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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 27. No. 340.

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

APRIL 4, 1930

Every Friday. TWO PENCE.



A COMMENTARY ON THE OXFORD AND CAMBRIDGE BOAT-RACE will be relayed at 12.20 p.m. on Saturday from a launch following the Crews

THE MUSIC OF THE WEEK includes Landowska, Maurits Frank, Olive Groves, Harold Williams, Steuermann, The Kolisch Quartet, Sir Landon Ronald, Samuel Dushkin, and Frederick Dawson.

THIS WEEK'S VAUDEVILLE presents Gillie Potter, Nelsie Nevard, That Certain Trio, Muriel George and Ernest Butcher, Stainless Steplten, Janet Joye, Florence Marks, Doris and Elsie Waters.

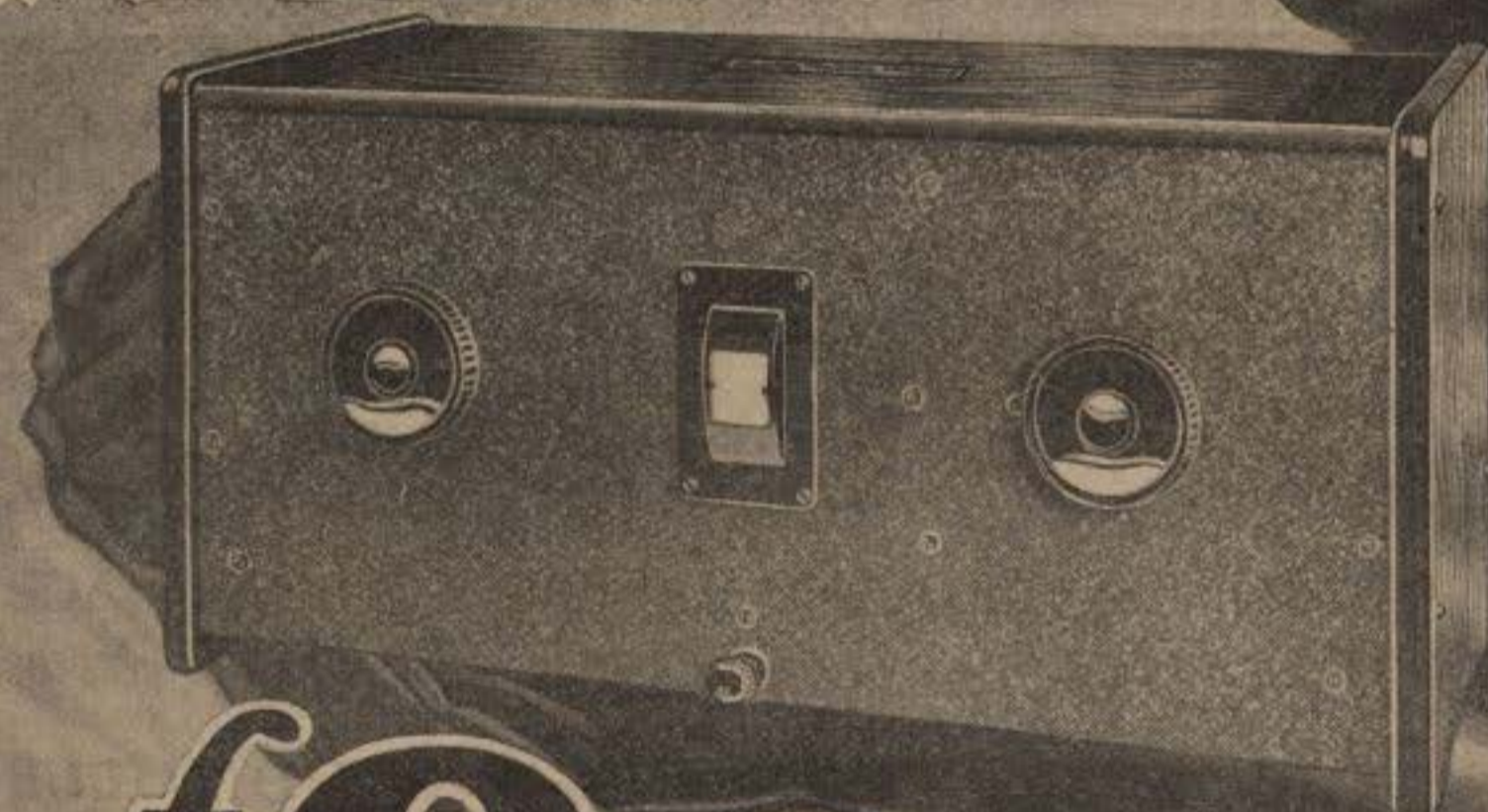
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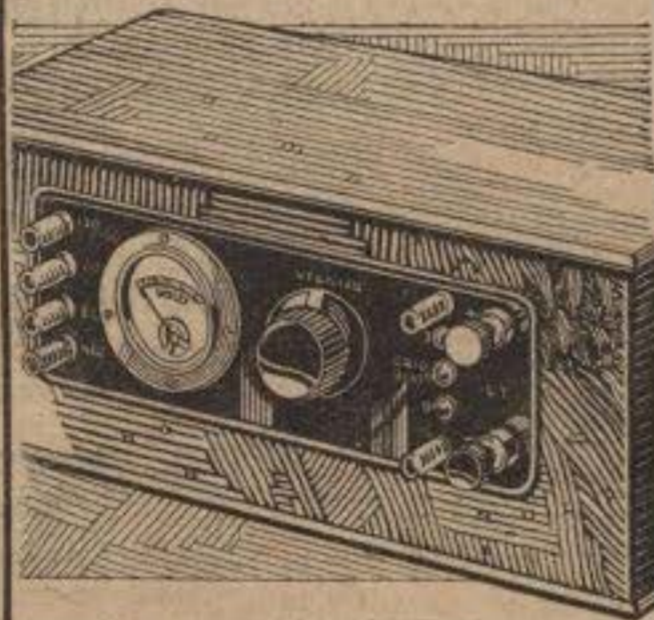
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"I get wonderful results from my 1930 Cossor Melody Maker. I am very pleased indeed with it."

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"My 1930 Cossor Melody Maker is all that could be desired. I have logged over 30 stations—all on the loudspeaker."

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"The results I am getting from my 1930 Cossor Melody Maker are excellent. I am tuning in as many as 36 stations on the loudspeaker. This performance is with a short inside aerial."

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"I can get all the worth while stations at good loud speaker strength. I may add that my aerial is in the loft of the house and that I have used Sets with Screened Grid Valves ever since their inception. I am, therefore, in a position to judge the capabilities of my 1930 Cossor Melody Maker."

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"I should like to congratulate you on the 1930 Cossor Melody Maker. It is a revelation even to one who has owned much more costly receivers."

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WHERE EVEN MUSIC MAY BE A BLASPHEMY

ONE of the many problems of modern life is that of the change in values brought about merely by the increase in population. Think of a picnic party in a woodland glade. The picture is painted by Antoine Watteau: a colonnade of trees, over-arching a natural lawn and a mossy bank: a sense of solitude and sylvan melancholy, accentuated by a group of gaily-dressed dames and courtiers, some sitting by the artistically-displayed viands, others dancing a minuet on the smooth grass. The scene is perfect. Or, again, think of a pair of modern lovers, free in mood and gesture, unconscious of all the old-fashioned proprieties. There they sit beneath a beech tree, laughing and talking together, with occasional touches of love-making that seem to be part of the paradisaical setting. They do not heed the squirrel chattering above them, nor the beech-mast that he shakes down by his restless leaping in the branches. The most fastidious passer-by would glance kindly at the spectacle, nor feel his solitude offended. He would think, 'What a charming couple; how happy and unselfconscious they are.'

But imagine those lovers returning to their suburb, and each telling a friend of that sanctuary. And imagine those friends pooling the news, until the transport companies heard it, and arranged cheap excursions by train, bus, and coach, while thousands upon thousands of two-seater cars, and pillion-seat motor-cycles, all made a petrol-line for that hallowed spot!

The lover of solitude would again pass by: he would see battalions of lovers sitting under the trees, each couple with the same intent and oblivious happiness as that whom he formerly passed with such benevolence. But now the mere multiplication would have changed everything. The squirrel would have fled; the lazy hum of the flies among the leaves would be lost in the fatuous murmur of voices and osculating mouths; the grass would be trodden and ploughed by too many feet and too many wheels. But in addition to this positive disturbance, there would be a dreadful sense of futility and vulgarity; that feeling of disgusting humiliation which attacks the individual when he is one amongst a *mass* of humanity.

That is not the worst. We know that the numbers herding together in this infelicitous tryst would not keep the mood of repose which had sent them there. Perhaps all of them would have come seeking solitude, a place to forget the racket of life, one where they might recapture that sense of quiet

which opens up vistas of thought along the avenues of memory. Disappointed in their search, they would become cynical; would forget their temporary desire for contemplation *à deux* and the gentler pleasures of accompanied nature-worship. From lovers they would be metamorphosed into self-conscious, self-protective, and very aggressive egotists, defying everybody else in the wood by a noisy pretence of ignoring the fact that they were being stared at and criticized.

Such would be the effect of that malicious demon, Number, on the seekers of solitude.



How much more appalling would be the result on a number of individuals who had gone out into the quiet places with the praiseworthy intention of making music there!

That purpose is one of the most beautiful and most ancient in the world. Half of the poetry of mankind deals with the delight of the marriage of music and open-air solitude. The pathos of the contrast between man's small but ordered numbers and the surrounding noiselessness—that hidden whispering of nature, from thrilling of gnat's-wing to pulsing of star, this is one of the eternal antitheses, and the human spirit is never weary of pondering it. We all know, nowadays, what music can mean in the home; what intellectual food it can bring, what glamour and rapture and historical pageantry; what easing of personal troubles and drabnesses; how it can put its white magic even upon our scullery occupations.

All this, however, is the civilizing influence of the art, enriching our homes and our social intercourse. But music out of doors has something *other* about it. The same tunes take on a new emotional burden; something akin to memories of childhood, or to legends of the Golden Age, where everything is seen in a sort of morning light, and the year is always at April, and young hope and chivalry

are always just setting out for adventure.

This out-of-door music is the sorrow and desolation and despair of the human race. It belongs to, and springs from, no individual; and those who practise it merely pass on some mystery they do not understand. It came with Abraham out of Ur, and moved across the deserts of Moab. All shepherds and nomads cherish it: David in Judea, the Magyar in Hungary, the Moor in Spain. Apollo is the divine genius of the music of civilized man; but this thin piping in the woods or by the camp fire is the voice of the half-god Marsyas, luring men back to their primitive and instinctive selves, just as the distant howling of wolves will make the domesticated dog rise from the fire-side, bristling with fascinated terror. Tolstoi has written a play about the influence of this music. We see a respectable professional man of the middle class succumbing to the drug of this Panic inspiration which he gets from the gipsy fiddlers. He follows it, leaving his home, his wife and children, overwhelmed by some inordinate nostalgia that turns all his moral possessions and achievements to dust and ashes. It is a sinister echo from the early loneliness of the morning of time, when mankind was a little, shivering family timidly exploring its new

inheritance. It calls us back to those old dangers and the fascination of those uncertainties, away from our weary comfort and safety. As our great poet, Yeats, says:—

'When the wind had laughed and murmured and sung,
The lonely heart is withered away.'

Today, however, the meaning of Yeats' words is likely to be given a new significance. Thousands of us who respond to this lure of music over the water, or between the mossy trees, are planning to take our portable gramophones and radio-sets in the car, and to 'pipe for ourselves alone, ditties of loud tone.' O reader, think twice before you do it. If you must, choose your spot with care and preliminary scouting, so that the activities of your *al fresco* theatre may offend as few people as possible. Think of the sandy coves where the seawaves whimper; of the little dells and chalk-pits, wild with bramble and coney and gossiping starling; and think of the thousands of well-intentioned people, like yourself, who will come there with music for their own delight, which they propose to enjoy in the setting of nature. Even Beethoven's quartets might become a blasphemy under those conditions.

RICHARD CHURCH.



This is Ober-Ammergau Year.

IT is to be hoped that the new series of talks on 'Holidays at Home and Abroad' (Saturdays, National) will include a word at least about the Ober-Ammergau Passion Play which is being revived this year. The play was last performed in 1922. For many hundreds of



A professor of wrecked appearance.

years it has been given at ten-yearly intervals. Owing to post-war conditions, there was no revival in 1920. The present series of performances, by cutting the interval down to eight years, restores the age-old sequence of every tenth year, the year in question being a multiple of ten. If you do not see the play this year, you will have to wait until 1940. We ourselves attended in 1922—an impressive experience. The Passion Play is performed in a great theatre at the edge of a gay village which looks as though it were spread out on the floor of a nursery for children to play with. Since 1922 the theatre has been made more comfortable, and the stage, which is large enough to hold four hundred people in the 'crowd scenes,' roofed in. Formerly, when it rained, the actors had to play their parts in mackintosh capes. We reached Ober-Ammergau in the company of fifty American schoolgirls who were 'seeing Yurup.' Their guardian, a professor of wrecked appearance, carried their fifty passports and tickets. When the train stopped, the fifty flappers pounced on the guard's van, dragged out fifty bicycles, and pedalled madly up the village street, ringing their bells and scattering bearded 'apostles' in every direction.

Event of the Week.

MUSICALLY speaking, the great event of the week beginning April 14 will be the performance of Mahler's *Eighth Symphony*. Until quite recently, the name of Mahler was all but unknown to the average concert-goer over here. This last year, however, has seen the performance of a good deal of his best work. Whether Englishmen will ever take him to their hearts is a moot point. There is no denying the epic quality of the man's music; but the severely Teutonic note of much of it may easily prove a hindrance to our more Celtic ears. Nevertheless, all this is no reason why we should not be extremely grateful to be given at last an opportunity to hear the music of this Jewish giant. It is unwise to make up your mind about music you have never heard: and this is the position we were in danger of occupying. Mahler thought on a huge scale (this *Eighth Symphony*, for instance, is set for a very large orchestra, two-part chorus, eight solo voices, and a boys' chorus), and he was thoroughly uncompromising. Like Berlioz, he laughed at difficulties. In life he was the same—his genius had little tolerance for the obstacles that human frailties set up. Rehearsals for this coming performance (April 15, National, 8.15) have been in hand a long while. Sir Henry Wood will conduct.

'The Broadcasters' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE



Ballooning Over Sweden.

SWEDEN forms the subject of the next programme in the National series, on Wednesday, April 16. This programme is to be produced by Mr. Sieveking. True to his reputation for the extraordinary, he is taking us up in a balloon for a bird's eye view of the country, with occasional sweeps to earth to hear music, etc. Sweden, which has a population less than that of London, is one of the most prosperous of European countries. Though only a third of the small population lives in towns, Sweden is remarkably go-ahead in all matters of art—the drama, architecture, and so on. The Town Hall of Stockholm is one of the finest modern buildings in the world. There was a time when Sweden made a great stir in the affairs of Europe, when, united in national resistance to the encroachment of her neighbours, she waged war on Germany, Russia, and Poland; her standards were raised in Munich, Moscow, and Warsaw. Those were the days of Gustavus Adolphus, Charles XII, and eccentric Queen Christina, who dressed as a man and died a pauper in Rome. Today things are otherwise. The country has a great past and a most contented present—which is the best we would desire for any nation.

Ancestors of the Bicycle.

MR. GLADSTONE it was who gave utterance to the following pregnant words: 'I consider that, physically, morally, and socially, the benefits that cycling confers on the men of the present day are almost unbounded.' Forty years later, despite the coming of the light car, the general public would seem to agree with him, for there are seven million bicycles now in use in this country. On Thursday, April 17, Sir Harold Bowden will talk about 'Cycling.' Let us, in our inquiring way, look into the history of the 'bike.' The earliest reference to such a machine is contained in a stained-glass window in Gray's Church at Stoke Poges, which shows a figure perched on a wheeled device which is apparently propelled by using the feet against the ground. This machine, whatever it was, must have been an ancestor of the 'hobby horse' or celeripede invented in Paris in 1816. Fifty years earlier the interest of polite society had been fluttered by a mechanical carriage laboriously propelled by two levers. This device quickly exhausted the footman in charge, and never travelled more than four miles an hour. It was a failure.

The Boneshaker and the Safety.

IN 1865 Pierre Lallement, a mechanic in the employment of M. Michaux, of Paris, invented the 'velocipede,' the first bicycle with a rotary driving action. If the shop in the Rue Montaigne still exists, there should be a commemorative plaque above its door, for it was the first establishment in which a practical commercial bicycle was sold. An English firm began to manufacture machines for Michaux. When the Franco-Prussian War broke out, they found themselves with five hundred bicycles on their hands. Accordingly, they began to market them in England. The successor to the 'boneshaker' was the lofty 'ordinary,' many of which survive in box-rooms and tool-sheds. It had a front wheel of often sixty-four inches in diameter and solid rubber tyres. The first 'safety' (a low cycle of the modern type) was put on the market in 1885.

They Still Cycle Round France.

TRUE to the memory of Lallement, France has retained its first enthusiasm for the bicycle. The 'blue riband' of French cycling is the *Tour de France*, an annual event in the course of which the *champs* pedal completely round France from Dunkirk to Nice. A tremendous fuss is made of this every year. We ourselves have watched the competitors, followed by a court of admirers, trailing along the dusty high road between Cannes and Nice. One year Ernest Hemingway, the American author of 'Farewell to Arms,' pedalled round with them, just for exercise. He wore an ordinary suit and smoked a pipe. Everyone seemed to think this most unsporting. Still, he kept up; indeed, it was rumoured he might have won if he had not thought of a story and dropped out to write it.

City Service to Pepys.

NO figure in English literature has aroused more continued interest than Samuel Pepys. The Pepys Club is as lively a body as the Dickens Fellowship. New editors of the diary are continually appearing. One of our most popular features is 'Samuel Pepys, Listener,' which, at the request of many readers, has now continued for nearly two years. Every year a service of commemoration is held in St. Olave's, Hart Street, the City church which the great man attended and in which he lies buried. This year's service is to be broadcast on May 20. A close relation with Pepys is preserved in this unique celebration. Hymns and psalms are sung to tunes written by his friends and contemporaries. This year the lesson will be read by Lord Sandwich, whose ancestor was much mentioned in the Diary, and the address given by Dr. Tanner, the greatest living authority on Pepys.

The Wife Who Wouldn't Broadcast.

THE following moral tale we quote from an Italian radio magazine. A husband, accused of wife-beating, was recently brought to justice in Moscow. As the authorities wished to make an example of the beater, a microphone was installed in court and the proceedings relayed to Moscow listeners. The plaintiff, however, firmly refused to form part of the programme. Rather than broadcast,



'Accused of wife-beating.'

she declined to continue with the charge against her husband, and even protested that he was a dear, good soul who wouldn't hurt a fly. It had all been a mistake, she said, her bruises had been caused by her falling downstairs. Her mother—true to a tradition which we had believed outmoded—refused to allow this. Without being asked, she took her stand before the microphone and told the true story. Listeners got their programme, an example was made of the prisoner, and a good time was had by all.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



One Can't be Too Particular.

IT has been suggested that the B.B.C. is over-scrupulous regarding the sort of people it allows to broadcast and the kind of things it allows them to say. The American authorities are particular, too. Accompanying a friend, the other day, to purchase a ticket to New



'Thought he was Mrs. Siddons.'

York at a steamship office, we helped him to fill up a form which actually included the following questions:—

- (1) Are you a polygamist?
- (2) Are you an anarchist?
- (3) Do you believe in or advocate the overthrow by force or violence of the Government of the United States?

Out of curiosity, we asked the clerk behind the counter what polygamists and anarchists usually did when confronted with these questions. He replied that, within his memory, only one applicant had admitted to polygamy, but that, to everyone's disappointment, it had turned out that he was a little deranged and thought that he was Mrs. Siddons as well.

Hands Off the Films!

MR. FRANCIS BIRRELL, son of the Rt. Hon. Augustine Birrell, and himself an essayist of distinction, will be the next recruit to the ranks of the B.B.C. Film Critics. He gives the 'Seen on the Screen' talk on Thursday, April 17. Mr. Birrell is not connected in any way with the film industry—an excellent quality in a broadcast critic who can regard the screen with an eye instructed only by good taste and a sense of the dramatic, and tell us what kind of films are appearing and whether we are likely to enjoy them. We don't want our critic to come straight from Wardour Street with 'the business in his blood,' nor need he be a 'highbrow' seeking to apply to the movies the canons of the Higher Criticism. The movies have not yet reached the state of grace in which they can be regarded aesthetically. With rare exceptions, they are vulgar, cheerful, voluptuous, and immensely entertaining. We are exceptionally annoyed by a certain newspaper critic (a lady, we are told), who will insist upon discussing Mickey Mouse as though he were the product of James Joyce or Mestrovic, referring to the cartoon's 'essential rhythm' and 'significant form.' Oh dear!

Plays of All Nations.

THE international aspect of wireless drama is further emphasized by the fact that Stockholm is shortly to broadcast John Watt's adaptation of Conrad's *Typhoon*. America recently heard *The Night Fighters* and *London Brigade Exchange*. It is to be hoped that the interchange of plays will continue. Several listeners have criticized the fact that *Brigade Exchange* was only broadcast from London and Midland Regional. This first production was purely experimental. The play is to be repeated nationally in the very near future.

Othello at the Microphone.

WE saw him first in a London production of Eugene O'Neill's play, *The Emperor Jones*—Paul Robeson, six foot-six, former International footballer, barrister-at-law, actor and singer. He can fill the Albert Hall whenever he sings Negro songs to a Sunday afternoon audience. His gramophone records sell in millions—a gentle, smooth voice as intimate as a whisper. And now he is to play Othello in Maurice Brown's production of the tragedy, with Peggy Ashcroft as Desdemona. This should be made memorable by Robeson's speaking voice and superb presence. Next week we shall hear Paul Robeson twice—on Sunday afternoon, April 13 (Regional), and Wednesday evening, April 16 (National). Accompanying him will be Laurence Brown, who has arranged many of the spirituals which Paul Robeson sings. There is a collaboration of real understanding.

The World's Largest Library.

KNOWLEDGE is cheap, these days. For a few pounds a man can ransack the world's literature. So cheap are books today, in fact, that we are in danger of forgetting how recent a gift this prodigality is. Of attempts to bring books within the reach of all, none has been as splendid or can have had such far-reaching effect as the famous 'Everyman' Library, of which the Editor is Mr. Ernest Rhys. Mr. Rhys, who will contribute on Tuesday, April 15, to the series of talks, 'Looking Backward' (National), has edited this series since its inception twenty-two years ago. It is now fast approaching a thousand volumes. The mind staggers a little to think that, up to date, some twenty-five millions of those little flat-backed, golden-lettered books have filtered into all quarters of the world. If we were really industrious we would find out where they would stretch to, placed end to end. It must be a tonic thought to Mr. Rhys, anyhow, to know himself the godfather (as it were) of so many volumes. Naturally, Mr. Rhys, in the course of his work, has come into contact with many outstanding people.

From Bach's Old Church.

EVERY Good Friday it is the custom in the Thomaskirche, of Leipzig, to give a performance of Bach's *St. Matthew Passion*. As Beethoven's 'Ninth' is to the rest of his music, so is Bach's 'St. Matthew' to everything else he wrote: the peak of his achievement, and the best imaginable monument to his genius. You can understand, therefore, why the tradition of this performance, in Bach's old church, is among the noblest events in the musical world. It is in every way comparable to the performance at Bayreuth of Wagner's music-dramas, or to the festival at Salzburg of Mozart's music. (It is strange, by the way, that there is no such place of pilgrimage in connection with Beethoven.) Listeners will be pleased to hear that the Leipzig performance is to be relayed to England (Good Friday, Regional, 6 p.m.). Gunther Ramin, whom they will remember for his recent organ recital, will be at the organ. Straube, the cantor of the St. Thomaskirche, will conduct, and the Gewandhaus Orchestra will play. Perhaps this is a prelude to the time when all such festivals on the Continent will be brought within our reach.



'Parsifal' on Good Friday.

SIR HENRY WOOD will conduct the B.B.C. Orchestra in a *Parsifal* concert on Good Friday at the Queen's Hall (National), Muriel Brunskill and Harold Williams being the soloists. Most Wagnerians place this drama of the Holy Grail at the top of the list of the composer's operas. Others see in its intense symbolism something very like the seeds of decay. Whatever signs it may show of Wagner's failing strength, and however it may err in mistaking propaganda for art, it nevertheless contains some of his best music. We confess that, personally, we would rather hear a concert-version of *Parsifal* than see it staged—with its unavoidable hints of trickery and false glamour and what Ernest Newman calls this 'antiquated lumber of the Wagnerian apparatus.' The mind is more free to put its own interpretation on the music. Wagner himself regarded *Parsifal* as the climax of his life's work, and for a long time it has reverently been regarded as such. We are already beginning to feel, however, that it is not 'up to art' to play the schoolmaster. That is perhaps why the trend of opinion is shifting from *Parsifal* to *Tristan*, from *The Ring* to *The Mastersingers*. When you hear *Parsifal* on Good Friday evening, however, you will be enjoying the best of it in the best way.

Leonard Henry's Little Show.

VAUDEVILLE 'terms' are being 'captained' next week by Norah Blaney and Leonard Henry. On Tuesday, April 15 (Regional), we are to hear a programme entitled *Cocktails from 6.40-7.45*, with Miss Blaney as the 'hostess' and Mr. Flotsam, Mr. Jetsam, Vera Lennox, Harold French, Billy Mayerl, and Irene Russell as 'guests.' In *Leonard Henry's Little Show* on Wednesday, April 16 (National), the author will have the assistance of Alma Vane, Cyril Lidington, Florence Bayfield, and Harold Kimberley.

Summer Round the Corner.

SPRING is here and summer waiting round the corner. The sun is shining, the sky flying white banners, the tugs passing under Waterloo Bridge hoot delightedly and annoy us at our work, the pheasant has made his annual pilgrimage from St. James's Park to perch in the trees of the Savoy Chapel, a bus conductor was polite to us, Gershom Parkington wears a flower in his buttonhole—



'Plagued by the people next door.'

everything goes to prove that summer is waiting just round the corner. The above is simply rather a grand prelude to our asking those who intend to listen out of doors this year to make sure that the noise of their loud-speakers is not wearisome to their neighbours. Last year we received a number of letters from angry listeners plagued by the people next door; these upset us a great deal.

'The Broadcasters.'



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THE first service of Alternative Programmes is now four weeks old. Its initiation has been attended by less dislocation and dissatisfaction than might have been expected in view of the readjustment of outlook and apparatus which it demanded of the listener. The populous London area and the Midlands are served daily with two programmes; we can look clearly ahead to the not very distant future when the Regional Scheme will be applied to the whole country—when Northern England, Scotland, and the West have each their own twin-wave transmitter, where will the programmes for these alternative services originate? It has been suggested that the B.B.C. will centralize all programmes upon London. This is not so. The new Regional transmitters will preserve in one of their two programmes the 'local' character which the B.B.C. has always fostered up and down the country. To disregard the strength of local talent would be absurd in face of orchestras such as the Hallé, the National Orchestra of Wales, and so on, and in view of the many varied programmes which 'the stations' have provided in the past seven years. Complete decentralization however, would be as absurdly uneconomic as complete centralization would be unwise. London, as the most populous city in England, the capital of the Empire and the centre of a large part of its social, political, and artistic activities, is surely capable of providing, unaided, one daily programme of general interest. Where the National programme fails to please there will be in each case the Regional programme embodying a more local outlook.

IN view of the fact that the Budget Speech is not after all to be broadcast, we recall with interest an article by the present Chancellor of the Exchequer which appeared in *The Radio Times*, dated March 5, 1926. 'The Budget Speech,' he wrote then, 'is a particularly suitable thing for broadcasting. Owing to the nature of the statement, and the imperative necessity of accuracy in word and figure, it is always carefully prepared and usually read from full notes. Further, the Budget statement is awaited with great interest by the whole country. Everybody is wanting to know how much their taxation is going to be reduced—or increased. Proposals in the Budget sometimes give opportunities to those who get information in advance of others to

make fortunate—or unfortunate—speculations. Broadcasting the Budget would give the information simultaneously to everybody, and the speculators' chance would be gone. In a sense, the Budget statement is not party political propaganda. A Budget often contains a good deal of that, but it is, in reality, an account of the nation's financial position. For such a statement the widest possible audience is desirable. . . . It is the one occasion of the Parliamentary Session eminently suitable for broadcasting. For the present, at least, I would not favour broadcasting full Parliamentary debates and proceedings. I want the public who never visit the galleries of the House of Commons, to retain their reverence for the Mother of Parliaments.'

THE Editor's mail-bag, which must be one of the largest and friendliest on all journalism, recently contained the following letter:—

'Dear Sir,—Would you kindly tell me the use of *The Radio Times* for which we pay 2d. It isn't worth 4d. It doesn't play anything that's marked in it. I know nothing about wavelengths and don't want to!'

The writer is not alone in his distaste for technicalities. Since, however, no method has yet been devised of broadcasting without wavelengths, it is no bad plan to attempt to understand the why and the wherefore of them.

THE WORLD WE LISTEN IN

On Tuesday the rest of England will feel a moment of envy as it listens to a Northern ceremony. Manchester will then confer distinction on herself by enrolling her greatest citizen among her freemen.

Mr.
C. P. Scott

Mr. C. P. Scott has honour in his own city, but the world has been his parish, and, if the League of Nations had its Burgess roll, we should look for his name upon it. We have not counted all our debt to this veteran when we have measured his influence in shaping the mind of our own nation. Though he has rarely quitted England, he ranks as the greatest of her ambassadors. I have seen the *Manchester Guardian* in the waiting-rooms of Foreign Offices everywhere between Washington and Moscow. Always, as I saw it, I felt a patriotic pride. In its pages an English voice was speaking to men of other races in accents worthy of a great and sensitive civilization. In it I knew that they would find a mirror of our nation which would cause them to think of us with friendliness and respect.

This long career began in good fortune. For once, a man who was spared the struggle for opportunity made a use of it which justified destiny.

A Cyclist
at 84

Mr. Scott inherited the editorship of the *Manchester Guardian*, and took command, after one year's training, at the absurd age of twenty-six. He was at Oxford when Jowett was a militant power. Nature, to this education, added the best of her gifts. Epstein's bust will preserve the memory of one of the handsomest men of his time, though no sculptor can suggest those astonishing eyes, by turns alarming and

attractive. Of his vitality one need not write: he can hardly bring himself at eighty-four to rest. Even now he will bicycle through the streets of Manchester to his office in its congested centre. An irreverent anecdote recounts the comment of a policeman who got into talk with him during one of these midnight rides: 'It's a shame that an old man like you should still have to work.' But this passion for work is half the secret of his achievement. I shall never forget one of my early meetings with him, when he was doing double duty as Editor and Member of Parliament. Before him lay the proofs of an entire issue of the paper. With a pencil that ranged from the leaders to the obscurest paragraph of local news, he was marking the smallest failure to observe his high standards of dignity and fairness, the minutest breach of his canons of clear and vigorous English. By this minute supervision he stamped on the paper his own ideal of scrupulous writing.

An Editor is captain of a team. Scott knew how to pick his staff, and he created a tradition so pervasive that the humblest junior grew as he crossed the threshold. In and out of this staff moved such personalities as C. E. Montague, L. T. Hobhouse, H. W. Nevinson, and J. L. Hammond.

The Captain
and the Team

Always the tradition could absorb the most stalwart individuality, and in hurried anonymous articles these men wrote with as much fire and finish as in their leisured books. There was a genius in this building which gripped one's pen: one dared to write within its walls what outside them one might have felt too small and isolated to say. The independence of the *Guardian* was partly the reflection of Mr. Scott's own courage, but behind it was the discipline of a proud regiment. Every day in some minor way it defied prejudice. When, as in the Boer War, a great occasion moved it to opposition, it could hold its outpost with trained and steady nerves. Its success reveals the bigness at once of C. P. Scott and of the nation from which he sprang. Only among a generous people could such independence thrive.

When the social history of our time is written, the creation of this newspaper should give to Mr. Scott a rank high among the makers of civilization.

A Maker of
Civilization

The politicians steer their craft among the currents of opinion; he taught two generations to think. From some of the *Guardian's* opinions more than half of us must differ. But it is rarely political controversy that shapes civilization. The great thing that Scott's *Guardian* has done, day by day, through half a century, has been to form a scale of values which is making us as a nation more sensitive and more merciful. It will interrupt a discussion on which the fate of its party hinges, to save a Lakeland view from desecration. It will find space, midway in a hot political crisis, to plead for performing animals or hunted stags. History relates that Edward Bruce, during a perilous retreat, halted his army to allow a camp-follower to be delivered of her babe in peace. That is the kind of thing that C. P. Scott did every day. For a derided little band of women struggling for the rights of their sex, for some native tribe too ignorant to know its champion's name, for animals who could not thank him even with a dumb glance, again and again he risked the impatience of partisans, and halted his army to its peril.

A. N. Brundford

THE MOON-STRUCK PIERROT COMES TO LONDON

Erwin Stein tells the story of *Pierrot Lunaire*, the remarkable work by Schönberg, which he will conduct on Monday evening, when it is broadcast by the band of famous musicians who for ten years have dedicated themselves to its performance.

ON the 26th February, 1913, a monstrous uproar, without parallel in the history of concert giving. The composer, conducting himself, is interrupted with angry vehemence: the audience coughs, laughs, and hisses. . . . On 28th November, 1921, a very different story. Again the concert hall is filled to overflowing. But this time no sound of unrest is heard; the whole audience listens with absorbed interest, and after the last poem a storm of applause breaks out; the greater part of the audience stays in the hall, calls the artists again and again to the platform, and to all appearances would gladly hear this or that part of the Cycle again.—From a report in the Prague newspaper *Bohemia*.

Even works of art must bow to destiny, but only few have known so much of destiny's caprice as Schönberg's music, and especially *Pierrot Lunaire*. The thing has already become an absurd tradition; a new work by Schönberg is hailed as incomprehensible and ugly, until after a lapse of one or two decades, the public realizes that it is beautiful and spiritual. It happened so with *Die Verklärte Nacht* and even with the *Gurrelieder*, which had to wait for twelve years for a performance. And the fate of *Pierrot Lunaire*! Schönberg's most widely famed creation was actually a *pièce d'occasion*, written in the year 1912 at the request of the actress and diseuse Albertine Zehme; it was she, too, who introduced Giraud's poems to the composer. But even she could not have dreamed of the work that would thus come into being. In every aspect it was new, like nothing that had been before—every chord, every tone, the choice of the instrumentation, the use of them, and of the speaking voice. Schönberg put the work immediately into rehearsal; the pianoforte part was undertaken by Eduard Steuermann, who was then a pupil of his own and of Busoni. The team of performers appeared, with Schönberg as conductor, in all the chief towns of Germany and Central Europe during 1912 and 1913. As the Prague criticism quoted above makes clear, the public could make but little of the work, but on a whole generation of younger musicians it has had a fruitful influence. For them it denotes a turning away from the academic theory of music, and, especially the principle of composing for a small *ensemble* specially gathered for the work, founded a new method. (Schönberg himself had as a young man written a piece for piccolo, trumpet, pianoforte and percussion, fully twenty years before jazz was heard of.)

Only after the War did *Pierrot Lunaire* begin to make its own artistic effect on the great public. In 1918 Schönberg founded the Vienna Society for private performances of music in which only modern works were to be given. Regular playing members of the Society were, among others, Anton Webern, Alban Berg, Eduard Steuermann, and Rudolf Kolisch, and at first Schönberg would allow no performance of his own works. But during his six months' absence from Vienna in 1920, when the direction of the Society fell to me, I worked at *Pierrot Lunaire* in countless rehearsals, in which Schönberg himself also took part later, with the same artists who still today form the *ensemble* (only the 'cellist is a newcomer). The performance of the work had a magnificent success. We gave it four times before the members of the Society, and then in a public



THE VOICE OF THE MELODRAMAS.

Erika Wagner, who recites the spoken words of Schönberg's *Pierrot Lunaire*. You will hear her on Monday (Regional).

concert in which an encore of the third part was demanded. Since then we have undertaken concert tours with it every year, and both in Vienna and Frankfort have broadcast it.

Pierrot Lunaire is composed as a cycle of twenty-one poems, in three parts of seven pieces each. They are melodramas. The words are delivered by speaking voice, and five instruments accompany—pianoforte, violin (interchanging with viola), 'cello, flute (interchanging with piccolo), and clarinet (interchanging with bass clarinet). All five instruments, however, are only seldom employed together. Each poem is presented with sharply defined character—moods of lyric delicacy, burlesque scenes, vehement outbreaks of passion, follow one another in striking contrasts. And the characterization is served also by the choice of instruments, so that almost all the pieces have different accompaniment. In No. 7, for example (The Ailing Moon), the speaking voice is accompanied only by a flute; in No. 8 (Night) only the deep toned and darkest instruments are used ('cello, bass clarinet, and the lower register of the pianoforte); in No. 15 (Home-sickness), violin, clarinet, and pianoforte unite in clear and kindly tone. No. 19 (Serenade), is a great 'cello solo with pianoforte accompaniment to which the voice speaks illustrative words, and when, for example, in No. 18 (The Moon Stain) the whole *ensemble* plays, that has its own imaginative purpose. Clarinet and piccolo have a two-part fugue, and simultaneously the pianoforte has the same fugue, but in three parts and in augmentation—that is, in notes of doubled time value. And since clarinet and piccolo play twice as fast as the pianoforte, they have finished their fugue when the pianoforte has reached only the middle

of the piece. So the two woodwinds turn round and play their whole fugue, back to front, in crab fashion, again. As a third group, violin and 'cello play a two-part canon, which likewise turns round in the middle of the piece to go backwards to the beginning. Greater efforts could Pierrot hardly make with his little orchestra, to brush from his dress 'a white stain of the clear Moon.'

But what astounds the hearer most in *Pierrot Lunaire* is the use of the speaking voice. Quite unlike the ordinary melodrama, where the words are spoken with freedom and with a voice which soars above merely accompanying music, the voice takes part, rather like an instrument, in the whole effect of the music. As though for a singing voice, the rhythm and the melodic line are exactly laid down. Schönberg has made use of this form of recitation in the *Gurrelieder*, too, in the speaker's part. It is no realistic speaking, rather a middle course between speaking and singing, a real expression of the moods embodied in the words. The voice complains, laughs, weeps, rejoices, cries out; but all that is composed as part of the musical tone and the musical form.

And now for the figure of Pierrot himself; *Pierrot Lunaire* is Pierrot crying for the moon; he is man, yearning for something in the unattainable distance; the poet whose true life goes forward in his own consciousness, in his imagination. Pierrot stands wholly aside from the actual world; even in the simplest affairs, he cannot find his own way. He sees, as he walks alone in the night, a spot which the moonlight throws upon his costume; so has the moonlit night sought to do him hurt; till morning he tries, wandering here and there in the night, and always in vain, to brush away the supposed stain from his clothes. (No. 18, The Moon Stain.) Pierrot is a visionary. A moonbeam is his helm, a water-lily his boat, in which he sails home to Bergamo (No. 20, Home-sickness.) The moonlight is wine which he drinks with his eyes and which intoxicates him (No. 1, Moon-drunk). With a moonbeam he paints his waxen face (No. 3, The Dandy). The moon over the landscape, mirrored in the stream, and sending its beams like arms into the water, seems to him a laundress who washes her white linen in the stream by night (No. 4, The Pale Laundress). But not always are his fancies so tender. He sees the moon as a threatening scimitar hanging about his head (No. 13, Beheading), till in madness, like a stab in his brain, he is bewildered by the obsession that his end will be upon the gallows (No. 12, Gallows Song, 'The lean hussy with the long neck will be his last sweetheart'). To his public, Pierrot is a figure of fun, but to him they are no less ludicrous. The hollow skull of his neighbour, Cassander, seems to him made to be his pipe-bowl. Pierrot does not hesitate; with a trepan he bores a hole in Cassander's head, stuffs his genuine Turkish tobacco into it, screws a tube from behind into the bald pate, and calmly smokes his improvised pipe (No. 16, Profanity).

Thus do Giraud's poem and Schönberg's music tell us of Pierrot and his fantasies. It is Pierrot's destiny, like the artist's, to lay bare his inmost feelings, to set his bleeding heart on show for all the world.

ERWIN STEIN.

THE MAN BEHIND THE MUSIC:

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



Wolfgang Amadeus Mozart.
Weckmeister Kunstverlag

ONE meets many people, particularly people in middle life, who prefer Mozart to any other composer. Preferences carried too far are preposterous. Leigh Hunt said: 'In the Kingdom of Poetry there are many mansions'; it is equally true of the Kingdom of Music. Different composers suit different moods; and the sensible person takes what he can get from each. At any age, men have various moods; yet with most the proportion changes as life advances. In youth a man may find an expression of himself in the turbulence (relieved by such exquisite calms) of the mature Beethoven, in the Romeo-and-Juliet yearnings of Chopin, in the sweetness and "dying falls" of Schubert, in the passionate crescendos of Wagner, the proud, wild heart of man trying to measure itself against a mysterious and illimitable universe. Later, as a rule, a reaction sets in. Those in whom there is the capacity for making music largely an intellectual pleasure tend to return to the old 'square' composers, the austere exhausters of themes whose king is the Bach of the Fugues. But others who (though they can no longer, week in and week out, find satisfaction in the abandonment of the Romantics)

still crave, not only for content and consolation and the delight in perfect pattern, but for some touch of the tragic, the frustrated, the hankering, find in Mozart a composer who unites beyond all others the finest qualities of both the old and the new. No phase of emotional experience was foreign to him; yet he never strained himself and was always free from any suspicion of 'programme' writing; no composer ever more delighted in working things out within particular set limitations, yet even the most carping could never charge him with being desiccated, or even austere. How perfectly he retained his balance on the bridge between the eighteenth and the nineteenth centuries, the age of wigs and the age of disordered hair, is illustrated by the conflicting theories of his biographers and admirers. There are those who regard him as a pure Viennese, incapable of the tragic; there are those who maintain that, if he had ever found a good, tragic librettist, he would have discovered 'music-drama' many years before Wagner, and written it a great deal better than Wagner. There lived in Germany, until last year, a Dr. Abert, who has re-written Jahns' standard life of Mozart. This scholar wrote the article on Mozart in Cobbett's 'Cyclopaedic Survey of Chamber Music,' a work produced by an amateur of genius, which will ultimately take its place beside Grove as a classic of musical history. Abert died before his article appeared: his editor found it necessary to comment as follows:

One feature in his article will strike many readers as a divergence from the point of view usually held by Mozart lovers, myself among the number. The composer has frequently been compared with Raphael, whose qualities of exquisite refinement and serenity of outlook he is generally supposed to possess (a nature 'profound yet limpid, all humanity with the simplicity of a child,' as Gounod said); but Dr. Abert reads into his music qualities associated more often with Michelangelo: tragic intensity, sullenness, even 'demonic fury.'

Is there anyone else (excluding Shakespeare) in the whole history of human expression about whom people could argue as to whether they most resemble Raphael or Michelangelo? And does not the fact of this controversy explain why many, when they have won through their period of 'Sturm und Drang,' find that they can listen to Mozart at any time, whereas other composers (with the possible exceptions of Bach, Handel, and Purcell) are congenial only at certain times?

The life of Mozart is not, as lives go, particularly interesting. We do not find with him, as we find with Beethoven, Berlioz, and Wagner, that the biography throws light on the music and enriches it. He was pure composer: he 'lisped in numbers for the numbers came.' Wolfgang Amadeus Mozart (he had, by the way, a son of the same name who was a talented composer and lived into the eighteen-forties) was born at Salzburg in 1756. His father, Leopold, was a violinist in the service of the local archbishop. Beethoven's father was

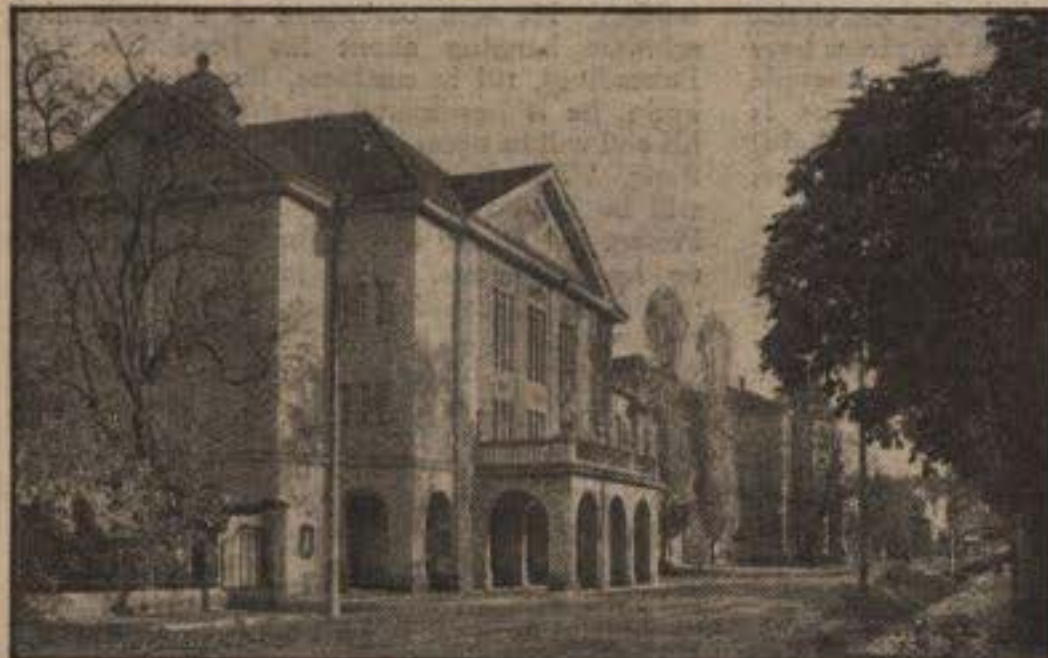
also a menial German musician; but the difference was that Beethoven's father, a drunken dog, exploited his prodigy of a son (thereby intensifying his fierceness), whereas Mozart's father doted on his genius of a son and proudly exhibited him. Mozart, like Pope and Cowley, is a final refutation of the easy theory that 'infant prodigies' never develop: the truth being that they may very well develop if they are properly handled. He learned the harpsichord at three; he composed at four; he gave his first public performance at five. At six he toured the German courts with his father (who before long was unable to play the works that the child composed), and at Vienna won the hearts of the



Konstanze, the wife of Mozart, and first cousin of the composer Weber.
E.N.A.

Emperor Francis I and the Archduchess Marie Antoinette, later Queen of France. The boy slipped on a polished floor. Marie Antoinette, marriage and the scaffold still below the horizon, picked him up. The little Mozart said to her, 'You are very kind; when I grow up I shall marry you.' At seven he could sing, and play on the harpsichord, the organ and the violin. At eight he was living in London—first in Cecil Court, St. Martin's Lane, then in Frith Street, Soho, which was also, I believe, the home of the last ambassador from the Venetian Republic. He played before King George III and Queen Charlotte. Whatever the King mentioned the child played; he was petted and caressed, and wrote an anthem for four voices for the British Museum, which still possesses the manuscript. At ten he wrote an oratorio and astonished the Dutch by playing the organ at Haarlem, which was then the largest in the world. Then he returned to Vienna and wrote his first opera; at thirteen his father took him to Italy.

The story is almost unbelievable. At Milan the boy was commissioned to write an opera: at Rome he heard Allegri's 'Miserere,' and, returning home, set it down note for note. This prodigious musical memory was his throughout life. *Don Giovanni* was produced at Prague on October 29, 1787; the night before not a note of the overture had been written; Mozart got his wife to read to him, to keep him awake, and wrote down in a night what was in his head.



The Mozarteum, in Salzburg, where a Mozart festival is held annually.
E.N.A.

(IX) MOZART

By J. C. Squire

Mozart fell in love with a woman—a first cousin of the composer Weber—and she would have nothing to do with him. He then married her sister. This sister was feckless and thriftless, like Mozart. When Mozart died, at thirty-five, he was buried in a pauper's grave. These two facts have led to a great deal of sentimentalism, but sentimentalism is thrown away on Mozart. It was a great pity that he should die so young; but, dying, he would hardly bother about his grave. As for his wife, she was really just the wife that suited him. He lived for music, and she was content that he should. He kept on beginning works dedicated to her and never finished any of them; the fact throws



Thaddäus Helbling's famous painting of 'le petit Mozart' seated at his piano.

light on both of them; but they were not unhappy. Mozart all his life was poor. He was one of those gay spirits to whom ten pounds seems like a fortune; so long as the daily bread was forthcoming, large offers of salary meant very little to him. Composers, in those days, could make very little unless they obtained court posts. They were published, but then publications were sold in very small numbers; and modern notions about copyright did not exist. There was a small salary from the Archbishop of Salzburg; there were occasional fees for producing operas to order; one way and another the wolf was kept from the door, and Mozart managed to remain in his small, dark room and compose as vast and varied an array of works as any musician of his age has ever produced.

There are all the operas—*Don Giovanni*, *Il Scraglio*, *Così Fan Tutti*, *Figaro*, with others: the total number is twenty-three—mostly seldom or never performed. There are twenty masses, including the great *Requiem*, which was left unfinished and piously completed by a friend, and which contains what he thought the best tune he ever invented. There are forty-nine symphonies, twenty-seven pianoforte concertos; there are hundreds of songs, organ sonatas, violin sonatas, quartets, piano sonatas, and pieces composed for all sorts of strange combinations of instruments—and even strange instruments—by this man who was as curious as he was sensible. His mastery over music

was complete; his emotional faculty was all-embracing. He was the greatest of all comedy-opera writers; and he might, given time and a suitable librettist, have been the greatest of all the composers of tragedy-opera. The tragic was not dominant in him. He was more Italian than German. The typical Mozart air is light and pellucid, with a touch of tenderness and a touch of sadness, northern sorrow only just impinging upon southern gaiety, yet in places—as in the tremendous entry of the statue in *Don Giovanni*—we feel that he had a great dramatic and tragic power in reserve; and in some of the symphonies (notably the *Jupiter*) we feel that he is saying all that Beethoven has to say and saying it more reticently.

Mozart, at his best, is perfection. 'Che farò' is perfection; that song in *Don Giovanni* (which is translated as 'With a swan-like motion gliding') is perfection; the Piano Sonata in A major, most completely satisfying of all variations on themes, is perfection. And it may be that the Mozart orchestra, something half-way between the domestic orchestra of the eighteenth century and the great blaring post-Wagner orchestra of our own day, was also perfection. Since Mozart, orchestras have grown and grown in size and multiplicity of instrument. More and more colour; more and more noise; brass let loose; motor-horns and anvils brought in to produce something even more violent than brass. We rave, or in reaction against raving we make little, wandering noises like Debussy; moderation, self-control, the working of 'the narrow plot of ground' are out of fashion. The spirit of Mozart rebukes us. He knew all our ardours (not being a mere periwigged tinkler), but he knew also the neces-



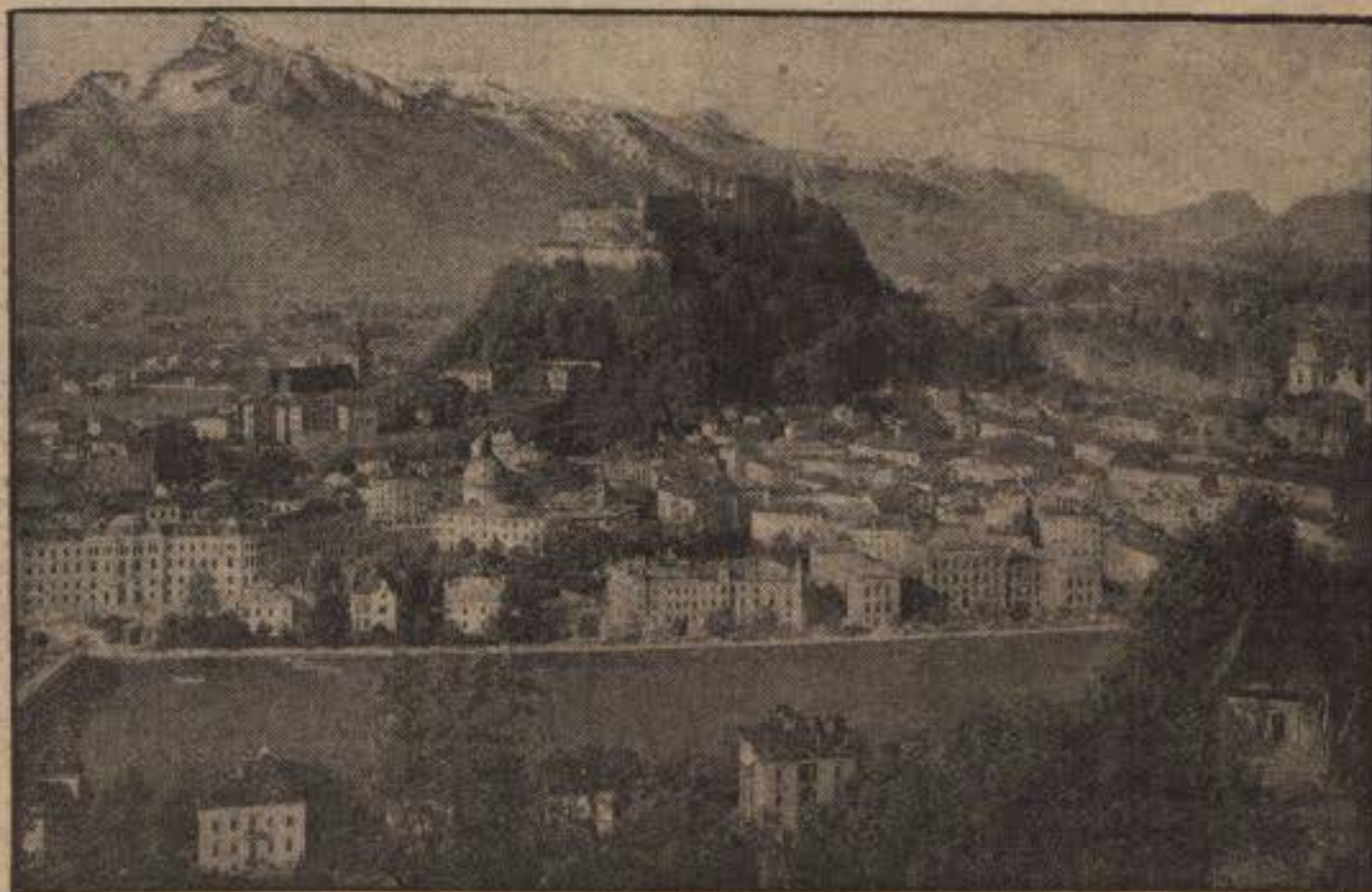
The house in Salzburg, where Mozart lived.

E.N.A.

sity and the fruit of discipline. He refused nothing, but he was not carried away; he was a gourmet not a gourmand. He had all the attractions of the Romantics and none of their defects, no incontinence; he had all the charms of the old formalists and none of their defects, no coldness. Fashions change; one man in each age is exalted above the others. But, in the long run, the quiet pressure of such an artist as this must tell; and Mozart, whatever the temper of the time, will permanently stand with Virgil, whose technique is so excellent that the formalists must revere him, and whose humanity is so profound, and his sensitiveness so marked, that nobody can deny him the title of one who loved exquisitely and was acquainted with griefs.

He was the spirit of Vienna in intimate contact with the soul of all the world. He reduced all our agonies, as all our paroxysms of joy, to simple and shapely expression: resembling therein the old Chinese poets, who were blind to no fact and to whom no experience was foreign, but who felt that all life was the raw material for art, and that the soul of art was moderation.

J. C. Squire



The Mecca of all Mozartians: Salzburg, where the memory of the composer is yearly honoured.

E.N.A.



WHAT THE OTHER LISTENER THINKS.

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

THE RADIO PLAY.

I SHOULD like to confirm the letter by V. R. H., Moxborough, in *The Radio Times* dated March 14. We in the Midlands enjoy the long plays and have missed them lately. If you could see the members of our family sitting in absolute silence in the firelight listening to a play (for we always switch off the light then) you would not think it causes a great amount of strain to listen a long time without seeing the players. In fact, in my own case at least, it is to me a greater effort of concentration to listen to every item of a Vaudeville Concert in which we often get six poor items to one that is good. We have three stations 'going strong' now; couldn't one of them be devoted mostly to plays?—*M. Shore, Linden Lea, Lyndon Drive, Stonygate Rise, Leicester.*

AN APPEAL FOR MODERN COMEDIES.

HAVE we not had a rather large proportion recently of the classical, mediæval and fantastic types of play? Good as these often are, it would be rather refreshing to have a little more modern comedy, and to renew our acquaintance with, say, plays by Barrie and Pinero.—*H. Wickham, The Studio, 12a, Westbere Road, N.W.2.*

TIRED OF MORBIDITY.

I MUST confess I fail to imagine how morbid productions such as 'The Mouse,' 'The House Fairy,' 'The Witch Wife,' 'Evidence for the Defence' and 'The Valley of Enchantment,' to which I have listened recently, can possibly be appreciated by any normal-minded person who seeks radio entertainment. Surely one experiences ample obstacles in everyday life which tend to make him pessimistic, so why not fill our minds and sets with a greater proportion of plays and sketches of a lighter and more sunny character?—*Hopeful.*

DR. JOHNSON AND GAELIC.

WHILE I admire Mr. Michael Murray's pen-picture of the famous Dr. Johnson, in your issue of March 14, does he not draw an entirely erroneous inference in regard to his hero's attitude to Gaelic? Celtic is a variant of Gaelic and Cymbric, and in his letter to Chas. O'Connor, Esq., Roscommon, under date April 9th, 1755, Dr. Johnson states: 'I have long wished that the Irish language were cultivated. Ireland is known by tradition to have been once the seat of piety and learning, and surely it would be very acceptable to all those who are curious either in the origins of nations or the affinities of languages, to be further informed of the revelation of a people so ancient and once so illustrious. . . . I hope you will continue to cultivate this kind of learning (Celtic). I wish well of all such useful undertakings.' Were Dr. Johnson alive today he would doubtless be in raptures listening to the Gaelic programmes of 2RN!—*Alfred S. Moore, Donegall Park, Belfast.*

[Mr. Michael Murray sends us this comment:—

Few things were too small or too great for Dr. Johnson's extraordinarily comprehensive curiosity, and I know well that on several occasions he recommended the study of Scots and Irish Gaelic. But that is surely a very different thing from 'going into raptures,' which were my words. If Johnson had been capable of going into raptures over everything he recommended, his life would have been one long ecstasy!

BRASS BAND MUSIC.

COULD not the B.B.C. do a National service and discover some real Brass Band Music? When a band has to resort to such pieces as 'The Entry of the Gods into Valhalla,' Wagner, and 'Andante Cantabile,' Tchaikovsky, something really should be done. In each case the effect is entirely different from that which the composer wished to produce. I would make a suggestion that more Military and Regimental Marches should be included in your band programmes as these marches cannot properly be played by any other group of instruments.—*L. L. Abely, 14, Balmoral Road, Andover.*

[It is not a case of 'discovering,' but rather of having music composed specially, and it is doubtful whether the obvious limitations of a brass band can appeal sufficiently to composers to induce them to abandon the orchestra for it.—*Music Editor, 'The Radio Times.'*

THE SUNDAY MENACE.

I AM in entire agreement with 'F. M. Walsgrave' concerning radiation of profane synopated dance music from foreign stations on Sunday afternoons. I, like he, am having my Bach Cantatas from the National Transmitter ruined by this unwarranted interference. Could not the Naval Conference



be asked to do something about it? Could a 'League of Cantata Lovers' be formed to fight this menace?—*J. Stanley Brooks, Springwell Lane, Doncaster.*

P.S.—I have a neighbour who gardens on a Sunday, wears plus-fours, and swears. What am I to do?

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

THE HELPFUL PARENT.

TOLERANCE can be carried too far. None but a crank denies the wisdom contained in the old saw, 'Spare the rod and spoil the child'. As Master B.B.C. is still in his early boyhood, it would be downright wicked further to inflate his already (pardonably) distended head with fulsome flattery and to allow him (whatever our private views may be) to regard himself as youthful prodigy. Most decidedly, call up the little fellow and commend him mildly on his, generally speaking, admirable programmes; and, as he turns away 'with shining face' bestow on him a congratulatory pat on the back. But, lest his pleased expression should degenerate into one of smug complacency 'register' disapproval of certain items, by giving him a really hearty spanking. 'It hurts me, my boy, more than it hurts you,' says *Paterfamilias*.

THOSE WHO DISLIKE MUSIC.

THE conspicuous absence from this page of aggressive letters from music lovers is due to the fact that having about eighty per cent. of the programme to themselves they have nothing to be aggressive about. On the other hand, we music haters have never once in the whole history of broadcasting had sixty consecutive minutes clear of music. That is why we have grown to hate it so. 'The vaudeville programme you boast



about, in the issue dated March 14, contained eight items—three of these were by the wireless orchestra and one by a harpist. In addition to this, the orchestra gave a long selection in the middle of a sketch, simply because one of the characters was told to take the first turning past the bandstand—why the blues couldn't be have been sent round by the cemetery? If we must have a preponderance of music in a vaudeville programme, why not be consistent and let us have at least one comedian in the middle of a symphony?—*Robert Tattersall, Priory Lodge, Mill Hill, N.W.*

IN PRAISE OF MODERN MUSIC.

I SEE a number of letters objecting to the production by the B.B.C. of modern music. Does no one ever write to you thanking you for it? I should like to put on emphatic record my gratitude to the B.B.C. for giving us examples of Stravinsky, Hindemith, Schonberg, Krenek and others; not to mention the work of numerous contemporary British composers who are making the present the most remarkable musical era in the history of this country. Much of the modern music may not be great. I am not arguing values. But the object of this letter is to thank the B.B.C. very warmly, on behalf of those of us who are living contemporaneously, and not in a past age, for the priceless opportunity it gives us of hearing contemporary music.—*John H. Culley, Kersfield House, Kersfield Road, Putney Hill, S.W.15.*

AND COMPTON MACKENZIE SAYS—

'THE half-wits who write nearly every week to *The Radio Times* about chamber music as if it were a kind of eczema on the programme of the B.B.C. are, of course, not worth bothering about, though I think it is a pity to give publicity to their letters, which are on a par with the rude noises children make in omnibuses.'—*The Gramophone, March, 1930.*

THE YOUNGER POINT OF VIEW.

WE hear from all quarters that this is 'the age of youth' and that old notions should be scrapped. Might it not be of interest if we could have a short series of 'Points of View' from representatives of the younger generation? The average age of the distinguished persons who have already addressed us can scarcely be under sixty. Could we not hear what gifted men and women under thirty-five are thinking? If there be difficulty in finding young speakers of sufficient ability and distinction, this will only show that youth is not quite so pre-eminent as it sometimes imagines itself to be.—*Rev. S. C. Lowry, 14, Madeira Road, Bournemouth.*

FANNY DAVIES FIFTY YEARS AGO.

I AM very grateful to you for giving your big company of listeners the pleasure and privilege of listening to that great artist, Fanny Davies, and also to the Announcer for his courteous and timely introduction. Over fifty years ago, I had the great joy of hearing Fanny Davies, 'Mr. and Mrs. George Henschel,' and (I believe), Joachim, at the same concert in old St. James's Hall, Piccadilly. I was an enthusiastic musical student then, and to me, Fanny Davies's reading of Schumann was ideal. Her beautiful playing the other night revived many happy memories.—*Jean Blanchenhagen, Albany Lodge, Dedham, Colchester.*

LONG LIVE THE SAVOY OPERAS

I BELIEVE I am voicing the sentiments of a good many people when I say how much I have enjoyed the recent broadcasts from the Savoy Theatre. They must have been an immense pleasure to the thousands of Gilbert and Sullivan lovers all over the world, and I make no doubt they have greatly added to the band of enthusiasts who will, I am sure, join me in wishing 'Long live to the Savoy Operas.'—*Ellen C. Taylor, The Elms, Raleigh, Bideford, N. Devon.*

CHICHESTER CATHEDRAL.

I FEEL I cannot let the occasion of the broadcast from Chichester Cathedral pass without letting you know how deeply some of us appreciated it. The splendid tunes used for the two hymns, the really practical and definite sermon by the Dean, and lastly, the unearthly beauty of the plain chant; all these were delightful.—*E. C. Whitehall Cooke, 72, Dartmouth Road, Cricklewood.*

AMURRICAN.

WE all know that Jazz originated from the 'United States of America,' but is that any reason why every British dance band announcer we hear over the wireless should attempt to speak in what he fondly imagines to be American? His pronunciation is certainly not pure American, nor is it American with an English accent, nor even English with an American accent. It is just a cheap and nasty imitation of a language which even at its best cannot be described as musical. Why not announce in good, plain British English? Why do we have to listen to this every night: 'You have just heard? My sweedy's sweeder than the sweetest flower' etc., etc.—*S. H. Box, Clapham Common, S.W.4.*

RADIO NOT WIRELESS.

I AM not one who likes copying America, there is far too much of it, but I must confess that, in my opinion, they use the right word for 'Broadcasting,' i.e., 'Radio.' We have the 'Radio' not 'Wireless Times,' 'World-Radio,' again not 'wireless.' Programmes are not radiated from a centre, like heat from a fire, but from wires, and caught on wires, which are conveyed to a set made of wires, and considering the miles of it used at a station no one can say it is 'Wireless.' So why not drop that word and call it 'Radio'? I know the 'waves' are wireless, but they are caused by radiation. I wonder what other listeners think?—*One Listener.*

EQUALITY OF THE SEXES.

AS a member of the female sex, I have followed with interest the correspondence on corporal punishment, and think it is a great pity it isn't extended to girls. If girls claim equal rights with boys they should share their punishment, too. Besides, what we have to put up with is the scourge of words, which only breeds resentment, whereas a good spanking would, as your correspondent said, be soon over, and leave no ranking in the mind.—*B. M., Coumbe Bank, Sidmouth.*

THE ERLKING.

SURELY it is rather fanciful of Mr. Brailsford to connect 'The Erlking' with Herne the Hunter. The name 'Erlkonig' means Aker-king, and was taken by Goethe from Herder, who thus wrongly translated the Danish for King of the Elves.—*C. Sully, 30, Arlington Mansions, Chiswick, W.4.*

THE HEAT WAVE

I LIKE the woody clarinet
I like the high-pitched flute;
I like the mellow violin,
I like the singing lute.
I like an hour of vaudeville
Replete with wise fade out,
I like each Sunday's Epilogue
Of that there is no doubt,
But oh, my friends, my chief delight
Is when the announcer says:
'A heat wave's coming over now
And 'twill be here for days.'

—*North Regional.*

FROM THE LAND OF POOL-IS-LEGH.

AS I was adjusting my wireless set early last Friday afternoon to hear the beautiful service relayed from the Pool-is-Legh mosque, I inadvertently moved my indicator too far, when I was scandalized to hear synopated dance music. I continued to listen until I had ascertained that it was not proceeding from



any Aie-Waschi Station, but from a British one. Could not the reception of profane music on our Muslimman holy day be rendered more difficult by our Aie-Waschi stations causing interference on all the British wavelengths?—*Innullah-Rihhi, Jen-Pense-Pah, Aie-Waschi.*

ABOUT THIS BOAT RACE BUSINESS

WINIFRED HOLTBY goes into the matter of this 'national mystery'—as she calls the annual Boat Race. Once again this year, a running commentary on the race will be broadcast (Saturday—all stations) by J. C. Squire and G. O. Nickalls.



... a quiet group of people beside a placid river.

I WAS travelling one night near the beginning of March up to the North of England.

An evening paper lay upon my knee, on the middle page of which was a delightful photograph of a quiet group of people standing among charming rural scenery beside a placid river, blurred by one narrow silvery line. The caption ran, 'Riverside fishermen and others forming a little gallery as the Oxford crew swing past on the Thames at Goring.' I looked a little closer and saw that the silvery blur was indeed a long, narrow boat in which nine almost indistinguishable human forms were crouching. That, thought I, is the crew. Now, haven't I heard some talk about the Oxford crew? And isn't there at some time or other a Boat Race? And what is there about these nine quite indistinguishable and possibly undistinguished young men which fills the imagination with a sense of great things about to happen? Why were the fishermen neglecting their lines and the pedestrians brought to a standstill? Why should the Press photographer shoulder his camera down that obviously muddy by-path in order to gratify the public appetite for information about the Oxford crew? Why is it that presently, on a date which I do not now know, and which, when it arrives, I probably shall not recognize, young men and maidens, old men and children, in Cumberland and Bath, and Bermondsey and Dundee—and probably in Mandalay and the Bermudas, will be wearing with fervent reverence favours of dark or of light blue? Why will, on such a day, crowds of young men, intoxicated by excitement and strong liquors, charge madly and happily through Leicester Square? Why will they throw paper streamers at harmless actresses on the variety stage? Why will the traffic around Hammer-smith Bridge become impassable? Why will fathers of families who have never been to either Oxford or Cambridge suddenly break forth into unseemly jubilation or dismay? Why is it that though football matches are distinguishable as 'Arsenal v. Stockport,' or 'Northern Union Final,' and horse races may be defined as the Grand National or the Derby, yet one boat race among many boat races is known as The Boat Race? What is this Boat Race business? For, very certainly, I thought, it has nothing on earth to do with me.

I was mistaken. The Boat Race has something to do with me, and I have had a great deal to do with the Boat Race. In fact, I feel that I am in the

unhappy position of being responsible for a good many recent lamentable occurrences in connection with the Boat Race, and in case anyone should doubt my word, I must explain what happened. Believe me or believe me not, it was like this.

At school, on the day of the Boat Race, we used to play not one hockey match, but a whole series of hockey matches, the teams graded according to capacity, but all alike in this one thing: that they were Oxford and Cambridge matches, and every player had to choose her university and wear a light or dark blue favour. Now, I was a very bad player, placed somewhere down in the D or E grade game. I shivered ineffectively near the goal, supposed, as left back, to share in its

defence. But at least I had this consolation. I was a blonde, and light blue was, I considered, a colour becoming to fair hair. So when asked which university I favoured, I said, hopefully and firmly, 'Cambridge.' Later I fortified this choice by the recollection that the clergyman at my home village was a Cambridge man. But as the years passed and I became more and more certain that I myself would one day go to Oxford, personal vanity and anticipated loyalty to a potential Alma Mater tore my soul.

A PLAN OF THE BOAT-RACE COURSE WILL BE FOUND ON PAGE 55.

Time passed. I went to Oxford. Somehow or other membership of the University seemed strangely irrelevant to the Boat Race. During my second year I went up to London one day to see some cousins from Australia. The day meant nothing to me except a pleasant day of town and shopping, but at night in Leicester Square I found myself caught up in a whirling, shouting, catcalling, hysterical crowd. And everybody in it wore dark blue or light blue favours. 'Which are you? Oxford or Cambridge?' someone asked me, and with a subconscious revival of old emotions I answered 'Cambridge.'

Never shall I forget the horror of that treachery. That was long years ago. I still have not seen the Boat Race. I still do not know the date. I still remain in complete ignorance of its ritual. From year to year my charlady or my hairdresser or the butcher's boy or a porter informs me sadly or jubilantly that Oxford has lost again, and each time I echo with appropriate grief, 'Again? Oh, dear! How sad!' But each time, also, I feel the twinge of old remorse. I was once, inadvertently, but none the less unforgivably, disloyal. I owe Oxford a debt of honour. The dark blue still goes unavenged.

I feel quite, quite sure that nothing but an unfortunate accident will drag me to the race itself. I do not like crowds. I am luckless at securing a good place at such functions, and I fear, I very much fear, that I have not a sporting spirit. But if I never see the Boat Race, I can

at least hear it. If only I can remember the date, the time, and the proper little knobs and levers and things to push and pull and so forth, I can shut myself up in the dining-room, tie dark blue bows on all the cats, wear one myself, perhaps, turn on the loud-speaker, and, with due contrition, expiate my offence against my university.

I do not like the colour of dark blue. I do not like rowing. I do not even like watching rowing very much, although there is obvious beauty in the dip and swing of the oars, the back-and-forward sway of the crew. I have seen all I want to see of rowing at Eights and Toppers, and while watching a French crew practising on the smooth blue bay beyond Monte Carlo. But something must be done about it. I cannot rest until my guilt is purged and my offence forgiven. For I realize now why Oxford has been unsuccessful during the past years, and why my charladies and butcher's boys have worn their dark blue favours more in loyalty than in hope.

This Boat Race business is a national mystery. The mill girls and farm labourers in the North of England, the retired artillery men, and milliners, the clergymen and chimney sweeps who, on a certain day wear dark or light blue ribbons, are taking part in a great spiritual interest. As those who upheld the hands of Moses on the mountain while below the battle stormed and swayed, so are those who tie their ribbons and cupic-dolls, their cornflowers or periwinkles, their dark and light blue favours into their hats and buttonholes on Boat Race Day. The event is a grand apotheosis of the splendidly unreasonable—a corporate act of piety towards our national traditions of Sport—embodied in a concentrated rivalry between two quite arbitrarily selected teams; of the ideal of the English gentleman—embodied in our two oldest universities; of disinterestedness, because, except for the gamblers, no man, woman or child can be a whit the better or worse for the fact that the Cambridge crew on a certain day rowed for a certain space faster than the crew from Oxford.

But in this national ceremony I once misplayed my part. I chose my side for the wrong reason. I foreswore my loyalty, and inadvertently acted as a traitor. I said that I was Cambridge by force of a past frivolous influence; and one must not treat the ritual of the Boat Race with frivolity. I have learned my lesson. Until Oxford next becomes a victor I shall wear my dark blue favour with the knowledge that a heavy burden of guilt is on my conscience.



'Which are you? Oxford or Cambridge?'

For the Musical Listener

Notes on the Week's Programmes

THE ARDENT DISCIPLES OF SCHÖNBERG

The 'Pierrot Lunaire' Ensemble.

(* London Regional. Monday, 8.35-10.15.)

WHEN a team of distinguished artists devotes its gifts and its enthusiasm, year in year out, to repeated performances of one work, taking infinite pains to present it as the composer meant it to be heard, there must be more in the music than mere 'thin, acid, whining, scratchy strains.' That is how one critic described Schönberg's *Pierrot Lunaire* when it was first given in London. Others called it 'mad' and 'neurotic,' and one said it was merely 'notes put together without the smallest concern for whether they mean anything or not.' There were some, however, who realized at least that it 'excited, amused, and thrilled by turns,' and that it 'often achieved beauty.' Even in its own country, the unaccustomed music had to overcome dislike and prejudice, as Erwin Stein tells us in his article on page 9. He is the leader of the gallant band which consecrates its untiring labours to the moon-struck Pierrot, and an article from him about the music and the team which comes from Vienna to present it is the best possible introduction of both.

Schönberg's 'Chamber Symphony.'

(* London Regional. Monday, 8.35-10.15.)

ANOTHER piece in their programme bears witness to the devotion of these disciples to their master. They are to play an arrangement specially made for the ensemble by Webern, of Schönberg's *Kammer-Symphonie* (Chamber Symphony). Of late years, Symphony and Chamber Music have been used almost as contradictory terms, but there was a time when symphonies were regularly played as house-music by musicians who were a part of the household, exactly as string quartets were. Some symphonies, which we now play with a full orchestra in a big concert hall, were originally meant for the fireside and for the entertainment and solace of the few fortunate people who could command such joys, as the ordinary mortal can command his simple food and drink. Schönberg's, of course, though laid out on modest lines, is in his own quite modern idiom. So, too, it goes without saying, is the Suite for Pianoforte to be played by Steuermann, the distinguished pianist, who is a member of the *Pierrot Lunaire* team.

The 'Diabelli' Variations.

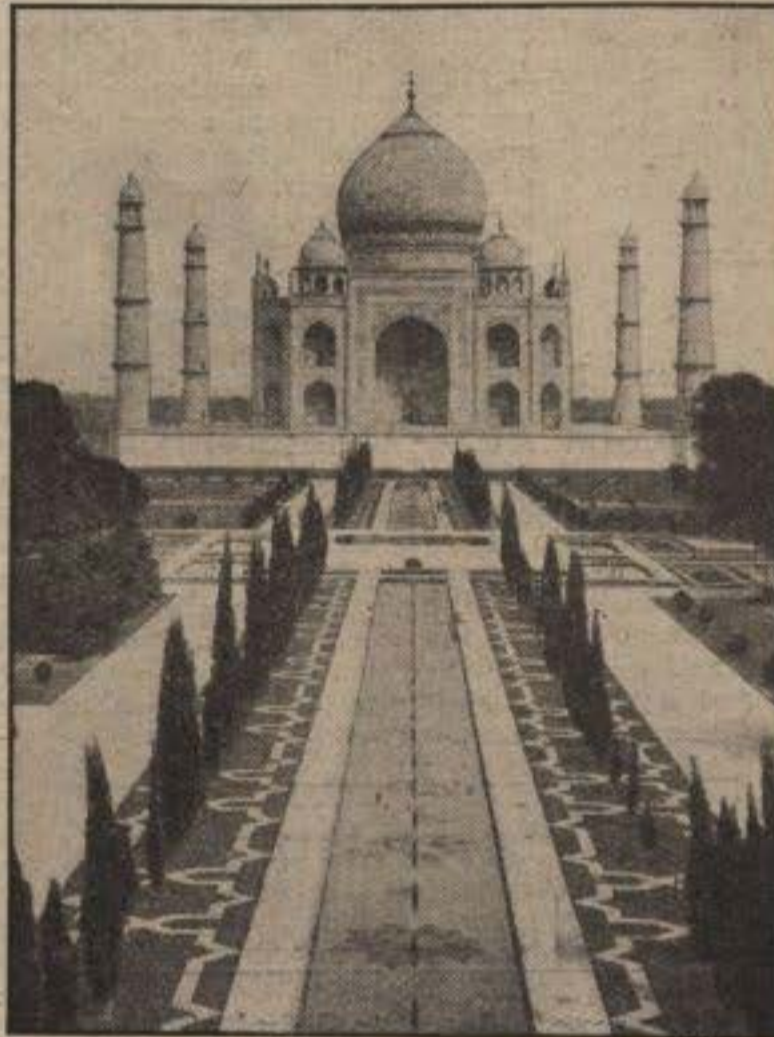
(* National. Sunday, 5.15-6.0.)

ADVANTAGE is being taken of the presence of the ensemble in this country to have a pianoforte recital by Steuermann, and chamber music in which other members take part. Steuermann's recital consists of Beethoven's most interesting set of Variations, known by the name *Diabelli*. They came into being in this way. Diabelli was not only a popular composer, but a music publisher, too, and his firm conceived the idea of bringing out a set of Variations on one of his own waltzes which should be representative of all the best Austrian music of the day. No fewer than fifty-one composers were invited to contribute to it, and while each of the others was content to offer one Variation, Beethoven alone wrote thirty-three. It was, of course, a form in which he delighted to exercise his tireless imagination.

Beethoven's Hymn of Thanksgiving.

(* National. Sunday, 9.5.)

IT has often been pointed out how much of Beethoven's inmost thought is expressed in the last great [String Quartets, and of none is that more true than of the one which the Kolisch Quartet are to play. Revered by the whole world of music, it is affectionately known by the title which Beethoven wrote in his own hand on the original score: 'Heiliger Dankgesang an die Gottheit eines Genesenen, in der Lidischen Tonart' (Hallowed Song of



TAJ MAHAL.

This great monument to the grief of Shah Jehan, at the loss of his wife, is the subject of a *Lament* to be played at the People's Palace on Thursday.

Thanksgiving to the Deity, of one recovered from sickness, in the Lidian mode'). The movement which gives it this name is the third, a very splendid and beautiful slow movement. The chant begins slowly and simply at first, and as the recovered one feels his new strength returning, it grows in vigour and energy, with new forms of the chorale breaking in ever and anon.

The Mozart Clarinet Quintet, in which the Quartet are to be joined by Polatschek, clarinetist of the 'Pierrot Lunaire' ensemble, is also known best by its beautiful slow movement. But all through it is the melodious and gracious Mozart at his very best.

Landowska.

(* National. Wednesday, 9.40.)

WANDA LANDOWSKA is certainly one of the artists whom television would help to create the atmosphere in which her music lives. Though still a long way from the farther side of middle age, she surrounds herself with an air of demure old-worldliness which is wholly in keeping with the simple charm of the music she delights to play. She has made so profound a study of the days when

harpichord and virginal were played, that when she sits down at the keyboard, with the folds of her sweeping velvet gown merging into the lines of the beautiful instrument, she is as wholly one in spirit with the old masters as her personality is 'in the picture.' Her playing is no mere reproduction of a bygone age; it is a genuine re-creation, achieved by a devoted study not only of old-world music, but of old instruments and their traditions.

The Harpsichord.

SHE is not only one of the greatest players the harpsichord has ever had—she is accepted as an authority on all its history and tradition. She has written two scholarly books on Bach and on old music, bringing forward very strong evidence in favour of her claim that Bach's Forty-eight Preludes and Fugues were written for the harpsichord and not for the old clavichord. The instrument on which she plays differs from the modern pianoforte chiefly in this, that the strings are not struck by hammers, as the player depresses the keys, but plucked either by quills or by little hook-like pieces of hard leather. Originally, the harpsichord had only one keyboard, so that no variation of tone was possible, but afterwards all manner of devices came into use for making louder or softer tone at the player's will, and many of the best examples which have come down to us have two keyboards, with several stops like an organ. Quite a number of old specimens are still in existence. There is one which used to belong to Queen Victoria and which had its home in Kew Palace; it is now in Windsor Castle. And in museums all over the world, including our Victoria and Albert Museum, well-preserved examples may be seen.

Georg Philipp Telemann.

LANDOWSKA'S programme includes a Bourrée by Telemann, whose name appears but seldom on programmes now. In the great Bach's day he had a very high reputation as an organist and composer both for the church and the theatre, and Bach owes something to his influence. Handel also knew him well, and used to say of him that he could write a motet in eight parts as easily as other people could write a letter. And, according to Schumann, Telemann himself said that 'a good composer ought to be able to set even a placard to music.' He composed so much that he could not even compile a list of his own works, but they are known to include at least forty-four settings of the Passion, some forty operas, and six hundred Overtures (each in several movements as was the fashion of his time), and a great mass of other church and secular music. Not always very profound, it is always melodious and graceful, as even this little dance movement can make clear.

Shah Jehan's Lament.

(* National. Thursday, 8.)

IN the People's Palace Concert the one piece which may be new to a good many listeners is Sir Landon Ronald's *Lament of Shah Jehan*, to a poem by Ian Malcolm. The great Mogul Emperor himself raised so splendid a monument in memory of his beloved, that poetry and music must indeed be eloquent to express such noble grief. The Taj Mahal,

(Continued on page 16.)

SHOOT MAN SHOOT



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THE MUSIC OF THE WEEK

(Continued from page 14.)

built in honour of his wife, Mumtaz Mahal, has often been spoken of as the most beautiful of all the buildings in the world, one to which neither words nor pictures can hope to do justice. The seventeenth century, in which Jehan spent his short and tempestuous career, was, of course, the golden age of Indian architecture, but though it produced, under his guidance, many wonderful buildings, none can compare in the loftiness of its conception with this great monument of love and grief. Jehan himself was also buried there, and Indians count the modern city of Delhi itself as a monument to him; its native name is Shahjehanabad.

Sir Landon's Setting.

HOW effectively Sir Landon can wed music to poetry is known to everyone; he is too a real master of the orchestra, so that when he combines the two, as here, to set forth a lament, the scene is a profoundly moving dirge. It begins with a short orchestral prelude, first woodwinds and then the strings having melodies of deeply sad import. Then the voice begins its lament, growing more passionate as the singer asks: 'What is life bereft of its treasure?' The music grows more peaceful with the thought that 'all nations shall come to worship the path that she trod,' and, after an impassioned interlude for the orchestra, there is a more quietly gracious movement as the voice sings, 'I have pillowed thy tomb in the thunders of Heaven.' A stirring theme begun by the brasses heralds the phrase, 'Tomorrow Serafil his trumpet shall sound,' but after that the music falls again into the mood of profound grief with which it opened, to close with ringing triumph; the end of the poem is 'By the path where Love's incense has risen, thou shalt find me at last in the gate.'

'The Apostles.'

(Regional, Thursday, 8.55.)

MORE nearly akin, in its attitude towards its subject, to the *Passions* of Bach than to the English oratorio tradition founded by Handel, Sir Edward Elgar's work is born of a very devout sincerity. *The Apostles* is understood to be the first part of a great trilogy, of which *The Kingdom* is the second. The third, although *The Kingdom* is now more than twenty years old, has not yet appeared. The whole trilogy is intended to set forth the calling of the Apostles and the founding, throughout the world, by their labours, of the Christian Church. Along with *The Dream of Gerontius*, their texts are ably and reverently expounded in a book by the Rev. Canon Gorton, which the student of Elgar's music should know. In the music Elgar has made use of the device of leading themes, or representative motives, on which Wagner's *Nibelung's Ring* is based, and many of these are eloquently descriptive, as well as beautiful in themselves. They make it easy to follow the work with some insight into the mystic thoughts which the incidents call forth—thoughts which seem to matter more than the incidents themselves. The story throughout is treated as offering subjects for reverent meditation.

Sir Ivor Atkins of Worcester.

WORCESTER CATHEDRAL, from which part two is to be relayed, is one of the three cathedrals which unite their forces every year in the Three Choirs Festival, the oldest English music festival outside London. Records are in existence since 1724, and, except for the War years, the Festival has been an annual one since about that time. In the post-

war revival, Sir Ivor Atkins had the principal share, and festivals since then have owed much to his experience and enthusiasm. Himself the son of an organist, Sir Ivor has had a long and distinguished experience of church music, having served in the Cathedrals of Truro and Hereford before being appointed to Worcester. It was due to his broadminded vision that secular orchestral music first made its way into the Three Choirs Festivals, beginning, in 1902, with Richard Strauss' tone poem, *Death and Transfiguration*. It was hardly known in England then. He and Elgar, whose music he has often conducted, have collaborated in other ways, too. Sir Edward arranged the words for Atkins' most important sacred work, a *Hymn of Faith*, and they are jointly responsible for the edition of Bach's *Matthew Passion* which this country now regards as the standard one.

Frederick Dawson.

(National, Friday, 10.30.)

LAST week we recalled the renown which Marcel Dupré won for himself by playing all Bach's organ music by heart in one series of concerts. Our English pianist Frederick Dawson achieved a parallel feat; when he was only ten, he could play the whole of Bach's forty-eight preludes and fugues by heart. Sir Charles Hallé, founder of the Hallé concerts in Manchester, was glad to adopt such a brilliant lad as pupil, and Dawson can count Pachmann and Rubinstein too among his teachers. In one way he has been a regular missionary of music; after studying it with the composer himself, he played the Grieg Concerto at a Philharmonic concert in London in 1897, and in the following year introduced both the Brahms concertos. And by way of balancing these introductions he played Sir Alexander MacKenzie's Scottish Concerto in Berlin. He is one of the comparatively few British artists to whom the rest of Europe pays tribute, and in Vienna and Berlin they know his name as well as we do in London.

William Baines.

HIS programme includes a 'Study' by one of the younger English composers, whose music is as yet hardly known to the great public. Born in Yorkshire, in 1899, William Baines died at the early age of twenty-three, chiefly as a result of shattered health which he owed to service in the Great War. While serving in the Army as a mere boy in his teens, he caught pneumonia, and most of the music which he left was written during a long convalescence. His early death was a real loss to English music, as his work showed great promise; a tablet is being erected to his memory in York Minster. The chief pieces which he left were in the domain of chamber music, including a pianoforte sonata, shorter pieces for pianoforte, for solo 'cello, and songs. As listeners may hear for themselves, even in so slight a piece as this, his music, while unmistakably English, has a sturdy individuality of its own.

Dame Ethel Smyth.

(National, Monday, 9.40.)

THE Wireless Chorus and the Orchestra are joining forces on Monday evening in two pieces by Dame Ethel Smyth which have not yet been broadcast. That Dame Ethel knows how to deal with voices, as with the orchestra, and how to combine them with fine effect, is long ago known to the whole world of music from her operas and other big works, in which singers and players unite. She makes no secret of having a special affection herself for both of these two works, and their names give every promise of their fitness for the season at which we are to hear them first. One she calls *Spring Canticle*, and the other has the refreshing old English title *Hey Nonny No*.

(Continued on page 20.)

ALL ABOUT THE BOAT RACE

THE calendar says—'March 21: Spring commences at 9 a.m.'—and most of us know that this is not true. For the Londoner, at least, Spring commences, on a later day, sometimes in the morning, sometimes in the afternoon, but certainly at the moment when the Oxford and Cambridge Boat Race crews start their long battle from Putney Bridge to Mortlake. Last year we celebrated the centenary of the Boat Race. One hundred years ago, when the first race was rowed at Henley, the scene was very different. True, there arrived on that day a fine concourse of enthusiasts from nearby Oxford and from Cambridge by coach and Post-Chaise and Coracle, all anxious to see midst these wood-crowned hills and green pasture-lands a triumph for the one University or the other.

Oxford were winners of this first race, and the next was rowed seven years later, way down the Thames from Westminster to Putney. Cambridge challenged Oxford five years before this, but cholera had hold of London in 1831, and the race in that year was abandoned.

We have grown so accustomed now to Light Blue and Dark Blue that it seems strange to realize that the Cambridge colour was only adopted by accident in the second race. As the crew of 1836 was being pushed out from Searle's Yard, Westminster, somebody said 'Cambridge have no colour,' and one of the oarsmen ran out to the nearest haberdasher and brought a piece of Eton blue ribbon and tied it in the bows of the boat.

And so through the nineteenth century the two 'Varsities fought out each year their battle. In 1849 first was chosen the Putney to Mortlake course which we know so well today. There have been many vicissitudes and some changes—outriggers, sliding seats, snowstorms, rough water, but, for all these things, the main endeavour and the main conception of the race has not changed much in eighty years. Shall we look back, for example, to 1859, where, our record says: 'Race rowed in a gale—Oxford led all the way—Cambridge half full of water at the start, and "sucked" by steamers, sank 300 yards from home?' What a worry these steamers were in early days! Always they were on top of the crews. The motor-launches with the B.B.C. *Magician* in the forefront are more kindly and more discreet in these years.

Then, in 1872, sliding seats were introduced, and rowing assumed its modern form. There have been since then, sometimes for Oxford and sometimes for Cambridge, years of success and failure. The race itself has changed little. It depends partly upon the endeavour of the two crews, and even more upon the circumstances of tide and weather, over which we have no control. The pendulum swings between Light Blue and Dark Blue. Shall we look back on Oxford's long run of victories in the 'eighties, or shall we remember how J. H. Goldie began a new cycle of success for Cambridge? Must we forget what R. C. Bourne did for Oxford or ignore the magnificent stroking of D. C. R. Stewart for Cambridge in the immediate pre-war years? The scene changes, but yet is much the same. Perhaps this time, or very soon, Oxford's turn will come again.

Let us who listen remember that the only reward which comes to those who row is that final comment by the finishing-post at Mortlake, 'Well rowed, indeed,' the hoot of the siren, and the roar of the crowd which will tell you that the Boat Race is over.

JOHN KNOWLES.

PROGRAMMES OF THE WEEK

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A CALENDAR FOR THE LISTENER

Sunday, April 6

- 3.0 Bach Church Cantata (National).
- 3.45 A Children's Service (Canon C. S. Woodward).
- 6.0 Reading from St. Paul's Letters.
- 8.0 Religious Service.
- 10.30 The Epilogue.



REV. C. S. WOODWARD.

Wednesday, April 9

- 8.15 *The Enchanted Island* (National).
- 8.35 'For the Old Folks' (Midland Regional).
- 9.40 Landowska: Harpsichord Recital (National).



LANDOWSKA.

Other Sunday Programmes

- 4.15 Brass Band Concert, Manchester (National).
- 9.5 Chamber Music (National).



ERIKA WAGNER.

Thursday, April 10

- 8.0 People's Palace Concert (National).
- 8.0 *The Flowers are not for you to pick* (Regional).
- 8.55 Elgar's *The Apostles* (Regional).



SIR LANDON RONALD.

Monday, April 7

- 7.45 A Vaudeville Programme (National).
- 8.35 Contemporary Chamber Music (London Regional).



EDWARD STEUERMAN.

Friday, April 11

- 8.0 Samuel Dushkin: Violin Recital (London Regional).
- 9.40 *The Flowers are not for you to pick* (National)



SAMUEL DUSHKIN.

Tuesday, April 8

- 12.15 C. P. Scott receives the Freedom of Manchester (National).
- 5.0 President Hoover, from America (London Regional).
- 9.45 De Courville's Hour (National).



C. P. SCOTT.

Saturday, April 12

- 7.15 A Vaudeville Programme (London Regional).
- 9.15 The Glasgow Orpheus Choir (National).



BILLY BARNES.

The Hidden Treasures of Your Mind

Lady Neish Recommends Pelmanism as a Means of Making Full Use of Your Mental Resources.



Lady Neish.

LADY NEISH, the well-known authoress, like many other celebrated men and women, is a great admirer of Pelmanism.

"Pelmanism," she says, "teaches you to capitalise your brain-power and to express your thoughts in an orderly manner. It also brings out of that vast but little appreci-

ated storehouse of your sub-conscious mind the deeper powers that now lie latent there, only awaiting recognition.

"Hidden Treasure!—All our minds are full of hidden and often undiscovered treasures. Pelmanism will bring them to the surface, bring them into our objective minds and teach us to put them in order and express them to the world.

"I should be sorry to part with my Little Grey Books, the real friends of my brain."

The Pelman Course contains the results of the latest Psychological discoveries and is fully explained in a book entitled "The Efficient Mind," a copy of which can be obtained free of cost by any reader who writes for it to-day.

What Pelmanism Does.

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

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

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

- | | |
|------------------|--------------------|
| —Concentration | —Organising Power |
| —Observation | —Directive Ability |
| —Optimism | —Presence of Mind |
| —Cheerfulness | —Courage |
| —Perception | —Self-Confidence |
| —Judgment | —Self-Control |
| —Initiative | —Tact |
| —Will Power | —Reliability |
| —Decision | —Driving Force |
| —Originality | —Salesmanship |
| —Resourcefulness | —Business Acumen |
- and a Reliable Memory.

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

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

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

This is borne out by the thousands of

letters received from men and women who have benefited from a course of Pelmanism. Some extracts from these letters are given here.

A Draughtsman states that he has developed a stronger Will-Power and a higher all-round mental efficiency. (A. 32,184.)

A Chemist's Assistant writes: "My mind has had a thorough 'Spring Clean' and is now trained in the right way. I have more energy, a better Memory, Concentration, and an aim to work for." (S. 32,591.)

An Electrical Engineer writes: "My powers of Observation and Memory have certainly improved. Also it (Pelmanism) has shown me many new interests, especially in the more so-called monotonous side of life." (H. 32,421.)

A Schoolmaster writes: "The Course has greatly increased my Will-Power and cured Self-Consciousness. I find Auto-Suggestion of great help in overcoming fits of Depression. The Course as a whole has given me a much brighter outlook on life." (C.D. 2,163.)

An Assistant Works Manager writes: "I now have a feeling of Confidence. Every day's work is mapped out beforehand. Can now set myself the most uninteresting tasks to perform with a smile. Have greatly increased my Concentration. Best of all, I have established a definite aim." (C. 32,537.)

A Mining Student writes: "Formerly I took life as it came, without asking myself any question about its laws or consequences. Now I have learnt to observe, to analyse, and to compare. I can concentrate and find interest in everything. Recently I have passed a difficult entrance examination. This is due to a new spirit and aim in life." (H. 32,713.)

A Saleswoman writes: "I have derived great benefit from this Course. I have more Self-Confidence and get through my work much better. I used to be nervous and, if approached by a superior, used to be terrified and would shake. Now all that has entirely gone and I am quite able to voice my opinion in regard to anything. It is all due to Pelmanism." (B. 32,660.)

A Clerk reports the following benefits: "Deeper thinking powers: can concentrate: a stronger Will-Power: all combined have increased my efficiency many times. Better health, a happier frame of mind and confidence to meet the future. Self-Consciousness is practically a thing of the Past." (G. 32,212.)

A Teacher writes: "I undertook the Course because I felt I required a new interest in life. I was feeling over-tired and disheartened with my work and with life in general. Then I took up Pelmanism. My Self-Confidence soon began to increase and my Will-Power to assert itself. I began to see things in their true proportion. The training has been invaluable to me as a teacher. I have gained happiness from the Pelman Course, and surely that is one of the greatest benefits in life." (W. 22,565.)

A Clergyman writes: "I have realised the importance of an interest in life and that Thought, Feeling and Will should work in harmony. For some considerable time I have been living on my feelings. Pelmanism I am grateful to for pointing out the harm of this disproportion." (V. 32,032.)

In fact, thousands of men and women in every walk of life have testified to the Power that Pelmanism gives. Their letters show how Pelmanism has increased their Efficiency in every way—how it has enabled them to gain Promotion—how it has developed their Personalities—how it has enabled them to hold their own (and more than hold their own) in the fierce competition of Business and the Professions—how it has increased their Earning Powers (even doubled and trebled them)—how it has increased their capacity for enjoyment and for artistic appreciation—how it has enabled them to realise their aims and ambitions.

If, therefore, you wish—

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

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



Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them when travelling, or in odd moments during the day.

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

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

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

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All correspondence is confidential. This Coupon can be sent in an OPEN envelope for £1.

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4.15
A BRASS
BAND
CONCERT

SUNDAY, April 6
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.0
SERVICE
FROM
EDINBURGH



STEUERMANN
will give a pianoforte recital at 5.15 this afternoon.

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

3.0 CHURCH CANTATA (No. 180) BACH
'SCHMÜCKE DICH, O LIEBE SEELE'
(*'Rise, O soul, this happy morning'*)
Relayed from THE GUILDHALL SCHOOL OF MUSIC

Singers
ELSIE SUDDABY (*Soprano*)
DORIS OWENS (*Contralto*)
TOM PURVIS (*Tenor*)
STANLEY RILEY (*Bass*)
THE WIRELESS CHORUS

Players
FRANK ALMGILL (*Flute*)
AMBROSE GAUNTLET (*Violoncello*)
LESLIE WOODGATE (*Organ*)
THE WIRELESS ORCHESTRA
(*Flutes, Oboes, and Strings*)
Conducted by STANFORD ROBINSON
(*For the words of the Cantata see page 21.*)

3.45 CHILDREN'S SERVICE
Relayed from St. JOHN'S, WESTMINSTER
Hymn, 'Soldiers of Christ, arise' (Ancient and Modern, 270) (English Hymnal, 479)
Prayers
Psalm 121
Lesson, St. Mark x, 32-34
Prayers
Hymn, 'We sing the praise of Him Who died' (Ancient and Modern, 200) (English Hymnal, 510)
Address by Canon WOODWARD
Hymn, 'Fling out the banner' (English Hymnal, 546)
The Blessing

4.15 A Brass Band Concert
(From Manchester)

FODENS MOTOR WORKS BAND
March, 'Entry of the Gladiators' Fucik
Overture, 'William Tell' Rossini
ARTHUR BROADBENT (*Bass-Baritone*)
To the Forest Tchaikovsky
The Heart worships Holst
Oh, could I but express in Song Malashkin
BAND
Euphonium Solo, 'Largo al Factotum' ('Make way for the Factotum') Rossini
(ALEC MORTIMER)
Selection, 'Carmen' Bizet, arr. Rimmer
ARTHUR BROADBENT
The Sun God W. G. James
Song of the Open Frank la Forge
Lie there, my Lute MacCunn
Ecstasy Rummell
BAND
Cornet Solo, 'Richmond Hill' Geehl
(HARRY MORTIMER)
Excerpts from 'The Mikado' Sullivan

5.15 EDUARD STEUERMANN
A Pianoforte Recital
Thirty-three Variations on a Waltz of A. Diabelli, Op. 120 Beethoven

6.0-6.15 BIBLE READING
PAUL'S LETTERS—XVII
II Corinthians v and vi.

8.0 A RELIGIOUS SERVICE
FROM St. CUTHBERT'S PARISH CHURCH,
EDINBURGH

Scripture Paraphrase No. 30, 'Come, let us to the Lord, Our God'
Call to Prayer
Prayers
Hymn, 'Ride on, Ride on in Majesty' (R.C.H., No. 92; English Hymnal, No. 620)
Scripture Lesson
The Lord's Prayer
Anthem, 'Daughters of Jerusalem, Weep not for me, but for your Children' Haydn
Address by the Rev. J. PITT WATSON, B.D.
Offertory
Hymn, 'Sun of my Soul, Thou Saviour dear' (R.C.H., No. 292; English Hymnal, No. 274)
Benediction

8.45 The Week's Good Cause
Appeal on behalf of THE CHURCH ARMY
By the Rt. Hon. Lord DARYNGTON, P.C., The President
Donations would be gratefully received by Prebendary Carlile, The Church Army, Marble Arch, W.1.

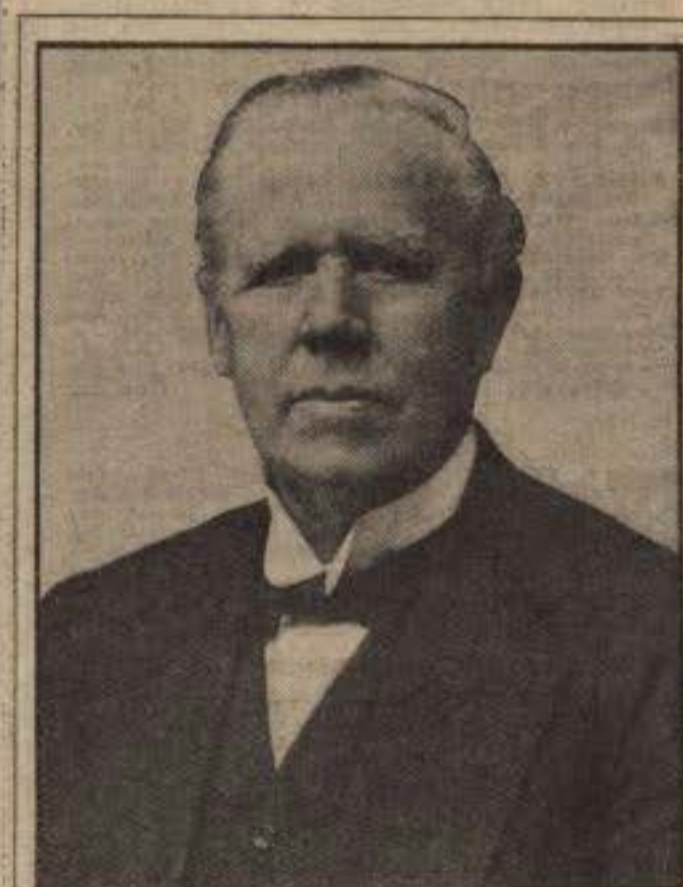
8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN (1,554.4 m. only) Shipping Forecast

9.5 Chamber Music

ERIKA WAGNER (*Reciter*)
VIKTOR POLATSCHKEK (*Clarinet*)
THE KOLISCH STRING QUARTET
RUDOLF KOLISCH (*Violin*), FELIX KUHNER (*Violin*), EUGEN LEHNER (*Violin*), BENAB HEIVETZ (*Violoncello*)
QUARTET
Quartet for Strings in A Minor (Op. 132) Beethoven
I Assai sostenuto—Allegro
II Allegro ma non tanto
III Heiliger Dankgesang eines Genesenen an die Gottheit (Hallowed Song of Thanksgiving to the Deity, from one recovered from sickness) (Molto adagio)—Neue Kraft fühlend (Feeling new strength) (Andante—Molto Adagio—Andante—Molto Adagio)
IV Alla Marcia, assai vivace
V Recitativo
VI Allegro appassionata

9.45 ERIKA WAGNER
10.0 VIKTOR POLATSCHKEK and THE QUARTET
Quintet in A for Clarinet and String Quartet Mozart
Allegretto; Larghetto; Minuet; Allegretto con Variazioni

10.30 Epilogue
'THIS CUP'
(*For details of this week's Epilogue see page 27.*)



LORD DARYNGTON
will broadcast an appeal on behalf of the Church Army, tonight, at 8.45.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 21). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 20).



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: WILLIAM TELL—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 5058-5059-3s. each). National.
 CARMEN—Selection (Percy Pitt and B.B.C. Orchestra) (No. 9125-4s. 6d.). National.
 HOMAGE MARCH (Sir Dan Godfrey and Symphony Orchestra) (No. L2002-6s. 6d.). Lon. & Mid. Reg.
 VALSE TRISTE (H.M. Grenadier Guards Band) (No. 508-4s. 6d.). Lon. & Mid. Reg.
Monday: MAGIC FLUTE—Overture (Sir Thomas Beecham and London Symphony Orchestra) (No. L1001-6s. 6d.). Lon. & Mid. Reg.
 RHINEGOLD—Entry of Gods (Bayreuth Festival Orchestra) (No. L3018-6s. 6d.). Lon. & Mid. Reg.
 DIE FLEDERMAUS—Overture (Bruno Walter and Berliner Staatskapelle) (No. L2511-6s. 6d.). Lon. Reg.
 DANCE OF THE HOURS (Milan Symphony Orchestra) (No. DX11-4s. 6d.). Mid. Reg.
 HUNGARIAN RHAPSODY No. 2 (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. DX9-DX10-4s. 6d. each). Mid. Reg.
 PEARL O' MINE (Plaza Theatre Orchestra) (No. 5405-3s.). Mid. Reg.
Tuesday: DEBUSSY'S PETITE SUITE (Sir Dan Godfrey and London Symphony Orchestra) (Nos. L1786-L1787-6s. 6d. each). Lon. & Mid. Reg.
Wednesday: FIDELIO—Overture (Garde Republicaine Band) (No. 9208-4s. 6d.). Lon. & Mid. Reg.
Thursday: MARRIAGE OF FIGARO—Overture (Paris Conservatoire Orchestra) (No. L1975-6s. 6d.). National.
 FROM THE NEW WORLD—Symphony (Sir Hamilton Harty and Halle Orchestra) (Nos. 9770-9774-4s. 6d. each). National.
 SHAMROCK—Selection (H.M. Grenadier Guards Band) (No. 9246-4s. 6d.). Lon. & Mid. Reg.
 TWO PIGEONS (Garde Republicaine Band) (Nos. 9547-9548-4s. 6d. each). Lon. & Mid. Reg.
Friday: 1812—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. L1764-L1765-6s. 6d. each). Lon. & Mid. Reg.
Saturday: SUITE OF SERENADES—Spanish and Chinese (Regal Cinema Orchestra) (No. DB9-3s.). National.
 RAYMOND—Overture (H.M. Grenadier Guards Band) (No. 582-4s. 6d.). Lon. Reg.
 FLIGHT OF BUMBLE BEE (Sir Hamilton Harty and Halle Orchestra) (No. 9906-4s. 6d.). Mid. Reg.
 INVITATION TO THE WALTZ (Weingartner and Basle Symphony Orchestra) (No. 9691-4s. 6d.). Mid. Reg.
 DAMASK ROSE—Selection (Court Symphony Orchestra) (No. DX24-4s. 6d.). Mid. Reg.

Instrumental.

Sunday: MASSENET'S ELEGIE (Clyde Twelvetrees—Cello) (No. 5018-3s.). Lon. & Mid. Reg.
 SCHUBERT'S AVE MARIA (Naaman Blinder—Violin) (No. DX7-4s. 6d.). Lon. & Mid. Reg.
Monday: CHANSON TRISTE (Bratsa—Violin) (No. 4521-3s.). Lon. Reg.
 CHANT SANS PAROLES (J. H. Squire Celeste Octet) (No. 9608-4s. 6d.). Lon. Reg.
Tuesday: LEMARE'S ANDANTINO (Pattman—Organ) (No. 9135-4s. 6d.). National.
Wednesday: SIMPLE AVEU (Violin, Flute and Harp) (No. 1477-3s.). National.
Thursday: BEETHOVEN'S QUARTET IN G Op. 18, No. 2 (Léner String Quartet) (No. L1909-L1911-6s. 6d.). National.
 ANDANTE CANTABILE (Léner String Quartet) (No. L1863-6s. 6d.). Lon. & Mid. Reg.
Friday: TRÄUME—Dreams (J. H. Squire Celeste Octet) (No. DX20-4s. 6d.). Lon. & Mid. Reg.
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 LONDONDERRY AIR (J. H. Squire Celeste Octet) (No. 5158-3s.). Lon. & Mid. Reg.
Saturday: BERGUSE DE JOCELYN (W. H. Squire—Cello) (No. L2126-4s. 6d.). National.
 SONGS MY MOTHER TAUGHT ME (W. H. Squire—Cello) (No. D1620-4s. 6d.). Lon. Reg.

Vocal.

Sunday: WHERE'ER YOU WALK (Master John Grimshus) (No. 9615-4s. 6d.). Lon. & Mid. Reg.
Tuesday: SHIPS THAT PASS (Clara Sereno) (No. 5316-3s.). Lon. Reg.
 IMMORTAL HOUR—Faery Song (William Hesse—Soprano) (No. 3546-3s.). Lon. Reg.
Wednesday: IT WAS A LOVER AND HIS LASS (John Coates) (No. 4985-3s.). Lon. Reg.
 WIDDICOMBE FAIR (Raymond Newell) (No. DB31-3s.). Lon. & Mid. Reg.
 TWILIGHT FANCIES—Evening Voices (Dora Labbette) (No. L2344-6s. 6d.). Mid. Reg.
Friday: WHEN THE KING WENT FORTH TO WAR (Norman Allin) (No. L2038-6s. 6d.). National.
 ROOTS (Raymond Newell) (No. DB5-3s.). National.
 OLD CLOTHES AND FINE CLOTHES (Norman Allin) (No. 5140-3s.). National.
 NYMPHS AND SHEPHERDS (Manchester School Choir) (No. 9909-4s. 6d.). Lon. & Mid. Reg.
 BARBER OF SEVILLE—I'm the Prototum (Dennis Noble) (No. 9556-4s. 6d.). Lon. & Mid. Reg.
Saturday: ORPHEUS WITH HIS LUTE (Dora Labbette) (No. 9479-4s. 6d.). National.
 LA BOHEME—Musette's Song (Luba Mirilla and Concerted Vocal) (No. 9651-4s. 6d.). Lon. Reg.

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**SUNDAY, April 6
MIDLAND REGIONAL
626 kc's (479.2 m.)**

**9.5
A LIGHT
ORCHESTRAL
CONCERT**

3.0-5.30 London Regional Programme

8.45 National Programme

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

**9.5 A Light
Orchestral
Programme**

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

ALICE VAUGHAN (Contralto)

LEONARD GOWINGS (Tenor)

ORCHESTRA

Overture, 'Di Ballo' ('The Ball') Sullivan

LEONARD GOWINGS and Orchestra

Serenade, 'Le Roi d'Ys' ('The King of Ys') Lalo

Where'er you walk ('Semelo') Handel

ORCHESTRA

Gipsy Suite German

9.40 ALICE VAUGHAN and Orchestra

In Haven ('Sea Pictures') Elgar
Where Corals lie

ORCHESTRA

Choral Variation, 'Sleepers, Wake'

Bach, arr. Bantock

Waltz, 'The Sleeping Beauty'

Tchaikovsky

Homage March ('Sigurd Jorsalfar') Grieg

LEONARD GOWINGS

Elegy .. Massenet

In a Gondola Mendelssohn

The sweet little Girl that I love Hook, arr. Lane Wilson

10.10 ORCHESTRA

Valse Triste Sibelius

ALICE VAUGHAN

Dream in the Twilight Strauss

Ave Maria Schubert

ORCHESTRA

Benedictus Mackenzie

10.30 National Programme



LEONARD GOWINGS and ALICE VAUGHAN are the singers in the orchestral concert to be broadcast tonight at 9.5.

The alternative to the Midland Regional programme is the National programme (see page 19), which you can receive from Daventry 5XX on 1,554.4 metres.

THE MUSIC OF THE WEEK

(Continued from page 16)

Tchaikovsky's 'Polish' Symphony.

TCHAIKOVSKY'S Third Symphony, to be played at the same concert, is not nearly so well known as the three which followed it. But like all his symphonies, it has a definite character of its own. Coming next after the one known as the *Little Russian*, in which national characteristics are freely exploited, it is rather like a re-action from exclusively Russian ideals. It is often thought to owe a good deal to the lively interest which Tchaikovsky had just begun to take in Schumann's music. It has, none the less, something national in its make-up which has earned it the name *The Polish*. It belongs to a time when his restless, unhappy, spirit was making life difficult for him, and when a good many disappointments had followed closely on each other's heels. And yet even those who knew him best were astonished at the resolute way in which he faced his troubles, and his brother Modeste wrote: 'He gave us the impression of a man whose mind was at rest, who had no ungratified desires, and displayed more purpose and cheerfulness than formerly.'

Self-confident purpose can certainly be guessed from this symphony, but there is

something of restlessness and an unhappy spirit in it too, though not the profound melancholy which sounds through the Fourth, Fifth and Sixth!

Salome's Dance.

(* National, Friday, 8.12.)

THE *Dance of the Seven Veils*, which the Military Band is to play on Friday evening, one of R. J. F. Howgill's deft arrangements, is, musically, the central point of Strauss' one-act drama on the Biblical subject which has attracted artists of every order throughout the ages. Although, as a whole, the piece aroused a good deal of opposition, this dance is recognized by everybody as one of the finest pieces of orchestral music Strauss has ever given us. The dance is begun by musicians on the stage, and then Salome rises and the music glides into a sinuous rhythm, eloquently descriptive of her snake-like movements. The main body of the dance is in waltz measure, and grows more and more in frenzy as Salome throws from her one after another, the seven veils covering her beauty, to cast herself at the end, prostrate at Herod's feet.

3.0
THE LONDON
SYMPHONY
ORCHESTRA

SUNDAY, April 6
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
A LIGHT
ORCHESTRAL
CONCERT

3.0 A Concert
by
The London Symphony
Orchestra

Presented by LIONEL POWELL

Relayed from
THE ALBERT HALL

ORCHESTRA, with REGINALD
STEWART at the Piano
Concerto No. 2, Op. 18 *Rachmaninov*
Moderato; Adagio—Sostenuto;
Allegro Scherzando

ORCHESTRA
Symphony, No. 6 ('Pathétique')
Tchaikovsky
Adagio—Allegro non troppo;
Allegro con grazia; Allegro molto
vivace; Adagio Lamentoso

ORCHESTRA
Suite, 'Through the Looking-Glass,'
Op. 12..... *Decms Taylor*
Two Movements: 3rd, 'Jabber-
wocky'; 4th, 'The White Knight'

ORCHESTRA
España Rhapsody *Chabrier*
Conductor,
REGINALD STEWART

5.0-5.30 Religion in the
Light of Psychology—XIV
'Character and its Constituents: How we are
made and unmade'
By the Rev. E. S. WATERHOUSE, D.D.

8.45 National Programme

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BUL-
LETIN; Regional News

9.5 A Light Orchestral
Programme
(From Midland Regional)



W. F. Taylor

A CONCERT FROM THE ALBERT HALL,
with the London Symphony Orchestra, will be relayed in the London
Regional Programme this afternoon.

THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
ALICE VAUGHAN (Contralto)
LEONARD GOWINGS (Tenor)

ORCHESTRA
Overture, 'Di Ballo' ('The Ball') *Sullivan*

LEONARD GOWINGS and Orchestra
Serenade, 'Le Roi d'Ys' ('The King of Ys') *Lalo*
Where'er you walk ('Somele') *Handel*

ORCHESTRA
Gipsy Suite *German*

9.40 ALICE VAUGHAN and Orchestra
In Haven ('Sea Pictures')
Where Corals lie *Elgar*

ORCHESTRA
Choral Variation, 'Sleepers Wake'
Bach, arr. Bantock
Waltz, 'The Sleeping Beauty'
Tchaikovsky
Homage March ('Sigurd Jorsalfar')
Grieg

LEONARD GOWINGS
Elegy *Massenet*
In a Gondola *Mendelssohn*
The sweet little Girl that I love
Hook, arr. Lane Wilson

10.10 ORCHESTRA
Valse Triste *Sibelius*

ALICE VAUGHAN
Dream in the Twilight *Strauss*
Ave Maria *Schubert*

ORCHESTRA
Benedictus *Mackenzie*

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 19).

THIS WEEK'S BACH CANTATA.

Cantata No. 180, 'SCHMUCKE DICH, O LIEBE SEELE.' ('Rise, O Soul.')



TOM PURVIS

THIS Cantata is founded on a communion hymn by Johann Franck (1618-1677), one of the greatest of the old German hymn writers of the Reformation era. The same melody inspired one of Bach's noblest choral-preludes, the one of which Mendelssohn said to Schumann that if life had robbed him of all hope and faith, that music alone would restore it. Schumann's admiration of it was no less sincere and musicians since his day have been of the same mind.

The great opening chorus is pervaded by a feeling of mystery, delicately, even tenderly, presented. The thought of the soul's adornment is reflected, too, in the accompaniment, where three flutes have a gentle, swinging, triplet figure. As Sir Hubert Parry said, Bach was clearly at work here on one of his favourite melodies.

The Tenor aria which follows is in striking contrast to the contemplative mood of the first chorus; a sense of joy and of haste, suggested by the words, is admirably depicted by the

flutes; it plays a lively form of one of Bach's motives of gladness.

In a beautiful arioso, the Soprano voice then sings a version of the chorale, following it with a noble hymn of praise round which the accompaniment flows in sweeping, majestic lines.

The chorale at the end is dignified and simple. (The text is reprinted from the Novello Edition, by courtesy of Messrs. Novello and Co., Ltd.)

I.—Chorus:

Rise, O Soul, this happy morning, leave thy griefs and shames behind thee,
God's own light be thine adorning; let thy sins no longer bind thee.
In thy sight, how so unworthy, He has spread a table for thee.
Heav'n is not so far above thee, but that He can deign to love thee.

II.—Aria (Tenor):

Rejoice, O soul, and rise to meet thy Lord who stands and waits for thee, and open now the door, and greet Him there, in all humility. Be joyful now. What though thy days be heaviness, thy knowledge but to know in part, what though thy starveling words confess, but half the gladness of thy heart. Rejoice O Soul.

III.—Recitative (Soprano):

How dear is this one sacrifice once offered! There is nothing so dear, for all the gold the world doth hold is tin and dross beside it. Whom God hath lov'd, whose heart hath proved and tried it, He saith—Ah, we wander; He beside us through the desert sand can guide us. Ah, we hunger; He who fed us in the wilderness can feed us. Ah, we thirst, all His com-

passion strikes the rock of our salvation. He alone can lift the burden of our sins, and speak our pardon.

IV.—Recitative (Alto): 1

Twixt fear and joy my spirit hovers. Afraid am I to come into His presence and be dumb. For there avails not high imagination nor depth of thought, to understand His Passion, where God alone to those whom He has bidden reveals His holy myst'ries, hidden from all but them who come in faith. Yet glad am I to feel my burden fall from me at His feet, who saith, 'Come unto Me, ye that are heavy laden.'

V.—Aria (Soprano):

Sion, sing thy Saviour's glory, Who made thee and every thing. Sion, chant the lofty story of thy Shepherd and thy King. For his mercy ever endureth, Who came down with us to dwell, and His Majesty transcendeth all that tongue can ever tell.

VI.—Recitative (Bass): 2

Lord, in the bread that here is broken, bid me receive this day the token whereby my soul shall live; As Thou of old, O Lord, Thyself didst take it, on that night, and break it, and to Thy disciples give, saying, 'Do this in remembrance of Me.'

VII.—Chorus:

Very Bread, sustain and feed us; in Thy steps, Good Shepherd, lead us; Thou, our strength and our salvation, call us in from ev'ry nation. Lord of pow'r and knowledge, hear us; at Thy table now be near us. Make us, of Thy love and pity, heirs of Thine eternal city.



ELSIE SUDDABY

Sunday's Programmes continued (April 6)

3 STAR TURNS

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SUNDAY, APRIL 6

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- 8.0 National Programme
- 9.0 West Regional News

9.5 A Concert

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TRA OF WALES

(Cerddoria Genodlaethol
Cymru)

Leader,

LOUIS LEVITUS

Conducted by

WARWICK BRAITH-
WAITE

Spring ('The Seasons')
German

CLARA SERENA (Con-
tralto) and Orchestra

Praise ye the Lord
Bantock

ORCHESTRA

Four English Dances
Cowen

LIONEL FALKMAN
(Violin)

Dudziarz, Mazurka
Wieniawski

La Capricciosa .. Ries

ORCHESTRA

Overture, 'Russian
Easter Fête'
Rimsky-Korsakov

10.0 National Programme

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 National Programme

9.0 West Regional News (From Cardiff)

9.5 National Programme

10.30 Epilogue

10.40-11.0 'The Silent Fellowship'
(From Cardiff)

PLYMOUTH

1,040 kc/s (288.5 m.)

3.0-6.15 National Programme

8.0 National Programme

9.0 Local News

9.5 National Programme

10.30 Epilogue

The Bournemouth transmitter radiates the
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LIONEL FALKMAN
will play violin solos in the concert
relayed from the Park Hall, Cardiff,
tonight at 9.5.

MANCHESTER

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3.0 National Pro-
gramme

4.15 A Brass Band
Concert

(National Programme)

FODEN'S MOTOR WORKS
BAND

Conducted by F.
MORTIMER

March, 'Entry of the
Gladiators' .. Fucik
Overture, 'William
Tell' .. Rossini

ARTHUR BROADBENT
(Bass-Baritone)

To the Forest
Tchaikovsky

The Heart worships
Holst

Oh, could I but express in Song .. Malashkin

BAND

Euphonium Solo, 'Largo al Factotum' ('Make
way for the Factotum') .. Rossini
(ALEC MORTIMER)

ARTHUR BROADBENT

The Sun God .. W. G. James
Song of the Open .. Frank la Forge
Ecstasy .. Rummell

BAND

Cornet Solo, 'Richmond Hill' .. Geehl
(HARRY MORTIMER)

Excerpts from 'The Mikado' .. Sullivan

5.15-6.15 National Programme

8.0 National Programme

9.0 North Regional News

9.5 National Programme

10.30 Epilogue



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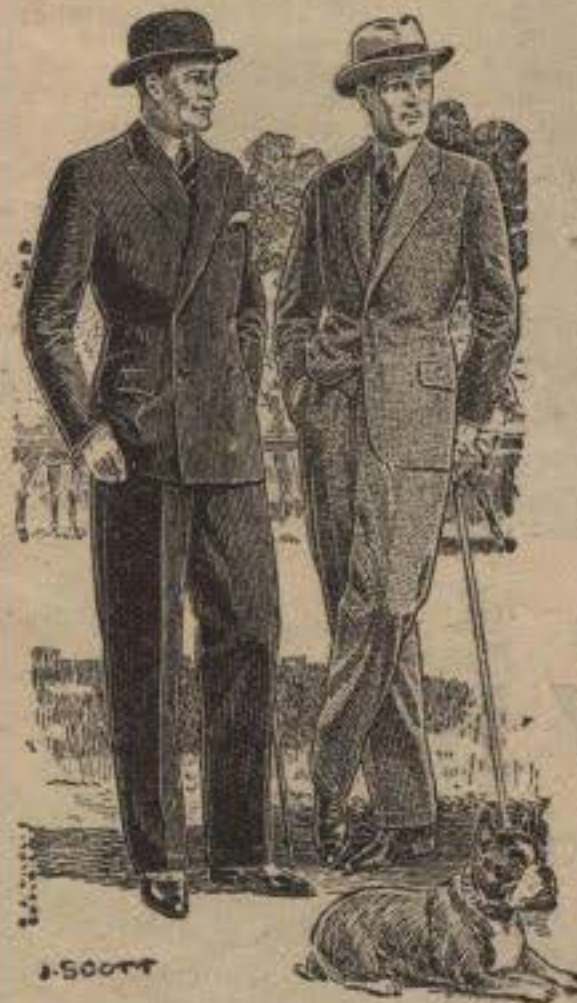
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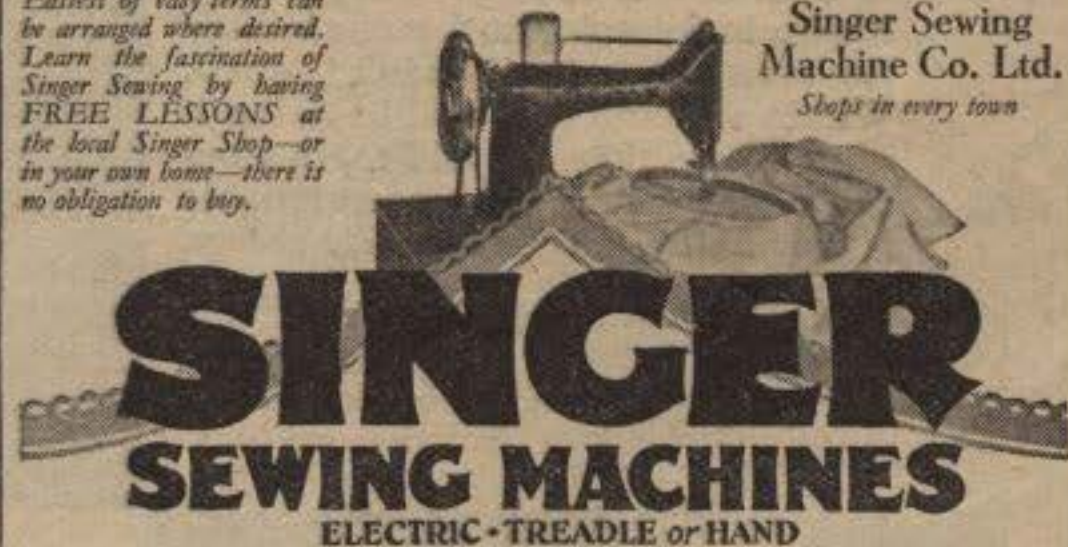
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His Mother always told him
**"Believe in yourself, son,
 then other folk will too"**

YOU know the type of boy quite well. Meet him everywhere. Bright, alert, keen-eyed, straight for his goal he goes. "Bound to get on," you say.

And it's all because of something his Mother used to tell him, and something she used to teach him. "Believe in yourself, son, and then other folk will too." She taught him the way. Taught him to take a sensible pride in himself. Taught him the secret of the Lifebuoy Habit. Self-respect quickly followed. He began to believe in himself. The battle was won!

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1.15
THE NATIONAL
ORCHESTRA
OF WALES

MONDAY, April 7
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
THE WIRELESS
SYMPHONY
ORCHESTRA

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 A HUNDRED YEARS AGO—VII
Mr. J. W. ROBERTSON SCOTT: 'The Struggle for Education'

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

12.0 ORGAN RECITAL
By EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL
JOYCE NEWTON (Contralto)

- EDGAR T. COOK
- Prelude ('Gerontius')Elgar
- JOYCE NEWTON
- Angel's Song ('Gerontius').....Elgar
- EDGAR T. COOK
- Grail Music ('Parsifal')Wagner
- JOYCE NEWTON
- Recit., 'O Blessed Saviour,' and Aria, 'Grief and Pain' ('St. Matthew Passion')..Bach
- EDGAR T. COOK
- Choral Improvisations.....Karg-Elert
- Schmücke dich, O liebe Seele (Rise, O Soul);
- An Wasser flüssen Babylon (By the waters of Babylon);
- O Gott, du frommer Gott (O God, Thou Holy God)
- Toccata on 'Piange Lingua'.....Bairstow

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

Serenade No. 9 in D (K.320) for Flutes, Oboes, Bassoons, Horns, Trumpets, Tympani, and Strings
Adagio Maestoso—Allegro con spirito; Andante Grazioso (concertante); Rondo: Allegro ma non troppo; Menuetto (No. 2); Finale: Presto
Overture, 'The Magic Flute'

2.0-2.30 Gramophone Records
4.0 JACK PAYNE
and his B.B.C. DANCE ORCHESTRA

4.30 Light Music
THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEEUS
From GROSVENOR HOUSE

5.15 The Children's Hour
'Gavotte' (Glazounov) and other Piano Solos played by CECIL DIXON
'The Departure'—being the first incident in Cook Minor's Story (G. Belton-Cobb)
'The Driver of the 8.15' (Longstaffe) and other songs sung by ARTHUR WYNN

6.0 Topical Talk

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

6.40 The Foundations of Music
BACH'S SUITES FOR UNACCOMPANIED VIOLONCELLO
Played by MAURITS FRANK

7.0-7.20 MR. DESMOND MACCARTHY
'BOOKS IN GENERAL'

7.25 MONSIEUR E. M. STEPHAN
FRENCH TALK

7.45 Vaudeville
(See foot of page)

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 Mr. R. DUFF COOPER: 'The Problem in Egypt'

9.40 A Symphony Concert
THE WIRELESS CHORUS
THE WIRELESS SYMPHONY ORCHESTRA
Conducted by STANFORD ROBINSON

ORCHESTRA
Overture, 'Portsmouth Point' William Walton
CHORUS and ORCHESTRA
A Spring CanticleEthel Smyth
Hey Nonny NoEthel Smyth

ORCHESTRA
Symphony, No. 3.....Tchaikovsky
Introduction and Allegro; Alla Tedesca; Andante; Scherzo; Finale

CHORUS (Unaccompanied)
Mater, ora filium.....Bach
CHORUS and ORCHESTRA
Polovstian Dances ('Prince Igor')....Borodin

11.0-12.0 (1,554.4 m. only)
DANCE MUSIC
JACK HYLTON'S AMBASSADOR CLUB BAND
Directed by RAY STARITA, from THE AMBASSADOR CLUB

VAUDEVILLE IN THE NATIONAL PROGRAMME

this evening from 7.45 to 9.0



NELSIE NEVARD

1. The de Groot Trio
2. The Bayan Singers, in Russian Folk Songs
3. Florence Marks, the Irish Entertainer
4. Nelsie Nevard, in Chinese dialect Songs
5. William Walker, Anne de Nys and Patrick Waddington—'That Certain Trio'

6. The de Groot Trio,
who will be playing throughout the programme



DE GROOT

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 27). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 26).

RADIO

Gems recorded on
"His Master's Voice"

Vocal

WIDDICOMBE FAIR - H.R.H. The Duke of York's Camp - B1894, 48. Midland Reg: Wednesday 9.20.
IN SUMMERTIME ON BREDON - Stuart Robertson - B2994, 34. Midland Reg: Thursday 1.5.
SONG OF THE OPEN - Tudor Davies - E491, 46. London Nat: Sunday 5.10.
DREAM IN THE TWILIGHT - Austral - E491, 46. Midland Reg: Sunday 10.20.
AVE MARIA - Mavis Bennett - C1481, 48. Midland Reg: Sunday 10.25.
"LIEBESTRAUME" No. 3 - Schipa - DB873, 58. Midland Reg: Thursday 7.45.
DER MUSENSOHN - Gerhardt - D1461, 66. London Nat: Thursday 4.25.
NYMPHS AND SHEPHERDS - Elsie Soddaby - E413, 46. London Reg: Friday 7.0.
LARGO AL FACTOTUM (Room for the Factotum) - Peter Dawson - C1490, 46. Midland Reg: Friday 9.15.
WHEN THE KING WENT FORTH TO WAR - Chalpin - DB1068, 56. London Nat: Friday 9.4.
SONGS MY MOTHER TAUGHT ME - Leonard Govings - B2303, 34. London Reg: Saturday 3.30.
MUSETTA'S SONG "La Boheme" - Mavis Bennett - B2924, 34. London Reg: Saturday 4.45.
OH, COULD I BUT EXPRESS IN SONG - Peter Dawson - B2425, 34. London Reg: Saturday 5.0.

Instrumental

HUNGARIAN RHAPSODY, No. 2 - Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) - D1290, 66. Midland Reg: Monday 7.55.
"DIE FLEDERMAUS" OVERTURE - Berlin State Opera Orchestra (conducted by Ernst Viebig) - C1414, 46. London Reg: Monday 7.28.
CHANSON SANS PAROLES - London Symphony Orchestra (conducted by Sir Landon Ronald) - D1890. London Reg: Monday 7.50.
"RIO RITA" SELECTION - Reginald Klog's Orchestra - B1280, 34. London Reg: Tuesday 6.45.
ANDANTINO - Lemaro - C1455, 46. London Nat: Tuesday 8.25.
COLONEL BOGEY MARCH - Coldstream Guards Band - B1488, 34. Midland Reg: Thursday 12.0.
ANDANTE CANTABILE - Budapest String Quartet - D1694, 64. Midland Reg: Thursday 7.18.
"SLEEPING BEAUTY" WALTZ - Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent) - C1415, 46. Midland Reg: Sunday 9.30.
VALSE TRISTE - Chicago Symphony Orchestra (conducted by Frederick Stock) - D1284, 66. Midland Reg: Sunday 10.10.
"MAGIC FLUTE" OVERTURE - State Opera Orchestra (conducted by Dr. Leo Blech) - E484, 46. Midland Reg: Monday 2.0.
ENTRANCE OF THE GODS "Rhinogold" - Symphony Orchestra (conducted by Albert Coates) - D1117, 66. Midland Reg: Monday 7.48.
HUNGARIAN MARCH - Berlin Philharmonic Orchestra (conducted by Dr. Leo Blech) - D1496, 66. Midland Reg: Monday 7.40.
DANCE OF THE HOURS, "La Gioconda" - New Light Symphony Orchestra - C1403, 46. Midland Reg: Monday 7.43.
MALAGUENA - New Light Symphony Orchestra - C1210, 46. Midland Reg: Thursday 7.35.
KELTIC LAMENT - Victor Olat Sextet - C1578, 46. Midland Reg: Thursday 7.35.
SYMPHONY No. 5 IN E MINOR Dvorak - Royal Albert Hall Orchestra (conducted by Sir Landon Ronald) - D1294-4, 66 each. London Nat: Thursday 8.15.
SPANISH DANCE - New Light Symphony Orchestra - C1533, 46. London Reg: Friday 7.30.
LONDONDERRY AIR - Virtuoso String Quartet - C1420, 48. London Reg: Friday 7.44.
HUNGARIAN DANCE, No. 1 - Vienna Philharmonic Orchestra (conducted by Clemens Kraus) - B3165, 34. London Reg: Friday 8.20.
TANGO (Albeniz) - Samuel Dushkin - E523, 46. London Reg: Friday 8.25.
PIECE HEROIQUE - Marcel Dupre - D1115, 66. Midland Reg: Friday 8.15.
"1812" OVERTURE - Royal Opera Orchestra (conducted by Eugene Goossens) - C1280-1, 46 each. Midland Reg: Friday 9.5.
INVITATION TO THE WALTZ - Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) - D1285, 66. Midland Reg: Saturday 8.35.
"BARTERED BRIDE" OVERTURE - State Opera Orchestra, Berlin (conducted by Dr. Leo Blech) - E463, 46. London Reg: Saturday 9.5.
FLIGHT OF THE BUMBLE BEE - Chicago Symphony Orchestra (conducted by Frederick Stock) - D1284, 66. London Reg: Saturday 9.35.
"LA SOURCE" BALLET SUITE - Coldstream Guards Band - B2798, 34. London Nat: Saturday 8.25.
SUITE OF SERENADES - Paul Whiteman and his Concert Orchestra - C1609, 46. London Nat: Saturday 8.30.

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MONDAY, April 7 MIDLAND REGIONAL 626 kc's (479.2 m.)

7.0
THE BAND OF
H.M.
ROYAL MARINES

12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Overture, 'The Magic Flute' Mozart
Idyll, 'A Lily Pond' Mayerl
Selection, 'The Rival Poets' German
Waltz, 'Calinerie' Ferrari
Entry of the Gods into Valhalla ('The Rhinogold') Wagner
Suite, 'Americana' Thurban

8.30 Midland News

8.35 A Percy Fletcher Programme

THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
FRANCES MORRIS (Soprano)

ORCHESTRA
Overture, 'Vanity Fair'
Lyrical Melody, 'Pearl o' Mine'



FRANCES MORRIS (left) sings in the Percy Fletcher programme at 8.35. NIGEL DALLAWAY and MARGARET ABLETHORPE (right) will play some duets on two pianofortes at 9.45.

5.15 The Children's Hour
'The Lost Memory,' a Story by Catherine Buckle

Songs by JANET MACFARLANE (Soprano)

With Harp accompaniment by WINIFRED COCKERILL

'The Runaways,' a Nocturnal Adventure by Arthur Lumley

6.0 London Regional Programme

6.15 'The 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 Military Band Concert

THE BAND OF H.M. ROYAL MARINES (Portsmouth Division)

Conducted by Capt. R. P. O'DONNELL

Relayed from THE NATIONAL TRADES EXHIBITION, BINGLEY HALL, BIRMINGHAM

Hungarian March Berlioz
Ballet Music, 'The Dance of the Hours' Ponchielli
Irish Air from County Derry arr. Grainger
Irish Reel, 'Molly on the Shore' Grainger
Selection, 'Romeo and Juliet' Gounod
Three Dances, 'The Bartered Bride' Smetana
Polka; Furiant; Dance of the Comedians
Second Hungarian Rhapsody Liszt

8.0 London Regional Programme

FRANCES MORRIS
Honeysuckle Lane
The Shafts of Cupid

ORCHESTRA
Waltz, 'Cairo'
Suite, 'Nautical Scenes'

FRANCES MORRIS
Secret of my Heart
A Lullaby

ORCHESTRA
Suite, 'Sylvan Scenes'

FRANCES MORRIS
The Songster's Awakening
Smile of the Spring

ORCHESTRA
Sultan's March

9.45 MARGARET ABLETHORPE
and
NIGEL DALLAWAY
(Duets for Two Pianofortes)

Romance, Opus 15 Arensky
Three Romantic Waltzes Chabrier
Rondo, Opus 73 Chopin

10.15 'The Second 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 25), which you can receive from Daventry 5XX on 1,554.4 metres.

6.40
THE GERSHOM
PARKINGTON
QUINTET

MONDAY, April 7
LONDON REGIONAL
842 kc's (356.3 m.)

8.35
CONTEMPORARY
MUSIC
CONCERT



EDMUND BURKE,

one of the greatest orators in history, is the eighteenth-century character about whom Mr. BAILEY will talk tonight at 8.0.

12.0 A Ballad Concert

GWEN DAVIES (*Contralto*)
FRANK FLAVELLE (*Tenor*)

12.30 A Recital of Gramophone Records

1.0 Light Music

MAX JAFFA and his PICCADILLY GRILL ROOM
ORCHESTRA
FROM THE PICCADILLY HOTEL

2.0-3.0 LOZELLS PICTURE HOUSE
ORCHESTRA

Conducted by ERNEST PARSONS
(From *Midland Regional*)

Overture, 'The Magic Flute' Mozart
Idyll, 'A Lily Pond' Mayert
Selection, 'The Rival Poets' German
Waltz, 'Calinerie' Ferrari
Entry of the Gods into Valhalla ('The Rhine-
gold') Wagner
Suite, 'Americana' Thurban

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 GERSHOM PARKINGTON
QUINTET

KATHLEEN HARTLEY (*Contralto*)
NINO MAUDINI (*Tenor*)

Suite, 'Cobweb Castle' Liza Lehmann

6.52 KATHLEEN HARTLEY

On the Road to Ballyshee Leslie Elliott
Song of the little Folk Eric Coates
Dance Song arr. Mary Carmichael

7.0 QUINTET

Spanish Dance, No. 6 Granados
Picoletta de Veroli
Chanson de Mai (Song of May) Pratt

7.12 NINO MAUDINI

In French:
Green
Ton sourire (Thy Smile)..... } Alberto Volonnino
In Italian:
Canzonetta }

7.20 KATHLEEN HARTLEY

The Answer Huntington Terry
Noonday Haze Hubert Brown
What's in the Air to-day? Robert Eden

7.28 QUINTET

Overture, 'Die Fledermaus' ('The Bat')
Johann Strauss

7.38 NINO MAUDINI

L'Amore e una pie tanza (Love
is but a little Dance) Geni Sadevo
I battitori di grano (The Beaters
of the Corn)
I pescatori di Perle ('The Pearl Fishers') Bizet

7.45 QUINTET

Chanson Triste (Song of Sadness)
Humoresque } Tchaikovsky
Chanson sans Paroles (Song
without words)
Danse Russe (Russian Dance) ... }

8.0 'ENGLISH PERSONALITIES OF THE EIGHTEENTH
CENTURY'

Mr. JOHN BAILEY: 'Burke'

8.30 Regional News

8.35 Concerts of Con-
temporary Music

FOURTH SEASON, 1929-30

Held privately in THE CENTRAL HALL,
WESTMINSTER

Compositions by ARNOLD SCHÖNBERG
ERIKA WAGNER (*Reciter*)

THE VIENNA 'PIERROT LUNAIRE' ENSEMBLE
RUDOLF KOLISCH (*Violin and Viola*)
BENAR HEIFETZ (*Violoncello*)

FRANG WÄNGLER (*Flute and Piccolo*)
VIKTOR POLATSCHER (*Clarinet and Bass*
Clarinet)

EDUARD STEUERMANN (*Pianoforte*)
ERWIN STEIN (*Conductor*)

THE ENSEMBLE
Kammersinfonie (Chamber Symphony) in E
(Op. 9) (1906)

Arranged for 'Pierrot Ensemble' by
ANTON WEBERN

9.0 EDUARD STEUERMANN

Suite for Pianoforte (Op. 25) (1925)
Preludium and Gavotte; Musette; Intermezzo;
Menuett; Gigue

9.15 THE ENSEMBLE

'Pierrot Lunaire' (Op. 21) (1912)

Three times seven poems by Albert Guiraud.
German translation by Otto Erich Hartleben,
for Recitation with instrumental accompaniment.

I

Mondestrunken (Moon-drunk); Columbine; Der
Dandy; Eine blasse Wäscherin (A Pale Laund-
ress); Valse de Chopin; Madonna; Der kranke
Mond (The Ailing Moon)

II

Nacht (Night); Gebet an Pierrot (Prayer to
Pierrot); Raub (Robbery); Rote Messe (Red
Mass); Galgenlied (Gallows Song); Enthaup-
tung (Beheading); Die Kreuze (The Crosses)

III

Heimweh (Homesickness); Gemeinheit (Pro-
fanity); Parodie; Der Mondfleck (The Moon-
stain); Serenade; Heimfahrt (Homecoming);
O alter Duft (Fragrance of old)

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-12.0 DANCE MUSIC

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



ERWIN STEIN

conducts the Contemporary Music Concert,
which will be broadcast tonight at 8.35.

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 25).

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Feeling!



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Monday's Programmes continued (April 7)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

1.15 A Mozart Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
(See National Programme)

2.0-2.30 National Programme

4.0 National Programme

4.45 Councillor PETER FREEMAN, M.P.: 'Animal Welfare Week'

5.0 National Programme

5.15 THE CHILDREN'S HOUR
'THE CHILDREN'S WAY OF THE WORLD'
Devised by IFAN KYRLE FLETCHER
No. 1—The Spirit of Adventure

TRIO

Dickon O' Devon }
The Geeze Dance..... }
May Day at Helston } Holiday

BERNARD ROSS

Bingo, Somerset Folk-Song arr. Cecil Sharp
The Song of the Waggoner Breville-Smith
The Bachelor Ship David Richards

TRIO

Weymouth Chimes Howgill
Dancin' on the Green Fletcher
Interlude Hugh Wood

SWANSEA

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

1.15-2.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR
(From Cardiff)

6.0 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

2.0-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR
Being the anniversary of William Wordsworth's birthday, 'JONATHAN RESUMES HIS STUDIES'
(J. C. Stobart)

Ballads by MURIEL MIDDLETON
(Contralto)

6.0 National Programme

9.15 Local News

9.20-11.0 National Programme

Bournemouth transmitter radiates the National Programme on a wavelength of 288.5 m. (1,040 kc/s).

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

4.0 THE NORTHERN WIRELESS ORCHESTRA
MAY SHAW (Soprano)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 North Regional News

9.20 National Programme

9.40-11.0 'Beauty Born of Murmuring Sound'

(A Programme commemorating the birth of William Wordsworth on this day in 1770)

JOHN WARDLE (Readings)

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON



BERNARD ROSS (left) sings in the West Country programme which will be broadcast tonight at 9.40. PETER FREEMAN, M.P. (right) talks on 'Animal Welfare Week' this afternoon at 4.45.

6.0 National Programme

9.15 West Regional News

9.20 National Programme

9.40-11.0 A West Country Programme

THE STATION TRIO

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

Suite, 'Harvest Time' Hugh Wood
Harvesters' Dance and Harvest Home

BERNARD ROSS (Baritone)

Beating up the Channel Sanderson
Rose Ann Alfred Hale
The Floral Dance Katie Moss

'SET FREE'

A West Country Play

by LADY DARWIN

Performed by THE CARDIFF RADIO PLAYERS
Characters

Mrs. Davis MARY ROMANS
Minnie, her daughter EILEEN STANTON
Agnes, her niece ELIZABETH SHOVE
Bert Harris, a carpenter DANIEL ROBERTS
Geoff Fifield T. HANNAM-CLARK

Scene

The living-room of Mrs. Davis's Cottage



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Shop Value

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4 1/2
POST 3d

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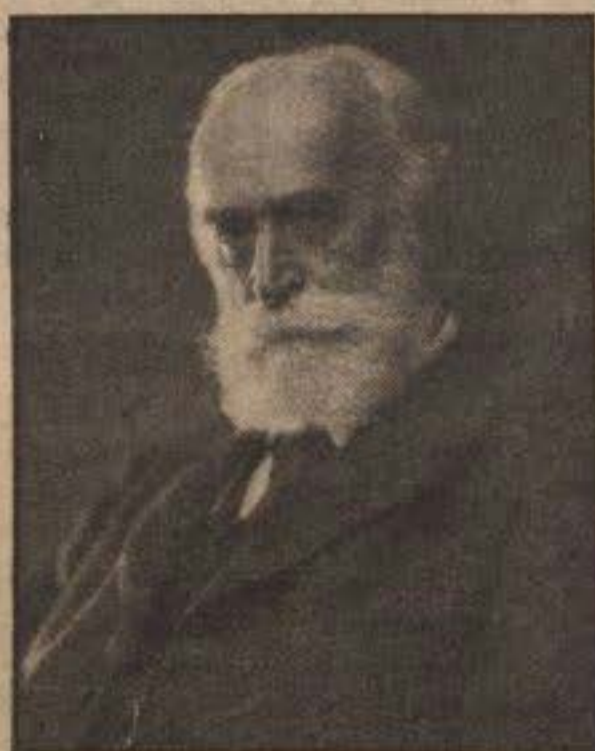
M.R.

7.0
'R. D. B.'
LOOKS
BACKWARD

TUESDAY, April 8
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.30
FOLK MUSIC
FROM
SCOTLAND

- 10.15 a.m. **THE DAILY SERVICE**
10.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
10.45 **'THE COUNTRYWOMAN'S DAY'—XIV**
Mrs. LESLIE MENZIES: 'Distemping a Country Cottage'
11.0-11.30 (261.3 m. only)
Experimental Television Transmission by the Baird Process
12.0 Pianoforte Interlude
12.15 **CONFERMENT OF THE HONORARY FREEDOM OF THE CITY OF MANCHESTER**
on
Mr. C. P. SCOTT
Governing Director of the *Manchester Guardian*
Relayed from THE COUNCIL CHAMBER, TOWN HALL, MANCHESTER
The Town Clerk, F. E. WARBRICK HOWELL, Esq., will read the Resolution of the City Council, conferring the Honorary Freedom of the City on Mr. C. P. SCOTT
The Lord Mayor, Councillor R. NOTON BARCLAY, will present to Mr. SCOTT a copy of the Resolution engrossed on vellum and enclosed in a silver casket
Mr. C. P. SCOTT will sign the Roll of Honorary Freemen of the City and will reply
12.45 **Light Music**
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
From THE PICCADILLY HOTEL
2.0 Experimental transmission for the Radio Research Board by the Fultograph Process.
2.5-2.30 Gramophone Records
4.0 **PATMAN**
at THE ORGAN
and
THE BRIXTON ASTORIA ORCHESTRA
Directed by FRED KITCHEN
From THE BRIXTON ASTORIA
4.15 Gramophone Records
4.30 **PATMAN**
at THE ORGAN
and
THE BRIXTON ASTORIA ORCHESTRA
Directed by FRED KITCHEN
From THE BRIXTON ASTORIA
5.15 **The Children's Hour**
Songs and Imitations by RONALD GOURLY
'How Blacktips learnt a lesson' (H. Mortimer Batten)
'Signs of Spring at the Zoo' By LESLIE G. MAINLAND
6.0 **READINGS FROM THE VICTORIAN POETS**
W. E. HENLEY
Read by V. C. CLINTON BADDELEY



F. W. Schmidt

A GREAT JOURNALIST
who will be honoured today—Mr. C. P. Scott, for many years Editor of *The Manchester Guardian*. The freedom of the City of Manchester is to be conferred on him today, and the speeches at the ceremony will be broadcast, starting at 12.15.

- 6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.40 **The Foundations of Music**
BACH'S SUITES FOR UNACCOMPANIED VIOLONCELLO
Played by MAURITS FRANK



FLEET STREET, FORTY YEARS AGO,
in the days of horse-buses, hansom cabs, Labouchere, George Augustus Sala, and W. T. Stead, will contribute largely to Mr. BLUMENFELD's reminiscences this evening at 7.0. Inset above is Mr. Blumenfeld himself as he was when first he entered journalism as a reporter, in 1881.

- 7.0-7.20 **'LOOKING BACKWARD'—XIII**
Mr. R. D. BLUMENFELD
7.25 **'PIONEERS OF HEALTH—VI**
Mrs. MARY ADAMS: 'Socialized Medicine'
7.45 **THE GERSHOM PARKINGTON QUINTET**
EVELINE STEVENSON (Soprano)
8.0-8.30 (1,554.4 m. only)*
8.30 **FOLK MUSIC OF THE FAR NORTH**
(From Glasgow)
THE STATION SINGERS
Wi' Banner Spread (Orkney)..... } arr. Evva Kerr
My Mary Rested (Orkney)..... }
PIPE-MAJOR WILLIAM ROSS
Cunha Mhic-Choinnich (Mackenzie's La-ment) (Ross) } Trad.
Papa Stour Sword Dance (Shetland).... }
The Foula Reel (Shetland)..... }
HUGH MACKAY (Tenor)
The Rispond Family
Elegy (Shetland)..... } Rob Don Mackay
The Bonar Bridge Song (Ross and Shetland) } John Munro
MORAG MACDONALD (Soprano)
Feather Beds are Soft (Ross) .. arr. Helen Drever
Iseabail Nic-Aoidh (Sutherland) Rob Don Mackay
PIPE-MAJOR WILLIAM ROSS
The Carlea wi' the Brecks (Caithness).... } Trad.
The Hills of Caithness (Caithness)..... }
THE STATION SINGERS
It was a Ship (Orkney)..... } arr. Evva Kerr
The Early Cock (Orkney)..... }
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
Handel: Variations from a Suite in B Flat
(From Leeds)
9.45 **De Courville's Hour—VI**
THIRD SERIES
With JACK PADBURY and his COSMO CLUB SIX
10.45-12.0 **DANCE MUSIC**
TEDDY BROWN and his BAND,
From the KIT-CAT RESTAURANT
12.0-12.30 Experimental Television Transmission by the Baird Process
* **'MAKING WORK WORTH WHILE'—VI**
Professor T. H. PEAR: 'Leisure'
(From Manchester)

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 33). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 32).

7.45
A SAGA
OF
SYNCOPATION

TUESDAY, April 8
MIDLAND REGIONAL
626 kc's (479.2 m.)

9.5
'SPRING
IS
HERE'

12.0 London Regional Programme

2.0-3.0 Light Music

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELE

Fantasy, 'A Day in Paris'.....Finck
Petite Suite.....Debussy
Habenera and Vaquero's Song ('Natoma')
Victor Herbert
Intermezzo, 'An Angel's Song'.....Sammons
Selection, 'Songs without Words'... Mendelssohn
Suite, 'A Lover in Damascus' Woodford, Finden

5.15 The Children's Hour

'General Post,' A Play by Margaret Dangerfield
MARJORIE PALMER (Soprano) and ETHEL WILLIAMS
(Contralto) in Duets
Songs by HAROLD CASEY (Baritone)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 London Regional Programme

7.45 'ANY RAGS?'

A Second Saga of Syncopation
Arranged by CHARLES BREWER

Presented by JEAN HARLEY and GEORGE BARKER
JACK VENABLES and PHILIP BROWN'S 'DOMINOES'
DANCE BAND

8.30 London Regional Programme

9.0 Midland News

9.5 'Spring is Here'

THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
MIRANDA SUGDEN (Soprano)
THE MIDLAND WIRELESS CHORUS

ORCHESTRA

Spring Song.....Mendelssohn
Voici que le Printemps (See how the Spring)
Debussy

MIRANDA SUGDEN and Orchestra

Spring's Awakening.....Sanderson
Spring.....Henschel

ORCHESTRA

Idyll, 'Springtime'..... Brewer

CHORUS

Part Songs, 'Spring Song'..... Pissuti
Spring..... Cowen

9.35 ORCHESTRA

Souvenir of Spring..... Holbrooke
Lyrical Waltz, 'The Smile of Spring'.. Fletcher

MIRANDA SUGDEN

Springtide in the Meadows.... Leighton Vancourt
Spring is at the Door..... Quilter
Sing, sing, Blackbird..... Phillips

9.55 CHORUS and Orchestra

Come, gentle Spring ('The Seasons').... Haydn

CHORUS

Part Songs, 'Spring'..... Henry Smart
Spring's Awakening..... Abt

ORCHESTRA

Entr'actes, 'April Message'..... Ancliffe
April Bloom..... John Ansell

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 31), which you can receive from Daventry 5XX on 1,554.4 metres.

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TUESDAY, April 8
LONDON REGIONAL
842 kc's (356.3 m.)

9-5
**THE WIRELESS
MILITARY
BAND**

12.0 A Concert
EILEEN PILCHER (*Contralto*)
SPENCE MALCOLM (*Violin*)
GWENDOLINE BYRNE (*Pianoforte*)

1.0 REGINALD FOORT
At THE ORGAN of THE REGENT CINEMA
Relayed from BOURNEMOUTH

2.0-3.0 Light Music
(From *Midland Regional*)
THE MIDLAND WIRELESS ORCHESTRA

7.32 ORCHESTRA
If you but knew..... }
Go to Bed } *Reginald King*
Goodbye to all that }
March Heroique } *Saint-Saëns*

7.45 'ANY RAGS?'
(From *Midland Regional*)
A Second Saga of Syncopation
Arranged by CHARLES BREWER
Presented by JEAN HARLEY and GEORGE BARKER

Conducted by
FRANK CANTELL

Fantasy, 'A Day in Paris'..... *Finck*
Petite Suite... *Debussy*
Habanera and Vaquero's Song (Natoma)
Victor Herbert
Intermezzo, 'An Angel's Song'.... *Sammons*
Selection, 'Songs without Words'
Mendelssohn
Suite, 'A Lover in Damascus'
Woodforde-Finden



PRESIDENT HOOVER BROADCASTS.
London Regional listeners will hear a speech by the President of the United States, relayed from America, this afternoon.

5.0 Speeches
by
PRESIDENT HOOVER
and OTHERS
At a luncheon
Celebrating the
Eightieth Birthday of
DR. WILLIAM H. WELCH
Chief Adviser of the
Rockefeller International Fund for
Medical Research
Relayed from Washington, U.S.A.

JACK VENABLES and
PHILIP BROWN'S
DOMINOES DANCE BAND

8.30 PROBLEMS OF
PERSONAL LIBERTY
—IX
THE FREEDOM OF THE
PRESS
A Discussion
between
Mr. NORMAN ANGELL,
M.P.
and
Mr. C. A. SIEPMANN

9.0 Regional News

9.5 The
Wireless
Military Band
Conducted by B.
WALTON O'DONNELL
ROGER CLAYSON
(Tenor)
BAND
Overture and Two
Dances, 'The Oprit-
schnik' *Tchaikovsky*
Polonaise, Third Suite
Tchaikovsky

6.0 Gramophone Records

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

6.40 REGINALD KING'S ORCHESTRA
OLIVE KAVANN (*Contralto*)
ORCHESTRA
Woodland Sketches *Fletcher*
Selection, 'Rio Rita'

7.0 OLIVE KAVANN
I know a lovely Garden..... *D'Hardelot*
Nesting Time *Alma Goatley*
The brightest Day *Martin*

7.8 ORCHESTRA
Welsh Rhapsody *German*

7.25 OLIVE KAVANN
Ships that pass in the Night *Stephenson*
Daffodil Gold..... *Hodgson*
The Fairy Pipers *Weatherly*

9.24 ROGER CLAYSON
Spring Greetings *Rimsky-Korsakoo*
The Lads in their Hundreds *Butterworth*
Song of the Palanquin Bearers *Shaw*
Jillian of Berry *Peter Warlock*
Faery Song *Rutland Boughton*

9.32 BAND
Selection, 'Hérodiade' *Massenet*

9.48 ROGER CLAYSON
Seventeen come Sunday *Butterworth*
Abroad as I was Walking }
Beautiful Nancy } *Holst*
Must I go bound?..... } *arr. Hughes*
Master Kilby *Sharp*

9.53 BAND
Three Symphonic Dances, Op. 64 *Grieg*

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

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Tuesday's Programmes continued (April 8)

CARDIFF

968 kc/s (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
- 4.0 National Programme
- 5.15 THE CHILDREN'S HOUR
- 6.0 'SOME EXTRACTS FROM A WELSH SCHOOL-BOY'S DIARY'—II
Mr. LYNDON HARRIES: 'The Fair'
- 6.15 National Programme
- 7.0 Swansea Programme
- 7.25 National Programme
- 7.45 Swansea Programme
- 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
- 4.0 National Programme
- 5.15 THE CHILDREN'S HOUR
(From Cardiff)
- 6.0 Cardiff Programme
- 6.15 National Programme
- 7.0 Egwyl Gymraeg
'PYNCIAU'R DYDD YNG NGHYMRU'
GAN:
YR ATHRO E. ERNEST HUGHES
A WELSH INTERLUDE
'CURRENT TOPICS IN WALES'
A Review, in Welsh, by Professor E. ERNEST HUGHES
- 7.25 National Programme
- 7.45 A Symphony Concert
Relayed from
THE PATRI PAVILION, SWANSEA
THE NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE
Overture, 'Bronwen' Holbrooke
MEGAN THOMAS (Soprano) and Orchestra
Ysbryd y Mynydd Vaughan Thomas
THE ORCHESTRA
Twilight on Caswell Hill Vincent Thomas
Introduction and Scherzo Maldwyn Price
ARTHUR FEAR (Baritone) and Orchestra
Y Marchog Joseph Parry
THE ORCHESTRA
Symphony No. 4 (The 'Welsh') Cowen
- 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
- 2.0-12.45 National Programme
- 4.0 National Programme
- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 7.0 Lieut.-Col. W. P. DRURY, C.B.E., Royal Marines: 'Our Very Ancient Borough—I, The Knight in Black Armour'
- 7.25 National Programme
- 9.15 Local News
- 9.20-12.0 National Programme

The Bournemouth transmitter radiates the National programme on a wavelength of 288.5 m. (1,040 kc/s.)

MANCHESTER

797 kc/s (376.4 m.)

- 10.15-10.30 THE DAILY SERVICE
- 12.0 Gramophone Records
- 12.15 National Programme
- 12.45 approx. Gramophone Records
- 1.15-2.0 The Manchester Tuesday Midday Society's Concert
Relayed from THE HOULDSWORTH HALL
- 4.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
J. HAROLD MAKINSON (Pianoforte)
- 5.15 THE CHILDREN'S HOUR
- 6.0 The Rev. CHARLES W. BUDDEN: 'With the Monastic Orders in the North'—I, The Coming of the Monks
(From Liverpool)
- 6.15 National Programme
- 7.0 Mr. LOUIS GOLDING: 'Early Memories of a Manchester Author'
- 7.25 National Programme
- 7.45 THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
- 8.30 National Programme
- 9.15 North Regional News
- 9.20-12.0 National Programme

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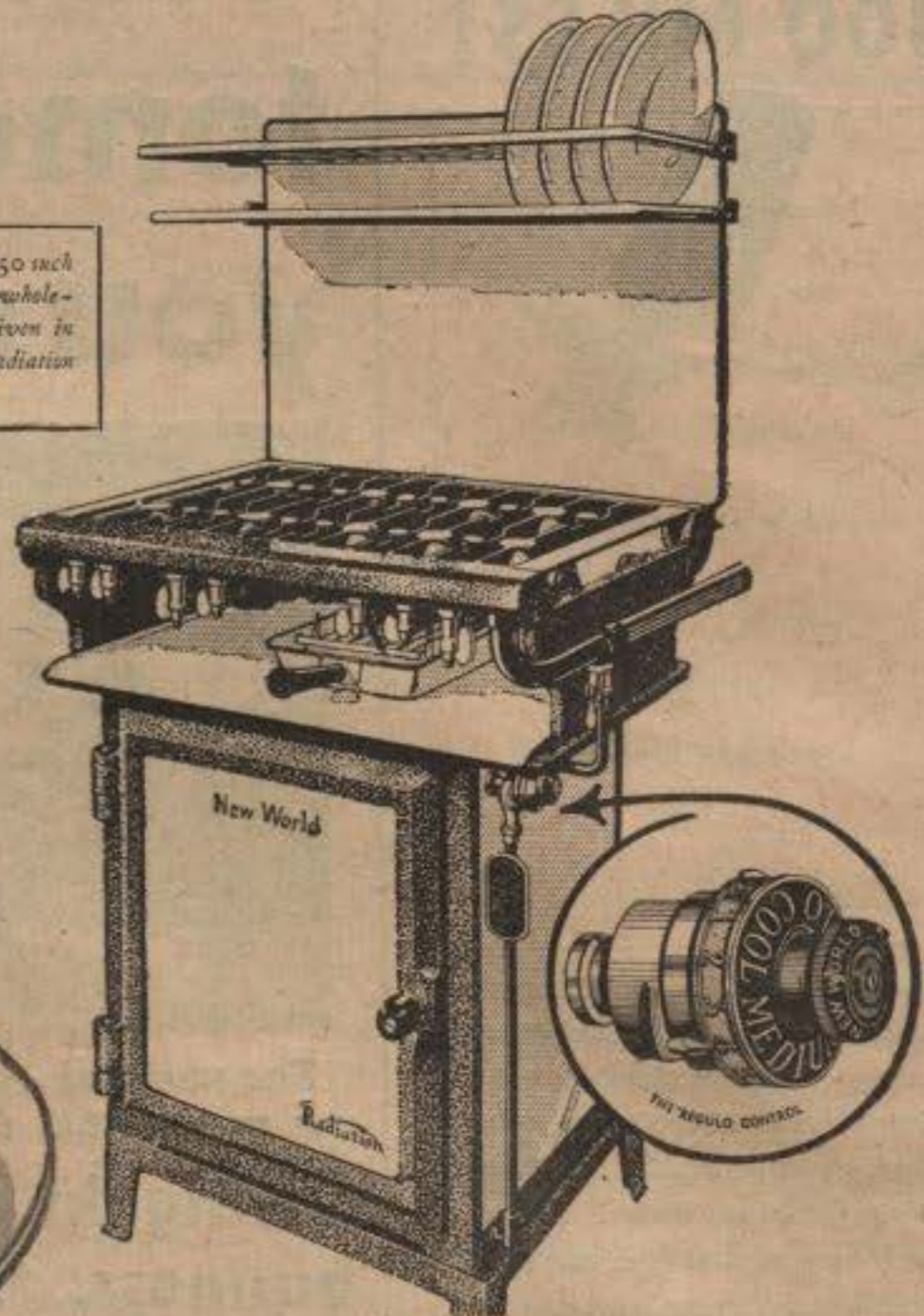
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2.0
ANNIE
BROADHURST
SINGS BALLADS

WEDNESDAY, April 9 NATIONAL PROGRAMME

1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)



7.25
A TALK
BY
VISCOUNT CECIL

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Mrs. OLIVER STRACHEY: 'A Woman's Commentary'

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

12.0 Gramophone Records

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

2.0-2.30 A Ballad Concert
ANNIE BROADHURST (Contralto)
BERTEAM DAVIES (Tenor)

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

4.45 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from Birmingham
Suite, 'Russian Ballet Music' *Luigini*
Simple Aveu *Thomé*
Selection, 'Quality Street' *Novello*
Galopade, 'Café Chantant' *Fletcher*

5.15 The Children's Hour
THE HALCYON
From 'Toby and the Odd Beasts' (*Netta Syrett*),
arranged as a dialogue story, with incidental
music played by the GERSHOM PARKINGTON
QUINTET

6.0 Ministry of Agriculture Fortnightly Bulletin

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

6.40 The Foundations of Music
BACH'S SUITES FOR UNACCOMPANIED VIOLONCELLO
Played by MAURITS FRANK

7.0-7.20 Talk arranged under the auspices of the
Department of Overseas Settlement

7.25 'INTERNATIONAL CO-OPERATION
AND WHAT IT MEANS'—VI
A SUMMARY
By VISCOUNT CECIL OF CHELWOOD

7.45 The Wireless Orchestra
Conducted by JOHN ANSELL
Torch Dance, No. 3 *Meyerbeer*
Divertissement, 'Les Rosati' *Massenet*
Four Cornish Dances *Walter Collins*
French Serenade *Grieg*

8.15 'The Enchanted Island'
An Operetta in One Act
Libretto by R. H. U. BLOOR
Music by RICHARD H. WALTHER

Cast
Don Pedrillo (a Pirate Chief) FOSTER RICHARDSON
Count Fabian (a young Nobleman of Seville)
STANLEY VILVEN
Doctor Cosmo (his Tutor) .. BERNARD ANSELL
Inez (Pedrillo's Wife) .. VIVIENNE CHATTERTON
The Sleeping Maiden 'JUANITA'
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
Produced by GORDON McCONNEL

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 Mr. J. C. SQUIRE: 'Worse Verse'

9.40 LANDOWSKA
A HARPSICHOORD RECITAL
A Ground in Gamut *Purcell* (1658-1695)
Suite in E *Handel* (1685-1759)
Prelude—Courante—Air with Variations
Fantasie in C Minor for Claviers Croisés
Bach (1685-1750)
Le Coucou (The Cuckoo) .. *Claude Debussy*
(1862-1915)
Le Rossignol en Amour (The Nightingale in Love)
Francois Couperin le Grand (1668-1733)
Bourrée *Georg Philipp Telemann* (1681-1767)

10.15 A Reading from
'SEA and SARDINIA'
and
'TWILIGHT IN ITALY'
by D. H. LAWRENCE

(1,554.4 m. only)
10.35-12.0 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by SID BRIGHT,
and the PICCADILLY GRILL BAND, directed by
JERRY HOEY from the PICCADILLY HOTEL

This Week's Epilogue:
'THIS CUP'
Hymn, 'Abide with me' (Ancient and
Modern, 27)
Matt. xxvi, 36-46
Hymn, 'All ye who seek for sure Relief'
(Ancient and Modern, 112)
St. John xviii, v. 11



TONIGHT AT 8.15 'The Enchanted Island'

An Operetta in One Act
Libretto by R. H. U. BLOOR
Music by RICHARD H. WALTHER

CAST
Don Pedrillo (A Pirate Chief)..... Foster Richardson
Count Fabian (A Young Nobleman of Seville)... Stanley Vilven
Doctor Cosmo (his Tutor) Bernard Ansell
Inez (Pedrillo's Wife) Vivienne Chatterton
The Sleeping Maiden 'Juanita'
THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL
Produced by GORDON McCONNEL

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 39). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 38).

WEDNESDAY, April 9
MIDLAND REGIONAL
 626 kc's (479.2 m.)

1.30
MIDLAND WIRELESS ORCHESTRA



**Everybody's
 calling
 for**

*Player's
 please*



N.C.C. 781

12.0 *London Regional Programme*

1.30 **A Light Orchestral Concert**
 THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CANTELL
 Overture, 'Fidelio' *Beethoven*
 SAMUEL SAUL (*Baritone*)
 O Mistress mine *Dale*
 Come away Death *Augustus Barratt*
 It was a Lover and his Lass *Quilter*

5.15 **The Children's Hour**
 'Wava and Pooty,' a Story by JOSEPHINE THEOBALDS
 Songs by STUART ROBERTSON (*Baritone*)
 TARRANT BAILLEY, Jnr. and his Banjo
 'The Land of Golden Wattle,' by Frances Fearman.

6.0 **Pianoforte Interlude by**
 MARGARET ABLETHORPE

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

'FOR THE OLD FOLKS'

The Midland Wireless Chorus and Orchestra, conducted by JOSEPH LEWIS

STUART ROBERTSON (*Baritone*)

STUART ROBERTSON, Chorus and Orchestra
 Here's a Health unto His Majesty .. *Saville (1670)*

ORCHESTRA
 Country Dances:
 Come, Lasses and Lads } *Old*
 Roger de Coverley } *English*

STUART ROBERTSON and Chorus
 Five Plantation Songs
arr. Stanford Robinson

ORCHESTRA
 Selection of Sullivan's Songs

CHORUS
 Only to see her Face
 again *James Stewart*
 Pelle Mahone
MacNaughton

STUART ROBERTSON
 and Orchestra
 They all love Jack
Adams
 Widdicombe Fair
Old English

ORCHESTRA
 March, 'Boys of the Old
 Brigade' *Myddleton*

TONIGHT AT 8.35

ORCHESTRA
 Miniature Suite for Strings.... *Walton O'Donnell*
 Three Dances *Cyril Scott*

2.0 RUSSELL GREEN (*Pianoforte*)
 Allemande—Gavotte—Musette *d'Albert*
 Third Rhapsody *Dohnanyi*

ORCHESTRA
 Selection, Songs of the Hebrides
arr. Kennedy-Fraser

SAMUEL SAUL
 Unmindful of the Roses *Coleridge-Taylor*
 I'm weaving sweet Violets } *Parry*
 Love is a Babel }

ORCHESTRA
 Selection from Tchaikovsky's Music .. *arr. Urbach*

2.43-3.0 RUSSELL GREEN
 Preludes (2 and 3) *Paul Corder*
 La Chasse (The Hunt) *Heller, arr. Pauer*

ORCHESTRA
 Suite Intermezzi *Bosse*

6.40 *London Regional Programme*

8.30 *Midland News*

8.35 **'For the Old Folks'**
 THE MIDLAND WIRELESS CHORUS and ORCHESTRA
 Conducted by JOSEPH LEWIS
 STUART ROBERTSON (*Baritone*)
 (See above)

9.40 *National Programme*

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

10.30-10.35 *Experimental Transmission for the Radio Research Board by the Fullograph Process*

10.35-11.0 *London Regional Programme*

The alternative to the Midland Regional programme is the National programme (see page 37), which you can receive from Daventry 5XX on 1,554.4 metres.

5.30
THE ARCHBISHOP
OF
YORK

WEDNESDAY, April 9
LONDON REGIONAL
842 kc's (356.3 m.)

8.35
'FOR THE
OLD
FOLKS'

12.0 ORGAN RECITAL
by
S. H. NICHOLSON
Relayed from ALL SAINTS', MARGARET STREET
FREDA TOWNSON (*Soprano*)
S. H. NICHOLSON
Concerto in A..... *Handel*
FREDA TOWNSON

Hochsommer Nacht }
(Midsummer Night)... } *Joseph*
Japanisches Regenlied } *Marx*
(Japanese Rain Song)
Die Nacht (Night).... } *Strauss*
Zueignung (Dedication)

S. H. NICHOLSON
Prelude, 'Aus der Tiefe' (From
the Depths)..... *Bach*
Prelude, 'Rockingham'... *Parry*
Prelude and Fugue in D Minor
Mendelssohn

FREDA TOWNSON
Twilight Fancies..... } *Delius*
Love's Philosophy..... }
O Men from the Fields... *Hughes*

S. H. NICHOLSON
Suite (arranged from Instru-
mental Pieces)..... *Purcell*

1.0 Gramophone Records

1.30 A Light Orchestral
Concert
(From Midland Regional)
THE MIDLAND WIRELESS
ORCHESTRA

Conducted by FRANK CASTELL
Overture, 'Fidelio'... *Beethoven*
SAMUEL SAUL (*Baritone*)
O Mistress mine..... *Dale*
Come away, Death
Augustus Barratt
It was a Lover and his Lass
Quilter

ORCHESTRA
Miniature Suite for Strings
Walton O'Donnell
Three Dances..... *Cyril Scott*

2.0 RUSSELL GREEN (*Pianoforte*)
Allemande—Gavotte—Musette
d'Albert
Third Rhapsody..... *Dohnanyi*

ORCHESTRA
Selection, 'Songs of the Hebrides'
arr. Kennedy Fraser

SAMUEL SAUL
Unmindful of the Roses..... *Coleridge-Taylor*
I'm weaving sweet Violets..... } *Parry*
Love is a Babel..... }

ORCHESTRA
Selections from Tchaikovsky's Music *arr. Urbach*

2.43-3.0 RUSSELL GREEN
Preludes 2 and 3..... *Paul Corder*
La Chasse (The Hunt)..... *Heller, arr. Pauer*

ORCHESTRA
Suite Intermezzi..... *Rosse*

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
5.30 ANNUAL MEETING OF
THE CLASSICAL ASSOCIATION
PRESIDENTIAL ADDRESS BY
His Grace THE ARCHBISHOP OF YORK
'The Distinctive Excellencies of Latin and Greek'
Relayed from UNIVERSITY COLLEGE, HULL
(From Hull)

8.0 GERMAN LANGUAGE TALK—XI
Mr. OTTO SIEPMANN

8.30 Regional News

8.35 For the Old Folks
(From Midland Regional)

THE MIDLAND WIRELESS
CHORUS and ORCHESTRA
Conducted by JOSEPH LEWIS
STUART ROBERTSON
(*Baritone*)

STUART ROBERTSON, Chorus, and
Orchestra
Here's a Health unto His Majesty
Savile (1870)

ORCHESTRA
Old English Country Dances:
Come, Lasses and Lads
Roger de Coverley

STUART ROBERTSON and Chorus
Five Plantation Songs
arr. Stanford Robinson

ORCHESTRA
Selection of Sullivan's Songs

CHORUS
Only to see her Face again
James Stewart
Belle Mahone.... *MacNaughton*

STUART ROBERTSON and
Orchestra
They all love Jack..... *Adams*
Widdicombe Fair... *Old English*

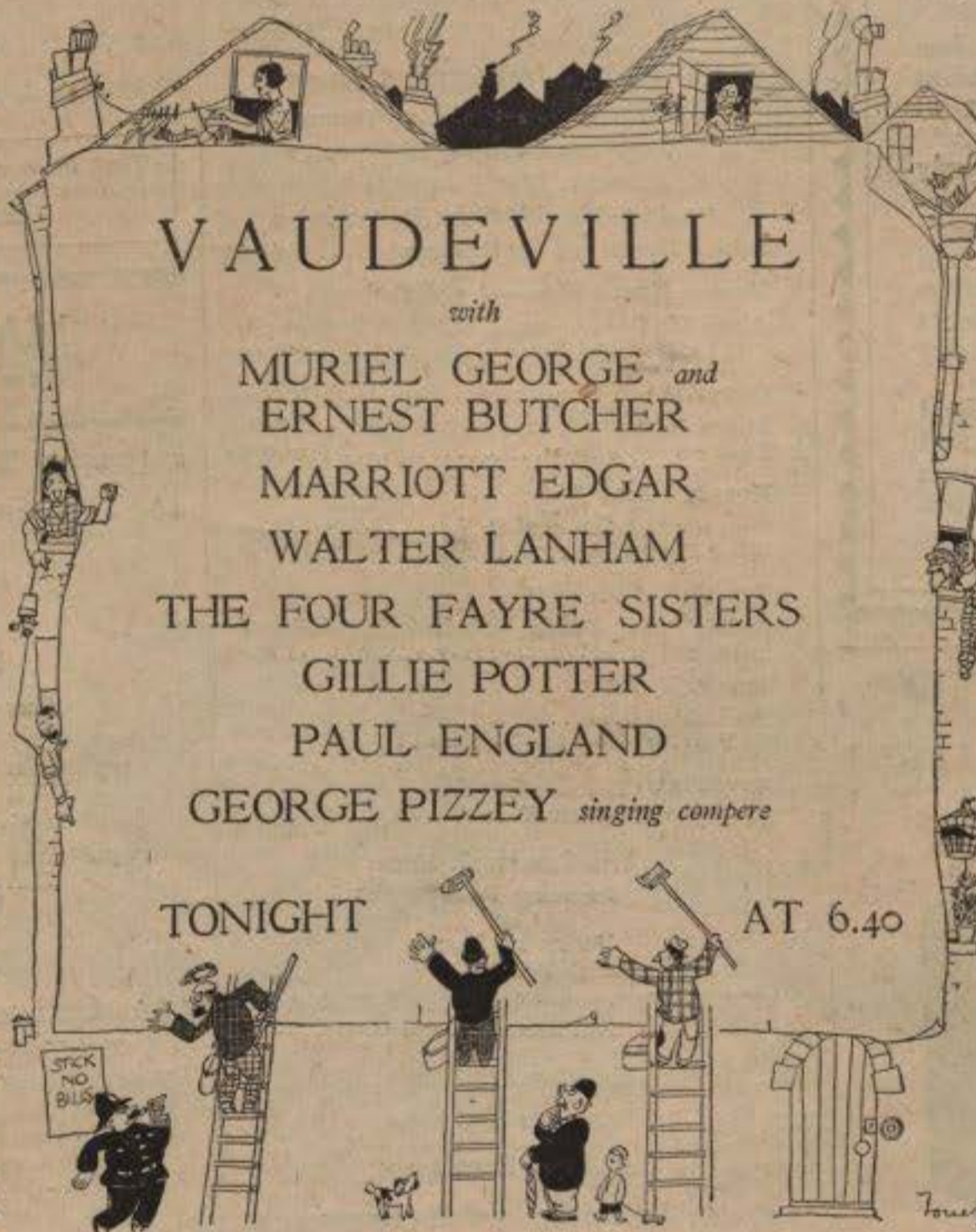
ORCHESTRA
March, 'Boys of the Old Brigade'
Myddleton

9.40 National Programme

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 PIC-
CADILLY GRILL BAND, directed by
JERRY HOEY, from the PICCADILLY HOTEL



TONIGHT AT 6.40

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

6.40 Vaudeville
MURIEL GEORGE and ERNEST BUTCHER (In Folk
Songs and Duets)
MARRIOTT EDGAR (Comedian)
WALTER LANHAM (Imitator)
THE FOUR FAYRE SISTERS (Concertina Quartet)
GILLIE POTTER (The Popular Comedian)
PAUL ENGLAND (Supported by his Vocal Chords)
GEORGE PIZZEY (Singing Comper)

No wireless receiving apparatus,
crystal or valve, may be installed or
worked without a Post Office licence.
Such licences may be obtained at
any Post Office at which Money
Order business is transacted, price
10s. Neglect to obtain a licence
is likely to lead to prosecution.

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 37).

UNUSUAL FORD FEATURES

The British made Ford car is finished in a choice of beautiful cellulose colours.

The upholstery is attractive and durable.

More than 40 different kinds of fine steel are used for unusual strength and durability.

The beautiful Ford has positive four wheel brakes and an independent set of emergency brakes.

The Ford is almost entirely a top gear car.

It has four hydraulic shock absorbers for safety and comfort. It has an unsplinterable glass windscreen. Steers easily. Holds the road at any speed.

Only because of Ford manufacturing facilities and selling policy can there be such car value far above the price.

YOURS FOR 75 WRAPPERS!



By arrangement with the Kodak Company, the proprietors of Wright's Coal Tar Soap are offering a camera which is capable of taking most excellent photographs. This camera, which is manufactured in Great Britain, is not a toy; it is strongly constructed and takes photographs 3 1/2 ins. x 2 1/2 ins., using the popular Kodak film (No. 120), obtainable everywhere. It can be loaded in daylight. A book of instructions is given with each camera. The "Hawk-Eye" Camera cannot be bought, but films and accessories can be obtained from any Kodak dealer, who will be glad to give FREE any advice or help, if desired. All you have to do is to save 75 outside printed wrappers from tablets of Wright's Coal Tar Soap and send them, together with your name and address, clearly written, to Camera, Dept. 5, Wright's Coal Tar Soap, Southwark, London, S.E.1.

WRIGHT'S COAL TAR SOAP

The Ideal Toilet and Nursery Soap

6d. per tablet.

Bath size 10d.

Wednesday's Programmes (continued April 9)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

1.15-2.0 A Symphony Concert

Relayed from THE NATIONAL MUSEUM OF WALES

NATIONAL ORCHESTRA OF WALES

(Cerddoria Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Symphony in G (The 'Oxford') Haydn
'Algerian' Suite Saint-Saëns

4.0 A Light Orchestral Concert

NATIONAL ORCHESTRA OF WALES

(Cerddoria Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Suite, 'Joseph and his Brethren' Schmidt

MURIEL NIXON (Soprano) and Orchestra

Air de Lia ('Lia's Song') ('L'Enfant Prodigue')

('The Prodigal Son') Debussy

ORCHESTRA

Dance Intermezzo Sibelius

Piedmontese Dances Sinigaglia

MURIEL NIXON

Fain would I change that Note .. Nicholas Gatty

When Myra sings A. L.

THE ORCHESTRA

Petite Suite, 'Jeux d'enfants' ('Children's Games') Bizet

MURIEL NIXON

The Maiden Parry

My Heart is like a singing Bird Parry

ORCHESTRA

Fantasy, 'The three Bears' Eric Coates

5.15 THE CHILDREN'S HOUR

'PRINCESS BOOPFULS'

by

RALPH DE ROHAN

Part II

'William Workman—His Wit and Wisdom'

THE STATION TRIO

6.0 National Programme

9.15 West Regional News

9.20 National Programme

10.35-11.0 London Regional Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

1.15-2.0 Cardiff Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

(From Cardiff)

6.0 National Programme

9.15 West Regional News (From Cardiff)

9.20 National Programme

10.35-11.0 London Regional Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

4.0 National Programme

5.15 THE CHILDREN'S HOUR

'THE HALCYON,' from 'Toby and the Odd Beasts' (Netta Syrett), arranged as a dialogue story

6.0 National Programme

9.15 Midweek Sports Bulletin; Local News

9.20 National Programme

10.35-11.0 London Regional Programme

The Bournemouth transmitter radiates the National programme on a wavelength of 288.5 m. (1,040 kc/s).

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

4.0 The Northern Wireless Orchestra

DOREEN GIBSON (Pianoforte)

5.0 THE CHILDREN'S HOUR

5.30 The Presidential Address

At the General Meeting of

THE CLASSICAL ASSOCIATION

By

His Grace THE ARCHBISHOP OF YORK

'The Distinctive Excellencies of Latin and Greek'

Relayed from THE ASSEMBLY HALL OF THE

UNIVERSITY COLLEGE, HULL

(From Hull)

6.15 National Programme

7.45 Orchestral Music and a Play

THE NORTHERN WIRELESS ORCHESTRA

March, 'Sons of the Brave' Bidgood

Overture, 'La Sirène' Auber

Three African Dances Ring

'The Tender Passion'

A Play in One Act

by

VINCENT DOUGLAS

Characters

Adam (a man)

A Policeman

William (a young man)

Fancy (a maid)

Mr. Oddie (a married man)

The scene is the Thames Embankment on a

bright moonlight night in early April

ORCHESTRA

English Scenes Bantock

Pastorale; Romance; Intermezzo; Benedictus; Hornpipe

9.0 National Programme

9.15 North Regional News

9.20 National Programme

10.35-11.0 London Regional Programme

GREAT SPRING OFFERS

By THE WITNEY BLANKET CO., LTD., WITNEY

A TIMELY OFFER—OLD WORN FADED DOWN QUILTS RE-COVERED

RENOVATED AND MADE OF BEAUTIFUL APPEARANCE. ORIGINAL "DIMPLED PLUMPNESS" FULLY RESTORED. DOWN QUILTS MADE LIKE NEW OR BETTER THAN NEW BY THE WITNEY BLANKET CO., LTD., WITNEY. WRITE FOR PATTERNS AND CHOOSE YOUR COVER.

There are millions of Down Quilts in British homes. Many of them are but mere shadows as compared with their new condition. They are faded and thin. Look at yours. See how needy they are of re-covering and complete renovation. The Witney Blanket Co.'s splendid method for the renewing of Down Quilts therefore makes a great and timely appeal to all housewives. More over the generous offer they are making of PATTERNS of beautiful silky satins and satens in delightful designs or plain self-colours (also plain Jap silk), for the re-covering of old Down Quilts makes it so easy and simple a matter for you to have full particulars of this valuable method of Down Quilt Restoration.

now inside your old quilt for refilling the new cover which they provide according to your choice from the patterns offered. If necessary, they add to the filling, so as to restore the quilt to its fullest rich, dimpled thickness.

REDUCED PRICES NOW PREVAILING

POST COUPON FOR PATTERNS

The World's Best Value in Re-covers.



OLD QUILTS RETURNED RICHLY COLOURED DOWNY SILKY AS GOOD OR BETTER THAN NEW!



The Patterns represent a galaxy of colourings and an array of splendid quality coverings.

WRITE NOW

A QUILT RICHLY COLOURED AND OF GORGEOUS BEAUTY CAN BE YOURS.

This is an offer of economy and restoration to the beautiful. Do not have your bedrooms marred with faded, waxy-looking Down Quilts; but let them impart beauty and finish to the bedrooms.

WRITE FOR PATTERNS AND PARTICULARS.

This is, of course, an enterprising and remarkable offer on the part of the world-famed Witney Blanket Co., Ltd. (famous as suppliers of Witney Blankets Direct from Witney). You can fully trust your quilts in the experienced hands of this famous firm, who are notable for the value-for-money policy they pursue and who exist to give every customer the fullest satisfaction.

All you have to do is to fill in the Coupon asking for the patterns of the charming and beautiful coverings and price list for re-covering. These will come per return, and you will then be able to select the pattern you desire or which will harmonise with the other effects of the room. Accept this splendid offer to-day—it means "New Quilts for Old," and is an offer of economy, beauty and proven satisfaction for every home.

THOUSANDS OF UNSOLICITED TESTIMONIALS RECEIVED.

Mrs. G. writes: "The Down Quilt you renovated for me arrived safely. I am delighted with it. The work is beautifully done, and I shall certainly recommend your firm to my friends. Thanking you for your kind and prompt attention."

Your Down Quilt can be restored to its fullest glory and beauty as when new—perhaps better—silky and fully warm. The Witney Blanket Co., Ltd., completely re-cover, and see all the filling

SPECIAL QUILT RENOVATION COUPON

To THE WITNEY BLANKET CO., LTD., Butter Cross Works, WITNEY, Oxfordshire.

Please send me patterns of Down Quilt Coverings and Prices:—

- No. 1. Lowest Price Re-covers. (Cross of)
 - No. 2. Best Cambrics and Satens. set 405
 - No. 3. Satens, Silks and Satins. required.)
- I promise to return patterns within three days.

NAME (Block letters)

ADDRESS

Radio Times, April 4, 1930.

BIG BARGAINS IN BEAUTIFUL SOFT KAPOK DOWN MATTRESSES

THE SAFEST AND PUREST THING TO SLEEP ON! Great Offer by THE WITNEY BLANKET CO., LTD., WITNEY.

A New Note in Mattress Production—Purity and Softness

"Down-like" Beds as Soft and Warm as a Down Quilt.

MADE IN A GARDEN FACTORY ENSURING PURITY.

KAPOK IS SOFT, LIGHT AND YIELDING—AND SO VERY PURE

KAPOK is DAMP-PROOF—INVALUABLE for RHEUMATIC SUFFERERS. MARVELLOUSLY LIGHT IN WEIGHT. KAPOK IS PURITY ITSELF.

Secure now a Bargain Mattress of a NEW and LOVELY STYLE which cannot become lumpy or hard. FILL IN COUPON FOR FREE PATTERNS OF THE SPECIAL (AND DIFFERENT) BEAUTIFUL SUEDE TICKS AND SPECIMENS OF KAPOK and FULL PARTICULARS.

Nothing more soft and luxurious to lie on has ever been thought of or made than these Kapok Down Mattresses.

Everyone knows the softness and lightness of a Down Quilt, how it covers you with a light mantle of rich warmth. Here in the Kapok Down Mattresses now offered by The Witney Blanket Co., Ltd., you have the same softness and warmth to lie on but in much more thick and substantial form.

Kapok Down Mattresses are pure as Nature, because Kapok is a natural pure vegetable down. Free from dust, dirt or anything deleterious. In this pure state it is made into these mattresses.

Kapok mattresses are therefore absolutely the purest beds you can buy. These mattresses do not become lumpy or hard.

KAPOK is DAMP-PROOF and these Kapok mattresses are invaluable to Rheumatic sufferers.

Kapok is VERY LIGHT IN WEIGHT. How light and easy to handle, therefore, are these mattresses when making beds.

SAVE YOURSELF EXERTION IN BED-MAKING. A Kapok Down Mattress is ALL PURE—JUST PURITY, SOFTNESS AND WARMTH. Strikes an entirely new note in mattress production.

Think of a down quilt thickened to an enormous degree, then you will have brought to your mind the lovely qualities of these mattresses.

GREAT BED-COMFORT BARGAIN OFFER. The Purity of the bedding you sleep on is a Vital Matter to your Health, which in itself is Your Most Vital Matter. Your health is your life—sleep healthily and with a Kapok Down Mattress sleep gloriously warm and comfortable. All balm—All peace—All softness. Warmth and utmost deliciousness come to the sleeper on a Kapok Down Mattress. Inexpressibly comfortable would be your rest each night. Humanity derives from Nature many wonderful beautiful and useful things, and here in these Kapok Down Mattresses you have bedding of voluminous thickness, softness and warmth.

They are now offered AT

LOW PRICES direct from the Garden Factory of The Witney Blanket Co., Ltd., which is one of the finest in the country, and is efficiently supervised and economically organized.

The keen prices to the buyer are only made possible by reason of the enormous and advantageous purchases—and ONE small factory profit. There are no middlemen's expenses to consider, and YOU get the benefit in increased value and quality. "The Mattress of any bed should be of Kapok—nothing has yet been discovered

PURE AS the LILY

THE SOFTEST THING TO LIE ON

SOFT as DOWN

to replace or surpass Kapok for comfort and right thorough restfulness. Vide Press.

TICKS ARE MADE OF DELIGHTFUL SUEDE MATERIAL—DIFFERENT—OF SOFT, WARMER MATERIAL WHICH DOES NOT FEEL COLD TO THE TOUCH, and are supplied in four self-colours of Khaki, Rose, Blue and Heli.

Write to-day for free patterns, specimens of Kapok Down and particulars of these lovely "Down-like" Beds which are so beautiful to sleep on. SIMPLY FILL IN THE COUPON and the patterns and particulars will come per return.

KAPOK DOWN MATTRESS COUPON

To THE WITNEY BLANKET CO., LTD., Butter Cross Works, WITNEY, OXFORDSHIRE.

Please send me patterns (which I will return within 3 days) and particulars of Kapok Down Mattresses offered at low prices.

NAME (Block Letters)

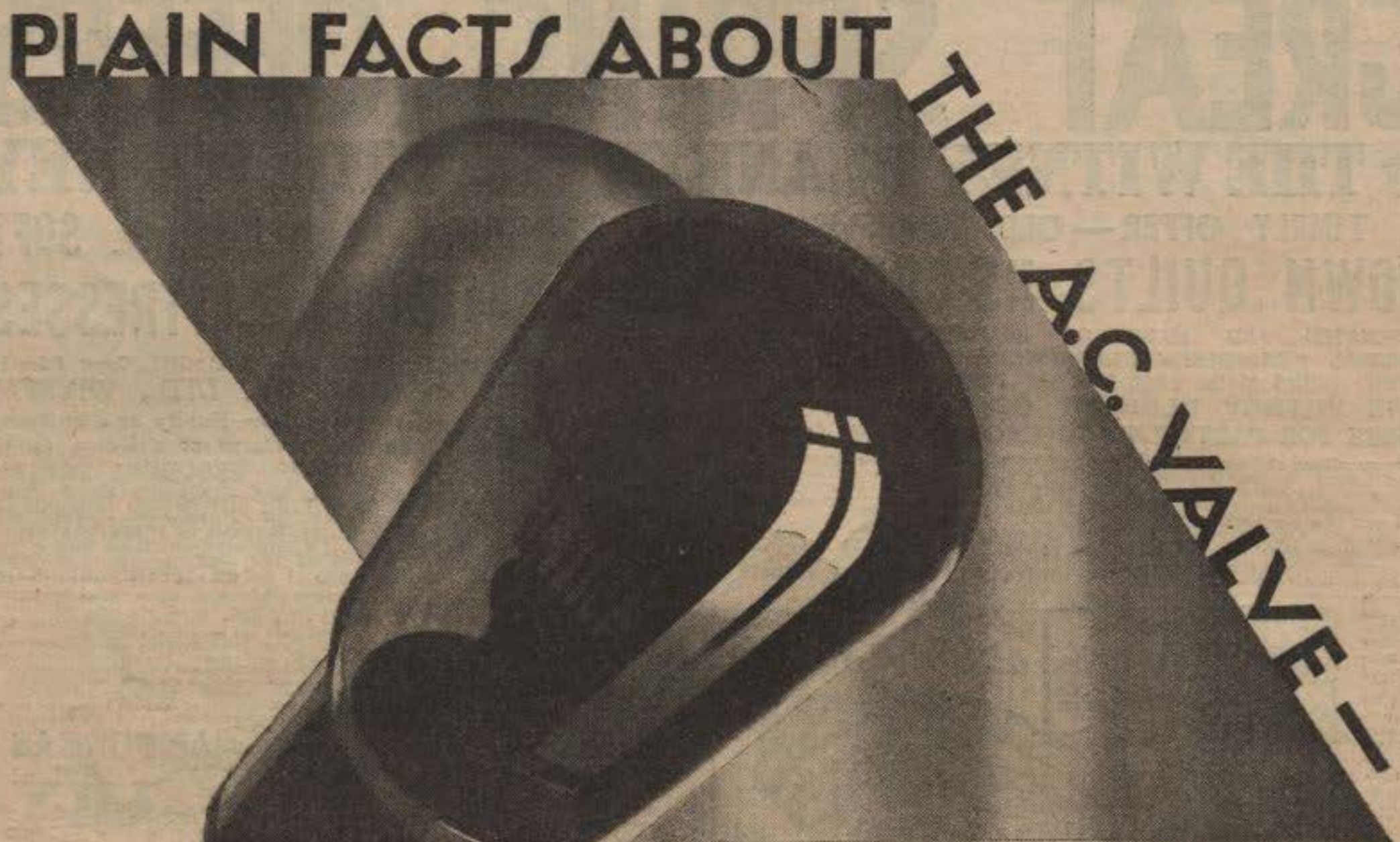
ADDRESS

Radio Times, April 4, 1930.

THE WITNEY BLANKET CO. LTD

WITNEY

PLAIN FACTS ABOUT THE MASTER VALVE—



It's operated from the electric mains—an advantage that enables low tension batteries to be discarded. The current from the mains is stepped down by a transformer and fed to the filament heating element. The method of utilizing the house mains, places radio on the same plane for reliability as ordinary home electric apparatus. Mullard alone has developed this improvement to perfection in their range of A.C. valves. Their reliability, their hum-free and efficient performance and their negligible upkeep cost, make them essentially the most suitable valve for your all-electric radio.

Ask your dealer for the following type numbers:—

- S.A.V. Screened grid valve.
- 354.V. } Detector and L.F. Amplifier.
- 164.V. }
- 104.V. Power Amplifier.

Mullard

THE MASTER VALVE



Above, a cut illustration of the indirectly heated filament in a Mullard A.C. Valve. It is only by the most careful research that the Mullard Engineers have been successful in designing and constructing this latest marvel of the radio world.

5.0
**CANON ELLIOTT'S
 LENTEN
 ADDRESS**

**THURSDAY, April 10
 NATIONAL PROGRAMME**
 1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.0
**PEOPLE'S
 PALACE
 CONCERT**

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL GREENWICH;
 WEATHER FORECAST

10.45 Listeners' Apple Recipes

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

12.0 **A Concert**
 ANDREW BROWN'S QUINTET

- Turkish March Mozart
- En Bateau (Boating) Debussy
- Cortège Bizet
- 'Carmen' Entr'acte Bizet
- Serenade Espagnole Glazounov
- Minuet from 'Septet' Beethoven
- Waltz, 'Wiener Blut' ('Viennese Life') Strauss
- Minuet Bolzoni
- Divertissement ('Sylvia') Delibes
- Gipsy Songs Brahms
- Hebrew Melody Achron
- Waters of the Perkiomen Klickman
- Rondo Capriccioso Mendelssohn, arr. Mulder

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

2.0-2.30 Gramophone Records

3.0 **EVENSONG**
 FROM WESTMINSTER ABBEY

3.45 **A Concert**
 ANNE LIDDELL (Contralto)

- THE TERRELL STRING QUARTET: SIMONE TERRELL
 WINIFRED BOWLBY, SHEILA MACKENDRICK,
 MARIAN BOWLBY
- Quartet in E Flat, Op. 76, No. 6 Haydn
 - Allegretto; Fantasia Adagio; Menuetto;
 Allegro Spiritoso
 - Fantasy for String Quartet Frank Bridge
 - Allegro moderato; Andante moderato;
 Allegro ma non troppo

4.20 ANNE LIDDELL
 An die Musik (To Music)
 Lachen und Weinen
 (Laughing and Weeping) Schubert
 Der Musensohn (The
 Muse's Son)
 Old Welsh Folk-songs
 The dying Harper (David of the
 White Rock), arr. Kurt Schindler
 Cuckoo dear arr. Robert Bryan

4.35 QUARTET
 Quartet in G, Op. 18, No. 2
 Beethoven
 Allegro; Adagio cantabile—
 Allegro; Scherzo Allegro; Allegro
 molto quasi Presto

5.0 LENTEN ADDRESS
 by
 Canon W. H. ELLIOTT
 'A Plain Man looks at Life'



HAROLD WILLIAMS (left) sings in the People's Palace Concert tonight, which SIR LANDON RONALD (right) will conduct.

7.45 EUNICE NORTON (Pianoforte)
 Prelude in E Bach
 Selections from 'Die Davidsbündler' Schumann
 Concert Study in F Minor Liszt

8.0 **People's Palace
 Concert—VIII**
 HAROLD WILLIAMS (Baritone)
 THE WIRELESS SYMPHONY
 ORCHESTRA
 (Principal Violin, S. KNEALE KELLEY)
 Conducted by
 SIR LANDON RONALD
 Overture, 'Figaro' Mozart
 Vocal Scene, 'The Lament of Shah Jehan'
 Landon Ronald
 Symphony No. 5, in E Minor ('From
 the New World') Dvorak

5.15 **The Children's Hour**
 The Story of 'The Little Dressmaker'
 (Eleanor Farjeon)
 Selections by THE SHIRLEY BOYS' SILVER BAND
 'Primitive People,' by Sir GEORGE DUNBAR

6.0 'Great Expectations'
 (Chapter LVI)
 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**
 BACH'S SUITES FOR UNACCOMPANIED
 VIOLONCELLO
 Played by MAURITS FRANK

7.0-7.20 'PLAYS AND THE THEATRE'
 Mr. JAMES AGATE

7.25 'THE YOUTH OF INDUSTRIALISM'—VI
 Mr. R. S. LAMBERT and Mr. H. L. BEALES
 Question No. VI: 'Is there a Law of Progress?'

9.5 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN; London and New York Stock Ex-
 change Reports: (1,554.4 m. only) Shipping
 Forecast

9.30 Mr. VERNON BARTLETT
 'THE WAY OF THE WORLD'

9.45 'DIVERSIONS'—V
 (See foot of page)

10.45-12.0 **DANCE MUSIC**
 JACK HARRIS' GROSVENOR HOUSE BAND,
 FROM GROSVENOR HOUSE

(1,554.4 m. only)
 12.0-12.5 a.m. Experimental Transmission for the
 Radio Research Board by the Fultograph Process

Cocks, Cows, and Cuckoos.

DAYBREAK in a Surrey Farm (H.M.V. B3345) gave a cheerful start to Mr. Christopher Stone's programme of new records on Friday, March 28, which followed it up with a Neapolitan song from Gigli (H.M.V. DA763), the *Floral Dance* from Frederick Ranalow (Piccadilly 5010), Berlioz's *Carneval Romaine* (Parlo. E10971), Rozycki's *Caton waltz* sung by Olga Olgina, and a *Rosenkavalier Fantasy* played by Percy Grainger (Col. DB28). Other records were *Old Music-Hall Favourites*, Herman Finck and Orchestra (Col. DB27), Gracie Fields in *Singin' in the Bath-tub* (H.M.V. B3326), Cyril Lidington in *The Doll's House* (Worldecho Broco), Daniel Haynes in *Waiting at the End of the Road* (Zono. 5527), and *Hot Heels*, played by Ed. Lang's Orchestra (Parlo. R596). By special request a very beautiful sacred record by the Don Cossacks' Choir (Col. DX12) was included again.

DIVERSIONS

The fifth of this new series of programmes will be broadcast
TONIGHT AT 9.45,

Outside Broadcasts.
 Surprise Items.
 A New Type of Programme.
 Including a relay from the Palladium.
 Supported by Gershon Parkington's Orchestra.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 45). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 44).

7.0
THE BAND OF
H.M.
ROYAL MARINES

THURSDAY, April 10
MIDLAND REGIONAL
626 kc's (479.2 m.)

8.55
PART TWO
OF
'THE APOSTLES'

12.0 THE GRANGE SUPER CINEMA
ORCHESTRA

Conducted by HAYDN HEARD
Relayed from THE GRANGE SUPER
CINEMA, SMALL HEATH, BIRMINGHAM
March, 'Colonel Bogey' Alford
Selection, 'Martha' Flotoy
Waltz, 'Little Cupid Dances' Gung'l
Selection of Irish Airs, 'The Sham-
rock' arr. Middleton
Suite, 'The Two Pigeons' Messager

1.0 ERIC BROOK (Baritone)

Young Dietrich Henschel
Man and Woman Arthur Benjamin
In Summertime on Bredon
Graham Peel

1.10 LUNCH-HOUR SERVICE

Relayed from ST. MARTIN'S PARISH
CHURCH, BIRMINGHAM
Conducted by the
Rev. HAVELOCK DAVIDSON

1.50 London Regional Programme

2.30-3.0 REGINALD NEW

At THE ORGAN of THE BEAUFORT
CINEMA
Relayed from WASHWOOD HEATH,
BIRMINGHAM
March, 'The Queen of Sheba'
Gounod
Two Arabesques Debussy
Suite, 'Spanish Ballet Music'
D'ormes

5.15 The Children's Hour

'The Clown,' a Play by Florence M.
Austin
JACKO and TONY in Duets
STANLEY LOWE (Violin)

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
Concert

THE BAND OF H.M. ROYAL
MARINES
(Portsmouth Division)
Conducted by Capt. R. P.
O'DONNELL
Relayed from THE NATIONAL
TRADES EXHIBITION, BING-
LEY HALL, BIRMINGHAM
Military March ('Al-
gorian' Suite) Saint-Saëns
Selection, 'Henry VIII'



Part II of Sir Edward Elgar's Oratorio,
'THE APOSTLES,'
will be relayed from Worcester Cathedral
tonight at 8.55

The Angel Joan Elwes
Mary Magdalene Millicent Russell
St. John Percy Manchester
Jesus Roy Henderson
St. Peter Keith Falkner
Judas Richard Watson

The Orchestra

The Worcester Festival Choral Society

and

The Cathedral Choir

Conducted by Sir IVOR ATKINS

At the Organ Edgar Day

The picture above is reproduced from an engraving
from Leonardo da Vinci's fresco, 'The Last Supper,'
in the church of S. Maria delle Grazie, at Milan. Below
is shown a view of Worcester Cathedral from the river.



Andante Cantabile Tchaikovsky
Pizzicato—Miniature Suite
Walton O'Donnel
Malaguena (Spanish Dance) ('Bo-
abdil') Moszkowski
Third Nocturne 'Liebestraume'
(Dream of Love) Liszt
Keltic Suite Foulds
The Clans; A Lament; The Call

8.0 London Regional Programme

8.50 Midland News

8.55 'The Apostles'
(ELGAR)

Part II

Relayed from THE CATHEDRAL,
WORCESTER

The Angel JOAN ELWES
Mary Magdalene

MILLICENT RUSSELL

St. John PERCY MANCHESTER

Jesus ROY HENDERSON

St. Peter KEITH FALKNER

Judas RICHARD WATSON

THE ORCHESTRA

THE WORCESTER FESTIVAL
CHORAL SOCIETY

and

THE CATHEDRAL CHOIR

Conducted by Sir IVOR ATKINS,
D.Mus.

At the Organ, EDGAR DAY

9.45 'Crystal
Set-piece'

A Sentimental Interlude

By K. B. INDOE

(London Regional Programme)

10.15-10.30 'The
Second News'

WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

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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The alternative to the Midland Regional Programme is the National Programmes (see page 43), which you can receive from Daventry 5XX on 1,554.4 metres.

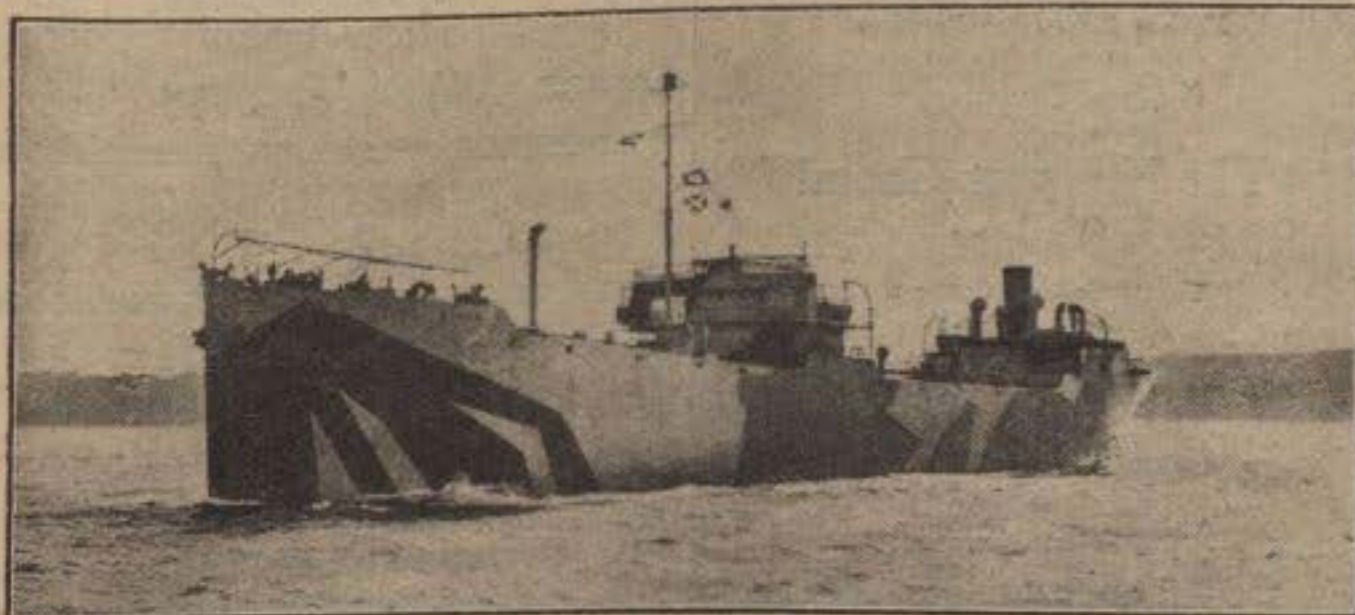
THURSDAY, April 10
LONDON REGIONAL
842 kc's (356.3 m.)

8.0
A NEW
RADIO
PLAY

12.0 **Light Music**
(From Midland Regional)
THE ORCHESTRA
Conducted by HAYDN HEARD
Relayed from THE GRANGE SUPER CINEMA,
SMALL HEATH, BIRMINGHAM
March, 'Colonel Bogey' Alford
Selection, 'Martha' Plotow
Waltz, 'Little Cupid Dances' Gung'l
Selection of Irish Airs, 'The Shamrock'
arr. Myddleton
Suite, 'The Two Pigeons' Messenger

7.0 A Military Band Concert

(From Midland Regional)
THE BAND of H.M. ROYAL MARINES
(Portsmouth Division)
Conducted by Capt. R. P. O'DONNELL
Relayed from THE NATIONAL TRADES EX-
HIBITION, BINGLEY HALL, BIRMINGHAM
Military March ('Algerian' Suite) } Saint-Saens
Selection, 'Henry VIII' }
Andante Cantabile Tchaikovsky
Pizzicato (Miniature Suite) .. Walton O'Donnell



Imperial War Museum

AN OIL TANKER IN ITS WAR-TIME DAZZLE PAINT.

A picture recalling the romance of oil during the Great War, about which Sir JOHN CADMAN will talk this evening at 6.40.

1.0 **A Ballad Concert**
(From Midland Regional)
ERIC BROOK (Baritone)
Young Dietrich Henschel
Man and Woman Arthur Benjamin
In Summertime on Bredon Graham Peel

1.10 WINIFRED HORN (Violin)
Romance Seendgen
Mazurka Jenkinson

LOUISA BEARDSLEY (Soprano)
Care Selve (Dear Words) Handel, arr. A. L.
Serenade Foselli
A Song at Dawn Hubert Brown

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
Relayed from WASHWOOD HEATH, BIRMINGHAM
(From Midland Regional)

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'—VI**
Sir JOHN CADMAN: 'Oil during the Great War'

Malaguena (Spanish Dance) ('Boabdil')
Moszkowski
Third Nocturne (Liebestraum) (Dream of Love)
List
Keltic Suite Foubles

8.0 'The Flowers are not for You to Pick'

A Play for the Microphone
Written and Produced by
TYRONE GUTHRIE

HAROLD SCOTT
FLORA ROBSON
WILFRED SHINE
MARY O'FARRELL
ETHEL LEWIS
FLORENCE MARKS
ARTHUR MALCOLM
CHARLOTTE TEDLIE
KITTY MURPHY

8.50 **Regional News**

8.55 'The Apostles'
(ELGAR)
Part II

Relayed from THE CATHEDRAL, WORCESTER
(From Midland Regional) (See opposite page)

9.45 'Crystal Set-piece'
A Sentimental Interlude
By K. B. INDOE

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



½ tumbler water
½ teaspoonful
MILTON
½ hour
FALSE TEETH
SPOTLESS!



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 43)



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From 8 a.m. till 11 p.m.—throughout the rush and tear of a day in town, your hair will remain neat and glossy if you use Anzora. Anzora sets it perfectly—and keeps it set.

Anzora Cream, for greasy scalps, will not soil hat linings or pillows. Anzora Viola is for dry scalps and contains a little oil of Violets. Sold in 1s. 6d. and 2s. 6d. (double quantity) bottles by Chemists, Hairdressers and Stores.

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1/3 (5 days' course) also 3/- and 5/- (for more chronic cases)

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Thursday's Programmes continued (April 10)

CARDIFF

968 kc/s (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
- 3.0 National Programme
- 4.45 BOBBY'S STRING ORCHESTRA
Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL
- 5.15 THE CHILDREN'S HOUR
- 6.0 Swansea Programme
- 6.15 National Programme
- 6.35 Market Prices for Farmers
- 6.40 National Programme
- 7.45 The Newport Choral Society
Thirty-Second Concert
(Second Season)
Relayed from
THE CENTRAL HALL, NEWPORT
'REQUIEM'
(Verdi)
Artists
STILES ALLEN (Soprano)
RISPAH GOODACRE (Contralto)
PARRY JONES (Tenor)
JOSEPH FARRINGTON (Baritone)
THE CHOIR OF THE NEWPORT CHORAL SOCIETY
NATIONAL ORCHESTRA OF WALES
Leader, LOUIS LEVITUS
Conducted by ARTHUR E. SIMS
I 'Grant them, and Kyrie (Requiem & Kyrie): Soprano, Mezzo-Soprano, Tenor, Bass, and Chorus
II Day of Anger (Dies irae): Four solo parts and Chorus
Day of Anger (Dies irae): Chorus
Hark the Trumpet (Tuba mirum): Chorus
Now the Record (Liber scriptus): Mezzo-Soprano and Chorus
What Affliction (Quid sum miser): Soprano, Mezzo-Soprano, and Tenor
King of Glories (Rex tremenda): Quartet and Chorus
Ah! Remember (Recordare): Soprano and Mezzo-Soprano
Sadly groaning guilty feeling (In gemisco): Solo Tenor
From the Accursed (Confutatis): Solo Bass
Ah! What weeping (Lacrymosa): Quartet and Chorus
III Oh, Lord God (Domine Jesus): Offertory for Soprano, Mezzo-Soprano, Tenor, and Bass
IV Holy (Sanctus): Fugue for Two Choirs
V Lamb of God (Agnus Dei): Soprano, Mezzo-Soprano, and Chorus
VI Light Eternal (Lux aeterna): Mezzo-Soprano, Tenor, and Bass
VII Lord, deliver my Soul (Libera me): Solo for Soprano, Chorus, and final Fugue
- 9.5 National Programme
- 9.20 West Regional News
- 9.25-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
- 3.0 National Programme
- 5.15 THE CHILDREN'S HOUR
(From Cardiff)
- 6.0 Capt. CHARLES E. HARRIS: 'Sailing Ships'
- 6.15 National Programme
- 6.35 Cardiff Programme
- 6.40 National Programme
- 9.20 West Regional News
(From Cardiff)
- 9.25-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

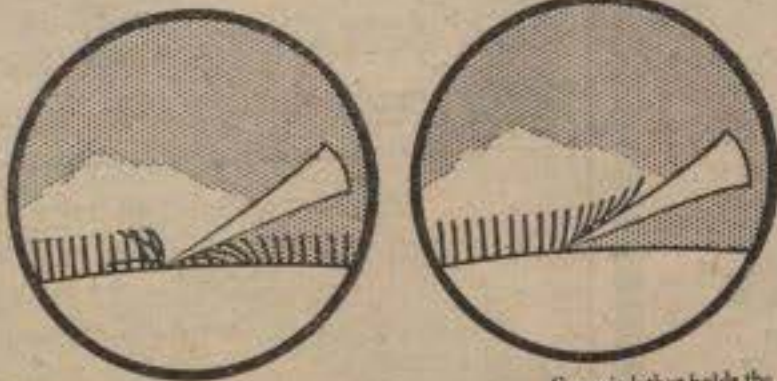
- 10.15-10.30 THE DAILY SERVICE
- 12.0-1.0 National Programme
- 3.0 National Programme
- 5.15 THE CHILDREN'S HOUR
'PRINCESS BOOFULS'
Part II
RALPH DE ROHAN
- 6.0 National Programme
- 9.20 Local News
- 9.25-12.0 National Programme

The Bournemouth transmitter radiates the National programme on a wavelength of 288.5 m. (1,040 kc/s).

MANCHESTER

797 kc/s (376.4 m.)

- 10.15-10.30 THE DAILY SERVICE
- 12.0-1.0 A Light Morning Concert
(From Liverpool)
- 4.30 THE NORTHERN WIRELESS ORCHESTRA
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. W. F. A. ERMEN: 'The Way to Better Photography—Plates or Films?'
- 6.15 National Programme
- 6.35 Market Prices for Northern English Farmers
- 6.40 National Programme
- 9.20 North Regional News
- 9.25-12.0 National Programme



Watery lather lets the razor slide over. Erasmic lather holds the hairs up to the blade.

The Lather that helps the Razor

You know how it feels when your razor isn't "gripping." It means the hairs of the beard are not getting enough firm support from the lather.

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	GPR 4	2	.095	40,000	32	R.C.
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	GPR 11	3.5-4	.09	44,000	41	R.C.
	GPR 17	5-6	.14	20,000	17.5	H.F. Det.
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Screened Grid 15/- each Post 4d.	GPR 120	2	.3	3,000	4.5	Super Power
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That song you were singing in your bath!
"Daffodils are blowing"?
Jolly!
I'll always love you because you simply will not be dull.
All day long I think of you—bright and smiling.
All these years...
Wonderful!
Pass the Golden Shred, darling.
Marvellous marmalade!
It always reminds me of you. Bright. Sparkling. Sunny. Always the same

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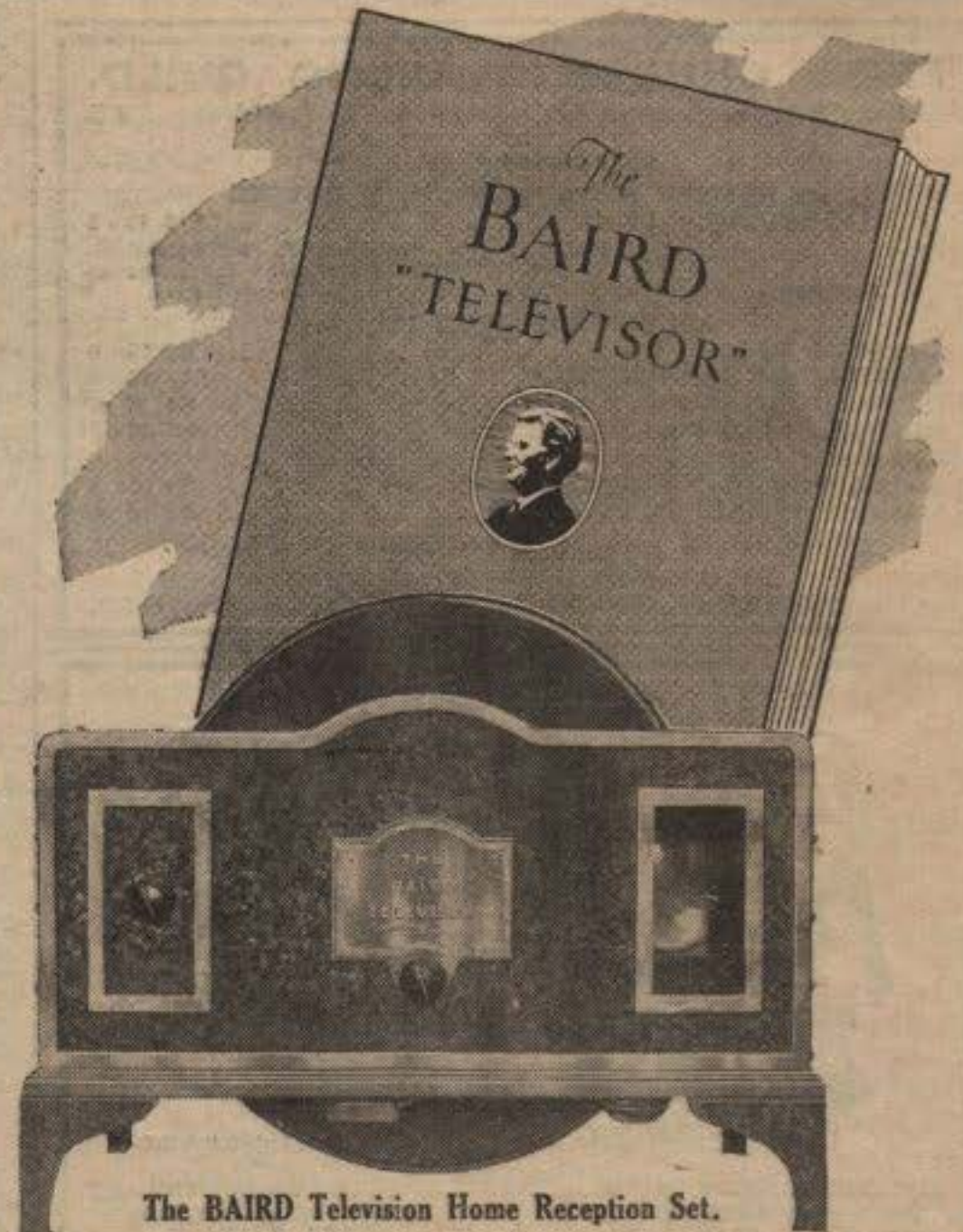
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The BAIRD Television Home Reception Set.

FRIDAY, April 11
NATIONAL PROGRAMME
 1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
A PLAY
 BY
TYRONE GUTHRIE

10.30
A RECITAL BY
FREDERICK
DAWSON

10.15 a.m. **THE DAILY SERVICE**

10.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST**

10.45 **'THE TOWNSWOMAN'S DAY'—XIV**
 Sister RAYMOND: 'Country Excursions'

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

12.0 **A Sonata Recital**
 AMINA LUCCHESI (Violin)
 MARGERY CUNNINGHAM (Pianoforte)

12.30 **ORGAN RECITAL**
 by LEONARD FOSTER
 Organist and Director of The Choir,
 St. Thomas's, Regent Street
 Relayed from St. MARY-LE-BOW
 ANNA FILIPOVA (Soprano)

LEONARD FOSTER
 Overture, 'Athalia' Handel
 Adagio (Clarinet Concerto) Mozart

ANNA FILIPOVA
 Songs

LEONARD FOSTER
 Prelude in B Minor Bach
 Three Chorale Preludes:
 Ach Herr, mich armen Sunder Buxtehude
 Awake us, Lord, we pray Thee Bach, arr. Alan Gray
 Rhosymedre Vaughan Williams
 Antiphon (from Five Mystical Songs) Vaughan Williams

ANNA FILIPOVA
 Songs

LEONARD FOSTER
 Pièce Heroique Franck
 Harmonies du Soir (Evening
 Murmurs) Karg Elert
 Marche Triomphale Karg Elert

1.30-2.30 **A Recital of Gramophone Records**
 By CHRISTOPHER STONE

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

5.15 **The Children's Hour**
 'MOONSHINE'
 A Play for Children written for broadcasting by
 CAREY GREY

6.0 Professor V. H. MOTTAM: 'Garden Work for
 the Easter Holidays'

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

6.40 **The Foundations of Music**
 BACH'S SUITES FOR UNACCOMPANIED VIOLONCELLO
 Played by MAURITS FRANK

7.0-7.20 Mr. ERNEST NEWMAN
 THE B.B.C. MUSIC CRITIC

7.25 **'SOME MODERN DRAMAS AND HOW
 TO APPRECIATE THEM'—VI.**
 Mr. DESMOND MACCARTHY: 'The Value of
 Realism on the Stage'

8.32 ROBERT EASTON

Boots McCall
 Down by the Sally Gardens Martin Shaw
 Old Clothes and fine Clothes
 The Carpet Sanderson

8.40 BAND

Three Spanish Dances Granados
 Oriental; Andalous; Rondalla

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 Hon. HAROLD NICOLSON
 'PEOPLE AND THINGS'

9.40 **'The Flowers are not
 for You to Pick'**
 A Play for the Microphone
 Written and Produced by TYRONE
 GUTHRIE

Artists

HAROLD SCOTT
 FLORA ROBSON
 WILFRED SHINE
 MARY O'FARRELL
 ETHEL LEWIS
 FLORENCE MARKS
 ARTHUR MALCOLM
 CHARLOTTE TEDLIE
 KITTY MURPHY

10.30 **FREDERICK DAWSON**
 A PIANOFORTE RECITAL

Passacaille Couperin
 (Concert Version by Karl Klindworth)
 Papillons (Butterflies), Op. 2

Schumann
 (Twelve Short Pieces in Dance Form)
 Introductory Melody; Papillons (Butterflies);
 Pierrot; Arlequin; A la Polonoise;
 Intermezzo; Columbine;
 Valse Viennoise (Viennese Waltz);

Scherzino; Valse; Polonoise; Finale (in which
 the old German Volkslied, 'The Grandfather's
 Dance,' is introduced, symbolical of Philistinism
 and Pedantry; and the noise of Carnival-night
 dying away is represented, the Church clock
 striking 'Six')

Study in F Sharp Minor William Baines
 The Dragon Fly Palmgren

11.0

(1,554.4 m. only)

DANCE MUSIC

SYDNEY KYTE and his CIRO'S CLUB BAND
 From CIRO'S CLUB

11.15-12.0 **THE SPLENDIDE DANCE BAND**
 From the HOTEL SPLENDIDE



'The flowers are not for you to pick.'
 A play for the microphone by Tyrone Guthrie.
 Tonight at 9.40.

7.45 **The Wireless Military Band**

Conducted by B. WALTON O'DONNELL
 ROBERT EASTON (Bass)

BAND
 Overture, 'Sakuntala' Goldmark

8.4 ROBERT EASTON
 When the King went forth to War Koenemann
 Oh, could I but express in Song Maloskkin
 Il lacerato Spirit (The wounded Spirit) ('Simon
 Boccanegra') Verdi

8.12 BAND
 Dance of the Seven Veils ('Salome')
 Strauss, arr. Howgill
 Andantino with Variations
 Schubert, arr. Gerrard Williams

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 51). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 50).

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THE average man wants as much life insurance as possible in his earlier years and a substantial sum—or a guaranteed income—when he ceases work.

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for the five years calls for an outlay of no more than £16 a year. Allowing for income-tax rebate of 2s. in the £, the net amount would be

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Larger or smaller amounts (not less than £500) for proportionate outlay

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Age next birthday.....

NAME.....
(Mr., Mrs., Miss)

ADDRESS.....

R.T. 4.4.30 P.P.205/1000

FRIDAY, April 11 MIDLAND REGIONAL 626 kc's (479.2 m.)

9.5
MIDLAND
WIRELESS
ORCHESTRA

12.0 Lunch-Hour Concert

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'Patrie' ('Fatherland') Bizet

MARGARET WILKINSON (Soprano)

Bells of Youth Fletcher

The Willow Goring Thomas

What's in the Air today Eden

ORCHESTRA

Two Irish Tone Sketches .. Walton O'Donnell

Scottish Fantasy Stephens

MARGARET WILKINSON

April Quilter

Trees Martin Shaw

Little Chinese Mandarin Phillips

Spring's a-coming to Town Molly Carew

ORCHESTRA

Selection of Ballad

Memories

The Yeomanry

Patrol.. Squire

1.15 London Regional Programme

5.15 The Children's Hour

'The Queen who had to be different,' a Story by Mona Pearce

ARTHUR LINDSAY will entertain

'Now that April's here,' by J. E. Cowper

Songs by

MARGARET WILKINSON (Soprano)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

6.40 The Victor Oloff Sextet

ALICE LILLEY (Soprano)

NELLIE WALKER (Contralto)

(London Regional Programme)

8.0 ORGAN RECITAL

by

FRED DUNNILL

Relayed from THE CATHEDRAL, BIRMINGHAM

Prelude and Fugue in G Bach

Heroic Piece César Franck

Fantasy in F Minor Mozart

8.30 Mr. T. S. ELIOT

SEVENTEENTH-CENTURY POETRY—VI, 'DRYDEN'

(London Regional Programme)

9.0 Midland News

9.5 An Orchestral Programme

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

ASHMOOR BURCH (Baritone)

ORCHESTRA

Overture, '1812' Tchaikowsky

ASHMOOR BURCH and Orchestra

Aria, Largo al Factotum (Make way for the Factotum), 'The Barber of Seville' Rossini

ORCHESTRA

Ballet Music, 'The Good-humoured Ladies' Scarlatti, arr. Tommasini

9.45 ASHMOOR BURCH

Out where the big Ships go Hewitt

The Roman Road Henty

Slow Coach

T. C. Sterndale

Bennett

ORCHESTRA

Serenade

Percy Pitt

Ballet Music, 'Harodiade'

Massenet



MARGARET WILKINSON sings in the Lunch Hour Concert at midday, and ASHMOOR BURCH in the Orchestral Programme tonight at 9.5.

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 DANCE MUSIC

SYDNEY KYTE and his CIRO'S CLUB BAND, from CIRO'S CLUB

(London Regional Programme)

LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department, B.B.C.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

The alternative to the Midland Regional programme is the National programme (see page 49), which you can receive from Daventry 5XX on 1,554.4 metres.

FRIDAY, April 11
LONDON REGIONAL
 842 kc's (356.3 m.)

6.40
THE VICTOR OLOF SEXTET

8.0
A RECITAL BY SAMUEL DUSHKIN

12.0 **Lunch-Hour Concert**
(From Midland Regional)
 THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CANTELL
 MARGARET WILKINSON (Soprano)

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

2.15-3.0 **ORGAN RECITAL**
 By J. EDGAR HUMPHRIES, Organist and Director
 of the Choir
 Relayed from ST. MARY-LE-BOW

7.4 **SEXTET**
 Romance Rubinstein
 Spring Song Mendelssohn
 Bourrée Bach

7.18 **NELLIE WALKER**
 La Première Webber
 The early Morning Graham Peal

ALICE LILLEY and NELLIE WALKER
 Duet ('Madam Butterfly') Puccini

ALICE LILLEY
 Care Selve (Dear Woods) Handel

ALICE LILLEY and NELLIE WALKER
 Sunbeams Landon Ronald

8.30 Mr. T. S. ELIOT
 'Seventeenth Century Poetry'
 VI—'Dryden'

9.0 Regional News

9.5 **An Orchestral Concert**
(From Midland Regional)
 THE MIDLAND WIRELESS AUGMENTED ORCHESTRA
 (Leader, FRANK CANTELL)
 Conducted by JOSEPH LEWIS
 ASHMOOR BURCH (Baritone)

ORCHESTRA
 Overture, '1812' Tchaikovsky



NELLIE WALKER (left) and ALICE LILLEY (right) sing in this evening's programme at 6.40, with the Victor Olof Sextet. SAMUEL DUSHKIN (above) will give a violin recital tonight at 8.0.

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 Victor Olof Sextet**
 ALICE LILLEY (Soprano)
 NELLIE WALKER (Contralto)

SEXTET
 Three English Dances Quilter
 Dreams Wagner

6.55 **ALICE LILLEY**
 Damon Max Stange
 Will-o'-the-Wisp Charles Spross

NELLIE WALKER
 The Tryst Sibelius

ALICE LILLEY and NELLIE WALKER
 Serenade Schubert, arr. Charlton
 Nymphs and Shepherds .. Purcell, arr. Newton

7.26 **SEXTET**
 On Wings of Song Mendelssohn
 Spanish Dance Granados

7.36 **ALICE LILLEY**
 The Dawn has a Song Phillips
 The Cuckoo Liza Lehmann

NELLIE WALKER
 The Connemara Shore Howard Fisher

ALICE LILLEY and NELLIE WALKER
 Still wie die Nacht (Still as the Night) .. Goets
 Carinena Lane Wilson

7.44 **SEXTET**
 Londonderry Air arr. O'Connor Morris
 Three Irish Pictures John Ansell

8.0 **SAMUEL DUSHKIN**
A VIOLIN RECITAL
 (Accompanist, MAX PIRANI)

Sonata in D Handel
 Adagio; Allegro; Larghetto; Allegro

Sicilienne Paradies, arr. Dushkin
 March of the Young Fauns (Ballet, 'Cydalis')
 Pierné

Hungarian Dance, No. 1 Brahms
 Tango Albeniz
 Jota Aragonesa Albeniz

ASHMOOR BURCH and Orchestra
 Aria, 'Largo al Factotum' ('Make way for the Factotum') ('The Barber of Seville') Rossini

ORCHESTRA
 Ballet Music, 'The Good-humoured Ladies'
 Scarlatti, arr. Tommasini

9.45 **ASHMOOR BURCH**
 Out where the big Ships go Hewitt
 The Roman Road Henty
 Slow Coach T. G. Sturndale Bennett

ORCHESTRA
 Serenade Percy Pitt
 Ballet Music ('Herodiade') Massenet

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

10.30 **DANCE MUSIC**
 SYDNEY KYTE and his CIRO'S CLUB BAND, from CIRO'S CLUB

11.15-12.0 THE SPLENDIDE DANCE BAND, from THE HOTEL SPLENDIDE

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 49).

THE CAR THAT A MAN WALKED BESIDE

The other day on the outskirts of London a man climbed out of a moving motor car and walked beside it. The car was in top gear.

The man then climbed back into the car, stepped on the accelerator and the car passed quickly, still in top gear, to 55 m.p.h. without clutch slip or shudder.

The car was a Ford Fordor Saloon that had covered 6,437 miles without overhaul.

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CUT THIS OUT, and TRY IT!

RECIPE by ELIZABETH CRAIG

SULTANA CAKE

1 lb. flour, ½ lb. castor sugar,
½ lb. sultanas, Milk, 5 eggs,
2 level teaspoonfuls

BORWICK'S BAKING POWDER

½ lb. butter, 3 oz. mixed peel.

Line cake tin as usual. Sift flour and baking powder together. Chop peels and pick sultanas, then rub sultanas in flour. Cream butter and sugar in a basin. Beat in eggs one by one. Stir in flour and milk as required. Add fruit, mix thoroughly. Turn into tin. Bake in a moderate oven for one hour and a half.

'HOME-MADE' with BORWICK'S means perfect CAKES & PASTRIES

Friday's Programmes continued (April 11)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

12.0-2.30 National Programme

3.0 A Concert

Arranged by
THE BRISTOL CHILDREN'S CONCERT SOCIETY
Relayed from THE CENTRAL HALL, BRISTOL
THE BRISTOL AMATEUR ORCHESTRA
Conducted by MAURICE ALEXANDER
OLIVE FRANKS (Soprano)

4.15 National Programme

5.15 THE CHILDREN'S HOUR

'THE MAGIC FEATHER'
by
DOROTHY EAVES
Episode V—Among the Redskins
Uncle Sam Parsley and the Wicked Whale
William continue their struggle for the Magic Feather

6.0 Mr. HUW MENAI: A Reading of his own poems

6.15 National Programme

7.45 A Concert

by
THE WINNERS
at

The Welsh University Inter-Collegiate Eisteddfod, Bangor, 1930

THE CARDIFF COLLEGE STRING QUARTET
ARTHUR H. POWELL (1st Violin), SYBIL E. LEWIS (2nd Violin), NESTA P. JONES (Viola), HAYDN C. VAUGHAN (Violoncello)

Quartet, No. 4, Op. 18..... Beethoven
Allegro ma non tanto

MEGAN JONES (Soprano)
Yr Arglwydd yw fy Mugail... David Jenkins
Llam y Caiadau..... R. S. Hughes

IDRIS WARRINGTON STEPHENS (Pianoforte)
Polish Dance, Op. 3, No. 1, in E Flat Minor
Scharwenka

Les Jardins sous la pluie (Gardens under Rain)
Debussy

Andaluza, Danzas Espanolas, V..... Granados

WILLIAM EMEYS CLEAVER (Baritone)
Gyn Dafydd Ifan, Welsh Folk Songs... Mrs. Herbert Lewis

C'wieriwch Fy Ngwely, Alawon Gwerin Cymru
Philip Thomas

Dagrau..... Wynndham Williams

THE STRING QUARTET
Quartet, No. 4, Op. 18..... Beethoven
Scherzo

J. W. PHILLIPS (Tenor) and J. IDRIS EVANS (Bass)
Duets, 'Ler the Fifes and the Clarions'
Purcell, arr. Stewart Wilson

Y Ddau Delynor..... Frederic Griffith

AMY THOMAS (Pennillion Singing)
Detholiad o Awdl 'Y Gaeaf'... J. Lloyd Jones,
arr. Lewis Thomas

Afallon..... 'Cyman,' arr. Lewis Thomas
Y rhan olaf o bryddest 'Mab y Bwthyn'
'Cyman,' arr. Lewis Thomas

(Harpist, A. M. JAMES)

J. W. PHILLIPS
Ysbryd y Mynydd..... Vaughan Thomas
My Lute..... Samuel Liddle

THE STRING QUARTET
Quartet, No. 4, Op. 18..... Beethoven

— Menuetto a trio; Allegro

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

3.0 National Programme

5.15 THE CHILDREN'S HOUR
(From Cardiff)

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

4.0 National Programme

5.15 THE CHILDREN'S HOUR

Peeps into Many Lands, including one into the Nature Kingdom: 'THE DECOY' (Mortimer Batton)

6.0 National Programme

9.15 Forthcoming Events; Local News

9.20-11.0 National Programme

Bournemouth transmitter radiates the National Programme on a wavelength of 288.5 m. (1,040 kc/s.)

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

4.0 THE NORTHERN WIRELESS ORCHESTRA
STANLEY HORROCKS (Baritone)

5.15 THE CHILDREN'S HOUR

6.0 Mr. J. WARDLE: 'Readings of Northern Poetry' (Francis Thompson)

6.15 National Programme

7.45 Composers of the North

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
ELSIE SUDDABY (Soprano)

9.0 National Programme

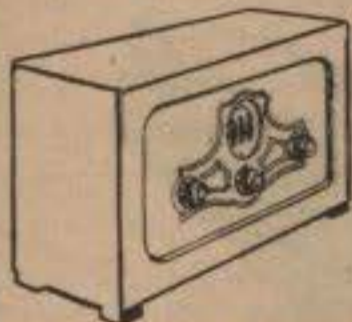
9.15 North Regional News

9.20 National Programme

10.30-11.0 Mirth and Music

EDDIE ROBINSON (Entertainer)
JACK MASSEY (Xylophone Solos)
RAY RAYMOND (Songs with Ukelele and Guitar)

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K-B 163. 3-valve battery receiver. Including valves and royalties. In Oak, with pentode valve £10. 15., with power valve, £10. 2. 6. In Mahogany, with pentode valve £12. 0. 0., with power valve £11. 7. 6.



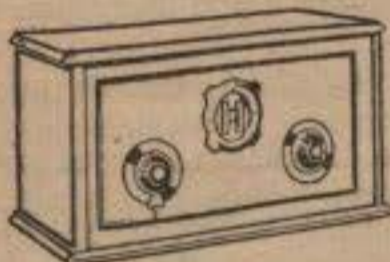
K-B 161 & 169. All-electric 3-valve screened-grid pentode receiver. Including valves and royalties. In Oak £17. 10. In Mahogany £19. 10.



K-B 72. Cone Speaker. Oak cabinet £5. 5. 0. Walnut or Mahogany, £6. 6. 0.



K-B 177. New Junior Cone Speaker. Oak cabinet £11. 19. 6.



Brandeset IIIa. The popular 3-valve set. Including valves and royalties £7. 10.



K-B 4-valve screened-grid portable. Leather case (K-B 156), or oak case (K-B 103). Including valves, royalties and all accessories £18. 18.

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R.T. 4/4

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ADDRESS _____

TOWN _____

COUNTY _____

HILVERSUM PROGRAMME

SUNDAY APRIL 6, 1930. 5.40 P.M. (1075 METRES)

- | | |
|---|---|
| 1 Overture (Zampa) - - Herold | 6 Violin solo by Harry Wiggelaar |
| 2 Valse Poudree - - Popy | 7 Fantasie from Opera Bajazzo - - Leoncavallo |
| 3 In a Chinese Temple Garden - - Ketelbey | 8 Romance Bohemienne - Boldi |
| 4 Waltz. Moonlight on the Danube - - Gay | 9 Temptation Rag - - Lodge |
| 5 Selection from Tyrolean - Zeller | 10 La Feria Suite Espagnole - Lacomme |
- a. Los Toros; b. La Reja; c. La Zarzuela

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7.0
HOLIDAYS
AT HOME
AND ABROAD

SATURDAY, April 12
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.15
THE GLASGOW
ORPHEUS
CHOIR

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mrs. M. GRIEVE: 'On Growing and Using Herbs'

12.20 The Oxford and Cambridge Boat Race

A Running Commentary relayed from the launch *Magician*, following the race

Commentators

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

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE,
HAMMERSMITH

3.30 Midland Regional Programme

4.45 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from Birmingham

5.15 The Children's Hour

Xylophone Solos by RUDY STARITA
'Wood,' a Story of the Gnome Family (Mabel Marlowe)
Let us have your answers to this—a New Competition!

6.0 Talk

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

BACH'S SUITES for UNACCOMPANIED VIOLONCELLO
Played by MAURITS FRANK

7.0 'HOLIDAYS AT HOME AND ABROAD'

Mr. LESLIE PAUL: 'Tramping'

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

7.30 The Wireless Orchestra

Conducted by JOHN ANSELL
MEGAN THOMAS (Soprano)

ORCHESTRA

Festival Dance and Waltz of the Hours ('Coppélia')
Czardas Delibes
Overture, 'The King of Lahore' .. Massenet
Alla Polka (String Quartet in E Minor) Smetana

MEGAN THOMAS and Orchestra

Orpheus with his Lute Sullican
Spring has come Coleridge-Taylor

ORCHESTRA

Ballet Suite, 'La Source' ('The Fountain')
Delibes

MEGAN THOMAS

Come, O come, my Life's Delight Harty
Willow Song Coleridge-Taylor
Will-o'-the-Wisp Charles Spross

ORCHESTRA

Selection, 'Romeo and Juliet' Gounod, arr. Tavan
Intermezzo, 'A Spring Day' Haines
Suite of Serenades Victor Herbert

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 The Glasgow Orpheus Choir

Relayed from THE QUEEN'S HALL

Psalm Tune, 'Belmont' }
Part Song, 'Highland Love Song' } arr. Hugh S. Robertson
Part Song, 'Loch Lomond' arr. Vaughan Williams
Part Song, 'Mice and Men' arr. Hugh S. Robertson

BOYD STEVEN

Harris Love Lament } ('Songs of the Hebrides')
The Crone's Creel' .. }

THE CHOIR

Glee, 'Cloud Captain Towers' Stevens
Part Song, 'Dim Lit Woods' Brahms
Part Song, 'Death on the Hills' Elgar
Madrigal, 'All Creatures now are Merry Minded' Benet

JOHN EDINGTON

Will ye gang to the Ewe Buchts Marion? arr. Hugh S. Robertson
Kishmul's Galley ('Songs of the Hebrides')

THE CHOIR

Choral Song, 'Sea Sorrow' arr. Bantock
Part Song, 'The Campbells are Comin' arr. Mansfield

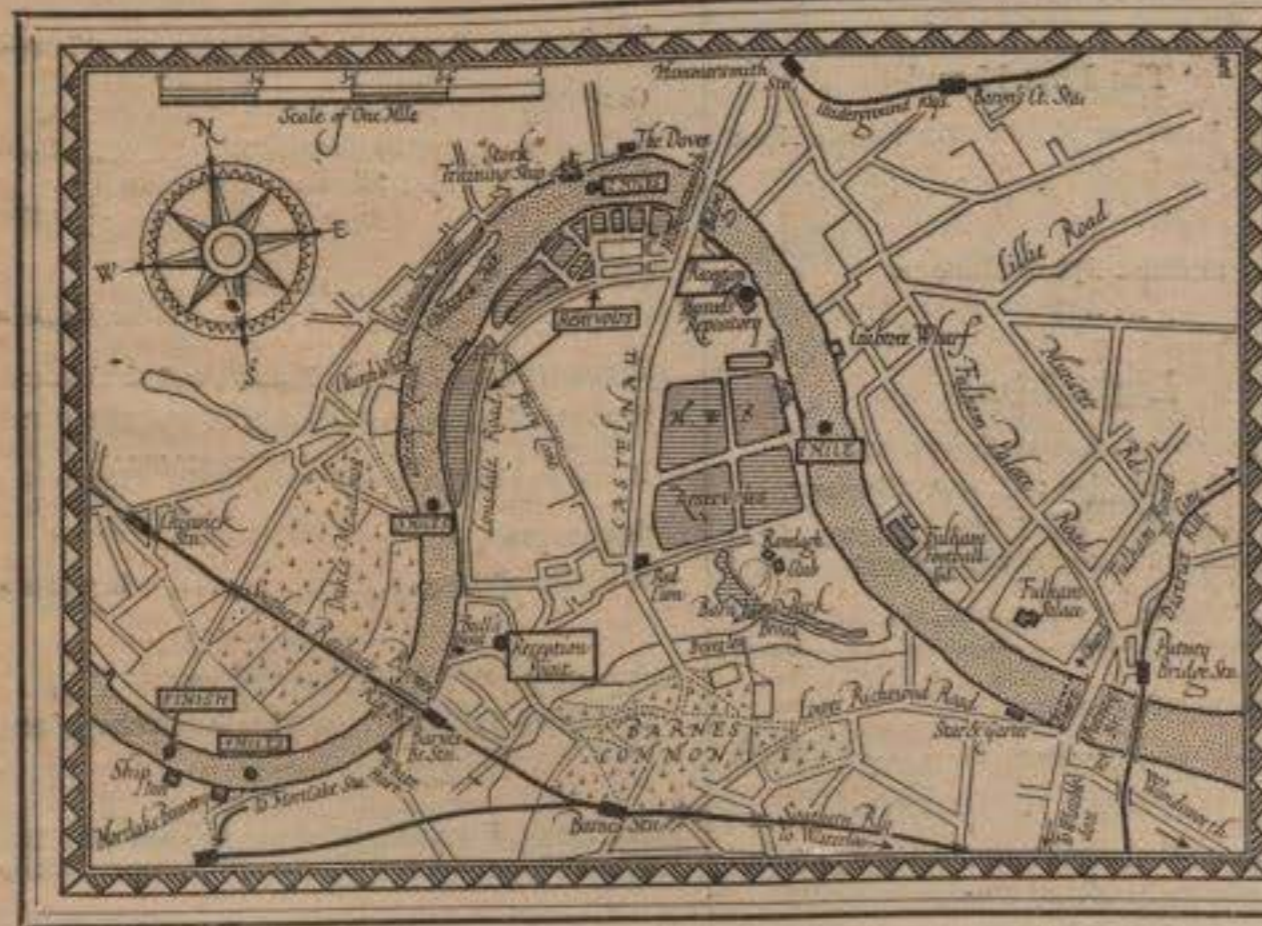
10.0 (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.10 GREAT HOAXES—IV

Mr. DOUGLAS JERROLD: 'Antoinette's Necklace'

10.25-12.0 DANCE MUSIC

AMBROSE'S BAND from THE MAY FAIR HOTEL



THE BOAT RACE.

As in previous years, a running commentary on the Oxford and Cambridge Boat Race will be broadcast by Mr. G. O. Nickalls, the former Oxford Blue, and Mr. J. C. Squire, from the launch *Magician*, which will follow the crews.

The broadcast will begin at 12.20, and the start of the race is timed for 12.30. The average time for the course is between 20 and 22 minutes.

You will be able to follow the progress of the race on the plan alongside, as the launch follows the boats over the 4½ mile course from just above Putney Bridge to the Ship at Mortlake, and the running commentary is picked up by the two reception points (one at Harrods, the other in Barnes High Street), and relayed to Savoy Hill.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 57). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 56).

TO-NIGHT'S SPECIAL fried fish



Fried Fish is one of our national delicacies. No other country in the world can equal our fried fish shops for cheapness and quality.

Nearly half the vast quantity of fish landed daily on our shores goes to the fishfrier.

A first-class fried fish shop will supply you with choice fish, deep fried in pure fat, with a tempting cover of crisp golden batter.

The fish will be nicely wrapped, placed in a handy carrier bag.

Up-to-date fried fish shops are springing up everywhere because fried fish is just the food people want nowadays—delicious, convenient, wholesome and cheap.

Eat more fried Fish

SATURDAY, April 12 MIDLAND REGIONAL 626 ke's (479.2 m.)

6.45
PATTISON'S
SALON
ORCHESTRA

12.20-1.0 *National Programme*

3.30 **The 'Duds' Concert Party**
Under the direction of RALPH COLLIS
Present
A Programme of Mirth and Melody

4.30 **DANCE MUSIC**
THE WEST INDIANS BAND
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM

5.15 **The Children's Hour**
'A further Snooky Adventure,' by Phyllis
Richardson
Songs by OLIVE GROVES (*Soprano*)
and BERNARD SIMS (*Baritone*)
'Zack the Trapper,' a Story of early life in the
Hudson Bay Territory, by Bladon Peake

7.15 *London Regional Programme*

9.0 Midland News

9.5 **'From the Musical
Comedies'**

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
OLIVE GROVES (*Soprano*)
GEORGE BAKER (*Baritone*)

ORCHESTRA
Overture, 'The Arcadians' *Monckton and Talbot*
GEORGE BAKER and Orchestra
The Shade of the Palm ('Florodora')
Leslie Stuart
Red Rose ('Monsieur Beaucaire') *Messenger*

**'FROM THE
MUSICAL COMEDIES'**
A Programme of old Favourites,
with
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
OLIVE GROVES (*Soprano*)
GEORGE BAKER (*Baritone*)
will be broadcast in the Midland Regional
Programme tonight at 9.5
FOR DETAILS SEE COLUMN 3




6.0 *London Regional Programme*

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

6.40 Midland Sports Bulletin

6.45 **Light Music**
PATTISON'S SALON ORCHESTRA
Under the direction of NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT, COR-
PORATION STREET, BIRMINGHAM
Overture, 'Figaro' *Mozart*
Invitation to the Dance *Weber*
NORRIS STANLEY (*Violin*)
Saltarello *German*
ORCHESTRA
Suite, 'Othello' *Coleridge-Taylor*

ORCHESTRA
The Damask Rose *Chopin, arr. Clutsam*
OLIVE GROVES and Orchestra
Golden Isle ('A Greek Slave') *Jones*
A Woman's Way ('Monsieur Beaucaire')
Messenger
ORCHESTRA
Selection, 'The Maid of the Mountains'
Fraser-Simson
OLIVE GROVES, GEORGE BAKER, and Orchestra
Now stand we on the Summit of the Hill ('The
Rebel Maid') *Phillips*
It's nice to be Home once more ('Who's Hooper?')
Talbot and Novello
ORCHESTRA
Hold Everything *Henderson*

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

10.30-10.35 *Experimental Transmission for The
Radio Research Board by The Fultograph Process*

The alternative to the Midland Regional programme is the National programme (see page 55), which you can receive from Daventry 5XX on 1,554.4 metres.

**SATURDAY, April 12
LONDON REGIONAL**

842 kc's (356.3 m.)

6.45
SELECTIONS
OF
STUDENTS' SONGS

12.20-1.0 app. *National Programme*

3.30 **Callenders Band**

Overture, 'Raymond' *Ambrose Thomas*
Selection, 'Tannhäuser' *Wagner*

BERTHA ARMSTRONG (*Soprano*)

Songs my Mother taught me *Dvorak*
Song for Spring *Russell*
Come, sweet Morning *arr. A. L.*

BAND

Cornet Duet, 'The Humming Birds' .. *Sutton*
(R. W. HARDY and E. FARRINGTON)
Excerpts from 'La Perichole' *Offenbach*

WATCYN WATCYN (*Baritone*)

The Suffolk Owl *Dunhill*
If Wishes were Horses *Rowley*
The Crocodile *Luce Broadwood and Fuller Maitland*

6.45 **STUDENTS' SONGS**

STUART ROBERTSON (*Baritone*)
THE WIRELESS CHORUS
Conducted by STANFORD ROBINSON
At the Pianoforte, ERNEST LUSH

7.15 **Vaudeville**

LESLIE WESTON (*Entertainer*)
LLOYD SHAKESPEARE TRIO
(A Musical Divertissement)
STAINLESS STEPHEN (*Comedian*)
JANET JOYE
(In Types and Notions; at the Piano BLANDFORD COLLIER)
ELSIE and DORIS WATERS (*Entertainers*)
BILLIE BARNES (*Syncopated Singer*)
JACK PADBURY and his COSMO CLUB SIX



IN THIS EVENING'S VAUDEVILLE PROGRAMME.

From left to right—BILLIE BARNES, LESLIE WESTON and JANET JOYE, who are three of the people who will take part in the Vaudeville Programme this evening at 7.15.

BAND

Ballet Suite, 'Carnival' *Denis Wright*

BERTHA ARMSTRONG

Ritournelle *Chaminade*
The Star *James Rogee*
Musetta's Song ('La Bohème') *Puccini*

BAND

Romance, 'Simple Aveu' *Thomé*
(Euphonium Solo, W. SLOANE)
Humoreske, 'March of the Manikins' .. *Fletcher*

WATCYN WATCYN

Eleanore *Mallinson*
Oh, could I express in Song *Malashkin*
Captain Stratton's Fancy *Taylor*

BAND

Excerpts from 'Patience' *Sullivan*

5.15 **Light Music**

THE WEST INDIANS BAND,
from THE WEST END DANCE HALL, BIRMINGHAM
Relayed from BIRMINGHAM

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN; Announcements and General Sports
Bulletin,

6.40 **Sports Bulletin**

8.30 READING FROM EIGHTEENTH CENTURY POETRY
By MR. BONAMY DOBBEE

9.0 **Regional News**

9.5 **The Wireless Military Band**

Conducted by B. WALTON O'DONNELL
Overture, 'The Bartered Bride' *Smetana*
Mimnet ('Rodelinda') *Handel*

9.20 BEN WILLIAMS (*Tenor*)

My Love is like a red, red Rose
arr. Ross and Moffat
Now among you dark and fair Ones ... } *Puccini*
Never did I behold so fair a Maiden }

9.28 BAND

Suite, 'Jeux d'Enfants' ('Children's Games')
Bizet, arr. Gerrard Williams
The Flight of the Bumble Bee - *Rimsky-Korsakov*

9.40 BEN WILLIAMS

Sound an Alarm *Handel*
Y Fam A'i Baban *J. Thomas*

9.48 BAND

Ballet Music, 'The Demon' *Rubinstein*
A Norwegian Artist's Carnival *Scendsen*

10.15-10.30 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

**SAMUEL PEPYS,
LISTENER**
By R. M. Freeman.

March 13.—This day my wife buys herself one of these new wide hatts that they call Pedaline hatts, with spready side-wings thereto, like elephants' ears when they lift them. Which, the sizeableness hereof do overpower my wife's small face to the point of absurdity. Yet did so manifestly love herself in it that I had not the heart to enlighten her. We danced this night for neare an h^r to M^r. Payne's B.B.C. orchestra, but onelic for our livers, not for our pleasures, being holy Lent.

March 14.—Dining-room spring-cleaned this morning, we broke fast in my study on a card-table, with naught but cold ham thereto. I do foresee great misery for myself these next few days while the great clean continues. Heaven give me strength to bear it.

Anon abroad, being a fair morning, with word to my wife that, rather than thoughtlessly impose trouble on the maids at the height of their cleaning, I will make shift to get my lunch where I can, at the Clubb, or elsewhere, upon this consideration. Turning the street corner, whom do I meet but Doris! She all smiles and happiness, as the newly wed commonly be, till they have had time to hit the snaggs. Acquaints me of being now in the way to ours to see how we do. So told her of the great clean that goes on; whereat claps hands, how she shall love to be in it, if my wife will have her, William likewise for furniture-shifting or other heavy matters, his milk-walking being over for the day at ½ after noon. To this I did, on my wife's behalf, assure the girl of their both being mighty welcome and soe away, marvelling at the joy all women have of these great cleans, and never, I believe, soe happy as when dismantling the house from top to bottom, with all the chairs, sofas and tables on the landings, and they furiously fussing around with mopps, brooms, Turk's-heads, dusters, leathers, scrubbing-brushes and what not amid the universal devastation.

Eating lunch at the Clubb, a strange thing was here next me sat M^r. Wix, who also flies from a great clean. Soe we are brother-exiles in misfortune, and to get what comfort we can by swopping miseries over an Amerikan lobster, with a bottil of the Clubb's best Burgundy-wine thereto. Presently to bridge (till after 6), whereat having won 15^s, I did lay out 1^s. 6^d. of this on daffydills for my wife in the way home. Yet Lord save us! When I give them her with my love, hardly says thank you, but at me that I am not home sooner for picture-hanging and such like stretchy matters, her back almost broak and one of her suspenders gone in reaching up to do it. Which, for rank ingratitude, is a woman all over, having exiled myself both for lunch and tee to spare them trouble at home, and now all my thanks for this sacrifice is to have it thrown in my teeth.

Cold dinner (onelic the soup hott), and everything to taste, as the room reeks, of turpentine and soap-sudds. My wife glum; Brenda still in a towzle, having had no time to smarten herself, and I am without soda to my whisky through Cook's forgetting to order it. Soe ends this day of the great clean, to me the most wearying, irksome, discomfortable and in all respects dammedest day that ever I knew.

March 15.—Listened-in this afternoon to Capⁿ. Wakelam, his broadcasting England against Scotland at Twittenham, having the map of the ground in *The Radio Times* on my nees, so as every movement was thereby easily followed, and my wife leans over my chair following it with me. But Lord! The twitter I was in all the while, how the game shall goe, with prayers for England, who did a dozen times come within a hair of soaring, but never did it, and the one mercy is that neither did these dour devills of Scotts. Soe ended in their drawing it blank. Whereby I presently taking a whisky and soda to droun my sorrow, my wife says I cure myself with a hair of the dog that bit me; which, in my wife, was a flash of wit beyond my expectacioun.

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 55).

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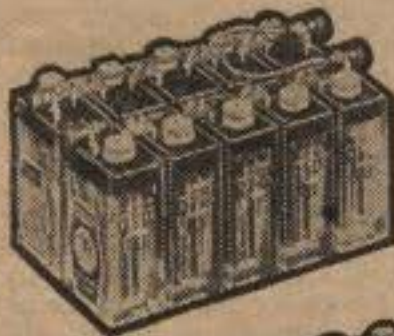
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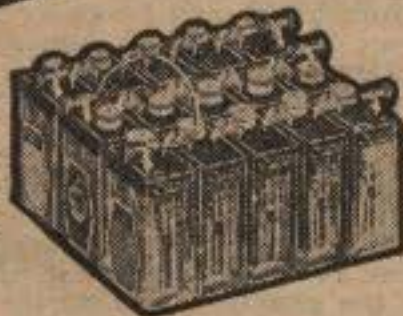


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Saturday's Programmes continued (April 12)

CARDIFF

968 kc/s (309.9 m.)

10.15-10.30 THE DAILY SERVICE

12.0 Ballet Music
Relayed from THE NATIONAL MUSEUM OF WALES NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE
Ballet Music, 'Le Cid'..... Massenet

12.20-1.0 National Programme

3.0 Cardiff Schools Musical Festival
Relayed from THE DRILL HALL, CARDIFF CHOIR OF 500 CARDIFF SCHOOL CHILDREN
Conducted by SIR WALFORD DAVIES and BUMFORD GRIFFITHS
ORCHESTRA OF 60 CARDIFF SCHOOL CHILDREN
Conducted by J. L. JENKINS

3.30 National Programme

4.45 'THE CONEY BEACH FIVE'
Relayed from THE HOTEL METROPOLE, SWANSEA

5.15 THE CHILDREN'S HOUR
'THE HOLLY TREE'
by

CHARLES DICKENS (Second Branch)
A COUPLE OF COONS
With Song and Jest

6.0 Mr. A. S. BURGE: 'Wales v. France—Holiday Rugby'

6.15 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 Swansea Programme

7.20 National Programme

7.30 'Labels'
INCLUDING A PLAY IN ONE ACT
'TETE-A-TETE'
by

J. F. COURAGE
ELSIE EAVES (Soprano); BARRY KENDALL (Bari-
tone); MARGARET DAVIES; DONALD DAVIES;
PHILIP CUNNINGHAM; SIDNEY EVANS; TOM
JONES.

THE NATIONAL ORCHESTRA OF WALES LIGHT
ORCHESTRA

9.0 National Programme

10.0 West Regional News

10.5-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

12.0 Cardiff Programme

12.20-1.0 National Programme

3.30 National Programme

5.15 THE CHILDREN'S HOUR
(From Cardiff)

6.0 Cardiff Programme

6.15 National Programme

6.40 Cardiff Programme

6.45 National Programme

7.0 Mr. ARTHUR J. RICHARD: 'The Excavation at Kenfig Castle'

7.20 National Programme

10.0 West Regional News (From Cardiff)

10.5-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE

12.20-1.0 app. National Programme

3.30 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

6.40 Sports Bulletin

6.45 National Programme

10.0 Items of Naval Information; Local News

10.5-12.0 National Programme

The Bournemouth transmitter radiates the National Programme on a wavelength of 288.5 m. (1,040 kc/s).

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

12.0 MURIEL RICHARDSON (Pianoforte)

12.20-1.0 National Programme

3.30 An Afternoon Programme
THE NORTHERN WIRELESS ORCHESTRA
PHYLLIS and DOROTHY PEPPER
(Songs at the Piano)
FRED BROUGH (Violin)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 Mr. A. PAXTON CHADWICK: 'Modern Tenden-
cies in Industrial Art'

7.20 The Royal Horticultural Society's Bulletin
for Northern English Listeners

7.30 'Northern Notions'—III

Book by 'Vess,' E. A. BRYAN, and EDWIN LEWIS
Music by well-known Composers

8.30 A Request Programme

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

9.0 National Programme

10.0 North Regional News

10.5-12.0 National Programme

OUR WEEKLY PAGE FOR THE HOUSEWIFE

How to Grow and Make Salads

LEARN to like salads (a) because they are nice, (b) because they do you good. Start your children young on them so that they look on salads as an indispensable part of their food. Take salads once a day through the winter and you will be less bothered with colds and coughs and influenza than usual.

Let your salads be made from fresh, uncooked vegetables and fruits, such as cabbage, carrot, celery, chickory, chives, corn salad, dandelions, endive, lettuce, mustard and cress, onions, radishes, sorrel, tomatoes, and watercress.

Summer lettuce everyone will know how to manage, but it is astonishing how few people have heard of, or at any rate, use, hardy winter lettuce. We use the Hammersmith variety and sow in early autumn in a sheltered situation. You follow the advice on the packet and get good results. Of course, if you have frames or a cold greenhouse you are better off still. Endive is as easy to grow as lettuce, and sown in August and September, will yield a winter crop. It needs blanching for three or four weeks by covering with a box or large flower pot with the hole stopped up to exclude light. Corn salad or lamb's lettuce is another winter salad easy to manage. You make sowings the first week in September and again in October in a border facing south or south-west, and thin out the plants to about four inches each way.

Another plant which can be used in late winter or early spring is the dandelion. Chives are a splendid salad plant of which people do not make enough use. They can easily be raised from seed or a clump be bought or begged from someone who grows them. Keep them well cut and do not let them flower and seed or you will have chives all over the garden.

There are two roots which can be used, in winter, raw for salads—celeriac and carrots. Anyone who can grow celery can grow celeriac, and when it is grown up lift it in the autumn and clamp it as you clamp potatoes, beetroots, and carrots. It can be eaten raw or cooked. Carrots are excellent salad plants when shredded as you shred horseradish.

Now comes the important subject of serving the salad. First, the salad plants must be crisp and clean. Second, the salad must be dry before dressing and serving. The best way of drying it is to put it in a linen cloth and whirl it round your head till all the water has been shot away from it. Third, the salad is then picked to pieces by hand and sent to the table as soon as possible.

Here are two dressings which we like:—

No. 1.—A level tablespoonful of brown sugar, a teaspoonful of salt and of mustard, and several turns of black pepper from a pepper mill. Pour into this two tablespoonfuls of olive oil and then mix thoroughly. Now beat in one tablespoonful of vinegar and incorporate thoroughly. Toss the salad in this till you are tired of it and then some more.

No. 2.—Melt one ounce of butter with one tablespoonful of vinegar in a frying-pan and mix thoroughly. Add black pepper from a mill. Allow to cool stir thoroughly again and toss the salad in the mixture.—From a talk by Prof. V. H. Mottram.

THIS WEEK IN THE GARDEN

GRASSES of lawns are now beginning to grow and will be the better for a dressing of sulphate of ammonia. This is a manure which stimulates grasses and discourages broad-leaved plants, so that periodical applications are of advantage. It must, however, be used in small quantities at a time. Large dressings are detrimental.

The dressing must not exceed one pound to the square rod, that is, half an ounce to the square yard. Now to apply evenly so small a quantity as half an ounce to the square yard is not easy, and it is a good plan, after finding how much is required for the lawn to be treated, to weigh it out and mix it thoroughly with sharp sand or with fine soil free from weed seeds.

Sulphate of ammonia has another use on lawns, for it is an effective weed-killer. A pinch, just enough to cover a sixpence, dropped into the middle of a plantain, or a daisy, or a dandelion, will kill it or cripple it for a long time.

Necessity for Sleep

SLEEP is like many other valuable things in life—one does not always realize its value until it has left us; so therefore I think it quite a good thing to be on one's guard against starting a habit of sleeplessness or insomnia. It is also, perhaps, necessary to make sure that everyone is getting enough sleep. Babies, in the first few weeks of life, sleep twenty hours of their time. Children from six months to one year need about sixteen hours' sleep, which includes twelve at night and three or four in the day, and after the age of three years, when they can give up their daily rest, they still need twelve hours sleep; and some children require this amount until they are almost grown up.

I do not believe the old saying about six hours for men, seven for women, eight for a child and nine for a fool. It is a question of temperament, habit and needs of the body, in which we are not all alike.

I see quite a number of children every week whose mothers tell me they suffer from sleeplessness. They are put to bed at the hour ordered by the doctor, but no sleep comes, and I want to run over a few of the essentials for getting good sound sleep.

The first thing is that it must be taken for granted by those who have care of children that they will go to sleep. It is fatal to say to the child, 'I hope you will have a good night,' or 'Now go to sleep, darling,' because in that way you put the idea in the child's head that it won't sleep. It is much better to say good night in the usual way without comment.

Secondly, children must have reasonably comfortable beds, hard (with a hair mattress for preference), and there should be, of course, a bed for every child.

Thirdly, the bed should be in an airy room with windows open top and bottom. If you don't have this fresh air you are very likely to wake up with a headache or sore throat.

Another important point is the amount of covering for the bed. No one can sleep with cold feet, and really there is no harm in giving a hot-water bottle if the feet cannot be kept warm with skipping or deep-breathing exercises.

Fourthly, it is better to sleep with no curtains or blinds over the open window. Then summer time makes no difference and the bedroom never gets 'stuffy.'

Early sleep is more beneficial than the sleep you get later in the night. Now a word about people who cannot get up in the morning. Let them have early nights and you will probably find that after a week or so of not being called they will find it perfectly easy to get up.

The kind of sleep is just as important as the amount, because if you have a dreamless, serene sleep for a few hours it is better than a long, restless night, after which you wake up tired and exhausted.

Sleep is different from other essentials of health because it cannot be bought and it is common to rich and poor alike, although overcrowding and uncomfortable beds are very real causes of not getting a good night's rest. Habit, in this as in other matters, is very important, and people who accustom their children to sleeping alone in airy rooms, without too many coverings on the bed, while they are growing up, have given them one of the finest heritages life has to offer.—From a talk by Dr. Stella Churchill.

Easter Bread and Cakes

Bun Loaf.

6 lbs. flour.	1 lb. currants.
$\frac{1}{2}$ lb. raisins.	1 lb. sugar.
5 eggs.	$\frac{1}{2}$ lb. butter.
$\frac{1}{2}$ lb. lard.	Half a nutmeg.
1 root ginger.	Salt to taste.
$\frac{1}{2}$ lb. mixed peel.	2 ozs. yeast.
Milk.	

Rub fat into the flour, then add all the other dry ingredients. Well whisk the eggs, add the warm milk and yeast, make into a nice soft dough, kneading well. It will take a few hours to rise, and is best made overnight and left in warm room.—Miss M. Evans, The Grifpins, Kingsland, Herefordshire.

Fruit Bread.

2 lbs. flour.	$\frac{1}{2}$ lb. butter or lard.
1 lb. sugar.	2 ozs. candied peel.
3 eggs.	1 lb. sultanas.
2 ozs. baking powder.	Little grated nutmeg.

Rub fat into flour, add dry ingredients, beat eggs and mix all together with a little milk. Bake two hours. This can be varied by using five teaspoonfuls of caraway seeds instead of the sultanas.—Mrs. H. Grant, North Moor Farm, Oadby, Scunthorpe, Lincs.

Wholemeal Spice Cakes.

Sieve together 10 ozs. wholemeal flour with 4 ozs. white flour, a heaped teaspoonful baking powder, 3 ozs. caster sugar and 1 teaspoonful each of cinnamon, ginger, and mixed spice, and a pinch of salt. Rub in 6 ozs. butter (or margarine), and add 6 ozs. sultanas. Warm slightly 3 ozs. golden syrup and add it to two well-beaten eggs. Mix the dry ingredients with the egg-syrup mixture, forming a stiff dough. (Leave a little of the egg to brush over the cakes.) Break off small pieces of the dough, roll each into a ball lightly between the floured palms of the hands, flatten down, place on a greased baking tin, brush over with the egg, and bake in a moderate oven until nicely browned (15 to 20 minutes).

The same ingredients can be used for wholemeal spice biscuits. Make the dough very stiff, using less egg if necessary. Roll out on a floured board to less than quarter-inch thickness, cut into rounds with a two-inch cutter, brush over with egg, and bake as above.—Mrs. R. V. Goldsmith, 98, Salisbury Road, Brompton Park, N.W.6.

Hunter's Cake.

$\frac{1}{2}$ lb. each of self-raising flour, ground rice, sugar, fruit, margarine.
Small cupful of milk.
1 teaspoonful carbonate of soda.

Mix the flour and rice. Rub in fat. Add fruit and sugar, make milk lukewarm and dissolve soda in it, pour into dry ingredients and stir well. Put in well-greased tin and bake in slow oven about two hours.—Miss Dyer, Mendip Guest House, Southborne-on-Sea, Bournemouth.

Hot-Cross Buns.

1 $\frac{1}{2}$ lbs. flour.	$\frac{1}{4}$ th teaspoon salt.
3 $\frac{1}{2}$ gills of milk or milk and water.	1 oz. yeast.
4 ozs. butter.	4 ozs. caster sugar.
2 eggs.	4 ozs. currants.
1 oz. candied peel if liked.	1 teaspoonful mixed spice.

Sieve $\frac{1}{2}$ lb. of the flour into a basin. Cream 1 teaspoonful of the sugar with the yeast and stir in the lukewarm milk. Then strain into the sieved $\frac{1}{2}$ lb. flour, and mix well together. Cover with a cloth and put in a warm place to set the sponge for three-quarters of an hour. When the mixture is well risen stir in the remainder of the flour, and beat in the butter, eggs, salt, sugar, currants, spice, and chopped peel. Mix thoroughly. Mixing is simplified if the hand instead of the spoon is used. When thoroughly mixed and well-beaten, cover and put to rise for about 1 to 1 $\frac{1}{2}$ hours, until the dough has almost doubled its size. Flour the hands well, take equal portions of this soft dough, shape into buns and mark with a cross. Place on a greased and floured baking tin, put into a warm place to prove for about 40 minutes, and bake in a hot oven. When golden brown and almost cooked, glaze by brushing over with milk and sugar.

Bad patches in lawns should be mended by good turves, or by fresh soil spread on the area and seed sown now upon it. New lawns must be sown now, too, if the grass is to make progress before the heat of summer.

It will be time now to make another sowing of peas, and if any are up to stake them.

The buds of our fruit trees are quickly swelling. We may expect soon to see the eggs of greenflies and other pests hatch. When they do, we must attack them. Be ready then. Have your spraying apparatus in order. Have your nicotine and soft soap ready. See the lime sulphur is at hand to spray the black currants as soon as their leaves are as large as a shilling. Have the soda and the copper sulphate ready for making Burgundy mixture for the pears and quite soon now for the apples, for it must be used on both just before the buds burst if we wish to repress scab.—Royal Horticultural Society's Bulletin.



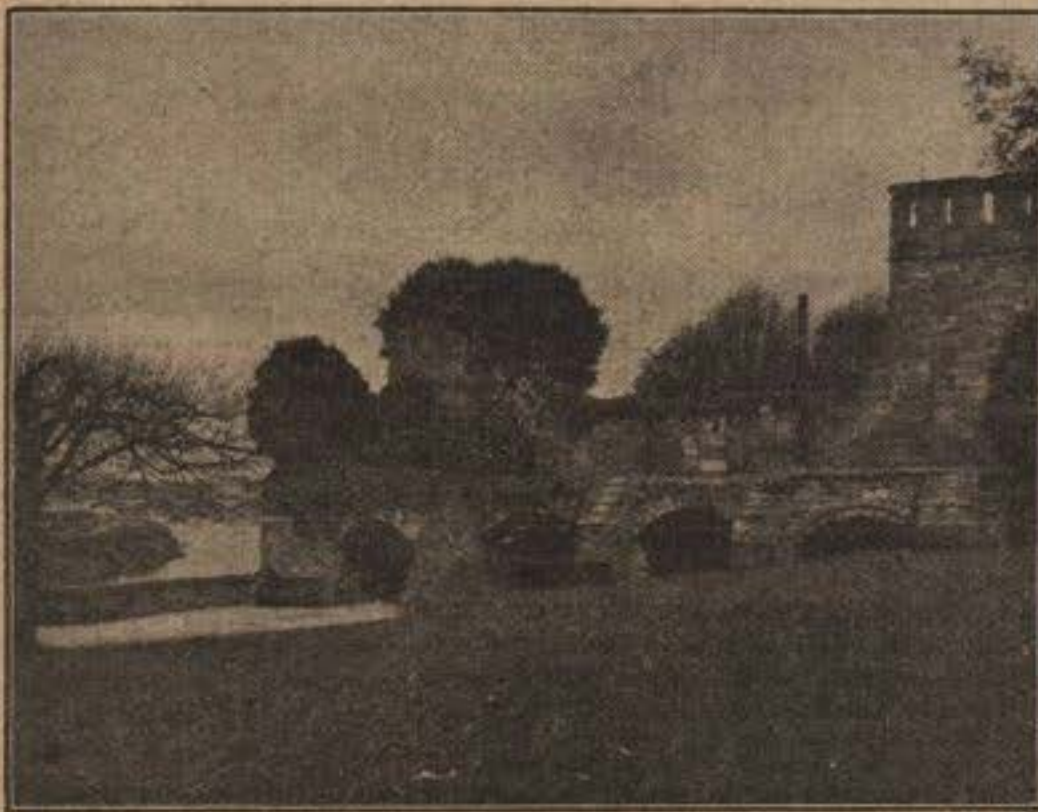
The Hall of Memory, Birmingham.

An Innovation.

A CONCERT arranged by the Worcestershire Association of Musical Societies and relayed from the Public Hall, Worcester, will be included in the Midland Regional programme on Thursday evening, April 17. An attractive programme, representative of Mozart, Beethoven, Bach, and Mendelssohn includes, as the main feature, Mozart's *Requiem Mass No. 15, in D Minor*, and in this, and also a Bach Chorale, arranged by Sir Hugh Allen, listeners will have an opportunity of hearing choristers from remote villages in Worcestershire joining with choirs from the towns, in a laudable attempt to fulfil the aims of this Association in unifying musical endeavours throughout the country. The principals, all Midland artists, are Eveline Stevenson (soprano), Elsie Napier (contralto), Charles Hedges (tenor), and James Howell (bass), who, with the Midland Regional Choir and Orchestra, conducted by Stephen Moore, will support the Association Central Choir.

Singing from a Bath Chair.

THE 'dogged courage' of a broadcast artist 'in the face of adversity' is recalled by the Popular Concert, in which Herbert Thorpe (tenor) and Foster Richardson (baritone) are to take part on Wednesday evening, April 16. On the night preceding their last visit to the Birmingham studios they were singing in Dundee, where Mr. Thorpe unfortunately met with an accident (under circumstances which have never been revealed), and which resulted in a very badly sprained ankle. However, at the appointed time he arrived at the Studio in a bath chair, wheeled by his colleague, and from this position he sang the songs and duets for which he was down in the programme.



Will F. Taylor

THE MONASTIC RUINS OF WORCESTER.

A concert arranged by the Worcestershire Association of Musical Societies will be relayed from Worcester on April 17.

An Outside Broadcast which will Demonstrate

HOW WORCESTERSHIRE IS TRYING TO ENCOURAGE MUSICAL TALENT

Comparisons are Odious.

IN their feature 'Now and Then,' which is to be broadcast on Monday, April 14, John Rorke and Phyllis Scott will act as sponsors for the popular songs of many decades ago, while Harley and Barker will provide the necessary opposition by maintaining that the lilt and rhythm of the modern light ballad is just as attractive in its own particular way.

Operatic Excerpts.

THE concert on Monday, April 14, at 6.40 p.m. is designed to appeal to those lovers of opera, who, through lack of opportunity, are unable to hear a complete performance, and who will, therefore, welcome items selected from their favourites. The programme is labelled 'From the Wagner Operas,' and excerpts from the ever-popular *Tannhäuser*, *The Flying Dutchman*, and *Tristan and Isolde* will be performed by the Midland Regional Orchestra and Choir, Parry Jones (tenor), and Odette de Foras (soprano).

A British Composer's Programme.

ON Sunday evening, April 13, a concert of music by British composers will be broadcast from the Birmingham Studio for Midland listeners. A place for the works of British composers, especially those of the younger generation, has always been found in the programmes of the Midland Regional Orchestra, and among the new works to be given their first broadcast on this occasion are an arrangement of Purcell's Overture to *Dioclesian*, by Fred Adlington, a young man, who, it is interesting to note, originally came from Birmingham and who has achieved considerable success, not only as a musician, but also as a black and white artist, and Edgar Bainton's ambitious *Concerto-Fantasia* for Pianoforte and Orchestra, in which the composer will play the solo part.

The Late Mr. Snoop.

ARRANGEMENTS have been made to broadcast the Dumbleton Fête and Gala from Birmingham on Saturday, April 19th, at 9.5 p.m. Has anybody been to Dumbleton Minster? I must confess that a most exhaustive search in the gazetteer reveals no Dumbleton having a minster, but a correspondent recently sent to me the MS. of a composition entitled *The Dumbleton Fête and Gala*, which he said had been found among the effects of the late Mr. Snoop (a name surely too good to be true), who is described as having been organist of Dumbleton Minster from 1878 to 1902.



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of the 17/21st Lancers, the Band of which will be relayed from the Bingley Hall, Birmingham, on April 14 and 16.

'The Fourth Proposal.'

A ONE-ACT comedy entitled *The Fourth Proposal*, by F. Morton Howard, is to be broadcast to Midland listeners on Wednesday, April 16. A short run south from Birmingham, either through Stratford or via Worcester and the Severn Valley, brings one to that stretch of hill country where, many maintain, the typical English village can be seen at its best—the Cotswolds. F. Morton Howard, who now lives within sight of the splendid tower of Gloucester Cathedral, naturally turns to this attractive region for the scenes of many of his plays, and *The Fourth Proposal* should prove as acceptable to listeners as *Money Makes a Difference* and *Poor Old Sam*.

A First Performance.

ON Good Friday at 7.45 p.m. Midland listeners are to hear an hour of orchestral music, including favourite Symphonic Movements—the slow movement *From the New World* (Dvorak), the *Scherzo* from Beethoven's No. 7, and the famous five-four movement from Tchaikovsky's No. 6 (*The Pathetic*), together with a first performance of *Three Tone Stanzas* by Ernest Austin, which may be aptly described as orchestral cameos. The concert begins with the *Grand Overture in C* (Op. 124) by Beethoven, which was written at Baden during the summer and autumn of 1822 for the opening of the Josephstadt Theatre at Vienna—whence it derives its title of *Die Weihe des Hauses*—*The Consecration of the House*

'MERCIAN.'

Sir Illtyd Thomas and a Commendable Scheme for

HELPING WELSH PEOPLE TO START A NEW LIFE OVERSEAS



Sir ILLTYD THOMAS, who is appealing for the Welsh Council for Over-Sea Settlement on Sunday, April 13.

Over-Sea Settlement.

THE Welsh Council for Over-Sea Settlement, on behalf of which an appeal will be broadcast by Alderman Sir Illtyd Thomas on Sunday, April 13, was established about a year ago to watch the interests of Welsh people who wish to emigrate. Although the Empire Settlement Act empowers the Government to co-operate with the Oversea Dominions in schemes to assist intending settlers, it was felt that a voluntary organization was necessary to provide reliable information regarding overseas conditions and to make known the facilities available under the Empire Settlement Act, as well as to provide assistance in other ways to Welsh people who desire to migrate. A practical contribution to the work was the establishment of a centre at St. Athans, on the coast between Barry and Llantwit Major, where boys are given a short course of instruction in farm work before going overseas. Practical training is provided by local farmers, and instruction is also given in carpentry and boot-repairing. Sir Illtyd Thomas, who is to make the appeal, was hon. treasurer for the National Museum of Wales from 1917 to 1925, during which time he collected over £40,000 for its Building Fund.

A Welsh Poet.

ANOTHER Welsh poet, Mr. E. Howard Harris, will be heard in readings from his own works on Monday, April 14. Mr. Harris, who was born in Swansea, the son of a master mariner, is English Master of the Rivington Grammar School, an old Elizabethan foundation in Lancashire. He was one of the pioneers of modern Anglo-Welsh verse. Among the poems he will read are 'The Colour Box of the Cymry,' 'The Wand of Gwydion' and 'Dickie Bach Dwl.'

The Passion Play Again.

MORE impressions of the Passion Play at Ober-Ammergau will be given by Sir Thomas Hughes on Thursday, April 17, at 6.0 p.m. In this talk Sir Thomas will give an intimate description of the journey when he saw the play in 1922, and of his sojourn at the house of a master cabinet-maker who had achieved his life ambition by being given a speaking part in the play as one of the Pharisees. He will also summarize some of the seventy scenes of this great work, which lasts in all for eight hours, and will describe some of the effects which made a special impression upon him.

Welsh Interlude.

THE REV. J. DYFNALLT OWEN, the editor of *Y Tyst*, who is giving a talk during the Welsh Interlude on Tuesday, April 15, on 'The History of the Welsh Novel,' was born in the Swansea Valley, in a district described in one of the Mabinogion Tales. At an early age he took an interest in poetry and literature, and won the National Crown for a poem at the Swansea National Eisteddfod in 1907. Mr. Owen has edited *Y Tyst*, the Welsh Congregational weekly, for over four years.

St. Nicholas, Bristol.

ST. NICHOLAS' CHURCH, Bristol, from which a service will be relayed on Good Friday, at 11.0 a.m., has long been famous for its musical services, and its voluntary choir of boys and men under W. Rowland Shiles. The preacher will be the Vicar, the Rev. J. M. D. Stancomb, who was formerly Precentor of Bristol Cathedral.

National Orchestra of Wales.

A MOZART programme has been chosen for the third visit of the National Orchestra of Wales to the Town Hall, Maesteg, on Sunday afternoon, April 13, at 4.15 p.m., when the artists will be Melsa (violin) and Arthur Crammer (baritone).

Another concert has been arranged to take place at the City Hall on Thursday evening, April 17, when excerpts from *Parsifal* will be performed, Parry Jones and Gladys Ancrum being the solo artists.

The Orchestra will also play at the third concert of the Cardiff Musical Society on Good Friday at 7.45 p.m., when Handel's *Messiah* will be given in the Park Hall. The artists are Megan Thomas (soprano), Olive Kavann (contralto), Tom Pickering (tenor), and Stuart Robertson (baritone), and the concert will be broadcast until 8.45 p.m. and again between 9.0 to 10.15 p.m.

Forthcoming arrangements for the Museum concerts are as follows: Orchestral Programme, Monday, April 14, 1.15 to 2.0 p.m.; Symphony Concert, Wednesday, April 16, 1.15 to 2.0 p.m.; and a Popular Concert, Saturday, April 19, 12.0 to 12.45 p.m.



Merchant Venturers' Hall, Bristol.

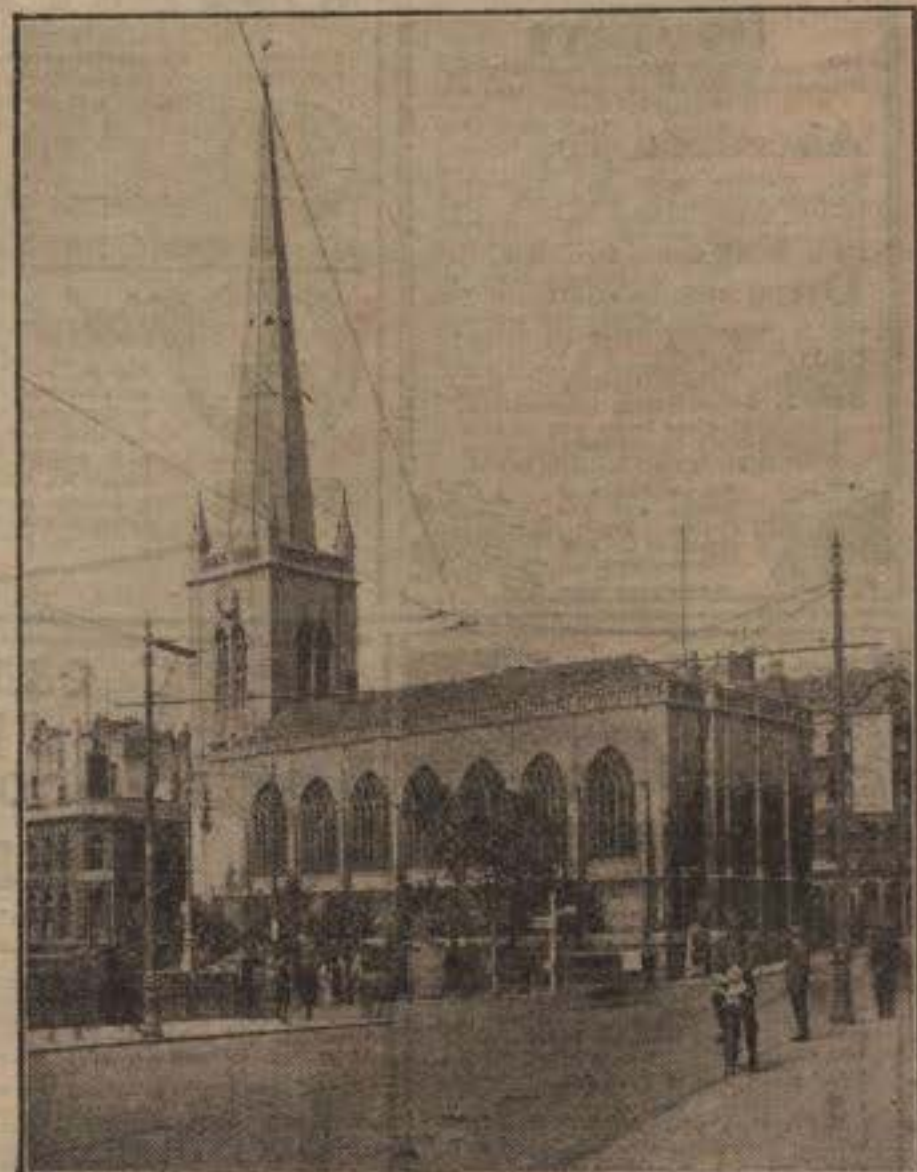
A Service from Swansea.

A RELIGIOUS service for Cardiff and Swansea listeners will be relayed from the Carmarthen Road Congregational Church, Swansea, on Sunday, April 13, at 6.30 p.m. The Rev. Frank Surman, who will give the address, is President of the Swansea English Congregational Missionary Council and of the Swansea Council of Evangelical Churches.

Military Band Concert.

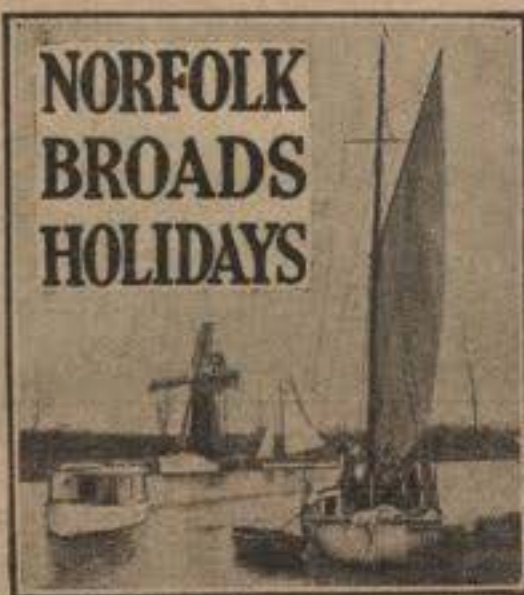
THE Sixth (Glamorgan) Battalion the Welch Regiment, whose band is giving a concert on Monday evening, April 14, has the distinction of being the third Territorial Battalion in the whole Army to go overseas during the Great War. They sailed for France in October, 1914, under the command of the late Lt.-Col. Lord Ninian Crichton Stuart, and had a splendid record, being attached, for the greater part of the War, to the 1st (Regular) Battalion the Welch Regiment, in the First Division. The band also has a brilliant record, having taken a prize at every competitive engagement in which it has entered since the War. Its most noteworthy success was at the Crystal Palace in 1926, when it secured the 'Lyles Shield' in a contest for which 127 bands entered.

'STEEP HOLM.'



S. G. Sumner

ST. NICHOLAS' CHURCH, BRISTOL, from which a Service will be relayed to listeners in the Western Region on Good Friday morning.



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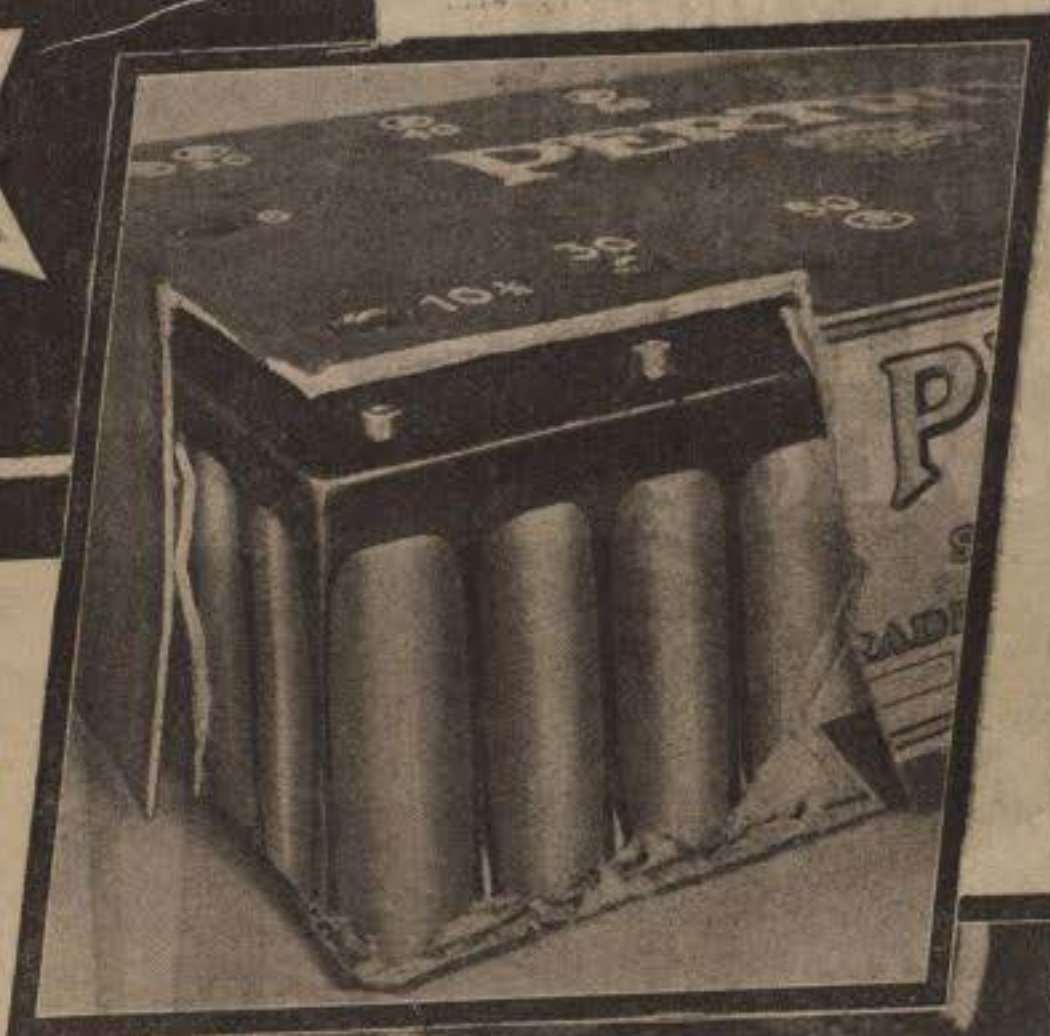
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