

PROGRAMMES FOR MARCH 10—16

THE

# RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

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March 10—16

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Next Week: A Special Sporting Number of 'The Radio Times,' Friday, March 15



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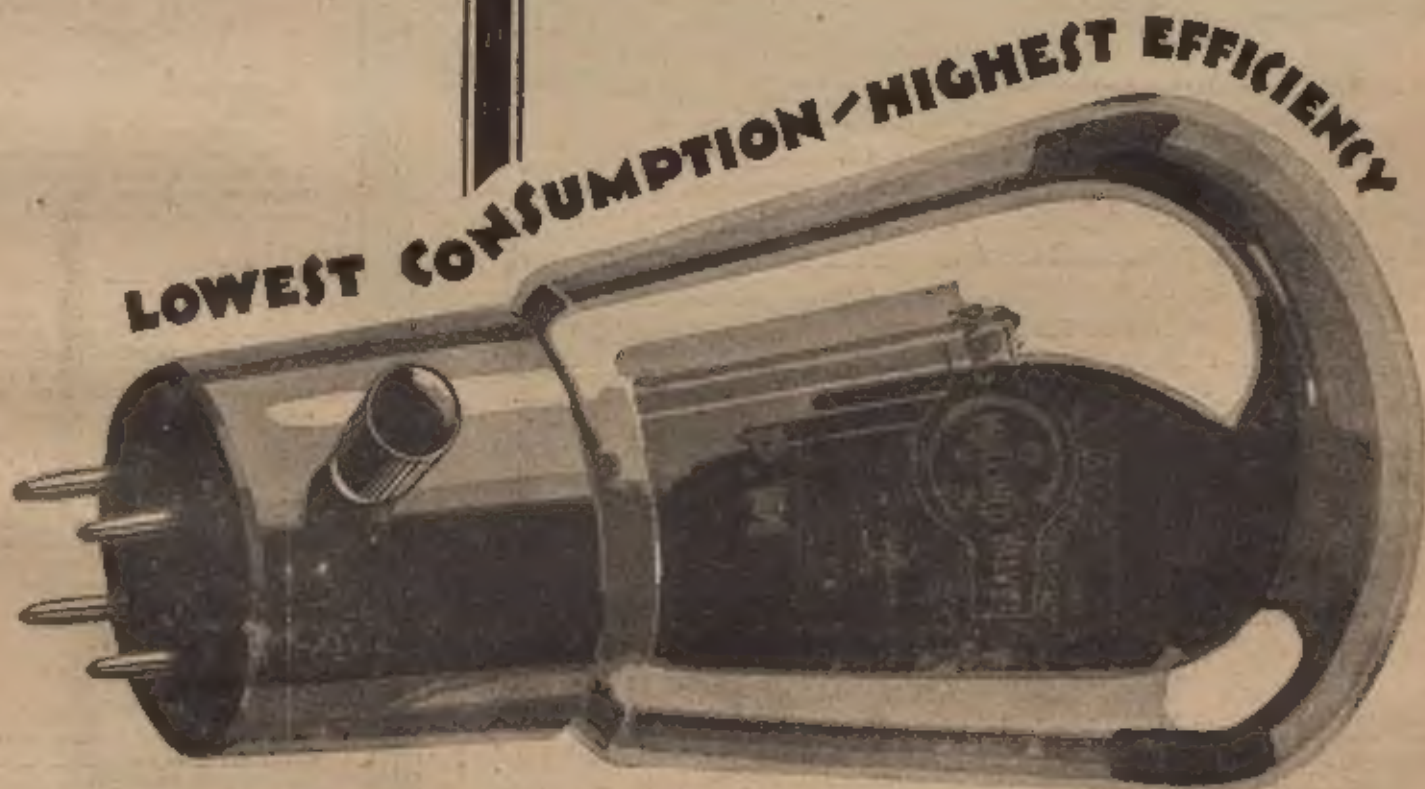
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# THE RADIO TIMES

Vol. 22. No. 284.

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G.P.O. as a Newspaper.]

MARCH 8, 1939.

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## THE CONTROL OF BROADCASTING.

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

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

compromise. Tradition entered largely into the composition of all.

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

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

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

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

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

(Continued on page 564, col. 3.)



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

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

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





## 'The Broadcaster's' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE



### 'St. Joan' from the Studio.

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

### Read the Preface!

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

### Pay As You Go.

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



'What you like, when you like.'

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

### A Festival Week of Sport.

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

### The Boat Race.

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

### The Vanishing Legend of Troy.

**A**T 7.25 p.m. on Tuesday Mr. Stanley Casan continues his series of talks on Ancient Greece, with 'Troy' as his subject. Despite the contention of astrologists such as John Freke, and the Polish playwright, Grubenski, that the Greeks and the Trojans were a humanly quarrelsome lot, and the proof offered by scholars that the whole business was a mere trade war, with the rape of Helen as a *corpus belli*, the story of Troy town continues to fire the imagination of romantic persons like myself. The Homeric legend, alas! becomes each year less legendary—and will soon have become less romantic than the story of Heinrich Schliemann, the German archaeologist, who laid bare the structure of Troy and its great treasures of gold. Schliemann, who died in 1890, had been, as a boy, a grocer's assistant in Mecklenburg. A cheap translation of Homer kindled his imagination, and he worked for many years as cabin-boy, janitor, and book-keeper, before the Crimean War brought him a fortune in the indigo trade and the opportunity of devoting the rest of his life to the excavation of Homeric sites.

### The Delphic Oracle.

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



'An ecstatic frenzy.'

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

### The Société Taffanel.

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

### Library List.

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



With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## Meet Stravinsky!

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

## The Prince of Wales.

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

## 'The Billiard Room Mystery.'

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



'The Billiard Room Mystery.'

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

## The Radio Circle.

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

## 'A Bandit's Bride.'

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

## An Irish Programme.

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

## The Halle Pension Fund Concert.

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

## Broadcast Satire.

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



'The representative Englishman.'

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

## Our Adopted Handel.

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

## To Radio Playwrights.

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

'The Broadcasts'



# The Midlands Calling!

Some Future 5GB Events from Birmingham.

## West Bromwich and District General Hospital.

THE West Bromwich District General Hospital, on behalf of which Sir T. Harris Spencer, K.B.E. (Hon. Treasurer), is making an appeal on Sunday, March 17, has a splendid record of service. Situated in a manufacturing district right in the heart of the Black Country, it serves an area with a population of nearly 200,000. Some idea of the enormous work its various departments are doing will be realized from the fact that last year there were no fewer than 85,000 out-patient attendances. At the present time there is a great need for new out-patient and massage departments, the present buildings being totally inadequate to deal with the crowds of people who come for treatment. Never in the history of this Institution has the need for a work of mercy and healing been greater than today, but few districts have felt the effect of trade depression more than West Bromwich, and this, unfortunately, has been reflected in the income of the Hospital. Quite £2,000 is required to wipe out the deficit of 1935 and another £10,000 to erect new buildings, long planned, but indefinitely postponed for lack of funds.

## All the Winners.

MARCH 23 is, of course, Grand National day, when a running commentary on the great event is being relayed from Liverpool, and when once again this gallant little country will rally round and give of its best to assist the deserving cause of Cigars (with Bands On) for Bookmakers. On the eve of the race 5GB will broadcast from Birmingham *All the Winners*, written and arranged by Edwin Lewis and Charles Brown. This is described as a Grand National Musical Farce, and will include a little gem—a bookmaker sketch in verse by A. J. Talbot, entitled *The Old Firm's Awakening*. Being a farce, it has a definite plot running throughout. Our old friends, Sarah and Bill Brown, of Oldham, are concerned, but the hero of the hour is Jerry Dodd, at one time 'in the Yeomanry.' The cast includes Mabel France, Edith James, Mabel Gilbert, Wortley Allen, Alfred Butler, Harry Saxton, Harry Bennett, Herbert Lees, Howell Davies, and the Birmingham Studio Chorus.

## Manhood's Concern is Charity.

A RECENT appeal from Birmingham by the Lord Mayor of Nottingham, on behalf of the Nottingham General Hospital, met with a wonderful response and the Hospital has benefited to the extent of £200. I understand that letters arrived from the most out-of-the-way places. A cheque arrived from a lonely villa situated on one of the most southern spurs of the Nigerian Aps. On one of a recent journey to the North Sea, with a daughter, while gifts came from Bournemouth and even from a distant on the banks of the Nile.

## Sir Henry Wood.

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

## The National Trades Exhibition—

ONE of the most important trades exhibitions in the country is the annual Industrial Exhibition held during the Spring in the Ringley Hall, Birmingham. This hall is the largest centrally-situated exhibition building in the United Kingdom (London excepted), and in addition to giving excellent publicity to the country's industries and trades, this exhibition is looked forward to regularly by the general public, for whose benefit the entertainment side is a special feature. This year it takes place from March 18 to May 11, and it is anticipated that last year's attendance figure of 200,000 will be easily surpassed. A kindly gesture of the organizers is the apportioning of five per cent. of the gross takings to the Queen's Hospital, this institution benefitting up to date to the extent of £5,300.

## —And Its Bands.

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

## St. Patrick's Day.

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

## The Dreamer.

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

## High Power Short Waves.

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

Paul Polifanta (violin), the present Musical Director at the Royal Hall, Harnagat, who will shortly begin an extended tour of the principal squares and seaside resorts with his own orchestra, will appear with Courtaine Wolfe (soprano) in the orchestral programme on Tuesday, March 19.

A special relay will be broadcast for Tuesday, March 19, when Tolly Brown and his symphony will introduce from Birmingham, supported by Paul Hoffman and his Band.

'MERCAN'



THE MASSED TRUMPETERS OF THE 17th-21st LANCERS



Round and About the Programmes.

# THE AUTHOR OF 'FRANCESCA DA RIMINI.'

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

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

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

His failure here can be partially explained. He is a very Latin type and there is much about his personality and attitude that is likely to repel those numerous English readers who are not prepared to accept language magnificent for sound and imagery whencesoever it comes. For one thing he has a disdain for mankind; he is quite frank about his doctrine. 'D'Annunzio first and the rest nowhere.' Today, a prince of Italy for his services to the nation, he lives like a monk on an island in the middle of a lake, and scarcely anybody sees him; his surroundings are of the most precious and luxurious kind—books, carpets, porcelain, jewellery, statuary—yet he keeps himself fit with the rigid self-discipline of an athlete in training. In other periods he has behaved differently, but always as a man superior and apart. At one time he was the marble-faced and mysterious social lion;



D'ANNUNZIO AS A SOLDIER.

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

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Imperial War Museum.

## RETURNING FROM THE GREAT VIENNA RAID.

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

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

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

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



Imperial War Museum.

## LONG LIVE LIBERTY, ITALY, AND THE ENTENTE!

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



## Glimpses of the Delightful Past—I.

By HERMAN KLEIN.

## IMMORTALS IN THE MAKING.



ISAAC ALBÉNIZ,

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

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

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

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

The name of Albéniz is now a "household word" among musicians as the founder of the modern Spanish school of composition—the school that has brought forth a Granados, a de Falla, a Turina. Little did the young Catalonian pianist, when he made his London debut in 1889 (then in his thirtieth year), dream that such posthumous honours were awaiting him. His ambition

from boyhood was to compose rather than to shine as a pianist, though as a pianist he had been a remarkable prodigy. He used to relate how, after studying with Marmontel in Paris at the age of six, he had been on the point of gaining admission—a tiny candidate in knickerbockers—to the Conservatoire, when suddenly a demon seemed to possess him, and he threw a marble at a large mirror, smashing it to pieces. That, in the presence of his examiners, was quite sufficient to make them change their minds; the boy was obviously too young to be admitted.

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

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

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

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

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

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

(Continued on page 504)



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

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



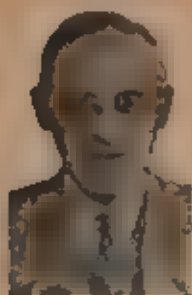




## THE CRITIC FROM HIS HEARTH.

By PERCY A. SCHOLES.

### II. Those Wordless Singers.



WHEN Mozart, a boy of twelve or thirteen, was one of his professional teachers, he wrote to his father: "The young Mozart sang well, though faintly, but if he wasn't acting as well as singing, you wouldn't look at her, know that she was singing. If for she never opens her mouth, but just sings everything." That young music critic was writing over a hundred and fifty years ago, and some singers of the kind he describes still survive.

#### 'Professor' Harry Lauder

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

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

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

#### The Difficulty of Grasping Poetry.

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

This is no obvious suggestion as to one cause of our frequent loss of a singer's sense that I feel ashamed to make it. And yet I really do not recall that I have ever before seen or heard that particular apology for singers—and goodness knows they need all the apology available!

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

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

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

#### The Sins of Kensington.

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

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

#### Sir Henry Coward's Advice.

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

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

## 'D'ANNUNZIO.'

(Continued from page 561.)

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

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

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

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

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

J. C. MC KE.

## THE CONTROL OF BROADCASTING.

(Continued from page 557.)

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

F. Y.



# WHAT LAUNCHED THOSE THOUSAND SHIPS?

## *Helen's Beauty the Savajero of a Great War of Prehistoric Times.*

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

**T**HERE is magic in the names of great cities of the past. Babylon is fallen; fallen, too, are Ecbatana of the Medes and Teotihuacan, the royal seat of Mexican Mayan civilization. But their glory lives on in legend and in the imagination of men.

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

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

By the end of the thirteenth century B.C. these leagues were not only powerful and highly organized. But now a rival was maturing. Their kinsmen on the mainland of Greece were going rather belatedly through the same process, and in due time had their own league led by Agamemnon, King of Mycenae. These were the Greeks who fought the Trojan War. Both sides were of the same race, both were sea-dwellers who had taken advantage of the weakness of their larger neighbours to develop from piracy into civilization. The lordship of the sea was at issue, lordship especially of that narrow sea which joins the Aegean to the profitable trading-grounds in the Buxina. The leagues from the mainland of Greece were victorious as they had previously been victorious over their

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

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

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

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

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

C. F. T. JON



THE CAPTURE OF HELEN AS GOZZOLI PICTURED IT.

"The Rape of Helen," by Benozzo Gozzoli (1490-1498), master of the Tuscan school of painting. In the fashion of his time, the painter dresses his Greeks in the costume of fifteenth-century Italy. He shows Paris bearing Helen away on his shoulders towards the strange castellated ship which is to bear them to Troy.

\* Mr. Stanley Casson will talk about Troy, in the second of his series on Ancient Greece, at 7.30 on Tuesday evening.





## Omelets—And How to Make Them.

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

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

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

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

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

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

### Sweet Omelet (for three people).

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

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

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

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

### Tomato Omelet

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

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

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

### Cheese Omelet

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

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

### Kidney Omelet

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

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

## This Week in the Garden.

**T**HIS is a busy month under glass and provision must be made for large stocks of bedding plants to be ready for use in the garden. By the end of May and early June seeds of many half-hardy annuals need to be sown this month. Sow to gentle heat and when the seed has germinated, move the pots or seed-boxes to a cooler position. Light and plenty of air are very important to prevent seedlings from becoming weak and drawn, but cold draughts must be avoided.

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

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

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

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

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

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

## 'Protein' Recipes.

### Cod Roe.

- 4 ozs. roe.
- 1 round of bread ( $\frac{3}{4}$  oz.).
- 1 oz. butter.
- Seasoning and lemon juice.
- (Enough for two people.)

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

### Buck Rarebit.

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

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

### Cheese Blocks.

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

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

### Braised Forced Liver.

- 1 lb. liver.
- Farce consisting of 3 ozs. tender ribs,
- $\frac{1}{2}$  oz. margarine,
- 1 tablespoonful chopped parsley,
- 1 oz. of mixed herbs; egg or milk to mix.
- Seasoning.
- Urbain  $\frac{1}{2}$  lb. each of carrot, turnip, onion.
- Bacon or ham rind
- $\frac{1}{2}$  oz. dripping.
- $\frac{1}{2}$  pint stock.
- (Enough for four people.)

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

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

### Minced Stuffed Liver

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

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

Continued on page 557.

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



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(For 3.30 to 5.30 Programmes see opposite page)

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

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

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

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

In all this, however, we are told Job sinned not. He said: 'I would not deny myself anything.'

**5.40** The Lesson of the Day  
The Lesson of the Day  
From the Gospel by the Rev. T. M. ... Secretary of the National Council

**5.45-5.10** app. Church  
Cantata (No. 66) Bach

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

ROBERT BURNETT (Baritone),  
THE STATION CHORUS  
THE STATION ORCHESTRA  
Conducted by  
HERBERT A. CARPENTERS

This Cantata, which was sung by Robert Burnett in a Glasgow Station Choir and Orchestra, in October last, was one of the comparatively few which were sung at the war time throughout, except for the choruses.

Among the most splendid is a phrase which is repeated in the first and second movements. It is a phrase which is repeated in the first and second movements. It is a phrase which is repeated in the first and second movements.

The singer who undertakes it must have a vivid sense of its dramatic power and fervour, and must be able to carry it with him, as the words are: 'I will den Kasumtan, I will den Kasumtan, I will den Kasumtan.'

The Cantata is a masterpiece of composition, and the performance is a masterpiece of execution. It is a masterpiece of composition, and the performance is a masterpiece of execution. It is a masterpiece of composition, and the performance is a masterpiece of execution.

It is reprinted by courtesy of Messrs. Breitkopf and Hartel.

# THE DAY OF REST. Sunday's Special Programmes.

From 2LO London and 5XX Daventry

## BROADCAST CHURCHES—IV

### ST. MARTIN- IN-THE-FIELDS

By The Rev.

PAT McCORMICK, D.S.O.

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



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

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

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

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

PAT McCORMICK.



My journey through the world is like  
Affliction, doom and woe are fellows that  
And each new day of Death reminds me  
And yes I have an anchor sure, a rock  
Which will hold me fast and strong  
And when I am in need of help at length  
I will not leave thee, O my Father, God  
And when I am in need of help at length  
I will not leave thee, O my Father, God

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And when I am in need of help at length  
I will not leave thee, O my Father, God

## 7.55 Religious Service

From St. Martin-in-the-Fields  
Addressed by the Rev. PAT McCORMICK  
THE BILLS

Of Service  
Hymn, 'Immortal, invisible, God only  
(English Hymnal, No. 407)  
Confession and Thanksgiving  
Psalm 140  
None Devout  
Prayers  
Hymn, 'God is working His purpose  
out' (Ancient and Modern, 735)  
Address The Rev. P. McCORMICK  
Hymn, 'Hail, gladdening Light'  
(Ancient and Modern, 18)  
Benediction

(For 8.45 to 10.30 Programmes see opposite page)

## 10.30 Epilogue

'The Spirit Within'

(For details of this week's Epilogue see page 500)

## 10.40-11.0 The Silent Fellowship

(Daventry only)

S.B. from Cardiff





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

A. J. Alan

PS At 8.45 pm on Sunday March 10th I am going to tell you more about this grand old hospital from 2.40 and 5.15.

A. J. A.

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

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

NAME . . . . .

ADDRESS . . . . .

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# SUNDAY, MARCH 10

## 5GB DAVENTRY EXPERIMENTAL

(482.5 M. 1000 WTS)

TRANSMISSIONS FROM THE . . . . .

### SONG RECITAL

KEITH FAULKNER (Baritone)

Homage (Sombre Woods) (17th Century) . . . . .  
A Song for Love of Thee (17th Century) . . . . .  
Sweet, Sweet . . . . .  
H. W. . . . .  
A Song for Love of Thee . . . . .  
Song (17th Century) . . . . .  
King Arthur . . . . .  
Trade Winds . . . . .  
Hybris the Cretan . . . . .  
I in Seventeen years Sunday . . . . .  
Here is a Health unto His Majesty . . . . .

### 4.0-5.30 A MILITARY BAND CONCERT

From Birmingham

THE BIRMINGHAM MILITARY BAND  
Conducted by W. A. CLARK

Overture, 'Academic Festival' . . . . . Brahms

CHARLES DEAN  
(Baritone)

Benediction  
The . . . . .  
Allegretto, yet . . . . .  
Youth . . . . .

### 4.15 BAND

Intermezzo  
Second 'Maid of Arles Suite' . . . . .  
Cornet Solo, 'The Children's Hymn' . . . . .  
Soloist . . . . .  
March . . . . .

### 4.25 PAUL BEARD

Indian Lament . . . . .  
La Chasse . . . . .

Bach, arr. Graun  
L. . . . .  
L. . . . .

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

CHARLES DEAN

Two Grenadiers . . . . . Schumann  
O Mistress Mine . . . . . Quilter  
Langley Fair . . . . . Easthope Martin

### 5.0 BAND

Selection, 'I Pagliacci' . . . . . Leoncavallo

PAUL BEARD

Legend . . . . .  
BAND

Schuler March . . . . . Meyerbeer

### 8.0 A Religious Service

Conducted by the Rev. Harold H. Finck  
Revised from the Albert Hall, Nottingham

Order of Service

Hymn, From all that dwell below the skies  
(Methodist Hymnal, No. 4)

Antiphon, Blessed are they Worthy the Lamb  
(From 'Pete Home') (Johnson)

Prayers  
Hymn, Stand up! Stand up for Jesus  
(Methodist Hymnal, No. 462)

Address  
Hymn, 'O Jesus I have promised' (Methodist Hymnal, No. 412)

Benediction

### 8.45 The Week's Good Cause

(From Birmingham)

An appeal on behalf of the Prisoners of the Christian Knowledge Society . . . . . Rev. A. Thompson

(Contributions should be addressed to the Rev. A. Thompson, 30, Clarendon Place, Leamington Spa)

### 8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 Midland Composers' Programme

From Birmingham

THE BIRMINGHAM SYMPHONY ORCHESTRA

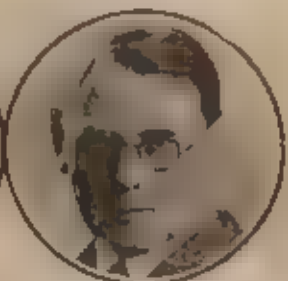
AND A MENTED . . . . .

Conductor . . . . .

DALE SMITH (Baritone)

DALE SMITH, Chorus at . . . . .

The Warden of the Cinque Ports . . . . . James Lyon  
(Conducted by THE COMPOSER)



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

DR. JAMES LYON, a graduate of Oxford, spent a large part of his boy life in the educational side of the work, and has been a teacher and a composer. He is an original composer to the benefit of teachers. He is an anti-slavery in the Competition Festival movement, and has a far-seeing eye to the Dominion of Canada. His own music, although fresh and original, is not modern in that sense which the present day has learned to dread. It is rather in the tradition of the romantic school. He has composed much in the larger forms, though comparatively few of his big pieces have as yet had adequate performances.

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

### 9.15 ORCHESTRA

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

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

### 9.45 DALE SMITH

Milking Barn . . . . .  
Longing . . . . .  
The Warrior Earl of Abendale . . . . . Ray Thompson

ORCHESTRA  
Symphonic Episode, 'The Miracle of the Roses' . . . . .  
Op. 43 . . . . . James Lyon  
(Based on the Poem of Robert Southey)  
(Conducted by THE COMPOSER)

### 10.15 DALE SMITH

Cake and Black . . . . .  
Cruel and Bright . . . . .  
Sunderpenny . . . . . Ray Thompson

ORCHESTRA  
Spanish March, Incidental Music, Montezuma . . . . . Robert Chynell

### 10.30

Epilogue



# Sunday's Programmes continued (March 10)

## 5WA CARDIFF. 223.2 M 920 KC

3.30 *Cont.*  
5.45-6.10 *Cont.*  
6.30 *S.B. from Swansea*  
7.55 *S.B. from London*

8.45 **The Week's Good Cause**  
An Appeal on behalf of the Building Fund  
Royal Naval Water Hospital  
Society of Friends, Chairman of the Appeal

9.15 **Hospital in a National Institution**  
receiving patients who suffer from Rheu-  
matic Diseases from all parts of the British Isles

9.50 **Weather Forecast, News** (9.0 Local)

## A CONCERT

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

Played from the Empire Cardiff  
**ARTHUR FRANK (Baritone)**  
On the Song *Off Lane* (Frank)  
W. J. Jones

THE BAND OF THE 1ST BATTALION THE WELSH  
REGIMENT

Bandmaster A. E. SHAW  
(By kind permission of Lieut. Col. G. FLEMING  
R.S.O. and Officers)

Overture 'Fugue in C' *Derada*  
THE AFRICAN (African) JAZZBAND CHORUS  
Conducted by D. J. MITCHELMORE and M.D.  
HARRIS

Part Song 'Fly, Singing Bird' *Elgar*  
Action Song 'Call to Arms' *Ar. Ar.*  
Allegro Y. Bryman .. *A. T. Davies*

Andante *Ar. Ar.*  
Dulcely Y. Garreg Wen  
Rhyfelgyrch C. J. Ben Morgan

THE BAND  
Selection, 'The Look' *Myddleton*

Community Singing  
Conducted by D. J. MITCHELMORE  
Ten Y. Band *Amcystwyth* *Y. Band*  
Chorus: Abide with Me

## 10.10 A Studio Concert

THE KEMIC ORIANA CHORUS  
Conducted by  
J. J. J. J.

First Anthem in F  
Song in F  
Spoken in F  
Chorus in F

Home of the King  
The King's

Home of the King  
The King's

Home of the King  
The King's

Home of the King  
The King's

Home of the King  
The King's

Home of the King  
The King's

Home of the King  
The King's

Home of the King  
The King's

Home of the King  
The King's

Home of the King  
The King's



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

## 5SX SWANSEA. 224.1 M 1,020 KC

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

## 6.30 Religious Service

Relayed from Argyle Presbyterian Church of  
Wales

Introductory Sentences  
Prayer of Invocation  
Lord's Prayer (Chanted)  
Hymn 183, 'Rejoice, the Lord is King'  
Scripture Lesson  
Hymn 141, 'Immortal Love, for ever full'  
Prayer  
Anthem, 'Blessed are the Merciful' .... *Hale*  
Hymn 136, 'Crown Him with many Crowns'  
Address by the Rev. W. E. ROBERTS  
Hymn 263, 'Father in high Heaven dwelling'  
Benediction  
Vesper

Director LIONEL ROWLANDS  
Organist, LULIAN STRATTON

7.55 *S.B. from London*

9.0 Musical Interlude relayed from London

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

## 6BM BOURNEMOUTH. 280.5 M 1,040 KC

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

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

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

## 10.30 Epilogue

## 5PY PLYMOUTH. 284.3 M 787 KC

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

## 10.30 Epilogue

## 2ZY MANCHESTER. 378.3 M 793 KC

3.30 **Songs and Serenades**  
THE NORTH-WELSH SINGERS (See London)  
Conducted by T. H. MORRISON  
HILBERT RUDNICK (Bass)

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

7.55 *S.B. from London*

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

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

## 10.30 Epilogue

## Other Stations.

### 5NO NEWCASTLE. 284.3 M 787 KC

3.30-5.0 *S.B. from London* 5.45-6.10 *app. S.B. from Glasgow (See London)*  
7.55 *S.B. from London* (9.0 Local Announcements)  
The Week's Good Cause Appeal on behalf of the  
Manchester and Salford Blind Aid Society by Mr. A. R. H. H.

### 5SC GLASGOW. 284.3 M 787 KC

3.30-5.0 *S.B. from London* 5.45-6.10 *app. S.B. from Glasgow (See London)*  
7.55 *S.B. from London* (9.0 Local Announcements)  
The Week's Good Cause Appeal on behalf of the  
Manchester and Salford Blind Aid Society by Mr. A. R. H. H.

### 2BD ABERDEEN. 284.3 M 787 KC

3.30-5.0 *S.B. from London* 5.45-6.10 *app. S.B. from Glasgow (See London)*  
7.55 *S.B. from London* (9.0 Local Announcements)  
The Week's Good Cause Appeal on behalf of the  
Manchester and Salford Blind Aid Society by Mr. A. R. H. H.

### 2BE BELFAST. 284.3 M 787 KC

3.30-5.0 *S.B. from London* 5.45-6.10 *app. S.B. from Glasgow (See London)*  
7.55 *S.B. from London* (9.0 Local Announcements)  
The Week's Good Cause Appeal on behalf of the  
Manchester and Salford Blind Aid Society by Mr. A. R. H. H.



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









The awkwardness of having to depend upon a phrase book on your visits abroad disappears when you have learned to speak Foreign Languages by the New Pelman Method. A book describing this method will be sent, gratis, upon receipt of the coupon printed below.



## HOW TO BECOME AN EXPERT LINGUIST.

### Wonderful Success of New Pelman Method of Learning Foreign Languages.

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

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

Let this be your answer: the new method of learning French, Spanish, Italian, German, Chinese, or any other language, instantly now.

#### A Personal Experience.

The present writer can speak with knowledge on this subject.

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

He was then handed a little book of 45 pages, printed entirely in Spanish, and asked to read it through.

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

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

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

"I have spent some 100 hours on German studying by your methods, the results obtained in so short a time are amazing." (C.T. 10.)

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

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

#### Matriculation Passed.

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

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

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

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

#### "The Best in the World."

General Sir Aylmer Haldane, G.C.M.G., K.C.B., D.S.O., writes:

"The Pelman method is the best way of learning French without a teacher."

A Naval Commander writes:

"I may say that I learnt Spanish by your method and am convinced that it is the best in the world."

"I thank your (French) Course is the best method I have ever seen." (P. 22.)

"I think your German Course excellent—the method of language-teaching is quite the best I have come across." (G.F. 101.)

"Your method is the pleasantest method of learning a language imaginable. I always found languages a very difficult subject at school, but have had no difficulty whatever with the (French) Course." (P. 884.)

"This is a perfectly delightful method (of learning Italian), and I shall not fail to recommend it to everyone I meet." (L.L. 105.)

"I am not only interested with this (French) Course, but am especially pleased at the way in which all faults have been corrected and explained by your staff." (B. 142.)

"How pleased I was when I heard that I had been successful in my examination. I attribute my success almost wholly to your methods which are undoubtedly very good." (O. 885.)

"Having completed Part I. of your French Course, and thereby improving my knowledge of the language almost beyond belief, I should now like to take Parts II. and III." (S. 751.)

"Regarding the (Spanish) Course, I must say that I find the method perfect and the learning of a language in this way is a pleasure. It is simple and thorough." (S.P. 100.)

"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way. What astonishes me is that one can learn so well without knowing a single word of English." (I.M. 124.)

#### No Translation.

This new method enables you to learn French in French, Spanish in Spanish, German in German, and Italian in Italian.

It enables you to learn a language as a Spaniard, Italian, Frenchman, or German learns it. There is no translation from language into another.

It enables you to think in the particular language in question.

It thus enables you to speak without that hesitation which arises from the habit of mentally translating English phrases into their foreign equivalents.

It enables you to remember the words you learn. You learn the words you need by using them, and so that they stay in your mind without effort.

#### No Grammatical Difficulties.

Grammatical complexities are eliminated. You pick up the grammar almost unconsciously as you go along.

This makes the new method extremely interesting. The usual boredom of learning a Foreign Language is entirely eliminated.

There are no classes to attend. The whole of the instruction is given through the post.

#### WRITE FOR FREE BOOK TO-DAY.

The new Pelman method of learning French, German, Italian and Spanish is explained in four little books.

One describes the Pelman French Course.  
Another describes the Pelman Spanish Course.  
A third describes the Pelman German Course.  
A fourth describes the Pelman Italian Course.



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State which book you want, and a copy will be sent you by return, gratis and post free. Write or call to-day.

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Please send me a free copy of the book entitled "The Gift of Languages," describing the Pelman method of learning.

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SPANISH,  
GERMAN,  
ITALIAN.**

Choose one of these

without using English

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# Tune in HILVERSUM

(1071 metres)

on Sunday Night  
March 10

for the  
Kolster-Brandes Radio Concerts  
conducted by

## Hugo de Groot

5.40 P.M. to 7.10 P.M.



FOR perfect reception of these popular  
concerts, tune in alternate Sunday  
evenings on the famous BRANDESET IIIA  
Receiver

### PROGRAMME

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

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CRAY WORKS, SIDCUP, KENT

## MONDAY, MARCH 11 5GB DAVENTRY EXPERIMENTAL

(482.3 MHz 822 MC.)

### 3.0 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by E. A. PARSONS

- Overture, 'Il Sereno' *Malart*
- HARRY HEADRICK (Tuboe)
- Lorraine
- The English Rose ('Morris England') *German*
- On the Beach
- Two Friends
- Mandy and the Sisters
- Sunday Morning: At the Concert Under the  
Ladders; Sunday Evening

### 4.0 Jack Payne and the B.B.C. Dance Or- chestra

CYRIL LIDINGTON  
Entertainer

### 5.0 A Ballad Concert

ROSA ALBA (Soprano)

ARTHUR HOSKING

Tobias Hume, arr.

Frederick Keel

Sweet Kate (1800)—

Robert Jones, arr.

Frederick Keel

When I met by break

of morning (1598)—

Thomas Morley, arr.

Frederick Keel

### 5.15 ROSA ALBA

L. Ede (Soprano)

Chopinade

Violets *Cornelius*

Spreading the News

Hector (1800)

### 5.15 ARTHUR HOSKING

A Lover's Garland

Percy

A Soft Day

The Cat

### 5.22 ROSA ALBA

Gathering Daffodils *Mrs. Spence*The Vesper Hymn *Sir John Stephenson*To Dissonance *del Borgo*The Old Stone House *May Brink*

### 5.30 The Children's Hour

(From Birmingham)

Jock—the Story of the Sheep Dog, by Eliza-

beth Stannard

PHILIP BROWN'S DOMINION DANCE BAND

The Bishop's Staff, by Estelle Steel Harper

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

### 6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTILL

Overture, 'The Twin Brothers of Salamanca' *St. Albert*Invitation to the Waltz *St. Albert*

WILFRED FISHER (Soprano)

The Devon Maid *Frank Bridge*The Day *St. Albert*The Day *St. Albert*The Day *St. Albert*The Day *St. Albert*The Day *St. Albert*The Day *St. Albert*The Day *St. Albert*The Day *St. Albert*The Day *St. Albert*The Day *St. Albert*The Day *St. Albert*

### 6.53 ORCHESTRA

Phantasy: The Solist Giant *Eric Coates*

DAN BLOOMWICH (Pianoforte)

Largo di Balla

Adagio in C

Presto (Toscani Concerto)

### 7.15 WILFRED FISHER

The Cat

The Day

Two Friends

Mandy and the Sisters

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Barcarolle,  
Op. 22, No. 1  
La Nuit (The  
Night), Op.  
31, No. 2

ONE REPERTORY

S. C. T. P. P. P.

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## 9.0 'ALL ABOARD'

From Birmingham

A Rough Passage on Twelve Watertight

Compartments

Book by Accident

Music by Numbers

The Whole Fired by

ALFRED BUTLER

Passages have been booked for:

VERA GILMAN

EDITH JAMES

HARRY SAXTON

ALFRED BUTLER

EWART MAXON

HARRY SENNETT

JACK VENABLES

GERALD ARMES

And Cargo Space for Two Pianofortes

A limited number of four-berth cabins

available. Book early and secure an upper

berth. By Order of the Lord Chamber-

lain—all gangways shall be left clear

Passengers may leave by any porthole

once the ship has left harbour. Sick list

entirely suspended.

(From Birmingham)

Relieved from Lozells Picture House

Overture, 'Light Cavalry' *Sudess*

Phantasy: 'Fleur-de-Amour' *St. Albert*

of Love *St. Albert*

Selection, 'Madame Butterfly' *St. Albert*

Final Movement from Suite *St. Albert*

'Masked Ball' *St. Albert*

### 9.0 'All Aboard'

See centre of page

### 10.0 WEATHER FORECAST, SEVEN NEWS BULLETIN

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

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

## THE RADIO TIMES.

The Journal of the British Broadcasting  
Corporation.

Published every Friday—Price Two pence.

Editorial address: Savoy Hill, London,  
W.C.2

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### 'Some Shower'

6.6 London Programme relayed from Bournemouth  
(Plymouth Programme continued on page 577.)



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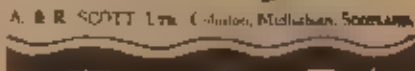


# JAM

9.5. 11 5. 5. 1916 London 19.35 Local An

*S. J. G. L.*

|       |     |      |   |
|-------|-----|------|---|
| 7:30  | 10  | 10   | The Radio Quartet. Again Kings-<br>don Programme relayed from London. |
| 8:30  | 20  | 120  | London Programme relayed from London.                                 |
| 9:00  | 30  | 150  | London Programme relayed from London.                                 |
| 10:00 | 40  | 200  | London Programme relayed from London.                                 |
| 11:00 | 50  | 250  | London Programme relayed from London.                                 |
| 12:00 | 60  | 300  | London Programme relayed from London.                                 |
| 1:00  | 70  | 350  | London Programme relayed from London.                                 |
| 2:00  | 80  | 400  | London Programme relayed from London.                                 |
| 3:00  | 90  | 450  | London Programme relayed from London.                                 |
| 4:00  | 100 | 500  | London Programme relayed from London.                                 |
| 5:00  | 110 | 550  | London Programme relayed from London.                                 |
| 6:00  | 120 | 600  | London Programme relayed from London.                                 |
| 7:00  | 130 | 650  | London Programme relayed from London.                                 |
| 8:00  | 140 | 700  | London Programme relayed from London.                                 |
| 9:00  | 150 | 750  | London Programme relayed from London.                                 |
| 10:00 | 160 | 800  | London Programme relayed from London.                                 |
| 11:00 | 170 | 850  | London Programme relayed from London.                                 |
| 12:00 | 180 | 900  | London Programme relayed from London.                                 |
| 1:00  | 190 | 950  | London Programme relayed from London.                                 |
| 2:00  | 200 | 1000 | London Programme relayed from London.                                 |
| 3:00  | 210 | 1050 | London Programme relayed from London.                                 |
| 4:00  | 220 | 1100 | London Programme relayed from London.                                 |
| 5:00  | 230 | 1150 | London Programme relayed from London.                                 |
| 6:00  | 240 | 1200 | London Programme relayed from London.                                 |
| 7:00  | 250 | 1250 | London Programme relayed from London.                                 |
| 8:00  | 260 | 1300 | London Programme relayed from London.                                 |
| 9:00  | 270 | 1350 | London Programme relayed from London.                                 |
| 10:00 | 280 | 1400 | London Programme relayed from London.                                 |
| 11:00 | 290 | 1450 | London Programme relayed from London.                                 |
| 12:00 | 300 | 1500 | London Programme relayed from London.                                 |





TUESDAY, MARCH 12  
2LO LONDON & 5XX DAVENTRY  
(1250 M. 825 KC.) (1567.5 MC. 192 KC.)

**9.40**  
**Vaudeville**  
**from**  
**Here and There**



S.B. from Cardiff

Troy<sup>1</sup>

\_\_\_\_\_

**10.40-12.0 DANCE MUSIC:** THE PICK & ONLY PLAYERS, directed by AL STARNITA and the PHILADELPHIC HOTEL DANCE BAND, directed by JAMES KELLNER from the Philadelphia Hotel

'The Earth-glopper's Night'—a Nature Story of

ALHAMBRA

FROM THE TO-NIGHT

9.40 VAUDEVILLE 9.40

HUGH WAKEFIELD and FRANCES DOBLE  
in a sketch by J. HARTLEY MANNERS  
entitled:  
"HOW PERFECTLY ABSURD!"  
and LESLIE SARONY (Light Comedian)

A VARIETY TURN FROM THE ALHAMBRA







\_\_\_\_\_



# Tuesday's Programmes continued (March 12)

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

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

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

2.30 London Programme relayed from Daventry

6.15 The Children's Hour  
S.B. from London

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Developments in the North by The North Regional B.C.

7.15 S.B. from London

7.45 Liverpool Philharmonic Society's Concert

Relayed from the Philharmonic Hall  
S.B. from Liverpool

The Liverpool Philharmonic Orchestra  
Conducted by Sir HENRY WOOD

9.0 S.B. from London (9.35 Local Announce)

10.40 12.0 DANCE MUSIC  
Relayed from the Empress Ball Room, the Winter Gardens, Blackpool



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

## SPY PLYMOUTH. 396.3 M. 757 KC.

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

## 2ZY MANCHESTER. 378.3 M. 703 KC.

11.0 Forthcoming Musical Events of the North  
(Gramophone Lecture Recital by MARY BARTON)  
1.0 Gramophone Records  
1.15-2.0 The Tuesday Midday Society's Concert  
Relayed from the Bournemouth Hall

## Other Stations.

5ND NEWCASTLE 943 M. 1,000 KC.  
12.0-1.0 London Programme relayed from Daventry  
2.30 London Programme relayed from Daventry  
6.15 The Children's Hour  
S.B. from London  
7.0 Mr RICHARD H. PARKER, A.R.C.A. (Lond.),  
Frimley, School of Arts and Crafts, Plymouth  
'Art Quizzes and the Public'  
7.15 S.B. from London  
7.45 S.B. from Cardiff  
9.0 12.0 S.B. from London (9.35 Local Announce)

5SC GLASGOW 30.4 M. 740 KC.  
11.0-12.0 London Programme relayed from Daventry  
2.30 London Programme relayed from Daventry  
6.15 The Children's Hour  
S.B. from London  
7.0 Mr RICHARD H. PARKER, A.R.C.A. (Lond.),  
Frimley, School of Arts and Crafts, Plymouth  
'Art Quizzes and the Public'  
7.15 S.B. from London  
7.45 S.B. from Cardiff  
9.0 12.0 S.B. from London (9.35 Local Announce)

2BD ABERDEEN 8.4 M. 210 KC.  
11.0-12.0 London Programme relayed from Daventry  
2.30 London Programme relayed from Daventry  
6.15 The Children's Hour  
S.B. from London  
7.0 Mr RICHARD H. PARKER, A.R.C.A. (Lond.),  
Frimley, School of Arts and Crafts, Plymouth  
'Art Quizzes and the Public'  
7.15 S.B. from London  
7.45 S.B. from Cardiff  
9.0 12.0 S.B. from London (9.35 Local Announce)

3BE BELFAST 31 M. 780 KC.  
11.0-12.0 London Programme relayed from Daventry  
2.30 London Programme relayed from Daventry  
6.15 The Children's Hour  
S.B. from London  
7.0 Mr RICHARD H. PARKER, A.R.C.A. (Lond.),  
Frimley, School of Arts and Crafts, Plymouth  
'Art Quizzes and the Public'  
7.15 S.B. from London  
7.45 S.B. from Cardiff  
9.0 12.0 S.B. from London (9.35 Local Announce)

**Columbia**  
New process RECORDS

ELECTRIC RECORDING WITHOUT SCRATCH

## THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

WALDESRÄUSCHEN, Concert Study (Liszt)  
LA CAMPANELLA, Concert Study (Liszt)  
BARBER OF SEVILLE—L'air vous passe (Bouffé)  
INDIAN LAMENT (Dvorak, arr. Weidner)  
LEGENDE (Weidner)  
LIGHT CAVALRY Overture (von Suppé)  
WINE WOMAN AND SONG (Waltz)  
SYMPHONY No. 2, in E-flat (Mahler)  
MELODIE in E (Rachmaninov, arr. Squire)  
SYMPHONY No. 7 in A (Brahms)  
THE MERCHANT OF VENICE, Suite (Bartók)  
THE FLYING DUTCHMAN—Overture (Wagner)  
IBERIA, Suite—Tema and 3 Corpses on Ser. II (Debussy)  
SOLVEIG'S SONG (Grieg)  
TAMBOURIN CHINOIS (Krumpholtz)  
LE PRINTEMPS (Debussy)  
PATIENCE—Selection (Sullivan)  
DANCE MACABRE (Debussy)  
PACIACCI (Lecocq)

## COLUMBIA ARTISTS IN THE PROGRAMMES

the HALLÉ ORCHESTRA  
Sir DAN GODFREY and the BOURNEMOUTH  
MILITARY ORCHESTRA  
B.B.C. WIRELESS SYMPHONY ORCHESTRA  
Conducted by PERCY FITZ  
LEPP PUGHNOFF, Pianoforte  
DOROTHY FOLKARD, Pianoforte  
W. H. SQUIRE, Violoncello  
MIRIAM LICETTE, Soprano  
HEIDI WASH, Tenor  
FRANK TITTON, Tenor  
FRANK PALMER, Baritone  
GEORGE PARKER, Baritone  
DALE SMITH, Baritone  
ROBERT BURNETT, Baritone  
ROBERT EASTON, Bass  
B.B.C. CHORUS, Conducted by STANFORD ROBINSON  
B.B.C. WIRELESS CHORUS  
T. C. STERNDALE BENNETT, Entertainment of the  
Piano  
JACK PAYNE and the B.B.C. DANCE ORCHESTRA

Now on Sale at all Stores and Dealers.  
Complete Catalogue of Columbia New  
Records—free on application to  
Columbia Records, Ltd., London, E.C.4





## The Seventh of the Great Plays Series.

# 'FRANCESCA DA RIMINI'

'The Romance of Rimini.' By Herbert Farjeon.

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



d'Annunzio

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

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

'their guinea compasses faint,  
seems a foot far  
From death, and like a corpse fell  
to the ground.'

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

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

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

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

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

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

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

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

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

And I no more  
Shall hear through drowsy slumbers  
Your little naked feet run to the window,  
And no more see you, white and  
lily-footed,  
Run to the window, O my little dove,  
And no more hear you say to me  
'Francesca!'  
Francesca, now the morning star is  
born.  
And it has chased away the  
blondness.



THE HOUSE OF THE MALATESTA AS IT IS TODAY

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

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

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

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

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



8.0

# 'Francesca da Rimini'

WEDNESDAY, MARCH 13

2LO LONDON &amp; 5XX DAVENTRY

(858 M. 858 KC.)

(1502.5 M. 182 MC.)

10.45

# Darewski and His Band

10.15 a.m. The Daily Service

10.30 (Daventry only) TUNE SIGNAL. WEATHER &amp; NEWS

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

11.0 (Daventry only) Gramophone Records

12.0 A Ballad Concert  
I. S. GRAHAM (Soprano)  
H. G. PIERCE (Piano)

12.30 A Recital of Gramophone Records

1.0 Frascati's Orchestra  
I. S. GRAHAM (Soprano)  
From the Restaurant Frascati

2.0 2.25 (Daventry only) Experimental Transmission of S.B. Pictures by the Faltograph Process

2.30 Broadcast to Schools

Mrs. C. von Wynn, 'Nature Study for Town and Country Schools—IX. From Milton to Wordsworth: Wordsworth'

2.55 Musical Interlude

3.0 Mr. J. C. Streater and Miss Mary SCOTCHVILLE: 'The Foundations of the Nation'—II. 'The City'—From Milton to Wordsworth: Wordsworth

3.30 Mrs. MARGARET E. GREEN: 'It is in the Home—II. Fresh Air and Sunlight'

3.45 A Light Classical Concert

CONSTANCE BULL (Contralto)  
PHYLLIS McDONALD (Violin)  
DOROTHY FOLKARD (Pianoforte)  
PHYLLIS McDONALD and DOROTHY FOLKARD  
Sonata in D Minor ..... Brahms

4.15 CONSTANCE BULL

Die Mälerin (The Maid of the Mill)  
Eingeführt in große Weisen (Voiled in grey clouds) ..... Grieg  
Was soll ich sagen? (What shall I say?) .....  
Sappho Ode .....  
Immer weiter wird mein Schummer (Ever lighter grows my slumber) ..... Brahms

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

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

This one in B minor begins with a slow movement, tender and intense, the pianoforte, as afterwards the violin, has a melody made up of a motive which winslow listeners must now have learned to recognise as one of Bach's favourite expressions of sorrow.

A more and lighter movement comes next, in any other



From the painting by Ingres

## 8.0 'FRANCESCA DA RIMINI'

A Play in Five Acts by Gabriele d'Annunzio  
Translated from the Italian by Arthur Symonds  
Arranged for broadcasting by Dulcinea Giesby  
Produced by Howard Rose

(Dramatis Personae)

|                                |                |                          |
|--------------------------------|----------------|--------------------------|
| Cesario                        | Francesca      | Sons and Daughters of    |
| Bennino                        | Samantha       | Guido Minerva da Polenta |
| Biancofiore                    | Altichiera     |                          |
| Aida                           | Adonella       | Francesca's Women        |
| Gersenda                       | The Slave      |                          |
| Sir Toldo Berardengo           | Viviano da Vio |                          |
| Aspinae Aersend                | Herrondo Luro  | Partisans of Guido       |
|                                | An Archer      |                          |
| Giovanni, 'The Lame,' known as | Gianciotto     | Son of Malatesta         |
| Paola, 'The Beautiful'         |                | da Verrucchio            |
| Malatestino, 'The One-Eyed'    |                |                          |
| Odio Dalle Caminate            |                | Partisans of Malatesta   |
| Fascio d'Olimpo                |                |                          |
| The Merchant                   | The Astrologer | The Doctor               |
| The Jester                     |                |                          |

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

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

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

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

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

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

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

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

5.15 THE CHILDREN'S HOUR  
A Play, specially written for broadcasting by C. H. Houghton. Illustrated Music by the Gramophone Taro

6.0 A Recital of Gramophone Records

6.15 THE NEWS BULLETIN

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

6.40 Mrs. at Interlude

6.45 THE FOUNDATIONS OF MUSIC

Played by IRENE SCARLETT (Trio- forte)

7.0 The Foundations of Music  
Professor of Musicology at the University of Sheffield, 'The Essential Factors of Food.' (Under the auspices of the Ministry of Health.) S.B. from Sheffield

7.15 Musical Interlude

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

WHEN the social problem to be investigated is one of the present day, much of the evidence on which its study depends must necessarily be oral. In her second talk Mrs. Sidney Webb will explain, from her own vast experience, how interviews can be made most profitable, and how oral evidence can be secured and preserved, and how the evidence of interviews should be used in a court of law, and how it can safely be used.

7.45 Overture

## 8.0 'Francesca da Rimini'

(See centre of page and special article on page 582.)

10.0 WEATHER FORECAST SECOND GENERAL NEWS LOCAL ANNOUNCEMENTS (Daventry only) Shipping Forecast

10.30 A Recital  
by  
FRANKLIN WILTON (Soprano)  
and  
NORMAN HANSEN (Tenor)  
with  
THE WINDMILL ORCHESTRA  
Conducted by  
JOHN ANSELL

10.45-12.0 DANCE MUSIC BY  
MAN DAREWSKI and his BAND, from the Royal Opera House, Dundee, Covent Garden



# WEDNESDAY, MARCH 13

## 5GB DAVENTRY EXPERIMENTAL

(482.3 Mc. 822 kc.)

**9.15**  
**Vaudeville**  
**and**  
**a Sketch**



## The Vital Spark!

If you are a motorist there is no need to tell you what really makes your car go! The vital spark! A good "fat" spark puts pep into the whole works. A thin, feeble spark will make even a Bentley Six give poor performance.

So with that most wonderful of all engines, your own body. If the "vital spark" is feeble, the running isn't good. Enfeebled vitality slows down every mental and bodily function.

In medical phraseology, 'PHYLLOSAN' has a markedly invigorating and roborant effect upon the entire human organism. In effect 'PHYLLOSAN' livens up the "vital spark" like a newly charged battery—saturates every cell in your body with new vital force—reinvigorates your blood, revitalizes every bodily function, fortifies your heart, and fills you with that feeling of exhaustless vitality and energy which turns work into play, and play into something worth taking seriously.

'PHYLLOSAN' is not a drug! It contains no strychnine or animal extracts. It is as natural to your body as the air you breathe. It is a preparation in medicinal form of a substance of vegetable origin which scientists agree is the basic substance of all vital energy. It has no deleterious after-effects, is non-contaminating, and can be taken with absolute safety even by the most enfeebled.

If you are run-down, debilitated, anemic, suffer from hardened arteries, heart weakness, or nervous exhaustion, if you lack vitality, or are "feeling your age"—

**Start taking**  
**PHYLLOSAN**  
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Prepared under the direction of E. BUERGI, M.D., Professor of Medicine at Berne University, Switzerland, for the treatment of PREMATURE OLD AGE, HARDENED ARTERIES, HEART WEAKNESS, HIGH BLOOD PRESSURE, LOWERED VITALITY, DEBILITY, ANAEMIA, NEURASTHENIA, MALNUTRITION, etc.

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### 3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

Conducted by W. A. CHAMBER

March 'The Varsity March' Afford  
Waltz 'The Varsity Waltz' Cootes  
Play PARADY (Entertainment)

### 3.25 BAND

Dance of the Island Girls Cootes  
Morris Dance, 'Shropshire' Cootes

THE WOLFENBUTTER SINGERS

Down in the Gower vale

Now in my Gower

fresh as May

Frank Little

Chico

Dr. B. B. B. B. B.

arr. Burton

B. B. B.

Selection of Sullivan's

Musical (Second Set)

### 3.55 FLY PETER

will again entertain

WOLFENBUTTER SINGERS

1. 'The Varsity' B. B. B.

2. 'The Varsity' B. B. B.

3. 'The Varsity' B. B. B.

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9. 'The Varsity' B. B. B.

10. 'The Varsity' B. B. B.

### 4.12 BAND

Dance, 'Lo! here the' B. B. B.

gentle rock B. B. B.

W. W. W. W. W.

(Chorus, S. C. C. C. C.)

1. 'The Varsity' B. B. B.

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10. 'The Varsity' B. B. B.

### 6.15

### Light Music

(From Birmingham)

WILLIAM FRITH (Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'The Merry Wives of Windsor'

WILLIAM FRITH

Young Tom of Devon

Son of M. B. B.

### 6.45 ORCHESTRA

Selection, 'The Clowns' Bouffon

De W. B. B. B.

M. B. B. B.

1. B. B. B.

Melody

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### 7.35 BEATRICE EVELINE

The Dove (Welsh Air)

Adrian Harold Owen

Horace... Alicia Scott

ORCHESTRA

Suite, 'Children's

Games'... B. B. B.

### 8.0 An Hour of

Requests

For a B. B. B.

THE B. B. B.

STUDIO CHORUS and

AUGMENTED ORCHESTRA

Leader, FRANK C. C.

Conducted by JOSEPH

LEWIS

### 9.0 WEATHER

C. C. C. C. C.

CAST, SECOND GENERAL

NEWS BULLETIN

### 9.15 VAUDEVILLE

(See centre of page)

### 10.20 DANIEL MURPHY

3.17. 10.15. 10.11.

h. B. B. B. B. B.

the West End Dances

Hall (From B. B. B.)

ham)

### 11.0-11.15 H. B. B.

Dances and the

B. B. B. B. B.

from the Royal

Opera House Dances

C. C. C. C. C.

### NEW RECORDS

A. B. B. B. B.

London were the following

Records from Pauline's

Tris for Piano, Oboe and Bassoon, Vol. 1234

Frída

Leader in Ah in la liberty from Gluck's Ariadne

1. M.V. D1547: Hubert Parry in 1. Dances

2. M.V. D1547: Hubert Parry in 1. Dances

3. M.V. D1547: Hubert Parry in 1. Dances

4. M.V. D1547: Hubert Parry in 1. Dances

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30. M.V. D1547: Hubert Parry in 1. Dances

31. M.V. D1547: Hubert Parry in 1. Dances

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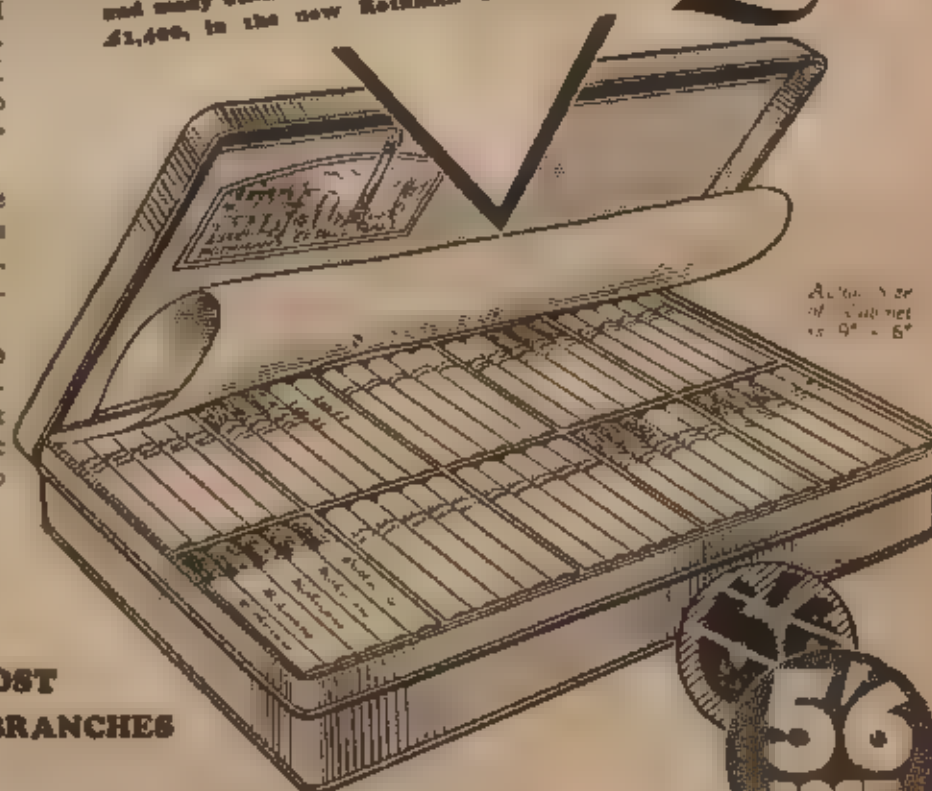
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9.35  
Erwin Schulhoff  
in  
A Recital

# THURSDAY, MARCH 14

## 2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC) (1562.5 M. 193 KC)



9.35  
George Parker  
in  
A Recital

### 10.15 a.m. The Daily Service

10.30 (Daventry only) Time Signal, Greenwich.

10.45 Mr. F. M. EARLE, "Choosing the Best Work for your Girl"—II

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

11.0 (Daventry only) Gramophone Records  
Overture, "Der Freischütz"; "The Marksmen"

"The Two Pigeons"..... Messenger

12.0 A Concert

MARY QUINN (Contralto)

DAVID LILIAN (Violin)

ILLIPIA SAKT WYNDHAM (Pianoforte)

1.0-2.0 A Recital of Gramophone Records  
By CHRISTOPHER STONE

2.5-2.25 (Daventry only)

Experimental Transmission of Still  
Images by the Holograph Process

2.30 Broadcast to Schools

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

2.50 Talk on the Maintenance of Sights "The  
Schools Set and the Training of Pupils, by THE  
D.B.C. SENIOR EDUCATION ENGINEERS

Evening

From West to East

3.40 Letters from Overseas

4.0 A Concert

ROSALIND ROWSE (Soprano)

THE ORCHESTRA

6.15 THE CHILDREN'S HOUR

Magic is a Magic Show

—according to CYRIL BURNES, who will expound  
the "magic" art. There will also be "The Magic  
Lamp"—made to fit the occasion by RALPH  
HUGHES and "The Wand of Youth" (Egert),  
played by THE GRASSHOPPER PARKINGTON QUINTET

6.0 Women Address

THE REV. EDITH BOURNEMOUTH, (Vicar of St. James  
Church, Bournemouth), "Teach us to Pray—V,  
When ye pray say, "Forgive us our trespasses  
as we forgive them that trespass against us."  
S.R. from Bournemouth

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

6.30 Market Prices for Foreign

6.35 Special Lecture

6.45 THE FOUNDATIONS OF MUSIC

LECTURE

Played by IRENE SCHAEFER (Pianoforte)

7.0 Mr. FRANK TOVE: "Music in the Home"

7.15 Musical Interlude

7.25 Dr. IVON B. HART, "How an Aeroplane  
Flies—II, The Aeroplane as an Aerofoil"

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

7.45 A MILITARY BAND CONCERT

ETHEL FENTON (Contralto)

FRANK TITTERTON (Tenor)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, "Eurythmics"..... Weber

7.55 ETHEL FENTON

Ye Powers that dwell below..... Quick  
The Path of Man..... L. and T.

8.25 "On Buds in March" (A Musical  
Sketch)..... Ford

8.25 FRANK TITTERTON

The Sands of Dee..... Clay  
Come, oh! come, my dear delight..... Hart

8.25 ETHEL FENTON

My Heart's Memory..... Bruce  
The Fiddler of Doonay.....  
La Provance..... Infernal Webber

8.35 BAND

Contrasts—The Gavotte (1700-1800 A.D.), Elgar  
Huguenot..... J. Venn

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

8.45 FRANK TITTERTON

Songs my Mother taught me..... Dvorak  
A Little.....  
A Little.....

8.52 BAND

Two Sent on Pines Bank, arr. Robert Chignell  
Quick March, "The Halls of Gleanings";  
Reel, "The Bolero of Bremen"

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

9.0 WHAT A ROBERTSON SECOND GENERAL NEWS  
BULLETIN

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

9.30 Local Announcements (Daventry only), Ship-  
ping Forecast

9.35 A RECITAL

By GEORGE PARKER (Bass) and J. L. JONES

GEORGE PARKER

My Complaints... Jot... Uncland... Fellow  
What shall I do?... Parrell, arr. D. Mann  
Sashes and Breeches (Folk Song)

So sweet as mine..... Anna

9.45 ERWIN SCHULHOFF

Second Suite, Op. 15..... Cyril Scott  
Prelude, Air Varié, Solenn Dance, L'opri  
Introduction and Fugue

10.5 GEORGE PARKER

Far in a Western Brookland.....  
Fontaine Court.....  
When circles tang by the wall.....  
Orpheus with his Lute.....  
Three Children sliding on the Ice.....  
Sea Fovre.....

10.15 SURPRISE ITEM

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

## HOW MAN HAS LEARNED

Some of the strange machines that have



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

Picture by Spill and General and English Air

## THE ART OF FLYING:

helped to reveal the secrets of flight







*Case of Peripneumonia continued on page 603.*



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YOU GET A NEW  
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In preparing forecasts it should be remembered that we are far behind other countries as regards numbers of Telephone Subscribers.

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by

H. G. WELLS

JULIAN HUXLEY & G. P. WELLS



**W**HAT Mr Wells' earlier work, "The Outline of History," did in another sphere, this new and important work does for our knowledge of the nature of life. It gathers together all the discoveries of the past, adds to them the fruits of the most up-to-date investigations, and presents in one clearly told, easily written story all that is known to-day about life in every shape and form.

The origin of life; the progress of evolution; the controversies which the evolutionary theory has aroused; the range and variety of life to-day; the nature and work of our human bodies; the plain facts, honestly and decorously told about sex and sex activity, reproduction and death; the mechanism of thought—all these are fully dealt with.

And the work has its practical side. It contains much information about the body and its functions, the mind and its work, and the care of both in health and disease, which will strike most readers as the first really straightforward, yet entrancingly interesting account of such matters which has fallen into their hands.

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

- Could life exist without death?
- What is the present state of the evidence for the survival of people after death?
- Is it always unwise for cousins to marry?
- How old is the earth and how long has life lived upon it?
- Can two blue-eyed people have a brown-eyed child? Two brown-eyed people can have a blue-eyed one.
- Do you know how the Body and Mind really work?
- Do you know that a man is built up of a billion, billion living creatures?
- What part is Spiritualism to play in our lives?
- Do you know that water constitutes 59 per cent. of the human body?



Buy Part 1 To-day 1/3

THE SCIENCE OF LIFE is to be completed in about 30 fortnightly Parts and is on sale at all Newsagents and Bookshops. Owing to copyright restrictions, copies may not be sent to Canada or the United States of America. Published by The Autogram Press Ltd.

# Thursday's Programmes continued (March 14)

(Continued from page 580)

**9.35 "John Jones"**  
An Episode in the History of Welsh Letters  
by JOHN OSWALD FRANCIS

John Jones ..... T. D. J.  
Sir David Howell ..... F. A. J.  
The ..... P. A. J.

The ..... has been in the family of Sir David ..... century. A Cup, called the ..... Cup, has been held in trust, with two conditions governing its use.

**10.15-12.0 S.B. from London**

**5SX SWANSEA** 500.5 m. 1,070 kc.

**2.30** London Programme relayed from Daventry

**5.15 S.B. from Daventry**

**6.0** Bournemouth Programme relayed from Daventry

**6.15 S.B. from London**

**6.30 S.B. from Daventry**

**6.35 S.B. from London**

**9.30** Musical Interlude

**9.35-12.0 S.B. from London**

**6DM BOURNEMOUTH.** 288.5 m. 1,040 kc.

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

**2.30** London Programme relayed from Daventry

**3.45** Professor F. H. Newbery (Emeritus Director of the Glasgow School of Art). Famous Dorset Artists—I, Sir James Thornhill (1675-1731), the father of English Modernism.

**4.0** London Programme relayed from Daventry

**6.0** Lenten Address by the Rev. Eric Bootman, M.A. "Teach us to Pray—V, When ye pray say, Forgive us our trespasses as we forgive them that trespass against us."

**6.15 S.B. from London**

**6.30** Market Prices for Southern Farmers

**6.35-12.0 S.B. from London (9.30 Local Announcements)**

**5PY PLYMOUTH.** 398.3 m. 757 kc.

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

**2.30** London Programme relayed from Daventry

**5.15** The Children's Hour

Questions and Answers

We have a large collection of questions in Song and Story, which we promise to answer

**6.0** Bournemouth Programme relayed from Daventry

**6.15-12.0 S.B. from London (9.30 Local Announcements)**

**5MT HULL.** 576.3 m. 783 kc.

**12.0-1.0** A Ballad Concert

S.B. from Hull

CLIFFORD SMITH (Pianoforte)

Sonata in C, Op. 2, No. 3, First Movement

LESLIE HARRIS (Contralto)

I'll Work.....

Deputy Boy

Wanderers in the wood

Valse (Furwell)

ALICE SANDON (Baritone)

Room for the Fair

Away in Aikoo

G. CLIFFORD SMITH

Arrangements

La Cathédrale Anglaise (The Cathedral of England)

LESLIE HARRIS  
Down Ben ..... May H. B. B.  
An Old French Lullaby .....  
Sally Song .....  
My Dear Soul .....  
ALICE SANDON  
O Fulham! is a Fine Town .....  
Because I was a Boy .....  
London to and from

**4.30** An Orchestral Concert

Relayed from Paris R. B.

Musical Director, LADY CLARKE

Jack H. Drysdale (Conductor)

**5.15** The Children's Hour  
S.B. from London

**6.0** Bournemouth Programme relayed from Daventry (See London)

**6.15 S.B. from London**

**6.30** Market Prices for North of England Farmers

**6.45 S.B. from London**

**7.0** "How an Aeroplane is Built" as an Aerofish by Dr. Ivor B. Hart

**7.20** Musical Interlude

**7.30** Hallé Concert

Relayed to Daventry by Experimental

See 567-1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

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

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

## Other Stations.

**5NO NEWCASTLE.** 400.5 m. 730 kc.  
**12.0-1.0** London Programme relayed from Daventry  
**2.30** London Programme relayed from Daventry  
**5.15** The Children's Hour  
**6.0** Bournemouth Programme relayed from Daventry  
**6.15** S.B. from London  
**6.30** Market Prices for Northern Farmers  
**6.35-12.0 S.B. from London (9.30 Local Announcements)**

**5SC GLASGOW.** 400.5 m. 730 kc.  
**12.0-1.0** London Programme relayed from Daventry  
**2.30** London Programme relayed from Daventry  
**5.15** The Children's Hour  
**6.0** Bournemouth Programme relayed from Daventry  
**6.15** S.B. from London  
**6.30** Market Prices for Southern Farmers  
**6.35-12.0 S.B. from London (9.30 Local Announcements)**

**2BD ABERDEEN.** 400.5 m. 730 kc.  
**12.0-1.0** London Programme relayed from Daventry  
**2.30** London Programme relayed from Daventry  
**5.15** The Children's Hour  
**6.0** Bournemouth Programme relayed from Daventry  
**6.15** S.B. from London  
**6.30** Market Prices for Northern Farmers  
**6.35-12.0 S.B. from London (9.30 Local Announcements)**

**2BE BELFAST.** 400.5 m. 730 kc.  
**2.30** London Programme relayed from Daventry  
**5.15** The Children's Hour  
**6.0** Bournemouth Programme relayed from Daventry  
**6.15** S.B. from London  
**6.30** Market Prices for Northern Farmers  
**6.35-12.0 S.B. from London (9.30 Local Announcements)**



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## IMMORTALS IN THE MAKING.

(Continued from page 562.)

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

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

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

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

## FRIDAY'S SYMPHONY CONCERT.

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

AT first sight M. Albert Wolff's programme looks like a meeting of Germany, Britain, Spain, and France—a feast of music at which, a generation ago, British music might have been both astonished and proud to find itself in a place of equal honour with its European neighbours. But that is not because of the language which the four races speak, but for what they have to say.

Except that Weber was a German nobleman, in whose music the poetic tradition of his race and the romantic fervour of his age were set forth with eloquent beauty and power, his great operas are not so much German music as simply music which is the common heritage of all mankind. And for as *Frederick Schiller* must always have a special interest. It was written here for Covent Garden Opera House and Weber dedicated the last months of his strenuous life to a task which he regarded as his greatest triumph and his greatest sorrow, and, worst of all, his own rapidly failing health.

It is, I was, in London, within a few weeks of *Oberon's* triumphant success.

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

The *Phosphoric Concerto*, and *Dante's* *Divine Comedy*, are music of their time, and of their place. They are not, like anything of English origin, and indeed, which beats upon the cliffs of Cornwall in the evening from *The Wreckers* is indeed the sea itself, or the *Phosphoric Concerto* is indeed the sea itself. And with a music which is so warmly welcomed abroad because the prophets were known in their own country. The Concerto, composed in 1897, was first performed at Elberfeld in 1904, and soon afterwards it found its way to London, where it was first performed at the Royal Albert Hall in 1907, by Theodor Stante, to whom it is dedicated.

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

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

*The Wreckers* was produced at Leipzig in 1900, and, in spite of slipshod performance, made an immediate impression, the extract opera being acclaimed as remarkable music. It was first in 1900, under that direction, the first native music, Sir...

Albéniz and de Falla. Both present such vivid pictures of their own country that future historians may well find these more trustworthy guides than dry official records. Spain has a rich store of music of its own, and many diverse influences have gone to the making of it as diverse as the chants of the early Christian Church and the dances of roving Moors. Albéniz was among the first to embody something of the native idiom in concert music, and his *Suite Iberia* presents five vivid pictures of unmistakable Spanish character and colour. Two of the best of these are *Allegro* and *Day Festival*, at the latter of which a very clever and skilful arrangement for orchestra by Florent Schmitt, whom London has known for many years, and conductor who made his home in Spain. De Falla has given Spanish music a higher place of honour than any of his predecessors had won for it, but, in spite of the brilliance of his work, in spite even of the way in which it is truly may of the very soul of Spain, it had to win its way in other countries before his own would make it welcome. Only after his opera *La Fata Brece* (Life is Short) had been acclaimed at Nice, in 1913, and at Paris, the next year, was it played in Spain. Then they did indeed receive it warmly, recognizing not only its national subject set forth in the national idiom, but its strong character.

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

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

HERMAN KLEIN.

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

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SIGNE LILJEQUIST

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

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## FRIDAY, MARCH 15

### 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 822 KC.)

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#### 3.0 ORGAN RECITAL

ALLAN W. BENNETT, P.R.C.O.  
 (Organist and Director of the Choir, Christ Church, London W.1)

Relays (from St. Mary-le-Bow)

First Movement, 8th Symphony .... Widor  
 Two Bourées ..... W. T. Best

JONAS VOLLENS (Soprano)

Ma ..... Reginald Hahn

ALLAN W. BENNETT

Walter's First Song W. T. Best & Brewer  
 Cradle Song ..... Salome

JONAS VOLLENS

N. J. .... Albert Halliwell  
 Dream Song ..... Dream

ALLAN W. BENNETT

Choral Prelude on 'All Glory, Land and Honour'

Sketch in D Flat .... Schumann, arr. H. G. Ley  
 Introduction and Fugue on Bach's Last

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

CYRIL LINCOLN

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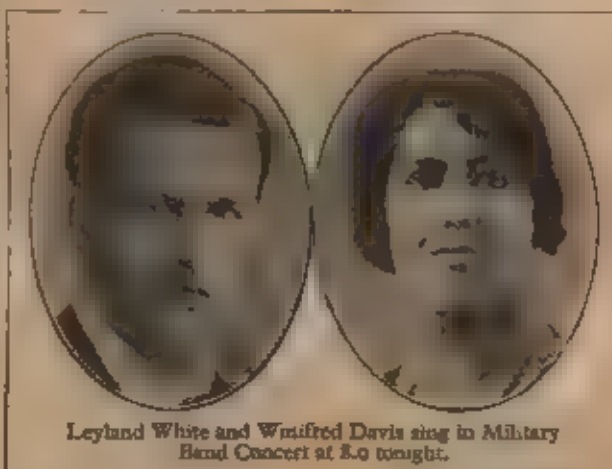
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Leyland White and Winifred Davis sing in Military Band Concert at 8.0 tonight.

LESLA WOOD (Violin)  
 Songs by JOHN ROBERT (Baritone)  
 'Sparks' by NICHOLAS TWISS

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

#### 6.30 Light Music

W. L. TAYLOR and his ORCHESTRA  
 Selection, 'Chin Chin Chow' ..... Norton

6.42 MELLICENT RUSSELL (Contralto)  
 What's in the Air To-day? ..... Robert Eden  
 The Condemned Shore ..... Howard Fisher  
 Song of the Blackbird ..... Quilley

6.50 ORCHESTRA  
 Hamorake (Violin Solo, W. L. TAYLOR) ..... Durrah

THEIR is something rather pathetic in the fact that Raff is now known almost solely by this one melodious piece—Cavatina. He the most industrious and prolific composer who ever lived. It is recorded that on one occasion, on coming back to his composition class after a brief absence he ended them with laughter, announcing proudly that during the few days he had been off duty, he had composed a string quartet, several vocal choruses, and various smaller pieces.

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

#### 7.2 WILL SHE BE WAITING UP?

Will she be waiting up? ..... T. C. Stoddard Bennett  
 My Girl ..... T. C. Stoddard Bennett

7.10 ORCHESTRA  
 Four Indian Love Lyrics .... Woodforde & Smith

7.21 MELLICENT RUSSELL  
 Orpheus with his Lute ..... T. C. Stoddard Bennett  
 When Childhood Plays ..... T. C. Stoddard Bennett  
 Dream Valley ..... T. C. Stoddard Bennett

7.28 ORCHESTRA  
 Song of the Dove ..... T. C. Stoddard Bennett

7.40 ORCHESTRA  
 The Girl I'm fond of ..... T. C. Stoddard Bennett

7.48 ORCHESTRA  
 Selection, 'Cavatina' ..... T. C. Stoddard Bennett

#### 8.0 A MILITARY BAND CONCERT

THE WHITING MILITARY BAND

Conducted by B. J. O'DONNELL

Overture, 'Le Roi d'Yvetot'

('The King of Yvetot') ..... T. C. Stoddard Bennett

8.10 WINIFRED DAVIS

(Contralto)

Noble Signor (Noble Signor)

(Noble Signor) ..... T. C. Stoddard Bennett

8.18 BAND

Selection, 'Romeo and Juliet' ..... T. C. Stoddard Bennett

8.32 LEYLAND WHITE (Baritone)

Five Eyes ..... T. C. Stoddard Bennett

O that it were so ..... T. C. Stoddard Bennett

The Pretty Creature ..... T. C. Stoddard Bennett

8.40 BAND

Musette ..... T. C. Stoddard Bennett

Rondo Brilliant Scherzi, arr. Gerard Williams

8.50 WINIFRED DAVIS

O that it were so ..... T. C. Stoddard Bennett

Love will find a way ..... T. C. Stoddard Bennett

8.56 BAND

Lyric Suite ..... T. C. Stoddard Bennett

9.15 LEYLAND WHITE

The Ship of Rio ..... T. C. Stoddard Bennett

Sea Breeze ..... T. C. Stoddard Bennett

Old Clothes and Fine Clothes ..... T. C. Stoddard Bennett

Sir Eglamore (10th Century) ..... T. C. Stoddard Bennett

9.23 BAND

Two Humoresque ..... T. C. Stoddard Bennett

9.30 A Short Story Reading by Mr. FRANK BIRCH

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JACK HILTON'S AMBASSADOR CLUB BAND, directed by Ray STANLEY from the Ambassador Club

11.0-11.15 ALFREDO and his BAND and the NEW PRINCE ORCHESTRA from the New Prince Restaurant

# Friday's Programmes continued (March 15)

**5WA CARDIFF.** 273.2 M 978 KC

12.0 L.O. London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

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

5.15 The Children's Hour

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

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

194.1 M 1030 KC

1.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

10.0 Musical Interlude relayed from London

10.5-11.0 S.B. from London

388.5 M 1040 KC  
**BOURNEMOUTH.**

2.30 London Programme relayed from Daventry

6.15 S.B. from London

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

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

390.3 M 757 KC.  
**PLYMOUTH.**

2.30 London Programme relayed from Daventry

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

6.0 London Programme relayed from Daventry

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

**2ZY MANCHESTER.** 379.3 M 798 KC

3.0 Broadcast to Schools  
GASTON O. E. RAVEN: 'Birds of the North Country  
—IX, Birds of the Chiffa.' S.B. from Liverpool

3.20 Musical Interlude

3.25 London Programme relayed from Daventry

4.30 The Northern Wireless Orchestra  
Overture, 'Britannia' ..... MacKenzie  
Waltz, 'Immortellen' ..... Gungl  
Serenade, 'The Bee's Wedding' ..... Mendelssohn  
Favourite .....  
March .....  
Selection, 'King of Cadonia' ..... Jones

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

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

6.15 S.B. from London

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

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

10.20-11.0 S.B. from London (10.0 Local Announcements)  
RAY RAYMOND (Songs with Ukulele)

## Other Stations.

**5NO NEWCASTLE.** 345.7 M 230 KC

2.30 London Programme relayed from Daventry

5.15 The Children's Hour  
A Violin Recital by Sybil Lato Barabande (Crest-Creston) Serenade (Havard)

6.0 S.B. from London

6.15 S.B. from London

6.45 S.B. from London

7.45 S.B. from London

8.0 S.B. from London

11.0 S.B. from London

**5SC GLASGOW.** 40.1 M 745 KC

2.30 London Programme relayed from Daventry

5.15 The Children's Hour  
A Violin Recital by Sybil Lato Barabande (Crest-Creston) Serenade (Havard)

6.0 S.B. from London

6.15 S.B. from London

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7.45 S.B. from London

8.0 S.B. from London

11.0 S.B. from London

**2BD ABERDEEN.** 345.7 M 230 KC

2.30 London Programme relayed from Daventry

5.15 The Children's Hour  
A Violin Recital by Sybil Lato Barabande (Crest-Creston) Serenade (Havard)

6.0 S.B. from London

6.15 S.B. from London

6.45 S.B. from London

7.45 S.B. from London

8.0 S.B. from London

11.0 S.B. from London

**2BT BELFAST.** 379.3 M 798 KC

2.30 London Programme relayed from Daventry

5.15 The Children's Hour  
A Violin Recital by Sybil Lato Barabande (Crest-Creston) Serenade (Havard)

6.0 S.B. from London

6.15 S.B. from London

6.45 S.B. from London

7.45 S.B. from London

8.0 S.B. from London

11.0 S.B. from London



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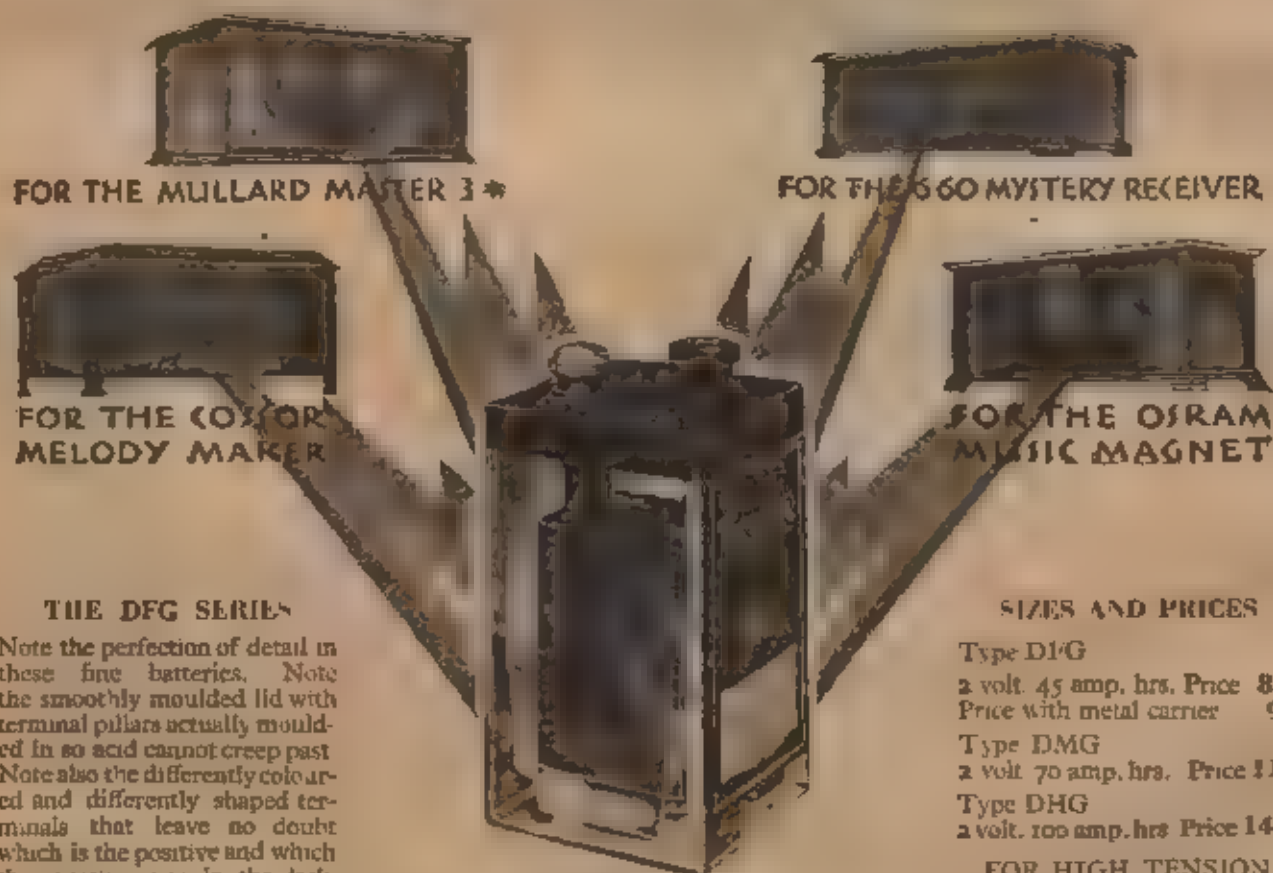
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# Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

## Technique for Danger.

**A** VOLCANO is one thing and a fire entirely another. Many novelists find it a very useful ally when a deep catastrophe is needed. Mr F. E. Robbins, of Bristol, gives a talk on 'Fire' on Thursday, March 21. Mr Robbins has attended hundreds of fires and he has found that the harm done by the actual fire is often the least of the evils. He gives some advice on how to deal with a fire. 'If you are in a house, get down, get up.' He also advises in case of panic in a public building to sit on the floor, and when the rush is over go out by a forgotten side-door. Excellent advice, but rather like that given to a man likely to meet a mad dog: 'Walk calmly towards the animal as it rushes at you, and at the very last moment swerve aside.' Would the dog remember, I wonder, and practise a new technique, like the African lion which sprang at the unarmed traveller but jumped over his head. The traveller returned to the spot next day with ammunition and found the lion prechewing his grapes!

## The Great Thaw.

**P**LAYWRIGHTS generally suffer a little on the first night of their productions. A radio makes it possible for them to listen to the first night and so to hear their own names. Delius is reported to have received congratulations from Sir Thomas Beecham from far Farnham after listening to a performance of one of his works. An unforeseen calamity befel Mr. Proum Tyler, the Bristol dramatist, when he settled down to listen to his programme *Burke in Bristol* from Cardiff. There came an ominous sound like a distant waterfall, which Mr. Tyler realized had nothing to do with Burke. In a moment the play was forgotten while he struggled to prevent a flood from a burst pipe in the bath room. While listeners enjoyed the programme the author was rushing about his home with a bucket and a length of rubber tubing.

## In the City Hall.

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



THE MASCOT OF THE WELSH REGIMENT.

## Goat as Mascot.

**T**HE mascot of the Welsh Regiment which you see on this page, Major Lytleton, the Commanding Officer at the Depot, Cardiff, tells me, was adopted during the Crimean War, but no one seems to know why. When a new animal is required the King supplies it from his herds. The mascot was with the regiment when the King and Queen opened the Museum in 1937. He will not accompany the Band on Sunday, March 10, however, as the music might excite him.

## Dickory, Dickory, Dock.

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



THE RUINS OF CAERLEON

The romantic history of Caerleon will be the subject of a talk by Mr. J. Kyrie Fletcher on March 23. This picture shows the work of the excavators on the historic site.

## The Village that was a City.

**W**HEN I asked Dai Jones about Caerleon I murmured excavations as if that were a blessed word—like Mesopotamia in the old days—but Dai's chief merit is that he has a scorn of the facts which every schoolboy knows, and justifies this by producing some facts of his own. 'Why do you want to know about Caerleon?' he asked suspiciously. 'It's the last subject in the Village History series,' I replied. Dai put me into his stride at once. 'Caerleon, he says, is a village that was a city—the municipality that has fallen. It is the old port of which Newport is the new port. In the eleventh and twelfth centuries the people were great church builders. It has a history in Celtic, Roman, and Norman times. The Roman period belongs to the archæologists. It is an incurable romantic—he ranks archæologists with surgeons, and as he left he murmured that Arthur 'held court at old Caerleon-upon-Usk.' Mr. J. Kyrie Fletcher gives a talk on Caerleon's High and Romantic History on Friday, March 22 at 8.0 p.m.

## Glee and Madrigals.

**T**HE Cardiff University Students' Madrigal Society will take part in a Welsh Programme on Monday evening, March 18. On Thursday, March 21, the Walford Glee Singers will be heard in a programme entitled 'Songs of Nature.' Music students may be interested to compare these concerts for Glee states that the glee is 'probably suggested by the madrigal' but 'separated from it by a long interval of time. Glee first appeared at the beginning of the eighteenth century.' The Walford Glee Singers are conducted by Mr. Cybille-dick, who is well known in South Wales and who was Choirmaster during the War in connection with the Welsh Regiment.

## The Welsh Revival in 1904.

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

'STEEP HOLM.'



## 2.35 Scotland England

# SATURDAY, MARCH 16

## 2LO LONDON & 5XX DAVENTRY

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## 9.35 The Harmony Eight and the Wireless Orchestra

10.15 a.m. The  
Daily Service  
10.30 (Daventry only) Trol-  
ley  
10.45 11.0 Daventry only  
The  
20.2.25

## HERMAN DAREWSKI AND HIS BAND.



6.0 Musical Interlude  
6.15 TIME  
WITH THE  
NEWS BULLETIN  
6.40 M  
6.45 THE FOUNDATIONS  
OF MUSIC  
7.0

## 2.35 Scotland & England

A  
H B T W  
Relayed from Murrayfield  
Edinburgh  
S.B. from Edinburgh  
(See plan on page 603.)  
4.30 A Ballad Concert  
MARGARET WILKINSON (Soprano)  
A H B T W  
MILLEN GOLD (Violon)  
A H B T W  
Nong  
A butterfly (1797-1834)  
The Haynes Bayley, Mr. Flora  
Gathering Daffodils (Seventeenth  
Century)  
4.38  
Church Song  
4.45 AUBREY MURRAY  
The Crown of the Year (Easthope)  
W A  
W A  
4.52 MARGARET WILKINSON  
The Willow...  
The First...  
O...  
5.0 MARY GOLD  
L...  
5.8 AUBREY MURRAY  
Oh! it's fine at the Fair, Coverley  
The Woodland Tailor Ernest Austen  
Some Other June...  
5.8 THE  
CHILDREN'S HOUR  
FIFTY BELOW ZERO  
Franklyn Kelsey  
The scene is a Home  
steward's Shack in the  
woods of Alberta. The  
snow has drifted high  
about it and a narrow  
path leads to the entrance.  
It is warm and...  
Mr. Brown (better known  
as...)  
The scene is a Home  
steward's Shack in the  
woods of Alberta. The  
snow has drifted high  
about it and a narrow  
path leads to the entrance.  
It is warm and...  
Mr. Brown (better known  
as...)

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**NORAH BLANEY**  
Light Songs at the Piano

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**HERMAN DAREWSKI AND HIS BAND**  
WITH OLIVE CHOTES  
and HAROLD KIMBERLEY

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**RONALD FRANKAU**  
Entertainer

**WISH WYNNE**  
Character Studies

---

**MARIO DE PIETRO**  
IN MANDOLINE AND BANJO SOLOS

7.15  
7.30 Vaudeville  
(See centre of page)  
9.0  
9.15  
9.30  
9.35 A Light Orchestral Concert  
Directed by JERRY S. WADSWORTH  
Conducted by JERRY ASKILL  
Overture The Field of Brains  
Selection, 'Patience'  
9.55  
An Irish Folk Song Arthur Foote  
Heaven, Heaven (Spiritual)  
arr. H. T. Burleigh  
10.2 ORCHESTRA  
Forget-me not (For...)  
The...  
The...

## SCOTLAND V. ENGLAND AT MURRAYFIELD

A description of the match will be broadcast this afternoon



10.12  
10.28 ORCHESTRA  
The...  
The...  
The...  
10.35 12.0 DANCE  
The...

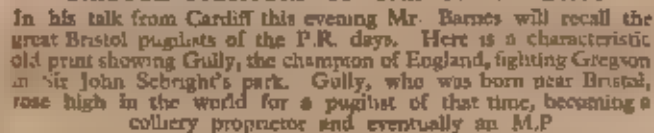




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6.45 S.H. from London

7. 2014. 1. 1.

I have also been

\_\_\_\_\_

[Programme continues on page 607.]



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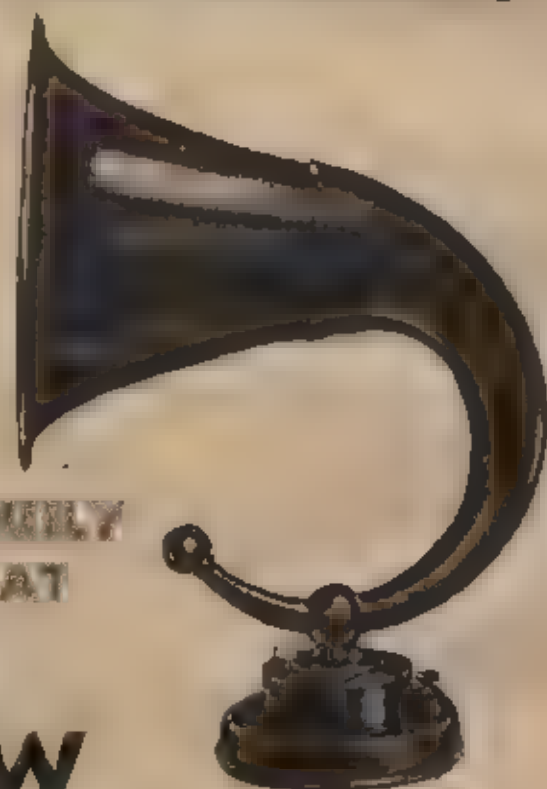
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# Notes from Southern Stations

## STUDENT SINGERS' LUNCH-HOUR REHEARSALS.

Scenes from the 'Tale of Two Cities'—Lady Bailey at Bournemouth—Who Created the Goat?—Cardiff's Next Symphony Concert—Bits from Birmingham

THE Madrigal Society of Cardiff University which is to take part in a Welsh programme from the Cardiff Studio on Monday evening, March 18, will be rehearsing in the Cathedral before the final performance. The competition was won by Cardiff and the students concerned decided to continue as a society. The lunch-hour was fixed as rehearsal time and hitherto there have been full attendances, which augurs well for the future. The society is purely a students' organization, and has performed several times in college functions and at Treherbert for the unemployed miners.

GILBERT MILLON, who played three parts in the production from the 'Tale of Two Cities', will be given from Cardiff on Monday, March 20, at 7.45 p.m. Readers of the book will remember the resemblance between Charles Darnay and the assassin, who was brought to the knowledge of his name when he was being Darnay at the Old Bailey for espionage. He was released on proving Darnay's innocence. How, years afterwards, he was brought to the gallows, again took advantage of his resemblance to Evermonde to save his life in the other city—Paris.

THE fact that Lady Bailey has lately become Vice-President of the Hampshire Agricultural Club gives an added local interest to the visit which she is paying to the Bournemouth Studio on Tuesday, March 19, when she will broadcast a talk on 'Journées by Mouth'. As Bournemouth listeners were here entertained by Sir Oliver Lodge at the time that Lady Bailey gave her talk from London some weeks ago, when she described her recent flight to Cape Town and back, they will welcome this opportunity of hearing the intrepid explorer in her own words.

TO be at the station twenty minutes before starting time would seem a very ample margin for most people but two travellers from Rome to Sicily nearly lost their reserved seats on the only train which left in Rome to Messina. It proved worth while to insist on the reserved seats, for no change of carriage was needed, even when the Strada di Messina were crossed. But a train had to wait for the passengers for they had not provided themselves with dinner baskets and to restaurant car train and in 'The Town of Italy' Mrs. Bacton will tell of this journey to Sicily and what she saw there—including a volcano—in a talk from Cardiff on Monday afternoon, March 18. Goats are more common than sheep on the island and the legend that the devil created the goat arose because of its destructiveness.

THE time of year approaches when all reputable editors put poems on Spring into the waste-paper basket of sight, but it seems in the nature of things that March 21 should pay homage to the season. The Symphony Concert at the Cardiff Hall, Cardiff, which the local station is broadcasting that evening will be a special occasion, and while the main item will be a new Symphony No. 8, Delius' 'On Hearing the F. Cuckoo in Spring' will also be played. At 9.0 p.m. a programme from the Studio will be 'Songs of Nature' will be heard, chiefly along the praises of sea and sky.

Here are some further items for GGB listeners arranged by Birmingham—

Sophie Wyss (soprano) is the artist in the Orchestral Programme on Tuesday evening, March 19, and Gorda Hall (soprano) appears in a similar concert on Wednesday, March 20.

Robert Chignell (baritone), composer of the incidental music for the recent broadcast of *Montezuma*, takes part in the Light Music programme on Friday, March 22, with Allan Richardson (pianoforte).

The speaker at the Thursday Lunch-Hour Service relayed from St. Martin's Parish Church, Birmingham, will be the Rev. G. A. Studdert Kennedy, popularly known, of course, to the troops during the War as 'Woodbine Willie.'

## B.B.C. PUBLICATIONS.

### 'IVANHOE.'

On March 25 and 27 there will be broadcast the seventh of the series of twelve well-known operas, this time *Ivanhoe*, by Sullivan. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Ivanhoe* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining six of the series for 1s.

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### 'FRANCESCA DA RIMINI.'

*Francesca da Rimini*, by D'Annunzio, to be broadcast on March 12 and 13, is the seventh of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Francesca da Rimini* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining six of the series for 1s.

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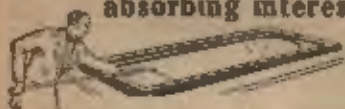
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I have had over four years' experience of wireless reception. In that period I have used ten different aerials under varying conditions, and I have come to the conclusion that there is not another aerial to touch Superial in functional activity.

I have substituted other aerials only to revert to Superial, and have finally decided to use no other. I found the enamelled type worse, after a few months' exposure in the Metropolitan acid-laden air, even than entirely bare wire. For local station work Electron would probably answer for years, but for long-distance work with a complicated highly selective set, both types ought to be renewed annually, preferably in the late Autumn their cost being negligible. The belief that wholly copper wire more successfully conducts electrical impulses is in my case negated by constant experiments.

I have just installed Superial, and for clarity of tone I think it is better than Electron, but I am always out to get the best results possible. The set is a three-valve made by an expert, 1st valve H.F., 2nd detector, 3rd amplifier, 1 transformer, large choke filter, five fixed condensers, 2,0005 solid brass S.M. condensers, 1 solid brass Neutrodyne condenser, 1 potentiometer, 1 special resistance rheostat, 3 aerial tappings to 1st coil, the whole specially designed for long distance and to cut ZLO completely silent in 'phones on a move of three degrees of the condensers.

I have gradually shortened the Superial from 80 feet (at which ZLO crept into some of the foreigners), finally shortening it to 50 feet (including lead) all one piece of wire; I find selectivity considerably increased, whereas, on Electron I found selectivity and sharpness of tuning increased by putting .0001 fixed condensers across the aerial. The two coils are very large, one horizontal, the other vertical, 6 inches long, 3 inches diameter and double wound with fine white silken Litz cable wire. Both condensers have to be set to the same figure for proper reception. Under these conditions ZLO can be completely shut from Brussels at  $151\frac{1}{2}$  degrees and  $151\frac{1}{2}$  degrees settings.

The aerial is 35 feet from the ground, unscreened, in one single length—down lead from aerial is 6 feet and point of entrance through window is 5 feet to set, the earth being 2 feet long to water tap.

Yours truly,

(Signed) A. JOHN WHITE.

100 FEET LONG

2'6"

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