

our voices change with age, and how do football clubs get their names? Dilly Barlow investigates.

9.15 The Natural History Programme.

9.59 Weather.

10.00 News.

10.15 Haiti in Two Acts. A repeat of the second part of Andy Kershaw's outstanding investigation of the notorious Caribbean island.

11.00 In Committee.

11.30 Seeds of Faith. Francis Grier reflects on seven stories of women in the Bible, illustrated by a section of his *Miriam*

10.15 Music Weekly. With Peter Paul Nash. Henry Zajaczkowski on paradoxes in Tchaikovsky's character, Jan Smaczny on the New Orleans Dvorak conference.

11.00 From The Proms 1990. The Moscow Virtuosi conducted by Vladimir Spivakov. Mozart (Symphony No 29, K201), Shostakovich arr Barshai (Chamber Symphony) 11.45 Interval Reading 11.50 Vivaldi (The Four Seasons).

12.45 Replay. Rose Macaulay talks about Building a

The Crowning with Thorns; The Carrying of the Cross.

7.30 Kings. An account of the first two books of Homer's *Iliad* by Christopher Logue, performed by Alan Howard. In the ninth year of the war, the Greeks are still outside the walls of Troy. Achilles and Agamemnon quarrel over a slave girl and the gods intervene with pitiless caprice.

9.20 The Berlin Philharmonic. Conducted by Neeme Järvi, with Daniel Stabrawa (violin): Arvo Pärt (Symphony No 3),

RADIO 2

(FM 88-90.2)
4.00 am David Allan. **6.00** Graham Knight. **7.30** Don Maclean. **9.05** Richard Baker. **11.00** Desmond Carrington. **2.00 pm** Benny Green. **3.00** Alan Dell. **4.00** Palm Court Time. **4.30** You Can Sing the Next Song. **5.00** Charlie Chester. **7.00** John Lawrenson. **8.00** The Magic that is Music. **8.30** Sunday Half Hour. **9.00** Alan Keith. **10.00** The Radio 2 Arts Programme. **12.05** Personal Choice with Moira Shearer. **1.00** Len

German Features. **8.00** News. **8.09** Personal View. **8.25** Words of Faith. **8.30** Ned Sherrin. **9.00** Sports Roundup. **9.15** Music for a While. **10.00** Newshour. **11.00** News. **11.05** Words of Faith. **11.10** Book Choice. **11.15** Letter from America. **11.30** Bread and Begging Bowl. **12.00** Newsdesk. **12.30 am** In Praise of God. **1.00** Manna to Microwave. **1.45** On the Record. **2.00** Newsdesk. **2.30** Composer of the Month. **3.00** News. **3.15** Cooking the Books. **3.30** Anything Goes. **4.00** Newsdesk. **4.30** Letter from America. **4.45** German Features.

Grand Prix qualifying sessions, preview and race. **6.30** World League American Football: New York Giants versus Barcelona Dragons. **10.00** Football Documentary: The Game of Billions. **11.00** World Championship Cross Country. **12.00m't** Brazilian Grand Prix. **2.00-3.00am** Cricket: West Indies versus Australia highlights.

THE SPORTS CHANNEL

10.30am This is the Sports Channel. **11.30** Scottish Football Magazine. **12.30pm** Live Italian Football; Motor Racing: Brazilian Grand Prix; Live Test Cricket: second day, second Test West Indies versus Australia; British Rugby League. **8.00** Scottish Football. **9.00** Lipton's International Tennis: Men's Final. **12.00-1.00am** Cricket Highlights.

THE POWER STATION

8.00am Power Chart. **9.00** Best of Sushi TV. **12.00noon** Power Hour Albums. **1.00pm** Concert: The The. **3.00** Power Hits USA. **4.00** Best of Swing Shift. **6.00** Power Chart. **7.00** Concert: Big Country. **8.00** Power Hour: Indie. **9.00** Sneak Preview. **10.00** Global Jukebox. **12.00m't** Blue Radio. **2.00-4.00am** Swing Shift.

MUSIC TELEVISION

7.00am Paul King. **9.00** Club MTV. **10.00** Paul King. **10.30** European Top 20. **12.30pm** XPO. **1.00** Pip Dann. **5.30** Week in Rock. **6.00** US Top 20 Countdown. **8.00** 120 Minutes. **10.00** XPO. **10.30** Headbangers Ball. **12.30am** Ray Cokes. **2.00-6.00am** Videos.

SCREENSPORT

7.00am Motorsport Rallycross. **9.00** Sport de France. **9.30** Action Auto. **10.00** Ice Hockey NHL. **12.00noon** Wrestling. **1.00pm** Powersports International. **2.00** Boxing. **4.00** Go; Live NBA Basketball. **7.30** World Rally Champs. **8.30** Live Golf. **11.00** Ten Pin Bowling. **12.15-12.45am** German Rally Championships.

THE CHILDREN'S CHANNEL

6.00am Stories Without Words. **6.30** Cartoons. **7.00** How Things Work. **7.30** Wisdom of the Gnomes. **8.00** Steve and Danny Show. **10.00** Widget. **10.30-12.00noon** TCC Club.

LIFESTYLE

12.00noon Johnny Ringo. **12.30pm** The Bill Dana Show. **1.00** The Joan Rivers Show. **1.50** He Shoots! He Scores! **2.45** Spain International Cuisine. **3.00** Wrestling. **4.00** Rocky Jones. **4.25** Film: Susan Slept Here. **6.00-8.00** Shopping Programme (cont at 10.00pm). **12.00-5.00am** Jukebox.

MONDAY

Third Ear (7.05pm R3). In the first of a pair of film interviews on successive nights, Nigel Andrews talks to Michael Cimino, whose Hollywood status shifted from boy wonder (after *The Deerhunter*) to *enfant terrible* to employ after the calamity of *Heaven's Gate*. His rehabilitation continues with *Desperate Hours*, released this week.

The Rabbit Hunt (7.45pm R4). A fine performance from Hugh O'Connor (the young Christy Brown in *My Left Foot*) as an insect-collecting 14-year-old, idolising the local Irish Republicans recently returned from the Spanish Civil War, lifts a rather subdued *Monday Play*. Elizabeth Parker of the BBC Radiophonic Workshop provides a haunting score.

TUESDAY

Third Ear (7.05pm R3). Philip French talks to Kevin Brownlow, who is chiefly known for his remarkable work in restoring classic films of the silent era such as Abel Gance's *Napoleon*, and for television series like *The Unknown Chaplin*.

THIS WEEK

WEDNESDAY

Canterbury Tales (3.00pm R4). Colin Haydn Evans's Chaucerian adaptations continue with *The Miller's Tale*, one of the bawdiest of the tales. It concerns a young astrologer and an adulterous wife, and involves a great deal of "pounding her like a housewife's dough". Freddie Jones, as the Miller, wallows in the *double entendres*.

THURSDAY

First Person (11.50am R4). The last of George Barber's zany media reflections finds him setting up a company for filming video material to accompany rock concerts, and finding a commission to match his limited abilities: to produce two hours of material dull enough not to distract from the band. The sharp gags continue with his retirement to Mexico, with thoughts of setting up a restaurant serving tortilla à la Wardour Street — the plate is wheel-clamped to the table.

Soundtrack: A House by the Sea (7.20pm R4). A recording of life inside a residential home for the emotionally distressed, run by the Fellowship Charitable Foundation, where residents from a wide variety of backgrounds are able to retreat from the pressures of life outside, for anything from months to years, and share their anxieties and grievances.

GOOD FRIDAY

Mozart in His Time (9.35am-9.40pm R3). The second of Radio 3's days devoted to celebrating Mozart's bicentenary offers perspectives on the social and cultural background to the composer's life and works. The day begins with a recreation of the fundraising concert Mozart gave in the Burgtheater in Vienna in March 1783. Among the documentary highlights are *A View of Vienna* (2.05pm), Frank Whitford's sketch of the city as Mozart would have known it, and Roy Porter's discussion of eighteenth-century attitudes to illness, *Mozart, Mesmer and Medicine* (7.05).

The Marriage of Heaven and Hell (10.00pm R3). The scheduling of Blake's experimental prose work, arguing the merits of the world of hell over those of heaven, and presenting a number of diabolic proverbs (most notoriously "Sooner murder an infant in its cradle than nurse unacted desires") may raise a few eyebrows. But producer Piers Plowright feels "it adds spice", and his production clarifies Blake's diverse fragments, distinguishing them by the use of different voices. A 15-minute introduction is provided by Professor Marilyn Butler.

SATURDAY

The Best of Friends (2.30pm R3). Hugh Whitmore's play about the friendship between George Bernard Shaw, Sir Sydney Cockerell (director of the Fitzwilliam Museum in Cambridge), Sister Laurentia McLachlan, as reconstructed by Whitmore from their letters to each other. Sir John Gielgud (Cockerell) and Rosemary Harris reprise their stage roles, and Denys Hawthorne replaces the late Ray McAnally as Shaw.

Quentin Curtis

tions of the medium's detractors. Mrs Matthews claimed that she rushed through bedtime stories in order to get back to East-
Mrs Shepherd insisted that her
son was now better behaved. Those of us who are prepared to argue, if pushed, that the overall achievements of television in the past two decades outrank those of theatre, cinema, literature or any other art form, needed to keep a strong nerve at this news. Thankfully, Mrs Matthews exploded

makers knew no English, not even that for: "This isn't an award for me. It's for every-
one who worked on the film." And yet the brief between speeches extracts from the programmes chosen confirmed the intelligence, literacy and technical skill of which these swilling, smoking dinner-jackets are capable during the day.

For example, that it was television rather than print journalism which turned the jailers' keys for both the Guildford Four and,

sonal accounts are usually much better editing frills but the speech here was freed speech and you listened enthralled and flinching.

The new film *Awakenings* explores the unimaginable experience of losing two decades of your life to a deep sleep, but this programme explored the equally unimaginable experience of losing 16 years of your life and being awake while it happened. What struck you was the serenity of the

suffered from the playwrighting equivalent of forced confessions and planted evidence. Balliol's case against the police collapses because he is caught in a raid on a gay club. But why is he in the gay club? So that he can

be revealed as a hypocrite and the case against him collapse. Every character is set a moral trap which will invalidate their behaviour. The whole world is rotten, except for certain television playwrights.

UNTIL *Squeezing Round the World* (R2) came along, the accordion was just something radio producers stuck in to indicate a scene shift to France. Same with brass bands. Oop north? Stick in a brass band. *Uncle Mort's* signature tune is brass. Steven Wells was fantasising the other day about taking revenge for all those hamburgers in Sheffield by putting a Yorkshire restaurant in Texas. With a brass band. I heard on Radio 2 a Peter Skellern version of Irving Berlin's "Putting on the Ritz", with brass-band backing. To disastrous effect, I may say.

The necessary corrective to that is *New Music for Brass* on Radio 3, a weekly Tuesday outing in which modern composers are given a bash at writing for brass. Some of it is wonderfully effective, some is just pretentious, but it's good to hear it at all — the trouble with the inward-looking, conservative brass-band world is that it prefers music well written for brass to well-written music. Odd, really, that such a reactionary lot should have been the first to take business spon-

Island that daren't face the music

sorship for granted light years before anyone else — witness the Black Dyke Mills Band or Britannia Building Society Band.

It is not just brass bands, but northern accents as well, which are deemed too regional for anything but sport, pop music, chat or ads for beer and brown bread. You can tell from the full-strength flavour of Andy Kershaw's voice that he is never going to soften, but remain as steadfastly wherever-it-is-he-comes-from as Benny Green has resisted de-Londonification, and good for both of them. So far Kershaw has been known as a champion of world music (northern accent — very cred) but his visit to Haiti to see why it was the only Caribbean island which didn't produce music produced three-quarters of an hour of gripping, high quality political and social stuff, *Haiti in Two Acts* (R4), and

may have changed his career path.

Anything can happen in Haiti, was the message. You never know when violence, or goodwill, will break out. You're amazed every day, that the Haitians don't crack under the strain of being so poor, so proud, so historic, said Greg Chamberlain, local *Guardian* man.

RADIO

By MILES KINGTON

Small wonder that the one tourist Kershaw found had ventured out of the hotel only twice. "It's like Berlin in the old days — the hotel is West Berlin and everywhere else is East Berlin."

Kershaw was obviously bitten by the place, and everyone he talked to — voodoo man, heroic priest, rogue journalist, radio ranter,

American hotel-owner — took on the feel of a larger-than-life character. Maybe they were larger than life. Perhaps, too, it was Kershaw's emerging excitement with the assignment as it changed from music to raw actuality that charged the programme.

His fear, too. He said that by the end he couldn't wait to get out, and you believed him. But he has been back since to catch up with the priest who told him he would never stand for office and has meanwhile been elected president. Anyone who heard it won't fail to tune in today to the specially made sequel.

If you heard the first two of George Barber's *First Person* items entitled *Media Daze*, you probably won't want to miss the third next Thursday. *First Person* seems to be expanding from a simple idea (one-off monologues) to a small stable of talent. Apparently George Barber

was used once last year and was good enough to be asked back for three more slots. So he has invented a small independent company, Terry and Barry Films, and relates their disasters to us.

There are the occasional good one-liners ("My socks are like New York: after 24 hours, still buzzing"), but the meat is the way he conjures up the media world with a few voices and sound effects, and a beautifully economic script. My favourite moment came when he and Barry go to the Arts Council to get funding for a short film script. It's an off-beat commercial for dog food which they once wrote and never got made, so they've rewritten it, substituting the word God for dog. "What's its hidden agenda?" says the Arts Council man . . .

Useless to try to summarise it, which is usually a good sign. Suffice it to say that George Barber has got a lot of what made Johnny Morris such a compulsive one-man show all those years ago in *Johnny's Jaunts*. A good ear, a good eye and lots of good fun.