

PROGRAMMES FOR MARCH 24—30

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 22. No. 286.

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

MARCH 22, 1929.

Every Friday. Two Pence.

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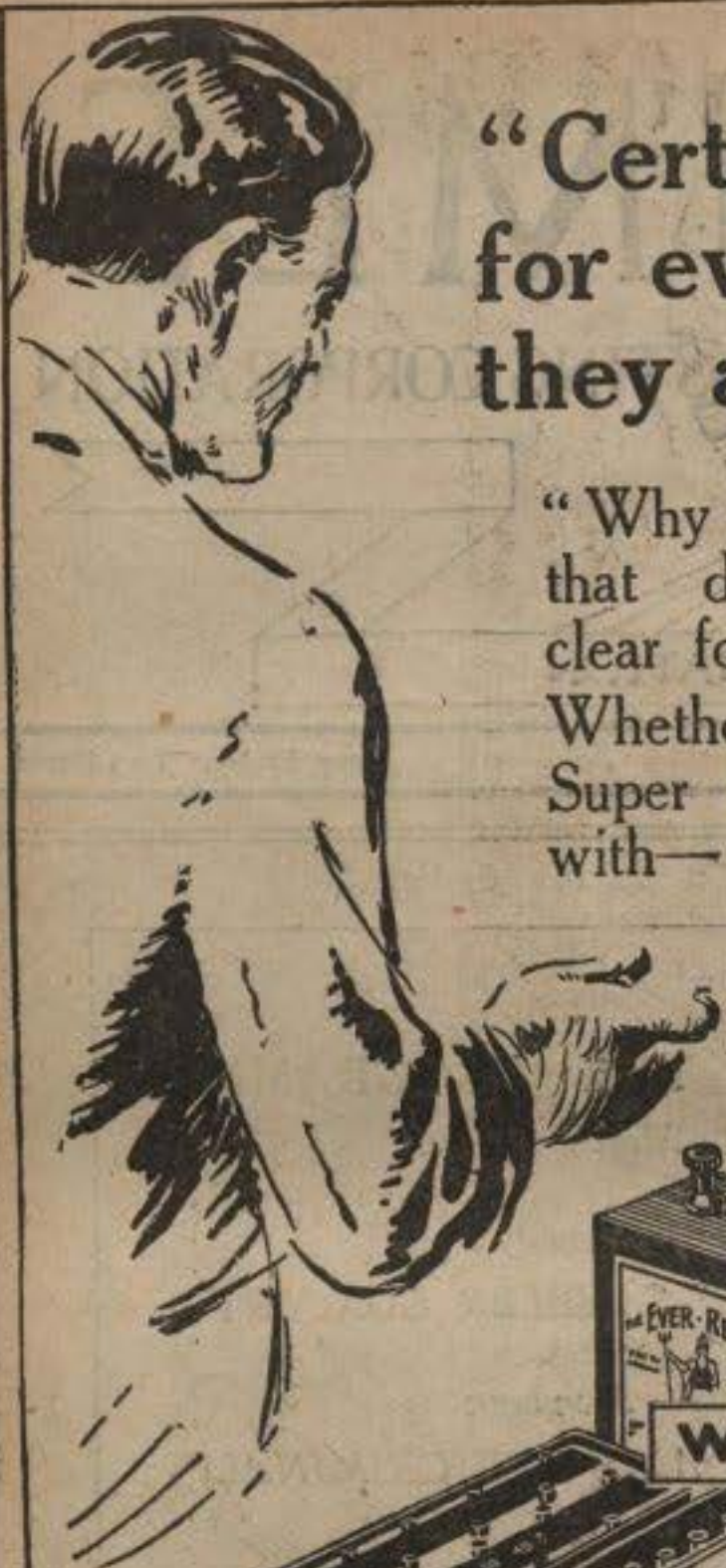
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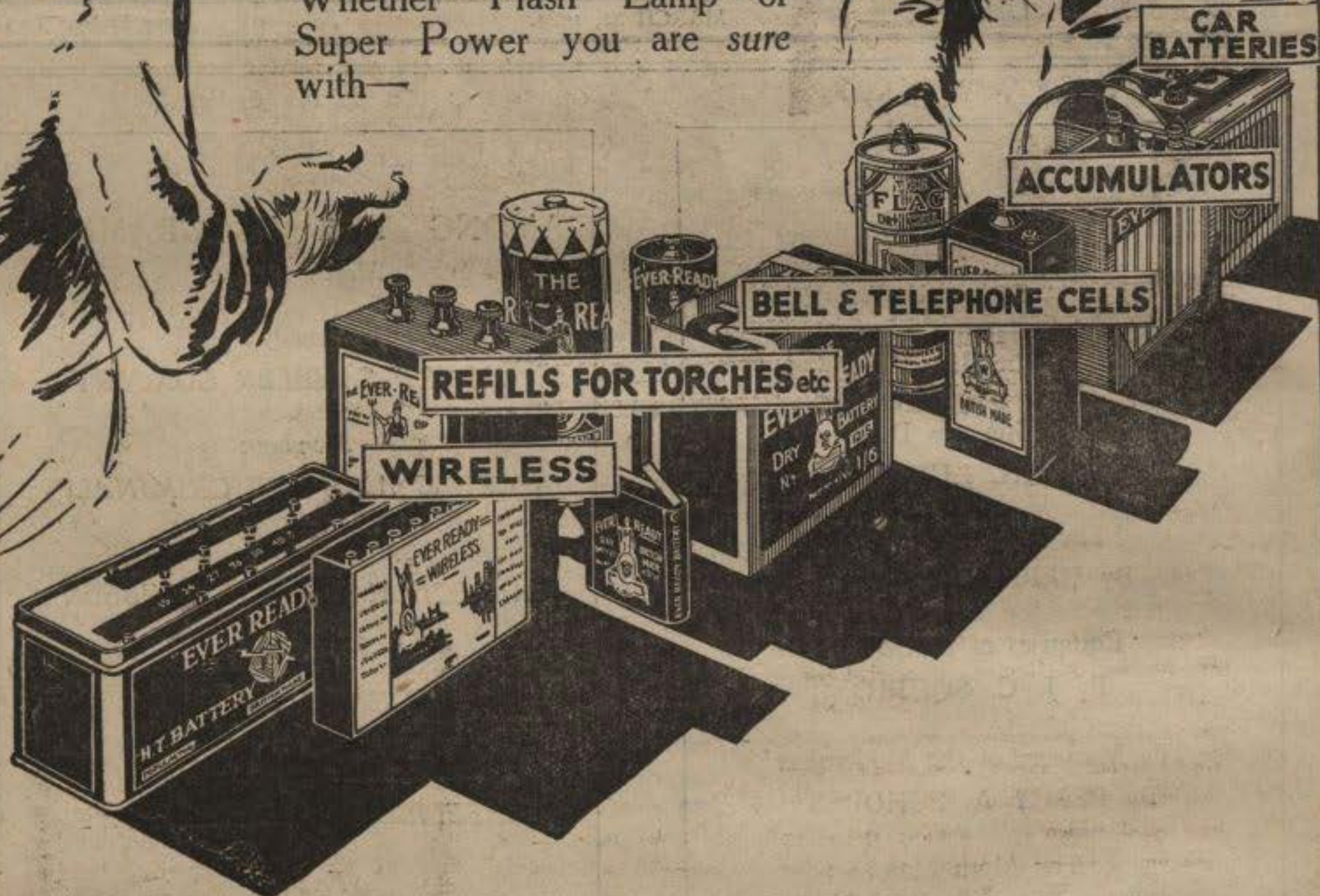
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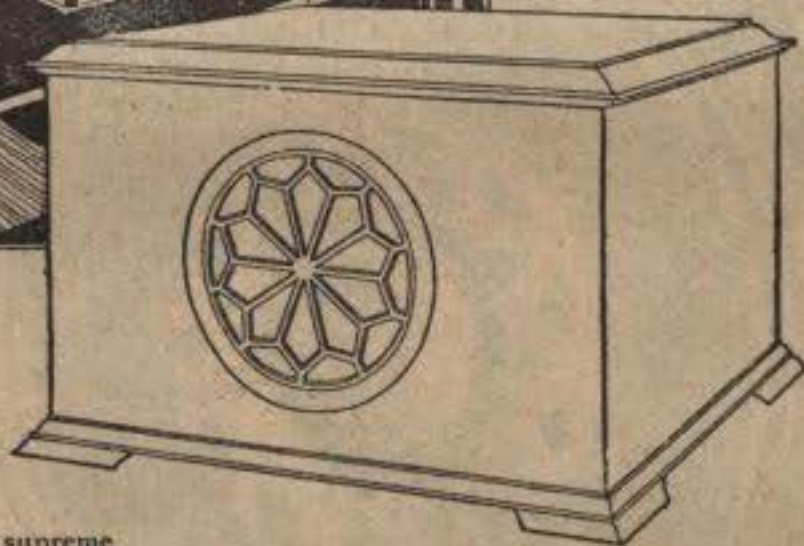
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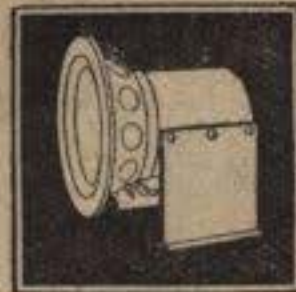
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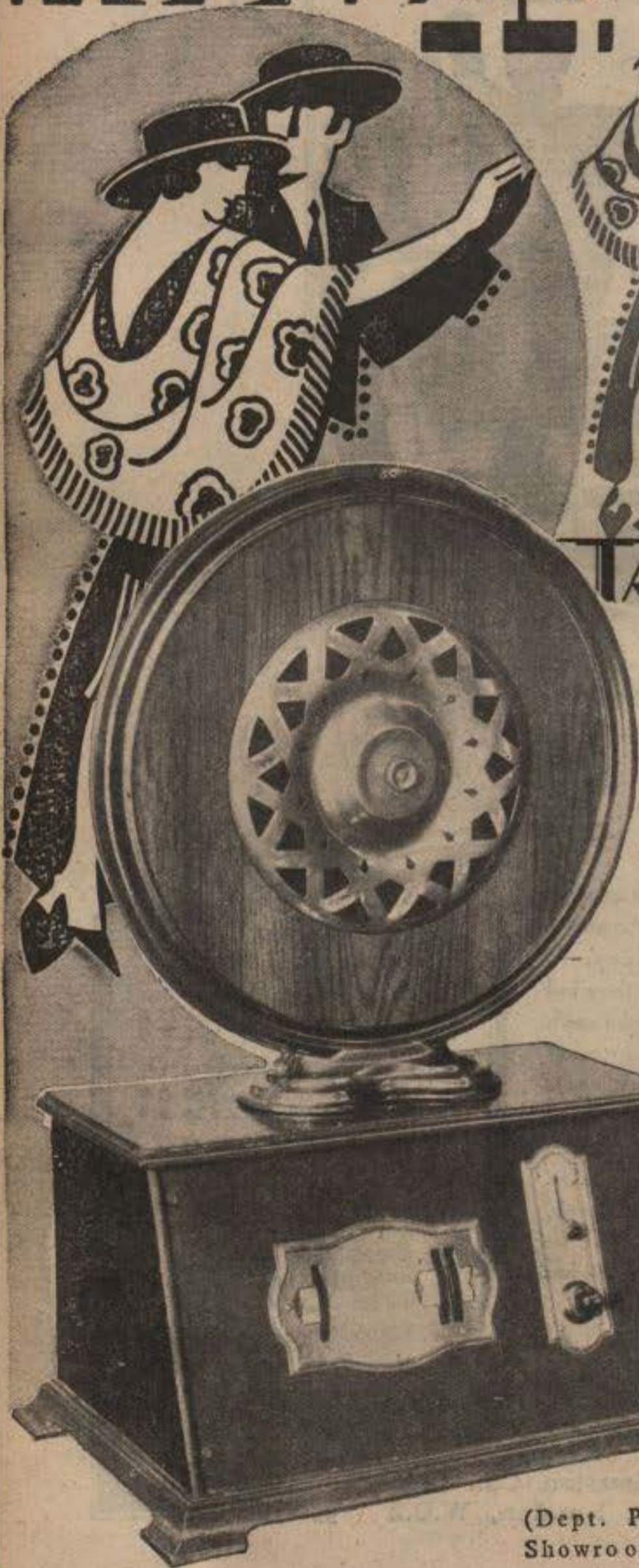
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THE PROGRAMME PROBLEMS OF THE B.B.C.

THERE is an essential difference between the problem presented to the programme compilers of the B.B.C. and the problem presented to the ordinary entertainment industry. The standards which properly govern the one need not necessarily govern the other. The problem of the theatrical entertainment provider is to furnish a programme which shall be acceptable to the public resorting to his theatre. This programme takes one of several forms with which the public is familiar—it may be a revue, it may be a musical comedy, it may be a vaudeville performance. In any case, the public that goes to the theatre has a fairly good idea of what it is to expect—otherwise it would not go. The public resorts to this theatre in order to enjoy the kind of entertainment which it habitually provides; in other words, the public deliberately chooses and seeks this programme. If it is of a nature which is unacceptable, the public does not waste its money on that programme, but waits for another occasion when the entertainment provided will be more to its taste. In a word, the entertainer is here providing a special kind of entertainment for what he believes to be a special public taste; he knows his own public, and provides accordingly. If he provides anything which is for any reason not acceptable to his public, he soon learns of it through the sensitive medium of the box-office.

Compare this with the problem of the B.B.C. It has not to provide a programme for a special audience, but for a universal audience. Its audience does not choose to come to the studio in order to hear a particular programme; it is there all the time; or rather (and this is the most significant of all points of difference) it does not come to the programme, but the programme goes to it. The programme is taken right into the home, into the centre of its family life; and it is not only taken into the homes of one kind of audience—a Bradford audience, a London audience, an Aberdeen audience; it is taken all over the British Isles. Universally and simultaneously the broadcast programme floods and penetrates all the diverse and incongruous centres of national life.

An item that might be perfectly acceptable and agreeable to people seeking it in accordance with their own inclinations, might be uncongenial and even offensive to the incredibly vaster, more universal audience that subscribes to a service on the tacit understanding that the service rendered will be of a kind that is generally acceptable. Beyond those limits there may be many things interesting and acceptable to minorities; for the provision of these, the whole

fields of music, literature, and the stage are available; it is even their business to explore and exploit them. But it is not necessarily the business of the B.B.C. If you should have a taste for oysters and caviare as a diet, you would not go into one of those admirable democratic establishments where a high standard of excellence in simple food is maintained at a low price; you would presumably go to an oyster-bar. Nor could you reasonably object to the fact that these dainties were excluded from the menus of the more universal establishment. It is catering for the needs of thousands; the dozens like yourself know where to go to have their specialized inclinations supplied.

So, you see, it may be quite reasonable that an item perfectly in place in a vaudeville entertainment in a theatre might on closer examination be found unsuitable for the far larger, more miscellaneous and less prepared audience of the B.B.C. People who speak and write of the two institutions as rivals have not grasped this very elementary difference. There is a whole field of enterprise in programmes of a nature that would never be suitable for broadcasting, but which it is the direct and native business of the theatre to foster and develop.

TO one who has been familiar for many years with the inside working of the programme organization of the B.B.C. it is not a little surprising that the public as a whole has not even begun to learn the quite peculiar nature of the problems surrounding the compilation of broadcast programmes. There is a quite stereotyped round of development which goes on in the minds of people who become interested in broadcasting. We have all experienced it; we have all been through it; and the trouble is that ninety-nine people out of a hundred come to rest at a point where those who really have to tackle the problem learn to begin—the point at which they abandon all certainty and self-assurance and realize that their job is one of continuous learning and research.

From the point of view of knowledge and experience, the person to whose views on programmes one finds it most difficult to listen with patience, is the person of average cultivation and intelligence who has newly become aware of broadcasting and has been listening for about a fortnight. By this time the first stage, which lasts about four days, has been passed—the innocent stage, the golden age of wonder and delight at hearing the miracles of reproduction come flooding into one's room from all over the world. At this stage, all other evening interests are usually abandoned; the programme is fiercely and attentively listened to, with an

expectation that the thrills of wonder and delight shall be continuous. Of course, no thrills are continuous; it is of their nature not to be. Nor are the programmes designed for the delectation of such a listener as I have described—or of any listener at this stage of his development. He becomes bored and disappointed as the particular kind of item which pleases him most is frequently replaced by other things in which he is less interested. He happens, perhaps, to derive a kind of physical pleasure from listening to the more sonorous harmonies of a large orchestra, and he is naturally disappointed when these are replaced, say, by a talk on rabbits, which, although it may have been the one item eagerly looked for by thousands of rural listeners who are embarking in this humble industry, has no interest for him at all. A few instances of this kind and he begins to feel that the programmes are all wrong. 'Too much talk,' he begins to say, as the more exciting and sensuous delights of the orchestra give place to a succession of earnest and instructive utterances which, although they may be dull to him, are, like a circle of lantern light in the blackness of a stormy moorland landscape, a centre of interest and mental nourishment to thousands of other people who are hungering and thirsting for just such fare. A few days later he begins to talk freely about the programmes. He suddenly sees a great light. What a marvellous invention is here being wasted through unintelligent administration! It is so simple. All that is wanted is that someone like himself should be put in charge of the programmes, sweep away all these dull professors with their curious little mannerisms and their imperfectly disguised provincial inflections, and have nothing but orchestral music, great singers and instrumentalists, with—two or three times in an evening—someone like Harry Lauder. And automatically he joins the far from silent band of people who, without thinking of the subject at all apart from their own inclinations, deplore the low level of the B.B.C. programmes. Having, in a very few weeks, tired of the novelty, and grudging the moderate trouble and expense required to keep his set in complete efficiency, it soon degenerates into a state when the sounds which come from the loudspeaker are mere caricatures of either voice or music, and until the only thing recognizable through its medium is the distorted cacophony of a jazz band; so that his final verdict is that 'the only thing wireless is any good for is jazz.'

The significance of all this to the ordinary listener must be developed in another article.

F. Y.



War on the Arch-fakers.

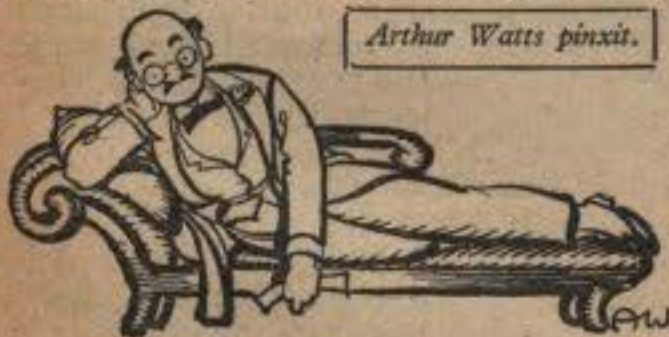
THE CRITIC,' said Schumann, 'who dares not attack what is bad, is but a half-hearted supporter of what is good.' And that, in his great wordy war against all poseurs, all arch-fakers, all philistines, was one of his mildest outbursts. Somewhat arbitrarily, of course, was his decision as to what is good; but one can forgive a man much where enthusiasm for art reaches the terrific height of Schumann's. Under many guises (you will find some of them humorously portrayed in *Carnival*) Schumann waged the war of the Davidsbundler, tilting at Art's enemies, not only in the noisy onslaught of his articles but in his music too (as, for instance, in the same *Carnival* suite, where the ridiculous pomp and circumstance of Philistia is amusingly caricatured). Some would have us believe that it had been better for Schumann as a composer if he had indulged less in criticism: but Schumann was as his humours made him, and to have denied him this wordy pastime would probably have reflected unfortunately on his music. It must, however, be owned that, out-and-out romantic as he was, his was hardly the mental equipment to launch any critical campaign with much success. Still, he was a prolific writer and his musical works cover a wide range. The 'Foundations of Music' for the week beginning April 1 will be Pianoforte works by Schumann, played by Willibald Richter.

British Army v. French Army.

THE increasing popularity of Rugger in France has been one of the most amazing features in the rapid spread of 'le Sport.' An event of almost international interest now is the annual match between the British Army and the French Army, held successively at Cologne, Paris, and Twickenham. A running commentary on the match will be broadcast by Captain Wakelam, on Saturday, April 6.

Dr. Antopono's Programme.

I HEAR that on April 9 there is to be a British National Programme relayed from Northern Erewhonia, 'which,' says my informant, 'is one of the most north-westerly Balkan States, situated in lumpy-looking country.' Representatives of the Northern Erewhonian Radio Ministry recently visited Savoy Hill to investigate the conditions of British Broadcasting, and on April 9, in a programme in honour of Britain, they are going to apply the knowledge which they acquired. A programme of 'scenes from typical British life'



Arthur Watts pinxit.

'Portrait of Dr. Antopono.'

has been compiled by Dr. Fantok Antopono of Raz University. Now I have never heard of Erewhonia and don't believe it exists—though my informant assures me it does, and Arthur Watts says that he has met Dr. Antopono and would like to draw a portrait of him. I am not, however, reassured by a glance at the learned doctor's manuscript, in which he states that 'the national drink of England is black-tea-and-marmalade.' Still, I am an ignorant person. I had never heard of Birtle-in-the-Briar.

'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



'Gay Sparks.'

ALBERT DE COURVILLE is to follow his 'Air Raids' with a further series of weekly revues under the general title of 'Gay Sparks.' The first of these will be broadcast from London, etc., at 9.40 p.m. on Tuesday, April 2.

Russian Ballet.

A PROGRAMME of 'Music from the Russian Ballet,' on Easter Monday, should prove attractive, for music written in dance rhythm, whether it be a minuet or a Charleston, has a definite appeal to the ordinary listener. The ballets represented are chosen from the repertory of the Diaghilev company—*La Boutique Fantasque* (Rossini), *The Three Cornered Hat* (de Falla), *Prince Igor* (Borodin), etc. It is strange to recall that the vogue of the Russian Ballet, now so accepted a part of our artistic life, is a comparatively new one. There was no Russian dancing on the English stage before 1909, when the Coliseum announced during June, 'Russian dancers 9.30.' Stage dancing before that was of two kinds—the opera ballet—and its offspring at the Alhambra and the Empire—which consisted of battalions of muscular young women in pink tights and tarlatan skirts, performing physical jerks on tiptoe; and the 'interpretative ballet' of the Mand Allans and Isadora Duncans, who postured to the *Spring Song*, or Rachmaninov's *Prelude*. In the third category was Loie Fuller and her dancers with their chiffon scarves and coloured lights, but these were mere parlour fireworks compared with what Russia was to send us. The Coliseum dancers of 1909 (among whom was Karsavina) began the vogue for Russian ballet—though it was not till 1911 that Serge Diaghilev brought his whole company from the Theatres Royal of Moscow and St. Petersburg to Covent Garden, and London had its first taste of what in dancing, music and stage décor, ballet could be.

Stage Setting.

THE most surprising innovation was in the matter of décor. Before the War the designer of scenery and costumes had met with little honour in England—such matters being left for the most part to the scene-painter and the costumier. In this regard the ballets of the Opera and the Alhambra had been notably deficient—the standard aimed at being little higher than that of the Drury Lane pantomimes. Diaghilev brought artists of the calibre of Bakst, Golovin, and Benois to the ballet. Glancing through the coloured plates in W. A. Propert's admirable book, 'The Russian Ballet in Western Europe,' at the flaming reds and yellows of Bakst and the brilliant bizarre colourings of Benois's designs for *Petroushka*, one recalls, if one had ever forgotten, how surprising, how exciting the first Russian ballets were after the tame pink and tinsel of the home product. Diaghilev himself approached the ballet from the point of view of the artist. From 1899 onwards he had made exhaustive researches into the native art of Russia, collecting the treasures which for centuries had lain unrecognized in churches, monasteries, and private homes. By bringing contemporary Russian painters into touch with the national idiom in art, and by adding to the product the music of Rimsky-Korsakov, Borodin, Glazounov and others of the nationalist group and the dancing of Mordkin, Nijinsky, Massine, Karsavina, and Lopokova, he produced something exquisitely characteristic that shocked and delighted Europe in 1910 and has never since lost its power to do so.

Vernon Bartlett's Fiftieth Talk.

VERNON BARTLETT, who this month gives the fiftieth talk in his 'Way of the World' series and publishes his first novel, 'Calf Love,' is one of the busiest people I know. Besides his weekly talk, he runs the London Office of the League of Nations Secretariat, and writes 'shockers' in collaboration with a Swedish economist, under the pen-name of 'Peter Oldfield.' At one time, he



'Heated Words'

was a foreign correspondent of *The Times*. There is an amusing incident of his newspaper days which Mr. Bartlett recounts admirably. During the Peace Conference he received an invitation to a luncheon given in honour of President Wilson. Arriving at the French Senate—his taxi an ugly duckling amidst many shining motor-cars—he was stopped and informed that the invitation had been sent in error. Like a good journalist, however, he determined not to miss the American President's speech, and, after heated words, managed to gain admittance. Once inside the Senate, he found himself faced by an immense red staircase fringed with *Gardes Republicaines*, at the top of which stood M. Poincaré and all the great ones of the earth. Hearing footsteps behind him, Mr. Bartlett hung back, feeling that, if he had to face the ascent, he might as well have a companion in the ordeal. The newcomer caught him up and, side by side, they went to meet M. Poincaré. It was only on the top step that Mr. Bartlett glanced at his companion. It was the greatest Frenchman of the moment—M. Georges Clemenceau.

Chamber Music.

ONE of the composers most in the European eye at the moment is Paul Hindemith. A helpful clue to his work may be found in the motto 'Back to Bach': he expects you to listen horizontally (i.e., in terms of his tunes) and not vertically (i.e., in terms of his chord-sequences). Besides being a composer, Hindemith is also a fine viola player; he plays in the Amar-Hindemith Quartet. This will be heard by listeners twice during the week beginning March 31. On Tuesday they will be heard in conjunction with Odette de Foras (soprano), from 5GB, in a programme that includes such established favourites as Beethoven's *Trio in G Major*. On the next evening they will be heard again, this time from the Arts Theatre Club, in a programme including Martinu, Stravinsky, and Hindemith.

Charlot to the Rescue!

ACTORS and actresses are notoriously generous to their 'down-and-out' fellow workers. Nor do they forget the youngsters. A charity on which they are particularly keen is the Actors' Orphanage Fund, whose aim is to board, clothe, and educate destitute children of actors, actresses, and members of the vaudeville profession, and to fit them for useful positions in life. Charlot has specially organized 'Another Charlot's Hour' on behalf of this worthy fund on Thursday evening, April 11, from London.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



A Favourite Pianoforte Concerto.

IT would be hard to place one's finger on a work more generally popular, among concertos for the pianoforte, than Grieg's in A Minor. Many must have been led towards an interest in serious music by the attractive path offered by this concerto. The thing has a breeziness about it and a tang of health that immediately win the listener. It was first played some fifty years ago, by the composer himself; and, blowing across the Mendelssohn tradition, with its vigorous rhythms and Norwegian tunes, it must have seemed astonishingly fresh. Since then the work has never lost its hold; certain pianists have become inevitably associated, in one's mind, with the interpretation of it; and, with Schumann's Concerto in A Major, it remains a guarantee of popular favour at any concert. The Concerto, together with other popular works of Grieg, will be played in a concert devoted to his works on Sunday evening, March 31. The concert will be conducted by Percy Pitt, and the soloists will be Kate Winter (soprano) and Leslie England (pianoforte).

Trains in the Air.

SUCH is the prevalence of "train noises" in radio drama nowadays, writes a Hammsmith listener, "that when we were getting through to 5GB the other evening for the broadcast of *The City* and my wife asked "What Station is that?" our little daughter replied, "Paddington. I think, mummy." This anecdote seems to me to be quite up to the average of child stories, which are all pretty foolish, anyway. But it contains also an element of truth. By pure coincidence there have lately been many railway stations in the air; *Carnival*, *Squirrel's Cage*, *The Crossing*, *The City*, *Kaleidoscope* all made use of this particular effect. Radio dramatists must be sorely tempted to work this particular effect into their plays, for there is no sound which the experts at Savoy Hill reproduce better. There is something quite moving about broadcast "noise effects," even though at the back of our minds we are conscious of their artificiality. There was a cart in the Cornish scenes of *Carnival* which, each time it moved away, gave me a thrill of pleasure—though, for all I know, the sound may have been contrived



'Two hearty Fellows.'

by two hearty fellows shaking jam jars full of rusty nails. The artistic quality of "noise effects" seems to have improved immensely in recent months—though this may be due to the fact that dramatists are no longer allowing noises to dominate their plays. There was a time when any fellow who could write a play in which the characters spent their lives striking matches, banging doors, ringing bells, and travelling in trains thought himself a proper Ibsen of the Ether.

The People's Palace.

AT 8 p.m. on Thursday, April 4, listeners to London and other Stations will hear the first of the concerts which the B.B.C. is giving weekly during April and May in the People's Palace, Mile End Road, E. These concerts, which are to be conducted by Sir Landon Ronald and Mr. Percy Pitt, will be of a popular nature, the prices of admission being modest in the extreme and the programmes including many old favourites. The 'Palace' is a landmark of East London, where it has stood as a centre of artistic and educational life since 1886. The concerts are held in the Queen's Hall, the name of which, like the statues of famous Queens of history (Boadicea to Maria Teresa) which surround the gallery, commemorates Queen Victoria's patronage of the Palace. The first move towards the foundation of the People's Palace was made by a certain Mr. Barber Beaumont who, in 1841, left £13,000 with the object of providing 'Intellectual Improvement and Rational Recreation and Amusement for the East-End.' The sum was insufficient, and it was not till the 'eighties that, following various public subscriptions and private donations, the building of the Palace began. The occasion of the laying of the foundation stone was a glorious one. The Queen drove to the Mile End Road along streets gay with flags and, before the stone was laid with a silver trowel presented to Her Majesty by the Drapers' Company, which had founded the Technical Schools attached to the Palace, Madame Albani sang 'Home, Sweet Home.'—and a good time was enjoyed by all.

Vaudeville News.

AN unusually large number of artists famous on the music-hall stage are taking part in next week's broadcast vaudeville—though the ether is strongly represented by Mabel Constanduros and Michael Hogan, who will be heard not only from London but also from various of the local stations. On Easter Monday, April 1, the bill includes, besides the two Bugginnes, Leonard Henry, Teddy Brown (the xylophonist), Gladly Sewell, 'The Comedy Girl with the Top Notes,' and Ann Penn in 'Impersonations.' On Saturday, April 6, comes another relay from the Palladium which gave us Will Hay a short while ago and more hearty and heartening laughter than I have heard for a long time. In the bill with the Palladium are the Hyde Sisters and Harry Pepper, and Henry Merton, who styles himself 'Phenomenal Mimic' (there is a pleasant old-time Tivoli-ish flavour about this, though Mr. Merton is far from an old-timer).

Christchurch Priory.

BROADCASTING has, rightly, done its part in calling public attention to the damage which is being done to our countryside by ill-advised building operations, unsightly advertising methods, and the untidy ways of the tourist. It is sad news that, unless nearly £3,000 is raised by March 26, Christchurch Priory in Hampshire—from which services have from time to time been relayed—is to be hedged in by modern jerry-building. The land, which must be purchased to save the setting of the lovely Saxon church, lies between the front of the Priory and the river. This vista is today one of the most beautiful in the South Country. It will be a tragedy if it is built over. The address of the Christchurch Priory Fund is Lloyd's Bank, Christchurch.

Dogsboddy Returns.

HEARING a revolting cacophony outside my office yesterday, I opened the door and was horrified to see—Dogsboddy. After two months' silence (which I had hoped was literally 'of the grave'), the monster was attempting to force his way in to see me. In order to keep him



'The Soldiers' Chorus from Faust'

quiet, I invited him into my room, where he presented me with a cigar which belonged to a lower order of vegetation than I could have believed possible. 'I have come to see you,' he said, 'about the National Lectures. You have fixed up with the Poet Laureate and Dr. Eddington, what about one from myself? What I do not know about bird seed, believe me—.' I said that I did believe him, but the fact was that bird seed, though capital stuff in its way, was hardly a suitable subject for a National Lecture. 'Fool!' he replied, snatching back his cigar, and stormed out of the room. I hear that on his way downstairs he insisted on stopping underneath all the notices which say 'Silence' and singing the Soldiers' Chorus from *Faust*. If your children complain that the Schools' transmission was ruined by atmospheric, this explains it. I am sorry he took the cigar, though. I had planned to send it as an Easter gift to a man I loathe, called Princkwertz.

Arne.

COMPOSERS of the eighteenth century ran to melody with as much ease as, today, composers seem intent on avoiding it; and of all composers of that period none, perhaps, achieves melody so spontaneously as Arne. 'Sweetness and light' is not an unfair epithet to apply to his music. Like many other men, Arne found himself driven to subterfuge to attain his wish to become a composer. He was intended for Law. We are told that he conveyed a spinet to his room and, by dint of muffling the strings with a handkerchief, managed to practise through the night. Another of his subterfuges was to disguise himself in livery, so that he could sit in the servants' gallery at the opera. Opera, indeed, soon became his chief interest, and formed his most characteristic contribution to music. Even *Rule Britannia* came from such a work, 'Alfred.' He set most of Shakespeare's songs during his life; several of them will be sung at a concert of his music to be given from London on Friday evening, April 5, Julian Herbage conducting the Wireless Orchestra with Gwen Knight (soprano) and Victor Bely-Hutchinson (pianoforte). Julian Herbage has himself collected and arranged the music appearing in this programme. In listening to Arne's music, it is illuminating to remember that, for a time, he was engaged as composer at the famous Vauxhall Gardens.

'The Broadcasters'

The Midlands Calling.

CHORAL SINGING IN THE VILLAGES.

How it is Encouraged in Worcestershire—Merry Entertainment and Band Music for Easter Monday—What the Balloon Brought: A Belated but Charming Christmas Story.

Music in the Provinces—

FOR many years now the leading musicians have been working to raise the standard of music throughout this country by encouraging the feeling that the degree of attainment of provincial performances should be, and if truth be told they frequently are, on a level with those of London. The Three Choirs Festivals are a case in point. Here is an undertaking of over two hundred years standing, by means of which the West Country has given finished performances of the works of both the old and the new masters. The argument that the solo artists are imported from London is a result of the Victorian supposition that the musical standard of London is higher than that of the remainder of the country, and in consequence they have been drawn thither in the natural course of events from their native provinces.

—And the Worcestershire Association.

EXCELLENT work in this direction is being carried on by the Worcestershire Association of Musical Societies, which is bringing unity and co-operation to the many musical bodies in its area, and its choir, consisting of picked representatives from the various choral societies in the country, is combining with the Birmingham Studio Symphony Orchestra on Easter Day. This choir, since its formation in 1926, has visited the smaller towns and villages in Worcestershire, giving assistance to local choirs by encouraging them in their work and by singing side by side with them at concerts, thus giving them the benefit of their experience. The conductors on Easter Day are Harold Gray, who is associated with Dr. Adrian Boult, and Stephen S. Moore, the Secretary of the Association, to whose enthusiasm much of the success of the scheme is due.

An Orchestral Programme.

ANOTHER 5GB microphone 'discovery' is Henry Bentley, a young Birmingham 'cellist, who will take part in the Orchestral Concert on Tuesday afternoon, April 2. He will include solos by Bonkinik, Tartini, and Schulhoff in his programme. Bernard Ross (baritone) is the other artist, and the orchestral items will include a selection from *The Barber of Seville*.

Sir Arthur Sullivan.

MANY programmes of Sullivan's works have been broadcast, but 5GB is making a feature of some of his lesser-known choral and orchestral works on Tuesday, April 2. The overture is *Marmion*, produced by the Philharmonic Society in 1867. Then follows *King Arthur* with the chorus, one of the many sets of incidental music which he wrote for plays. *King Arthur* has been arranged for concert performance by Wilfred Bendall. The programme finishes with a Ballet Suite from *The Enchanted Isle* and the Finale from his *Irish Symphony*.

'Fool to Make Me Merry.'

THE Easter Bank Holiday falls this year on April 1. As usual, I suppose, we shall leap blithely out of bed with the thought of a day's glorious freedom ahead of us and some idiot will start to spoil things by making April Fools of us. Then the weather will probably catch the inane practice, and a sunny morning which has enticed us out into the country is absolutely certain to turn to rain. In fact, I think it's going to be a rotten day! However, according to Edmund Burke, we have a degree of delight in the misfortune of others, so that I hope I shall get some compensation in seeing others made April Fools. There would seem to be possibilities in a programme with the title 'Fool to Make Me Merry,' which 5GB listeners will hear from Birmingham on that evening. The cast includes John Rorke and Colleen Clifford.

Discharged Prisoner's Aid Society.

WHEN we read a report of a police-court case the innate sympathy and pity of all but the most callous goes out to the convicted one in his downfall, but how many look ahead and realize the struggle which faces the discharged prisoner in his efforts to rehabilitate himself in the eyes of his fellow-men? It is astonishing how little is really known of the excellent work done by the Prisoner's Aid Societies in this country. The Birmingham Discharged Prisoner's Aid Society was founded in 1856, its object being to assist men and women, convicted in Birmingham, to become good citizens on leaving prison, by providing work, clothing, board and lodging, railway fares, tools, and stock. In its attempt to do this last year, the Society incurred a deficit of £300 by assisting 1,367 persons, 783 of whom are known to be doing well. A large number of voluntary agents are in

constant touch with every promising case, and visit the families of prisoners in order to prevent destitution. On Sunday, March 31, the Rev. W. O. White, Chaplain to the Birmingham Prison, is to give human instances of the work of the Birmingham Society in an appeal for funds.

Poetry, with Music.

A HALF-HOUR feature of poetry, with music, is being broadcast by Gladys Ward and the Midland Pianoforte Sextet, under Frank Cantell, on Tuesday, April 2. Gladys Ward originally intended to take up a musical career—in fact, did so for several years; but eventually her love for literature prevailed, and it is in this connection that she is known in the Midlands. She has appeared on many occasions in plays from 5GB, and on Tuesday, April 2, will give Jean Ingelow's 'The High Tide' and Oscar Wilde's 'The Happy Prince.'

Pere Noel.

IT seems a far cry back to Christmas, but I think the following true story should be told to the world. Shortly before December 25 last, 5GB broadcast a children's play in which Father Christmas advised the children to tie their letters to him to balloons, as the old-fashioned method of putting them in the chimney made them so sooty. Two young listeners were so taken with this idea that on being given gas-filled balloons at a London bazaar a week before Christmas, they attached to them a list of wants and their addresses to Santa Claus and released them as soon as it grew dark. The elder boy had asked for a box of paints. When Christmas morning arrived there was no box of paints, but his mother told him that his balloon had not reached Father Christmas in time, but that he would bring the paints another time. Her words were prophetic, for three days later, there arrived a parcel from France containing a box of paints and the inscription: 'Envoi du Père Noel, Henri Masson, Instituteur a Liniez-par, Vatan (Mdre), France.' Nation shall speak unto Nation.

MERCIAN



A WELL-KNOWN BAND TO GO ON TOUR.

The City of Birmingham Police Band, which is so well known to 5GB listeners, has arranged to make a tour of France and Alsace, under its conductor, Mr. Richard Wassell. The Band is broadcasting from 5GB on April 3.

The Black Dyke Band.

THE third relay from the National Trades and Industrial Exhibition at the Bingley Hall, Birmingham, takes place on Monday, April 1, when the Black Dyke Band will be heard. This Band has won many trophies and prizes, including the Gold Shield at Glasgow in 1921 and 1922 and the Crystal Palace Trophy on several occasions. The conductor is Mr. Arthur O. Pearce.

High Power Short Waves.

MABEL CLIFFE (soprano) and Harry Ward (tenor) sing in the relays from Lozells Picture House on Monday and Thursday April 1 and 4, respectively.

A further Old Folks Hour with G. H. Crews (tenor) is being given by the Birmingham Studio Chorus on Monday, April 1.

Mary Pollock (soprano) and Eugene Earle (banjo) are the artists in the Birmingham Military Band Concert on Wednesday, April 3, while the Edna Willoughby Trio and Claire Davis (soprano) appear in the Light Music Programme during the evening.

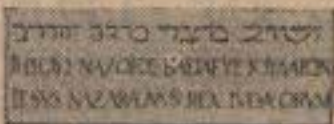
A programme by the City of Birmingham Police Band in the evening of April 3 is followed by an hour of vaudeville.

By Emil Ludwig
Author of 'Napoleon,' etc.

John Masefield's play 'Good Friday'
will be broadcast from London on
Thursday evening.

WHEN THE SUN WAS DARKENED.

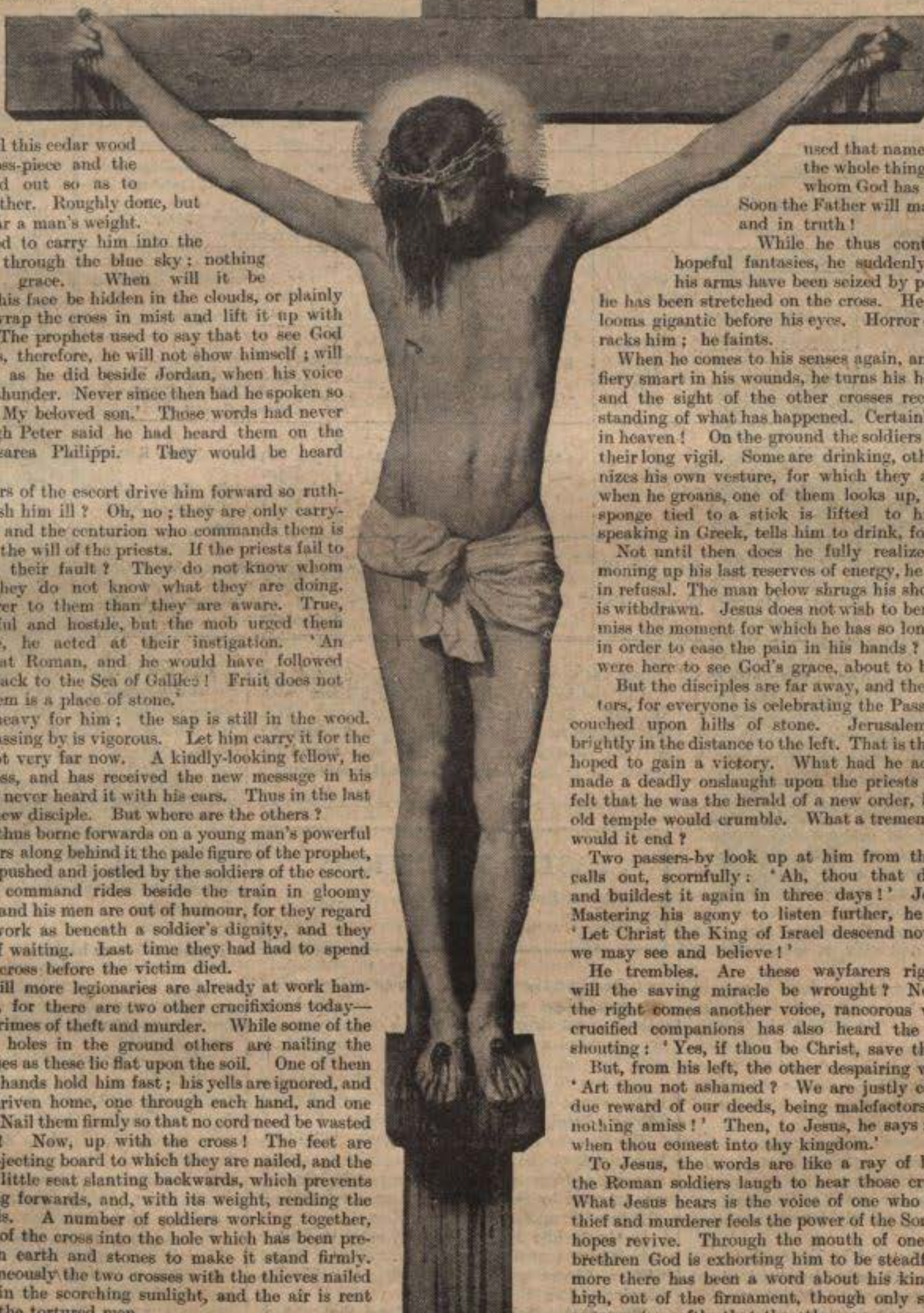
HOW heavy the cross is, and the way seems long. How heavy the cross is. Death will be easy enough. . . . Indeed, it will not be death at all, for the Father will hold out loving arms, and the glories of heaven will be opened!



has been affixed, declaring in three languages the nature of the offenders' crimes. There must be such a placard for him, too. Yes, that thick set little soldier, the one who had kicked him just now, is nailing it to his cross. 'Rex Judæorum.' Had he ever

This story of the Passion is taken from 'The Sea of Man,' by Emil Ludwig (Ernest Benn, Ltd.)

'The Man Crucified,' by Velasquez, from the Prado Gallery in Madrid. By courtesy of W. F. Mansell.



The day is hot, and this cedar wood is heavy. The cross-piece and the upright are hollowed out so as to dovetail into one another. Roughly done, but strong enough to bear a man's weight.

No cross is needed to carry him into the kingdom of heaven through the blue sky; nothing but the Father's grace. When will it be vouchsafed? Will his face be hidden in the clouds, or plainly visible? Will he wrap the cross in mist and lift it up with its living burden? The prophets used to say that to see God was to die. Perhaps, therefore, he will not show himself; will only send his dove, as he did beside Jordan, when his voice sounded like far off thunder. Never since then had he spoken so clearly and softly. 'My beloved son.' Those words had never been repeated, though Peter said he had heard them on the mountain near Caesarea Philippi. They would be heard again today.

Why do the soldiers of the escort drive him forward so ruthlessly? Do they wish him ill? Oh, no; they are only carrying out their orders, and the centurion who commands them is merely carrying out the will of the priests. If the priests fail to recognize God, is it their fault? They do not know whom they are killing. They do not know what they are doing. Perhaps God is nearer to them than they are aware. True, they seemed wrathful and hostile, but the mob urged them on. As for Pilate, he acted at their instigation. 'An hour's talk with that Roman, and he would have followed me! Whither? Back to the Sea of Galilee! Fruit does not ripen here. Jerusalem is a place of stone.'

The cross is too heavy for him; the sap is still in the wood. That young fellow passing by is vigorous. Let him carry it for the condemned man—not very far now. A kindly-looking fellow, he carries another's cross, and has received the new message in his heart, though he has never heard it with his ears. Thus in the last hour there comes a new disciple. But where are the others?

While the cross is thus borne forwards on a young man's powerful shoulders there totters along behind it the pale figure of the prophet, suddenly grown old, pushed and jostled by the soldiers of the escort.

The centurion in command rides beside the train in gloomy silence. The officer and his men are out of humour, for they regard such executioner's work as beneath a soldier's dignity, and they loathe the tedium of waiting. Last time they had had to spend two days under the cross before the victim died.

Up there on the hill more legionaries are already at work hammering and delving, for there are two other crucifixions today—Jews expiating the crimes of theft and murder. While some of the soldiers are digging holes in the ground others are nailing the criminals to the crosses as these lie flat upon the soil. One of them resists; but strong hands hold him fast; his yells are ignored, and the huge nails are driven home, one through each hand, and one through both feet. Nail them firmly so that no cord need be wasted on the malefactors! Now, up with the cross! The feet are supported by the projecting board to which they are nailed, and the fork of the legs by a little seat slanting backwards, which prevents the body from falling forwards, and, with its weight, rending the hands from the nails. A number of soldiers working together, they lower the base of the cross into the hole which has been prepared, and shovel in earth and stones to make it stand firmly. Thus almost simultaneously the two crosses with the thieves nailed to them are set up in the scorching sunlight, and the air is rent with the screams of the tortured men.

He whose turn is now to come sees all this as if in a dream. 'Murderers and thieves,' he thinks; 'poor men led astray, sentenced, and hurried off to their doom!' Above the head of each a placard

used that name of himself? Perhaps the whole thing is the illusion of men whom God has struck with blindness? Soon the Father will manifest himself in glory and in truth!

While he thus continues to indulge in hopeful fantasies, he suddenly becomes aware that his arms have been seized by pitiless hands, and that he has been stretched on the cross. He watches a nail, which looms gigantic before his eyes. Horror overwhelms him; pain racks him; he faints.

When he comes to his senses again, and grows aware of the fiery smart in his wounds, he turns his head to right and to left and the sight of the other crosses recalls him to an understanding of what has happened. Certainly he has not awakened in heaven! On the ground the soldiers have settled down for their long vigil. Some are drinking, others dicing. He recognizes his own vesture, for which they are casting lots. Now, when he groans, one of them looks up, another gives a sign, a sponge tied to a stick is lifted to his lips, and a soldier, speaking in Greek, tells him to drink, for it will dull his pain.

Not until then does he fully realize the situation. Summoning up his last reserves of energy, he shakes his aching head in refusal. The man below shrugs his shoulders, and the sponge is withdrawn. Jesus does not wish to benumb himself. Is he to miss the moment for which he has so long been waiting, simply in order to ease the pain in his hands? If only the disciples were here to see God's grace, about to be manifested!

But the disciples are far away, and there are very few spectators, for everyone is celebrating the Passover in that harsh city couched upon hills of stone. Jerusalem! Something shines brightly in the distance to the left. That is the temple. There he had hoped to gain a victory. What had he achieved? Had he not made a deadly onslaught upon the priests? No doubt they had felt that he was the herald of a new order, before whose words the old temple would crumble. What a tremendous struggle! When would it end?

Two passers-by look up at him from the road. One of them calls out, scornfully: 'Ah, thou that destroyed the temple, and buildest it again in three days!' Jesus hears the taunt, Mastering his agony to listen further, he hears the other say: 'Let Christ the King of Israel descend now from the cross, that we may see and believe!'

He trembles. Are these wayfarers right, after all? When will the saving miracle be wrought? Now from the cross on the right comes another voice, rancorous with hate. One of his crucified companions has also heard the gibe, and repeats it, shouting: 'Yes, if thou be Christ, save thyself and us.'

But, from his left, the other despairing wretch cries in reproof: 'Art thou not ashamed? We are justly condemned, and receive due reward of our deeds, being malefactors! This man has done nothing amiss!' Then, to Jesus, he says: 'Lord, remember me when thou comest into thy kingdom.'

To Jesus, the words are like a ray of light. No matter that the Roman soldiers laugh to hear those crucified Jews wrangling. What Jesus hears is the voice of one who believes in him. This thief and murderer feels the power of the Son of Man, whose sinking hopes revive. Through the mouth of one of the lowliest of his brethren God is exhorting him to be steadfast in the faith. Once more there has been a word about his kingdom, a word from on high, out of the firmament, though only spoken on a cross. He answers (so softly that the other can scarcely hear him):—

'This very night thou shalt be with me in paradise.'
'This very night.' He still hopes, then! Soon, very soon, the Father will deliver him. It cannot really be his Father's (Continued overleaf.)

(Continued from previous page.)

wish that he should suffer these cruel pains in body and limbs. He has wrestled for faith ever since the dove, and the voice of God came to tell him that he was to forsake his handicraft and to proclaim the kingdom of the Father. Was this faith a deception? Was the vision an illusion? Why, then, should he have been put to such a test? Why should he have been seized and nailed to a cross, iron nails driven through hands that had never struck a blow? If all this were but transitory suffering, why should it be so agonizing and why should it last so long?

Pangs of body and tortures of mind become interwoven one with another, simultaneously confusing him and enlightening him. His thoughts are like arrows, fiery arrows, resembling the shafts of the noonday sun, descending mercilessly out of the blue upon burning forehead and scorched limbs. His eyes rove in search of disciples and friends.

All have fled. There is not one to give the Master a last consolation and, in his sorest need, to strengthen him with his own teachings. Not one to hear the prophet's last words and hand them down to posterity.

Just as overnight they had fallen asleep at Gethsemane, and had taken to flight when his enemies had seized him, so now, it would seem, their zeal had fallen asleep. His influence was at an end; their faith had vanished; his message had fallen on deaf ears; the springs of brotherly love had dried up. All had been in vain! The only onlookers were two or three women, thickly-veiled, standing a long way off. They seemed to be weeping. 'Were

they afraid to call a greeting? His mother was far away; so were his brothers and his sisters. Those who stand there and sob are not his kinswomen. They are the strangers who have followed him in his wanderings. The one among them who is suffering most keenly is one that had been a

trace, must he not have been rating himself too high? Perhaps, after all, he was just such a man as his own brothers, who deemed him possessed! As the slow minutes ebb away, pain chases pain through his tortured frame, as if it were being seared with fire, devoured by beasts of prey.

The torment of mind and body finds vent in a heart-rending cry. The doubts which had assailed him yestereve in the garden, have been multiplied a thousandfold in his situation on the cross. The craving to escape from this sacrificial death takes the form of a complaint. The Father, to whom he has given himself with such devout faith, has turned away from the most loving of sons. No longer does God look down from his palace above the clouds into this world of suffering men. His spirit is remote from earth, and his heart beats only in heaven. The world is a lost world; the Son is alone; the Father is no Father.

'My God, my God, why hast thou forsaken me?' The soldiers, hearing this cry, stop their dying. Glancing up, the centurion orders one of his men to moisten from a flask the sponge on which the benumbing drink had before been offered to the crucified. It is lifted to the dying man's lips. He opens them, and sucks in the moisture. The pain returns in full force to his tortured limbs, and he utters a loud cry.

This cry of agony and despair ends a life which for thirty years has expressed itself in the gentle tones of love that brings solace to others, in the voiceless song of an affectionate human heart.

EMIL LUDWIG.

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, Mar. 24.		
3.30. Symphony Concert. 5.0. Song recital by Olga Haley.	4.0. Birmingham Police Band. 9.0. Vocal and Instrumental Recital.	3.30. Manchester. Band Concert. 3.30. Glasgow. Military Band.
Monday, Mar. 25.		
7.45. Military Band. 9.35. Chamber Music.	5.0. Ballad Concert. 7.30. Opera, 'Ivanhoe,' by Arthur Sullivan.	7.45. Cardiff. Light Orchestral Concert. 7.45. Belfast. Orchestral Concert.
Tuesday, Mar. 26.		
12.0. Studio Concert. 7.45. Studio Concert.	4.0. Orchestral Concert. 8.0. Military Band.	3.30. Belfast. Orchestral Programme. 7.45. Glasgow. Musical Comedy Programme.
Wednesday, Mar. 27.		
3.45. Light Classical Concert. 8.0. Opera, 'Ivanhoe,' by Arthur Sullivan.	3.0. Military Band. 6.30. Light Music.	3.45. Manchester. Orchestral Concert. 4.5. Cardiff. Concert.
Thursday, Mar. 28.		
4.0. Band Concert. 9.35. Music by Max Mayer.	3.0. Symphony Concert (Bournemouth). 8.35. Pianoforte Recital by Lafitte.	4.30. Manchester. Sousa Matches and Strauss Waltzes. 9.30. Cardiff. Choral and Operatic Concert.
Friday, Mar. 29.		
3.30. Military Band. 8.0. B.B.C. Symphony Concert. Verdi's 'Requiem.'	3.30. Stainer's 'Crucifixion.' 8.0. Studio Concert.	8.0. Belfast. 'The Kingdom,' Elgar. 7.45. Cardiff. Cardiff Musical Society's Concert. Mendelssohn's 'Elijah.'
Saturday, Mar. 30.		
2.0. Opera, 'Samson and Delilah.' 9.35. Musical Comedy Programme.	3.30. Violin and Pianoforte Recital. 9.0. Symphony Concert.	4.40. Glasgow. Light Orchestral Concert. 9.35. Manchester. Orchestral Concert.

sinner, the woman who, in the little town beside the Sea of Galilee, had aforetime dried his feet with her hair. But where are the thousands? Will any vestige remain of his teaching last summer? If the disciples scatter, who will record his message? If that message passes without leaving a

ANCIENT traditional customs and superstitions are the coloured plates in the book of the history of man. Not only do they illumine the modes and manners of other days, but they draw us along rambling lanes and winding byways, far, indeed, from the beaten high road of the history book, and offer us more intimate glimpses of past ages.

So interwoven into our lives have many of these old observances become that we are unconscious of their presence. The ceiling rose of pre-war houses, the buttons of the cuffs of our overcoats, the familiar 'baker's dozen,' even the names of the days of the week and the months of the year—to mention a few at random—are all relics of the long ago.

It may safely be asserted that no season of the year is more full of tradition than is Easter. The very name 'Easter,' significant of what is, perhaps, the greatest festival in the world of Christendom, is itself derived from a pagan goddess of the spring called 'Eostre.'

This goddess was so beloved by our Anglo-Saxon forefathers that they not only dedicated April to her, calling it Eostur-monath, but they used, annually, to bake, in their crude way, a special flat, hard cake in her honour. Tradition has it that the first Christian missionaries to this land found it impossible to stamp out this custom,

EASTER TRADITIONS

Cakes of Eostre—Pace-Eggers—A Seventy-Foot Candle.

and the most they achieved was to strike a compromise. They agreed to allow the people to bake and eat their Eostur-monath cakes, provided the paganism were first expelled by marking them with the sign of the Cross.

The benefit of this compromise is ours today in the shape of that most integral part of Good Friday's breakfast—the hot-cross bun!

The Easter egg, also, has its story to tell which harks back to the earliest days of history. Ever a sacred emblem amongst Eastern peoples, the egg was retained by the early Christians as symbolical of future life and of the Resurrection.

In the Middle Ages the monks, early on Easter morning, presented neighbour, stranger, and friend with a 'Peace-egg,' accompanying it with the blessing—'Pax Vobiscum.'

Then at the fickle hands of time the 'Peace-egg' became the 'Pace-egg' of the 'Pace-egggers,' who amused themselves by boiling the eggs hard, holding them in the palm of the hand and exchanging

blow for blow, until one of the eggs was irretrievably smashed.

Most curious of all Easter customs is that associated with the supposed dancing of the sun. In the eighteenth century it was genuinely believed by all—cultured and uncultured alike—that the sun actually danced in the heavens in honour of the Resurrection. Moreover, as this extraordinary celestial dance occurred at the early hour of four on Easter morning, a good night's rest was sacrificed by innumerable households in order to witness the spectacle!

The Paschal Candle of today is a relic of the time of Constantine, when it was customary to light torches all over the city at Easter. In the Middle Ages the Paschal Candle often assumed gigantic proportions. In Durham Cathedral the candle, together with the candlestick, measured 70ft., and had to be lighted from an opening above. Westminster Abbey boasted a Paschal Candle weighing 'three hundredweight of wax.'

It has been objected that to examine the history of traditional customs too carefully is to tear down the curtain of illusion with which such things should properly be shrouded. However true this maybe, it is surely more than counterbalanced by the fact that to reveal their story is to give them, and their surroundings, an added charm and significance.

CHARLES GENDALL.

Glimpses of the Delightful Past—II.

BY HERMAN KLEIN.

STARS OF THE VICTORIAN FIRMAMENT.

In the second article of his series Mr. Herman Klein tells us of the glittering performances at Covent Garden and His Majesty's in later Victorian days, the concourse of artists gathered for any single opera being often of such fame and temperamental nervousness that even the most experienced manager had need be 'very wily and diplomatic in manipulating the important figures on the chessboard.'

THE conjunction of distinguished operatic stars used, down to comparatively recent times, to bring about constellations that formed very notable features of every great London season. In the brilliant Victorian days of the '70's, '80's, and '90's it was the Court itself that set the example to the Opera in this direction. The State Concerts at Buckingham Palace would reveal through the *Court Circular* (always after, but never before the event) a programme of *bonnes bouches* calculated to make one's mouth water. This was chiefly owing to the privilege that the 'Master of the Queen's Musick' enjoyed of selecting and uniting for the Royal posy the rarest flowers of song that were available at the moment in opera-house or concert-room. Her Majesty, I should mention, never attended a State Concert after the death of the Prince

and Santley or Cotogni, in the quartet from *Rigoletto*. In the sextet from *Lucia* one might see recorded (only in print, alas, for there were no gramophones then) the co-operation of such artists as Etelka Gerster (or perchance Sembrich), Campanini, Bauermeister, Graziani, and Foli. In every case it was a unique combination, such as no money could have purchased at a box-office, that was annually provided without fuss or ceremony for the delectation of Her Majesty's guests.

However, the ordinary opera-loving public—a larger and more eager one than it is today—also had its share of *pièces de résistance* on certain exciting nights at Covent Garden and Her Majesty's Theatre. It was invariably the opera itself that gave rise to the occasion; and rarely, if ever, did the choice extend beyond the acknowledged masterpieces of Mozart and Meyerbeer. The impresarios of the two houses, knowing what their patrons expected, vied with each other in their efforts to present the strongest of these 'combination casts,' as they were called. I could enumerate dozens of examples did space allow, but I must not go beyond two or three.

Thus, in 1872, Mr. Gye gave *Don Giovanni* at Covent Garden with Adelina Patti, Marianne Brandt, Emmy Zimmermann, Faure, Nicolini and Ciampi; and that, I may note, was the first time I ever heard either the opera or the *diva*. In the same season *Le Nozze di Figaro* was performed with Pauline Lucca, Miolan-Carvalho, Sessi, Faure, and Graziani—another superb group. At the other house Mapleson was able to proffer *Il Flauto Magico* with Tietjens as Pamina, Ilma di Murska as the Queen of Night, Sinico as Papagena, Trebelli as a *Dama d'Onore*, her husband, Bettini, as Tamino, Santley as Papageno, and Foli as Sarastro. Still, wonderful though this last *ensemble* was, it was beaten by the unforgettable cast of *Don Giovanni* in the 'coalition' season of 1869 at Covent Garden—the 'cast of the century,' as it was proudly termed. That amazing galaxy of talent, which was made possible through Her Majesty's Theatre being burnt down and the two companies united under one roof, comprised Tietjens as Donna Anna, Christine Nilsson as Donna Elvira, Patti as Zerlina, Mario as Don Ottavio, and Faure as Don Giovanni! I have noted that, besides the operas of Mozart, those of Meyerbeer were wont to be regarded as the fitting framework for 'combination casts'; and for a very good reason. They were laid out and composed with precisely that end in view. It was an age of accomplished singers, and there were enough of them at the disposal of each of the leading Continental opera houses for their directors or 'Intendants' to be sure of having the necessary talent available for putting a first-rate artist into every character, great or small.

Meyerbeer knew this to be the case, and more particularly at the Paris Opéra, for which national institution he wrote all his famous 'grand' or spectacular operas, from *Robert le Diable* down to *L'Africaine*. Imitating Mozart and, in some degree, Gluck, Spontini, Weber, and Rossini (in *Guillaume Tell*), he also had the wisdom and foresight to plan the lay-out with his talented librettist, Scribe, so that there should be no clashing between the principal protagonists—an example carefully followed by Wagner later on. The outcome was a series of operas on the grand scale that have never been surpassed—of their kind—but which only groups of singers of consummate ability could then, or can now, successfully tackle. What is more, until the Bayreuth era arrived, the Meyerbeer and Mozart operas were the only ones in the repertory wherein the



TAGLIONI,

the famous *danseuse* of the '70's, of whom an amusing story is related by Mr. Klein.

Consort; but every season the two programmes had to be submitted for the Royal approval and were most carefully scrutinized before being 'passed.' It was always the sensational combination of famous artists in certain *ensemble* numbers—so Sir William Cusins once confided to me—that would cause the Queen's eyes to light up with evident pleasure.

In these choice items, too, the leading native vocalists of the time would occasionally be 'commanded' to take part. Thus Edward Lloyd stepping out of his ordinary frame, might be heard with Christine Nilsson in *Parigi, o cara*, from *Traviata*; or with the great Tietjens in the *Miserere* from *Il Trovatore*. Mme. Patey, who never at any time sang in opera, would sustain the part of Maddalena, with Albani, Gayarre,



PATTI,

one of the operatic stars who shone in the brilliant Victorian days.

'stars' were willing to appear side by side because they had no fear of being outshone by each other.

One of the finest casts of *Robert le Diable* ever seen in London was that which I happened to have the good fortune to hear when a boy at Drury Lane under the brief but glorious management of the late George Wood. Two celebrated tenors of the day were in it, namely, Mongini (Roberto) and Gardoni (Rambaldo), with our popular Irish basso Foli in the part of Bertramo. Then the gifted 'Swedish Nightingale,' Christine Nilsson, was the Alice, and the hardly less famous Ilma di Murska was the princess Isabella, while Luigi Arditi conducted. (In the same week, by the way, that I saw this

(Continued in column 3 overleaf.)

THE CRITIC FROM HIS HEARTH.

By PERCY A. SCHOLES.

III. A Massacre of the Modernists.



THIS massacre has been proposed to me in many listeners' letters—as though I had power to order it.

The writers do not always express in so many words the idea of murder on a large scale, but their drift is clear enough. They see, in the eye of their imagination and of their desire, a long trench, and standing along its edge a row of criminal composers. Then through the crisp early morning air rings out one sharp, hoarse cry of command—there are no more composers, only corpses; a few shovel-fuls of earth to earth and ashes to ashes and the world has forgotten Stravinsky, Schönberg, Hindemith, Krenek, Bloch, Honneger, Bliss, Bax, Ireland, Goossens, Holst, Bartok, Wellesz, Casella, Respighi, Ravel, and de Falla, and is at last safe for democracy—until a few more modernists come to a hearing, which will probably be the day after next, for the brood is very prolific and new generations spring into being surprisingly quickly.

That last sentence is probably the longest I ever wrote, but my feelings carried me away, and my thought only paused once in its breathless flight, its wings hovering reflectively over that word 'democracy.'

Now 'democracy' means lots of very widely-differing things. But when I used the word in talking about music it never means all those men and their wives whose joint annual incomes are under one hundred and fifty, two hundred, or a thousand, or any fixed figure. Nor does it mean those whose childhood was spent on the benches of the council school as distinct from those who learnt games and good manners at the great public schools (so-called, says George Bernard Shaw, because the 'great public' can't afford to send its boys to them). Nor does it mean any other group of people whose limits can be defined by speech or clothes or food or place of residence. But it does mean a privileged class—though many members of the class may have won their own privileges, not having been born into the purple, but having with their own hard-earned savings clothed themselves with it, and having bought with their own money every silver spoon they ever put into their mouth.

Every sport and every art and every interest in life has this aristocracy. There are fifty thousand keenly-attentive students of the fortunes of the game of cricket (those are the aristocracy) and a million who take some interest in that game (those are the democracy); there are five thousand four hundred and seventy two people in the British Isles to whom poetry is a passion (i.e., poetry possesses a very small aristocracy), but there are five hundred thousand who care something for it (i.e., it possesses a pretty big democracy). So sport and art have their aristocracy and their democracy. Both have their rights, but what I want you to think of for the moment is this—if art or sport didn't possess its aristocracy there wouldn't be much progress made. We need, and badly need, those bigger-minded, more enthusiastic members of the various sporting or artistic communities. They may in some senses and on some occasions be narrow-minded, since often they are achieving their red-hot intensity in the one particular thing by leaving out in the cold a hundred other things in which the rest of us are interested. Enthusiasts are generally specialists, but they are necessary specialists. The democracy of art needs its aristocracy.

Now, one thing as to which the aristocracy is greatly concerned and the democracy doesn't much worry itself about is the future. The ordinary member of the democracy of chess players is content

to enjoy a quiet game now and again, but the really keen chess players, the aristocracy, are just now writing to *The Times* to point out that the game is getting too easy, and that if the rules aren't altered so as to admit the presence on the board of an extra king or two, or to exclude a few pawns (I am no chess player and forget the details), there will soon be some difficulty in arranging really interesting matches. And the racing aristocracy, who some years ago were always discussing 'starting gates' (whatever that may be) are now, I notice, always talking totalisator. And similarly the music aristocrats, whilst their democratic brethren are quietly listening to the harmonies that pleased their fathers and grandfathers are looking ahead and arguing about 'Polytonality' and 'Atonality,' 'Microtones' and 'Expressionism.'

I do not say that every member of the musical aristocracy expects much from these things; I only say that these things are 'in the air' and their claims to attention eagerly canvassed. One member may maintain that the angels sing in microtones and another that these have their origin in the horrible portamento of the howls of hell; but at any rate, no member of this aristocracy is indifferent to microtones, and if the B.B.C. announces a new *Symphony in Microtones* by Atonalazki they put on their headphones, but take the telephone receiver off its hook, tell the maid to say 'not at home' to callers, and sit down comfortably and collectedly to find out what a microtone is really like, and whether Atonalazki seems to be able to achieve any real human expression by its means. At the end of the performance they have got a few new ideas—or discarded a few old ones.

Some of them were inclined to think slightly of microtones, believing that when man had divided the octave into twelve semitones he had reached the point where God had, on the day of music's creation, pronounced 'Thus far shalt thou go and no farther,' are now inclined to wonder whether they were quite right after all in thinking that the voice of God. Others who had previously argued that since from a five-note scale man had come to a seven-note scale and then to a twelve-note scale, he must logically go on for ever dividing and sub-dividing and training his ears to recognize smaller and smaller fractions of pitch, some of these now begin to hesitate and to say, 'Well, I must say Atonalazki's quarter-tones didn't sound to me much different from those Madame — and Mr. — and other vocalists and violinists fall into, quite naturally and without any swanking about it, whenever they visit 2LO!' A few bold members of this aristocracy come out heartily for or against Atonalazki and commence a cry for 'More Microphonic Microtones and Justice to Atonalazki,' but probably most of them still sit on the fence—which, let me say, is often the proper place to sit, and it is a pity some people don't sit there a bit longer until they are really able to decide which is the right field into which to descend.

Now, all this is so much Greek to certain of my readers—if, indeed, that kind of reader has read so far in this kind of article. They look on music (I say it quite respectfully) just as one amusement like another. They enjoy Tchaikovsky and Wagner, and a bit of Beethoven, and a good deal of Chopin and Mendelssohn and Grieg, but they are not concerned with the future, and have no wish whatever to extend their sympathies and appreciations. They forget that every art must be all the time moving forward—not necessarily reaching a higher point than ever before, but adapting itself to the expression of the feelings of the ever-changing times. They forget that there was a time when,

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Stars of the Victorian Firmament.

(Continued from page 691.)

performance Ambroise Thomas's opera, *Mignon* was given for the first time in England with a cast including Christine Nilsson, Trebelli, Faure, Bettini, and Gassier; and a few nights later another absolute novelty, Wagner's *Flying Dutchman*, with Santley as the Hollander, Gardoni as Erik, and Ilma di Murska as Senta.) At Covent Garden in the same season Meyerbeer's ultimate opera, *L'Africaine*, was performed with a distribution of rôles that has never been surpassed, viz., Pauline Lucca as Selika, Graziani and Faure alternately as Nelusko, Bagagiolo as Don Pedro, Sessi as Inez, and Naudin as Vasco di Gama.

I have said that no jealousies used to disturb the smooth representation of the great Meyerbeer shows, but, of course, there are exceptions to every rule. Towards the end of his memorable tentative season of Italian opera at Drury Lane in 1887, Sir Augustus Harris bethought him of a glorious revival of *Les Huguenots* that should take London by storm. He assuredly had the material at hand, for the cast was as follows: Raoul, Jean de Reszke; Nevers, Victor Maurel; St. Bris, Edouard de Reszke; Marcel, Foli; the Queen, Marie Engle; Urbano, Fabbri; and Valentine, Lillian Nordica; with Luigi Mancinelli conducting. But, just when it was time for the curtain to go up, there was trouble behind the scenes and Harris had to be sent for. He found Maurel in a towering rage because his costume did not fit, and declining to go on the stage to appear to a disadvantage beside artists who always dressed so elegantly as the de Reszkes did. The impresario calmly informed him that his place would be taken by Del Puente (who in reality was not in or near the theatre), but the menace was treated with entire indifference. Meanwhile, the audience had grown tired of waiting and were loudly stamping their disapproval; whilst the conductor, looking very unhappy, stood with watch in hand at the dressing-room door, and the costumier and his assistants were working furiously upon the faulty doublet.

Still Maurel refused to move from his easy chair. Nor would the performance have begun at all that night had not Harris declared his intention of going before the curtain to explain exactly what had happened, with a further appeal to the Press to expose the inconsiderate behaviour of this gifted but recalcitrant baritone, whereby he would become the laughing-stock of Europe. The fear of ridicule was too much for the Frenchman. He calmed down and allowed himself to be invested with the doublet. Mancinelli rushed into the orchestra and, half an hour late, the opera began.

Operatic managers in the old days had to be very diplomatic in manipulating the figures on their chessboard. The classical instance, and perhaps the most amusing, of managerial skill in averting trouble with an illustrious combination of talent was not connected with great singers, but great dancers. It occurred at Her Majesty's Theatre in the first decade of the Victorian era—the 'halcyon days' of the ballet—when Benjamin Lumley was arranging his famous *Pas de Quatre* so as to concentrate in one scene the genius of four of the greatest dancers of the period, viz., Taglioni, Carlotta Grisi, Cerito, and Lucille Grahn. The place of honour in a ballet is supposed to be filled by the last to enter—i.e., the *première danseuse*. Consequently the question here was, who should begin? Each in turn refused, and stuck to her decision so obstinately that at last the *maitre de ballet* in despair went to Mr. Lumley for instructions. 'Go back to the ladies and tell them that the desired position is to be taken, as it ought to be, by the *oldest* of the four.' The honour was naturally declined by all, and then, the point having been settled in some different way, the *Pas de Quatre* created the biggest sensation of its kind that was ever recorded.

HERMAN KLEIN

THE MOTH MAN.

By ARTHUR SLEIGH.

The Tragi-Comic History of Mr. Brill who, after discovering that he was a Receiving set, became also a Transmitter. And of how he was Insulated by his friend, Cyril.

IT was during the dinner-hour at the office that Mr. Brill was first conscious of his peculiar natural gift. He had returned from lunching in the restaurant round the corner, and was enjoying a cigarette in happy quietude while his employees amused themselves in another room, when he became aware that his mind was playing a tune to itself—or so it seemed to him. Nothing out of the common in that, of course, but when he tried to close his mental ear to the tune, which was one he did not like, he could not! The music, which seemed to be played by a string quartet, was quite faint, but he could not will it away, or drown it by imagining a brass band playing 'Rule, Britannia.'

'It's one of those confounded typists playing her gramophone,' said Mr. Brill. He then plugged his ears with his fingers, but the melody could be heard as plain as before—plainer, for the street noises no longer competed with it. He was scared: he came out in a cold perspiration. Striding to the door of the room where the office staff were, he flung it open. Yes, there was Miss Sawyer, treating the others to some music, and it was the same tune that was worrying him. It was not, however, a gramophone she had, but a portable radio receiver.

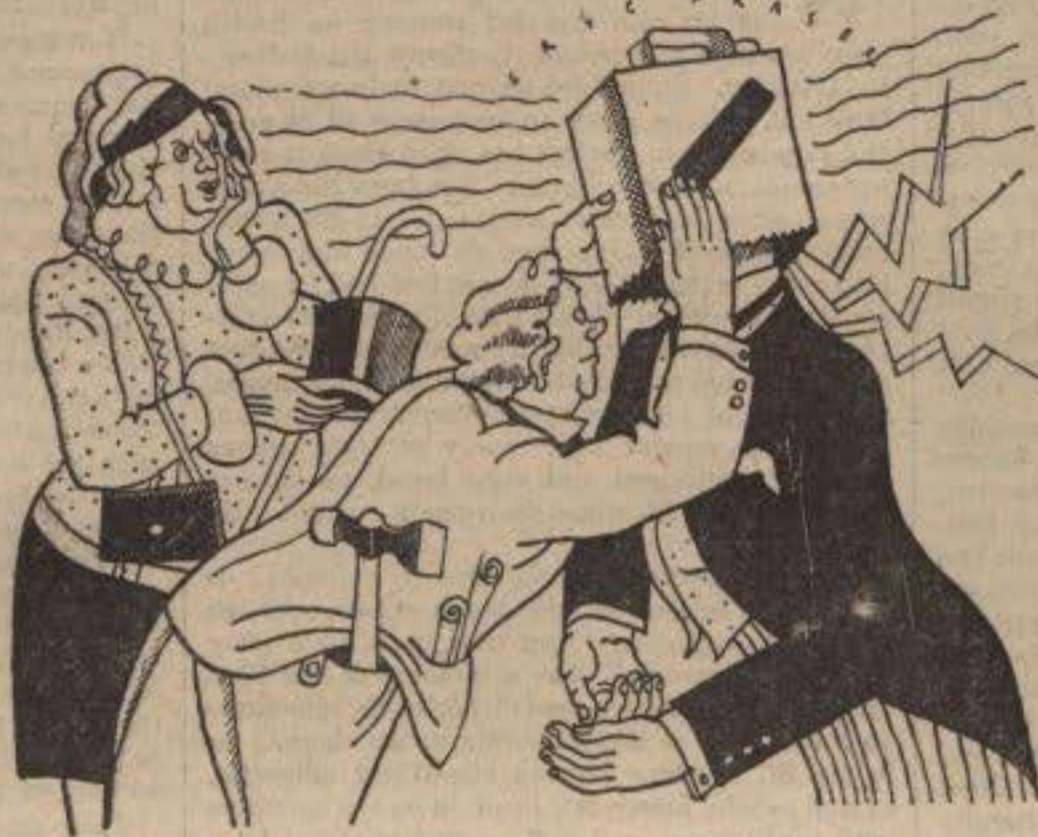
'Stop that noise, please,' said Mr. Brill. 'It's getting on my nerves.'

Miss Sawyer did so, rather sulkily. And Mr. Brill found, as he had feared, that the tune went on in his head as before. Suddenly it ceased. He waited, staring rather wildly before him.

'Switch that on again,' he commanded, and Miss Sawyer complied with the alacrity of one who wishes not to annoy a madman. Still the silence, while everybody stood and marvelled at Mr. Brill. Then the instrument said—and Mr. Brill heard a perfectly synchronized little inner voice accompanying it:—

'The Blifil String Quartet will now play *Claire de Lune*.'

'Switch it off!' he shouted, and Miss Sawyer obeyed even quicker than before. The agitated man returned to his sanctum and grasped his head in both hands. Oh, cruel—to go potty at forty-five! *Claire de Lune*—*Claire de Lunatic*! He determined to go and see Wensleydale, the brain specialist, at once. Even if the sudden functioning of a private natural receiver within his head was not a symptom of mental derangement, it might well be the cause of it. To listen perforce to everything broadcast, when the only item he didn't hate was the announcer's



'Still, cheer up!' he went on, 'I know what you want.'

'Good night'! He would go to Wensleydale straight away. . . . All these thoughts had a background of *Claire de Lune*.

On his way to Mr. Wensleydale's he was much disturbed to find the music getting louder and louder, though very clear and sweet; and that was not all—his reception was 'wide,' his receiving organ, working approximately on the Daventry wave-length, was also getting Radio-Paris, Koenigswusterhausen, and other stations. Inside the specialist's fine big house it was slightly weaker, but not much.

He described his trouble to Mr. Wensleydale, who listened with increasing interest and delight, but presently remarked:—

'My dear sir, I'm not deaf; you needn't shout.'

'Don't you realize,' said Mr. Brill, plaintively, 'that I can hardly hear myself speak for this horrible pandemonium in my head?'

'It's immensely interesting,' said Mr. Wensleydale.

'Eh?'

'Immensely interesting!' cried Mr. Wensleydale; and he showed such pleasure and enthusiasm that Mr. Brill had to look another way, or he might have struck him.

'It reminds me of Fabre's moth,' said the doctor. 'Have you heard about that?'

'What?'

'Fabre's moth.'

'You'll have to shout,' said Mr. Brill. 'It's getting worse every minute.' But the doctor had gone to a collector's cabinet in a corner and was returning with a tray of moths and butterflies. He pointed out a large moth, and shouted in his patient's ear:—

'Fabre caught a female of the species and imprisoned her in wire gauze. Woke up in the night to find the house swarming with

males and the gauze completely covered with them—they must have received the wireless messages from the female for miles around. It seems you have the same remarkable faculty. You ought to be proud about it, not anxious.'

There was a pause, and Mr. Brill heard simultaneously, in addition to Blifil's quartet:—

'*Vous aurez maintenant une chansonette de Liszt*—'

'How I love my bare-kneed cutie, how I love my Jane—' (tum-tum-tum-tum-tum-tum—tum-tum-tum-tum-tum)

'But what can I do about it?' he protested. 'I shan't be able to sleep a wink.'

'You must exercise your will-power—you must resolutely keep your mind on other things. If you are unduly

troubled, I will operate. I don't know where your receiving organ may be, but I can look for it.' Mr. Wensleydale then mentioned his fee, and Mr. Brill paid it and was shown out.

His way back to his office lay through several quiet little streets, and he walked along them in a state of rage and apprehension. At length he relieved his feelings by saying to himself—quite inaudibly—something that might be rendered in a tale for the young as, 'Oh, bother! Confound it all!' He was passing a house, the windows of which were open because of the heat, when this occurred, and he was more than surprised to hear his unuttered thought issuing from one of these windows in an exasperated roar. He stopped and looked in. There were three or four people in the room, listening to a concert given forth by a loud-speaker, and the profane interruption had evidently puzzled and excited them a good deal. Mr. Brill, realizing the truth at once, became very weak at the knees and clung to the palings for support. It was evident that he possessed a natural transmitter as well as a receiver. Henceforward he must suppress every thought that he would not like everybody to know!

A man with head-phones on leaned from a window of the opposite house and called across the street:—

'Hear that, Bert? Wot's up?'

The owner of the loud-speaker said it must be someone monkeying about at the broadcasting station, and he added, turning to Mr. Brill:—

'Did you hear it? 'Struth, you are pale!'

'Idiot!' thought Mr. Brill. 'Of course I heard it; and I have every reason to be

(Continued at foot columns 2 and 3 overleaf.)

THREE IMPORTANT CHORAL WORKS THIS WEEK.

The St. Matthew Passion (Bach)
From 5GB at 7.30 p.m. on Thursday.

THIS, by almost universal consent, the noblest music which mankind possesses, was first sung two hundred years ago at Eastertide, in Bach's own church—the Thomaskirche of Leipzig.

So far as we can learn, it was not then appreciated at anything like its real worth, and no one knows whether it was repeated in the following year. But we do know that Bach revised it after that Easter day of 1729, and gave it again in the form in which we treasure it now, about 1740. After that it continued to form part of the Easter services in Leipzig, but not until Mendelssohn's day was it heard elsewhere. In 1829—exactly a century after its appearance—he conducted it in Berlin; now, at its bi-centenary, it is being sung and played throughout the whole of Christendom, as the most eloquent and beautiful form in which art has ever presented the story of the Passion.

To understand it fully, one must know something of the church in which it had its birth—the church of Luther's simple Protestantism, of innocent, childlike faith, of devout sincerity. To Bach himself, as to the worshippers in the Thomaskirche two centuries ago, the Passion of our Saviour was a real thing which touched their own lives intimately: Jesus Christ, the Son of God, was to them so truly the Son of Man, that they could speak of Him, and speak to Him, with all the simple confidence of a little child. The quiet, tender chorus at the end of the work, in which the voices sing 'Mein Jesu, gute Nacht' (My Jesus, fare thee well—literally 'Good-Night') has all the heartfelt loving sorrow of a human leave-taking. It is an attitude of worship which the world can never see again, but Bach's music, enduring in its splendid beauty like some great cathedral, can show us more truly than anything else, what it was.

The form for such church music which has come down to Bach from earlier hands, had grown into a strange hybrid of many styles—secular as well as sacred—a medley of operatic and ecclesiastical tradition. Bach had perforce to cast his ideas in the mould which his age accepted; he did it with such splendid effect that the form seems exactly right, simple, like his own devout spirit, and noble in a way which no one has ever since achieved.

The story is set before us in a series of dramatic episodes, almost pictorial in their vivid directness. At salient points, the narrative is interrupted, and a meditation on the scene which has just been recounted is set before us, sometimes in an aria by one solo voice, sometimes by a simple chorale, or by a chorus. The choirs—there are three choirs, two of the usual voices, men's and women's together, and one of boys' voices—are used in a twofold way, to express these contemplations of the worshippers' spirit, and to take part in the actual unfolding of the drama. In this latter way the voices are used with telling, often almost overwhelming, effect.

There are in all some twenty-four scenes, of which roughly one half are rounded off by arias and half by choruses. The actual telling of the story is in the hands of a narrator—called the Evangelist—a tenor soloist, in a series of recitatives with orchestral and organ accompaniment. The utterances of our Lord Himself, though also recitatives, are more nearly in arioso form, with a more flowing, melodious line, and are meant to be accompanied by the strings alone. By that Bach no doubt had in mind the more ethereal tone quality which belongs to the strings than to the full orchestra and organ. The declamation throughout is simple, but words or phrases which Bach meant to be stressed are brought out in a very striking way in the vocal line, helped by the figure used in the accompaniment.

But the music is enormously better able to convey its own message than any mere words can hope to do; if even those will listen to it, humbly and in a simple spirit, who think the great Bach too gigantic for their little minds, even those who feel that the

sacred mystery sets forth here, is 'nothing to them that pass by,' they must be touched by something of its splendour, something of its noble beauty.

The Crucifixion (Stainer)
From 5GB at 3.30 p.m. on Friday.

WITHIN its smaller frame, Sir John Stainer's oratorio is as true a picture of the church of his own age and country, as Bach's great music is of romantic Germany and Luther's Reformation. Stainer led an amazingly active and busy life, holding more appointments all at once, and earning more distinctions, than there is room to recount in these columns. But from the age of seven, when he became a chorister in St. Paul's Cathedral, until failing eyesight made him resign his post as organist there, he was first and foremost a church musician. Apart from a number of valuable text-books of which he was author, or part author, all his published works are church music, and many of his services, anthems, and hymns, are still in regular use; many of them are as deservedly esteemed and even loved, as he was himself by all with whom he came in contact. He died in 1901.

His best known oratorio, *The Crucifixion*, is quite short, solo voices and chorus in turn set forth the story, beginning 'And they came to a place named Gethsemane.' The utterances of our Lord are given sometimes to a solo tenor voice, sometimes to a bass, and at several points to the chorus; as in the *St. Matthew Passion*, choral and orchestral, as well as solo, interludes, break in on the narrative with meditations, and each section is closed by a simple hymn, in which the congregation is instructed to join with the choir.

Requiem (Verdi)
From London at 8 p.m. on Friday.

WHEN Rossini died, Verdi, universally acknowledged as his successor on the throne of Italian opera, proposed that the leading

composers of Italy should combine to write a Requiem in his honour. Verdi himself composed the final number—'Libera me,' but the whole project never came to fruition. Some five years later, after the brilliantly successful production of *Aida*, the death of Verdi's friend, the poet Manzoni, turned his thoughts again to a Requiem, and he completed the work, retaining the original last number.

It aroused a good deal of hostile criticism on its appearance. Verdi was known to be no very orthodox churchman, and it was urged besides that his manner, founded on, and admirably fitted for, theatrical effect, was by that very fact unsuitable for the most solemn service of the Church. Von Bülow, ardent as always, whether in praise or blame, called the work a 'monstrosity,' a criticism which induced Brahms to buy a score and study it. He called it a 'work of genius,' an opinion which von Bülow afterwards came to share. He wrote accordingly to Verdi, proclaiming his earlier mistake with a warm-hearted generosity which earned a like reply from the composer; there was nothing small nor mean in Verdi's character.

The Requiem has long ago been recognized as wholly sincere, as the work of one whose religion was very true and devout, whatever his politics may have been. Florid, dramatic, picturesque its music may be, rich in all the qualities of melody and vivid forcefulness with which his later operas are alive; none the less, it may well be all the more, it is accepted as a perfectly true and devout setting of the solemn service, such as only Verdi could have given us.

There are seven numbers:—Requiem and Kyrie, for four solo voices and chorus; Dies Irae, in the several sections of which solos and chorus alternate; the Offertory (Domine Jesu), a Quartet; Sanctus, a great fugue for two choirs; Agnus Dei, for two women's voices and chorus; Lux Aeterna, a trio for mezzo-soprano, tenor, and bass; and Libera me, beginning with a soprano solo and closing with a choral fugue.

THE MOTH MAN. By Arthur Sleigh.

(continued from previous page.)

pale!—the unspoken reply being faithfully delivered by Bert's loud-speaker. Mr. Brill moved away, for a crowd was beginning to collect, and he felt himself to be an object of suspicion. For a time he wandered about miserably, uncertain what to do and where to go, but at last he took the Tube and returned home to Hampstead.

'Dear, dear, I am sorry!' said his wife, and she held his poor humming head to her breast. 'Oh, I know! Let's go to Cyril—he knows all about wireless.' Mr. Brill agreed to this with despairing docility. They found Cyril—who was a neighbouring friend of the family, and so interested in the technical side of wireless that his own set was never in working order—and explained the matter to him.

'And it's constantly getting louder,' said Mr. Brill, hopelessly. 'Can't you do something? You must shout hard if you want me to hear you.'

Cyril said he felt sure Mr. Brill's transmissions must be getting stronger too. Pretty soon he'd be able to hear an electric spark in the Antipodes, while his lightest thought would be broadcast over England.

'Still, cheer up!' he went on. 'I know what you want. You want a screen. I'll make you one.' He took a petrol can, hacked off one end, and after shaping the can into a sort of knightly casque, popped it over Mr. Brill's head. He also nailed bits

of rubber to the sufferer's boots.* 'There!' he said. 'Isn't the noise less now?'

'A little—thanks,' muttered Mr. Brill, almost stifling.

'Some of the electro-magnetic waves are bound to leak in up your neck,' explained Cyril. 'That can't be helped. Now I'll wrap up the can for you to take home. Once you're there, you need only have it off for your meals.'

'Thank you,' replied Mr. Brill, despondently.

That evening, as he sat wretchedly under his very inadequate 'screen,' he began to pick up the Moscow programme. Being a man of strong political opinions, he found this the last straw. He threw aside his helmet and frantically ran his head against the wall.

When he regained consciousness he had a great, painful bump where he had struck the wall, and dogs were fighting just outside the house, yet he experienced only peace and contentment—his unique telephonic faculty had been put out of action.

Mr. Brill's trouble has not since returned, but it has left him a permanent legacy of bitterness. He has founded the Anti-Broadcasting Society; and the letters he writes to the papers on broadcasting are so unreasonable, so venomous, that not even *The Daily Dustbin* will print them.

* This is not a treatise, and no claim is made to scientific accuracy.

By J. C. SQUIRE.

COUNTRIES OF THE MIND.

Sir Thomas Moore's 'Utopia' has lent its name to all these imaginary states in which dreamers, from Plato down to H. G. Wells, have embodied their conception of the Ideal Civilization. In this article Mr. Squire discusses the value of these contributions towards a perfected way of life.

ON Tuesday, Mrs. Wootton is to broadcast her fourth talk about Utopias, her subject being Lytton's 'The Coming Race.' The series is a very interesting one; and I hope that at its conclusion the lecturer may be induced to give a general talk about all the particular Utopias that she has discussed and those which she has not discussed. It is roughly two thousand five hundred years since the first surviving attempt at an ideal state was formulated by Plato: there are enough Utopias now in existence for the scientific investigator to be able to classify and compare them, and make some deductions as to the permanent aspirations of mankind. By 'mankind' one means civilized European mankind: the Utopia of even the most disinterested inhabitant of the Solomon Islands might very well include occasional cannibal banquets, free to all. The only Utopias in which we can be deeply interested are those which are capable of universal application and permeated with a concern for humanity in general. Many of the Utopian writers wrote before mankind in general or the world as a whole had been surveyed, and when isolation was conceivable. Yet the spirit that inspired them was a general desire to make for the happiness of the largest community they could conceive themselves as belonging to. Plato thought in terms of the Greek world: born in Bacon's time he would have dedicated himself as consciously to the whole service of humanity as did Bacon. The spirit of Campanella (whose 'City of the Sun' appeared in the same year as Bacon's 'New Atlantis') is closely akin to that of Morris and Wells.

'Morris' 'News from Nowhere,' a beautiful pre-Raphaelite dream of an England in which prosperity was accompanied by leisure and the climate had changed for the better, is the most enchanting and unreal of the modern Utopias. Mr. Wells' is the boldest and most comprehensive. Edward Bellamy, whose ideal does not appeal to all, came nearer, in 'Looking Backward,' to the actual aspect of modern mechanical civilization. His Communism was much what the Bolsheviks dream of—Marx and Henry Ford happily married—he even anticipated a supply of music in the home turned on and off by switches. These, the last of a long series of nineteenth-century Utopias (Hertzka's 'Freeland,' set in Kenya, is worth examination) have had no successors. The reason probably is that the job has become more difficult than it was.

Utopias are rather out of fashion, both with writers and with readers. The last and one of the most brilliant of them, Mr. H. G. Wells' 'A Modern Utopia,' states some of the reasons and bears others upon its face. It would still be easily possible for a dreamer to express his hankering after an earthly paradise, a green and sunny island where the benignities of Nature and

man should exclude sin and suffering. Such visions may still, in the future, give us æsthetic delight and moral stimulus. But they cannot possibly have a practical bearing upon humanity's methods of coping with the conditions of existence. We can no longer conceive of a model state cut off from its neighbours by impassable mountains or seas, or able by a cordon of troops to keep its frontiers intact from all foreign infection. Said Mr. Wells, twenty-four years ago:—

We are acutely aware nowadays that, however subtly contrived a State may be, outside your boundary lines the epidemic, the breeding barbarian, or the economic power, will gather its strength to overcome you. The swift march of invention is all for the invader. Now, perhaps, you might still guard a rocky coast or a narrow pass; but what of that near tomorrow when the flying machine soars overhead, free to descend at this point or that? A State, powerful enough to keep isolated under modern conditions would be powerful enough to rule the world. . . .

World-state, therefore, it must be. It is one thing to describe an imaginary small state, as Plato or Bacon did, with the simple economic machinery of ancient Greece or Elizabethan England. It is another to shatter this whole modern world and 'remould it nearer to the heart's desire,' contriving solutions for all the great problems of race, religion, and economic control; settling at last the ideal method of distributing the world's supplies of land, food, coal, oil and metals; inventing a machinery for avoiding war which will infallibly work; and systems of education and industry adapted to all the various climates and racial temperaments.

Mr. Wells made his own attempt. Everybody has found it delightful; few can have thought it useful practically. It is full of good prose and interesting small suggestions; but it is little more than a series of impressionistic glimpses mingled with ingenious arguments about small points. But even Mr. Wells' imagination is not successful in depicting the ideal world into which ours might grow as he was (by merely continuing present trends) in depicting the brutal, soulless, mechanical world (in 'The Sleeper Wakes') which might also be the outcome of this. He could state the problem better than the solution. What is the use in discussing marriage (about which all the small state Utopians postulate rigid laws, whether monogamic, or not) in such terms as these:—

Into the modern Utopia there must have entered the mental tendencies and origins that give our own world the polygamy of the Zulus and of Utah, the polyandry of Tibet, the latitudes of experiment permitted in the United States, and the divorceless wedlock of Comte.



WOMAN AS WELLS SEES HER.

'At present,' said H. G. Wells in his 'A Modern Utopia,' 'she outshines the peacock's excess above his mate.' His Utopia would have to decide whether to accentuate this state of affairs or to reverse it; co-education or the harem.

Reproduced from Edmund J. Sullivan's illustration to 'A Modern Utopia' (Chapman and Hall).

The worst of it is that there are violently-held opinions and an obstinate strength of custom behind all these practices. No convincing picture of the result of Mr. Wells' 'synthesis' can be formed.

A complete, imaginary and ideal world, formed from the materials of this, is impossible to conceive; but even the scrappiest attempt at a modern Utopia may be useful. As useful, perhaps, as any of the old Utopias; it was rash to believe that any reconstruction of social machinery would make everybody good and happy, but on individual points the Utopian philosophers have fertilized the thought of practical statesmen. Bacon was in advance of his time about hospitals; Sir Thomas More's 'Utopia' is full of practical suggestions which might be adopted without taking over his general scheme of society. In his imaginary city 'the stretes,' he said, 'be twentie foote brode.' It doesn't seem much to us, but he was on the right lines, as the average London street of his day was much narrower than that. 'To every dwelling house a garden platte adjoininge'; there is the germ of the modern Garden City movement, in print, in 1516. Or, again:—

They brynge up a greate multitude of pulleyne (fowls), and that by a mervaylouse polycye. For the hennes dooe not sytte upon the egges; but by keepynge theym in a certayne equall heate they brynge lyfe into them, and hatche theym.

There is incubation! The study of Utopias is, in part, the study of misplaced ingenuity.

(Continued on page 734.)

*Home, Health and Garden.***RECIPES WHICH GIVE YOU VITAMINS.**

Dishes recommended by Prof. V. H. Mottram and Miss J. Lindsay.

Liver and Tomato Potted Meat.

$\frac{1}{2}$ lb. pig's (or calf's) liver.
 $\frac{1}{2}$ lb. tomatoes.
 1 good teaspoonful yeast preparation.
 $\frac{1}{2}$ pint stock.
 1 oz. butter.
 2 olives (stoned).
 Seasoning; and
 One good squeeze lemon juice.

Skin liver and tomatoes, pass both through mincing machine. Melt butter in casserole. Add the tomato and liver mince and stir with a fork till liver changes colour. Add stock, chopped olives and seasoning. Cook slowly with lid on twenty minutes. Add the yeast preparation and lemon. Pack into soufflé cases or a flat dish. When cool cover with clarified butter.

This paste is good for sandwiches or picnics, or it could be used as an entrée when at the hot stage, served on toast or with mashed potatoes. Again, it could be spread on a large pancake; this should be rolled up and served with tomato sauce.

It contains vitamins A, B₁ and B₂, C, and D, and in addition it would be extremely useful in pernicious anaemia and in some secondary anaemias.

*Liver and Tomato Omelet.**Filling:—*

1 tomato.
 2ozs. liver.
 1oz. butter.
 Seasoning.
 Squeeze of lemon.
 $\frac{1}{2}$ teaspoonful chopped parsley.

Foundation:—

2 eggs.
 $1\frac{1}{2}$ ozs. butter.
 Seasoning.
 1 tablespoonful milk.

Filling.—Wash and skin liver and tomato. Cut up and pass through a mincing machine. Melt butter in casserole. Add liver and tomato. Cook slowly with lid on ten minutes, shaking or stirring frequently.

Foundation.—Whisk eggs, add seasoning, milk and half the butter in small pats. Melt the remaining half of butter in omelet pan and remove scum. Pour in the omelet mixture. Stir slowly and shake till omelet shows signs of setting. Allow to remain over heat a few seconds undisturbed. Loosen round edges. Add parsley and lemon to filling and put this on top of the foundation.

Fold carefully in three. Serve at once on a hot dish.

This omelet, in addition to having all the known vitamins, re-preserved, will be useful in dieting patients with pernicious anaemia.

Salads and salad dressings are excellent vehicles for vitamins. The green fresh lettuce, mustard and cress, endive, tomato, etc., will supply vitamins A, B, and C. In summer, vitamin D, in addition, will be in the green food. Egg yolk in the dressing will supply vitamins A, B, and D, and lemon juice, a further supply of B and C.

Here is a suggestion for an American salad, to be served as a course by itself. It may be called 'Salade Aesculape':—

(i) Dressing:—

1 egg yolk.
 Salt, pepper, mustard, sugar, oil ($\frac{1}{2}$ pint).
 1 good tablespoonful cream.
 1 good tablespoonful lemon juice.

(ii) Filling:—

2ozs. chopped walnuts.
 2ozs. chopped dates.
 4 large walnuts.

(iii) Foundation:—

4 large, ripe and firm tomatoes.
 Lettuce.

Add seasonings to egg yolk. Slowly add the oil, whisking well till thick. Stir in the lemon juice and last of all the cream. Add the chopped walnuts and dates.

Now skin the tomatoes, cut off tops and hollow out centre. Place each on a bed of crisp lettuce leaves in a separate salad dish. Fill their centres with the mixture. Decorate the top with a small bunch of mustard and cress growing out of each, and two half walnuts. If liked, melon can be added with walnuts and dates.

Here is a savoury cheese which will contain most of the vitamins.

Take a portion of soft cream cheese and mash with an equal quantity of butter. Add cayenne pepper till the mixture is salmon-pink, then incorporate sufficient lemon juice with it to give it a bite and a kick. Add also, if liked, finely chopped onions or chives; capers; caraway seed and a shred or so of sardine. Serve in small individual pats with small Vienna or French rolls.

THIS WEEK IN THE GARDEN.

EVERGREENS may be planted from now onwards to the end of May, later in colder districts than in warmer, but choosing the time in such a way as to avoid planting when soil is cold. Late spring, about the last week in April, is about the best time to move Hollies, especially if the weather is moist and warm. Great care must be taken not to allow the roots to become dry by exposing them to the sun or drying winds. If the plants have been, for any length of time, out of the soil, slightly moisten the roots before placing them in their new positions. After planting, give each a thorough soaking with water before finally filling up the hole, and syringe the foliage every evening except in showery weather. Plants of medium and large size ought to be securely staked as soon as planting is completed.

In the flower garden, border Carnations and the old favourite Pinks that have been wintered in cold frames may be safely planted out in their flowering quarters. Choose an open, sunny spot for them. As they like a certain amount of lime in the soil, give the bed a good dressing of old mortar-rubble broken up so that it will pass through a half-inch sieve, with the addition of 2oz. of bone meal to the square yard.

Sweet Peas that were sown during autumn and grown in cold frames and thoroughly hardened off may be planted out. If the ground was prepared

in autumn, little will require to be done now beyond stirring the surface with a fork before planting. When planting is completed it is wise to place small twiggy hazel sticks around them. These act as a protection from frosts and as a means of support. If slugs are troublesome, surround each with a circle of soot or soot and lime mixed. Those who did not sow the Sweet Peas in autumn should miss no favourable opportunity of sowing them in the open ground now—but only when the soil is in good condition.

Seeds of many half-hardy annuals will require to be sown under glass if good plants are to be ready for bedding out during the latter part of May and early June. The old roots of early-flowering Chrysanthemums will now be giving a plentiful supply of cuttings. These are best propagated by placing them in a house with a little heat. When rooted they can be moved to a cold frame and gradually hardened off before planting out.

In the vegetable garden March is one of the busiest months of the year and the results of the season depend greatly on the work carried out now. A few lines of early Potatoes should be planted on sunny, sheltered borders. Peas and Beans should be sown for succession. Spinach should be sown in succession in the spaces between rows of peas.—*Royal Horticultural Society's Bulletin.*

GAS RING COOKERY
for those who live alone.

LET us consider suitable recipes for cooking on a gas ring, recipes other than eggs and bacon, or chops and steaks; these are excellent for a change, but too expensive for serving up every day.

There are not many utensils necessary for this method of cooking, but an additional saucepan should be purchased and kept for deep-fat frying only. So many little dainties can be cooked this way, and it is a clean way of frying, which is very important when cooking in a small space.

A frying pan should be included in the necessary utensils, also a fair-sized saucepan and a smaller one.

The special saucepan for frying should be kept two-thirds full of some suitable fat, dripping or block suet. There is no need to pour it into a basin after every use. When necessary it should be put through a very fine strainer, the pan washed, the fat returned and the lid put on; it will then be ready for future use.

When the evening meal does not include meat, soup or perhaps grape-fruit should be taken first. It is awkward to prepare soup in the small space usually found in a bed-sitting room, so the best plan is to buy a small tin of reliable brand of soup, the contents of which will be quite sufficient for two meals for one person. Here are a few simple recipes for a fish dish or savoury to follow.

Sardine Savouries.

Break up some sardines with a fork, add some tomato catsup and pepper, pile the mixture on buttered toast.

Buttered Eggs.

Melt a small piece of butter in the saucepan, whisk up the egg well, add a tiny drop of milk, pepper and a little very finely chopped onion. Put all these into the butter and stir over the gas until it thickens. Spread the mixture on buttered toast. Instead of milk a little tomato catsup can be added; to make a change instead of the onion the addition of a few shrimps or prawns makes a tasty dish.

Prawns on Toast.

Melt one ounce of butter in the saucepan, add one and a half level tablespoonfuls of flour and cook together, stirring all the time, then carefully stir in one gill of milk and bring to the boil. Boil for three minutes, season with salt and pepper and stir in the contents of half a tin of prawns cut into small pieces. A little anchovy essence is an improvement if you have it handy.

Use up the remaining prawns the following day by frying them in batter. The batter is easily made by mixing together one and a half ounces of flour, $\frac{1}{2}$ teaspoonful of salt, one level teaspoonful baking powder, then stir in $\frac{1}{2}$ gill milk. Heat the fat in the saucepan until you can see a faint blue smoke, dip the prawns whole in the batter, drop into the hot fat and fry until a golden brown. These are delicious eaten with some buttered toast.

When soup is not taken first, more substantial dishes can be used, such as chops or steak with tomato or onions, fried fish, kidneys and bacon, or as a luxury mushrooms with the steak or bacon, etc.—*From a talk by Miss M. Collins.*

Listeners who would like copies of the Dinner recipes broadcast from 5XX on March 19, at 10.45 a.m., may obtain these by sending a post-card to the Empire Marketing Board, 2, Queen Anne's Gate Buildings, S.W.1. If you have already sent an application, it is not necessary to do so again.

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3.30
JOHANNE
STOCKMARR
IN A
SYMPHONY
CONCERT

SUNDAY, MARCH 24

2LO LONDON & 5XX DAVENTRY

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



5.0
OLGA HALEY
GIVES
A SONG RECITAL

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

3.30 A Symphony Concert

THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by JOHN BARBIROLI
JOHANNE STOCKMARR (Pianoforte)

Overture, 'Hänsel and Gretel'Humperdinck

THIS fairy tale Opera, by Humperdinck, to a story written by his sister, was produced in the first instance without any thought of public performance, intended only for the amusement of young people in the Humperdinck's circle of acquaintance. But the world at large was not to be denied such attractive music, and the Opera has long since won a world-wide popularity. It is a favourite alike with young people, to whom it is no more than a beloved tale presented in a new and charming guise, and with the most enlightened musicians, who recognize it as a masterpiece of art. It makes use in the most skillful and fascinating way of actual German Folk tunes, and its melodies throughout are of the simplest and most immediately pleasing order. The Overture begins with the Evening Prayer which the Children sing before lying down to sleep in the woods, the prayer in which they ask for fourteen angels to watch over them till morning:—

'Two at my head to guard
my thoughts
Two at my feet to guide
my steps,
Two on my left to watch
my heart,' and so on.

Then there breaks in the stirring music of the witch and her gingerbread house; the merrymaking of the children is heard, too, and the song of thanksgiving at their deliverance from the witch's spell; but the music of the Prayer dominates most of the Overture, and it is welded with the other tunes in the most cunning way.

JOHANNE STOCKMARR

Pianoforte Concerto in B Flat Minor *Tchaikovsky*

TCHAIKOVSKY'S first Pianoforte Concerto was dedicated originally to Nicolas Rubinstein, to whom the composer played it before giving it to his publisher. Rubinstein's verdict on the Concerto was so utterly damning that Tchaikovsky altered the dedication, inscribing it instead to Hans von Bulow, who played the work repeatedly with constant success. Rubinstein afterwards changed his mind, and had the generosity to admit his mistake; he, too, played the work for many years as a regular number in his repertoire.

It begins with one of Tchaikovsky's noblest tunes, given out with the whole sonority of the orchestra, the pianoforte accompanying with great chords. In one of his letters, Tchaikovsky says that he first heard this tune sung by a blind beggar, adding that in little Russia, all blind beggars sing the same tune with the same refrain. It is astonishingly unlike any tune which blind beggars ever sing in this country. After brilliant use has been made of that first subject, a new theme appears, in which the pianoforte acts mainly as accompaniment. Then there is another

expressive melody, and before the actual working out of the movement begins there is one more tune, in which the soloist has a large share.

The slow movement begins, after a few introductory bars by the strings, with a melody given first to the flute. The middle section of the movement, in more lively time, is founded on an old French song which Tchaikovsky tells us that he and his brother 'used continually to trol and hum and whistle in memory of a bewitching singer.'

The last movement is a brilliant Rondo, that is a movement in which the chief theme keeps on returning after others have interrupted it. The chief theme is the one with which the movement opens.

ORCHESTRA

Suite, 'Palsgaard'Austin

Two Pieces for Strings:

AndanteMozart

AllegrettoMarcello, arr. Barbieroli

Symphony in C (No. 97)Haydn



BLIND BOYS, AND THOROUGH SPORTSMEN.

One of the rowing crews of Worcester College for the Blind, for which an appeal will be broadcast tonight. The boys at this College run racing eights and their colours are well known at Henley.

THERE were two brothers named Marcello, both of whom were important figures in their own day, but it is the younger, Benedetto, who is best remembered. A lawyer by profession, he held several important Government posts, and was a man of more than usually high scholastic attainments. But in spite of pressing official duties, he found time to achieve distinction both in music and in literature; and his biggest work is still regarded as taking a very high place as a historical document. It consists of eight folio volumes of Psalms for one, two, three or more voices with figured bass, and sometimes with obbligatos for violins and violoncello. The collection was held in high esteem not only in Marcello's native Italy, but elsewhere, and the whole eight volumes were published in an English edition in 1757. He wrote a good deal of instrumental music, too, as well as songs, madrigals, operas, cantatas, and at least one oratorio, furnishing the texts himself for all these last. He wrote besides on musical and other subjects and many of the European libraries have interesting MSS. of his. To us, one of the most interesting is a Cantata, 'Timotheus,' for which the text is a translation by Marcello of Dryden's poem. It is in the State Library at Dresden. His music was so highly thought of even in his own day that it is odd to find our historian Burney speaking rather slightly of it, suggesting that it had

been too much praised and that it was not very original. Burney was so much more often carried away by his enthusiasm that it is odd to find him at variance with a contemporary verdict which history has wholeheartedly endorsed.

There is a monument to Marcello in the Church of San Giuseppe at Brescia, recording his achievements as Statesman, musician and poet. It is almost solely as musician that we hold him in grateful remembrance now.

5.0 A RECITAL by OLGA HALEY

Sweet Katearr. Keel
Land of Heart's Desirearr. Kennedy-Fraser
My Love's an ArbutusStanford
Dearest little MaidenDargomizsky

The Old Elm
The Fisherman's
Daughter } Schubert
Margaret
The Trout
The Poet
On the Steppes *Gretchaninov*
Serenade *Strauss*
Come, oh come, my Life's
Delight *Hartig*

(For 5.30-6.15 and 8.0-8.45
Programmes see opposite
page)

8.45 The Week's Good Cause:
Appeal on behalf of the
Worcester College for the
Blind by Mr. GUY NICKALLS

WORCESTER COLLEGE,
founded in 1866, is a
Public School for blind boys
and for those whose sight is
defective. It aims to give
its students the ability to
earn their living in a con-
genial manner, whilst not
neglecting the care of a
healthy body and an in-
terested mind. The present
buildings accommodate
about forty-two boys.

Contributions should be
addressed to Mr. Guy
Nickalls, 47, Gresham
Street, E.C.

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

9.5 Albert Sandler and

The Park Lane Hotel Orchestra
ESTHER COLEMAN (Contralto)
From the Park Lane Hotel

ORCHESTRA
Overture, 'The Merry Wives of Windsor' *Nicolaï*

Andante Cantabile (for Strings only) *Tchaikovsky*

ESTHER COLEMAN
The Dreary Steppes *Gretchaninov*
Fair House of Joy *Quilter*

ORCHESTRA
Fantasia, 'Pagliacci' *Leoncavallo*

ALBERT SANDLER (Violin)
The Old Refrain (Viennese Folk Song)
arr. Kreisler

Rondo *Mozart, arr. Kreisler*

ESTHER COLEMAN
The Sweetest Flower *Batten*
I Love Thee *Grieg*

ORCHESTRA
Tone Poem, 'Finlandia' *Sibelius*

10.30 Epilogue



(For 3.30 to 5.30 Programmes see opposite page)

5.30 READINGS FROM THE OLD TESTAMENT

'The Prophet comforteth Sion'
Isaiah, Chap. lii, 1-10
Chap. liii
Chap. liv

IT is difficult, if not impossible to find anything in literature to equal the poetry of the passages from Isaiah which is to be read this afternoon. But it is not only their poetry which endears them to thousands of people, although some of the verses have been used by composers in anthems and oratorios.

Isaiah's message of comfort to the people of Israel, has been universally loved, since it is full of prophetic inspiration and hope.

5.45-6.15 app. Church
Cantata (No. 165) Bach
From St. Ann's Church
S.B. from Manchester

'O HEIL'GES GEIST UND WASSERBAD'
(Baptismal water—Holy Ghost)

GLADYS SWEENEY (Soprano)
CONSTANCE FELPES (Contralto)
ARTHUR WILKES (Tenor)
REGINALD WHITEHEAD (Bass)
THE ST. ANN'S CHURCH CHOIR
THE NORTHERN WIRELESS ORCHESTRA
(Strings and Bassoon)
Conducted by T. H. MORRISON
GEORGE PRITCHARD at the Organ

ONE very interesting thing about this Cantata is that the autograph score is thought to be in the handwriting of Bach's second wife, Anna Magdalena. Her handwriting had become so like her husband's that for many years the autograph was taken to be Bach's own, and even now there is some doubt about it. In spite of her large family, which she tended with devoted care, the second Frau Bach found time to become a musician of some accomplishment, and a real help-met in her husband's work as well as in his household; the MS. of this Cantata is a beautiful piece of careful and painstaking work.

The Cantata is for four solo voices, the chorus having only the Chorale at the end to sing. It could, of course, be sung by the four solo voices, with or without the congregation.

The first aria is in fugal form, and it may be that Bach sought in this rather formal way to insist on the certainty of grace through baptism. But the whole music is so eloquent an illustration of the text as to need nothing more by way of explanation, unless it be pointed out how in the last aria before the chorale, Bach seizes, as was his way, on one word in the text to give him an idea for illustration. The words speak of the Saviour as 'a little serpent,' the reference being to Moses lifting up the serpent in the wilderness. Listeners will remember the passage in the third chapter of John:—

'And as Moses lifted up the serpent in the wilderness, even so must the Son of Man be lifted up.'

In this aria, Bach weaves a sinuous figure through all his accompaniment.

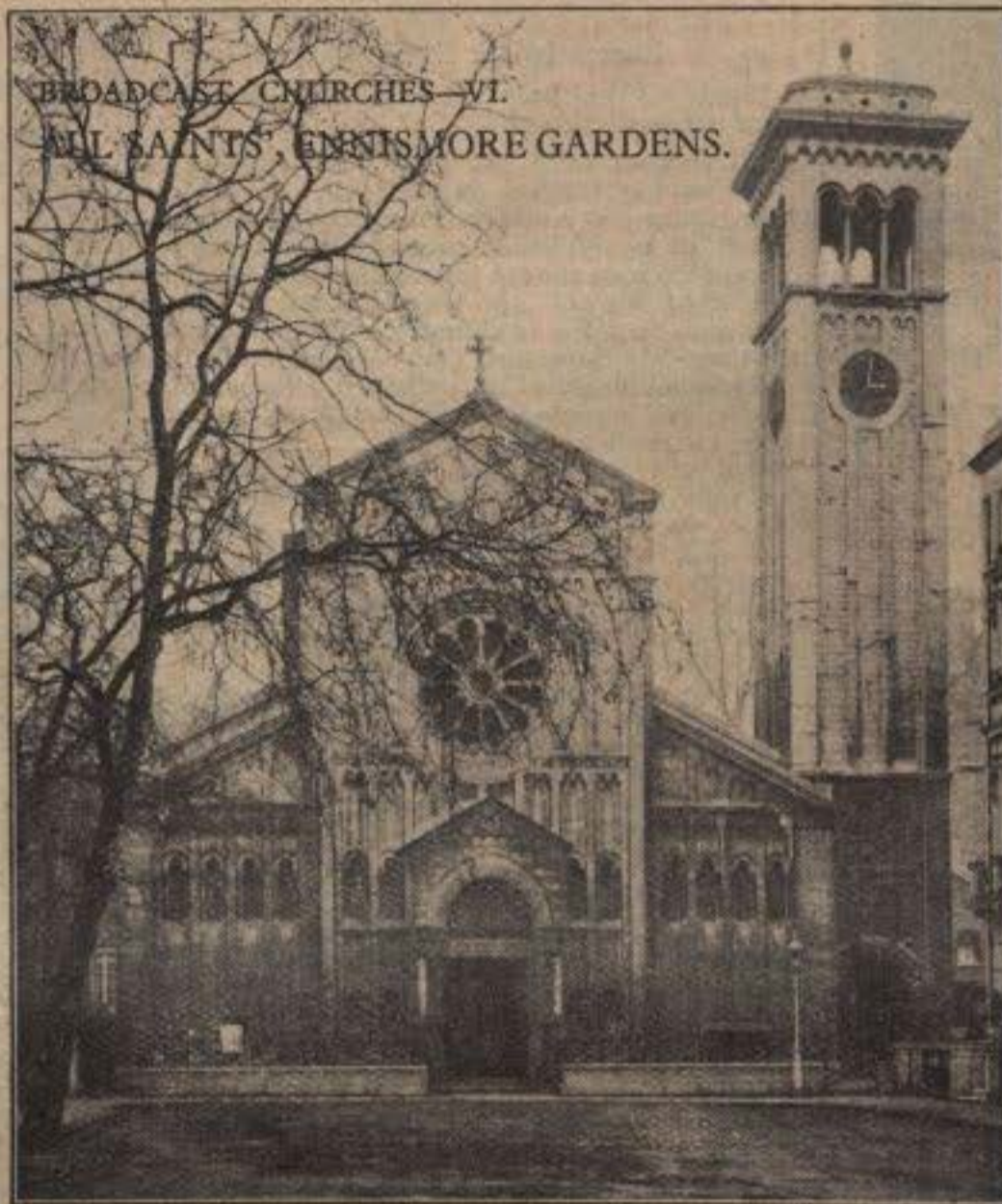
The words of the Cantata are as follows:—

I.—Aria (Soprano).

Baptismal water, Holy Ghost,
Within God's grace did you enfold us;
And in the Book of Life enroll'd us!
O stream, that pure and cleansing flowest,
In thy deep might our sins are drown'd.
With life eternal are we crown'd.

THE DAY OF REST.
Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



BROADCAST CHURCHES—VI.
ALL SAINTS', ENNISMORE GARDENS.

By Canon ANTHONY C. DEANE, M.A.

ALL SAINTS', Knightsbridge, is the official title of the church from which a service is to be broadcast tonight, but the alternative name has long been in more general use. Certainly it is a better guide to the pilgrim, who would search vainly for the church along the length of Knightsbridge. It stands between Rutland Gate and Ennismore Gardens, which are joined by a private footpath running beside the church. Tall houses mask most of it, but there is a view of the fine west front and campanile from Ennismore Gardens. A church so placed cannot recruit its congregation from casual passers-by like one which abuts on some great thoroughfare. By way of compensation, however, its worship is undisturbed by the din of street traffic—no small gain for a London church in modern conditions.

All Saints' will shortly keep its eightieth birthday. It was consecrated on July 21, 1849. Eighty years is a period short enough compared with the lives of many parish churches, yet long enough to have seen tremendous changes in this part of London. When All Saints' was built, a number of what had been large country houses still stood in its neighbourhood, and still retained their spacious gardens. Of such houses Kingston House is the sole survivor today, but almost all its garden has been built over. In 1849, preparations were doubtless being made for the 'Great Exhibition' of 1851, when the building we now know as the Crystal Palace was erected in Hyde Park, a few hundred yards from All Saints'.

The church itself has been described as one of the most striking of London's places of worship. It was designed by L. Vulliamy, the architect of Dorchester House, and is a copy, on a reduced scale, of San Zeno Maggiore at Verona. The introduction of galleries is regrettable, but the effect of the interior as a whole, and of the apse in particular, is most dignified and successful. Between 1887 and 1897 important additions were made, including the mural decoration, in *graffito*, by Mr. Heywood Sumner. The church has been further enriched by some very beautiful gifts made within the last few years.

All Saints' has what may be termed a strong literary tradition. Its first Vicar, the Rev. William Harness, was a well-known man of letters, whose critical powers were greatly valued by Charles Dickens. Coming to more recent times, the present Dean of St. Paul's became Vicar in 1904; he was succeeded by the present Archdeacon of Worcester, a Bampton lecturer and author; then followed the Rev. W. E. Addis, an eminent Biblical scholar. And the present Vicar must admit that he has written about twenty books!

Not least among the assets of All Saints' is the loyalty of its congregation and officials. With regard to the latter, it seems worthy of record that the present Vestry Clerk has worked at the church for thirty-three years, and the present organist (Mr. F. G. Sanders) for thirty-two.

II.—Recit. (Bass).

The sinful race of man, of Adam's generation,
Hath earned the wrath of God, man's
death and his damnation.
For mortal flesh, in evil rife,
Is nought but flesh, from birth with sin
acquainted,
Defouled and afflicted,
How blest the Christian's life!
For him hath God a place appointed
Amid the host of His anointed.
The Christian's robe of white
Hath he put on, to shed it never;
He shall be one with Christ,
In royal robes for ever
At baptism is he dight.

III.—Aria (Alto).

Jesus, by Thy great compassion,
Through Thy baptism dost Thou fashion
Me in grace and holy ways.
Help me, Thy will gladly doing,
Life in Thee to be renewing,
Here on Earth, through all my days.

IV.—Recit. (Bass).

I swear to Thee, Soul's Bridegroom, when
that I
A second birth was granted,
To guard for aye the seed then planted,
Thou Lamb of God, Most High!
Yet see how oft that promise have I broken,
Nor aye fulfilled what I had spoken;
O pity me, turn not away Thy Face.
Forgive me, Lord, hear my confession:
Thou know'st how I repent my sore trans-
gression,
My falling from Thy grace.
As gall, hath sin my soul, my body, reared;
Help me to serve Thee still unweared;
Behold the crucifix whereon my Lord was
nailed,
Now all my grief is o'er, and strength is
mine, that save for Thee had failed.

V.—Aria (Tenor).

Jesus, Victor over death,
Let my faith ne'er falter,
Ev'n until my latest breath,
Nought can change nor alter
That Thou still my Saviour art,
From the world's temptation,
Jesus, keep my soul and heart
Safe in Thy salvation.

VI.—Choral.

His Word and Faith His people still
Shall guard against all evil;
The Holy Ghost hath taught us,
To Him, in faith, hath brought us.

English Text by D. Millar Craig. Copyright by the B.B.C., 1928.

8.0 Palm Sunday Service

From All Saints' Church, Ennismore Gardens, S.W.

Hymn, 'O Sacred Head' (Ancient and Modern, No. 111)

Lord's Prayer and Versicles

Psalm 86

Lesson (St. Luke xix, 29-end)

Nunc Dimittis (Wood in E Flat)

Prayers

Anthem, 'Jesu, Word of God Incarnate' Mozart

Address

Hymn, 'When I survey' (Ancient and Modern, No. 108)

Blessing

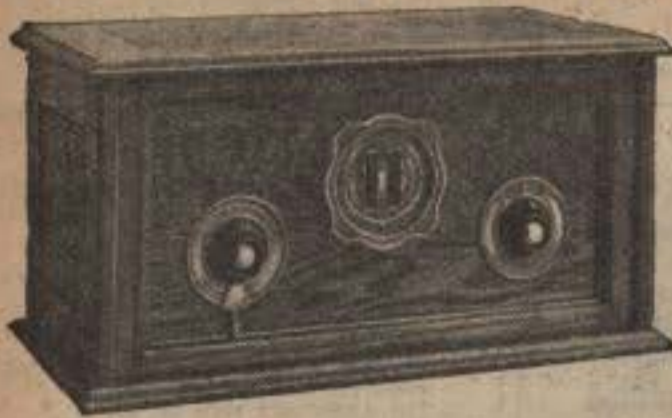
Words of Anthem:
Jesu, Word of God Incarnate, of the Virgin Mary born, on the Cross Thy Sacred Body for us Men with nails was torn. Cleanse us by the Blood and water streaming from Thy pierced Side; feed us with Thy Body broken, now, and in death's Agony.

(For 8.45 to 10.30 Programmes see opposite page)

10.30 Epilogue
'OUR FATHER'

(For details of this week's Epilogue, see page 731)

THE BRANDESET IIIA



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HERE is the programme to be broadcast from 5.40 p.m. to 7.10 p.m. on Sunday night MARCH 24, by the Brandes Radio Orchestra

conducted by

Hugo de Groot

Wavelength 1,071 metres

PROGRAMME

1. WALTZ, "Roses from the South" *Joh. Strauss*
2. FIVE SPRING IDYLLS—
(a) *To Spring* .. *Edward Grieg*
(b) *Spring* .. *Hildach*
(c) *Spring Song* .. *Mendelssohn*
(d) *Rustle of Spring* .. *Ch. Sinding*
(e) *Mattinata* .. *Leoncavallo*
3. "Flirtation" .. *Steck*
4. "Wedding of the Rose" .. *Leon Jessel*
5. "Whispering Flowers" (Characteristic) *Fr. von Blon*
6. "Love Came Calling" .. *Zamecnick*
7. "En Badinant" .. *A. d'Ambrosio*
8. "Idylle Passionelle" .. *Radzigade*
9. SELECTION, "Memories" *Hugo de Groot*
(By special request.)

THE BRANDESET IIIA
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SUNDAY, MARCH 24
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED

8.0
Service from
Carrs Lane
Church

3.30 Poems by A. E. Housman

Mainly selected from 'A Shropshire Lad,' read by LAURENCE HOUSMAN

THE work of A. E. Housman occupies a unique position in the field of modern English poetry; despite its reiterated hammer-beat of pessimism, it succeeds in winning an audience wide enough to be reckoned astonishing in these days of 'the little-read poets.' It is difficult to think of Shropshire without remembering 'A Shropshire Lad,' so completely has Housman identified his art with Ludlow and the hills that surround it. Indeed, it is, perhaps, not too much to claim for the poet (who, by the way, will be celebrating his seventieth birthday on March 26) that his poetry has added the most individual note to the whole range of modern English verse. This reading of his poems will be given by Laurence Housman, brother of the poet, and himself poet, novelist, and artist.

4.0 A BAND CONCERT

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSELL

(From Birmingham)

March, 'Cornelius' *Mendelssohn*

Overture, 'The Huguenots' *Meyerbeer, arr. Legarde*

NORA DESMOND (Soprano)

White Peace *Baz*

The Veil of Twilight *Tchaikovsky*

There *Parr*

4.25 BAND

Selection, 'The Prodigal Son' .. *Wormser, arr. Winterbottom*

LESLIE HEWARD (Pianoforte)

Three Preludes and Fugues *Bach*
No. 1 in C; No. 2 in C Minor; No. 3 in C Sharp

4.45 NORA DESMOND

I tempi assai Lontano (Times of long ago) *Respighi*

Romance *Debussy*

Nicolette *Ravel*

Nana *De Falla*

El Pano *De Falla*

BAND

Cornet Solo, 'Walter's Prize Song' ('The Mastersingers') *Wagner, arr. Godfrey*

Suite in E Flat *Holst*

HOLST is one of the comparatively few modern English composers who have shown a real interest in the value of Military Band music, by composing specially for that eminently popular medium. And that he knows very well how to exploit the various tone qualities, and to give them music which suits them, is by now well known, almost wherever Military Bands play

This first Suite for Military Band is in three movements. The first is a Chaconne, a modern treatment of an old form in which the music is built up of one phrase repeated over and over, generally in the bass, although occasionally in other parts, and with constantly varied treatment and interest. The second is a melodious and

graceful intermezzo, and the third is a lively and vigorous March with a thoroughly popular march tune.

5.15-5.30 LESLIE HEWARD

Movements from 'Children's Corner' Suite *Debussy*

BAND

Duet for Cornet and Euphonium, 'Excelsior' *Balfe*
(Cornet, P.C. COOK. Euphonium, P.C. HARE)

8.0 Carrs Lane Church Service
(From Birmingham)

Conducted by Professor JOSEPH JONES, M.A. (of Memorial College, Brecon)

Order of Service:

Organ Voluntary

Hymn, 'O Love, that wilt not let me go' (Congregational Hymnal)

Prayers

Reading

Hymn, 'O Master, let me walk with Thee' (Congregational Hymnal)

Prayer

Anthem

Address

Hymn, 'Blessed be the tie that binds' (Congregational Hymnal)

Benediction

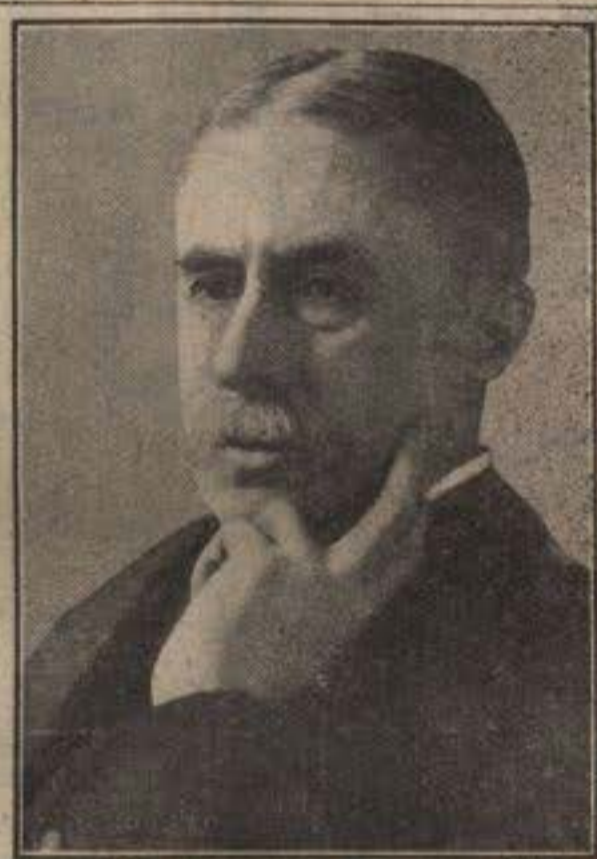
Organ Voluntary
Organist, Mr. GRAHAM GODFREY

8.45 The Week's Good Cause:

(From Birmingham)

An appeal on behalf of the X-Ray Fund of Tewkesbury General Hospital by Mr. VINCENT YORKE

(Contributions should be forwarded to the Secretary at the above address)



Mr. A. E. HOUSMAN,

who celebrates his seventieth birthday this week. A special reading of his poems, chiefly from 'The Shropshire Lad,' will be broadcast from 5GB this afternoon.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A Vocal and Instrumental Recital

ALBERT SAMMONS (Violin) and JOHN IRELAND (Pianoforte)

Sonata No. 1 in D Minor *Ireland*
Allegro leggiadro; Romance; Rondo—Allegro sciolto assai

9.25 ANNE THURSFIELD (Soprano)

Spring Sorrow

Rest

Heart's Desire

If there were dreams to sell

The Merry Month of May

Ireland

9.40 ALBERT SAMMONS and VICTOR HELY-HUTCHINSON (Pianoforte)

Passacaglia *Sammartini, arr. Naches*

9.50 ANNE THURSFIELD

Les Berceaux (Cradles)

Aurore (Aurora)

Soir (Evening)

Après un Rêve (After a dream)

Les Roses d'Ispahan (The Roses of Ispahan)

Fauré

10.5 ALBERT SAMMONS and VICTOR HELY-HUTCHINSON

Sonata No. 3 in D Minor, Op. 108 *Brahms*

10.30 Envoque

Sunday's Programmes continued (March 24)

5WA CARDIFF. 323.2 M. 928 KC.

3.30-5.0 *S.B. from London*
 5.45-6.15 app. *S.B. from Manchester*
6.30 Service for the People
 Relayed from the Colston Hall, Bristol
 41st Season
 Chairman, Mr. F. A. WILSHIRE
 Address by the Rev. Archdeacon WELCHMAN
 (Vicar of Temple Church)
 KINGSWOOD EVANGEL PRIZE SILVER BAND
 Conducted by W. S. SMITH
 Soloist, RANA JOHNSON
 Organist, F. A. TAYLOR, F.R.C.O.
 8.0 *S.B. from London*
 8.45 The Week's Good Cause:
 An appeal on behalf of
 the Bristol Royal Hos-
 pital for Sick Children
 and Women by Mr.
 REGINALD C. THOMAS
 8.50 *S.B. from London*
 (9.0 Local Announce-
 ments)
 10.30 Epilogue
 10.40-11.0
 The
 Silent Fellowship

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

3.30 *S.B. from London*
 5.45-6.15 app. *S.B. from Manchester*
 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*
 5.45-6.15 app. *S.B. from Manchester*
 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*
 5.45-6.15 app. *S.B. from Manchester*
 8.0 *S.B. from London*
 8.45 The Week's Good Cause:
 Appeal on behalf of the South Western Branch
 of the Incorporated Seamen and Boatmen's

Friend Society, by the Rev. J. F. BECKLER,
 Superintendent of the South Western Branch

THE Incorporated Seamen and Boatmen's
 Friend Society, established in 1846, is a
 national institution. Missionaries are employed
 to visit ships, fishing and canal boats, and to
 run reading and refreshment rooms, sailors'
 homes and mission halls. Open-air and indoor
 services are conducted for seamen and dock
 workers.

The South Western District has two Mission
 Halls and a Reading Room in Plymouth, and is
 urgently in need of funds.

Contributions may be sent to the local Hon.
 Treasurer, Mr. H. G. Foot, The Mission House,
 Green Street, Plymouth.

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

5.45-6.15 app. Church Cantata (No. 165) Bach

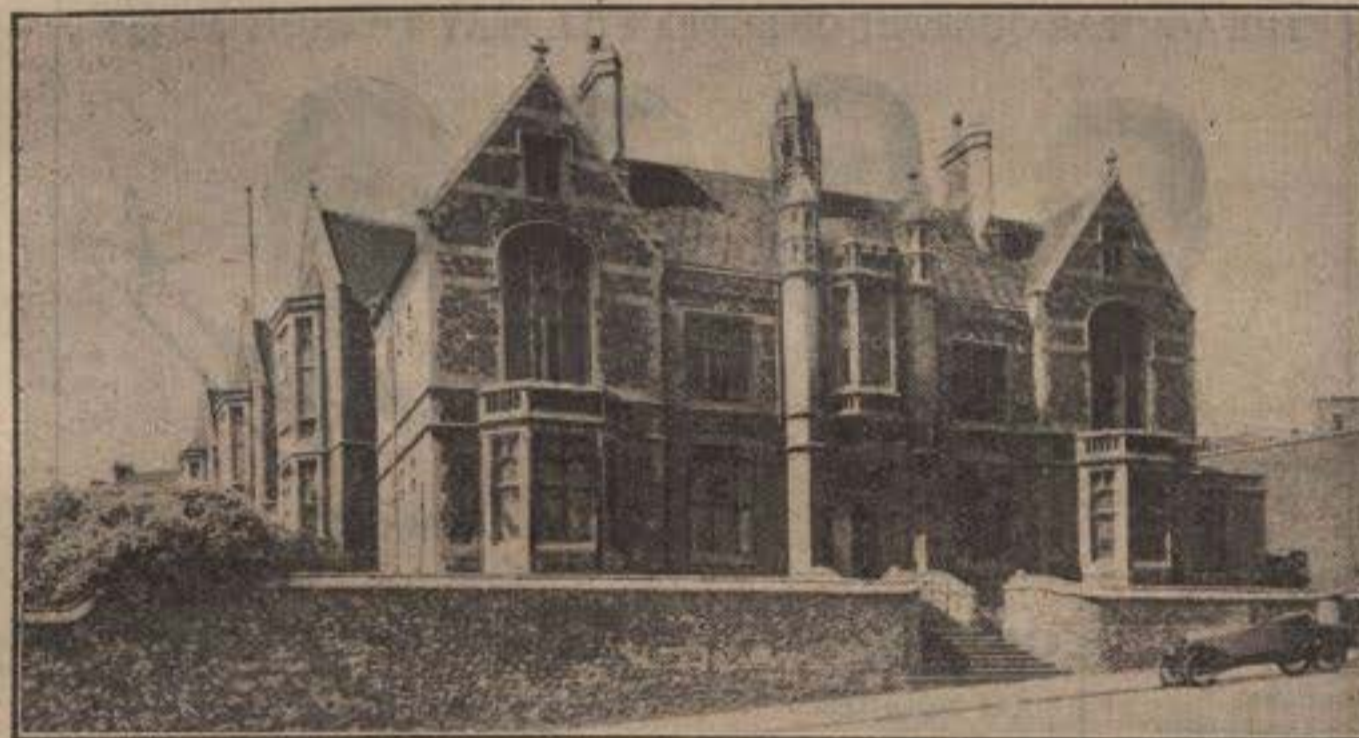
From St. Ann's Church
 Relayed to London and Daventry
 'O HEIL'IGES GEIST UND WASSERBAD'
 ('Baptismal Water, Holy Ghost')
 GLADYS SWEENEY (Soprano)
 CONSTANCE FELPIS (Contralto)
 ARTHUR WILKES (Tenor)
 REGINALD WHITEHEAD (Bass)
 THE ST. ANN'S CHURCH CHOIR
 THE NORTHERN WIRELESS ORCHESTRA
 (Strings and Bassoon)
 Conducted by T. H. MORRISON
 GEORGE PRITCHARD at the Organ

8.0 *S.B. from London*
 8.45 The Week's Good Cause:
S.B. from Leeds

Mr. HENRY D. MIDDLE-
 TON (Chairman) appeal-
 ing on behalf of the
 Leeds General Infirmary
 Donations should be
 sent to the Leeds
 General Infirmary

8.50 *S.B. from London*
 (9.0 Local Announce-
 ments)

10.30 Epilogue



TONIGHT'S APPEAL FROM CARDIFF
 will be made by Mr. Reginald C. Thomas on behalf of the Bristol Royal Hospital for Sick
 Children and Women, a picture of which appears above.

Other Stations.

5NO 245.9 M. 1,330 KC. NEWCASTLE.

3.30:—London. 5.45-6.15 app.:
 —Manchester (see London).
 8.0:—London. 8.45:—The
 Week's Good Cause: Appeal on
 behalf of the Newcastle-upon-
 Tyne Eye Hospital, by Mr.
 Charles E. V. Upton (Secretary).
 8.50:—London. 10.30:—Epi-
 logue.

ZZY MANCHESTER. 378.3 M. 793 KC.

3.30 A BAND CONCERT THE BLACK DYKE MILLS BAND Conducted by ARTHUR O. PEARCE

March, 'Etheloid' Parker
 Overture, 'The Barber of Seville' Rossini
 J. CHALLONER HEATON (Bass-Baritone)
 Ye twice ten hundred deities Purcell
 Arise, ye subterranean winds Purcell

BAND
 Cornet Solo, 'Zelda' Code
 (Soloist, OWEN BOTTOMLY)

Selection, 'Il Furioso' Donizetti

J. CHALLONER HEATON
 Dreams Wagner
 Recit., and Aria, 'Star of Eve' Wagner

BAND
 A Moorside Suite Holst

J. CHALLONER HEATON
 I am Fate Hamblen
 Pass, Everyman Sanderson

BAND
 Ppt. Pourri, 'Classica' Ewing
 Fantasia, 'Lilac Time' Schubert, arr. Ord Hume

5.0 *S.B. from London*

5SC GLASGOW. 401.1 M. 740 KC.

3.30:—A Military Band Concert. The Band of the 1st Bat-
 talion The Royal Scots, Dudley Stuart White (Baritone).
 5.0—A Violin Recital by David F. McCallum. 5.30:—London.
 5.45-6.15 app.:—Manchester (see London). 8.0:—London. 8.45:
 —The Rev. Donald Fraser, D.D. A Short Statement
 regarding the Missionary Self-Denial Week (March 24-31, 1929) in
 the Church of Scotland and United Free Church of Scotland.
 8.50:—London. 9.0:—Scottish News Bulletin. 9.5:—London.
 10.30:—Epilogue.

2BD ABERDEEN. 311.2 M. 964 KC.

3.30:—London. 5.45-6.15 app.:—Manchester (see London).
 8.0:—London. 8.45:—Glasgow. 8.50:—London. 9.0:—Glas-
 gow. 9.5:—London. 10.30:—Epilogue.

2BE BELFAST. 302.7 M. 991 KC.

3.30:—London. 5.45-6.15 app.:—Manchester (see London).
 8.0:—London. 10.30:—Epilogue.

THE RADIO TIMES.
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9.15
The Earl of Lytton
on
Prison Reform

MONDAY, MARCH 25
2LO LONDON & 5XX DAVENTRY
(358 M. 638 KC.) (1,562.5 M. 192 KC.)

9.35
A Recital
by
Four Lutes

- 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—XII, The Law and Hire Purchase'
- 11.0 (Daventry only) **Gramophone Records**
- 12.0 **A Ballad Concert**
SILVIA PARISOTTI (Soprano)
ROBERT BARKY (Baritone)
- 12.30 **A VARIETY PROGRAMME**
PATRICIA ROSSBOROUGH
(Songs at the Piano)
LOUIS HERTEL (Burlesque Interludes)

1.0-2.0 ORGAN RECITAL

- by **EDGAR T. COOK**
From Southwark Cathedral
- OLIVE B. DAVIDSON**
(Violin)
- EDGAR T. COOK**
Toccata Prelude on 'Pange Lingua' *Baird*
- OLIVE B. DAVIDSON**
Allegro Moderato and Andante (Violin Concerto in E Minor).... *Nardini*
- EDGAR T. COOK**
Grail Music, 'Parsifal' *Wagner*
Adagio... *Vivaldi, arr. Corti*
Eighteenth Century Romance *arr. Moffat*
Toccata and Fugue in D Minor (Dorian).... *Bach*

- 3.0 **A Studio Concert**
MORLAIS MORGAN (Baritone)
THE GERSHOM PARKINGTON QUINTET
- 4.15 **ALPHONSE DU CLOS and his ORCHESTRA**
From the Hotel Cecil
- 5.15 **THE CHILDREN'S HOUR:**
'Twelve Oxen' and other Songs, sung by **REX PALMER**
'The Selfish Giant' (*Oscar Wilde*)
With incidental music by **Liza Lehmann**
'More Things to Remember When Playing Association Football'
By **G. F. ALLISON**
Piano Solos by **CECIL DIXON**
- 6.0 'My Day's Work'—XII, by Mr. **HARRY DALEY**, a Metropolitan Policeman
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **National Council of Girls' Clubs: Miss MABEL BRUCE**—'Do Theatre Girls need Clubs?'
National Federation of Boys' Clubs Bulletin
- 6.45 **THE FOUNDATIONS OF MUSIC**
VIOLIN AND PIANOFORTE SONATAS OF BACH
Played by
ANTONIO BROSA and GORDON BRYAN
- 7.0 Mr. **DESMOND MACCARTHY:** Literary Criticism
- 7.15 **Musical Interlude**
- 7.25 **Signor BREGLIA:** Italian Talk—V, From the first Novella by E. Castelnovo, from line 19, page 35, 'Vegliai,' to line 26, page 38, 'mio cuore'
- 45 **A MILITARY BAND CONCERT**
HELEN ALSTON (Soprano)
LESLIE HOLMES (Tenor)
THE WIRELESS MILITARY BAND
Conducted by **B. WALTON O'DONNELL**
Overture, 'Le Roi d'Ya' ('The King of Ys') *Lalo*

- 7.56 **HELEN ALSTON**
Three Folk Songs *arr. Cecil Sharp*
A Farmer's Son so Sweet; Dance to your Daddy; The Lover's Tasks
- 8.2 **BAND**
Brandenburg Concerto No. 3
Bach, arr. Gerrard Williams
- 8.12 **LESLIE HOLMES**
Go, Lovely Rose..... *Quilter*
Time, you old Gypsy Man *Besly*
I heard a piper piping *Norman Peterkin*
The Derby Ram *Hurlstone*
- 8.18 **BAND**
Three Dale Dances *Arthur Wood*

THE lute is so old an instrument that, as listeners will remember, Orpheus played it. But, apart from such legendary mention, it has been known since the dawn of history, and in as many different forms as there were countries which knew it. It flourished throughout the Middle Ages, and was for long an instrument in the orchestra; the last known use of it in that way is in a Handel Opera, and Bach introduced it in one of the 'Passions.' There has always been a good deal of diversity in the tuning of it, which is an added difficulty in deciphering old MSS. of lute music, written, as they are, in a special notation. Sometimes the instrument had strings projecting beyond the side of the neck as well as those which lay along the finger-board, and the number of strings varied greatly.

From old references to it, it is clear that it was a difficult instrument to keep in order. In one frequently-quoted work every lute player is recommended to keep his lute in a bed which is regularly slept in. Even then, the writer adds, it would be necessary for him about once a year to have it taken to pieces and put together again to remedy warping from the tension of the strings. Another writer tells us that any lute player who reached the age of eighty years would have spent sixty of them in tuning his instrument.

It is not much cultivated now, and listeners owe this evening's opportunity of hearing it to the enthusiasm of a family of three brothers and one sister, who have not only got together the four different-sized instruments required for playing together, but have done a great deal in rediscovering and arranging the old music. As is usual in this age of vigorous womanhood, the lady plays one of the biggest of the four lutes in the team.

- THE LONDON WIND QUINTET:**
ROBERT MURCHIE (Flute), LEON GOOSSENS (Oboe), HAYDN DRAPER (Clarinet), FRED WOOD (Bassoon), AUBREY BRAIN (Horn)
- Dance Suite *Theodor Blumer*
- 9.50 **QUARTET**
Cordoba *Albeniz*
Defile des petits Soldats de plomb..... *Turina*
- 10.5 **QUINTET**
Five Pieces, Op. 24, No. 2 .. *Paul Hindemith*
- 10.15 **QUARTET**
Danse de la Bergere (Shepherdess' Dance) } *Holffter*
Danse de la Gitane (Gipsy Dance) }
Granada *Albeniz*
- 10.30 **QUINTET**
The Brew House at Bures *Thomas Wood*
- 10.40 **QUARTET**
Pano Murciano *J. Nin*
Sevilla *Albeniz*
El Vito *J. Nin*
- 10.50 **QUINTET**
Suite *Charles Lefebvre*
- 11.0-12.0 **DANCE MUSIC: THE PICCADILLY PLAYERS**, directed by **AL STARITA**, and **THE PICCADILLY HOTEL DANCE BAND**, directed by **JAMES KELLEHER**, from the Piccadilly Hotel.

12.0-12.15 a.m.
Experimental Transmission of Still Pictures
by the Fultograph Process

THE AGUILAR QUARTET OF LUTES WILL PLAY TONIGHT AT 9.35



- 8.28 **HELEN ALSTON**
The Kite.....
The Organ Man.....
Fame *Helen Alston*
In the Parks.....
Inconsequence
- 8.35 **BAND**
Romanza and Finale, Fourth Symphony
Schumann
- 8.46 **LESLIE HOLMES**
French Canadian Folk Songs:
D'ou viens tu bergere.....
La Petite galiote } *arr. Somervell*
Une perdriole } *arr. Veullermoz*
- 8.52 **BAND**
Danza Esotica (Exotic Dance) *Mascagni*
- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 'Crime and the Criminal'—VI, The Rt. Hon. **The Earl of LYTTON, G.C.S.I.**, 'Can Character be made in Prisons?'

IF your motor goes wrong, it is inadvisable to start pulling it to pieces unless you are an engineer. That, in effect, is the contention of those who advocate the inadequacy of more imprisonment as a corrective for crime. Lord Lytton has always shown the keenest interest in this subject, his speech last October at the Howard League of Penal Reform being an outstanding example of his enthusiasm. In India, as well as at home, he has been active in his advocacy of moral hospitals in the place of prisons.

- 9.30 **Local Announcements: (Daventry only)**
Shipping Forecast and Fat Stock Prices
- 9.35 **Chamber Music**
THE AGUILAR QUARTET OF LUTES:
FRANCISCO AGUILAR, JOSE AGUILAR, ELIZA AGUILAR, EZEQUIEL AGUILAR

MONDAY, MARCH 25
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 LOZELLS
PICTURE HOUSE
ORCHESTRA

(From Birmingham)
Conducted by E. A. PARSONS

Overture, 'Fingal's Cave' Mendelssohn

WILLIAM PEGG (Bass)
The Bandolero

Stuart

Father O'Flynn
Stanford

ORCHESTRA

Symphonic Poem,
'Joan of Arc'

Piérné

Selection 'Gipsy Love'.....Lehar

Entr'acte, 'Narcissus'
Nevin

Ballet Suite, 'Vive la Danse' ..Finck

4.0 JACK PAYNE and
THE B.B.C. DANCE
ORCHESTRA

JEAN MELVILLE
(Songs at the Piano)

5.0 A Ballad
Concert

VIOLETTE BROWNE (Soprano)
LLOYD HUWS (Tenor)

VIOLETTE BROWNE
Smile of Spring.....Percy Fletcher
Falling Blossom.....Yvonne Sawyer

LLOYD HUWS
My Dreams.....Tosti
Poor Man's Garden.....Kennedy Russell

VIOLETTE BROWNE
Open the door to Spring.....Evelyn Sharp
Butterfly Wings.....Phillips
Over the Meadow.....Mollie Carver

LLOYD HUWS
Sweet Early Violets.....Louis Sterrington
O Day Divine.....Oliver

5.30 THE CHILDREN'S HOUR:
(From Birmingham)

Theodore the Troubadour, by Bladon Peaze.
Songs by EMILIE WALDRON (Soprano)
JACKO and TONY will Entertain



DON PEDRO,

whose Mexican Band Music is being relayed from the National Trades and Industrial Exhibition this evening at 6.30

7.30
Sullivan's
Opera
'Ivanhoe.'

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

6.30 Don Pedro
and his Mexican
Band

(From Birmingham)
Relayed from the National Trades and Industrial Exhibition at Bingley Hall

March of the Peers ('Iolanthe')

Overture, 'Si j'étais Roi' ('If I were King').....Adam

Xylophone Solo, 'Sparks' .. Alford

Three Syncopated Numbers

Klickman, arr. Somers

Novelty Fox-trot, Kiddie Kapers;

Valse Memories; Spanish One Step, Ca c'est Paris

Descriptive Fantasia, 'In a Clock Store'

Orth



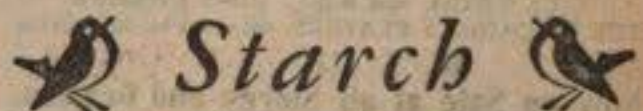
'You see it's my job, Mum!'

—says Mrs. Rawlins

"And if you're one as professes, you ought to know all there is to know. One thing I was always taught, Mum, was that white must be real white—no yellor in it if you follow my meaning. And the way to get a white like that, is Reckitt's Blue in your rinsin' water. About starching there isn't so much to learn—not so much as there was when I was a girl. That was before you was born, Mum. This Robin Starch, without your knowing, does nearly all the things you had to be taught. All the tricks is in Robin—the gloss and the glide in your iron as seems to make the work 'um along. Take my advice, Mum—Reckitt's Blue for a dazzling white and Robin for easy work and a fine finish."

RECKITT'S BLUE
AND

ROBIN



RECKITT & SONS LTD., HULL & LONDON

7.30 'Ivanhoe'

A Romantic Opera in Three Acts
Composed by ARTHUR SULLIVAN

(See below and special article on page 712)

ACT I -

8.30 Interlude

8.45 'Ivanhoe'

ACTS II and III

10.15 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.15 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and **THE PICCADILLY HOTEL DANCE BAND,** directed by JAMES KELLEHER from the Piccadilly Hotel

(Monday's Programmes continued on page 704.)

Tonight at 7.30 and 8.45.

The Seventh of the Libretto Operas.

IVANHOE

A Romantic Opera in Three Acts.

Words adapted from Sir Walter Scott's novel, by Julian Sturgis.

Composed by ARTHUR SULLIVAN.

The Wireless Symphony Orchestra (Leader, S. Kneale Kelley).

The Wireless Chorus (Chorus-master, Stanford Robinson).

Conducted by PERCY PITT.

Relayed from the Parlophone Studios (by courtesy of the Parlophone Co.).

This opera will be broadcast from London and Daventry on Wednesday night. The cast appears on the London Programme page (p. 713), and a special article on the opera will be found on page 712.

Columbia
New Process RECORDS

ELECTRIC RECORDING  WITHOUT SCRATCH

THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Orchestral and Band.

- "ERICA" SYMPHONY—Played by Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. L1868 to L1874—6/6 each).
- HOMAGE MARCH—Played by Sir Dan Godfrey and Symphony Orchestra (No. L2002—6/6 each).
- HUNGARIAN MARCH (Berlioz)—Played by Willem Mengelberg and Concertgebouw Orchestra (No. L1810—6/6 each).
- ROSAMUNDE—Entracte No. 3—Played by Sir Hamilton Harty and Hallé Orchestra (No. L2124—6/6 each).
- PARSIFAL—Good Friday Music—Played by Kippis, Wolf and Bayreuth Festival Orchestra (Nos. L2008 to L2010—6/6 each).
- CORIOLAN Overture—Played by PETITE SUITE DE CONCERT (Coleridge-Taylor)—Played by New Queen's Hall Light Orchestra (Nos. 9340-9341—4/6 each).
- BELLE OF NEW YORK Selection—Played by H.M. Grenadier Guards Band (No. 9192—4/6 each).
- MERRY WIDOW Selection—Played by Royal Guards Band (No. 117—4/6 each).
- SELECTION ON SANDERSON'S POPULAR SONGS—Played by H.M. Grenadier Guards Band (No. 9042—4/6 each).
- DANCING DOLL, Poupée Valsante.

Instrumental.

- TAMBOURIN CHINOIS—Played by Joseph Sziget (No. L2037—6/6 each).
- THE LOST CHORD—Played by A. Hamilton (Cornet Solo) (No. 1354—3/- each).

Vocal.

- DANNY BOY—Sung by Dora Labbette (No. 9479—4/6 each).
- WALTZ SONG, "Romeo and Juliet"—Sung by Gertrude Johnson (No. 9193—4/6 each).
- KNIGHT OF BETHLEHEM—Sung by John Coates (No. 5103—3/- each).
- SEA WRACK—Sung by Muriel Brunskill (No. 9687—4/6 each).
- MAIRE, MY GIRL—Sung by Rex Palmer (No. 5278—3/- each).
- BIRD SONGS AT EVENTIDE—Sung by Master Trevor Schofield, Boy Soprano (No. 5258—3/- each).
- SWEET AND LOW—Sung by Salisbury Singers (No. 3278—3/- each).
- BRITTANY—Sung by Norman Allin (No. D1614—4/6 each).

COLUMBIA ARTISTS IN THE PROGRAMMES

- Sir DAN GODFREY, Conducting the Bournemouth Municipal Orchestra.
- B.B.C. WIRELESS SYMPHONY ORCHESTRA.
- MIRIAM LICETTE, Soprano.
- MURIEL BRUNSKILL, Contralto.
- HAROLD WILLIAMS, Baritone.
- ROBERT EASTON, Bass.
- WILL HAY in His School Sketches.
- ALBERT SANDLER and Park Lane Hotel Orchestra.
- ALBERT SAMMONS, Violin.
- JACK PAYNE and B.B.C. Dance Orchestra.
- THE PICCADILLY PLAYERS, directed by Al Starita.

□ □ □

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Monday's Programmes continued (March 25)

5WA CARDIFF. 823.2 M. 928 KC.

- 1.15-20 An Orchestral Programme
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
- Overture, 'Rienzi' Wagner
Suite, 'Peer Gynt,' No. 2 Grieg
Miniature Suite, 'Boulogne' Carse
- 3.0 London Programme relayed from Daventry
- 4.45 Mrs. Y. E. BATTISCOMBE: 'SYRACUSE'
SYRACUSE was founded by Corinthian settlers in 734 B.C. Near it is the celebrated grotto known as the Ear of Dionysius, and the Greek theatre of which the auditorium is one of the largest in the world.



IRVING IN 'THE BELLS.'

The first of the series, 'Ghosts of the Boards,' which will be broadcast from Cardiff tonight, will recall some of the plays that Sir Henry Irving made famous. The great actor is here seen in one of his best-remembered parts—that of Mathias in *The Bells*.

- 5.0 JOHN STRAN'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

- 7.45 A Light Orchestral Programme
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
- Overture, 'The Yellow Princess' .. Saint-Saëns
- BLODWEN CAERLEON (Contralto) and Orchestra
O Peaceful England ('Merrie England') .. German
I want my man to be a Landlord
('The Rebel Maid') Phillips
- ORCHESTRA
Dance of the Apprentices Wagner
Serenade Moszkowski
Romance and Two Dances German
- WILLIAM PARSONS (Baritone) and Orchestra
Credo ('Othello') Verdi
- ORCHESTRA
Selection, 'Chu Chin Chow' Norton

BLODWEN CAERLEON, WILLIAM PARSONS and ORCHESTRA
Duet between 'High Priest and Delilah'
Act II. Scene I. ('Samson and Delilah')
Saint-Saëns.

ORCHESTRA
Waltz of the Flowers
Danse Arabe (Arab Dance) .. ('Casse-Noisette' Suite)
Danse Chinoise (Chinese Dance)
Dance of the Sugar-Plum ('Nutcracker')
Fairy
March
Tchaikovsky

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

9.35 Ghosts of the Boards

I.—Sir Henry Irving

The aim of this series, arranged for broadcasting by Hubert Redford, is to revive memories of great actors in their greatest successes

I.

'Wolsey's Fall'

from SHAKESPEARE'S *King Henry VIII*

Characters

King Henry VIII
Duke of Suffolk
Duke of Norfolk
Earl of Surrey
Cardinal Wolsey
Cromwell, Servant to Wolsey

II

A SCENE

from
The Courier of Lyons

III

'Becket'

By Alfred, Lord TENNYSON

Act V., Scene III.—North Transept of Canterbury Cathedral

Characters:

Thomas Becket, Archbishop of Canterbury
John of Salisbury, friend of Becket
Grimm, a monk of Cambridge
Sir Reginald Fitzurse (Knights of the King's Household, enemies of Becket)
Sir Richard de Brito
Sir William de Tracy
Sir Hugh de Morville

10.5-11.0 A Bunch of Shamrock

THE STATION TRIO:

FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)

Irish Dance, No. 1 Finucane

UNA O'CONNOR

in
Irish Character Studies and Sketches

TRIO
Irish Dance, No. 2 Finucane

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

- 1.15-2.0 S.B. from Cardiff
- 3.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0 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.

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

Programmes for Monday.

5PY PLYMOUTH. 399.3 M. 757 KC.

3.0 London Programme relayed from Daventry
 5.15 The Children's Hour: THREE DAYS IN ONE
 Monday—follows Sunday
 Lady Day—the Day of Reckoning
 Query Day—When the Royal Spoons were Stolen (Norman Hunter)
 6.0 London Programme relayed from Daventry
 6.15-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

3.0 The Northern Wireless Orchestra
 C. EDWARD BAKER (Entertainer)
 4.15 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 'The Sea-Gull'
 A Play in Three Acts
 By ANTON TCHERKOV
 Translated by MARIAN FELL
 Presented by THE LEEDS ART THEATRE PLAYERS
 S.B. from Leeds
 The play is produced by JOHN V. TREVOR, in conjunction with A. R. B. MUNRO
 Incidental Music provided by the NORTHERN WIRELESS ORCHESTRA
 (From Manchester)
 9.0-11.0 S.B. from London (9.30 Local Announcements)

Other Stations.

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

2.30—Broadcast to Schools. 3.0—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—Will Hay. The International Schoolmaster
 8.0—A Spring Programme, with Katinka Storm (soprano), Arthur Lewis (Baritone), and Light Orchestra, conducted by Olive Tomlinson. 9.0-11.0—S.B. from London.

5SC GLASGOW 401.1 M. 748 KC.

3.30—A Light Concert. The Station Orchestra. Dora's Stuart Angus (Tenor). 4.45—Organ Recital by S. W. Leitich. From the New Savoy Picture House. 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. 6.30—S.B. from Aberdeen. 6.40—Bulletin of Juvenile Organizations. 6.45—S.B. from London. 7.45—A Concert by the Greenock Gaelic Choir. 9.0—S.B. from London. 9.0—Scottish News Bulletin. 9.35-11.0—'Mon Ami Pierrot.' The Station Orchestra: Dorothy Forrest (Soprano) and Maurice Milbourn (Tenor).

2BD ABERDEEN 311.2 M. 964 KC.

3.45—Afternoon Concert. The Station Octet. Mary Topp (Soprano). 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Miss B. W. Walker: 'The Girl and the Club Movement.' 6.40—Juvenile Organizations' Bulletin. 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. 502.7 M. 991 KC.

12.0-1.0—Light Music. The Radio Quartet. Eva McCombe (Soprano). 3.30—Concert. The Radio Quartet. Philip White-way (Violin). Thomas Anderson (Baritone). 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. 6.30—Gramophone Records. 6.45—S.B. from London. 7.45—An Orchestral Concert. Orchestra. Kathleen Moorhouse (Violoncello). Dorothy Rodgers (Contralto). 9.0—S.B. from London. 9.30—Regional News. 9.35—Hubert Maguire and Mary Sheridan present: 'The Building Fund.' A Comedy by William Boyle. Incidental Music by the Radio Quartet. 10.30-11.0—Dance Music: Bob Dryden's Rivoli Rhythm Boys, relayed from the Plaza.

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.

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7.45
The London Ensemble Quintet

TUESDAY, MARCH 26
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.40
Vaudeville and the Coliseum

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 (Daventry only) 'Menus and Recipes: Easter Cakes'
- 11.0 (Daventry only) Gramophone Records
- 12.0 A CONCERT
DOROTHY DAVIES (Soprano)
THE GLADYS NOON TRIO
- 1.0-2.0 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

- 3.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 4.0 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion
- 5.15 THE CHILDREN'S HOUR:
Selections by THE TASEN BARNEKOR (Norwegian Children's Choir)
'Bella'—the story of a Cow and a Bear (H. Mortimer Batten)
'Moving Day at the Zoo' with LESLIE G. MAINLAND in charge of affairs
- 6.0 POETRY READING
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
VIOLIN AND PIANOFORTE SONATAS OF BACH
Played by ANTONIO BROSA and GORDON BRYAN
- 7.0 Mr. A. L. SIMPSON: 'Going abroad at home: A Talk to Ramblers and Holiday-makers'
- 7.15 Musical Interlude
- 7.25 Mr. STANLEY CASSON: 'New Light on Ancient Greece—IV, Mycenae'

7.45 A CONCERT
OLIVE GROVES (Soprano)
THE LONDON ENSEMBLE QUINTET
Carnival Overture Suppl. arr. Lotter
April Night Clutsam

VON SUPPÉ'S name is best remembered in this country by his Overture *Poet and Peasant*. It is one of the most popular light Overtures in existence, and one publishing firm alone has arrangements of it for no fewer than fifty-nine different combinations of instruments. In the course of his busy life he composed, according to one authority, 165 light pieces for the stage, as well as bigger and more important works, including two Grand Operas, a Mass, and a Requiem, and that list takes no account of such early work as another Mass which was performed when he was only fifteen.

A number of his light operas were given in London towards the end of last century, but it is now almost solely by such shorter pieces as this bright and melodious Overture that we know him.

- 7.55 OLIVE GROVES
Young Girl's Song Phillips
Homeward to You Coates
Summah is de loving time Ring
- 8.0 QUINTET
Excerpts from 'Mozartiana' Suite
Tchaikovsky, arr. Weniger
Rosa Mousse (Moss Rose) Auguste Bosc
- 8.12 OLIVE GROVES
Spindrift Eric Fogg
Silver Holy-Hutchinson
Snowdrop Walker

- 8.20 QUINTET
Fantaisie on Classical Works arr. Herbert Lodge

8.0-8.30 (Daventry only) Mrs. BARBARA WOOTTON: 'Some Modern Utopias—IV, Lytton's "The Coming Race"'

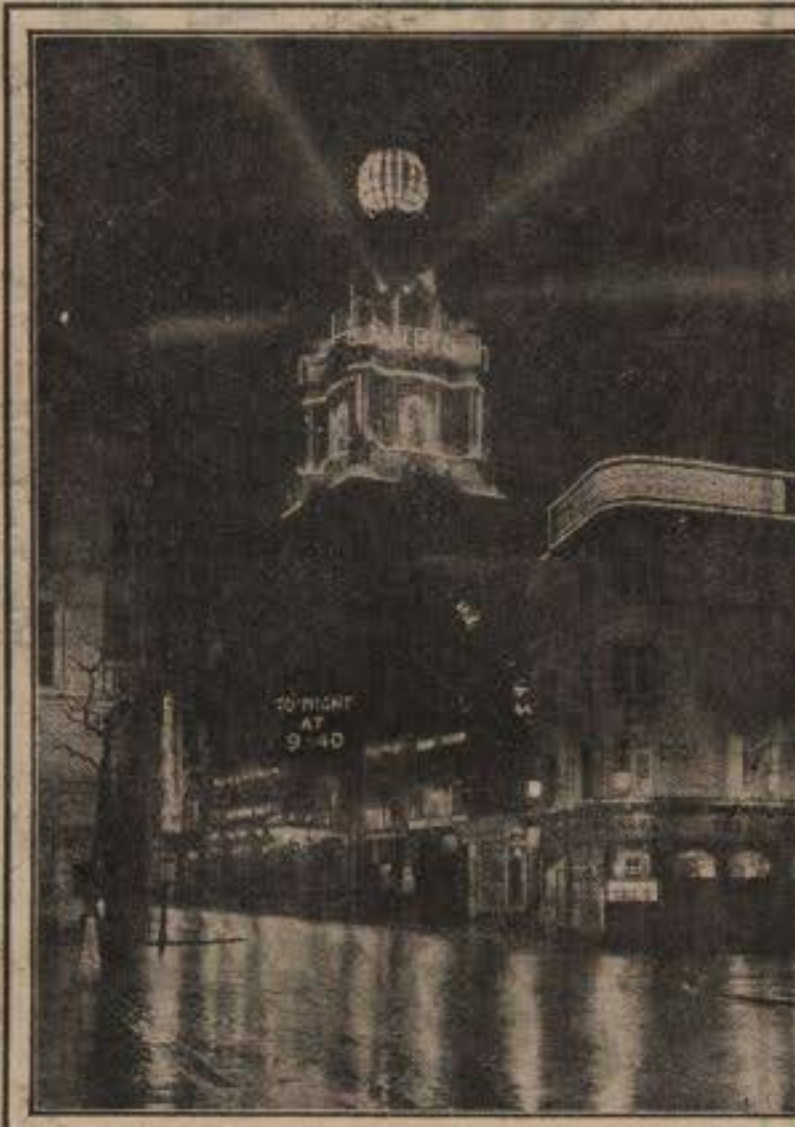
THIS Utopia of Lytton's strikes one as a very up-to-date affair; with its absence of war (which has become sheer annihilation), its manual labour done by automata, and its women as work-stronger sex, it must be honoured on the shelves of Capek and H. G. Wells. At the same time it is difficult for the normal man to envisage a country where no work exists, where politics are a farce because they cannot be brought to their ultimate conclusion in war, and where there is no literature because there is nothing to write about.

- 8.30 A RECITAL
by HANS NISSEN
Die Allmacht (The Almighty) } Schubert
Du bist die Ruh (Thou art my rest) .. }
Der Atlas (Atlas) }
Der Musensohn (The Muse's Son) }
Widmung (Dedication) }
Auftrage (By Request) } Schumann
Freisinn (Freedom) }
Frühlingsfahrt (Spring Journey) .. }
Weylas Gesang (Weylas' Song) }
Verborgenheit (Secrecy) } Wolf
Der Freund (The Companions' Song) .. }
Gesellenlied }

- 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 Vaudeville
with JACK PAYNE and THE B.B.C. DANCE ORCHESTRA and A VARIETY TURN from THE LONDON COLISEUM
(See below)

10.45-12.0 DANCE MUSIC: ALFREDO and his BAND and the NEW PRINCES ORCHESTRA, from the New Princes Restaurant
(Tuesday's Programmes continued on page 700)



VAUDEVILLE
9.40 — TONIGHT — 10.45

TOMMY HANDLEY
THE WIRELESS COMEDIAN

FLORENCE BAYFIELD
AND PARTNER, IN SYNCOPATED DUETS

BETTY CHESTER
IN COMEDY SONGS

URSULA HUGHES
LIGHT SONGS

FRED DUPREZ
ENTERTAINER

AND A VARIETY ITEM FROM THE
LONDON COLISEUM

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50%**

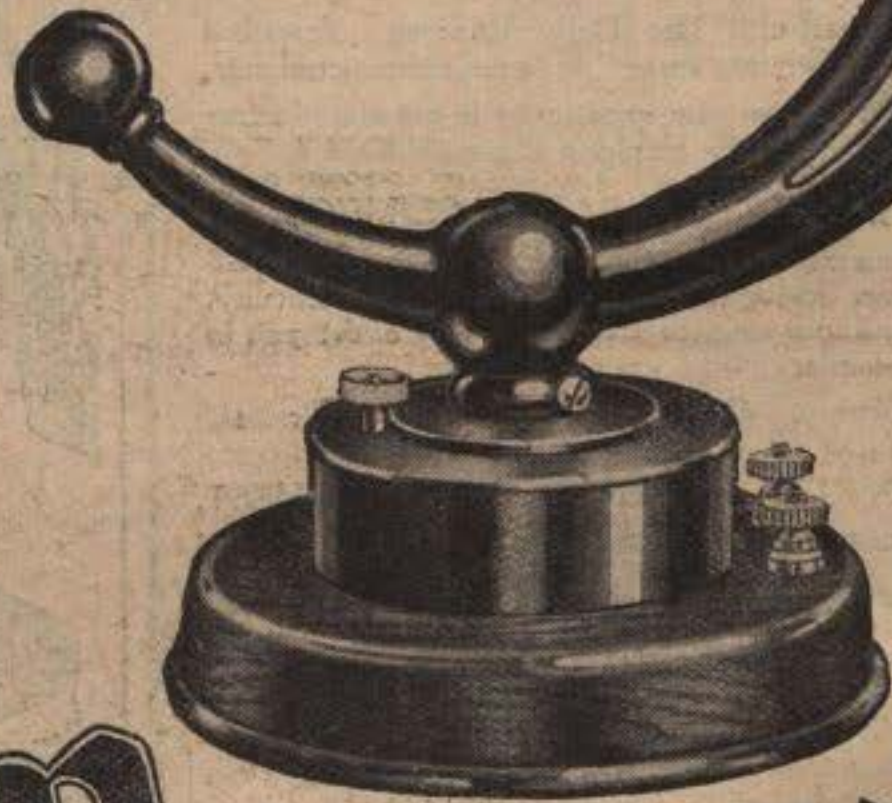
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Writes a charming young maiden from Tring,
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- 2nd PRIZE £20
- 3rd PRIZE £10
- 4th PRIZE £10

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Result: A complete list of winners will be forwarded by post to every competitor.

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There was a young maid of Vauxhall
Who went to a fancy dress ball:
As Miss Diploma dressed,
She was voted the best,
But at supper was cut by them all.

£20 WINNER
There was a young maid of Vauxhall
Who went to a fancy dress ball:
As Miss Diploma dressed,
She was voted the best,
Like her 'counter' part—pick of them all.



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THE ENGLISH
CRUSTLESS CHEESE

Cheddar or Cheshire. Box of 6, 8, or 12 portions, 1/4

TUESDAY, MARCH 26

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0 An Hour of Requests



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

A Children's Overture. Quilter
HAPPILY known wherever English songs are sung, as a real master of his craft, Quilter has more than once shown that he is no less surely at home in dealing with the orchestra, than in giving voices fine and expressive melodies, set to some of the best songs which our language knows. In spite of its name, this is a full-sized orchestral Overture, in every way dignified and important music, although its themes are all favourite nursery rhymes, and though the music is throughout in the brightest and gayest of spirits.

5.30 The Children's Hour:
(From Birmingham)

'Hey-diddle-diddle,' a Nursery Rhyme Play, by Gladys Ward
Songs by HAROLD CASEY (Baritone)
Selections by the EDGAR WHEATLEY TRIO

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

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
RONALD GOURLEY (Whistling Solos)

8.0 A MILITARY BAND CONCERT

HARDY WILLIAMSON (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Homage March. Wagner
Overture, 'Reminiscences of Ossian'. Gade

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A FO'C'SLE'S FANCY

Devised by Victor MacClure. Tonight at 10.15.
'IN THE DOG WATCHES'

'Exquisite people, living in comfort and pleased with nothing short of the best, may be somewhat haughty about sentimental verses and tunes. To simpler organisms, with an almost wholly physical life, some trailing and sugared melody may become a window suddenly opened, through which they can see lost worlds of beauty and peace.'—C. E. MONTAGUE.

'15°-0' SOUTH. A PLAY'

By VICTOR MACCLURE.

'FORTY SINGING SEAMEN.' By ALFRED NOYES.

Music by THOMAS WOOD.

WALTER PAYNE (Baritone)
The Vagabond. Vaughan Williams
Spindrift. Eric Fogg
Freights. Besty

4.20 ORCHESTRA
Four American-Indian Songs. Cadman
LOUISE ATHERTON (Violin)
Romance, Concerto in D Minor. Wieniawski
Liebesfreud (Love's Joy). Kreisler

4.42 ORCHESTRA
Selections from Ballet Suite, 'Louise' Charpentier
WALTER PAYNE
Like to the Damask Rose. Elgar
False Phyllis. arr. Lane Wilson
A Song of Midsummer. Sigurd Lie

5.5 ORCHESTRA
Scherzo, Fourth Symphony in F Minor
Tchaikovsky
LOUISE ATHERTON
Spanish Dance. Sarasate
Dancing Doll. Poldini, arr. Kreisler
ORCHESTRA
Scenes from an Imaginary Ballet Coleridge-Taylor

8.17 HARDY WILLIAMSON
Jane. Lois Barker
Dolorosa. Phillips
'Tis the Day. Leoncavallo

8.23 BAND
Selection, 'Boccaccio'. Suppé

8.40 HARDY WILLIAMSON
I came to your garden. Marjorie Kent
Danny Boy. Weatherly
A Warwickshire Wooing. W. C. James

8.46 BAND
Suite. William Lovelock
March; Pastorale; Valse
Parade Militaire. Maszner

9.0 An Hour of Requests
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
SIDNEY COLTHAM (Tenor)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 A Fo'c'sle's Fancy
(See above)

(Tuesday's Programmes continued on page 710.)

The Only World-Programme
Paper.

SEE
**WORLD
RADIO**

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Foreign Programmes.

EVERY FRIDAY - - 2d.

Tuesday's Programmes continued (March 26)

5WA CARDIFF. 323.2 M. 928 KC.

3.0 London Programme relayed from Daventry
 5.0 The Rev. EBRARD REES: 'Old Welsh Easter Customs'

ALTHOUGH ancient Wales was ruthlessly Puritan and took no cognizance of Lent, many practices handed down from Druidic times still survive during Holy Week. From time immemorial the celebration of Easter in Wales begins with Flower Sunday or the Sunday of the Flowers. The date coincides with Palm Sunday, but the origin of the custom is quite distinct.

5.15 'The Children's Hour'
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London

7.0 **Egwyl Gymraeg**
 A WELSH INTERLUDE
 Cerdd-ddarlith fer ar Alawon Gwerin Cymru—II
 Caneuon yr Aelwyd Gad, GWLADYS HOWELL
 Conir Gad, MARGARET OWEN
 A Short Lecture-Recital of Welsh Folk Songs—III
 Songs of the Home
 By GWLADYS HOWELL
 Sung by MARGARET OWEN

THE rhythm of the wooden cradle rocked by foot in the old Welsh homes accompanied many lullabies. Miss Howell will show that folk-music evolved without conscious reference to rule, and it was, therefore, heartfelt and sincere, with simplicity as the keynote.

7.25 S.B. from London
 7.45 'Future Arrangements'

A Farce in One Act by FRANCIS MORTON HOWARD
 Cap'n Dutt } (of the 'Jane (T. HANNAM-CLARK
 Sam Clark } Gladys') TOM JONES
 Mrs. Dutt DAISY CULL
 Captain Dutt, a small, plump man of about sixty, is about to set out on a fresh trip, and he is discussing future arrangements with his wife.

8.15 WILL HAY
 The International Schoolmaster
 8.30-12.0 S.B. from London (9.35 Local Announcements)

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

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

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 Major F. ST. MAUR SHEIL: 'The River we Fish—I, Its Management and Cultivation'
 7.15-12.0 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry



THE INTERNATIONAL SCHOOLMASTER, Will Hay, the pedagogue of the music-halls, is 'on tour' this week. Tonight he broadcasts from Cardiff and Manchester, and on Saturday listeners will have another chance to hear him when he figures in the London Vaudeville bill.

5.15 The Children's Hour:
 Travelogues
 We travel by night and visit 'Engine Sheds' (Cecil Allen), and then by the aid of a little music visit Spain, France, and Russia

6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 Mr. RICHARD H. PARKER, A.R.C.A. (Lond.), Principal, School of Arts and Crafts, Plymouth: 'Art Education 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 BARTZ
 1.0 Gramophone Records
 1.15-2.0 The Tuesday Midday Society's Concert
 Relayed from the Houldsworth Hall
 MARY ABBOTT (Pianoforte)
 JOHN BOWES (Baritone)

3.0 London Programme relayed from Daventry
 5.15 The Children's Hour:
 S.B. from Leeds

BILLS
 All communications to be addressed to DOROTHY KITCHEN and JACK SAYES
 Bought of the North Regional Children's Hour High-class Fishmonger and Fruiterer
 March 26

Item.	Amount
1lb. Cockles and Mussels	
2 Crabs	
1lb. Cherries	
1lb. Oranges	
3lbs. Cod	
1 1/2lbs. Plaice	

JACK SAYES tells us what BILLY thinks of Bills

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

7.0 Lieut.-Commander the Hon. J. M. KEN-WORTHY, R.N., M.P.: 'An International Industrial Fair in the North of England.' S.B. from Hull
 7.15 S.B. from London

7.45 Foden's No. 1 Brass Quartet
 Conducted by F. MORTIMER
 H. MORTIMER (1st Cornet); R. SHEPLEY (2nd Cornet); A. WEBB (Horn); A. MORTIMER (Euphonium)
 Overture, 'The Huguenots' Meyerbeer
 Foresters, sound the cheerful horn .. Ord Hums

7.55 WILL HAY
 The International Schoolmaster
 8.10 Foden's Quartet
 Selection, Faust' Gounod
 Mountain Brezzes Rimmer
 Good night, Beloved Pinsuti

8.30 S.B. from London (9.35 Local Announcements)
 10.45-12.0 DANCE MUSIC: BERTINI'S DANCE BAND, relayed from the Empress Ballroom, the Winter Gardens, Blackpool

Other Stations:

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

12.0-1.0:—Gramophone Records. 2.0:—London Programme relayed from Daventry. 4.0:—Dorothy Ord-Bell (Soprano): Se Tu M'Ami (Pergolesi); Chant Hindou (Rimsky-Korsakov); Jeanne Fillette (Weckerlin). 4.7:—Isobel Fullarton-James (Pianoforte): Pastorale (Searlatt-Tausig); Sonata in C Major (Searlatt). 4.15:—Dorothy Ord-Bell: Silken Shoes (Delius); Fair House of Joy, The Fuchsia Tree, and Song of the Blackbird (Quilter). 4.22:—Isobel Fullarton-James: Prelude in A Major and Fantaisie Impromptu (Chopin). 4.30:—Organ Recital by Herbert Maxwell relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Mr. William Scott: 'Folk Dancing—II, The Country Dance.' 7.15:—S.B. from London. 7.45:—Pianoforte Recital by Olive Tomlinson. 8.0:—'The Last Man in,' a Play in One Act, by W. B. Maxwell, with Sal Sturgeon, Norman Firmin, Jack Todd, Edward Frame, James Gray, Laidman Browne, and Hugh McNeill. 8.30:—S.B. from London. 10.45:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 746 KC.

11.0-12.0:—A Recital of Gramophone Records. 3.30:—Dance Music from the Locarno Dance Salon. 4.15:—A Concert. The Station Orchestra: Overture, 'Yelva' (Heissiger). Mary Ferrier (Soprano): Willow Song ('Othello') (Verdi); Lusinghe piu care (With Loving Caresses) (Handel); Orchestra: Suite de Ballet, 'In Fairyland' (Cowen). Mary Ferrier: Amaryllis (Caccini); She wandered down the mountain-side (F. Clay); Listening (Beethoven); Orchestra: Selection, 'Miss Hook of Holland' (Rubens). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—S.B. from Edinburgh. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.45:—Musical Comedy. Nina Taylor (Soprano): My Hero ('The Chocolate Soldier') (Strauss); Rose Marie, I love you (Friml); Waltz Song ('The Maid of the Mountains')

Programmes for Tuesday.

(Fraser-Simson). The Station Orchestra: Selection, 'The Count of Luxemburg' (Lohse). Nina Taylor: My Cigarette ('A Southern Maid') (Fraser-Simson); I love you so ('Chu Chin Chow') (Norton); One alone ('The Desert Song') (Romberg). Orchestra: Selection, 'Les Merveilleuses' (Felix). 8.30:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40-12.0:—S.B. from London.

2BD ABERDEEN. 511.2 M. 964 KC.
 11.0-12.0:—Gramophone Recital relayed from Daventry. 2.45:—Dance Music relayed from the New Palais de Danse. 4.15:—Studio Concert. The Station Octet: March, 'The Abbe-de-Camp' (Ord Hume); Valse, 'Spring's Message' (Fueik). 4.25:—Forbes Robertson (Baritone): At the mid-hour of night (Cowen); Tommy Lad (Margeton); Eldorado (Mallinson). 4.35:—Octet: Suite, 'Peer Gynt' No. 2 (Grieg). 4.50:—Forbes Robertson: Old Clothes and Fine Clothes (Martin Shaw); In Summer-time on Brodron (Graham Peck); Up from Somerset (Sanderson). 5.0:—Octet: Selection, 'Iolanthe' (Sullivan). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.45:—S.B. from Glasgow. 8.30:—S.B. from London. 9.35:—S.B. from Glasgow 9.40-12.0:—S.B. from London.

2BE BELFAST. 502.7 M. 991 KC.
 3.30:—The Radio Quartet: Selection, 'La Bohème' (Puccini); Three 'Nell Gwyn' Dances (German); Serenade (Toselli); The Honey Bee (Somerville); Selection, 'Classica' (arr. Ewing). 4.12:—A Vocal Interlude, by Constance Hewitt (Contracto); Like to the Danusk Rose (Egar); O thank me not (A. Mallinson); Ships that pass in the Night (T. W. Stephenson); I heard you singing (E. Coates). 4.24:—Quartet: May Day at Helston (Holiday). 4.30:—Dance Music. Bob Dryden's Rivoll Rhythm Boys, relayed from the Plaza. 5.0:—A Violin Recital by Hylia Hemmingsway: Sonata, Op. 137, No. 2 in A Minor (Schubert). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Light Entertainment. Orchestra: Selection, 'Oh, Kay' (Gershwin); Folk Dance, 'Dickon o' Devon' (Holiday). 8.0:—The Gay Pair: Kiss and make up (Bogate, Hoyle); Sometimes (Ilizalde); Half Way to Heaven (Robinson). 8.9:—Orchestra: Variations on a Once Popular Song (Haydn Wood); Pas de Fascination, 'Fairy Dreams' (Arthur Wood). 8.25:—The Gay Pair: That's my Mammy (Barr, Nelson); There ain't no sweet man (Fisher); Gee, but I'm blue (Little, Rose, Harris); Where the Cotton-cotton Grows (Le Solr, Doll, Klein). 8.34:—Orchestra: Selection, 'The Desert Song' (Romberg). 8.45:—The Gay Pair: Piano Solo (M. Daly); Old Man Sunshine (Warren); Blue Grass (Sylvia, Brown and Henderson); I told them all about you (Friend). 8.54:—Orchestra: Two Dances from 'The Conqueror' (German). 9.0-12.0:—S.B. from London.



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With both her eyeses!

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 Easter Term, 1929.

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 Scholars' Music Manual, No. 11. Sir Walford Davies.
 Elementary French Manual, No. II. E. M. Stéphan.
 Foundations of Poetry, Course 2. J. C. Stobart and Mary Somerville.
 What the Onlooker Saw, Course 2. Rhoda Power.
 Nature Study, Course 2. Miss Von Wyss.
 The Why and Wherefore of Farming, Course 2. B. A. Keen.
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THE photograph of Sir James Thornhill's picture 'The Last Supper' in St. Mary's Church, Weymouth, which was reproduced in our issue of March 8, was taken by Mr. W. H. Cummings, photographer, of Weymouth, by courtesy of whom it was reproduced.

At 8 p.m. this evening from London and other Stations.

'IVANHOE'

An Opera in Three Acts
By Arthur Sullivan.

An Introduction to the Opera by Herman Klein.

NONE of Arthur Sullivan's numerous biographers has quite done justice to his only 'grand opera.' Did they realize, I wonder, what it meant to him; what pride he took in it; what months of irksome labour and mental energy the sick man devoted to its writing and preparation between May, 1890, and the following January 31, when it was produced under his own baton at what is now called the Palace Theatre, in Shaftesbury Avenue? That was nearly thirty-eight years ago; and it is no easy task now for one who lived through it all to recapture the enthusiasm of that unique event, much less to depict the excitement, the fever of anticipation, which it aroused among English music-lovers of every grade and class.

Well, *Ivanhoe* was a huge success. It beat every record, British or otherwise, by playing to crowded houses for 160 consecutive performances. And, in achieving that unprecedented serious opera run, triumphant but quixotic in its accomplishment, the 'willing horse' was allowed to run itself to death. It was revived at Covent Garden as an experiment in 1910, but only for two nights. The moment was not yet propitious; for Sullivan's detractors were still alive and in the ascendant. The time for a renewal of fair and honest appreciation had not yet come. In dedicating his score to Queen Victoria, Sullivan declared his tribute to be not only 'in grateful acknowledgment of Her Majesty's kindly encouragement,' but to chronicle the fact that it was at her suggestion that the opera was written. How much the Queen was gratified by its success was evidenced by a letter written to the composer, three days after the production, by Princess Louise, Duchess of Argyll (still happily with us), in which, among other things, her Royal Highness said: 'It is a particular satisfaction to her, as she believes it is partly owing to her own instigation that you undertook this great work.' He himself wrote to a friend, 'I must say that I look upon this opera as the most important work I have yet written. Not only from its magnitude, but also from the strength of the work I have put into it.'

It was my privilege to hear practically the same words from his own lips when, at his invitation, I went to his flat in Victoria Street two or three weeks before the production, to hear him play over some of the music for me. To tell in full the story of that delightful afternoon would take too long. Enough that Sir Arthur was in wonderful spirits, obviously relieved that his task was nearly finished and no less anxious that none of the fine points, the fresh dramatic touches and new effects in his elaborate score, should be missed by the critics or the public. 'But,' he said, 'you must promise not to print a word about the music until

after the first night, or else there will be jealousy and consequent trouble for me.' I obeyed, of course, though the restraint was trying, because he played so much that sounded original and new—new, certainly, for Sullivan—and one or two numbers in particular that shed an altogether fresh light upon his genius.

I refer especially to the two fine airs in the second act, *Woo thou thy snowflake* and *Lord of our chosen race*, both quite unlike anything else from the same pen. Only, after he had played and hummed the second—Rebecca's song—and I was admiring its Eastern character, he interrupted me in his humorous way: 'That's not altogether original, I must admit. The "Guard me" phrase I heard years ago in a synagogue at Leipzig, when I was studying there as the Mendelssohn scholar. I have borrowed it because it seems to fit the mood of the Jewish girl's prayer exactly. Don't you agree?' I did. He seemed less proud of the Friar's song, *Ho! jolly Jenkin*, probably because it was more redolent of his Savoy manner. Nevertheless, I ventured to predict that in a short time it would be whistled all over London; and it was!

THE story of *Ivanhoe* is familiar to every reader of Scott's novels. As condensed by Julian Sturgis, the poetic librettist of Goring Thomas's *Nadeshda*, it provided fitting material for a picturesque romantic opera, and Sullivan, fastidious though he was, fell in love with a libretto in which he found very little room for alterations. In the lyrics, too, he found genuine inspiration. The opening scenes are concerned with the meeting of the Templar, Sir Brian de Bois Guilbert, with Ivanhoe, disguised as a holy palmer, in the hall of Cedric the Saxon; the Lady Rowena's subsequent interview with Ivanhoe, to whom Isaac of York offers the loan of a horse and armour; then the tournament, presided over by Prince John (who unconcernedly places Rebecca among the Saxon ladies), and the defeat of the Templar by Ivanhoe, who, when his helmet is removed to receive the victor's crown from Rowena, is instantly recognized as Cedric's long-absent son.

The second act introduced King Richard Cœur de Lion, secretly back in England, and enjoying a woodland meal in the company of Friar Tuck. From Torquilstone comes an urgent plea from Ivanhoe for help, whereto his friend the Black Knight (King Richard) at once responds. The plot is farther developed in a scene at the castle between the Norman knight, Maurice de Bracy and the Lady Rowena, whom he loves, and Cedric the Saxon. Next comes the great dramatic episode of the opera (and the novel) in the turret chamber at Torquilstone,

where the Templar appears to have Rebecca at his mercy and is only deterred by her threat to throw herself off the parapet to the abyss below. In this scene occur the two airs already referred to and a magnificent duet which constitutes the finest musical moment of the work. Upon the latter Sullivan lavished a new wealth of resource, added to his accustomed mastery of technical means, culminating in a climax of remarkable dramatic power.

The happy ending devised by Sir Walter Scott is adhered to in the opera, but arrived at only through a series of effective incidents ingeniously contrived by the librettist. These include the abduction of Rebecca by the Templar, the narrow escape of Ivanhoe, the storming of Torquilstone Castle by King Richard, and the final scene at Templestowe, where the Knights Templars, after preparing to burn Rebecca at the stake, are cheated of their victim by King Richard and Ivanhoe, who come to her rescue in the nick of time.

To all who admire and enjoy the melodic beauties of the Savoy operas, the music of *Ivanhoe* is bound to make a strong appeal. It may not be great music; it may not play deeply upon the emotions; its texture may not intertwine with the warp and woof of the drama as does that of Wagner, the later Verdi, or Puccini. But one feels throughout its adequacy and strength, and that to the inevitable charm of the unmistakable touches which we call 'Sullivan-esque,' there are allied a freshness and loftiness of outlook and purpose that no earlier score from the same gifted pen had revealed. As a matter of course, bright tunes and fascinating themes abound; the choral numbers and ensembles are broadly and solidly planned; the orchestration belongs to the composer's latest and best period. Again and again the masterful employment of strings and woodwind for the illustration of the underlying dramatic idea recalls the genius of Schubert. There reigns everywhere a sense of beauty and sincerity of expression that the modernist highbrow alone could resist.

Poor Sullivan's nerves were sorely tried on the first night of *Ivanhoe*. I shall never forget the scene. The new house was, of course, packed—overpacked; and the cheers that greeted the Prince and Princess of Wales and the Duke and Duchess of Edinburgh were renewed when the composer assumed the conductor's place. But the prelude had no sooner started when an unearthly din broke out—shouts from the gallery for programmes and howls from the pit because a centre gangway, ordered by the L.C.C., had become choked with 'standees,' who prevented the people behind from seeing. The music was stopped, and for some minutes pandemonium reigned. Then entered the

(Continued on opposite page, col. 3.)

8.0
A Famous
British
Opera

WEDNESDAY, MARCH 27
2LO LONDON & 5XX DAVENTRY
(359 M. 838 KC.) (1,562.5 M. 192 KC.)

11.0-12.0
Dance Music
from
The Hotel Cecil

- 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
- 12.0 A Ballad Concert
BERGITE BLAKSTAD (Contralto)
FREDERICK STEGER (Tenor)
- 12.30 A Recital of Gramophone Records
- 1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK from the Restaurant Frascati
- 3.0 A Ballad Concert
MONA PRICE (Soprano)
HARRY COSTIGAN (Baritone)
- 3.30 Miss MARGARET E. GREEN: 'Health in the Home—IV, Warmth and Clothing'

WHEN to change one's clothing and, having decided upon the time, what material with which to match the vagaries of the climate—these are questions dealt with by Miss Green in her fourth talk. In a word, the temperature of the body and the appropriate clothing to match that temperature.

- 3.45 A Light Classical Concert
VIOLET DE VILLAMIL (Soprano)
THE ROWENA FRANKLIN STRING QUARTET:
ROWENA FRANKLIN (1st Violin);
DOROTHY EVERITT (2nd Violin); MARY STEWART (Viola); EDITH LAKE (Violoncello)
Quartet in B Flat Mozart
Allegro vivace assai; Minuetto;
Adagio; Allegro assai.

- 4.12 VIOLET DE VILLAMIL
Wir Wandelten (We Wandered)
Vergobliches Ständchen (Vain Serenade) Brahms
Le Colibri Chausson
Silent Noon Vaughan Williams

- 4.26 QUARTET
Quartet, 'Biscay' J. B. McEwen
Le Phare (The Lighthouse); Les Dunes; La Racluse

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

- 5.15 THE CHILDREN'S HOUR:
'THE BLACK TULIP'
from the Novel by Alexandre Dumas
arranged for broadcasting by
UNA BROADBENT
with Incidental Music by THE OLOF SEXTET

- 6.0 Musical Interlude
- 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
VIOLIN AND PIANOFORTE SONATAS OF BACH Played by ANTONIO BROSÀ and GORDON BRYAN



8.0

'Ivanhoe'

A Romantic Opera in Three Acts
Words adapted from Sir Walter Scott's Novel by
Julian Sturgis
Composed by
ARTHUR SULLIVAN
The Wireless Symphony Orchestra
Leader, S. Kneale Kelley
The Wireless Chorus
(Chorus-Master, Stanford Robinson)
Conducted by
PERCY PITT
Relayed from the Parlophone Studios
By courtesy of The Parlophone Company

Cast in order of appearance :

- Cedric STUART ROBERTSON
- Issac, of York ROBERT EASTON
- De Bracy HARDY WILLIAMSON
- The Templar LEYLAND WHITE
- Rowena INA SOUEZ
- Ivanhoe WALTER WIDDOP
- Friar Tuck ROBERT EASTON
- King Richard FRANKLYN KELSEY
- Prince John ROBERT CHIGNELL
- Rebecca STILES ALLEN
- Locksley CAVAN O'CONNOR
- Ulrica LINDA SEYMOUR
- Grand Master ROBERT CHIGNELL

Narrator, Mr. FILSON YOUNG

7.0 Mr W. F. BEWLAY, D.Sc., Director of the Cheshunt Experimental and Research Station, 'The Greenhouse Industry,' (Under the auspices of the Ministry of Agriculture)

IN a climate so hard to calculate as the English, probably the hardest hit are the farmers and the gardeners. There is always the artificial climate of the greenhouse to fall back upon, the profitable conduct of which will be the subject of Mr. Bewlay's talk.

7.15 Musical Interlude

7.25 Mrs. SIDNEY WEBB: 'How to Study Social Questions—IV, Can we have a Science of Society?'

ALL social organization assumes some capacity to predict the future and to take preventative or promotive action. In her fourth talk, Mrs. Sidney Webb defines the limits of the scientific method and the need of a definite scale of values to be sought through some other faculty than that of scientific discovery.

7.45 NORMAN LONG (Entertainer at the Piano)

8.0 'Ivanhoe'

Act I
(See centre of page and article on page 712.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

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

9.35 'Ivanhoe'
Acts II and III

11.0-12.0 DANCE MUSIC:
MARIUS B. WINTER'S BAND, from the Hotel Cecil
(Wednesday's Programmes continued on page 715.)

(Continued from opposite page)

police, headed by an inspector. Sir Arthur turned round to look, quietly adjusting his monocle, but really rather alarmed, while our future King Edward, half amused, half annoyed, leaned over the Royal box to watch the disturbers of the peace, making inaudible remarks and moving his right hand with significant little gestures. At length *force majeure* prevailed. The gangway was cleared by degrees of the offending intruders (though how they were disposed of deponent knoweth not) and the gallery supplied with programmes. Gradually the noise died down, whilst the curtain had been rung up and the opera begun; and, by the time Isaac of York had sat down by the fireside of Cedric the Saxon (Pfrangeon Davies), peace was fairly restored. From that moment the fate of the opera was never in doubt.

Of the original cast (there were two distinct casts, appearing on alternate nights), I believe that only two or three artists who created leading characters still survive, namely, Mr. Ben Davies, the Ivanhoe; Miss Margaret Macintyre, the Rebecca; and, possibly, Miss Esther Palliser, the Lady Rowena. So, again, of the London music critics of that day, there lives and labours only one now—the present writer. HERMAN KLEIN.



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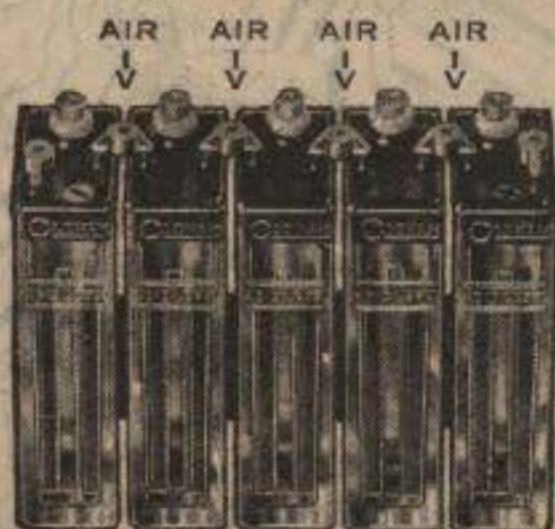
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7704

WEDNESDAY, MARCH 27

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0
The
Victor Olof
Sextet

3.0 A MILITARY BAND CONCERT

(From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

Overture, 'Hunyadi Laslo' Erkel

OLGA KALLIWODA (Soprano)

Hungarian Folk Songs of the 15th to 17th
Century arr. Molnar and Kern

3.16 BAND

Two Irish Tone Sketches O'Donnell

CLAUDE JEPHCOTT (Entertainer)
In Song and Humour

BAND

Sizilietta Von Blon
Valse, 'Donauwellen' ('Waves of the Danube')
Ivanovici

OLGA KALLIWODA

Hungarian Folk Song
arr. Bela Bartok

BAND

Gems of Grieg
arr. Godfrey

CLAUDE JEPHCOTT

In Further Entertain-
ment

4.10 BAND

Suite from 'The
Garden of Allah'
Landon Ronald
Hungarian March
Berlioz

4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

JEAN MELVILLE
(Songs at the Piano)

5.30 The Children's Hour:

(From Birmingham)
'William Wagtail
Winters Away,' by
Margaret Madeley

JEAN HARLEY and
GEORGE BARKER
will Entertain

CYRIL SHIELDS presents some Tricks and Puzzles

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

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Overture in the Italian Style Schubert

ARTHUR DUXBURY (Tenor)

I heard you singing Eric Coates

O Mistress Mine Quilter

Maire, my Girl Ailken

6.48 ORCHESTRA

Selection, 'La Verbena de Paloma' .. Breton

CHALFONT WHITMORE (Pianoforte)

La Fileuse (The Spinning Woman)

Raff, arr. Henselt

Octave Intermezzo Leschetizky

ORCHESTRA

Suite, 'Illys' Ganne
Byzantine Procession; Oriental; Nocturne;
Bacchanale

7.20 ARTHUR DUXBURY

Now sleeps the crimson petal Quilter
Wayfarer's Night Song Easthope Martin
Onaway, awake, Beloved Cowen

ORCHESTRA

Selection, 'The Count of Luxembourg' .. Lehar

7.42 CHALFONT WHITMORE

Three Etudes Chopin
Op. 10, No. 9; Op. 10, No. 3; Op. 25, No. 9

ORCHESTRA

Nautical Scenes Fletcher

8.0

Vaudeville

(From Birmingham)
(See centre of page)

9.0

A CONCERT

RONALD CHIVERS (Baritone)

THE VICTOR OLOF
SEXTET

Mennet

Pugnani, arr. Kreisler
Deep River (Negro
Melody) Trans-
cribed Coleridge-
Taylor, arr. P.
Fletcher

Handel in the Strand
Grainger

RONALD CHIVERS

When all the world
is young .. Brewer
To Anthea... Hatton

SEXTET

Petite Suite Debussy
En Bateau; Cortège;
Minuet; Ballet

RONALD CHIVERS

Flower of the Desert
Lohr

At Tankerton Inn
Howard Fisher

Onaway, awake,
Beloved Cowen

SEXTET

Valse Mignonne

Chanson, 'A Tea
Caddy' K. A. Wright

Malaguena ('Bobadil')
Moskowski, arr. Woodhouse

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

11.0 MARIUS B. WINTER'S BAND from the Hotel Cecil

11.15-11.45 Experimental Transmission of
Still Pictures by the Fultograph Process

(Wednesday's Programmes continued on page 716.)

8.0 VAUDEVILLE 8.0

HAROLD CLEMENCE

(The Lugubrious One)

CYRIL SHIELDS

In 'Magic and Humour'

JEAN HARLEY

and

GEORGE BARKER

Entertainers with a Piano

MABEL CONSTANDUROS

In a 'Buggins' Sketch

WORTLEY ALLEN

presents Characters from the Works of Dickens

PHILIP BROWN'S

DOMINOES DANCE BAND

FROM BIRMINGHAM TONIGHT



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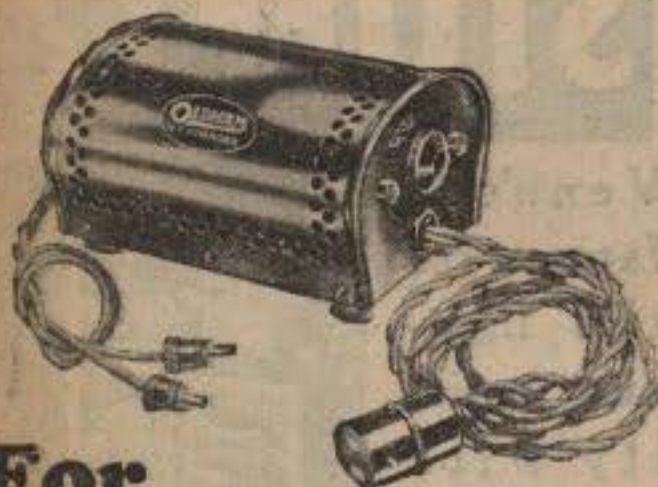
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Wednesday's Programmes continued (March 27)

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
(Cerdorfa Genedlaethol Cymru)

Symphony No. 8, in F Beethoven

3.0 London Programme relayed from Daventry

3.45 The Beethoven Trios—VI

THE STATION TRIO: FRANK THOMAS (Violin);
RONALD HARDING (Violoncello); HUBERT PEN-
GELLY (Pianoforte)

Trio in C Minor, Op. 1, No. 3
Menuetto and Finale

4.5 A Concert

ANNIE WOODLEY (Soprano)

Come out, come out, my dears Dessauer

Fair House of Joy Quilter

The Dancing Lesson Oliver

THE STATION TRIO

'Sylvia' Ballet Delibes

ANNIE WOODLEY

Laughing and Weeping Schubert

Rose Among the Heather Schubert

Serenade Gounod

FRANK THOMAS (Violin)

Slav Dance in E Minor Dvorak, arr. Kreiser

Hebridean Legend Edgar Barratt

TRIO

Waltz Sinding

Rondo alla Turca Hummel

4.45 London Programme relayed from Daventry

5.15 S.B. from Swansea

5.30 The Children's Hour

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

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

1.15-2.0 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 The Children's Hour:
Rhaglen Gwyl Dewi i'r Plant

5.30 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.

3.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

3.0 London Programme relayed from Daventry

5.15 The Children's Hour:
ROADWAYS AND WHERE THEY LEAD

For further information consult 'The Pope's
Mule' (C. E. Hodges)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Mid-week Sports
Bulletin; Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

3.0 The Northern Wireless Orchestra

3.30 London Programme relayed from Daventry

3.45 Orchestra (continued)
BAY JELLETT (Violin)

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

6.40-11.0 S.B. from London (9.30 Local Announcements)

Other Stations.

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

3.0:—London Programme relayed from Daventry. 3.45:—
Beatrice Emerson (Soprano). 4.15:—Music relayed from Pen-
wick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—
Radio Bulletin, by R. E. Fobian. 6.15:—S.B. from London.
6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical
Interlude. 6.45-11.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 740 KC.

3.30:—London Programme relayed from Daventry. 3.45:—
A Ballad Concert. The Station Orchestra. Andrew F. Martin
(Baritone). 4.45:—Dance Music. From the Locarno Dance
Salon. 5.15:—The Children's Hour. 5.58:—Weather Forecast
for Farmers. 6.0:—Organ Recital by S. W. Leitch. From the
New Savoy Picture House. 6.15:—S.B. from London. 6.30:—
Mr. Dudley V. Howells: 'Tomato Growing for Amateurs' and
Topical Gardening Notes. 6.45:—S.B. from London. 9.30:—
Scottish News Bulletin. 9.35-11.0:—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 KC.

3.30:—London Programme relayed from Daventry. 3.45:—
George Steadman's Orchestra. Relayed from the Electric
Theatre. 5.0:—A Short Vocal Recital by Barrie Watt (Soprano);
5.15:—The Children's Hour. 6.0:—London Programme relayed
from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George
E. Greenhow: Horticulture. 6.45:—S.B. from London.
7.45:—Will Hay. The International Schoolmaster. 8.0:—S.B.
from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B.
from London.

2BD BELFAST. 302.7 M. 901 KC.

12.0-1.0:—Gramophone Records. 3.30:—London Pro-
gramme relayed from Daventry. 3.45:—Brahms. Orchestra.
4.23:—Elizabeth Cooper (Mezzo-Soprano). 4.35:—John Hartley
(Obse and Cor Anglais). 4.47:—Moszkowski. Orchestra.
5.0:—A Violin Recital by Ernest A. A. Stoneley. 5.15:—The
Children's Hour. 6.0:—Organ Recital by Charles Howlett.
Relayed from the Classic Cinema. 6.15:—S.B. from London.
6.30:—Royal Horticultural Society's Bulletin. 6.40-11.0:—
S.B. from London.

LETTERS TO THE B.B.C.

WHILE 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.

Both Sides of the Bristol Channel.

A FREE BANK HOLIDAY CONCERT.

National Orchestra of Wales at the Cardiff Museum—'Happy Time' by 'The Super-Six'—Bristol Boys and the Dominions—A New Day for Sports Talks.

Incognito.

IF a great man wants a quiet holiday he has only to choose a village where the inhabitants have a blind spot for his particular brand of greatness and he will be treated purely on his merits as a human being. Mr. Walter Sickert tells somewhere of his conversation with a couple of workmen who were doing some repairs for him at his studio. He thought that the picture 'Derby Day' would probably be well known to them, and so he told one of them that Frith, who painted it, had been a former owner of the studio. The man said nothing, but later Sickert heard him call out to his mate, 'Bill, this gent says a nartist once lived 'ere!'

Mistaken Identity.

IF it be embarrassing for great men to be recognized when they are 'off duty,' it is somewhat intriguing for anyone, great or small, to be taken for someone else. A well-known broadcaster was once treated with so much deference and ceremony in a grill-room that he trembled at the thought of the bill; then he discovered casually that the manager had taken him for one of the Royal Family, and denials were received with the polite smile of one who knows better. When such mistakes are made, it is very often a case of the wish being father to the thought—the cinema-struck girl sees her film idol in every handsome stranger. A very interesting discussion arose as to the identity of Donald Davies when he accompanied 'The Super-Six' to a British Legion Concert at Brecon recently. The party had been dining at an inn on the way, and Mr. Sidney Evans, the leader of the party, was buttonholed by some of the natives as he was leaving. 'Will you tell us who the big bloke is?' they asked. 'My pals say he is Chaliapin, but I say he is Jack Dempsey.' When I asked Donald Davies afterwards: 'If you were not yourself, which of the two heroes would you choose to be?' he said: 'I'm afraid I'm like the lady who declared, "My son is to have the very best education, Eton or 'Arrods, I don't care which."'

The Super-Six Again.

SIDNEY EVANS tells me that the show he has arranged for 'The Super-Six' on Thursday evening, April 4, at 8 p.m., will be in real Easter holiday mood. "I've described it as a revuesical, amusical, newsical show," he said, "and it's called "Happy Time."

'The Old Musical Box.'

FOR those who prefer old favourites, Wednesday, April 3, at 9.35, should be noted, when another of 'The Old Musical Box' series of programmes will be given with some famous old songs. Ethel Dakin will sing *In an Old-Fashioned Town*, *My ain folk*, and other songs, while Leonard Gowings will give *Sally in our Alley*, *Alice where art Thou*, and *The Last Rose of Summer*. This programme will be followed at 10.10 p.m. by the *Cast-act of Outward Bound*.

Modern Bristol Venturers.

WHEN life was a less complicated matter boys with a taste for adventure got on a ship somehow and sailed off to foreignlands. Nowadays matters are less romantic but more practical, and we have migration committees. The Bristol Migration Committee is building and equipping a hostel for training forty boys, and Mr. F. C. Luke, a member of the Management Committee, will give a talk about this work on Saturday, April 6, at 7 p.m. The normal course of training will be one of twelve weeks, so that the hostel will be able to train approximately 160 boys each year. The hostel is situated on Ham Green Farm and consists of 300 acres of agricultural land on which are cattle, sheep, pigs, and poultry. The Bristol Education Committee is co-operating in the work by providing technical instruction in carpentry, boot-repairing, and clothes-mending.



HANDWORK IN THE CHANGING SCHOOL.

On Tuesday, April 2, Mr. Ivor John, the new President of the Institute of Handcraft Teachers, will talk from Cardiff on the work of specialist teachers of handcraft. This picture shows a class of Cardiff schoolboys, with specimens of their work.

Easter Monday.

A SPECIAL free afternoon concert by the National Orchestra of Wales will be given in the Museum on Easter Monday at 3 p.m. Among the items will be Holst's *Beni Mora Suite* and Liszt's *Hungarian Rhapsody*.

Clowns.

MR. LYNDON HARRIES, who has given many dramatic recitals from Cardiff, has arranged a further series entitled 'Farce in Shakespeare,' in which he will deal with Clowns, Rustic Fools, and Court Jesters. On Monday, April 1, at 4.45 p.m., his subject will be Clowns.

Sport.

AS is customary during the summer months, the weekly sports talk will be given on Wednesdays instead of Saturdays, as in the winter. The change takes place on Wednesday, April 3, at 7.35 p.m., when Mr. L. E. Williams tells of Sport in South Wales. Ten minutes later Mr. Leigh Woods will deal with West of England Sport. The reason for the change, of course, is that as the days lengthen games will be in progress on Saturday evenings.

Handwork for All.

IT is not many years since a Don showed such invincible ignorance about music that a friend who was trying to discuss the subject with him, said impatiently: 'At least you know what a diminished seventh is!' There came the pious reply, 'God forbid!' And if music was for rogues and vagabonds, assuredly handwork was for the unlearned and ignorant. But times have changed and slowly and cautiously the joys of the kindergarten have crept into the senior classes. Mr. Ivor John will give a talk on 'The Changing School' on Tuesday, April 2, at 5.0 p.m.

Tongue Twisters.

THE Assembly Room at the City Hall where the concerts of the National Orchestra of Wales are held, has a most attractive vestibule in which the audience can spend the interval. Sometimes the conversation heard there is about the programme. Two of the vocalists were the centre of an admiring crowd one evening, for they seemed to be giving a lesson on a delicate point. Actually, they were discussing a programme broadcast from Cardiff and Swansea, entitled 'Welsh Sea Shanties,' and they were trying to discover which of them would be able to repeat it for the longer time without tongue-twisting.

Spell-Binders.

THE talk turned to names which are not only easy to say, but which seem to possess a hypnotic quality. Two in the Cotswolds have that quality, Moreton-in-the-Marsh and Stow-in-the-Wold. A Welsh place-name which has a similar quality is Gwauncaegurwen. (It's not so difficult as it looks!) But lest you should think that this introduction is to lead up to the fact that Gwauncaegurwen is to broadcast a goodnight

message, let me hasten to record the fact that the Gwauncaegurwen Silver Prize Band will broadcast on Saturday, April 6, at 7.30 p.m.

The Meadow in the Field.

THIS hamlet with the beautiful name is a mile to the North of Pontardawe in the Swansea Valley. Coal-mining began in 1780, and before the railway came the coal was carried away by ponies. After the turnpike road was made over the Black Mountain, Cardiganshire and Carmarthenshire were for years entirely supplied from this source. Dai Jones did not like to commit himself definitely about the meaning of the word, but he gave me this circumlocution, *The Meadow in the field of the Gwrean Brook*.

The Faery Song.

WYNNE AJELLO will sing some attractive numbers with the Orchestra during a Light Orchestral Programme to be given on Tuesday, April 2, at 8 p.m. She will also sing with pianoforte accompaniment the 'Faery Song' from *The Immortal Hour* and *Summer* by Chaminade.

'STEEP HOLM'

7.45
John Masefield's
Play
'Good Friday'

THURSDAY, MARCH 28
2LO LONDON & 5XX DAVENTRY
 (358 M. 838 kc.) (1,582.5 M. 192 kc.)

9.35
The Music
of
Max Mayer

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. P. FULLER, M.A.,
 'The Boy from the Secondary
 School'

LAST week's talk in this series dealt with the boy leaving school at the age of fourteen. This morning the task of finding a future for the boy leaving secondary school will be dealt with by Mr. Fuller, who is Headmaster of St. Clement Danes Grammar School and Chairman of the Employment Committee of the Incorporated Association of Headmasters of Public and Secondary Schools.

11.0 (Daventry only) Gramophone
 Records

12.0 A CONCERT
 NORA SABINE (Soprano)
 SEAN NEESON (Baritone)
 JOSEPH SAXBY (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

3.0 Evensong
 From Westminster Abbey

3.45 Letters from Overseas

4.0 A Band Concert
 THE FIRE BRIGADE BAND
 HUGH MACKAY (Tenor)

5.15 THE CHILDREN'S HOUR:
 Nothing but the Truth—to which
 we adhere in:
 Songs by IVAN MENZIES
 The Story of 'The Mirror'—which
 never lies! (Stephen Southwold)
 'As Others See Us' (often truer than
 we imagine) from 'Thunder on the
 Left' (Christopher Morley)

6.0 Lenten Address
 The Rev. ERIC SOUTHAM (Vicar of
 St. James's Church, Bournemouth),
 'Teach us to pray—VII, When ye
 pray say, "Deliver us from evil."
 S.B. from Bournemouth

Listeners who have followed Mr. Southam's series of Lenten addresses on Thursday evenings will be interested to hear that they will be published in book form after the conclusion of the series by Messrs. Mowbray & Co.

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



From Beato Angelico's picture in the Museum of
 S. Marco, at Florence.

7.45
'GOOD FRIDAY'

A Play in Verse by JOHN MASEFIELD
 Incidental Music written by G. O'CONNOR MORRIS

Persons:

Pontius Pilate, Procurator of Judæa A Madman
 Procula (His Wife) A Sentry
 Longinus (A Centurion) Joseph of Ramah
 A Jew (Leader of the Rabble) Herod
 Soldiers, Servants, the Jewish Rabble, Loiterers, Idlers.

The Scene:

The Pavement or Paved Court outside the Roman Citadel in Jerusalem.

At the back is the barrack wall, pierced in the centre with a double bronze door, weathered to a green colour. On the sides are battlemented parapets overlooking the city. The Pavement is approached by stone steps from the front and by narrow stone staircases, one on each side. These steps are to suggest that the citadel is high up above the Town, and that the main barrack gate is below.

The Chief Citizen, the Rabble, Joseph, the Madman, Herod, and the Loiterers, etc., enter by these steps.

Pilate, Procula, Longinus, the Soldiers, and Servants enter by the bronze door.

Jesus has been tried by the Roman, Pilate, and is about to be released after slight punishment, but the Jewish Sanhedrim press the charge of blasphemy. As the claims of Jesus to be King might threaten Roman rule, Pilate decides to try Him a second time. The Jewish rabble is against Jesus, and clamours for His death. Pilate admires Him and would release Him, but as Christ will not renounce His claim, he sends Him out, in charge of Longinus, to crucifixion. The hours pass. Jesus is dead, and Joseph of Ramah comes to Pilate and is given permission to entomb the body. Longinus returns, fearfully shaken and convinced that they have killed the Son of God. Lastly, Herod arrives on a visit to Pilate. Each thanks the other for his consideration about the question of jurisdiction over prisoners, and the irony of their talk ends on a note of beauty from the old blind Madman.

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF
 MUSIC

VIOLIN AND PIANOFORTE SONATAS
 OF BACH

Played by
 ANTONIO BROSA and GORDON BRYAN

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

7.15 Musical Interlude

7.25 Dr. IVOR B. HART, 'How an
 Aeroplane Flies—IV, How we get
 from the Aeroplane to the Aerofoil'

HOW many of us have realized the sheer efficiency behind a modern aeroplane? The effect of the amount of wing surface; why the upper wing is 'staggered'; and the difficulty of reconciling climbing power with speed—these are among the questions dealt with by Dr. Hart in his fourth talk.

7.45 'Good Friday'

(See centre of page)

9.0 WEATHER FORECAST, SECOND
 GENERAL NEWS BULLETIN

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

9.30 Local Announcements: (Dav-
 entry only) Shipping Forecast

9.35 Music by Max Mayer

DORA GILSON (Pianoforte)
 JOHN WILLS (Pianoforte)
 DALE SMITH (Baritone)

DORA GILSON and JOHN WILLS
 Selection of Waltzes from Op. 7

DALE SMITH
 Departure
 Raindrops
 Nera's Song
 Brother Giles

JOHN WILLS
 A Little Pastoral Suite
 Pastoral Dance: Evening Song;
 Shepherd and Shepherdess; The
 Lonely Shepherd; Frolic

DALE SMITH
 Concentration
 Tibbie Dunbar
 The Little Waves of Breffny
 Song of the Alpine Hunter

10.15 SURPRISE ITEM

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

THURSDAY, MARCH 28

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

1.10-1.50 Lunch-Hour Service
(From Birmingham)
Relayed from St. Martin's Parish Church
Speaker, Canon GUY ROGERS, M.C.

3.0 A Symphony Concert
No. XXIV of the Thirty-Fourth Winter Series
Relayed from the New Pavilion, Bournemouth
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA
Conducted by Sir DAN GODFREY
Overture, 'The Mastersingers' Wagner
Two Nocturnes Debussy
Fêtes; Nuages (Clouds)
Concerto in B Flat for Organ and Orchestra
Handel
Maestoso; Allegro; Adagio; Allegro non presto
(Soloist, PHILIP DORR)
Symphony No. 3, in E Flat ('Eroica')... Beethoven
Allegro con brio; Marcia Funebre—Adagio assai; Scherzo—Allegro vivace; Fiuale—Allegro molto, Poco Andante, Presto

4.30 LOZELLS PICTURE HOUSE ORGAN
(From Birmingham)
Overture, 'The Water Carrier' Cherubini
Intermezzo Coleridge-Taylor
EVELYN ASTLE (Soprano)
Spring's Awakening, Sanderson
Bird Songs at Eventide Coates
ORGAN
Selection of Wilfred Sanderson's Popular Songs arr. Baynes
Entr'acte, 'The Dorset Daisy' Melvin
EVELYN ASTLE
Villanelle Dell'Acqua
Danny Boy Weatherly
ORGAN
Legende, 'Rosenwunder' (Wonder of the Roses) Gessel
Suite, 'Henry VIII' Foulds

5.30 The Children's Hour:
(From Birmingham)
The Hermit, a Sketch by L. B. Powell, with Incidental Flute Solos by SIDNEY HEARD
Vocal Selections by THE CLEF TRIO

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

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
JEAN MELVILLE (Songs at the Piano)

7.30 'St. Matthew Passion'
(Bach)
(From Birmingham)
Relayed from the Town Hall
DOROTHY SILK (Soprano)
MARGARET BALFOUR (Contralto)
STUART WILSON (Tenor)
ARTHUR CRANMER (Baritone)
WANDA LANDOWSKA (Harpsichord)
THE FESTIVAL CHORAL SOCIETY and
CITY OF BIRMINGHAM ORCHESTRA
Conducted by ADRIAN BOULT
(See article on page 694.)

8.35 A PIANOFORTE RECITAL
by
LAFITTE
Ballade in G Minor, Op. 118 Brahms
Litas (Song Transcription) Rachmaninov
Valse in C Sharp Minor, Op. 64, No. 2... Chopin
Scherzo in B Minor, Op. 29 J

8.55 'St. Matthew Passion'
(Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 From the Light Operas
(From Birmingham)
THE BIRMINGHAM STUDIO CHORUS and AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
ELSIE GRIFFIN (Soprano)

ORCHESTRA
Overture, 'Suzanna's Secret' Wolf-Ferrari

A BRILLIANT member of the modern Italian school, Wolf-Ferrari has shown himself to be at home both in serious and in lighter music. In this opera, as the Overture makes clear, he has given us music of exactly that delicate and whimsical order which

the slight little tale demands. The story centres round the discovery by Suzanna's husband of the trace of tobacco smoke in her boudoir, and the jealous suspicions which that aroused in an age before smoking by women was at all usual. Only at the end does Suzanna confess that she herself smoked the offending cigarette.

ELSIE GRIFFIN and Orchestra
Valse Song, ('Romeo and Juliet').....Gounod

THE best-known number from Gounod's opera on the Shakespeare story, this is sung by Juliet at the ball in her father's house in the first Act. If one remembers that Juliet was supposed to be only fourteen and that this was her first appearance at a great ball, the air may seem to be rather brilliant and full of assurance, but opera conventions are not wont to heed such considerations, and the air has always been a favourite with sopranos. It is eloquent of youthful pleasure in dancing and brilliant surroundings, and expresses the wish that all life might be full of such gaiety.

10.30 CHORUS and Orchestra
Choral Fantasia on 'The Beggar's Opera' Austin, arr. Jacobson
ELSIE GRIFFIN and Orchestra
She had a letter from... } ('Merrie England')
her Love..... } German
O who shall say?... }

10.55-11.15 ORCHESTRA
Selection, 'The Grand Duchess' Offenbach

(Thursday's Programmes continued on page 720.)

7.30 Bach's 'St. Matthew Passion'

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Thursday's Programmes continued (March 28)

5WA CARDIFF. 323.2 M. 928 KC.

3.0 London Programme relayed from Daventry

3.45 Mrs. VERA PILCHER: 'A Woman's Afternoon Abroad'

MRS. PILCHER will give her impressions of brilliant sunshine, trams, cafés, shops and arcades, and finally the cathedral of Milan. The trains from Milan go west to Turin, east to Venice, and south to Florence and Genoa, and this talk will show that this city is an admirable centre for further travel.

4.0 London Programme relayed from Daventry

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

9.30 A Choral and Operatic Concert

Relayed from the Assembly Room, City Hall

STILES ALLEN (Soprano)

PARRY JONES (Tenor)

FOSTER RICHARDSON (Bass)

CHOIR OF THE CARDIFF MUSICAL SOCIETY

NATIONAL ORCHESTRA OF WALES

(Cerdorfa Genedlaethol Cymru)

Leader, ALBERT VOORSANGER

Conducted by WARWICK BRAITHWAITE

'The Twilight of the Gods'

(Ring of the Nibelungs, IV)

(Wagner)

Act I

FOSTER RICHARDSON and Orchestra
Hagen's Watch.
Scene 2

Act II

FOSTER RICHARDSON, MALE CHORUS, and Orchestra

Hagen's Call. Scene I

Act III

PARRY JONES and Orchestra
Siegfried's Death Song

ORCHESTRA

Siegfried's Funeral March

STILES ALLEN and Orchestra

Closing Scene

WAGNER began the work which afterwards grew into the great trilogy of the 'Nibelungs Ring' (although there are four works in it, it is usually thought of as a trilogy, the first being a Prelude to the other three) as a single opera called 'Siegfried's Death.' It was only afterwards that he realized that the story of it depended so much on what had gone before, that he embarked on the much bigger work which we now know. The only alternative would have been to make the characters themselves explain,

in the course of the action, what had led up to the final catastrophe, and Wagner himself had no doubt that it was in every way better to let the story tell itself. It is so splendid a tale as to be well worth reading, quite apart from the music, and it is available in more than one passably good English version. Listeners, musical or otherwise, would find its interest repay the closest study, and familiarity with the story and with all its underlying symbolism is necessary if one is really to understand the full meaning and beauty of Wagner's music.

The name 'Götterdämmerung' is not easy to translate, and to call it either the 'Twilight' or the 'Dusk' of the gods is to miss a part of its significance. It conveys something of fading away, and by the end of the drama the whole race of the old gods has vanished. Siegfried, too, has been slain, the last of the heroic line of the Walsungs, and his bride Brünnhilde. But it is through her sacrifice that redemption is promised to the coming race of men. It is the

great motive of redemption which dominates the music of the closing scene, when the Rhine Maidens have won back the Ring made of their precious gold, and the curse which clung about it so long as it was in the hands of gods or of men has been taken from the earth. Deeply tragic as the story is, it thus closes on a note of promise; it has besides, in its course, passages of real joyousness, which serve but to emphasize the sombre episodes and figures.

Hagen, who sits on guard before his own Hall, in the first episode to be presented, is of the Nibelung's kin; he is scheming to win the Ring from Siegfried; no treachery nor guile is to stand in his way.

At the beginning of the second extract he is summoning the vassals from the lands about the banks of the Rhine; a great hunt in the forest is being planned, and already Siegfried's death has been decided on, Hagen having contrived, by means of a magic potion, to make him false to Brünnhilde and

forgetful of his own past life.

In the third act, the hunting party has rested by the banks of the river, and Siegfried has sung of his adventures before he came on the ill-fated journey to the Rhine; Hagen has stabbed the hero in the back with his spear. Siegfried sings a last ecstatic greeting to Brünnhilde.

Then, as the men bear him across the rocks on his own shield, as night falls and a pale moon shines through the trees, we hear the majestic solemnity of what we call his 'funeral march.'

The last great scene is once more in the Hall of Hagen's clan. Siegfried's body is burned on a great funeral pyre, and when Brünnhilde has sung an eloquent farewell, she mounts her Valkyr horse and leaps into the flames. The Rhine overflows, and the Rhine Maidens swim through the flood to take their Ring from Brünnhilde's finger amid the ashes. The pyre and all it holds are carried away by the flood, and in the distance the home of the gods, Valhalla, can be seen in flames, crumbling to its ruin.

10.10 Local Announcements

10.15-12.0 S.B. from London

(Thursday's Programmes continued on page 73.)



Reproduced by courtesy of Messrs. Heinemann

BRÜNNHILDE,

as she is pictured by Arthur Rackham in one of his illustrations to *The Ring of the Nibelungs*. Extracts from 'The Twilight of the Gods,' the closing work of 'the Ring' cycle, are being relayed by Cardiff from the City Hall at 9.30 tonight.

MADE FOR LIFE BY WIFE'S HOME WORK!



Outside their humble abode at 42, Shelley Road, Harlesden, N.W.10. A sailor's pay isn't very much and they had decided that Mrs. French should write for the Cymbal Book to see if they could add to their income.

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"Therefore, I make this suggestion." Here he picked a coupon from that morning's post. "We shall supply this applicant—Mrs. French I see her name is—with one of our machines in the usual way, and follow her progress for a year.

"We'll have photos taken to show how she got on, and in a year's time we shall be able to show ACTUAL PHOTOGRAPHS and FACTS to the public, so that they can see with their own eyes how simple and certain is our Cymbal way for anyone to make more money by easy knitting at home."

All this was done. The photos illustrate clearly Mrs. French's progress to prosperity. You can call and see her.



A fortnight later, Mrs. French has just got the Cymbal Knitter and is working it within half an hour. Her little daughter is very interested in the stocking as it comes out at the bottom—like magic.



This photograph shows Mrs. French at Cymbal House receiving payment for work. And she has had all the housework to do, too! Naturally she was delighted. Everything was so easy.



Six months later! What a difference in the home—more furniture—more food—more of everything. And a banking account of her own as well. What a surprise it was for her sailor husband!



And when Mr. French got his discharge last September he found Mrs. French had made enough money to pay the first deposit on a house of their own! They've called it "Cymbal House." The address is 9, Baker Road, Harlesden, N.W.10. Write to Mrs. French or call and see her. She will be only too pleased to tell you all about it.

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Thursday's Programmes continued (March 28)

5SX SWANSEA. 294.1 M. 1,020 KC.
3.0 London Programme relayed from Daventry
5.15 S.B. from Cardiff.
6.0 Bournemouth Programme relayed from Daventry
6.15 S.B. from London
6.30 S.B. from Cardiff
6.35 S.B. from London
9.30 Musical Interlude, relayed from London
9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.
12.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry
3.45 Mrs. C. K. WALTON JAMESON: 'A Safari in Kenya'
4.0 London Programme relayed from Daventry
6.0 Lenten Address
The Rev. ERIC SOUTHAM, M.A. (Vicar of St. James's Church, Bournemouth): 'Teach us to Pray—VII, When ye pray say, "Deliver us from evil".'
6.15 S.B. from London
6.30 Market Prices for Southern Farmers
6.35-12.0 S.B. from London (9.30 Local Announcements)

5PY 396.3 M. 757 KC. PLYMOUTH.
12.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry
5.15 The Children's Hour: THE GATHERING OF THE CLANS
Roll Call .. 5.15 p.m.
Dismiss .. 6.0 p.m.
6.0 Bournemouth Programme relayed from Daventry
6.15-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.
12.0-1.0 A BALLAD CONCERT
S.B. from Liverpool
EDITH BYROM (Pianoforte)
Minuet, 'L'Arlésienne' (The Maid of Arles) Bizet, arr. Rachmaninov
Hungarian Dance No. 6 Brahms
DOROTHY LEWIS (Soprano)
Shepherd, thy demeanour vary... arr. Lane Wilson
Will o' the Wisp Spross
The Swallows Cowen
EDITH BYROM (Pianoforte) and HARRY WILKINSON (Violoncello)
Sonata in E Minor, Op. 33 Brahms
DOROTHY LEWIS
As I went a-roaming Brahm
The Market Carew
Orpheus with his lute Sullivan
HARRY WILKINSON
Spanish Serenade Glazounov
Après un Rêve (After a Dream) Fauré, arr. Casals

4.30 Sousa Marches and Strauss Waltzes
THE NORTHERN WIRELESS ORCHESTRA
March, 'The White Plume'
Waltz, 'Doctrinen'
March, 'Stars and Stripes'
Waltz, 'A Thousand and One Nights'
March, 'King Cotton'
Waltzertraume (A Waltz Dream)
March, 'Manhattan Beach'
5.15 The Children's Hour:
S.B. from Leeds
RADIOSITIES
A Competition by ERN SHAW, Cartoonist
6.0 Bournemouth Programme relayed from Daventry (See London)
6.15 S.B. from London
6.30 Market Prices for North of England Farmers
6.45-12.0 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO 288.9 M. 1,250 KC. NEWCASTLE.
12.0-1.0:—Gramophone Records. 2.30:—Prof. H. M. Hallsworth: 'Commerce—I, Highly Organized Exchanges (Wheat and Cotton)'. 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (See London). 6.15:—S.B. from London. 6.30:—Market Prices for Farmers. 6.35-12.0:—London.

5SC GLASGOW 401.1 M. 746 KC.
11.0-12.0:—Recital of Gramophone Records. 2.45:—Mid-week Service, conducted by the Rev. J. Mitchell Kerr, B.D., of Woodside Parish Church. 3.0:—Musical Interlude. 3.15:—Dance Music from the Locarno Dance Salon. 3.45:—Mrs. Janetta Murray: 'An Eighteenth-century Family'. 4.0:—A Shakespeare Programme. The Station Orchestra: Three Dances from 'The Tempest' (Sullivan). Lillian Stennis (Reciter): 'The Tempest, Act III, Scene 1 (Characters—Ferdinand and Miranda) and As You Like It, Act IV, Scene 1 (Characters—Rosalind, Orlando, and Celia)'. Orchestra: Suite, 'As You Like It' (Quilter); Puck's Minuet (Howells). Lillian Stennis: Twelfth Night, Act I, Scene 5 (Characters—Viola and Olivia) and The Merchant of Venice, Act I, Scene 2 (Characters—Portia and Nerissa). Orchestra: Suite, 'The Merchant of Venice' (Rossi). Prelude No. 1; Intermezzo, 'Portia'; Oriental March; Prelude No. 2; Dog's March. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35:—Will Hay, The International Schoolmaster. 9.50:—A Recital by Marjorie Ford (Soprano) and Ian MacLobert (Baritone): Love is meant to make us glad (German); The Sands of Dee (Clay); Fairy Lullaby, Dashing away with the smoothing iron, Sweet Nightingale, I'm seventeen come Sunday, The Keeper, and My Boy Billy (Folk Songs). 10.15-12.0:—S.B. from London.



THOMPSON'S FALLS, a Kenya beauty spot. Mrs. C. K. Walton Jameson will describe 'a Safari in Kenya' from Bournemouth this afternoon.

2BD ABERDEEN. 311.2 M. 964 KC.
11.0-12.0:—Programme relayed from Daventry. 3.45:—Miss E. O. Abel (of the Aberdeen School of Domestic Science). 4.0:—Afternoon Concert. Stanley Young (Baritone). Hilda Beith (Pianoforte). 4.30:—Dance Music, relayed from the New Palais de Danse. 5.15:—The Children's Hour. 5.0:—Bournemouth Programme relayed from Daventry (See London). 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35:—Favourite Overtures played by The Station Octet. 10.15-12.0:—S.B. from London.

2BE BELFAST. 303.7 M. 991 KC.
3.0:—London Programme relayed from Daventry. 4.0:—Concert. The Radio Quartet. 4.29:—A Vocal Interlude by Evelyn Gibb (Soprano). 4.41:—Quartet. 5.0:—Miss Winifred Rowse: 'Feminism in Ancient Ireland'. 5.15:—The Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (See London). 6.15:—S.B. from London. 7.45:—Queen's Island Night. The Queen's Island Military Band, Conductor, Mr. George Dean. The Queen's Island Male Voice Choir. Ethel Burrows (Soprano). 9.0:—S.B. from London. 9.35:—A Recital. Alan Richardson (Pianoforte). Dorothy King (Soprano). 10.15-12.0:—S.B. from London.

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SAMUEL PEPYS, LISTENER.

By R. M. Freeman

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

March 3 (Lord's Day. 3rd in Lent.—To
Church to M^r. Blick. He makes his sermon
on the use of Lenten self-denyings, being, says he,
not mortification for mortification's sake, but
the timely assertion of a man's mastery over his
appetites, like putting servants in their places.
But Lord! If it take a brave man to do this
with his appetite, how much a braver nowadays
with our present saucy domesticks!

Debating denyals with my wife in the way
home, she resolves to give up her early tee. So,
as I will not be beat by her, I do resolve the same
of mine after-breakfast pipe. God send we
have not been overrash herein.

Listened-in to the Service from Manchester
this night, with great enjoyment of 'Hark,
Hark my Soul' (to M^r. Smart's Pilgrims) and 'The
Church's one foundation' (to D^r. Wesley's
Aurelia), mighty fine tunes both, in particular
Aurelia, for all the late Archb^{sh}. Temple's coupling
it with cold fowl at the vicarage after Confirmations
and doubted with whether of the twain he
was the more fed-up, the fowl or the hymn.

March 4.—My wife not fit to live with this
forenoon by skipping her early tee. So I have
to endure not onelie the miss of my pipe, but also
my wife's tantrums: which methinks is asking
too much of a man even in Lent. Walking in
Hide Park this afternoon, whom do I meet but
Connie! She gives me word of her being now
toakened to Eric, and can talk of no one else.
In this shrewd March sun, I perceive her face
already begins to coarsen something; which
is very sadd for the poor girl.

March 6.—Heard Evelyn Arden on the wire-
less in Handel's Largo (*Ombra mai fu*) and sets
me musing of my dear mother that always would
stand to its being in the *Messiah*. Whereby
father, thinking to confute her, brings her the
Messiah and bids her find it. But all she does,
when he gives her the book, is to bang him over
the head with it that he as good as names her
for a lyer, having a bald head and the book bound
in very stiff calf. So next time mother said 'twas
in the *Messiah*, father let her.

THE CRITIC FROM HIS HEARTH.

(Continued from page 692).

but for the moral and material support of the aris-
tocracy of the musical world, the Beethoven and
Wagner they so much appreciate would have had
to give up in despair—yes, and even the Chopin
and the Grieg and the Tchaikovsky, though in
their case the democracy more readily and quickly
came forward to welcome them. They don't
realize that even today there may quite possibly
be some potential Beethoven or Wagner discouraged
almost to the point of abandoning his art because
he is so slowly winning the attention of even the
aristocracy of the art, whilst the democracy
actually refuse to learn how to pronounce his name.
They never think that, since the means of musical
performance are tending more and more to become
the monopoly of the radio organizations of the
world their policy logically and persistently pur-
sued would mean something like the death of the
art—a massacre, not of modernists, but of music.
For art is like a bicycle: if it is not going forward
it falls to the ground.

In every age there has been this democratic
cry for the Massacre of the Modernists, and in
every age a larger or smaller aristocracy has
opposed the massacre. And so it will be again.
I am a music critic, not an executive officer of
music. So far as I know, I have never had the
slightest influence on the make-up of B.B.C.
programmes, but if I had I for one would never
agree to diminish in number the few tiny moments
of programme time given to contemporary com-
posers, some of whom I love, some of whom,
frankly, I don't as yet understand, and some
others of whom I at present (and may for ever)
detest.

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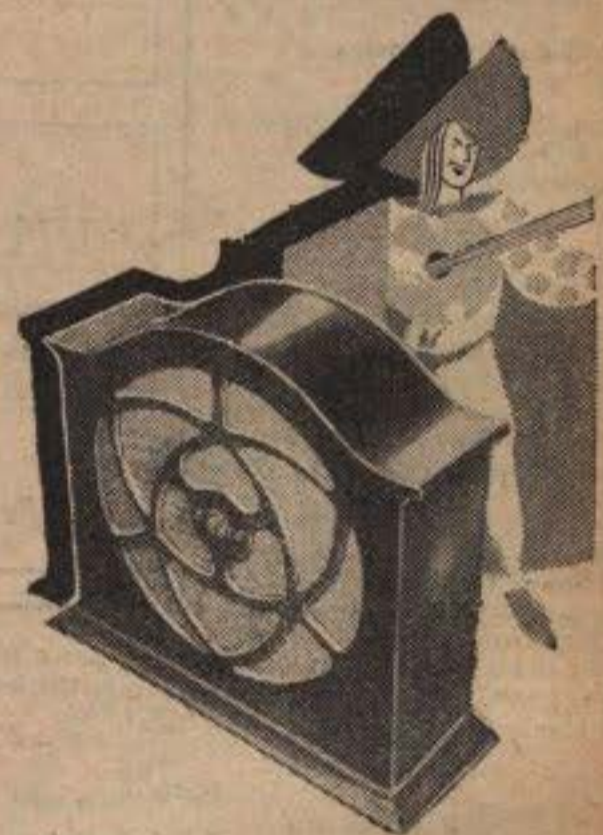
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7.0
**'The Shadow
of
The Cross'**

10.15 a.m. The Daily Service

10.30-10.45 app. (Daventry only) TIME SIGNAL,
GREENWICH; WEATHER FORECAST

3.30 A MILITARY BAND CONCERT

KATE WINTER (Soprano)
OWEN BRYNGWYN (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'Semiramide'
Rossini

ONLY the Overture of *Semiramide* now survives. It is interesting, however, to recall that the opera itself made something of a success at the King's Theatre, London, in 1824, after being a somewhat discouraging failure on its original production at Venice the year before.

The Overture begins with a vigorous measure where brass and woodwind combine, over a continued roll on the drums, to build up a thrilling climax. Then there comes a more slowly moving section, based on a duet which is sung in the opera by the heroine Semiramis, Empress of Nineveh, and Arsaces, the leader of her armies and, though she does not know it, her son. This slower section is followed by another Allegro, which brings the work to an end with all Rossini's usual brilliance and energy.

3.44 KATE WINTER
Sea Wrack Stanford
Lullaby Strauss
Serenade Strauss

3.52 BAND
Ballet Music, 'Hiawatha'
Coleridge-Taylor

COLERIDGE-TAYLOR'S enthusiasm for the story of Hiawatha is probably the best-known thing about him. He composed, as listeners know, settings for solo voices, choir, and orchestra, of three different parts of Longfellow's poem. This Suite, although inspired by the same subject, is not music taken from these choral works. It was originally devised as a separate ballet, and dates from the year 1912. The five numbers in the Suite are called, respectively:—

1. The Wooing.
2. The Marriage Feast.
3. (a) A Bird Scene.
(b) Conjuror's Dance.
4. The Departure.
5. The Re-union.

4.14 OWEN BRYNGWYN
O Death } ('Four Serious Songs')
Faith, Hope, and Charity } Brahms

4.22 BAND
Entr'acte No. 3 from 'Rosamunde' ... Schubert
5/4 Movement, the 'Pathetic' Symphony
Tchaikovsky

4.38 KATE WINTER
The Fiddler of Dooney Dunhill
A Blackbird Singing Michael Head
Sewing Song Sanderson
Go not, Happy Day Frank Bridge

FRIDAY, MARCH 29
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

4.46 BAND
Hungarian Rhapsody Beindel

4.57 OWEN BRYNGWYN
A Song of Innocence Walford Davies
Brittany Ernest Farrar
The Knight of Bethlehem .. Cleghorn Thomson
Love went a-riding Frank Bridge

5.5 BAND
Minuet in A Flat Beethoven
Good Friday Music, 'Parsifal' Wagner

8.0
Verdi's 'Requiem'
from
The Queen's Hall

tive of the old formal school of church music, though in his own day he was counted as a 'modern,' for the freedom and grace of his harmony. Our English Dr. Burney, on his travels in Italy, was so touched by the beauty of Lotti's choral music that, so he has told us, he was moved to tears.

On one occasion the Crown Prince of Saxony heard him in Venice, and invited him to the Court of Dresden, where he accordingly made a short stay, producing operatic music there. At the end of his leave of absence from Venice he made the return journey in a coach for which he always afterwards had a warm affection, bequeathing it to his widow when he died.

Variations on 'Bonny Sweet Robin' (Ophelia's Song), for Flute, Viola, and Pianoforte Ethel Smyth

6.25 Pianoforte Solos: Prelude and Passepied from 'Suite Bergamasque'.... Debussy
Three Pieces for Flute and Violin Alone .. Bohozinski
Très modéré (At a very moderate speed); Vite (Fast); Assez vite (Very fast)
Pastoral Fantasy for Flute, Violin, Viola, and Pianoforte
Phyllis James

6.45 Sports Bulletin
7.0-7.45 The Shadow of the Cross
S.B. from Manchester
(See centre of page)

8.0 B.B.C. SYMPHONY CONCERT—XI
Relayed from the Queen's Hall, London
(Sole Lessees, Messrs. Chappell and Co. Ltd.)
'Requiem'
(Verdi)
For Four Solo Voices, Chorus and Orchestra
MIRIAM LICETTE (Soprano)
MURIEL BRUNSKILL (Contralto)
WALTER WIDDOP (Tenor)
HAROLD WILLIAMS (Baritone)

THE NATIONAL CHORUS
(Chorus-master, STANFORD ROBINSON)
THE B.B.C. SYMPHONY ORCHESTRA
(Leaders, S. KNEALE KELLEY and WYNN REEVES)
Conducted by GINO MARINUZZI
(Of the Royal Opera, Rome; Teatro Colon, Buenos Aires, etc.)

PART I
Requiem e Kyrie
Dies irae
Offertorio

9.0 TIME SIGNAL GREENWICH, WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN (Daventry only) Shipping Forecast

9.15-10.0 app. 'Requiem'
PART II
Sanctus
Agnus Dei
Lux aeterna
Lacrimae

GOOD FRIDAY

8.0 p.m.

Verdi's 'REQUIEM'

Relayed from the Queen's Hall

Conducted by

GINO MARINUZZI

of the Royal Opera, Rome; Teatro Colon, Buenos Aires, etc.

MIRIAM LICETTE MURIEL BRUNSKILL
WALTER WIDDOP HAROLD WILLIAMS

THE NATIONAL CHORUS

(Chorus-master: Stanford Robinson)

THE B.B.C. SYMPHONY ORCHESTRA

(Leaders: S. Kneale Kelley and Wynn Reeves)

(An article on the 'Requiem' will be found on page 694)

7.0 p.m.

'THE SHADOW OF THE CROSS'

A special service from St. Ann's Church, Manchester, conducted by the Rev. F. Paton-Williams, Rector of St. Ann's, will be relayed by Manchester Station, and broadcast from London and Daventry

Full particulars of the service will be found on page 727.

5.15 Poetry Reading
'The Hound of Heaven,' by Francis Thompson

5.45 Light Chamber Music
THE AEOLIAN PLAYERS: JOSEPH SLATER (Flute);
REBECCA CLARKE (Viola); ANTONIO BROSIA
(Violin); GORDON BRYAN (Pianoforte)

Trio for Flute, Violin, and Pianoforte
Carl Stamitz (1746-1801)
Moderato; Andante moderato; Rondo
(First performance in England)
Andante and Presto from Sinfonia Concertante,
for Violin, Viola, and Pianoforte Mozart

6.10 Trio-Sonata for Flute, Viola, and Pianoforte
Antonio Lotti (1667-1740)
Largo; Allegro; Adagio; Vivace

BORN in Venice in 1667, Lotti produced his first opera there before he was sixteen. Much of his life was spent in the service of the Church as organist and choirmaster, and he composed both sacred and secular music. He is held in high esteem by musicians as the last representa-

FRIDAY, MARCH 29

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 'The Crucifixion'
 A Meditation on the Second Passion of the Holy Redeemer
 For Tenor, Bass and Chorus
 Music by STAINER
 Relayed from the Church of the Messiah, Birmingham
 ERIC GREEN (Tenor)
 ARTHUR HOSKING (Tenor)
 GILBERT MILLS (Organ)
 THE BIRMINGHAM STUDIO CHORUS
 Conducted by JOSEPH LEWIS
 (See article on page 694)

5.0 Popular Classics
 (From Birmingham)
 THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
 Leader, FRANK CANTELL
 Conducted by JOSEPH LEWIS
 Overture, 'Coriolanus' Beethoven

MARY ABBOTT (Piano-forte)
 Prelude, Fugue and Variations for Organ (Transcribed for Pianoforte)
 César Franck, arr. Bauer

5.20 ORCHESTRA
 Siegfried Idyll .. Wagner
 GABY VALLE (Soprano) and Orchestra
 Aria, 'Porgi Amor' ('The Marriage of Figaro')
 Mozart

ORCHESTRA
 Choral Variations from Cantata No. 140
 Bach, arr. Bantock

5.50 MARY ABBOTT
 First Polonaise .. Chopin
 Rhapsody in G Minor
 Brahms

ORCHESTRA
 Benedictus .. Mackenzie
 GABY VALLE
 Stizzoso, mio stizzoso
 Pergolesi
 My heart ever faithful
 Bach
 Plaisir d'Amour (Love's Happiness) .. Martini

6.16 ORCHESTRA
 Third and Fourth Movements Fifth Symphony (The 'Reformation')
 Mendelssohn

6.45 Sports Bulletin

7.0-7.45 'The Shadow of the Cross'
 A Special Service from St. Ann's Church, Manchester
 S.B. from Manchester
 (See London and page 727)

8.0 A CONCERT
 ELLIS BURFORD (Soprano)
 THE PARKINGTON QUINTET
 Nocturne } Grieg
 To the Spring }
 I love thee }

8.12 ELLIS BURFORD
 Autumn Allison Crompton
 Crying of Waters Campbell Pipton
 I sent my soul through the Invisible ('In a Persian Garden') Lisa Lehmann

8.20 QUINTET
 Selection, 'Samson and Delilah' .. Saint-Saëns

8.28 ELLIS BURFORD
 In quelle trine morbide (Within these Silken Curtains) ('Manon Lescaut') Puccini
 Canto d'Aprile (Song of April) Sgambati

THE Abbé Prevost's novel has furnished the text for more than one opera, and this song comes from the second act of Puccini's. Manon has made up her mind to give up the luxury and gay pleasures with which the wealthy Geronte has surrounded her, for the sake of des Grieux, whose faithful love means to her, for the moment at least, more than anything else in her world. In this song she is bidding a half-pathetic farewell to the pleasures which she is giving up for love's sake.

8.45 QUINTET
 Slumber Song Schumann
 Lotus Land Cyril Scott
 Tambourin Chinois Kreisler
 The Lost Chord Sullivan

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.15 Concert (Continued)
 QUINTET
 Petite Suite de Concert .. Coleridge-Taylor

9.35 NORMAN VENNER (Baritone)
 Do not go, my love
 Hajeman
 Ships of Yule
 Martin Shaw

The Knight of Bethlehem
 Cleghorn Thomson
 A Sea Burthen .. T. Haig

9.45-10.0 QUINTET
 La Fileuse (The Spinning Woman) Raff
 Dreams Wagner
 Rondo des Lutins (Gnomes' Round)
 Razigade

Sweet and Low .. Barnby
SIR JOSEPH BARNBY'S was at one time a name to conjure with in the English world of music. The son of an organist, he was a chorister in York Minster at the age of seven, and was only twelve when he became an organist and choirmaster himself. Two years afterwards, in 1854, he was a close second to Arthur Sullivan in the



ERIC GREEN
 sings the tenor part in Stainer's 'Crucifixion', which will be relayed from the Church of the Messiah, Birmingham, this afternoon.

examination for the Mendelssohn Scholarship of the Royal Academy of Music which was then being awarded for the first time. He held several appointments as organist and choral conductor, and it was he who instituted the yearly performances of Bach's Passion Music at St. Anne's Church, Soho. For a time he conducted daily concerts in the Albert Hall, and was the first conductor of the London Musical Society. But among the most interesting of his achievements, when one remembers the somewhat naive charm of his own music, was his conducting of the first performance in England of Wagner's *Parsofal*—a concert performance in the Albert Hall.

His own work includes oratorios and a very large number of church services, etc., as well as secular part songs. He edited a number of hymn books, and himself composed some 250 Hymn tunes, many of which are still in regular use.

(Friday's Programmes continued on page 726.)

7.0
Special Service from Manchester



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Friday's Programmes continued (March 29)

5WA CARDIFF. 323.2 M. 928 KC

3.30 London Programme relayed from Daventry
5.45 S.B. from London
7.0 S.B. from Manchester (See page 727)

7.45 Cardiff Musical Society
Third Concert of the Season 1928-1929
Relayed from the Park Hall

'Elijah'
An Oratorio by MENDELSSOHN
Artists:
DORA LABBETTE (Soprano)
GLADYS PALMER (Contralto)
WALTER GLYNNE (Tenor)
REX PALMER (Baritone)
CHORUS of the Cardiff Musical Society
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader, ALBERT VOORSANGER
Conducted by WARWICK BRAITHWAITE

Part I
Introduction, 'As God the Lord Overture'
Chorus, 'Help, Lord!'
Duet, with Chorus, 'Zion spreadeth her hands'
'Lord bow thine ear'
Recitative, 'Ye People, rend your hearts'
Air, 'If with all your hearts'
Chorus, 'Yet doth the Lord see it not'
Recitative, 'Elijah, get thee hence'
Double Quartet, 'For He shall give'
Recitative, Air, and Duet, 'Help me, man of God!'
Chorus, 'Blessed are the men'
Recitative and Chorus, 'As God the Lord'
Chorus, 'Baal, we cry to thee'
'Call him louder'
Recitative and Chorus, 'Hear our Cry'
Recitative and Chorus, 'Baal, hear and answer'
Recitative and Air, 'Lord God of Abraham'
Quartet, 'Cast thy burden'
Recitative, 'O Thou who makest'
Chorus, 'The fire descends'
Air, 'Is not His word'
Air, 'Woe unto them'
Recitative, Air and Chorus, 'Look down on us'
Chorus, 'Thanks be to God'

9.0 WEATHER FORECAST, NEWS; Local Announcements

9.15-10.0 **'Elijah'**
Part II

Air, 'Hear ye, Israel'
Chorus, 'Be not afraid'
Recitative, Solo, and Chorus, 'Have ye not heard?'
Chorus, 'Woe to him'
Recitative, 'Man of God'
Air, 'It is enough'
Recitative, 'See, now he sleepeth'
Trio, 'Life thine eyes'
Chorus, 'He watching over Israel'
Recitative, 'Arise, Elijah'
Air, 'O rest in the Lord'
Chorus, 'He that shall endure'
Recitative, 'Night falleth around me'
Chorus, 'Behold, God the Lord passed by'
Recitative, Quartet, and Chorus, 'Holy, Holy, Holy'
Chorus, 'Go return upon thy way'
Recitative and Air, 'For the Mountains'
Chorus, 'Then did Elijah'
Air, 'Then shall the righteous'
Recitative, 'Behold, God hath sent Elijah'
Chorus, 'But the Lord'
Quartet, 'O! come ev'ry one'
Chorus, 'And then shall your light'

5SX SWANSEA. 294.1 M. 1,020 KC

3.30 London Programme relayed from Daventry
5.45 S.B. from London

7.0-7.45 S.B. from Manchester (See page 727)
8.0 S.B. from London
9.10 Musical Interlude relayed from London
9.15-10.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC

3.30 London Programme relayed from Daventry
5.45 S.B. from London
7.0-7.45 S.B. from Manchester (See page 727)
8.0-10.0 S.B. from London (9.10 Local Announcements)

5PY PLYMOUTH. 306.3 M. 757 KC

3.30 London Programme relayed from Daventry
5.45 S.B. from London
7.0-7.45 S.B. from Manchester (See page 727)
8.0-10.0 S.B. from London (9.10 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC

3.30 London Programme relayed from Daventry

5.15 The Northern Wireless Orchestra
Conducted by T. H. MORRISON
Overture, 'Everyman' Walford Davies
'Everyman'
Scenes from the Medieval Morality Play
Presented by THE MANCHESTER REPERTORY PLAYERS

ORCHESTRA
Prelude, 'The Dream of Gerontius' Elgar
Overture ('Parsifal')
Good Friday Music Wagner

6.45 S.B. from London

7.0-7.45 **'The Shadow of the Cross'**
A Special Service from St. Ann's Church
Conducted by the Rev. F. PATON-WILLIAMS,
Rector of St. Ann's
Relayed to London, Daventry, and Daventry
Experimental
(See Page 727)

8.0-10.0 S.B. from London (9.10 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243.0 M. 1,230 KC

3.30:—London Programme relayed from Daventry. 5.45:—S.B. from London. 7.0-7.45:—S.B. from Manchester. (See London.) 8.0-10.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC

3.30:—A Concert of Light Music. The Station Orchestra-Laurence A. Morgan (Tenor); Andrew Bryson (Pianoforte). 4.45:—Dance Music from the Locarno Dance Salon. 5.15:—London Programme relayed from Daventry. 5.45:—S.B. from London. 6.45:—Scottish Market Prices for Farmers. 6.52:—Mr. T. Munro: 'Rat Week.' 7.0-7.45:—S.B. from Manchester. (See London.) 8.0:—S.B. from London. 9.10:—Scottish News Bulletin. 9.15-10.0:—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 KC

3.30:—London Programme relayed from Daventry. 5.15:—Miss Margaret Duncan: 'An Easter Pilgrimage.' 5.30:—A Good Friday Concert. The Station Octet. Gladys Parr (Contralto). 6.45:—S.B. from Glasgow. 7.0-7.45:—S.B. from Manchester. (See London.) 9.0:—S.B. from London. 9.10:—S.B. from Glasgow. 9.15-10.0:—S.B. from London.

2BE BELFAST. 303.7 M. 991 KC

3.30:—London Programme relayed from Daventry. 5.45:—S.B. from London. 7.0-7.45:—S.B. from Manchester. (See London.) 8.0:—'The Kingdom.' An Oratorio by Sir Edward Elgar. Relayed from the Cathedral. Chorus and Orchestra of 130 Performers, conducted by E. Godfrey Brown. 9.55 app.:—Regional News. 10.0 app.-10.10:—General News Bulletin.

Good Friday.

THE SHADOW OF THE CROSS.

Below will be found details of a special service to be relayed from St. Ann's Church, Manchester, and broadcast from Manchester, London, Daventry, and other stations. The service will be conducted by the Rev. F. Paton-Williams, Rector of St. Ann's.

Organ Solos—
 Sollt ich meinem Gott nicht Singen? Op. 65 Sigfrid Karg-Elert
 O Haupt voll Blut und Wunden C. H. Kilson
 Anthem, 'God so loved the world' Stainer

I. The Day which Divided History.

On the Hill of Calvary there stands a Cross, one arm points to the Past, the other is stretched toward the Future. The Cross divides the Old from the New. It casts its shadow across what has been and what is to be. Everything leads up to it, everything comes from it, and try as we will, we cannot get away from the Shadow of the Cross. Tonight, we are to watch that Shadow as it moves over the world, just as we may watch the shadow on a sundial, when the great light that rules the day rises in the East, and blazes its way across the sky to set in the far West. Wherever you may be, I would have you stand on the Hill of Calvary, if only for a few moments, that we may better understand some of its meaning, and why it holds so strange a fascination over the minds and hearts and wills of men.

Hymn, 'Beneath the Cross of Jesus' (A. and M., No. 667)

Reading 'The Suffering Servant'
 Anthem, 'O Saviour of the world' Goss

II. The Dawn, the Empty Cross, the Shadow over the Past.

The Cross was no new thing in the history of suffering and pain, but the Shadow which it cast across the Past was not so much the Shadow of itself, as the Shadow of One who hung upon it. Men had realized by some strange inspiration, or perhaps in consequence of their experience of life, that the things which have survival value are only gained at a very high price, and that for some strange and unknown reason, the one thing that alone could purify and save the world, would be the suffering and sacrifice of someone who represented the holiest and highest type of manhood. In the far distant past, Isaiah stood beneath the Shadow of the Cross when he saw the vision of 'The Suffering Servant,' and told how He was despised and rejected of men, a 'Man of Sorrows' and acquainted with grief. He was despised and we esteemed Him not; surely He had borne our griefs and carried our sorrows, but we are to see Him stricken, smitten of God and afflicted. He was wounded for our transgressions. He was bruised for our iniquities, the chastisement of our Peace was upon Him, and by His stripes we are healed. All we, like sheep, have gone astray, we have turned every one to his own way, but the Lord hath laid upon Him the iniquity of us all. The prophets Amos, Hosea, Jeremiah, Malachi, Micah, Zachariah, Zephaniah, all stood beneath the same Shadow. Somehow men felt that things would never be right until that day had dawned; the day that was to divide the years before Christ and those known as 'Anno Domini' and when the time came that brought into the world One who said, 'For this cause came I into the World' the Shadow deepened, and certainly from that great moment at Caesarea Philippi, there was no doubt in His mind that the Cross was casting its Shadow over His life. He faced it unflinchingly. He steadfastly set His face to go toward Jerusalem, and from that day, He repeatedly told His disciples how He must go and be crucified. The Hour was very near, and the Christ was very calm and brave, and no-one seemed to understand.

Hymn, 'Jesu, Lover of my soul' (A. and M., No. 193)

III. The Day, the Darkness, the Hour when the Shadow Failed.

And now the Cross stands upon that
 'Green hill far away,
 Beyond the City Wall'

It is full noon-day, and yet it is intensely dark, for 'there was darkness until the ninth hour,' and all you can see is just the Cross—upon which hangs a pale and blood-stained Figure, the Arms stretched out as though for ever pointing to all that has led up to this event on the one side, and on the other side, to all that is to happen in the years to come. The Arms stretch out as though They would embrace all Time, past, present, and future, and draw all men, of all ages, toward the Sacred Heart, which slowly beats out its Life in the centre of that Suffering Body. He in whom men could find no wrong, by a supreme act of self-sacrifice, springing from a love so intense as to be irresistible, was slowly bleeding to death that by that great act of sacrifice, springing from eternal love, men of all time might understand that the Way of the Cross is the only way to the Highest. Crucified by selfishness, which always crucifies the world's best, the sacrifice He made was calculated to be the only thing which could finally overcome selfishness in men. And so He died—the just for the unjust—that He might bring us to God. Is it any wonder that in that hour, even the Shadow of the Cross failed? The Light of the World was dying, and the darkness was more intense than the world had ever known. Not until that final cry, that shook the face of the earth, and caused the strong-minded Roman officer to see in the dying Christ none other than the Son of God, did the Shadow of the Cross begin to re-assert Itself, and from that moment, as the Sun began to drop toward the West, the Shadow lengthened toward the coming of a new day. Henceforth, and for all time, the Sign and the Shadow of the Cross were to mark out the Path of Christian duty, Christian sacrifice, Christian love.

Hymn, 'When I survey the Wondrous Cross' (A. and M., No. 108)

IV. The End of the Day, the Cross is Again Empty, and the Shadow Smites the Future.

The dead Christ sleeps in a Garden Tomb. The Cross, now empty, casts its Shadow into the far distant future, and, though twenty centuries have passed, we stand beneath that Shadow today. There are those of us who have no doubt in our minds that the Man who died that day upon the Cross, lives again, and is indeed the one supreme reality which life holds. We are equally convinced that everything the Cross stood for that day still lives, and is essential for the future welfare of the human race. Whatever men may think of Calvary, and however they may desire to interpret its meaning, there can be no question but that it stands for Love, expressing itself through sacrifice, and no one can look over the world today, without realizing that of all other things, it is that which this worried old world requires. Selfishness is still the root cause of all our blundering mistakes, of all our wretched sinning, and the only remedy is the remedy which is found within the Cross of Christ.

Hymn, 'Praise, my Soul, the King of Heaven' (A. and M., No. 298)

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME obtainable on "His Master's Voice" RECORDS

- OVERTURE, HÄNSEL AND GRÆTEL—Symphony Orchestra—D 1261, 6/6.
- THE "TROUT" QUINTET (Schubert)—Backhaus and International String Quartet—D 1484 to D 1487, 6/6 each.
- OVERTURE, FINGAL'S CAVE—St. Louis Symphony Orchestra—D 1.99, 6/6.
- FATHER O'FLYNN—Robert Radford—E 4.0, 4/6.
- ENI'RACTE "NARCISSUS"—The Revellers—B 2804, 3/.
- THE POOR MAN'S GARDEN—Essie Ackland—C 1410 4/6.
- SWEET EARLY VIOLETS—John Turner—B 2452, 3/.
- CHILDREN'S OVERTURE—New Light Symphony Orchestra—B 2860 and B 2861, 3/ each.
- THE VAGABOND—Peter Dawson—B 2297, 3/.
- LIEBESFREUD—Kreisler—DB 985, 8 6.
- SYMPHONY NO. 4 IN F MINOR (Tchikouky)—Royal Albert Hall Orchestra—D 1037 to D 1041, 6/6 each.
- SILENT NOON—Stuart Robertson—B 2755, 3/.
- OVERTURE, SEMIRAMIDE—(Rossini)—Creatore's Band—C 1420, 4/6.
- GOOD FRIDAY MUSIC FROM "PARSIFAL"—Symphony Orchestra—D 1031, 6/6.
- CORIOLAN OVERTURE (Bethoven)—London Symphony Orchestra—D 1409, 6/6.
- SIEGFRIED IDYLL, Parts 1 to 4—London Symphony Orchestra—D 1297 and D 1298, 6 6 each.
- PORGI AMOR FROM "MARRIAGE OF FIGARO"—Austral—D 446, 6 6.
- MY HEART EVER FAITHFUL—Elsie Suddaby—B 2674, 3/.
- TAMBOURIN CHINOIS—Kreisler—DB 1207, 8/6.
- THE LOST CHORD—Essie Ackland—C 15 9, 4/6.

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7.30
A Special
Vaudeville
Programme

SATURDAY, MARCH 30
2LO LONDON & 5XX DAVENTRY
(358 M. - 838 KC.) (1,562.5 M. 192 KC.)

9.35
An Hour of
Musical
Comedy

2.0 SAMSON AND DELILAH



An Opera in Three Acts
by
SAINT-SAENS
played by
The British National
Opera Company,
conducted by
EUGENE GOOSSENS, Senr.
Relayed from
The Prince of Wales
Theatre, Birmingham

Cast :

Samson **HUGHES MACKLIN**
The High Priest of Gaza **BERNARD ROSS**
Abimelech **PHILIP BERTRAM**
An Aged Hebrew **WILLIAM ANDERSON**
Philistine Messenger **LIDDELL PEDDIESON**
First Philistine **MARTIN QUINN**
Second Philistine **RALPH HUMBLE**
Delilah **PHYLLIS ARCHIBALD**

There is a short Prelude before the curtain rises, and we hear the Israelites bemoaning their oppression. The first scene is a square in Gaza in front of the temple of Dagon, with Samson and the Israelites at prayer. The scene includes the conflict with Abimelech and the Philistine soldiery and Samson's slaying of the oppressor. The Hebrews rejoice and there follows a dance of Philistine maidens, among them, Delilah. In spite of the warnings of an aged Hebrew, Samson falls completely under her spell.

The second act tells of her overcoming of Samson, learning his secret, and robbing him at once of his hair and his wonderful strength. A great storm is vividly set forth in the music.

The third act has two scenes, the first in Samson's prison, with a chorus of the other Hebrew captives, and the second, Samson's overthrowing of the Temple on the heads of the Philistines.

4.40 A Concert

THE SLYDEL OCTET

Value from Suite, 'Gaie' *Gabriel Marie*

THE B.B.C.'s PERMANENT ORCHESTRA.

Auditions for admission to the new Orchestra in process of organization by the British Broadcasting Corporation and Sir Thomas Beecham will be held during April. All applications should be sent to the Orchestral Secretary, B.B.C., Savoy Hill, W.C.2.

Arabesque No. 2 *Debussy*
I pitch my lonely caravan
Eric Coates

Rhapsody No. 1, in F *Liszt*
Interlude from 'The Crown of India'
Serenade from 'Wand of Youth' *Elgar*

Two Spanish Dances *Moszkowski*

5.15 THE CHILDREN'S HOUR:

'HEARTS ARE TRUMPS'
A Play by **L. DU GARDE PEACH**
with music by **V. HELY-HUTCHINSON**

6.0 Musical Interlude

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

VIOLIN AND PIANOFORTE SONATAS OF BACH
Played by
ANTONIO BROSA and GORDON BRYAN

7.0 Mr. HARVEY GRACE: 'Next Week's Broadcast Music'

7.15 Mr. FITZWATER WRAY ('Kuklos'): Touring on Bicycles at Home and Abroad'

THE motorist speeds through the countryside; the pedestrian crawls through. Between these extremes comes the cyclist progressing peacefully at a pace sufficient to avoid boredom, but not enough to lose the full savour of the landscape. Mr. Fitzwater Wray, the well-known writer on cycling, and author of 'The Kuklos Papers,' will this evening dilate on the joys of touring on bicycles, and give some practical advice as to how best they may be obtained.

7.30 Vaudeville

(See foot of page)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 A Talk by Miss REBECCA WEST

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

9.35 Musical Comedy Programme

ELSIE GRIFFIN (Soprano) ; GEORGE PIZZLEY (Baritone)
THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

10.35-12.0 DANCE MUSIC: AMBROSE'S BAND from the Mayfair Hotel

(Saturday's programmes continued on page 731)

10.15 a.m. The Daily Service

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

10.45-11.0 (Daventry only) Mrs. LESLIE MENZIES: 'Renovating Old Furniture'

WITH what a sinking of the heart does the householder of moderate means regard the armchair whose springs have finally burst into open view ; the table whose shaky leg has become definitely unsafe ; the sofa whose upholstery has finally passed from being vaguely shabby to being unfit to be seen. Such repairs run away with a good deal more money than they seem to be worth, for they are an unsatisfactory and ungrateful form of expense. But the skilful can save a great deal of money by knowing how to do the job themselves, and in her talk this morning Mrs. Menzies will give some practical advice on how to set about tasks of this economical and not uninteresting kind.

1.0 THE CARLTON HOTEL OCTET
Directed by **RENE TAPPONNIER**
From the Carlton Hotel

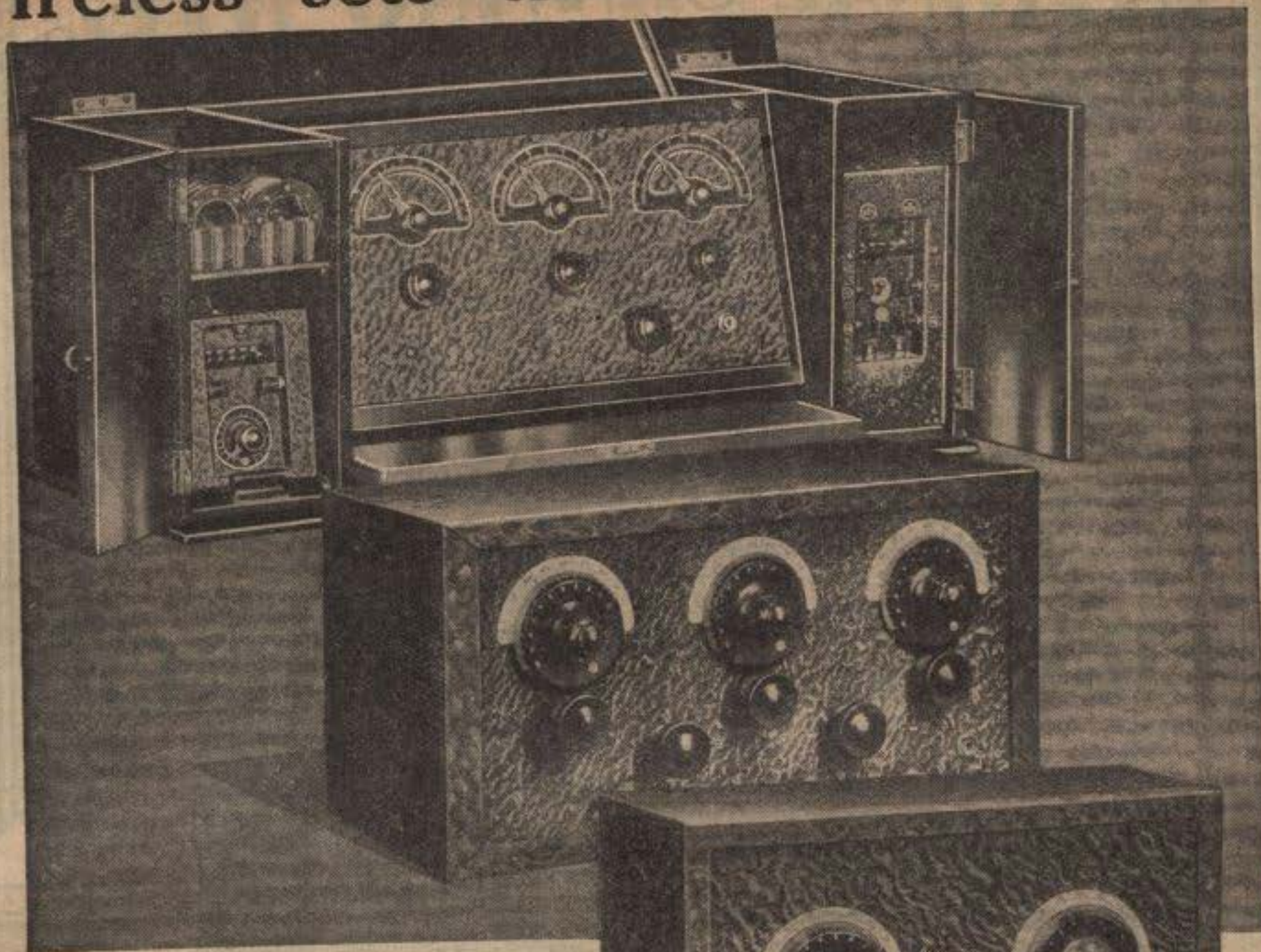
2.0 'Samson and Delilah'
Played by **THE BRITISH NATIONAL OPERA COMPANY**
Conducted by **EUGENE GOOSSENS, Senr.**
Relayed from the Prince of Wales Theatre, Birmingham
(See above)

THIS favourite Opera of Saint-Saens was broadcast to all the B.B.C. listeners last November, and is no doubt too fresh in their memories to need more than a brief reminder of the way in which the Old Testament story is set forth in it. It is interesting, in view of its world-wide popularity, to recall that it was refused by the authorities of the Paris Opera, and produced by Liszt, who spent so much of his enthusiasm on other people's behalf, at Weimar. Not till some years after that (1877) did the Paris Theatres welcome Saint-Saens as a composer for the stage, but though a whole series of operas followed one another from his industrious pen, none has ever achieved anything like the world-wide fame of this.

WILL HAY The International Schoolmaster	CHICK FARR Comedian
FLORENCE MARKS in Irish Studies	MARIO DE PIETRO Mandoline Solos
JACK PAYNE and the B.B.C. DANCE ORCHESTRA	MONA GREY The Vari-Voiced Entertainer
DAVID OPENSHAW and MURIEL STEVENS Light Comedy Entertainers	IVAN TARTAKOFF RUSSIAN BARITONE

VAUDEVILLE
FROM 7.30 TO 9.0

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D.C. £18.7.6

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SATURDAY, MARCH 30

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0
Two
Short
Plays

3.30 Pianoforte and Violin Recital

(From Birmingham)

MARGARET ABLETHORPE (Pianoforte)

EDA KERSEY (Violin)

Sonata in G, Op. 78 *Brahms*
Vivace ma non troppo; Adagio; Allegro molto moderato

3.55 EDA KERSEY

Suite, 'Much Ado About Nothing' ... *Korngold*
Maid in Bridal Array; Mock Funeral March;
Garden Scene; Hornpipe

4.9 MARGARET ABLETHORPE

Fantasia in F Minor *Chopin*

EDA KERSEY
Three Hungarian Dances, Nos. 16, 13 and 12
Brahms, arr. Joachim

4.30 Thé Dansant

BILLIE FRANCIS and his BAND

Relayed from the West End Dance Hall

EDWIN BANKS (Entertainer)

5.30 The Children's Hour

(From Birmingham)

'Pioneers, Oh Pioneers'—Magellan, Drake and Anson, by Margaret Kennedy

EDA KERSEY (Violin)
Sea Songs and Shanties by JAMES HOWELL (Bass)

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

6.40 Sports Bulletin

(From Birmingham)

6.45 From the Musical Comedies

(From Birmingham)

PATTISON'S SALON ORCHESTRA

Directed by NORRIS STANLEY

Relayed from the Café Restaurant, Corporation Street

VERA GILMAN (Soprano)

ALFRED BUTLER (Baritone)

The following will be included:

Voyage to the Moon ... *Offenbach, arr. Penlee*
The Belle of New York *Kerker*
The Toreador *Caryl and Monckton*
The Merry Widow *Lehar*
Tom Jones *German*

8.0 Two Plays

(From Birmingham)

'One Way Out'

A Dramatic Playlet by DAVID HAWKES

Len T. HANNAM CLARE

Amy PHYLLIS NORMAN

The Scene is a fog-bound wharf-side on London's river after dark.

'In Chinese Waters'

A Dramatic Play in Two Acts by

VIVIAN TIDMARSH

'Big Bill' Jix ALFRED BUTLER

Frederick Wilson, Captain of the s.s. *Kwantung*

GEORGE WORRALL

McGregor, Second Officer .. WILLIAM HUGHES
Adams, Purser ROBERT JENKIN
Jones, Wireless Operator .. HEWART HAYWARD
Herbert Bartows JAMES PRODDER
Ah Foo WORTLEY ALLEN

Scene 1. In the Captain's Cabin on the s.s. *Kwantung*.

Scene 2. On the Bridge twenty-four hours later.

Incidental Music by THE MIDLAND PIANOFORTE TRIO

9.0 A Symphony Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

FRANK PHILLIPS (Baritone)

ALBERT SAMMONS (Violin)

ORCHESTRA

Overture to 'Russlan and Ludmilla' *Glinka*

ALBERT SAMMONS and Orchestra

Concerto in D Minor *Tartini, arr. Pente*

FRANK PHILLIPS and Orchestra

Aria, 'The Elder's Scent' ('The Mastersingers') *Wagner*

9.30 ORCHESTRA

Suite, 'The Sleeping Beauty'

Tchaikovsky

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin

(From Birmingham)

10.20 Symphony Concert

(Continued)

ALBERT SAMMONS and Orchestra

Concerto in A (with Cadenza by Sammons)

Albinoni, arr. Pente



DAVID HAWKES

is the author of 'One Way Out,' the first of the two plays being performed from Birmingham tonight.

FRANK PHILLIPS

Sapphic Ode, Op. 94, No. 4

At Forty, Op. 94, No. 1

Though I speak with Tongues, Op. 101, No. 4

Brahms

10.40-11.15 ORCHESTRA

Fourth Symphony in G, Op. 88....*Dvorak*

Allegro con brio; Adagio; Allegretto grazioso;

Allegro ma non troppo

11.15-11.45

Experimental Transmission of Still Pictures by the Fultograph Process

This Week's Epilogus

'OUR FATHER'

'Father of Peace, and God of Love'

(Metrical Paraphrase)

I John, chap. iii, vv. 1-11

'Lead us, Heavenly Father, lead us'

The Lord's Prayer



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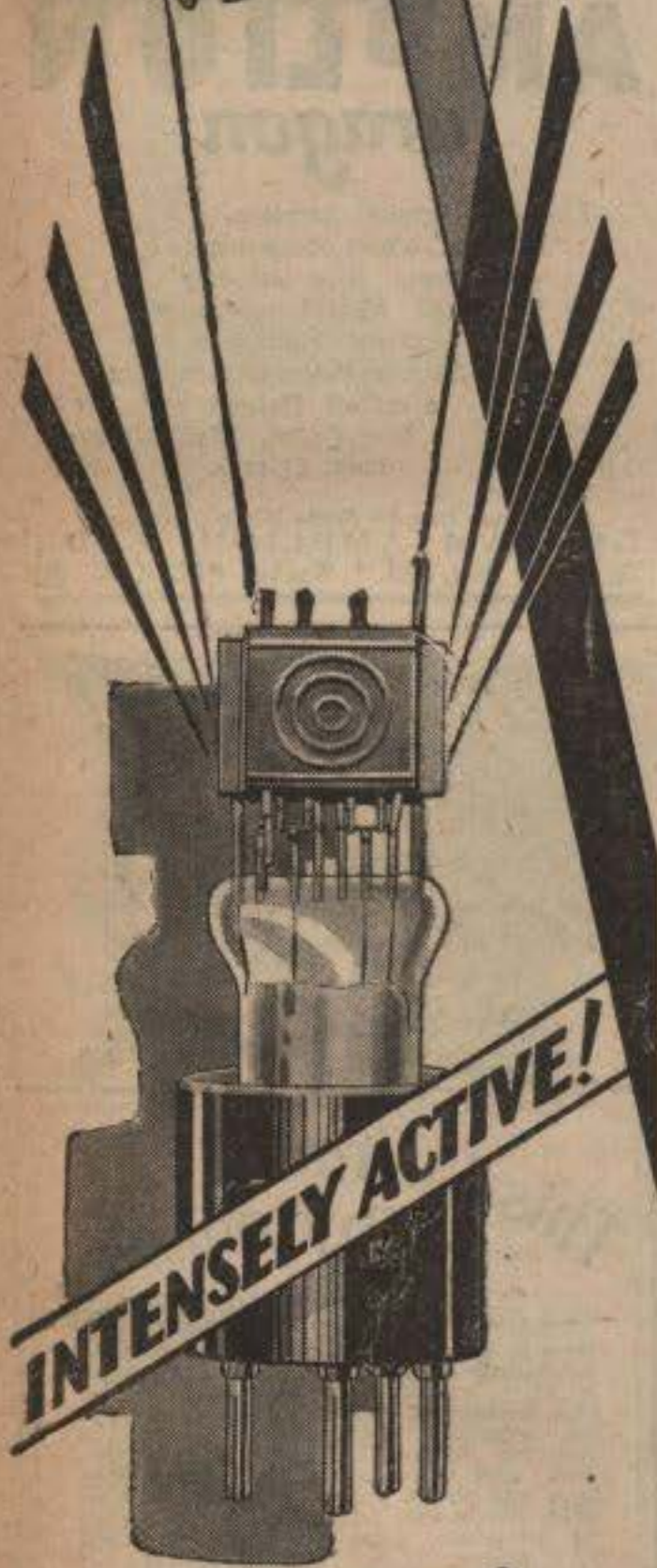
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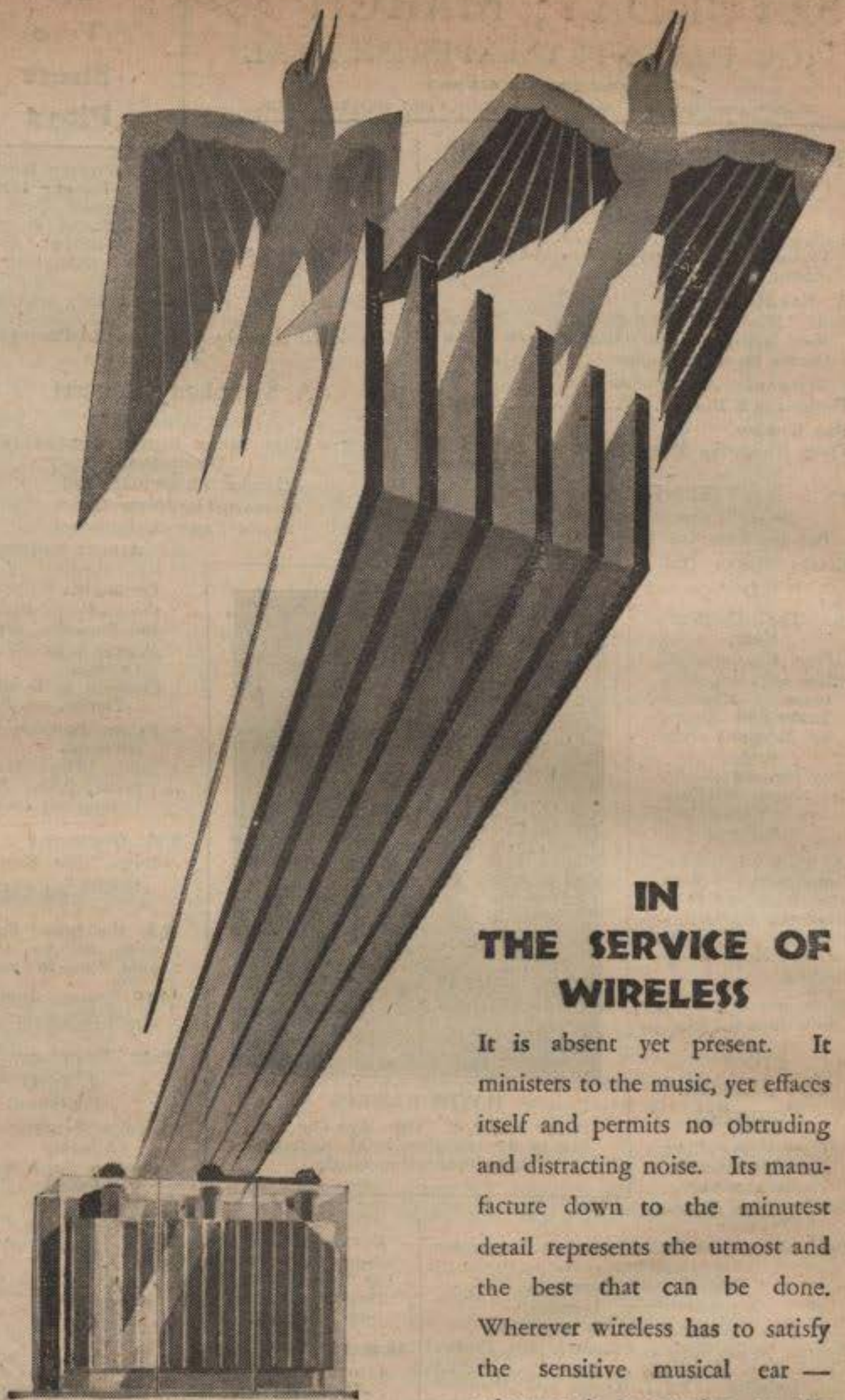
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Saturday's Programmes continued (March 30)

5WA CARDIFF. 323.2 M. 928 KC.

- 12.0-12.45 **A Popular Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Four Dances, 'The Rebel Maid' Phillips
Dance of the Tumblers } Rimsky-Korsakov
Flight of the Bumble Bee }
Suite, 'In Fairyland' Cowen
- 2.0 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 S.B. from London
- 7.0 Mr. EDDIE WILLIAMS:
'A Night Club in Mexico'
- 7.15 The Rugby Season
A Discussion between
Mr. L. J. CORBETT and
Mr. ROWE HARDING
- 7.30 S.B. from London

- 7-45 **A CONCERT**
Relayed from the
Assembly Room, City
Hall
NATIONAL ORCHESTRA
OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader: ALBERT VOORSANGER
Conducted by WARWICK
BRAITHWAITE
Overture, 'Russian
Easter Fête'
Rimsky-Korsakov
RITA MATTEI (Soprano)
and Orchestra
Mimi's Song ('La
Bohème') ... Puccini
ORCHESTRA
Valse Triste ... Sibelius
Intermezzo ('Cavalleria
Rusticana') Mascagni
ALBERT VOORSANGER
(Violin) and Orchestra
Concerto in E Flat Mozart

MOZART'S amazing skill as an infant prodigy pianist, completely overshadowed his attainments as violinist, but there is no doubt that he was a proficient performer. It was his father's wish that he should be able to play the violin well, and as a dutiful son, he applied himself assiduously to practising it. He composed six Violin Concertos as part of his own study of the instrument, and probably played them himself. They are all laid out for small orchestra, and this one, in conventional form, is short as compared with most modern concertos.

There is the usual orchestral introduction in which both chief tunes are set forth. At the end of it the first theme is once more begun by the orchestra, the violin taking it up from the other strings. When he has the second chief tune he plays it in double notes.

The slow movement is a song-like melody with two closely allied tunes, which is in the hands of the soloist almost all the way through.

The last movement, full of merriment and almost boisterous gaiety, is a Rondo, with the chief tune twice returning after different episodes have interrupted it. The chief tune is begun at once by the soloist and repeated after him, by the orchestra.

RITA MATTEI and Orchestra
Nobil Signor ('Les Huguenots') ... Meyerbeer



Mr. EDDIE WILLIAMS
'snapped' on Miramar Beach, Tampico.
This evening from Cardiff he will describe a Mexican night club.

ORCHESTRA
Suite, 'Rustic Revels' Fletcher
9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 12.0-12.45 S.B. from Cardiff
- 2.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 S.B. from Cardiff
- 6.45 S.B. from London
- 7.0 S.B. from Cardiff
- 7.30 S.B. from London
- 9.30 Sports Bulletin.
S.B. from Cardiff
- 9.35-12.0 S.B. from London

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

- 12.0-1.0 Gramophone Recital
- 2.0 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 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 398.3 M. 757 KC.

- 12.0-1.0 A Gramophone Recital
LIGHT ORCHESTRAL MUSIC
- Quick Step, 'A Hunting Medley' Debroy Somers
Mississippi, A Tone Journey F. Grofe
Suite, 'Summer Days' Eric Coates
Allegretto poco lento ('Three Idylls')
Frank Bridge
Mexican Air, 'La Golondrina' Traditional
Selection, 'A Princess of Kensington' .. German
Liebeslied Kreisler
Intermezzo, 'Glowing Embers' Marsden
Summer Night on the River Delius
Venetian Barcarolle Leoncavallo

- 2.0 London Programme relayed from Daventry
- 5-15 **The Children's Hour:**
The March Hare makes his exit and we prepare for 'An April Song' (Hewitt) and 'The Voyage' (Ralph de Rohan)
- 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)

(Saturday's Programmes continued on page 734.)

CHARACTERS
from
DICKENS



MISS SQUEERS writes MR. NICKLEBY.

"Sir, my pa requests me to write to you the doctors considering it doubtful whether he will ever recover the use of his legs which prevents his holding a pen. When your neveu that you recommended for a teacher had done this to my Pa he assaulted my Ma with dreadful violence, dashed her to the earth and drove her back combe several inches into her head—a very little more, and it must have entered her skull. I am screaming out loud all the time I write which takes off my attention rather, and I hope will excuse mistakes.

"Yours and cetera, Fanny Squeers."

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EVERY FRIDAY

2d.

Saturday's Programmes continued (March 30)

2ZY MANCHESTER. 378.3 M. 793 KC.

12.0-1.0 The Northern Wireless Orchestra
DOBIS HOYLE (Contralto)

2.0 London Programme relayed from Daventry

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

THE LIGHT FANTASTIC TOE
Music by THE SENSATIONAL CINCINNATI BAND
(Manager—WALT. BECKETT)
Songs by GUNNELLE HAMLYN and DORIS NICHOLS

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. CHRISTOPHER HOLLIS: 'General Santa Anna: A Comedy of Mexican History'

7.15 Mr. F. STACEY LINTOTT: Sports Talk

7.30 S.B. from London

9.30 Local Announcements, and Regional Sports Bulletin

9.35 An Orchestral Concert
THE NORTHERN WIRELESS ORCHESTRA
Overture, '1812' Tchaikovsky
THORNLEY DODGE (Actor-Entertainer)

ORCHESTRA
Canzonetta Godard
Scènes de Ballet, 'Marionettes' Glazounov

THORNLEY DODGE

ORCHESTRA
Spanish Ballet Desormes

10.35-12.0 S.B. from London

Other Stations:

5NO NEWCASTLE. 243.9 M. 1,250 KC.
12.0-1.0:—Music relayed from the Oxford Galleries. 2.0:—London Programme relayed from Daventry. 4.40 app.:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Sports Bulletin. 6.45:—S.B. from London. 7.15:—Mr. J. A. Detchin, Hon. Secretary of the Northern Rugby Football Club, 'Rugger'. 7.30:—S.B. from London. 10.35:—Tilley's Dance Band relayed from the Grand Assembly Rooms. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.
11.0-12.0:—A Recital of Gramophone Records. 2.0:—London Programme relayed from Daventry. 4.40:—A Light Orchestral Concert. The Station Orchestra: Selection, 'Our Miss Gibbs' (Monckton). Mamie Bowie (Songs at the Piano): Jane from Maiden Lane (MacLaren, Pelissier); The Giraffe (K. A. Wright); The New Umbrella (Maurice Besty); Little Sneezy Coon (Eric Coates). Orchestra: Waltz, 'Jain Charmant' (Codin). 5.15:—The Children's Hour. 5.53:—We ther Fore-ast 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:—S.B. from Edinburgh. 7.15:—'Ompax.' 'The Wind-up of the Rugby Season.' 7.30:—S.B. from London. 9.30:—Scottish News and Sports Bulletin. 9.35:—Scots Variety. The Station Orchestra: Overture, 'The Little Minister' (MacKenzie). Mae Johnston (Soprano): The Four Maries (Kennedy); The Spinning Wheel (Stella); Comin' thro' the Rye (Traditional). Pipe-Major Donald Mathieson: March, 'The Old Rustic Bridge by the Mill' Strathspey, 'Tulloch Gorn', and Reel, 'The Bridge of Perth' (Traditional). 'The Vicar Goes Golfing.' A Humorous Sketch by John Donald Kelly, with Charles R. M. Brooks, Harold Wightman, and Robert Grant. Mae Johnston: Scottish Blue Bells (George Barker); My heart is sair for somebody (Burns); I'm owre young to marry yet (Traditional). Pipe-Major Donald Mathieson: March, 'The Road to the Isles, Strathspey, 'Lord Blantyre,' and Reel, 'Mrs. Mackeod of Ransay' (Traditional). Charles R. M. Brooks (Reciter): The Deluge

(W. D. Coker): Jermie Miller (from 'Songs of Angus') (Violet Jacob); The Pilgrims of Fashion (29th Century Book of Scots Verse) (Ian D. Colvin). Orchestra: Eightsome Reel (Traditional). 10.35-12.0:—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 KC.
11.0-12.0:—Recital of Gramophone Records. 2.0:—London Programme relayed from Daventry. 4.40:—A Popular Concert. Relayed from the Sculpture Court, the Art-Gallery. The Station Octet: Selection, 'Merrie England' (German). Margaret Buslie (Mezzo-Soprano): A Memory (A. Goring Thomas); The Cherry Tree (Janet Hamilton); Charming Chloe (Edward German). Octet: Incidental Music to 'A Midsummer Night's Dream' (Mendelssohn). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from Glasgow. 7.30:—Scottish Programme. The Radio Players. The Station Octet: Alice Imlah (Soprano); Elpe-Major, Reid; Choir, 'Eggs'. A Comedy in One Act by Peter Grey. 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.
3.30:—A Request Programme. Orchestra: Overture, 'Tannhäuser' (Wagner); Egyptian Ballet (Liszt). 4.0:—Mark Hemingway (Trumpet) and Orchestra: The Lost Chord (Sullivan); Il Bacio (Arditi). 4.12:—Victoria Gordon (Contralto): The Hills of Donegal (W. Sanderson); Down by the Sally Gardens (arr. H. Hughes); Cradle Song of an Irish Mother and Eileen Aron (Dermot MacMurrough). 4.24:—Orchestra: Barcarolle (from 'Tales of Hoffmann') (Offenbach); Largo in G (Handel, arr. Hellmesberger); Hungarian Rhapsody in D and G. (Liszt). 4.45:—Organ Recital by Charles Howlett. Relayed from then Classic Cinema. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Irish League Football Results. 6.45:—S.B. from London. 9.35:—A Spring Programme. The Orchestra. Orchestra: Overture, 'Spring' (Goetz). 9.45:—Joan Elwes (Soprano) with Orchestra: Ode to a Nightingale (Hamilton Harty). 10.0:—Orchestra: Valse Lyrique (The Smile o' Spring) (P. Fletcher); Suite, 'In Early Spring' (Penney). 10.15:—John Riwes: In Springtime (English translation by Stewart Wilson). Spring Song (English translation by Joan Elwes) (Schubert). When daisies pied (Arne). Now Spring is come (Anon.). Spring is at the door (Quilter). 10.25:—Orchestra: Overture, 'A Night in May' (Rimsky-Korsakov). 10.35-12.0:—S.B. from London.

COUNTRIES OF THE MIND.

(Continued from page 605)

Plato's Republic went to great pains to ensure that no mother should know her own child, for instance. But since Utopias, in the nature of things, are the work of intelligent and disinterested men whose whole object is to secure people as full a life as possible it is only natural that good, practical notions are to be encountered everywhere. And you find in the oddest places very early anticipations of modern controversies. There is an eighteenth-century French Utopian book called 'Memoirs of the Year 2500,' remarkable (*inter alia*) for the suggestion that murderers should be allowed to choose between execution with great, or survival in, ignominy. One chapter begins:—

Do you teach your children Greek and Latin? In my time they tortured them with those languages. Do you consecrate ten years, the most precious and pleasing of their lives, in giving them a superficial tincture of two dead languages they will never speak?

In that book there was a class of saints mentioned who always volunteered for the dirtiest and most dangerous jobs. Here we strike one of the noticeable recurrent features of the Utopias; from Plato to Mr. Wells, with his Samurai, the Utopians have usually felt the need of a specially dedicated class, sacrificing themselves for their fellows. Human nature, as it stands, is not quite good enough to support the ideal structure, as it were. The inspiration of some sort of religion is felt to be necessary; the trouble is that as soon as people get into that frame of mind they tend to think more of eternity than of scavenging.

WHAT THE OTHER LISTENER THINKS



E. DODS

The argument concerning modern music proceeds—there is an island listener who writes a verse about 'this Bartok' but others praise the man and his music—There is a letter in praise of B.B.C. pianists and another complains that those who talk and sing do not articulate—A housewife tells how dance tunes help her at her work, but a man from Stroud will have it that all such are 'poor fish.' But these and many other strange things you may read for yourselves.

ANTI-BARTOK.

IF serious contemporary music is truly represented by the extremism of Bartok's music as broadcast last night, then there is no hope. But is it? And is it fair to other composers of serious contemporary music, among whom are some of our own sane nationals, to give the listening public who are not really instructed in the matter, the impression that last night's unmitigated 'tripe' must be taken as a sample of what some of our really fine moderns are doing. I have tried to express my own personal impressions in the following lines:—

A fretful stream of insignificant and tinkling sound
Whose movement is insane insanity,
All strictly limited within its cramping narrow bound
Of helplessly insane insanity.

Directionless it shapes its jangling, silly, vapid course,
With neither goal nor purpose, forth meandering,
With less of symmetry than dot or dash of juggling moose;
An endless aimlessness of mere phillandering.

For Music, if the quality of genius there abide,
At first groups those who love it or who hate,
But in this music there is naught that can true friends divide
Because there's nothing in it that is great.

—H. E. du Pré, 42, King Street, Jersey.

PRO-BARTOK

THOUGH well aware that we listeners who enjoy Bartok's works are far outnumbered by those who hate them, I sincerely hope that the B.B.C. will never be influenced by the agonized complaints of the anti-Bartokians into depriving us of these modern composers. Incredible as it may seem, there are many cultured musicians who enjoy and admire the music of Bartok, Bloch, Hindemith, etc., and Mr. Ernest Newman may not believe this—who consider it worth their while to learn to understand their new speech, as, to appreciate any great literature, one has to be acquainted with the language in which it is written. Therefore, I beg those who consider themselves 'really musical' (e.g., the cinema organ lovers) not to begrudge us the 'degenerate Bartokians,' say, an hour a fortnight for us to wallow in our depravity, which saves countless hours for brass bands, ballad concerts and suchlike.—R. Roy Douglas, 53, Bouverie Road, West Fulkstone.

—AND ANTI ONCE AGAIN.

BEFORE listening to the Bartok concert on Monday evening, I settled down to enjoy the music quite prepared to extend a certain latitude of imagination towards the items played. The first of the 1918 Rhapsodies surprised me, and with its beautiful minor melody it seemed to me to take less assimilation than is alleged of most modern compositions. The next few items were certainly interesting and enjoyable but then came disillusionment, with the last item, a Sonata. It seemed to me as though the pandemonium of a pianistic Babel had been suddenly released. One could neither determine its key (minor or major), time, or melody, in short it was nothing more than a vast clinker of syncopation and discord, with a bewildering sequence of acclaturas and gargantuan thumpings of the bass, leading up to its pitiful finale.—J. W. Smith, Glenridding, The Crowsay, Darlington.

A DIETETIC ANALOGY.

IN Mr. Edwin Evans's very interesting article, I was struck by his illustration of the difference (as it seemed to him) between an old and a modern composer—the difference between a pudding and a fruit salad. The analogy may be carried a bit further, for food metaphors are constantly used in describing music. As Professor Mottram reminds us, a mixed diet is far the best, and this the B.B.C. most generously and efficiently provides for us—at the cost of about three farthings a meal. There is a general liking for certain viands and flavours; sweet, savoury, plain, or dainty, all have their place; but the general public resents, or very slowly accepts, any violent changes or indigestible novelties. Modernist composers appear to them not unlike 'food faddists' whose theories and diets are usually ephemeral. Stravinsky is perhaps the limit; he seems to say 'All these other fellows are on the wrong track; try my patent food and be happy—EAT COKE!'—Bernard Nunn, The Cottage, Castleorton, Malvern.

DANCING TO BEETHOVEN?

MR. E. S. SNEW, of Bristol, says that Beethoven's Choral Symphony is the 'colossal triumph of a great creative spirit.' I agree with him in that respect, but I cannot agree when he says that 'That's my weakness now' is a piece of balderdash. It has its use. Has Mr. Snow ever tried to dance to Beethoven's Choral Symphony?—R. Wilson Apley, 2, Croft Road, Seaford.

BRILLIANT PIANISTS.

WORDS cannot express the amount of pleasure I find in the item known as 'The Foundations of Music.' If you could only understand the gratitude of this one listener for just this part of your programme, I am sure you would see that you do occasionally get credit for your thoughtful programmes; and surely, too, the brilliant pianists who show such feeble musicians as I am, how the great masters can be played, deserve some thanks? I sit enraptured during this brief item, and I am not ashamed to admit, although I am English, that I often have moist eyes when the pianist has left the microphone; so deeply has the music stirred me, particularly a Beethoven Sonata.—Violet M. Broad, 10, Queens Avenue, Whetstone, N.20.

THE RADIO DRAMA NUMBER.

MAY I express my appreciation of the Radio Drama number of *The Radio Times*. The insight which you give us into the working of the Dramatic Control Panel is most interesting. I only hope the carping critics will read and well digest all the splendid articles in this issue.—George R. Cox, 14, Bishops Park Road, Norbury, S.W.

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*.

WHEN WORDS ARE INAUDIBLE.

CAN nothing be done to make speakers and singers articulate? All save a very few 'gabbler' when speaking, and seem to forget that their listeners are not sitting at their elbow. Singers do not appear to make any effort to let the words of their songs be heard—they seem to think that the tune is enough—and one cannot possibly know what it is all about. This is most noticeable when an Entertainer is singing. If the Entertainer is of the gentle sex, then a childish whine is usually what comes from the studio. Possibly it is all very amusing, but it leaves too much to the imagination. If speakers would take as their model the London announcers they would improve their style, and if singers would be as careful of their words as Sir Harry Lauder is, in all his songs, they would be more worth listening to.—'Scott.'

BRITISH LIGHT OPERA.

IF the recent performances of 'The Emerald Isle' give to other listeners as much enjoyment as they give to me, I feel sure I am voicing a very general plea for more British light opera broadcasts. In 'Ivanhoe,' 'The Emerald Isle,' 'Haddon Hall,' 'The Rose of Persia,' 'Tom Jones,' and 'Merrie England,' we have a store of real native music from which listeners can draw many hours of enjoyment. To those of an earlier generation they bring back pleasant memories of the period when British light operatic music really came into its own. It is a sad reflection that nothing has been added to the Sullivan-German foundation. No doubt the root of the trouble is the total absence of really good libretti. Before a composer can hope to achieve success he must be inspired by the libretto. Now is the opportunity for our gifted young librettists and composers—if we have them. By broadcasting the cream of our light operas the B.B.C. do a very great deal to guide the present generation.—L. H. Hillier, The Bungalow, Oxford Road, Abingdon, Berks.

Our correspondent will observe that Sullivan's *Ivanhoe* is being broadcast during this week. Ed.

REMEMBER THE HOUSEWIFE.

WITH reference to the controversy (jazz versus classical music) which has raged in your columns, surely one of the great aims of the B.B.C. is (and rightly should be) to send a little happiness and brightness into the homes of their listeners. For the housewife this is especially a matter of some importance. But can a housewife easily memorize the extremely difficult pieces of music which are regularly broadcast, and hum them over while she is at work? Can you imagine her singing a Beethoven Sonata, a Bach Prelude or a Brahms symphony? These jazz tunes, however, are light, gay and easily memorized—one can always sing or hum them to help one over a difficult hour or so. You know, sir—

'Your merry heart goes all the way,
Your sad fira in a mile-a.'
—Rudham Knollys, London, S.W.

'POOR FISH.'

I REALLY must protest against the persecution of jazz lovers in your columns by so-called 'highbrows.' In common with many otherwise sane people, I prefer real music to cheap dance tunes—whether polkas or fox-trots. But this preference does not give me the right to deny those 'poor fish' the only pleasure they appear to derive from life. If they wish, let them wallow.—H. W. G., Cranley, Rodborough, Stroud.

A DANCE BAND CONDUCTOR'S COMMENTS.

ALTHOUGH I run a small dance band of eight players myself, and thoroughly enjoy the dance music that is being broadcast, I also have a great liking for 'straight' music. One thing I will not listen to is a symphony. I have played the 'cello and violin in a large orchestra and I admit that it is very pleasant playing a symphony, but when it comes to sitting down and listening to it being played I find no pleasure in it at all. I really do not see what people have to grumble at in dance music. The melodies are really pleasing to the ear, and the harmony is wonderful. What more can anybody want?—Eric G. White (Havana Dance Band), Cardiff.

HOW DARE WE!

AS a lover of classical music, but at the same time an admirer of modern syncopation (when original) may I say that I derived great pleasure from the item 'How dare we' broadcast last evening? Whilst allowing a glimpse, if only a brief one, of several delightful melodies, it undoubtedly put yet another feather in the cap of those opposed to 'Jazz.' I note that in the introduction mention was made of 'the long arm of musical coincidence.' I wonder whether it really is coincidence, or the disability of modern 'composers' to create melodies for themselves? Personally I incline to the latter view, at any rate, a very entertaining half-hour and I, for one, look forward to a further selection.—'Orpheus,' Maida Hill.

TREASURES OF CHURCH MUSIC.

VOICING no doubt the desire of thousands of listeners who are old Catholic choristers and lovers of Polyphonic ecclesiastical music in general, may I suggest with that magnificent combination of orchestra and chorus of yours a revival of the masses of Mozart, Haydn, Beethoven, Kalivoda, Gounod, etc. One can imagine the National Chorus rendering the exquisite music of Mozart's Twelfth Mass or Haydn's No. 3 (Imperial), with its unparalleled Canon in the Credo, or again the dignified Messe Solennelle by Gounod. Alas! these are not heard in our Catholic churches nowadays. It is only by such an organization as yours that the listening public can be made conscious of the fact that these inspired composers wrote other than secular music.—Henry Taaffe, Hannan Road, Kensington, Liverpool.

THE LYRICAL FIVE TOWNS.

ARVE just had me wickly taff raddling 'What the other Listener Thinks.' What fussy folks thur are in th' world. Summonun want aw jazz, summonun want noo jazz, summonun want aw pless, an summonun want oncy One-Act Pless. Well ah dunna think onny un am all get aw they want, but one chap has asked terdee fer summat as hae'll get reight handy, thats the P.M.G. who wants ten bob un hae's gooin ter bad obliged. Ah dunna know what ah shall get fer it, but if th' Programmists er noo woss than what an bin fer th' last two 'ears I'd bai satisfied, if they improove, soo much th' better.—'Pottery,' Stoke-on-Trent.

SERIOUSLY SPEAKING.

I AM a boy of fourteen and I should be glad if on some evenings we could have half-an-hour's reading from books by good authors such as Dickens or Scott. Also more short plays like *X-O*, by Drinkwater. I listened to this the other night, although it was rather late, and thought it splendidly rendered.—Arthur M. Johnston, Westholme, 128, West Street, Dunstable, Beds.

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Notes from Southern Stations.

A FAMOUS DORSET ARTIST.

Another Talk by Professor F. H. Newbery—A Special Reminder for Cardiff Listeners—Birmingham Concerts for 5GB—Some Good Things for the Children's Hour.

PROFESSOR F. H. NEWBERY, Emeritus Director of the Glasgow School of Art, will give a talk on Alfred Stevens, Painter, Sculptor, and Architect, from the Bournemouth Studio on Thursday, April 4. This will be the Professor's second talk on 'Famous Dorset Artists'; his first, which was broadcast on March 14, having concerned Sir James Thornhill, another Dorsetshire man who did so much for English art.

THE Older and the Younger Generation is the subject of a talk which Professor W. G. de Burgh will broadcast from the Bournemouth Studio at 7 p.m. on Tuesday, April 2. The Victorian Age, with its constructive genius and its somewhat smug self-satisfaction, will be compared with the characteristics of the younger generation—their zest for life, their honesty with themselves, their impatience of restraint and contempt for traditional values.

IN the first talk of her series of Psychological talks, 'The Meaning of the Play of Children,' Miss Eve Macaulay, whose previous talks will be remembered by London, Daventry, and Plymouth listeners, will speak of the place of imagination in the life of a child. Miss Macaulay will deal with the vivid imagination that children employ in their games and how, when playing, they obtain experiences which prove of the utmost value when facing the business of living later on. The talk will be broadcast from Plymouth on Tuesday, April 2, at 7 p.m.

MR. WALLACE CUNNINGHAM delighted the large audience in the City Hall at the Countess of Plymouth's Concert in aid of the Lord Mayor's Fund for the distressed mining areas, on January 28. A speech and an auction of a basket of fruit during the interval, however, shortened the programme, and the audience was disappointed to find that Mr. Cunningham's last item had to be omitted. The inconsolables were told to watch *The Radio Times* and they will be glad to know that he is to give a humorous interlude during a Popular Programme from Cardiff on Friday, April 5, at 7.45 p.m.

HERE are some further items arranged by Birmingham for 5GB listeners:—
Muriel Sotham (contralto), who sings in the Light Music Programme on Friday, April 5, has broadcast ever since the B.B.C. came into existence. Leaving the Birmingham Studio on one occasion, she was nearly run over by the car of some motor bandits, who had just carried out a 'smash-and-grab' raid. The car mounted the pavement, fatally injuring a woman beside her.

Burton Harper (baritone), Cedric Sharpe (violin-cello), Miranda Sugden (soprano), and Walter Heard (flute) are the artists in the Ballad Concert on Saturday afternoon, April 6.

The Weekly Symphony Concert takes place on Saturday, April 6. The artist is Maurice Cole, who will play Rachmaninov's *Second Pianoforte Concerto in C Minor*. The Symphony of the evening is the Anton Bruckner *Symphony No. 3 in D Minor*.

RADIO Circle members at Plymouth will look forward to the Children's Hour on Saturday, April 6. Most of the available time will be taken up with a new revue, 'patched together in crazy fashion,' and entitled 'Fragments.'

THOSE who listen to the Children's Hour from 5GB will be interested to learn that on Monday, April 1, there will be a story by Agnes Taunton, 'The Tortoise Boy,' and John Anderson will give a talk on stage lighting, entitled 'The Theatre's Lamplighter.'

For April 2 Norman Timmis has written another sketch, starring Mrs. Smitherkins, entitled *Mrs. Smitherkins at the Wazworks*. There will be songs by Daphne Hickman (soprano) and Jacko.

On April 3 there will be songs by Marjorie Hovord (soprano) and Harry Hopewell (baritone), 'Golden-bob and the Gnomes,' by Janet Muir (a story for the smaller children), and a talk entitled 'Pneumatic Tools,' by Major Vernon Brook.

On April 4 there will be a Nature sketch, *April Magic*, by Dorothy Cooper, songs by Marjorie Palmer (soprano), and selections by the Midland Pianoforte Sextet.

On April 5 Robert Jenkin will talk about 'Teddy Tawny Toes' and Nicolina Twigg will discuss 'Why a Kite Rises.' Tony will entertain, and there will be violin solos by Harold Mills.

On April 6 Snooky will again visit the studio, Sidney Hull will play banjo solos, and there will be baritone songs by Cuthbert Ford.

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, 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.

1. '*The Cherry Orchard*' only.
Please send me..... copy (copies) of *The Cherry Orchard*. I enclose.....stamps in payment, at the rate of 2d. per copy post free.
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Please send me.....copy (copies) of Great Plays Booklets as published. I enclose P.O. No.....or cheque value.....in payment, at the rate of 2s. for the whole series.
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Address

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Applications should be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2.

Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Librettos and Great Plays can be obtained from your usual Newsagent or Bookstall.

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your guarantee
EVERYTHING
ELECTRICAL

Change for the better—

It's the coating on the filament, *not* the filament itself, which gives you maximum results! That's why we say "Change to Osram Valves— with the 'Tenacious Coating' —and change for the *better!*"



**Osram
Valves**
with the

"TENACIOUS COATING"

MADE IN ENGLAND.

SOLD BY ALL WIRELESS DEALERS.

Advt. of The General Electric Co. Ltd., Magnet House, Kingsway, London, W.C.2.



FORWARD!

The way is clear for the great radio advance. Perfected Pentone and Screened Grid valves are here—perfected by Mullard.

We have never used the public as our research department, our policy is to sell only perfected radio valves and components.

The name Mullard on the new Pentone and Screened Grid valves is a gilt edged guarantee of their perfection. Months of research in the most modern radio laboratories in the world are behind them.

We have put the theory of the new type valves into everyday practice. Mullard Pentone and Screened Grid valves have been designed and tested to do the work of four ordinary 3-electrode valves. They are the radio valves of the future that you can buy NOW!

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THE · MASTER · VALVE

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H.R.H. THE PRINCE OF WALES SAYS:—

SUPPORT BRITISH INDUSTRY

SEE BELOW FOR FULL LIST OF STOCKISTS

(In case of difficulty write direct).



WHY USE FOREIGN VALVES?

There is a lot of talk about unemployment—yet no less than TWO MILLION Valves are sold annually in this country!!! We want this trade. We don't want protection. We only want you to know that you can buy a better valve, fully guaranteed, for 3/6. British made to the hilt. "P.R." Valves are British standard—second to none made anywhere. We will stick to our guns. Try one—no risk—if not fully satisfied that it equals your favourite at any price, your money will be refunded by return. You are the sole judge.



A standard 10/6 valve for 3/6! A perfectly coated "tenacious" filament, strong enough to stand postal despatch—you know what that means—with an astounding emission that makes users of P.R. valves order again and again for their friends. As one man wrote, "I can't 'keep' your valves, my friends are always 'borrowing' them!"

Startling as this may sound, it is backed up by the Wireless Press and thousands of satisfied users.

For years it has been impossible to get a good reliable valve for less than 10/6. Many have tried and failed.

We have cut down overheads, eliminated factors' profits, insisted on cash business with the trade, and by strict economy and attention to business made it possible to supply a first-class valve at 3/6.

We have profited by others' mistakes. The chief reason for failure has been want of careful and repeated testing before sale, and the policy of allowing rush work during the season.

A year's experience, during which we have made many friends, has proved our treble-test policy to be right. At our works in Birmingham each valve has to pass through two exacting tests before despatch to us. Each valve is again tested on broadcast conditions in London before being sent out. These tests weed out the undesirables and ensure you getting the best humanly possible.

OUR AIM.

We want our name, P.R., to represent Perfect Reliability in your mind. Our only aim, the aim of our staff, is to give satisfaction if it is humanly possible. Don't hesitate to ask us for a refund if you are not entirely satisfied. Our tests are as thorough as possible. P.R. Valves are tested twice at the factory and once in our London offices—yet with all the care a "bad 'un" will get through. Don't nurse a grievance, let us know, let us settle it. We are building up a business—we want to be proud of it—we want to make friends all over the country—friends who will trust us to give them a square deal. We want this because we know it is the only way to build up a sound solid business.

GUARANTEE

Each valve has attached to it a written guarantee covering 7 months. In the event of the valve losing emission or becoming inefficient in any way during this term a new valve will be supplied under the terms of the guarantee. If not fully satisfied that the valves received are equal to any, they should be returned within a week, full refund will be made by return of post.

LIST OF DULL EMITTERS

	Type	Fil. Volts	Amp.	Imp. Ohms	Amp. Fac.	
3/6 Each.	PR 2	2	.095	28,000	13	H.F. Det.
	PR 3	2	.095	16,000	8	L.F.
	PR 4	2	.095	120,000	32	R.C.
	PR 9	3.5-4	.063	18,000	14	H.F. Det.
	PR10	3.5-4	.063	18,000	8.7	L.F.
POWER 7/6 Each.	PR11	3.5-4	.063	88,000	40	R.C.
	PR17	5-8	.1	18,000	17	H.F. Det.
	PR18	5-8	.1	9,500	9	L.F.
SUPER-POWER 12/6 Each.	PR19	5-8	.1	80,000	40	R.C.
	PR20	2	.15	7,000	6	Power
	PR40	4	.15	7,000	6	"
	PR60	6	.1	5,000	6	"
	PR120	2	.3	2,750	4	S.P.
	PR140	4	.2	2,500	4	S.P.

2 VALVES OR MORE POST FREE.

RADIO PRODUCTS



17-54, PATERNOSTER SQUARE, LONDON, E.C.4

C. O. D.

Telephone: City 3788.

LONDON STOCKISTS.

- ABBEY WOOD:—Abbey Wood Radio, 14, Harrow Manorway.
- BATTERSEA:—P. C. Allen, 342, Battersea Park Road.
- BOW:—Bishops Stores, 309, Roman Road; Eastern Wireless Co., 147, Roman Road; Harrison, 119, Roman Road; Louis Saverna, 19, Roman Road.
- BRIXTON:—H. Atkins & Co., 6, Clapham Road; Marcell, 171, Stockwell Road.
- BROCKLEY:—Brock Music & Wireless Stores, 207, Brockley Road.
- CAMBERWELL:—Camberwell Supply Stores, 185, Camberwell Road.
- CANNING TOWN:—P. W. Radio, 47, Barking Road.
- CITY:—Mrs. K. Raymond, 27/28a, Lisle Street, W.C.2; Simons, 100/101, Houndsditch, E.1; B. Edwards & Co., 1, Cullum Street.
- CLAPHAM:—The Electric Shop, 14a, Clapham Park Road.
- CLAPTON:—Clapton Radio, 32, Lower Clapton Road; Humphreys, 8, Chatsworth Road.
- DEPTFORD:—Deptford Radio, 88, High Street.
- EAST HAM:—H. Stubbs & Co., 86, High Street South; J. Price & Sons, 286, Barking Road; Gas, Light & Radio Co., 80, High Street North.
- FINSBURY PARK:—Electrol Wireless Co., 208, Seven Sisters Road.
- FOREST GATE:—T. Trudgen, 79, Upton Lane; A. W. Lay, 10, Watling Road; H. S. Bayliss, 56, Woodgrange Road.
- FULHAM:—Western Lighting Co., 250b, Northend Road and Branches; Thurgood, 298, Wandsworth Bridge Road.
- GREENWICH:—Radio Box, 18/18a, Blackheath Road; A. W. Ross & Son, 163, Trafalgar Road, E. Greenwich.
- HACKNEY:—Lewis Lighting Co., 338, Mare Street.
- HOLLOWAY:—C. H. Marshall, 227, Holloway Road; S. Laws, 526, Holloway Road.
- ILFORD:—Lusdd & Sons, 237/9, Ilford Lane; Ajax Co., 291, High Road.
- KILBURN:—North Western Light Co., 40, High Road; Deskphone Co., 249, High Road.
- LEE:—A. Bedford & Sons, 11, High Road.
- LEYTON:—Flower & Sons, 621/623, Lesbridge Road; Trumbles, 424, High Road.
- LEYTONSTONE:—Jarrett, 131, Leytonstone Road; Martins Mart, 159, Leytonstone Road.
- MANOR PARK:—Felix Radio, 943, Romford Road.
- PADDINGTON:—Mecca Wireless Stores, 29 and 137, Praed Street.
- PECKHAM:—Peckham Radio Supplies, 152a, Rye Lane; C. Thew, 5, Station Parade, Queens Road.
- PLAISTOW:—P. Downes, 594, Barking Road; Greenacre; Syd Bull, 194, Plaistow Road.
- PLUMSTEAD:—Groves & Smith, 158, Plumstead Road.
- POPLAR:—Boltons & Co., 241, East India Dock Road.
- PUTNEY:—M. Rams & Co., 9, High Street; Jo. Co., 24a, Florian Road.
- SHEPHERD'S BUSH:—W. Ganning & Co., 47, Goldhawk Road.
- STOKE NEWINGTON:—The Modern Lighting Co., 212, High Street.

- STRATFORD:—Wright & Co., 367, High Street.
- TOTTENHAM:—Buskin Accumulator Service, 680, High Road.
- UPTON PARK:—S. Gray Co., 745, Barking Road, and Branches; Pryor, 89, Pissbet Green.

- WALTHAMSTOW:—Wilks, 12, Hunkhorse Lane.

- WEST BALKING:—Radio Battery Service, 185, Northfield Avenue; F. Stone, 241, Northfield Avenue; Northfield Radio Stores, 157, Northfield Avenue.

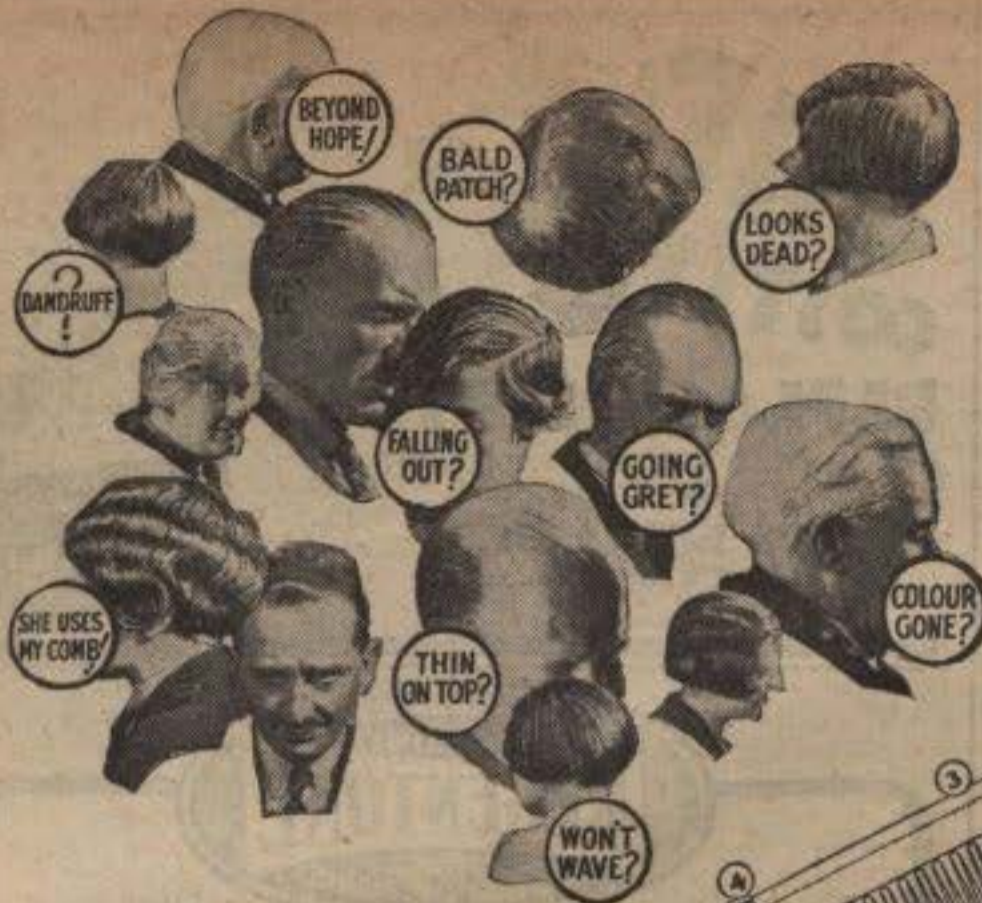
COUNTRY AND SUBURBAN STOCKISTS.

- ASHTON-UNDER-LYNE:—H. Browne, 49, Beaufort Road.
- BARGOED:—Evans Bros., 28, Hanburg Road; Jones Bros., 55, Cardiff Road.
- BARKING:—D. J. Hills, 3, Axe Street.
- BARNLEY:—E. T. Dodd, 15, Westville Road.
- BELFAST:—T. Stevenson, 240, York Street.
- BLACKBURN:—Speak, 6, Library Street.
- BUCKLEY:—G. P. Metcalfe.
- CHESHAM:—T. Mead & Co., 150, High Street.
- CROYDON:—Devy Bee Radio, 14, Surrey Street.
- DUDLEY:—H. Banks, 24, New Street.
- EDINBURGH:—Ridpath Radio, 103, Brunswick Street.
- ELTHAM:—Radio Electric Co., 24, Well Hall Road.
- ENFIELD WASH:—Macfarlane, 15, Rotherfield Road.
- ERITH:—Milner, 114, West Street.
- GLASGOW:—Mugcock, 14, Cathcart Street.
- GOODMAYES:—Eytands Elect. Co., Goodmayes Road.
- GRAVESEND:—Fairbank, 9, Stone Street.
- GRIMSBY:—Victor Radio, 75, Victor Street.
- HORSFORTH:—L. Harbaker, Old Mill Lane, Woodside.
- JARROW-ON-TYNE:—Thomas Bros., Grant Street.
- LEICESTER:—Birmingham Cycle Co., Coalville.
- LEIGH-ON-SEA:—Jeffery, 9, Leigh Hill.
- LIVERSEDE:—Korsham, 162, Roberttown Lane, Roberttown.
- LLANELLY:—J. P. Morgan & Co., Llanelly Road, Gorseals.
- LURGAN:—J. Foye, 16, Queen Street.
- NEW WASHINGTON:—C. Butt.
- NORTHAMPTON:—Simpson & Co., 79, 84, Michael's Road.
- NORTH SHIELDS:—W. Tate, 25, Spencer Street; G. Swan, The Market, Tyne Street; and at 5, Railway Street.
- RAMSGATE:—Casa Bianca Garage, Belle Vue Road; K. Allen, 27, King Street.
- SHAPPEESBURY:—Gannt & Son, Sherbourne Causeway.
- THORNLEY:—Laws Emporium, Hartlepool Street.
- WALLSEND:—Wallsend Industrial Co.-Op. Society.
- WESTCLIFF-ON-SEA:—A. E. Munera, 95, Leigh Road.

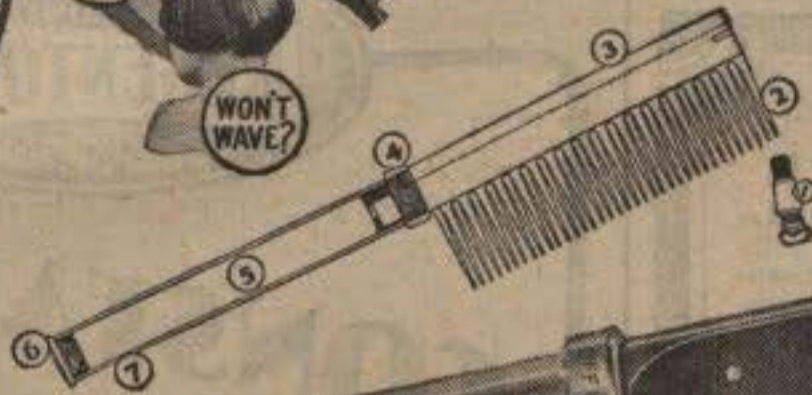
P.R. VALVES, 17-54, PATERNOSTER SQUARE (Opposite G.P.O. Tube Station), LONDON, E.C.4

NEW HAIR NEXT WEEK

£100 Guarantee



Miniature reproduction of White's Electric Comb. Each comb is packed complete with instructions in a dainty case.



1. The testing bulb you push on teeth of comb to show when current is on or off.
2. The soothing electric current passes from one tooth to another, below the scalp surface and through the hair roots.
3. The ebony-black comb-back which carries the electricity from the battery on the handle to the teeth.
4. You turn this little screw to the right to put the current on, and left to put it off.
5. This bright nickel handle contains the little battery which lasts at least 3 months.
6. This spring keeps battery always in place.
7. The bright handle, ebony-black back, and electro-plated teeth makes this Electric comb a beautiful addition to your dressing table.

CAN'T FAIL

unless your head is like a billiard ball

If the roots are there your hair will grow again. *Can't help* growing again if you use White's Comb once or twice a day. Although you feel nothing—can't tell it's different from an ordinary comb—yet millions of little electric waves are passing from hair root to hair root—waking them up—bringing them to life. Just like pouring life-giving water on parched soil. "Dead" roots of hair that have fallen off are brought to life, made to do their work again; made to send out new "shoots" of strong hair.

There are no shocks or sparks or anything like that about this Electric Comb. There's nothing to tell you the life-giving electricity is there except the little bulb which lights up when you turn the handle grip. The electricity is in the comb itself—the long-lasting battery is in the handle of the comb. This wonderful little battery lasts three months—then it only costs a shilling for another to replace it. Think! 4s. a year for this scientific electric hair massage every day! (The same electrical massage at the hair-dresser's would cost you £120 in the year.)

Dandruff is stopped within three days. Straight hair takes on a natural wave. The hair already on your head becomes strong and full of light and colour. New hair grows from old "dead" roots. Bald

patches are quickly covered. Greyness disappears as the new hair grows. In a few weeks the hair is only grey at the ends, and full of colour right down each hair to the root. As it grows you cut the greyness off.

In order that you may not be in the least doubtful

We will bear the cost of your own trial with my comb. Ask to see one of our Electric Combs at Boots' or any chemist or hairdresser. When you see what a beautiful comb it is, when you see how simple it is to use, you will want to buy it. Then, buy it (the cost is only 10s. complete)—but still you don't risk a penny for we give you this:—

£100 Guarantee

Use our Electric Comb in your own home on your own hair for 7 days, and if you are not satisfied in every way with the improvement in your hair even in this short space of time, just post it back to us direct and we guarantee, under penalty of £100, to refund your 10s. at once, without question. We can't make a fairer offer than that. If it doesn't do all we say it will do, then it hasn't cost you a penny to try.

Look

what happened here
(The original letter from Miss G. B., New Cross, S.E.14, together with thousands of other unasked for testimonials may be seen at our offices,



"I didn't think it would do any good."



"New hair grew the first week."



"It is now wavy and thick and full of colour—a rich coppery auburn."

If you have any difficulty in obtaining one of our Electric Combs locally, post the coupon, with 10s., crossing out paragraph B. The same guarantee will apply. Or if you want to learn more about our Electric Comb simply post the Coupon (crossing out paragraph A) for a Free Copy of our big illustrated broadsheet with diagrams and testimonials.



The De Luxe Model Gold-plated can be supplied for 20s.

Post to WHITE'S MANUFACTURING CO. LTD.,
Swan Street, London, E.1.

Dear Sir,

A.—Please post me at once your Electric Comb, price 10s. complete, on your £100 Guarantee to return my 10s. if I am not satisfied with results within 7 days and send Comb back. (It is only on this condition that I order.)

B.—Please post to me at once your big free illustrated broadsheet in colours, telling all about your Electric Comb.

✓ Cross out paragraph above which is not applicable.

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ADDRESS

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R.T.

NORFOLK BROADS HOLIDAYS



LADIES AND CHILDREN SIMPLY LOVE IT.

£2 PER WEEK

is the average cost per head of hiring a fully furnished wherry, yacht, motor-cruiser, houseboat, bungalow, camping skiff, etc., to explore 200 miles of inland rivers between Cromer, Yarmouth, Lowestoft, Norwich. No extras, only food. Also inclusive conducted tours.

FREE Our 250-page Booklet telling "How to enjoy a Broods Holiday," and details of 500 yachts, wherries, motor-cruisers, houseboats, bungalows we have for hire weekly.

APPLY NOW AND BOOK EARLY.
BLAKES LTD., 19, Broadland Ho.
22, Newgate Street, London, E.C.1.
Train Services, Fares, and other information from any L.N.E.R. or L.M.S. Enquiry Office.

HELLESEN DRY BATTERIES



TO THE FORE!

The first serviceable dry cell was made by Hellesen over forty years ago, in 1887. Since then Hellesen have made dry cells exclusively, nothing else at all.

As a natural result, the Hellesen Dry Battery is the best the world produces.

Expert and amateur alike agree that it is real economy to pay the slightly higher initial cost of a Hellesen, because it lasts so much longer. They will also tell you that it pays handsomely to buy a double- or treble-capacity Hellesen, since the increased capacity is much greater, in proportion, than the increased price.

(E.g.—Standard capacity 60-volt WIRIN costs 10/6; the 60-volt KOLIN, giving three times the capacity, costs only 19/-, a saving of 12/6).

Ask your dealer, then, for a Hellesen, and be assured that you are getting the best and the most economical H.T. battery obtainable.

PRICES

Standard Capacity

"Wiray" 9-volt Grid Bias Type ..	2/-
"Wirin" 60-volt H.T. Type ..	10/6
"Wirup" 99-volt H.T. Type ..	18/-
"Wisol" 108-volt H.T. Type ..	20/-
Treble Capacity	
"Kolin" 60-volt H.T. Type ..	19/-
"Kolup" 99-volt H.T. Type ..	32/6

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HELLESEN DRY BATTERIES · INSTRUMENTS
POLYMET MICA & PAPER CONDENSERS
HAND & CYCLE LAMPS, TORCHES, ETC

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REPLACEMENTS

INSTALL THIS CHEAP, PERMANENT SOURCE OF H.T. SUPPLY.

STANDARD

Wet Battery Co., (Dept. R.T.), 164-168, Shaftesbury Avenue, London, W.C.2.

PERMANENT H.T. SUPPLY.
Why put up with costly H.T. supply when for 7/6 down you can obtain the wonderful Standard Wet H.T. supply that lasts for years. It handles all surges over high tension. It is always up to voltage because IT RECHARGES ITSELF OVERNIGHT. All that is necessary to maintain the voltage is re-energizing of the elements at long intervals, beyond which little or no attention is needed. Poses A VAST IMPROVEMENT IN RECEPTION because its super cells maintain a constant pressure of current.

WRITE NOW FOR FREE NEW BOOKLET giving full details of new price lists, and complete table showing life of battery, which enables in selection of right battery for your set. Take the first step to permanent H.T. Send now.

REDUCED PRICES NOW 7/6 DOWN
Any voltage battery supplied, 99 volt Popular Model "Unitloc" Cabinet was £1 down now 7/6 down and five monthly payments of 7/6. Cash £3-3-1. Oblivious from Hal-fortnighters. Curry's Sires and all Radio Dealers on cash or deferred terms. NO REF. NO DEPOSIT. 10 volt unit illustrated.



DEPENDABLE MAINS UNITS REGENTONE for 4C and DC MAINS

CONSTANT H.T. MODEL W.1B. FOR A.C. MAINS

Output 120 v. at 18 m.a.

variable and 1 fixed tapping.

£4.19.6

Incorporating Westinghouse Metal Rectifier Specially designed for such popular sets as the Mullard Master 3*, Corsor Melody Maker, Lamplugh Popular.



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Write for booklets to Cunard Line, Liverpool, London, or agents.

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Great Cunarders for Great Holidays

Cunard

SEND TO-DAY FOR FREE ART LIST.



Showing Riley's "Home" Billiard Table resting on ordinary dining table.

RILEY'S "HOME" BILLIARDS means a happy and contented home life

A first small payment brings the table carriage paid, free of transit risk, and on 7 DAYS' TRIAL

FOR 14/- DOWN you can have your own perfect billiard table (Cash price £11 15 0), a full replica of Riley's famous full-size Billiard Tables. This table rests comfortably on an ordinary dining table and after play can be stored away until the following evening. The balance of the purchase price is paid whilst you are getting enjoyment from the table.

If the full size is not convenient, there is sure to be one amongst the following—

4ft. 4ins. x 2ft. 4ins.	£7 0 0	or in 18
5ft. 4ins. x 2ft. 10ins.	£9 0 0	monthly payments of 5/6
6ft. 4ins. x 2ft. 4ins.	£11 15 0	11/-, 14/-
7ft. 4ins. x 2ft. 10ins.	£15 0 0	18/-, 20/-
8ft. 4ins. x 2ft. 4ins.	£21 15 0	

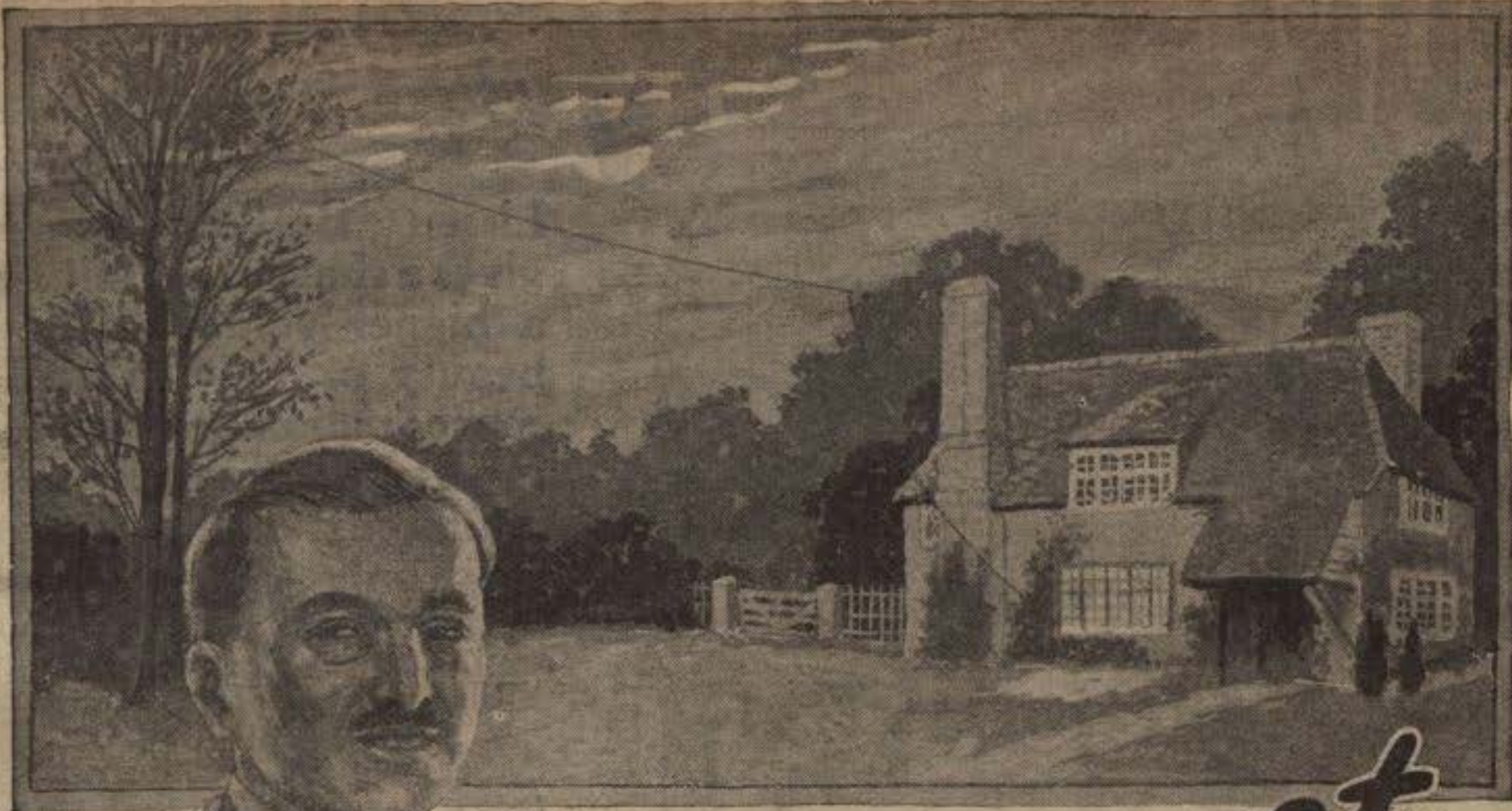
E. J. RILEY, LTD., RAYMOND WORKS, ACCRINGTON.

And at Dept. 5, 147, Aldersgate Street, London, E.C.1.



Riley's "Combine" Billiard and Dining Table is a very popular piece of furniture for the home. Cash price from £22 10s., or you can have on easy payments.

Riley's "Celestial" Billiard and Dining Table, cash price £24 10s. (or on easy terms), one of the many attractive designs shown in art list.



There's no secret
 —my aerial is "Superial."

I OBTAIN:—

VOLUME without any sign of distortion!!

PURITY equalling the actual music and speech rendered in studio!!

DISTANCE in my home, easily and at good strength!!

YOUR AERIAL MUST BE "SUPERIAL."

You will know the joy of "super" reception—an entirely new standard of listening-in will result when Superial is installed. Superial is the easiest aerial to fix—from a tree to a chimney—or between two chimneys, then down to your set in one continuous length—that's all. Being well insulated, leakage is non-existent.

Superial is always sold in this distinctive carton.



SOLD BY WIRELESS DEALERS EVERYWHERE

If your Dealer is temporarily out of stock write direct, giving his name and address, when postage need not be included.

Hundreds of letters from all over the world enthusiastically confirm all our claims—a test will prove that Superial is the Super Aerial—superior to all.

100 FEET LONG

2'6

Postage 9d.

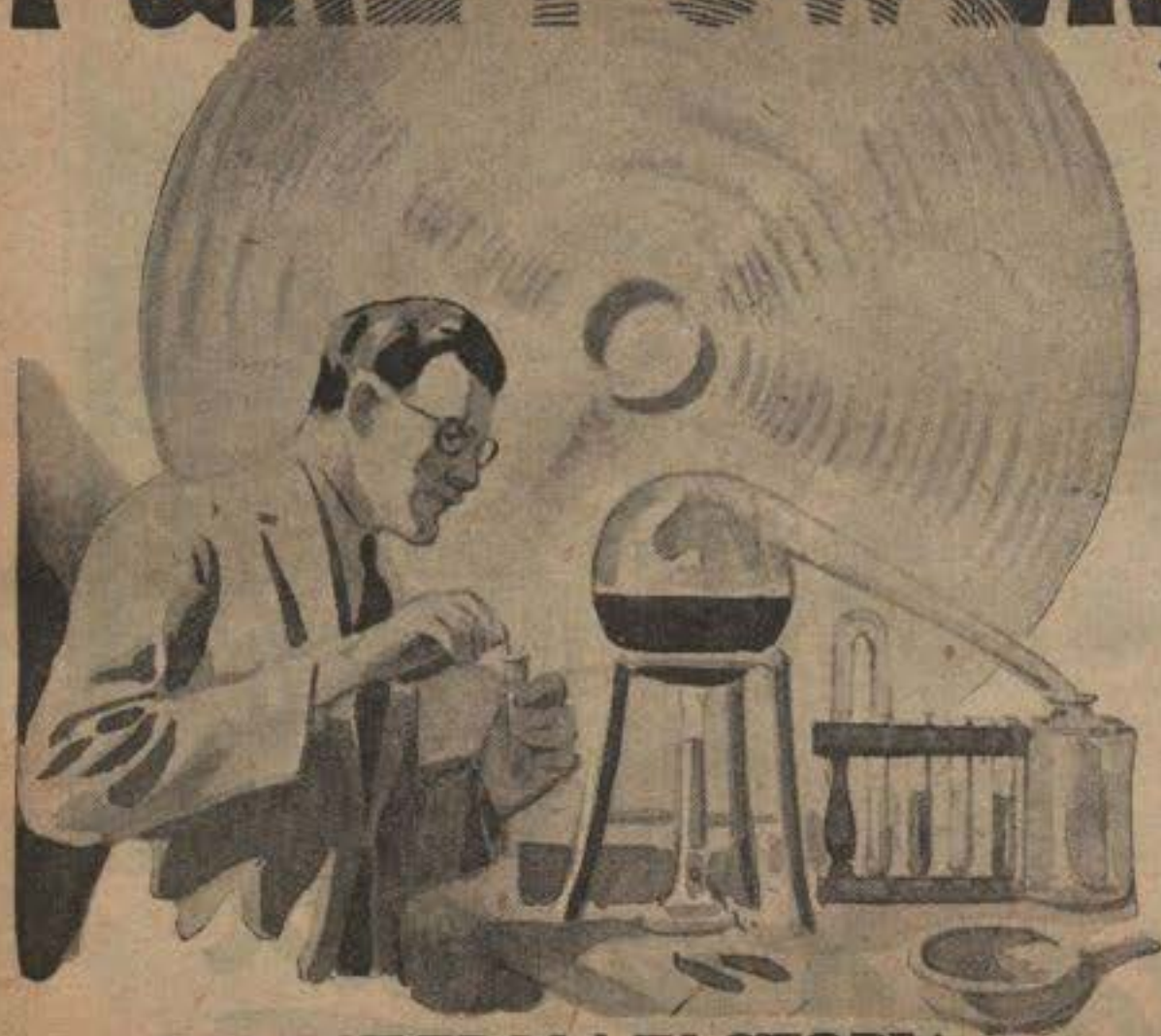
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PURE POWER *for* RADIO



**DIRECT FROM FACTORY
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Lissen Battery power gives a sharper definition, a bigger volume, a new beauty of tone in radio reproduction because the secret process and new chemical combination used only in the Lissen Battery yields pure D.C. Current that flows always without a sign of ripple, without a trace of hum.

When you listen to dance music, the sustained power of the Lissen Battery gives it new life; to a cello solo it brings fine depth of tone; for orchestral works it means the clear-cut recognition of each instrument. If you have a Lissen New Process Battery in your set, programmes will have a sparkle and brilliance about them that will make them enjoyable to you in a new way.

You want pure power for radio; any good wireless dealer will supply you with the Lissen Battery that will give it to you.

60 volt (reads 66)	7/11
100 volt (reads 108)	12/11
36 volt	4/6
60 volt Super Power	13/6
9 volt Grid Bias	1/6
4½ Volt Pocket Battery (4/6 a doz.), 5d. each	
Single Cell Torch Battery	4½d.



LISSEN LTD., 200-220 Friars Lane, Richmond, Surrey.
(Managing Director: THOS. N. COLE.)