked Uncle').

ONCE upon a time there was a gentleman called Angerstein Potts who was very fond of Oxbridge and Camford boat races and always wanted Oxbridge to win because he said I am Oxbridge because I have a friend called



So Aelfred ran very fast but he didn't catch the train because it had gone too far. . . .

Runtle who is a commercial traveller who was at Oxbridge and got a very good order for tin-tacks there.

So Mr. Angerstein Potts said all his sons must learn how to do rowing as soon as they were old enough to sit up and take notice so he made them practise every day so they all knew how to do rowing and they could do it very nicely and old ladies said they did it very prettily but they didn't like the old ladies to say this because it sounded so soft and squashy they thought.

Well they all got old enough to leave school and so their papa who was Mr. Angerstein Potts stood them all in a row in his study and then he stood himself on the hearth-rug with his back to the fire and both his feet wide apart and then he put his hands behind his back under his coat-tails. So then he said Now boys it's time you started to win the Oxbridge and Camford Boat Race and I want you to make Oxbridge win because I am always Oxbridge because of my friend Runtle and I think the colour is very pretty too don't you? So they all said Yes papa and the two eldest who were twins and the two next who were twins too said We'll do our best about the race Papa but what about Aelfred? and their Papa said Well what about Aelfred? So they said Well he's not a twin like we are so he can only row half as much as he would be able to row if he had been a twin because he is only one instead of a pair because a pair is twice one.

So Aelfred who was the youngest and not a twin at all said Oh that will be all right because there aren't enough of us to be an eight anyway so we shall have to get three more to add to us five so as to make an eight and so then I can pretend to be a twin with one of the others. So his brothers said That is a good idea so we will do it.

So Mr. Angerstein Potts told them to go to Oxbridge so as to learn how to be professors of boat races and things like rivers and tides which help if you know all about them. So they said All right Papa and then they packed their bags and boats and oars and things like those and then

they got a taxi and drove to the station so as to get into a train to go to Oxbridge in.

So they asked a porter which was the best train to go to Oxbridge in and so the porter told them honestly which one he thought was best. So they gave him tuppence for himself because he was so kind to them and then they got into the train and put all their parcels and things in the luggage rack and arranged their rugs so as to be comfortable. And then Aelfred said I shall get out and buy a sporting paper to read all about the race so we will know if we are going to win or the other side.

So he got out and ran down the platform to where the paper boy was standing and he said to the paper boy Look here I want a sporting paper to read which is the best one do you think? So the paper boy said This one sir. So Aelfred said How much is it? and the paper boy said Tuppence sir to you and so Aelfred said Thank you I will buy it and here are two pennies. So the paper boy said Thank you sir and gave Aelfred the paper and Aelfred looked at it and then he said This looks like a very good sporting paper and I am sure I shall enjoy reading it in the train.

So the paper boy said You will have to hurry up sir because it has just gone but you might catch it if you run very fast. So Aelfred ran very fast but he didn't catch the train because it had got too far so he ran back to the station and asked the paper boy what people did who lost trains like that and what was the best thing to do. So the paper boy said There's another very good train just going now sir so you'd better get into it.

So Aelfred said Thank you very much and got into the train and it seemed to be a very good one and it took him to Camford which he thought was a pity because he ought to have gone to Oxbridge but he couldn't do anything about it so he stayed there a bit and then he said Camford seems a very nice place so I shall stay here so he did and he rowed boat races and everybody said he was very good at them so they said You really must row in the Oxbridge and Camford Boat Race.

So he said All right just as you like and then he went to a place called Putney and got into the Camford boat and then he looked at the Oxbridge boat and he saw all his brothers inside it and they were very pleased to see him again so they got out of their boat and swam to his boat and they all shook hands very warmly and then they said Now we must really be going so good-bye. So Aelfred said Oh wait a minute I'll see you back a bit of the way and then he got out of his boat and got into the water too and they all swam together till they were half way and

then Aelfred said Well I must be getting back now.

So they all said Good-bye again and they went back to their boat and Aelfred went back to his boat and they all got into the boats which they had swum to and then they found they must have turned round when they said Good-bye half way because they got into the Camford Boat and Aelfred got into the Oxbridge boat which was all wrong of course.

So the gentleman called Cox who was sitting there said Excuse me gentlemen but this is the Camford boat and I don't seem to know you and you are the wrong colour but still you look very nice gentlemen so you can come in for a bit. So they went in and of course the boat which I told you was the Camford boat had too many people inside it so it sank like a stone and everybody had to swim to the shore and get

*N.B.—Do not show this story to a rowing expert. He will point out that it is inaccurate.*

helped out by willing hands.

So Aelfred was in the Oxbridge boat as I told you and there was lots of room to spare so another gentleman who was called Cox said Come in and welcome and stay as long as you like and Aelfred said Thank you shall we have a race because it will please my Papa if Oxbridge wins so let's.

So Mr. Cox said All right and they rowed as hard as they could and everybody ran along the banks of the river and cheered very loudly. So presently the boat which Aelfred was in got to the winning post and a gentleman who was called a Numpire who was sitting in a steamship just behind the Oxbridge boat which Aelfred was in said You have won the Oxbridge and Camford Boat Race and the official result is Oxbridge first and Camford nowhere at



They were very pleased to see him again so they got out of their boat. . . .

least nowhere that matters because it's at the bottom of the river.

So that was how Aelfred Angerstein Potts won the Oxbridge and Camford Boat Race and I hope it will be a lesson to you all and encourage you ever so much so perhaps some day you will do just like him.

\* The term 'silliwise' is self-explanatory. It originated with a series of stories by Ralph de Rohan, in similar vein, now appearing monthly in *The Royal Magazine*.



### Wondering About Aeroplanes.

**A**N interesting series of talks is that which Dr. Ivor B. Hart is giving every Thursday evening on 'How an Aeroplane Flies.' How many people ever question these modern miracles of science? Although little more than thirty years ago, when H. G. Wells was writing his



'The tame and dilatory balloon.'

early scientific romances, the possibility of man's conquest of the air by anything more formidable than the tame and dilatory balloons of the Gordon Bennett Cup seemed still as remote as it had to Leonardo, we of a generation or so later accept it as calmly as we accept the telephone, the motor-car, and broadcasting. It is sad to think that the grandchildren of those excitable knickerbockered Kippes and Pollys of the '90's scarcely raise their eyes as an aeroplane roars overhead. I remember one morning, not so many years ago, standing at the corner of a wood in Warwickshire, watching one of the first air races—flimsy Bleriot and Morane monoplanes on their way from London to Manchester—with two schoolboys beside me, at first dumb with amazement, later chattering excitedly about 'lift' and 'drag' and whether Paulhan was a better chap than Grahame-White. In an age of progress wonder is, alas! a precious but transient emotion.

### Soho, Once the Haunt of Fashion.

**T**HE Church of St. Anne, Soho, from which we are to hear the *Matthæw Passion* tomorrow afternoon, March 16, has had as long and interesting a history as the district in which it stands. The church was consecrated in 1686 by Bishop Compton, who was afterwards thrown into the Tower by James II. Its name was chosen as a compliment to the Princess (afterwards Queen) Anne. Soho, which is today a 'foreign quarter' of restaurants and beautiful shops filled with flasks of olive-oil, festoons of salami and cheeses as big as cartwheels, was once the centre of fashion. In the seventeenth century the Venetian, Dutch, and French embassies stood in Soho Square. The Duke of Monmouth lived in Soho, also John Evelyn. The baptisms of seven princes and princesses are recorded in the church register. William Hazlitt is buried in the churchyard, and King Theodore of Corsica, for whom Horace Walpole wrote the epitaph:—

'The grave, great Teacher, to a level brings  
Heroes and beggars, galley-slaves and kings,  
But Theodore this moral learned ere dead:  
Fate poured its lessons on his living head,  
Bestowed a Kingdom, and denied him bread.'

St. Anne's is famous today for its Bach *Passion Music*, introduced in 1872 by Sir Joseph Barnby, then the church organist. St. Anne's is the only church tower to be seen from Piccadilly Circus—and by the way, if you are a Londoner and like to know this sort of thing, you may also be glad to hear you can tell the time on the Law Courts clock from Romano's in the Strand.

## 'The Broadcaster's' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### Sullivan's Grand Opera.

**T**HE next opera of the 'libretto season,' Sullivan's *Ivanhoe*, will be broadcast on Monday, March 25 (5GB), and Wednesday, March 27. *Ivanhoe* was Sir Arthur Sullivan's only 'grand opera.' An ill man, he put his life's blood into the work; yet he is better remembered today for the cycle of comic operas made famous by the d'Oyley Carte Company. Sullivan seized upon the suggestion made by Queen Victoria herself that Scott's story would form a fine basis for a British Grand Opera. A new English Opera House was opened in London, at which *Ivanhoe* was the first opera to be given—but neither the venture nor Sullivan's contribution to it proving a success, the Opera House, after following up *Ivanhoe* with Messager's *La Basoche*, was sold to a music-hall syndicate. We know it today as the Palace Theatre, in Cambridge Circus. Its name is today linked more closely with the success of *No, No, Nanette*, than with the failure of British Opera. Yet *Ivanhoe* is in its way a great opera—and would probably have enjoyed a lasting success if its promoters had been content to see it staged only occasionally, instead of keeping it on 'for a run.' As it was, it ran for 160 successive nights—which must be almost a record for grand opera. Various songs from the opera are known to listeners: *Woo thou thy snowflake*, *Lord of our Chosen Race*, and the *Friar's Song*, *Ho! Jolly Jenkin*. Do not miss the opportunity of hearing *Ivanhoe*. The story is obviously a good one, the score is melodious in the best tradition of British music.

### Chamber Music, March 24.

**J**OHAN IRELAND has written music for most combinations of instrument and voice, but it is perhaps with his chamber music that he has won his special niche in modern English music. It has always seemed to me a revealing thing that one of his best songs should be a setting of Blake's 'Memory,' and that, in fact, he should quite frequently call that poet to his aid: there is a real kinship-in-art between the two. At a forthcoming vocal and instrumental recital from 5GB (Sunday, March 24, at 9 p.m.), Ireland will be represented by his First Sonata for Violin and Pianoforte and by some songs. The instrumental artists at this concert will be John Ireland himself, Albert Sammons, and Victor Hely-Hutchinson. In addition, Anne Thursfield, well known for the fine flavour she bestows on the modern art-song, will sing a group of songs by Ireland, and another group by Fauré.

### The Coliseum Again.

**A** NUMBER of popular artists are included in next week's Vaudeville from London. On Tuesday evening, March 26, Florence Bayfield and Gerald Noden, Betty Chester, Ursula Hughes, Tommy Handley, and Fred Duprez share the bill with a turn from the Coliseum. The first relay from the big variety theatre was an unqualified success. The proportions of the house being so large, the applause and other sounds from the auditorium do not intrude as in smaller theatres. Last time Fred Duprez was the turn chosen for the relay. On this occasion he will be one of the artists in the studio. A second important 'bill' on Saturday, March 30, includes Ivan Tartakoff, the Russian baritone, Chic Farr, Mona Grey, Mario di Pietro, David Openshaw, and Muriel Stevens and Will Hay, 'The International Schoolmaster,' who will, during the week, 'appear' in the programmes of several of the Stations.

### Homer's 'Golden Mycenæ.'

**M**YCENÆ, about which Mr. Stanley Casson will talk at 7.25 p.m. on Tuesday, March 26, was one of the greatest cities of pre-historic Greece, in the age of gold and silver and bronze. Though excavations on the site of the city have revealed great treasure in precious metals, it is evident that its inhabitants were unacquainted with iron. These excavations, which have revealed the famous Lion Gate, a picture of which appeared in *The Radio Times* not long ago, have told us much of the Achaean warriors of the Homeric Legend who, under Agamemnon, allied themselves with Menelaus in the capture of Troy. Mycenæ was the setting of a drama which has attracted the genius of playwrights from Æschylus onward—the murder of Agamemnon, after his return from the Ten Years' War, by his wife Clytemnestra and her lover Ægistheus. Schliemann, the excavator of Troy and other Homeric sites, of whose romantic career I wrote last week, claimed to have identified the grave of the murdered king and of Cassandra, the prophetic daughter of Priam, who fell to his share from the loot of Troy.

### Lute Music.

**T**HE hey-day of the Western lute was as far back as the Middle Ages; and troublesome times they must have been for the lutanists. Someone computed that a lutanist of eighty years had to spend sixty of them in tuning his instrument: indeed, it was seriously recommended that a lute should be kept in a bed which is in constant use—so sensitive to temperature is the 'lovely sounding lute.' It is seldom today that we so much as hear even a solo on this old, guitar-like instrument: a quartet of them is an altogether exceptional experience. The Aguilar Quartet (an ensemble composed of lute players of the same family) will be taking part in a chamber-music concert on Monday, March 25, 9.35 p.m. (London). In addition, the London Wind Quintet will play pieces by Hindemith, Blumer, and Lefebvre.

### Strange Saturdays.

**I** HEAR from Holt Marvell that, following the conclusion of his 'Six Strange Saturdays' ('the truth of which,' he says, 'must be taken with a grain of salt, though all but one of the adventures were based on fact'), an advertisement



'Shanghaied aboard a steamer.'

similar to his own has appeared in the *Liverpool Echo*:—

'GENTLEMAN, bored with work, etc., desires Exciting or Amusing Occupation, Saturday, noon till midnight; pay no object.'  
Such is the inspirational power of broadcasting! 'But,' writes Mr. Marvell, 'I am a trifle nervous about this. Supposing the young man lands himself in any real trouble? Supposing he is shanghaied aboard a steamer and wakes up weeks later in a den in Buenos Aires? Supposing he makes an unhappy marriage as the result of his strange Saturdays? Will he ever forgive me?'

With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### Waiter's Pronunciation.

A SCOTTISH correspondent, noticing my remarks on the pronunciation of 'margarine,' has sent me the following story: 'Years ago a fellow-commercial traveller and myself were staying overnight at a Midland hotel where we were both well known. During the evening we fell



'Our old friend James.'

to discussing whether the hard or soft "g" in "margarine" was correct. We had reached no decision when our old friend James, the waiter, entered the room. We called him and asked whether it should be called "margarine" (soft) or "margarine" (hard). He hesitated for a moment, then said, quietly, "We call it 'butter,' sir, or we gets the sack."

### 'A Shropshire Lad.'

TUCKED away in thousands of packs during the War was a tiny volume of poetry—'A Shropshire Lad.' Such a popularity is not difficult to understand, since there is hardly another book of modern poetry that holds the spirit of rural England so captive: one can hardly dissociate Ludlow, Clem, Clee, and Teme from Housman's verse. Two small volumes—'A Shropshire Lad' and 'Last Poems'—are all that Professor Housman has published: and a note of divine pessimism sounds through them all—the pessimism of one who has no place in his philosophy for the rosy views of the sentimentalists. Laurence Housman, the poet's brother—himself a poet, novelist, and artist, will read from 'A Shropshire Lad' and 'Last Poems' from 5GB on the afternoon of March 24—three days, incidentally, before the poet's seventieth birthday.

### Good Friday: St. Ann's.

A SPECIAL religious service will be broadcast from St. Ann's, Manchester, on Good Friday morning. The service, which has been prepared by the Rector of St. Ann's, the Rev. F. Paton-Williams, is entitled 'The Shadow of the Cross.'

### Max Mayer.

A FIGURE I vividly recall, from the days when I had the good fortune to attend the Manchester Hallés, is that of Max Mayer. He was hardly ever absent, and his favourite seat was in the gallery immediately over the clock. As one looked down the hall, his imposing white head seemed the focus-point of that enthusiastic crowd. Since 1883, when Max Mayer settled in Manchester, he has been closely associated with the City's musical life, whether as teacher, a chamber-music player, or composer. A recital of his work will be broadcast from London on March 28, the soloists being Dale Smith, Dora Gilson, and John Wills. The programme will include the waltzes (for pianoforte duet, Op. 7), two groups of songs, and a recent pianoforte work, *Pastoral Suite*.

### The Tragedy of Easter.

ON Thursday, March 28, between 7.45 and 9 p.m., John Masefield's play *Good Friday* is to be broadcast. This fine play, which has yet to be presented on the London stage, though it has been given by Lena Ashwell's Players in their little Bayswater theatre, tells the story of the divine tragedy from the point of view of Pontius Pilate. Despite Anatole France's cynical short story of the man who, years later, asked Pilate about Jesus and was greeted with the reply, 'Jesus? Yes, I believe I do remember some trouble in Judaea a long time ago over an upstart of that name,' it is evident that the Roman governor was faced with a bitter decision between yelping Caiaphas and the unresisting, magnetic personality of Jesus. While it is impossible to present directly the tragedy of Jesus, Masefield has shown how nobly, in a poet's hand, it can be treated indirectly.

### The Cherry Orchard.

ENGLISH interest in the work of the Russian author, Chekov, is almost entirely a post-war interest. It began with the publication of Mrs. Edward Garnett's fine translations of the short stories. The enthusiasm for these stories was so intense that the production of Chekov's plays became, sooner or later, inevitable. I believe *The Cherry Orchard* was the first to be put on the English stage, and it at once aroused a fierce controversy. The two camps were unmitigatedly opposed: if you liked the play you liked it without any reserve, and if you disliked it (and many did) you found in it the most astonishing opportunities for ribald caricatures. Now, as one would expect, the opposition of the camps is far less fierce: in fact, the day is perhaps near when they will meet on the common ground of a less adulatory enthusiasm. There are moments so tense in the Chekov plays that even the opening of a door is as much as one can bear: all his plays, indeed, are keyed in a tense key admirably adaptable to radio-drama. There must be many listeners, however, who have not yet heard a Chekov play; the forthcoming broadcasts of *The Cherry Orchard* (April 9, 5GB, April 10, 2LO) should therefore fling the net still further for admirers.

### Verdi's Requiem.

VERDI'S Requiem is to be given at the B.B.C. Symphony Concert on Good Friday evening (8 p.m.), under the conductorship of Gino Marinuzzi. It was shortly after the death of Rossini that Verdi suggested a requiem should be written by Italian composers as a tribute to the dead musician. It should be performed, he suggested, at Bologna, every hundredth year, on the centenary of Rossini's death. Thirteen composers worked upon the Requiem, Verdi contributing one number only, 'Libera me.' Naturally, the whole scheme proved so lacking in any essential unity that nothing came of it. Later on, the death of the poet Manzoni reminded Verdi of his 'Libera me,' and he at once set about completing the work. The version of the Requiem as we now have it, is, therefore, entirely Verdi's own. It has been objected, by those who demand that a requiem shall be written according to strict convention, that Verdi's example is too theatrical. The great Dr. von Bulow called it a 'monstrosity.' But, unusual as the composition may be, in comparison with most other requiems, it stands the test of time: indeed, it is now recognized as among Verdi's best work.

### 'The Fo'c'stle's Fancy.'

VICTOR MACCLURE, the novelist and playwright, has had a hand in the compilation of the sea programme entitled *The Fo'c'stle's Fancy* which London is broadcasting on March 26. MacClure knows the sea well, having served for several years before the mast. This programme will fall into three parts. The first will consist of a scene during the Dog Watch, with members of the crew singing favourite songs of the fo'c'stle—not all sea-songs by any means. Then follows a short play *Latitude 15° South* by Victor MacClure. This was given with great success during the Grand Guignol season at the Little Theatre in 1921. It tells of a ship's crew becalmed in the tropics and haunted by the clangour of a strange bell. The third part of the programme will be given up to *Forty Singing Seamen*, a choral setting of the Alfred Noyes poem by Thomas Wood.

### 'Ultimatum.'

THE name of Victor MacClure will make a second appearance in the programme on April 4 and 6, when Cecil Lewis's adaptation of his novel *Ultimatum* is broadcast. *Ultimatum*—with which I beguiled a very tedious journey from Milan to Paris last summer—is sheer fantastic melodrama, recalling 'Herbert Strang' and other literary divinities of adolescence. A mysterious airship, dropping gas bombs on the world's capitals, which enable its crew to rob the world's banks with impunity—a vanished scientist who discovers untold quantities of radium on a plateau in South America (oh, that plateau! it has certainly served its purpose in sensational literature)—and all the rest. Very effective melodrama—the sort of thing which Lewis knows so well how to put across. Cecil Lewis, by the way, will also produce, in a very different vein, Shaw's *St. Joan* when it is broadcast on April 25 and 26.

### A Clue to my Identity.

AND so farewell, as I have an urgent appointment to broadcast in the Children's Hour. There! I could bite my tongue out—or my pen in half! I have as good as betrayed that identity about which so many of my correspondents are flatteringly curious. Think back over all the



'Portrait of a Wicked Uncle.'

Children's Hours of the past month and all those voices you heard. Which was the Voice? Ask the children. They will know; children are such little knowers, are they not? In fairness to the gentleman in question, let me state that I am *not* the Wicked Uncle—nor have any connection whatsoever with the firm of that name.

"The Broadcaster"

## The Midlands Calling.

# THE WISE MEN IN THE EAST.

What Gaby Valle was Told in Egypt—Birmingham Police Band in Sunday Concert—*St. Matthew Passion* and *The Crucifixion*—Tragedy X-Ray Apparatus could have Prevented.

### Military Band Concert.

THOSE who are unable to listen to the week-day concerts by the City of Birmingham Police Band will have an opportunity of hearing one on Sunday, March 24, when, conducted by Mr. Richard Wassell, they will broadcast a programme which should suit all tastes, extending from Mendelssohn to Holst, the latter being represented by his *Suite in E Flat*, written specially for the Police Band. Gustav Holst has on more than one occasion acted as guest conductor of this Band. The artists are Nora Desmond (soprano) and Leslie Heward (pianoforte). Nora Desmond is a well-known member of the younger school of operatic singers. For more than four seasons she sang in opera before the critical audiences of the 'Old Vic,' and has also appeared with the Glastonbury Players and in Clemence Dane's *Adam's Opera*. Her operatic experience will stand her in good stead on March 24, one group of songs including airs in French, Italian, and Spanish. Leslie Heward, in addition to his appearances as a pianist, is perhaps better known for his work as conductor in connection with the Cape Town Symphony Orchestra.

### A Musical Comedy Feature.

A RECENT successful musical comedy programme was relayed from Pattison's Restaurant. A second has been arranged for Saturday, March 30, when the same artists, Vera Gilman (soprano), and Alfred Butler (baritone), and Pattison's Salon Orchestra will be heard in excerpts from *The Belle of New York*, *The Toreador*, *The Merry Widow*, and *Tom Jones*.

### 'Prophets of the Future.'

BYRON wrote that 'the best of prophets of the future is the past.' With a slight twist this may be said to apply to Gaby Valle, who sings in a programme of Popular Classics on Friday, March 29. On looking back Gaby Valle remembers how, when living in Egypt during the War, she used to sing for sheer love of the art and without training of any sort. Army officers predicted a future for her if she ever came to this country to take up singing in a professional capacity, but she and her parents treated these compliments, the thought of singing professionally, and even of coming to England, as a huge joke! However, fate decided otherwise. After marrying an Englishman she came to this country, and three years ago set out on her musical career, since when she has gone from one success to another, and is now singing in grand opera with the B.N.O.C. Those Army officers of the past were 'the best of prophets.'

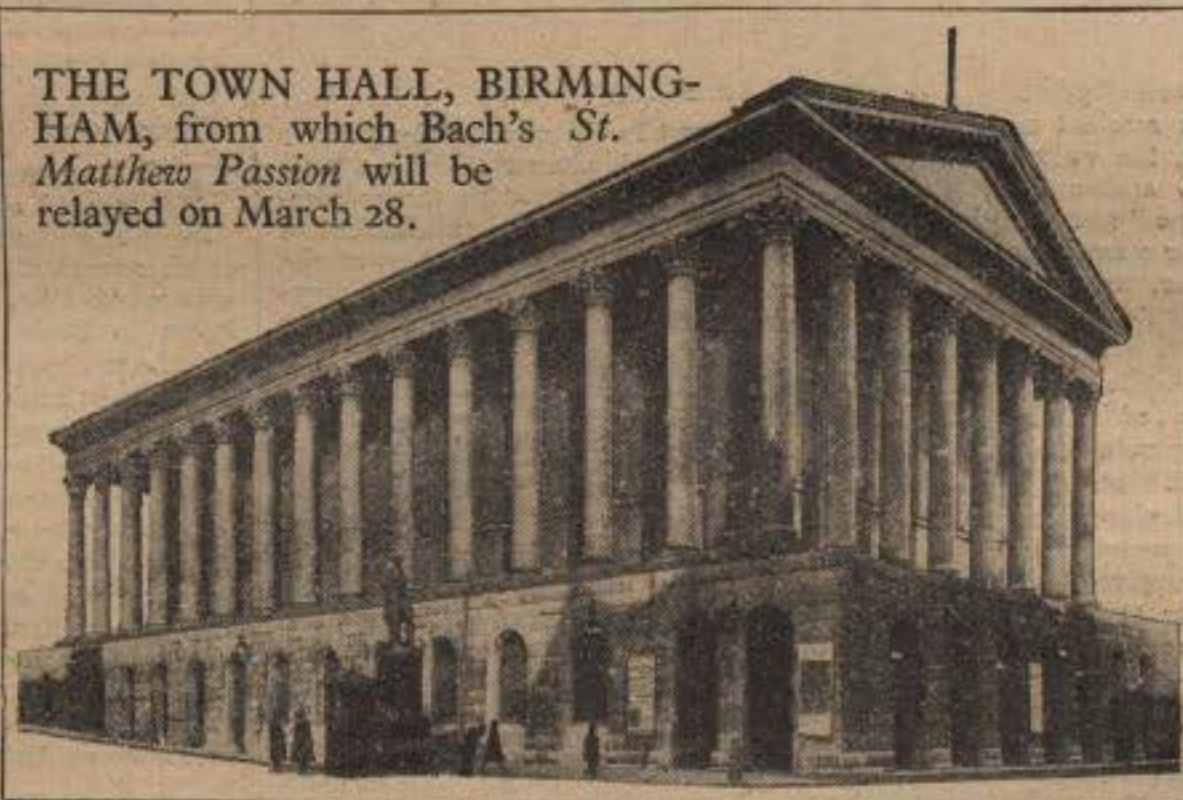
### Light Opera.

AN attractive programme of Light Opera is the last item on the programme of Thursday, March 28. The artist is Elsie Griffin (soprano), the well-known Savoyard, who will sing the 'Valse Song' from *Romeo and Juliet*, and two airs from *Merric England*. The remainder of the programme includes a choral fantasia on *The Beggar's Opera* and a selection from Offenbach's *The Grand Duchess*.

### From Birmingham Town Hall.

ON Thursday, March 28, the eve of Good Friday, Bach's *St. Matthew Passion* is being relayed from Birmingham Town Hall. It was while he held the positions of cantor at the Thomasschule in Leipzig and director of music in the two chief churches there, that Bach wrote his great 'Passion' music, between the years 1723 and 1733. It is interesting to note that in 1837, at the instigation of Mendelssohn, an extract from the *St. Matthew Passion* was performed at the Birmingham Musical Festival. This was its first important performance in this country. On March 28 the artists will be Dorothy Silk (soprano), Margaret Balfour (contralto), Stewart Wilson (tenor), Arthur Cranmer (baritone), and Wanda Landowska (harpsichord), with the Festival Choral Society and City of Birmingham Orchestra, conducted by Adrian Boult.

THE TOWN HALL, BIRMINGHAM, from which Bach's *St. Matthew Passion* will be relayed on March 28.



### On Good Friday.

THE Good Friday programme from 5GB opens with a performance of Stainer's *The Crucifixion*, relayed from the Church of the Messiah, Birmingham. This notable work was written in the year 1887, and is Stainer's most popular composition. The artists are Eric Greene (tenor), Arthur Hosking (bass), and the Birmingham Studio Chorus, with Gilbert Mills at the organ, the performance being conducted by Joseph Lewis.

### Two Short Plays.

THE weekly hour of plays from Birmingham on Saturday, March 30, consists of two dramas of divergent character. The first, *One Way Out*, by David Hawkes, takes us to the foggy purlieus of London's riverside. The two characters will be portrayed by T. Hannam-Clarke and Phyllis Norman, who will be remembered as the Cockney honeymoon couple in *No Class*. The second play is entitled *In Chinese Waters*, by Vivian Tidmarsh, and listeners are transported to the deck of the s.s. *Kwantung*, which is sailing the pirate-infested China seas. The cast includes Alfred Butler, George Worrall, William Hughes, Robert Jenkin, Hewart Hayward, James Prodger, and Wortley Allen.

### Always Merry and Bright.

A VAUDEVILLE bill on Wednesday, March 27, is headed by the Lugubrious One—in other words, Harold Clemence. Who does not remember his Peter Dooody in the broadcast version of *The Arcadians*, the character which he also successfully portrayed on the stage, and how he literally wallowed in the doleful delights of *My Mother?* His last appearance at Birmingham was in the Christmas Revue, *The House the B.B.C. Built*. In this production his own peculiar style had full play, for as a broadcasting Lord High-Everything it was poor Harold who 'got it in the neck' whenever things went wrong, which was fairly frequently. Also in the programme are Jean Harley and George Barker, those genial entertainers, Cyril Shields, who gets his listening audience to join in his conjuring tricks, Wortley Allen, who will give impersonations of Dickens characters, and the one and only Mabel Constanduros in a 'Buggins' sketch. Philip Brown's Dominoes Dance Band will be in support.

### Symphony Concert.

THE weekly Symphony Concert on Saturday, March 30, includes the *Fourth Symphony in G Major* by Dvorak. The artists are Frank Phillips (baritone) and Albert Sammons (violin), who will play two rarely-performed concertos—the *Concerto in D Minor* by the great violinist Tartini, and the *Concerto in A* (with cadenza by Sammons) by Albinoni.

### Value of X-Ray Work.

T EWKESBURY General Hospital was recently very much in the public eye in connection with the tragic Ashchurch railway disaster. For many years it has done valuable work amongst its inhabitants on Severn-side, and on this occasion

it did not fail to meet the demands made. But the Hospital is not equipped with X-ray apparatus. Had it been so, many of those who suffered as a result of the accident would not have endured so much unnecessary anxiety and pain. In many cases it was impossible to ascertain the extent of their injuries, and in one particular instance the patient has a permanent disability which would have been avoided had an X-ray apparatus been on the premises. An appeal for funds to furnish the Hospital with this equipment is being made from 5GB on Sunday, March 24, by Mr. Vincent Yorke, Chairman of the Hospital. The amount required is £500.

### High Power Short Waves.

THE service on Sunday, March 24, is being relayed from Carr's Lane Chapel, and will be conducted by Professor Joseph Jones, of the Memorial College, Brecon.

William Pegg (bass) and Evelyn Astle (soprano) sing in the broadcasts from Lozells Picture House on Monday and Thursday, March 25 and 28 respectively.

Walter Payne (baritone) and Louise Atherton (violin) are the artists in an Orchestral Concert on Tuesday afternoon, March 26.

MERCIAN.

*Europe's Youngest State, the Subject of Monday's National Programme.*

## THE ISLAND OF SAINTS—AND PYLONS.

By Stephen Gwynn, *Irish Journalist, Politician, and Historian.*

EVERYBODY in Ireland will laugh at the idea, but it is still necessary to say, first of all, that Ireland is as safe a country as Scotland to travel in. For motorists it seems to me about the best in Europe. Very large outlay has been made on the main roads, and the traffic on them is so small that nobody gets in the way. You have the road and the countryside to yourself; and in fine weather there is no countryside to beat an Irish one.

I am thinking first of answering such questions as would be put by those who want to go to Ireland for pleasure. Hunting is as it always was—and that means that it is not expensively run. In fact, that is still the root of the matter about Ireland. The necessities of life cost as much in England, some of them a little more; but it is a cheap country to live in because the standard of expense is low. If people want to hunt and have only a very small income, they cut down on their turnout; there will be plenty of other folk no smarter than they; but the going is probably none the worse. In the same way everybody plays golf just as they do in England, but it costs them about half the money. It is a country of sport and of cheap sport. Salmon-fishing begins to cost more; one of my friends who, to the horror of his English acquaintance, bought a house and fishing cheap, only three years ago, finds that he has made a fabulously good investment; for the angling world begins to know not only that Ireland is safe, but that fishing is better protected under this Government than it was under the old system; so rents for water go up. Still, there are plenty of places where salmon fishing can be had free on cheap hotel waters; and trout fishing is everywhere, and almost everywhere free.

Much is easily accessible now that used to be difficult to reach; motor-buses run from Dublin to the uttermost parts of the island—and also to many places off the main lines. In fact, any man who had the habit of coming to Ireland before the European War and came back now would find ease of transport the most obvious change. Every village has two or three Fords for hire, and the old jaunting car has disappeared, except in the cities, where it still lingers. But, of course, there are other changes. There are fewer people of what is called the leisured class—though leisure is plentiful in Ireland and always will be. There is, perhaps, less of the extremest poverty; and there are cer-

tainly fewer of the country houses where all the pleasant things of life seemed to be so plentiful. It would not be right to say that the country is prosperous. It depends almost entirely on agriculture, and since 1920 agriculture has been in a bad way all through these islands. But the most competent judges agree that Irish farmers have risen out of the trough of the wave. They are beginning to prosper under the new conditions; that is to say, to thrive with a general rise in the standard of living. That went up in the war period, when all farmers made money. A very few did not alter their habits, and put the money by, and they still have it. Most raised their standard of expense, but still saved some money, and they are now level with the world. The third class which spent more and did not save is broke. But everywhere through Ireland there is a rise in the standard of living. Thousands of girls wear silk stockings today whose sisters or mothers used to go barefoot. A girl in Donegal or Kerry dresses much like one in Devon or Hampshire; and a good deal that was picturesque has disappeared. Yet on the whole, it is better that they should wear silk stockings, and their young men are prouder of them.

The history appears to have been that too much prosperity demoralized the farmer. In the worst war times people would give as much for a bad cow as for a good one, and it costs less money or trouble to produce the bad. The same applied to butter.

It has been necessary to take in hand the education of the Irish farmer, and we have been fortunate. Sir Horace Plunkett, whose authority is recognized in America as freely as in England, said in public that Ireland had the best Minister for Agriculture in Europe. This young man, Mr. Hogan, has been the educator of Irish farmers, but not on the principle of French without tears. He persuaded the Parliament to give him drastic powers and he used them ruthlessly. All eggs and all butter exported were subjected to inspection; and the penalties for shipping either, unless of approved quality, were easily enforced because a licence to export was made obligatory. When a few exporters had had their licences withdrawn—in other words, when they were absolutely put out of their business—it was realized that Mr. Hogan was serious. A very able Trade Commissioner in London, Mr. Dulanty, helped to rub in the fact, and it was realized also by the buyer; the price for Irish produce went up and up. All bulls not of approved merit were bought in and killed; and



WILL F. TAYLOR

A VILLAGE IN DONEGAL.  
A glimpse of the older Ireland.

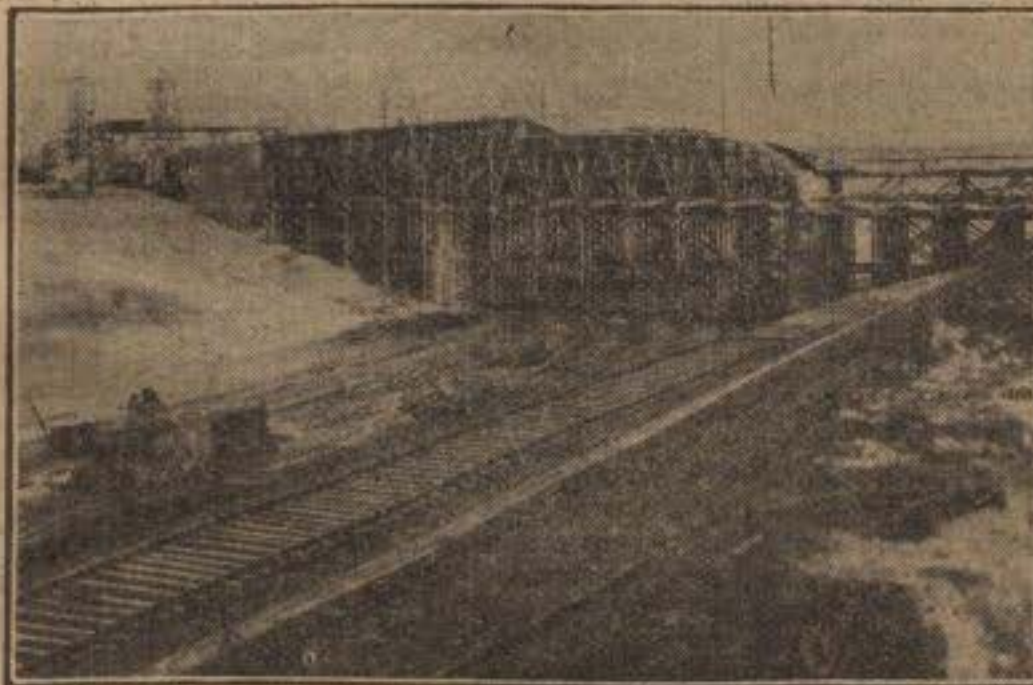
the quality of Irish stock has gone on improving.

These are the matters that now really interest us in Ireland. It is significant that we have not at present one single orator, lay or clerical. What we want is to be told how we can get down the present burden of taxation; also, whether it will pay us even to add to it, in order to protect our industries. We realize that Ireland is too completely dependent on farming.

Naturally, we begin to be concerned with the forcible results of the 'Shannon Scheme,' which by the end of this year will be in operation. A large amount of cheap electric power will be available at Limerick, which is a well-equipped port. Industries may grow up then. On the other hand, it is proposed to carry the power all over the Free State, at charges increased by its transmission. The pylons for carrying the wires are already in their places. We do not know yet if the Irish country people will want electric light in their houses. Many people think they will not. Yet who would have believed twenty years ago that today tens of thousands of small farmers in Ireland would own motor-cars? Probably electric light will drive out the paraffin lamp, as that drove out the tallow candle and the rush-light.

In general, I believe that there is an advance in prosperity. What I know is that there is an advance in education. Ireland is now a country making its own experiments on its own responsibility, and finding it a tough job. That never hurt anybody.

Of course, the literary and artistic qualities of the Irish continue to make themselves felt. Mr. Paul Henry is still painting in Dublin pictures that express the scenery of our Western coast as no one else has ever done it. 'A. E.' and Yeats are still writing, and there is, as there has been for a generation, a group of younger poets about them. Nobody of commanding interest has appeared since Mr. Sean O'Casey, but, after all, it is only about five years since his first play; and if we produce a writer of admitted genius once in seven years, that should suffice. Seven years before O'Casey takes me back to the advent of James Stephens; before him, Synge; before Synge, Yeats and 'A. E.' Meanwhile, the Abbey Theatre continues to offer a most uniformly good standard of acting. And our new coinage, justly admired, is a reminder not only that we are self-governing, but that there is intelligence among us—even enough intelligence to make us select the design of an English artist for these Irish national symbols.



TOPICAL

THE NEW AGE IN IRELAND.

The colossal dam that will retain the waters of the Shannon is now nearing completion. The Shannon Electricity Scheme is one of the most important factors in the emergence of the new Ireland to which Mr. Stephen Gwynn refers.



### Some Competition Recipes.

The recipes given below were broadcast for the special benefit of members of the British Legion, Women's Section.

#### Wholemeal Bread.

- 2 lbs. wholemeal.
- 1 oz. yeast.
- 1 teaspoonful sugar.
- 2 teaspoonfuls salt.
- 1 pint tepid water.

Put the wholemeal and salt into a warm mixing bowl. Put the yeast and sugar into a small basin and cream it, then add the tepid water, mixing it well. Make a well in the centre of the wholemeal flour and pour in the water and yeast. Sprinkle a little of the dry flour over the top of the liquid, leave for twenty minutes, and mix into a soft dough. Cover the basin of dough with a clean cloth and put in a warm place for one hour. At the end of an hour turn the dough on to a floured board, knead quickly for a minute or so. Then divide into equal pieces and place into greased bread pans and put to rise again for another half an hour in a warm place. Bake in a quick oven for 45 minutes to one hour, according to the size of the loaves.—Broadcast on March 12.

#### A Good Cake.

- 1 lb. self-raising flour,
- 4 ozs. margarine,
- 2 ozs. lard.
- 6 ozs. sultanas,
- 2 ozs. currants.
- 8 ozs. sugar.
- 2 eggs.
- 1 tablespoonful vinegar.
- A little milk.

Beat margarine, lard and sugar to a cream. Add eggs well beaten, then vinegar. Add flour gradually beating it all the time, then the sultanas and currants. Mix fairly stiff with milk. Well grease a cake-tin, sprinkle tin well with flour, put mixture in and bake in a moderate oven for two hours.—Mrs. H. Milton, Rentisbears, Cullompton, Devon.

#### The King of Chutneys.

- 1½ lbs. apples.
- ½ lb. stoned raisins.
- ½ lb. crystallized ginger.
- ½ oz. dry mustard.
- 1 teaspoonful pepper.
- 1 teaspoonful ground ginger.
- ½ lb. Demerara sugar.
- ½ lb. sultanas.
- ½ lb. shallots,
- 6 teaspoonfuls salt.
- ½ teaspoonful cayenne.
- 1 pint vinegar.

Chop, not too finely, and mix all ingredients together. Put in a stew-jar in a moderate oven for 4 hours. Stir occasionally.—Miss Mabel Mellor, Highfield, Heanor Road, Ilkeston, Derbyshire.

#### An Excellent Piccalilli.

The main ingredients of this piccalilli are apples, onions, and cauliflowers, and it is while the latter are cheap and plentiful that the pickle should be made.

To make the basis of the mixture, stew apples in vinegar in the proportion of one and a half pounds of apples to half a pint of vinegar. This can be done in a stew-jar in the oven; stew until it becomes a pulp. Then the vegetables which have been pickled separately (either at the same time or during preceding weeks) must be stirred into the apple mixture, and spices, etc., added in the following proportions for the quantity of apples, etc., given above.

- 1 dessertspoonful mustard.
- 1 teacupful of sugar.
- ½ teaspoonful of ground ginger.
- 1 teaspoonful of turmeric powder.

The mustard, turmeric and ginger should be mixed to a smooth paste in a little vinegar before being stirred into the pickle, boil the whole for quarter of an hour.

Piccalilli made according to this recipe will keep good for two or three years, and is always acceptable, either for dinner, or on the supper table.—Mrs. C. Dennison, 21, Pinnar Lane, Southwam, Halifax.

#### Curried Fish Fritters.

Remove the skin and bones from a smoked haddock or kippered herring, cut the fish into small pieces and season with pepper and curry powder. Dip each piece in frying batter and fry in hot fat to a nice brown. Drain well.—Mrs. Robinson, 231, Kennington Road, S.E.11.

### The New Spring Fashions.

A CLOSE fit at the hips is almost a test of smartness this season. If your dress is loose there, it will look dowdy. So this is a point to watch very carefully when your new dress is being fitted, and it is true both for matrons and for young girls, and for both day and evening clothes. The dress must fit closely about the hips, and this fitted part must come well down over the hips. You may have noticed that many of the new frocks have a deep hip yoke or a tight drapery to give this closeness.

And you will not get this slim-hipped outline unless the foundation slip of the dress is correctly fitted. When skirts grow wider at the hem, as they have done this season, there are always lots of good dresses spoiled by being worn over wide-spreading foundation slips. However wide the dress, the slip should be kept very straight and very slim—like a narrow tube. You can make it comfortably wide to walk in, without spoiling this slim line, by giving the skirt part of the slip a wide wrap-over at the back. Another point about this foundation slip. Have it made to fit well round the top—an inch or two can be gathered on elastic under the arms. Have it sufficiently long and with a plain hem—no lace. And have it of smooth opaque silk.

The length of frocks has changed, too. Day frocks are not long, but they always cover the knee, and evening frocks have uneven hems—quite long in most places and fairly short in others.

Speaking about country clothes reminds me about the scarves and handkerchiefs, without which no sports suit seems finished nowadays. With a sports overcoat a straight scarf—wide, but not very long—is worn—usually a thick silk plaid or silk with woven stripes at the end.

Then what about stockings and what shopkeepers call footwear? A good rule is to have the gloves and stockings to match and then to match the bag to the shoes. For evening, since very few women wear gloves, the stockings should be flesh coloured and chosen to match the arms. Coloured stockings are to be avoided, as they very rarely look well. But coloured shoes are often charming, and this season they are fashionable as well. With flesh-coloured stockings girls are wearing plain court shoes or one-strap sandals—especially the court shoe—of crêpe marocain in the same colour as the frock, but a little darker in shade.—From a talk by Nora S. Heald.

#### Savoury Baked Cod.

Slices of cod cut thick, enough margarine to cover a good sized baking tin. Lay the slices of cod on the margarine and on this place slices of tomato cut thin. One tablespoonful of chopped onion, one of chopped parsley, one of chopped mushroom, sprinkle over each piece of fish the chopped ingredients, pepper and salt to taste. Cook slowly for thirty minutes. Baste fish well while cooking. Lift carefully on to a hot dish. Squeeze the juice of half a lemon into the baking tin, stir well and pour over the fish. Potatoes cut in slices and browned in the oven in dripping are very nice with this dish. Sprinkle over them chopped parsley and serve hot.—Mrs. M. Chell, Tors View, Barnstaple Cross, Crediton, Devon.

#### Grapefruit Marmalade.

- 4 grapefruit (10 to 12 ozs. in weight).
- 5 lemons.
- 6 quarts water.
- 9 lbs. sugar.

Wipe the lemons and grapefruit and cut in half. Remove and collect the juice, but reject the pips and centre core of the grapefruit. Shred the pith and rind of both the grapefruit and lemons thinly, either by hand or machine. Put the shredded pith and peel into a large pan with the water and juice and soak over night. Next day, put into a saucepan and simmer slowly until the contents of the pan have reduced by half. This will take about three hours. Add the sugar, bring to the boil, stirring meanwhile, and boil until it jells. (Time required will be about 20 to 30 minutes.) Pour into pots and cover.

### This Week in the Garden.

BEDDING plants of all kinds will now be in a fit condition for propagating. Notes of the number required should be got ready, and provision made for raising a stock of each variety to meet the requirements.

With the warmer weather, work in the flower garden will rapidly increase and the most strenuous efforts should be made to prevent anything falling into arrears. If Violas and Pansies rooted in cold frames have been thoroughly hardened off, they may be planted out, provided the site which they are to occupy is vacant and well sheltered.

If the soil is in good working condition, a planting of the large-flowered Gladioli may be made. Plant 4 to 6 inches deep in soil that has been deeply dug during winter. On heavy soils it is advisable to place each corm on a bed of sharp sand and cover it with the same material. By commencing planting these now, and carrying out successional plantings every fortnight until the middle of May, a long period of bloom may be obtained from these handsome, cheap, and easily-grown bulbous plants.

The re-arrangement of the herbaceous border should be completed as soon as possible, but general replanting at this season is not advised. Many of the stronger-growing plants that have become exhausted and crowded are better lifted and replanted, using the young parts. This applies to such vigorous-growing plants as Phloxes, Perennial Sunflowers, and Michaelmas Daisies. None of these is seen at its best when allowed to become crowded and weak.

Many herbaceous plants flower the first year from seed. Amongst them the most satisfactory is the Lupin. A great advance has been made during recent years in the selection of new varieties of this useful perennial, and only seeds from the best strains should be sown. Sow in heat and transplant after hardening off to the positions in which they are to flower.

There is still time to plant fruit trees, but the work must be completed as early as possible, as every day increases the risk of failure. Fruit trees

(Continued on page 665.)



# CLARISSIMO

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**8.45**  
**Appeal for the**  
**Haig**  
**Memorial Homes**

**SUNDAY, MARCH 17**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.5**  
**A Programme**  
**of**  
**Handel's Music**

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

**3.30-5.0 A MILITARY BAND CONCERT**

BELLA BAILLIE (Soprano)  
THE MANX FESTIVAL CHOIR  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL

THE Manx Choir, of some sixty voices, may fairly claim to be the representative Choral Society of the Isle of Man. It has won distinction wherever it has appeared, and holds one of the most important Shields competed for at Music Festivals. It naturally makes a speciality of the music of the Island, music which our larger island knows as yet but little. Within recent times some attention has been given to collecting traditional Manx melodies, and many tunes have been taken down from peasant singers. They have a good deal in common with what we know of Gaelic music, and though some of the tunes inevitably recall English and Irish airs, there is no doubt a wealth of beautiful melody which is the islanders' undisputed property.

The national tune, included in the Choir's programme, is a strikingly original one, with a plaintive strain; it has been published in various versions with different words. And in it, as in the other Manx airs in the programme, listeners will hear that the Island music has a charm of its own.

**BAND**

Overture, 'Les Dragons de Villars'... Maillart  
Slavonic Dance, No. 6 ..... Deorak

**BELLA BAILLIE**

Hush Song ..... (Songs of Antrim and Herrin's in the Bay) Donegal) ..... Harty

**BAND**

Suite, 'In England'  
K. A. Wright, arr. Gerrard Williams  
By Wooded Ways; Lament; A Sussex Trudge

**MANX CHOIR**

Mixed Voices:  
O Land of Our Birth (Manx National Anthem) W. H. Gill  
Ellan Vannin ..... Somervell arr. M. L. Wood  
Marry me, Mary Veen ..... arr. J. Lyons  
Manx Fisherman's Hymn ..... W. H. Gill  
(All Traditional Manx Airs)

**BAND**

Prelude, Chorale and Fugue ..... Bach

**BELLA BAILLIE**

Three Songs of Fantasy  
Michael Head  
The Fairies' Dance; The Little Dreams; A Funny Fellow

**BAND**

A Gaelic Fantasy (Amhrain na n-Ghaedheal) (Songs of the Gael)  
B. Walton O'Donnell

**MANX CHOIR**

Women's Voices:  
Music, when soft voices die  
Charles Wood  
The Rhine Maidens ('Rhinegold')  
Wagner, arr. McNaughton  
The Lord is my Shepherd  
Schubert

**BAND**

Ballet Suite, 'La Source' (The Fountain).... Delibes  
Searf Dance; Love Scene and Variation; Circassian Dance



**GEORGE FREDERIC HANDEL,**  
a concert of whose music is to be broadcast tonight at 9.5.

(For 5.0 to 8.45 Programmes see opposite page)

**8.45 The Week's Good Cause:**

Appeal on behalf of the Douglas Haig Memorial Homes, by the Right Hon. THE VISCOUNT LEE OF FAIRHAM, P.C.

WHEN the statue that is now being designed is erected as a memorial to Field-Marshal Earl Haig, it will be a monument not only to his exploits in the war, but to his less spectacular but immensely valuable achievement after its close. From 1918 until the very day of his death, Lord Haig devoted his energies unceasingly to the task of helping those who had been his comrades during the war, and it has been rightly said that, to his men, he was as great a leader and friend in the troubled times of peace as during the dark years of war. As one of his many ideals was the preservation and betterment of home-life, the Douglas Haig Memorial Homes, for which the Prince of Wales instituted an appeal early in 1928, will, effect a realization of this ideal. Contributions should be addressed to 26, Eccleston Square, S.W.1.

*After Synthesis, before, and during the entry of Alcides*

*Love and beauty to my Queen, thy grace and sweetest smile  
Of Copenhagen one hundred thousand feet.  
Then if you and beauty to my Queen, thy grace and sweetest smile  
Sings both of Halle in glory on hundred thousand feet.  
Then if you and beauty to my Queen, thy grace and sweetest smile  
George Frederick Handel's original MS. of the Water Music  
written for the King of Denmark in 1714.  
All the rest and residue of my life in music  
dedicated to of what power kindred nations.  
Love and beauty to my dear Queen  
Hollanda Frederica Princes of Götter in glory  
Love's happiness is Halle when I mean my  
dear Queen of this my last will  
to what share of I have brought England  
this 17th of June 1750*

*George Frederic Handel*

**WRITTEN WITH THE COMPOSER'S OWN HAND.**

Two interesting relics of Handel—his own MS. of the beginning of the symphony which accompanies the entry of Alcides in Smollett's play *Alceste*, the only known specimen of incidental music which Handel ever wrote, and the last page of his will, dated June 1, 1750.

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

**9.5 A Handel Programme**

MAVIS BENNETT (Soprano)  
ROGER CLAYSON (Tenor)  
THE WIRELESS CHORUS  
and  
THE WIRELESS ORCHESTRA  
Conducted by STANFORD ROBINSON

**ORCHESTRA**

Overture, 'Samson'  
Andante; Allegro; Menuet

**CHORUS and Orchestra**

Chorus, 'Crown with pomp the Festal Day'  
( 'Hercules' )

**MAVIS BENNETT and Orchestra**

Sweet Bird ( ' Il Penseroso ' )  
(Flute Obbligato, FRANK ALMGILL)

**ROGER CLAYSON, Chorus and Orchestra**

Air and Chorus, 'The Trumpet's loud clangour'  
( ' Ode on St. Cecilia's Day ' )

**ORCHESTRA**

Concerto Grosso, No. 1 in B Flat for Flutes,  
Oboes, Bassoons and Strings  
Allegro moderato; Largo; Allegro

LISTENERS have now heard so many examples of Concerti Grossi, by Handel and other old masters, that there can hardly be need to remind them how the effects are made by the contrast between the solo instruments and the main body of the orchestra. Here the little team of soloists, the 'Concertino,' as it was called, consists of flute, oboe, bassoon and solo strings, while the main body is formed of the other strings with the accompanying pianoforte, on which the harmony is filled up by a skilled performer from a figured bass. In the old days before conducting became the specialized art which we know today, it was usual for the player of the pianoforte—at that time it would be a harpsichord—to beat time for the players also.

**CHORUS and Orchestra**

Chorus, 'Music, spread thy voice around'  
( ' Solomon ' )

**ROGER CLAYSON and Orchestra**

Air, 'Would you gain the tender creature?' ( 'Acis and Galatea' )

**MAVIS BENNETT and Orchestra**

How blest the day ( ' Solomon ' )

**ORCHESTRA**

Suite from the 'Water Music'

**MAVIS BENNETT, ROGER CLAYSON, Chorus and Orchestra**

Duet and Chorus, 'Happy we' ( 'Acis and Galatea' )

**CHORUS and Orchestra**

Chorus, 'Hallelujah' ( 'Messiah' )

(N.B.—All the Music will be played with Handel's Original Orchestration)

10.30 Epilogue



# THE DAY OF REST.

## Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



(For 3.30 to 5.0 Programmes see opposite page)

### 5.0 Children's Service

Conducted by  
the Rev. GAVIN KERR MCKAY, M.A.  
S.B. from Glasgow

Hymn, 'I think when I read that sweet Story of Old' (R.C.H., No. 82, English Hymnal, No. 595)  
Scripture Lesson: St. Luke, Chapter xii, vv. 16-23, 31-34

Hymn, 'God is always near me' (R.C.H., No. 664)

Address: 'Think!'

Prayer

Hymn, 'Now the day is over' (R.C.H., No. 288; English Hymnal, No. 603)

Benediction

### 5.30 READING FROM THE OLD TESTAMENT

The Valley of Dry Bones.

### 5.45-6.15 app. Church Cantata (No. 12) Bach

'WEINEN, KLAGEN, SORGEN, ZAGEN' (Weeping, crying, mourning, sighing)

Relayed from the Guildhall School of Music

NELLIE WALKER (Cantato)

HUBERT EISELL (Tenor)

FRANKLYN KELSEY (Bass)

JOHN FIELD (Oboe)

LESLIE WOODGATE (Organ)

THE WIRELESS CHORUS

and

THE WIRELESS ORCHESTRA

(Trumpet, Oboe, Bassoon and Strings)

Conducted by STANFORD ROBINSON

### 6.30 A Religious Service in Welsh

(Daventry only)

Relayed from Tabernacl, Caerdydd (Tabernacle Welsh Baptist Church, Cardiff)

S.B. from Cardiff

Gweddî'r Arglwydd

Emyn 696 (Tôn, 'Sanctus')

Darlên Yr Ysgrythur

Emyn 319 (Tôn, 'Andalusia')

Gweddîo

Côr: Salm 48 ..... Elgar

Cyhoeddi

Côr: 'Be not afraid'... Mendelssohn

Emyn 629 (Tôn, 'Y Delyn Aur')

Pregethu

Emyn 830 (Tôn 'Crugybar')

Y Fendith Apostolaidd

Sevenfold Amen

Organydd: E. J. RICHARDS

Pregethwr: FARCH J. WILLIAMS

HUGHES, B.A., B.D.

Yr Emynau yn Llwllyfr Moliant

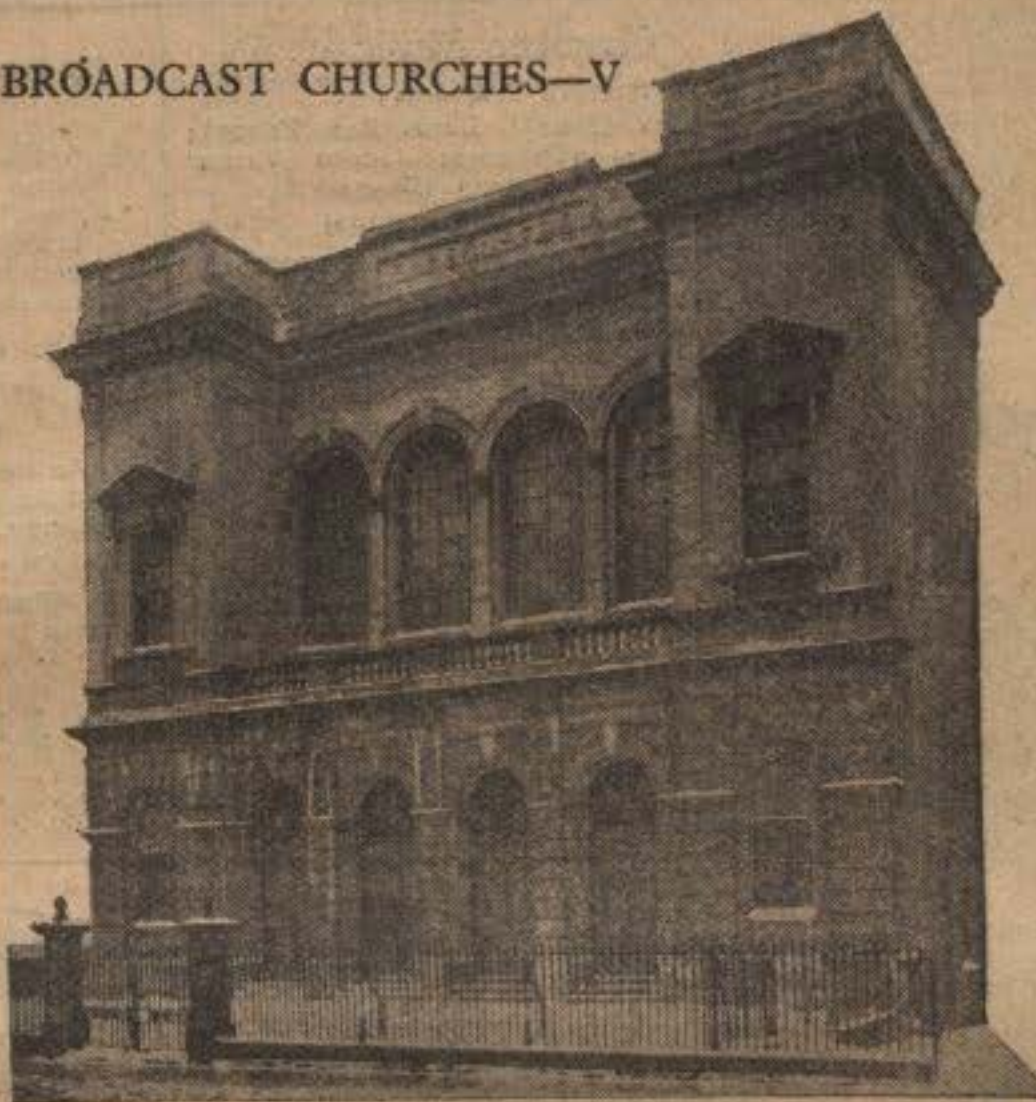
### 8.0-8.45 A Religious Service

Arranged by the Brotherhood Movement from

Whitefield's Church and Central Mission, Tottenham Court Road

The Service will be conducted by The National President, EDWARD SMALLWOOD, J.P., assisted by the National Sisterhood President, Cr. Mrs. C. BUCHANAN ALDERTON, J.P., and others

### BROADCAST CHURCHES—V



### THE TABERNACLE, CARDIFF.

From which a service in Welsh will be relayed by Cardiff Station and broadcast from Daventry this evening at 6.30.

By the Rev. J. WILLIAMS HUGHES, B.A., B.D.

**T**HE Tabernacle, Cardiff, is the oldest Welsh Baptist Church in the city. Its 'meeting-house' is a spacious and imposing building, with lofty roof and deep galleries, well adapted for accommodating a huge congregation for Nonconformist worship, in which, of course, preaching has so prominent a place, and the spoken word should be easily and distinctly heard. Its acoustics are practically perfect, and it has one of the finest organs in Wales, in charge of a gifted organist (Mr. E. J. Richards), who knows well how to induce worship and create 'atmosphere.' Indeed, the building itself is strangely atmospheric, partly owing to its structure, but chiefly owing to its history and the traditions that cluster around it. One does not wonder that it is constantly in demand for central meetings of a religious character.

In its traditions one might name three elements:—

(a) A remarkable succession of ministers, from the world-famous Christmas Evans to the saintly Charles Davies, men famed throughout Wales for the eloquence of their preaching, and revered for their nobility of character.

(b) Again, there are the wonderful memories of the Revival of 1904, with which the name of Evan Roberts will always be associated. Night after night, for the best part of a year, the great building was crowded out, and indescribable scenes witnessed. Indeed, Pentecost was reproduced: men and women from all parts (brown, black, and yellow), being irresistibly moved to proclaim each in his own tongue the wonderful doings of God, and the deeper meaning of each message being understood by all.

(c) And then, as a third element, and complementary to the other two, there is the tradition of social service. The Church has consistently produced men and women who were leaders in public life, such as Lord Mayors of the City, City Councillors, and Magistrates. Two of the first women J.P.'s in Cardiff were connected with the Tabernacle, and in the late Lord Pontypridd, a lifelong and zealous member of the Church, the Baptists had, I believe, their only representative in the House of Lords.

The Church worship is conducted in the Welsh language, and the congregation is now gathered from the suburbs and outlying districts. But the services are well attended and there is a growing membership. Fortunately, the situation of the Tabernacle is ideal—at the very heart of the city, and within a stone's-throw of the tramway and 'bus centres; and where folk are seeking a Welsh service it matters little that a dozen English churches have to be passed on the way.

It is a great joy to us to be able, through the wireless, to share our worship with thousands of Welshmen far from their native land; and the multitude of letters received after each broadcast shows how deeply the services are appreciated.

The Singing will be led by the WHITEFIELD'S MEN'S OWN CHOIR  
Introit—Sentences of Prayer  
Hymn, Men of the Future—'These things shall be' (Songs of Praise, No. 181)

These things shall be: a loftier race  
Than e'er the world hath known shall rise.

With flame of freedom in their souls  
And light of knowledge in their eyes.

They shall be gentle, brave and strong,  
To spill no drop of blood, but dare

All that may plant man's lordship firm  
On earth and fire, and sea, and air.

Nation with nation, land with land,  
Unarmed shall live as comrades free;

In every heart and brain shall throbb  
The pulse of one fraternity.

Man shall love man with heart as pure  
And fervent as the young-eyed throng

Who chant their heavenly psalms before  
God's face with undiscordant song.

New arts shall bloom of loftier mould,  
And mightier music thrill the skies,  
And every life shall be a song,  
When all the earth is paradise.

There shall be no more sin, nor shame  
Though pain and passion may not die;

For man shall be at one with God  
In bonds of firm necessity.

J. A. Synnods.

Scripture Reading—Cr. Mrs. C. B. ALDERTON, J.P.

Prayer—The Rev. A. D. BELDEN, B.D.

Hymn, 'God send us Men'

God send us men whose aim 'twill be  
Not to defend some worn-out creed,  
But to live out the laws of Christ  
In every thought and word and deed.

God send us men alert and quick  
His lofty precepts to translate,  
Until the laws of Christ become  
The laws and habits of the State.

God send us men! God send us men!  
Patient, courageous, strong and true,  
With vision clear and mind equipped  
His will to learn, His work to do.

God send us men with hearts ablaze  
All truth to love, all wrong to hate,  
These are the patriots Britain needs  
These are the bulwarks of the State.

F. J. Gillman.

Address by Mr. EDWARD SMALLWOOD, J.P.

Hymn, World-wide Worship—'The Day Thou Gavest' (Ancient and Modern, No. 477)

Benediction

Vesper

**T**HE National Brotherhood Movement aims at reviving the interest in religion of those who, for whatever reasons, have dropped out of church-going and are either indifferent or hostile to religion. Its meetings for men are made as homely, as pleasant, and as sociable as possible, but the religious inspiration is the main motive. The Movement is interdenominational, and stands for practical religion, the religion of goodwill, character-making, and mutual help. At the Annual Conference a National President is elected. The President of the year is Mr. E. Smallwood, J.P., of London, who will be succeeded by Mr. Charles G. Ammon, M.P. The Movement gathers into its fellowship men of all parties, and does all it can to foster the spirit of conciliation in industrial matters. There is a very important Sisterhood side of the Movement, having equal rights with the men's side.

(For 8.45 to 10.30 Programmes see opposite page)

10.30 Epilogue

'The Master of All'

(For details of this week's Epilogue see page 655)

**SUNDAY, MARCH 17**  
**5GB DAVENTRY EXPERIMENTAL**

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**9.5**  
**St. Patrick's**  
**Day**  
**Programme**

**Daily Bread**  
*needs*  
**Golden Shred**

ROBERTSON - only makes

**3.30 Chamber Music**

SOCIÉTÉ TAFFANEL:

RENE LE ROY (Flute); LOUIS BAS (FLUTE);  
 ACHILLE GRASS (Clarinet); JULES VAILLET  
 (Horn); EDOUARD HENON (Bassoon)

ERWIN SCHULHOFF (Pianoforte)

SOCIÉTÉ TAFFANEL and ERWIN SCHULHOFF

Quintet in E Flat for Oboe, Clarinet, Horn,  
 Bassoon and Pianoforte, K. 452 . . . . Mozart  
 Largo, Allegro moderato; Larghetto; Rondo,  
 Allegretto

SOME of Mozart's chamber music for the less usual combinations of instruments suggests, and indeed we sometimes know it to have been the case, that it was written specially for gatherings of friends. And some of it bears traces of having been dashed off rather lightheartedly. This Quintet, however, is a very model of exquisite workmanship, and the scholar finds as much to admire in it, as the more heedless listener does to enjoy. It begins with a slow Introduction which has nothing sad, nor even solemn, in it; its dignity is a smiling one. And the quick movement to which it leads is simply bubbling over with gaiety. The first tune is irresistible in its happiness, and there is something of mischief in the way in which the wind instruments begin it half way through the pianoforte's statement of it, and carry it on in their own laughing way.

The slow movement is no less cheerful; it begins with a happy tune which flute and bassoon play in thirds, and all the instruments in turn have little melodies of their own. The last movement, as wholly carefree as the first, is a rightly Rondo which the pianoforte begins alone.

**4.0 ERWIN SCHULHOFF**  
 Sonata for Pianoforte (in one Movement)  
*Schulhoff*

**4.20 SOCIÉTÉ TAFFANEL**  
 Caprice on Russian and Danish Airs for Flute, Oboe, Clarinet, and Pianoforte . . . *Saint-Saëns*  
 Chansons et Danses for Wind Instruments d'Indy  
 Scherzo from Quintet for Flute, Clarinet, Horn, Bassoon and Pianoforte . . . *Rimsky-Korsakov*

**4.40 ERWIN SCHULHOFF**  
 Solo Pianoforte

**4.50-5.0 SOCIÉTÉ TAFFANEL and ERWIN SCHULHOFF**  
 Divertissement for Wind Quintet and Pianoforte . . . . . *Albert Roussel*

**7.55 St. Martin's Parish Church**

(From Birmingham)

THE BELLS

Followed by the Service

Conducted by CANON J. O. HANNAY

Order of Service specially arranged for St. Patrick's Day

Hymn, 'O Son of Man our Hero strong and tender' (Tune, 'Londonderry Air') (Songs of Praise, No. 330)

Prayers for the King, Ireland, the British Commonwealth of Nations and International Goodwill

Hymn, 'I bind unto myself to-day' (Songs of Praise, No. 266)

(St. Patrick's Breastplate, translated from the Celtic)

Lesson read by Sir CHARLES RAFTER, K.B.E. (Chief Constable of Birmingham)

Address  
 Hymn, 'Fight the good fight with all thy might' (Tune, 'Duke Street') (Songs of Praise, No. 232)

Prayer and Benediction  
 Concluding Voluntary—Fantasia and Toccata

*Stanford*  
 (Organist, RICHARD WASSELL)

**8.45 The Week's Good Cause:**  
 (From Birmingham)

An appeal on behalf of the West Bromwich and District General Hospital, by Sir T. HARRIS SPENCER, K.B.E. (Contributions should be forwarded to the Treasurer at the above Hospital)

**8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN**

**9.0 Musical Interlude**

**9.5 A St. Patrick's Day Programme**

Arranged and Conducted by  
 Sir HAMILTON HARTY

*S.B. from Manchester*

THE NORTHERN WIRELESS ORCHESTRA

A Comedy Overture . . . *Harty*

NORAH DAHL (Soprano)

The Blackbird and the Thrush;  
 The Famine Song; arr. Charles Wood  
 I saw from the beach; I know my love; arr. Hughes

ORCHESTRA

Irish Symphony

(Slow Movement and Scherzo only) . . *Stanford*

NORAH DAHL

Seythe Song . . . . . } *Harty*  
 The Stranger's Grave . . . . . }  
 The Raftery Man . . . . . }

JOSEPH LINGARD (Flute) and Sir HAMILTON HARTY (Pianoforte)

Rhapsody for Flute and Pianoforte, 'In Ireland' *Harty*

ORCHESTRA

Idyll, 'The lark in the clear air' *Carl Hardsbeck*

NORAH DAHL

My love's an arbutus . . . . . arr. *Stanford*  
 The Fairy Lough . . . . . *Stanford*  
 The dead at Clonmaenis . . . . . *Charles Wood*  
 The Lowlands of Holland . . . . . arr. *Harty*

ORCHESTRA

Irish Rhapsody, No. 5 in G Minor . . . *Stanford*

**10.30 Epilogue**

IN announcing the Week's Good Cause, broadcast from Birmingham, March 10, it was stated that the Rev. A. Thornton Down was to appeal on behalf of 'The Propagation of Christian Knowledge Society.' This, of course, should have read on behalf of 'The Society for the Promotion of Christian Knowledge.'

**ECZEMA**  
**GONE WITHIN**  
**A WEEK!**

"My baby broke out with a very bad Eczema, which spread like lightning. I tried all kinds of ointments and special treatment; but to no purpose. The child's ears were in a very bad state. Then I got a tin of Germolene. In two days there was a vast improvement. All the weeping stopped and dried. A week's treatment with Germolene left his skin like velvet."—Mrs. E. Stacey, 62 Ferguson Street, Attercliffe, Sheffield.

You can trust Germolene on a baby. It makes the sore place surgically clean without smarting. It is so cool and soothing that it soon stops the pain and itching. And there is no fear of scars—not one.

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The ideal ointment for: CUTS, BURNS, RASH, ECZEMA, ULCERS, etc. A Veno product

**Germolene**  
 ASEPTIC SKIN DRESSING

# Sunday's Programmes continued (March 17)

## 5WA CARDIFF. 323.2 M. 928 KC.

3.30 *S.B. from London*  
 5.0 *S.B. from Glasgow (See London)*  
 5.30-6.15 app. *S.B. from London*  
**6.30 A Religious Service in Welsh**  
 Relayed from Tabernacl, Caerdydd  
 (Tabernacle Welsh Baptist Church, Cardiff)  
 Relayed to Daventry (5XX)  
 Gweddi'r Arglwydd  
 Emyn 696 (Tôn, 'Sanctus')  
 Darllen Yr Ysgrythur  
 Emyn 319 (Tôn, 'Andalusia')  
 Gweddio  
 Côr: Salm 48.....Elgar  
 Cyhoeddi  
 Côr: 'Be not afraid'.....Mendelssohn  
 Emyn 629 (Tôn, 'Y Delyn Aur')  
 Pregethu  
 Emyn 830 (Tôn, 'Crugybar')  
 Y Fendith Apostolaidd  
 Sevenfold Amen

Organyddi, E. J. RICHARDS  
 Pregethwr, Parch J. WILLIAMS HUGHES, B.A., B.D.  
 Yr Eymnau yn Llwyfyr Moliant

8.0 **A Religious Service**  
 From the Studio  
 THE STATION CHOIR  
 Address by a Member of the Bishop of Salisbury's  
 Committee for 'Religion in the Home'

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

10.30 Epilogue  
 10.40-11.0 The Silent Fellowship

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

3.30 *S.B. from London*  
 5.0 *S.B. from Glasgow (See London)*  
 5.30-6.15 app. *S.B. from London*  
 6.30 *S.B. from Cardiff*  
 8.0 *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*  
 5.0 *S.B. from Glasgow (See London)*  
 5.30-6.15 app. *S.B. from London*  
 8.0 *S.B. from London* (9.0 Local Announcements)  
 10.30 Epilogue

## 5PY PLYMOUTH. 396.3 M. 757 KC.

3.30 *S.B. from London*  
 5.0 *S.B. from Glasgow (See London)*  
 5.30-6.15 app. *S.B. from London*  
 8.0 *S.B. from London* (9.0 Local Announcements)  
 10.30 Epilogue

## 2ZY MANCHESTER. 378.3 M. 793 KC.

3.0 Manchester Post Office Peace Memorial  
 The Unveiling Ceremony  
 Relayed from the General Post Office, Manchester  
 God Save the King  
 Hymn, 'O God of Bethel' (English Hymnal, No. 447)  
 Prayer of Remembrance for the Dead in the War  
 (The Rector of St. Ann's)  
 Lesson, Revelations xxi, verses 1-7  
 Hymn, 'Pray that Jerusalem may have Peace and Felicity' (English Hymnal, No. 472)  
 Lesson, Matthew v, verses 38 to the end  
 Prayer for Peace (The Rev. A. HOOPER, Secretary, Manchester Free Church Council)  
 Hymn, 'Thy Kingdom come: on bended knee' (English Hymnal, No. 505)  
 Address.....The Rev. F. W. Unveiling of the Memorial }  
 Dedication.....Norwood, of the }  
 Hymn, 'Jerusalem'.....City Temple, London }  
 Benediction.....Blake

3.45 *S.B. from London*  
 5.0 *S.B. from Glasgow (See London)*



Rev. J. WILLIAMS HUGHES is the preacher in this evening's service in Welsh, relayed by Cardiff from the Tabernacle Welsh Baptist Church.

5.30-6.15 app. *S.B. from London*

8.0 **A Religious Service**  
 From the Manchester Cathedral  
 Hymn, 'Jerusalem, the Golden' (Ancient and Modern, 228)  
 The Lord's Prayer and Versicles  
 Magnificat  
 The Lesson  
 Nunc Dimittis  
 The Creed  
 Prayers  
 Hymn, 'When I survey the Wondrous Cross' (Ancient and Modern, 108)  
 Address by The Very Reverend the Dean of Manchester, Dr. HEWLETT JOHNSON  
 Hymn, 'The Day Thou gavest Lord is ended' (Ancient and Modern, 477)

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

9.5 **A St. Patrick's Day Programme**  
 Arranged and Conducted by Sir HAMILTON HARTY  
 Relayed to Daventry Experimental (See 5GB Programme)

10.30 Epilogue

## Other Stations.

### 5NO NEWCASTLE. 243.9 M. 1,930 KC.

3.30:—*S.B. from London.* 5.0:—*S.B. from Glasgow (See London).* 5.30-6.15 app.:—*S.B. from London.* 8.0:—*S.B. from London.* 10.30:—Epilogue.

### 5SC GLASGOW. 401.1 M. 746 KC.

3.30:—*S.B. from London.* 5.0:—Children's Service. Conducted by the Rev. Gavin Kerr McKay, M.A. Relayed to London and Daventry. Hymn, 'I think when I read that sweet Story of Old' (R.C.H., No. 82; English Hymnal, No. 295). Scripture Lesson—St. Luke, Chapter xii, vv. 16-23, 31-34. Hymn, 'God is always near me' (R.C.H., No. 694). Address: 'Think!' Prayer. Hymn, 'Now the day is over' (R.C.H., No. 238; English Hymnal, No. 603). Benediction. 5.30-6.15 app.:—*S.B. from London.* 8.0:—Religious Service, conducted by the Rev. Professor J. Ernest Davey, D.D. Invocatory Prayer. Hymn, 'I bind unto myself to-day' (R.C.H., No. 506). Scripture Reading. General Prayer. Hymn, 'The King of Love my Shepherd is' (R.C.H., No. 438). Address: 'Freely ye have received, freely give.' The Lord's Prayer. Hymn, 'For the night of Thine arm we bless Thee' (R.C.H., No. 212). Benediction. 8.45:—*S.B. from London.* 9.0:—Scottish News Bulletin. 9.5:—*S.B. from London.* 10.30:—Epilogue.

### 2BD ABERDEEN. 511.2 M. 964 KC.

3.30:—*S.B. from London.* 5.0:—*S.B. from Glasgow.* 5.30-6.15 app.:—*S.B. from London.* 8.0:—Religious Service from the Studio, conducted by the Rev. James T. Hall, M.A., of Bon Accord Congregational Church. Praise led by the Choir of the Church. Directed by Henry Innes. Order of Service: Paraphrase 2, 'O God of Bethel' (Tune: 'Stracathro'). Prayers. Hymn, 'Rest of the weary, Joy of the sad' (Church Hymnary, No. 129). Reading. Anthem, 'Comfort, O Lord, the soul of thy servant' (Crotch, arr. Goss). Address. Hymn, 'Guide me, O Thou Great Jehovah' (Church Hymnary, No. 295) (Tune: 'Cwm Rhondda'). Benediction. 8.45:—*S.B. from London.* 9.0:—*S.B. from Glasgow.* 9.5:—*S.B. from London.* 10.30:—Epilogue.

### 2BE BELFAST. 502.7 M. 991 KC.

3.30:—*S.B. from London.* 5.0:—*S.B. from Glasgow (See London).* 5.30-6.15 app.:—*S.B. from London.* 8.15:—Religious Service from the Studio. The Station Choir: Hymn, 'Holy, Holy, Holy' (I.C.H., No. 354). Scripture Reading. Anthem with Orchestra, 'St. Patrick's Prayer' (Charles Burke). Address by the Rev. Richard Hall, M.A., B.D., of Megain Memorial Church. Choir: Hymn, 'O Strength and Stay' (I.C.H., No. 39). Benediction. 8.45:—*S.B. from London.* 10.30:—Epilogue.

## This Week's Bach Cantata.

The words of the Cantata are as follows:—

- I.—*Chorus.*  
 Wailing, crying, mourning, sighing, pain and dread  
 Are the Christian's daily bread.  
 Pledge of heav'nly joys undying.
- II.—*Recitative (Alto).*  
 Be steadfast in affliction, if ye would enter into heaven.
- III.—*Aria (Alto).*  
 Pain and sorrow work salvation,  
 In the conflict crowns are won;  
 Here we walk in tribulation  
 Till our earthly course be run,  
 Christ remains our consolation.
- IV.—*Aria (Bass).*  
 With Jesus will I go, His way of sorrow tracing  
 In life through weal or woe, and when from life I'm passing,  
 His passion I would know, His precious cross embracing.
- V.—*Aria (Tenor).*  
 Still endure! present pain shall be thine eternal gain!  
 From the shower springs the flower, sunshine follows after rain!  
 Still endure!
- VI.—*Choral.*  
 What God ordains is best of all,  
 Therewith will I content me,  
 Though fear of death upon me fall,  
 Though want and pain are sent me;  
 For God my Father tenderly  
 With His right arm will shield me;  
 To Him I gladly yield me.

The text is reprinted by courtesy of Messrs. Novello and Co., Ltd.

The Bach Cantata to be broadcast from London and Daventry this week is No. 12—'Weinen, klagen, sorgen, zagen' ('Wailing, crying, mourning, sighing').



9.35  
An  
Irish  
Programme

**MONDAY, MARCH 18**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)



9.35  
An  
Irish  
Programme

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—II, The Law and your House'**

**B**UYING or leasing a house or a flat is a legal transaction that often occurs, in the life of the average man, and it is as well to know how the law stands. In this morning's talk Mrs. Crofts will explain what snags one should be prepared to detect and avoid.

11.0 (Daventry only) **Gramophone Records**

Quartet in F..... Haydn

12.0 **A Ballad Concert**  
GWEN LEWIS (Contralto)  
DENIS COX (Tenor)

12.30 **JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**

1.0 **LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA**  
From the Piccadilly Hotel

2.0 **Broadcast to Schools:**  
Mr. OTTO SIEPMAN, Reading for Secondary Schools—German: Schiller, 'Die Jungfrau von Orleans'

2.20 **Musical Interlude**

2.30 **Miss RHODA POWER: 'What the Onlooker Saw (Course II)—Tudor and Stuart Times—X, The Great Fire of London'**

2.55 **Musical Interlude**

3.5 **Miss RHODA POWER: 'Stories from Mythology and Folk-lore—Why the Raven is Black (Esquimaux)'**

3.20 **Musical Interlude**

3.30 **A Studio Concert**  
ENGEL LUND (Soprano)  
STEWART GARDNER (Baritone)  
NANCY PHILLIPS (Violin)

4.15 **ALPHONSE DU CLOS and his ORCHESTRA**  
From the Hotel Cecil

5.15 **THE CHILDREN'S HOUR:**  
'Believe me, if all those endearing young charms' and other Irish melodies played by **CECIL DIXON**  
The Story of 'The Leprechaun's Shoes' (Helen Simpson)  
Irish Songs by **DENIS O'NEIL**  
'Shaun Mor'—an Irish Legend, rewritten by Lady Wilde

6.0 **'My Day's Work—XI' Mr. A. E. PALMER: 'A Sewer Inspector'**  
**B**ENEATH London, as beneath other great cities, lies a queer underworld of mysterious tunnels full of noxious gases, unfragrant liquids and enormous rats. The ordinary person hears of these sewers only on the rare occasions when the sewer gas breaks out, but there are men whose working hours are spent entirely amongst them. In this evening's talk Mr. Palmer will describe a day's work—or, more likely, a night's work—in this strange field.

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

6.30 **For Girl Guides—The Chief Guide, Lady BADEN POWELL: 'The Girl Guide Movement at Home and Abroad'**

6.45 **THE FOUNDATIONS OF MUSIC**  
BRAHMS' SONGS  
Sung by  
MARK RAPHAEL (Baritone)

**A Song of Brahms.**  
**T**HERE was at least one occasion—there may well have been many—when a song of Brahms had a share in emphasizing the utter futility of war. It was, if memory serves, near the end of 1916, when the first Somme 'push' had petered out into a standstill, and the two

Did he emerge safely from the War, that singer, with his art and fine voice unimpaired? And does he ever sing that song now? If he does, and if he can recapture from his memory, the inspiration of that evening and its surroundings, he is singing it as only few can do.  
D. M. C.

7.0 **Mr. JAMES AGATE: Dramatic Criticism**

7.15 **Musical Interlude**

7.25 **Monsieur E. M. STÉPHAN: French Talk—V, Reading from 'Le Garde' (Contes pour la jeunesse, by Guy de Maupassant), from 'Je fus réveillé vers le milieu de la nuit,' top of page 26, to the end of the story on page 28**

7.45 **Vaudeville**  
(See centre of page)

9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

9.15 **Mr. C. R. ASHBEE: 'Saving the Countryside. What the Listener Thinks'**

**L**AST month Mr. Ashbee broadcast a talk in which he described the exhibition organized by the 'Save the Countryside' movement, and the campaign against the disfigurement of the landscape by ugly petrol-stations, tea-houses, advertising-signs and so on. Since then many listeners have written giving their own views, and relating instances that have happened in their own localities. In tonight's talk Mr. Ashbee will describe some of the useful ideas that have reached him from different parts of the country, which deserve to be more widely known.

9.30 **Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices**

9.35 **An Irish Programme**  
'The Fort over against the oak-wood,  
Once it was Bruidge's, it was Cathal's,  
It was Aed's, it was Ailill's,  
It was Conaing's, it was Cuiline's,  
And it was Maulduin's;  
The Fort remains after each in his turn—  
And the Kings asleep in the ground.'  
Kuno Meyer (from the Irish).

10.35 **A Chinese Flute Recital**  
by  
T. Z. Koo

**T**WO thousand years ago the flute was already in use in Chinese music, though in the West it is a *parvenu* instrument a mere four centuries old. Tonight Dr. Koo will play seven pieces written for the Chinese flute, ranging from Confucian temple music that has a certain similarity to the Gregorian chant, to the simplest lullaby that ever a mother crooned over her child.

11.0 **A Hand at Auction Bridge**  
Played by  
Major H. S. BROWNING, Mr. A. E. MANNING  
FOSTER, Mrs. STAFFORD NORTHCOTE, and Mr. JACK DALTON

11.15-12.0 **DANCE MUSIC: JAY WHIDDEN'S BAND** from the Carlton Hotel  
(Monday's Programmes continued on page 641.)

**7.45 VAUDEVILLE 7.45**

**ANN PENN**

in her famous impersonations, opening her week's broadcast tour

**WILLIAMS and TAYLOR**

Cross-talk Comedians

**NAUNTON WAYNE**

In Personal Persiflage, with

**GLADYS DOVE**

At the Piano

**FRED GIBSON**

Comedian

**TEDDY BROWN**

Xylophonist

**THE CANADIAN KNIGHTS**

A Harmony Quartette

**JACK PAYNE**

and the B.B.C. Dance Orchestra

sides were very near one another—so near that voices could be heard and even occasional scraps of conversation picked up, from the opposite trench. And one evening, during a lull in the usual 'hate,' one of the enemy sang to his own fellows, and, whether intentionally or not, to us, too. He was a real singer, one who knew his job, with a clear, baritone voice, and the song he chose was Brahms' 'Wie bist du, meine Köwgin, durch sanfte Güte wonnevoll' ('Gracious and fair art thou, my Queen'). He sang it well, without a trace of the cheap sentimentality which is sometimes allowed to slip into even such a noble song, but with every bit of sentiment that it really holds. It was a time when men knew better than ever before what queenly graciousness meant, and though there was art in the singing, it was forgotten in the truth and beauty of the song. There was no applause: both sides paid Brahms and the singer the higher tribute of silence. Most of our people must have been wholly ignorant of what it meant, but almost everyone found in it some echo of his own best thoughts; and there was one listener at least who has not yet ceased to be grateful.

# "TAKE UP PELMANISM"

## Sir John Foster Fraser's Appeal—How to Kill Depression and Morbid Thoughts.



Sir John Foster Fraser.

**SIR JOHN FOSTER FRASER, F.R.G.S.,** the well-known author and special correspondent, is a great believer in the value of Pelmanism.

"Pelmanism is genuinely scientific," he says. "It brings swiftness to the young and

brightens and sharpens the man who thinks decay is laying hold of him. It will not make the dunderhead into a statesman, but it will and does provide a plan whereby we can make the best of our qualities."

The Pelman Course has been thoroughly revised in the light of the latest Psychological discoveries and is fully explained in a book entitled "The Efficient Mind," a copy of which can be obtained, free of cost, by any reader who writes for it to-day, using the coupon printed below.

### Training the Senses.

Pelmanism trains the senses and brings increased power and energy to your mind. It strengthens your Will-Power. It develops your Personality. It gives you Courage, Initiative, Forcefulness and Determination. It banishes Timidity and drives away Depression and harmful and morbid thoughts. It helps you to adopt a more cheerful and optimistic outlook upon life. And not only does it increase your Efficiency and your Earning Power, but it enables you to cultivate an appreciation of the finer things of existence.

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes such weaknesses and defects as:—

- |                   |                           |
|-------------------|---------------------------|
| Depression        | The "Inferiority Complex" |
| Shyness           |                           |
| Timidity          | Indecision                |
| Forgetfulness     | Weakness of Will          |
| Boredom           | "Defeatism"               |
| The Worry Habit   | Procrastination           |
| Unnecessary Fears | Restlessness              |
| Indefiniteness    | Brain-Fag                 |
| Mind-Wandering    | Morbid Thoughts           |

which interfere with the effective working-power of the mind, and in their place it develops strong, positive, vital qualities such as:—

- |                  |                    |
|------------------|--------------------|
| —Concentration   | —Organising Power  |
| —Observation     | —Directive Ability |
| —Perception      | —Forcefulness      |
| —Optimism        | —Courage           |
| —Cheerfulness    | —Self-Confidence   |
| —Judgment        | —Self-Control      |
| —Initiative      | —Tact              |
| —Will Power      | —Reliability       |
| —Decision        | —Driving Force     |
| —Originality     | —Salesmanship      |
| —Resourcefulness | —Business Acumen   |

and a Reliable Memory.

By developing these qualities you add to your Efficiency and consequently to your Earning Power.

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook) you also increase your happiness and develop a finer appreciation of the beauties of Nature, the Arts, and Life generally.

In a sentence, Pelmanism enables you to live a fuller, a richer, a happier, and a more successful existence.

### Developing Self-Confidence.

This is borne out by the letters received from those who have taken the Course, some extracts from which are given here:—

**A Teacher** writes: "I have more self-confidence and am not so subject to fits of depression."

**A Clergyman** says that his preaching has improved.

**A Gardener** says that Pelmanism has given him the "stimulus to forge ahead in spite of difficulties."

**A Shop Assistant** states that he has secured a better position and attributes this to Pelmanism.

**A Clerk** states that he has secured a bigger salary.

**An Engineer's Draughtsman** states that he has secured "two substantial increases in salary."

**A Departmental Manager** reports an increase in salary of 25 per cent.

**A Pharmacist** writes that he has greatly increased his Self-Confidence and overcomes the habit of Procrastination.

**A Cabinet Maker** writes that he has improved greatly in Observation, Concentration, and Recollection.

**An Engineer** writes: "I feel especially an increase in Self-Confidence, which gives professional status."

**An Accountant** writes that Pelmanism has shown him "how to overcome that paralyzing feeling of inferiority."

**A Doctor** writes that Pelmanism has improved his powers of Observation, Concentration and Memory, and has increased his Self-Confidence.

**A Manager** states that as a result of Pelmanism he has received the following benefits: "Salary increased from £230 per annum, first to £400, then to £800, now to £1,000, in two years. My age is 33 years."

**A Nurse** writes: "I have a much brighter outlook on life and have to a large extent regained poise of mind and body. No matter how tired and dismal I may feel on waking, before I am half-way through the exercises I feel quite cheerful and ready for anything."

**A Civil Servant** writes: "I began the course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining confidence and driving these (fears) away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation and in my appearance."

Thousands of similar letters could be printed did space permit.

### THE CHEERFUL MIND WHICH WINS SUCCESS.

It is the cheerful mind which triumphs. It is the man or woman who gets up in the morning full of zest for the adventure of the coming day who conquers those doubts and difficulties which depress other people, and "carries through" his or her work cleanly, gaily and successfully.

This is one of the secrets of the immense popularity of Pelmanism. People in every part of the country are taking up Pelmanism to-day, not merely because it increases mental efficiency and income-earning capacity, but because it thoroughly braces the mind, banishes Depression and Morbid Thoughts, develops a spirit of sane and healthy optimism, and thus enables those who have adopted it to live a fuller, a richer, and a more enjoyable life.

All this is explained in a most interesting book, entitled "The Efficient Mind," a free copy of which will be sent to every reader who writes for it to-day (using the coupon printed below) to—  
The Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

If, therefore, you wish—

- To strengthen your Will-Power,
- To develop Concentration,
- To act with foresight and decision,
- To become a first-rate organiser,
- To develop Initiative,
- To become a clever salesman,
- To originate new ideas,
- To acquire a strong personality,
- To banish Depression,
- To talk and speak convincingly,
- To work more easily and efficiently,
- To cultivate a perfect memory,
- To win the confidence of others,
- To appreciate more fully the beauties of Art and Nature,
- To widen your intellectual outlook,
- To deepen and enrich your life,

in short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send to-day for a copy of "The Efficient Mind," which will be sent to you by return, gratis and post free.

Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them in 'bus or tram or train, or in odd moments during the day. Even the busiest man or woman can spare a few minutes daily for Pelmanism, especially when minutes so spent bring in such rich rewards.

The coupon is printed below. Post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind," and particulars enabling you to enrol for the Pelman Course on specially convenient terms. Call or write for this free book to-day.

Readers who call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.



Write for a copy of this Book TO-DAY

### POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,

95, Pelman House, Bloomsbury Street, London, W.C.1.

Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND" with full particulars showing me how I can enrol for a course of Pelmanism on the most convenient terms.

NAME .....

ADDRESS .....

OCCUPATION .....

All correspondence is confidential.

This coupon can be sent in an OPEN envelope for 3d.

Overseas Branches: PARIS: 35, Rue Boissy d'Anglas. MELBOURNE: 906, Flinders Lane. DURBAN: Natal Bank Chambers. DELHI: 10, Alipore Road.

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# MONDAY, MARCH 18

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 8.0

#### Two Short Broadcast Comedies

**3.0 LOZELLS PICTURE HOUSE ORCHESTRA**  
(From Birmingham)  
Conducted by E. A. PARSONS  
Overture, 'Rosamundo' ..... Schubert  
**LESLIE WILLIAMS (Tenor)**  
Charming Chloë ..... German  
Serenata ..... Toselli  
**ORCHESTRA**  
Selection, 'Eugene Onegin' ..... Tchaikovsky  
Idyl, 'The Whispering of the Flowers'  
..... Von Blon  
'Classical' Selection ..... arr. Ewing  
Entr'acte, 'The Debutante' ..... Herbert  
Vale, 'Dornröschen' ('The Sleeping Beauty')  
..... Tchaikovsky

**4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**  
**IVOR WEIR**  
(American Ballads)

**5.0 A Ballad Concert**  
**MARY MADDOCK (Soprano)**  
**ROY RUSSELL (Baritone)**  
**ROY RUSSELL**  
In Summertime on Bredon ..... Graham Peel  
If there were dreams to sell ..... Ireland  
Refrain (Of One in a Far Country) ..... Martin Shaw

**5.8 MARY MADDOCK**  
The fields are full ..... Armstrong Gibbs  
The Bird and the Babe (Lullaby)  
..... Thurlow Learrance  
Come, sweet Morning (Viens, Aurore) (Old French)  
arr. A. L., English Version by Elkin

**5.15 ROY RUSSELL**  
Sea Fever ..... Ireland  
Freights ..... Beely  
The Foray ..... Haydn Wood

**5.22 MARY MADDOCK**  
Cherry Ripe ..... C. E. Horn, arr. Lisa Lehmann  
The Rose enslaves the Nightingale  
..... Rimsky-Korsakov  
What's in the Air Today? ..... Robert Eden

**5.30 The Children's Hour:**  
(From Birmingham)  
'Kanga, the Kangaroo,' by Mary Haras  
Tony will Entertain  
NORRIS STANLEY (Violin)  
'Pioneers, Oh! Pioneers! Columbus and his  
Successors,' by Margaret M. Kennedy

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

**6.30 Light Music**  
(From Birmingham)  
**THE BIRMINGHAM STUDIO ORCHESTRA:**  
Conducted by JOSEPH LEWIS  
Popular Waltzes:  
The Beautiful Blue Danube ..... Johann Strauss  
The Merry Widow ..... Lehár  
September ..... Godin  
Nights of Gladness ..... Ancliffe  
Destiny ..... Baynes

**7.0 A BAND CONCERT**  
**THE BAND OF H.M. 17TH-21ST LANCERS**  
(By kind permission of Lieut.-Col. V. N. LOCKETT)  
Conducted by FRANCIS J. ALLSEBROOK  
Relayed from the National Trades and Industries  
Exhibition at Bingley Hall, Birmingham  
**MASSED TRUMPETERS**  
Regimental Call  
Fanfares:  
Colonel John Hale  
The Death or Glory Boys

**BAND**  
Overture, 'Fidelio' ..... Beethoven  
Intermezzo for Bells and Celestaphone, 'The  
Bells of St. Martin' ..... Rondelle  
Selection, 'Lohengrin' ..... Wagner, arr. Morelli  
Xylophone Solo, 'Tween Heather and Sea'  
..... Geldard  
(Soloist, G. JEFFREE)  
Descriptive Fantasia, 'The Battle of Waterloo'  
..... Eckersberg

Selections by the  
**LANCERS SYNCOPATED RHYTHMIC ORCHESTRA**

**8.0 'Faithful Admirer'**  
A Comedy in One Act by ELIZABETH BAKER  
(From Birmingham)  
Kitty Maggs (professionally known as 'The  
Daisy') ..... EDITH JAMES  
George Maggs (her Husband) .. DONALD DAVIES  
Andrew Hoskins ..... T. HANNAM CLARE  
The scene is Kitty Maggs' dressing-room at  
a suburban music-hall. George Maggs is  
waiting for 'The Daisy' to finish her act.

'The Dreamer'  
by J. C. SPENCER  
M'Ghie (Landlord of the Sailor's Knot)  
..... VINCENT CURRAN  
Minnie (the Bar Attendant) NORAH HOLLOWAY  
John Roscoe (Owner of the Sarah Roscoe)  
..... WORTLEY ALLEN  
John Wells (a Liverpool Merchant)  
..... JAMES PRODGER  
Josiah Thomas (Captain of the Jane Wells)  
..... HERBERT LEES  
Harris (Mate of the Jane Wells)  
..... WILLIAM HUGHES  
The late summer of the year 1789. The  
scene is the bar parlour of the Sailor's Knot  
Inn on Mann Island, Liverpool.  
Incidental Music by the MIDLAND PIANOFORTE  
TRIO

**9.0 From the Popular Operas**  
(From Birmingham)  
**THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA**  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
Overture, 'The Daughter of the Regiment'  
..... Donizetti

WALTER GLYNNE (Tenor) and Orchestra  
The English Rose ('Merrie England') .. German

**9.16 DENIS NOBLE (Baritone) and Orchestra**  
Aria, 'Largo al factotum' ('Room for the  
factotum') ('The Barber of Seville') ..... Rossini

**ORCHESTRA**  
Bacchante, 'The Tales of Hoffmann' ..... Offenbach

**9.28 LOUISE TRENTON (Soprano) and Orchestra**  
Aria, 'I dreamt that I dwelt' ('The Bohemian  
Girl') ..... Balfe

WALTER GLYNNE and Orchestra  
Aria, 'There is a flower that bloometh' ('Mari-  
tana') ..... Wallace

**9.40 DENIS NOBLE and Orchestra**  
Cavatina, 'Even bravest heart' ('Faust')  
..... Gounod

LOUISE TRENTON and Orchestra  
Aria, 'I'm alone' ('The Lily of Killarney')  
..... Benedict

**ORCHESTRA**  
Finale from Ballet Music to 'Faust' ... Gounod

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

**10.15 DANCE MUSIC: THE PICCADILLY PLAYERS**, directed by AL STARITA, and **THE PICCADILLY HOTEL DANCE BAND**, directed by JAMES KELLEHER, from the Piccadilly Hotel.

**11.0-11.15 JAY WHIDDEN'S BAND** from the Carlton Hotel  
(Monday's Programmes continued on page 612.)

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## Monday's Programmes continued (March 18)

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**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)

Two Northern Sketches ..... Carse  
French Suite ..... Foulds  
Selection, 'Aida' ..... Verdi  
Overture, 'Carnival in Venice' Ambroise Thomas

**A**DAM CARSE is held in the most grateful esteem by music teachers everywhere, for the way in which he has enriched the repertoire of teaching music. He has besides produced important works in many forms, and a number of his bigger orchestral pieces have earned cordial recognition. A native of Newcastle-on-Tyne, he is happily at home in music of the North, as in these 'Two Northern Sketches,' founded on a folk song and a folk dance tune from Northumbria. They were first played at a Promenade Concert in 1924. Neither needs anything by way of explanation for its enjoyment, unless to point out that the song melody in the first is mainly in the hands of the viola, the violoncello reinforcing him from time to time, and that the lively dance tune of the second is given for the most part to the first violin.

**T**HERE are four movements in this bright and vigorous 'French Suite' by a composer who has shown that he is equally at home in the graver aspects of music. First is a stirring March, which he calls 'The Zouaves.' Those who know these wonderful

troops will best appreciate how well Foulds has caught their amazing zest and spirit, but even without such associations, the piece is a splendid march tune, admirably set forth.

The second movement, often played apart from the Suite, is 'The Fairy Tarapatapoum,' a dainty and delicate piece which presents the idea of its subject with real charm.

The third movement, in more serious vein, is called 'Heroic Hymn of France.' There are two interchanging moods, one solemn and one heroic, the latter being introduced on its first appearance by a big melody for the trumpet. The violins have it when it appears after the next solemn interlude, and at the end, where the whole force of the orchestra is employed, listeners will feel that the term 'Heroic' is indeed a fitting one.

The last movement is as merry as the third was serious. The composer calls it 'The Joy of Life,' and the vivacity of the hurrying tune which runs almost all the way through could not easily be better described.

2.30 S.B. from Swansea

2.55 London Programme relayed from Daventry

4.45 Mrs. Y. E. BATTISCOMBE: 'The Journey to Sicily'

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 Girl Guides. Miss M. ACLAND: 'The Coming of Spring in the Bird World'

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

## 9.35 A Welsh Programme

THE CARDIFF UNIVERSITY STUDENTS' MADRIGAL SOCIETY:

Directed by W. G. WILLIAMS

Ar Dariad Dydd ..... T. Hopkin Evans  
Dafydd Y Garreg Wen ..... arr. Sydney Northcott  
How sweet the moonlight sleeps ..... D. Emlyn Evans

MARGARET FRANCIS (Soprano)

Liam Y Cariadau ..... R. S. Hughes  
Bugeilio'r Gwenith Gwyn ..... arr. Brinley Richards  
Merch Megan ..... )

PEERS COETMORE (Violoncello)

Arioso ..... Bach  
Pastorale ..... Couperin, arr. Cassado

MADRIGAL SOCIETY

Wae Gowell Baban Glan ..... J. M. Lloyd  
Wyn Fynd I'm Gwely Bach Fy Hun

Richard Edwards

Dyffryn Clwyd ..... T. H. Roberts

MARGARET FRANCIS

Aubade ('Le Roi d'Ys') (The King of Y's) Lalo  
Gweddi Y Pechadur ..... Morfydd Owen  
Peace ..... Schubert

PEERS COETMORE

Mwynen Meiri, onydd (When Delia on the Plain appears)  
Trad.

Jenny Jones

Ar Hyd y Nos (All Through the Night)  
Trad.

Y Baehgen Tawel (The Spinning Wheel)  
Trad.

MADRIGAL SOCIETY

My Bonny Lass German  
Up, up, ye Dances

H. Leslie

The Ash Grove ..... arr. Duxhill

10.35-11.15 S.B. from London

**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 Folk Tunes of Wales (Talks, with Musical Illustrations)—IV, Songs of Work and Play' ('Alawon Gwerin Cymru—IV, Caneuon Gwaith a Difyrwch')

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

9.30 Musical Interlude relayed from London

9.35 S.B. from Cardiff

10.35-11.15 S.B. from London

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

2.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.30 Local Announcements)



Margaret Francis (left) sings in the Welsh Programme from Cardiff at 9.35 and Mrs. Y. E. Battiscombe (right) talks on 'The Journey to Sicily' at 4.45 in the afternoon.

# Monday's Programmes continued (March 18)

**5PY PLYMOUTH** 396.3 M 757 KC

2.30 London Programme relayed from Daventry

5.15 The Children's Hour:  
We engage 'The Toy Town Band' (David) and embark on 'The Toy Town Train' (David) for a visit to 'The Dream Shop' (Olive Chaundler)

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.30 Local Announcements)

**2ZY MANCHESTER.** 378.3 M. 793 KC

2.0 London Programme relayed from Daventry

3.20 The Northern Wireless Orchestra  
ELSIE M. BREAR (Entertainer)  
DOROTHY BENTLEY (Soprano)

5.15 The Children's Hour:  
S.B. from Leeds  
The Family play, 'Animal Grab'  
Songs sung by DOROTHY KITCHEN and JON<sup>N</sup> WOODS SMITH

6.0 London Programme relayed from Daventry

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

9.35 The Port of Hull Banquet  
On the occasion of the visit of THE HIGH COMMISSIONER FOR NEW ZEALAND (The Hon. Sir CHRISTOPHER JAMES PARR, K.C.M.G.)  
Relayed from the Guildhall, Hull.  
THE EDWARD STUBBS QUARTET  
Fantasia, 'Merrie England' ..... German  
THE HIGH COMMISSIONER FOR NEW ZEALAND (The Hon. Sir CHRISTOPHER JAMES PARR, K.C.M.G.) will propose the Toast of 'The City and Port of Hull.'

GLADYS KNOWLES (Soprano) accompanied by ELSA F. GOW

Elizabeth's Prayer ('Tanhäuser') ... Wagner  
At Dawning ..... Cadman

Response to the Toast of 'The City and Port of Hull' by the LORD MAYOR OF HULL (Councillor BENNO PEARLMAN, J.P.), Major W. H. CARVER, M.P. (Director of the L.N.E.R.), and Major Sir ARTHUR J. ATKINSON, K.B.E., J.P. (President of the Hull Incorporated Chamber of Commerce and Shipping)

THE QUARTET  
Selection, 'Reminiscences of the Savoy Sullivan'  
10.35-11.15 S.B. from London

**5NO NEWCASTLE.** 243.0 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—X. New Stars, Double Stars—Variable Stars.' 3.0—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15-11.15—S.B. from London.

**5SC GLASGOW.** 477.1 M. 748 KC

3.0—Broadcast to Schools. Schools Bulletin. 3.10—Musical Interlude. 3.15—S.B. from Aberdeen. 3.30—A Concert of Irish Music. The Station Orchestra: Overture to an Irish Comedy (Ansell). Thomas W. Torrence (Tenor): Maureen, Kitty, Brideen, and The Piddler of Dooney (Charles O'Brien). Orchestra: Two Irish Tone Sketches (O'Donnell); Selection, 'The Emerald Isle' (Sullivan and German). Thomas W. Torrence and Orchestra: A Sprig of Shamrock (arr. A. H. Brewer). Orchestra: Reel, 'Molly on the Shore' (Grainger); Overture, 'Shamus O'Brien' (Stanford). 5.15—The Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 9.30—Scottish News Bulletin. 9.35-11.15—S.B. from London.

**2BD ABERDEEN.** 511.2 M. 964 KC

3.0—Broadcast to Schools. S.B. from Glasgow. 3.15—Professor J. Arthur Thomson: 'Natural History round the Year—X. The Return of the Migrants.' 3.30—Afternoon Concert. The Station Octet: Overture, 'Quo Vadis' (Sussalo). 3.45—Madge Ogston (Contralto): 'Love's Old Sweet Song (Molloy); Country Folk (Coatley); Just (Bradford). 3.55—

Octet: Songs Without Words (Mendelssohn). 4.5—James H. W. Hendry (Tenor): Believe me if all those endearing young charms (Traditional); It was a lover and his lass (Morley); Linden Lea (Vaughan Williams). 4.15—Octet: Three Light Pieces (Fletcher). 4.25 Scottish Programme. Octet: Dirk and Plaid Dance (Moonie). 4.30—Madge Ogston: Logie o' Buchan Hush-a-ba-Birdie, and He's aye kissing me (arr. Moffat). 4.40—Octet: Highland Memories (MacCuna). 4.40—James H. W. Hendry: Afton Water (Burns); O! open the door (Burns); The Lea Rig (arr. Blamphin). 5.0—Octet: Suite, 'At Greta Green' (Fletcher). 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Juvenile Organizations' Bulletin. 6.45—S.B. from London. 9.30—S.B. from Glasgow. 9.35-11.15—S.B. from London.

**2BE BELFAST.** 302.7 M. 991 KC

12.0-1.0—Concert. The Radio Quartet: Ballet, 'Le Cid' (Massenet, arr. Alder); Serenade (Drigo); Three Irish Pictures (Ansell). George Beggs (Baritone): Ethiopia saluting the Colours (Chas. Wood); O Mistress Mine (Quilter); The Wheel-tapper's Song (Walseley Charles); Kitty, my love, will you marry me? (arr. H. Hughes). Quartet: Selection, 'The Girl Friend' (Rodgers); Suite, 'Summer Days' (Coates). 2.0-3.20—London Programme relayed from Daventry. 3.30—Sullivan. Orchestra: Overture, 'Di Ballo'; Three Dances from 'The Tempest'; Incidental Music to 'The Merchant of Venice'; Selection, 'Patience.' 4.20—A Vocal Interlude by Elsie Jackson (Soprano): I love thee (Grieg); The Prodigal Son (Debussy); Ave Maria (from 'Cavalleria Rusticana') (Mascagni); How wondrous it must be (Ries). 4.32—A Violoncello Recital by J. W. Sowerby: Elégie (Faure); Menuet (Debussy); Spanish Dances, 'Vito' (Popper). 4.45—Organ Recital by Charles Howlett relayed from the Classic Cinema. 5.15—The Children's Hour. 6.0—An Eye-Witness Account of the Schools Rugby Cup Final, by Mr. Wallace Harland (the International Referee). 6.15—S.B. from London. 9.35—Jazzing the Classics. Jean Harley and George Barker (Entertainers at the Piano). Toni Farrell (Pianiste-Composer). Orchestra. Toni Farrell and Orchestra: Intermezzo—Rhythmic Paraphrase, 'Nails' (Debussy, arr. A. Lange); Intermezzo Fox-trot—Rhythmic Paraphrase on 'Il Trovatore' (Verdi, arr. A. Lange). Syncopated Interlude by Jean Harley and George Barker. Orchestra: Fox-trot, Ballet, 'The Fountain' (Debussy, arr. J. Sussalo); Intermezzo Fox-trot, 'Tanhäuser' (Wagner, arr. A. Lange); Intermezzo Fox-trot, 'Jube' (Tchakovsky, arr. A. Lange); Intermezzo Fox-trot, 'Faust' (Gounod, arr. A. Lange). Syncopated Interlude by Jean Harley and George Barker. Classicising the Jazz. Toni Farrell and Orchestra: A Paraphrase on 'Valencia' in the style of Rachmaninov, Chopin and Mendelssohn (T. Farrell); A Paraphrase on 'Why did I kiss that Girl?' in the style of Mozart, German and Tchakovsky (T. Farrell). 10.35-11.15—S.B. from London.

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7.0  
Dame C. Bridgeman  
in  
A Discussion

**TUESDAY, MARCH 19**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)



7.0  
Lady Galway  
in  
A Discussion

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 (Daventry only) 'Menus and Recipes—Bachelor Recipes: Something new for Dinner'
- 11.0 (Daventry only) **Gramophone Records Miscellaneous**
- 12.0 app. **H.R.H. The Duke of Gloucester**  
On the Occasion of the Opening Ceremony of  
**The Pavilion, Bournemouth**  
S.B. from Bournemouth  
**GOD SAVE THE KING**  
Address of Welcome by His Worship **THE MAYOR OF BOURNEMOUTH** (Alderman C. H. CARTWRIGHT, J.P.)  
**H.R.H. THE DUKE OF GLOUCESTER** replies to the Address of Welcome, and formally declares the building open  
Address by the Chairman of the Pavilion Committee (Alderman H. J. THWAITES, J.P., Deputy Mayor of Bournemouth)

- 12.20 app. **A Concert in the Studio**  
**ANNETTE BLACKWELL** (Soprano)  
**THE ALICE ELIESON 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 Beginner's Course  
(b) An Intermediate Course with Short Concert  
(c) A Short Advanced Course
- 3.30 **Musical Interlude**
- 3.35 **Mons. 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: The Rev. J. A. NAIEN, D.Litt.: 'The Classics in Translation—V, Translators of the Present Time'**

- 4.30 **LOUIS LEVY'S ORCHESTRA (Continued)**
- 5.15 **THE CHILDREN'S HOUR: 'The Queen's Champions'—a Robin Hood Play, specially written for broadcasting by C. E. Hodges**

- 6.0 **Poems by V. SACKVILLE WEST**  
Read by **Mr. CHARLES SIEPMANN**
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

- 6.30 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**  
**BRAHMS' SONGS**  
Sung by **MARK RAPHAEL** (Baritone)

- 7.0 **'QUESTIONS FOR WOMEN VOTERS'—II**  
'Can Women influence legislation more effectively by joining Party or Non-Party Organizations?' A Discussion between **DAME CAROLINE BRIDGEMAN** and **LADY GALWAY**

IT would be difficult to find two people better qualified to discuss this question. Dame Caroline Bridgeman is a party woman in a very special sense. She is not only a past Chairman of the Women's Unionist Organization, but also past Chairman of the Council of the National Union of Conservative and Unionist Associations—the first woman to be elected to such a post in any party. Lady Galway's public work, including her share in her husband's work as Governor of South Australia, has lain chiefly in non-party lines. She was Chairman of the Consultative Committee of Women's Organizations, and is still Chairman of the Joint Parliamentary Advisory Council.

- 7.15 **Musical Interlude**
- 7.25 **Mr. STANLEY CASSON: 'New Light on Ancient Greece—III, Delphi'**



**THE RELIGIOUS CENTRE OF ANCIENT GREECE.**  
A view among the ruins of Delphi, the seat of the famous oracle that plays so large a part in the history of Hellas. Delphi is the subject of Mr. Stanley Casson's third talk this evening at 7.25.

**DELPHI**, which forms the subject of Mr. Casson's talk this evening, was the religious centre of the Greek classical world. It is difficult for the inhabitants of an almost mechanical and materialistic world to realize the power of the famous oracle to which all the States of Hellas, and even the kings of the Barbarians sent presents; which bade the Athenians retire their 'wooden walls' before Salamis, and warned Croesus that if he crossed the River Halys, 'he would destroy a mighty empire.'

- 7.45 **A MILITARY BAND CONCERT**  
**GWEN KNIGHT** (Soprano)  
**SAMUEL SAUL** (Baritone)  
**THE WIRELESS MILITARY BAND**  
Conducted by **B. WALTON O'DONNELL**  
**BAND**  
Carnival Overture ..... *Glazounov*
- 7.55 **GWEN KNIGHT**  
Yung Yang ..... *Bantock*  
Killary ..... *Josef Holbrooke*  
The Wonderful Isle ..... *Julian Herbage*

8.0-8.30 (Daventry only) **Mrs. BARBARA WOOTON: 'Some Modern Utopias—III, Butler's "Erewhon"'**

- 8.2 **BAND**  
The 'Unfinished' Symphony, Second Movement  
*Schubert*
- 8.11 **SAMUEL SAUL**  
When comes my Gwen.....  
I'm weaving sweet violets.....  
Love is a Bable.....  
*Parry*
- 8.19 **BAND**  
Fragments from Hans Andersen  
*York Bowen, arr. Gerrard Williams*  
The Metal Pig: A Picture from the Fortress Wall; Thumbelina; The Hardy Tin Soldier

ONE of the distinguished pianists of our generation, York Bowen has composed in many forms, and though his own instrument has naturally been generously treated, with three Concertos among other works, he has written too for the viola and for the orchestra. A 'Symphonic Fantasia' of his was given by Hans Richter both in London and in Manchester before the war; and his 'Symphony in E Minor,' as well as a brilliantly effective Violin Concerto, was warmly received in the Queen's Hall. But, thoroughly at home as he is in the large forms, he is no less happy in dealing with such lighthearted themes as these imaginative 'Fragments from Hans Andersen.' Listeners who know the stories will naturally enjoy them best, but even as pure music they are fresh and melodious.

- 8.30 **GWEN KNIGHT**  
Thou art so like a flower  
*Reginald Knight*  
To the Children..... *Rachmaninov*  
A Fairy Story by the Fire  
*Merikanto*
- 8.36 **BAND**  
Cornish Rhapsody, No. 1. *Gozhl*
- 8.46 **SAMUEL SAUL**  
The Devout Lover *Maud Valerie*  
One and twenty... *White*  
The street sounds to the soldiers' tread ..... *Somervell*
- 8.52 **BAND**  
Ballet Suite, 'The Swan Lake'  
*Tchaikovsky*  
Valse; Dance of the Swans;  
Hungarian Dance

- 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 and Fat Stock Prices**

- 9.40 **A Popular Recital**  
by  
**Joseph Szigeti** (Violin)  
and  
**Boris Golschmann** (Pianoforte)  
**JOSEPH SZIGETI**  
La Folia ..... *Corelli*  
Adagio and Fugue in G Minor ..... *Bach*  
(Unaccompanied)  
Sonatina in D ..... *Schubert*  
**BORIS GOLSCHMANN**  
Solos  
**JOSEPH SZIGETI**  
La Fontaine d'Arethuse (The Fountain of Arethusa) ..... *Szymanovsky*  
Spanish Dance ..... *De Falla, arr. Kreisler*

- 10.40-12.0 **DANCE MUSIC: Ciro's CLUB BAND, under the direction of RAMON NEWTON, from Ciro's Club**

# TUESDAY, MARCH 19

## 5GB DAVENTRY EXPERIMENTAL

(482.3 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 FRANK CANTELL

Overture, 'La Princesse Jaune' ('The Yellow Princess') ..... *Saint-Saëns*

CONSTANCE WILLIS (Contralto)  
To the Forest ..... *Tchaikovsky*  
Secrecy ..... *Wolf*  
Spring Waters ..... *Bachmaninov*

### 4.20 ORCHESTRA

Little Suite ..... *Debussy*

PAUL BELINFANTE (Violin)

Indian Canzonetta ..... *Dvorak*  
Dance of the Gnomes ..... *Bazzini, arr. Wilhelmj*

### ORCHESTRA

Three English Dances ..... *Quilter*

### 4.52 CONSTANCE WILLIS

I will go with my father  
a-ploughing .. *Gurney*  
Time, you old Gipsy  
*Besly*

The Monkey's Carol  
*Stanford*

### ORCHESTRA

Spanish Rhapsody  
*Chabrier*

A Gaelic Dream Song  
*Foulds*

Cavalry Trot *Rubinstein*

### 5.17 PAUL BELINFANTE

Dance ..... *Cyril Scott*  
Serenade .. *York Bowen*  
From the Canebrake  
*Samuel Gardner*

### ORCHESTRA

Hungarian March *Beethoven*

### 5.30 THE CHILDREN'S HOUR:

(From Birmingham)

A Modest Rip Van  
Winkle, by Margaret  
Dangerfield

DONALD DONALDSON (Banjo)

SONGS by 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

YVETTE DARNAC  
(In Light Ballads)

### 7.35 Vaudeville

(From Birmingham)

TEDDY BROWN and his Xylophone  
PAUL RAITMAN and his BAND

### 7.50 'The Count of Como'

or

'The Bandit's Bride'

A Comic Opera

Book and Lyrics by F. R. BELL and HAROLD  
ELLIS

Music by W. H. BULLOCK

(Authors and Composers of 'Dogs of Devon'  
and 'Highwayman Love')

Characters:

The Grand Duke Otto of Oblivia  
Baron Stromboli (his Chancellor)

Alexis (Crown Prince of Pomerania)

Rudolf (known as 'The Count of Como,' a  
Bandit Chief)

Blanco (his Adjutant)

Captain Grasso (of the Oblivian Civil Guard)

Luigi } Civil Guards; later, Bandits  
Beppo }  
Niccoli (Proprietor of the Poszch Hotel)  
Karl Kropp (the Court Barber)  
Princess Silvia (Daughter of the Grand Duke)  
Betti (her Lady-in-Waiting)  
Fiammetta (Daughter of Niccoli)  
Violetta } Flower Girls  
Bianca }  
Pepita } Kropp's Lady Assistants  
Marcella }  
Chorus of Peasantry (Girls and Men), Civil  
Guards, Pomeranian Hussars, and Bandits  
THE WIRELESS CHORUS  
and

THE WIRELESS ORCHESTRA:  
Conducted by JOHN ANSELL

### 9.15 H.R.H. The Prince of Wales

Speech at the

Honourable Company of the  
Master Mariners' Annual Banquet  
Relayed from the Guildhall

The Toast-Master will call on the Right Honourable Sir PHILIP CUNLIFFE-LESTER, K.B.E., P.C., M.C., M.P., President of the Board of Trade, to propose, 'The Honourable Company of Master Mariners.' This Toast will be responded to by the Master, H.R.H. THE PRINCE OF WALES, K.G.

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 An Orchestral Programme

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS

Overture, 'Il Seraglio'  
*Mozart*

SOPHIE WYSS (Soprano) and Orchestra  
Aria, 'Softly sighs the voice of even' ('Der Freischütz') ('The Marksman') .... *Weber*

GATHA, the heroine, is looking out from her window in the gathering dusk, awaiting her lover with some anxiety. Fears for his safety pervade the beautiful recitative and the not less beautiful aria which follows it until at the end its mood changes to one of faith in him and in their good fortune. At the very end she sees him approaching.

### 10.32 ORCHESTRA

Suite, 'Carélia' ..... *Sibelius*

SOPHIE WYSS  
Chanson du Chatelain de Coucy .. *arr. Weckerlin*  
Soyez fidele (Be faithful) *Lully, arr. Tailleferre*  
Plus de depot, plus de tristesse ('Les Deux Avarés') ..... *Gretry*

THE name of Weckerlin appears frequently on programmes as having 'arranged' old French songs. In his case, as in a good many, the word 'arranged' covers a great deal of enthusiastic work. He spent many years in collecting and editing old French folk songs, often furnishing them with accompaniments, charmingly suited to the airs; he has done more than any other French musician in rescuing from oblivion tunes which were in danger of being lost.

### 10.55-11.15 ORCHESTRA

Second 'Wand of Youth' Suite ..... *Elgar*  
March; The Little Bells; Moths and Butterflies; Fountain Dance; The Tame Bear; The Wild Bears.

(Tuesday's Programmes continued on page 646.)



THE PRINCE OF WALES,  
who will broadcast tonight.

### 9.15 The Prince of Wales

## TO-DAY'S HADDOCK



## FOR TO-MORROW'S BREAKFAST

If you buy a smoked haddock and keep it a day or two before you cook it, people will take a dislike to haddock before they come down to breakfast.

But it becomes a popular favourite if you serve to-day's haddock for to-morrow's breakfast. That is the way to enjoy a haddock, for they are smoked for added flavour, not for preservation. Kiltie Haddocks are the only haddocks which carry a seal showing the day of curing. Look for to-day's seal on your Kiltie Haddock and enjoy it for breakfast to-morrow.

## KILTIE HADDOCKS

Sold by all branches of

Mac Fisheries Ltd.

Lever House, Blackfriars, London, E.C.

Write for recipes, mentioning the "Radio Times."

# Tuesday's Programmes continued (March 19)

**5WA CARDIFF.** 323.2 M. 928 KC.

- 2.30 London Programme relayed from Daventry
- 5.0 Mrs. M. E. WINDSOR: 'At the Sign of Aladdin's Lamp—V. Renovation of Furniture'
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Swansea
- 7.25 S.B. from London

**7.45 A Spring Programme**  
 NATIONAL ORCHESTRA OF WALES  
 (Cerdoria Genedlaethol Cymru)  
 Conducted by WARWICK BRAITHWAITE

Three Light Pieces ..... Fletcher

ALTHOUGH the composer of these three light-hearted pieces is best known as a theatrical conductor, particularly for his long association with His Majesty's Theatre, and for his incidental music to plays, he has composed purely orchestral music as well as some for voices and pianoforte and chamber music. He is one of the very few, moreover, who regards the brass band as a sufficiently important medium to compose serious music for it. His 'Epic Symphony' was specially written as the test piece in the chief competition at the Annual Festival and Contest for Brass Bands at the Crystal Palace in the autumn of 1926.

MAVIS BENNETT (Soprano) and Orchestra.  
 Spring had come ('Hiawatha') Coleridge-Taylor

ORCHESTRA  
 Spring Song ..... Mendelssohn  
 Boating Song ..... Mendelssohn

In the Spring  
 A Phantasy

ORCHESTRA  
 Suite 'From the Countryside' .... Eric Coates  
 Early Morning—'In the Meadows.' Afternoon—'Among the Poppies.' Evening—'At the Fair'

MAVIS BENNETT  
 Trust in the Springtime Schubert, arr. Bairstow  
 Spring ('Songs of Sorrow') ..... Quilter  
 Spring ..... Henschel

ORCHESTRA  
 Spring ('The Seasons') ..... German

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
- 6.15 S.B. from London

**7.0 Egwyl Gymraeg**  
 Pynciau'r dydd yng Nghymru  
 Gan  
 Yr Athro E. ERNEST HUGHES, M.A.  
 A WELSH INTERLUDE  
 'Current Topics in Wales'  
 A Review, in Welsh, by  
 Professor E. ERNEST HUGHES, M.A.



- 7.25 S.B. from London
- 9.35 Musical Interlude relayed from London
- 9.40-12.0 S.B. from London

**6BM BOURNEMOUTH.** 286.5 M. 1,040 KC.

**12.0 H.R.H. The Duke of Gloucester**  
 On the Occasion of the Opening Ceremony of  
 The Pavilion, Bournemouth  
 Relayed to London and Daventry

GOD SAVE THE KING  
 Address of Welcome by His WORSHIP THE  
 MAYOR OF BOURNEMOUTH (ALDERMAN C. H.  
 CARTWRIGHT, J.P.)

H.R.H. THE DUKE OF GLOUCESTER replies to  
 the Address of Welcome, and formally declares  
 the building open.

Address by the Chairman of the Pavilion Com-  
 mittee (ALDERMAN H. J. THWAITES, J.P., Deputy  
 Mayor of Bournemouth)

12.20 app.-1.0 p.m. London Programme relayed  
 from Daventry

- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 The Hon. Lady BAILEY: 'Journeys by Moth'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)



THE PAVILION, BOURNEMOUTH, which the Duke of Gloucester will open this morning. The principal speeches at the opening ceremony will be relayed by Bournemouth Station, starting at 12.0.

**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:  
 A Day of Exploration, when we remember the birthday anniversaries of two of our greatest modern explorers—David Livingstone (1813) and Sir Richard Burton (1821)
- 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: 'Museums and the Public'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

**2ZY 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  
 EDNA ILES (Pianoforte)  
 RICHARD HAWKINS (Tenor)
- 2.30 London Programme relayed from Daventry
- 4.0 The Northern Wireless Orchestra  
 Suite, 'Wayside Sketches' ..... Minchin
- 4.15 London Programme relayed from Daventry
- 4.30 Orchestra (Continued)  
 Overture, 'The Beautiful Galatea' ..... Supplé  
 Three Dances from 'The Palace of Puck' Leyland  
 Two Syncopated Pieces ..... Eric Coates  
 Rose of Samarkand; Moon Magic  
 Selection, 'La Poupée' (The Doll) ..... Audran  
 Waltz, 'For Old Time's Sake' ..... Henderson
- 5.15 The Children's Hour:  
 THE BIRDS' OWN PROGRAMME  
 Relayed from the Window-Sill. Songs sung by  
 BEATRICE COLEMAN. Music by THE NORTHERN  
 WIRELESS ORCHESTRA
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. JOHN JEWKES (Lecturer in Commerce, University of Manchester): 'Social and Agricultural Enterprise in Denmark'
- 7.15 S.B. from London

**7.45 Musical Comedies,  
 Past and Present**  
 THE NORTHERN WIRELESS  
 ORCHESTRA  
 Selection, 'The Sunshine Girl' Rubens  
 JOHN RORKE (Baritone)  
 Archie's simply awfully good at Algebra ('Toreador')  
 Caryll and Monckton  
 Peace! Peace! O for some  
 Peace! ('The Country  
 Girl') ..... Monckton  
 Come to the Ball ('The  
 Quaker Girl') .....

Programmes for Tuesday.

ORCHESTRA  
Selection, 'Going Up' ..... Hirsch  
COLLEEN CLIFFORD (Soprano) and JOHN BORKE  
The Sleepy Canal ('Miss Hook of Holland')  
Rubens

At Half Past Two ('The Arcadians')  
Monckton and Talbot  
Inspection ('The Dollar Princess') ..... Fall

ORCHESTRA  
Selection, 'The Vagabond King'  
Hooker and Frint

COLLEEN CLIFFORD  
Vilia ('The Merry Widow') ..... Lehar  
Here's to Love ('The Sunshine Girl') .. Rubens

ORCHESTRA  
Selection, 'Lucky Girl' ..... Charig and Meyer

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

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,230 KC.  
12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—Song Recital by Gwladys Garside (Contralto). 6.15:—S.B. from London. 7.0:—The North-East Coast Exhibition, Newcastle-upon-Tyne, May-October, 1929.—II. Mr. C. P. Halsworth (General Manager): 'Exhibits and Amusements at the Exhibition.' 7.15:—S.B. from London. 7.45:—'The King of Zenon.' A Radio Drama of the South Seas by Edwin Lewis. 9.0:—London. 10.40:—Dance Music. 11.15-12.0:—London.

5SC GLASGOW. 401.1 M. 749 KC.  
11.0-12.0:—A Recital of Gramophone Records. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—Musical Interlude. 3.20:—M. Jean Jacques Oberlin, assisted by Madame Oberlin, 'Elementary French—X. Causerie à propos d'une Pomme.' 3.45:—Dance Music from the Waldorf. 4.15:—A Light Concert. The Station Orchestra. George Hewson (Banjo Solos). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mr. G. A. Fowles: 'Spring Holidays in France—I. The Valley of the Loire.' 6.15:—S.B. from London. 7.0:—S.B. from Aberdeen. 7.15:—S.B. from London. 7.45:—A Scottish Concert. The Station Orchestra: Dorothy King (Soprano). Ian Macpherson (Baritone). 'Diplomacy and the Draughtsman.' A Clyde-side Comedy in One Act by T. M. Watson. 9.0:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40-12.0:—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 Dundee. 3.15:—S.B. from Glasgow. 3.45:—Dance Music, relayed from the New Palais de Danse. 4.15:—An Afternoon Concert. The Station Octet. Overture, 'The Merry Wives of Windsor' (Nicola). 4.25:—Alexander Bain (Baritone): The Yeoman's Wedding Song (Pontatowski); Ben the Bo'sun (Adams); Why shouldn't I? (Russell). 4.35:—Octet: Fantasia, 'Tannhäuser and Lohengrin' (Wagner). 4.50:—Alexander Bain: Sincerity (Clarke); Song of the Clock (Borchell); Four Jolly Sailors (German). 5.0:—Octet: Selection, 'A Country Girl' (Monckton). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Professor Alexander Gray: 'An Aberdonian surveys the National Debt—Robert Hamilton, 1743-1829.' 7.15:—S.B. from London. 7.45:—Ann Penn (Impressions of Well-known Artists). 8.0:—A Popular Concert. The Aberdeen Battalion Boys' Brigade Brass Band. Directed by J. Cormack Watt. Fantasia, 'Sons of the Sea' (Roumer). 8.11:—Edward Nicholl (Tenor): Linden Lea (Vaughan Williams); The Pretty Creature (arr. Lane Wilson); Banjo Song (Sidney Bomer); Two Frogs (Dorothy Howells); The Willow (Goring Thomas). 8.21:—Band: Fantasia, 'Scotland' (W. H. Lee); Selection, 'Musical Snapshots' (Sidney Trenchard). 8.26:—Edward Nicholl: When love is kind (arr. A. L.); You'd better ask me (Lohr); Sigh no more, ladies (W. A. Aiken); Eleanore (Coleridge-Taylor). 8.46:—Band: Overture, 'The Crusader Star' (J. A. Greenwood); Descriptive Piece, 'A Hunting Trip' (H. Holloway). 9.0:—S.B. from London. 9.35:—S.B. from Glasgow. 9.40-12.0:—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.  
12.0-12.20:—Bournemouth Programme relayed from Daventry. 2.30:—London Programme relayed from Daventry. 4.30:—Dance Music. Bob Dryden's Rhythm Boys. Relayed from the Plaza. 5.0:—A Violin Recital by Margaret Huxley. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Major J. D. M. McCallum, 'Badminton'—III. 7.15:—S.B. from London. 7.45:—A Light Orchestral Concert. Orchestra. 9.0:—S.B. from London. 9.40:—Alhambra Theatre of Varieties, Belfast. The Artists taking part are: Muriel White, Herbert Thorpe, Ivan Firth, Rene Cadell, Richard Hayward, Jack Gavin, J. B. Mageean, S. Weir McCormick, Dorothy Camlin and Orchestra. 10.40-12.0:—S.B. from London.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

# Post Time is Adventure Time!

By ANITA RICHMOND

"You're very excited, Norah. What's the matter?"

"It's time the postman came."

"But—"

"Ah, there he is." Norah jumped to her feet and ran to the front door. When she returned she bore a letter which she flourished triumphantly in her friend's face.

"It's quite an adventure nowadays," she exclaimed.

"I don't understand," said Marjorie. "Besides, that letter isn't for you. It's addressed to Miss Blanche—"

"My pen name. This letter's from an editor and—"

She tore open the envelope. "Yes, there's a cheque. Ten beautiful guineas."

"For heaven's sake explain, Norah. Don't be so tantalising."

Norah sank into a chair, her eyes bright with excitement. "I'm a real live authoress, Marjorie. Really I am. I've been writing now for over a year, and I've made—simply pounds. You wouldn't believe it." She pointed across the room. "See that book-case? That cost me three hours' work—if it can be called work. Really it's the most fascinating hobby imaginable."

"But you, Norah!" exclaimed the other in amazement. "Why you never—"

"I know. That's the wonderful thing about it. I never dreamt I could do it, although I always longed to be able to. One day I saw an advertisement of a correspondence course in article and story writing, and sent for a copy of the prospectus."

"And you joined?"

"Eventually I did. I doubted my ability to write; but the Course people were so

friendly and helpful in their letters that I plucked up courage and enrolled."

"I don't believe in those correspondence courses," said Marjorie, shaking her head.

"I didn't till I learnt more about this one. My dear, you wouldn't believe the trouble they take. I hadn't the foggiest notion how I should even start an article before I joined, yet two months afterwards the Director of Studies wrote and said that my last exercise would be up to standard if I revised it in a certain way and he gave me a list of papers to send it to."

"Well?"

"The first paper bought it. I got two guineas. Since then I've sold nearly everything I've written."

"It's perfectly wonderful, Norah. I wish I could do it; but then, writers are born, not—"

"Rubbish! It's a matter of training. If you can write a good letter you can learn to write 'copy' for the papers—I'll tell you what I'll do, Marjorie. I'll write and get the Institute's new prospectus for you."

"The Institute?"

"The Regent Institute, Palace Gate."

"But I couldn't afford the fee, Norah."

"It's really quite reasonable, and you can pay it in instalments. You might get it back in no time. I did within five months. Do let me get that prospectus for you."

"I'll think about it."

"Take my advice, Marjorie, and act now. I wish I hadn't waited so long. I'd have earned pounds more."

"All right, Norah." Marjorie rose to her feet. She was quite enthusiastic by this time. "Let's send for it now, dear."

## LEARN TO WRITE—Earn while you Learn

Many striking parallels to the case of Norah are to be found in the records of the Regent Institute. Some students have earned the fee several times over while taking the postal tuition in Journalism and Short Story Writing. One woman pupil reported that she had sold 55 articles within ten months of enrolment.

Hundreds of publications need the work of outside contributors. The supply of brightly-written articles and stories does not keep pace with the demand. Big prices are paid for good work.

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Without obligation on my part, please send me a copy of "How to Succeed as a Writer"—free and post free.

Name .....

Address .....

**7.45**  
**The Brosa**  
**String**  
**Quartet**

**WEDNESDAY, MARCH 20**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.35**  
**'The Count**  
**of**  
**Como'**

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, London Symphony ..... Haydn

12.0 A Ballad Concert  
BELLA REDFORD (Soprano)  
BOOTH HITCHIN (Bass)

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 Fultograph Process

2.30 Broadcast to Schools: Miss C. VON WYSS, 'Nature Study for Town and Country Schools—X, Dandelions'

2.55 Musical Interlude

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

3.30 Miss MARGARET GREEN: 'Health in the Home—III, Exercise and Rest'

3.45 A Light Classical Concert

BALBINA BRAYININO (Pianoforte)  
THE LENA MASON STRING QUARTET

4.45 ORGAN RECITAL by EDWARD O'HENRY From Madame Tussaud's Cinema

5.15 THE CHILDREN'S HOUR:

'De Olo UMBERRELLA,' 'Pete's Lament' and 'What's de Good ob Grousin'?' by Frederick Chester

'Brer Rabbit Again,' adapted and told by ETHEL MALDEN  
Plantation Songs

6.0 Quarterly Bulletin by the Wireless Laegue

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  
BRAHMS' SONGS  
sung by  
MARK RAPHAEL (Baritone)

7.0 Sir KENNETH STEWART: 'The Cotton Trade—Its Position and its Difficulties (under the auspices of the Department of Overseas Trade)'

7.15 Musical Interlude

7.25 Mrs. SIDNEY WEBB: 'How to Study Social Questions—III, The Use of Documents, Contemporary Literature, and Statistics'

IN her third talk Mrs. Sidney Webb will explain how the social student should use documents, contemporary literature, and statistics—three sources of information each with its appropriate pitfalls. She will refer to the dangers of faked documents, the vast range of contemporary newspapers, sermons, books and plays, and the peculiar fallacy of the statistician.



Otto Stromboli Rudolf Alexis Fiammetta Kropp Silvia

**9.35 'THE COUNT OF COMO'**  
or  
**'The Bandit's Bride'**  
A Comic Opera  
Book and Lyrics by F. R. BELL and HAROLD ELLIS. Music by W. H. BULLOCK  
(Authors and Composers of 'Dogs of Devon' and 'Highwayman Love')  
Characters:  
The Grand Duke Otto of Oblivia  
Baron Stromboli (his Chancellor)  
Alexis (Crown Prince of Pomerania)  
Rudolf (known as 'The Count of Como'; a Bandit Chief)  
Blanco (his Adjutant)  
Captain Grasso (of the Oblivian Civil Guard)  
Luigi } (Civil Guards; later, Bandits)  
Beppo }  
Niccolo (Proprietor of the Poszch Hotel)  
Karl Kropp (the Court Barber).  
Princess Silvia (Daughter of the Grand Duke)  
Betti (her Lady-in-Waiting)  
Fiammetta (Daughter of Niccolo)  
Violetta } (Flower Girls)  
Bianca }  
Pepita } (Kropp's Lady Assistants)  
Marcella }  
Chorus of Peasantry (Girls and Men), Civil Guards, Pomeranian Hussars and Bandits  
The Wireless Chorus and The Wireless Orchestra, conducted by John Ansell

as of real lyrical beauty. The first movement, with its majestic introduction and its main swiftly moving part, is in effect, a long melody decorated with the most varied motives.

The slow movement has a dignified theme, with something mysterious and seraphic in its strain, on which there follow variations; and the Scherzo ranks along with that in the Ninth Symphony and the first of the Opus 59 Quartets as among the biggest and most fully developed of Beethoven's.

The last movement, and this has been thought to be deliberate on Beethoven's part, has no indication of the speed at which it is to be played.

More than the other three movements it has hints of gaiety.

8.20 NORA GRUNBEAUM  
Lachen und Weinen (Laughing and Weeping) Schubert  
Lied der Mignon (Mignon's Song)  
Nussbaum (The Nut Tree).... Schumann

Volksliedchen (Little Folk Song).... Reger  
Waldeinsamkeit (Forest Solitude) Reger  
Zum Schlafen (Slumber Song)

Mädchenlied (Maiden's Song)..... Brahms  
Das Mädchen spricht (The Maiden Speaks)....

8.25 QUARTET  
String Quartet, No. 3 Hindemith  
Fugato — Very slow crotchet. Quick quaver — Very energetic. Quiet crotchet—Always flowing. Moderately quick crotchet. Rondo.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local Announcements; (Daventry only) Shipping and Fat Stock Prices

9.35 'The Count of Como'  
(See centre of page)

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.' Rudolph loves the Duke's daughter Silvia, and, rather than see her married by her father's orders to the ridiculous Crown Prince of Pomerania, he storms the court, deposes the Duke, and proclaims Oblivia a republic with the Court barber as President. So much for the first Act.

The second Act shows the revolution in full running. Plots and counter-plots intervene and we finally leave Rudolph (with Silvia as his bride at last) exchanging a bandit life for that of respectable finance and the Duke gaily succeeding the Presidency—amid the acclamations of the bandits, now once more loyal civil guards of Oblivia.

11.0-12.0 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND under the direction of RAY STARITA from the Ambassador Club

7.45 Chamber Music

NORA GRUNBEAUM (Soprano)  
THE BROSAS STRING QUARTET  
(BROSA—GRUNBEAUM—RUBENS—PINI)

QUARTET  
String Quartet in E Flat, Op. 127... Beethoven  
Maestoso—Allegro; Adagio ma non troppo o molto cantabile; Scherzando vivace; Finale

THE last string Quartets of Beethoven, as they are always called, are admittedly difficult and obscure, but, to his devout admirers they are a very precious, even sacred, part of his noble work. More than anything else he wrote, they are regarded as intimate revelations of his own spirit, full of the deep sadness and of the physical suffering which made his last years a martyrdom, but touched, too, with something of the splendid courage and hope which animated him even then. Begun in the summer of 1824, and finished in November, 1826, only a few months before his death, they were clearly written down as expressions of what he felt, without much, if any, thought of those who were to hear them.

Opus 127, in E Flat, is the least tragic and mysterious, and has its moments of happiness



# WEDNESDAY, MARCH 20

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 A BAND CONCERT**  
THE CITY OF BIRMINGHAM POLICE BAND  
(From Birmingham)  
Conducted by RICHARD WASSELL  
March, 'The Conscript' ..... Allier  
Overture, 'Phèdre' Massenet, arr. Winterbottom  
ETHEL BARKER (Contralto)  
The Leaves and the Wind ..... Leoni  
The Sleepy Song ..... Lee Williams  
The Gentle Maiden ..... arr. Somervell
- 3.25 BAND**  
Suite of Three Dances ('The Bartered Bride')  
Smetana  
Polka; Furiant; Dance of the Comedians  
ERNEST ELLIOTT (Entertainer)
- 3.45 BAND**  
Norwegian Rhapsody  
Lalo, arr. Godfrey  
ETHEL BARKER  
Thou art risen, my beloved  
Cotteridge-Taylor  
If thou wert blind  
Noel Johnson  
A Mood.... Alison Travers
- 4.2 BAND**  
Cornet Solo, 'The Road of Looking Forward' Lohr  
ERNEST ELLIOTT  
Will again Entertain  
BAND  
Selection, 'Haddon Hall'  
Sullivan, arr. Godfrey
- 4.30 JACK PAYNE and the B.B.C. DANCE ORCHESTRA**  
IVOR WEIR (American Ballads)
- 5.30 The Children's Hour:**  
(From Birmingham)  
'The Great Prince,' by HELEN WISE  
SONGS by PHYLLIS PECK (Soprano)  
'The Old Milestone,' by MARY RICHARDS  
ERNEST ELLIOTT will Entertain
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 Light Music**  
(From Birmingham)  
PATTISON'S SALON ORCHESTRA  
Directed by NORRIS STANLEY  
Relayed from the Café Restaurant, Corporation Street  
Overture, 'The Marriage of Figaro' ..... Mozart  
Valse from 'The Lilac Domino' ..... Cuwillier  
EVA FLOYER (The Entertaining Soprano)  
When the heart is young..... Dudley Buck
- 6.45 ORCHESTRA**  
Fantasia, 'The Magic Flute' .. Mozart, arr. Tavan  
CHARLES BADHAM (Pianoforte)  
Valse-Caprice ..... German  
EVA FLOYER  
The Soliloquy of a Safety Pin ..... Eva Floyer
- 7.10 ORCHESTRA**  
Liebestraum (Love's Dream)..... } Von Blon  
Blumengefluster (Whispering of the }  
Flowers) ..... }  
NORRIS STANLEY  
Nocturne ..... Hubay  
EVA FLOYER  
I will bring you joy ..... Haydn Wood
- 7.30 ORCHESTRA**  
Three Famous Pictures ..... Haydn Wood



MR. PERCY SCHOLES will introduce Stravinsky as a 'new friend in music,' at 9.0 tonight.

There is some Stravinsky, at any rate, that commands the universal admiration of all who really know it. If the Russian Ballet announced *Petrouchka* or *The Fire Bird* in London next week, the theatre would be full. Those works date from sixteen or eighteen years back—just before *The Rite of Spring* (*Le Sacre du Printemps*), and other things that proclaimed a new manner; long before *The Soldier's Story* (*L'Histoire du Soldat*) and other things that proclaimed a still newer one; and still longer before the Piano Sonata and Piano Concerto that proclaimed the newest manner of all (to date, that is!) Stravinsky's output is as a ladder. Ernest Newman and some others say the topmost rungs are rotten and will not risk their necks on them. But everybody who is anybody in the world of music has climbed a certain distance, and has proclaimed that from that height he could see beauty. Tonight you are to climb with me—with Stravinsky himself to lead the way. For I have persuaded the composer to record a typical work of the earlier period, the glowing, tuneful *Fire Bird*, as a series of pianola rolls, and to annotate them in words along their whole length. After some extracts from this piano version, I am going to give you the work (gramophonically reproduced) in its full dress of vivid orchestral colour. P. A. S.

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

**10.15 DANCE MUSIC: MARIUS B. WINTER'S DANCE BAND from the Hotel Cecil**

**11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND directed by RAY STARITA from the Ambassador Club**

### 9.0 Percy Scholes Introduces Stravinsky

HARRY MILLER (Violoncello)  
Romance sans Paroles (Song without words)  
Van Goens

ORCHESTRA  
Selection, 'The Show Boat' ..... Kern

**8.0 An Orchestral Programme**  
(From Birmingham)  
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
Leader, FRANK CANTELL  
Conducted by JOSEPH LEWIS  
Overture, 'The Marriage of Camacho'  
Mendelssohn  
GARDA HALL (Soprano) and Orchestra  
Aria, 'Bell Song' 'Lakmé' ..... Delibes

**8.15 ORCHESTRA**  
Minuet d'Amour (Love's Minuet)  
Cowen, arr. Holst  
Fête Polonoise (Polish Fete) ..... Chabrier  
GARDA HALL  
A Blackbird Singing  
Michael Head  
The Song of the Palanquin Bearers.... Martin Shaw  
The Bird and the Babe  
Liourance

**8.38 ORCHESTRA**  
Firework Music  
Handel, arr. Harty  
Selection from Ballet Music to 'Hérodiade'  
Massenet

### 9.0 New Friends in Music Stravinsky

Introduced by PERCY SCHOLES  
'STRAVINSKY'—that word of fear unpleasing to—many a listener's ear! Well, after all, is Stravinsky's music as bad as it sounds?

## How you can become a man of "Independent Means"

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# Wednesday's Programmes continued (March 20)

## OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

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**MERRY WIDOW**—Waltz—International Concert Orchestra—C 1392, 4/6.  
**BARBER OF SEVILLE, ROOM FOR THE FACTOTUM**—Peter Dawson—C 1400, 4/6.  
**BARCAROLLE**—New Light Symphony Orchestra—B 7377, 3/-.  
**EVEN BRAVEST HEART**—(Dio possente!)—Apollo Gramforte—DB 938, 8/6.  
**BALLET MUSIC "FAUST"**—Massed Bands of Aldershot Command—C 1373, 4/6.  
**BALLET MUSIC "FAUST"**—Royal Opera Orchestra, Covent Garden—C 1462 and C 1463, 4/6 each.  
**UNFINISHED SYMPHONY**—Complete—(Schubert)—Royal Opera Orchestra, Covent Garden—C 1294 to C 1296, 4/6 each.  
**DANCE OF THE GNOMES**—(Ronde des lutins)—Alfredo Rode—B 2436, 3/-.  
**STRING QUARTET IN E FLAT, Op. 127**—(Beethoven)—Virtuoso String Quartet—D 1183 to 1187, 6/6 each.  
**OVERTURE TO "MARRIAGE OF FIGARO"**—State Opera Orchestra, Berlin—D 1224, 6/6.  
**SELECTION FROM "SHOW BOAT"**—New Mayfair Orchestra—C 1331, 4/6.  
**"OBERON" OVERTURE**—Symphony Orchestra—D 1311, 6/6.  
**"MASTERSINGERS" OVERTURE**—State Opera Orchestra, Berlin—D 1314, 6/6.  
**SELECTION FROM LA BOHÈME**—De Groot and Piccadilly Orchestra—C 1443, 4/6.  
**HEAR ME! YE WINDS AND WAVES**—(Handel)—Robert Radford—D 1300, 6/6.  
**THREE BEARS**—Hylton's Orchestra—C 1369, 4/6.  
**MADAM BUTTERFLY**—Selection—New Light Symphony Orchestra—C 1429, 4/6.  
**FUNNY FACE**—Vocal Gems—New Mayfair Orchestra—C 1588, 4/6.  
**GOPAK**—(Moussorgsky)—Mark Hambourg—B 2818, 3/-.  
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### 5WA CARDIFF. 323.2 M. 928 KC.

- 1.15-2.0 A Symphony Concert  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Symphony No. 3 in E Flat.....Beethoven
- 2.30 Broadcast to Schools  
Mr. H. E. PIGGOTT, 'Instruments of the Orchestra by their Players—X, Drums, Cymbals, and Other Percussion Instruments'
- 2.55 London Programme relayed from Daventry
- 3.45 The Beethoven Trios  
THE STATION TRIO:  
FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)  
Trio in C Minor, Op. 1, No. 3  
First and Second Movements



'A TALE OF TWO CITIES'

This drawing of Dr. Manette in his cell in the Bastille formed the frontispiece to the original edition of Dickens's famous novel of the French Revolution, a radio play founded on which will be broadcast from Cardiff this evening at 7.45.

THE last of the three Trios which make up Beethoven's Opus I is conspicuously bigger both in conception and in actual dimension than the other two, and at the very beginning of the first movement there is sounded a note of deeper seriousness than anything in them. It has, however, its moments of real brightness, and even of good spirits, too.

- 4.5 A Concert  
SALLY LEWIS (Soprano)  
Dreams of the Dusk.....Guy D'Hardelot  
Thank God for a Garden.....Teresa del Riego  
Serenade.....Gounod  
DAVID S. WILLIAMS (Pianoforte)  
Intermezzo in B Flat Minor, Op. 118...} Brahms  
Intermezzo in E Flat, Op. 117.....}  
Humoresque in G Sharp Minor.....Grieg  
SALLY LEWIS  
I know a lovely Garden.....Guy D'Hardelot  
Negro Spiritual, 'Sometimes I feel like a motherless child' 'Cupid'.....Sanderson  
TRIO  
Miniatures, No. 2.....Frank Bridge
- 4.45 London Programme relayed from Daventry
- 5.15 The Children's Hour

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London

7.45 'A Tale of Two Cities'  
By CHARLES DICKENS  
Scenes from the novel arranged for broadcasting by GILBERT HERON  
Scene I—The Revolutionary Tribunal, Paris, 1793  
The Trial of Evremonde  
President of the Tribunal  
Public Prosecutor (Fouquier Tinville)  
Ernest Defarge, of the Faubourg St. Antoine  
Thérèse Defarge, his wife  
The Vengeance, a revolutionary virago  
Dr. Manette, one-time prisoner in the Bastille  
Lucy Manette, his daughter  
Charles Evremonde, called Darnay  
Sydney Carton, a ne'er-do-well Barrister  
The Jury: 'All determined Patriots and Good Citizens:—As a jury of Dogs empaneled to try the Deer'  
The Court is filled with a large crowd of excited Revolutionaries  
Scene II—A cell in the prison of the Conciergerie  
The Freeing of Evremonde  
Charles Evremonde  
Sydney Carton  
Barsad, the Spy  
Jailer  
Scene III—A vaulted chamber in the Conciergerie. On the way to the Guillotine.  
Sydney Carton fulfils his promise to Lucy  
Sydney Carton  
Mimi, a seamstress condemned to death  
Narrator, GILBERT HERON

Apart from the wonderful picture of Georgian London and Revolutionary Paris, this story shows primarily the love of two men for one woman: the one, Sydney Carton, a dissolute and careless ne'er-do-well, the other a French aristocrat, Evremonde, known as Charles Darnay

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

### SSX 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 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.30 Musical Interlude relayed from London
- 9.35-11.0 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.30 Local Announcements)

### 5PY PLYMOUTH. 386.3 M. 757 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour  
'The Emperor's New Clothes'  
(From the Story of Hans Andersen)  
Adapted for broadcasting by C. E. HODGES  
H.I.M. Panotrius III.....HARRY GROSE  
Baron Rinaldo.....PETER SCOTT  
The Marquis of Savoldi.....PAUL MCKELL  
Baron Castolin.....GEORGE SALISBURY  
Wilhelm.....HUBERT GRANT  
Gustav.....BRUCE COTEHELE  
A Child.....SYBIL GRAY
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)

(Wednesday's Programmes continued on page 653.)

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# Wednesday's Programmes continued (March 20)

(Continued from page 650.)

**2ZY MANCHESTER.** 379.3 M 793 KC

2.30 London Programme relayed from Daventry

3.0 Broadcast to Schools  
Mr. R. E. SOPWITH, 'Poems Worth Reading—Narrative Poetry—X, Mary F. Robinson—Sir Hugh and the Swans.' S.B. from Sheffield

3.20 The Northern Wireless Orchestra  
Overture, 'Three Days' ..... *Lotter*

3.30 London Programme relayed from Daventry

3.45 Orchestra (Continued)  
Overture, 'Anacreon' ..... *Cherubini*  
Selection, 'Reminiscences of Verdi' arr. *Godfrey*  
HARRY WHITEMOSS (Pianoforte)  
Ballad in A Flat ..... *Chopin*  
Concert Study, Op. 19, No. 3 ..... *Poldini*  
Waltzes, Op. 39, Nos. 1, 2, and 15 ..... *Brahms*  
ORCHESTRA  
Keltic Suite ..... *Foulds*  
Waltz, 'Espana' (Spain) ..... *Waldteufel*  
HARRY WHITEMOSS  
Military March ..... *Schubert*  
Moments Musicaux ..... *Schubert*  
Duetto, Op. 38, No. 6 ..... *Mendelssohn*  
ORCHESTRA  
Three Negro Melodies  
*Coleridge-Taylor, arr. Percy Fletcher*  
Deep River; I'm troubled in mind; Sometimes I feel like a motherless child  
March of the Dwarfs ..... *Moszkowski*

5.15 The Children's Hour:  
S.B. from Leeds  
Radiosities No. 2  
A Competition given to us by ERN SHAW

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

7.45 'Pass the Mint Sauce'  
A Spring-time Topical Revue in Seven Scenes, with little rhyme and rather less reason, but warranted entirely innocuous  
By HUGH H. FRANCIS  
MARJORIE FARNHAM  
HYLDA METCALF  
EDITH TOMS  
LUCIA ROGERS  
EDWARD MOXHAM  
D. E. ORMEROD  
HAROLD CLUFF  
CHARLES NESBITT  
F. A. NICHOLLS  
ROBERT BIRRELL  
Scene 1:  
The Spirit of Winter bursts into Spring.  
Scene 2:  
When Knights were Bold.  
Scene 3:  
A Children's Story.  
Scene 4:  
With our Customary Resource.  
Scene 5:  
The Aftermath  
Scene 6:  
An Extraordinary Affair in the Metropolis.  
Scene 7:  
The Navy to the Fore—and Aft.  
With Full Revue Chorus and  
THE NORTHERN WIRELESS ORCHESTRA  
9.0-11.0 S.B. from London (9.30 Local Announcements)

## Other Stations.

**5NO NEWCASTLE** 243.0 M 1,230 KC

2.30—London Programme relayed from Daventry. 3.45—Morava (Violin); Zigeunerweisen (Sarasate). 3.52—Ruby Longhurst (Mezzo-Soprano); Songs of Old London (Herbert Oliver). 4.2—Morava: Tempo di Menuetto (Pugnani-Kreisler); Caprice Viennois (Kreisler). 4.9—Ruby Longhurst: In Summer-time on Breton (Graham Peel); Soft-footed Snow (Sigurd Lie). 4.15—Music relayed from Fenwick's Terrace Tea Rooms. 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. 6.35—Musical Interlude. 6.45—S.B. from London. 7.45—Ann Penn. Impersonations of Well-known Artists. 8.0—A Spanish Programme. Leonie Zifado (Soprano). Santa and Barbara (Entertainers). Light Orchestra: Conducted by Olive Tomlinson. 9.0-11.0—S.B. from London.

**5SC GLASGOW.** 401.1 M 748 KC

3.0—Broadcast to Schools. Mr. George Burnett: 'Burns and his Fore-runners—X. Robert Burns: III. Supreme in Song.' 3.25—Musical Interlude. 3.30—London Programme relayed from Daventry. 3.45—A Scottish Programme. The Station Orchestra: Overture, 'Prince Charlie' (Volli). Janet Rae (Soprano). The Tocherless Lass (Old Gaelic, Translated by M. McFarlane); Logan Water (Old Scottish Air, arr. Purcell J. Mansfield); The Scottish Bluebells (George Barker). Orchestra: Three Scottish Symphonic Dances (Wagh Wright); Variations on a Scottish Melody (Moonie). Janet Rae: This is no my Piad (Traditional, arr. Moffatt); Hush a ba, Birdie, Croon, Croon, and a Fairy Lullaby (Old Gaelic Air, arr. Moffatt); Wee Willie Winkie (arr. A. M. Henderson). Orchestra: Coronach (Barratt); March, 'The London Scottish' (Haines). 4.45—Dance Music from the Waldorf. 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. 7.45—A Light Orchestral Concert. The Station Orchestra: Overture, 'A May Day' (Haydn Wood). Rona Valdez (Soprano): Cherry Ripe (Liza Lehmann); I know a bank (Martin Shaw); A Dream, The Little Island, and The Lilacs (Rachmaninov). Florence MacBride (Violin): Midnight Bells (Heuberger, arr. Kreisler); Spanish Dance, 'La Vida Breve' (De Falla, arr. Kreisler). Orchestra: Suite, 'Les Deux Pigeons' (The Two Pigeons) (Messager). Rona Valdez: Feast of Lanterns, Woman's Last Word (Bantock). Ecstasy (Rummel); Spring (Davis); A Blackbird Singing (Head). Florence MacBride: Minuet (Beethoven, arr. Burnmaster); Scherzo Tarantelle (P. N. Parker); Schön Rosmarin (Lovely Rosemary) (Kreisler). Orchestra: Waltz, 'L'Heure Supreme' (The Supreme Hour) (Lotter). 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. 3.30—London Programme relayed from Daventry. 3.45—George Steadman's Orchestra, relayed from the Electric Theatre. 5.0—The Secret of the Stars. A Dialogue by Mary H. Debenham. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Mr. George B. Greenhow: Horticulture. 6.45—S.B. from London. 7.45—S.B. from Glasgow. 9.0—S.B. from London. 9.30—S.B. from Glasgow. 9.35-11.0—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—The Radio Quartet: Selection, 'Il Trovatore' (Verdi); 'Shrine in the Woods' (H. Carr); Suite, 'The Two Pigeons' (Messager). 4.20—A Vocal Interlude by Adelaide Beattie (Soprano): Don't come in, Sir, please (C. Scott); Woodland Thoughts (R. Franz); Lament of Isis (Bantock); The Rivulet (M. Shaw). 4.32—Clarinet Interlude by George Simpson. Allegro from Clarinet Quintet (de Weber); Larghetto from Clarinet Quintet (Mozart, arr. E. Naumann). 4.45—The Radio Quartet: Suite, 'Othello' (Coleridge-Taylor). 5.0—Talk. 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. 7.45—A Military Band Concert. The Station Military Band. Conducted by E. Godfrey Brown. March, 'Cornelius' and Overture, 'Ruy Blas' (Mendelssohn). 8.0—Elsie Griffin (Soprano); Elf and Fairy (J. H. Densmore); The Night Wind (Roland Parley); A Blackbird's Song (Sanderson); A little Love Nest just for Two (Lühr); Moon Enchanted (Besly). 8.10—Band: Hungarian Rhapsody, No. 1 (Liszt). 8.23—Ivan Menzies (Light Baritone) at the Piano: 'Be-by-Gum' (Butler and Flynn); You should never, never worry over things like that (Gibson and Wood); I wish she'd come along now, and I a yer mamie always with ye? (L. Stuart). 8.33—Band: Berceuse and Præchidium (Jarnefeld). 8.40—Elsie Griffin and Ivan Menzies: Sing Heigh-Ho (Lühr); Half-past Two (from 'The Arcadians') (Monckton and Talbot); Columbine's Garden (Maurice Besly); Shepherdess and Beau Brocade (Phillips). 8.50—Band. Suite, 'Rustic Revels' (P. Fletcher). Dancin' on the Green; At Quality Court; All the Fun of the Fair. 9.0-11.0—S.B. from London.

**THE RADIO TIMES.**  
The Journal of the British Broadcasting Corporation.  
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7.25 The Conquest of The Air

THURSDAY, MARCH 21 2LO LONDON & 5XX DAVENTRY (358 M. 838 KC.) (1,562.5 M. 192 KC.)

7.45 Favourite Items by 'The Hallé'

10.15 a.m. The Daily Service

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

10.45 (Daventry only) 'Our Boys and Girls'—Mr. W. T. KELLY, M.P., 'The Boy Leaving School at Fourteen'

IN the preceding talks in the series on 'Our Boys and Girls,' Mr. F. M. Earle has dealt with the psychological factors to be considered in choosing careers for one's children. The practical side remains to be considered, and this afternoon Mr. Kelly, who is Vice-Chairman of the London Advisory Council for Juvenile Employment, will start by discussing suitable openings for boys leaving school at fourteen.

11.0 (Daventry only) Gramophone Records Some Preludes and Fugues ..... Bach

12.0 A Concert in the Studio KATHLEEN VINCENT (Soprano) KATHLEEN JACOBS (Violoncello) JOHN EDWARDS (Pianoforte)

1.0 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 Musical Interlude

3.0 Evensong From Westminster Abbey

3.45 Letters from Overseas Miss AUDREY WATTS: 'Experiences in British Columbia'

4.0 A Concert in the Studio JEAN NOLAN (Soprano) HERBERT DE LEON (Baritone) HAROLD FAIRHURST (Violin) RENE COOK (Pianoforte)

5.15 THE CHILDREN'S HOUR: Looking Backward, wherein, with the aid of our own original Time Machine, we return to the Sixteenth Century. (Mrs. Buggins comes, too!)

6.0 Lenten Address The Rev. ERIC SOUTHAM (Vicar of St. James's Church, Bournemouth): 'Teach us to Pray—VI. When ye pray say, "Lead us not into temptation." 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 BRAHMS' SONGS Sung by MARK RAPHAEL (Baritone)

7.0 Mrs. M. A. HAMILTON: 'New Novels'

7.15 Musical Interlude

7.25 Dr. IVOR B. HART: How an Aeroplane Flies—III, The Meaning of "Lift" and "Drag"

THIS evening Dr. Hart will explain the meaning of 'lift'—the force opposed by gravity, which keeps the machine in the air—and 'drag,' which is overcome by the propeller thrust. He

will discuss the distinction between active and passive drag, how drag is affected by speed, how it influences the design of the machine, and the importance of the lift-drag ratio.

7.45 Hallé Orchestra Pension Fund Concert

From the Free Trade Hall, Manchester S.B. from Manchester THE HALLÉ ORCHESTRA Conducted by Sir HAMILTON HARTY ALFRED BARKER (Violin)

UNLESS an orchestra plays with real zest and gusto, it cannot hope to interest its audience. Within limits there is more real pleasure in hearing a pretty bad orchestra which is enjoying



THE HALLÉ ORCHESTRA, conducted by Sir Hamilton Harty, will give its Pension Fund Concert at the Free Trade Hall tonight. This impression of Sir Hamilton Harty in the conductor's dais is reproduced from a drawing by Frank Rutherford.

itself, than a first-rate one which is bored. But when a team of front-rank players, one which really is a team and not a meeting, plays, under an inspired conductor, as though music were the one thing in the world which mattered, then the listener enjoys the best that art can offer him. That is one vital factor in the success of the Hallé and Sir Hamilton Harty.

But, in a way of its own, this Pension Fund Concert is a real festivity for the orchestra, an evening with something of the 'last day of term' atmosphere about it, in which conductor, players, and audience all may share. And the programme is an almost wholly joyous one. From the irresistible gaiety of Figaro to the Mastersingers' pomp and dignity, the only hints of gloom or grieving are the despairing end of Don Juan—richly-earned, poor, crazy mortal that he was—and the Lament of his own which the orchestra's principal violoncellist plays. The violoncello,

to be sure, enjoys making a luxury of grief, and in this case proposes to banish it immediately with light-hearted notes of Sir Hamilton's. Several of the other principals have good innings: the leader, the harpist, the players of flute, oboe, clarinet, bassoon, and horn are all to be heard in music which takes the audience more happily into their confidence than the usual orchestral programme may do.

Still more in holiday mood is a duet for two double basses.

But though he is of many orchestral jests, even the double-bass, can produce real music, and a duet for two could be either melodious or mirth-provoking at the will of the composer and the players. Bottesini, the composer of this piece, was, of course, a regular wizard of the double-bass, who could win from his instrument almost violin-like effects.

Tonight's programme includes, besides, such ever-green favourite music as the Oberon Overture, two Brahms Hungarian Dances, and the three best-known numbers from Berlioz' Faust—all music which the orchestra could play without opening the band parts on the desks, which Sir Hamilton could write out again if the scores were lost. And he himself will play all the pianoforte parts and accompaniments; how well he does that cannot be said in our prosaic tongue, nor, indeed, in any terms of moderate language.

Let us borrow a phrase from William Byrd, and say that Sir Hamilton Harty and the Hallé Orchestra are 'At Home' this evening 'to all such as delight in Musick.'

ORCHESTRA Overture, 'The Marriage of Figaro' Mozart ALFRED BARKER Chanson Méditation .....Cottenet Perpetuum Mobile ..... Novacek

ORCHESTRA Overture, 'Oberon' .....Weber Gavotte and Tarantelle ..... Fuhrmeister (For Flute, Oboe, Clarinet, Bassoon, Horn, and Pianoforte) Don Juan ..... Strauss

8.35 app. Interval Reading from the London Studio

8.45 app. Concert (Continued)

STRING ORCHESTRA Eine Kleine Nachtmusik (A Little Serenade) Mozart Two Hungarian Dances ..... Brahms CLYDE TWELVETREES (Violoncello) A Lament ..... Clyde Twelvetrees Butterflies ..... Harty

ORCHESTRA Danse des Sylphes (Dance of Sylphs) ..... ('Faust') Mennet des Follets (Dance of Will o' the Wisps) ..... Berlioz Hungarian March.....

CHARLES COLLIER (Harp), with String Orchestra Two Dances ..... Debussy Danse Sacré; Danse Profane

ALFRED STOTT and EDWARD STANSFIELD Duet for Two Double Basses..... Bottesini ORCHESTRA Overture, 'The Mastersingers' ..... Wagner

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

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

10.20-12.0 DANCE MUSIC: JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

# THURSDAY, MARCH 21

## 5GB DAVENTRY EXPERIMENTAL

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### 9.15 Military Band Concert

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### 1.10-1.50 Lunch-hour Service (From Birmingham)

Relayed from St. Martin's Parish Church.  
Speaker, The Rev. G. A. STUDDERT-KENNEDY

### 3.0 A Symphony Concert

Relayed from the New Pavilion, Bournemouth No. XXIII of the Thirty-fourth Winter Series THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA, conducted by Sir DAN GODFREY  
SONIA MOLDAWSKY (Violin)

#### ORCHESTRA

Overture, 'Cockaigne' ..... Elgar  
SONIA MOLDAWSKY and Orchestra  
Violin Concerto in G Minor ..... Max Bruch  
Vorspiel, Allegro  
Moderato; Adagio;  
Finale, Allegro  
energetico

#### ORCHESTRA

A London Symphony  
Vaughan Williams  
Lento, Allegro  
risoluto; Lento;  
Scherzo (Nocturne),  
Allegro Vivace;  
Andante con moto,  
Epilogue

### 4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)  
Overture, 'Athalie'  
Mendelssohn  
Entr'acte, 'Pompas-  
dour Minuet'  
Godard

HAROLD PARKES (Boy  
Soprano)  
Linden Lea  
Vaughan Williams  
The Ballad Monger  
Easthops Martin

#### ORGAN

Selection, 'La Bohème' ..... Puccini  
Après un Rêve (After a Dream).....Fauré

#### HAROLD PARKES

The Vesper Hymn ..... Flora Woodman  
My Prayer ..... Squire

#### ORGAN

Suite of Three Dances ('Vive la Danse') .. Finck

### 5.30 The Children's Hour: (From Birmingham)

'Queen Carmina's Spring (Cleaning) Song,' a  
Play by Norman Timmis.  
JACKO will Entertain.

Selections by THE MIDLAND PIANOFORTE SEXTET  
(Leader, FRANK CANTELL)

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

### 6.30 JACK PAYNE and the B.B.C. DANCE ORCHESTRA

YVETTE DARNAO  
(In Light Ballads)  
HECTOR GORDON  
(Scottish Entertainer)

### 8.0 'All the Winners' (From Birmingham) (See centre of page)

### 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 9.15 A MILITARY BAND CONCERT

IVAN MENZIES (Baritone)  
PEGGY COCHRANE (Violin)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O' DONNELL  
BAND  
Overture, 'La Sirène' (The Siren) ..... Auber  
Menuet d'Amour  
(Love's Minuet)  
Cowen

### 9.25 PEGGY COCHRANE Chanson Palestinienne Kirman

Slavonic Dance No. 1,  
in G Minor  
Dvorak, arr. Kreisler  
The Bee  
Schubert, arr. Wilhelmj

### 9.35 IVAN MENZIES Up in Archie's Aero- plane .. Albert Clouff I wish she'd come along now B. Scott, S. J. Damerell, and R. Hargreaves I ain't never been kissed. .. J. G. Gilbert

### 9.43 BAND Suite, 'Four Ways' Eric Coates Northwards— March; Southwards —Valse; Eastwards —Eastern Dance; Westwards— Rhythm

### 10.0 PEGGY COCHRANE Ave Maria ..... Schubert, arr. Wilhelmj Spanish Dance ('La Vida Breve') de Falla, arr. Kreisler

### 10.8 IVAN MENZIES Shinanikada ..... Harry Carlton You should never, never worry over things like that ..... Fred Gibson and Frank Wood A Dicky Bird told me so J. G. Gilbert, Al. Maud, and Carol Brown

### 10.16 BAND Symphonic Poem, 'Les Préludes' ..... Liszt

### 10.45-11.15 A reading of Poetry, with Indian Music, by Mr. PIROJSHA MEHTA

(Thursday's Programmes continued on page 656.)

#### This Week's Epilogue

#### THE MASTER OF ALL

Hymn, 'All hail the power of Jesu's  
Name'  
Reading, Ecclesiastes iii, vv. 10-15  
(Revised Edition)  
Hymn, 'Great God, what do I see  
and hear'  
Revelations i, v. 8

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The B.B.C. Choir, Conducted by Sir Thomas Beecham (No. 9335-4s. 6d.)
- BLUE DANUBE, Waltz (Strauss)**  
Symphony Orchestra, Conducted by Johann Strauss (No. 9218-4s. 6d.)
- FIDELIO, Overture (Beethoven)**  
Garde Républicaine Band of France (No. 9208-4s. 6d.)
- BARBER OF SEVILLE—I'm the factotum of the town (Large al factotum (Rossini))**  
Dennis Noble, Baritone (No. 9556-4s. 6d.)
- TALES OF HOFFMANN—Barcarolle (Offenbach)**  
J. H. Squire Celiste Octet (No. 4294-5s.)
- BOHEMIAN GIRL—I dreamt that I dwelt (Balfé)**  
Doris Vane, Soprano (No. 3830-5s.)
- MARITANA—There is a flower that bloometh (Wallace)**  
Francis Russell, Tenor (No. 2889-5s.)
- SONATINA in D major, Op. 157 (Schubert)**  
Albert Sammons and William Murdoch—Violin and Piano. In Six Parts on Three Records (Nos. 4794 to 4796-3s. each).
- PETITE SUITE (Debussy)**  
London Symphony Orchestra, Conducted by Sir Dan Godfrey. In Four Parts on Two Records (Nos. L1786 and L1787-6s. 6d. each).
- QUARTET in E flat major, Op. 127 (Beethoven)**  
Lever Quartet. In Two Parts on Five Records (Nos. L1921 to L1925-6s. 6d. each).
- LAKME—Bell Song (On va le jeune Hindoue ?) (Delibes)**  
Eva Lloyd, Soprano (No. 4198B-6s. 6d.)
- DON JUAN, Tone Poem (Richard Strauss)**  
Royal Philharmonic Orchestra, Conducted by Bruno Walter. In Four Parts on Two Records (Nos. L2067 and L2068-6s. 6d. each).
- DAMNATION OF FAUST—Dance of Sylphs, and Rakoczy (Hungarian) March (Berlioz)**  
Halle Orchestra, Conducted by Sir Hamilton Harty (L2069-6s. 6d.)
- HEAR ME, YE WINDS AND WAVES (Handel)**  
Norman Allin, Bass (L1790-6s. 6d.)
- FAUST—Ballet Music (Gounod)**  
New Queen's Hall Orchestra, Conducted by Sir Henry J. Wood. In Four Parts on Two Records (Nos. L1794 and L1795-6s. 6d. each).
- THE THREE BEARS, Phantasy (Eric Coates)**  
Pina Theatre Orchestra, Conducted by Frank Tours (No. 9499-4s. 6d.)
- SYMPHONY No. 1 in C Major (Beethoven)**  
Royal Philharmonic Orchestra, Conducted by Sir George Henschel. In Eight Parts on Four Records (Nos. L1859 to L1892-6s. 6d. each).
- PRELUDE A L'APRES-MIDI D'UN FAUNE (Debussy)**  
Royal Philharmonic Orchestra, Conducted by Paul Kountz (No. L1772-6s. 6d.)
- CHANT SANS PAROLES (Tchaikowsky)**  
J. H. Squire Celiste Octet (No. 969B-4s. 6d.)

**COLUMBIA ARTISTS IN THE PROGRAMMES**

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Sir HAMILTON HARTY and the HALLE ORCHESTRA  
Sir DAN GODFREY and the BOURNEMOUTH MUNICIPAL ORCHESTRA  
B.B.C. WIRELESS SYMPHONY ORCHESTRA,  
Conducted by PERCY PITT  
JOSEPH SZIGETI, Violin  
BELLA BAILLIE, Soprano  
HUBERT EISELL, Tenor  
HEDDLE NASH, Tenor  
DENNIS NOBLE, Baritone  
REX PALMER, Baritone  
MARK RAPHAEL, Baritone  
HAROLD WILLIAMS, Baritone  
B.B.C. WIRELESS CHORUS, Conducted by STANFORD ROBINSON  
JACK PAYNE and the B.B.C. DANCE ORCHESTRA  
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**Thursday's Programmes continued (March 21)**

- 5WA CARDIFF. 823.2 M. 928 KC.**
- 2.30 London Programme relayed from Daventry
- 3.45 Mr. F. E. ROBINS, 'Fire'
- 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

**7.45 A Symphony Concert**

Relayed from the Assembly Room, City Hall  
**NATIONAL ORCHESTRA OF WALES**  
(Cerdderfa Genedlaethol Cymru)  
Conducted by WARWICK BRAITHWAITE  
Overture, 'Carnival' Dvorak  
On Hearing the First Cuckoo in Spring Delius  
Molly on the Shore Grainger  
Symphony No. 8, in E Flat, Op. 83 Glazounov

**FREDERICK DE LIUS**, born in 1863 at Bradford, of German parentage, was intended at first for a commercial career. For a time engaged in Florida as an orange planter, he had reached his twentieth year before he was allowed to devote himself seriously to music. As a student in Leipzig he made the acquaintance of Grieg, and something of Grieg's influence is thought by some critics to be discerned in his work. But there is very little trace of any outward influence on his music; in many ways it is among the most distinctively new and original of the present age. In every way as modern as those of any present-day composer, his methods seem to have been devised by himself rather than inherited from any musical ancestor. He has a partiality for subjects of avowedly pictorial intent, and many of his works are of that order which defies anything like ordinary analysis.

- 9.0 **Songs of Nature**  
THE WALFORD GLEE SINGERS  
Conducted by G. H. COBBLEDICK  
Tempest and Calm ..... B. J. Evans  
Hues of Day ..... Jules Berleux
- KATHLEEN PROCTOR (Contralto)  
The First Spring Day... }  
In Violet Time ..... } Frederick Drummond  
Roses for You ..... }  
Summer Begins ..... }
- GLEE SINGERS  
Who sails with Drake? ..... }  
A Song of the Armada ..... } Candish

- KATHLEEN PROCTOR  
A Brown Bird Singing ..... Haydn Wood  
I pitch my lonely caravan at night... Eric Coates
- GLEE SINGERS  
On the Sea ..... Dudley Buck  
Evening Bells ..... Julius Otto
- 9.45-12.0 S.B. from London (10.0 Local Announcements)

- 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
- 7.45 S.B. from Manchester
- 8.35 app. S.B. from London
- 8.45 app. S.B. from Manchester
- 9.45 S.B. from London
- 10.0 Musical Interlude, relayed from London
- 10.5-12.0 S.B. from London



**FIRE!**

In his talk from Cardiff this afternoon Mr. Robins will point out the losses caused by fire. This picture shows a conflagration burning away literally 'like a house on fire.'

- 6BM 288.5 M. 1,040 KC. BOURNEMOUTH.**
- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 Mr. GEORGE DANCE, F.R.H.S.: 'For Gardeners—A Chat on Annuals'
- 4.0 London Programme relayed from Daventry
- 6.0 **Lenten Address**  
Rev. ERIC SOUTHAM, M.A., 'Teach us to Pray—VI, When ye pray say, "Lead us not into temptation"'

- 6.15 S.B. from London
- 6.30 Market Prices for Southern Farmers
- 6.35 S.B. from London
- 7.45 S.B. from Manchester
- 8.35 app. S.B. from London
- 8.45 app. S.B. from Manchester
- 9.45-12.0 S.B. from London (10.0 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
- (Plymouth Programme continued on page 657.)



# MARTINS Panatellas

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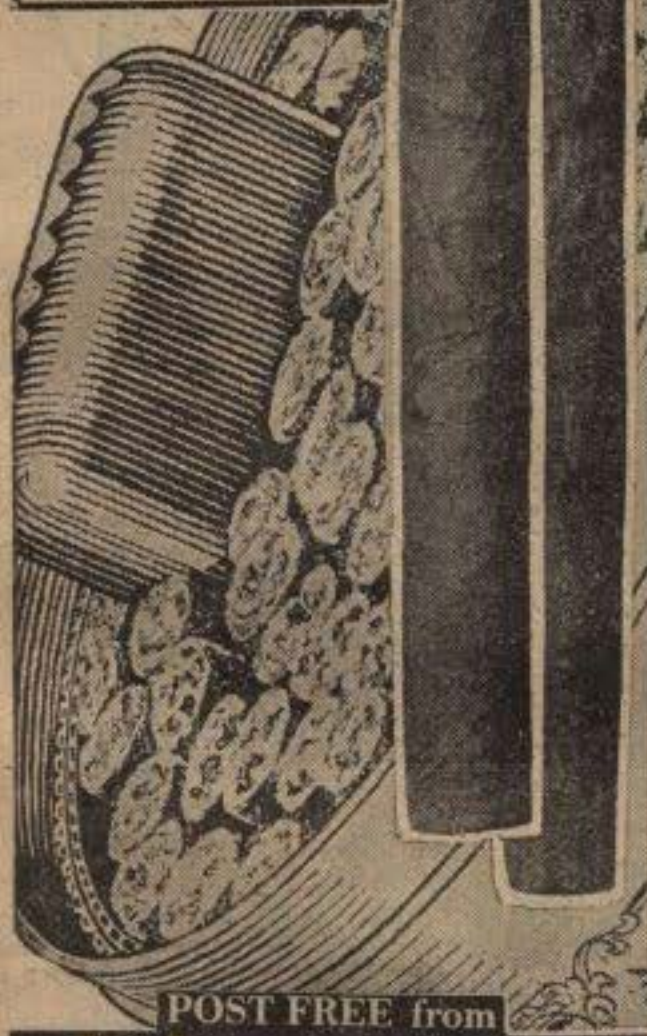
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PICCADILLY, LONDON, W.1.

## Programmes for Thursday.

(Plymouth Programme continued from page 656.)

- 6.0 Bournemouth Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 S.B. from Manchester
- 8.35 app. S.B. from London
- 8.45 app. S.B. from Manchester
- 9.45-12.0 S.B. from London (10.0 Local Announcements)

### 2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0-1.0 A Ballad Concert  
JOHN BARN (Baritone)  
JULIET BLUMENTHAL (Pianoforte)  
DORIS BLODWELL (Soprano)
- 4.30 An Orchestral Concert  
Relayed from Parker's Restaurant  
PARKER'S RESTAURANT ORCHESTRA  
Musical Director, LADDIE CLARKE  
VERA WARE (Mezzo-Soprano)
- 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 North of England Farmers
- 6.45 S.B. from London
- 7.45 Hallé Orchestra Pension Fund Concert  
From the Free Trade Hall  
Relayed to London and Daventry (See London Programme)
- 8.35 app. Interlude  
S.B. from London
- 8.45 app. Concert (Continued)
- 9.45-12.0 S.B. from London (10.0 Local Announcements)

### Other Stations.

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

12.0-1.0:—Gramophone Records. 2.30:—Prof. H. M. Halliworth, 'Commerce—X, The Problem of Marketing.' 3.0:—London Programme relayed from Daventry. 5.15:—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:—S.B. from London. 7.45:—Manchester (see London). 8.35 app.:—London. 8.45 app.:—Manchester (see London). 9.45-12.0:—London.

#### 5SC GLASGOW. 401.1 M. 746 KC.

11.0-12.0:—A Recital of Gramophone Records. 2.45:—Mid-week Service, conducted by the Rev. J. Mitchell-Kerr, B.D., of Woodside Parish Church. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—Musical Interlude. 3.45:—Mrs. Janet Murray: 'A Girl of the Seventeenth Century.' 4.0:—An Orchestral Concert. The Station Orchestra. Annie MacLean (Contralto). 5.15:—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:—London. 6.30:—Edinburgh. 6.45:—London. 7.45:—Manchester (see London). 8.35 app.:—London. 8.45 app.:—Manchester (see London). 9.45:—London. 10.0:—Scottish News Bulletin. 10.5:—London. 10.20:—Ann Penn: Impersonations of Well-known Artists. 10.35-12.0:—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. Jean Youngson (Soprano). Margaret E. Shepherd and Rosabel Miller (Pianoforte). 4.30:—Dance Music, relayed from the New Palais de Danse. 5.15:—Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (see London). 6.15:—London. 6.30:—Edinburgh. 6.45:—London. 7.45:—Manchester (see London). 8.35 app.:—London. 8.45 app.:—Manchester (see London). 9.45:—London. 10.0:—Glasgow. 10.5-12.0:—London.

#### 2BE BELFAST. 302.7 M. 991 KC.

2.30:—London Programme relayed from Daventry. 4.0:—Dance Music: Bob Dryden's Rival Rhythm Boys, relayed from the Plaza. 5.0:—'Irish Cottage Industries,' by Miss H. B. Crofton. 5.15:—Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (see London). 6.15:—S.B. from London. 7.45:—An Orchestral Concert. Symphony Orchestra, conducted by B. Godfrey Brown. Peers Coetmore (Violoncello). Norman Allan (Bass). 9.45:—S.B. from London. 10.20:—Dance Music: Harry Park's Dance Band at the Malone Rugby Football Club Dance, relayed from the Carlton Ballroom, Belfast. 11.0-12.0:—S.B. from London.

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electric radio. Just "Plug in!—That's  
all." D.C. 39 gns.; A.C. 21 gns.,  
complete with Valves and Royalty.



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PLAYS THAT TREE DID NOT LIKE.

A New Series of Dramatic Programmes—Distinguished Sportsmen to Discuss Rugby—The Largest Religious Congregation in the Country—Historical Play and Free Zoo Tickets for Children.

*Actors of the Past.*

**G**HOSTS OF THE BOARDS' is the title of a new series of dramatic programmes arranged for Cardiff listeners, the first of which will be given on Monday, March 25, at 9.35 p.m. All great actors are remembered best by the parts in which they scored their most popular successes, and, as far as possible, in these dramatic programmes their memory will be recalled by those parts. Many of the plays to be given were performed in Cardiff theatres, but the series will not be restricted in any way. Many Cardiff residents will remember the opening of the New Theatre in 1906, when Tree and his company played for a week to crowded houses. An actor who was much associated with Tree tells me that Tree did not like a play to have a long run—he called it an 'obstinate success!' Irving will be another 'Ghost.' He played in Cardiff in 1904, at the old Theatre Royal, now the Playhouse, where he is specially remembered for his performance in Tennyson's *Becket*. The last words he ever spoke were the lines from that play: 'Into Thy hands, O Lord, into Thy hands,' on the stage at Bradford. Immediately afterwards, he collapsed.

*The Rugby Season.*

**T**HE Rugby Season will be the subject of a broadcast discussion on Saturday, March 30, by two distinguished sportsmen, Mr. L. J. Corbett and Mr. Rowe Harding. Mr. Corbett lives at Bristol and Mr. Harding at Swansea, and although they thus happily hold the balance between both sides of the Bristol Channel, the reputation of each is 'international.'

*'Future Arrangements.'*

**A** FARCE, in one act, by F. Morton Howard, entitled *Future Arrangements*, will be broadcast on Tuesday, March 26, at 7.45 p.m. The part of Captain Dutt, of the *Jane Gladys*, will be played by T. Hammam-Clark, whose voice will be excellently set off by the rolling tones of his second in command, Sam Clark, played by Tom Jones, of Pontypridd.

*Welsh Lullabies.*

**A**NOTHER recital of Welsh Folk Songs will be given by Miss Gwladys Howell on Tuesday, March 26. This time her subject will be 'Songs of the Home.' Margaret Owen will be the vocalist, and she will sing lullabies with which Welsh mothers crooned their children to sleep. The rhythm of the wooden cradle rocked by the foot is very noticeable in these songs. A short account of the events leading up to the formation of the Welsh Folk Song Society will also be described by Miss Howell.

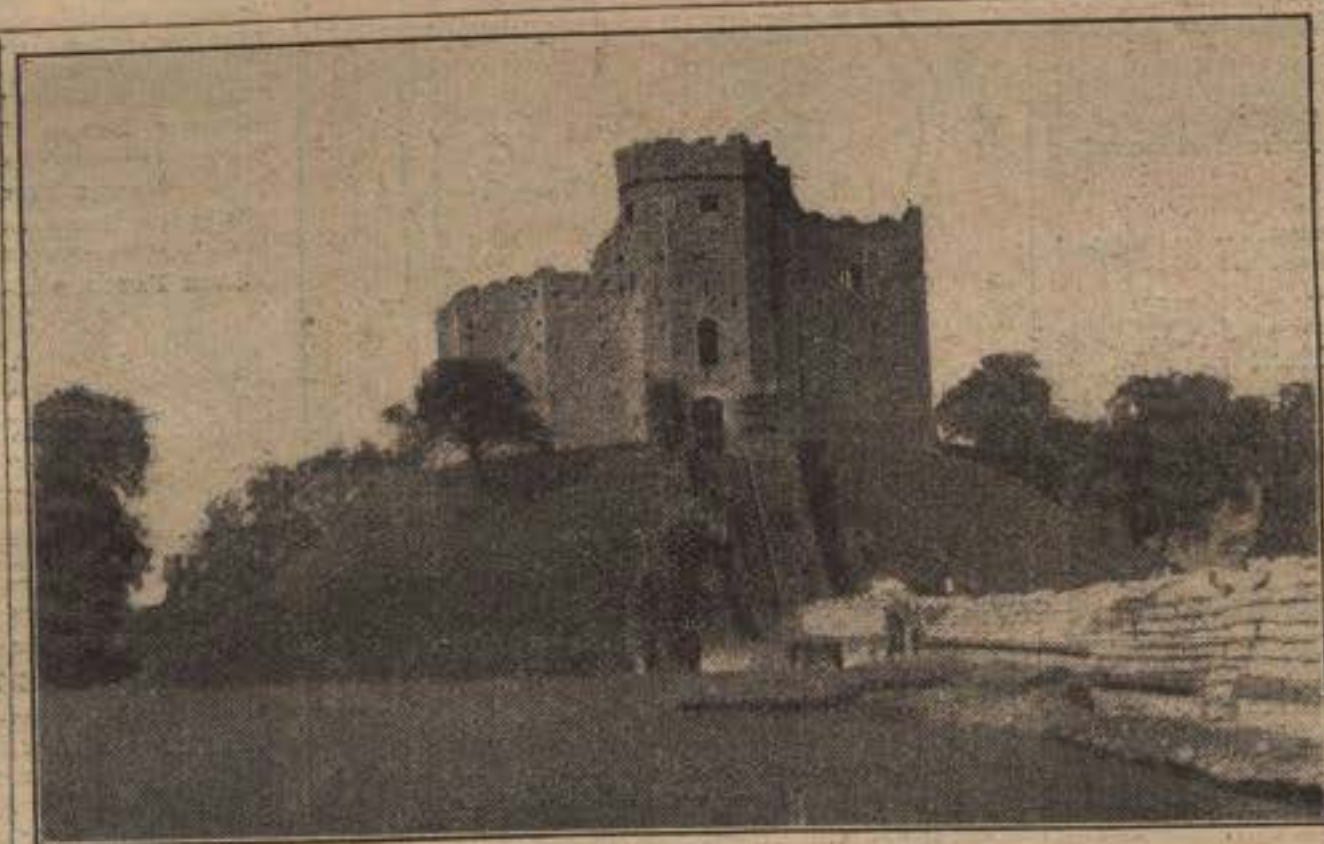
[For Notes from Southern Stations see page 675.]

*Colston Hall, Bristol—*

**T**HE Colston Hall, Bristol, from which a service will be broadcast at 6.30 p.m. on Sunday, March 24, is named after the famous philanthropist, Edward Colston. It stands on an historic site, where in the olden days was the Carmelite Friary. At a later date a wealthy knight, Sir John Young, built his gigantic mansion, known as the 'Great House,' and there he entertained Queen Elizabeth in regal style when she came to Bristol in 1574. Subsequently the site was cleared, and the original Colston Hall was built. This was destroyed by fire during the Trade Union Congress in 1898, and the present hall was afterwards erected.

*National Orchestra of Wales.*

**C**ONCERTS of a varied character on three successive nights shows the versatility of the National Orchestra of Wales. On Thursday, March 28, in place of the usual Symphony Concert at the City Hall, there will be a Choral and Operatic Concert. The artists are Stiles Allen (soprano), Parry Jones (tenor), and Foster Richardson (bass), and items will also be given by a choir from the Cardiff Musical Society. The concert will be broadcast from 9.30-10.10 p.m., when parts of the *Ring of the Nibelung* will be heard. On Good Friday the third Concert of the Cardiff Musical Society will be relayed from the Park Hall, the programme consisting of a performance of *Elijah*. Dora Labbette (soprano), Gladys Palmer (contralto), Walter Glynne (tenor), and Rex Palmer (baritone) are the soloists. The whole of the concert will be broadcast. On Saturday, March 30, Rita Mattei (soprano) and Albert Voorsanger (violin) will be the artists at the City Hall Concert, the first part of which will be broadcast. This will be the final concert in the third season by the National Orchestra, but listeners will be glad to learn that a short Summer Season is to begin on Thursday, April 18.



THE OLD KEEP AT CARDIFF CASTLE.  
A play which has for its setting Cardiff Castle in the twelfth century will be broadcast in the Children's Hour on March 26.

*Cardiff Castle.*

**A**N historical play, written round Cardiff Castle in the twelfth century, will be performed during the Children's Hour on Tuesday, March 26. It has been specially prepared for broadcasting by K. D.

*—And Its Famous Sunday Evening Services.*

**A** FEW years ago the hall was purchased by the Corporation of Bristol. It presents a remarkable appearance when one of the famous Sunday evening services is in progress, as the congregation of nearly 4,000 is the largest at a regular religious service in the United Kingdom. The service takes a form that appeals to all classes, and music is an outstanding feature. Old and familiar hymns are sung, led by the magnificent organ, presented by the late Lord Winterstoke at a cost of £12,000. Well-known vocalists contribute suitable solos, a popular preacher gives the address, and the permanent chairman is one of Bristol's best-known and best-liked citizens, Mr. Fred Wiltshire, the musical barrister.

*A Bristol Charity.*

**T**HE appeal from Cardiff on Sunday evening, March 24, will be on behalf of the Bristol Hospital for Sick Children and Women. This Institution stands on the summit of St. Michael's Hill, and every year treats about 1,000 in-patients and more than 5,000 out-patients. The hospital began in a humble way about sixty years ago, the first patients being received and treated in a modest dwelling house in the city. The present buildings were opened in 1885.

Evans, and is called *Marauders of the Marches*. In these days the tribesmen had special privileges which were jealously guarded: they were members of the chief's family. The serfs, on the other hand, were of foreign extraction, and were only granted full privileges after the ninth generation. Cardiff Castle was at that time governed by the Earl of Gloucester, who, with his wife and son, were captured by the lord of the Cantref of Senghenydd, and taken to the Vale of Rhydney until promises of certain rights were given. The play deals with these doughty adversaries and their tribesmen and serfs.

*Happenings at the Zoo.*

**M**ANY generations of West Country and South Wales children of all ages have gazed with wonder and delight at the lions, tigers, bears, and monkeys in the Bristol Zoological Gardens. Hitherto, the animals have been too much on their dignity, or too shy (or both) to tell visitors what they thought of them, but the microphone is to provide a solution of the difficulty. Once a week a letter will be read from a zoo favourite during the Children's Hour, and young listeners are invited to write back. Those who do so will receive a free ticket of admission.

'STEEP HOLM.'

**7.45**  
**Vaudeville**  
**and then**  
**A Mystery**

**FRIDAY, MARCH 22**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

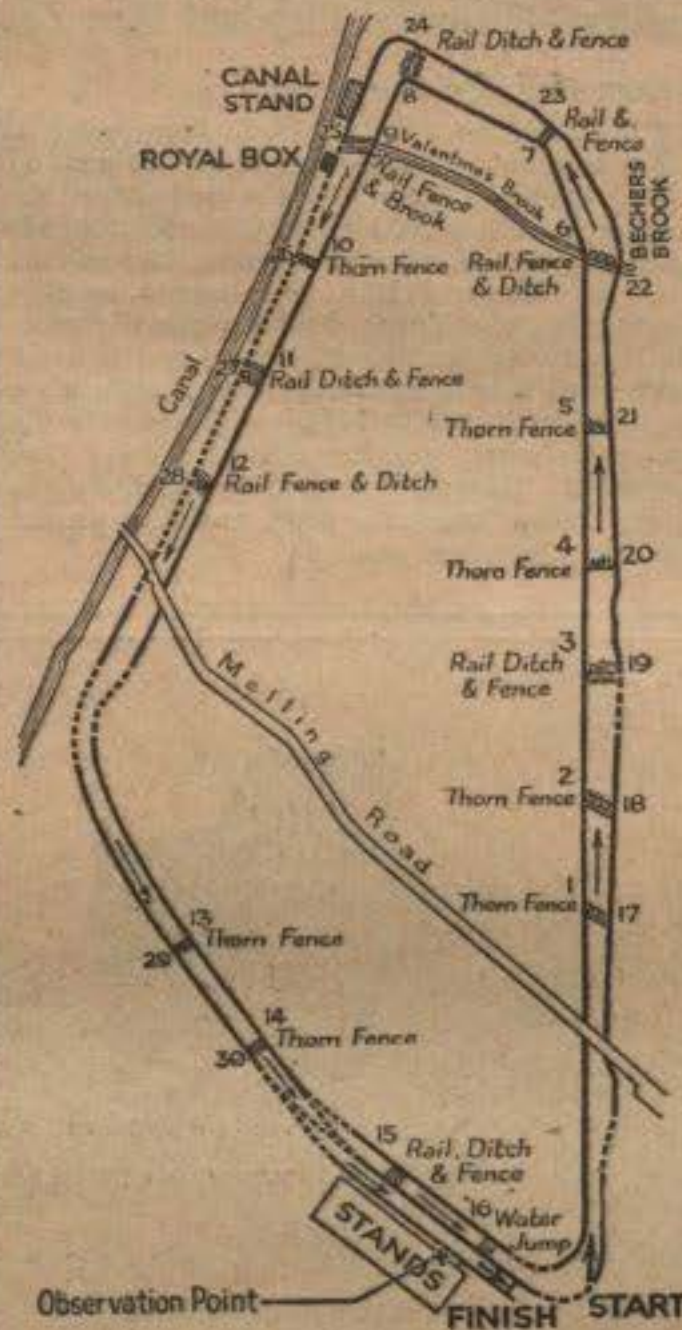
**9.20**  
**A Discussion**  
**on**  
**Disarmament**

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH ; WEATHER FORECAST
- 10.45 (Daventry only) 'Menus and Recipes, a Vegetarian-Balanced Diet'
- 11.0 (Daventry only) Gramophone Records Miscellaneous
- 12.0 A Sonata Recital  
THOMAS DANCE (Baritone)  
LEONARD ISAACS (Pianoforte)
- 12.30 ORGAN RECITAL  
by  
HARVEY GRACE  
Relayed from St. Mary-le-bow  
Prelude in C Minor ..... } Bach  
Two Preludes on Passiontide Chorales ..... }  
(a) O Sacred Head  
(b) Jesus Christ, our Saviour freed us from the wrath of God  
Fugue in F ..... }  
Slumber Song, Aria from Cantata No. 82 .. }  
Sonatina from 'God's time is Best' ..... }  
Sinfonia from 'We Thank Thee' ..... }
- 1.0 Lunch-Time Music  
MOSCHETTO and his ORCHESTRA  
From the May Fair Hotel

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

- 2.45 The Grand National  
A Running Commentary by Mr. R. C. LYLE and Mr. W. HOBBS  
Relayed from Aintree  
S.B. from Liverpool
- 3.30 app. The Gershom Parkington Quintet
- 3.45 A Concert to Schools  
THE SYBIL EATON QUARTET:  
SYBIL EATON (1st Violin), PIERRE TAS (2nd Violin), RAYMOND JEREMY (Viola), ALLEN FORD (Violoncello)  
CHRISTINE McCLURE (Mezzo-Soprano)

- 4.30 Frank Westfield's Orchestra  
From the Prince of Wales Playhouse, Lewisham
- 5.15 THE CHILDREN'S HOUR:  
'The Honour of the Regiment' (Major J. T. Gorman)  
Various Songs by ROY RUSSELL  
'The Pirate's Aunt' (to say nothing of his several victims)—the Story of an Unusual Adventure (W. Kersley Holmes)
- 6.0 Mr. W. POWELL-OWEN: 'The Small Poultry Keeper—IV, How to become One'
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Ministry of Agriculture Fortnightly Bulletin



THIS afternoon again, listeners will hear a broadcast commentary on the race for the Grand National. The commentators will be Mr. R. C. Lyle and Mr. W. Hobbs, who need no introduction to our readers. No horse race in the world holds greater thrills than this historic steeple-chase. Throughout the years, it has always produced its own special drama, its special triumphs and its own spectacular victories. Only the most rash of men would dare to prophesy the result of today's race, but listeners will be able themselves to follow the progress of the race jump by jump, and detail by detail, until the moment arrives when the winner of 1929 passes the post.

**9.20**

**IS DISARMAMENT PRACTICABLE?**

A discussion between  
**Professor P. J. NOEL BAKER**  
and  
**Mr. FILSON YOUNG**  
will be broadcast tonight at 9.20

AS soon as the war was over, the talk about Disarmament began. That is over ten years ago, and every great Power is still spending millions on armaments. Yet much has been done to limit armies, navies, and air fleets; too much to please the opponents of disarmament, not enough to satisfy its whole-hearted advocates. The pros and cons of the question will be argued in front of the microphone by two well-known protagonists.

- 6.45 THE FOUNDATIONS OF MUSIC  
BRAHMS' SONGS  
Sung by MARK RAPHAEL (Baritone)
  - 7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'
  - 7.15 Musical Interlude
  - 7.25 Professor J. E. Crofts: 'The Adventure of Poetry—III, The Victorian Age'
- IN the Victorian age poetry set out to achieve a moral—or at least a 'helpful'—purpose, with the result that it lost much of its own essential appeal. This evening Professor Crofts will discuss some characteristic poems by Matthew Arnold, Browning, and Tennyson, and in particular the permanent value of Tennyson's poetry and the modern attitude to it.
- 7.45 Vaudeville  
DICKIE DIXON (Synecopated Songs and Piano Solos)  
SANDY ROWAN (Scottish Comedian)  
WALTER TODD and GWEN LEWIS (In Cockney Humour)  
JACK PAYNE and the B.B.C. DANCE ORCHESTRA and  
A Variety Item from  
THE LONDON PALLADIUM

- 8.30 'The Billiard Room Mystery'  
OF  
'Who D'You think Did It?'
- A Murder Mystery by V. C. CLINTON-BADDELEY  
Adapted from the Story by STEPHEN LEACOCK
- The Characters:  
Detective Inspector Edwards  
Transome Kent, an unofficial investigator  
Dennis, coachman to the late Kivas Kelly  
Alice Delany  
Masterman Thropton  
Peter Kelly  
Jenkins, butler to Transome Kent
- The Scenes:  
The Billiard Room in the house of the late Kivas Kelly  
The Billiard Room in the house of the still-present Transome Kent
- N.B.—Anyone who guesses the answer is entitled (in all fairness) to a beautiful gold watch and chain, but is extremely unlikely to get same.

- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements (Daventry only) Shipping Forecast and Fat Stock Prices
- 9.20 Is Disarmament Practicable?  
(See foot of page)
- 10.20 A RECITAL by HAROLD WILLIAMS (Baritone)  
Hear me, ye Winds and Waves ('Scipio' and 'Julius Caesar') Handel, arr. A. L.  
Port o' Many Ships ..... Keel  
Debonair ..... Besty  
By the Bivouac ..... Hart  
My Love's an Arbutus ..... Stanford  
Son o' Mine (Freebooter Songs) William  
The Rebel } Wallace  
My Father has some very fine sheep  
(Irish Traditional) ..... arr. Hughes
- 10.45 SURPRISE ITEM
- 11.15-12.0 DANCE MUSIC:  
ALFREDO and his BAND and the NEW PRINCES ORCHESTRA from the New Princes Restaurant  
(Friday's Programmes continued on page 663)



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**95!**  
**AMPLION**  
*standard cabinet cone*

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**Mr. W. Powell Owen**  
who broadcasts from 2LO on March 22 on "How to become a Small Poultry Keeper," is **Poultry Expert to "The Feathered World"**—the leading poultry journal since 1889.

He writes an article crammed full of hints in this paper every week, so order it on Fridays—2d. On March 15 "The Feathered World" produced its special

**SPRING DOUBLE NUMBER**  
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CASH Prizes amounting to £200 (first prize £100) are offered by the Telephone Development Association to those who forecast most accurately the total number of telephone subscribers on the Post Office System at June 30th, 1929.

Remember that this country still has a lot of leeway to make up before we can compare favourably with other countries. We have only 36 telephones per 1,000 population, compared with Germany's 44, Switzerland's 55, Sweden's 76, Denmark's 92, Australia's 74, Canada's 127, and United States' 160. Every additional telephone means more employment in scores of different industries, more revenue to the State and improved national communications.

**FREE ENTRY FORMS.**

Free Entry Forms, giving the figures of growth during the past few years and full details of this Competition, can be had on application at STAND No. 106, Main Hall, Daily Mail Ideal Home Exhibition, Olympia, or, if a stamped addressed envelope is enclosed, by post from the Association at the address below.

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*Player's  
Please*

50's Decorated Tin  
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**FRIDAY, MARCH 22**  
**5GB DAVENTRY EXPERIMENTAL**

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 2.45 **The Grand National**  
(See London)
- 3.30 app. **ORGAN RECITAL**  
By LEONARD H. WARNER  
From St. Botolph's, Bishopsgate
- March Pontificale ..... Widor  
Introduction and Passacaglia ..... Max Reger  
Prelude, 'Lohengrin' ..... Wagner, arr. Fricker  
Toccata in G ..... W. Walond, arr. Harry Wall  
Finale (First Symphony) ..... Vienne
- 4.0 **JACK PAYNE AND THE B.B.C. DANCE ORCHESTRA**  
**KEECH HAWAIIAN STUDIO TRIO**  
In a Musical Act  
IVOR WEIR (American Ballads)

- 5.30 **The Children's Hour:**  
(From Birmingham)
- 'Pridesworth's Cross Country'—a School Yarn by T. DAVY ROBERTS  
Songs by ETHEL WILLIAMS (Contralto) and GEOFFREY DAMS (Tenor)

- 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 Merry-makers' Eric Coates

- ROBERT CHIGNELL (Baritone)
- God bless thee, my Beloved ..... White  
Boat Song ('Songs of Nyassaland') arr. Holland  
The Sergeant's Song ..... Holst
- ORCHESTRA  
Suite for Strings, 'The Seasons' ..... Amers

- 6.58 **ALAN RICHARDSON (Pianoforte)**
- Two Minuets ..... Purcell, arr. Craxton  
La Precieuse ..... Couperin, arr. Kreisler  
Study in C, Op. 10, No. 7 ..... Chopin
- ORCHESTRA  
The Grasshopper's Dance ..... Bucalossi  
Valse, 'Thoughts' ..... Alford
- ROBERT CHIGNELL  
The Corporal's Ditty ..... Squire  
Comrades of Mine ..... James  
Tavern Song ..... Fisher

- 7.25 **ORCHESTRA**  
Selection from the works of Tchaikovsky  
arr. Langey
- ALAN RICHARDSON  
Prelude in D ..... Rachmaninov  
Forlane ..... Ravel

- 7.48 **ORCHESTRA**  
Suite, 'The Purple Vine' ..... Aneliffe

- 8.0 **'A Roman Holiday'**  
By WALTER DURANTY  
Read by Mr. WILLIAM RIDSDALE

- 8.30 **'Up to Scratch'**  
SECOND EDITION  
More Feline Frolics in a Series of Gambols  
by  
RONALD FRANKAU and his CABARET KITTENS

Why be bored, depressed, morose,  
When Kittens can supply the dose,  
Which makes the oldest people scoff,  
At glands advised by Voronoff?

Artists:

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MAYLAND MOSS  
ERNEST BERTRAM  
RENEE ROBERTS  
CYNTHIA REECE  
CONRAD LEONARD  
NORA SAVAGE



RONALD FRANKAU,  
whose Cabaret Kittens will again come  
Up to Scratch tonight.

these Shanties tonight, was founded in 1922 by four old Conway boys, whose years spent in the ship covered the long period from 1878 until 1911. All four had served with distinction in the Great War. The Club very quickly became a popular rendezvous for officers and ex-officers of the Sea Services, and the membership is now nearly 1,000, all ranks, from Admirals downwards, being represented. Many of the members served at one time in sailing ships, where, of course, the sea shanty had its birth, so that listeners can hear them sung this evening with an absolute fidelity to the old traditions; at the annual dinner, sea shanties are always a feature of the evening's festivity.

The club publishes its own book of Sea Shanties, under its own name—'The Seven Seas Shanty Book.'

- 10.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

- 10.15 **DANCE MUSIC: MARIUS B. WINTER'S DANCE BAND** from the Hotel Cecil

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

(Friday's Programmes continued on page 664.)

- 9.30 **Some Songs of the Sea**

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# Friday's Programmes continued (March 22)

**5WA CARDIFF. 323.2 M. 928 KC.**  
 12.0-1.0 London Programme relayed from Daventry  
 2.45 app. The Grand National London Programme relayed from Daventry (See London Programme.)  
 3.30 app. 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. J. KYRLE FLETCHER: 'Village Histories—VI, Caerleon' Caerleon has been very much in the public eye within the last few years on account of the excavations. Mr. Kyrle Fletcher will, however, tell a different story today. He will tell of the village which was a city.  
 6.15-11.15 S.B. from London (9.15 Local Announcements)

**5PY PLYMOUTH. 396.3 M. 757 KC.**  
 2.45 app. The Grand National London Programme relayed from Daventry (See London Programme.)  
 3.30 app. London Programme relayed from Daventry  
 5.15 The Children's Hour: Let's follow the piper to the Land of Egypt, there we shall hear 'The Tale of Horus and Set' (Ralph de Rohan), and possibly something about 'Pyramids and Sphinxes' (E. Le Breton Martin)  
 6.0 London Programme relayed from Daventry  
 6.15-11.15 S.B. from London (9.15 Forthcoming Events, Local Announcements)

**2ZY MANCHESTER. 378.3 M. 793 KC.**  
 2.45 app. The Grand National S.B. from Liverpool (See London Programme.)  
 3.30 app. Broadcast to Schools; Canon C. E. RAVEN, 'Birds of the North Country—X, Birds of the Open Sea.' S.B. from Liverpool  
 3.45 London Programme relayed from Daventry  
 4.30 The Northern Wireless Orchestra A LESLIE STUART PROGRAMME  
 5.15 The Children's Hour S.B. from Leeds  
 6.0 Mr. NEVILLE CARDUS: 'Music in Manchester'  
 6.15 S.B. from London (9.15 Local Announcements)  
 10.20 ANN PENN Impersonations of Well-known Artists  
 10.35 Musical Interlude  
 10.45-11.15 S.B. from London



Daily Mail.

**THE HISTORIC SITE OF CAERLEON.**  
 A view of the excavations at Caerleon, about which Mr. J. Kyrle Fletcher will talk in his series of 'Village Histories,' from Cardiff this evening at 6.0.

**5SX SWANSEA. 294.1 M. 1,020 KC.**  
 2.45 app. The Grand National (S.B. from Cardiff) (See London Programme.)  
 3.30 app. London Programme relayed from Daventry  
 5.15 S.B. from Cardiff  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 9.15 Musical Interlude relayed from London  
 9.20-11.15 S.B. from London

**6BM BOURNEMOUTH. 288.5 M. 1,040 KC.**  
 2.45 app. The Grand National London Programme relayed from Daventry (See London Programme.)  
 3.30 app. London Programme relayed from Daventry  
 6.15-11.15 S.B. from London (9.15 Local Announcements)

gramme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Violin Recital by Max Swart 6.15-11.15:—S.B. from London.

**5SC GLASGOW. 401.1 M. 748 KC.**  
 2.5:—Broadcast to Schools. S.B. from Edinburgh. 2.20:—Musical Interlude. 2.25:—S.B. from Edinburgh. 2.45 app.:—S.B. from Liverpool. 3.30 app.:—A Play for Schools. Scenes from 'James I of Scotland' by The Station Players. 3.30:—Dance Music from the Waldorf. 4.0:—A Light Orchestral Concert: 'The Station Orchestra, Nathalie G. Hill (Soprano). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—London. 6.30:—Scottish Market Prices for Farmers. 6.45:—London. 9.15:—Scottish News Bulletin. 9.20-11.15:—London.

**2BD ABERDEEN. 311.2 M. 964 KC.**  
 2.5:—Broadcast to Schools. S.B. from Edinburgh. 2.20:—S.B. from Glasgow. 2.25:—S.B. from Edinburgh. 2.45 app.:—S.B. from Liverpool. 3.30:—Dance Music from the 'New Palais' de Danse. 4.0:—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0:—Mr. Alex Ketch: 'Old Scottish Festivals—IV, Pax and Palm Sunday.' 5.15:—The Children's Hour. 6.0:—Mr. Peter Craigmyle: Football Topics. 6.15:—London. 6.30:—Glasgow. 6.45:—London. 9.15:—Glasgow. 9.20-11.15:—London.

**2BE BELFAST. 302.7 M. 991 KC.**  
 12.0:—Organ Recital by Herbert Westerby, relayed from the Grosvenor Hall. 12.30-1.0:—Light Music. The Radio Quartet. 2.45 app.:—S.B. from Liverpool. 3.30:—London Programme relayed from Daventry. 4.30:—British Composers Orchestra; Three Bavarian Dances, Op. 27 (Elgar); Three English Dances (R. Quilter). 4.50:—John Vise (Tenor). 5.2:—Orchestra: Suite, 'Famous Beauties' (Percy Fletcher). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-11.15:—S.B. from London.

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**THE MOST SPORTING EVENT OF THE YEAR.**

(Continued from page 625.)

And there is another point—a very important one—I want to mention. We need big-boned, powerful thoroughbred stock for the Army. My soldier friends tell me the idea that the mechanization of warfare has ousted the horse is not supported by the facts, and that as recently as the last Army manoeuvres it was proved that in certain conditions the horse was irreplaceable. On the highest authority I am told that the Italian cavalry regiments on the front during the war performed magnificently, and that all-important positions were enabled to be held at a highly critical stage in the campaign, chiefly owing to their courage, skill, and self-sacrifice.

And this brings me to the need for supporting the industry of horse-breeding. I regard this as one of the most important results we may look for from the installation of the Totalisator on our racecourses.

Under the Act of Parliament which authorizes the establishment of Totalisators on our racecourses, a percentage of the surplus is to be devoted to the improvement of our breeds of horses, and in this we must certainly include the well-bred steeplechaser.

What course is more suitable than Aintree for the Tote, and what race more likely to make an investment in a Totalisator pool very much worth while? Just think of the chances a punter would have when, as the statistics show, a rank outsider is likely to win every fourth or fifth year.

It is a matter of regret that it will not be possible for Totalisators to be established at Aintree for this year's Grand National; but the Racecourse Betting Control Board cannot achieve the impossible, and at Liverpool there are many geographical difficulties.

Next year, let us hope that we shall have Totes at Aintree, so that, if you so desire, you will be able to work out your odds for yourself as the indicator shows the amount going on each horse, and, win or lose by your stake, you will have assisted in supporting the sport of steeplechasing and the breeding of high-class horses.

**HOME, HEALTH AND GARDEN.**

(Continued)

that were planted during autumn and winter, and have been loosened by frost and storms, should have the soil trodden firmly around them.

Peaches and other fruit trees on walls in the open are coming into bloom and the flowers should be protected by having nets, canvas, or some such light material, hung from the top of the wall. This ought to be arranged so that it can be easily rolled up to expose the bloom during the day when the weather is favourable, so that bees and other insects can visit the flowers during sunny days. It is necessary that the pollen should be carried from one flower to another, if fruit is to be formed freely. —Royal Horticultural Society's Bulletin.

The diagram for Miss Brand's talk on Saturday, March 16, at 10.45 from 5XX, will be found in 'The Listener' for March 13.

At 8.30 p.m. on Tuesday, March 26, Hans Nissen is to give a recital from the London Studio. Nissen is chief baritone at the Munich Opera, where they produce Wagner in a manner rivalling Bayreuth. Last year he sang in *The Ring* at Covent Garden. He is shortly to leave Munich for Vienna.



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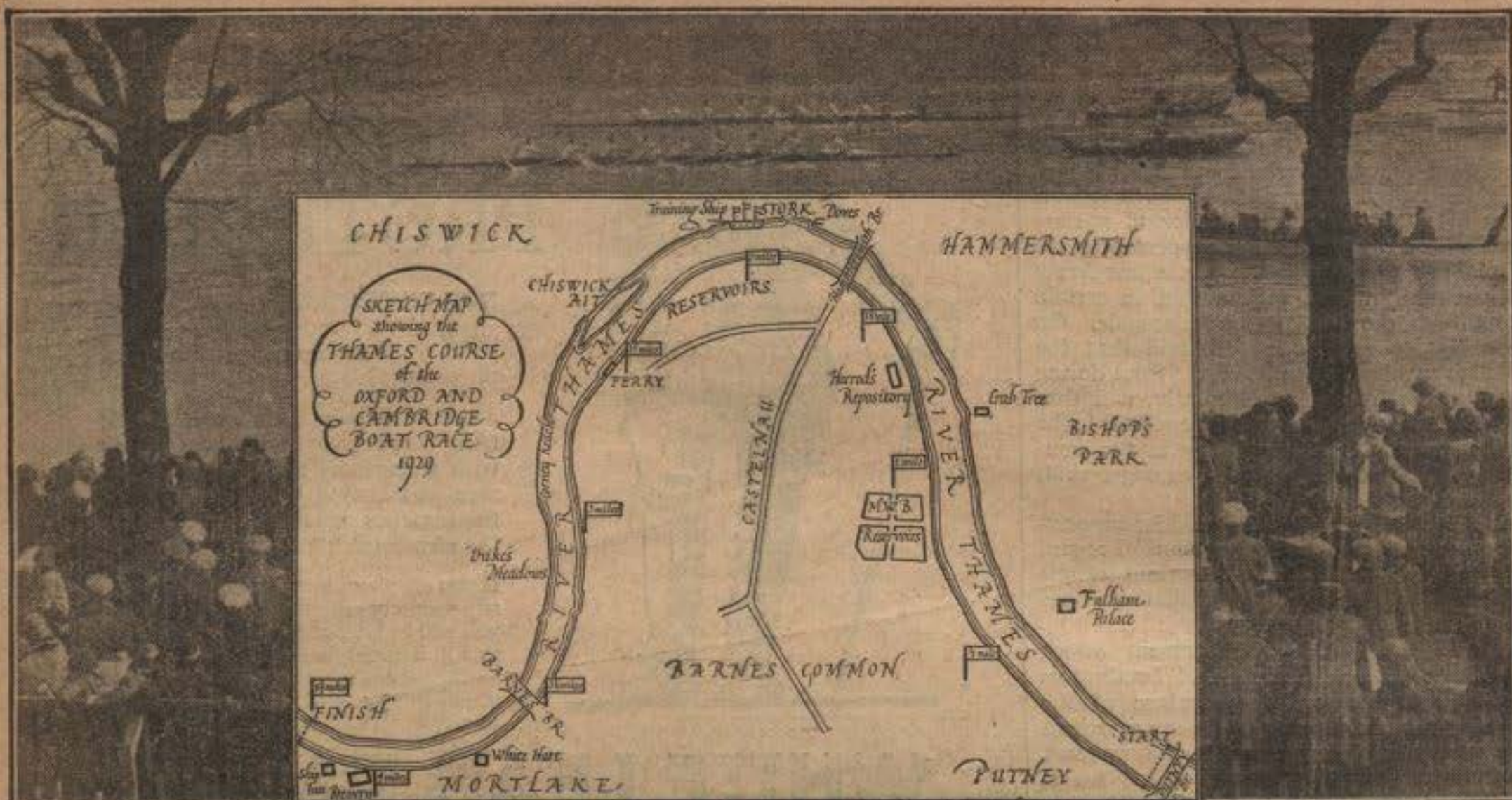
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## The Boat Race and its Thrills

**T**HE University Boat Race is one hundred years old today. The thought tempts one to go delving back into the history of the affair and to moralize a little on its prestige in the world of sport and on the amazing hold which it has ever had on the public imagination. That first race rowed at Henley a century since was a haphazard adventure, but even so we are told that twenty thousand people came to the river side.

Nowadays statisticians say that half a million people gather on Boat Race day between Putney and Mortlake, and then there are, in these years, the listening, waiting multitudes the world over, all happily hopefully divided into their two camps—Light Blue or Dark Blue.

What is the secret of it? One would love to know. Perhaps it is just that this is such a decent piece of sport. It represents so great, but yet so unindividual a physical effort. There is no prize in it save honour. No man in it rows for himself, but for his crew and for his University. Of necessity, being British, the spirit of the thing appeals to us.

And there is something else which (pray forgive me), I must call the magic of the Tideway. Above, on this very page, you see a plan of that stretch of brisk and comfortable old Thames which lies between Putney's bridge and the one time hamlet of Mortlake. For yourselves you will mark the great curves in it. But you must travel over it by water day in, day out, in spring and summer and autumn and winter, at low tide and high tide, on slack stream and on spate, in broiling sun and when ice is forming on the riggers, to appreciate the changes and chances of this inspiring place. From hour to hour, from day to day, always it is different.

Here let us suppose is another half of the secret. One has followed maybe a score of Oxford and Cambridge Boat Races, but have the conditions for any two of them been the same? I have seen the race rowed on a river calm and quiet as a mill pond with a warm, beatific sun in the sky—I have gone afloat behind the crews in a flurry of snow, and then how clearly one remembers that grim

fiasco of 1912, when both boats sank and the crews swam ashore. In ten minutes, when a strong spring tide comes sweeping up the river to meet the wind, conditions can change from the almost ideal to the almost impossible.

One says these things hoping that they will help you the better to appreciate the race of today. The physical test in itself would be a great one if the conditions under which it was going to be carried out were known beforehand, but always they are unknown. It is this very uncertainty which makes necessary the long and arduous training which the two crews have to undergo.

There is one thing which will strike you in looking at the plan. The course has such a curve in it that any preliminary advantage which choice of station may give is almost cancelled out before the end. It is said that the crew leading at Hammersmith Bridge is rarely beaten, but this is only true when one or the other has acquired a long lead before that point. Usually it is a hard battle

almost up to Hammersmith. The first real hint is the 'Crab Tree,' on the Middlesex bank; then comes Harrod's and Hammersmith. Beyond

the Bridge the curve in the river is so great that conditions of wind and stream are entirely altered. By the time that the crews reach Duke's Meadows, at Chiswick, one can think the race almost over. In this centenary year there is, of course, some very special rivalry. The period of cold weather caused dislocation in the Cambridge training. They had it in mind, originally, to do all their preliminary work either on the Cam or at Ely, on the bleak stretch of water known as the Adelaide Course. Instead, they had to come to the upper Thames, and, perhaps, are none the worse for the experience.

One cannot think, perhaps, that either the one or the other are great crews. Cambridge are strong, but not particularly neat.

Oxford in recent years have not had good fortune. This time they have at least a workmanlike crew, and their preparation has been more vigorous. The pendulum swings now this way, now that, and perhaps soon it will be the turn of the Dark Blues once again.

H.G.H.

### LETTERS TO THE B.B.C.

**W**HILE the B.B.C. always has been and still is very glad to answer any questions relating to past programmes, it feels that it is no longer justified in replying to letters of this nature unless stamped and addressed envelopes are enclosed. It will be realized that a great deal of search into programme records is often required to enable the Programme Correspondence Department to obtain the information required. As this type of correspondence has recently attained very large proportions, it is felt that the postal expense involved is not a charge which should reasonably fall on the programme services. From the first of March, therefore, will listeners kindly enclose a stamped and addressed envelope when writing for details of programmes and similar information concerning matter that has already been broadcast? This, of course, does not apply to outside broadcast dance music, as the B.B.C. will not be in a position to answer enquiries relating to the various numbers played.

### NEW RECORDS.

**N**EW gramophone records broadcast by Mr. Christopher Stone on Thursday, March 7, during the luncheon hour included: Handel's *Organ Concerto in B Flat*, Dr. Ernest Bullock, H.M.V. B2890; John McCormack in *Kathleen Mavourneen*, H.M.V. DB 1200; *Coppelia Fantasy* (Delibes), Berlin S. O. O., Parlo. E10813; *The Two Pigeons* (Messenger), Band of the Garde Républicaine, Col. 9648; *Memories of Mendelssohn* (arr. Sear), J. H. Squire Celeste Octet, Col. 9649; *The Willow Song* (Coleridge-Taylor), Mavis Bennett, H.M.V. B2929; *Still as the Night* (Bohm), Cornet Solo, Parlo. E6125; Virginia Selection, Jay Whidden's Orchestra, Dominion A74; *Rubénola*, saxophone solo, Rudy Wiedoeft, Zonó, 5262; *Kaiser Waltz* (Strauss), Dajos Bela and Orchestra Mascotte, Parlo. R279; and *I kiss your hand, Madame* (Erwin), sung by George Metaxa, H.M.V. B2944.

**12.15**  
**From Putney**  
**to**  
**Mortlake**

**SATURDAY, MARCH 23**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.35**  
**'Up to Scratch'**  
**A**  
**Second Edition**

10.15 a.m. The Daily Service

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

10.45-11.0 (Daventry only) The Hon. Mrs. G. ST. AUBYN: 'Children's Clothes'

**12.15-12.50**  
**THE OXFORD AND CAMBRIDGE**  
**BOAT RACE**

A Running Commentary  
Relayed from the launch *Magician*  
Commentators:

Mr. GEORGE WANSBROUGH  
and  
Mr. J. C. SQUIRE

(See facing page and article on page 621)

1.0 The Carlton Hotel Octet  
Directed by RENE TAPONNIER  
From the Carlton Hotel

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

3.30 JACK PAYNE and the B.B.C.  
DANCE ORCHESTRA

**4.30 A Studio Concert**

GWYNETH EDWARDS (Soprano)

EMILIO COLOMBO TRIO

EMILIO COLOMBO (Solo Violin)

Assisted by

O. FAGOTTI (Violoncello) and E.  
LACY (Pianist)

**TRIO**

Liebestraum (Love's Dream) *Liszt*

Valse ..... *Chopin, arr. Colombo*

'Faust' Fantasy

*Gounod, arr. Sarasate*

**GWYNETH EDWARDS**

Jewel Song ..... *Gounod*

As I walked forth ..... *Gervase Hughes*

The Maiden ..... *Parry*

Wake Up ..... *Phillips*

**TRIO**

Meditation, 'Thais' ..... *Massenet*

Danse Russe ..... *arr. Colombo*

Selection, 'Carmen' ..... *Bizet, arr. Hubay*

**5.15 THE CHILDREN'S HOUR:**

Selections by the SHEPPEY BOYS' BAND

'Lob calls Quits'—to the satisfaction of Barnoy  
and Co. (*Mabel Marlowe*)

Pencils and paper forward, please!

We'd like to have your solutions to another  
Competition.

6.0 Musical Interlude

6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN; An-  
nouncements and Sports Bulletin

6.40 Musical Interlude

**6.45 THE FOUNDATIONS OF MUSIC**

BRAHMS' SONGS

Sung by MARK RAPHAEL (Baritone)

7.0 Mr. HARVEY GRACE: 'Next Week's Broad-  
cast Music'

7.15 Mr. H. M. ABRAHAMS: An Eye-Witness  
Account of the Oxford v. Cambridge Sports

**7.30 A Light Orchestral Concert**

ENID CRUICKSHANK (Contralto)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

**ORCHESTRA**

March, 'The Peacemaker' ..... *Lotter*  
Overture, 'The Well of Love' ..... *Balfe*

MICHAEL WILLIAM BALFE, though counted  
as one of our English composers, was really  
Irish, born in Dublin in 1808. At the early age of  
six he was playing the violin for his father's  
dancing classes, and a year later was able to  
score the dance music for a band. In 1817 he  
appeared as solo violinist, and in the same year  
made his debut as a composer with a ballad  
which was afterwards sung by Madame Vestris.  
After several years of varied experience, which  
included playing in the orchestra at Drury Lane,  
travelling abroad and meeting Cherubini, Rossini,  
and other Masters, singing, too, as an operatic  
baritone with decided success, he began his career  
as a writer of English Opera in 1835. For some  
time he combined his activities in that direction



**9.35 'Up to Scratch'**

Second Edition

More Feline Frolics in a Series of  
Gambols by

Ronald Frankau and his Cabaret Kittens

*Why be bored, depressed, morose,  
When Kittens can supply the dose,  
Which makes the oldest people scoff,  
At Glands advised by Voronoff?*

RONALD FRANKAU

Nora Savage Ernest Bertram

RENEE ROBERTS

Cynthia Reece Maitland Moss

Conrad Leonard

GWEN ALBAN

with singing, and among the parts in which  
he made successful appearances was that of  
Papageno, in the first performance of the *Magic  
Flute* in English, in March, 1838.

In 1841 he removed to Paris, where several of  
his works were produced with real success. It  
was during his stay there that he composed *The  
Bohemian Girl*, the most successful of all his  
Operas, and the only one which maintains its  
hold on public affection today. He returned to  
England to produce it here, and the work was  
afterwards given abroad in German, Italian and  
French, in different parts of Europe.

From then, until 1864, he was busily engaged  
as composer and conductor, appearing with  
success in Berlin, Vienna, St. Petersburg and  
other famous centres. He received more than one  
foreign distinction, being a Chevalier of the  
Legion of Honour and a Commander of the  
Order of Carlos III. of Spain. The King of

Prussia offered him the Order of the Prussian  
Eagle, but this he was not allowed to accept.

In 1864 he retired to the country, and while  
devoting himself largely to rural pursuits, still  
continued to compose and to make occasional  
visits abroad. He died in 1870, his widow surviv-  
ing him till 1888. In 1882 a memorial tablet to  
him was unveiled in Westminster Abbey.

He had many of the gifts which go to make a  
successful musician, particularly an almost un-  
limited fluency of melodious invention, and the  
happy knack of producing striking effects. His  
great experience enabled him to use these not  
only with a fine command of the resources at  
his disposal, but with an astonishing rapidity in  
production. He lacked something of self-  
criticism, however; immediate success appar-  
ently counted for more with him than a high  
standard of artistic value; the same qualities  
which won him so much popularity in his lifetime  
are those which account in large measure for his  
failure to gain a really great place among the  
immortals.

**ENID CRUICKSHANK**

So white, so soft, so sweet  
is she ..... *Delius*  
To Daffodils .....  
I will bring you brooches  
*Anthony Collins*

**ORCHESTRA**

Selection, 'Funny Face' *Gershwin*  
Spanish Serenade .... *Scharwenka*  
Phantasy, 'The Three Bears'

*Eric Coates*

ERIC COATES, a thoroughly  
equipped musician whose hand  
is no less sure in music of the  
sternest order, has used his fine  
gift of melody to give us what might  
well be called 'music of entertain-  
ment or recreation.' From the  
scholar's point of view, his is all  
thoroughly good music whatever  
be its subject, even when, as  
here, he chooses a beloved old tale  
of nursery days.

Everybody knows the story, and  
none can have any difficulty in following it, in  
Coates' music. Goldilocks, we remember, rose  
very early and stole out of the house on a summer  
morning to explore the forbidden home of the  
Three Bears. Her curiosity, her wonder at the  
different sizes of the three-fold sets of everything,  
are all set before us, and none can mistake the  
voices of the three bears as they come back to  
find traces of her presence and finally herself.

**ENID CRUICKSHANK**

Red is the Path to Glory ..... *Scottish Song*  
A Night Idyll ..... *Loughborough*  
Ecstasy ..... *Walter Rummell*

**ORCHESTRA**

Ballet Music, 'Faust' ..... *Gounod*

9.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN

9.15 Mr. PERCY SCHOLES: 'On Living in Switzer-  
land'

AS our readers know, Mr. Percy Scholes, so  
long music critic to the B.B.C. and Music  
Editor of *The Radio Times*, retired last autumn  
from Savoy Hill, London, to the real Savoy  
Hill. He has reappeared from time to time both  
in our columns and at the microphone; only  
last Wednesday he 'introduced' Stravinsky as  
a 'new friend in music,' and tonight he will talk  
about the manifold delights of his Swiss home.

9.30 Local Announcements; (Daventry only)  
Shipping Forecast and Fat Stock Prices

**9.35 'Up to Scratch'**

(See centre column)

10.35-12.0 DANCE MUSIC: AMBROSE'S  
BAND from the May Fair Hotel

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# CASSELL'S TABLETS

## SATURDAY, MARCH 23

### 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0  
The 'B.N.O.C.'  
in 'Madame  
Butterfly.'

12.15-12.50 THE OXFORD AND CAMBRIDGE BOAT RACE  
A Running Commentary  
(See London)

3.0 'Madame Butterfly'  
(Puccini)  
ACTS II and III  
Played by THE BRITISH NATIONAL OPERA COMPANY  
Conducted by LESLIE HEWARD  
Relayed from the Opera House, Manchester  
Cast:

Butterfly ..... NOEL EADIE  
Suzuki ..... GLADYS PAIR  
Pinkerton (Lieut. in U.S. Navy) HEDDLE NASH  
Kate Pinkerton ..... FRANCES FROST  
Sharpless (Consul, U.S.A.) ..... ARTHUR FEAR  
Goro (a Broker) ..... SYDNEY RUSSELL  
Yamadori ..... MARTIN QUINN  
The Bonze ..... BERNARD ROSS  
Commissioner ..... MARTIN QUINN

3.50 Interval

A PIANOFORTE RECITAL  
By ERNEST LUSH  
Idyll, Op. 7, No. 1; Die Zauberflöte (The Magic Flute) Op. 34, No. 1; No. 8 of Acht 'Stimmungsbilder,' (Mood Pictures) Op. 1  
Medtner

4.0 'Madame Butterfly'  
(Continued)

4.35 THE DANCANT  
(From Birmingham)

BILLIE FRANCIS and his BAND  
Relayed from the West End Dance Hall  
BERT COPLEY in 'Humorous Homilies'

5.30 The Children's Hour:  
(From Birmingham)  
'Our Fire-Side—Dogs, Logs and Coal Scuttles,'  
by E. M. GRIFFITHS  
JAMES DONOVAN (Saxophone)  
BERT COPLEY 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  
FRANKLYN KELSEY (Baritone)  
THE LUTON RED CROSS BAND

BAND  
March, 'The Outpost' ..... Percy Shaw  
Overture, 'The Bohemian Girl' ..... Balfe, arr. Rimner

7.0 FRANKLYN KELSEY  
Don't Marry Monday ..... David Richards  
Tom's gone to Hilo ..... Terry  
Long ago in Alcalá ..... Messenger

7.8 BAND  
Selection, 'Chu Chin Chow'  
Norton, arr. J. Ord Hume

7.24 FRANKLYN KELSEY  
The Poacher ..... Vaughan  
Old English Love Song ..... Allitsen  
Haul Away Joe ..... Taylor Harris

7.32 BAND  
Fantasie Opera Bouquet ..... arr. Douglas

7.45 A Symphony Concert  
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
Leader, FRANK CANTELL  
Conducted by Sir HENRY WOOD  
JOHANNE STOCKMARR (Pianoforte)

ORCHESTRA  
Gopak ..... Moussorgsky  
Sinfonia to the Third part of 'Solomon' Handel  
Overture, 'Sakuntala' ..... Goldmark  
JOHANNE STOCKMARR and Orchestra  
Pianoforte Concerto No. 4, in G ..... Beethoven

8.45 app. MARGARET MADELEY  
Poetry Reading, 'A Letter to an Old Sweetheart'  
(19th Century Poems) ..... Charles Dalmon

9.0 app. ORCHESTRA  
First Symphony in C, Op. 21 ..... Beethoven  
Adagio molto—Allegro con brio; Andante cantabile con moto; Menuetto e Trio; Adagio—Allegro—Molto e vivace

9.26 Prelude, 'L'Après-midi d'un Faune' (A Faun's afternoon) Debussy  
Puck's Minuet Herbert Howells  
Symphonic Poem, 'Vitava' (The Moldau) Smetana

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)



Heddle Nash sings the part of Pinkerton, and Noel Eadie that of the ill-fated Butterfly, in the B.N.O.C.'s production of *Madame Butterfly*, at Manchester, of which Acts II and III will be relayed this afternoon.

10.20-11.15 The Gershom Parkington Quintet

ETHEL OSBORNE (Mezzo-Soprano)  
QUINTET  
Suite, 'Othello' ..... Coleridge-Taylor  
ETHEL OSBORNE  
Killarney ..... Balfe  
Waiata Poi (Maori Song) ..... Alfred Hill  
Butterfly Wings ..... Phillips

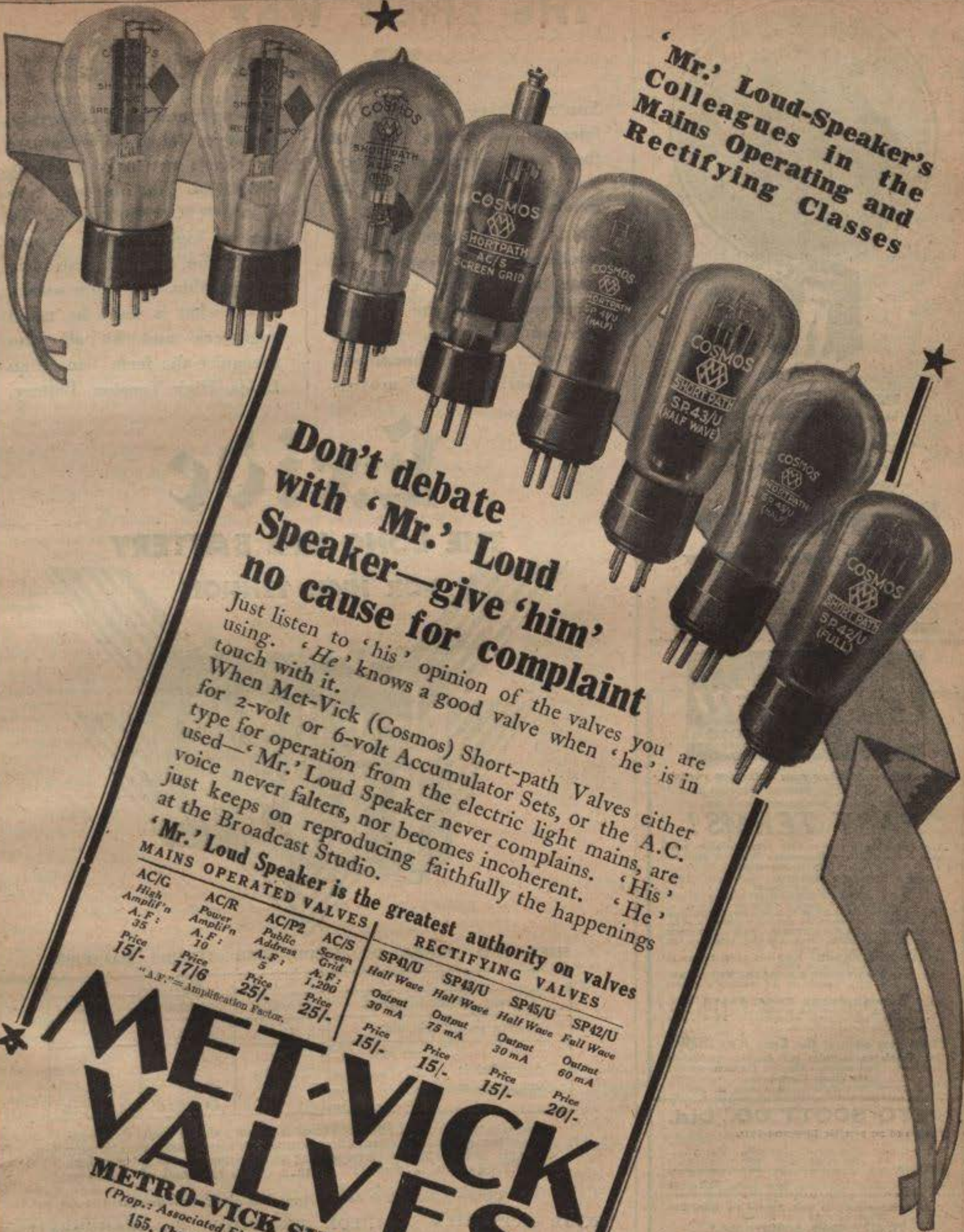
QUINTET  
Chanson Triste (Song of Sadness) .....  
Humoresque .....  
Chant Sans Paroles (Song without words) ..... Tchaikovsky  
Danse Russe (Russian Dance).....

ETHEL OSBORNE  
The Pipes of Pan ..... Monckton  
There's nae luck about the Hoose ..... Anon.  
A Little Coon's Prayer ..... Barbara Hope

QUINTET  
Selection of Old Melodies ..... arr. Parkington

(Saturday's Programmes continued on page 671.)

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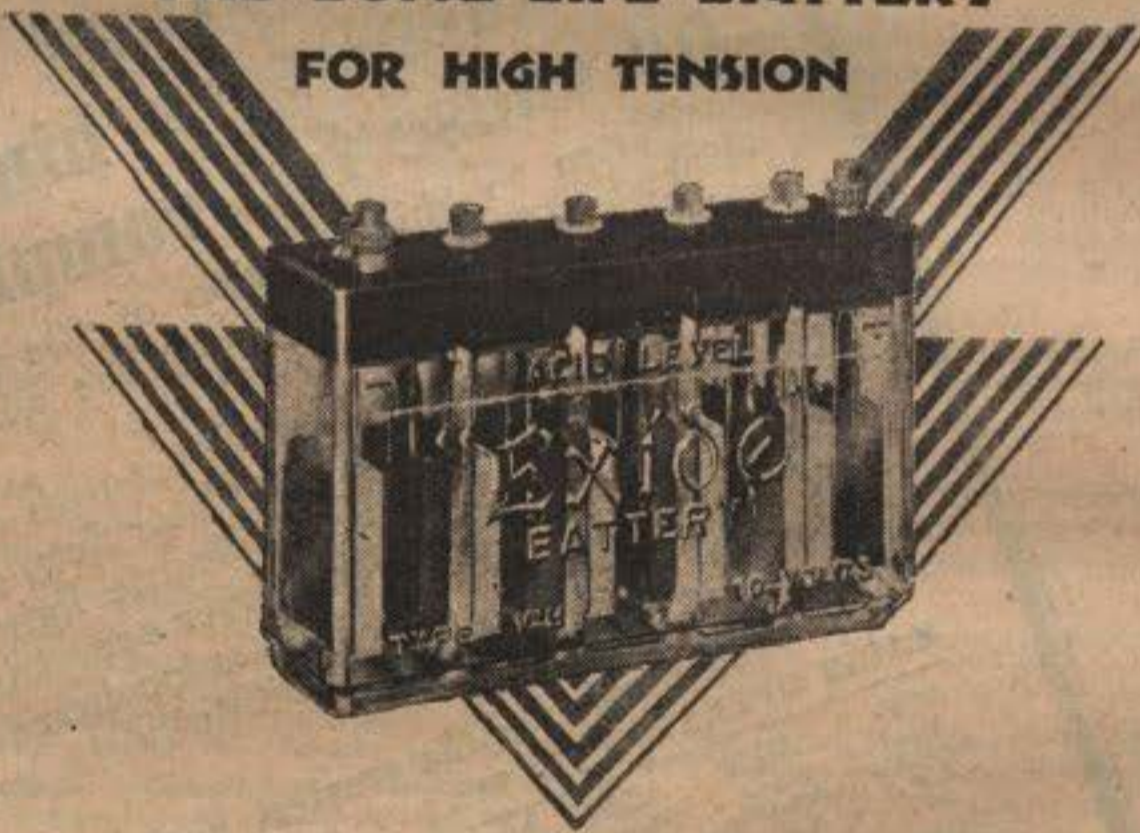
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Saturday's Programmes continued (March 23)

**5WA CARDIFF.** 923.2 M. 928 KC.

- 12.15-12.50 **The Boat Race**  
London Programme relayed from Daventry  
(See page 666)
- 3.30 London Programme relayed from Daventry
- 5.0 **MAX CHAPPELL'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*
- 7.0 **Mr. P. E. BARNES: 'Bristol Fighters of the Old Prize Ring'—II**  
This is the second talk by Mr. Barnes on the Bristol fighters. It is not generally realized that at the beginning of the nineteenth century, Bristol produced more famous fighters and champions than any other town in the Kingdom.

**7.15 Mr. A. S. BUNCE: 'Rugby in South Wales'**  
**7.30 ANN PENN**  
Impersonations of Well-known Artists

**7.45 A Popular Concert**

Relayed from the Assembly Room, City Hall  
**NATIONAL ORCHESTRA OF WALES**  
(Corddorfa Genedlaethol Cymru)  
Conducted by **WARWICK BRAITHWAITE**  
Overture, 'Light Cavalry' ..... *Suppe*

**ALTHOUGH** the Overture 'Post and Peasant' is easily the first favourite of the few works of Suppe's which are now heard, this brisk and sparkling piece must be a very good second. He was one of the many musicians whose great gifts appeared at an early age, and who had to overcome some opposition before he was allowed to take up music in earnest. He spent a busy life as conductor and composer, and one authority reports that he left no fewer than two Grand Operas and 165 stage pieces of less serious dimensions, as well as at least two big works for the Church. In the latter part of last century two or three of his Light Operas were produced in London and enjoyed real success.

**BETSY DE LA PORTE** (Contralto) and Orchestra  
O Don Fatale ..... *Verdi*  
Softly awakes my heart ..... *Saint Saëns*  
**ORCHESTRA**  
Nocturne ..... *Mendelssohn*  
(Solo Horn, **ROBERT SPENCER**)

Scherzo ..... *Mendelssohn*  
**NORMAN FAWCETT** (Bassoon) and Orchestra  
Concerto in F for Bassoon and Orchestra *Weber*  
**ORCHESTRA**  
Dreams ..... *Wagner*  
Chant sans Paroles (Song without words) ..... *Tchaikovsky*  
Humoreske ..... *Tchaikovsky*

**BETSY DE LA PORTE**  
A last year's rose ..... *Quiller*  
The star ..... *Rogers*  
Girl's song ..... *Herbert Howells*  
**ORCHESTRA**  
Finale, Symphony No. 1, in G Minor ..... *Brahms*

**BRAHMS** had completed his first Symphony for some years before he would allow it to be made public. It was eagerly anticipated by the whole musical world; his position as one of the greatest masters of all time was already assured, and in earlier orchestral work he had made it plain that he was as thoroughly at home there as in pianoforte or chamber music and in songs. There is ample evidence to show that the Symphony was finished about 1862, but it was not until 1876 that it was first played. It was at Carlsruhe that it had its first performance

under Otto Dessoff, Brahms himself wishing to hear his work 'for the first time in the little town that holds a good friend, a good conductor, and a good orchestra.'  
The last movement is based on a big, simple tune, like a sturdy, popular hymn. It has often been pointed out how like it is to the principal tune of the last movement of Beethoven's Ninth Symphony. There is the usual second main tune, a more graciously flowing melody, as well as a third energetic figure near the end, but for the most part the big tune from the beginning has the leading share in the movement.

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

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

- 12.15-12.50 **The Boat Race**  
*S.B. from Cardiff*  
(See page 666)
- 3.30 London Programme relayed from Daventry

**ANN PENN,** the famous mimic, will be 'on tour' this week. Here are her dates and Stations; make sure you hear her when she comes your way.

Monday, LONDON.  
Tuesday, ABERDEEN.  
Wednesday, NEWCASTLE.  
Thursday, GLASGOW.  
Friday, MANCHESTER.  
Saturday, CARDIFF.



- 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*
- 7.30 *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.

- 12.15-12.50 **The Boat Race**  
London Programme relayed from Daventry  
(See page 666)
- 3.30 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 Local Announcements; Sports Bulletin)  
(Saturday's Programmes continued on page 672.)

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**Programmes for Saturday.**  
(Saturday's Programmes continued from page 671.)

**5PY PLYMOUTH.** 396.3 M. 757 kc.

- 12.15-12.50 The Boat Race  
London Programme relayed from Daventry  
(See Page 666)
- 3.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

**2ZY MANCHESTER.** 376.3 M. 793 kc.

- 12.15 The Boat Race  
S.B. from London  
(See Page 666)
- 12.50-1.30 The Northern Wireless Orchestra  
DORIS COWGILL (Contralto)
- 3.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 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 Mr. F. AUSTEN HYDE: 'Yorkshire Dialect and its Humour.' S.B. from Leeds
- 7.15 S.B. from London
- 7.30 An Orchestral Concert  
THE NORTHERN WIRELESS ORCHESTRA  
THE HARMONY EIGHT (Musical Director, J. S. WARBURTON)  
CULLEY and GOTTON (Broadcast Grins in Broad Yorkshire)
- 9.0 S.B. from London
- 9.30 Regional Sports Bulletin and Local Announcements
- 9.35-12.0 S.B. from London

**Other Stations.**

**5NO NEWCASTLE.** 245.9 M. 1,250 kc.

- 12.15-12.50:—S.B. from London. 3.30:—London Programme relayed from Daventry. 4.40:—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. 7.30:—Rev. H. H. Presenting by the Radioptimists. 9.0:—S.B. from London. 10.35:—Tilley's Dance Band. 11.15-12.0:—London.

**5G GLASGOW.** 401.1 M. 743 kc.

- 11.0:—A Recital of Gramophone Records. 12.15-12.50:—S.B. from London. 2.50 app.:—Association Football 'The Scottish Cup.' A Running Commentary on one of the Semi-Final Ties by Mr. Maason Roberts. 4.45 app.:—A Choral and Orchestral Concert. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—Professor Archibald Main, D.D., 'Old Scots Types—V. The Old Glasgow Deacon.' 7.15:—S.B. from Edinburgh. 7.30:—Band Night. The Larkhall Town Prize Band. James Adair (Reciter). The Harmony Boys. 9.0:—London. 9.30:—Scottish News and Sports Bulletins. 9.35-12.0:—London.

**2BD ABERDEEN.** 311.2 M. 954 kc.

- 11.0:—Recital of Gramophone Records. 12.15-12.50:—S.B. from London. 2.50:—S.B. from Glasgow. 4.45 app.:—A Popular Concert. Relayed from the Sculpture Court, the Art Gallery. 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. 7.15:—S.B. from Edinburgh. 7.30:—Scottish Programme. The Station Octet. Matthew Nisbe (Bass). Alec Nicol (Violin). Morland Graham (Reciter). 8.10:—Nan Davidson (Pianoforte). J. H. Shaw (Violoncello). 9.0:—London. 9.30:—Glasgow. 9.35-12.0:—London.

**2BE BELFAST.** 502.7 M. 991 kc.

- 12.15-12.50:—S.B. from London. 3.30:—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. 7.30:—Orchestra. 7.45:—'The Voyage of Maeldune.' (Founded on an Irish Legend, A.D. 700). Ballad by Alfred Lord Tennyson. Set to Music for Solo, Chorus and Orchestra. 8.45:—Orchestra. 9.0-12.0:—S.B. from London.

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# WHAT THE OTHER LISTENER THINKS

THE FUTURE OF RADIO DRAMA—A LETTER FROM MR. BEN GREET  
 —RADIO CLUBS FOR LISTENERS—MORE THOUGHTS ON TREMOLO  
 —'PIGTAILS' AND 'PREP.'



## THE RADIO DRAMA NUMBER.

I AM delighted with this week's Radio Drama Number of *The Radio Times*. The 'Technique in Broadcasting' article was specially thrilling. I have been enthusiastic over the microphone and its demands on the 'spoken word' for some years past. Certain experiments of mine have brought rich results. I have kept a list of outstanding microphone 'voices' like those of—Fay Compton, Lilian Harrison, Ella Voysey, Barbara Couper, John Gielgud, Henry Oscar, Robert Speaight and V. C. Clinton Baddely, with comments on their individual excellences. Poetry reading has also proved valuable in studying the pioneer in the art of successful microphone work. This article has certainly 'caught the eye' of one who realises that voice-culture must in future recognize that the microphone is like to become the final authority in these matters.—*J. Hugh Jones, Newtown, Montgomeryshire, North Wales.*

## MR. BEN GREET DEMURS.

I HAVE just read an article in your Radio Drama Number headed 'Leave the Stage Alone.' Why contributors to *The Radio Times* do not act up to it is a marvel to me. Mr. Compton Mackenzie, for instance, to name only one, displays not merely ignorance, but shocking bad taste in referring to Henry Irving and Beerholm Tree as he does. The performances of their companies are remembered far more than any of their scenic adornments. To take the Lyceum only, Mr. Compton Mackenzie's grandfather, Mr. Bateman, placed Irving of Hamlet, Mathias, Richieu, Louis XI, Charles I and Jingle placed him in the front rank of the actors of his day. There was a regrettable breach in that management, but having the Lyceum on his own responsibility, Irving surrounded himself with a very fine company; and the scenery of *Howes Craven*, *Waller Home*, and others served as worthy settings to the acting of Ellen Terry, William Terriss and his daughter, Johnston Forbes-Robertson, young Martin Harvey, Frank Kemble Cooper, the Archers, Sam Johnson, Robert Taber, Ethel Barrymore and a score or two of others. It is the fashion now for flippant young people in their salad days of journalism to make all sorts of weird statements, as they think it suits the tastes of the unthinking portion of the public—the portion that is useless to the theatre. But one is left aghast to find such 'toeb' admitted to the column of such a useful publication as *The Radio Times*.—*Ben Greet.*

## MEMORIES OF BERLIOZ'S 'FAUST.'

WHAT a splendid treat I found the broadcast of Berlioz's *Faust* from the Queen's Hall. For me it roused some very happy memories, for I took part as a chorist when Halle introduced it to England some forty-two years ago at the Free Trade Hall in Manchester. The principals were Miss Mary Davies, Edward Lloyd, Mr. Hilton and Henschell, now Sir George, happily still with us. He was an ideal Mephistopheles. Santley sat in the audience and keenly followed the score. So great was its reception that it was repeated before the season (twenty concerts) closed. Some one suggested (and I think it came from someone in the choir) 'why not take it to London?' At any rate, Halle brought the full band and chorus to London the following Whit-week, travelling up on the Friday for an evening performance in St. James's Hall. The Duke of Edinburgh and Patti were in the audience. A morning performance of the same work was given the next day, Saturday, when the Princess of Wales (later Queen Alexandra) was present. There was a 'full house' at each performance, and a great impetus was given to the success of this great work. It would be very interesting to know if any other than myself (and possibly Sir George Henschell), who took part in that first performance of *Faust* in Manchester was 'listening-in' to the broadcast performance. I sat before the fire, no programme, no score, for none were wanted, while old times and old delights passed before me. I am seventy-eight and had seventeen years among the bases in the Halle choir.—*E. Harvey, London, S.W.*

## INTERRUPTIONS.

WHEN broadcasting such *ville noisus* (sic) as Opera and Symphony Concerts you frequently allow them to exceed the allotted programme time, but when real music is being broadcast, such as a Military Band Concert, Musical Comedy (pre-war) selections, Albert Sandier, etc., aided by good vocalists, the Announcer often steps in, and cuts some of the best items in order to keep to the programme time. If music can be cut surely you might cut short the horrible noise, otherwise be fair, and give us the full advertised programme in all cases.—*F. F., Rutland Gardens, N.4.*

## THE WAY OF THE WORLD.

I HAVE for some months had it in mind to write my appreciation of the week's talk on 'The Way of the World,' by Mr. Vernon Bartlett. For this one item, I should be quite willing to pay my hearer's fee, esteeming it worth as much as the rest of the week's programmes put together. Each Thursday at a quarter past nine is eagerly looked forward to in this house.—*J. P. Leather, Penile, Solershat East, Letchworth, Herts.*

## DAFFODIL TIME.

I AM a Daffodil grower, and at this time of year enjoy the privilege of meeting other growers, mostly Dutch, who come over here to buy and sell bulbs. A son of a big grower called on me today and during tea and conversation he told me that during the illness of the King he tuned in twice daily to hear the B.B.C. bulletin. This shows how widely the B.B.C. is appreciated and also I think indicates clearly how our King is respected and loved abroad as well as in the old country. Craigwell House is five miles as the crow flies from here.—*John E. Poupert, The Brooks, Burnham Junction, Sussex.*

## MUSIC AND MODERN COMPOSERS.

A GREAT deal has been said and written about our modern composers and their music. We are repeatedly told their music is noise and discord and void of melody. They forget that all chords, except the major and minor triads with their inversions, are discords. Also that all harmony is simple and natural. They also ignore the fact that all good and perfect music should be 'tonic and dominant,' the latter chord being the master chord in every piece of musical composition, the chord of nature. The great masters of music, Handel, Haydn, Mozart, yes, and Sullivan knew this, and having the great gift of writing melody (which can neither be taught nor learned) is the reason why their works live on, and will continue to do so, long after our so-called moderns are forgotten. Some of the modern symphonies, concertos, and that freak, the tone poem, are noise and nothing else. This appears to be the age of what is called compound harmony, augmented and diminished octaves, something which never did and never will exist, only in the imagination of some who call themselves composers of music. Well, I suppose that our moderns do their best, so I am willing to leave the matter there.—*O. L. Abernethy, Hilton Street, nr. Broughton, Salford.*

## LONG LIVE BROADCASTING!

IN my opinion, I can only say, that anyone who is discontented with the B.B.C. programme must be utterly spoiled and biased. I live in the South of Scotland amidst the very heart of heather moorland, and in the winter when the wind is howling round the house o'-times a blizzard, what can be more enchanting than a cosy fireside and 'listening'? My wireless went wrong for a few days and, Ye Gods! the place felt like after a funeral. Long live Broadcasting!—*Ada R. Wither, Ashirk, Stranraer.*

## 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*.

## PLAYS ABOUT NORMAL PEOPLE.

I READ with some alarm the request of a listener in this week's *Radio Times* for 'normal plays about normal people,' as my own preference is for poetic and fantastic plays, though I am willing to admit that *The Ship* is a fine play of its kind. But surely drama can do other things besides hold up a mirror to everyday life, and it is good to be reminded sometimes that we are not the only people in the world and to hear plays set in distant countries and ancient civilisations, and about romantic—if unreal—characters. The plays I should most like to hear again are *Montezuma*, *Shakuntala*, and *X-O*, and I hope the B.B.C. will give us more of the plays of Euripides, Shakespeare, Maeterlinck and Ibsen. A little of Ibsen and Shaw is also good as an occasional mental tonic.—*Hilda Hawley, Marcia, Victoria Ave., Penarth, S.W.*

## THE SKILFUL 'FADE-IN.'

I HAVE often wondered on reading 'What the other listener thinks' that the average listener must never think of the Engineers' work. Just to take one example, that of the Variety relays from Theatres when Jack Payne's music has gradually faded out and up comes the music from a theatre. When we have enjoyed the relay, how nicely the B.B.C. band is switched over, and just seems to fit in.—*J. P. Blair, 35, Market Place, Selkirk.*

## AN INTERESTING SUGGESTION.

I CANNOT understand why there are no Radio Clubs where members could meet and discuss Broadcasting generally, especially the present congestion of the ether. Bournemouth, with its many thousand of listeners, surely might set an example—I am confident the B.B.C. would welcome letters from a 'corporate body' more than from individual listeners, and they naturally would carry more weight. A daily paper recently invited readers' opinions as to what they wanted to hear, but unfortunately offered a large money prize for the competition, in which many entered who obviously had not even a wireless installed, thereby nullifying any question of public taste in the matter.—*M. O. C.*

## THAT TREMOLO.

MR. PERCY A. SCHOLLES's article on 'The man who invented Tremolo' is very puzzling to me as the sincere opinion of a present-day musician. Does Mr. Scholles know any violinist or 'cellist of public note who does not use vibrato—any Kreisler, Sandler, Beatrice Harrison or Squire—and not merely use it, but on most notes sustain it? And is not the tone of a good violin or 'cello generally admitted to rank next to that of the human voice in gratifying our ears? And if the fiddler can so add to his charms by cleverly shortening and lengthening the string under his firm finger, why should the vocalist not try to get a similar advantage by unseen manipulation of his cords? And what great singer has not regularly used it in recent years? Indeed, is it not true that Madame Melba, as I have heard, and perhaps many other singers in her degree, owed her amazingly early and complete success to a natural vibrato? Of course, all vocalists do not 'put it on' correctly, i.e. pleasingly, to a musical ear; but is this a reason for condemning those who do, rather than encouraging better teaching and learning of the fact that the 'waves' of vibrato are most pleasing when slow and slight and when it is not used on every possible occasion?—*H. K., Birmingham.*

If the B.B.C. would only print Mr. Percy Scholles's article on 'The Man Who Invented Tremolo' and give a copy to every singer who has the hardihood to appear before the microphone, it would be one of the best things it ever did for the advancement of musical taste. The B.B.C. has indeed done much for which listeners are thankful, but this suggestion, which is quite serious, would meet with the approbation of the vast majority of listeners. It is doubtful if anything could gain such an unanimous assent.—*B. T. D., Flint.*

YOUR correspondent, 'An Old Violinist,' never wrote truer words than 'Good taste and a little commonsense are all that is required in this matter.' Quite so, but the good taste seems to be utterly lacking in (with a very few exceptions) the singers of the present day. Granting that a judicious use of vibrato is a great asset in emotional passages, its excessive and continuous use becomes irksome and irritating to anyone possessing a keen ear for true tone. I have yet to meet a listener who really likes it. I wish you would organise a ballad concert with artists who sing in tune, for I feel confident that it would be greatly appreciated by thousands of listeners.—*Julian Waugh, 5, Dragon Road, Harrogate.*

## THOSE WHO GRUMBLE.

If only these poor, malcontent members of Clan 'Dogbody' knew how exquisitely funny they were, they would be permanently cured. But though their letters make me laugh they also make me absolutely furious, and not a little pitying. It must be awful to have such a warped and egotistical outlook. Personally, I think that the way the B.B.C. copes with so many different tastes is nothing short of wonderful. All honour to them.—*B.B.C. Fan.*

## UNSHINGLED.

YOUR schoolboy correspondent's request for jazz during the hushed hours of 'prep' seems altogether preposterous. The soul-stirring strains of 'Poky-oky-oh,' even when played by Jack Payne and the B.B.C. Dance Orchestra, are hardly conducive to the solving of the inevitable problem with the eternal 'X.' Evidently 'school-oy's' prep cannot be as arduous as that of the mere schoolgirl. Personally, I find it very gallant being obliged to substitute the enjoyment of—I quote at random—Tommy Handley's humour or a Queen's Hall concert, for my prosaic studies. Yet thanks to the excellent programmes, I continue to suffer many such disappointments.—*Pigtails.*

## THE VOICE OF MATURITY.

YOUR correspondent, Master W. R. Chick, with that commendable egotism of extreme youth, desires the B.B.C., merely because he is too young to stay up at night until 9.35, to broadcast dance music 'from 7.30 till 9 most evenings.' Master Chick should realise, firstly, that dance music to many people is torturous; and secondly, that between the hours of 7 and 9 all little schoolboys should be fully occupied with their homework, and with the storing away of knowledge that may be of momentous importance to them in future life—the knowledge that Antoine Sax, a Belgian, invented the saxophone, for instance! Your fifth-form correspondent who sent you the above interesting fact is not entitled to be so proud of himself, really. He should have known about M. Sax long before he reached the fifth form. May the B.B.C. preserve us from the babblings of such babes! The programmes are admirably prepared to suit the listening public as a whole.—*An experienced listener of eighteen, Acot.*

## FILMS—FAMOUS AND FATUOUS.

I ENJOYED enormously your Cinema Historian's article entitled 'The Best and the Worst,' with the memories it recalled of so many of the notable pictures of recent years. May I suggest a few additions? To the best, *Wazzeurke*, *Maresko* (almost the first Russian film shown over here, and a fairy story as charming as *Cinderella*), *Chang* (a freak film, I admit, but how immensely successful!), the big French pictures starring *Strogoff* and *Prince of Adventurers*, *Berlin*, and those unambitious triumphs of 'straight' story-telling, *Beau Geste*, *The Cat and the Canary* and *Two Arabian Knights*. And to the worst, D. W. Griffith's *Sorrows of Satan* and a British picture of unexampled fatuity, which the Historian was presumably lucky enough to escape seeing—*The Undeep Eye*.—*E. M. W., Battersea.*

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Notes from Southern Stations.

COCK-FIGHTING AS GOOD FRIDAY SPORT.

A Talk on Old Welsh Easter Customs—The Fishing Streams of Wiltshire—Don Pedro's Mexican Band—Art in Education—Birthday Programme for Plymouth Children.

**T**HERE still survive many old Welsh Easter customs which have an origin older than Christianity. Palm Sunday is known in Wales as the 'Sunday of Flowers,' when wreaths and bunches of flowers are taken to graveyards. There is said to be an element of ancestral worship about this custom, and the flowers are for the departed when they wake up with the spring! The Rev. E. Ebrard Rees, who has given many talks from Cardiff on old Welsh customs, will talk on Easter Customs at 5 p.m. on Tuesday, March 26. He will tell of cock-fighting and processions on Good Friday and of Easter Monday festivals of song. It is difficult to believe that, but a short time ago, group singing for two hours before breakfast was a common occurrence. One is tempted to ask, when was breakfast? Hot Cross Buns were specially marked, being for the poor, and special virtue was held to attach to them. Many housewives in Wales make a practice of marking dough with a cross. Also they deem it unlucky to start a hen sitting on any Friday. On the Welsh border it is considered unlucky to transplant a parsley root, or to see an untimely blossom on a fruit tree.

**A**TALK of special interest to all women who love the call of the wild will be broadcast from Bournemouth by Mrs. C. K. Walton Jameson on Thursday, March 28. In her talk Mrs. Jameson will describe how a party of five women organized and conducted a very successful Safari in Kenya.

**T**HE first of three talks on 'The River we Fish—Its Management and Cultivation,' will be broadcast by Mr. F. St. Maur Sheil from Bournemouth on Tuesday evening, March 26. Though the speaker will refer mainly to Wiltshire streams, his remarks on the necessity of intensive cultivation of the river, no less than of the land, with a view to making it a paying proposition will probably be received by fishermen everywhere as both timely and coming from one who has evidently an intimate knowledge of his subject.

**O**NE of the great features of the National Trades and Industrial Exhibition, which is being held for the twenty-seventh year in the Bingley Hall, Birmingham, is its illuminated fountain. With its hidden coloured lights, the fairy fountain is a source of delight to hundreds, and plays each evening (though in a different sense) simultaneously with the military bands which are engaged weekly as one of the main attractions of the Exhibition. The second relay by 5GB takes place on Monday, March 25, when listeners will hear Don Pedro and his Mexican Band. Don Pedro is no newcomer to broadcasting, but this will be his first performance from 5GB. His success as a conductor dates from 1910, at Blackpool. During the War he was Divisional Bandmaster of the Cannock Chase Command. After the War he was bandmaster at Olympia, London, where he was personally congratulated on his work by Her Majesty the Queen of Spain.

**A**N appeal on behalf of the South-Western branch of the Incorporated Seamen and Boatmen's Friend Society will be broadcast by the Superintendent, the Rev. J. F. Buckler, on Sunday, March 24. The society, which was established in 1846, is a national institution, and has two Mission-halls and a Reading-room in Plymouth. Missionaries are employed to visit ships, fishing and canal boats, and to open reading and refreshment rooms, sailors' homes and mission-halls. Services are also conducted for seamen and dock-workers.

**T**HE concluding talk of the series given by Mr. Richard H. Parker, Principal of the School of Arts and Crafts, Plymouth, will be broadcast on Tuesday evening, March 26. It is entitled 'Art Education and the Public,' and Mr. Parker will give reasons for Art teaching in school, describing what is taught and to whom the final appeal is made. He will also refer to the public in the guise of purchaser, producer, retailer and craftsman, and will show briefly the relationship of Art Gallery, Museum, and Art Education.

**T**HE fifth anniversary of the opening of the Plymouth Station will be commemorated on Thursday, March 28, by a special Children's Hour programme under the title of 'Many Happy Returns.'

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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'THE CHERRY ORCHARD.'

*The Cherry Orchard*, by Tchekov, to be broadcast on April 9 and 10, is the eighth 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 *The Cherry Orchard* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining five of the series for 10d.

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