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# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 26. No. 339.

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

MARCH 28, 1930.

Every Friday. TWO PENCE.

## Outstanding Events in this Week's Broadcasting

### TRAGEDY OF THE ARMADA

Following *Pompey the Great*, a second play by John Masefield, *Philip the King*, a poetic tragedy of the great Armada, is to be broadcast on Tuesday and Wednesday next.

### VIOLET LORAINÉ AGAIN

This brilliant artist has not appeared in revue since she captured London in *The Bing Boys*. She makes her microphone debut, on Tuesday (Regional), in a revuette.

### A REYNOLDS PROGRAMME

On Thursday (National), you will hear music by Alfred Reynolds, musical director of the Lyric Theatre, Hammersmith, and one of the most tuneful of British composers.

### A WAR TIME MUSIC-HALL

In his third programme on Friday (Regional)—a sequel to his 'revivals' of 1890 and 1909—Philip Ridgeway revives old songs and wartime memories—with a Zepp. thrown in.

### QUEEN'S HALL CONCERT

The present series of B.B.C. Symphony Concerts constitutes one of the largest musical enterprises yet attempted. Friday evening's concert (National) is the twentieth.

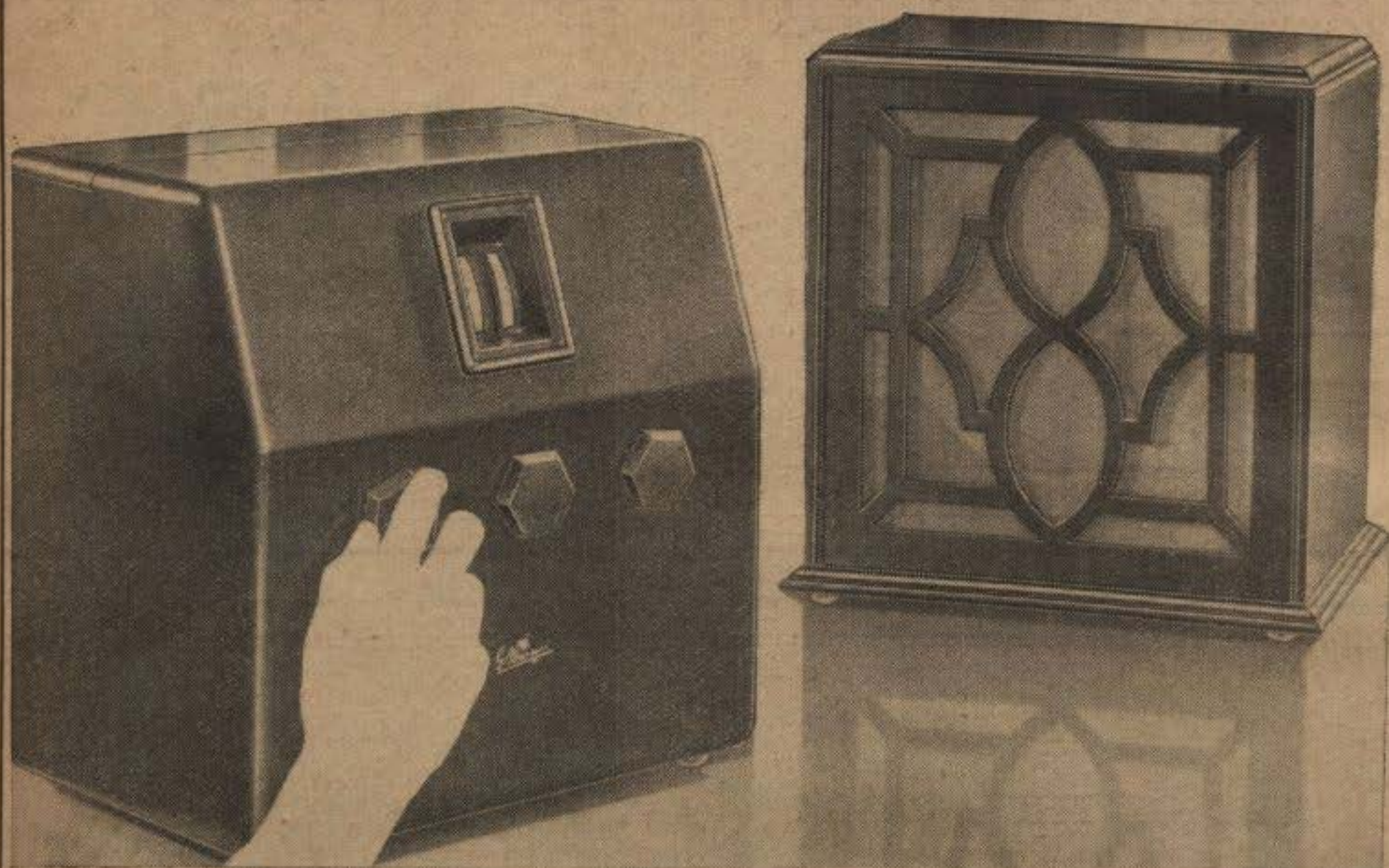
### JACK HULBERT IN REVUE

A feature of 'Diversions—III,' on Saturday (National), will consist of excerpts from the revue *The House that Jack Built*, relayed from the Adelphi Theatre.



Reproduced from 'Punch,' by permission.

The modern girl in the making—emancipated 'goings on' in the 'Nineties, as depicted by George du Maurier. On Tuesday evening (National), Mrs. St. Loe Strachey will give her memories of the last century in the 'Looking Backward' series of talks. Listen to this, if you can.



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RESOURCES IN THE RADIO INDUSTRY

# THE RADIO TIMES

Vol. 25. No. 339.

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MARCH 28, 1930

Every Friday. TWO PENCE.

## AGAIN NO COMMENTARY ON THE CUP FINAL

*'I was once a sportsman, and, as far as I can be, I am still. You know as well as I know that when the Great War broke out in 1914 every British sportsman that was able to go volunteered. I am not only pleased, but very proud to say that I was one of those, and today I lie helpless, cannot move a limb, both my legs missing, and last, but not least, I am sorry to say, I am totally blind. I cannot tell you how great a part wireless plays in my life. I wish you could re-approach the Football Association on behalf of the likes of us who are just lingering on.'*—  
From a letter received.

AT about the time when the topic of the Cup Final at Wembley became the subject of general discussion last season, the B.B.C. received a large volume of correspondence, for the most part in support of its attitude, but much of it critical of its failure to achieve a definite result in arranging a broadcast running commentary of what is, after all, an event of national importance. Examination of these criticisms makes it quite plain that in the absence of authoritative information the authors had based them on conjecture. We are now taking the opportunity of informing listeners of the present position, which, in fact, does not differ materially from that of 1929, either in regard to the B.B.C.'s attitude or that of the Football Association, since subsequent to the broadcasts of 1927 and 1928 the secretary informed us that it was 'now necessary to put the matter on a commercial basis,' and that we must make an offer if we wished to broadcast the approaching Final.

This is not the place in which to offer criticisms either of the internal constitution of the Council of the Football Association or of its attitude to the football-supporting public. The B.B.C., however, as a link between the listener and his football interests and as the medium by means of which the blind, the invalid, and the poor can renew and keep alive their interest in a national sport, is greatly concerned at the present state of affairs. For it is a dismal prospect when the governing body of a sport originated, built up, and entirely supported by amateurs, should be captured by professionals whose whole interest apparently is commercial, who care not one jot for those not immediately concerned in contributing to their gate money, and who are unable to see that broadcast commentaries actually increase and spread interest in the sports described. Is it to be wondered at that the rising generation is turning with relief to 'rugger'?

In view of its influence upon activities, the B.B.C. has naturally expressed some curiosity as to the constitution of a somewhat mysterious committee to whom authority has been delegated by the Association to agree to or reject the B.B.C.'s proposals. Requests for information on the point have met with scant courtesy, and the B.B.C. have been left in the dark as to the arbiters of its fate. There is no doubt, however, that the committee is completely dominated by the League, or purely commercial, element, and that those representing the amateur or sporting interests in the Association have not only not been asked for their opinion, but cut no figure whatever in the negotiations,

despite their representing an enormous majority of the public through whose support the continuation of the professional game is made possible; in fact, just the people most likely to be affected by the decision. What influence, one may well inquire, have the representatives on the Council of the Services—Army, Navy and Air Force—for example?

Listeners will probably remember that instead of a running commentary on last year's Cup Final, a series of eye-witness accounts were broadcast during the progress of the game. While these accounts were accurate descriptions of sections of the game by experts, they were bound to lose that 'atmosphere' which invariably accompanies the running commentary; not to mention the united singing of 93,000 voices, which is such an inspiring introduction to the event. Naturally the public prefers the method of commentaries. How has it come about, therefore, that the B.B.C.'s application for facilities has on both occasions been curtly refused? Here are the facts concerning its last attempt.

That the matter might receive ample and unhurried consideration the B.B.C. wrote to the Association in October asking for the necessary facilities, and submitting (in view of the widespread interest in the events and the refusal of the Association to consider the matter unless it were placed 'on a commercial basis') an offer of £100 for either of the Semi-Finals that it might be possible to broadcast, and a like sum for the Final, with a stipulation that these sums should be payable to any charity selected by the Council of the Football Association. As explained below, the B.B.C. does not recognize the principle of payment for a privilege which

is given free to newspapers. A payment to a charity was, however, offered as evidence of the B.B.C.'s non-commercial motives in upholding its principle, and as a sincere attempt to compromise between the two points of view. The B.B.C. also offered to meet their representatives for a full and frank discussion on any points of difference which might arise. The first offer was refused unless it were made 'without conditions,' and the second ignored altogether. Upon inquiry as to whether this decision was final, in view of the principle involved in making payments for broadcasting facilities of this nature, the B.B.C. received a reply confirming the original refusal.

The principle referred to is that of equality of treatment with the Press. For, in regard to running commentaries, the position of the B.B.C. is analogous to that of a newspaper; commentaries are, in fact, spoken reports. Newspapers, very naturally, will in no circumstances pay an organization for facilities to report its activities, seeing that they are the channels of information between the promoters of entertainments and the public. The B.B.C. claims the same treatment. If the Press is admitted free, the B.B.C. should be admitted on the same terms.

In the case of the Cup Tie Final it is not conceivable or arguable that a single admission is lost to the Association by broadcasting. The B.B.C. is therefore left with the unhappy conviction that the ruling body of what used to be a sport consider themselves justified in completely ignoring the interests of the public on the ground that the fee offered by the B.B.C. is for charity rather than for their own exchequer.

G. A. C.

## The B.B.C. and the Football Association

In view of the fact that many listeners will be disappointed not to hear a Commentary on the F.A. Cup Final broadcast from the Stadium, we print below the correspondence regarding this year's match.

B.B.C. to F.A., October 4, 1929.

We shall be glad to hear whether the Council of the Football Association is prepared to accept an offer of £100 each (making a total of £200), payable to any charity to be named by the Council, for full facilities to broadcast a running commentary on the F.A. Cup Semi-Final and Final of this season.

We should appreciate a reply giving the decision of your Council as early as convenient. You will no doubt agree that it is desirable to avoid a repetition of the misunderstandings which were in evidence last year, and with this object in view, I shall be glad to discuss any aspect of the matter which you may consider advisable.

F.A. to B.B.C., October 5, 1929.

I am in receipt of your letter of the 4th instant upon which I will take instructions.

F.A. to B.B.C., November 6, 1929.

Your letter of the 4th October has been considered.

I am instructed to say that if an offer is made without conditions, of £100 for each of these three matches, we are prepared to consider the granting of full facilities to you to broadcast a Running-Commentary on the Matches.

B.B.C. to F.A., November 7, 1929.

In reply to your letter of November 6th, it is regretted that we cannot alter the nature of the offer contained in our letter to you of October 4th. We may, however, point out that this offer is confined to one Semi-Final (to be selected by us) and the Final—not both Semi-Finals. This is a purely practical consideration, and might be reconsidered, if found expedient later, in which case the terms would be similar.

The terms of this offer were based on considerations set out in my private letter to your Mr. Wall of March 15th, 1929.\* The principle involved is an important one.

We should be glad to know if your decision is final, or whether you are prepared to reconsider the matter.

\* *Text of the letter referred to above.*

Private letter from Outside Broadcast Director, B.B.C., to Mr. F. J. Wall (now Sir F. J. Wall), Secretary of the F.A., March 15, 1929.

I gather from our telephone conversation on March 6th that the Football Association are no longer prepared to give us facilities for broad-

(Continued on page 766.)



Slaves of the Panel.

ON Thursday, April 10 (London and Midland Regional), and Friday, April 11 (National), we shall hear Tyrone Guthrie's new play, elaborately entitled *The Flowers are not for you to pick*. This, like the same author's *Squirrel's Cage*, has been



'Not for you to pick!'

written to exploit the technique of radio drama, which centres round the 'dramatic control panel' with its devices of 'fading' and 'super-imposition.' It deals with the memories of a drowning man in that moment when the past is supposed to 'flash before your eyes.' We trust that not too much use will be made of the 'expressionistic' method first tried out by Mr. Sieveking in *Kaleidoscope*, later in a scene in *Carnival*, yet again in *Squirrel's Cage*, and the romantic *Exiles*. Personally, we thought that it failed to 'come off' in *Exiles*; the earlier naturalistic scenes of pre-war Russia were, to our mind, far more effective dramatically than the 'Bread-Guns-Shells' business of the Revolution. These matters have their uses—but it would be a pity if our authors and producers became slaves to 'the panel.'

#### Tube Under London.

THERE is, under London, a tube railway which carries no human freight. Its tiny trains, which hurtle underground at forty-five miles an hour, are electrically controlled and carry bags of letters from the Inland Section of the London Postal Service, at Mount Pleasant, to various of the great railway stations. A visit to Mount Pleasant and to the stations of this unique railway service will be a feature of a 'Diversions' programme on April 14. We understand that, from the point of view of 'atmosphere,' this relay will be extremely graphic. This is a side of London life with which, were it not for the ubiquitous microphone, not one listener in ten thousand would ever come into contact.

#### Chevalier and Others.

MAURICE CHEVALIER in *The Love Parade* (H.M.V. B3332), a record which was also heard in the first 'Diversions,' and Daniel Haynes in *Hallelujah* (Zono. 5527), were included in the programme of gramophone records broadcast by Mr. Christopher Stone on Friday, March 21, and other records from films were *The Chant of the Jungle* (Imperial 2227) and *Duke of Ka-Ki-Ak* (Col. CB10). Jack Hylton and his Orchestra played *Memories of Paris* (H.M.V. B3314), and the Chenil Orchestra a selection from *Damask Roses* (Decca K507). Schumann's *Widmung*, sung by Lotte Lehmann (Parlo. RO20102, and *Trio in C Minor*, played by Cortot, Thibault, and Casals (H.M.V. DB1209/1212), and Franck's *Chorale No. 1*, played by Guy Weitz (H.M.V. C1825), were also included in the programme.

## 'The Broadcasters' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



#### The Instrument that Broadcasts Best.

THE revival of interest in such old keyboard instruments as the harpsichord is one of the most interesting musical trends of the present day. With the perfecting of the piano, the harpsichord sank into undeserved oblivion. Oddly enough, the revival that remedied this state of affairs coincided, at its most vigorous point, with the introduction of wireless; and few instruments broadcast so well as the harpsichord and its fellows. Listeners are happily familiar with the playing of some of the best harpsichord players of our time—among them that brilliant Pole, Wanda Landowska, who is giving a recital on Wednesday, April 9 (National). There is little about old keyboard instruments that Wanda Landowska does not know. She has taught in Paris and Berlin, and her reputation as a recitalist is indeed wide.

#### Third—M. Tristan Bernard.

ENGLAND leads the world in radio drama with Germany a close second. Wide-eyed with discovery, M. Tristan Bernard, the French playwright, has decided that plays written for the theatre are not generally satisfactory for broadcasting, and has greatly excited the Parisian Press by himself writing a microphone play in which everything the author wishes to convey to his audience—scenery, costume, gesture, movement—is embodied in the dialogue. The frenzy aroused by this decision has affected the Paris correspondent of a London newspaper, who appears to be unaware that English writers have, for the past four years, been working along similar lines. Even in this country it is perhaps not generally appreciated how much has been done by a handful of enthusiasts at Savoy Hill towards the evolution of a 'live' technique for the wireless play.

#### America Will Not Hear Plays.

AMERICAN broadcasting has paid no attention to the development of dramatic technique. In the States, plays—with the exception of certain crude vaudeville sketches—find no place 'on the air.' Cecil Lewis, a former Director of Programmes at Savoy Hill and a radio dramatist and producer of experience, recently visited New York to initiate experiments in this direction. The N.B.C. welcomed him with every facility. During a brief visit, Mr. Lewis contrived a makeshift 'dramatic control panel,' linking up four studios; he produced Shaw's *How He Lied to Her Husband*, his own play, *The Night Fighters*, and a condensed version of *Beggars on Horseback*, which was so successfully broadcast over here last summer. The plays received 'a good press'; the American broadcasters admired the ingenious technique and admitted the entertainment value of the productions, but radio plays will not become a regular feature of their programmes because American radio is a hustling, bustling business, almost all the time of which is devoted to satisfying the requirements of the rich advertisers who pay for the programmes. As yet, no canning company has been found which will advertise its sausages with productions of Shaw or a Shakespeare. Mr. Lewis, who will soon be giving in these columns a lively and amusing account of his time in New York, was particularly impressed by the speed and efficiency of the N.B.C.'s organization.

#### We Also Work.

IN our own biased opinion, there is a good deal to be said for the energy and invention of our own B.B.C. Since the introduction of Alternative Programmes life at Savoy Hill has become more hectic than ever. Let us take a typical day's work in the Productions Department alone—for example, Friday, March 28, the day on which this issue of *The Radio Times* appears. During the day the department has ten rehearsals—for *Philip the King*, *The Grand Aristocratic*, *Twelfth Night*, de Courville's Hour, Philip Ridgeway's Wartime Vaudeville, the Violet Loraine revue, etc., etc.—and four transmissions—*Harking Back*, *The Grand Aristocratic*, *Twelfth Night*, and a vaudeville act. Six producers will be in action during the day. Almost every rehearsal demands a different combination of studios linked to 'the panel.' Between each of the engineers must make and test the new connections. Quite apart from this studio work there is also the booking of artists, the writing and reading of scripts, and the mass of clerical work which goes to make such fertility possible. This activity is repeated in the other departments—music, talks, outside broadcasts, and so on—all of which are working to satisfy the ceaseless demands of the microphone.

#### The Master Charlatan.

THE present series of talks on 'Great Hoaxes' recalls the master-quack Cagliostro, who 'took in' eighteenth-century Europe so completely. The Cagliostros, of course, were entirely out for profit, so that they may not be fairly included in the category of 'hoaxes.' We may exclaim at the credulousness of the century; we must not forget that every hour of today someone is selling someone else a gold brick or getting away with the Spanish Prisoner trick. Cagliostro, born Balsamo of Palermo, started his career in a monastery. His job was to read 'The Lives of the Saints' to the monks; he was fined for inserting profane passages of his own invention. After filling in an unprosperous interval by forging theatre tickets and selling faked prints as original pen-drawings, Balsamo studied chemistry, married a wife, and set off round Europe in a coach and four as the Count Aless-



'Potions to restore youth.'

sandro Cagliostro, with his Countess Seraphina in tow. These two visited all the capitals, selling love-philtres and potions which they claimed would restore youth. They pretended that the 'countess,' a handsome, strapping young woman, was really sixty years old, but had been rejuvenated by their 'treatment.' Later, they got hold of a garbled version of the masonic secrets and preached it. With their pseudo-scientific claptrap they deceived kings and cardinals. The Inquisition had its eye upon them, and finally caught them in Spain. Alessandro died in prison, his wife in a convent—both had a good time first.

With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## A Victorian Operetta.

ON Wednesday, April 9 (National), we shall hear *The Enchanted Island*, an operetta by R. H. U. Bloor and Richard H. Walthew. The piece is thirty years old and has the complexion of its times; there is a Gilbertian ring about its lyrics and a tunefulness about its music which was not exclusive to Sullivan but typical of all theatre music of the 'nineties. *The Enchanted Island* will be produced by Gordon McConnell and conducted by John Ansell. The story deals with a magic ring, a sleeping maiden, a mysterious cave, a bloodthirsty pirate, his practical wife, a doctor of divinity, and a young Spanish nobleman. The cast will include Foster Richardson and Vivienne Chatterton. Mr. McConnell appears here in a new capacity; he is better known as a producer of revues, a department in which we shortly expect more than usual activity, for from this week onward Mr. McConnell has the assistance of Mr. John Watt who, during the past few years, has shown great enterprise as dramatic producer to the Belfast Station.

## Actors for Female Roles.

WE recall attending a performance of *Hamlet* in which the Prince of Denmark, a short and chubby actor, had so much the appearance of a sucking-pig that when he died we half expected Horatio to put an apple in his mouth. When Shakespeare comes to the studio (as he will next on April 23, St. George's Day, with *Henry V*) there is happily no risk of such disillusion. The radio actor may be short, tall, thin, fat, old or young, and it matters not so long as he can 'coo you like any sucking dove.' Broadcasting may perhaps revert one day to the old English stage custom of having the female parts played by men. This custom persisted until the reign of Charles II, when, in his diary for January, 1661, Samuel Pepys reports: 'Saw the *Beggar's Bush* well performed, the first time that ever I saw women come upon the stage.' The first female performance in the English theatre is believed to have taken place in 1660, when a lady acted Desdemona at the theatre in Gibbon's Tennis Court, Clare Market. Even in King Charles' time the custom of employing young men as 'actresses'



'The Queen is not shaved yet!'

continued, for it was not easy at first to discover ladies imbued with the talent. Once when the King arrived early at a performance and found them not ready to begin, he sent to demand why. 'Pray tell His Majesty,' replied the manager, 'that the Queen is not shaved yet.' To this day the two famous University dramatic societies at Cambridge—the A.D.C. and the Marlowe Society—preserve the custom of 'male' actresses, though the equally famous O.U.D.S. of Oxford casts women for the female parts of its plays.

## Modern Journalism's 'G.O.M.'

IN these days, when journalism has undeservedly won for itself so drab a reputation, it is as well to recall some of the splendid names that have been associated with the profession. Steel and Dryden both ran papers; Defoe was a journalist in all but name; and some of the choicest work of Lamb, Hunt, and Hazlitt appeared in periodicals. Today, young authors, though willing enough to use journalism as a stepping-stone, are only too glad to quit it once they have 'arrived'; which is a pity, since journalism has a power today it never had before—some would even claim that, since modern newspapers and periodicals are the literature of Everyman, it is the most significant art of the age. One should be the more grateful, therefore, to such fine journalists as C. P. Scott, who, as one-time Editor of *The Manchester Guardian*, and now as its Governing Director, has kept the dignity of his profession alive through these undignified days. In its style, its honesty, its fierce idealism, *The Manchester Guardian* occupies a unique place among newspapers; and it owes that enviable place to the rare courage and high character of its late editor. Manchester is, then, justly proud of its citizen, and on Tuesday, April 8, is bestowing upon him the Freedom of the City. The ceremony and speeches will be broadcast nationally.

## When Gladstone Threatened.

ANOTHER famous journalist comes into next week's programmes, on Tuesday, April 8 (National), in the person of Mr. Ralph D. Blumenfeld, editorial chief of the *Express Newspapers*, who will give his reminiscences in the 'Looking Backward' series. Mr. Blumenfeld's career has been in striking contrast to Mr. Scott's. From the age of twenty he worked in the exacting school of American journalism. In the 'nineties he came to London as correspondent of the *New York Herald*. There are many good stories told of Mr. Blumenfeld's early adventures over here. He imported with him American methods of 'getting the story,' which were a seven days wonder in Fleet Street. At one time he engaged the 'Iolanthe Room' at the Savoy Hotel as a combined office and apartment; the Iolanthe Room is big enough to house the most inclusive public banquet. How large has been his experience and acquaintanceship may be judged from his keenly observant diary, published a few years ago in *The Daily Express*. The young and enterprising journalist was a friend of Mr. Gladstone, of whom he tells an enchanting story. He once encountered the Prime Minister walking in St. James's Square, his shoulders swathed in a shawl. To his greeting Gladstone replied, 'Who are you? I don't know you'—'But I'm Blumenfeld—!' 'Go away,' snorted Gladstone. 'Go away—or I shall call a policeman!'

## For Your Library.

THE following books were reviewed by Miss V. Sackville-West on March 17: 'The Triumphant Footman,' by Edith Oliver (Martin Secker); 'The Confessions of Zeno,' by Italo Svevo (Putnam); 'Occupied Territory,' by Alice Ritchie (Hogarth Press); 'Kindness in a Corner,' by T. F. Powys (Chatto and Windus); 'The Seventh Gate,' by Muriel Harris (Cape); 'Journey's End,' by Vernon Bartlett and R. C. Sherriff (Gollancz); 'Rogue Herries,' by Hugh Walpole (Macmillan).



## The Nightingale's Clothing.

A RECENT visitor to England was Herr Karl Reich, the canary-breeder of Bremen who teaches canaries to sing like nightingales. He also teaches young canaries to sing in the classic style by playing to them gramophone records of the notes of the



'Teaching Canaries to sing.'

Hartz Mountains Roller Canary. This is how canaries are taught to emulate the nightingale. As soon as the eggs are hatched, papa canary is replaced by a nightingale papa, who teaches the youngsters his own song. Canaries sing at moulting time. By persuading the birds to moult at different times of the year, Herr Reich can provide a set of nightingale-canaries (f which one at least will always be in song. So, you see, you can have the notes which thrilled Keats laid on in your own home, like h. and c. An expensive form of fun, as the birds cost from £8 to £12 apiece.

## Concert of Schönberg's Music.

THE contemporary music concert on Monday, April 7 (London Regional), will be devoted to the music of Schönberg. Of all the *enfants terribles* of modern music Schönberg is undoubtedly the most worth while. He is also one of the most formidable of them all—formidable in that the idiom he employs is so intensely his own, so astonishingly new. Far more controversy has centred round his name than round that of any other recent composer: but Schönberg goes on his own way, rigorously selective of his material, intensely self-critical, and debtor to no man. The words of his songs and choral music are often as unusual as the music itself. Only recently a new opera by him was produced in Germany that had for its theme the tangle of modern marriage; whilst the main work on April 7 will be his *Pierrot Lunaire*, a cycle of twenty-one 'melodramas' spoken against an ensemble of five instruments. In the same programme is included Schönberg's Chamber-Symphony and a Suite for Pianoforte.

## For the Sake of Pierrot.

THIS *Pierrot Lunaire*, by the way, has a most unusual history behind it. Schönberg's admirers have always been untiring in their efforts to spread the gospel of his work; and, since 1920, a band of distinguished musicians in Vienna have devoted themselves entirely to the performance and propagation of this amazing and fearfully difficult work, undertaking concert-tours with it, and broadcasting it. Of what other piece of music, we wonder, can the same be said? Such enthusiasm, entailing tremendously hard work, is inspiring, and should encourage you to stifle all prejudice when you listen to the performance here of *Pierrot Lunaire*.

'The Broadcasters.'



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**C**RITICS of the recently inaugurated Alternative Programme Service—and criticism was to be expected in view of the far-reaching implications of the scheme—have brought heavy artillery to bear upon the fact that there are occasions when a general programme will be transmitted without alternative. The B.B.C. has long worked upon the principle that it is not possible to please everybody all the time: these destructive gentlemen would go the whole hog and refuse to admit that at any one moment it is possible to satisfy the taste of an overwhelming majority. We cannot imagine, for example, that at a time when a national event such as a speech by His Majesty the King, the arrival of a trans-Atlantic airman, or a commentary on the Boat Race was occupying the programme, listeners would indignantly lay claim to an alternative. Such events and similar would seem to have the right to a monopoly of the ether; in view of their large popularity it would be excessive and uneconomic to stage an alternative programme. We do not lay too much stress upon the economic aspect. In face of its critics the B.B.C. has refrained from pleading poverty. The more imaginative among them will have realized of their own accord how costly a business the provision of programmes must be.

\* \* \* \*

**T**HERE is a romantic notion that the Elizabethan home was its own concert-hall. Everyone could sing, then; everyone could play. No night went by but music rang round the homestead rafters. The fact is, of course, that for every one house where you would have found music being made, you could have found a dozen without any. It was the educated classes that had this amazing facility: the great masses heard their music (if they heard it at all) from afar. Today, on the other hand, every home is, or could be, quite literally its own concert-hall. At last the time has come when music need be no one's monopoly. The one thing still lacking, however, to make this dream-millennium an accomplished fact is intelligent listening. Of the three million English homes where wireless sets are to be found, how many use their sets with wise discrimination? Why, for instance, does one so seldom hear the invitation to 'come and listen'? Why should not listening be as sociable an occasion as, let us say, dining, or bridge-playing? Given a good set, what pleasanter prospect offers itself today than a party of friends gathered to

hear a symphony concert from the loud-speaker? But all this presupposes that the ability to be quiet is not yet altogether dead.

\* \* \* \*

**T**HE limit of realism has surely been achieved by the Austrian broadcasters who, in order to provide a convincing background to a radio play entitled *Vienna to Salzburg*, installed a microphone in an actual railway compartment and broadcast the piece during a train journey between the two cities in question. We trust that the result was as convincing as the enterprise warranted. The 'effects' experts of Broadcasting and the Talkies find that in general the microphone is less sympathetic to 'the real thing' than to sounds synthesized from drums, thunder-sheets, and the like. 'Effects' are a valuable aid to pure dialogue in the presentation of a wireless play. There was a time when dialogue seemed likely to be sacrificed in their favour, when the microphone portrayed a mad world in which man expressed himself more in his shutting of doors, striking of matches, squirting of syphons, and pirouetting upon horseback than in the more conventional medium of speech. Today our radio authors are more sparing of such aids to realism—wisely so, because whereas the occasional use of cleverly contrived sounds is surprisingly effective, too wholesale indulgence calls up, with an equal effectiveness, the vision of perspiring minions toiling at wind-machines and half-cocoanut shells.

## THE WORLD WE LISTEN IN

For the tranquillity of our political life we have reason to be grateful, but of some pleasant excitements it deprives us. We never celebrate an exile's return. That has not happened in our calm island since the Whigs came back with William of Orange. A name in Wednesday's National programme reminds me that I once witnessed this event. Medtner is, with Prokofieff, among the most interesting of contemporary Russian composers, a musical conservative as the other is a radical. Both are 'Whites,' and left the country in the exodus which drained away so much of its talent. Three years ago they both returned, and I happened to be in Moscow when Medtner gave his first concert. The audience received the prodigal with grateful enthusiasm, and then we listened to some of his recent chamber music. But the stamp of these wild years was not upon it.

For the romance of the Revolution, in its effect on the Russian imagination, one must go to villages and factories. There are losses and impoverishment to lay to its account, but, by way of compensation, the masses are enjoying the arts as never before. 'We used to listen through the keyhole,' as a workman said to me, 'and wonder what went on in the drawing-room. Now we are inside.' The wealthy patrons of music have vanished, so the orchestras give their classical concerts in the dining-rooms of the mills. A passion for the stage has seized the young people, and among the first things that the workers in a factory would do

was to build a barn theatre for the plays which they acted, and occasionally wrote, themselves. In the belief that much creative talent lies inactive among the workers, colleges were founded, at which promising young people of the new ruling class received a hasty training in the arts. This hothouse raised commonplace fruit. But the power of appreciation is spreading. Even in little villages, hundreds of miles from Moscow, one saw wireless installed. The peasants danced to it and were beginning to till their fields to its instruction. The sight of aerials over the long rows of wooden huts gave me a sense of living in two eras at once. The peasants still dressed and ploughed and prayed as their fathers used to do in the twelfth century, while over their roofs the twentieth century sang in the air. But these peasants see many miracles. I visited a little village on a hill a week after electricity was installed. It had laughed at the engineers. The oldest and wisest of the peasants had gone about shaking his long beard and asking: 'How can the electric current possibly flow up a hill?' But it did.

Even in the performance of classical music there have been new developments. The most famous of the Moscow orchestras lost its conductor in the general exodus. It was in no hurry to replace him: it meant to wait for a chief worthy of itself. But rehearsals were necessary, and it discovered that they could be carried on by a new democratic technique. After each movement there was a pause for discussion. 'Should it run a little faster? Can't we manage a more dramatic *forte* here, a subtler rhythm there?' If the critic's suggestion found favour, the passage was played over again, experimentally. These rehearsals were so educative that at last this orchestra decided that conductors are a superstition. Had not the revolution abolished autocracy? But the new system involved an incredible number of rehearsals. I heard this orchestra of over ninety players perform without a conductor Beethoven's *Ninth Symphony* and the *Eroica*. They were as perfect in their unity as a good string quartette.

Everyone knows that the theatre in Russia has enjoyed a renaissance in recent years, and of its astonishing films one catches an occasional glimpse even in London. The exquisite art which had learned to extract the last impalpable hint from a play of Tchekhov is a thing of the past, like the society, given over to introspection and self-pity, which he studied. The new theatre reflects an age of reckless movement, with a more than American pride in machinery, and a passion for rash experiment. I thought it rather vulgar, but certainly it is alive. I saw a bad play in which the actors improvised the dialogue as they went along, and two in which the Soviet bureaucracy was satirized. A keen sense of humour survives. Of the arts, painting has fared the worst: its patrons are in exile. But wood-engraving flourishes, and most of the artists are busy illustrating the astonishing output of magazines and popular books which is one consequence of the growth of a vast new reading public. There is a symbol which, for me, sums up the change. Before the Revolution, under four glass cases in the collections of four millionaires, there lay four silent Strad instruments. Today they are entrusted to the best string quartette of Moscow, and once a week thousands enjoy their tone.

A. N. Brailsford

# THE ENGLISH INVADED VIENNA

and even sang in some of Mozart's operas when they were first produced at the Court of Joseph II.

**T**HE COURT OF VIENNA,' says Mr. Michael Kelly, 'was at that time the most brilliant Court of Europe.' He is speaking of the seventeen-eighties.

I like that phrase, 'the most brilliant Court of Europe.' There is a fine ring about it. It lights up the old salons again; it brings us suddenly within earshot of forgotten music; it has the sparkle of the wit and the diamonds and the champagne. Mr. Kelly was an easy victim to brilliance. He was just twenty-one, passably good-looking; and his childhood had not exactly spoilt him for brilliant surroundings. He was born, in fact, in Dublin. His father kept a wine-shop; taught dancing, too; no better parentage for the arts, but less promising perhaps for the polite world. But to 'the most brilliant Court of Europe' a fine tenor voice and the sound training of Italy made a passport as powerful—well, nearly as powerful—as unimpeachable quarterings. When the travelling-coach set down a fatigued and rather crumpled Mr. Kelly at the Hotel of the White Ox—it was the year 1783, and probably in the spring of that year—that youth, though he may not have guessed it, was in for the most gilded years of his life. Some glimmering may have come to him in his dreams, for he awoke with a distinct cubit upon his stature: he is now, and in future, and very punctiliously, Mr. O'Kelly.

'Well, O'Kelly,' the Emperor would say. . . How many conversations began with that affable address! You were always running into the Emperor: in the corridors of the palace (the opera-house was part of the palace), or during rehearsal, or in the streets, deliciously unattended, dragging sovereigns from one pocket for largesse, chocolate-drops from the other to pop into his mouth; and if you were in trouble, he gave audience to rich and poor at five every afternoon. Does His Majesty review his troops? Mr. O'Kelly finds a barouche placed at his disposal. An aide-de-camp is despatched to bid the barouche draw into a better position. Nay, the Emperor himself rides up: 'Well, O'Kelly, is this not a fine sight? This is my stage. Here I am first actor!' The Polish and Hungarian regiment file by; the regiments of Marshals Lacy and Loudon; General O'Kavanagh's regiment and General O'Donnell's. 'Look there, O'Kelly! There go countrymen of yours. Fine soldiers they are!' Mr. O'Kelly is enraptured; Nancy Storace, too, and her mother, who share the barouche. Truly, a most accessible Emperor!

An interesting trio, those compatriots of ours, Michael Kelly, Nancy Storace, and her brother Stephen: great figures in musical Vienna. And nearly—so nearly—they persuaded Mozart to come back to England with them. Mozart might have been a second Handel, with a tomb



in Westminster! The Storaces were Londoners—their father was a double-bass player at the Haymarket—Stephen, a composer; Nancy, a prima donna. Both Nancy and Michael had fat contracts for the Imperial Opera. Nancy was the original *Susanna* in *Figaro*; Michael the original *Don Basilio*: a distinction for these islands, I venture to think. But for Kelly, our vision of Mozart would be a shade greyer than it is: we should miss some of the moments, the rare moments of content, that posterity so wistfully treasures; it is he who tells us of those Sunday parties at Mozart's. He says he never missed them. Friendly parties, with music and punch and billiards, and a dance to wind up with. One can see the little man, very thin, very pale, with his long fair hair, of which he was so vain, seated at the piano, playing, stopping instantly if the slightest noise were made; playing, and then tiring of it, and turning, like a child released from lessons, to the billiards and the romp; and Frau Mozart, beaming admiration, assuring Kelly in a whisper that her husband *really* wanted to be a dancer! And there is that golden moment at the rehearsal of *Figaro* when Benucci is singing the *Cherubino alla Vittoria, alla gloria militar*. Mozart is on the stage in his crimson pelisse and gold cocked-hat, beating time. The song ends, and everybody, stage-hands, musicians, singers, forget their dreary little jealousies and burst into a thunder of applause which never ceases, and Mozart too, forgets the duns that were probably waiting for him in the street, forgets all the dusty struggle, and stands there bowing and bowing, tasting in that brief instant the savour of immortality. We bless Kelly for the record of it.

For the rest, his days in Vienna are carnival. He has 'lots of society, ample salary, good reception.' What more could an artiste desire? The people of Vienna, he says, are dancing-mad: 'Pleasure is the order of the day and night.' We see him in his 'full dress embroidered suits, either of gold, or silver, or silk,' with his diamond ring on each little finger and his two watches, in the cabarets of the Prater; at Schönbrunn on gala-nights when

there were fireworks and all Vienna paraded its cool alleys; at those wonderful processions of sleighs in the winter, when cart-loads of snow were brought in from the country to spread along the streets, and to torchlight and music, sleigh after sleigh, each carrying some beautiful woman, befurred and bejewelled, the horses with plumes of snow-white feathers, the drivers magnificently dressed, two footmen racing before each with silver-topped poles, the Grand Master of the Horse leading, tore along the white streets and gathered in a splendid galaxy before the palace; or at the English club in the Graben (where 'more corks were drawn at one of their dinners than during the same day all over Germany') or that more intimate, more exclusive English club behind the grocer's shop, where, after the opera, you got such excellent champagne and hock; such excellent parmesan, olives, anchovies, and oysters; where you had 'no table-cloth but only brown paper napkins.'

For Vienna was packed with English, doing the usual English things: setting up clubs, horse-racing, and smashing street-lamps. Horse-racing became a most popular sport. All Vienna turned out to see 'My Lord Anglais' turned jockey. It took place in the Prater; and the course was kept by the Polish guards. The Emperor encouraged the racing, but he distinctly discouraged the lamp-smashing. 'I regret to observe, O'Kelly, that some of your English gentry who travel are much altered. Formerly they travelled after they had quitted college. It appears to me that now they travel before they go to it!' Mr. O'Kelly bore the rebuke with the stoicism of a man who did not himself smash lamps, nor belong, strictly speaking, to the English gentry.

All good times come to an end, and it was a sad morning when a carriage and four horses galloped away from Vienna, with Nancy Storace, her mother, her lap-dog, and Kelly inside; Nancy to win fresh laurels in London, to run away with Braham the song-writer, and to leave a fortune of £50,000; Kelly to be principal tenor at Drury Lane. One memory alone of 'the most brilliant Court of Europe' he conveniently forgot. Mozart had begged him, tactfully but quite decidedly, *never* to compose. He did; he composed the music for no fewer than sixty-two pieces. He also set up as wine-merchant. He was suspect in both professions. The penalty for defiance would seem to be that his fame now rests, not on his friendship with Mozart, nor on his place in the original cast of *Figaro*, but on a rather silly squib of Sheridan's. Sheridan declared that over his shop should have been written: 'Michael Kelly. Composer of Wines. Importer of Music.'

WILFRID ROOKE-LEY.



# THE MAN BEHIND THE MUSIC:

The eighth of a series of portraits of composers, by well-known writers of today.



Portrait of Liszt, by Nancy Mérienne.

WE are so accustomed to the older portraits of Franz Liszt that we do not readily picture him in youth. There are portraits of him by Deveria, made in 1832, when he was twenty-one, and by Nancy Mérienne, a few years later. In dress he is true to period: an incarnation of the romantic movement. There is the familiar frock-coat with the velvet collar, tightly buttoned in Nancy Mérienne's drawing, in Deveria's open to show the gay waistcoat, the flowing collar and the flowing tie. But the face is more beautiful than any romantic's, than Chopin's even; not perhaps more sensitive, but more serene, more candid, and in Deveria's portrait particularly it has the radiance of innocence and an intense spirituality. He is as much a dandy as Chopin; but he has greater vitality, finer poise. Boyhood lingers in Deveria's portrait; but in Nancy Mérienne's that has all gone; humour plays faintly about the mouth and life seems already to have begun.

His early years had followed closely the career of Mozart. He was born in 1811 at Raiding, in Hungary, an obscure outpost of the vast Esterhazy estates. His father was a steward there, a man who had known Haydn, and who in that sour corner of the Empire was lonely and music-starved. Franz displayed the traditional precocities, and at the age of nine an excited father carried him off to Presbourg, where a group of equally-excited noblemen, after hearing the child play, instantly guaranteed his musical education. He was soon in Vienna, at school with Czerny and Salieri; in time to know Schubert and to be kissed by Salieri's last and greatest pupil, Beethoven. From Vienna, at the age of twelve, he was taken to Paris. In Paris he became 'le petit Lits'—le petit Mozart over again—the darling of every drawing-room, the bewilderment of all who heard him. And like 'le petit Mozart,' he went touring with his father, a meteor-like progress among the great houses and the great cities. George IV toys with his curls at Windsor; and at Manchester 'Master Liszt now only twelve years old' (he was actually fourteen), 'who is allowed by all who have witnessed his astonishing Talents to be the greatest performer

of the present day,' played his variations upon themes 'which he respectfully requested from any member of the audience' in the delightful conjuring-entertainment manner of the concerts of the period. Soon and abruptly the Mozartian career ends. His father dies at Boulogne; his mother hurries to Paris, and Franz, barely sixteen, must set about to support her.

It is not difficult with Deveria's beautiful portrait to picture the boy who now presented himself at the house of the Count de Saint-Cricq as music-master to his daughter Caroline. For it was by giving music lessons that he proposed to live. So handsome, so famous a youth had no difficulty in securing as many as he needed. But with Caroline de Saint-Cricq, the relation of music-master hardly survived the first lesson. In the annals of first-love, there is no story more exquisite, nor more poignant; a story that only a poet should tell, or music enshrine. One may smile to see the two children who at these lessons forgot even to open the piano; who read Dante together, and Lamartine and Victor Hugo; whose hearts, which had reached out to one another at the first glance on the first morning, drew nearer an avowal of their love, as the days went by, along the age-old path of poetry and books. One may smile at the mother, so gentle, so romantic, so sentimental if you will, who knew perfectly what was happening, and who, perhaps because she was dying, watched the children, as the dying may watch, wistfully and tenderly, some spring blossom swaying in the spring sunshine, and would not disturb them; but who nevertheless told her husband and begged that he, too, would leave them in peace. But one does not smile, or only very understandingly, at the issue. There came a day when Franz called to find the house hushed in mourning; the Countess had died suddenly in the night. No words were needed; sorrow had carried them in that hour to the last stage of their love-making, and when Caroline, white and in tears, entered the salon, in an instant their arms were about one another and their lips met. A few days later, Franz received his dismissal from the Count: a courteous, even a grateful dismissal; and the information that a marriage had been arranged between Caroline and the Count d'Artigaux.

Such was the first love-story of Franz Liszt. It is said that it was not until the guns of the revolution of July, a year later, burst over Paris, that the boy recovered from the long apathy into which his grief had plunged him. Meanwhile, two events, pregnant with destiny, were awaiting him: a friendship with the Dominican Friar Lamennais and his first hearing of Paganini. It was Paganini, that gaunt, unearthly figure, whose supernatural technique inspired him, first with the ambition himself to achieve even the impossible, and then with the conviction that his art, once perfected, must serve no selfish ends but must be used for the service of mankind. It was the dawn of a religion of art, which Lamennais reinforced. That Liszt perfected his art, we know; how it was done, we know not. It seems that he received no piano lessons at all after Vienna. How he worked we never read. Perhaps it is only consonant with the splendid gesture, a sort of sublime dandyism, which it was his to exhibit to the world at all times, that the long hours of mechanical labour, day in and day out, should be hidden even from the biographer. He perfected his art; Lamennais would teach him to perfect his soul.

But there were others: Berlioz, whose *Symphonie Fantastique* set him dreaming of the still uncharted seas of interpretive music; and Chopin. He was soon an accredited member of that little group of romantics, George Sand, Heine, Delacroix, Hugo, Mickiewicz, and the rest. With them he plunged into an ocean of hard reading: the poets from Homer to Hugo, the philosophers from Plato to Locke, Shakespeare, Byron, Goethe. Thenceforth Byron, a well-thumbed copy, went with him everywhere; and (strange bedfellow!) the *Pensées* of Pascal. Dante, too, for Dante was to become his sovereign poet and guide. Of all that galaxy of youth, it was Chopin who was the friend: intimate, sympathetic and beloved. It was at a party one evening at Chopin's, among the flowers and the soft candle-light, and the music of his friend, that he beheld for the first time Marie d'Agoult.

When a few months later a post-chaise carried the pair of them over the frontier into Switzerland there began those wanderings that never ceased till his death. Liszt was a citizen of nowhere. Only the slenderest link bound him with Hungary; or at least his link with every country and capital was equally strong. He is now the Liszt of legend: the player whose power over audiences was superhuman, who turned the heads of all the women in Europe; the friend of kings and princes; the hero of the strangest demonstrations, the receiver of tribute and honours wherever he came; a kind of royalty himself. Those were the days of the travelling-coach which he had fitted up like the caravan of a gipsy king, of the court of admirers who followed him from city to city, of the three hundred and sixty cravats! In England certainly he was a shade less warmly received—for the reputation of genius travelled slowly—and indeed, we read of a provincial town where he found his audience so scanty that he invited them all to his hotel, gave them an excellent supper, and then played them his programme. The true Lisztian gesture! The same gesture wherewith he took upon his shoulders the entire charges of the Beethoven monument at Bonn, to expiate France's shameful contribution of a beggarly 500 francs; the gesture wherewith in future he gave all his lessons free.



Paganini, who inspired Liszt to perfect his art—

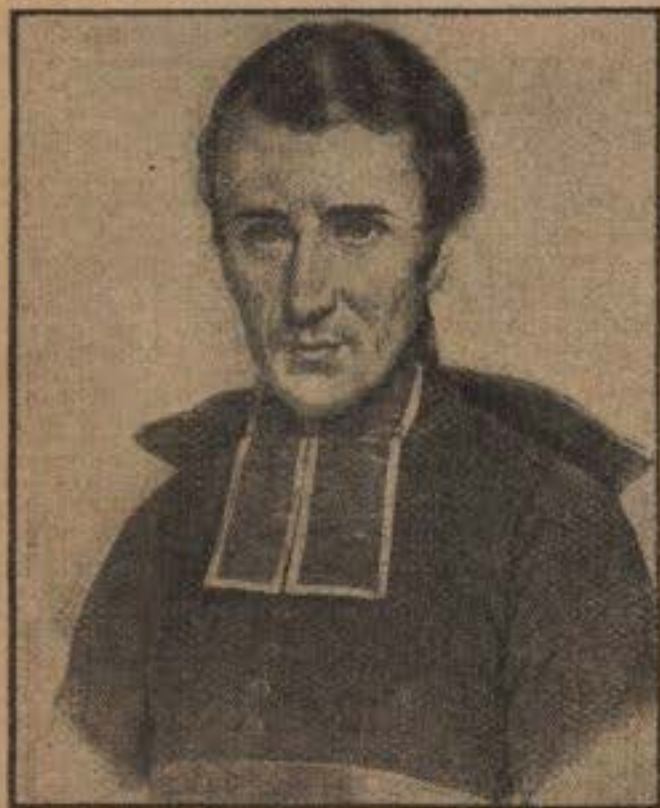


# (VIII) LISZT

By Francis Brettagh

He was a veritable Midas, whose hands upon the keyboard could command the wealth of the world. It might be said, fancifully, that every note he struck turned into gold. What fortunes he made were as nothing to those that, had he cared, were his for the asking; and who shall catalogue the charity that exhausted them, leaving him at the end in the happy poverty of his beloved St. Francis?

But the teaching of Lamennais soon brought to an end this career of virtuoso. His abandonment of it at the age of thirty-three, his acceptance of the post of Kapellmeister to the Grand Duke of Weimar, can only be understood in the light of the Lamennais doctrine of art, which had found so receptive a soil. Lamennais has showed him that the true aim of art is the perfecting of the creature; that the artist's vocation is to render the work of God in its sensible aspects, his highest duty 'to furnish the Divinity with modes of expression that are perpetually new.' There was no such thing as 'art for art's sake.' Liszt was thenceforth inspired with a sort of divine chivalry; his motto was *génie oblige*; and art was now first and last an apostolate which could not be satisfied by a lifetime of piano-playing. It was to be an apostolate through composition, through writing, through the championship of great music. Weimar was to become the temple of his apostolate. This irradiates many things which would otherwise be but dry facts in the record of his achievement. He had always, for instance, placed Beethoven in the forefront of his programmes; the least commercial choice that can be imagined; for Beethoven was then un-understandable, a barbarian. As with Beethoven, so later with Berlioz; so with Wagner; so with every seedling growth of the new spirit of music, the 'music of the future,' as it pushed its way timorously into the untutored air of the nineteenth century; the music of Brahms, of Grieg, of the young Russian school when it arose. Of his own place in the hierarchy of composers, the world still debates, and may continue to do so; for the issue is almost nugatory. There is no debate whatever as to the influence of his discoveries, his inventions upon every contemporary composer; nor is it fanciful to say that it is to Liszt that the world owes Wagner.



—and Friar Lamennais, who inspired him to perfect his soul.

It was something deeper than the mere staging of *Tannhäuser* and *Lohengrin* at Weimar, or the mere gifts of money at moments so opportune, so pressing, that one wonders whether Wagner would not have foundered without them; deeper even than the sleepless advocacy of Wagner's ideals from the authoritative pulpit which Weimar had now become; it was the giving of his soul to Wagner in a friendship so intimate, so romantic, that the world has rarely seen its like. *Génie oblige*: and where giving was concerned, Liszt never gave; he squandered. If shadows fell at times across that friendship, they were cast from the monstrous egotism of Wagner, between whom and a twin-deity an unclouded friendship were impossible if the other had not been caught up into the empyrean of an apostolate. But with Wagner the day came when he would publicly acknowledge his debt. It was the day of the opening of Bayreuth in 1876. All the world was there: Emperors, kings, petty sovereigns, artists, philosophers, all who could crowd into the little town, jubilant and beflagged. It was, musically, the crowning moment of the century. Liszt was there, old and venerable, an abbé now. To the vast audience Wagner said: 'There is the man who believed in me first of all . . . the one without whom you might never have heard a note of my music, my very dear friend, Franz Liszt.'

He was now the Liszt of the familiar portraits, with the face as of some old reaper who has harvested his grain and scans the empty fields that widen towards the sunset; his eyes are filled with memories, and in the kindness of the smile there is something of satire. It is a face of infinite strength but no sternness; the promise luminous in Deveria's portrait brought to fulfilment. Of the women who loved him and whom he loved, Caroline d'Artigaux was dead; Marie d'Agoult, too, the mother of his children, the companion of those spring-time years when he was still the virtuoso. The Princess Carolyne was still living. For thirty years she had been the voice of Lamennais, the guardian-angel of his apostolate. This woman, dark-skinned, with Tartar eyes, a Pole, yet with the wit and the intellect of France, was a poet who could share his dreams, a philosopher, and above all a believer who could share his mysticism and nourish his vocation. The owner of vast Russian estates, which she administered herself, but which she abandoned for Liszt, she was the châtelaine also of Altenburg, the castle that crowned the hill above Weimar, which became their home. She had been married as a child, against her will, it was said, to a Russian officer, with whom she had never lived, and now for fifteen years the interminable proceedings had dragged on, first with the Tsar, then with the Pope, for an annulment; when at last the decree was about to be pronounced, the cup was snatched from their hands by a final manoeuvre of her husband's family. Liszt had arrived in Rome. Everything had been arranged for their wedding, which was to take place on the morning of his fiftieth birthday. The church of San Carlo al Corso was decorated with flowers. On the evening before, they are supping together in the Princess's apartments, when towards midnight, a panting messenger



Liszt's birthplace in Burgenland, Hungary.

arrives from the Vatican with news that upon certain fresh representations from Russia, the Pope has demanded a revision of the case.

When Destiny seems cruel she is often merely symmetrical. Or she is like a musician whose modulations, intricate or harsh, can only be judged when the sought-for key is reached. Paris—Weimar—Rome. Rome was fittingly the final chord. Liszt and the Princess abandoned the struggle; and when three years later the Princess's husband died, they did not marry. The Princess had made a cell for herself in her apartments where, with shutters closed, with countless busts of Liszt around her, amid the scent of flowers and the smoke of her cigars, and to the light of fourteen tall church candles, she gave herself up to writing; binding herself to Liszt henceforth by the stronger bonds of her renunciation and her prayers. As for Liszt, the oldest Court of Europe capitulated: it was merely the latest to do so. The Pontiff visited him in the little monastery in the Campagna, where he had taken up his quarters. The great Cardinal Hohenlohe offered him a floor of the Villa d'Este at Tivoli. There was talk of his directing the music of the Sistine Chapel, and for a time he had rooms in the Vatican itself. The soutane and the little white bands followed in due course—minor orders only, which he was free to relinquish; but a fitting symbol of the allegiance that was strongest in his soul, and a seal, perhaps, to that real priesthood of art which he had so faithfully served. Around him were the tall poplars of the Campagna and the terraced heights of Tivoli; farther, the great hills behind which rolled the country of St. Francis, the valleys of Umbria, to the Tuscan plain, the country of Dante. The air was lucid like a beatific vision. To Liszt it was merely a coming home.

Yet Destiny, still in search of symmetry, decreed that he should die at Bayreuth. The old nomadic habit was strong in him till the end. One by one the links that bound him to the world were broken—Wagner died in 1883—a veritable fever of wandering possessed him. The nations were his tributaries, and like a monarch he would revisit their capitals once more before he died and receive the ancient homage. England was the last. Queen Victoria welcomed him in the very room in which more than sixty years before George IV had toyed with his curls; the tumultuous welcome of London is within living memory. This was in the April of 1886. In July he reached Bayreuth for the festival. He had caught a chill on the journey and was very ill. He struggled through the performance of *Tristan*, but a week later, in the arms of his daughter Cosima, and with the word 'Tristan' upon his lips, he died.

Francis Brettagh.



## WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag  
Enlivened by GEORGE MORROW.

### ANOTHER LESSON IN TOLERANCE.

Was it from a sense of mercy rather than tact that the Editor of this page, in the issue of March 14, placed three protecting letters between Miss Barclay's 'Lesson of Tolerance' and F. M.'s letter on profane syncopated jazz music which so ably illustrated the last sentence of the former's letter? Leaving aside the technical point that syncopated jazz music has long been used in highly religious Negro services, and can therefore scarcely be called profane in musical parlance, I think it is obvious that a listener who, by his own confessed error, 'profanes' his ears with Continental broadcasts is committing an even greater error in wishing to deprive the rest of England of possible pleasure from those broadcasts merely because his tuning is likely to be inaccurate on Sunday afternoons. It follows logically that many of the persons who write letters of complaint about personally distasteful items of a public programme fall into the same category as our friend 'F. M.', since they are alike in forgetting to avail themselves of the supreme critical advantage which they possess over the theatre or concert-goer, the ability to remedy their spotty by the simple expedient of shutting off the wireless.—*Elaine C. S. Drake, 2, Yeoman's Row, S.W.3.*

### IN THE AMERICAN MANNER.

I YIELD to none in my admiration of Americans and American taste—in fact, I married an American lady—and their excellent taste is proved by the avidity with which they are buying up our best pictures, porcelain, furniture, homes, and all that is



good—but why we British should take in return all from America which is bad—their jazz, Negro spirituals, horrible noises, principally emitted through the nose, called by some singing—I cannot conceive, and why again is this rubbish encouraged by the B.B.C., who originally set out with the idea (so I understand) of educating the public taste?—*Chewing Gum, Dorset.*

### THE MILITARY BAND AND DANCE MUSIC.

THOUGH not a dancer myself, I am very fond of listening to the attractive melodies of many dance numbers. I have, however, talked with a number of people who, like myself, feel that dance bands seldom do justice to these melodies. The dance bands seem too keen on what they call the 'rhythm' to bother about the tune. Would it not be possible for you to broadcast sometimes a programme composed entirely of dance numbers played by a military band, for I have found that there is nothing so splendid as a military band for rendering a good tune well? I would give as an example 'Painting the Clouds with Sunshine,' as played by massed bands at Leicester recently. This seemed to me to be the last word in the reproduction of full, rich melody. In dance bands the tune is so often drowned in the cacophonous accompaniment of lurid saxophones.—*T. W. Angel, 17, Wantip Road, Plaistow.*

### HUMOUR IN BROADCASTING.

MAY I heartily endorse the request made by Mr. Quinney for more humour in broadcasting? If humour is the salt of life, are not the programmes rather savourless? The popularity of vaudeville expresses the desire for amusement, yet many do not care to listen even to vaudeville on the chance of hearing one or two good sayings. There are stores of humour waiting to be used—English literature is famed for clean, honest humour—yet evening after evening there are programmes to which one can listen without hearing anything to provoke a smile, still less a laugh, and the solitary listener would be delighted to be amused as well as instructed.—*K. B., Boundary Road, N.W.8.*

### MUSIC FOR FOLK DANCING.

MAY we make an appeal for the broadcasting of English folk-dancing music? It seems to us that the ballroom dancers are served very well indeed, and yet, despite the fact that both folk-dancing and its music are decidedly more British in origin than jazz, no opportunity whatever is provided for them in the broadcast programmes. With the closing of classes held throughout the winter, there must be thousands of country dancers who would welcome an opportunity of dancing outdoors to music supplied by the B.B.C. It is both difficult and expensive to provide good music for dancing in open spaces, and a broadcast programme would enable dancing to be carried on simultaneously in scores of parks or on village greens—its native environment—throughout the country.—*W. McMullon and R. B. Loveless, West View, St. John's Road Farnham, Surrey.*

### SHOCKING!

MAY I suggest the *The Radio Times*, being a registered newspaper, might create a novelty in the newspaper world by itself having an 'all in' insurance scheme, including shocks to listeners who, after staying up late, happen to hear a really favourable 'Surprise Item'? With the exception of 'Scotsmen' I doubt as to whether anything would be paid out.—*W. A. Naylor, 48, Hampshire Ave., Farnham, Road, Slough.*

Mark your letter 'What the Other Listener Thinks,' and address it to the Editor, 2, Savoy Hill, London, W.C.2.

### A HISTORIC CHOIR.

I WRITE to say how much I enjoyed the recent broadcast of the old Lothbury Male Choir Concert. It reminded me of the many delightful evenings I spent some fifty years or more ago (I am just upon eighty-five) at the smolting concerts at the Cannon Street Hotel, listening to the lovely songs and glees by the choir under the direction, then, of Mr. Evison. My brother-in-law, the late Edwin Chabot, was for many years the secretary of the choir, and until I saw the announcement in *The Radio Times* I was wondering if the old choir was still in existence. It is as good as ever, and I heartily congratulate the choir and thank the B.B.C. for a pleasant evening.—*Walter Millarship, 118, Breakspurs Road, Brockley.*

### 'MY DAY'S WORK.'

WRITING as a satisfied listener since the days of the experimental stages of the B.B.C.; personally I think your series of talks 'My day's work' are really interesting and generally instructive. The broadcast given recently by a lighthouse keeper was particularly good, and one could visualize oneself as a 'watcher of the angry seas.' Our friend made particular stress on the value and comfort of wireless since its advent, he said, 'we can get the news, concerts, bands and football matches.' I trust some of the powers that be of the Football Association heard the last remark and possibly they may alter their decision and give the right to broadcast the 'Cup Final' if only to give the men who 'keep the home fires burning' some little recreation.—*Chas. H. Pace, 1, Suffolk Ave., Shirley, Southampton.*

### THE TRUE PHILOSOPHER.

MANY very prominent people and leaders of modern thought have given us their points of view and their outlook on life, but one very ordinary person has surpassed them all in explaining to us, unconsciously perhaps, his philosophy of life. I refer to the rag and bone merchant who gave a talk on Saturday, March 15. His sense of humour and his enthusiasm for his job gave a sense of vitality and keenness which, despite his humble calling, impressed me deeply. England needs more like him today.—*John Essex, 17, Cambridge Road, Barking, Essex.*

### VALHALLA!

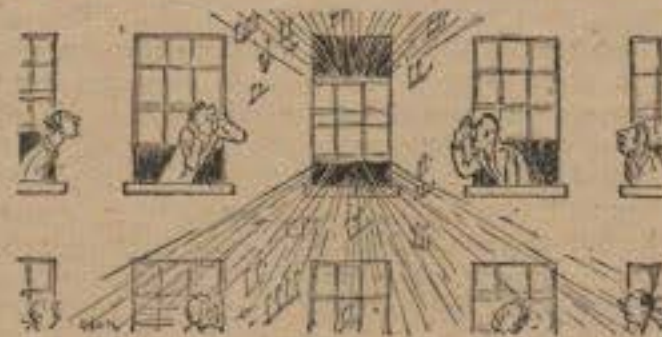
REGARDING the Gods' entry into Valhalla, it might interest Mr. Gordon to know that they neither used tractor nor Ford lorry. They entered over a celestial rainbow bridge which spanned the great Rhine valley. The music realistically depicts their entry to anyone with a musical frame of mind, but any detail would probably stump Mr. Gordon. With regard to the noise this gentleman heard, I can only suggest that his loud-speaker had ceased to function properly. In any case, there is no chance of them touching Ibsstock—they were burnt long ago.—*R. Grierson, Brighton.*

### THOSE YEOMEN OF ENGLAND.

I WOULD hasten to reply to your correspondent Eric E. Phillips, whose letter in the above appeared in a recent issue, in an endeavour to calm his troubled breast, which seems to be fired by some unrighteous indignation against the author of the words 'And nations to eastward and nations to westward, as foemen did curse them, the yeomen of England.' These words were written by Mr. Basil Hood for Sir Edward German's *Merrie England*, and I am sure that if he were not as proud of the achievements of these yeomen as our friend Mr. Phillips, they would not have been immortalized in song. What stronger language or more virile expression would your correspondent desire? England's yeomen were certainly no friends of the 'Spaniards and Dutchmen and Frenchmen,' so it is to be wondered at that such men did curse them? Surely that is a tribute. No, I cannot picture Mr. Hood penning those words sitting in sackcloth and ashes and fearing for shame to lift his unpatriotic head. 'High-handedly and stupidly emasculated'? Nay, Mr. Phillips, subdue thine ire and allay that irritation. Reconstruct (not misconstrue) the words again, and if even then they lack sufficient fire, then 'temper thy judgment with mercy' and allow the author a little 'poetic licence.'—*G. H. Ralph, Highgate, Forest Row, Sussex.*

### REMEMBER YOUR NEIGHBOURS.

WITH great pleasure I read 'Fair Play's' sensible comments in your issue dated March 7. There are people who switch on the loud-speaker immediately broadcasting commences and have it blaring away with scarcely an interval for the rest



of the day. In terraced houses this is really worrying to neighbours whatever the state of the nerves, and if as 'Fair Play' suggests they would only tone down a little, and incidentally enjoy better quality, the nuisance would be obviated. Perhaps a little talk on this matter could be broadcast, it would surely do some good.—*Sweet and Low.*

### THE SINGER AND THE MICROPHONE.

Is the art of voice production deteriorating? I have not for ever so long heard singing with an easy and loose back of mouth and open throat on the higher register, and seldom on the lower register. Is it that only a few can do this, or is tightening the back of the mouth and throat—thereby causing more or less strain—the fashion of the day? It would be a rare treat to hear the upper register sung with an easy, flowing emission of voice on the wireless. The B.B.C. should give us the best, as an example to amateurs and would-be singers.—*Cymro.*

It is the B.B.C.'s constant endeavour to give the best, and much hard work is devoted both to the selection of voices which broadcast well and to the steady improvement of the actual transmission. The microphone is still apt to exaggerate some faults which, in the concert hall, would not be so obvious.—*Music Editor, The Radio Times.*

### THE SPRING POET.

MAY I be pardoned if I give you a pat on the back for your fearless criticism of my 'Ode to Spring'? It is fit neither for broadcasting nor any other form of publicity. That is exactly what I wanted to know. It was returned to me, at



intervals, from its Odyssey through Fleet, Tudor, and Bourgeois Streets, Printing House and Salisbury Squares, Fetter and Shoe Lanes, with polite but uninformative slips—'receiving our careful consideration,' returned with thanks,' owing to pressure of space the Editor regrets'; a facetious sort of chap wrote: 'We have read it forwards and backwards and were each time equally affected.' And another would-be humorist said: 'The fervent pathos of its punctuation must touch the stoniest heart.' Again I thank you, and the American editor who wrote: 'A kind'er spry ballad fixin' that'll chew up Shakespeare as quiet as a skunk does clams.' I hate the evasive generalities of the London editor.—*S. P. King-Bard.*

### AN OLD FOLKS' HOUR?

DEAR SIR, the B.B.C. provides  
Talks on all subjects, and besides  
Gives muse and music every hour  
For cot and villa, manse and tower.

But just a word for Old Folks, who  
Would like a special hour, too:  
An Old Folks' Hour, when they could bask  
Thro' many a long-forgotten task.

An hour in which old songs would bring  
In stanzas dear remembered things;  
An hour of 'auld acquaintance' strong  
Where'er is found the English tongue.

For life is sweet at dawn and eve,  
When we appear and ere we leave,  
So give us at each end the Voice  
Wherein we find we can rejoice.

—*The Hermit of Guernsey.*

### 'HOTTING UP' THE DANCE TUNES.

I MOST heartily agree with 'Hopeful' who wrote in your issue of March 7, that he longs to hear hot dance music by Jack Payne and his B.B.C. Dance Band. I am a very great admirer of this band, and I realize, of course, that it has to cater for all kinds of tastes, but surely, with the splendid musicians he possesses, Mr. Payne might let himself go on occasions. But, after listening to the usual nightly dance broadcasts, Jack Payne appears really red hot. With all due respect to the various bands, the absolute sameness of their playing is enough to turn anyone against jazz. Hardly ever does one hear anything in the least novel. Instead, one has the feeling of knowing every time exactly what is going to happen next. After all, the 'hotting up' of the dance bands should do something to silence the jazz critics. For the highbrows would have to admit a similarity to their beloved Bartok or Popoff if one of the more advanced dance tunes were bereft of its syncopation and played in classical time, just as hot dance enthusiasts would welcome joyously any work of the above or similar composers played in syncopated time.—*Yeome Babington Blackwell, The Whyte House, Bispham, Blackpool.*

### STILL ANOTHER CRUSADE.

EVERY listener must shed tears of sympathy with poor 'F. M.', who 'inadvertently moved his indicator too far' and was tempted by the devil with syncopated dance music on the Sabbath. Fortunately, he was courageous enough to continue to listen, and ascertain for the benefit of the rest of us that the 'profane' music was proceeding from a foreign station, so that we can now be warned in time and manipulate indicators with greater care on Sunday. His suggestion, however, that British stations should cause interference on all foreign wavelengths is hardly drastic enough; why not organize a crusade to go over and kill off all wicked foreigners who have different ideas to 'F. M.'?—*L. A. F., Bournemouth Park Road, Southend-on-Sea.*

# A CONVERSATION AT BOAR'S HILL.

JOHN MASEFIELD, whose 'Philip the King' is to be broadcast on Tuesday and Wednesday this week, gives a special interview to 'The Radio Times.'

TO interview Mr. Masefield is not an easy matter. The preliminary correspondence is frankly discouraging. Those whose duty it is to protect him from whatever interferes with his work, make it clear that all interviews are extremely distasteful to him; and that although he will be quite pleased to renew an old acquaintance, the allotted time will be short, and that time ruthlessly checked. Altogether, the diffident interviewer, always uneasy and over-anxious when a writer, or any artist, has to be disturbed and interrogated, was in two minds up to the last moment about sending a wire with appropriate apologies, and missing the train to Boar's Hill.

The train to Oxford, I should say. There is no train to Parnassus. Apart from their own cars, the Poet Laureate, Sir Gilbert Murray, Mr. Masefield, Sir Arthur Evans, and all those other literary residents and visitors, some welcome and some less so, who are attracted to Boar's Hill by that distinguished company of men of letters, are only connected with the town of Oxford by a motor bus which goes to and from Christchurch every hour. Not wishing to lose any part of the brief time allowed for the impending interview, I pretended not to notice Oxford, and took an early bus which gave me an hour to spare on the heights.

It was cold up there, with the sun, so pale that it might have been the moon, and the famous valleys on both sides of the ridge completely blotted out by mist. So that I cannot say I saw that vast stretch of country to the South, over Berkshire, towards the White Horse Vale, nor, on the other side, the legendary view of Oxford, that Mr. Masefield must have on a clear day from the hill that drops down so suddenly to the valley behind his house.

I explored Boar's Hill village, and saw from the frequent notice boards of the Boar's Hill Estate that we were 400 feet up; and saw, too, from those same notice boards, advertising 'excellent building sites' at every turn, how that lovely undulating woodland country is threatened. Then, the appointed hour having arrived at last, I bowed respectfully in the alleged direction of the Poet Laureate's home; took a footpath across a field, came to a gorse plantation that I had been told to look for, and found Mr. Masefield's pleasant, unpretentious, red-brick house.

He was alone; in a sitting-room of which all that I remember is that it had a wide window-ledge on which pots of cyclamen and jars of anemones, arranged alternately, made a fine decorative frieze against the pane. I had known him once as a Londoner; or, rather, for he was never that, in his London days; a dark, pale man with a shy, hesitating manner—one might almost call it apologetic; as if he were saying: 'Well, that's how things are. It's not my fault that they're like that; but I'm sorry . . .' This manner would give way unexpectedly to a sudden, generous warmth, as pleasant to remember now as it was to experience then. Now I saw him white-haired; but so vigorous and fresh-coloured that his white hair seemed accidental; no longer hesitating in manner, though perhaps rather shy, still; certainly less apologetic for the state of the world; perhaps even almost resigned to it . . . No less kind, I saw, as he said: 'Yes, a long time ago . . .'

So I put aside all the formal questions that

I had prepared in case the interview was a 'stiff' one, and said I had come to talk about *Philip*. 'Are you going to listen when they do it on the 30th?'

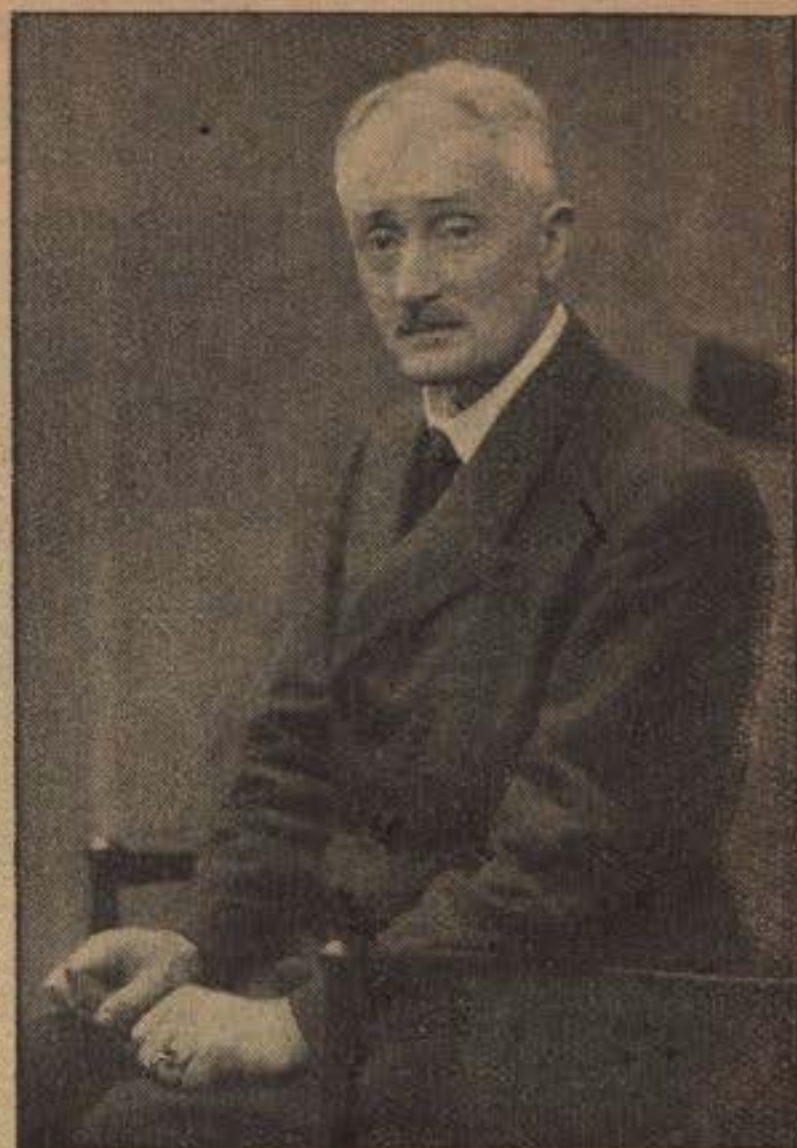
He said he certainly was. He had heard one or two of his own plays broadcast already, and had been particularly struck by the excellence of the diction in *Pompey* and by the extremely effective use made of the 'noises without.' I said I was a very slow convert to wireless myself, having had, as a journalist, to listen almost unceasingly to someone, or something, all my life. He smiled sympathetically; but said, seriously, that he thought we must all be converted before long. The possibilities of wireless as an introduction, and an adjunct, to literature had hardly begun to be realized. 'It is training people to sit still and listen who never listened before; training a huge audience to listen to important things that have been dying out.' Declamation had almost gone from the theatre; rhetoric had hardly been heard in politics since Burke; for years no London audience would listen to poetry. Now, as wireless developed, an extraordinary revival would take place—it was already taking place—in poetic drama; as certain objections were overcome, and political speeches were broadcast, audiences would demand better speakers. The cheap appeal that could hypnotize the mob, would not 'go down' with the critical fireside listener. The whole nation would gradually find itself trained to listen to poetry, and to oratory, as it was already learning to listen to music. In time a new literature would be created; a literature made to be declaimed.

'Now, tell me about *Philip*. When did you write it? My edition has no date to it. And when has it been done before?'

He said, 'I wrote *Philip* in 1914, and have not touched it since. It was finished shortly before the outbreak of war, and its first performance was at a war matinée in London. Lady Keble (Lillah McCarthy) was the Infanta. I don't know why I can't remember who played *Philip*. It was a very good performance, I know; but so many things have happened . . .' He said it had also been done by repertory companies, particularly in the North—Leeds and Sheffield, he thought, but not again in London.

I said, 'What was it in the subject of *Philip* that specially attracted you?'

At this point Mrs. Masefield came in and took us into an adjoining room for tea. The interviewer lost the thread for a moment. Mr. Masefield, however, while fulfilling hospitable duties with scrupulous attention, had not let go of his thoughts. He said, 'Well, the power and wealth of Spain, all those vast territorial possessions had always attracted me . . . I had planned to do the three *Philip*s; 2nd, 3rd and 4th; but the war altered all that. And the thought of that great man toiling away for twenty years at the destruction of England, and then letting all his chances slip. When at last his Armada was built and ready for England he wasted all his captains and gave the command to the wrong man. He insisted on thrusting it on the Duke of Medina Sidonia, who told him again and again that he didn't like the sea and



Foulsham and Banfield

didn't want to go. But Philip was obdurate. He put all his good men in subordinate positions, and put the wrong man at the top!'

The summary had a disconcertingly topical flavour. The chances of the right man getting the right job seemed about the same in 1588 as in 1914. I asked, 'Why did he choose Medina, anyway?'

Mr. Masefield said reasonably: 'Well, he was a good Catholic, you know; and a gentleman. But it was a pity for Spain that he didn't think of taking advantage of the wind!'

We went back again to wireless, and to those 'noises without' that stir the imagination as no visible stage storms or battles could; guns, bells, the mourning and acclamation of crowds, the movement of troops, wind, and the sound of the oars in the Roman galleys in *Pompey*. I spoke of the great storm in *Multitude and Solitude*, that holds its own in fury and terror against the classic storms of Conrad. Mr. Masefield made a return journey in his mind to that earlier work, which some of his readers, the interviewer among them, like as well as anything he has written, and said: 'Was there a storm in it? I had forgotten.'

The half hour was up.

Yet I did ask him, remembering how, in London, he talked about the sea, and how, after living at Greenwich, he had lived by a canal because he liked to see the barges, how he had come to manage without it, even with a view of Oxford.

He replied: 'The sea? Oh! we go there sometimes.'

On our way down to the garage, at the end of the garden, to get the car, I saw the theatre—it is really a large room with a stage and a couple of dressing-rooms—in which the company of players that Mr. Masefield and his wife have got together, produce poetic drama two or three times a year. His daughter Judith his wardrobe mistress. I don't know whether his son, who is in his first year at Balliol, takes any part in these productions. Nor did I ask him, as he drove the car down from the rather too consciously intellectual atmosphere of Boar's Hill, towards the station, for his views on Young Oxford.

VIOLET SCOTT-JAMES.

Sibelius and Tchaikovsky

Scarlatti and Leoncavallo

## A WEEK OF WELL-VARIED MUSIC

SIR HENRY WOOD'S Orchestral Programme on Sunday afternoon contains only one unfamiliar piece, the Violin Concerto by Sibelius which Arthur Catterall is to play. Like all his music, it is eloquent of the real national spirit of his own country, which may account to some extent at least for the fact that it is not yet so well known as its finely melodious qualities deserve. To the rest of the world Sibelius' music was in a new language when it began to make its way abroad—a language which we in this country are only gradually learning to understand. But such music as this concerto needs only to be more often heard to become as truly popular as 'Finlandia' and 'Valse Triste'; it has all the same qualities of sincerity and strength.

With only a slight tremulous accompaniment from the upper strings the solo violin begins at once with the first main theme, a bold and vigorous melody which has a very large say in the first movement. When he has elaborated it and broken off in a brilliant little cadenza we hear the second main theme, and after that, although there are many changes of mood and rhythm, and passages of brilliant fantasy for the soloist, the course of the movement is clear and distinct.

The second, slow movement has a few bars of introduction before the solo violin enters with the principal theme, and, though the movement is quite short, it too is full of varied interest.

The last is very energetic, and the principal theme, again played first by the soloist, begins over an insistent and emphatic rhythm. Broader, but still instinct with energy, is a second principal theme, and here again are many brilliant passages for the solo instrument. But almost all the way through it is the rather stern insistent rhythm of the beginning which has the chief say.

*Melodious Tchaikovsky.*

The first of Tchaikovsky's orchestral Suites, with which Sir Henry finishes his concert, has never been quite so popular as some of the others, though it is difficult to understand why. It is just as full of Tchaikovsky's gracious melody and brilliantly-coloured orchestration as many of the pieces which the world holds in warm affection. This one opens with an introduction and fugue, oboes, clarinets, and second violins together beginning the strenuous subject of the fugue, with violas, basses, and then flutes, following in turn. Quite short, the fugue works up to an impressive climax.

The second movement is a divertimento begun by a clarinet alone with a sad little tune, on which a more vigorous theme on violins and 'cellos breaks in. The whole piece is a dialogue between these two moods. Flute, bassoon, violins, and violas begin the third movement, an intermezzo with a capricious little melody, and the whole piece is wayward and lighthearted, with a broader melody in its second part.

No. 4 is a miniature march which needs no explanation, and No. 5 is a very swift and energetic scherzo begun by violins and violas. It also has a broader melody in the middle, again first on violins, but the restless hurry of

the beginning forms also the closing section of it.

The last movement is a gavotte, in the traditional style of that courtly old-world dance, but laid out with all Tchaikovsky's skill in using his orchestra.

Paul Hermann, the brilliant young 'cellist who plays in Sunday afternoon's concert from the Regional transmitter, is no stranger to listeners, but his colleague V. Ernst Wolff is not yet so thoroughly at home in this country. In Berlin they know him as a brilliant pianist who has

closely one after the other. There is a melodious middle section (the so-called 'trio') which comes twice over, based on a theme played in double stopping by the 'cello. The slow movement is no more than an impressive little introduction to the bustling merriment of the finale, one of the most wholly joyous movements in all Beethoven's music.

Throughout the week the Foundations of Music are drawn from Scarlatti's keyboard music, represented already in the Sunday afternoon recital. Unlike the harpsichord music of Bach and Handel, which is for the most part in suites or other rather big forms, Scarlatti's consist mainly of short pieces; even his sonatas are slight in design, and in their delicately tuneful themes. But they were none the less quite definitely foundations of the modern pianoforte execution, introducing many effects which were new in his own day. The pianist is Mrs. Norman O'Neill, who enjoys a worldwide reputation as an exponent of that old music.

The Schubert Octet, to be played on Tuesday evening by as strong a team as this country could bring together, is only seldom heard, largely because it is no easy matter to find eight players of the instruments required who can do it justice. Like many of his instrumental works, it is long, and there are repetitions which a fastidious revision might very likely have cut out. But that was never Schubert's way; his music was written down as fast as it flowed from his endless store of melody, and was generally left exactly as he first set it on paper. But it is all so rich in his own gracious melody that it never seems too long; with all its repetitions, it is treasured as genuine and characteristic Schubert. There are six movements.

The first begins with a slow introduction in which a little figure can be heard which is afterwards prominent in the main quick body of the movement. The opening of the latter gives out the principal tune at once. The clarinet begins the second movement, an easy-flowing piece of Schubert's melodious charm. Soon after the opening the first violin joins with the clarinet in a duet which the others accompany. The third movement is a scherzo whose merry rhythm runs through the whole of the first section. The middle section (trio) is a quieter, smoother melody, and the merry opening returns. The theme of the fourth movement is like one of Schubert's song melodies; it is followed by seven variations of the tune. The fifth is in the same shape as the third, two sections, of which first and third are the same, with a contrast between them. It is a lighthearted minuet. Like the first movement, the last has a slow introduction, and the main quick part of the movement has something of the character of a march.

*Passion and Jealousy.*

*I Pagliacci* (The Strolling Players) to be broadcast on Wednesday evening, is Leoncavallo's one really successful opera. In a prologue, sung by the clown, the composer tells

(Continued on page 766.)

A SCENE FROM SHERIDAN'S *THE DUENNA*.

Edison Park

When this famous comic opera was revived at the Lyric Theatre, Hammersmith, under the direction of Sir Nigel Playfair, the music was arranged (and partly composed) by Alfred Reynolds. Some of his melodious work will be heard by listeners on Thursday evening (Regional).

specialized in the old-world cembalo music, particularly in the art of playing from a figured bass.

Of the Sonatas by Handel for the two instruments, and by Scarlatti for cembalo, no more need be said than that they are slight and simple in form as compared with sonatas of later date, and full of fresh and dainty melody. The Handel of these instrumental works is by no means the solemn composer of the great oratorios; it is as though when he turned to such music he felt himself to be on holiday.

Scarlatti was, of course, the name of a whole race of musicians in the Italian world of music, as Bach was in Germany, but only two are at all well remembered to-day, Alessandro and his son Domenico, of whom the latter especially was a brilliant performer on the harpsichord, and composer both for it and for the stage.

*Rare Music for the 'Cello.*

The Beethoven Sonata which is to be played is the central one of five, which the master wrote for these two instruments, belonging to his splendid middle period, when his own strong individuality marked everything he did, and before total deafness and ill-health had begun to assail him. It is one of the noblest pieces in which the 'cello has a share, and listeners have already had frequent opportunities of hearing it. The 'cello begins alone with the first principal theme, and the second theme is interesting in this way, that it is a two-fold one which the instruments share between them.

The scherzo, more truly merry than many of Beethoven's scherzos (the word, as most listeners know by now, means a jest), makes its effect largely by having the instruments following

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## A WEEK OF WELL-VARIED MUSIC

(Continued from page 764.)

us that the tale is drawn from real life, from an incident which he once saw himself, and of which he afterwards made the text as well as the music of his opera. Four of the five people in the cast belong to the strolling players and the fifth is a peasant. It is his unauthorized love affair with Nedda, the Columbine of the troupe, which brings about the final tragedy. Canio, the leader of the players, her husband, discovering their intrigue, kills first his wife and then the lover.

The first act tells of the arrival of the little troupe in the village, and in the second they act their play on a small stage before the villagers. The little piece which they perform is in effect the same tale of jealousy and passion which is the plot of the whole work, and the drama, though somewhat crude and brutal, is so vivid that the popularity of the opera has never been difficult to understand. The last line for Canio, after he has killed his wife and her lover, is a particularly effective 'curtain.' Coming forward to the audience on the stage, who have thus seen the little play turned so suddenly into the drama of real life, he tells them, 'The comedy is ended.'

Comedy of a much more cheerful order pervades the English programme on Thursday evening (National). Gwen Knight, composer of two little ballad operettas, in both of which she sings herself, is also a gifted pianist, and an actress who has shown herself to be happily at home on the light opera stage. As these short pieces show, she has at command a real fund of fresh melody, and a very happy knack of setting it down. The texts of the two are both by Edith Reynolds, who has contributed in the same way to a number of stage successes: in collaboration with Sir Nigel Playfair, for instance, she made the English version of *La Dame aux Camélias* for its recent revival. She is a sister of Alfred Reynolds, whose music provides a merry programme later the same evening.

For a number of years Musical Director of the Lyric Theatre, Hammersmith, he is a thoroughly equipped musician whose work always commands sincere respect for its first-rate craftsmanship. Many recent Lyric Theatre productions owe a great deal to the music which he has compiled, and very largely composed, for them; he has a real sense of the stage, and a deft skill in hitting off his characters in the music, and all his work is tuneful and melodious, original and always spontaneous in its effect.

### An Indian Tale of Long Ago.

His Overture, *The Taming of the Shrew*, was written for a production of Shakespeare's play; it sets forth in a picturesque and vivid way the contrast between the dominating will of Petruccio and the varying moods of Katarina, wheedling, beguiling, shrewish, but withal charming.

*The Beaux' Stratagem* was one of the Lyric Theatre successes for which Alfred Reynolds arranged the music, combining some well-known English airs with melodies of his own; part of the music has already been broadcast.

*The Toy Cart Suite* is made up from incidental music composed for Arthur Symons' play of that name. The story is derived from an ancient Indian play of the second century and treats of the love of Charadutta, a Brahmin, for Vasantasena, the Courtesan. A jealous tyrant contrives that Charadutta is falsely accused of the murder of the Courtesan and condemned to die. Preceded by the Chandals and accompanied by a sorrowing multitude, the cortège arrives

at the place of execution; Charadutta bares his neck to the axe when in the distance are heard the cheers acclaiming the coming of the new king Aryaka, and the overthrow of the tyrant usurper. At this moment Vasantasena appears, having been saved by the timely ministrations of a mendicant friar; amid general rejoicings the lovers are united.

There are seven movements in the Suite. 1. Prelude. 2. Romanza (Love motive). 3. The Dance of Vasantasena. 4. The Lament of the Mendicant Friar. 5. Song of the Poet (How fair and how pleasant art thou, O love, for delights). 6. March to the Place of Execution. 7. Triumph of Aryaka (Finale).

The last movement is largely dominated by the love motive from No. 2, typifying the happy way in which the lovers are at last united.

*The Fountain of Youth* was broadcast from London last August, and listeners will no doubt remember how the whimsical tale is concerned with the devastating effect of an elixir of youth on the people of an ordinary village. As the old people are carried back by the elixir to an earlier age, so the music returns to something of the Victorian spirit and affects a certain sprightly youthfulness. Genuinely English, it is deftly spiced with laughing irony.

The music for *The Duetina* was partly composed, and entirely recast for Sir Nigel Playfair's production. The comic opera itself is an old one, and when it appeared first at Covent Garden Theatre in 1775 it at once made its way to the hearts of Londoners. But after a run of seventy-five nights, a remarkable success at that era, it disappeared completely for over a century. Its revival at the Lyric Theatre had thus all the freshness of a new

piece, and to that Alfred Reynolds's music contributed largely.

### The Puck of Germany.

Oskar Fried, who conducts the Royal Philharmonic Concert that same evening, was responsible for one of the outstanding broadcasts of recent times, the Berlioz programme which included both the 'Fantastic' Symphony and its sequel 'Lelio.'

Richard Strauss' Tone Poem with which the programme opens, has already been so often described in these columns that listeners cannot need more than the briefest reminder of the way in which it sets forth exploits in the career of the legendary rogue whose name it bears—Till Eulenspiegel (Owl-Glass, in English). Strauss' stirring and picturesque music gives us first a picture of Till himself, two contrasted themes, telling us of different sides of his character. After that, several incidents in his stormy career are described; his ride through the market place, scattering the populace; a mocking sermon which he delivers; a love affair in which he is slighted; a dispute with learned scholars, and then the rascal ruminating on his own past deeds. This is suggested by repetitions of earlier themes. It leads to still wilder exuberance, and finally to the rogue's unhappy end on the scaffold.

The first of Brahms' Symphonies, at the end of the programme, must by now be even better known to wireless audiences. Eagerly awaited for a good many years before Brahms allowed it to be played, it was at once made welcome as a great masterpiece, and has ever since been held in the whole world's affectionate esteem.

The programme includes two new works,  
(Continued on page 794.)

## THE FACTS ABOUT THE CUP FINAL

(Continued from page 755.)

casting Running Commentaries of the Semi-Final and Final rounds of the F.A. Cup without our submitting a financial offer for the necessary facilities.

Although it may not affect your attitude in the matter, I may say that our expenses in connection with these Commentaries work out at from £40 to £110 each before the actual transmission takes place, depending upon individual cases. Our attitude is that it is a mutual obligation to see that the supporters of Association Football can hear a description of the game when unable to be present, more especially those in hospital, or those prevented by illness or age from attending matches. We feel also that in broadcasts of this description, we are in a position similar to members of the Press, who quite naturally are offered facilities for satisfying the public interest in important Association football.

We are, however, prepared to offer the sum of £100, payable to any Association football charity you may select as an *ex gratia* payment if the Association will allow us to broadcast Commentaries on the Semi-Finals and Final this year. If you will be so kind as to represent your member clubs in later negotiations in connection with the preliminary rounds next year, we shall be pleased to discuss the matter later on. You will understand that we should have to ask you to act as principals in the negotiation because, since it is not known which clubs are likely to be involved, it would not be possible to complete arrangements in time for the particular broadcast between draws of the Cup next year. We naturally do not wish to cause delay with arrangements for the Semi-Finals and Final by discussing the general question of football broadcasts at this moment.

I wonder if you would be so kind as to let me know how the Football Association views this suggestion, at the earliest possible moment.

**F.A. to B.B.C., November 13, 1929.**

I thank you for your letter of the 7th instant, which I will report to my Committee.

I may, however, now say that our letter of the 6th November was intended to convey that the offer might apply to one, two or three matches—not that you be asked to make an offer for all three matches.

**B.B.C. to F.A., December 30, 1929.**

We would refer you to our letter of November 7th

and your reply of the 13th, and we should be glad to hear from you as to your decision in the matter, as early as convenient.

**F.A. to B.B.C., January 2, 1930.**

In further reply to your letter of the 7th November.

The matter has been further considered by my Committee and I am instructed to confirm the letters sent by us to you of the 6th and 13th November last.

**B.B.C. to F.A., February 12, 1930.**

We are writing to enquire whether your objections to broadcast commentaries on the Cup Tie Final and Semi-Finals apply also to the England v. Scotland match, at the Wembley Stadium on April 5th. Should this not be the case, we should be glad to make arrangements in the same manner as for 1928. Perhaps you will let us know your view in this matter, as early as convenient.

I may add that if any good purpose is likely to be served by further explanations, either written or verbal, as to why we are unable to make payments direct to the organizers of sporting events, we shall be glad to do so. I may also point out that our offer of payment to any Charity to be named by you (in consideration of the exceptional public interest in the Cup Tie Semi-Finals and Final) was a sincere attempt on our part to discover a compromise which might prove satisfactory to both yourselves and ourselves, and that in view of the inevitable public disappointment we regret this failure to arrive at an agreement.

**F.A. to B.B.C., February 13, 1930.**

I thank you for your letter of the 12th instant, which I will bring before my Committee at its next Meeting.

**F.A. to B.B.C., March 5, 1930.**

This matter has been further considered.

I am instructed to inform you that with regard to Broadcasting Commentaries on the England v. Scotland Match the same conditions are suggested as for the Semi-Final and Final Ties of our Competition, and to confirm our previous letters to you.

I am also instructed to write you that we do not approve the dictatorial attitude of your Corporation in this matter.

# PROGRAMMES OF THE WEEK

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# A CALENDAR FOR THE LISTENER

## Sunday, March 30

- 3.0 Bach Church Cantata (National).
- 3.45 For the Children.
- 6.0 Reading from St. Paul's Letters.
- 8.0 Salvation Army Service from the Queen's Hall.
- 10.30 The Epilogue.



GEN. HIGGINS.

## Wednesday, April 2

- 6.40 *I Pagliacci* (Midland and London Regional).
- 9.45 Masefield's Play, *Philip the King* (National).



JOHN MASEFIELD.

## Other Sunday Programmes

- 3.30 Chamber Music Concert (Paul Hermann) (London Regional).
- 9.5 Orchestral Concert—Sir Henry Wood (National).



SIR HENRY WOOD.

## Thursday, April 3

- 7.45 A Vaudeville Programme (National).
- 8.0 Oskar Fried conducts (London Regional)



OSKAR FRIED.

## Monday, March 31

- 8.0 British Women's Symphony Orchestra (National).
- 8.35 A Revue (Midland Regional).



MALCOLM SARGENT

## Friday, April 4

- 8.0 Sir Thomas Beecham conducts (National).
- 9.5 A Wartime Music Hall (London Regional).



SIR THOMAS BEECHAM.

## Tuesday, April 1

- 7.0 'Looking Backward': Mrs. St. Loc Strachey (National).
- 7.15 Vaudeville Programme (London Regional).



MRS. ST. LOC STRACHEY.

## Saturday, April 5

- 9.40 Diversions (National).
- 9.30 Organ Recital by Marcel Dupré (London Regional).



MARCEL DUPRÉ.

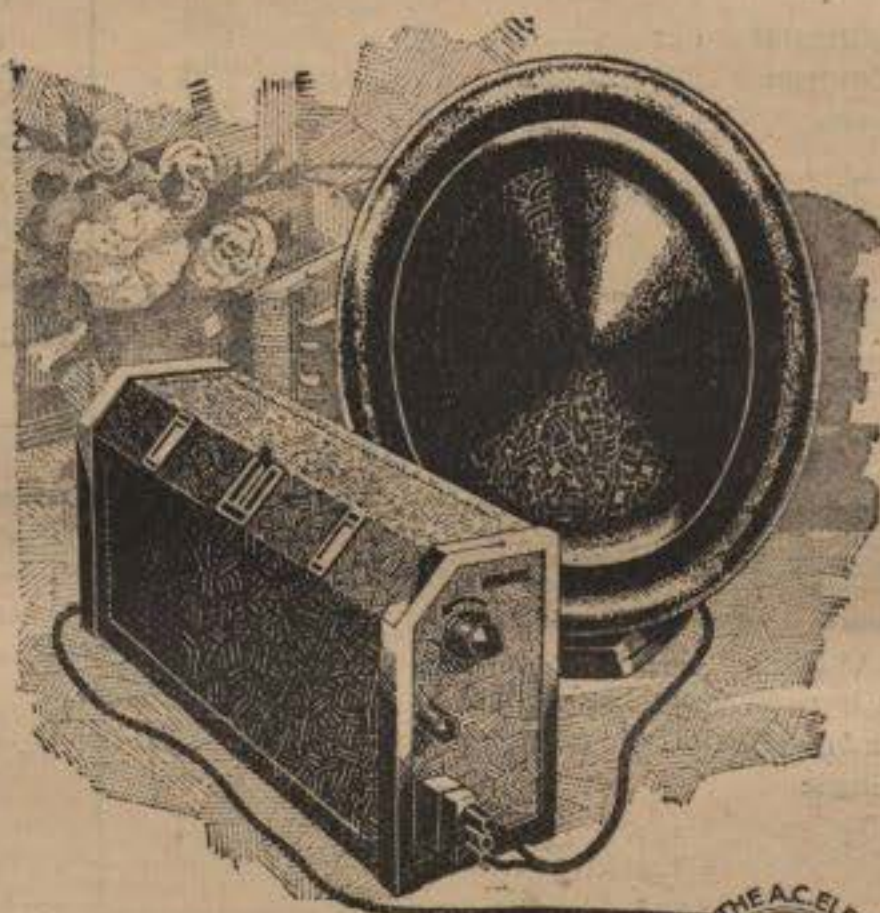
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# PHILIPS

## ALL-ELECTRIC RADIO RECEIVERS

PHILIPS RADIO, PHILIPS HOUSE, 145, CHARING CROSS ROAD, LONDON, W.C.2.



4.15  
THE WIRELESS  
MILITARY  
BAND

SUNDAY, March 30  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.45  
APPEAL BY  
THE BISHOP  
OF LONDON

10.30 a.m. (1,554.4 m. only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.0 CHURCH CANTATA (No. 1) BACH

'WIE SCHÖN LEUCHTET DER MORGENSTERN'  
(How brightly shines the morning star)  
Relayed from THE GUILDHALL SCHOOL OF MUSIC

Singers

MAVIS BENNETT (Soprano)  
EDWARD REACH (Tenor)  
STANLEY RILEY (Bass)  
THE WIRELESS CHORUS

Players

S. KNEALE KELLEY } (Violins)  
ERNEST WYATT }  
JESSE PANTLING (English Horn)  
LESLIE WOODGATE (Organ)  
THE WIRELESS ORCHESTRA

(French Horns, English Horns, Trumpet and Strings)

Conducted by STANFORD ROBINSON

(For the Text of the Cantata see page 771)



GENERAL HIGGINS,  
the head of the Salvation Army, conducts their  
broadcast service tonight at 8 o.

3.45 FOR THE CHILDREN

4.15 The Wireless Military  
Band

Conducted by B. WALTON O'DONNELL

NOEL EADIE (Soprano)  
JOSEPH FARRINGTON (Bass)

BAND

Homage March ..... Wagner  
Overture, 'The Merry-makers' ..... Eric Coates

NOEL EADIE

Ritorna o caro e dolce mio tesoro }  
(Return, my dearest treasure) ..... } Handel  
The Elves' Dance..... }

JOSEPH FARRINGTON

The Self-banished ..... John Blow (1648-1708)  
How jovial is my Laughter..... Bach

BAND

Finale, Symphony No. 4 ..... Tchaikovsky

NOEL EADIE

The Cow ..... Leslie Howard  
I know a Bank ..... } Martin Shaw  
The Rivulet ..... }

JOSEPH FARRINGTON

Sombre Woods ..... Lully, arr. A. L.  
Revenge! Timotheus cries ..... Handel

BAND

Ballet Music, 'The Two Pigeons' ..... Messenger  
Entry of the Gipsies; Scene and Dance of  
the Two Pigeons; Theme and Variations;  
Scène de Ballet; Hungarian Dance; Finale

5.30 A RECITAL

ETHEL BARTLETT } (Two Pianofortes)  
RAE ROBERTSON }

Variations on a Theme of Beethoven *Saint-Saëns*  
Two Studies in Canon Form  
*Schumann, arr. Debussy*

E Major and B Minor  
Jeux de Plein Air (Open air games) .....  
*Germaine Tailleferre*

La Tirelittantaine; Cache-Cache Miroula  
Polonaise ..... Arensky

6.0-6.15 BIBLE READING

PAUL'S LETTERS—XVI  
II Corinthians iii and iv

8.0 SALVATION ARMY SERVICE

Conducted by THE GENERAL

Relayed from THE QUEEN'S HALL

Opening Song, 'My Faith looks up to Thee'  
(Tune, Harlen)

Prayer, Mrs. ENSIGN GRINSTED

Song by Cadets, Bandsmen, and Songsters, 'What  
is the love of Jesus to Thee?'

Scripture Reading, John x, 1-11

Selection by the REGENT HALL BAND

'Perfect Trust' (Salvationist Publishing and  
Supplies Ltd.)

Song by Cadets, Bandsmen, and Songsters,  
'Jesus, the very Thought of Thee' (Tune,  
Colne)

Address by the GENERAL

Congregational Song, 'Alas, and did my Saviour  
blood?' (Tune, 'Arnolds')

Prayer and Benediction (Vocal)

8.45 (261.3 m. only)

The Week's Good Cause

Appeal on behalf of ST. MARGARET'S HOUSE  
by the BISHOP OF LONDON

Contributions would be gratefully received  
addressed to Wireless Appeal, St. Margaret's  
House, Bethnal Green, E.2

8.45 (1,554.4 m. only)  
ORGAN VOLUNTARY

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN;  
(1,554.4 m. only), Shipping Forecast

9.5 An Orchestral Concert

ARTHUR CATTERALL (Solo Violin)  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)

Conducted by SIR HENRY J. WOOD

Overture, 'Egmont' ..... Beethoven



SIR HENRY WOOD  
will conduct the Wireless Symphony Orchestra  
in the concert to be broadcast tonight.

Variations from Serenade for Wind instruments  
in B Flat..... Mozart

ARTHUR CATTERALL and Orchestra  
Concerto in D Minor for Violin and Orchestra  
(Op. 47) ..... Sibelius  
Allegro moderato; Adagio di molto; Allegro  
ma non tanto

First Suite for Orchestra (Op. 43) Tchaikovsky  
Introduction and fugue; Divertimento;  
Intermezzo; Miniature March; Scherzo;  
Gavotte

10.30 Epilogue

'TEMPTING GOD'

(For details of this week's Epilogue see page 800.)

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 771). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 770).

# RADIO

Gems recorded on  
"His Master's Voice"

## REGINALD FOORT

will broadcast from London  
National on Thursday at 1 p.m.

Ask your dealer to give you particulars of his records.

### Vocal

**LITTLE SILVER RING**—McCormack—DA973, 6s. London Nat: Monday, 10.56.  
**SEA FEVER**—Stuart Robertson—E2894, 3s. London Reg: Thursday, 7.38.  
**MY OLD SHAKO**—Harry Dearth—D1116, 6s. London Nat: Friday, 12.30.  
**YEOMEN OF ENGLAND "Merric England"**—Peter Dawson—E3111, 3s. London Nat: Friday, 12.36.  
**INVICTUS (Hahn)**—John Brownlee—E442, 4s. Midland Reg: Friday, 12.33.  
**IMMER LEISER WIRD MEIN SCHLUMMER (Brahms)**—Gerhardt—DB1021, 8s. London Reg: Saturday, 9.8.  
**SOMBRE WOODS**—Manuel Hemingway—E2688, 3s. London Nat: Sunday, 5.2.  
**CARO NONE "Rigoletto"**—Marion Talley—DF986, 8s. London Nat: Monday 10.0.  
**LAST ROSE OF SUMMER**—Galli-Curci—DA1011, 6s. London Nat: Saturday, 8.47.

### Instrumental

**SYMPHONY No. 4 (Tchaikovsky)**—Royal Albert Hall Orchestra, conducted by Sir Landon Ronald—D1007 to D1041, 8s each. Album Series No. 18. London Nat: Sunday, 4.42.  
**VITO (Spanish Dance)**—Casals—DA1015, 6s. London Reg: Sunday, 4.52.  
**SYMPHONY No. 5, in C MINOR (Beethoven)**—Royal Albert Hall Orchestra, conducted by Sir Landon Ronald—D1159 to D1183, 8s each. Album Series No. 27. London Reg: Monday, 7.28.  
**WALTZ in G FLAT (Chopin)**—De Greef—D1628, 6s. London Nat: Wednesday, 4.3.  
**LA CAMPANELLA (Liszt)**—Paderewski—DB1167, 8s. London Nat: Wednesday, 4.7.  
**POMP and CIRCUMSTANCE MARCHES, Nos. 3 and 4 (Elgar)**—London Symphony Orchestra, conducted by Sir Edward Elgar—D1101, 6s. London Nat: Wednesday, 8.50.  
**CHORALE in A MINOR, No. 3 (Franck)**—Guy Welts—C1378 and C1379, 4s each. London Reg: Wednesday, 12.20.  
**MINUET (Bocherini)**—Victor Olof Sextet—E2897, 3s. London Reg: Wednesday, 1.55.  
**IN A CHINESE TEMPLE GARDEN**—Reginald Foort—C1380, 4s. London Reg: Thursday, 12.8.  
**FINLANDIA (Sibelius)**—Symphony Orchestra, conducted by Dr. Malcolm Sargent—C1827, 4s. London Reg: Thursday, 7.23.  
**WAND OF YOUTH SUITES (Elgar)**—London Symphony Orchestra, conducted by Sir Edward Elgar—D1630 to D1638, and D1669 to D1680, 6s each. Album Series No. 30. London Reg: Thursday, 1.45.  
**POET and PEASANT OVERTURE**—New Light Symphony Orchestra—C1787, 4s. Midland Reg: Thursday, 12.28.  
**"NOZZE DI FIGARO" OVERTURE**—State Opera Orchestra, Berlin, conducted by Dr. Leo Blech—D1224, 6s. London Nat: Friday, 5.40.  
**SALUT D'AMOUR**—Marek Weber's Orchestra—E2605, 2s. London Nat: Saturday, 4.48.  
**GOPAK**—Mark Hambourg—E2518, 3s. London Nat: Saturday, 4.52.  
**"WILLIAM TELL" OVERTURE**—Royal Opera Orchestra, Covent Garden, conducted by Dr. Malcolm Sargent—B3437 and B2438, 3s each. London Nat: Saturday, 7.30.  
**TALES FROM THE VIENNA WOODS**—Philadelphia Symphony Orchestra, conducted by Leopold Stokowski—D1218, 6s. Midland Reg: Saturday, 6.48.  
**SCHON ROSMARIN**—Reginald Foort—E2664, 3s. Midland Reg: Saturday, 6.54.  
**SERENADE (Dedea)**—Marjorie Hayward—E2140, 3s. Midland Reg: Saturday, 6.57.  
**LARGO (Handel)**—Chicago Symphony Orchestra, conducted by Frederick Stock—D1432, 6s. Midland Reg: Saturday, 7.0.  
**ROSES OF THE SOUTH (Strauss)**—Chicago Symphony Orchestra, conducted by Frederick Stock—D1452, 6s. Midland Reg: Saturday, 9.20.  
**CAVALLERIA RUSTICANA, SELECTION**—Cretore's Band—C1840, 4s. Midland Reg: Saturday, 9.53.

To be issued shortly—

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Co., Ltd.



London,  
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## SUNDAY, March 30 MIDLAND REGIONAL 626 kc's (479.2 m.)

3.30  
A PROGRAMME  
OF  
HAYDN

### 3.30 A Haydn Programme

THE MIDLAND REGIONAL ORCHESTRA  
Conducted by JOSEPH LEWIS

LEONARD DENNIS  
(Violoncello)

ORCHESTRA

Overture, 'The Seasons'

LEONARD DENNIS and  
Orchestra

Second Violoncello Con-  
certo in D

arr. Trowell

Allegro non troppo;  
Adagio; Allegro  
molto

ORCHESTRA

Symphony, No. 102, in  
B Flat

Largo—allegro viv-  
ace; Adagio; Menu-  
etto—allegro; Presto

The 'Ox' Minuet

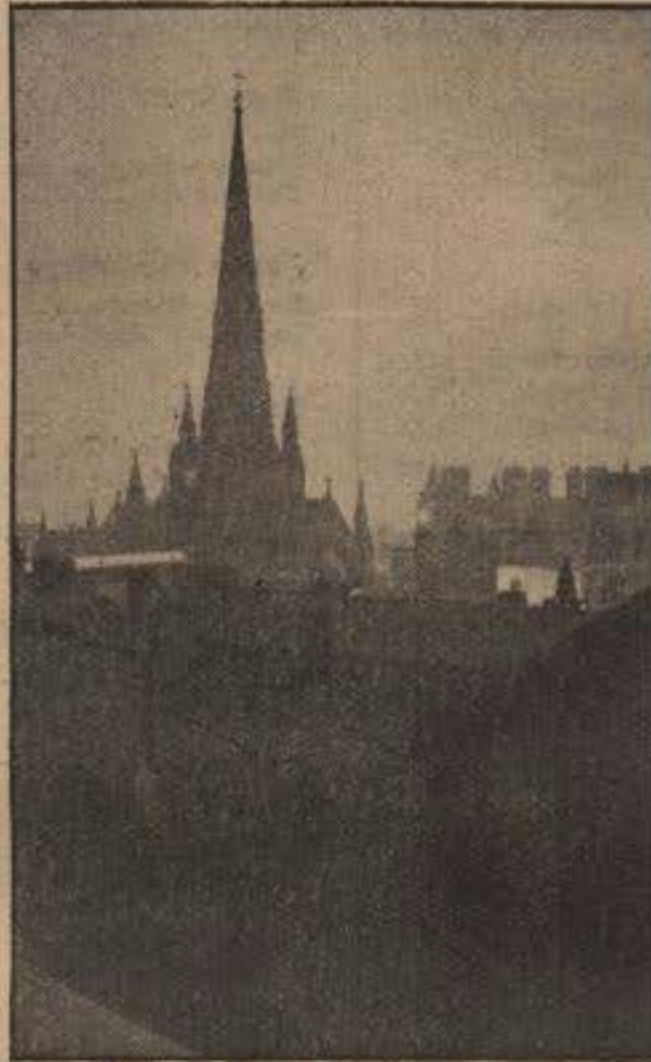
Gipsy Rondo

Overture, 'The Unin-  
habited Island'

5.0-5.30 London  
Regional Programme

### 7.50 THE RELIGIOUS SERVICE

Conducted by the  
Rev. Canon GUY  
ROGERS, M.C.



ST. MARTIN'S PARISH CHURCH.

An unusual view of Birmingham's famous  
broadcast church, from which a service,  
conducted by Canon Guy Rogers, will be  
relayed at 7.50.

The alternative to the Midland Regional programme is the National programme (see page 769),  
which you can receive from Daventry 5XX on 1,554.4 metres.

## A RADIO CRITIC CONFESSES

Mr. Sydney A. Moseley, of *Amateur Wireless*, whose recent criticism of the B.B.C. in these columns evoked considerable comment, returns to the attack.

THE ultimate problem of the B.B.C. is to determine the average mood of the average listener—if, of course, there is such a person. No editor, and certainly no publisher, has yet succeeded in so visualizing his public. If he could, an immense fortune would be his.

I beg to give notice, however, that I claim to be an average listener. I listen to all that the good Samaritans of Savoy Hill care to send. I take my dose of Delius with my jam of jazz; I laugh with the fun-makers, grow serious with the sermons, and attentive when the fat stock prices are announced. I have no fat or lean stock; but I have a modicum of humour. When the wind blows half a gale I imagine myself on the bridge accepting the intimation in face of the wild, wild waves. When I am disgruntled I look to the medicine chest. Do you?

To switch over, however, from gay to grave. Is the B.B.C. content with its efforts to provide an alternative programme? Alternative, to be sure, means a choice of two; but the two should offer not only a choice but a definite contrast. There is, to be sure, a choice or alternative between a Symphony Concert and Chamber Music, but there is no contrast. The Programmes department, in the midst of all its difficulties, should pay more heed to this. Otherwise the whole purpose of the two stations is lost.

On the continued assumption that Savoy Hill invites healthy criticism, I would say: Cut down your religious *outside* broadcasts to a minimum; hold your own church services in the studio, where they can be under control as to time, preacher, and singing. An unappealing outside church service serves to irritate and has

(Continued on page 783.)

3.30  
A CONCERT  
OF  
CHAMBER MUSIC

SUNDAY, March 30  
LONDON REGIONAL  
842 kc's (356.3 m.)

9.5  
THE GRAND HOTEL,  
EASTBOURNE,  
ORCHESTRA

3.30 Chamber Music

- PAUL HERMANN (*Violoncello*)  
VICTOR ERNST WOLFF (*Pianoforte and Cembalo*)
- PAUL HERMANN and VICTOR ERNST WOLFF  
Sonata in G Minor for Violoncello and Cembalo  
*Handel*  
Grave; Allegro; Sarabande; Allegro
- VICTOR ERNST WOLFF  
Three Sonatas for Cembalo ..... *Scarlatti*  
F Major; D Minor; C Major
- PAUL HERMANN and VICTOR ERNST WOLFF  
Sonata in A ..... *Beethoven*  
Allegro ma non tanto; Scherzo—Allegro molto; Adagio—Attacca—Allegro vivace
- VICTOR ERNST WOLFF  
Three Pieces ..... *Mussorgsky*  
Die Näherin (The Seamstress); Intermezzo; Gopak (Russian Dance)
- 4.40 PAUL HERMANN and VICTOR ERNST WOLFF  
Three Pieces:  
Larghetto ..... *Raff*  
Intermezzo ..... *Granados*  
Vito ..... *Popper*



TOM JONES,  
the leader and solo violinist of The Grand Hotel,  
Eastbourne, Orchestra, who will broadcast tonight.

5.0-5.30 'Religion in the  
Light of Psychology'—XIII

By the Rev. E. S. WATERHOUSE, D.D.  
'As a dream when one awaketh: The Dream  
World and the Waking World'

7.55 A RELIGIOUS SERVICE

FROM CRANSLEY CHURCH, NORTHAMPTONSHIRE  
THE BELLS  
Order of Service

Hymn, 'O Jesus, I have promised' (Ancient and  
Modern, 271. Tune by Greville Cooke)

- Lord's Prayer  
Versicles and Responses (*Ferial*)  
Psalm 19  
Lesson—John xiv, 1-14 (read by Major  
THURBURN)  
Nunc Dimittis  
The Apostles' Creed  
Versicles and Responses (*Ferial*)  
Collects  
Anthem, 'Here is the little Door' (*Herbert  
Howells*)  
Address by the Rev. GREVILLE COOKE, Vicar  
of Cransley

Hymn, 'O worship the King' (Ancient and  
Modern, 167. Tune, Hanover)  
Blessing  
Vesper, 'Here in the Country's Heart' (257,  
Songs of Praise)

8.45 The Week's Good Cause

Appeal on behalf of ST. MARGARET'S HOUSE by  
THE BISHOP OF LONDON  
Contributions would be gratefully received,  
addressed to Wireless Appeal, St. Margaret's  
House, Bethnal Green, E.2.

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN,  
Regional News

9.5 Tom Jones

and  
The Grand Hotel, Eastbourne, Orchestra  
Relayed from THE GRAND HOTEL, EASTBOURNE  
OLIVE GROVES (*Soprano*)

ORCHESTRA  
Overture, 'A May Day' ..... *Haydn Wood*  
The Sanctuary of the Heart ..... *Ketelbey*

OLIVE GROVES  
Santuzza's Aria ('Cavalleria Rusticana')  
*Mascagni*

ORCHESTRA  
Selection, 'The Lowlands' ..... *d'Albert*  
TOM JONES (*Violin*)

Adagio from Violin Concerto ..... *Max Bruch*  
OLIVE GROVES  
I hear a Thrush at Eve ..... *Cadman*  
One Morning very early ..... *Sanderson*

ORCHESTRA  
Fantasy, 'Tosca' ..... *Puccini*

10.30 Epilogue

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 769).

THIS WEEK'S BACH CANTATA.

Cantata No. 1, 'WIE SCHÖN LEUCHTET DER MORGENSIERN' ('How brightly shines the morning star').

COMPOSED, about 1740, for the Annunciation, this is one of the most splendid of all the cantatas, pervaded by a spirit of radiant joy.

The hymn on which it is founded is by Philipp Nicolai, one of the leaders among the devout poets of the early Lutheran Church. 'Wachet auf' ('Sleepers Wake') is also based on one of his hymns.

The first number is a great choral fantasia, richly worked out; mysticism and exuberance are blended in it in a way which lends the whole a wonderful sense of brightness, and to that, melodious parts for English horn and violins in the accompaniment contribute much. The separate lines of the chorale melody are freely used also as motives in the accompaniment.

The arias for Soprano and for Tenor are also the great Bach at his best.

The setting of the final Chorale is very dignified in its noble simplicity.

I. Chorus:  
How brightly shines yon Star of Morn  
Of God's great love and wisdom born,  
From Jesse's root ascending,  
Hail, David's Son, of Jacob's line!

My King and Bridegroom all divine!  
Thy reign is never ending!  
Gracious, lovely,  
Priceless treasure, passing measure  
Rich in blessing!  
Ev'ry perfect gift possessing!

II. Recitative (Tenor):  
Thou very God, of Virgin Mother born!  
Thou Captain of Thine own anointed!  
How sweet Thy living word to us,  
Who like the holy men of old,  
Do wait the time appointed!  
That word of joy the Angel spoke  
To Bethlehem that day—O sweet indeed!  
Of Bread of Heav'n, That neither doubt,  
Nor dread, nor death can ever steal away!

III. Aria (Soprano):  
Come, visit, ye glowing, ye God-given ardours,  
The soul that entreats you with longing desire!  
For rapture celestial our spirits are yearning,  
In ecstasy burning,  
Though mortal, we long for the heav'nly fire.

IV. Recitative (Bass):  
No light of earth, no mortal love  
My constant soul can move,  
Far greater joys my Lord to me revealeth  
One source of perfect bliss,  
The Saviour's flesh and blood,  
My soul's refreshment is.

Then shall not we, for this, His crowning blessing,  
From all eternity designed, Adore our God with grateful  
mind,  
His love and power, confessing!

V. Aria (Tenor):  
Tuneful harps and voices blending,  
Evermore, o'er and o'er, o'er and o'er,  
Shall declare Thy praise unending.  
Hearts that love Thee sing the story,  
Day and night, with delight,  
King Almighty, of Thy glory.

VI. Chorale:  
My chosen Spouse is Christ the Lord,  
The First and Last, Eternal Word,  
From God the Father springing.  
He will me take, I know full well,  
With Him in Paradise to dwell,  
Rejoice, my soul, with singing,  
Amen! amen! Hasten Thou, then my joy, my glory,  
Soon to meet me!  
All my soul doth long to greet thee!

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

Cantatas for the next three Sundays are:—  
April 6. No. 180.—Schmücke dich, o liebe Seele (Rise, O Soul).  
April 13. No. 182.—Himmelskönig, sei willkommen (King of  
Heaven, be Thou welcome).  
April 20. No. 4.—Christ lag in Todesbanden (Christ lay in  
Death's dark Prison)?

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## Sunday's Programmes continued (March 30)

### CARDIFF

968 kc/s (309.9 m.)

3.0-6.15 National Programme

6.30 A RELIGIOUS SERVICE

Relayed from

BROADMEAD BAPTIST CHURCH, BRISTOL

Order of Service

Introit, 'Cast thy Burden upon the Lord'

Mendelssohn

Invocation, followed by the Lord's Prayer

Hymn 597, B.C.H., 'How pleased and blest was I'

First Lesson. Psalm 103

Hymn 67, B.C.H., 'Praise to the Holiest in the Height'

Second Lesson. Matthew vi, Verse 19

Hymn 230, B.C.H., 'Rock of Ages, cleft for me'

Prayer

Anthem, 'O clap your Hands' (Stainer)

10.30 Epilogue

10.40-11.0 The Silent Fellowship

### SWANSEA

1,040 kc/s (288.5 m.)

3.0-6.15 National Programme

8.0-8.45 National Programme

8.50 National Programme

9.0 West Regional News (From Cardiff)

9.5 National Programme

10.30 Epilogue

10.40-11.0 Cardiff Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

3.0-6.15 National Programme

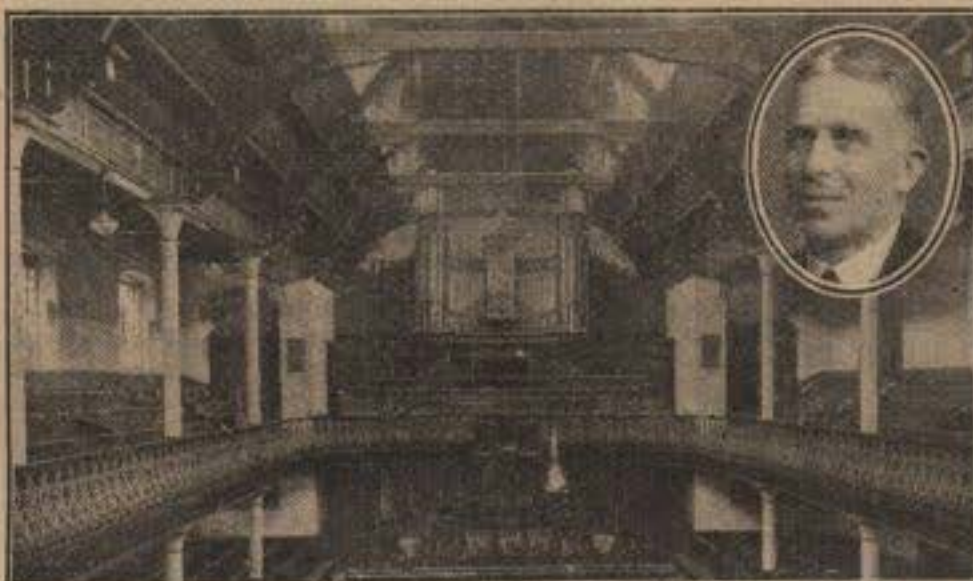
8.0-8.45 National Programme

8.50 National Programme

9.0 Local News

9.5 National Programme

10.30 Epilogue



BROADMEAD BAPTIST CHURCH, BRISTOL, from which Cardiff is relaying a service this evening at 6.30. The Rev. H. C. Mander (inset) gives the address.

Hymn 10, B.C.H., 'Now thank we all our God'  
Address by the Rev. H. C. MANDER, D.D.  
Hymn 664, B.C.H., 'Sun of my Soul, Thou Saviour dear'  
Benediction and Vesper

8.0 National Programme

8.45 The Week's Good Cause

An Appeal on behalf of THE PRINCE OF WALES' HOSPITAL, CARDIFF, for Limbless and Crippled, by Dr. D. LLEWELYN WILLIAMS, Member of the Executive Committee

Donations will be gratefully received by the Secretary, Prince of Wales' Hospital

8.50 National Programme

9.0 West Regional News

9.5 A Concert

Relayed from THE TOWN HALL, MAESTEG

NATIONAL ORCHESTRA OF WALES

(Corddorfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Ballet Music, 'Faust' ..... Gounod

HORACE STEVENS (Bass-Baritone) and Orchestra

The Credo ('Othello') ..... Verdi

KEITH WHITTAKER (Flute) and Strings

Suite in B Minor ..... Bach

THE ORCHESTRA

Italian Capriccio ..... Tchaikovsky

10.0 National Programme

### BOURNEMOUTH

1,040 kc/s (288.5 m.)

3.0-6.15 National Programme

8.0 National Programme

8.45 The Week's Good Cause

Appeal on behalf of The Pool's Post WAR BROTHERHOOD'S POOR CHILDREN'S HOLIDAY FUND by THE CHAIRMAN,

Mr. A. E. FRANK CORNWELL (Deputy Mayor of Poole)

8.50 National Programme

9.0 Local News

10.30 Epilogue

### MANCHESTER

797 kc/s (376.4 m.)

3.0 National Programme

4.15 A Light Symphony Concert

6.0-6.15 National Programme

8.0 A RELIGIOUS SERVICE

From the Manchester Studio

8.45 The Week's Good Cause (From Leeds)

8.50 National Programme

9.0 North Regional News

9.5 National Programme

10.30 Epilogue

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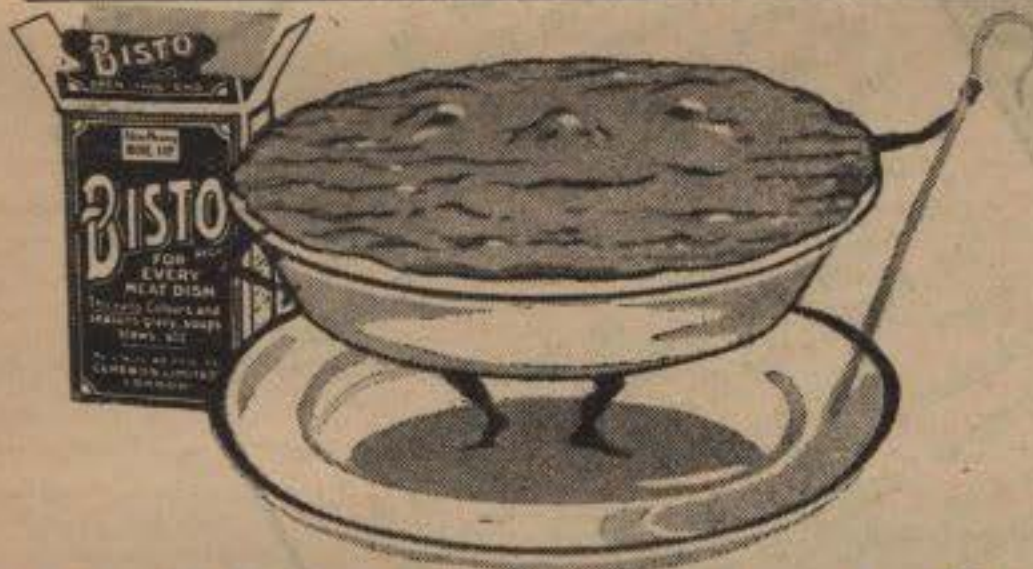


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voices. A touch of your finger instantly regulates the volume of sound to the requirements of the moment. A user writes: "Strangers have not the barest idea they are talking to a deaf person and all my friends are astonished."

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MONDAY, March 31  
**NATIONAL PROGRAMME**  
 1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)



10.45 a.m.  
 A TALK BY  
 MR. ROBERTSON  
 SCOTT



8.0  
 DR. MALCOLM  
 SARGENT  
 WILL CONDUCT

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'A HUNDRED YEARS AGO'—VI  
 Mr. J. W. ROBERTSON SCOTT: 'What They Ate and Drank'

11.0-11.30 (261.3 m. only)  
 Experimental Television Transmission by the Baird-Process

12.0 ORGAN RECITAL  
 Relayed from SOUTHWARK CATHEDRAL

1.15 An Orchestral Concert  
 Relayed from THE NATIONAL MUSEUM OF WALES  
**The National Orchestra of Wales**  
 (From Cardiff)  
 (Leader, LOUIS LEVITUS)  
 Conducted by WARWICK BRAITHWAITE

Overture, 'Ruy Blas'.....Mendelssohn  
 'Peer Gynt' Suite, No. 1.....Grieg  
 Episode for Orchestra, 'Carnival in Paris'  
 Svendsen

2.0 FOR THE SCHOOLS  
 Mlle. CAMILLE VIERE: French Reading—Leconte de Lisle, Sully-Prudhomme, Beaudelaire, Regnier, Richepin

2.15 Dr. ERNST DEISSMANN: German Reading—Thomas Mann

2.30 Miss RHODA POWER: 'Days of Old: Tudor and Stuart Days—XI, Trading Day at the Fort'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger Pupils—XI, Why the Pig has a Curly Tail (Indian)'

3.20 JACK PAYNE  
 and his  
 B.B.C. DANCE ORCHESTRA

4.15 Light Music  
 THE GROSVENOR HOUSE ORCHESTRA  
 Directed by JOSEPH MEEUS  
 From the Grosvenor House

5.15 The Children's Hour  
 'The Golliwog's Cakewalk' (Debussy) and other Pianoforte Solos played by CECIL DIXON  
 The Story of 'Barney's Briar'—Barney being one of the Gnome Family (Mabel Marlowe)  
 'Cricket,' by Colonel PHILIP TREVOR



Foulsham & Dunfield  
**MRS. PHILIP SNOWDEN**  
 will discuss 'Why Women Want Peace' in her broadcast talk tonight at 9.20.

6.0 Topical Talk

6.15 'The First News'  
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music  
 THE PIANOFORTE MUSIC OF SCARLATTI  
 Played by Mrs. NORMAN O'NEILL

7.0-7.20 'NEW NOVELS'  
 Miss V. SACKVILLE-WEST

7.25 SPANISH TALK  
 Dr. A. R. PASTOR

7.45 MARIA SANDRA  
 (Negro Spirituals)

8.0 The British Women's  
 Symphony Orchestra  
 Conducted by Dr. MALCOLM SARGENT  
 Relayed from THE QUEEN'S HALL  
 Symphony, No. 4, 'Romantique' .. Bruchner  
 Allegro—Andante—Scherzo—Finale

9.0 'The Second News'  
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Report (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.20 MRS. PHILIP SNOWDEN  
 'Why Women Want Peace'

9.45 THE GERSHOM PARKINGTON  
 QUINTET  
 GARDA HALL (Soprano)  
 GORDON WALKER (Flute)  
 QUINTET  
 Selection, 'La Navarraise'.....Massenet  
 GARDA HALL.....  
 Caro nome (Dear name) ('Rigoletto')....Verdi  
 Easter Flowers.....Sanderson  
 QUINTET ..  
 Prelude.....Rachmaninov  
 Chanson d'Automne (Autumn Song)....Hahn  
 Serenade.....Gounod  
 GORDON WALKER

Scherzo.....  
 Melody.....  
 Study.....  
 Valse.....  
 } Chas. Stainer

QUINTET  
 Suite, 'Woodland Pictures'  
 MacDowell

GARDA HALL  
 Too-koo.....Sandford  
 Rain.....Curran  
 The Answer.....Terry

QUINTET  
 Londonderry Air  
 arr. O'Connor Morris  
 Minuet.....Cyril Scott  
 Little Silver Ring.....Chaminade

11.0-12.0 (1,554.4 m. only)  
**DANCE MUSIC**

THE PICCADILLY PLAYERS, directed by SID BRIGHT, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL



THE NATIONAL MUSEUM OF WALES FROM THE AIR.  
 The arrow in this air view of Cathays Park, Cardiff, shows the building from which a concert by the National Orchestra of Wales will be relayed today at 1.15.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 777). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 776).



**BEST RECORDS OF THIS WEEK'S MUSIC**

**Orchestral and Band.**

**Sunday: TCHAIKOWSKY'S SYMPHONY No. 4** -Finale (Mengeberg and Concertgebouw Orchestra) (No. L2370-6s. 6d.). National.

**Monday: LONDONDERRY AIR** (Sir Hamilton Harty and Halle Orchestra) (No. 2691-4s. 6d.). National.

**CARMEN-Selection** (Percy Pitt and B.B.C. Orchestra) (No. 2125-4s. 6d.). Lon. & Mid. Reg.

**BEETHOVEN'S SYMPHONY No. 5 -Finale** (Weingartner and Royal Philharmonic Orchestra) (No. L1953-6s. 6d.). Lon. Reg.

**Tuesday: FOUR WAYS-Suite** (London Regal Cinema Orchestra) (Nos. 9755-9757-4s. 6d. each). Lon. & Mid. Reg.

**Wednesday: NEW WORLD SYMPHONY-Scherzo** (Sir Hamilton Harty and Halle Orchestra) (Nos. 9772-9773-4s. 6d. each). Lon. & Mid. Reg.

**BOCCERINI'S MINUET** (Percy Pitt and B.B.C. Orchestra) (No. 2092-4s. 6d.). Lon. & Mid. Reg.

**Thursday: IN A CHINESE TEMPLE GARDEN** (Albert W. Kotzeby's Concert Orchestra) (No. 9850-4s. 6d.). Lon. & Mid. Reg.

**POET AND PEASANT-Overture** (Percy Pitt and Symphony Orchestra) (No. 9760-4s. 6d.). Lon. & Mid. Reg.

**NEW WORLD SYMPHONY-Largo** (Sir Hamilton Harty and Halle Orchestra) (Nos. 9771-9772-4s. 6d. each). Lon. & Mid. Reg.

**FINLANDIA** (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9655-4s. 6d.). Lon. Reg.

**NEW SULLIVAN SELECTION** (H.M. Grenadier Guards Band) (No. 9495-4s. 6d.). Mid. Reg.

**Friday: MARRIAGE OF FIGARO-Overture** (Paris Conservatoire Orchestra) (No. L1975-6s. 6d.). National & Mid. Reg.

**Saturday: SALUT D'AMOUR** (Albert Sandler and His Orchestra) (No. 5683-3s.). National.

**WILLIAM TELL-Overture** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 5058-5059-3s. each). National.

**EUY BLAS-Overture** (Percy Pitt and B.B.C. Orchestra) (No. 9278-4s. 6d.). Lon. Reg.

**MENDELSSOHN'S SCOTCH SYMPHONY** (Weingartner and Royal Philharmonic Orchestra) (No. 9887-9890-4s. 6d. each). Lon. Reg.

**ZAMPA-Overture** (Sir Dan Godfrey and Bourne-mouth Municipal Orchestra) (No. 9582-4s. 6d.). Mid. Reg.

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**ROSES OF THE SOUTH-Waltz** (Johann Strauss and Symphony Orchestra) (No. 3258-4s. 6d.). Mid. Reg.

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**Instrumental.**

**Sunday: BEETHOVEN'S 'CELLO AND PIANO SONATA IN A** (Sabmond and Rumshisky) (Nos. L1935-L1937-6s. 6d. each). Lon. Reg.

**Monday: RACHMANINOFF PRELUDE IN G SHARP MINOR** (J. H. Squire Cello & Oboe) (No. 9126-4s. 6d.). National.

**RACHMANINOFF PRELUDE IN G SHARP MINOR** (William Murdoch-Piano) (No. 5167-2s.). National.

**GRASSHOPPERS' DANCE** (J. H. Squire Cello & Oboe) (No. 3609-3s.). Mid. Reg.

**Tuesday: SCHUBERT'S OCTET** (Lener String Quartet, etc.) (Nos. L2100-L2113-6s. 6d. each). National.

**Wednesday: LA CAMPANELLA** (Friedman-Piano) (No. L1804-6s. 6d.). National.

**Saturday: INDIAN LOVE LYRICS** (Jacques Jacobs Ensemble) (Nos. 3982-3983-3s. each). Lon. & Mid. Reg.

**HANDEL'S LARGO** (J. H. Squire Cello & Oboe) (No. 9179-4s. 6d.). Mid. Reg.

**PIECE HEROIQUE** (Pattman-Organ) (No. 9207-4s. 6d.). Lon. Reg.

**Vocal.**

**Monday: RIGOLETTO-Caro Nome** (Marla Guntle) (No. L2050-6s. 6d.). National.

**ORPHEUS WITH HIS LUTE** (Dora Labbette) (No. 9479-4s. 6d.). Lon. & Mid. Reg.

**Wednesday: BLOW, BLOW, THOU WINTER WIND** (Frank Mullings) (No. 4817-3s.). Lon. & Mid. Reg.

**OLD CLOTHES AND FINE CLOTHES** (Norman Allin) (No. 5140-3s.). Lon. & Mid. Reg.

**Thursday: I HEARD YOU SINGING** (Francis Russell) (No. 4158-3s.). Lon. & Mid. Reg.

**BIRD SONGS AT EVENTIDE** (Master Troser Schofield) (No. 5256-3s.). Lon. Reg.

**MY DEAR SOUL** (Carrle Herwin) (No. 1991-3s.). Lon. Reg.

**SEA-FEVER** (Roy Henderson) (No. 5395-2s.). Lon. Reg.

**Friday: MY OLD SHAKO** (Malcolm McEachern) (No. 1084-2s.). National & Mid. Reg.

**INVICTUS** (Norman Allin) (No. 2669-3s.). National & Mid. Reg.

**Saturday: HAS SORROW THY YOUNG DAYS SHADED?** (W. F. Watt) (No. 5235-3s.). National.

**SIMON THE CELLARER** (Norman Allin) (No. 9807-4s. 6d.). Lon. Reg.

Now on Sale at all Stores and Dealers

Complete Catalogue of Columbia "New Process" Records-pool free-COLUMBIA, 102-108, Clerkenwell Road, London, E.C.1.

**MONDAY, March 31**  
**MIDLAND REGIONAL**  
626 kc's (479.2 m.)

8.35  
**'YOU OUGHT TO GO ON THE WIRELESS'**

12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Overture, 'Mitridate'..... Mozart  
Concert Tango, 'Expressions'..... Brase  
Selection, 'Carmen'..... Bizet  
Simple Aveu..... Thomé  
Waltz, 'The Sleeping Beauty'..... Tchaikovsky  
Un peu d'Amour (A Little Love)..... Silesu  
Selection, 'The Damnation of Faust'.. Berlioz

Conducted by DAVID ASPINALL

Relayed from THE NATIONAL TRADES EXHIBITION, BINGLEY HALL, BIRMINGHAM

March, 'Black Fury'..... Rimmer  
Euphonium Solo, 'The British Grenadiers'..... Hartman

(HANDEL TURTON)

Salut d'Amour (Love's Greeting)..... Elgar  
Cornet Duet, 'The Humming Birds'..... Surton  
(J. FARRINGTON and PETER FEARNLEY)

Selection, 'Der Freischütz' ('The Marksman')..... Weber



To be broadcast tonight at 8.35

**'You Ought to go on the Wireless'**

A Revue by

GRAHAM SQUIERS

presented by

ANONA WINN

JOHN RORKE

EDGAR LANE

CHARLES HERBERT

MASON and ARMES

EDITH JAMES

with

JACK VENABLES (at the Piano)

and

HAROLD MILLS (Violin)

5.15 The Children's Hour

'Nothing to Pay,' a Play of 1801, by Bladon Peako

Songs by HORACE PRIESTLEY (Tenor)

THOMAS FREEMAN (Violoncello)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 LIGHT MUSIC

THE HAYDN ORCHESTRA

Relayed from THE NATIONAL TRADES EXHIBITION, BINGLEY HALL, BIRMINGHAM

7.0 A Band Concert

THE CRESSWELL COLLIERY INSTITUTE BAND

(By permission of THE BOLSOVER COLLIERY COMPANY)

Characteristic Piece, 'The Grasshopper's Dance'

Bucalossi

Trombone Solo, 'The Mosquito'..... Moss

(CLIFFORD CROSSLEY)

Excerpts from 'Bitter Sweet'.... Noel Coward

8.0 London Regional Programme

8.30 Midland News

8.35 'You ought to go on the Wireless'

(See above)

9.20 DANCE MUSIC

BILLY FRANCIS and his BAND  
Relayed from the WEST END DANCE HALL, Birmingham

9.45 London Regional Programme

10.15 'The News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme

The alternative to the Midland Regional programme is the National programme (see page 775), which you can receive from Daventry 5XX on 1,554.4 metres.



**MONDAY, March 31**  
**LONDON REGIONAL**  
842 kc's (356.3 m.)

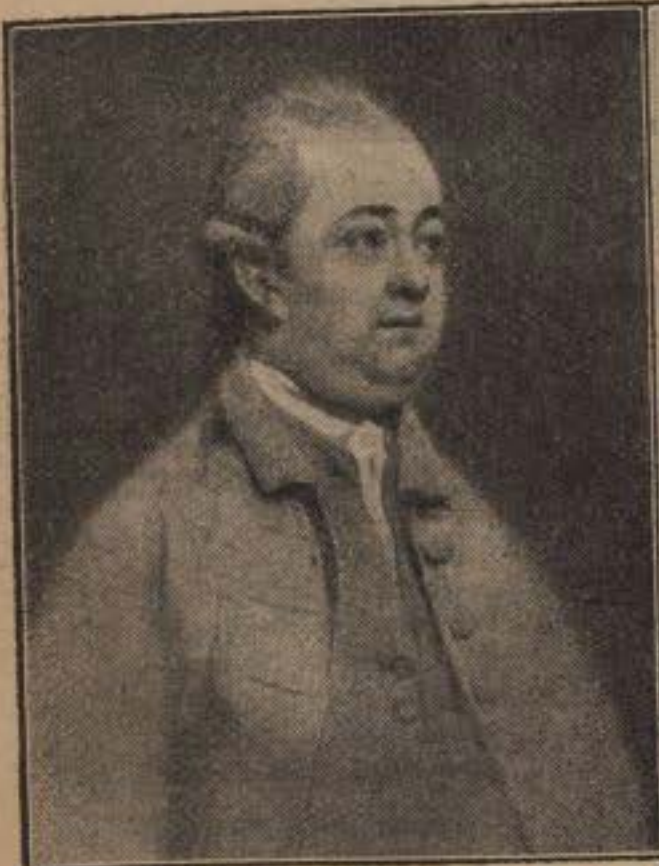
6.40  
**WIRELESS  
MILITARY  
BAND**

9.45  
**A RECITAL  
BY  
GEORGE PARKER**

- 12.0 **A Ballad Concert**  
FRANCES NIGHTINGALE (*Soprano*)  
AUBREY MILLWARD (*Baritone*)
- 12.30 A Recital of Gramophone Records
- 1.0 **Light Music**  
LEONARDO KEMP and his PICCADILLY HOTEL  
ORCHESTRA  
From THE PICCADILLY HOTEL
- 2.0-3.0 **LOZELLS PICTURE HOUSE  
ORCHESTRA**  
Conducted by ERNEST PARSONS  
(From *Midland Regional*)
- Overture, 'Mitridate' ..... Mozart  
Concert Tango, 'Expressions' ..... Brasc  
Selection, 'Carmen' ..... Bizet  
Simple Aven ..... Thom  
Waltz, 'The Sleeping Beauty' ..... Tchaikovsky  
Un peu d'Amour (A little Love) ..... Silesu  
Selection, 'The Damnation of Faust' .. Berlioz
- 5.15 **JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA**
- 6.15 **'The First News'**  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN
- 6.40 **The Wireless Military  
Band**  
Conducted by B. WALTON O'DONNELL  
WINIFRED FISHER (*Mezzo-Soprano*)  
EFFIE KALISZ (*Pianoforte*)
- BAND  
Overture, 'Saul' ..... Bazzini

- 6.55 WINIFRED FISHER  
A Memory ..... Goring Thomas  
Lullaby ..... Mozart  
The Call of the Sun ..... Sigurd Lie
- 7.2 BAND  
Variations on a Theme by Tchaikovsky  
Arensky, arr. Gerrard Williams
- 7.15 EFFIE KALISZ  
Fantasy Impromptu ..... Chopin  
Reverie ..... Manlio di Veroli  
Of Br'er Rabbit ..... MacDowell  
Prelude in G Minor ..... Rachmaninov
- 7.28 BAND  
Finale, Symphony No. 5 ..... Beethoven
- 7.40 WINIFRED FISHER  
I heard a Piper piping ..... Bar  
The Angels are stooping ..... Besly  
The Lake Isle of Innisfree ..... Graham Peel
- 7.47 BAND  
Four Humoresques, Op. 101 ..... Dvorak
- 8.0 'ENGLISH PERSONALITIES OF THE  
EIGHTEENTH CENTURY'  
MR. JOHN BAILEY: 'Gibbon'
- 8.30 Regional News
- 8.35 'You ought to go on the  
Wireless'  
A Revue  
By GRAHAM SQUIERS  
(From *Midland Regional*)  
Presented by  
ANONA WINN

- JOHN RORKE  
EDGAR LANE  
CHARLES HERBERT  
MASON and ARMES  
EDITH JAMES  
with  
JACK VENABLES (*At the Piano*)  
and  
HAROLD MILLS (*Violin*)
- 9.20 **DANCE MUSIC**  
BILLY FRANCIS and his BAND, relayed from THE  
WEST END DANCE HALL, BIRMINGHAM  
(From *Midland Regional*)
- 9.45 **GEORGE PARKER (*Baritone*)**  
**A SONG RECITAL**  
Dämm' rung senket sich von oben (The Dusk sinks  
down) ..... Brahms  
Was für ein Lied (What Song) ..... Wolf  
Zur Ruh, zur Ruh (To Rest) .....  
Aeolsharfe (Æolian Harp) ..... Reger  
Lied eines Mädchens (A Maiden's Song) }  
Far in a Western Brookland ..... Arnold Bar  
When I hear the learn'd Astronomer .. Bairdow  
Roundabouts and Swings ..... Shaw  
Is my Team ploughing? ..... Burrows  
Full Fathom five ..... Martin Shaw  
The Heart's Desire ..... Ireland  
Orpheus with his Lute ..... Vaughan Williams
- 10.15 **'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN
- 10.30-12.0 **DANCE MUSIC**  
THE PICCADILLY PLAYERS, directed by SID BRIGHT,  
and the PICCADILLY GRILL BAND, directed by  
JERRY HOEY, from the PICCADILLY HOTEL



Your good wishes and advice will not, I trust, be thrown away  
in a barren soil, and whatever you may have been told of my  
opinions I now hope you will find that I consider religion to be  
the best guide of youth and the best support of old age: that  
I firmly believe there is a life and happiness in the business and  
pleasures of the World, than in the life which you have chosen,  
of devotion and retirement

I am Dear Madam most affectionately Yours  
Gibbon

Stifford place  
Nov. 20<sup>th</sup> 1788



THE HISTORIAN OF THE ROMAN EMPIRE—  
EDWARD GIBBON (1737-1794)

Gibbon, the author of the 'Decline and Fall,' is the eighteenth-century character about whom Mr. Bailey will talk tonight. Above are shown (left) the portrait of him in the National Portrait Gallery; (centre) part of a letter from Gibbon containing a tribute to religion, rather remarkable in view of the accusations of anti-Christianity so often levelled against him; and (right) the house in Bentinck Street where he lived from 1772 until he left England in 1783.

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to a wavelength of Daventry 5XX, 1,554.4 metres (see page 775).

# HOT WATER



AT ANY  
DAY OR NIGHT  
BY ELECTRICITY  
AUTOMATICALLY

Think of the convenience of hot water by ELECTRICITY, always ready at the turn of a tap day and night. No fuss, no fumes, no bother, no danger of explosion. The "Sadia" Water Heater works without waste and without trouble. There is not even a switch to operate. As you turn on the tap, scalding hot water flows for every need, either in the bathroom or, if necessary, in every room of the house. The "Sadia" will give you a full bath for less than 4d. at the rate of 1d. per unit for Electricity. You need this modern boon, for a healthy, convenient home.

Prices £6 10s. 0d. (for wash-basin) and from £14 5s. 0d. for complete home installation.

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Illustrated Booklet R.T. 10

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Agents for Scotland:

Central Electric Co., 45, Hope Street, Glasgow.

## Monday's Programmes continued (March 31)

### CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

1.15-2.0 An Orchestral Concert

Relayed from

The National Museum of Wales  
(National Programme)

NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE  
Overture, 'Ruy Blas'..... Mendelssohn  
'Peer Gynt' Suite, No. 1..... Grieg  
Carnival in Paris..... Svendsen

2.0 National Programme

4.45 'WEST COUNTRY MEN OF LETTERS'—IV

Mr. R. N. GREEN-ARMYtage: 'Nineteenth  
Century Writers'

5.0 National Programme

5.15 THE CHILDREN'S HOUR

'GLIMPSES OF GREAT COMPOSERS—HANDEL'  
by

H. G. SEAR  
(A Playlet with Music)  
THE STATION TRIO

6.0 National Programme

7.45 'Carmarthen'

A Historical Episode  
in  
Three Acts  
by

G. ARBOUR STEPHENS

PERFORMED BY THE CARDIFF RADIO PLAYERS  
DRAMATIS PERSONÆ

Sir Gruffydd ap Nicholas..... RICHARD BARRON  
Thomas } Sons of Sir Gruffydd { PHILIP PHILLIPS  
Owain } IVOR MADDOX  
Lord Whitney..... DONALD DAVIES  
1st Maiden..... DOROTHY CHAMPION  
2nd Maiden..... JUNE GORDON  
Witch..... NAN PORTER  
The Lad..... CYBIL EDWARDS  
1st Attendant..... D. HAYDN DAVIES  
Sir Theodosius Saer of Laugharne

PETER EDWARDS  
Sir William de Breos of Carrog Connin

SIDNEY EVANS  
Esquire Lewis of Glyncothi..... TOM JONES  
The Bard..... ALWYN JONES  
Iago, the Major Domo..... RICHARD EVANS  
Sheriff..... JACK PARKIN  
Ladies, Attendants and Servants

Act I—The Market Square, Llandovery  
Acts II and III—Carmarthen Castle  
Period—Fifteenth Century

Incidental Music by THE STATION TRIO

9.0 National Programme

9.15 West Regional News

9.20-11.0 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

1.15 National Programme

5.15 Cardiff Programme

6.0 National Programme

7.45 Cardiff Programme

9.0 National Programme

9.15 West Regional News (From Cardiff)

9.20-11.0 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

2.0 National Programme

5.15 THE CHILDREN'S HOUR

We have short time to stay, but we should like  
you to hear 'Charlie' (Donald Maule), and  
Top'em and Bot'em

6.0-11.0 National Programme

(9.15 Local News)

### BOURNEMOUTH.

1040 kc/s (288.5 m.)

Will Bournemouth listeners please  
note that from today the Bournemouth  
transmitter will be radiating the National  
Programme?

### MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

2.0 National Programme

3.20 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA

ANNIS ALLEN BORWELL (Soprano) (From Leeds)

ALBERT HODKINSON (Tenor)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

7.45 'Pierrette'

(From Leeds)

A Musical Playlet, written by A. R. B. MUNRO  
Composed by H. PERCY RICHARDSON

8.10 FRED HAGUE (Violoncello) (From Liverpool)

8.30 The Vagabonds Concert Party

(From Leeds)

CONNIE TODD (Contralto)

MADGE MORFITT (Soprano)

NANCY PALMER (Soubrette)

JOE NEWBOLD (Tenor)

HAROLD WHITEHEAD (Baritone)

DAN GORDON (Comedian)

At the Piano, TED COOPER

9.0 National Programme

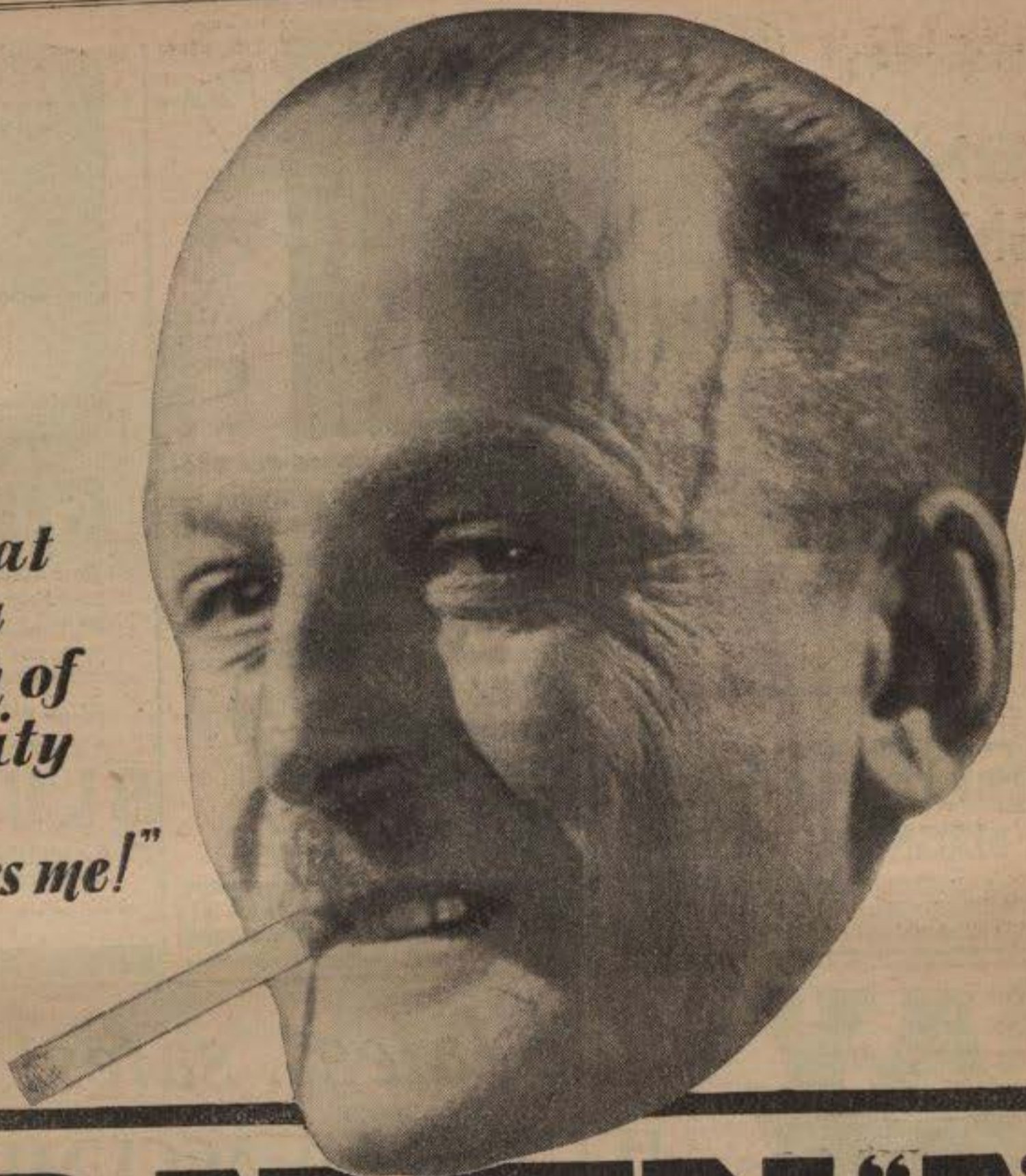
9.15 North Regional News

9.20 National Programme

9.45-11.0 A Brass Band Concert

THE GLAZEBURY BAND  
Conducted by EDWARD SMITH  
HARRY GILL (Bass Baritone)

*"It's that  
extra  
touch of  
quality  
that  
pleases me!"*



# CRAVEN "A"

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*Made Specially to  
Prevent Sore Throats!*

20 for 1/-

CARRERAS LIMITED. 142 YEARS' REPUTATION FOR QUALITY

DOCTORS SAY:

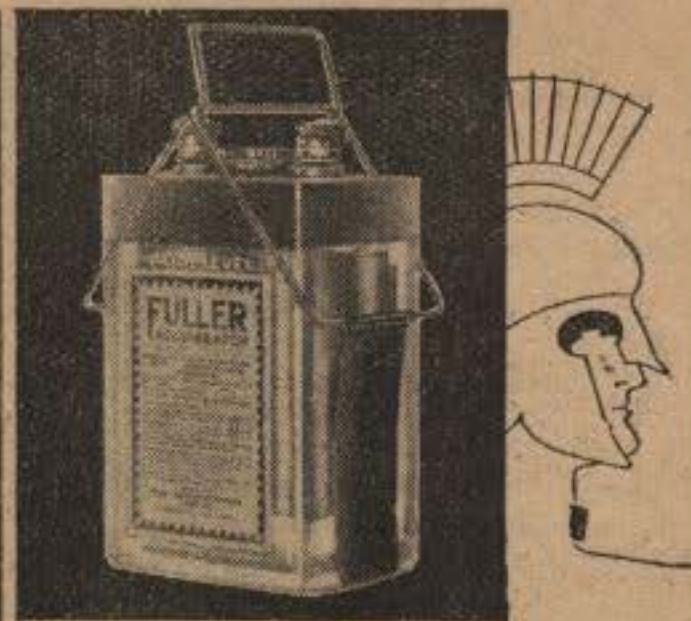


# DON'T IGNORE INDIGESTION

YOUR doctor will tell you that indigestion should never be disregarded, for it warns that excess acid is attacking the stomach lining and, if neglected, may even cause ulcers. The quickest way of relieving stomach trouble is to neutralise the acidity that causes it, and for this purpose there is nothing to equal 'Bisurated' Magnesia. This not only instantly neutralises excess stomach acid and prevents fermentation, but soothes and heals the inflamed stomach lining, thus repairing damage done and restoring good digestion. Every chemist sells 'Bisurated' Magnesia in powder (mint or plain) and in handy tablet form, at 1/3 a package; doctors all over the world use and recommend it for all forms of digestive disorder.

## 'BISURATED' MAGNESIA

prescribed for INDIGESTION, DYSPEPSIA, GASTRITIS, FLATULENCE, HEARTBURN or ACIDITY

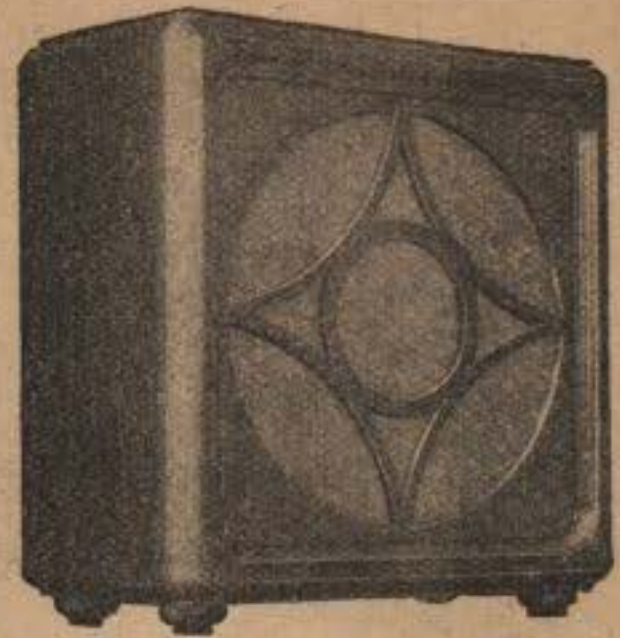


**TYPE LDG** Super batteries are altogether more durable — 2 v. 60 A.H. powerful — because of 9/6<sup>d</sup> with free carrying handle Fuller's unique microporous paste. Every type.



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They are the safest and purest form of H.T. supply; with no fear of a dangerous shock, and they operate with a total absence of noise, hum and crackling as a background to your broadcast.

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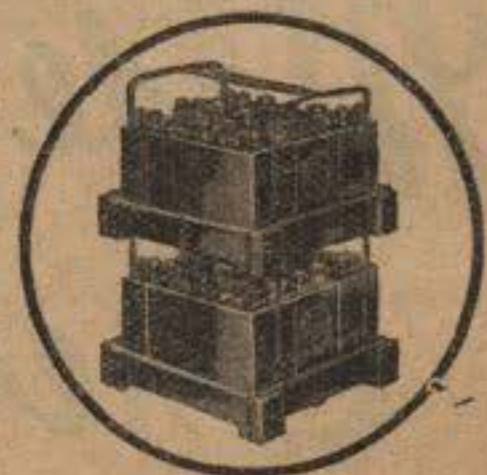


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10,000 Milliamps 12/-

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7.0  
Mrs. ST. LOE STRACHEY  
LOOKS  
BACKWARD

TUESDAY, April 1  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.45  
DE COURVILLE'S  
HOUR  
NUMBER FIVE



PATTMAN AT THE ORGAN of the Brixton Astoria, from which his music will be relayed this afternoon at 4.30.

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—XIII  
Professor V. H. MOTTRAM: 'Growing and Making Salads'

11.0-11.30 (261.3 m. only)  
Experimental Television Transmission  
By the Baird Process

12.0 A Ballad Concert  
PHYLLIS HUTCHINSON (Contralto)  
PATRICK J. DUFFY (Tenor)

PHYLLIS HUTCHINSON  
Still as the Night.....Bohm  
The Bird I love the best.....Aylward  
PATRICK J. DUFFY  
Angels guard Thee.....Godard  
Vola! O Serenata.....Tosti  
PHYLLIS HUTCHINSON  
Wind on the Wheat.....Phillips  
A March Night.....Bohm  
Love, the Jester.....Phillips  
PATRICK J. DUFFY  
An Evening Song.....Blumenthal  
A Song of Thanksgiving.....Allsien

12.30 EDWARD O'HENRY  
AT THE ORGAN OF TUSSAUD'S CINEMA  
Relayed from TUSSAUD'S CINEMA

1.0-2.0 Light Music  
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA  
FROM THE PICCADILLY HOTEL

2.5 Gramophone Records

2.30 FOR THE SCHOOLS

Sir WALFORD DAVIES: Music  
(a) A Beginner's Course  
(b) A Miniature Concert  
(c) An Advanced Course

3.30 Interlude

3.35 Monsieur E. M. STÉPHAN: Elementary French

4.0 Light Music

THE BRIXTON ASTORIA ORCHESTRA  
Directed by FRED KITCHEN  
Relayed from THE BRIXTON ASTORIA

4.15 SPECIAL TALK FOR SECONDARY SCHOOLS

Miss V. SACKVILLE-WEST: 'Modern Poetry—VI, Free Verse and the Future of Poetry'

4.30 THE BRIXTON ASTORIA ORCHESTRA  
Directed by FRED KITCHEN  
With  
PATTMAN at THE ORGAN  
Relayed from THE BRIXTON ASTORIA

5.15 The Children's Hour  
*Mind you're not caught!*

6.0 READINGS FROM THE VICTORIAN POETS  
R. L. STEVENSON

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music  
THE PIANOFORTE MUSIC OF SCARLATTI  
Played by  
Mrs. NORMAN O'NEILL

7.0-7.20 'LOOKING BACKWARD'—XII  
Mrs. ST. LOE STRACHEY

7.25 'PIONEERS OF HEALTH'—V  
Mrs. MARY ADAMS: 'Louis Pasteur'

7.45 Chamber Music

HAYDN DRAPER (Clarinet)  
AUBREY BRAIN (Horn)  
RICHARD NEWTON (Bassoon)  
VICTOR WATSON (Double Bass)  
THE CATTEBALL STRING QUARTET  
Octet, Op. 166.....Schubert  
Adagio—Allegro; Andante un poco mosso;  
Allegro vivace; Andante; Menuetto; Andante  
molto—Allegro

Variations from Quartet in D Minor... Schubert

8.0-8.30 (1554.4 m. only) \*

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Report; ((1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 'THE PROGRESS OF MUSIC'

Dr. GEORGE DYSON  
Bach (a) Chorale from the Cantata 'Sleepers, Awake,' (b) 'Jesu, joy of man's Desiring' (Cantata No. 147)

9.45 De Courville's Hour—V  
(Third Series)

with  
JACK PADBURY and his COSMO CLUB SIX

10.45-12.0 DANCE MUSIC

BERTINI'S DANCE BAND, relayed from the EMPRESS BALLROOM, WINTER GARDENS, BLACKPOOL  
(From Manchester)

12.0-12.30 Experimental Television Transmission  
By the Baird Process

\* 'MAKING WORK WORTH WHILE'—V  
Professor T. H. PEAR: 'Skill in Industry'



VICTOR WATSON  
will play the double bass in the concert of Chamber Music to be broadcast in the National Programme this evening at 7.45.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 783). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 782).

Here's  
Happiness  
and Prosperity  
for you and yours.

**£275 A YEAR  
FOR LIFE, WHEN  
YOU RETIRE**

Think of it! A care-free life from, say, age 55. An income of £275 a year absolutely secure to you for the remainder of your days—even if you live to be a centenarian. An income irrespective of business or other investments, and not subject to market fluctuations, trade conditions, or political troubles! What a boon to you and yours! What a burden off your mind!

The plan devised by the Sun Life of Canada makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the care of this most prosperous company, accumulates to your credit and to it are added extraordinarily generous profits. Thus you share in the Company's great prosperity.

The figures here given assume an age of 35, and are estimated on present profits, but full details of other ages and amounts will be sent upon request. Here is how the plan works out:

**£275 a Year for Life.**

From 55 years of age you will receive £275 a year for life. If you prefer it, a cash sum of £3,400 will be given you instead of the yearly income.

**£20 a Month if Unable to Work.**

(Applicable to residents of the British Isles, Canada and United States.)  
Supposing you adopted this new plan now, and next week, next year, or any year until you are 55, you become—through illness or accident—permanently incapacitated for earning a living, £20 a month will be paid to you until the £275 a year becomes due.

**Income Tax Rebate.**

If Income Tax remains as now, you will save over £200 during the term of the arrangement. This is additional to the profit you make on the transaction.

**£2,000 for Your Family if Anything Happens to You.**

Should you not live to the age of 55, £2,000 plus accumulated profits will be paid to your family. If death results from an accident the sum would be increased to £4,000, plus the profits.

**Any Age, Any Amount.**

Though 35 and £275 a year for life have been quoted here, the plan applies at any age and for any amount, even for a policy of only £100. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

**£116,000,000 Assets.**

The Sun Life of Canada has assets of over £116,000,000, which are under Government supervision. In addition to the foregoing Plan, this great Annuity Company is responsible for protecting thousands of men and women under its Group Assurance and Pension Policies, and it also specialises in provision for Children's Education.

**FILL IN AND POST THIS FORM TO-DAY**

To H. O. LEACH (Manager),  
SUN LIFE ASSURANCE CO. OF CANADA  
(Incorporated in Canada in 1865 as a Limited Company),  
12, Sun of Canada House, Cockspur Street,  
Trafalgar Square, London, S.W.1.

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

Name .....  
(Mr., Mrs., or Miss)

Address .....

Occupation.....

Exact date of birth .....

R.T.28/3/30

**TUESDAY, April 1  
MIDLAND REGIONAL  
626 kc's (479.2 m.)**

6.40  
A RECITAL  
BY  
DR. HAROLD RHODES

12.0 London Regional Programme

2.0-3.0 Light Music

THE MIDLAND REGIONAL ORCHESTRA  
Conducted by FRANK CANTELL

Selection, 'The Shamrock' .... arr. Middleton  
Waltz, 'Les Sourires' (Smiles) .... Waldteufel  
Suite, 'Four Ways' ..... Eric Coates  
Selection, 'Good News' ..... Henderson  
March of the Giants ..... Finck

5.15 The Children's Hour

'The Joke that Failed,' a Story by Cicely  
Fleming  
Dance Music by PHILIP BROWN'S DOMINGOS  
DANCE BAND  
JACKO will Entertain  
'Making Prints,' a further Talk on Snapshots  
By HUGO VAN WADENOYEN

6.0 London Regional Programme

6.15 'The News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 ORGAN RECITAL

By DR. HAROLD RHODES  
Relayed from COVENTRY CATHEDRAL  
Sonata, No. 6, in D Minor ..... Mendelssohn  
Legend, Op. 59, No. 4 ..... Dvorak, arr. Lenore  
Fugue in G Minor ..... Bach  
Andante Cantabile and Scherzo, Symphony  
No. 4 ..... Widor  
Postlude on 'Old 100th' ..... Farrar

7.15 London Regional Programme

9.0 Midland News

9.5 London Regional Programme

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

The alternative to the Midland Regional programme is the National programme  
(see page 781), which you can receive from Daventry 5XX on 1,554.4 metres.

**SAMUEL PEPYS, Listener, By R. M. FREEMAN.**

March 6.—Wakes me my wife ab' 3 of the clock this morning, saying she hears someone in the room and believes 'tis a catt-burglar. Which made me pretty tetchy being fetcht out of my cozy sleep, and to wonder (aloud) what in the devil's name she will be fancying next. But scarce said it when, sure enough, did myself heare the sound she speaks of, a strange sort of stealthy, pattering sound, not to be disregarded. So seizing my old special-constable's truncheon, that I alwaies have under my pillow against emergencies, upp and to switch on the light. At first nought visible. But presently out from somewhere flutters a batt, that must, I suppose, have flown in at the open window, and did sett me laughing the fools we are made to look by all this rumpus over an innocent little batt. But my wife shrieks more terrour at it than if it had in truth been a burgler, the ignorant idiot I am to laugh with a batt in the room, and well known the way they suck your breath while you sleep or tangle themselves with their hooky wings in your hair beyond extrication, with other wild nonsenses, but noe reasoning the wretch out of them. A good ½ h' I was before at last I quitted the little devill, and soe back to bed to my great content.

Listening-in this prenoon to Victoria Tower Gardens, where they unweill Mrs. Pankhurst, with a very handsome speech by Mr Baldwin, divers good musickal matters (among these Dame E. Smyth's chorale from her 'Wreckers'), and at the end some rites of dedicatioun, by Canon Woodward. Set me thinking what a change is here since the wild women first brook loose on us, like mad catts, firing churches, chasing Cabinet-Ministers with dog-whips and other phrenzied extravagances, being then execrated for rampageous maniacs—in particular the Pankhurst 3 (Madam, Christabel, and Sylvia)—but today extolled on every hand for heroickal martyrs, and they canonize madam with a statue in the very precincts of the Parliament House. Which, in good truth, I grudge her not, having justly earned it by her martyr's courage in the

woman's cause. Yet whether this was a cause beneficial to our unhappy nacioun, conferring on she' an utter parity with he', against all Nature, is another business.

March 7.—At the Club, Mr. Wigglesworth spoak very contentably of the recent fraternisings of Merton College in Oxford with Peterhouse in Cambridge upon an (alleged) seniority of foundation, each over all the other colleges, this in Oxford, that in Cambridge, being himself a Merton man. Where to was moved to ask him on the point of seniority, what ails him at University College, being yet older than Merton? But this he will not hear of, making most scornfull mentioun of the 'Alfred myth' and other contemptuous ejaculations. Hereby, the better to vex him, I did recall the controversy as to this that was a hott business betwixt the 2 colleges above 40 y' agone, when cozen was up at Univ, the men of both competing to disable theyr rivalls in every possible respect. Soe cozen, falling-in, one night, with the junior Procteur (that hailed from Merton) upon a cap-and-goun affair, M' Procteur, having required his name and college, bids cozen attend him at Merton at ½ after 9 next morning; whereupon cozen, 'Your pardoun, Sir,' saith he. 'But where is Merton?' Which cost him 5' next day, instead of the accustomed 5', but cozen alwaies to maintain that M' Procteur's face was all worth it. Moreover M' Chavasse, cozen's tutor, that they called The Shaver and had till then had a persistent down on him, so pleased at hearing this that he showed him the greatest possible leniency, in particular at collectionns, for ever afterwards. My telling this story did set old Wigglesworth fuming, but all the rest laughing, to my very good content.

March 8.—A most fair like-a-spring day for the season as ever I knew, soe with Jimble to Walton Heath golping, where did lose 3 new ½ crown balls, with yet another ½ crown to cocky Jimble, our bett on the match. However, the sun and ayrs up here was some compensatioun therefor.

**TUESDAY, April 1**  
**LONDON REGIONAL**  
842 kc's (356.3 m.)

9.5  
**'PHILIP THE KING'**

**A RADIO CRITIC CONFESSES**

(Continued from page 770.)

12.0 **A Concert**  
THE LESLIE BRIDGWATER QUINTET

1.0 **REGINALD FOORT**  
AT THE ORGAN OF THE REGENT CINEMA  
(From Bournemouth)

2.0-3.0 **Light Music**  
(From Midland Regional)  
THE MIDLAND REGIONAL ORCHESTRA  
Conducted by FRANK CANTILL  
Selection, 'The Shamrock' . . . . . arr. Myddleton  
Waltz, 'Les Sourires' (Smiles) . . . Waldteufel  
Suite, 'Four Ways' . . . . . Eric Coates  
Selection, 'Good News' . . . . . Henderson  
March of the Giants . . . . . Finck

5.15 **JACK PAYNE**  
and his B.B.C. DANCE ORCHESTRA

VIOLET LORAINE in a Potted Revue  
**'Red Pepper'**  
Book and Lyrics by ERIC LITTLE  
Music by WILLIAM WALKER and GEORGE POSFORD  
Assisted by ERNEST SEFTON, HAROLD KIMBERLEY,  
OLIVE GROVES  
and  
THE REVUE CHORUS  
Orchestra conducted by JOHN ANSELL

8.30 **'PROBLEMS OF PERSONAL LIBERTY'—VIII**  
'Environment'  
A Discussion between Dr. CYRIL BURT and  
Mr. C. A. SIEPMANN

9.0 Regional News

a definitely adverse effect on what might well be promising spiritual material. I must add, however, that there has been a considerable improvement since I first ventured to criticize preachers whose delivery is made in the old-fashioned, doleful, affected manner and whose sermons reveal a lack of breadth and inspiration. In order to embrace as many of the diverse members of the largest flock in the world, a more robust, worldly appeal is necessary. St. Martin-in-the-Fields is not only more soul-satisfying but more intellectually acceptable in a thinking age.

As regards the vexed question of B.B.C. criticism of plays, the difficulty would appear to be the same as that in the case of the talks. A critic of Mr. Agate's calibre must appeal to that section of listeners to whom the intellectual rather than the purely entertainment value of a play appeals. Mr. Agate must perforce fail to reach the masses in much the same way as the Symphony Concert fails to reach the purlieus of Hoxton. Mr. Agate's criticism appeals to readers of the *Sunday Times*, but I am doubtful if he would be equally successful with the *News of the World*. My suggestion is that there should be a highbrow critic and a lowbrow critic, just as there are highbrow talks, lowbrow talks, highbrow music and lowbrow music.

And now, as Oliver Wendell Holmes would say, my Court card: *the claque*. Here a principle is involved. Broadcasting is an art unto itself, and is meant to appeal to *listeners*. Listeners! Have we not had proof again and again that artists and plays, successful on the legitimate stage, fail when put over the ether? They lack the special oral qualifications needed for broadcasting. So that in permitting a handful of audience to see its broadcasts, the B.B.C. is endeavouring to do two things at once: to appeal to the visual senses of a few and, at the same time, to do its duty to its millions of listeners.

I maintain that it cannot do both things. The audience in the studio is being entertained from a different angle from the larger audience outside. The intimacy between artist and audience, the atmosphere of the studio, the physical appeal, invariably have the effect of satisfying the few at the expense of the many. A grimace, a movement, may make all the difference in the world to a joke, the point of which is again and again lost on a bewildered and irritated listener. As for the suggestion that artists need an audience, this is so childish as scarcely to deserve consideration. An artist who cannot adapt himself to the conditions of wireless should not be called upon to broadcast.

I submit that those artists who desire pampering should confine themselves to the public stage, where possibly they may add to their 'turn' by a little paint and pastiche.

And I pray the B.B.C. not to bring in professional outsiders in order to tell them how to run their own business. We do not need the theatre-cabaret type, whose forte is something very different from that required in Savoy Hill. The B.B.C. should cultivate its own string quartets, its wireless orchestra, its military band, its repertory players, and its increasing list of excellent vocalists. The B.B.C. is sufficiently powerful and prosperous to maintain its own artists and entertainers. Let them do as the astute impresario does: go out into the wilds and catch 'em young.

Above all, it should persevere in the determination to maintain against envious influences its own standards of entertainment and education.

SYDNEY A. MOSELEY.

**Tonight's**
**Vaudeville**





Anne de Nys

Olive Groves

**(Centre) VIOLET LORAINE, who plays in 'Red Pepper.'**

6.15 **'The First News'**  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **ORGAN RECITAL**  
By Dr. HAROLD RHODES  
Relayed from COVENTRY CATHEDRAL  
(From Midland Regional)  
Sonata, No. 6, in D Minor . . . . . Mendelssohn  
Legend, Op. 59, No. 4 . . . . . Deorak, arr. Lemare  
Fugue in G Minor . . . . . Bach  
Andante Cantabile and Scherzo, Symphony No. 4  
Widor  
Postlude on 'Old 100th' . . . . . Farrar

7.15 **Vaudeville**  
WILLIAM WALKER and ANNE DE NYS with PATRICK WADDINGTON (That Certain Trio)  
QUATUOR VOCAL RUSSE MOUSSORGSKI  
1st Tenor . . . . . W. WERESTCHAGUINE  
2nd Tenor . . . . . A. TROUNENKO  
Baritone . . . . . B. ZAKHAROFF  
Bass . . . . . W. SALIVON

9.5 **'Philip the King'**  
By JOHN MASEFIELD  
*Persons*  
Philip the Second of Spain  
His Daughter, the Infanta  
An English Prisoner  
A Spanish Captain  
Guards  
Spirit Voices:  
Indians  
Don John of Austria  
Escovedo  
The Marquis of Santa Cruz  
Alonso de Leyva  
*Time:* At dawn in late September, 1588  
*Scene:* A little dark cell in Philip's Palace  
Produced by PETER CRESWELL  
Music specially written by DENNIS ARUNDELL

10.15-10.30 **'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

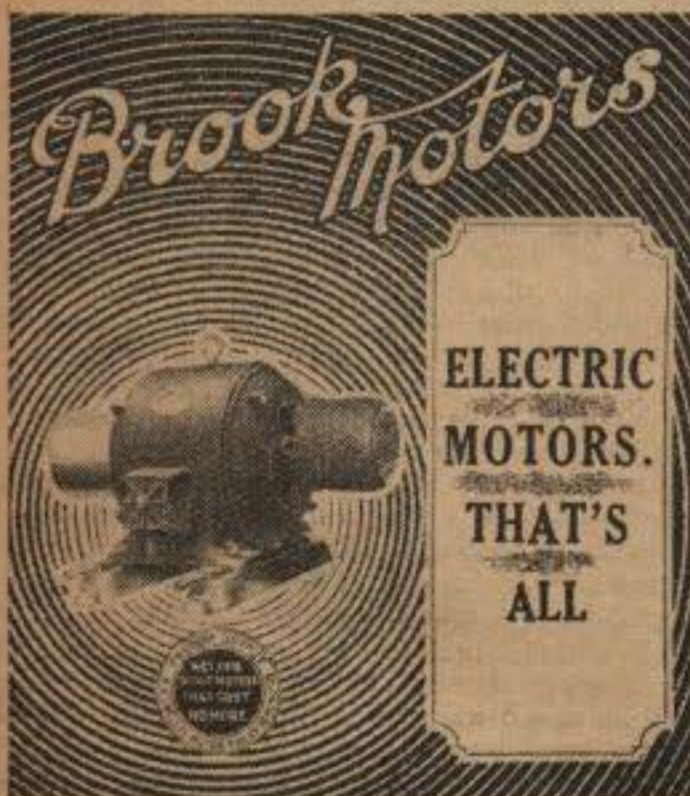
London Regional Programme listeners can receive the National Programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 781).

# U-G-W

## UNSPLINTERABLE GLASS WINDSCREEN

It is interesting to note the care used by the British Ford organization to make sure that the safety windscreen used will retain these qualities as long as the Ford car remains in service.

A certain number of wind-screens from each lot that is made are boiled to discover if the glass will disintegrate when subjected to tropical heat. Others are exposed hours on end to concentrated ultra violet rays which detect any tendency to discolour when exposed to strong sunlight. Still others have heavy weights dropped on them to test whether or not they are really unsplinterable.



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## Tuesday's Programmes continued (April 1)

### CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

5.15 Swansea Programme

5.30 THE CHILDREN'S HOUR  
SPIC and SPAN  
BARRY KENDALL (Guitar)

6.0 Mr. LYNDON HARRIES: 'Some extracts from a Welsh Schoolboy's Diary—I, The School'

6.15 National Programme

7.0 Egwyl Gymraeg  
A Welsh Interlude  
Mr. IORWERTH PRATE,  
of the Department of  
Archaeology, National  
Museum of Wales: 'Life  
in Bygone Wales—IV,  
Lighting Appliances'  
(\*Bywyd Yng Nghyfaru  
Gynt—IV, Offer Goleuo')

7.25 National Programme

7.45 A Concert

In conjunction with The  
Imperial League of Opera  
Relayed from  
THE CENTRAL HALL,  
NEWPORT

DORA LABBETTE (Soprano)  
NATIONAL ORCHESTRA OF  
WALES

(Leader, LOUIS LEVITUS)

Conducted by SIR THOMAS BEECHAM  
Overture, 'The Flying Dutchman' ... Wagner  
Petite Suite ..... Debussy

DORA LABBETTE (Soprano) and Orchestra  
Comme Autrefois (As long ago); ('Les Pêcheurs  
de Perles') ('The Pearl Fishers') ..... Bizet

ORCHESTRA  
Pantomime ('Zémire et Azor') ..... Grieg  
Fandango ('Figaro') ..... Mozart  
Scherzo ('A Midsummer Night's Dream')  
Mendelssohn

Prelude and Cortège ('Coq d'Or')  
Rimsky-Korsakov

Speech by Sir THOMAS BEECHAM

9.0 National Programme

9.15 West Regional News

9.20-12.0 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

5.15 THE CHILDREN'S HOUR

6.30 Cardiff Programme

6.15 National Programme

7.0 Cardiff Programme

7.25 National Programme

9.15 West Regional News (From Cardiff)

9.20-12.0 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.0 National Programme

2.30 National Programme



DORA LABBETTE  
is the soloist in the concert in aid  
of the Imperial League of Opera  
which Cardiff is relaying from New-  
port this evening.

5.15 THE CHILDREN'S HOUR  
The Great Towntown  
Mystery (S. G. Hulme  
Peaman)

6.0 National Programme

7.0 The Venerable Arch-  
deacon F. WHITFIELD  
DAURES: 'The Old  
Prysten House'—II

7.25-12.0 National  
Programme

(9.15 Local News)

**BOURNEMOUTH.**  
1,040 kc/s (288.5 m.)

Will Bournemouth  
listeners please note that  
from March 31 on-  
wards, the Bournemouth  
transmitter will be radi-  
ating the National  
Programme?

### MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

12.0 Gramophone Records

1.15-2.0 The Manchester Tuesday  
Midday Society's Concert

2.30 National Programme

4.30 RUSSIAN COMPOSERS  
THE NORTHERN WIRELESS ORCHESTRA

5.15 THE CHILDREN'S HOUR

6.0 Councillor A. JAMES (Chairman of Manchester  
Cleansing Committee): 'Let's talk Rubbish'

6.15 National Programme

7.0 Colonel G. R. B. SPAIN: 'All Fools' Day.'  
(From Newcastle)

7.25 National Programme

9.15 North Regional News

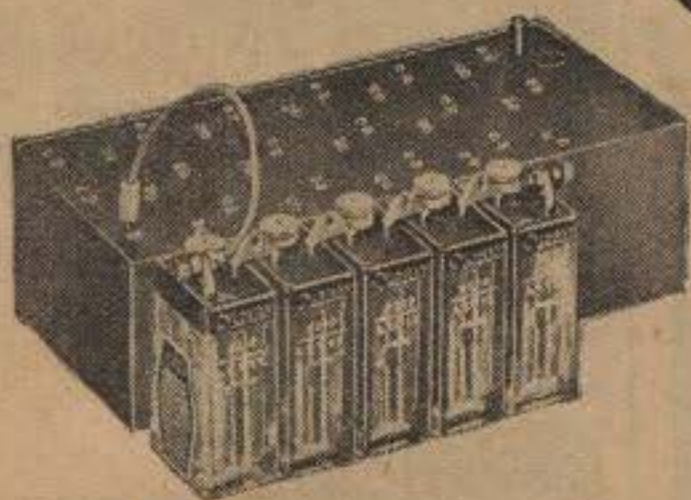
9.20-12.0 National Programme



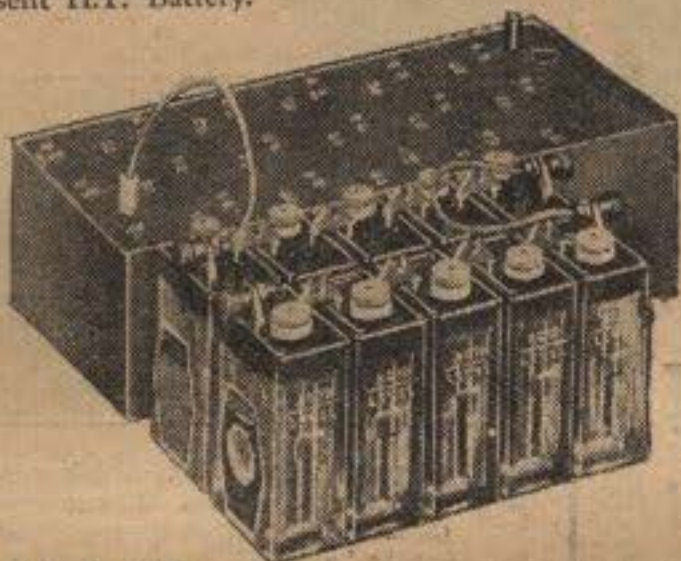
**On**

**May 2nd.**

**you can throw away your wasteful H.T. Battery!**



**To-day**  
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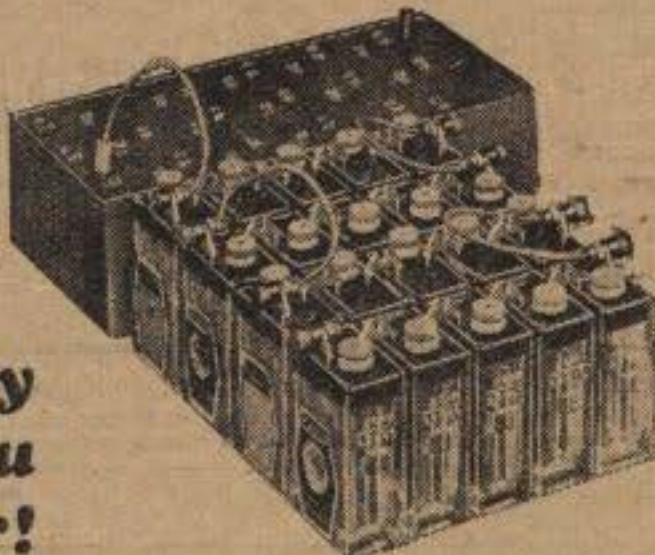
**April 4th**  
Bring your second Oldham "Air-spaced" Unit into action.



**April 11th**  
Buy your third Oldham Unit—already you have 30 volts in use.

**April 17th**  
Buy your fourth Oldham Unit—on April 25th your fifth—on May 2nd your sixth—

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On May 2nd.—six weeks from to-day, you can end the continual expense of H.T. Battery renewals. To-day buy an Oldham "air-spaced" H.T. Accumulator Unit and connect it to your present H.T. Battery. Next week buy another Oldham 10 volt Unit—the week after another, continue and on May 2nd. you can throw away your H.T. Battery. Think what this means! In 6 weeks time you will

own a 60 volt Oldham H.T. Accumulator — bought on this easy plan you will never feel its cost. Because of its "air-spaced" construction an Oldham H.T. Accumulator seldom needs recharging. It is strongly built and will last for years. It gives pure smooth current in abundance which will definitely improve the performance of your Receiver. Start to assemble your Oldham H.T. Accumulator to-day.

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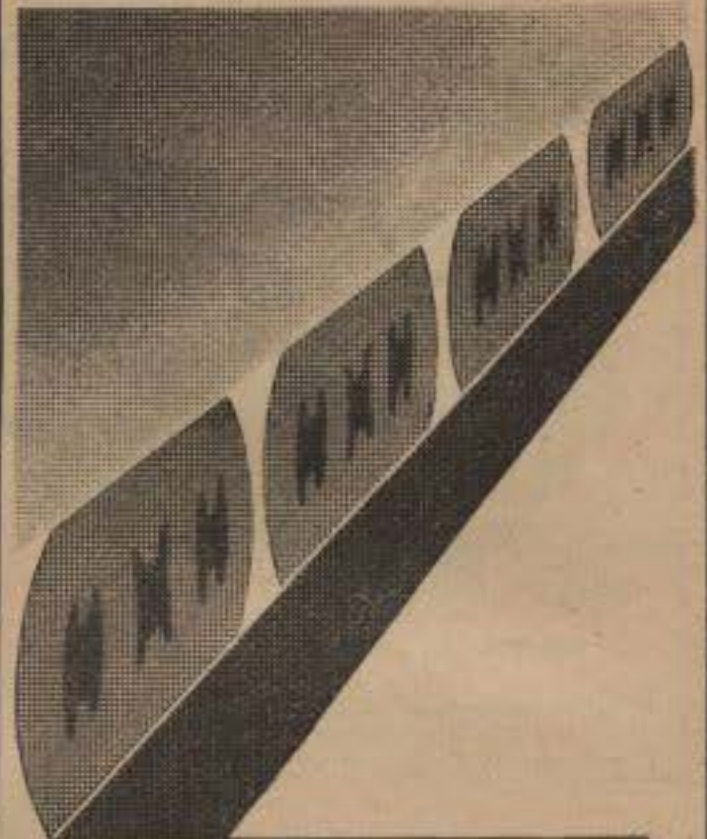
Please send me the free gift of a 3/6 "MAGICIAN" Beauty Roller, in accordance with your offer. I enclose the green cardboard box in which the jar of Oatine Cream was packed and also 4d. in stamps to cover postage and packing on the "MAGICIAN" Beauty Roller. I definitely state that I have not previously applied for this free gift.

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10.45 a.m.  
MISS MEGAN  
LLOYD  
GEORGE

WEDNESDAY, April 2  
**NATIONAL PROGRAMME**  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

7.45  
CLARA SERENA  
SINGS  
IN A CONCERT



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 MISS MEGAN LLOYD GEORGE, M.P.  
'THE WEEK IN WESTMINSTER'

11.0-11.30 (261.3 m. only)  
Experimental Television Transmission  
By the Baird Process

12.0 A Recital of Gramophone Records

1.0 Light Music  
FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECCK  
From the RESTAURANT FRASCATI

2.0 A Ballad Concert  
OLIVE JENKIN (Soprano)  
CEREDIG JONES (Baritone)

2.30 FOR THE SCHOOLS  
Miss C. VON WYSS: 'Nature Study for Town  
and Country Schools—XI, Primroses'

2.55 Interlude

3.0 Miss MARJORIE BARBER: 'Stories and Story-  
Telling in Prose and Verse—XI, Masefield:  
Reynard the Fox'

3.25 A Light Classical Concert  
STEPHEN WEARING (Pianoforte)  
THE SNOW STRING QUARTET  
JESSIE SNOW, ALAN BARTLETT, ERNEST TOM-  
LINSON, EDWARD J. ROBINSON  
Quartet in D Flat, Op. 15..... Dohnányi

3.55 STEPHEN WEARING  
A Tale (No. 3, Op. 26)..... Modtner  
Humoresque..... Rachmaninov  
Waltz, in G Flat..... Chopin  
A Moonlight Jig..... Alec Rowley  
La Campanella (The little Bell)..... Liszt

4.10 QUARTET  
Suite of Old National Dances  
arr. McEwan  
French; Japanese; English;  
Scottish

4.45 REGINALD NEW  
At THE ORGAN OF THE BEAUFORT  
CINEMA, BIRMINGHAM  
Selection, 'Gipsy Love'... Lehar  
Dreaming..... Schumann  
Suite, 'A Kiss for Cinderella'  
Bucalossi

5.15 The Children's Hour  
Native Songs and Stories by Chief  
OS-KE-NON-TON  
'Hiawatha's Sailing' and 'Hia-  
watha's Friends' (Longfellow)  
'Onaway! Awake, Beloved' and  
other music from 'Hiawatha'

TONIGHT AT 9.45



'Philip the King'  
by  
John Masefield

PERSONS:  
Philip the Second of Spain  
His daughter, the Infanta  
An English Prisoner  
A Spanish Captain  
Guards

SPIRIT VOICES:  
Indians  
Don John of Austria  
Escovedo  
The Marquis of Santa Cruz  
Alonzo de Leyva

TIME:  
At dawn in late September, 1588

SCENE:  
A little, dark cell in Philip's Palace  
Produced by Peter Crestwell

Music specially written by Dennis Arundell



THE 'INVINCIBLE ARMADA' IN THE CHANNEL.

6.0 Lady ELEANOR KEANE  
Chairman of the National Council of Girls' Clubs  
'Wanted, a Club'

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 The Foundations of Music  
THE PIANOFORTE MUSIC OF SCARLATTI  
Played by Mrs. NORMAN O'NEILL

7.0-7.20 Dr. J. J. BUTTERWORTH, County Medical  
Officer for Lancashire: 'A New Era in Public  
Health' (under the auspices of the Ministry  
of Health)

7.25 'INTERNATIONAL CO-OPERATION AND  
WHAT IT MEANS'—V  
'On Health and Social Problems' by Major  
WALTER ELLIOT, M.P.

7.45 The Wireless Orchestra  
Conducted by JOHN ANSELL  
CLARA SERENA (Contralto)

ORCHESTRA  
Overture, 'Shamus O'Brien'..... Stanford  
Fantasy, 'Cinderella'..... Eric Coates

8.8 CLARA SERENA and Orchestra  
O Don Fatale (O fatal gift) ('Don Carlos') Verdi

8.15 ORCHESTRA  
Wolsh Rhapsody..... German

8.32 CLARA SERENA  
The Heart worships..... Holst  
Lullaby..... Cyril Scott  
Orpheus with his lute..... Vaughan Williams  
Little Snowdrop..... Stanford  
Myle Charaine..... arr. Somercell

8.40 ORCHESTRA  
Andante and Presto (Concorlante Symphony)  
(K.V. 364)..... Mozart  
(Solo Violin, S. KNEALE KELBY)  
(Solo Viola, FRANK HOWARD)  
March, 'Pomp and Circumstance' (No. 4) Elgar

9.0 'The Second News'  
WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN;  
London and New York Stock  
Exchange Report; (1,554.4 m.  
only) Shipping Forecast, and  
Fat Stock Prices

9.25 Talk

9.45 'Philip the King'  
by  
JOHN MASEFIELD  
(See centre of page)

10.45 (1,554.4 m. only)  
DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB  
BAND, directed by RAY STARITA,  
from THE AMBASSADOR CLUB

11.15-12.0 JACK HARRIS' GROSVENOR  
HOUSE BAND  
From GROSVENOR HOUSE

1.30  
THE MIDLAND  
REGIONAL  
ORCHESTRA

WEDNESDAY, April 2  
MIDLAND REGIONAL  
626 kc's (479.2 m.)

6.40  
A BROADCAST  
OF  
'I PAGLIACCI'

12.0 Organ Recital  
By R. ARNOLD GRIER  
Organist, Royal Choral Society  
Relayed from ALL SAINTS' MARGARET STREET  
BARBARA FLORAC (Soprano)

R. ARNOLD GRIER  
Sonata in B Flat Minor (No. 9).....*Rheinberger*  
Fantasy and Fugue  
Andante in D ..... *Hollins*

BARBARA FLORAC  
Nur wer die Sehnsucht kennt.....*Tchaikovsky*  
Widmung ..... *Schumann*  
Angels guard Thee ..... *Godard*

R. ARNOLD GRIER  
Chorale in A Minor, No. 3 ..... *Franck*

BARBARA FLORAC  
Beloved, it is morn..... *Aylward*  
From the land of the Sky-blue water .. *Cadman*  
Night ..... *Garnet Wolsley Cox*

R. ARNOLD GRIER  
Chorale Preludes:  
The old 104th ..... *Parry*  
Rhosymedre ..... } *Vaughan Williams*  
Hyfrydol ..... }  
Tuba Tune ..... *Norman Cocker*

1.0 Gramophone Records

1.30 A Light Orchestral Concert

THE MIDLAND REGIONAL ORCHESTRA  
Conducted by FRANK CANTELL

Overture, 'Sicilian Vespers' ..... *Verdi*

TOM KINNIBURGH (Bass)  
Quiberon Bay ..... *Travers*  
Blow, blow, thou Winter Wind ..... *Sarjeant*  
The Rebel ..... *William Wallace*

ORCHESTRA  
Scherzo (Symphony, 'From the New World')  
*Dvorak*  
Minuet ..... *Boccherini*

2.0 DAISY SHORROCKS (Violin)

Souvenir ..... *German*  
Romance ..... *Kreisler*

TOM KINNIBURGH

Land of Mine ..... *Lane Wilson*  
Sombre Woods ..... *Lully, arr. A. L.*  
Old Clothes and fine Clothes ..... *Martin Shaw*

ORCHESTRA

Suite, 'The Christmas Tree' ..... *Rebikov*

2.35-3.0 DAISY SHORROCKS

Slav Fantasy ..... *Dvorak, arr. Kreisler*  
Second Hungarian Dance .. *Brahms, arr. Joachim*

ORCHESTRA

Selection, 'Faust' ..... *Gounod*

5.15 The Children's Hour

'The Whimsical Doings of Hawththello,' by  
Anthea North

Tony will Entertain

'Quaint Customs and Sayings—Did you know  
this?' by Barbara Williams

On the Gramophone—Some Records for Children

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 'I Pagliacci'  
(*Leoncavallo*)  
Presented by

The Birmingham Grand Opera Society

Nedda (in the Play—Columbine).....MABEL CLIFFE  
A Strolling Player, and wife of  
Canio (in the Play—Punchinello) Master of the  
Troupe.....GEOFFREY DAMS  
Tonio (in the Play—Taddeo) The Clown  
PAUL EUGENE  
Beppo (in the Play—Harlequin)  
CHARLES GELLION  
Silvio (a Villager) ..... ALEC SHANKS  
The Scene is in Calabria, near Montala,  
during the Feast of the Assumption—Period  
1865 and 1870

THE MIDLAND REGIONAL ORCHESTRA  
(Leader, FRANK CANTELL)

THE BIRMINGHAM GRAND OPERA  
SOCIETY'S CHORUS

Conducted by JOSEPH LEWIS

8.0 London Regional Programme

8.30 Midland News

8.35 London Regional Programme

9.15 Organ and Violin Recital  
Relayed from

THE CHURCH OF THE MESSIAH  
GILBERT MILLS (Organ)  
FRANK CANTELL (Violin)

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

10.30-11.0 London Regional Programme



THE BIRMINGHAM GRAND OPERA SOCIETY WILL PRESENT  
THIS EVENING AT 6.40

'I PAGLIACCI'

An Opera by Leoncavallo

CAST:

Nedda (in the play—Columbine) a strolling player .....MABEL CLIFFE  
and wife of  
Canio (in the play Punchinello) master of the troupe ..... GEOFFREY DAMS  
Tonio (in the play—Taddeo) the clown ..... PAUL EUGENE  
Beppo (in the play—Harlequin) ..... CHARLES GELLION  
Silvio, a villager ..... ALEC SHANKS

THE MIDLAND REGIONAL ORCHESTRA (leader, FRANK CANTELL)

THE BIRMINGHAM GRAND OPERA SOCIETY'S CHORUS

conducted by JOSEPH LEWIS

The scene is in Calabria, near Montala, during the Feast of the Assumption.  
The period is between 1865-1870



The alternative to the Midland Regional programme is the National programme (see page 787), which you can receive from Daventry 5XX on 1,554.4 metres.

**WEDNESDAY, April 2**  
**LONDON REGIONAL**  
842 kc's (356.3 m.)

8.35  
**THE COSMO CLUB**  
**SIX**

12.0 **Organ Recital**  
By R. ARNOLD GREIR  
Organist, Royal Choral Society  
Relayed from ALL SAINTS', MARGARET STREET  
BARBARA FLORAC (*Soprano*)

R. ARNOLD GREIR  
Sonata in B Flat Minor (No. 9) .... *Rheinberger*  
Fantasy and Fugue  
Andante in D ..... *Hollins*

BARBARA FLORAC  
Nur wer die Sehnsucht kennt .... *Tchaikovsky*  
Widmung ..... *Schumann*  
Angels guard Thee ..... *Godard*

R. ARNOLD GREIR  
Chorale in A Minor, No. 3 ..... *Franck*

BARBARA FLORAC  
Beloved, it is morn ..... *Aylward*  
From the Land of the Sky-blue water. *Cadman*  
Night ..... *Garnet Wolstey Cox*

R. ARNOLD GREIR  
Chorale Preludes:  
The Old 104th ..... *Parry*  
Rhosymedre ..... } *Vaughan Williams*  
Hyfrydol ..... }  
Tuba Tune ..... *Norman Cocker*

1.0 Gramophone Records

1.30 **A Light Orchestral Programme**  
(From Midland Regional)  
THE MIDLAND REGIONAL ORCHESTRA  
Conducted by FRANK CANTILL

Overture, 'Sicilian Vespers' ..... *Verdi*  
TOM KINNIBURGH (*Bass*)  
Quiberon Bay ..... *Travers*  
Blow, blow, thou Winter Wind ..... *Sarjeant*  
The Rebel ..... *William Wallace*

ORCHESTRA  
Scherzo (Symphony, 'From the New World')  
Deorak  
Minuet ..... *Boccherini*

2.0 DAISY SHORROCKS (*Violin*)  
Souvenir ..... *German*  
Romance ..... *Kreisler*

TOM KINNIBURGH  
Land of Mine ..... *Lane Wilson*  
Sombre Woods ..... *Lully, arr. A. L.*  
Old Clothes and fine Clothes .... *Martin Shaw*

ORCHESTRA  
Suite, 'The Christmas Tree' ..... *Rebikov*

2.35-3.0 DAISY SHORROCKS  
Slav Fantasy ..... *Deorak, arr. Kreisler*  
Second Hungarian Dance .. *Brahms, arr. Joachim*

ORCHESTRA  
Selection, 'Faust' ..... *Gounod*

5.15 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 'I Pagliacci'  
(*Leoncavallo*)  
Presented by  
The Birmingham Grand Opera Society  
(From Midland Regional)  
(See opposite page)

8.0 Mr. OTTO SIEPMANN: German Language  
Talk—XI

8.30 Regional News

8.35 JACK PADBURY  
and his  
COSMO CLUB SIX

9.15 **Railway Clearing House**  
**Male Voice Choir**  
Conductor, STANFORD ROBINSON  
Relayed from KINGSWAY HALL

The Arcthusa ..... *arr. Frank M. Jephson*  
Bushes and Briars .... *arr. Vaughan Williams*  
Early one Morning ..... *arr. Dunhill*  
Down among the Dead Men ..... *Traditional*

GEORGE BAKER (*Baritone*)  
The Market Square ..... } *Fraser-Simson*  
Buckingham Palace ..... }  
In the Dark

JOHN COCKERILL (*Harp*)  
Prelude in G ..... *Bach*  
The Spinning Wheel ..... *Thomas*  
Annie Laurie ..... *arr. J. Cockerill*

CHOIR  
Diaphenia ..... *Stanford*  
The Lotus Flower ..... *Schumann*  
The Sparrows Party ..... *Deorak*

GLADYS RIPLEY (*Contralto*)  
None but the weary heart ..... *Tchaikovsky*  
Early in the morning ..... *Phillips*  
Kishmul's Galley ..... *Kennedy Fraser*

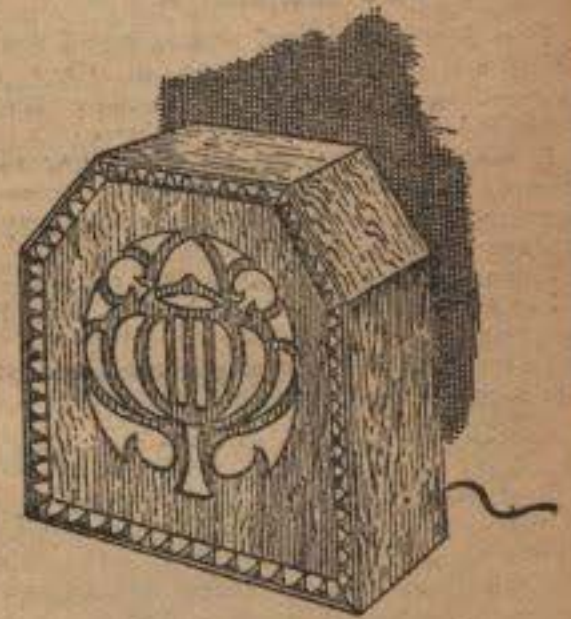
GEORGE BAKER (*Baritone*) with Choir and Piano  
The Lady's Birthday ..... *Peter Warlock*  
The Three Crows ..... } *arr. Stanford Robinson*  
Polly-Welly-Doodle ..... }

At the Piano, ERNEST LUSH

10.15 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

10.30 **DANCE MUSIC**  
JACK HYLTON'S AMBASSADOR CLUB BAND,  
Directed by RAY STARITA, from the AMBASSADOR  
CLUB

11.15-12.0 JACK HARRIS' GROSVENOR HOUSE BAND,  
From GROSVENOR HOUSE



**All stations**  
**will**  
**now switch**  
**over to**

*Player's*  
*please*



London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 787).

# WHY REMAIN GREY?

How Society men and women guard against the social and business handicap of Grey Hair is revealed in a dainty little Boudoir Book just published.

It discloses the secret by which you can grow glossy, abundant, and silken hair, and—most important of all—preserve it from the greying and disfiguring touch of time.

Remarkable results follow this method.

Right from the first your hair becomes less and less grey.

No matter how long the greyness has existed, the lost colour is restored.

## THE FOLLY OF DYES.

Dyes and artificial hair paints are, of course, strictly tabooed by men and women of refinement. This is not only good taste, but good sense as well. Dyed hair is always conspicuous. It literally shouts the embarrassing information that its colour came out of a bottle. Further, dye ruins the hair's structure and health, rots it away and causes it to fall out.

There is only one satisfactory method of curing greyness and hair loss of colour. This is to recreate, naturally, your hair's real colour from root to tip. You will find how to do this between the gold and ivory covers of the book mentioned above.

### Book of HAIR-HEALTH and BEAUTY FREE.

Should you be troubled with white, grey, greying, faded or otherwise discoloured hair, you should write to-day to the **Facktative Co.** (Dept. 85), 66, Victoria Street, Westminster, London, S.W.1, for a copy of their book describing how to cure grey or falling hair without the use of dyes or stains.

Just mention your address and a copy of this book will reach you by return, gratis and post free, in plain sealed envelope, free from obligation.

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## Wednesday's Programmes continued (April 2)

### CARDIFF

968 kc/s (309.9 m.)

#### 10.15-10.30 THE DAILY SERVICE

#### 1.15-2.0 Two Mozart Serenades

relayed from

The National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)  
Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

No. 2 in F (K.101) ..... Mozart

Ballet Music, 'Rosamunde' ..... Schubert

No. 6 in D (K.239) ..... Mozart

#### 2.30 National Programme

#### 3.25 Famous Trio Movements

THE STATION TRIO; FRANK THOMAS (Violin)  
RONALD HARDING (Violoncello); HUBERT  
PENGOELLY (Pianoforte)

Trio in C ..... Haydn

Finale

L'Ancien Régime, 1st Suite .... Saint-George

ELSIE JONES (Soprano)

Ynys y Plant ..... E. T. Davies

Llan y Cariadau ..... R. S. Hughes

Gwlad y Bryniau ..... R. S. Hughes

TRIO

Pastel Portraits ..... Alec Rowley

Hungarian Dances, Nos. 4, 5, and 6 .... Brahms

ELSIE JONES

Down in the Forest ..... Landon Ronald

The Blackbird ..... Fred Weatherly

As I went a-roaming ..... Brahe

TRIO

Suite, 'Country Magic' ..... Armstrong Gibbs

Veil Dance ..... Henry Gibson

#### 4.45 National Programme

#### 5.15 THE CHILDREN'S HOUR

#### 6.0 National Programme

#### 7.45 Sunshine and Flowers

[An April Programme

NATIONAL ORCHESTRA OF WALES  
LIGHT ORCHESTRA

Conducted by REGINALD REDMAN

Selection, 'Sunny' ..... Kern

LILIAN KEYES (Soprano)

Daffodils in London Town ..... Phillip

JOHN RORKE (Baritone)

The First Rose ('Cabaret Girl') ..... Kern

LILIAN KEYES and JOHN RORKE

Sometimes I'm Happy ('Hit the Deck')

Youmans

#### 'A SECONDARY DEPRESSION'

By FRANCIS WORSLEY

Scene, The Thames Embankment on a wet, cold night

LILIAN KEYES and JOHN RORKE

Look for the Silver Lining ('Sally') ..... Kern

JOHN RORKE

The April of my Heart ('Young England')

Clutsam

ORCHESTRA

Waltz, 'The Sunshine Girl' ..... Rubens

LILIAN KEYES and JOHN RORKE

Wild Thyme ('Tails Up') ..... Braham

Love is meant to make us glad ('Merrie England')

German

#### 'RABBITS'

A Sketch

by L. DU GARDE PEACH

Scene, A Tennis Court

THE ORCHESTRA

Bitter Sweet ..... Noel Coward

LILIAN KEYES and JOHN RORKE

Lightly, lightly ('Monsieur Beaucaire') Messenger

LILIAN KEYES

Sunny Side Up De Sylva, Brown, and Henderson

ORCHESTRA

Lilac Time ..... Schubert, arr. Clutsam

#### 9.0 National Programme

#### 9.15 West Regional News

#### 9.20-10.45 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

#### 10.15-10.30 THE DAILY SERVICE

#### 1.15-2.0 Cardiff Programme

#### 2.30 National Programme

#### 5.15 Cardiff Programme

#### 6.0 National Programme

#### 9.15 West Regional News (From Cardiff)

#### 9.20-10.45 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

#### 10.15-10.30 THE DAILY SERVICE

#### 2.30 National Programme

#### 5.15 THE CHILDREN'S HOUR

#### 6.0 National Programme

#### 9.15 Mid-week Sports Bulletin; Local News

#### 9.20-10.45 National Programme

### BOURNEMOUTH

1,040 kc/s (288.5 m.)

Will Bournemouth listeners please note that from March 31 onwards the Bournemouth transmitter will be radiating the National Programme?

### MANCHESTER

797 kc/s (376.4 m.)

#### 10.15-10.30 THE DAILY SERVICE

#### 2.30 National Programme

#### 3.25 THE NORTHERN WIRELESS ORCHESTRA

J. W. LORIMER (Tenor) (From Newcastle)

ROBERT HOWARD (Handbell Soloist)

#### 5.15 THE CHILDREN'S HOUR

#### 6.0 National Programme

#### 7.45 A Request Programme

THE NORTHERN WIRELESS ORCHESTRA

ANNIE LORD (Pianoforte)

#### 9.0 National Programme

#### 9.15 North Regional News

#### 9.20-10.45 National Programme



"I've tried them all and here I am, back to good old sweet, cool Craven 'A' smoking mixture"



POCKET SIZE TIN  
1/1 THE OUNCE

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**SHORT EASTER HOLIDAYS, 1930**  
*Special Easter Departure Date, Thurs., April 17th.*

WEEK-END TOUR TO PARIS	... ..	£5 3 6
WEEK IN PARIS	... ..	£7 11 0
WEEK IN BRUGES	... ..	£4 9 0
WEEK IN BRUSSELS	... ..	£5 15 0
TEN DAYS CLARENS-MONTREUX TOUR	... ..	£7 16 0
TEN DAYS LUCERNE TOUR	... ..	£7 15 0
TEN DAYS LUGANO TOUR	... ..	£11 7 6
TEN DAYS LOCARNO TOUR	... ..	£11 18 6

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Ober-Ammergau, the Bavarian Highlands and Luther's Country.

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To Men and Women of all ages—especially those over Forty.

## Are YOU living under the menace of High Blood Pressure?

High blood pressure is usually a warning that the arteries are losing their natural elasticity—becoming hardened and corroded. Instead of assisting the circulation of the blood they are *impeding* it. Consequently the heart has to *force* the blood through the narrowed arteries. The result is high blood pressure and an ever increasing strain upon the heart.

Don't neglect high blood pressure or the consequences may be serious. Some extra exertion, worry, or sudden emotional excitement may easily cause your already overworked heart to "crack."

### Rejuvenate your Arteries!

Closely observed clinical tests have proved conclusively that a course of 'PHYLLOSAN' Brand of Chlorophyll Tablets rejuvenates the arteries by restoring their natural elasticity and by assisting the blood to free itself of clogging lime salts deposits.

Within a few weeks, blood pressure is restored to normal and the heart relieved of its burden of overwork. At the same time, a course of 'PHYLLOSAN' Brand Tablets has a profoundly fortifying effect upon the heart muscle itself, and increases all the physical and vital forces of the body, *irrespective of age!*

'PHYLLOSAN' Brand Tablets contain no deleterious drugs. They have no unpleasant after-effects, are non-constipating, tasteless, and can be taken with absolute safety even by the most delicately constituted. Just two tiny tasteless tablets three times a day before meals. The results will astonish you! Get a 5s. bottle. It contains double quantity.



### Read these Clinical Reports!

**Case (D.L.) Male. Age 51.** Moderate dilation of the heart. Blood Pressure 180mm. Would not stand iodine treatment. Digitalis treatment no effect. After one week's treatment with 'Phyllosan' Tablets subjective improvement already ascertained. After one month, blood pressure dropped to 130mm. and the heart symptoms, palpitations, dyspnoea, and giddiness vanished.

**Case (W.P.) Male. Age 73.** Blood Pressure 200-210mm., angina pectoris, dyspnoea. After treatment 'Phyllosan' Tablets one month the blood pressure was 170mm. and subjective symptoms greatly improved.

**Case (A.T.) Female. Age 43.** Blood Pressure 190mm., headaches, giddiness. 'Phyllosan' Tablets one month, blood pressure reduced to 130mm. and subjective complaints vanished.

# Start taking 'PHYLLOSAN' Tablets TO-DAY!

In all cases of  
**PREMATURE OLD AGE, HARDENED ARTERIES, HIGH BLOOD PRESSURE, HEART WEAKNESS, LOWERED VITALITY, ANÆMIA, DEBILITY, NEURASTHENIA, etc.**

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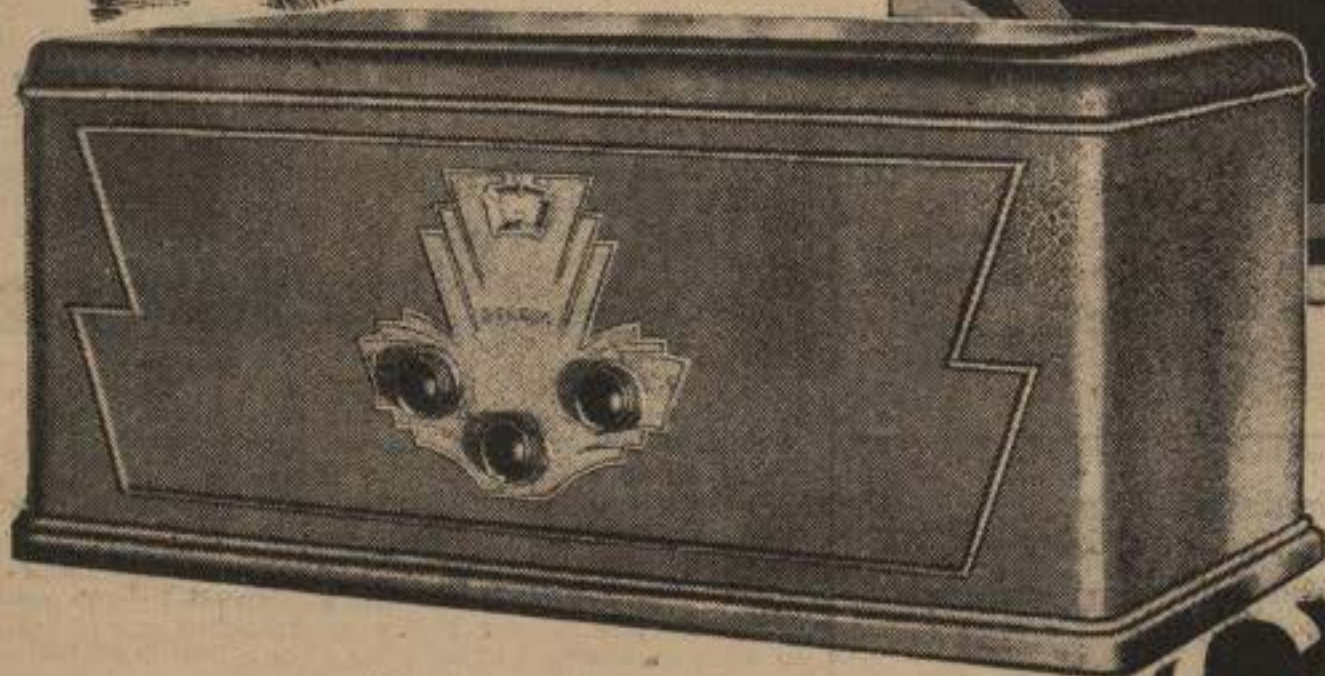
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*No accumulator  
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*No H.T. battery  
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**£15**

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Also obtainable from any Wireless Shop for 30/- down and 10 monthly payments of 30/-.

The Cossor Melody Maker All-electric Model is also available completely assembled and tested ready for immediate use.

Price **£17.10s.**

or 50/- down and 11 monthly payments of 30/-.

**Cossor 2-valve All-electric Set** Specially designed for B.B.C. Regional Scheme supplied complete factory assembled and tested ready for immediate use. Equipped to play your gramophone electrically in conjunction with a pick-up. Price **£10.10s.** or 30/- down and 10 monthly payments of 20/-.

**1930 Cossor Melody Maker (Battery) Model** For those who do not use electric light-works from batteries and accumulators in the usual way. Complete kit includes latest type of Cossor Valves, cabinet and all necessary parts. Price **£18.15s.** or 15/- down and 9 monthly payments of 20/-.

*The 1930*

**COSSOR**

**"Melody Maker"**

**ALL-ELECTRIC MODEL**



7.45  
TONIGHT'S  
VAUDEVILLE  
ENTERTAINMENT

THURSDAY, April 3  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

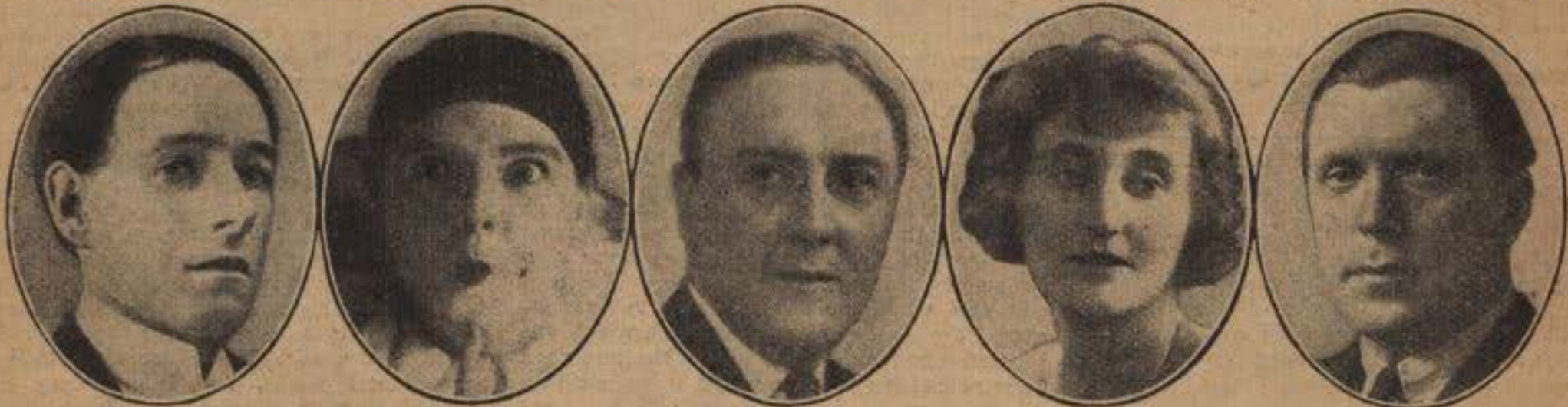
10.10  
THE MUSIC  
OF  
ALFRED REYNOLDS

10.15 a.m. THE DAILY SERVICE  
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST  
10.45 Mr. A. H. CROMPTON: 'Reseating Chairs in Cane and Rush'  
11.0-11.30 (261.3 m. only)  
Experimental Television Transmission by the Baird Process  
12.0 A Concert  
ELSIE RIST (Soprano)  
EILEEN WRIGHT (Violin)  
JESSIE CORMACK (Pianoforte)  
1.0-2.0 REGINALD FOORT  
At THE ORGAN OF THE REGENT CINEMA (From Bournemouth)  
2.0 Gramophone Records  
2.30 FOR THE SCHOOLS  
Mr. A. LLOYD JAMES: 'Speech and Language'  
2.50 Talk on the Maintenance of Sets: 'The Selectivity of Receiving Sets'  
3.0 EVENSONG  
From WESTMINSTER ABBEY  
3.45 A Concert  
META MURRAY (Soprano)  
BERTRAM AYRTON (Baritone)  
THE HENRY SENSICLE QUINTET  
5.0 LENTEN ADDRESS  
Canon W. H. ELLIOTT: 'A Plain Man looks at Life'  
5.15 The Children's Hour  
'THE GREAT TOY TOWN MYSTERY!'  
(S. G. Hulme-Beaman)  
Who was Guilty?  
Was it Ernest the Policeman, or Larry, or Dennis, or the Inventor, or the Magician? Even Mr. Grouser is under suspicion! See if you agree with the explanation of a most unusual discovery

6.0 'Great Expectations'  
(Continued)  
A Reading from CHARLES DICKENS  
by Mr. V. C. CLINTON BADDELEY  
6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN  
6.35 Market Prices for Farmers  
6.40 The Foundations of Music  
THE PIANOFORTE MUSIC OF SCARLATTI  
Played by Mrs. NORMAN O'NEILL  
7.0-7.20 'SEEN ON THE SCREEN'  
by Mr. JOHN GRIEBSON  
7.25 'THE YOUTH OF INDUSTRIALISM'—  
V  
Mr. R. S. LAMBERT and Mr. H. L. BEALES: 'The New Imperialism.' Question V: Is 'Little England' a better ideal than 'The British Empire'?  
7.45 Vaudeville  
WISH WYNNE (In Character Studies)  
FRED LAKE and CONSTANCE WENTWORTH (Folk Songs and Duets)  
MARIO DE PIETRO (In Mandoline and Banjo Solos)  
Corpl. J. B. PHILLIPS (Imito) (Animal Imitations)  
HARRY HEMSLEY (Child Impersonations)  
During the Programme PATRICIA ROSSBOROUGH, IVOR DENNIS, and HARRY JACOBSON will be playing on three pianos  
9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Report; (1554.4 m. only) Shipping Forecast  
9.25 'THE WAY OF THE WORLD'  
By Mr. VERNON BARTLETT  
9.40 Two Ballad Operettas  
Words by EDITH REYNOLDS  
Music by GWEN KNIGHT

'Gather ye Rosebuds while ye may'  
(Of an old garden, and of how a rosebud was gathered)  
Lavinia ..... GWEN KNIGHT  
Robert ..... GEORGE BAKER  
'Sally in our Alley'  
(Which tells how Master Carey wrote his famous song)  
Sally ..... GWEN KNIGHT  
Carey ..... GEORGE BAKER  
THE WIRELESS ORCHESTRA  
Conducted by ALFRED REYNOLDS  
10.10 An Alfred Reynolds Programme  
GWEN KNIGHT (Soprano)  
GEORGE BAKER (Baritone)  
THE WIRELESS ORCHESTRA  
Conducted by THE COMPOSER  
March, 'Leatherface' (From the Play by the Baroness Orczy)  
Overture, 'The Taming of the Shrew'  
GEORGE BAKER  
A trifling Song } ('The Beaux' Stratagem')  
Yes, 'tis decreed }  
ORCHESTRA  
Intermezzo, 'A Litany'  
'From ghoulies and ghaisties  
And long-leggity beasties  
And things that go bump in the night,  
Gude Lord, deliver us!  
Suite, 'The Toy Cart'  
(From the Play by Arthur Symonds, based on an ancient Indian Drama of Sudraka)  
Prelude; Romanza; The Dance of Vasantsena; The Poet's Song; March to the Place of Execution; The Triumph of Aryaka  
GWEN KNIGHT  
Now in her westerling Flight ('The Fountain of Youth')  
ORCHESTRA  
When shall I marry me? ('She Stoops to Conquer')  
Suite, Dances from 'The Duenna'  
Jig; Serenade Gavotte; The Duenna's Dance; Pandango  
10.40-12.0 DANCE MUSIC  
THE SPLENDIDE DANCE BAND, from THE HOTEL SPLENDIDE

VAUDEVILLE AND THE MUSIC OF ALFRED REYNOLDS IN THE PROGRAMMES TONIGHT.



HARRY HEMSLEY (left) and WISH WYNNE take part in the Vaudeville tonight at 7.45, and at 10.10 ALFRED REYNOLDS (centre) will conduct a programme of his own music, in which GWEN KNIGHT and GEORGE BAKER (right) will sing.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 795). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 795.2 metres (see page 794).

# Drugs do not cure Indigestion

**Drugs are dangerous** The taking of drugs to relieve the symptoms of indigestion is a positive danger to the digestive organs, leading to harmful and permanent complications. No lasting benefit can result from the attempt to relieve indigestion by drugs. Their action is merely of a temporarily sedative nature, and does not effect any permanent cure. Temporarily to soothe the symptoms is to court their return in a more aggravated form and the danger of chronic dyspepsia.

**Removing the CAUSE of Indigestion** Bragg's Charcoal Treatment for Indigestion strikes at the root of the malady by removing the CAUSE—i.e., the substances rejected by the digestive organs as incapable of assimilation by the body—in a perfectly natural and harmless fashion. The action is neither sedative nor aperient, but follows natural and scientific laws.

**Doctors recommend Nature's treatment** All doctors recommend Bragg's Charcoal because it is in no sense a patent medicine, but a natural substance that frees the digestive tracts from impurities, much as the carbon in a filter cleanses impurities from water. Nature's own treatment—absolutely free from harmful after-effects.

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R.T. 28/3/30. (BLOCK CAPITALS, PLEASE!)

## THURSDAY, April 3 MIDLAND REGIONAL 626 kc's (479.2 m.)

7.0  
BIRMINGHAM  
MILITARY  
BAND

12.0 THE GRANGE SUPER-CINEMA ORCHESTRA  
Conducted by HAYDN HEARD  
Relayed from THE GRANGE SUPER-CINEMA,  
SMALL HEATH, BIRMINGHAM  
March, 'The New Colonial' ..... Hall  
Selection, 'The New Moon' ..... Romberg  
Descriptive Piece, 'In a Chinese Temple Garden'  
Ketelbey  
Waltz, 'A Dream on the Ocean' ..... Gung'l  
International Suite ..... Tchaikovsky  
Overture, 'Poet and Peasant' ..... Suppe

1.0 A Ballad Concert  
REGINALD MORGAN (Tenor)  
Love, could I only tell thee ..... Capel  
I heard you singing ..... Eric Coates  
Ninetta ..... Herbert Brewer

1.10 LUNCH-HOUR SERVICE  
Relayed from ST. MARTIN'S CHURCH, BIRMINGHAM  
Conducted by Mrs. GUY ROGERS

1.50 London Regional Programme

2.30-3.0 REGINALD NEW  
At THE ORGAN of THE BEAUFORT CINEMA,  
WASHWOOD HEATH, BIRMINGHAM  
Overture to a French Comedy ..... Keler Bela  
Largo (Symphony 'From the New World')  
Dvorak  
Selection, 'Dear Love' ..... Haydn Wood

5.15 The Children's Hour  
'The Musical Pirate,' a Play upon the High  
C's, by NORMAN TIMMIS  
With Songs by HAROLD CASEY (Baritone) and  
Violin Solos by HAROLD MILLS

6.0 London Regional Programme

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 London Regional Programme

7.0 A Military Band  
Programme

THE BIRMINGHAM MILITARY BAND  
Conducted by W. A. CLARKE

Overture, 'Lurline' ..... Wallace  
Euphonium Solo, 'The Bandolero' Leslie Stuart  
(E. J. HOPKINS)  
Selection, 'Gipsy Love' ..... Lehar

7.27 YVETTE

In Spring Mood introduces 'A Spring Fashion'  
for the She-Listeners ..... Monckton  
'Whispers a Warning' ..... Sirmay  
to the He-Listeners  
And last—lifts about 'Love' ..... Rodgers  
'Ah! Spring'

7.40 BAND

Second Selection of Sullivan's Music arr. Godfrey  
Patrol, 'The Wee Macgregor' ..... Amers

8.0 London Regional Programme

8.50 Midland News

8.55 London Regional Programme

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

The alternative to the Midland Regional programme is the National programme (see page 793), which you can receive from Daventry 5XX on 1,554.4 metres.

## NOTES ON THE WEEK'S MUSIC

(Continued from page 766.)

a scene from *Cardillac*, by Hindemith, and a Concerto for two violins, by Holst, the latter being a first performance. Hindemith is one of the young men of to-day whose music still falls somewhat strangely on our ears, though there is no mistaking either its sincerity or its self-confident strength. A composer who, without any opportunities save those which he made for himself, won the position of leader of a great orchestra at the age of twenty is clearly guided by strong purpose and high ideals.

Gustav Holst, of course, is in the very front rank of present-day English music, and has long ago made it clear that he is at home in music of many different orders. A new Concerto from him is an event of real importance, and one for two violins with orchestra is bound to enrich the rather scanty repertoire for such a combination.

Sir Thomas Beecham's recent illness, which involved a last-minute change in the concert on March 7, has resulted also in some confusion about future arrangements. The concert this week, for instance, was to have included the big Schubert Symphony, which was played instead on March 7, and, at the time when these notes have to be compiled, it has not been decided how Friday's concert will be made up. It must, therefore, be left to speak for itself, as it can very well do, to listeners who are at home in such music-makings, though we regret having to leave other readers without guidance.

Marcel Dupré, the representative of France who gives one of the six special organ recitals

on Saturday evening, has had an astonishing career. Belonging to a family distinguished in music, particularly in organ music, he was only ten when he attracted attention by playing some of Bach's Preludes and Fugues by heart on the organ. His most remarkable feat was a series of ten recitals, in the course of which he played the whole of Bach's organ music by heart, a feat which few indeed could emulate. In congratulating him at the end of the series, his old master, Widor, said that he had only one regret. The great John Sebastian himself ought to have been among the listeners, when he would certainly have thanked the player and embraced him warmly. Since then Dupré has given recitals in many parts of the world, and is everywhere looked up to as one of the greatest living masters of the organ.

Earlier the same evening, Arnold Trowell is playing a concerto by Boccherini.

In his own day in the very front rank of violoncello players, Boccherini was also a composer of immense industry. It used to be said of him that he was a fountain of which it was only necessary to turn on the tap to produce a stream of music. He left no fewer than 467 instrumental works, including twenty symphonies, all of them marked by simple, natural melodiousness, and by a dignified and courtly style. He and Haydn had a great mutual regard, and the relation of Boccherini's music to that of the more famous master was characterized in the saying that 'Boccherini was the wife of Haydn.'

7.0  
THE GERSHOM  
PARKINGTON  
QUINTET

THURSDAY, April 3  
LONDON REGIONAL  
842 kc's (356.3 m.)

8.0  
PHILHARMONIC  
CONCERT FROM  
QUEEN'S HALL

12.0 THE GRANGE SUPER-CINEMA ORCHESTRA  
Conducted by HAYDN HEARD  
Relayed from THE GRANGE SUPER-CINEMA,  
SMALL HEATH, BIRMINGHAM  
(From Midland Regional)  
March, 'The New Colonial' ..... Hall  
Selection, 'The New Moon' ..... Bomberg  
Descriptive Piece, 'In a Chinese Temple Garden'  
Ketelbey  
Waltz, 'A Dream on the Ocean' ..... Gungl  
International Suite ..... Tchaikovsky  
Overture, 'Post and Peasant' ..... Suppé

1.0 A Ballad Concert  
(From Midland Regional)  
REGINALD MORGAN (Tenor)  
RICHARD RALPH (Violin)  
MARIAN SMITH (Contralto)  
REGINALD MORGAN  
Love, could I only tell thee ..... Capel  
I heard you singing ..... Eric Coates  
Nimetta ..... Herbert Brewer

1.10 RICHARD RALPH  
Lullaby ..... Eric Gritton  
Perpetuum Mobile ..... Böhm  
Largo and Allegro (Sonata in E) ..... Handel  
MARIAN SMITH  
Prelude ..... Landon Ronald  
Bird Songs at Eventide ..... Eric Coates  
My dear Soul ..... Sanderson

1.30 Light Music  
MAURICE TOUBAS and his ORCHESTRA  
FROM THE KIT-CAT RESTAURANT

2.30-3.0 REGINALD NEW  
At THE ORGAN OF THE BEAUFORT CINEMA,  
WASHWOOD HEATH, BIRMINGHAM  
(From Midland Regional)

Overture to a French Comedy ..... Keler Bela  
Largo (Symphony, 'From the New World')  
Dvorak  
Selection, 'Dear Love' ..... Haydn Wood

5.15 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 'THE ROMANCE OF OIL'—V  
Sir JOHN CADMAN: 'Oil and the Engine'

7.0 Light Music  
BANTOCK PIERPOINT (Baritone)  
THE GERSHOM PARKINGTON QUINTET  
Selection, 'Mignon' ..... Ambroise Thomas  
The Rose enslaves the Nightingale  
Rimsky-Korsakov

7.15 BANTOCK PIERPOINT  
Three Songs of the East ..... Bantock  
Invocation to the Nile (Egypt)  
Drinking Song (Persia)  
Song of the Sword (Japan)

7.23 QUINTET  
In a Persian Garden ..... Liza Lehmann  
Aubade ..... Chaminade  
Treue Liebe (True Love) ..... Brahms

7.38 BANTOCK PIERPOINT  
Sea Fever ..... Ireland  
Twankydllo ..... Old English  
To Anthea ..... Hatton

7.45 QUINTET  
Suite, 'Wand of Youth' ..... Elgar

8.0 Royal Philharmonic Society  
Concert

Conducted by OSKAR FRIED  
Relayed from THE QUEEN'S HALL  
(Sole Lessees, Messrs. Chappell & Co., Ltd.)  
Till Eulenspiegel ..... Strauss

DOROTHY SILK (Soprano)  
Aria and Pantomime, 'Cardillac' .. Hindemith  
(First performance in England)

ADILA FACHIRI and JELLY D'ARANYI (Solo Violins)  
Concerto for Two Violins and Orchestra... Holst  
Scherzo, Lament, Variations on a Ground.  
(First performance)

Presentation of  
the Society's Gold Medal  
to  
Mr. Gustav Holst

8.50 Regional News

8.55 A READING

9.15 Philharmonic Society's Concert  
(Continued)

Symphony No. 1, in C Minor ..... Brahms;  
Un poco sostenuto—Allegro; Andante sos-  
tenuto; Un poco allegretto e grazioso;  
Finale. Adagio—Piu Andante—Allegro non  
troppo, ma con brio.

GOD SAVE THE KING

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN



IN THE PHILHARMONIC CONCERT TONIGHT.

JELLY D'ARANYI (left) and ADILA FACHIRI (right) are the solo violinists in the first performance of a concerto by GUSTAV HOLST (above, left). DOROTHY SILK (centre) is the vocalist, and OSKAR FRIED (above, right) will conduct.

London Regional programme listeners can receive the National programme by adjusting their sets to a wave-length of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 793).

## Thursday's Programmes continued (April 3)

### CARDIFF

968 kc/s (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
- 2.30 National Programme
- 4.45 BOBBY'S STRING ORCHESTRA  
Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL
- 5.15 THE CHILDREN'S HOUR  
A West Country Farm (with Folk-songs)
- 6.0 Sir THOMAS HUGHES: 'Oberammergau—I,  
The History of the Play'
- 6.15 National Programme
- 6.35 Market Prices for Farmers
- 6.40 National Programme
- 7.45 Swansea Programme
- 9.0 National Programme
- 9.15 West Regional News
- 9.20 National Programme

- 5.15 Cardiff Programme
- 6.15 National Programme
- 6.35 Cardiff Programme
- 6.40 National Programme
- 7.45 'Everyman'  
A CANTATA FOUNDED UPON THE OLD MORALITY PLAY  
by Sir H. WALFORD DAVIES (Op. 17)  
Relayed from THE NEW SILOH CHAPEL, LANDORE, SWANSEA
- ARTISTS  
JOAN ELWES (Soprano)  
VYRA DAVID (Contralto)

1. Everyman's Farewell (Solo Soprano, Bass and Chorus)  
He Commends Himself to his God (Solo Bass)
2. Epilogue (Solo and Chorus)  
Organist, CAREDIG WILLIAMS
- 9.0 National Programme
- 9.15 West Regional News (From Cardiff)
- 9.20-12.0 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE



BARBARA MACRAE (left), HEDLEY GOODALL, and PEGGY HOOD (right) are members of the Bristol Drama Club who broadcast a variety programme from Cardiff tonight.

- 12.0-1.0 National Programme
- 2.30 National Programme
- 5.15 THE CHILDREN'S HOUR  
A New Play by RALPH DE ROHAN, 'PRINCESS BOOPULS'—Part I
- 6.0 National Programme
- 9.15 Local News
- 9.20-12.0 National Programme

### 9.40 The Bristol Drama Club in a Programme of Variety

- I. DOWN TO THE SEA IN SHIPS  
PEGGY HOOD  
EILEEN VAUGHAN  
VERA GUYVER  
HEDLEY GOODALL
- II. 'WITH 'CELLO AND HARP'  
GWYNETH MAINE  
CONSTANCE CARTER
- III. 'THE CHAIR WILL BE TAKEN'  
by  
R. T. MCGREGOR  
WINIFRED TAYLOR  
W. S. A. BROWN  
JOHN BENNETT
- IV. A SINGER OF LITTLE SONGS  
EILEEN VAUGHAN
- V. 'WITH 'CELLO AND HARP'  
GWYNETH MAINE  
CONSTANCE CARTER
- VI. 'PROVERBS IN PORCELAIN'  
BARBARA MACRAE  
PEGGY HOOD  
EILEEN VAUGHAN  
JOHN BENNETT  
HEDLEY GOODALL

10.40-12.0 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
- 2.30 National Programme

- TUDOR DAVIES (Tenor)  
KEITH FALKNER (Baritone)  
THE NEW SILOH CHAPEL CHOIR  
THE NATIONAL ORCHESTRA OF WALES  
(Cerddoria Genedlaethol Cymru)  
Leader, LOUIS LEVITUS  
Conducted by IVOR OWEN

#### Part I

THE HIGH FATHER OF HEAVEN SENDETH DEATH INTO THE WORLD TO SUMMON EVERYMAN TO COME TO HIM

1. Prologue (Quartet)  
2. God Speaketh (Chorus)  
3. The Arrest of Everyman by Death (Solo Tenor, Solo Bass, Chorus)  
4. Everyman's Lament (Solo Bass and Chorus)

#### Part II

EVERYMAN CALLETH IN HIS DISTRESS, AND AT LAST HE GETTETH COMFORT

1. Everyman's Appeal to Kindred and Fellowship (Solo Bass and Chorus)  
2. The Appeal to Riches (Solo Bass and Chorus)  
3. The Appeal to his good Deeds (Solo Soprano, Contralto and Bass, and Chorus)  
4. Song of Knowledge (Solo Contralto and Chorus)  
5. Everyman's Prayer to God (Solo Bass)  
6. Everyman's Comfort (Trio and Chorus)

#### Part III

EVERYMAN ACCOMPANIED BY GOOD DEEDS, KNOWLEDGE, STRENGTH, BEAUTY, DISCRETION, and FIVE-WITS, COMETH TO HIS GRAVE

### BOURNEMOUTH.

1,040 kc/s (288.5 m.)

Will Bournemouth listeners please note that from March 31 onwards the Bournemouth transmitter will be radiating the National Programme?

### MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

- 12.0-1.0 A Ballad Concert  
(From Newcastle)
- 4.30 THE NORTHERN WIRELESS ORCHESTRA
- 5.15 THE CHILDREN'S HOUR
- 6.0 Reading by Miss PHYLLIS BENTLEY  
(From Leeds)
- 6.15 National Programme
- 6.35 Market Prices for Northern English Farmers
- 6.40 National Programme
- 9.15 North Regional News
- 9.20 National Programme
- 9.40 THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON
- 10.40-12.0 National Programme

# Radio Queries answered-

TO assist wireless enthusiasts to secure the best results from their sets, "The Daily Mail" has retained the services of a well-known radio engineer to answer, free of charge, such wireless questions of general interest as arise from day to day. Even if you are satisfied with the reproduction you obtain from your set, these expert "answers" are well worth following for general wireless information. In addition, the wireless correspondent keeps readers in touch with up-to-the-minute wireless news and developments. Read these features regularly—

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8.0  
TONIGHT'S  
B.B.C.  
CONCERT

FRIDAY, April 4  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

10.10  
'PEOPLE  
AND  
THINGS'

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE TOWNSWOMAN'S DAY'—XIII  
The Hon. Mrs. ST. AUBYN: 'The Importance of Discipline'

11.0-11.30 (261.3 m. only)  
Experimental Television Trans-  
mission  
By the Baird Process

12.0 A Sonata Recital  
JULIUS ROSTALL (*Viola*)  
HENRY BRONKHURST (*Pianoforte*)  
Sonata in F ..... *Beethoven*

12.30 ORGAN RECITAL  
By LEONARD H. WARNER  
Relayed from  
ST. BOTOLPH'S, BISHOPSGATE  
Sonata No. 11, in D Minor, Op. 148  
*Rheinberger*  
Agitato; Cantilene Benedictus,  
Op. 59, No. 9 ..... *Max Reger*

FREDA LENDEUM (*Soprano*)  
Songs  
LEONARD H. WARNER  
Organ Sonata No. 6 .. *Mendelssohn*  
Choral with Variations; Fuga;  
Finale

FREDA LENDEUM  
Songs  
LEONARD H. WARNER  
Aria in G ..... *Tartini, arr. Archer*  
Introduction and Finale from Sonata  
in C Minor (94th Psalm) *Reubke*

1.30 A RECITAL OF GRAMOPHONE  
RECORDS  
By Mr. CHRISTOPHER STONE

4.30 Light Music  
MOSCHETTO and his ORCHESTRA  
FROM THE MAY FAIR HOTEL

5.15 The Children's Hour  
MABEL CONSTANDUROS  
Various contributions by GENIAL JEMIMA  
The Second of the Series on 'How to Take Care  
of your Pets' by Major FAUDEL-PHILLIPS

7.25 'SOME MODERN DRAMAS AND HOW  
TO APPRECIATE THEM'—V  
Mr. DESMOND MACCARTHY

7.45 A Song Recital  
by  
ROBERT MAITLAND (*Baritone*)  
I attempt from Love's Sickness to fly .. *Parcell*  
By the gaily circling Glass ..... *Arne*  
Prière de Don Quichotte (Don  
Quixote's Prayer) ..... *Massenet*  
L'Esclave (The Slave) ..... *Lalo*  
Notte e Giorno (Night and Day)  
(Don Giovanni) ..... *Mozart*  
A te l'estremo addio (The Last  
Farewell) ('Simone Boccanegra')  
*Verdi*  
An den Mond (To the  
Moon) (Goethe) ..... *Schubert*  
Prometheus ..... *Schubert*

A B.B.C.  
SYMPHONY  
CONCERT

will be broadcast from the Queen's Hall  
tonight, starting at 8.0.

PROGRAMME:  
Part I—8.0 to 9.0

Overture, 'La Chasse du Jeune Henri' ..... *Méhul*  
Suite, 'Capriol' ..... *Warlock*  
Concerto in D for Harpsichord and Orchestra ..... *Haydn*

Part II—9.15 to 10.0

Symphony No. 4, in G ..... *Mahler*



SIR THOMAS  
BEECHAM.



WANDA  
LANDOWSKA  
at the harpsichord.

THE B.B.C.  
SYMPHONY  
ORCHESTRA,  
Conducted by SIR  
THOMAS BEECHAM

Soloist:  
WANDA  
LANDOWSKA  
(*Harpsichord*).

8.0 Symphony  
Concert

Relayed from THE QUEEN'S HALL  
(Sole Lessees, Messrs. Chappell & Co.,  
Ltd.)

THE B.B.C. SYMPHONY  
ORCHESTRA  
Conducted by  
SIR THOMAS BEECHAM  
(See centre of page.)

9.0 'The Second News'  
WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN

9.15 Symphony Concert  
(Continued)

10.0 London and New York Stock  
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10.10 'PEOPLE AND THINGS'  
By The Hon. HAROLD NICOLSON

10.30 app. (1,554.4 m. only)  
DANCE MUSIC

THE PICCADILLY PLAYERS, directed by SID  
BRIGHT, and THE PICCADILLY GRILL BAND,  
directed by JERRY HOEY, from THE PICCADILLY  
HOTEL

11.15-12.0 SYDNEY KYTE and his CIRO'S CLUB  
BAND, from CIRO'S CLUB

12.0-12.30  
Experimental Television Transmission  
by the Baird Process

2.30 FOR THE SCHOOLS  
Dr. B. A. KIEN: 'Farming—V, The Uses of  
Milk'

2.55 Interlude

3.0 'Peoples of the World and their Homes'—X.  
Dr. NEVILLE WHYMANT: 'The Pacific Islands'

3.20 Interlude

3.25 'Hints on Athletics and Games.' Mr. F. A.  
HOARE: 'After-School Contact with Sport'

3.40 Interlude

3.45 Concert to Schools  
THE SYBIL EATON QUARTET  
CHRISTINE McCLURE (*Mezzo-Soprano*)

6.0 Lady PEACOCK: 'Clothes for Easter'

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 The Foundations of Music  
THE PIANOFORTE MUSIC OF SCARLATTI  
Played by Mrs. NORMAN O'NEILL

7.0-7.20 'CAREERS FOR BOYS AND GIRLS'  
—VII  
Mr. FRANK ROSCOE: 'Teaching

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 801). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 800).

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## FRIDAY, April 4 MIDLAND REGIONAL 626 kc's (479.2 m.)

6.40  
A LIGHT  
ORCHESTRAL  
CONCERT

### 12.0 Lunch-Hour Concert

THE MIDLAND REGIONAL ORCHESTRA  
Conducted by FRANK CANTELL

Overture, 'The Maid of Artois'.....*Balfe*

LEWIS KNIGHT (*Bass*)

Roadways ..... *Lohr*  
Home again ('The Rebel Maid').....*Phillips*  
Droop not, young Lover .....*Handel*

ORCHESTRA

Romance and Gavotte ..... *Chaminade*  
Berceuse and Canzonetta .....*Friml*  
Hungarian Rhapsody, No. 13...*Liszt, arr. Rapes*

LEWIS KNIGHT

My old Shako...*Trotère*  
Invictus ..... *Huhn*  
The Yeomen of England  
( 'Merrie England' )  
*German*

ORCHESTRA

Selection, 'Fallen  
Fairies' ....*German*  
Funiculi, Funicula  
*Denza, arr. Gauwin*

### 1.15-3.0 London Regional Programme

### 5.15 The Children's Hour

'The Magic Coat,' by  
Marjorie Lyon

FREDERICK CHESTER  
will Entertain

Songs by JOAN COXON  
(*Soprano*)

'The Lady of the  
Golleros,' an Irish  
Legend, by Margaret  
Kennedy

### 6.0 London Regional Programme

### 6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

### 6.40 A Light Orchestral Concert

THE MIDLAND REGIONAL ORCHESTRA

Conducted by JOSEPH LEWIS

JOAN COXON (*Soprano*)

EILEEN ANDJELKOVITCH (*Violin*)

ORCHESTRA

Overture, 'Figaro' ..... *Mozart*  
Fantasy, 'Cinderella' ..... *Erio Coates*

EILEEN ANDJELKOVITCH

Romance without Words ..... *Van Goens*  
Waltz ..... *Field, arr. Burmester*

### 7.10 ORCHESTRA

A Strauss Garland ..... *arr. Aubrey Winter*

JOAN COXON and Orchestra

The Doll Song ('The Tales of Hoffman')  
*Offenbach*

EILEEN ANDJELKOVITCH

Serenade du Tsigane (Gipsy) ..... *Valdez*  
The Admiral's Galliard (18th Century)  
*arr. Moffat*

ORCHESTRA

Venetian Barcarolle ..... *Haydn Wood*

### 7.45 JOAN COXON

With the Pride of the Garden and Fields

*Arne, arr. Keel*

I attempt from Love's  
Sickness to fly  
*Purcell*

ORCHESTRA

Tone Poem, 'Finlandia'  
*Sibelius*

### 8.0 'SPARE THE ROD'

A Lesson to Parents  
Devised by M. H.  
ALLEN from Nineteenth  
Century Fiction

Produced by PETER  
CRESWELL

'At that time it was  
universally admitted  
that to spare the Rod,  
was to spoil the child,  
and St. Paul had placed  
disobedience to Parents  
in very ugly company.'  
(*Samuel Butler*)

(*London  
Regional Programme*)

### 8.30 'MODERN SCULPTURE'

MR. STANLEY CASSON

(*London  
Regional Programme*)

### 9.0 Midland News



*Claude Barcis*  
EILEEN ANDJELKOVITCH  
will play some violin solos during the Light  
Orchestral Concert this evening at 6.40.

### 9.5 London Regional Programme

### 10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

### 10.30-11.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by SID  
BRIGHT, and THE PICCADILLY GRILL BAND,  
directed by JERRY HOEY, from the PICCADILLY  
HOTEL

(*London Regional Programme*)

*This Week's Epilogue:*  
'TEMPTING GOD'

Psalm 91

Luke iv, 9-13

A. and M., No. 172, 'Praise to the Holiest'

Luke iv, 20

The alternative to the Midland Regional programme is the National programme (see page 799),  
which you can receive from Daventry 5XX on 1,554.4 metres.



8.0  
 'SPARE  
 THE  
 ROD AND . . .!'

FRIDAY, April 4  
**LONDON REGIONAL**  
 842 kc/s (356.3 m.)

9.5  
**VAUDEVILLE  
 IN  
 WAR TIME**

12.0 **Lunch-Hour Concert**  
*(From Midland Regional)*  
**THE MIDLAND REGIONAL ORCHESTRA**  
 Conducted by **FRANK CANTELL**  
 Overture, 'The Maid of Artois' . . . . . *Balfe*  
**LEWIS KNIGHT (Bass)**  
 Roadways . . . . . *Lohr*  
 Home again ('The Rebel Maid') . . . . . *Phillips*  
 Droop not, young Lover . . . . . *Handel*  
**ORCHESTRA**  
 Romance and Gavotte . . . . . *Chaminade*  
 Berceuse and Canzonetta . . . . . *Friml*  
 Hungarian Rhapsody, No. 13. . . . . *List, arr. Rapee*  
**LEWIS KNIGHT**  
 My old Shako . . . . . *Trotire*  
 Invictus . . . . . *Huhn*  
 The Yeomen of England ('Merrie England')  
*German*  
**ORCHESTRA**  
 Funiculi, Funicula . . . . . *Denza, arr. Gauvain*


1.15 **Light Music**  
**MOSCHETTO and his ORCHESTRA**  
 From **THE MAY FAIR HOTEL**

2.15-3.0 **ORGAN RECITAL**  
 By **LEONARD H. WARNER**  
 Relayed from **ST. BOTOLPH'S, BISHOPSGATE**  
 Alla Breve in D . . . . . *Bach*  
 Invocation . . . . . *Renaud*  
 North Wind . . . . . } *Alec Rowley*  
 East Wind . . . . . }  
 Three Preludes (Second Set)  
*C. Corbett Sunson*  
 In Springtime . . . . . *Hollins*  
 Madrigal . . . . . *Lemare*  
 Grand Solemn March . . . . . *Smart*


5.15 **JACK PAYNE**  
 and his  
**B.B.C. DANCE ORCHESTRA**

6.15 'The First News'  
 WEATHER FORECAST, FIRST GEN-  
 ERAL NEWS BULLETIN

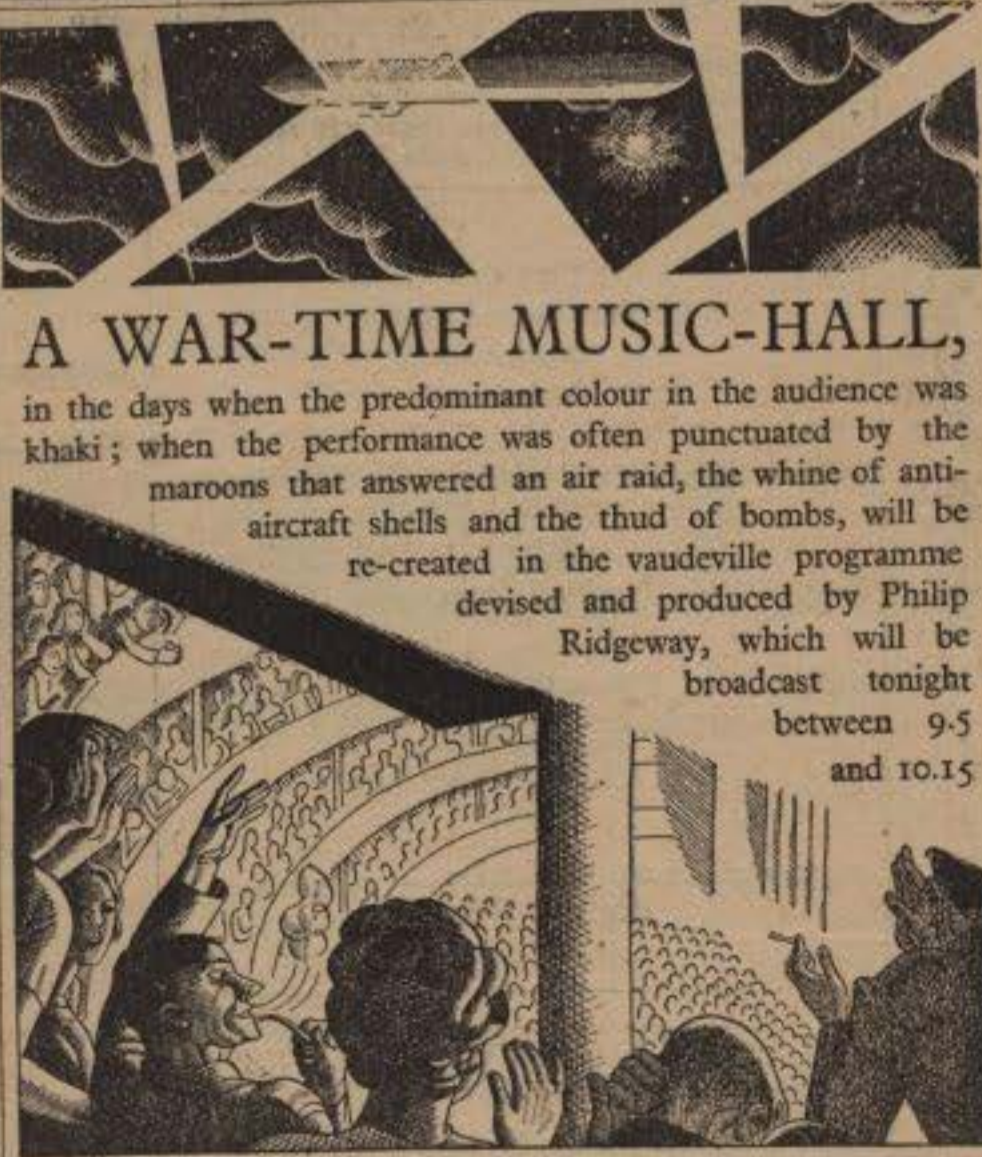
6.40 **A Light Orchestral  
 Concert**  
*(From Midland Regional)*  
**THE MIDLAND REGIONAL  
 ORCHESTRA**  
 Conducted by **JOSEPH LEWIS**  
**JOAN SAXON (Soprano)**  
**EILEEN ANDJELKOVITCH**  
*(Violin)*  
**ORCHESTRA**  
 Overture, 'Figaro' . . . . . *Mozart*  
 Fantasy, 'Cinderella' *Eric Coates*  
**EILEEN ANDJELKOVITCH**  
 Romance without Words  
*Van Goens*  
 Waltz . . . . . *Field, arr. Burmester*  
 7.10 **ORCHESTRA**  
 A Strauss Garland  
*arr. Aubrey Winter*



**'Spare the Rod'**  
**A Lesson to Parents**  
 Devised by **M. H. ALLEN** from Nineteenth  
 Century Fiction.  
 Produced by **Peter Creswell**.  
 To be broadcast tonight at 8.0.  
 'At that time it was universally admitted  
 that to spare the Rod, was to spoil the  
 child, and St. Paul had placed disobedi-  
 ence to Parents in very ugly company.'  
*(Samuel Butler)*



**JOAN COXON and Orchestra**  
 Doll Song ('The Tales of Hoffman').. *Offenbach*  
**EILEEN ANDJELKOVITCH**  
 Serenade du Tsigane (Gipsy) . . . . . *Valdez*  
 The Admiral's Galliard (18th Century)  
*arr. Moffat*  
**ORCHESTRA**  
 Venetian Barcarolle . . . . . *Haydn Wood*  
 7.45 **JOAN COXON**  
 With the Pride of the Garden and Fields  
*Arne, arr. Keel*  
 I attempt from Love's Sickness to fly. . . *Purcell*  
**ORCHESTRA**  
 Tone Poem, 'Finlandia' . . . . . *Sibelius*  
 8.0 **'SPARE THE ROD'**  
**A Lesson to Parents**  
 Devised by **M. H. ALLEN** from Nineteenth  
 Century Fiction  
 Produced by **PETER CRESWELL**  
*(See centre of page)*  
 8.30 **Mr. T. S. ELIOT: 17th Century Poetry—**  
**V. 'The Minor Metaphysicals'—II, Cowley**  
 9.0 **Regional News**



**A WAR-TIME MUSIC-HALL,**  
 in the days when the predominant colour in the audience was khaki; when the performance was often punctuated by the maroons that answered an air raid, the whine of anti-aircraft shells and the thud of bombs, will be re-created in the vaudeville programme devised and produced by Philip Ridgeway, which will be broadcast tonight between 9.5 and 10.15

9.5 **Vaudeville  
 Programme**  
 War Time Period  
 Devised and Produced by  
**PHILIP RIDGEWAY**  
 Book by **RALPH NEALE**  
 Music arranged by **DOROTHY  
 HOGBEN**  
*(See centre of page)*  
 10.15 'The Second News'  
 WEATHER FORECAST, SECOND  
 GENERAL NEWS BULLETIN  
 10.30 **DANCE MUSIC**  
**THE PICCADILLY PLAYERS**, directed  
 by **SID BRIGHT**, and **THE PICCADILLY  
 GRILL BAND**, directed by **JERRY HOEY**,  
 from the **PICCADILLY HOTEL**  
 11.15-12.0 **SYDNEY KYTE and his**  
**CIRO'S CLUB BAND**  
 From **CIRO'S CLUB**

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 799).

## Friday's Programmes continued (April 4)

**W.O.S****THE WEIGHT  
OF A SIXPENCE**

The beautiful new Ford car is smooth running, silent and unusually durable because of the great care that is used in making it.

Take the way the new pistons are balanced, for example. A sixpence tips the scale at about 4 grammes, but light as it is, this little silver coin weighs twice as much as the maximum deviation allowed in the weight of any one of the new aluminium alloy pistons for Ford cars.

The connecting rods, too, are precision balanced at both ends. The Ford crankshaft and flywheel are subjected to the same fine balancing.

When you drive a Ford car you will notice the results.

**LOST**  
—MY  
*lifelong*  
**ASTHMA**



"I never had relief till I tried that wonderful old remedy, POTTER'S ASTHMA CURE." The severest asthmatic attack soon yields to its soothing influence. Wonderful for Colds, Catarrh, Bronchitis, etc.

All Chemists, yours among them, sell it.  
1/6 per tin or 1/9 post free from  
**POTTER & CLARKE, Ltd.,**  
69H, Artillery Lane, E.

Samples free for 2d. stamp.  
For Outdoors, use  
Potter's Smoking Mixture  
and Cigarettes.

**CARDIFF**

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.30 National Programme

2.30 National Programme



W. H. DAVIES,

nature poet and former tramp, is one of the Anglo-Cymric poets from whose works Mr. A. G. Prys Jones will read [this evening (Cardiff 6.0)]

5.15 THE CHILDREN'S HOUR  
'THE MAGIC FEATHER'  
(Dorothy Eaves)  
Episode IV

6.0 Mr. A. G. PRYS JONES: 'A Reading from the Works of Anglo-Cymric Poets'

6.15 National Programme

10.0 West Regional News

10.5 National Programme

10.30 app.-11.0 London Regional Programme

**BOURNEMOUTH**

1,040 kc/s (288.5 m.)

Will Bournemouth listeners please note that from March 31 onwards the Bournemouth transmitter will be radiating the National Programme?

**SWANSEA**

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

5.15 Cardiff Programme

6.0 National Programme

10.0 West Regional News (From Cardiff)

10.5 National Programme

10.30 app.-11.0 London Regional Programme

**PLYMOUTH**

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

5.15 THE CHILDREN'S HOUR

WE SWEEP THE SEAS

Anniversary of the First Atlantic Crossing by the steamship *Sirius*, and Derek Rawstone succeeds in 'Balling the Wreckers' (William J. May)

6.0 National Programme

10.0 Forthcoming Events; Local News

10.5 National Programme

10.30-11.0 London Regional Programme

**MANCHESTER**

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

2.30 National Programme

4.30 DANCE MUSIC  
Relayed from THE DANSE SALON, PICCADILLY  
PICTURE THEATRE, Manchester

5.15 THE CHILDREN'S HOUR

FOWL WEATHER

Songs by DORIS GAMBELL and HARRY HOFEWELL, including 'South Wind' (*de Sylva*), 'The Lost Chicken' (*Brahms*), 'Sand between the Toes' (*Fraser Simson*). Story, 'The Weather Cock,' by Carey Grey

6.0 READINGS OF NORTHERN POETRY  
Mr. J. WARDLE: 'Wordsworth'

6.15 National Programme

10.0 North Regional News

10.5 National Programme

10.30-11.0 London Regional Programme

**WRITE FOR  
THIS NEW  
BLACK CAT  
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250 COUPONS



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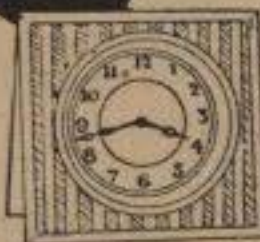
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"BLACK CAT" CIGARETTES are now obtainable in packets of 5 cigarettes for 3<sup>d</sup>; half-coupon in packet

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Send for the new Black Cat Metal Gift Catalogue Display Stand containing 10 Black Cat Gift Catalogues.

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Please send me Free Gift Catalogue and Five Free Coupons.

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Only one of these signed Coupons accepted.

**5  
FREE  
COUPONS**

TUNE IN TO RADIO PARIS. 1725 METRES, ON SUNDAY NEXT AT 6.30 P.M. AND LISTEN TO THE BLACK CAT CONCERT

# NEW HAIR FOR ALL

## LATEST TRIUMPH OF "RADIO-ACTIVITY"

### "RADIO TIMES" READERS TO BENEFIT AT ONCE BY FREE TRIAL SUPPLY OF "RADIO-ACTIVE" HAIR TONIC

Offer Open to Men and Women Alike whose Hair is in any way Deficient, Losing Colour or in Poor Condition.



Mr. FREDERICK GODFREY, the leading British Hair Specialist, whose discovery of the value of Radio-Activity in relation to Hair Growth is one of the most important Scientific Achievements of recent times.

NO section of the community has greater cause to bless the discovery of that wonderful new force "Radio Activity" than those who have the misfortune to suffer from lack of regular and sufficient hair growth.

#### GREATEST DISCOVERY FOR CENTURIES.

The fact that it has been rendered possible for the hitherto totally bald actually to grow new hair is surely one of the greatest marvels of this or any other century.

This welcome discovery is not only heartening to the bald, but all whose hair is Falling, Choked and strangled with scurf, Deficient in colour or lustre, turning or already Grey or White, Brittle, Greasy, or indeed afflicted with any of the numerous ailments which affect the hair and scalp.

Everyone appreciates, and particularly those who suffer from hair trouble, what a really depreciating effect a poor head of hair has upon one's general appearance, especially by reason of the years it seems to add to one's apparent age.

#### AGEING EFFECT OF HAIR DEFICIENCY.

Undoubtedly this is the day of youth, and the younger one is able to look the more likelihood one has of achieving success and holding one's own in the daily struggle for existence.

#### YOUTHFUL APPEARANCE RESTORED & PRESERVED.

Anything therefore that can help to preserve one's youthful appearance is certainly a priceless boon, and such is the description that can be applied to the

wonderful Hair Growing system devised and conducted by Mr. Frederick Godfrey, the Derbyshire Hair Specialist. It is he who discovered the remarkable possibilities of Radio-Activity in stimulating and maintaining the hair's growth, and he has turned his discovery to the greatest possible use in making Radio-Activity the basic principle of his remarkably successful treatment.



Miss S. attributes her wonderful head of hair to the remarkable hair-growing powers of the new "Radio-Active" Treatment. Read her striking endorsement of its efficacy below.

Dear Sir,—

Enclosed you will find photograph, which I am pleased to send you. Now you can see for yourself the wonderful progress your treatment has made. My head was in a terrible condition, and for years I tried many well-known hair-restorers. I was always trying to get something new, but never seemed to get any results at all. Also I bought an electric comb, but still no results. I must bless the day I wrote to you for treatment, for slowly but surely I have grown a beautiful head of hair which is admired by everybody. E. N. S. (Brixton).

#### REMARKABLE FREE OFFER TO PROVE CLAIM AT DISCOVERER'S OWN EXPENSE.

He now offers to every reader of *The Radio Times* an exceptional opportunity to prove the value of his discovery. In other words, Mr. Godfrey is prepared to send to every reader of this paper who is troubled with any kind of hair disorder or hair deficiency a free trial supply of his wonderful Radio-Active Hair Tonic, which has already proved a boon to hundreds upon hundreds of weak and falling haired people of both sexes up and down the country.

#### GIFT SUPPLY EASY TO SECURE.

All that is necessary is to fill in the form which appears at the foot of this page, taking care to mention the nature of your Hair Complaint.

#### RECORD OF UNFAILING SUCCESS.

Mr. Godfrey will immediately forward, free of any cost or obligation, a generous trial supply of his unique preparation, which has proved its unflinching success under the most exacting tests.

### UNASSAILABLE EVIDENCE of SUCCESS FROM SATISFIED & GRATEFUL PEOPLE WHO REPORT NEW HAIR GROWTH.

#### WONDERFUL IMPROVEMENT: HAIR THICK AND WAVY.

"I must tell you there is a wonderful improvement in my hair. It has grown so thick and wavy that I like it much better than I did before I lost it; also, it has quite regained its natural colour. I am more than pleased." Miss L.

#### BEAUTIFUL CURLY HAIR OBTAINED.

"I cannot say how pleased I am with the Treatment. My hair had gone fearfully thin, and I didn't think it would do any good. Now it's really lovely, and curly, too. People remark about my 'lovely head of hair.'" Miss S.

#### FALLING STOPPED AND COLOUR RESTORED.

"I am writing with pleasure to let you know what your Treatment has done for my hair. My hair was grey, dry and brittle, also falling out. I now have lovely dark soft hair with a beautiful lustre, full of life. I can comb it from top to bottom without any hair falling out." Mrs. J. F.

#### GREAT RESULTS FROM FIRST MONTH'S TREATMENT.

"I have received great results from your first month's treatment. The bald patches are covered with new hair, which is quite long. The rest of my hair is in fine condition, as you will note on the photograph I am sending you, as I think you would like to see the results of your work." C. E.

From NEW ZEALAND and other countries all over the world comes a number of reports, of which the following is typical:—

"I am pleased with the results of your Treatment. The almost bald patches are now hardly noticeable, the hair is soft and glossy."



The ageing effect of baldness upon one's appearance could not be more strikingly depicted than in this picture and its companion opposite, which shows the same individual with a new growth of hair as obtained by many people after the application of Mr. Godfrey's treatment.

#### BALD PATCHES ALL GONE.

"I am glad to say that I have now got full head of hair, thanks to your Treatment. I have tried other Treatments which failed where you have succeeded. I told my friends who knew I was bald, and they said my hair had grown wonderfully well."



The same man as in the picture above, but what a remarkable difference. He looks at least 20 years younger. If you are bald you will not lose an opportunity of effecting a similar transformation in your age-appearance.

The Experience of these delighted Men and Women can be Yours, too!

### POST THIS FORM NOW FOR YOUR FREE TRIAL SUPPLY OF

#### RADIO-ACTIVE HAIR TONIC

To F. GODFREY (R.T. Special Offer Dept.) WHATSTANDWELL, MATLOCK, DERBYSHIRE.

NAME .....

ADDRESS .....

MY HAIR AILMENT IS:—.....

I enclose 1½d. stamps (value 3d.) towards cost of postage and packing. Radio Times, 28/3/30.

7.30  
THE WIRELESS  
MILITARY  
BAND

SATURDAY, April 5  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40  
LISTEN  
TO  
'DIVERSIONS'

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'CAN WE SAVE THE COUNTRYSIDE?'—VI  
Mr. C. R. ASHBEY: 'Laws and Bye-Laws'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA  
Conducted by JOSEPH MUSCANT  
FROM THE COMMODORE THEATRE, HAMMERSMITH  
Overture, 'John and Sam' ..... John Ansell  
Fox-trot Ballad, 'In the Moonlight' ..... Jimmy McHugh  
Fantasy, 'Samson and Delilah' ..... Saint-Saëns  
Fox-trot Ballad, 'Redskin' ..... Zamecnik  
Suite, 'From the Countryside' ..... Eric Coates  
'Danse Macabre' ('Dance of Death') ..... Saint-Saëns  
Fox-trot Ballad, 'May-be, who knows?' ..... Joe Schuster  
Medley of Drinking Songs, 'Bacchanalia' ..... Finck  
Characteristic, 'Butterfly' Bendix  
Overture, 'The Merrymakers' ..... Eric Coates

3.30 THE VICTOR OLOF SEXTET

4.45 REGINALD NEW  
At THE ORGAN OF THE BEAUFORT CINEMA, BIRMINGHAM  
March of the Dwarfs... Moszkowski  
Salut d'Amour (Love's Greeting) ..... Elgar  
Gopak (Russian Dance) ..... Mussorgsky  
Selection, 'Kissing Time'... Caryl

5.15 The Children's Hour

'THE DEUCE'  
A Play by ERIC FORBES BOYD, adapted for the microphone by THE AUTHOR

6.0 An Eye-Witness Account of the Association Football International—England v. Scotland, by Mr. GEORGE F. ALLISON

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and General Sports Bulletin

6.40 Sports Bulletin

6.45 The Foundations of Music  
THE PIANOFORTE MUSIC OF SCARLATTI  
Played by Mrs. NORMAN O'NEILL

7.0 'HOLIDAYS AT HOME AND ABROAD'—III  
Miss M. H. BOOTH: 'Walking Abroad'

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

7.30 The Wireless Military Band

Conducted by B. WALTON O'DONNELL  
ALICE LILLEY (Soprano)  
LEONARD GOWINGS (Tenor)  
BAND  
Overture, 'William Tell' ..... Rossini  
ALICE LILLEY  
Far across the Desert Sands } ('A Lover in  
How many a lonely Caravan } Damascus')  
Allah be with us ..... Woodforde-Finden

LEONARD GOWINGS  
Has Sorrow thy young Days shaded? *Old Irish*  
A Song of a Smile ..... *Easthope Martin*  
The last Rose of Summer ..... *Old Irish*  
BAND  
Waltz, 'Wiener Kinder' ('Vienna Children')  
*Johann Strauss*  
March, 'The Diplomat' ..... *Sousa*

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 'GREAT HOAXES'—III  
Mr. DOUGLAS JERROLD: 'Theodore Hook'

9.40 'DIVERSIONS'  
No. IV  
and a  
Surprise Item

THE GERSHOM PARKINGTON QUINTET  
Excerpts from  
'THE HOUSE THAT JACK BUILT'  
from  
THE ADELPHI THEATRE

10.5-10.22 'DO YOUR DAILY DOZEN'  
(Douglas Furber and Vivian Ellis)  
CICELY COURTNEIDGE, BOBBIE COMBER, IVOR McLAREN, and LAURENCE GREEN

'A BUTTERFLY AT THE WHEEL'  
(Ronald Jeans)  
A Policeman... PHILIP STUART  
Richard Grayson JACK HULBERT  
'A.A.' Solicitor... BOBBIE COMBER  
Prosecuting Solicitor  
LAURENCE GREEN  
Chairman of the Bench  
IVOR McLAREN  
Clerk of the Court  
CHARLES GRANVILLE

Miss Iris B. Carstairs ..... IRENE RUSSELL  
Sergeant Buffy ..... VICTOR TENNANT  
SCENE: A Police Court

10.27-10.33 'THE THOUGHT NEVER ENTERED MY HEAD'  
(Douglas Furber and Ivor Novello)  
HELEN BURNELL and JACK HULBERT

10.38-10.59 'THE EVER OPEN DOOR'  
(Ronald Jeans)  
Henry Carroway ..... JACK HULBERT  
Rose Carroway ..... CECILY COURTNEIDGE  
Mrs. A. Damson (a neighbour) JOAN McLAREN  
Hetty Carroway ..... IRENE RUSSELL  
Arthur Bloom ..... LAURENCE GREEN  
SCENE: Parlour of the Carroway's Semi-detached Villa in Haringay, N.  
Musical Director ..... SYDNEY BAYNES

11.0-12.0 DANCE MUSIC  
AMEROSE'S BAND from THE MAY FAIR HOTEL



A SCENE FROM 'THE HOUSE THAT JACK BUILT.'  
Cicely Courtneidge (left), Irene Russell, Laurence Green, and Jack Hulbert (right) in 'The Ever Open Door,' one of the sketches from the revue at the Adelphi Theatre which will be broadcast during 'Diversions' tonight.

BAND  
Fantasy on Sea Songs, 'Mariners All'  
Percy Godfrey

(Introducing: 'Good-bye, fare thee well';  
'Rio'; 'The Crocodile'; and 'Sailor Man')  
Gavotte ('Mignon') ..... Ambroise Thomas

LEONARD GOWINGS  
Sympathy ..... Marshall  
My Celia ..... Phillips  
To Mary ..... Maud Valerie White

BAND  
Selection, 'The Emerald Isle'  
Sullivan and German

ALICE LILLEY  
The Fairy Pipers ..... Brewer  
The green Hills of Somerset ..... Eric Coates  
Oh, Love so long as Life shall last ..... Liszt

BAND  
Suite Africaine ..... Lacombe  
Bamboula; Khacidah; La Nouba

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 807). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 806).

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R.T. 3/30.

# SATURDAY, April 5 MIDLAND REGIONAL

626 kc's (479.2 m.)

9.5  
MIDLAND  
REGIONAL  
ORCHESTRA

### 3.30 A Band Concert

THE DUNLOP WORKS BAND

Conducted by ARTHUR TOMLINSON

OWEN BRYNGWYN (*Baritone*)

SUTHERLAND FELCE (*Raconteur*)

BAND

March, 'The Elephant' ..... *Ord Hume*  
Overture, 'Victory' ..... *Jenkins*

OWEN BRYNGWYN

Sound the Pibroch ..... *Jacobite Songs,*  
The Skye Boat Song ..... *arr. Lawson*  
Song of the Bow ..... *Florence Abigail*

BAND

Selection, 'The Grand Duchess' ..... *Offenbach*



OWEN BRYNGWYN (left) and SUTHERLAND FELCE take part in the Band Concert that will be broadcast this afternoon from 3.30 to 5.15.

### 4.10 SUTHERLAND FELCE

will Entertain

BAND

Cornet Duet, 'Besses o' the Barn' ..... *Carrie*

OWEN BRYNGWYN

The Pipes of Pan ..... *Elgar*  
The Winter's Willow ..... *Vaughan Williams*  
Hope the Hornblower ..... *Ireland*

BAND

Four Indian Love Lyrics ..... *Woodforde-Finden*

### 4.55 SUTHERLAND FELCE

will again Entertain

BAND

Fox-trot, 'Jollity Farm' ..... *Sarony*  
March, 'Pat in America' ..... *Eden*

### 5.15 The Children's Hour

'The Threat of the Thingumbob,' a Story without a Moral by Barbara Sleigh

EDITH JAMES, some Songs and a Piano

'Felix the Fox,' a Natural History Tale, by Mary Haras

JOHN HAY and his Xylophone

### 6.0 DANCE MUSIC

BILLY FRANCIS and his BAND, relayed from THE WEST END DANCE HALL, BIRMINGHAM

### 6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

### 6.40 Midland Sports Bulletin

### 6.45 Light Music

PATTISON'S SALON ORCHESTRA

Directed by NORRIS STANLEY

Relayed from THE CAFE RESTAURANT, CORPORATION STREET, BIRMINGHAM

Overture, 'Zampa' ..... *Hérold*  
Waltz, 'Tales from the Vienna Woods' ..... *Johann Strauss*

NORRIS STANLEY (*Violin*)

Gipsy Dance ..... *Nachaz*  
Schön Rosmarin (Fair Rosemary) ..... *Kreisler*

Serenade ..... *Drda*

ORCHESTRA

Largo ..... *Handel*  
Fantasy, 'La Traviata' ..... *Verdi, arr. Tavan*

### 7.45 'MORE FIRESIDE SONGS'

THE MIDLAND REGIONAL CHORUS

Conducted by JOSEPH LEWIS

Assisted by

GORDON CLEATHER (*Baritone*)

### 8.30 London Regional Programme

### 9.0 Midland News

### 9.5 A Light Orchestral Programme

THE MIDLAND REGIONAL ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Opera Bouffe' ..... *Finch*  
Selection, 'H.M.S. Pinafore' ..... *Sullivan*

TOM BROMLEY (*Pianoforte*)

Tempo di Ballo ..... *Scarlatti*  
Pastorale and Capriccio ..... *Scarlatti*

ORCHESTRA

Waltz, 'Roses from the South' ..... *Johann Strauss*

TOM PICKERING (*Tenor*)

Elizabethan Love Songs:

Come again ..... *John Dowland (1597)*

Go to Bed, sweet Muse ..... *Robert Jones (1608)*

Phyllis was a faire Maide ..... *Giles Earle (1615)*

Sweet Kate ..... *Robert Jones (1608)*

TOM BROMLEY

Consolation, No. 5 ..... *Liszt*  
Les Jeux d'Eaux a la Ville d'Este (Fountain at the Este Villa) ..... *Liszt*

ORCHESTRA

March, 'Boccaccio' ..... *Suppe*

TOM PICKERING

My Lute ..... *Lidelle*

Maiden of Morven ..... *arr. Lawson*

A Prayer to our Lady ..... *Donald Ford*

ORCHESTRA

Selection, 'Cavalleria Rusticana' ..... *Mascagni*

### 10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

The alternative to the Midland Regional programme is the National programme (see page 805), which you can receive from Daventry 5XX on 1,554.4 metres.

6.45  
A  
REQUEST  
PROGRAMME

SATURDAY, April 5  
LONDON REGIONAL  
842 kc's (356.3 m.)

9.30  
A RECITAL  
BY  
MARCEL DUPRÉ

3.30 A Band Concert

(From Midland Regional)

THE DUNLOP WORKS BAND  
Conducted by ARTHUR TOMLINSON  
OWEN BRYNGWYN (Baritone)  
SUTHERLAND FELCE (Raconteur)

BAND  
March, 'The Elephant' ..... *Ord Hume*  
Overture, 'Victory' ..... *Jenkins*

OWEN BRYNGWYN  
Sound the Pibroch; The Skye Boat Song  
*Jacobite Songs, arr. Lawson*  
Song of the Cow ..... *Florence Aylward*

BAND  
Selection, 'The Grand Duchess' ..... *Offenbach*

4.10 SUTHERLAND FELCE Will Entertain

BAND  
Cornet Duet, 'Besses o' the Barn' ..... *Carrie*  
OWEN BRYNGWYN  
The Pipes of Pan ..... *Elgar*  
The Winter's Willow ..... *Vaughan Williams*  
Hope the Hornblower ..... *Ireland*

BAND  
Four Indian Love Lyrics ..... *Woodforde-Finden*

4.55 SUTHERLAND FELCE Will again Entertain

BAND  
Fox-trot, 'Jollity Farm' ..... *Sarony*  
March, 'Pat in America' ..... *Eden*

5.15 BILLY FRANCIS and his BAND,  
relayed from THE WEST END DANCE HALL  
BIRMINGHAM  
(From Midland Regional)

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN; Announcements and Sports Bulletin

6.40 Sports Bulletin

6.45 A Classical Request  
Programme

ARNOLD TROWELL (Violoncello)  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)  
Conducted by STANFORD ROBINSON  
Overture, 'Ruy Blas' ..... *Mendelssohn*

8.55 ARNOLD TROWELL and Orchestra  
Concerto in B Flat ..... *Bocherini*

7.20 ORCHESTRA  
Symphony, No. 3, in A Minor (The 'Scottish')  
*Mendelssohn*

8.5 ARNOLD TROWELL  
Hungarian Cradle Song ..... *arr. Trowell*  
Warum? (Why?), Op. 12, No. 3 ..... *Schumann*  
Minuetto ..... *Paderewski*

8.15 ORCHESTRA  
Suite ('Carmen') ..... *Bizet*



MARCEL DUPRÉ  
will give an organ recital which will be  
relayed from All Saints' Church,  
Margaret Street, tonight at 9.30.

8.30 A READING FROM EIGHTEENTH CENTURY  
PROSE  
by Mr. DONAMY DOBREE

9.0 Regional News

9.5 JOHN THORNE  
A SONG RECITAL

Auf dem Kirchhofe (In the Churchyard) *Brahms*  
Immer leiser wird mein Schlummer (Ever fainter  
grows my Slumber) ..... *Brahms*  
Kit kene elvenni? (Which one shall I marry?);  
Apro alma lehullott a sarba (From the Tree an  
Apple fell) (Hungarian Folk Songs) *arr. Kodaly*  
The Wakefeast ..... *Harty*  
Wilt thou be my Dearie? ..... *Hurlstone*  
Treasure Trove ..... *Lily Cover*  
Simon the Collarer ..... *Halton*

9.30 Organ Recital  
by  
MARCEL DUPRÉ

Relayed from ALL SAINTS', MARGARET STREET  
Prelude and Fugue in G ..... *Bach*  
Chorale Prelude, 'Christ unser Herr, zum Jordan  
kam' ..... *Bach*  
Soeur Monique (Sister Monica) ..... *Couperin*  
Noël ..... *Daquin*  
Pièce Héroïque ..... *César Franck*  
Cortège et Litanie ..... *Marcel Dupré*  
Toccata ..... *Widor*

10.15-10.30 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

London Regional programme listeners can receive the National programme by adjusting their sets  
to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 805).

LONDON'S ALTERNATIVE PROGRAMMES.

The B.B.C. is anxious to help all those who have not fully understood the implication  
of the alternative programmes. Any listener in difficulty and requiring information is  
invited to fill in the following questionnaire and send it to the Chief Engineer, Savoy  
Hill, W.C. 2.

1. Have you read the article entitled 'Receiving London's two Programmes,' which appeared in <i>The Radio Times</i> for Feb. 21?	
2. Have you a copy of the pamphlet 'The Reception of Alternative Programmes'?	
3. Which of the following three transmitters can be received satisfactorily: London Regional, 356 metres; London National, 261 metres; Daventry 5XX, 1,554 metres?	
4. When tuned to one programme do you hear an alternative programme in the background?	
5. Is your set a valve set or a crystal set?	
6. If your receiver is a valve set, is it of the portable type?	
7. If the answers to (1), (2), and (4) are 'yes,' which of the suggestions in the pamphlet 'The Reception of Alternative Programmes' have you tried?	

Name .....

Address .....

PLEASE USE BLOCK CAPITALS  
WHEN FILLING IN YOUR NAME  
and ADDRESS, and mark envelope  
plainly with the letters 'B.P.' in top  
left-hand corner.

Saturday's Programmes continued (April 5)

**CARDIFF**

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

12.0-12.45 A Popular Concert

Relayed from THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

3.30 National Programme

4-45 Dance Music

THE ESPLANADE HOTEL DANCE BAND  
Relayed from the THE DANSANT, ESPLANADE  
HOTEL, PORTHCAWL

5.15 THE CHILDREN'S HOUR

6.0 Mr. J. E. DUNN:  
'Welsh Hockey'

6.15 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 Mr. NORMAN EDGAR:  
'Outboard Motor Boat Racing in the West'

7.20 National Programme

7.30 A West Country Programme

NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'West Country' .....Napier Miles

DENNIS NOBLE (Baritone) and Orchestra

Drake's Drum ('Songs of the Sea') .....Stanford

THE ORCHESTRA

Suite, 'Harvest Time' .....Haydn Wood

THE TAUNTON MADRIGAL SOCIETY

Conducted by HERBERT KNOTT

Madrigals:

Awake, sweet Love

Douland, arr. Harold A. Jeboult

Matona, lovely Maiden

Lassus, arr. Harold A. Jeboult

Part Songs:

The old Woman .....Robertson

Zut! Zut! Zut! .....Elgar

It's oh! to be a wild Wind.....Elgar

THE ORCHESTRA

May-Day at Helston .....Holliday

Old Cornish Custom, 'The Goose Dance' .....Holliday

DENNIS NOBLE

The Glo'ster Mary's .....C. Lee Williams

Up from Somerset .....Sanderson

A Cornish Chorus

THE MADRIGAL SOCIETY

Welsh Folk-song, 'Hob y deri Dando'

arr. Charles Wood

Folk-song, 'Turnut-Hoein'

arr. E. T. Sweeting

Part Song, 'Annie Laurie' ..arr. Josef Cantor

Old English Air, 'The Farmer's Boy'

arr. Vaughan Williams

Hunting Song, 'John Peel'.....arr. John E. West

THE ORCHESTRA

Selection, 'Tom Jones' .....German

9.0 National Programme

9.15 West Regional News

9.20-12.0 National Programme

**SWANSEA**

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

12.0-12.45 Cardiff Programme

3.30 National Programme

6.45-12.0 National Programme

(9.15 Items of Naval Information; Local News)

**BOURNEMOUTH.**

1,040 kc/s (288.5 m.)

Will Bournemouth listeners please note that from March 31 onwards, the Bournemouth transmitter will be radiating the National Programme?

**MANCHESTER**

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA

HARRY OAKES  
(Mouth Organ)

2.50 National Programme

3.30 The Northern Wireless Orchestra

CISSIE LOCKE  
(Flautist)

NELLIE WRIGHT  
(Contralto)

5.15 THE CHILDREN'S HOUR

6.0 Mr. ERNEST EDWARDS ('BEE'): An Eye Witness Account of the Association Football Match, Liverpool v. Sheffield Wednesday (From Liverpool)

6.15 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 Mr. W. P. CROZIER: 'How the North Moves'

7.20 The Royal Horticultural Society's Bulletin for Northern English Listeners

7.30 'Behind the News'

P. HOOLE-JACKSON

First performed in February 9, 1929

9.0 National Programme

9.15 North Regional News

9.20-12.0 National Programme

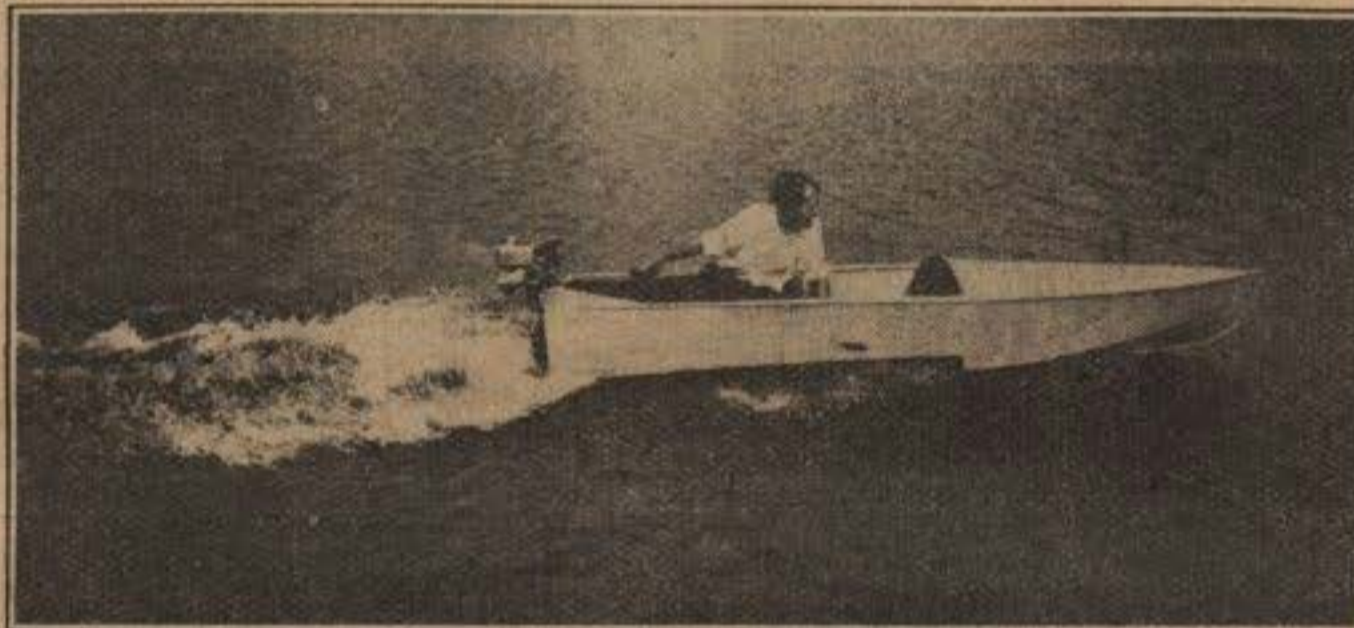
**THE RADIO TIMES.**

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

Editorial address: Savoy Hill, London, W.C.2.

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AN OUTBOARD MOTOR BOAT AT SPEED.

Mr. Norman Edgar talks on Outboard Motor Boat Racing in the West from Cardiff this evening at 7.0.

5.15 Cardiff Programme

6.15 National Programme

6.40 Cardiff Programme

6.45 National Programme

7.0 Cardiff Programme

7.20 National Programme

9.15 West Regional News (From Cardiff)

9.20-12.0 National Programme

**PLYMOUTH**

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.0 Gramophone Recital

2.50 National Programme

5.15 THE CHILDREN'S HOUR

The Land of Make Believe, as portrayed in 'A Visit to the Circus' (W. Grant). Songs by VERNON BATLEY (Bass-Baritone)

6.15 National Programme

6.40 Sports Bulletin



# OUR WEEKLY PAGE FOR THE HOUSEWIFE

## From Failures to Success

**E**VEN the best of cooks have failures sometimes, and however careful we may be with our cookery, things will go wrong in the kitchen now and again. But with a little thought and care these failures can be turned in many cases into successful and appetising dishes.

Potatoes that have boiled too long, and are all to pieces and watery, can be made into a delicious and nourishing soup. Rub the contents of the saucepan through a sieve, add a piece of butter, some milk, pepper and salt to taste, and boil up, stirring from time to time. Tomato sauce can be added if liked, and the soup can also be thickened with a little flour. Peas that have been overlooked can be treated in the same way, also haricot beans.

When fish has boiled too long and falls to pieces, take it out of the pan, remove the skin and bones, and pile the flakes of fish on a dish. Now make a nice, smooth melted butter sauce, stir in some grated cheese, pour this over the fish, put it into the oven to get hot, and just before serving sprinkle a little chopped parsley on the top; this much improves the appearance. A few chopped-up capers could be used instead of parsley. Fish that has fallen to bits in cooking can also be turned into fish cakes. Mix the fish with an equal quantity of cold mashed potatoes, add seasoning, bind with a little beaten-up egg, and make into cakes; roll these in flour or egg and breadcrumbs and fry in deep fat.

Jellies which break when turned out of the mould can be cut up into small pieces, then whisked up until frothy and put into custard glasses with a little whipped cream on top.

When a fruit cake is a failure and sinks in the middle, either because the mixture was too moist, or the oven door opened too soon or closed with a bang, here is a remedy:—Put the cake in a tin for some days, then when you want a nice fruit pudding wrap the cake in greaseproof paper and steam for one hour; serve with custard or a sweet sauce.

If a cake has burnt, cut off or rasp all the burnt part, make a mixture of equal parts of plain flour and caster sugar, sprinkle the cake very liberally with this and put in a moderate oven for about twenty-five minutes, and no one will know that anything has gone wrong with the cake.

Should a sponge or Madeira cake sink in the centre, cut out the heavy part and fill up with stewed fruit, whipped jelly or thick custard, decorate with a little whipped cream and a few blanched and browned almonds stuck in the cake, you then have a very attractive-looking sweet. If the part of the cake which was cut out is allowed to dry a little it can be crumbled up and used for various small cakes.

A sponge sandwich that has not risen evenly can be cut into pieces and placed in a deep glass dish, a jelly can then be dissolved and when melted and rather warm it should be poured over the sponge.

When making sweets, if the sugar and water should boil too long and become burnt and dark, add sufficient hot water to make a thick liquid, and when cool pour into bottles; this makes an excellent colouring for soups and stews.

If too much salt has been put into soup, cut up two or three potatoes into small pieces and boil them quickly in the soup, adding more water if necessary.—*From a talk by Mrs. L. K. Heal.*

## For Windows and Floor Coverings

**A**S far as possible, there should be uniformity of treatment of all windows. The problem of getting a harmonious exterior effect can be solved in several ways. You can, in the case of the heavier curtains, use one rather neutral lining throughout—tones of beige, old gold or buff being very suitable. During the spring and summer it is always wise to turn one's attention to the lighter curtain fabrics. Lace hangings for windows, whether pairs of side curtains, store curtains, vitrage nets, or *brise-bises*, are all made with the same pattern available in the different types of curtain. Window-nets, both plain and fancy, are also made in varying widths for the same reason.

It is predicted that the most fashionable colour for spring curtains this year is a delightful pale straw shade known as 'honey.' The use of artificial silk for dainty curtain laces is very general. Sometimes the background is of cotton net, often in an ecru tone with a pattern in coloured artificial silk threads, sometimes in two or three colours, against it. The colour of both pattern and background may be the same, or in different tones of the same colour, or in sharp contrast. Among the popular colour combinations this season, blue and gold and havana and gold head the list.

When choosing window laces you should remember that colours may be toned down or even changed when the light filters through them. It is not enough to like the design and colour as they appear to you when they lie on a flat surface. You must examine them against the light, as they will be when they adorn your own windows.

When making the selection of a carpet for a sitting-room, the other furnishings of the room must be carefully considered. For instance, to introduce a frankly modernist carpet into a room furnished with Jacobean oak is fatal, and it is, on the other hand, a mistake to place the copy of a sixteenth-century Persian rug on the floor of a room decorated in modern colourings and furnished with twentieth-century furniture.

The rugs and carpets of the Orient, woven by hand and with no two alike in design and colouring, vary widely in their cost. Modern Persian rugs, made by nomads for the European market, can be bought for two or three pounds. Kelim rugs are often used as *portières* with good effect. British made Axminster and seamless Wilton carpets giving fine reproductions of old Oriental designs, are growing in popularity. An alternative to an Oriental rug or carpet, or a British made reproduction, is a seamless Axminster of modern design. The new carpets of British manufacture show softer colours than the Continental modernist carpet. Plain carpets have a great vogue today, but in choosing them you have to beware of pitfalls. The quality must reach a certain standard, particularly in the case of a pile carpet. This is necessary to ensure fastness and evenness of colour, and to prevent undue flattening of the pile by footprints.

A type of rug much in favour today is the Scottish handicraft rug, entirely hand-woven. These rugs are made in modern designs and delightful colourings, and only the best dyes are used. They are beautifully soft and supple, and effective in appearance, and they will give almost limitless wear.—*From a talk by Mrs. Robert Noble.*

## The School Child's Lunch

**C**HILDREN'S school lunches are a knotty problem many mothers have to solve. It is very difficult to provide these lunches, for one has to be certain that the child is having adequate nourishment, whilst taking into consideration that particular child's very active likes and dislikes. Some schools have arrangements whereby the children's food can be heated, and this is a great advantage.

One day the meal could be faggots or 'Savoury Ducks.' These are particularly tasty and very nourishing, as liver is the largest ingredient.

Take a quarter of a pound of liver or pig's fry, put through the mincer and add to a quarter of a pound of fine breadcrumbs, add seasoning and a dash of grated onion and finely-rubbed sage. Mix well together, if too dry add a little milk, divide into four, make into balls and wrap each ball in a little bit of sheep's or pig's kail, the butcher will always give you a little when buying the liver. Bake in a moderate oven for three-quarters of an hour. These are delicious cold, or if this dish can be re-heated at school, put a few cooked peas at the bottom of a basin, put a faggot on the top, add just a little moisture in the shape of stock, tie over the basin a piece of greaseproof paper, and you may be certain for that one particular day your child is having a thoroughly good meal.

Here is an excellent pasty. Line a saucer with rough short pastry. Into this place a small piece of lean bacon or ham. Lightly beat up an egg, pour over, add pepper and salt, and, if liked, some finely-chopped mixed herbs, cover this with pastry, having been certain to damp the edges, press well together and bake in a sharp oven for twenty minutes.

And now some dishes without meat. Cheese would play a very big part in these. If children like cheese it is an excellent food, well fitted to take the place of meat, and not indigestible if it is made the principal part of the meal.

The following is a great favourite. Grate two tablespoonfuls of cheese, add two tablespoonfuls of fine breadcrumbs, and a pinch of salt, pepper, and dry mustard, beat up an egg and add all to a half cupful of milk. Grease pannikins or a small piedish, put mixture in with a piece of margarine on top, bake in a moderate oven until a golden brown. A little baking-powder is an advantage added just before the mixture is put in the dish, but can be omitted. These can be eaten hot or cold.

Then there is cheese rice made like a macaroni cheese, or a cheese and egg pasty made on the same principle as the ham and egg pasty, only omit the ham or bacon.

Cheese rissoles are very good, and again can be eaten hot or cold. Take 2 ozs. grated cheese, 3 ozs. brown breadcrumbs, one tomato, skinned and chopped, or a little tinned tomato, a little grated onion, if liked. Bind together with a tablespoonful of well-soaked tapioca (this is instead of an egg when these commodities are dear and scarce). Mix all these ingredients together, form into balls or cakes, roll in a little oatmeal, fry in very hot fat (this must be past boiling point and the blue smoke rising).

For sweets, here are one or two ideas. The first is fig sandwich. Place between brown or white bread and butter, brown for preference, or between cracker biscuits, the following mixture. Cut up 2 ozs. of cooking figs and simmer in three tablespoonfuls of water until the water is absorbed, add a little brown soft sugar. Prunes done in the same way are excellent, but the stones must be removed. Crack these and add the kernel to the mixture. An apple turnover is good, especially if you add a few sultanas or raisins, this increases the nourishment.—*From a talk by Mrs. Nelson-Edwards.*

## THIS WEEK IN THE GARDEN.

**T**HE seeds of most hardy annuals are cheap, and consequently they are treated with less respect than they deserve. In return, the harvest reaped is far less bounteous than it need be.

Harm is often done by sowing too thickly and in failing to thin out the seedlings early, so as to give them sufficient room. A gin. square is none too much to give a single plant of the lovely Shirley poppy. A square foot none too much for the gaudy opium poppy—perhaps scarcely enough. Six inches or more is needed by mignonette, and at least as much by the crimson flax; and so we might go on. Doubtless it will be a surprise to many to hear the suggestion that an antirrhinum wants 15 or 18 ins. square, but it does if the soil is really fit to grow antirrhinums. Try it and you will be astonished to see how the space fills up with branching growth, and delighted with the prodigality of flower that results and the length of the season of beauty.

We do not want to suggest that most annuals want a very rich soil, but they should certainly not be put into soil badly worked and carelessly prepared. And above all, they should not be crowded.

It would be tedious to give a list of annuals, and unnecessary; for every seed catalogue names more than any of us can grow; and if we read it with care we may select annuals for every purpose that our flower borders may be required to fulfil.

We are often asked for a remedy for slugs. Here it is. The materials required are Paris green and ordinary bran. They are mixed in the proportion of one part of Paris green to thirty-two parts of bran. Two ounces of this mixture are sufficient for one square rod, i.e., 30½ square yards. This small quantity, only two ounces, is scattered as evenly as possible over each square rod to be treated. It will do no harm to growing plants.—*From the Royal Horticultural Society's Bulletin.*

### LISTEN THIS WEEK TO 10.45.

- |          |  |
|----------|--|
| Tuesday  | Prof. V. H. Mottram: Growing and Making Salads.                          |
| Thursday | Mr. A. H. Crampton: Reseating Chairs in Cane and Rush.                   |
| Friday   | Hon. Mrs. St. Aubyn: Discipline. 6 p.m. Lady Peacock—Clothes for Easter. |



Cannon Hill Park, Birmingham.

### Broadcast Education.

**B**ROADCAST Adult Education has made great progress in the West Midlands during the last twelve months. An area council has been formed, and with the aid of a grant from the Carnegie Trust, no fewer than twenty-three sets have been installed at various centres in Herefordshire, Warwickshire, Worcestershire, Shropshire, and South Staffordshire, where discussion groups have been formed. It is anticipated that during the first Adult Education Session of 1930 a total of some 120 groups will take part in the Carnegie experiment which is being carried out in the area. This means that since the beginning of the year the number of listening groups has been trebled. At the same time it is encouraging to report that still more groups are joining every week. The increased number of lectures, due to the inclusion of talks in the Midland Regional programmes, has been greatly appreciated, and Adult Education Lectures are rapidly becoming a permanent feature. Enthusiastic support has been received by the Council from the Local Education Authorities, who have installed experimental sets in various evening institutes and technical colleges with successful results, and great assistance has also been given by the public libraries. One particularly encouraging feature of the scheme is the progress made by discussion groups in the rural areas of Herefordshire and Worcestershire.

### Organ Music.

**N**EXT week's Recital of Church Organ music is being relayed from the Cathedral Church, Birmingham, where the organ has recently been entirely rebuilt. On Friday, April 11, at 8 p.m. Mr. Fred Dunnill, the Cathedral organist, will play a Bach Prelude and Fugue, a Mozart Fantasia and *Heroic Piece* by César Franck.



BROADCAST EDUCATION IN THE WEST MIDLANDS.  
A study-group at work in the Gulson Library, Coventry.

### An Interesting Relay from Worcester Cathedral.

## THE PROGRESS of BROADCAST ADULT EDUCATION in the WEST MIDLANDS.

### 'Any Rags?'

**A** SHORT time ago a light feature entitled *Any Rags?* described as 'A Saga of Syncopation, being a history of ragtime from its earliest invasion of Britain until the present day,' was presented in the Birmingham Studio, and now comes the news that a second 'Saga' is to be broadcast from the Midland and London Regional transmitters on Tuesday, April 8. The same artists are in the bill, namely, Jean Harley and George Barker, and the Dominos Dance Band.

### Percy Fletcher.

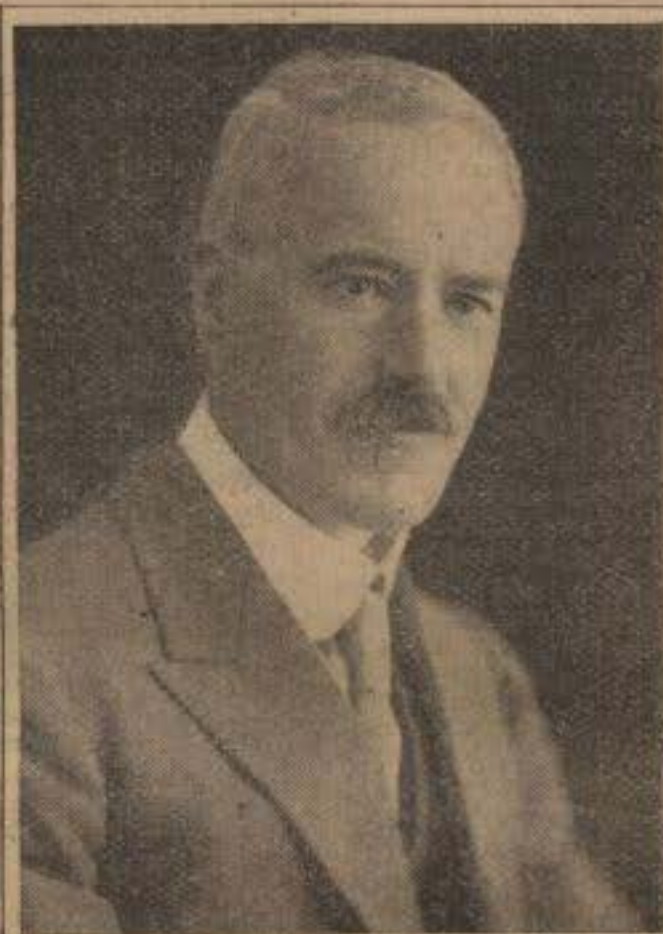
**T**HE music of Percy Fletcher will constitute the evening programme for Midland listeners between 8.35 and 9.45 p.m. on Monday, April 7. There is, perhaps, no composer of light music who has a greater hold on the public than Percy Fletcher, and it is in response to frequent requests from listeners to include items from his work, that a complete programme is being devoted to him. *The Vanity Fair* overture, the ever-popular suite, *Nautical Scenes*, with its beautiful setting of the shanty *Shenandoah*, and the delightful *Sylvan Scenes* will be played by the Orchestra, and Francis Morris (soprano) will sing six of Percy Fletcher's songs.

### A Light Programme.

**M**ANY popular tunes will be played by the Midland Regional Orchestra during the evening programme at 9.5 p.m. on Sunday, April 6. They include what is claimed to be Sullivan's finest Concert Overture, *To the Ball*, and two numbers from Elgar's Song Cycle *Sea Pictures*, and an arrangement by Bantock of Bach's Choral Variation, *Sleepers Awake*, each of which will be sung by Alice Vaughan to orchestral accompaniment. The other singer is Leonard Gowings (tenor), who contributes, among other items, the well-known 'Where'er you walk,' from Handel's *Semele*.

### Two Military Band Relays.

**O**N Monday, April 7, at 6.40 p.m., and on Thursday, April 10, at 7 p.m., the Midland Regional programme will be provided by the Band of H.M. Royal Marines (Portsmouth Division) which was, until the amalgamation of the Royal Marines some years ago, known as the Band of the Royal Marine Artillery. The band was a great favourite of her late Majesty Queen Victoria, who, when in residence at Osborne, frequently commanded it to play before her. It accompanied the King and Queen to India for the Durbar in 1911-12, when, as a memento of the occasion, His Majesty commanded the members to wear the Royal Cypher and Crown on their cap badges. The band is under the direction of Captain R.P. O'Donnell.



Sir IVOR ATKINS  
will conduct the second part of *The Apostles* when it is relayed on April 10.

### For Saturday.

**O**N Saturday, April 12, from 3.30 to 5.15 p.m., Midland listeners are to hear dance music by Billie Francis and his Band, relayed from the West End Dance Hall, Birmingham, and a programme by 'The Duds' Concert Party, under the direction of Ralph Collis, in the studio.

### Broadcast from Worcester.

**A** NOTABLE outside broadcast is arranged for Thursday, April 10, when at 8.55 p.m. the second part of Elgar's *Apostles* will be relayed from the Cathedral, Worcester. This programme is of special interest to Midland listeners, for not only is Sir Edward himself a Midlander, but this particular work, which was part of an ambitious scheme for a sequence of Oratorios dealing with the calling and training of the Apostles and their mission to the world in founding the Christian Church, was first produced in Birmingham at the 1903 Festival—a memorable occasion, when Richter conducted and the solo singers included Albani, John Coates, and Kennerley Rumford. The performance on April 10 will be under the direction of Sir Ivor Atkins, who, since 1897, has been organist and Master of the Choristers of Worcester Cathedral, an appointment which ranks as one of great importance in English Cathedral music carrying with it, as it does, the duty of conducting the Three Choirs Festival. The soloists are Joan Elwes, Millicent Russell, Percy Manchester, Roy Henderson, Keith Falkner, and Richard Watson, and the Choirs are those of the Worcester Festival Choral Society and the Cathedral.

'MERCIAN'

*A Concert by University Eisteddfod Winners.*

**A WELSH MINER-POET to READ HIS OWN WORKS in the CARDIFF STUDIO.**

*A Miner-Poet.*

**M**ANY extracts from the poems of Huw Menai have already been given by Mr. A. G. Prys-Jones in his talks on 'Anglo-Cymric Poetry,' and listeners will welcome the news that on Friday, April 11, the miner-poet himself will broadcast a reading of his works. Huw Menai was born in Caernarvon about forty years ago, his father being of yeoman stock and his mother the daughter of a shoemaker. At the age of five he went to the Ragged School of his native town, but left when he was twelve because his father had migrated to South Wales.

*Odd Jobs.*

**H**UW began his working life by selling newspapers, after which he obtained a job delivering parcels at the princely wage of three shillings a week. Then an offer of five shillings a week tempted him to become errand boy for a bookseller. Subsequently a fit of restlessness sent him to the South Wales coal-mines, but home-sickness drew him North again, where he did odd jobs at beer-bottling and unloading cargo boats. His next post probably awakened his hunger for literature, for he was employed as a packer in the wholesale department of a bookshop, where he managed to find opportunities to read many of the books he handled. Later he returned to South Wales, and there he has remained ever since.

*His Poems.*

**I**T was during the War that the young miner turned to writing verse, and his first volume, 'Through the Upcast Shaft,' was published some years ago. Last year a further volume, 'The Passing of Guto and Other Poems,' excited many favourable comments in the Press and elsewhere. Needless to say, the writing of poetry has not made Huw Menai's fortune, and, with many others in the coalfield, he has been unemployed for over three years.

*National Orchestra of Wales.*

**C**LARA SERENA (contralto) and Lionel Falkman (violin) are the artists in the Popular Concert at the Park Hall, on Sunday, April 6, at 8.15 p.m. The Orchestra will also play at the Second Concert of the 32nd Season of the Newport Choral Society in the Central Hall, Newport, on Thursday, April 10, at 7.45 p.m., when [the artists will be Stiles Allen (soprano), Rispah Godacre (contralto), Parry Jones (tenor), and Joseph Farrington (baritone).

*Cardiff Schools' Musical Festival.*

**C**ARDIFF Schools are holding a three-days' Musical Festival in the Drill Hall, Cardiff, on Thursday, Friday, and Saturday, April 10, 11, and 12, and arrangements have been made to relay half-an-hour's programme at 3 p.m. on the closing day. A Choir of five hundred children will be conducted by Sir Walford Davies and Mr. Bumford Griffiths, and an Orchestra of sixty Cardiff children, conducted by Mr. J. L. Jenkins, will play selections. The Festival was started last year by a Committee of Cardiff teachers representing forty-three schools, and it is hoped to make it an annual event.

*The Inter-Collegiate Eisteddfod.*

**A** CONCERT by the winners at the Welsh University Inter-Collegiate Eisteddfod, which was held at Bangor in February, will be broadcast throughout the Western Region on Friday evening, April 11, at 7.45 p.m.

The Eisteddfod is held at each Welsh College in turn, and this year over three hundred students invaded Bangor from Cardiff, Swansea, and Aberystwyth. As far as possible the students parody the National Eisteddfod, and at 8 a.m. on the day of the contest a mock Gorsedd ceremony is staged. This is a students' skit on the pageantry of the Gorsedd Proclamation Ceremony, and affords considerable scope for buffoonery and fooling. From 1.30 p.m. until midnight, the Eisteddfod is held, and as the items are won by the various colleges, a recorder marks up the points on a huge blackboard.

*College Yells.*

**A**S each winner is announced his supporters give the college yell, whereupon the other colleges promptly retaliate, so that each item is followed by four yells and sometimes an extra set of yells for the adjudicator. Half the time is thus spent in yelling, and many a member of the choir has been unable to sing when the time came, owing to lack of voice.



**HUW MENAI,**  
A portrait of the miner-poet, who will broadcast some of his own poems on April 11.



St. Pierre, near Chepstow.

*Bristol Children's Concert Society.*

**A** CONCERT by the Bristol Children's Concert Society is to be relayed from the Central Hall, Bristol, on Friday afternoon, April 11, at 3.0 p.m. The conductor, Mr. Maurice Alexander, has arranged two concerts yearly for the last eight years, music being provided by an amateur orchestra, consisting of about sixty members. Mr. Frank Thomas, the leader of the Cardiff Station Trio, received his early training from Mr. Alexander, who is well-known in Bristol and the West as a violinist and teacher.

*The Children's Hour.*

**S**EVERAL new features are being introduced into the Children's Hour programmes, one of which, entitled 'The Children's Way of the World,' is devised by Ifan Kyrle Fletcher. The first, to be given on Monday, April 7, includes a scene adapted from Mallory's stories of the 'Knights of the Round Table.' On Wednesday, April 9, Willum Wurkman's Wit and Wisdom, a West Country feature, will be broadcast by permission of the *Stroud News*, and listeners, both old and young, will look forward to hearing all about the amusing experiences of this old yokel.

'STEEP HOLM.'



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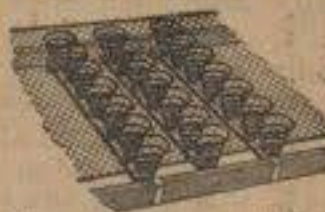


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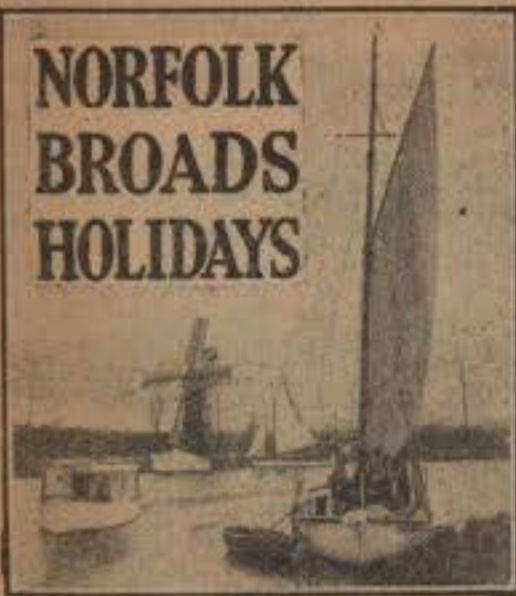
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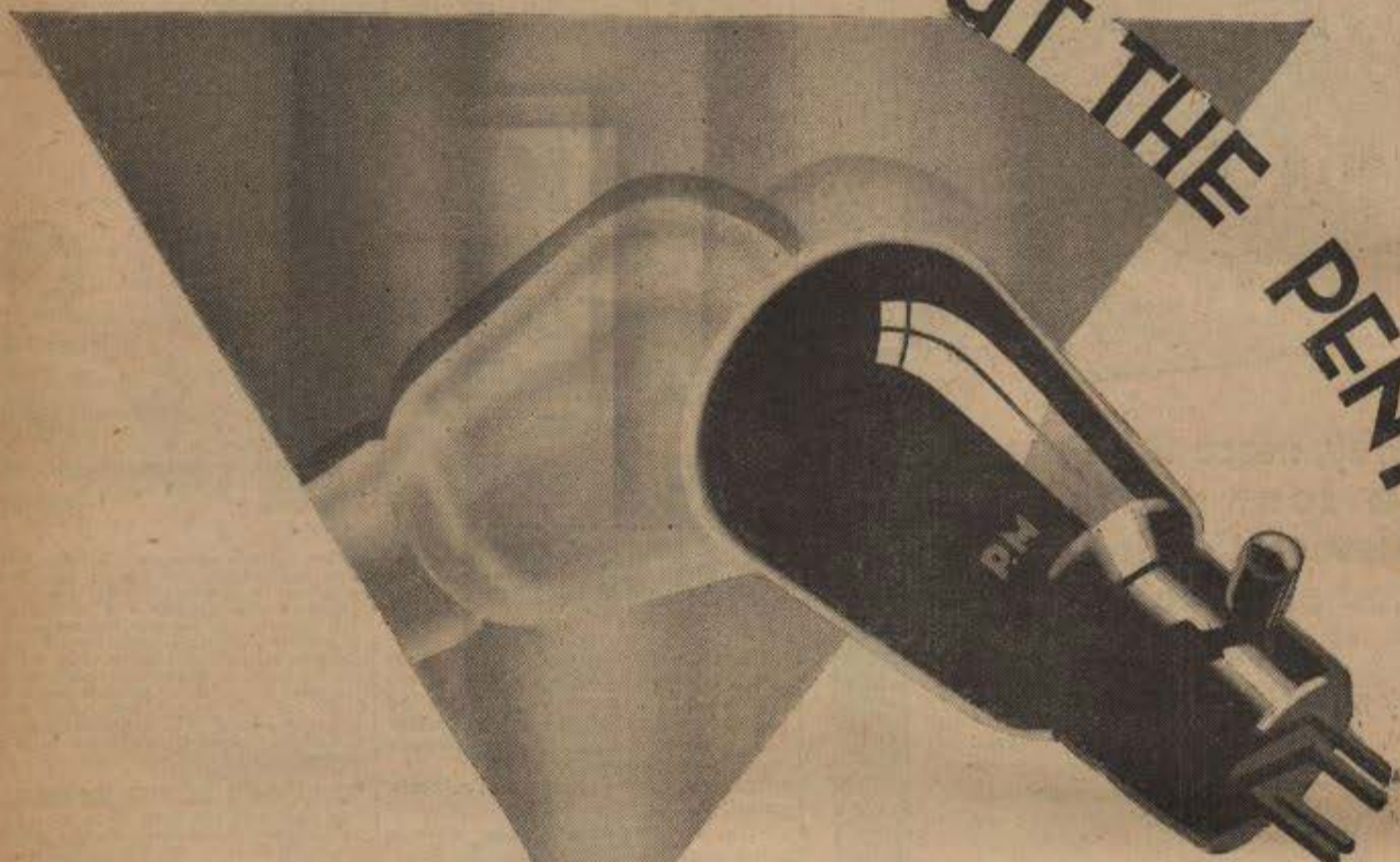
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