

PROGRAMMES OF THE WEEK (January 6-12)

THE
RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 22. No. 275.

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

JANUARY 4, 1929

Every Friday. Two Pence.

Among the Week's Programmes

Sunday :

A NATIONAL SUNDAY LEAGUE CONCERT

Monday :

THE FOOD OF LOVE

Music to Shakespeare's Plays by Many Composers

Tuesday :

SIR OLIVER LODGE ON 'REVOLUTIONARY DISCOVERIES'

Wednesday :

COMPTON MACKENZIE IN HIS OWN PLAY 'CARNIVAL'

Thursday :

A HALLÉ CONCERT CONDUCTED BY SIR HAMILTON HARTY

Friday :

LORD RONALDSHAY AND AN INDIAN PROGRAMME

Saturday :

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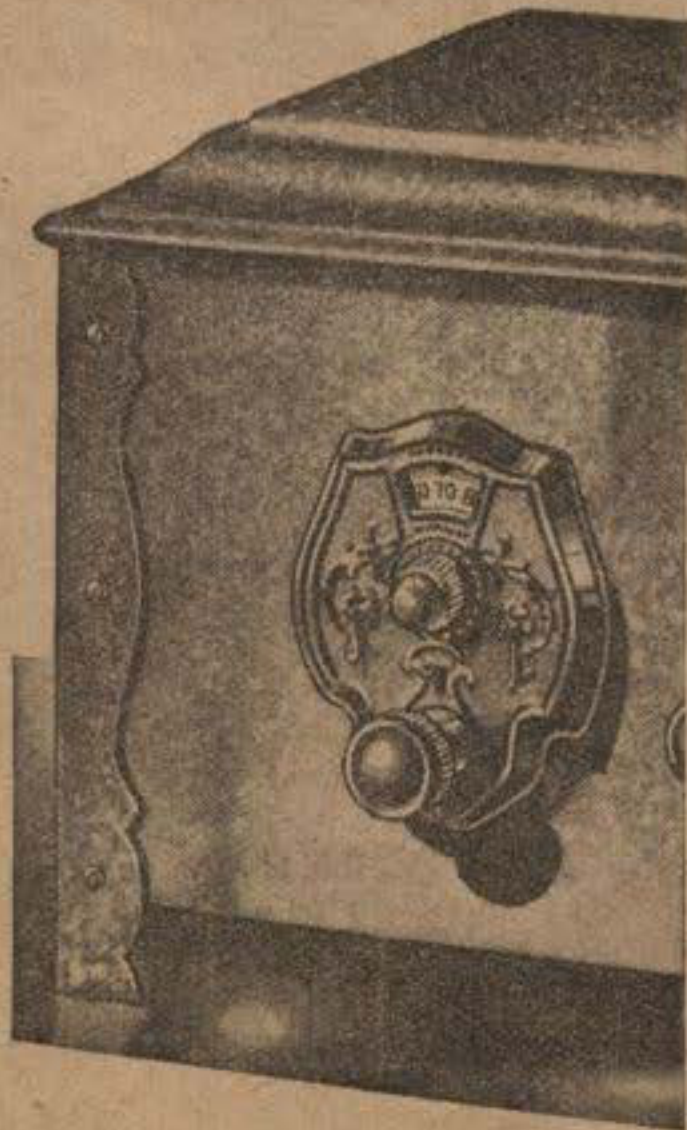
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THE RADIO TIMES

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RETROSPECT: THE PROGRAMMES OF 1928.

IN this first issue of 1929 it is not inappropriate to take a backward glance at the programmes of 1928 and try to see what peaks have appeared on the horizon and in what directions the plateau of broadcasting has been extended since December, 1927.

The microphone has made it increasingly possible for large numbers of people to look on at events of contemporary history, and in 1928 it became almost a commonplace that this should be so. The whole nation was able to join in the Memorial Service at Westminster Abbey to Earl Haig, in the British Legion Service at the Menin Gate, and in the Armistice Day Service at the Cenotaph itself. To go further afield, British listeners heard the speeches from Sydney, Australia, when the airman, Bert Hinkler, arrived after his amazing flight; and from America they heard running commentaries on the arrival from Germany of the Graf Zeppelin, and on the boxing match between Gene Tunney and Heeney for the Heavy Weight Championship of the World. There have been other running commentaries in plenty; commentaries on almost all the big sporting

events of the year in England—the Derby, the Grand National, the Boat Race and many of the important matches at football, cricket, and tennis. In this category of broadcasts of contemporary history must come the Ceremony of the Keys from the Tower of London—a most moving piece of ceremonial in which the past and the present join hands.

A catalogue of programmes is never, perhaps, very inspiring, but in the case of the musical programmes in 1928 it may fairly be said to be imposing. The Promenade Concerts again delighted large audiences in the Queen's Hall, and much larger ones all over the British Isles: a series of Symphony Concerts has been

broadcast from the Queen's Hall; the newly-formed National Chorus has begun to fulfil the promise it gave of being an important addition to the musical forces of the country; hardly a week has passed without some famous artist appearing before the microphone; twenty excerpts from the season of Grand Opera at the Royal Opera House, Covent Garden, were broadcast with

of Bach with their simple and lovely Chorales. No one has had the opportunity of hearing the complete series of these Cantatas since the days of Bach himself, two centuries ago. In addition to these broadcasts of special significance, the musician has heard a celebration of the centenary year of Schubert, which embraced almost every side of his genius; the regular nightly recitals called Foundations of

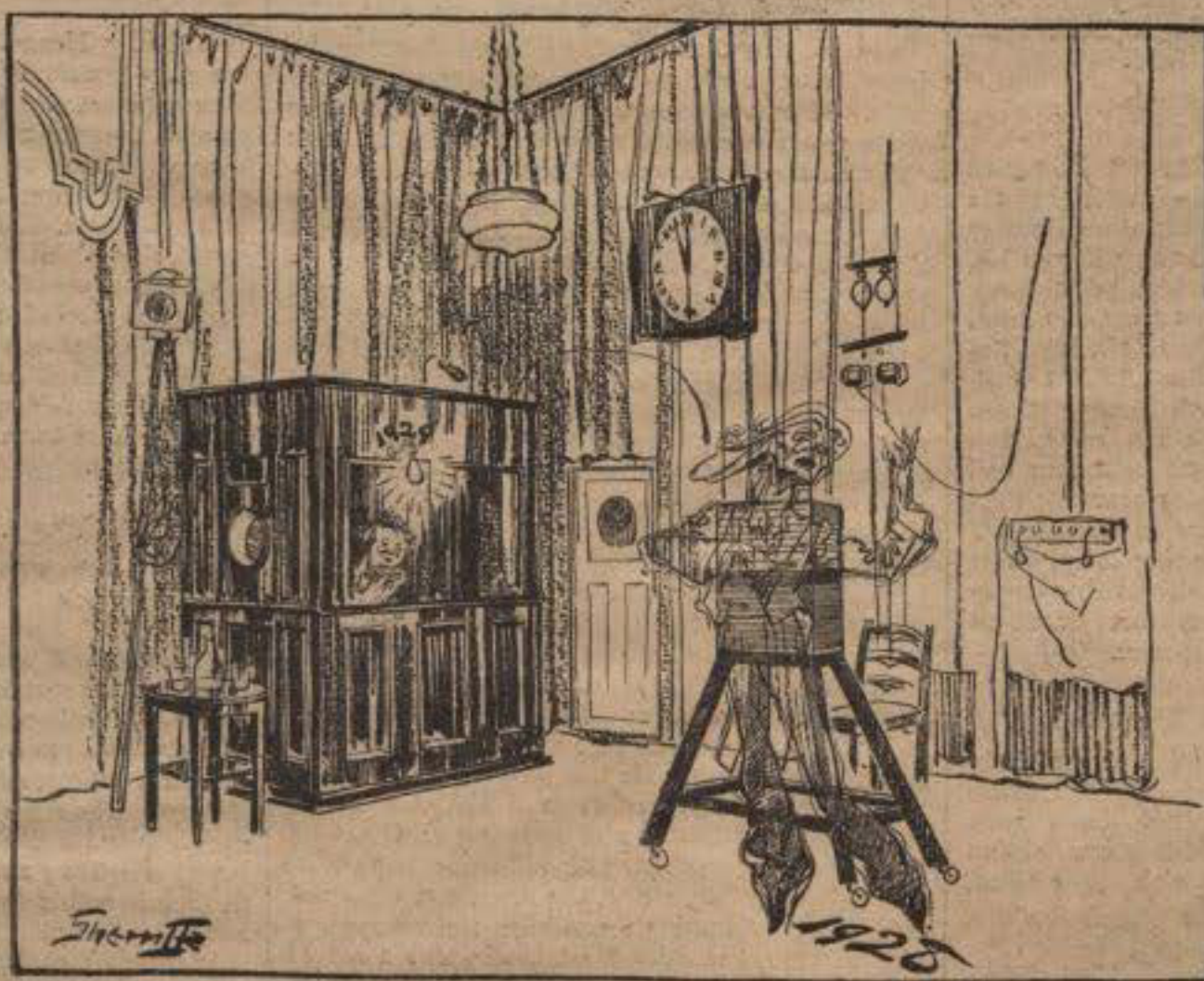
Music and a stream of other music, serious and gay.

To turn to the broadcasting of the spoken word, the range of plays performed in past years has been extended to include a series of twelve plays chosen from the masterpieces of the dramatic literature of the world. A beginning was made with *King Lear*, and Ibsen's play, *The Pretenders*. Side by side with the presentation of chosen examples from the great stage plays of the world has gone the production of plays and composite programmes written specially for broadcasting, such as *Pursuit*, *Moyen Age*, *The Night Fighters*, and *Kaleidoscope*.

The scope of talks, lectures and debates has been greatly widened by the removal of the ban on the broadcasting of certain

types of controversial matter. Speeches by members of the Royal Family, by the Prime Minister, and by other men and women of outstanding ability in many different walks of life, have continued as in the past; but to them has been added talks and debates on subjects of public interest in which arguments in support of one point of view have been balanced with scrupulous fairness with those of the opposite camp. By these means the listener has had the case spread out before him, often in a most stimulating way, and has then been left to draw his own conclusions. No attempt has been made to dragoon him into one way of thinking rather than another.

(Continued on page 27).



Engineer 1929: 'I think it's just about time we faded him out!'

a fidelity and clarity of transmission which marked a great advance in technical achievement; and a series of operas were given from the studio ranging from such favourites as *Maritana* and *Samson and Delilah*, to that strangely beautiful work, *Pelléas and Mélisande*, which is so rarely performed. This brings us to one of the two chief experiments of the year in broadcasting music—the use of a Narrator in opera broadcasts to set the stage and convey by quiet description the action and movement of the opera.

The second experiment, which has already been raised from the state of experiment by the immediate appreciation of a large audience, is the broadcasting each Sunday afternoon of one of the great Church Cantatas



A Hospital London Really Needs.

ON Sunday evening, January 13, Colonel C. B. Levita, Chairman of the L.C.C., will make an appeal on behalf of the King George's Hospital Fund. The aim of this new fund is to raise sufficient money to build a hospital to serve the needs of the vast population on the Essex side of the river outside London. The present Uford Emergency Hospital, with its seventy beds, is quite inadequate even for that borough alone—and it is now being called upon to accept patients from adjoining districts. It is not only of the present that those in charge of the fund are thinking, but also of the future, for London is rapidly extending eastwards. Housing schemes already in shape mean that ultimately some 200,000 people who cannot find room elsewhere will be housed around Becontree alone. His Majesty the King has graciously consented to the new hospital being named after him, and headed the list with a donation of £100. Contributions may be sent to the Hon. Charles Rhys, M.P., Hon. Treasurer, 10, Downing Street, S.W.1.

Rostand the Second.

AS announced last week, Edmond Rostand's comedy *The Fantasticks*, fifth of the Great Plays, will be broadcast on Tuesday and Wednesday of next week (January 15 and 16). The name of Rostand has lately been prominently before the public. This publicity was not, of course, due to Edmond Rostand, who died late in 1918, but to his son Maurice. Maurice Rostand is a well-known eccentric figure in French literary circles. Lacking his father's genius, he has achieved a certain reputation by extravagant behaviour and writing. His recently-produced play concerning the death of the young Prince Imperial in Zululand created a considerable scandal owing to its errors in taste, the most absurd of which was the suggestion that Queen Victoria purposely brought about the death of the last of the Bonapartes.

The Elephant Trail.

THERE are few people more impressively interesting than big-game hunters (despite the fact that they have been made the victims of some of the silliest novels in all fiction—you remember them with their lean,



To see whether the mouse-trap has worked.

tanned faces and contempt for women?) We others, whose most desperate effort in a similar field consists of an occasional early morning descent to the kitchen to see whether the mouse-trap has worked, can only sit and marvel at the tales these modest heroes have to tell. On January 15, Mr. W. S. Chadwick, the hunter and journalist, who has lived for many years in the heart of Africa's lion, elephant, and rhino country will have much that is new to tell us of the tricks and habits of big game.

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



The Follies and Compton Mackenzie.

I HEAR that Dan Everard's 'Follies' show, which had two performances some months back, is to run into a second edition on or about January 23. The first broadcast brought Mr. Everard a lot of letters from pro-war theatre-goers who recalled Pellissier and his company. Talking of the Follies, it is interesting to note that Compton Mackenzie, whose sister Fay married Pellissier, was between 1910 and 1912 attached to the company as writer of sketches and lyrics. It was while Pellissier was rehearsing a revue at the Alhambra that Mackenzie gathered a great deal of material for 'Carnival,' a dramatic version of which we are to hear on Tuesday and Wednesday. The Alhambra (for which read 'Orient Palace of Varieties') was in those days the home of ballet.

Siamese, Spies and Scotland.

CAN it be that anyone has got more out of life than Compton Mackenzie? As son of the famous actor Edward Compton, he knew, as a youth, all the famous people of the '90's. After a brilliant career at Oxford he took to writing and astonished us, in 1910 and 1912, with 'The Passionate Elopement' and 'Carnival,' following these first books with 'Sinister Street.' After seeing service in Gallipoli, he became our Secret Agent at Athens. His adventures in the Intelligence provided him with enough material for a hundred novels. He has already published one book based upon them, 'Extremes Meet'; a second, 'The Three Couriers,' will shortly appear. His passion for islands is well known. After living on Capri, he moved nearer home, to Jethou, in the Channel group. Here he now dwells with the Siamese cats he told us of in a recent talk. There are eleven of them, divided into two rival camps. Their owner is President of the Siamese Cat Club. When not writing on Jethou, Mackenzie is dashing up to Scotland. He is standing for Parliament in the next election as a Scottish Nationalist. A member of the Clan Mackenzie, he is a passionate Nationalist. If ever we see a Stuart on the throne of Scotland, we may be sure that he has had something to do with it. He has recently acquired two more islands off the west coast of Scotland, on one of which he is thinking of breeding reindeer. A fascinating personality, with his lively knowledge of the classics, cats, music, the stage, and the *demi-monde*. A fascinating figure with restless eyes, a mouth that is two sides of a triangle, and a suit of Harris tweed the colours of which must be stolen from some sombre northern rainbow. As perfectly a young man of 1929 as he was a young man of 1909.

Helping the Good Cause.

THIS is just to remind you of the scheme initiated a year ago, at the suggestion of a listener, whereby it is possible for listeners to deposit a lump sum with the B.B.C. to cover their annual donation to the weekly Good Cause appeals. The B.B.C. is prepared to act as almoner. It is suggested that sums sent should be a multiple of fifty-two so that they may be equally divided between the various Causes. The B.B.C. will, of course, acknowledge any sum sent to it under this heading. It would be helpful if donors would indicate whether they wish an acknowledgment from each individual Cause or not. The Causes pleaded at the microphone receive the closest scrutiny by the Appeals Advisory Committee, which consists of seven distinguished members with special experience of charitable work.

About Carnacki.

I HAVE been almost embarrassed by the number of letters sent me by listeners who pointed out that the book of ghost stories to which I referred in these notes before Christmas was 'Carnacki, the Ghost Finder,' by William Hope Hodgson, of which a cheap edition was published



'Timid listeners should not switch on!'

in 1920 by Messrs. Holden and Hardingham. I am very grateful to my informants, especially to a Barry (Glamorgan) listener, who was charming enough to send me a copy of the book for my library. I have read the stories again, and repeat what I said before that the collection is one of the best of its kind. There is something extraordinarily convincing about Carnacki's adventures as a professional 'layer of ghosts.' A cousin of the author, who was included among my correspondents, suggested that the stories would make excellent radio playlets if adapted by Cecil Lewis or any other of our microphone dramatists. We should certainly have to warn timid listeners not to switch on for them.

The Last Voyage.

ON January 23, from London at ten o'clock, will be broadcast a one-act play, *The Last Voyage*, by Pauline Smith. This play is well worth the attention of all listeners interested in ordinary straightforward wireless drama. Miss Pauline Smith is the author of one of the very best modern novels, 'The Beadle,' and of certain short stories in a volume called 'The Little Karroo.' The scene of her books, and also the scene of her play, is South Africa. Her writing has a severe simplicity and sense of characterization that distinguishes her from the ordinary run of modern authors. The plot of the play is simple. There are only three characters. It should be followed with the greatest ease and is proportionately moving.

'Stars' of Vaudeville.

THE stars of Vaudeville are to gleam brightly this month. On January 15 we have a programme which includes Geoffrey Gwyther, Claude Hulbert and Enid Trevor, Clapham and Dwyer, and Billy Thorburn. Claude Hulbert is younger brother of the even more famous Jack. He made a great hit in *Song of the Sea*. Enid Trevor partnered him on the occasion of his first broadcast some months back. Billy Thorburn syncopates on the xylophone. On January 18 Tommy Handley reappears with Winnie Victoria and David Jenkins and Suzette Tarri. On January 21 Leonard Henry (I hope he sings his 'Russian Hunting Song' again) and Kathleen Hamilton are major stars in a bill the further details of which are not yet settled. The last named is a lady who plays the saxophone. Clarice Mayne, Julian Rose, Deslys and Clark, and Patricia Rossborough will be heard on January 23.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Who is a Criminal Today?

WE are all interested in crime—as witness the numbers of books and articles on this subject which are published. A remarkable post-war development is the disappearance of the so-called 'criminal classes.' Shell-shock and poverty due to the war have been the cause of crime in classes other than the lowest. Exceed the speed limit or drink in a night-club after hours—and you find yourself in court along with Jim Jones, who stole an orange from a fruiterer's barrow. 'Where is your son?' you ask a dear old lady—and are only mildly surprised when she answers: 'In Wandsworth.' On January 14, Laurence Housman, the playwright and novelist, who is also keenly interested in penal reform, introduces a new series of Monday evening talks on 'Crime and the Criminal.' His subject will be 'The Criminal and Society.'

Ansermet's Programme.

THE next symphony concert of the B.B.C. Queen's Hall Season will be broadcast on Friday evening, January 18. The conductor is M. Ernest Ansermet, and the programme, therefore, modern in complexion. Debussy's choral music, *The Martyrdom of St. Sebastian*, will be given for the first time in England by Kate Winter, Linda Scymour, Theresa Ambrose, Rispah Goodacre and a small chorus selected from the National Chorus. This music was written as incidental music to a play by Gabriele d'Annunzio. Another notable item in the programme will be Stravinsky's *Le Sacre du Printemps*. Ansermet has done much to encourage the appreciation of Stravinsky, both with the Diaghilev Ballet and elsewhere. The music of this composer has always aroused fierce controversy—a tribute to its disturbing quality. *Le Sacre du Printemps*, of which Serge Diaghilev made a ballet, is brilliant, unconventional, and intensely physical in its appeal.

Music and Vision.

HERE is an interesting extract from a letter sent to me by a Birmingham listener: 'Music in the cinema has become part and parcel of the effective presentation of a film. It is remarkable how the cinema has taught us to identify certain music with certain scenes, situations, and emotions. When I hear an orchestral piece broadcast I often find myself



'Mysterious haunted houses.'

thinking of galloping horses, sunlit water or mysterious haunted houses, as the case may be. You broadcasters might make excellent use of this correlation between music and vision—by finding out the "thematic" music most commonly used in the cinema and adapting it as incidental music to broadcast plays. I think it would not only help listeners who are also movie-goers to visualize the background of the play, but also set the right emotional note for the scene which follows or accompanies it.'

A Concert from Antwerp.

ON Sunday afternoon, January 13, London listeners will hear a symphony concert conducted, in the Studio, by Hermann Scherchen, the distinguished German musician who conducted one of the last Season of National Concerts and, more recently, a Contemporary Chamber Music Recital at the Arts Theatre Club. In the evening they are to have a recital for the Victor Olof Sextet (with Gertrude Johnson and Glyn Eastman). At 5 p.m. on the same day the Wireless Singers are giving a recital, with Harry Isaacs, the pianist. The Wireless Singers, directed by Stanford Robinson, are making a big name for themselves. They are to be heard in two other programmes during the same week—from London on Monday evening, January 14, in a chamber music recital given by the Stratten String Quartet, and on the following Friday in a programme of glees and part songs from 5GB. On Monday evening, January 14, a concert by the Antwerp Orchestra is to be relayed to 5GB from Antwerp, Belgium.

A 'Phil' Concert.

THE Royal Philharmonic Society's Concert will be relayed to 5GB from the Queen's Hall on Thursday, January 17. The conductor will be John Barbirolli. The 'Phil' is one of the most famous musical societies in the world. It was founded in 1813 for the encouragement of orchestral and instrumental music. It is a notable fact that the society commissioned Beethoven to write the famous *Ninth (choral) Symphony*, which was first performed over here at one of its concerts in 1825. Beethoven's high opinion of the English was based upon this wise piece of generosity.

Military Band.

THE Wireless Military Band is to give three concerts next week. On Monday, January 14 (London) the programme includes Eric Coates' Suite *Four Ways* and Rimsky Korsakov's *Dance of the Tumblers*, with Vivien Lambellet and Dorothy Lebish as soloists. On the 16th the band will be heard from 5GB in works by Wagner, Mascagni and German (soloist, Maria Marova). On Thursday, January 17 (London) it gives a request programme of many favourite works (soloist, Owen Bryngwyn).

The New B.B.C. Building.

ALTHOUGH the name 'Broadcasting House' is being used in connection with the new Portland Place Headquarters of the B.B.C., no definite decision as to what the building will actually be called has been reached.

Light Music.

THE following programmes will be heard among others from London next week: Tuesday, January 15, Tom Jones and the Grand Hotel, Eastbourne, Orchestra; Wednesday, a ballad concert, with Doris Vane and Barrington Hooper; and on Saturday, January 19, the J. H. Squire Celeste Octet, with Nora d'Argel.

For 'Film Fans.'

ON January 23 begins a new series of talks, 'The Future of the Cinema,' given by our leading British film-producers. The talks are to be accompanied in *The Radio Times* by a series of fully illustrated articles giving the history of the 'movies' from the earliest days.

What is a 'Sport'?

ON January 11, Mr. Charles J. Unwin, the flower expert, is to talk about 'The Origin of New Plants.' In his talk he will make special reference to 'sports.' Do you know what a 'sport' is? I had always imagined it to be a small gentleman in a check suit and brown



'The origin of new plants.'

bowler hat, smoking a large cigar with a band on with abandon. But it seems that the word has a different and more pleasant meaning for the horticulturist. In flower-culture a 'sport' is a freak variation. Many charming variations have come about in this happy-go-lucky fashion. The roses 'Madame Butterfly' and 'Golden Ophelia' are 'sports' of the 'Ophelia' variety. The first frilled sweet pea was a chance gift from Nature some thirty years ago.

For Women Listeners.

IF you are a woman and listen to the broadcast talks here are several which you should find interesting: 10.45 a.m., Monday, January 14 (5XX only), Mrs. M. I. Crofts on 'The Law and Marriage,' the second of her series on legal enactments; 10.45 a.m., Wednesday, January 16, Mrs. Oliver Strachey, 'A Woman's Commentary'; 10.45 a.m., Thursday, January 17, Dr. Mabel Brodie on 'The Child at Home: the New Baby'; and at 10.45 a.m. on Saturday, January 19, Miss Julia Cairns (Principal of the Women's Section of *Britannia*) on 'Colour Schemes.'

The Lighthouse-Keeper's Buns.

THE recipe for Scotch buns included in the Household 'Listeners' Talk on December 17 was sent in by one of the lighthouse-keepers on Ailsa Craig, the island which guards the entrance to the Firth of Clyde. From the rock of Ailsa Craig are made those polished round stones used in the ice-game of curling. Scotch buns are, however, *not* the traditional fare at curling matches. A vast 'hot-pot' is usually produced from a near-by public-house for the delectation of the players. It is understood that by substituting 'cement' for 'flour' in the lighthouse-keeper's recipe, excellent substitutes for curling stones may be obtained. In this case, it is not necessary to include currants, which interfere with the game!

Find Ramsay MacDonald!

A HAMPSHIRE correspondent asks: 'Has anyone noticed the caricature of Mr. Ramsay MacDonald on the front page heading of *The Radio Times*, where the "rit" in "British" occurs?' I have had a good look, and I suppose he is right. But it is not a very good caricature. The artist should have been made to do it again!

'The Announcer.'

The Midlands Calling!

Some Future 5GB Events from Birmingham

Sunshine Cottage.

IN the picturesque village of Napton-on-the-Hill, Warwickshire, is an eighteenth-century thatched house known as Sunshine Cottage. It is a holiday home for women and girls whose everyday environment makes change of atmosphere and scene a vital necessity on physical and spiritual grounds. Under the care of the resident matron they obtain the rest, peace, and happiness so desirable in the stress of modern life. Though all who can contribute to the cost of their holiday do so according to their means, it is the aim of the Cottage Committee to provide as many free holidays as possible. The Home is a memorial to the late Thomas John Ainsworth, of Moseley, Birmingham—a man who devoted his life to the service of others and possessed a personality which radiated sunshine and happiness everywhere. An appeal on behalf of the home is being broadcast on Sunday evening, January 13, by Dr. Lens Walker.

The Heart of Theatreland.

SOME time ago a popular musical comedy reminiscence programme was broadcast from 5XX and 5GB with the title of *Let's All Go Down the Strand*, composed of well-known musical numbers from shows produced at theatres in the Strand. A similar programme dealing with the heart of Theatreland and with the title of *Memories of Shaftesbury Avenue* will be heard at 9.15 p.m. on Wednesday, January 16. As I said last week, these reminiscence programmes have an attractiveness all their own—memories of long ago stirred by the flickering flames of the listener's fireside and the melodies coming over the air. On January 16 one of the artists will be John Rorke (baritone).

'Left! Right! Left!'

THE original programme with this title was really the first of the series of Radio Community Singing features which are broadcast at intervals from Birmingham and have become so popular with listeners throughout the country. Their great attraction is their informality. The Musical Director not only comments upon the song, but upon the singing of it, so that in addition to being an enjoyable feature it is also full of instruction for those interested in choral singing. A second programme, with the title of 'Left! Right! Left!' consisting of marches and marching songs, will be broadcast by the Birmingham Studio Chorus and Orchestra at 9.0 p.m. on Saturday, January 19.

A Restaurant Relay.

THE Light Music at 6.30 p.m. on Wednesday, January 16, comes from Pattison's Restaurant, Corporation Street, Birmingham, when Norris Stanley, in addition to his orchestral items, will play violin solos, and Mabel Senior (soprano) and Charles Badham (pianoforte) will also appear. Mr. Badham has played in public from the age of seven, and although originally intended as a 'cellist, has now definitely given up this instrument for the pianoforte.

An East Midlands Feature.

ANOTHER programme representative of Nottingham and the East Midlands is due on Friday evening, January 18. This will consist of solos from Angus Michie (baritone) and Harold Bates (violin), while also in the programme is a short sketch, *The Leading Lady*, by Eileen Bizzell, a Nottingham writer, and presented by Nottingham artists—Majorie Senior, Katie Bromwich, and Herbert Lees. Miss Bizzell has taken the gallery queue of a London theatre as the *mise-en-scene*.

Losells Picture House Organ.

THE weekly organ recital from Losells Picture House is being broadcast on Thursday afternoon, January 17. During last summer Mr. Frank Newman, the organist, gave his hundredth broadcast recital. He was an assistant organist at fourteen and an organist at sixteen

'Mendelssohn's 'Elijah.'

ON Sunday, November 25, a most effective broadcast of Mendelssohn's oratorio *Elijah* was given by 5GB. Owing to the length of the work, only the first half was performed, and listeners will hear the remainder on Sunday evening, January 13. The same artists will appear—Hilda Blake (soprano), Esther Coleman (contralto), Eric Greene (tenor), and Harold Williams (baritone).

An Orchestral Concert.

THERE is no actual symphony concert in the week under review, but at 10.20 p.m. on Saturday, January 19, the Birmingham Studio Symphony Orchestra is giving an orchestral concert which will include Mozart's *Overture, The Impresario*, and Sir Edward Elgar's *Variations on an Original Theme*, commonly known as the *Enigma Variations*. S. C. Cotterill (clarinet), leader with the orchestra, will play Weber's *Concerto in F Minor*. Weber wrote three clarinet concertos within five

months for Barmann, the greatest clarinet player of his time. These compositions were warmly received not only by the public, but also by the Munich orchestra, which at that time was known for its haughty reserve. It is told that when at a rehearsal of the *F Minor Concerto* one of the band spoke slightly of it as an 'amateur work,' the rest fell upon him and would have turned him out of the orchestra if Weber had not intervened.

A Request Programme.

ANOTHER hour of a request items is to be broadcast from Birmingham on Friday evening, January 18. Such programmes are always popular, and on this occasion the feature consists entirely of orchestral items. Letters from listeners have

been flowing in for some time past, and they are now being sorted out. I understand that there is enough material amongst these suggestions to form two months' programmes.

High-Power Short Waves.

THE Studio Service at 8.0 p.m. on Sunday, January 13, will be conducted by the Rev. W. S. Power, of St. George's Church, Birmingham.

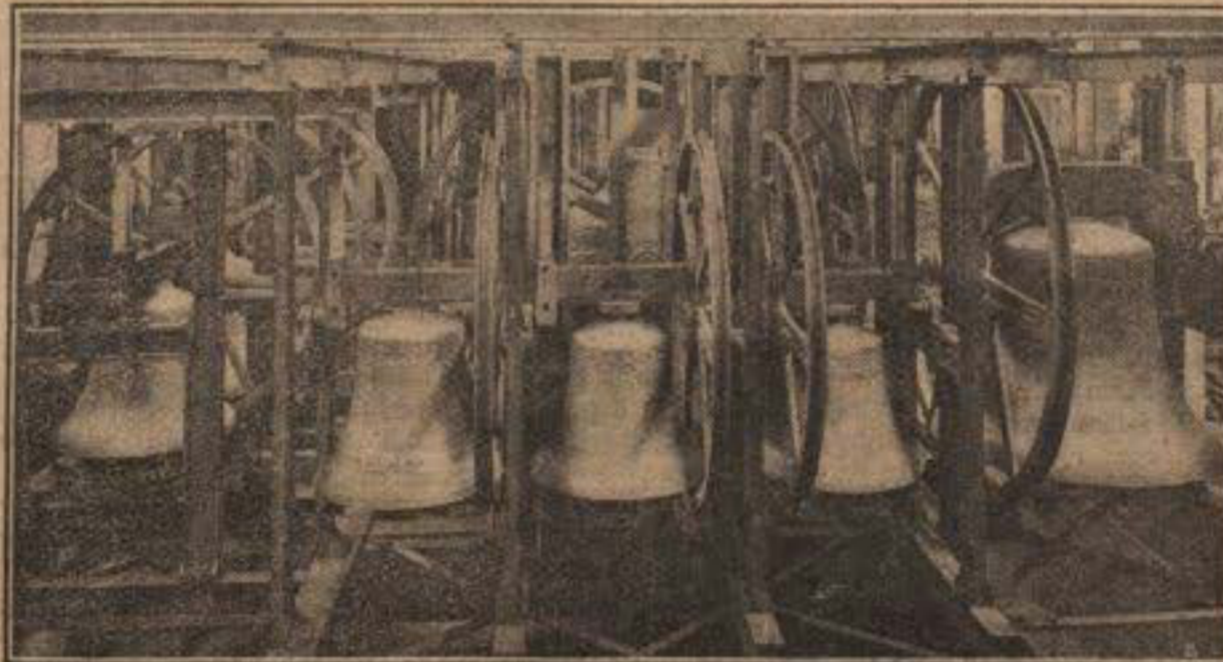
The Tennyson Male Voice Quartet and Gissie Woodward (pianoforte) will be heard in the Light Music programme at 6.30 p.m. on Monday, January 14.

Lillian Elkington will play pianoforte solos in the Light Music programme at 6.30 p.m. on Friday, January 18. Alice Vaughan (contralto) is the singer.

A Vaudeville bill at 3.30 p.m. on Saturday, January 19, includes Cyril Lidington and Norman Hackforth (in light duets), Gwen Lewis (entertainer), George Foster (concertina), Ivan Firth and Phyllis Scott and Philip Brown's *Dominos Dance Band*.

This programme will be followed by a relay of Billie Francis and his band from the West End Dance Hall, during which Nelson Jackson will also be heard.

'MERCIAN.'



THE BELLS OF ST. MARTIN'S.

The peal of twelve bells of St. Martin's, Birmingham, has recently been recast, and a special service to celebrate the new peal was broadcast on December 9. The bells will be heard again on January 12.

years of age at London churches. Although trained in the classical organ school of Bach, Beethoven, Mendelssohn, and Rheinberger, Mr. Newman was brought up to love the Gilbert and Sullivan operas, and is a player of the lighter side of music. He firmly believes that there is fine scope for good players of the Royal College of Organists standard in cinema organ-playing. In his next recital he will have the assistance of Evelyn Stanley (soprano).

'The Black Sheep.'

ANOTHER comedy by F. Morton Howard is in the programme at 8.0 p.m. on Saturday, January 19. It is entitled *The Black Sheep*. On this occasion we leave the West Country and find ourselves in an industrial town, where live Joshua Tagg and his somewhat nagging wife, Laura. It is one of those plays involving a much-discussed relative from overseas, and it will be presented by Mabel France, George Worrall, and Donald Davies. Mabel France is, of course, known to listeners for her original 'Aunt Maria' sketches; George Worrall is well known in Midland operatic and dramatic circles; while Donald Davies is a versatile actor who has played leading parts in everything from low comedy to tragedy both on the stage and in front of the microphone.

Who Shall Speak for Us?

By
GERALD HEARD

IN developing Democracy, via the ether and the B.B.C., we had reached the point where we had to settle who were to discuss for us. Who are to be our foremen to give the verdicts of the various sides, all of whom have a right well and truly to be heard? Certainly here again we shall have to break new ground and not be afraid to innovate. In the first place, let us decide what we don't want. We don't want names: we want voices.

Not Names—but Voices!

'Philemon,' for instance, owed probably a great deal of his success to the fact that he was simply a voice that said with remarkable clearness many of the things which most of us feel so deeply that we can't get them clear even to ourselves. If we'd known that he was the Reverend, or un-Reverend So-and-so, we should to some degree have been put off, or at least distracted. He wouldn't have been a voice which, at its best, came pretty close to being 'a still small voice,' but we'd have felt something about the rest of his personality. 'Did he'—the thought is natural—'make a much better hand at living than we?' Then why—the reflection is inevitable—'should he talk to us about how to do so?' No, advice, and indeed all thought, nowadays to be good enough must be anonymous. The day of work judged not by its use but by the signature is going, with all superstitious reverence for authority. Thank Heaven (though, indeed, if people are going to be awe-inspired out of thinking for themselves it would be more natural) you don't hear now so often as a final argument, 'Well, I heard it on the wireless' as you used 'I saw it in the papers.' And once we start suspecting that a sentiment may owe the respect we have given it to the last best-seller who endorsed it, we find that names are too often used—like those of directors who don't direct, on a shady company prospectus—to conceal the fact that the thing is unsound.

Intimate Anonymity.

Certainly the microphone is uniquely suited to that close counsel which is so direct that we are disturbed in attending to what is being said by any irrelevant reflection about the owner of the particular voice which is speaking. When we now have a series of instruments so wonderful and so self-effacing—the microphone in itself a microcosm; the giant valves more wonderful than the bottle that the fisherman found holding the Geni; all the apparatus whereby the voice is dissolved out of sound into a

Some weeks ago Gerald Heard's article, 'The World a Market Place Again,' aroused considerable interest. In this second article Mr. Heard continues his study of Broadcasting as a living expression of Democracy. Freedom of speech, he argues, is essential. But who shall come to the microphone to speak on social and political matters in which the new Democracy is concerned?

vibration too fine for any of our senses, so sent flashing round the world and again recreated in the speaker's authentic tone in our very ear—surely with such an immediate example we must wish to imitate the perfection of the machine—as, indeed, so much B.B.C. staff work does already 'to admiration'—and, like this lucid medium, set as our aim to transmit flawlessly, by coming between the listener and his subject as little as we may. That seems a valid reason for not bringing the household-named notables into this discussion. They have their place in the arena and no doubt in the home—but let them be left to the ways by which they have become famous. And there are other reasons for not using them. In the first place, they are nearly always afraid of the public. Unless they are defended by anonymity they won't be frank. Witness the behaviour of nearly every member (the more eminent, the more cautious) of the professions: how often does one see the pathetic termination to a really frank letter, 'Naturally I don't sign my name, but enclose my card.' If they insist on being masked what is the use of paying for expensive faces? In the second place, they are too often afraid not merely of the silent listeners at the other end, but of the medium itself—of the microphone. It ought to be the most intimate, reassuring little companion of reverie or discussion. Instead of an audience, restless or somnolent, there is naught but this inobtrusive disk, hanging, like the Bruce's friendly, encouraging spider, from the ceiling. But the fact remains that our best known are often most easily upset by this unfamiliarity, and that discrete Ear of England has made more full and exact and ready men and women hesitate than the challenging eyes of myriads.

A Team of Talkers.

And there is yet another reason, and perhaps the most important, for getting rid of great names who really count for so much less when we can't see their faces. This new job, if it is to be done so as to make a new reality in our social lives, can only

be done by team-work. That finally rules out the names. They can't pull together, for though they may not 'bear, like the Turk, no brother near the throne,' their minimum concession is one man one microphone. A team must pull together, and that it can only do through being used to work together. The team must be as used to meeting round the microphone as a set of cronies are of meeting at their club. A real team, too, would have to work so that each member could make himself really representative of that side of national feeling which he was voicing. That would mean the names would have to sink the very asset which fetches their big fees, their personalities.

We need say no more: the names needn't be asked. But in getting rid of them we have got distinctly nearer to finding what we really do want. We must have spontaneity and co-ordination, and that only a team, which knows each other and the world only knows as a team, can give.

• Thrashing a Subject Out.

A few lines more can make quite clear the technique. Each nameless member would be a counsel for the defence briefed to put one side of the question as fairly and fully as he could. He would urge all that could be said freely and responsibly for an aspect of each issue as it comes up over the national horizon. Some such discussion, only restricted by the absolute honesty with which the speaker advances his argument and the absolute toleration—because essentially this is not the advocacy of action but the preliminary statement of the whole case—with which the rest hear him out, is the best way in which the B.B.C. can show that it really means something when it advertises 'The Ban lifted from Controversy,' and the only way in which may be met an essential need of Democracy.

Speech must be Free.

For in reality it is to revive another of those ways of thinking which made Greek Democracy the live and creative thing that it was. It is to start again (on a scale which would have made Aristotle believe that England might yet be a true Democracy) the Symposium. Those after-dinner discussions were the essential opportunities for the citizens to argue freely, at leisure and with the largest terms of reference, those main issues of living which their political and social life during the day had raised but could not settle. Such talk is not political in any narrow sense, but is

(Continued on page 27.)

A NATIONAL BROADCAST THEATRE. Creating a Nation of 'Theatre-goers.'

NOT long ago, in the course of a talk on the aims and ideals of the theatre, Sir Nigel Playfair spoke of the project, still unrealized after twenty-five years, for founding a National Theatre.

For this slowness in the fruition of a great idea, Sir Nigel blames the fact that the need for such an endowment is not yet sufficiently realized and felt. In other words, and in spite of our having the heritage of Shakespeare in the original, the dramatic education of the public is only just beginning.

The drama, if it is to be vigorous enough to merit a national home of its own, must be the concern of all types and classes. It must, moreover, be the concern of a majority in many of those classes. The word 'theatre-goer' must serve not merely to mark out one individual here and there among many, but to typify the majority of individuals who make up a community.

The prime question, therefore, for all present and future believers in the power of the play, must be that of how to bring about the dramatic education of this majority.

There are many answers which will serve in part. The Little Theatre movement, the Repertory Theatre, the Free Theatre of which the Leeds Civic Playhouse is so successful an example—all these will help greatly in solving the problem. But more than any other force, broadcast drama will, I think, merit attention.

It is no part of this present article to set out in detail the advantages of the wireless play. These have been stated and proved many times. It is enough to say that, in outline, the case for the invisible drama is based on the fact that it reaches many to whom the theatre would otherwise be unknown. The procedure of theatre-going is reversed and 'the mountain comes to Mahomet.' There is nothing very laudable in this, of course, for broadcasting is not designed to serve the lazy listener. But in bringing the play to the audience the financial barriers to playgoing—too often forgotten by some who decry abstention from the theatre—are largely removed.

Apart from these practical considerations, there are also the more important ones of dramatic evaluation and taste. In the theatre it is sometimes necessary to remove many wrappings and trappings of scenery and general production before one can get to the play itself. Even then the play may be found to be little more than a lifeless mummy. It would not, of course, be fair to our artist-producers to say that this is almost always the case. Nor would it do justice to the large number of dramatists who, if their work is not that of genius, is none the less extremely good. To some extent, however, there is always the chance of this evil being present in the theatre. In the wireless play, on the other hand, camouflage is, by the very nature of the medium used, a much rarer thing. There are fewer middlemen, as it were, between author and audience, and in consequence fewer chances of the novice acquiring wrong and perhaps flashy standards on which to base his judgments.

The modern approach to a National Theatre therefore is, I am assured, by way of a National Broadcast Theatre, if technical considerations do not stand in the way. Let us see how such a theatre would function, and of what it would consist.

In the first place it would be as well to realize that the term 'theatre' does not necessarily imply a particular building. The present studios, or similar ones set aside for dramatic purposes, would serve. A far more concrete thing than any building would be the organization of a league which included the personnel of 'both sides of the microphone.' The listener would have to be at one with the author, actor, musician, and producer in the promulgation of dramatic ideals via the wireless.

Such an organization would be required to maintain a permanent company of players with whom others might, from time to time, co-operate in the regular presentation of plays, new and old, good and bad, and especially of those written expressly for broadcasting.

It might be argued that, apart from any formal organization and name, something very much on the lines of what is suggested above is being done at present. The broadcasting of the series of 'Twelve Great Plays,' for instance, is a national affair. This is true as far as it goes. But the broadcast drama of today is not yet an artistic entity. It is part of a general programme and as such loses something of its individuality.

Some day, I hope, it will be possible to put broadcast plays 'on tour.' As things are at present they receive one or perhaps two general broadcasts and are heard no more. Some arrangement whereby a modified 'long run' of perhaps a week is secured for them seems desirable, and a tour of the stations might bring this about. Its advantages would be that listeners who found one date inconvenient for tuning in would not suffer thereby if their sets were capable of being tuned to other stations. Further, the actors would have the chance of removing first-night blemishes, and the author would no doubt produce better work when he had the feeling that his creation was to live longer than one night.

In the hands of a National Broadcast Theatre, such tours could be brought to a high degree of completeness. Consultations with representative dramatic organizations in the areas covered could be arranged to ensure local publicity and criticism. A repertory company might produce plays varying with the general characteristics of the service areas visited. Local societies could be invited, from time to time, to give their own productions before the microphone; while such wireless plays as might be adapted to the stage could be performed as interesting comparisons with the radio method.

Of the many other possibilities of a broadcast theatre space will not allow of my mentioning more than one. This would be the maintenance of a 'studio' (again not necessarily a new building) for experimental drama. It would need to be realized by listeners that the work on this side might not always be pleasing or satisfactory. But it would be interesting, without a doubt. Bizarre effects, unconventional construction or technique, any and every novel or revolutionary innovation in wireless plays, might be carried out on trial. And I venture to suggest that by inviting the co-operation of listeners in these experiments not only would the cause of broadcast drama be greatly helped, but to a large audience at present in ignorance there would come a realization of the vast possibilities for good which lie in all forms of playcraft. And this awareness would soon create the need for Sir Nigel's National Theatre.

ALFRED DUNNING.

THE ARCH-ROMANTIC.

This sketch of Edmond Rostand, the great French dramatist, is intended as a brief introduction to his comedy *The Fantasticks*, which is to be twice broadcast next week.

ROSTAND, perhaps the most famous of modern French dramatists, was born on April 1, 1869, at Marseilles. He was the son of Joseph Eugène Herbert Rostand, a prominent journalist and writer on economics.

Rostand's first play, which is being broadcast in the Great Play series, takes the form of a satirical burlesque. It was produced on May 21, 1894, at the Théâtre Français. In *La Princesse Loïtaine* (The Far-away Princess), which was produced on April 5, 1895, at the Théâtre de la Renaissance, Rostand plunged into the Middle Ages for his plot, which was founded on the story of the troubadour Rudel and the Lady of Tripoli. The part of Mélissande was created by Sarah Bernhardt, who was also the first Photine in *La Samaritaine* (The Woman of Samaria), produced at the Théâtre de la Renaissance on April 14, 1897. In this play Rostand took his plot from the famous Gospel story of the woman of Samaria. It was in the same year, on December 28, that Rostand achieved his greatest success with the production of *Cyrano de Bergerac*, at the Théâtre de la Porte St. Martin. The elder Coquelin played Cyrano, and the occasion was a triumph for actor and author. It was said that such enthusiasm for a drama in verse in a theatre had not been witnessed since the production of Victor Hugo's *Hernani*.

This apotheosis of Rostand's dramatic attitude has been translated into every important European language, and it is continually revived with great success. Many of us have seen Mr. Robert Lorraine in the part of Cyrano in London recently, and the play has been broadcast more than once very successfully.

From this full-blooded romance, Rostand advanced to *L'Aiglon* (The Eaglet), produced by Sarah Bernhardt in her own theatre on March 5, 1900. This play deals with the most pathetic of Napoleonic legends: the tragic life and death of Napoleon's son, Duke of Reichstadt, who dragged out a weary existence in the palace of his Austrian grandfather, and died in 1832 of disease and disappointment. The part of the Duke was played by Sarah Bernhardt herself, but the play had no success equivalent to that of *Cyrano*.

However, by this time Rostand had reached the front rank of European dramatists. In 1902 he was elected to the French Academy. His next play was awaited with incredible interest. Its production was delayed unusually long for various reasons, but at last *Chantecler* was produced, in February, 1910. This satire upon modern society received a tremendous reception, but on the whole the phantasy of bird and animal life did not dovetail satisfactorily with its underlying satiric intention.

The general reaction from the production of *Chantecler* was a conviction that Rostand had passed his zenith, and that the magnificence of *Cyrano* was little more than a flash in the pan, for he had founded no school of disciples and had induced no true revival of the romantic drama. But before he could make any further attempt to continue his activities they were deflected by the outbreak of the general European war. He died in Paris on December 2, 1918.

A Novel Radio Play full of movement, music, and romance.

THE LIFE-STORY OF JENNY RAEBURN, THE DANCER,

told by Compton Mackenzie in 'Carnival' on Tuesday (5GB) and Wednesday (London).



HOME, HEALTH AND GARDEN

A weekly page of special interest to the housewife and the home gardener.



Purées and Some Puddings.

FOR vegetable purées you may use almost any kind of vegetable, or mixture of vegetable. It is with the mixtures that you get adventure. They should be cooked in a little water and put through a sieve while hot. The purée is diluted with milk, or with milk and stock, a little of the best butter being added together with seasoning. If milk only is used, the soup must not be allowed to boil after it is added, or the soup will lose its goodness. While it is heating it should be beaten steadily with a whisk. A little cream makes a great difference to the quality of these soups. To most of the purées a little sugar should be added, not to sweeten them, but to bring out their flavour, for this sugar is as potent as salt. It must, however, be used with discretion.

Almost any fresh vegetables can be used. Tinned tomato or American sweet corn are excellent. So are haricot beans which have been soaked all night and cooked till tender with a little onion, carrot, or other vegetable. These soups should not be very thick, but if preferred they can be thickened with a little cooked flour and butter (roux). The yolks of eggs can also be used. They certainly add to the nourishing quality of the soup. Where eggs are used they must be mixed with milk or cream, strained, and added to the soup just before serving. On no account must the soup be allowed to boil after they are added.—*From a talk by Mrs. Elizabeth Lucas.*

Leicester Pudding.

- 1 lb. flour.
- 1 lb. margarine.
- 1 egg (beaten).
- 1 teacupful milk.
- 2 tablespoonfuls jam or marmalade.
- 1 dessertspoonful sugar.
- 1 teaspoonful baking powder.

Rub the margarine into the flour and baking powder. Mix gradually to a batter with the egg and milk. Beat well. Put the jam at the bottom of a greased basin. Pour in the batter. Boil for 1½ hours.

Orange Pudding.

- 2 oranges.
- 2 ozs. sugar (granulated).
- 1 lb. suet or margarine.
- 1 lb. breadcrumbs.
- 1 lb. flour.
- 2 eggs, or 1 egg and teacupful of milk.
- 1 teaspoonful baking powder.

Grate the rinds of the oranges on to the sugar and mix well. Rub the margarine into the flour and breadcrumbs. If suet used, mix the grated suet with the flour and breadcrumbs. Add the sugar and orange rinds and the baking powder. Stir in the juice of one orange and the two beaten eggs, or the one egg which has been beaten and mixed with the milk. Put in a greased basin and boil for 2½ hours if suet used, and 1½ hours if margarine used.

A sweet sauce can be served with these puddings, but it is better to eat most puddings dry; they are more digestible, and in that way you get more nourishment out of them. An uncommon sauce for hot or cold puddings is made with:—

- 1 small beetroot (boiled).
- 1 lb. sugar.
- 1 small lemon (rind).
- ½ pint water.
- Vanilla essence.

Cut up the beetroot, after peeling, in small cubes. Boil slowly for half an hour with the rind of the lemon (grated). Strain, return to the pan with sugar, vanilla and juice of the lemon. Boil 5 minutes. If liked, this may be thickened with 1 teaspoonful of arrowroot or cornflour, rubbed smooth with a little cold water and stirred in a few minutes before serving.—*From a talk by Miss Florence Petty.*

Use for Stale Bread.

Spread crusts and pieces of old bread on an oven shelf and bake until a light brown. Crush finely with the rolling pin, or put through a mincing machine and keep in airtight tins. These crumbs are useful for sprinkling over boiled hams, or when making stuffing. They are much better than ordinary breadcrumbs. A cupful added to the flour for any kind of boiled puddings, makes them very light and tasty.—*From Listener's Talk.*

The Romance of Distaff and Spindle.

VERY few of us nowadays keep St. Distaff's Day, January 7, or even remember that it was ever kept at all. And yet our English poet, Herrick, has written:—

'Give St. Distaff all the night,
Then give Christmas soft good night,
And next morning every one
To his own vocation.'

In other words, while, during the Twelve Days from Christmas to Epiphany, the distaffs were to be laid aside, and indeed hidden out of sight, those days being past, they could be resumed, with all other daily tasks. From the earliest times, especially in the North of Europe, nothing that went round or could be set in motion must be used. This was intended to remind the workers that the Twelve Days must be kept sacred.

I suppose it can safely be asserted that spinning was the earliest form of fancy work in which women engaged. More than that, even before our own King Alfred made his laws, the family was divided into the spear side, or half, which was the men, and the spindle side, or half, the women.

Homer speaks of spindle and distaff as fit gifts for ladies of high rank, and we read of an Egyptian queen giving to Helen of Troy a golden distaff and a silver basket on castors with gold edges, to hold her wool. We are told, in the old Greek stories, of Helen coming into the hall of the palace, where one attendant places a chair for her while another brings her work-basket.

No higher praise could be bestowed upon a Roman matron than that which we read of one Roman widower giving to his wife, that 'she stayed at home and spun.' When the Roman bride went in procession to her husband's house, she carried her distaff and spindle with her. Before entering she wound a skein of wool round the doorposts. Later on a crown of wool would be hung in the same place to welcome the birth of a daughter; in the case of a son the decoration would be a crown of olive.

In the time of Pliny women were forbidden to carry their distaffs out of doors, as it was held to be unlucky for anyone to meet a woman thus employed. In strange contradiction to this belief, we find the Indian woman, when the sugar cane is being planted in the Punjab, putting on her most valuable necklace and walking round the field weaving a thread on her spindle, thus averting evil and ensuring a good crop.

You may still see in the Cluny Museum in Paris specimens of the costly distaffs which noble ladies

received from their betrothed, embellished with mottoes, devices, and the names of the recipient. The distaff was generally carried stuck in the waistband or girdle. Old MSS. show us the farmer's wife thus equipped coming out to feed the fowls in her poultry-yard. St. Bertha is shown tracing a channel from the well near her convent to a new foundation, using her distaff for the purpose.

In ancient Gaul the bride spun a distaff before the statue of a goddess in a wood. In Savoy the bridegroom's mother met her new daughter-in-law on the threshold of her new home with a distaff and spindle, to remind her that she was welcome as long as she took her share in the household tasks.

In Brittany no housewife would spin after midnight on Saturday, unless she wished to hear strange noises up the chimney. In various countries in Europe there were other days on which it was best not to spin—Thursdays and Saturdays in some places, all Passion Week in others.—*From a talk by Miss E. M. Hewitt.*

Some Games with Maps.

A GOOD outdoor game for a week-end party is to mark on the one-inch Ordnance Survey map the best footpath walk in your locality, without, however, showing your guests the route. Then give them a starting and finishing point and send them off. A prize should be given to the one whose walk and description follows nearest to the sealed route, and the entrants should map roughly the way followed. A good prize is a mounted map. I once played this game with a starting point at The Jolly Farmer and a finish at Christmas Pie, both in Surrey.

And now for indoor map games.

With a marked map you can play a good variant of Kim's game. Mark on the map a dozen features: fords, barrows, smithy, windmill, ancient farmhouse, church, lock, tumulus, and so on, with rings pencilled round them. One minute is allowed for competitors to scan the sheet, and the prize is given to the one whose written list most nearly corresponds in number and position to the rings on the map.

Another good game is Map Novels.

For this you need one or more of the Tourist Series of Ordnance maps: Dartmoor, Exmoor, the South Downs, the Peak. The object of competitor: is to spot on the map places identified with a famous writer's books, such as those of Hardy, Baring Gould, Sheila Kaye Smith, the Brontes, and so on—of course, this needs some literary knowledge.

After cancelling out the places others have thought of, the prize—again it might be a map—goes to the competitor with the longest list.

But perhaps the best game of all is to take out favourite weather-worn maps and compare routes with friends who also know the country you have explored.

To conclude, I can recommend maps as bed-books. Their magic is often effective in inducing slumber when counting sheep fails. Before turning out the light try looking for places like St. Just in Roseland, Bedenwell, Sloley, and Dozemary Pool. You can find all of these, and there is even one place called Sleep, to which you should arrive at the end of your counterpane travels unless you stop at the Land of Nod—also on the map—before reaching it.—*From a talk by A. L. Simpson.*

(Continued on page 40.)

THE JEWELLER WHO BRIGHTENED SUNDAY.

A note on the beginnings of the National Sunday League, one of the concerts of which is to be relayed for the first time on Sunday Afternoon, January 6, from the London Palladium.

NOTHING in the long history of the National Sunday League has been more remarkable or characteristic than its inception.

The central figure was a working jeweller in the West End of London. He had risen from apprentice to foreman and had lately been doing special work for the first great International Exhibition in 1851. His firm was preparing some English exhibits, but in order to get some of the artistic work done well they had had to bring over German and French craftsmen, whose skill exceeded that of the English.

The foreman was impressed by their greater intellectual equipment, and questioned the strangers about it. He found that they attributed it to the fact that on Sundays when young they went with their parents to the great national collections and that they were able on Sundays to make use of the art galleries, the technical institutes, the State drawing schools.

Every such place in England was closed on Sundays, which meant that except for a few workmen they must remain practically inaccessible.

The foreman pondered the matter. On his thirtieth birthday, August 31, 1853, he determined to devote himself to the task of securing for British workmen some of the advantages which had enabled the French and Germans to beat them in their own workshops. That was the origin of the National Sunday League. During the next two years he set himself to rouse and educate public opinion by all the small means in his power. By February, 1855, he had got as far as a petition from the working classes to the House of Commons.

This met with such a smashing rebuff that he realized the need of an organization to carry out his purposes, and a few months later the League was formed.

Its declared objects were the opening of museums, art galleries and libraries on Sunday afternoons, maintaining 'Sunday Evenings for the people'—usually lectures and music, Sunday bands in the park, and generally to promote intellectual and elevating recreation on that day.

What a task for this young working jeweller to undertake! Would any young man of to-day set out with so slender an equipment to remove so great a mountain? But he had unshakable faith in the rightness of his purpose: the stars in their courses fought for him: and he won.

Probably few of the millions who have taken advantage of the liberties for which he fought even know his name. His centenary, five years ago, appears to have passed unnoticed. But few men have given themselves so wholeheartedly and unselfishly to a national purpose as R. M. Morrell.

A long and bitter fight was ahead of the young League. When, in 1856, after representations from the League, Lord Palmerston allowed Guard-bands to play on Sunday afternoons in Kensington Gardens, Regent's Park and Victoria Park, the Archbishop of Canterbury went so far as to say that unless the bands were withdrawn he would be 'no longer responsible for the religion of the country.' Lord Palmerston said: 'I concurred in the arrangements for performances by military bands in Kensington Gardens and in the parks for a couple of hours on Sunday afternoon after divine service because I thought these arrangements would

afford the inhabitants of the Metropolis innocent, intellectual recreation, combined with fresh air and healthy exercise, and such recreation did not seem to me at variance with the soundest and purest sentiments of religion.' But he had to yield, and the bands were withdrawn.

The first scientific lecture, with some singing before and after, was given in St. Martin's Hall, in Long Acre, by Huxley. Over 2,000 were present, and the evening was a great success, but it was followed by a prosecution under a statute of 1781 'for keeping a disorderly house'! The prosecution failed.

It was not till 1872 that the first art gallery was open on Sunday. That was in Birmingham. The City of London did not open the Guildhall Art Gallery till 1894. The House of Commons did not agree to open the national collections till 1896.

The work of the League is now almost complete: it is concerned now with maintaining rather than extending the liberty of the working-man's Sunday. It has evening concerts at twenty-one halls in various districts of London. It runs about 350 railway excursions to the seaside and the country. Nearly a million people attended its 650 concerts last season.

Things have moved since Morrell's birthday resolution seventy-five years ago—moved further and faster than he would have dared to expect. The concert which is being broadcast is one of that fine quality which he wished for his fellow workmen. It will go into their homes with freedom and decorum as he would have wished. Few are left who would abuse him for it. A. E. M.

HOW TO MAKE A COLOUR WOODCUT.

Further advice to those interested in Mr. C. Noel Heath's talk on Thursday evening, January 3.

THE following is intended to supplement the talk on Thursday evening, the 3rd. It takes the beginner very briefly through the essential points in the various stages of turning the four diagrams, on page 885 of last week's issue, into an attractive little colour print, and should prove a helpful trial trip for those making their first essay in this fascinating pursuit.

Either stick the four diagrams, or better still trace their outline with carbon paper, on to a piece of ordinary plain flooring linoleum. Then cut out the four pieces, making the bottom and left-hand edges exactly square with one another. If the outline of the diagrams is faithfully followed, this will automatically result. Succeeding operations will be facilitated if the four pieces of lino are glued on to a board of some kind. At least 2 inches should be left between them.

Now proceed to cut away those parts of the surface of the lino which correspond to the white parts of the diagrams. The cutting may be carried out with any convenient implement. Small wood-carving gouges are the most suitable. The parts required to print will now be left standing in relief.

For the printing board, cut an L-shaped piece of stout strawboard, slightly thinner than the lino. The two arms should be not less than 1½ inches wide, and about 4½ inches each way. The inside angle should fit snugly the left-hand and bottom edges of the lino blocks. The following further gear will be required for printing. A small quantity of starch paste made by mixing one teaspoonful of



A reproduction of the completed woodcut.

Robin starch or rice flour into a smooth paste with cold water, and adding enough boiling water to turn the mixture perfectly clear when thoroughly stirred. The paste should be just pourable when cold. Tube water-colours—lamp-black, bright blue, bright yellow and bright red. A baren or rubbing block of some sort, or a roller squeegee, and four suitable brushes. All the gear for this trial run may be of quite an extempore character. The starch paste, however, is essential.

Uniformly damp several pieces of suitable paper, such as absorbent duplicating paper, by placing them in a dish of water for a minute or two, and then pressing it between blotting paper to exclude all surplus moisture. It must be only damp—not wet. The size of the paper will be obvious. Take one of these, and together with a cover piece of stout cartridge paper, or something similar, clip

to the bottom edge of the L-shaped board with a small bulldog clip.

Next colour up block B with a little starch paste and red water colour—neither too wet nor too dry. Experience will soon decide. With papers folded back, place the printing board close up to the block, fold the papers over the block, and rub briskly, but not heavily, with the baren—or roll lightly with the squeegee.

Turn back the paper, and if a good impression has been obtained, lift away from the block. If the impression is insufficiently clear, further colour may be applied where necessary, and the process repeated.

This same process is carried out with blocks C and D in turn, finishing with Block A—the key block—in black.

Vary the order of printing the colours, and their intensity, until the best effect is obtained.

In connection with the Lord Mayor's Coal Fields Distress Fund Appeal. Mr. Heath has very kindly offered up to twenty completed prints of the woodcut to be sold for the benefit of the Fund for the distressed mining areas. Any listener who would like to have a copy should send not less than 5s. to the Secretary of the Fund, Sanctuary Buildings, Great Smith Street, S.W.1., marking the envelope 'Woodcut.' If more than twenty applications are received, they will be dealt with in strict rotation. In making their applications listeners should say whether, in the event of the supply being exhausted, they wish their money returned or applied to the Lord Mayor's Fund.

SIR OLIVER LODGE—COMPTON MACKENZIE—LORD RONALDSHAY

Monday

Tuesday and Wednesday

Friday



All over England you see them—the aerial masts of the million, rising from roof-tops amidst the trees, or from the inky silhouette of the tenements. They stand as symbols of one of the greatest cultural revolutions in the history of Mankind—the coming of broadcasting.

As one travels out of London by any of the great railway routes, the first few miles are always a depressing sight. Past the windows of one's carriage streams a dreary procession of backs. Backs of houses that hardly look like houses—little brick boxes joined together in long rows, marked off from each other only by crazy wooden fences separating the scraps of backyard, and by that curious roof-parapet insisted upon by a careful L.C.C. Tiny windows, lighted from within by the crude glare of gas, and covered with lace curtains to give some sort of privacy against the continuous intrusion of the trains, or washing darkening visibly in the soot-laden air—these are the chief things that seem to strike one night or day.

A little farther out one comes to the fringes of the town. Public parks, strewn with litter, the grass long vanished under hundreds of eager feet; factories by the railway line, with long rows of uneven gables rasping the grey sky; slag-heaps, chimneys, sidings—and then the outer suburbs, with houses growing steadily from the little concrete bungalows of the new estate to the roomy dwellings that would be called mansions if they were set in their own parks in the country instead of being laid out in Maple Avenues and Park Crescents and Cedar Roads. Then the last wandering General omnibus recedes in the wake of the last far-flung tram; one has come to the end of London, and one's sense of depression passes away.

That is the road out of London as it has been for a generation—lengthening steadily, but growing no whit less dreary as the time went by. But one change has come over it in the last few years.

On the dingy brick walls of the little rows of houses that line the London railway tracks, on the neat tiled roofs of the villas beyond, from the spreading trees that shade the gardens of successful City men—there arose, here and there, masts. Strange masts unlike anything that had arisen any time before; masts lean and towering, jointed and toppling, with thin wires stretching to the chimney-tops—masts and wires that matched well enough with the washing-poles and lines of the little houses, and contrasted oddly with the straight, white-painted flag-staffs of 'Grange Court' and 'The Mount.' For a year or two the masts climbed higher and higher into the sky. They rose high over the houses in the back streets; where long strips of garden ran down to the railway line, masts at the foot sent their wires sagging and dipping to masts on the roof. From amongst the topmost branches of the trees wires ran to the highest gable of 'The Gables,' as

neighbour vied with neighbour at the panels of the set below.

For a new toy had been given to Demos, and he was playing with it in his whole-hearted, childish way. Wireless was being put through it on the nursery floor. It was being overworked and overwound. Demos enjoyed it, and expected it to do the impossible for him. Masts climbed, wires stretched. It was a great game.

The sky-scraping masts, the wires that drooped under the weight of their own length, have gone. Demos has learnt more about his toy. But on the houses one still sees the masts. Shorter, stronger, more permanent, one hardly notices them now. But one never sees a street without them. Where cramped backyards must serve for gardens—where window-boxes on upper windows show that someone who loves growing things has no patch of soil to call his own—the masts rise from the brick and slate, signifying escape from that narrow prison into a wider world beyond.

Behind the back windows runs the railway. Before the front windows, across the thin strip of street, stands a row of houses just like the house itself. For miles around, bricks and mortar and chimneys and trams. But the mast means liberty. Great music, drama, news, humour, and the knowledge for which so many have thirsted in vain. And above all, new things, things from outside, the same things that other people have gone to the concert-hall, the theatre, the music-hall to enjoy. Things that were once dispensed for money, obtained with toil and difficulty. And now—the masts.

DEMOCRACY, as a political theory, is a matter for debate. It is a theory amongst many; it can be defended or attacked. But on two things its opponents and its advocates agree. You cannot have democracy unless there is fundamental equality. And, whether or not you have democracy, it can only be for the advantage of the community that all its citizens should be happy, intelligent and well-informed. We call our social system a democracy. How far does it rest on equality? And how far are its citizens happy, intelligent and well-informed?

On the answer to these questions men might argue—as undoubtedly they will argue—for the next hundred years. But even in the last five years wireless has done much to simplify the answering of them both. Things that have been attempted by laws and agitations and campaigns, and things that have been impeded by sheer inertia and the Englishman's radical fear of change, have been done quietly, almost discreetly, by those masts and wires.

The deprivation of opportunity—the lack of scope for expansion—is the great curse of being poor. Granted enough to eat and drink, adequate shelter and clothing, it is the narrowness of life that makes the inequality of our social system hurt. Not to be able to go to a theatre, to visit new places and see new things, to meet new people who have something of interest to say; to have to live cramped in small rooms in a small house, to move in a narrow round whilst the world outside is full of alluring new experiences and new ideas—that is what makes intelligent people envy even the vapid idlers whom the picture-papers show every week enjoying some new amusement in some new place. And that is where that forest of masts has done more than any bristling array of staves and scythes and pitchforks that ever pulled a social system down, to level the inequality between rich and poor.

Small rooms in a small house, but all the world from New York to Sydney within your grasp. A man who has lived all his life in a London suburb can now hear voices, speeches, music from all over England, all over Europe, all over the world. No money for theatres, but the greatest plays ever written coming on the wireless set. No money for books, but their authors talking, reading over the microphone. No chance of education beyond the school stage, but professors of every university broadcasting on every subject under the sun. No time for concerts, but the greatest music almost every night. No chance to be present at all the interesting occasions of the year, but everything from the Opening of Parliament to the Boat Race made to live in one's ears. Wireless has killed that exclusiveness of the best things that makes it hard being poor. The things that used to be reserved for the conversations of people with money and leisure are now the topics of the 8.20 and of the workman's car. If you have heard *The Ring* at Covent Garden, or Yvette Guilbert at the Arts Theatre, it is no use nowadays trying to impress less favoured friends. They have heard it all on the wireless, and they know as much about it as you.

Those masts that rise above the roofs of England mean something more than an advance of science or a new method of distributing music and news. They mean that half the inequality that makes democracy a mockery—half the dissatisfaction of far more than half the nation—is being swept away. One can hear the ancient barriers falling as one listens to a comedian on the loud-speaker in a panel doctor's waiting-room, or to a lecture on psychology broadcast in the saloon bar of a pub off Berkeley Square.

'ORANGE' AND 'ORIENT.'

A note on the early novels of Compton Mackenzie, one of which, 'Carnival,' forms the basis of the play to be broadcast on Tuesday (5GB) and Wednesday (London).

LUCKY are those young as I who lived with and grew up with Compton Mackenzie's new-born books in the five peaceful years before the War; and luckier those who had the advantage which I had of knowing and loving the miniature world which he chose as his first model.

It was a special world he chose—West Kensington, Earl's Court, St. Paul's School, Oxford, Leicester Square, and slumland. Many of its spectacles are still to be seen, many of its characters are, or were, in the flesh—and I knew some of them, and felt that I knew them all: for this was notable, that in those early books he painted a little-chosen world so truly and so newly that it was the whole world in perspective for the mass of us. He gave us a complete world; and it was very nearly *the* world. Most important of all, it was a world for growing in. We felt that no one had given us so sensitive and so sound a picture of the world into which we schoolboys were growing up. I do not know if 'Sinister Street' is read today as much and as keenly as it was by sixteen to twenty-two-year-olds: if not, it is a pity.

'The Passionate Elopement,' his first book, published in 1911, was an essay. Very stylized and very Oxford, it gave in chosen language the pump-

rooms and chalybeate, Beau Brummell and Beau Ripple, the foppishness, the frills, and the flirtations of 'Ba-ath' and the Wells. It was well received at first, and gained much in popularity later, for its characters were very true and human under all—'Damn all buttons for being round!' said Beau Ripple, when his stud rolled under the wardrobe—but the real man, for us, began with 'Carnival' (1912).

London was full of 'Carnival' for months—it was the book of the year, and, I have always felt, the perfect modern example of artistic balance and completion in a novel.

1913 gave us 'Sinister Street,' Part I, and 1914 Part II. Michael Fane's most sensitively-drawn babyhood and childhood—nothing like it had been then done, though now a hundred writers tread in C. M.'s footsteps—living near the school with his horrible bogey-making Nanna; Annie the maid, who was always sick in the train; old Mrs. Frith, the cook, who drank and was a darling; his little sister Stella, the artistic, the precocious (? Fay Compton); and, deliciously lovely, vague, his sweet unmarried mother, 'Mrs. Fane'; on to St. Paul's School—its officials so clearly and so fairly portrayed that few, if any, resented the portraiture!—up to Oxford and a world with many figures already known from 'Carnival,' or found again in 'Guy and Pauline,' and the Sylvia and Michael book written after the War and carrying old characters into it. One long saga on a giant scale—and it taught us very much; it gave to most of us our real selves. Michael Fane is nearly universal.

Everything is there, and everything in proportion—the youthful mind's reactions to growth's experiences: to pride, to sensitiveness, shame; jollity, cheap calf-loves, holidays; decline and fall of the decent schoolboy tempted; sex, and, later, love. Tinselly phrases of High Church and Low Church and Roman Catholicism, and the poor young lad who made an arty oratory for one out of the housemaid's cupboard; the alternating monk and libertine Aloysius, *alias* Meats, with his useful revelations of the filthiest sides of things; and the underworld, from Leicester Square, East and North.

Such a wealth of colour, and of truth in the portrayal—books for happy dipping night after night: the dreaming spires of Oxford, side-shows in the Earl's Court Exhibition, budding girls of questionable mothers in West Kensington, bearded decadents in Edwardes Square, prize-fighting bullies in squalid slums, and the good and the bad and the stupid and the lovable sides of the girls of the 'Orient' and the 'Orange.' The 'Orient,' the Alhambra of the vanished promenade and its promiscuous and multi-coloured crowd; and the 'Orange' like a dream of the old Café Royal—they bring us back to 'Carnival,' that 'Carnival' of which a radio version will be broadcast by the B.B.C. on January 8 and 9.

'Carni Vale' indeed—but what a world of flesh and heart and devil, what wealth of human feeling, and how superbly Mackenzie creates characters!

ARTHUR VIVIAN.

CHRISTIANITY AND LIFE.

Canon Tissington Tatlow, D.D., on the Student Christian Movement, a Service from the Quadrennial Conference of which is to be broadcast on Sunday evening.

WHEN students appear on the streets of London bearing Phineas in procession, elect a Lord Rector in one of the Scottish Universities, or, dressed in quaint costumes, collect funds from the public for one of the great hospitals of a provincial city, it hardly occurs to the man in the street that he is face to face with members of the most thoughtful and serious-minded class in the community. Yet, anyone who knows the universities from the inside is aware that every question which exercises the mind of man is under constant discussion by students—which discussion is a very important part of the mutual education which they provide for one another.

Students love societies, and they spring up like mushrooms to serve their ends. Amid a welter of organizations a few are remarkably durable, and one stands alone in its influence, extent and size—the Student Christian Movement.

This movement is a creation of students, made by them to meet a need of which they are conscious, and passed on from one student generation to another for over thirty years, growing all the while until to-day it girdles the globe.

Influential as it is, the student class is small: there are fewer than two million men and women in the universities and institutions of higher

learning in the world. The international Student Christian Movement has in its ranks 350,000 of these students, gathered from forty countries. Not only men and women from Oxford and Cambridge, Dublin, Yale, Berlin and Paris, but Orientals, Negroes, Red Indians, Javanese and many nationalities that seem quaint to us are represented in its ranks, because students of all these races, and many more, are receiving higher education in their own lands on the lines laid down by the West.

In Great Britain every university and college has its branch, and two thousand delegates from these branches are now meeting at Liverpool, together with visiting delegates from France, Germany, Holland, Scan-

dinavia, Rumania, Austria, Czecho-Slovakia, Switzerland, United States, and Canada, as well as Indian, African, Chinese and Japanese students studying in this country, to discuss in full conference and smaller groups 'The Purpose of God in the Life of the World.'

The movement is based on the conviction that the Christian view of the world is true, and that Jesus Christ is the supreme revelation of God and the true nature of man.

Regarded singly, the meetings in a given college may seem unimportant, and the numbers attracted to them small, but the cumulative effect is considerable; and when one finds archbishops, statesmen, journalists, vice-chancellors of universities, heads of public schools, officers of the League of Nations, engineers, teachers, doctors, and a rapidly increasing number of business men declaring that this movement was the biggest influence in their lives when at college, one realizes that this quiet and little-known movement has become something of national and international importance.

The Christian faith is presented to students as a way of life for the individual, for society, and for the nations. Students fling themselves into the attempt to live what they believe to be true; and so lives are moulded and Christian citizens are made.

While the majority of students who pass through the ranks of the movement enter business and the professions, some devote themselves to the Christian ministry at home and abroad, or to other forms of direct religious service, fourteen thousand of them having gone from the movement in Europe and America in the last three decades to Africa and the East. It is the advent of these trained men and women which in recent years has enabled the great missionary societies to found universities, medical schools, and technical colleges, thus both broadening their work and increasing their usefulness.

Students studying away from their homelands have been cared for by the movement, not least the two thousand Oriental students in London, numbers of whom find a congenial atmosphere in the Student Movement House in Russell Square, where an Oxford man presides as warden over the club with a thousand members of fifty different nationalities.

TISSINGTON TATLOW.

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, Jan. 6.		
3.15. National Sunday League Concert.	3.30. Military Band Concert.	3.30. Cardiff. A New Year Programme.
8.0. Lecture Recital of Church Music.	9.0. Chamber Music.	
Monday, Jan. 7.		
9.35. Incidental Music and Songs to Shakespeare's Plays.	8.30. Military Band Concert.	8.0. Belfast. Elizabethan Music.
Tuesday, Jan. 8.		
9.40. Concert.	8.0. Duets for two pianofortes.	8.0. Glasgow. Orchestral Concert.
Wednesday, Jan. 9.		
7.45. Wireless Military Band.	8.30. Spain in Music of the 20th Century.	3.0. Manchester. Orchestral Concert.
Thursday, Jan. 10.		
4.0. Brass Band Concert.	3.0. Symphony Concert (Bournemouth)	7.40. Belfast. Symphony Concert.
7.40. Hallé Concert.	10.15. Orchestral—'Rameau and Gluck.'	7.45. Cardiff. Symphony Concert.
Friday, Jan. 11.		
8.0. Charles Ancliffe Concert.	3.0. Organ Recital.	4.0. Glasgow. Light Music.
Saturday, Jan. 12.		
3.30. Ballad Concert.	3.30. Organ Recital.	3.30. Belfast. Light Music.
7.30. Wireless Military Band.	8.0. Symphony Concert.	7.45. Cardiff. Concert.

**CAMBRIDGE AND DISTRICT
RADIO SOCIETY.**

25, HILLS ROAD,
CAMBRIDGE.

C. French, Esq.,
Celestion Radio Co.,
London Road,
Kingston-on-Thames.

Dear Sir,

You may be interested to know that at our usual annual loudspeaker test a Celestion came first for all-round work. This is very gratifying when one considers the number of cone speakers which have appeared on the market since last year. I hope, on behalf of this Society, that you are having a very successful season.

Yours faithfully,

(Signed) A. G. Beger,
Secretary.



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London, S.W.1**



3.15
Chevchavadzi
the Pianist

SUNDAY, JANUARY 6
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

9.5
Elsie Griffin
the Soprano



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

3.15 National Sunday League
Concert

Relayed from the London Palladium
THE NEW SYMPHONY ORCHESTRA
Conducted by Dr. MALCOLM SARGENT
Prince GEORGE CHEVCHAVADZI (Pianoforte)

ORCHESTRA

Overture, 'The Bartered Bride' Smetana
A Midsummer Night's Dream Mendelssohn
Nocturne; Scherzo

Prince GEORGE CHEVCHAVADZI

Pianoforte Concerto.....Grieg

ORCHESTRA

Suite, 'Scheherazade' (Three Move-
ments).....Rimsky-Korsakov

Lyric Suite.....Grieg

Fête Polonoise.....Chabrier

LIKE more than one of his gifted compatriots, Rimsky-Korsakov began his career as a musician from the amateur's point of view. Born in that class of Russian Society whose sons have a choice of only two careers, he was a sailor until his thirtieth year. Even after his fine musicianship had earned him the appointment of Professor of Composition in the St. Petersburg Conservatoire, he carried on its duties for some time without relinquishing his rank on the active list of the Navy. That there is nothing amateurish in his musical equipment is by now very clearly recognized. He is known as one of the most brilliant members of the modern Russian school, whose work combines something of Eastern gorgeousness with the sombre traits of the Slav character. Oriental subjects always had a strong fascination for him, and in the Suite to be played this evening the East, with its blazing sunshine and its brilliance of colour, is vividly presented in the music.

The subject is, of course, from the *Arabian Nights*, and the composer prefaced his score with the following note:—

'The Sultan Schahriar, convinced of the infidelity of the whole race of women, has sworn to send each of his wives to death after only one bridal night. But Scheherazade saves her life by interesting him in tales which she recounts one after another for one thousand and one nights. Impelled by curiosity, the Sultan puts off from day to day the fate of the lady, and ends, as all the world knows, by renouncing his blood-thirsty intention.'

The four stories which are used as subjects in the several movements in the Suite are:—

1. The Sea and Sinbad's Vessel.
2. The Story of the Prince-Kalendar.
3. The Young Prince and the Young Princess.
4. Fête at Bagdad. The Sea. The ship is wrecked against the rock surmounted by the Warrior of Brass. Conclusion.

The first one begins with a robust tune which obviously indicates the furious Sultan. The running phrase on the violin, which follows, is clearly Scheherazade herself, and then a tranquil section in 6-4 time is the telling of the story. The wrath of the



Dr. Malcolm Sargent (left) conducts the Orchestra in this afternoon's National Sunday League Concert, and Albert Sandler broadcasts from the Park Lane hotel at 9.5 tonight.

Sultan is heard again, and Scheherazade's seductive pleading, both mingling with the story in a very interesting way, and at the very end a soft presentation of the Sultan's theme tells us that for the moment, at least, the lady has won.

In like manner, the other movements illustrate the tales with which listeners must all be familiar, so that further detailed analysis is hardly necessary. It is interesting, however, to note the reappearance, particularly in the fourth movement, of the tunes of the angry Sultan and the pleading Scheherazade. It is her tune which triumphs at the end, after we have heard the Sultan's theme in a much gentler form than at first.

CHABRIER, best known as the composer of the brilliant 'Spanish Rhapsody,' had more than a fair share of the ill-fortune which so often dogs the steps of genius. His opera, *Le Roi Malgré Lui* (The King in spite of Himself), cast in a rather old-fashioned form, was given with success at the Opera-Comique in 1887. But after only three performances the theatre was burned down, and though the opera was afterwards revived, it has never won the popu-

larity which its brilliance, its spontaneity, and its exuberant humour deserve.

Although he began his career as an amateur, Chabrier achieved a real mastery over the materials of music, and may well be regarded as one of the founders of the modern French school.

This Polish Festival, taken from the ill-fated opera, begins with a rhythmic outburst, punctuated by silences, and then an energetic dance theme appears. It comes to an end with a long, silent pause, and after several brief interchanges of swift-moving and slower tempo, there is a three-in-the-bar section, suggesting the traditional Polish Mazurka. It is set forth at some length with more than one melody of its own, and after a reminder of the opening, a still more lively dance movement brings the piece to its boisterous close.

For Programmes from 4.45 to 6.15 and from 6.45 to 8.45 see opposite page

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of Shaftesbury Homes and *Arcthusa* Training Ship by the Rev. C. M. HORLEY, Deputation Speaker for the Society

STARTING in 1843 as a Ragged School in the slums of St. Giles's, the Shaftesbury Homes have now expanded until they consist of six homes, a shipping depot, a technical school and working lads' hostel, and, of course, the famous training-ship *Arcthusa*. This, the last British frigate to go into action under sail alone, has been a training-ship since 1874, and has passed 3,500 boys into the Navy and 6,500 into the Merchant Service. An appeal broadcast in 1927 for help with very essential repairs to the *Arcthusa* (then in danger of breaking in half) raised £626. Tonight's appeal is for funds to meet the constant expenses of maintenance of the homes.

Contributions should be sent to 164, Shaftesbury Avenue, London, W.C.2.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN. Local Announcements; (Daventry only) Shipping Forecast

9.5-10.30 Albert Sandler

and the

Park Lane Hotel Orchestra
From the Park Lane Hotel
ELSIE GRIFFIN (Soprano)

ORCHESTRA

Overture, 'Mignon' Ambroise Thomas
Valse des Fleurs ('Nut-Cracker' Suite).....Tchaikovsky

ELSIE GRIFFIN

Waltz Song ('Romeo and Juliet') Gounod

ORCHESTRA

Selection on famous works by Grieg

ALBERT SANDLER (Violin)

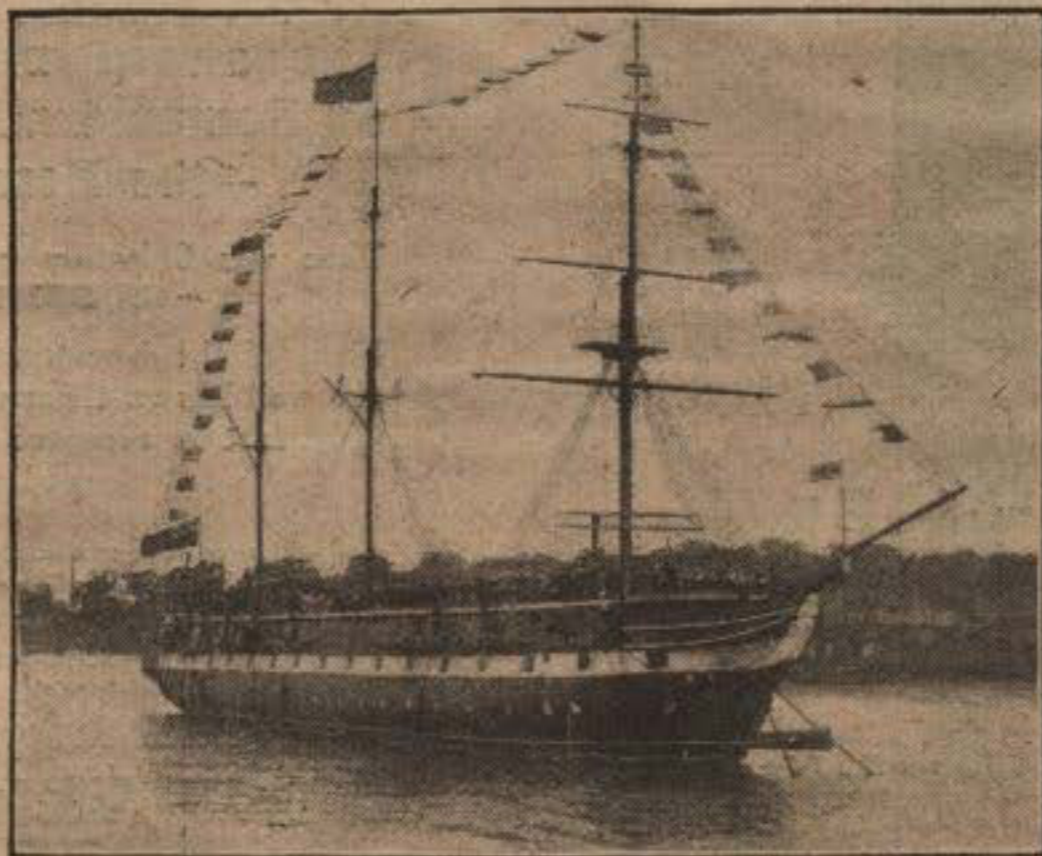
Kol Nidrei.....Max Bruch
Pale Moon....Logan, arr. Kreisler

ELSIE GRIFFIN

April is a Lady.....Phillips

ORCHESTRA

Hungarian Rhapsody No. 14 Liszt



THE ARETHUSA ON TRAFALGAR DAY, with bunting flying and the boys lining the decks. The *Arcthusa* Training Ship and the Shaftesbury Homes are the subject of the appeal from London at 8.45 tonight.

Topical



THE DAY OF REST.

Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



(For 2.15 to 4.45 Programmes see opposite page.)

4.45 'BROTHER WOLF'
From the 'Little Plays of St. Francis'
by
LAURENCE HOUSMAN
Performed by
UNIVERSITY COLLEGE, LONDON, DRAMATIC SOCIETY
Produced by **A. S. GILBERT**

Francis.....RAYMOND BUTLIN
Juniper.....FRANK L. HEATH
Lupo.....D. J. THEODORE BICKERTON
Guiseppo.....G. E. MURPHY
Bartol.....LEONARD S. MUMFORD
Cocco.....H. G. GEE
Bastiano.....G. S. CLYDE

FOR a number of years, the Dramatic Society of University College, London, have given annually a series of public performances (devoting the proceeds to religious charities) of these celebrated plays by Laurence Housman which illustrate episodes in the life of St. Francis of Assisi. No more delightful figure appears in the whole pageant of the Middle Ages than St. Francis, the apostle of poverty and the exponent of the simplest elements of human holiness and happiness. Listeners who remember the previous broadcasts of *Brother Juniper* and *Sister Clare* will realize how perfectly Mr. Housman's 'Little Plays of St. Francis' have caught the spirit of that extraordinary movement that St. Francis initiated, which remains to a great extent unique in the history of Christianity. Tonight's production is again being given by the Dramatic Society of University College, London.

5.15 Missionary Talk
DR. ALEXANDER HETHERWICK, C.B.E., D.D.:
'My Forty-five Years in Central Africa.'
S.B. from Aberdeen

WHEN Dr. Hetherwick started work as a Church of Scotland missionary in Central Africa in 1883, he found the country very different from what it is today. The change is well illustrated by the fact that on the spot where he once watched a fierce battle between the Angeni and the Yao, the Sports Ground at Zomba now

(Continued at foot of col. 2.)



'BROTHER WOLF.'

A Scene from *Brother Wolf*, one of the 'Little Plays of St. Francis' by Laurence Housman, which is being given by the University College Dramatic Society this afternoon.

6.45-7.30 Student Christian Movement

A DEVOTIONAL MEETING
Relayed from
the Philharmonic Hall, Liverpool
S.B. from Liverpool

The meeting to be broadcast tonight is the fifth evening session of a conference of the Student Christian Movement of Great Britain and Ireland, which is dealing with international and missionary questions under the title, 'The Purpose of God in the Life of the World.' The Rev. R. O. Hall, M.A., will conduct a short service. The singing of the student audience will be led by a choir, trained by Miss Mary Trevelyan, and the address on 'The Dedication of the Mind to the Service of God in the Modern World' will be given by the Rt. Rev. William Temple, D.D., Bishop of Manchester and Archbishop-Designate of York.

The Student Christian Movement is the British Branch of the World's Student Christian Federation, a world-wide student organization which exists to help students to understand the Christian faith and to live the Christian life.

(Continued from col. 1.)

stands. Amongst his own exploits which contributed largely to the change, it may be mentioned that he handed out the first ten seeds from which the most profitable agricultural industry in the country has now grown up. When he left Africa he was Moderator of the Central African Church with a native membership 40,000 strong.

5.30 Reading
Scenes from Old Testament History
'THE PROPHETS ON MOUNT CARMEL'

PREVIOUS series of Old Testament readings have illustrated the poetry and the wisdom in which the Bible abounds. The present series (which began with the reading of the 'Queen of Sheba' passage last week) is taken from the second half of the Old Testament, the books of Kings, Esther, Job, Ezekiel, and Daniel. Throughout the series recurs the idea of the God of Israel defending His people against the incursions of the heathen; and the passages that will be read have that epic quality to which the Bible narrative so often soars. This afternoon will be read the story of one of the most striking occasions on which the prophet of Israel was vindicated—the conflict on Mount Carmel between Elijah and the prophets of Baal.

5.45-6.15 app. Church Cantata (No. 190) Bach
SINGET DEM HERRN EIN
NEUES LIED

(Sing to the Lord a glad new song)
Relayed from the Guildhall School of Music
DORIS OWENS (Contralto)
JOHN ADAMS (Tenor)
KEITH FALKNER (Baritone)

(For the words of the Cantata see page 17.)

6.45-7.30 Student Christian Movement
(See top of column)



IN THE HEART OF NYASALAND.

The Church at Blantyre, Dr. Hetherwick's headquarters in Central Africa, which he built and in which he has ministered for over thirty years. This afternoon, at 5.15, Dr. Hetherwick will talk on his work during forty-five years in Central Africa.

8.0 Church Music
Explained by
DR. SYDNEY H. NICHOLSON
Warden of the School of English Church Music
With illustrations by
THE CHOIR OF ALL SAINTS' CHURCH,
Margaret Street

Two Psalms:
cx to plain-song
cxxi to an Anglican Chant
Magnificat in D Minor.....*Farrant*

Three Hymns:
Come, Holy Ghost (A. and M., 157), to Plain-song
As with Gladness (A. and M., 79), to German tune

Two Anthems:
Sing praise to God.....*Bach*
(Air from the Schemelli Hymn Book)
My soul, there is a country.....*Parry*

Three Carols:
Rosa Mystica.....*B. J. Dale*
In dulci jubilo Set for 12 Voices by Pearsall
When the crimson sun had set (Traditional French Carol)

CHURCH music is a province almost without bounds, but the ordinary small church has few opportunities to explore more than a very limited portion of it, and in village churches both organist and choir tend to get a shade weary of their small repertoire without having much incentive to enlarge it. Dr. Sydney Nicholson will be remembered for his many broadcasts from the organ of Westminster Abbey when he was organist there. He recently left the Abbey to found a school of English Church Music, of which he is Warden, and where he is doing much to improve the general standard of church music throughout the country. In tonight's lecture recital he will attempt to show many types of church music that are not generally known in small churches, which can yet be quite easily performed by small village choirs.

(For 8.45 to 10.30 Programmes see opposite page.)

10.30 Epilogue
'DIVES AND LAZARUS'

SUNDAY, JANUARY 6
5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30
Military
Band
Concert

OUTSTANDING
ITEMS FROM
THIS WEEK'S
PROGRAMME

obtainable on

"His Master's Voice"

CONCERTO IN A MINOR, Op. 16
 (Grieg) by De Greef and Royal Albert Hall
 Orchestra. D 1237-1240, 6/6 each.

SCHEHERAZADE Op. 35, by Phila-
 delphia Symphony Orchestra. D 1436-
 1440, 6/6 each.

LYRISCHE SUITE Op. 54 by Royal
 Albert Hall Orchestra. D 1081-1082,
 6/6 each.

WILLIAM TELL OVERTURE
 by Royal Opera Orch. (Covent Garden).
 B 2437-2438, 3/- each.

ANGEL'S GUARD THEE (Godard)—
 by Leonard Gowings. C 1444, 4/6.

MERRY WIVES OF WINDSOR
OVERTURE by New Light Sym. Orch.
 C 1260, 4/6.

MAGIC FLUTE OVERTURE
 by Berlin State Opera Orchestra. E464, 4/6.

AIDA Selection by Aldershot Command
 Bands. C1268, 4/6.

WISH WYNNE—Our District Visitor
 —A Servant Girl, B 2532, 3/-.

LIEBESTRAUME No. 3—by New
 Light Symphony Orchestra. C 1352, 4/6.

FINGAL'S CAVE OVERTURE
 by St. Louis Symphony Orchestra. D 1299,
 6/6.

POMP AND CIRCUMSTANCE
MARCHES (Elgar), Nos. 1 and 2, by
 Royal Albert Hall Orchestra. Conducted
 by the Composer. D 1102, 6/6.

BRAHMS' CONCERTO in D, Op. 77,
 by Kreisler and Berlin State Opera Orches-
 tra. DB1120-1124, 8/6 each.

BALLET EGYPTIAN by Reginald
 Foort. B 2477 and B 2479, 3/- each.

WOTAN'S FAREWELL — Valkyrie
 by Schorr and Berlin State Opera Orches-
 tra. D 1332-1333, 6/6 each.

1812 OVERTURE, by Coldstream
 Guards Band. C 1369, 4/6.

ROSENKAVALIER — Waltz Move-
 ments; by Tivoli Orchestra. Conducted
 by Strauss. D 1094, 6/6.

PATHÉTIQUE SYMPHONY
 (Tchaikovsky), by Symphony Orchestra.
 D1190-1194, 6/6 each.

HUNGARIAN RHAPSODY No. 12
 (Liszt), by De Greef, C 1093, 6/6.

Greatest Artists—
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 London, W.1



3.30-5.15 A MILITARY
BAND PROGRAMME
 (From Birmingham)

THE BIRMINGHAM MILITARY
BAND

Conducted by W. A. CLARKE
 March, 'Tartare'..... Ganne
 Overture, 'William Tell'
 Rossini

PHYLLIS PECK (Soprano)
 O sleep! why dost thou leave
 me?.....Handel, arr. Bishop

The Lotus Schumann
 Love Grieg
 Wandering in the Woods)

3.52 BAND

Entr'acte, 'Cocheco'...Reeves
 Piccolo Solo, 'Echoes des Bois'
 ('Forest Echoes').... Damare
 (Soloist, WALTER HEARD)

J. WILLIAM DUNN (Pianoforte)
 Impromptu in B Flat, Op. 142,
 No. 3 Schubert

BAND
 Selection, 'Mignon' Ambroise Thomas

4.27 PHYLLIS PECK

Winds in the Trees Goring Thomas
 Armida's Garden Parry
 Ecstasy Rummel
 Heatherland Dumayne

BAND
 Berceuse ('Jocelyn') Godard
 Suite of Alsatian Scenes Massenet
 Sunday morning; At the Inn; Beneath the
 Lindens; Sunday evening

4.55 J. WILLIAM DUNN

Octave Study York Bowen
 Concert Study, Op. 19, No. 3 Poldini
 Papillons (Butterflies), Op. 50, No. 5... Ole Olsen

BAND
 Slavonic Dances, Nos. 1 and 2.....Dvorak

7.55 A Religious Service

From St. Martin's Parish Church
 (From Birmingham)
 Conducted by the Rev. F. C. SPURR
 (of Hamstead Road Baptist Church)
 THE BELLS

8.45 THE WEEK'S GOOD CAUSE:
 (From Birmingham)

Appeal on behalf of the Birmingham Citizens'
 Society, by Mrs. AGNES TAUNTON
 The address to which contributions should be
 sent is 161, Corporation Street, Birmingham

VOLUNTARY effort in charitable service is
 an excellent thing; but unless it is organized
 it often results in sporadic achievements that
 overlap at some points and leave others com-
 pletely uncovered. A big city nowadays can
 well afford to treat its charitable work as a
 whole and organize it as any other service is
 organized. The Birmingham Citizens' Society
 is the reorganized charitable and social service
 organization of the city, and is affiliated to
 the National Council of Social Service. It
 exists to help citizens in illness or distress, and
 last year it assisted over 6,000 families. It
 has twelve district committees, in addition
 to the head office organization, and a group of
 voluntary social workers attached to each.

8.50 WEATHER FORECAST, GENERAL NEWS
BULLETIN



The Rev. F. C. SPURR
 conducts the service relayed
 from St. Martin's Parish
 Church at 7.55 this
 evening.

9.0 Chamber Music

THE ENGLISH ENSEMBLE
 LOUISE MARSHALL (Mezzo-
 Soprano)
ENGLISH ENSEMBLE
 Trio in E Flat for Pianoforte,
 Violin and ViolaMozart
 Andante—Menuetto and Trio—
 Allegretto

9.20 LOUISE MARSHALL
 O wusst ich doch den
 Weg
 Sonntag
 Schon war, das ich dir
 weihte
 Botschaft
 Brahms

9.30 ENGLISH ENSEMBLE
 String Trio 'Serenade' Beethoven
 Marcia; Adagio; Menuetto;
 Adagio leading to Allegro
 Marcia

9.50 LOUISE MARSHALL
 Japanisches Regenlied
 Soudung
 Sommernacht
 Marchen
 Alle Dinge haben sprache chen ..
 Knabe und Veilehen
 Joseph Marx
 Erich Wolff

10.0 ENGLISH ENSEMBLE
 Piano Quartet in C Minor Fauré
 Allegro molto moderato; Scherzo; Adagio;
 Allegro Molto

10.30 Epilogue

B.B.C. SCHOOL BROADCASTING
PAMPHLETS.

Easter Term, 1929.

The undermentioned pamphlets are
 published in connection with the afternoon
 broadcasts to Schools. They will also be
 found of assistance to listeners generally.

Now Ready. — Schools Broadcast
 Syllabus. Free. By post 1d.
 Available January 1, 1929.

(The following pamphlets, 1d. Post
 free 2d.)

- Secondary School Syllabus.
- Scholars' Music Manual, No. II. Sir
 Walford Davies.
- Elementary French Manual, No. II.
 E. M. Stephan.
- Foundations of Poetry, Course 2. J. C.
 Stobart and Mary Somerville.
- What the Onlooker Saw, Course 2.
 Rhoda Power.
- Nature Study, Course 2. Miss Von
 Wyss.
- The Why and Wherefore of Farming,
 Course 2. A. B. Keen.
- Round the World, Course 2. Clifford
 Young, Ernest Young, and Other Travellers.
- Great Discoverers. Mrs. Amabel
 Williams Ellis.
- Speech and Language (for Teachers
 only). A. Lloyd James.
- Schools supplied in bulk at 1d. per copy,
 plus postage.
- Subscription for one year 4s.
- Supplies may be obtained from the B.B.C.
 Bookshop, Savoy Hill, London, W.C.2.

10.45 a.m.
New Talks for
Daventry
Listeners

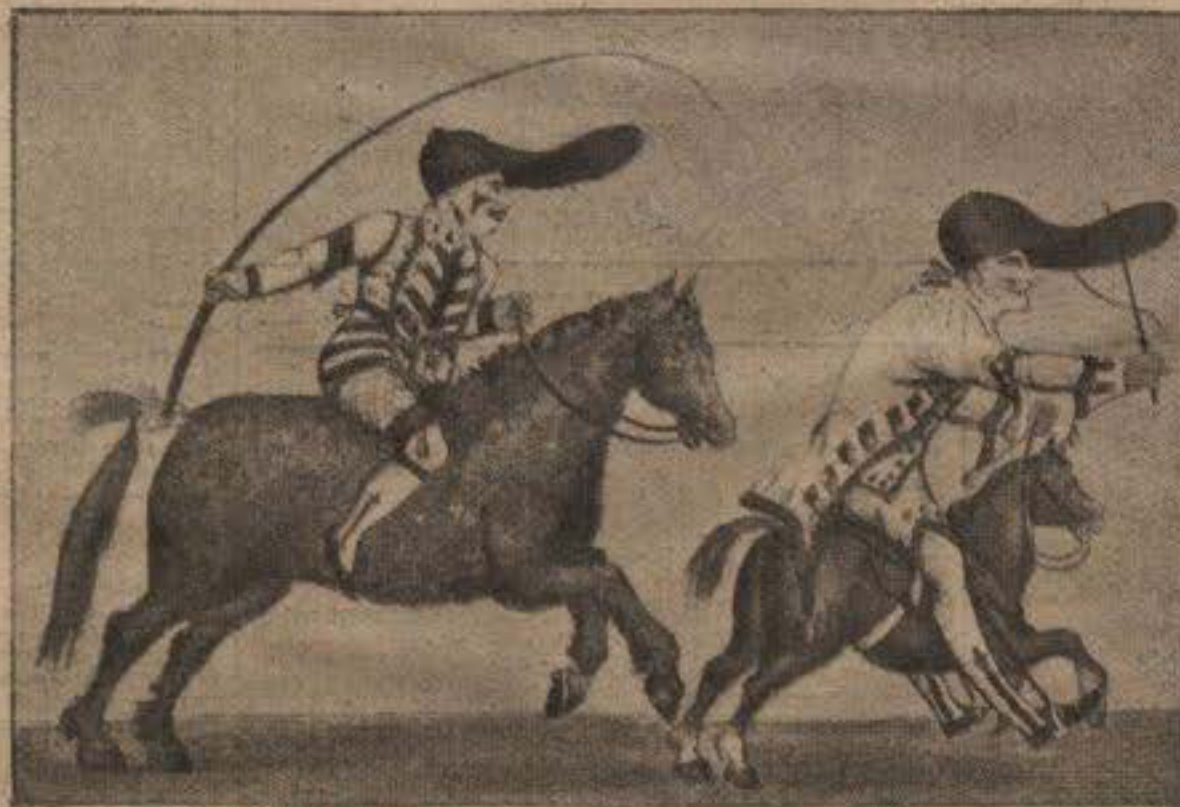
MONDAY, JANUARY 7
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

9.35
Shakespearean
Songs
and Music

- 10.15 a.m.** The Daily Service
10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45 (5XX only) (See centre column.)
11.0 (Daventry only) Gramophona Records
12.0 A BALLAD CONCERT
JOAN VINCENT (Soprano)
GABRIEL LAVELLE (Baritone)
12.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
1.0-2.0 THE PICCADILLY HOTEL ORCHESTRA
Directed by LEONARDO KEMP
From the Piccadilly Hotel
3.0 A Studio Concert
DOROTHY SMITHARD (Contralto)
ANDREW BROWN'S QUINTET
4.15 ALPONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
5.15 THE CHILDREN'S HOUR
FIRST DAY OF REQUEST WEEK
'Country Gardens' (Grainger),
'Wedding Day' (Grieg), and
other Favourites, played by
CECIL DIXON
'My First Adventure with
Eustace, written and told by
C. E. HODGES
'Passing By' (Parcell), 'The
Floral Dance' (Moss), and
some popular Sea Shanties
(Terry), sung by REX PALMER.
'Zoo Jokes' by LESLIE G.
MAINLAND
6.0 My Day's Work—I, A
Factory Girl
ANY amount of reading about
factories will not give one
so clear an idea of the actual
life of a factory girl as will
this evening's talk. It is
to be followed, later in the
series, by accounts of their
day's work by such different
types of people as a dock
labourer, a bus conductor,
and a hospital nurse.
6.15 TIME SIGNAL, GREEN-
WICH; WEATHER FORECAST,
FIRST GENERAL NEWS BUL-
LETIN
6.30 For Boy Scouts: Selections by the Winners
of the Fourth Boy Scout Musical Festival
6.45 THE FOUNDATIONS OF MUSIC
Songs by RICHARD STRAUSS
Sung by JOHN ARMSTRONG (Tenor)
7.0 Mr. JAMES AGATE: Dramatic Criticism
7.15 Musical Interlude
7.25 Mr. FRANK BIRCH: 'The History of the
Pantomime'

PANTOMIME may be looked upon, in this age when contempt is the sole reward of tradition, as a rather trifling entertainment fit only for children and the Christmas holidays. But it has none the less a distinguished history, and, of course, the immortal figures who revive the forgotten joys of star-traps in the Harlequinade are among the oldest that the theatre can claim. Mr. Birch, who will talk this evening, is an unusual combination of scholar and practical man of the theatre. A Fellow of King's College, Cambridge, he was until recently responsible for the productions of the Cambridge A.D.S., and

10.45 (5XX Only)
Mrs. M. I. CROFTS, LL.D.: 'The Law and the Home—I, How the Law Affects our Homes'
THIS is the first of the new series of morning talks—an innovation which, it is expected, will add materially to the value of the wireless set, particularly to the woman who (perhaps involuntarily) stays at home. This morning's talk is introductory to a series of twelve to be given by Mrs. Crofts. She is the author of 'Women under English Law,' and therefore eminently capable of explaining how the formidable and cumbersome-looking machinery of the law affects our everyday life and our homes.



CLOWNS OF A HUNDRED YEARS AGO.

This evening at 7.25 Mr. Frank Birch will talk on the history of pantomime. Here is Grimaldi—the most famous clown of all—with Norman in a hunting burlesque from an old pantomime, *The Red Dwarf*; from an old print in the possession of Mr. Willson Disher, reproduced by kind permission from his book 'Clowns and Pantomimes' (Constable & Co.)

he has also to his credit some of the most interesting London productions of recent years, such as *Prisoners of War*, *The Red Umbrella*, and *Berkeley Square*.

7.45 HILDA GLYDER (Comedienne)

8.0 Chamber Music

CLAIRE CROIZA (Soprano)
Two Poems by Ronsard (1924), with Flute accompaniment, Op. 26 *Albert Roussel*
(I) Rossignol, mon mignon; (II) Ciel, aer et vens
Three Poems of Mallarmé (1913), with instrumental accompaniment *Maurice Ravel*
(I) Soupir; (II) Placet futile; (III) Surgi de la croupe et du bond

8.20 EDUARD STEUERMANN
Elegies, six new pieces for Pianoforte (1908)
Ferruccio Busoni
(I) Nach der Wendung. Recueillement; (II) All' Italia. In modo napolitano; (III) 'Meine Seele bangt und hofft zu Dir' Choral Prelude; (IV) Turandots Frauengemach. Intermezzo; (V) Die Nächtlichen. Waltz; (VI) Erscheinung. Notturmo

- 8.40** CLAIRE CROIZA
Le vieux coffret (1916-17)..... *André Caplet*
Three Poems of Remy de Gourmont
(I) Sonnet; (II) In una selva oscura; (III) Forêt
EDUARD STEUERMANN
Piano Pieces (1920-23), Op. 23 *Arnold Schönberg*
9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
9.15 Topical Talk
9.30 Local Announcements; (Daventry only) Shipping Forecast
9.35 '... the Food of Love'
Incidental Music and Songs to Shakespeare's Plays
DAVID HUTCHISON (Tenor)

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
Overture, 'Macbeth' *Sullivan*
Intermezzo, Ferdinand and Miranda ('The Tempest')..... *Humperdinck*
Satyr Dance ('A Winter's Tale')

TAKEN from a Suite by Humperdinck for the Shakespeare play, this little Intermezzo presents Ferdinand and Miranda. The big theme with which it opens, on the strings, pompously and yet with something gracious in its flow, is obviously Ferdinand, while the tender little tune which the oboe plays soon afterwards is just as clearly Miranda. These two are interwoven in the happiest way, to make a very melodious little Intermezzo.

TAKEN from a Suite of music for *A Winter's Tale*, the second piece needs little description beyond its own title. The first part is boisterous, with a jumping theme played several times with altered cadences. There is a change of rhythm, and after a

reminder of the opening, another no less energetic theme provides an alternative section, after which the opening returns.

9.50 DAVID HUTCHISON
The Fool (Six Short Songs from 'King Lear') *Mario Castelnuovo-Tedesco*
The Pedlar (from 'A Winter's Tale')

9.58 ORCHESTRA
Overture, 'King Lear' *Balakirev*
Bourrée and Gigue ('Much Ado about Nothing')
German
Three Dances from 'Henry VIII'..... *German*

10.28 DAVID HUTCHISON
Take, O take *Vaughan Williams*
When icicles hang by the wall *Quilter*
Fear no more the heat o' the sun
Hey ho, the wind and the rain
It was a lover and his lass

10.36 ORCHESTRA
Overture, 'The Merry Wives of Windsor' *Nicolai*

10.45 POETRY READING
11.0-12.0 (Daventry only) DANCE MUSIC:
JAY WHIDDEN'S BAND from the Carlton Hotel
(Monday's Programmes continued on page 20.)

"FEAR IS DEAD—KILLED BY PELMANISM"

How a Clergyman Recovered His Lost Nerve

THOUSANDS of men and women are held back in life because they are afraid. They have lost confidence in themselves. They are afraid of something, they don't exactly know what. Sometimes they are afraid of the Future. Sometimes they fear the effect of being thrown up against some stronger and more vital personality than themselves. Sometimes they are afraid of the consequences of Action even if it is only the action of opening

the door of their employer's room or of ringing someone up on the telephone. Sometimes they are troubled by fits of Depression (that curse of modern times) and by strange, irrational fears and morbid thoughts which haunt them, interfere with their work and make their lives miserable. But there is no reason why they should go on being in this state. These fears can be killed by Pelmanism, as the following letter from a Clergyman shows:

"Three years ago I completed a course of Pelmanism.
 "I began in a horrible neurasthenic state of 18 years' standing, with an impaired Will, an impaired Memory, utter lack of Self-Confidence, and full of fears.
 "After a few weeks of the Course I was told (by someone ignorant of my taking it) that I looked brighter and more alert. Certainly the benefits grew and still show themselves. I finished the Course with a clear and calmer mind; a restored Memory of good capacity; a stronger Will and such Confidence that I have undertaken, and do undertake, duties and responsibilities such as would have been quite impossible a few years ago.
 "The latest experience of the benefits received is that I crossed to Belgium this year by the Dover-Ostend route. This may appear to be a trifle, but when I consider that the idea of being on a ship has, for 21 years, been the cause of innumerable nightmares, I look on the voyage as the greatest victory of my life. This fear is dead—killed by Pelmanism.
 "I certainly got my money's worth and a bit over, and look back with pleasure to the work of the Course, and the courtesy I received at the hands of the staff."
 (B 30,206.)

PELMANISM banishes such irrational but harmful "fears" as these as though they had never been. It makes you sure of yourself and of your own scientifically-trained and consciously-directed powers. It gives you that sane, sensible Self-Confidence which wins the confidence of others, and enables you to make your presence felt in the world and to get ahead when, without it, you would have fallen behind. And it gives you much more than that. It trains your mind and increases your Efficiency. It trains your senses and enables you to cultivate an appreciation of the finer things of life. It drives away Depression and Morbid Thoughts and develops Self-Reliance, Self-Restraint and Mental Poise and Balance. Not only does it help you to increase your Earning Power, but it gives you a sane, sensible, cheerful outlook on life.

A BUSINESS MAN writes: "I have no fears now; they have all disappeared. My rather timid disposition has become a resolved, determined disposition. My capacity for work is far greater than that of a year ago."
 (C 31,329.)

A TEACHER writes: "I have more Self-Confidence and am not so subject to fits of depression."
 (D 32,263.)

A CLERK writes: "I am very happy to tell you that I have benefited greatly since commencing this Course, especially since my greatest weaknesses are Shyness and Lack of Self-Confidence. My nervousness has practically gone, and I feel a different person."
 (S 30,745.)

A SHOP ASSISTANT writes: "The chief benefits I have derived from the Course are: Increased Self-Confidence, greater interest, wider outlook, keener mental grasp, more tenacious memory, ability to do more and better work with greater speed and less fatigue, and the formulating of an ambition. I am now living a life of purpose and true achievement."
 (P 32,187.)

A CIVIL SERVANT writes: "I began the Course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining Confidence and driving these (fears) away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation, and in my appearance."
 (J 33,099.)

A NURSE writes: "I have a much brighter outlook on life and have to a large extent regained poise of mind and body. No matter how tired and dismal I may feel on waking, before I am half-way through the exercises I feel quite cheerful and ready for anything."
 (A 32,142.)

A SHORTHAND TYPIST writes: "I have found a much greater interest in life. I am much happier, for I have found the pleasure which comes from Self-Confidence."
 (L 33,030.)

A HOUSEWIFE writes: "My greatest difficulty in life was the finding of Contentment and Happiness. As I progressed through the Course my character changed. At the present time I am more content and happy than I have ever been before in my life."
 (H 11,166.)

AN ASSISTANT ANALYST writes: "I am more efficient now than before I commenced the Course. Before taking the Course I had occasional feelings of Depression, but I have found a sure cure for these in Pelmanism. My response to the beauties of Nature is greatly increased owing to improved powers of Observation, and a walk in the country is now a delight—whereas I used to look on it as a mere physical exercise."
 (E 32,025.)

By enrolling for the revised Pelman Course readers are now able to utilize for their own personal advantage the results of the latest Psychological research, and (under the expert direction of the instructors of the Pelman Institute) to apply recognised Psychological principles to the solution of their own personal difficulties in Professional, Business, and Social Life.

DEPRESSION BANISHED.

Pelmanism is fully explained in an interesting book entitled "The Efficient Mind." Read in this book how Pelmanism banishes Depression, Mind-Wandering, Forgetfulness, Timidity, Lack of Confidence and Indecision, and how it develops in their place Observation, Initiative, Concentration, Self-Confidence, Optimism, Cheerfulness, Organizing Power, Resourcefulness, Business Acumen, a Good Memory, the Power of Thinking Creatively and other equally valuable qualities. To get a copy of this book, fill up the adjoining coupon and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. The book will be sent by return of post, gratis and post free.

"THE EFFICIENT MIND."

Free Book Which Everyone Should Read.

Everyone who wishes to "get ahead" in life should write to-day for a free copy of "The Efficient Mind."

This book contains a full description of the revised Pelman Course. This Course contains the cream of the unique experience gained by the Pelman Institute, with its branches throughout the world, in the course of training the minds of over half a million men and women.

HAPPINESS INCREASED.

Pelmanism makes people more competent in every way. It does not develop one faculty at the expense of all the others, but gives you an all-round efficiency. As a result of taking up Pelmanism, thousands of people find that they are "getting on" instead of "falling behind," that they are "pushing ahead" instead of "drifting," that they are being selected for promotion, that increases of salary and income are coming to them, that, in short, they are making headway in the Business or Professional world.

With this increase in mental efficiency there comes, as is only natural, an increase in happiness and contentment.

For there is no more pleasurable feeling than that which comes with the knowledge that you are doing good work, that your mind is working efficiently and that, whatever call is made upon your powers, you will be able to respond to it successfully.

Moreover, Pelmanism helps to open your eyes to the finer things of life and thus enables you to live a fuller, richer and happier existence.

"Develop your Individual Potentiality—and develop it to the limit. That, it seems to me, is the great lesson which Pelmanism not only can, but does, teach," writes Mr. Gilbert Frankau, the celebrated author.



Pelmanism is exceedingly simple and interesting, and readers who would like to know more about the subject should write to-day for a free copy of "The Efficient Mind." You can obtain a copy of this book, gratis and post free, by filling up the following coupon

and posting it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

Call or write for this free book to-day.

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

POST THIS FREE COUPON TO-DAY.

To THE PELMAN INSTITUTE,
 95, Pelman House, Bloomsbury Street,
 London, W.C.1.

Sir,—Please send me gratis and post free a copy of "THE EFFICIENT MIND," with full particulars of the revised Pelman Course of Scientific Mind-Training.

Name

Address

.....

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MONDAY, JANUARY 7 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.30
**Military
Band
Concert**

3.0 LOZELLS PICTURE HOUSE ORCHESTRA (From Birmingham)

Conducted by E. A. PARSONS

Overture, 'The Magic Flute' Mozart

CHARLES HILL (Tenor)

Chloe Moret

For ever and for ever Tosti

ORCHESTRA

Fantasia on 'Zaza' Leoncavallo

Ballet Suite, 'Prometheus' Beethoven

Second Selection, 'Merrie England' German

Serenade ('Ständchen') Schubert

4.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA RONALD GOURLEY (Whistling Solos)

5.0 A Ballad Concert

ROSA PINKERTON (Soprano)

HAROLD CLYDE LOVELESS (Baritone)

ROSA PINKERTON

Se Denza

E. L'uccellino

Puccini

5.8 HAROLD CLYDE LOVELESS

The Sailor's Paradise

David Richards

The Skippers of St.

Ives L. Roedel

5.15 ROSA PINKERTON

Cradle Song

Kreiser

A Young Girl's Song Phillips

5.22 HAROLD CLYDE LOVELESS

Fleurette

Daisy McGeech

A Picture in the Fire Ryall Davis

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'Manners' and other Verses by Kathleen Hare

EDITH JAMES will Entertain

Another Page from the Diary of Housemaster

CYRIL DAVIES (Violin)

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

6.30 Light Music (From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

Overture to an Irish Comedy Ansell

AUBREY MILLWARD

I will go with my father a-ploughing Ivor Gurney

In Summertime on Bredon Somervell

A Spring Song Parry

ORCHESTRA

Gaelic Melodies Foulds

6.56 HILDA WATKISS (Pianoforte)

Waltz of the Flowers Tchaikovsky

ORCHESTRA

Selection, 'Tina' Rubens

AUBREY MILLWARD

Cavalier Hickey

The Happy Man Dunhill

Hey Nonny No Stewart

My Song is of the Sturdy North German

7.30 ORCHESTRA

Intermezzo, 'Zaza' York Bowen

Handel Wakes Morriarty

HILDA WATKISS

Study in C } Chopin

Study on the Black Keys }

ORCHESTRA

Suite, Holiday Sketches Lucas



8.0 A Special Programme of Music by JACK PAYNE and the B.B.C. CONCERT DANCE ORCHESTRA

8.30 A MILITARY BAND CONCERT

WATCYN WATCYN'S (Baritone)

ANTHONY PINI (Violoncello)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

March from 'The Queen of Sheba' Gounod

Nautical Overture, 'Plymouth Hoe' Ansell

8.44 WATCYN

WATCYN'S

Trooper Johnny

Ludlow

Gordon Temple

Trottin' to the Fair

Stanford

Ships of Yule

Martin Shaw

8.52 BAND

Selection, 'Aida'

Verdi

9.6 ANTHONY PINI

Sonata in G

Sammartini

9.14 BAND

Minuet Boccherini

Fugue à la Gigue

Bach, arr. Holst



Charles Hill (left) sings during this afternoon's programme from Lozells Picture House. Aubrey Millward takes part in the Concert of Light Music at 6.30 p.m.

MR. HOLST has chosen for this Military Band arrangement a very merry Fugue of the great Bach's which might have been more popular if it had been called a 'Gigue in Fugue form' rather than a 'Fugue in the style of a Gigue.' The tune shows us Bach in his most playful mood, and in this arrangement for Military Band its reappearance can be more easily followed than when the piece is played, as Bach intended, on the organ.

9.22 WATCYN WATCYN'S

Captain Stratton's Fancy Deems Taylor

The Happy Lover Lane Wilson

The Bachelors of Devon Craske Day

9.30 BAND

Four Dances ('The Blue Bird') Norman O'Neill

Dance of the Mistresses; Fire and Water;

Dance of the Stars and Glow-worms; Dance

of the Hours and the Leaves.

9.42 ANTHONY PINI

Lullaby Cyril Scott

Minuet Debussy

Papillons Popper

9.50 BAND

Norwegian Scene, 'Wedding Day at Trold-

haugen' Grieg

Morris Dance, 'Skipton Rig' Holliday

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY DANCE BAND, directed by MAURICE HARBORD, from the Piccadilly Hotel.

11.0-11.15 JAY WHIDDEN'S BAND from the Carlton Hotel.

Monday's Programmes continued (January 7)

5WA CARDIFF. 353 M. 850 KC.

1.15-2.0 An Orchestral Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdidorfa Genedlaethol Cymru)

Capriccio Espagnol Rimsky-Korsakov
Russian Scenes Bantock
Three Dances, 'Henry VIII' German

LIKE more than one of his gifted compatriots, Rimsky-Korsakov began his career as a musician from the amateur's point of view. Born in that class of Russian society whose sons have a choice of only two careers, he was a sailor until his thirtieth year. Even after his fine musicianship had earned him the appointment of Professor of Composition in the St. Petersburg Conservatoire, he carried on its duties for some time without relinquishing his rank on the active list of the Navy. That there is nothing amateurish in his musical equipment is by now very clearly recognized. He is known as one of the most brilliant members of the modern Russian school, whose work combines something of Eastern gorgeousness with the sombre traits of the Slav character.

In the *Capriccio Espagnol* he has given us a brilliant study in the vivacious Spanish manner. Most of the movements are in Spanish dance rhythms, with characteristic names. The first is an Alborada with a boisterous theme which the violins begin in unison. It is followed by a theme, announced by the horns, on which a short series of variations is built, and thereafter the first Alborada reappears in an altered guise, with different orchestration, but with all the strenuous energy which characterized its first appearance.

The fourth movement is called 'Sceno e canto gitano'; it begins with a series of elaborate Cadenzas. Horns and trumpets together play the first one, to be followed in turn by solo violin, flute, clarinet and harp, after which the movement pursues its somewhat wayward and capricious course, the themes being mainly those of which we have heard hints in the Cadenzas.

The fifth and last movement is a Fandango asturiano, of which the sturdily rhythmic tune is first presented by woodwinds and violins in unison; a short Coda, working up to a boisterous, hurrying close, is founded on the tune which we heard first in the opening Alborada.

PROFESSOR GRANVILLE BANTOCK'S career has taken him all over the world, and many different lands have given him inspiration for his music. This Suite is a set of five light-hearted tunes in the Russian manner, most of them dances.

The first, *At the Fair (Nijni Novgorod)*, begins with a rhythmic figure out of which the principal tune is soon evolved, a merry tune in which the same rhythm is repeated bar by bar. There are other tunes, all in the same energetic strain, but it is the first which has the chief say in the movement.

The second is a Mazurka, and here again the rhythm of the opening is heard almost all the way through. The principal tune appears after four bars, on the first violins. There is another merry running figure combined with the rhythm of the opening, of which a middle section is made.

The third movement is a Polka with a sturdy tune played first by clarinets, bassoons, horns and cornets. There is another melody, a syncopated one, which clarinet and violin have first.

A Waltz comes next,



SIDNEY EVANS

is a member of the 'Super Six' Concert Party which will entertain Cardiff listeners at 9.35 tonight.

and here again the introduction foreshadows the chief tune. Cellos and bassoons play it first. There is a middle section in more vigorous time and then the first tune returns, now played by all the strings.

The last movement is a very lively Cossack Dance. In a quick three in the bar, it is interrupted ever and anon by a bar of two beats, as though the players stamped their feet firmly on the ground. Here again there is a middle section with a more gracious melody, but soon the energetic opening returns.

3.0 London Programme relayed from Daventry

4.45 Mrs. D. PORTWAY DOBSON, 'City Life in the Middle Ages—I. The City, its Defences and Houses'

THE city of the Middle Ages was fortified. It was surrounded by strong walls, and its gateways were well defended and closed by night. The streets were narrow, the poor lived in hovels, but many of the houses of the well to do were very fine, with oak-panelled rooms, splendid fireplaces and magnificent furniture. There was little comfort, however, but hospitals were built for the sick.

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Musical Programme by THE SECOND CARDIFF TROOP OF BOY SCOUTS

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

9.35 The Super Six
in More Music, Mirth and Mummery

GEORGE COBNER
FRANK EVANS
LYN JOSHUA
DAVID EVANS
HERBERT SIESE
SIDNEY EVANS

A little 'Sunshine' is diffused by the Company
Irryng Berlin

To keep you still soothed we 'Croon a little Lullaby' *Schönberg and Baker*

A little disturbance by Lyn Joshua and Sidney Evans

George Cobner, 'Son of the Road' *W. H. Egan*

We join the 'Village Fire Brigade' *Hayes*

The Company in 'Way Down South' *Harry Green*

Getting Married in the Sage Way *Hilton West*

Frank Evans, 'Hindu Song' *Rimsky-Korsakov*

All of us, 'Coming thro' the Rye' *O'Hara*

Lyn Joshua in 'Stay out of the South' *Ackson*

By way of a change, Sidney Evans in a Humorous Interlude

We just want the 'Tale of the Ford' *W. S. Franks*

'The Ill Wind'—Just a Cameo .. *Rutherford*

And now to 'Slumber Town'

10.45-11.0 S.B. from London

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

1.15-2.0 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 S.B. from London

9.30 Musical Interlude relayed from London

9.35-11.0 S.B. from London

3BM BOURNEMOUTH. 326.1 M. 920 KC.

3.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Boy Scouts

6.45-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

'THE KING WHO DID NOT LIKE SALT'

A Play adapted from an old Hungarian Folk Tale, by W. N. Manners

Mathias (King of Hungary) .. **PETER SCOTT**

Zeta (his eldest daughter) **MOLLY SEYMOUR**

Rotha (his second daughter) **PAULINE CARE**

Kodaly (his youngest daughter) **SYBIL GRAY**

Szilard (a Prince) **HARRY GROSE**

6.0 London Programme relayed from Daventry

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

(Monday's Programmes continued on page 23.)



FACTORY GIRLS AT WORK.

A typical scene in a large factory. In the first of a new series of talks on 'My Day's Work,' from London at 6.0 this afternoon, a factory girl will give an account of her working day.

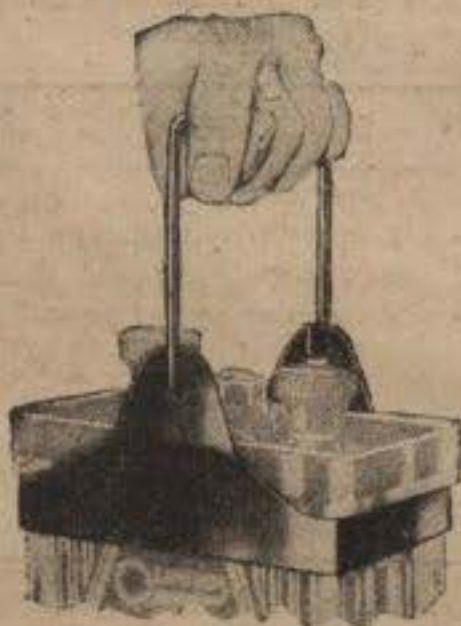


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Monday's Programmes continued (January 7)

2ZY MANCHESTER. 384.6 M. 790 KC.

4.0 London Programme relayed from Daventry

15 THE NORTHERN WIRELESS ORCHESTRA
 March, 'Washington Post' Sousa
 Overture, 'Euryanthe' Weber

STRING ORCHESTRA
 Sérénade des Mandolines Désormes
 Au bord de la mer (On the sea-shore) .. Dunkley

ORCHESTRA
 Ballet, 'Cinq Mars' (The fifth of March) Gounod

STRING ORCHESTRA
 Mock Morris Grainger
 Evening Breeze Langley

ORCHESTRA
 Selection, 'Martha' Flotow

5.15 THE CHILDREN'S HOUR:
 S.B. from Leeds
 A VISIT TO TOFFEE TOWN
 In which butter from 'The King's Breakfast' (A. A. Milne), milk from 'The Milkman' (Nursery Rhyme), and sugar from 'The Sugar Plum,' mixed together with piano solos, form the basis of our programme

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 WISH WYNNE
 In Character Studies

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

9.35-11.0 The Broad Highway
 THE LANCASHIRE MILITARY BAND
 Conducted by PAT RYAN
 Entr'acte, 'The Valley of Poppies' .. Ancliffe
 Descriptive Piece, 'The Grasshopper's Dance' Bucalossi

GEORGE HILL (Baritone) and his PARTY
 The Jolly Carter Moran
 Tinker's Song Dibdin
 The Jolly Waggoner Dibdin
 I have twelve oxen Warlock

BAND
 A Hunting Scene Bucalossi
 Piccolo Solo, 'The Birds in the Wood' Le Thière
 (Soloist, ARTHUR REDFERN)

GEORGE HILL and PARTY
 The Vagabond Vaughan Williams
 The Beggar's Song Leveridge
 The Rambling Comber arr. Sharp

BAND
 Three Dale Dances Wood

GEORGE HILL and PARTY
 The Jolly Beggar ('Songs of the Meadows in Spring' Open Air)
 Song of the Tinker James. R. Dear
 Sherwood ('Songs of the Meadows in Spring' Open Air)

BAND
 Selection, 'Merrie England' German

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.
 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—For Boy Scouts. 6.45-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.
 3.30:—An Orchestral Concert. The Station Orchestra: Scottish Fantasia, 'Caledonia' (Stephen). Ruth M. Black (Mezzo-Soprano): Four Songs of Sorrow (Quilter); Lullaby (Scott). Orchestra: Suite, 'Hiawatha' (Coleridge-Taylor). Ruth M. Black: Du Bist Die Ruh' and Frühlingslaube (Schubert); Floera is Neve (Umaru); Echo (Austin); When Children Play (Davies). Orchestra: Selection, 'Buzone Onégia' (Tchaikovsky). 4.45:—Organ Recital by S. W. Letch from the

New Savoy Picture House. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35:—Vaudeville. The Station Orchestra: March, 'The Middy' (Alford). Bert Copley: Microphone Murmurings. Herbert Simmonds (Baritone): The Ship of Rio (Kael); Water Boy (Negro Convict's Song) (arr. Robinson); Come, my own one (Butterworth); My Son (Sternedale Bennett); Long ago in Alcalá (Messager); Long ago (Elliott). W. F. Cornelius: Selections on the Dulcimer. Jean Allstone will entertain. The Orchestra: Waltz 'Anticipation' (Godin). 10.45-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 800 KC.

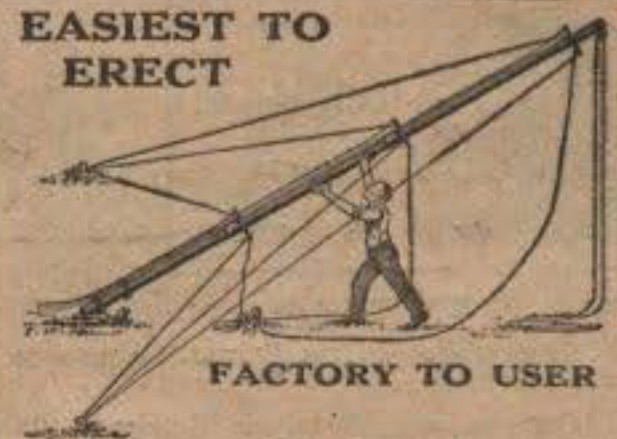
3.45:—Afternoon Concert. Odet: Hungarian Rhapsody No. 2 (Liszt). 4.0:—Jean Low (Contralto): The Nightingale (Kjerulf); The Sandman (Brulins); Three Fishers went sailing (Hullah). 4.10:—Odet: The Grasshopper's Dance (Bucalossi). 4.15:—Maurice D. Wright (Flautist): Canonetta (Sabathil); Romance and Waltz (Loveless); Minuet (Steiner). 4.25:—Odet: South African Impressions (Elliot). 4.35:—Jean Low: Ships that Pass in the Night (Stephenson); Fairy Waters (Wood); Can't remember (Groatley); Just (Bradford). 4.45:—Odet: Negro Melody, 'Deep River' (Coleridge-Taylor). 4.50:—Maurice D. Wright: Sea Linn, and A May Fly Fisherman with his Flute (M. Cokegrave); Idilio, Op. 96 (Huchel). 5.0:—Odet: Three Eastern Pictures (Pratt). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Juvenile Organizations' Bulletin. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35:—Scottish Programme. Odet: Overture, 'Echoes of Oskan' (Gade). 9.45:—Jan MacPherson (Baritone): The Wee Cooper o' Fife, and Bide ya yet (Diack); John Crumdie (Moffat). 9.55:—Odet: Valse, 'Halmoral' (Lottor). 10.0:—The Radio Players in 'Cupid and the Kirk'. A Play in one Act by Murray McClymont. 10.35:—Jan MacPherson: Come under my plaidie (Diack); Duncan Gray (arr. MacPherson); My love she's but a lassie yet (Stephen). 10.45-11.0:—Odet: Selection, 'The Thistle' (Myddleton).

2BE BELFAST. 506.1 M. 980 KC.

12.0-1.0:—Light Music. The Radio Quartet: Selection 'Cavalleria Rusticana' (Mascagni, arr. Alder); Chanson (In Love) (Prinl); Four Characteristic Waltzes (Coleridge-Taylor). Maude Hunter (Mezzo-Soprano): As the moon's soft splendour (Jenkins); Tears (Tchaikovsky); Solweig's Cradle Song (from 'Peer Gynt') (Grieg); Windy Nights (Stanford). Quartet: Suite, 'Two Pigeons' (Messenger); Selection, 'Hit the Deck' (Yodanis). 2.30:—A Concert. The Radio Quartet: Selection, 'Samson and Delilah' (Saint-Saëns, arr. Alder); Four Dances from 'The Rebel Maid' (Montague Phillips); Suite, 'A Lover in Damascus' (A. Woodforde-Finden). 4.10:—John Donnan (Tenor): Songs My Mother Taught Me (Dvorak); Only one word for her (E. Loughborough); Hinton and Dinton and Mers (J. C. Holliday); At Dawning (C. W. Cadman). 4.20:—Quartet: In a Chinese Temple Garden (Ketelbey); Selection, 'Rose Marie' (Prinl). 4.45:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 8.0:—Elizabethan Music. String Orchestra: conducted by E. Godfrey Brown: Pavan and Galliard (Orlando Gibbons). 8.6:—Madrigal Singers: Madrigals—April is in my Mistress' face (Thos. Morley, arr. K. H. Fellowes); Pearce did dance with Patronella, and Some time she would (Giles Farnaby, arr. E. H. Fellowes); Adieu, Sweet Amarillis (John Wilbye, arr. E. H. Fellowes). 8.22:—Orchestra: Fantasia (William Byrd). 8.32:—Madrigal Singers: Madrigals—Young Purpl' hath proclaimed (Thos. Weelkes, arr. Fellowes); Fair Phyllis I saw (J. Farmer, arr. Fellowes); Part Songs—Now, O now, I needs must part (J. Dowland, arr. Fellowes); Come, Phyllis, come into these bowers (Thos. Ford, arr. Fellowes); North Country Folk-tune—Bobby Shaftoe (arr. Whittaker). 8.45:—Orchestra: Eight Elizabethan Dance Tunes (arr. Fellowes). 9.0:—S.B. from London (9.30 Regional News). 9.35:—Comedy and Light Opera. Orchestra, conducted by E. Godfrey Brown. Orchestra: Selection, 'Haddon Hall' (Sullivan). 9.45:—J. H. Chambers (Baritone) and Orchestra: Dinah, de moon an' shinin' (from 'The Belle of New York') (Stronberg); Live for Today (from 'The Maid of the Mountains') (H. Fraser-Simson). 9.54:—Orchestra: Selection, 'The Blue Kitten' (Prinl). 10.5:—Dorothy Canlin (Soprano) and Orchestra: A Little Maiden (from 'Gipsy Love') (Lehar); The Golden Isle (from 'A Greek Slave') (S. Jones). 10.14:—Orchestra: Valse, 'Trial by Jury' (Sullivan). 10.20:—Dorothy Canlin and J. H. Chambers, with Orchestra: The Garden of Love (from 'Gipsy Love') (Lehar); AB is fair (from 'A Greek Slave') (S. Jones). 10.25:—Orchestra: The Middles March (from 'The Marriage Market') (Jacobi). 10.30-11.0:—Dance Music: Lorry Brennan and his Piccadilly Revellers, relayed from the Plaza

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8.30
Jack Payne
and the
Dance
Orchestra

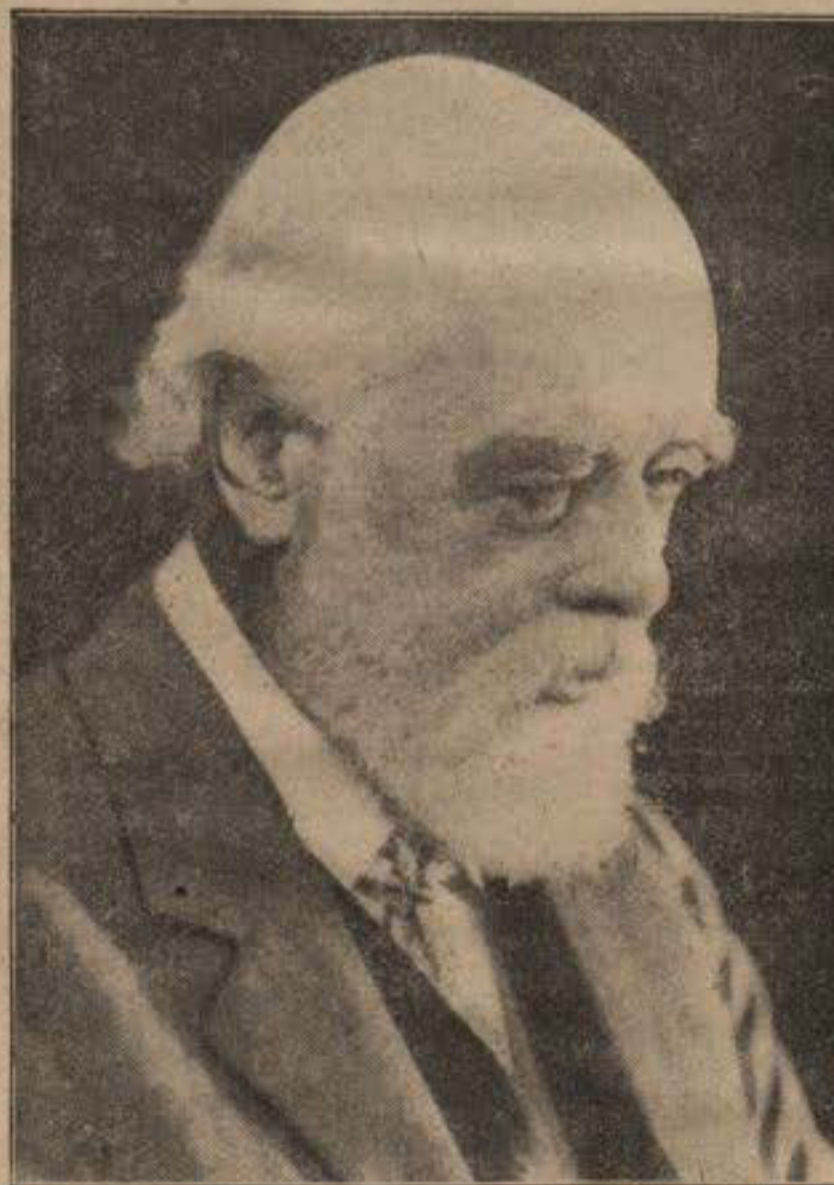
- 10.15 The Daily Service
10.30 (Daventry only) TIME SIGNAL, GREENWICH :
WEATHER FORECAST
10.45 (Daventry only) Menus and Recipes: More
Ways of Cooking Potatoes
THE morning is the most appropriate time
for recipes, for it is during the morning,
in most households, that the kitchen is the centre
of things. The innovation of morning talks will
enable housewives to learn new ways of cooking
potatoes whilst the potatoes are actually being
peeled.
11.0 (Daventry only) Gramophone Records -
12.0 A STUDIO CONCERT
WINIFRED OSBORNE (Contralto)
ARTHUR DAVIES (Tenor)
W. H. J. JENKINS (Violin)
1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
3.0 Popular Chamber Music
TERESA GORDON (Mezzo-Soprano)
THE NEW HARMONIC TRIO
ELEANOR HEINE (Violin); KATHLEEN JACOBS
(Cello); KATHLEEN MURRAY (Pianoforte)
4.0 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion
5.15 THE CHILDREN'S HOUR:
SECOND DAY OF REQUEST WEEK
'ERBERT AND HIS FAMILY MOVE'
The cast will be as follows:
Lottie CONSTANCE GALLAVAN
Alfie M. E. JENKIN
Granddad RALPH DE ROHAN
'Erbert C. E. HODGES
6.0 POETRY READING
6.15 TIME SIGNAL, GREENWICH; WEATHER
FORECAST, FIRST GENERAL NEWS BULLETIN
6.30 MUSICAL INTERLUDE
6.45 THE FOUNDATIONS OF MUSIC
Songs by
RICHARD STRAUSS
Sung by
JOHN ARMSTRONG (Tenor)

THOUGH Richard Strauss is best known
to the general public as the composer
of works in the larger forms, in the shape of
his Symphonic Poems and Operas, he has
written also a very great number of songs,
which constitute an important part of
his total output. There are indeed those
who reckon his productions in this branch
of the art among his greatest achievements.

Strauss' songs became known early to the
British public, since examples of them figured
prominently, as some whose memories go back
far enough may recall, in the programmes of
the famous Strauss Festival, given in London,
at the old St. James' Hall in 1903, when they
were interpreted with great charm by the com-
poser's wife, at that time a well-known operatic
singer, Pauline De Ahna.

In point of style and general character Strauss'
songs cover a wide range. Some are deeply felt
and expressive, such as 'Traum durch die
Dämmerung' (the most famous of them all),
'Zjdbnub,' 'Ruhe meine Seele,' and many
more of the highest beauty. Others are pas-
sionate and brilliant, electrifying in their ardour
and glow, such as 'Heimliche Aufforderung' and
'Cäcilie.' Yet others, of which the 'Steink-
lopfers Lied' is a typical example, deal with the
less pleasant aspects of life in a manner appro-
priately grim and harsh; while others again
such as the lovely 'Morgen' and the delicious
'Muttertändele,' are idyllic in their simplicity
and charm.

That all are on the same level of inspiration
it would of course be too much to expect, and
Strauss has himself explained, in a highly inter-
esting letter which he wrote concerning his
methods of composition, why it would be idle
to expect this. 'For some time,' he wrote,
'I will have no impulse to compose at all. Then
one evening I will be turning the leaves of a
volume of poetry and a poem will strike my eye.
I read it through; it agrees with the mood I
am in; and at once the appropriate music is
fitted to it. I am in a musical frame of mind,
and all I want is the right poetic vessel into
which to pour my ideas. If good luck throws



Sir OLIVER LODGE,

one of the most popular of broadcast talkers, comes to
the microphone once more at 9.15 tonight when he will
talk on 'Revolutionary Discoveries.'

this in my way a satisfactory song results.
But if, he added, the poem was not the right one,
or he was not in the mood, then things worked
out very differently and, hard as he might try,
the result was never satisfactory.

But this is, of course, the way with all com-
posers. It is only a pity that a larger proportion
of Strauss' finest songs are not more regularly
sung in England, where the tendency is to ring
the changes perpetually on just a few of the best
known, and many will doubtless be glad to make
acquaintance with some of the less familiar
examples which Mr. John Armstrong is intro-
ducing.

- 7.0 Sir JOHN CADMAN, K.C.M.G.: 'Mining Areas
and Industrial Transference'

WHEN an industry shrinks to such an extent
that a large number of those living on
it can no longer hope to derive their subsistence
from it, such measures as unemployment pay
and Poor Law relief can be no more than pallia-
tives. The real solution is to be found rather
in the work of the Industrial Transference Board,
which was established by the Government a

year ago, for the purpose of facilitating the
transfer of workers, and in particular of miners,
for whom opportunities of employment in their
own districts or occupation were no longer
available. Sir John Cadman was one of the
three members of this Board, which visited
various mining areas and in their report (pre-
sented last June) described the hardship and
suffering which long-continued unemployment
had brought upon their populations, and affirmed
their belief that only in transference to other
areas lay any real hope for many of those now
unemployed.

- 7.15 Musical Interlude
7.25 Captain W. BRUMWELL: 'More about
Rabbit Keeping'
7.45 Vaudeville
WISH WYNNE (in Character Studies)
YVETTE DARNAC (in French Songs)
JOHN HENRY
THREE IRRRESPONSIBLES
(In Syncopation and Harmony)
8.30 CAN YOU SYNCOPATE ?
BILLY MAYERL
A Talk on how to play Syncopated Music
Illustrated by JACK PAYNE
and
THE B.B.C. DANCE ORCHESTRA
9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN
9.15 Sir OLIVER LODGE, F.R.S.: 'Revolu-
tionary Discoveries'
THE last few years have seen, in the
scientific field, many discoveries that are
in the most literal sense revolutionary. The
boundaries set to our knowledge are being
broken down at a surprising rate, and we
find the scientists telling us bewildering
things about the nature of matter itself.
In tonight's talk Sir Oliver Lodge will
review these enlargements of our know-
ledge of the universe, and explain what they
really imply.
9.35 Local Announcements: (Daventry only)
Shipping Forecast
9.40 A Popular Concert

- BERTHA ARMSTRONG (Soprano)
THE GERSHOM PARKINGTON QUINTET
Liebestraum (Dream of Love) Liszt
Who is Sylvia? Schubert
Serenade Chopin
Prelude Chopin
BERTHA ARMSTRONG
A Lament Coleridge-Taylor
A Blackbird's Song Cyril Scott
QUINTET
Selection, 'Carimen' Bizet
BERTHA ARMSTRONG
Now sleeps the crimson petal Quilter
To Daisies Quilter
Musetta's Song, 'As thro' the street' ('La
Bohème') Puccini
QUINTET
Träumerei and Romanze (Dreams and Romance)
Schumann
Minuet ('Berenice') Handel
On Wings of Song Mendelssohn
Serenade Drigo

- 10.40-12.0—DANCE MUSIC: HERMAN
DAREWSKI and his BAND from the Royal Opera
House Dances, Covent Garden

TUESDAY, JANUARY 8

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER and THE RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 An Orchestral Programme
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Cosi Fan Tutte' (The School for Lovers) Mozart
GLADYS PARR (Contralto)
Voi che sapete (Ye who know) ('The Marriage of Figaro') Mozart
Se tu m'Ami (If thou lov'st me)
Fergolesi (1710-1736)

ORCHESTRA
Suite, 'Chelsea China' Bealy

4.27 SEYMOUR WHINYATES (Violin)
Siciliana Bach, arr. Francks
Variations on a Theme by Corelli
Tartini, arr. Kreisler

ORCHESTRA
Hungarian Rhapsody, No. 13 Liszt
GLADYS PARR
To the Forest Tchaikowsky
Serenade Strauss
When the Swallows Homeward Fly... M. V. White

4.55 ORCHESTRA
Humoresque Dvorak
Bourrée and Gigue German
SEYMOUR WHINYATES
Rondo Mozart, arr. Kreisler
ORCHESTRA
Suite of Russian Scenes Bantock

PROFESSOR GRANVILLE BANTOCK'S
career has taken him all over the world, and many different lands have given him inspiration for his music. This Suite is a set of five light-hearted tunes in the Russian manner, most of them dances.

The first, 'At the Fair' (Nijni Novgorod) begins with a rhythmic figure out of which the principal tune is soon evolved, a merry tune in which the same rhythm is repeated bar by bar.

The second is a Mazurka, and here again the rhythm of the opening is heard almost all the way through. The principal tune appears after four bars, on the first violins. There is another merry running figure combined with the rhythm of the opening, of which a middle section is made.

The third movement is a Polka, with a sturdy tune played first by clarinets, bassoons, horns, and cornets.

A Waltz comes next, and here again the introduction foreshadows the chief tune. Violoncellos and bassoons play it first. There is a middle section in more vigorous time.

The last movement is a very live Cossack Dance. In a quick three in the bar, it is interrupted over and anon by a bar of two beats, as though the players stamped their feet firmly on the ground. Here again there is a middle section with a more gracious melody.

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'Mary had a little Lamb'—a Nursery Rhyme
Play by Gladys Ward
Songs by MARY POLLOCK (Soprano)
and HAROLD CASEY (Baritone)

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

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
BOBBY SANDERS
(In a Pot-Pourri of Songs)
ORD HAMILTON and EDDIE GROSSBART
(Syncopated Duets)

8.0 A RECITAL OF DUEETS FOR TWO PIANOFORTES
by LESLIE HEWARD and
VICTOR HELY-HUTCHINSON
Suite, 'En Blanc et Noir' Debussy
Variations on a Theme by Handel .. Brahms

8.35 'Carnival'
(See foot of page.)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 Art in Industry
(From Birmingham)
A pause in the rush of modern industrial life when Industry will pay tribute to the Arts
THE AMINGTON BAND
Conducted by ROLAND DAVIS
President March German
Intermezzo, 'Bells o' Somerset' .. Jan Hurst
COMBS WOOD WORKS MALE VOICE CHOIR
The Phantom Host Hepar
The Old Women Robertson

10.35 Excerpts from 'The Rivals'
by SHERIDAN.
Given by members of THE BOURNVILLE
DRAMATIC SOCIETY
Act I, Scene 2
A dressing-room in Mrs. Malaprop's lodgings
Lucy HILDA GREAVES
Lydia Languish OLIVE SMITH
Mrs. Malaprop LOUIE DAY
Sir Anthony Absolute EDWARD BRADY
Act II, Scene 1
Captain Absolute's lodgings
Captain Absolute JOHN BERRY
Faulkland REG HEMMING
Bob Acres ERNEST GOSSENS

10.50 CHORUS
Bushes and Briars Vaughan Williams
The Girl I Left Behind Me Charles Wood
BAND
Barcarolle, 'The Tales of Hoffmann' .. Offenbach
Fantasia on 'The Village Blacksmith' .. Gaetas
Narrator, JAMES PRODER

(Tuesday's Programmes continued on page 26.)

8.35
'Carnival'
for the
First Time



"Yes, and how quickly he has learnt too, how has he managed it?"
"Oh, he's been taking a course of lessons from Billy Mayerl in the new rhythm style of playing. So easy too; all by post in his spare time."
"It certainly has improved him. Could Billy Mayerl teach me?"
"Of course—if you can already play a little and will spend only half an hour a day he will very soon bring your performance right up to date. Even if you can't play a note his beginner's course will soon enable you to play your favourite dance tunes."
"But isn't it rather expensive?"
"Not at all, a complete course of six lessons costs very little, and if you wish, you can pay by instalments, starting as low as 10s., and learn while you pay."
"That's wonderful, I'll write to-day."
"Do—you'll never regret it; enclose a 2d. stamp and ask for a copy of Billy Mayerl's free book, 'Lightning Fingers.'"

Billy Mayerl
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29, Oxford Street
London, W.1.



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You will be delighted to find how easily you can make lampshades of Dennison Crepe and what a charming touch of colour they add to every room in your home. Fascinating and very practical, making lampshades from Dennison Crepe and Decorated Crepe is quite inexpensive, and the results are strikingly beautiful. Send this coupon for free instructions.

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(Use Block Letters.)

CARNIVAL

A Story of London before the War.
Adapted by Compton Mackenzie and Holt Marvell
from the famous novel by Compton Mackenzie.

ELSA LANCHESTER as 'Jenny Raeburn.'	HARMAN GRISEWOOD as 'Maurice Avery'
MICHAEL HOGAN as 'Zachary Trewbella.'	MABEL CONSTANDUROS as 'Mrs. Raeburn.'
etc.	etc.

COMPTON MACKENZIE
as 'Michael Fane,' who tells the Story.

'Carnival' will be repeated from London, etc. tomorrow evening.



Compton Mackenzie.

Tuesday's Programmes continued (January 8)

5WA CARDIFF. 353 M. 850 KC

3.0 London Programme relayed from Daventry

5.0 JOSEPH JONES: 'Everyday Things—The Story of Books'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A WELSH INTERLUDE (S.B. from Swansea)
A Recital of Traditional Welsh Tunes played on the Harp by ELSIE THOMAS (TELYNORES TAWE)

7.25 S.B. from London



7.45 On the High Seas

On the High Seas has come to mean a certain lawlessness and freedom. Black flags appear, complete with the device of skull and crossbones. But there are also high seas where billows roll, and winds roar, and lightnings flash, and all the properties come into action. The programme has storms, mutinies and pirates, but like every good sea turn ends with the hornpipe.

The Ship Sails

KENNETH ELLIS (Bass) and THE STATION MALE VOICE CHOIR
Outward Bound Stanford

THE STATION ORCHESTRA
Life on the Ocean Binding
The Crew are Contented

KENNETH ELLIS and CHOIR
Can't you dance the Polka? (Sea Shanties, collected by Sir Richard Terry)
Roll the cotton down

ORCHESTRA
Hornpipe ('English Seones') Bantock
Trouble Brewing

KENNETH ELLIS and CHOIR
Fill every glass ('The Beggar's Opera') Gay
The Deil's awa' wi' the Exciseman
Mutiny—The 'Jolly Roger' is Hoisted

ORCHESTRA
Pirate Music from 'Peter Pan'
'TREASURE ISLAND'
(Robert Louis Stevenson)
(A Scene from the Dramatised Version)

ORCHESTRA
Overture, 'The Pirates of Penzance' ... Sullivan

'The Pirates of Penarth'
A Play by HILDA ISAACS

Richard Herbert, of Cogan J. R. PAYNE
Bessie, a serving maid BRONWEN DAVIES
Thomas Matthews, tailor JACK JAMES
Howell, a dyer G. LYNCH-CLARKE
Captain Clark, the pirate T. HANNAM-CLARK
George Herbert SIDNEY EVANS
Alys MAISIE JONES

Mistress Hughes... MARY MACDONALD-TAYLOR
Stradling, a commissioner JACK JONES
Several Sailors

In a hostelry near Cogan Pill, some men, mostly sailors, are drinking and dicing. It is ten o'clock on a stormy evening in September, 1577. The men are discussing the notorious pirate, Captain Clark, of the *Black Devil*.

(Note: The incidents in the sketch are founded on fact; it has been compiled from the evidence of the Commissioners of Queen Elizabeth.)

ORCHESTRA
The Hornpipe

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

9.40 Snowflakes

THE STATION TRIO:

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

The Summit of St. Bernard Lotter

MICHAEL PENN

To a Snowflake Francis Thompson

MARGARET WILKINSON (Soprano)

Whene'er a snowflake Lehmann

Blow, blow, thou winter wind Quilter

TRIO

Snow is Dancing Debussy

10.0 'The Snow Man'

A Play in One Act by LAURENCE HOUSMAN

Joan (a peasant woman) MABEL TAIT

Mary Ann (her) PHYLLIS MORGAN

Matthew Mark... children) DENNIS TRENT

Jasper (her husband) IVOR MADDOX

The Snow Man TOM JONES

Mary and Matthew have made a snow-man before the door of their hut, and when their hard-worked mother protests that they have made him too near the door for anyone to get past they laugh and say that that is the very reason it is there; they do not want anyone to take their mother away. Yet they ask if a man will come with a spade to clear away the snow, and when they remind her that a man did come last year, she says, falteringly: 'That was your father.' Where their father is now, she does not know, only that he went off one day to see the world.

MARGARET WILKINSON

My heart is like a singing bird Parry

Oh, my Swetyngel! Harold Samuel

MICHAEL PENN

Garden Under the Snow-Night

..... G. Redwood Anderson

TRIO

Captain Oates ('Three Heroes')... Howard Carr

10.40-12.0 S.B. from London

5SX SWANSEA.

 294.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A Welsh Interlude

A RECITAL OF TRADITIONAL WELSH TUNES
Played on the Harp

by

ELSIE THOMAS
(Telynors Tawe')

7.25 S.B. from London

9.35 Musical Interlude relayed from London

9.40-12.0 S.B. from London

6BM BOURNEMOUTH.

 326.1 M. 920 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Prof. O. H. T. RISHBETH (University College, Southampton): 'The Ebb and Flow of a Great Port'

7.15-12.0 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH

 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

Thoughts

'It is very nice to think the world is full of meat and drink ...'

Hear the story of 'The Barrel-Organ Man' (Carey Grey) and judge for yourselves.

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. R. W. J. NORTON, Hon. Secretary, The South-Western Esperanto Federation: 'The Language Problem and Esperanto'

7.15-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER.

 384.6 M. 780 KC.

12.0-1.0 FORTHCOMING MUSICAL EVENTS OF THE NORTH

A Gramophone Lecture-Recital by MOSES BARITZ

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

MUCH IN LITTLE

Little Songs, and Clarinet Solos of much importance, are sung and played by BETTY WHEATLEY and PAT RYAN

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Miss ANNE LAMPLOUGH: 'Fireside Gardening'

7.15 S.B. from London

7.45 Mediterranean Muse

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

Spain: Spanish Rhapsody Chabrier

France: First Suite, 'The Maid of Arles' Bizet

Italy: Tarantella Napolitaine Barthelmy-Beretta

T. LUCASSI (and his Piano-Accordion)

Italy: Classic Medley

My Florence (Waltz) Deiro

Sons of the Air (March) Charlier

Amoureuse (Waltz) Berger

Popular Choruses

ORCHESTRA

Greece: Ballet Suite 'Hermione'... La Rondelle

Introduction de Danso des Coryphees; Piz-

zicato Valse Lente; Danso des Cymbales

Egypt: Dance of Arsonie and Slaves (from Ballet,

'A Night in Egypt') Aronky

Africa: Rhapsodic Dance, 'The Bamboula'

Coleridge-Taylor

Programmes for Tuesday.

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

9.40 'Claude'

A Comedy in One Act by HERMON OULD

Cast:

Claude (a young actor) H. R. WILLIAMS
 Rosamund (an actress) HYLDA METCALF
 Tom (also an actor) HAROLD CLUFF
 Charlie (a scene-shifter) F. A. NICHOLLS

Supported by THE NORTHERN WIRELESS ORCHESTRA

Scene: The stage of a provincial theatre about 4.30 p.m. Tom is seated at a small table scribbling alterations in his script.

'The Bracelet'

A Play in One Act by ALFRED SUTRO

Cast:

Harvey Western (a stock-broker) F. A. NICHOLLS
 His Honour Judge Banket

GEORGE BERNARD SMITH

Martin (the butler) ARTHUR PLANTÉ
 William (the footman) HAROLD CLUFF
 Mrs. Western (Harvey's wife) HYLDA METCALF
 Mrs. Banket (the judge's wife) LUCIA ROGERS
 Miss Farren (a governess) PRIGGY WEBSTER
 Smithers (lady's maid) BERENICE MELFORD

Supported by THE NORTHERN WIRELESS ORCHESTRA

Scene: The dining-room of the Westerns' house. Dinner has just ended, and the room is in darkness.

10.40-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 kc.

12.0-1.0.—London Programme relayed from Daventry
 3.0.—London Programme relayed from Daventry. 4.30.—
 Organ Recital by Herbert Maxwell, relayed from the Havelock
 Picture House, Sunderland. 5.15.—The Children's Hour.
 6.0.—Marjorie Sherborne (Pianoforte): The Island Spell (Ireland);
 The Dew Fairy (Frank Bridge). 6.7.—William Talbot (Baritone):
 Youth (Allison); Invictus (Bruno Huhn); The Yeoman's
 Wedding Song (Pontonowid). 6.15.—S.B. from London.
 7.0.—Mr. Ewart Kempson: A Talk on Auction Bridge. 7.15.—
 S.B. from London. 7.45.—A Musical Comedy Programme.
 Docis Miller (Soprano); Tom Heenan (tenor); Light Orchestra,
 conducted by Olive Tomlinson. 9.0.—S.B. from London.
 10.40.—Dance Music relayed from the Oxford Galleries. 11.1-5
 12.0.—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kc.

11.0-12.0.—Gramophone Records. 3.30.—Dance Music
 from the Waldorf. 4.0.—A Ballad Concert. The Station
 Orchestra. Marshall MacLaren (Tenor). 5.15.—The Children's
 Hour. 5.55.—Weather Forecast for Farmers. 6.0.—Miss F.
 Marian McNeill: 'Cookery in Scottish Literature.' 6.15.—S.B.
 from London. 7.0.—S.B. from Edinburgh. 7.15.—S.B. from
 London. 7.45.—Recital. 8.0.—The Choral and Orchestral
 Union of Glasgow, Ninth Tuesday Concert. Relayed from the
 St. Andrew's Hall. Conductor, Albert van Raalte. The Scottish
 Orchestra. 9.0 app.—Scottish News Bulletin. 9.10 app.—
 The Choral and Orchestral Union of Glasgow. Concert (Con-
 tinued). 10.0 app.—Second General News Bulletin.
 10.15 app.—A Recital. Robert Watson (Baritone),
 Barbara Laing (Pianoforte). 10.45-12.0.—S.B. from London.

2BD ABERDEEN. 500 M. 600 kc.

11.0-12.0.—Programme relayed from Daventry 3.45.—
 Dance Music by Len Russell and his Orchestra, relayed from the
 New Palais de Danse. 4.15.—Studio Concert. The Station
 Octet: Isobel Michie (Soprano): 5.15.—The Children's Hour.
 6.0.—London Programme relayed from Daventry. 6.15.—
 S.B. from London. 7.0.—S.B. from Edinburgh. 7.15.—S.B.
 from London. 7.45.—S.B. from Glasgow. 9.0.—S.B. from
 London. 9.35.—Scottish News Bulletin, relayed from Glasgow.
 9.40.—Wish Wynne. In Character Studies. 9.55.—Variety.
 Bert Copley (Humorist). Jean Allistone (Entertainer). Freddie
 George and George Campbell. Interludes by The Station Octet.
 10.40 app.—12.0.—S.B. from London.

2BE BELFAST. 505.1 M. 980 kc.

4.0.—Coleridge-Taylor. Orchestra: Toussaint Pouvverture.
 4.10.—Negro Melodies (arr. P. E. Fletcher): Deep River;
 I'm troubled in mind; Sometimes I feel like a motherless child.
 4.25.—A Vocal Interlude. Elsie McCullough (Soprano).
 5.15.—The Children's Hour. 5.0.—London Programme relayed
 from Daventry. 6.15.—S.B. from London. 9.40.—In Old
 Japan. Artists—Andrew Churchman, Hilda Brube-Potter,
 Dorothy Rodgers, Noah Campbell, A. S. Loxton, Kathleen
 Porter, the Orchestra, conducted by Harold Love. 10.40-
 12.0.—S.B. from London.

Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

Jimmy Wilde And His Dance Band.

JIMMY WILDE'S name is still one to conjure with in the world of sport, and since he retired from the ring he has taken an interest in many other forms of entertainment. His name has been associated with three Cinemas in South Wales, and lately he has taken over the Cardiff Palais de Danse at the Celtic Rooms, Cardiff. Jimmy found Benny, who had just concluded an 18 months' contract, and immediately he installed Benny and his Palais Dance Band as his musicians. Benny's Band includes members who are very popular on their own account as soloists. Dick McCarthy, for example, plays special solos for waltzes, and is reputed to bring the house down. Every member of the band takes off his hat to Hugo Rees (pianist) for his skill in arranging parts, and as for Benny himself, Benny Romoff is known as the drummer with personality and he directs all the music and business of this band. The music of the band will be relayed from the Celtic Rooms at 10.20 p.m. on Friday, January 18. At 10.30 p.m. the Welsh Miners' Quartet will sing and the Dance Music will be relayed again from 10.45-11.0 p.m.

Mrs. Jones of Wales.

CHLOE CURTIS-MORGAN is recognised as Mrs. Jones of Wales when she entertains at the microphone. Mrs. Jones is gossipy, inconsequent, and inquisitive, but above all kindly. Mrs. Jones will be heard in a Welsh Programme on Tuesday, January 15, when Chloe Curtis-Morgan will give 'Scenes from Welsh Life.' This programme begins at 7.45 p.m. with songs by Mair Jones (soprano), who comes originally from Carmarthenshire, and by Emyln Bebb (tenor), who will sing songs written in the Cywydd metre by D. Vaughan Thomas.

National Orchestra of Wales.

A GREAT stimulus is being given to the playing of instrumental music in South Wales by the interest taken in the work of the National Orchestra, but it too often happens that children in remote districts get little knowledge of what an orchestra is. As it is the aim that the orchestra shall be truly National it is all important that musical children from their earliest years can come to look upon music as a future profession, for children are greatly influenced in their choice of a career by their knowledge of possible choices, and the possibilities exhibited in country villages are small. To help remedy this so far as music is concerned a series of talks has been arranged for the Schools on 'Instruments of The Orchestra.' The first talk is on Wednesday afternoon, January 16, and is entitled, 'What An Orchestra Is: How Instruments are Divided into Families.' The first talk and several of the others will be given by Mr. H. E. Piggott, Second Master of the Royal Naval College, Dartmouth. Mr. Piggott is the author of An Introduction to Music and he excels in putting matters clearly and simply for beginners.

A Welsh Pianist.

MEIRION WILLIAMS, a pianist of whom Wales has right to be proud, will give a pianoforte recital on Sunday, January 13. This will come as an interlude to a Band Programme by the ever-popular Cory Workmen's Silver Band, conducted by J. G. Dobbing. Mr. Kennedy McKenna (tenor) will sing items from Samson, this being his first appearance at the Cardiff microphone. Tenors are specially welcomed in Wales, and it is the ambition of every lad with a voice to win the national Eisteddfod Open Tenor Championship.

(Continued on page 43.)

RETROSPECT:

THE PROGRAMMES OF 1928.

(Continued from page 3.)

The lighter side of entertainment has had its peaks too; not only in the broadcasts of such artists as Sir Harry Lauder and Miss Gracie Fields, but also in an enlargement of its field of activity comparable with that won in other branches of broadcasting. In the later months of the year it became possible for listeners to hear items broadcast from the stage of one of the big Variety Theatres, with all the excitement and gaiety which the atmosphere of a big theatre can give. Another innovation which has proved its worth is the Surprise Item—the setting aside of a quarter of an hour each week which fulfils some of the functions of the Stop Press column in a newspaper.

Even so rapid and superficial a survey of the year's programmes as this has discovered that one central principle is operating throughout the activities of the B.B.C.—Growth. In every branch one sees the old, regular broadcasts going on, with fresh material and new experiments to help it to widen its appeal. Barriers have been broken down, barriers of technical difficulties and barriers of prejudice, and as each new experiment becomes possible, it is undertaken. Again, the feeling must rise that he must be strangely fastidious who can find nothing to like in the programmes broadcast in a week or a year, no excitement at the rapidity with which broadcasting develops, and no curiosity to see whither it will turn next.

WHO SHALL SPEAK FOR US?

(Continued from page 7.)

so in the larger: that every sane man is a 'political animal.' It is not irresponsible: it is most responsible when most daring. What the Symposium discussed today the Assembly must debate the more intelligently tomorrow. That is the only way civic thought can be made. Accustomed to hear the unfamiliar and the unpleasant sides of truth (they are often the same), we should not only acquire the first virtue of civilized life—tolerance: we should less often run our heads into facts, which, till they hit us, we preferred to think weren't there. Freedom of speech is more than a great right, it is a necessity of right government. It is a vital liberty, and, like all valuable things, cost much. The price, Burke has told us, is 'eternal vigilance.' It cost much to win, and we are grateful to those who won it. But we can only show that gratitude by paying the price necessary to maintain it. It is easily closed upon. Its discrete smothering can perhaps be more easily hushed up in the deliberate din of a megaphonic metropolis than in less noisy ages. Will not the B.B.C. 'be a Brave Champion of Many-sided Truth'? Will it not decide to make the ether safe for Democracy, to hold it for everyone? With it rests so much of our future. And if only because it broadcasts the tongue that Milton spoke, it should be the chief guardian of that vital right of free men 'the liberty to know, to utter, and to argue freely according to conscience, above all liberties.'

GERALD HEARD.



Announcing

THE B.B.C.
LITERARY
WEEKLY

**No 1
READY
WEDNESDAY
JANUARY
16TH**

The G

Vol. I. No. 1

JANUARY
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JANUARY 16th 1929

[REGISTERED AT THE G.P.O.
AS A NEWSPAPER]

TWOPENCE

Principal Contents

DISCOVERIES. By SIR OLIVER LODGE

MUSIC. By SIR WALFORD DAVIES

MIME TO PETER PAN. By GEOFFREY WHITWORTH

ICAL NOVEL. By JOHN BUCHAN

GEORGE NEWNES LTD., LONDON W.C.2.

7.25
The Psychology
of
the Child

WEDNESDAY, JAN. 9
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

9.35
'Carnival'
as a
Radio Play

10.15 a.m. **The Daily Service**
10.30 (Daventry only) **TIME SIGNAL, GREENWICH;**
WEATHER FORECAST

DAVENTRY ONLY
10.45 **A Woman's Commentary, by Mrs.**
OLIVER STRACHY

11.0 (Daventry only) **Gramophone Records**
12.0 **A BALLAD CONCERT**
NEL ROBERTS (Soprano)
KENNEDY ARUNDEL (Baritone)

12.30 **A Recital of Gramophone Records**

1.0-2.0 **FRASCATI'S ORCHESTRA**
* **Directed by GEORGES HAECCK**
From the Restaurant Frascati

3.0 **A BALLAD CONCERT**
FLORENCE LONG (Mezzo-Soprano)
HUGH MACKAY (Tenor)
ANGELICA MESSAROSH (Pianoforte)

3.45 **A Light Classical Concert**
MARY MORRIS (Contralto)
THE MARIE WILSON STRING QUARTET:
MARIE WILSON (1st Violin);
GWENDOLINE HIGHAM (2nd Violin);
ANNE WULFE (Viola);
PHYLLIS HASLUCK (Violoncello)

QUARTET
Second String Quartet in D Borodin
Allegro Moderato; Allegro Scherzo; Andante (Notturmo); Finale—Andante—Vivace

4.15 **MARY MORRIS**
Das Fischermaiden Schubert
Geiror'ne Thränen Schubert
Den Neugierige Brahms
Sapphische Ode Brahms
Ständchen Brahms

4.30 **QUARTET**
Widdicombe Fair arr. Julius Harrison
Londonderry Air arr. Frank Bridge
Sir Roger de Coverley arr. Frank Bridge

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

5.15 **THE CHILDREN'S HOUR:**
THIRD DAY OF REQUEST WEEK
will be celebrated by
A FAMILY PARTY

6.0 **A Recital of Gramophone Records**

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

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

6.40 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**
SONGS by RICHARD STRAUSS
Sung by JOHN ARMSTRONG

7.0 **Talk on International Affairs**

7.15 **Musical Interlude**

7.25 **MISS EVE MACAULAY: 'Child Psychology'**
S.B. from Plymouth

7.45 **A MILITARY BAND CONCERT**

EILEEN PILCHER (Contralto)
WALTER GLYNNE (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Fingal's Cave' Mendelssohn

INTENDED by his parents to be a lawyer, and for some time a Civil Servant, Chabrier had no regular instruction in music, and the brilliance of his work is regarded as inspired by a really natural genius. He had his own fair share of the hardships and misfortunes which so often attend on genius, and was only fifty-three when he died.

This sparkling piece was composed after a journey in Spain, and is based on the national dance tunes. There is an introductory section in which the tunes are hinted at and then we hear the first two, a Jota and a Fandango, both brilliantly set forth with full orchestration. The next two tunes are smoother and more easily-flowing, and the fourth is again livelier. The fifth, the most obviously Spanish of the themes,

has since become very widely known, apart from its use in this Rhapsody. The whole work is straightforward and clear and conceived in the gayest spirit.

At 9.35 to-night.

Adapted by
COMPTON MACKENZIE
and Holt Marvell

from the famous
novel by
Compton Mackenzie.

8.40 **EILEEN PILCHER**
The Birth of Morn
Franco Leoni
The Bells of Christmas
Martin Shaw
Ring out, wild Bells Gounod

8.48 **BAND**
Ballet Music, 'Prince Igor' Borodin

IN the second act of Borodin's opera, the Prince is a captive in the hands of his enemies, the Polovtsi, but one who is treated with every honour. In the opera these dances are performed in his presence, by singers as well as dancers, and the words of the opening one tell the music to 'fly away on the wind's swift wing to our homeland.' It is a bright and eloquently rhythmic movement which leads without a break to the first of the dances, where the clarinet introduces the swiftly moving tune. A more boisterous movement by the whole body of dancers and singers follows, the words beginning, 'Chant ye praises to our Kahn here.' The boisterous tune, played by the whole strength of the orchestra, is the well-known one which is without the first beat of each of its first five bars.

The next movement, is the dance in which the

boys and the men take part. In the dance of the maidens which follows, there is a beautiful tune played first by the oboe and violas (a tune which we heard already in the introduction), the voices afterwards taking up the same melody; the dance of the boys returns, and the final movement is a general dance.

9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

9.15 **MR. DESMOND MCCARTHY: 'The New Talks Programme'**

9.30 **Local Announcements; (Daventry only) Shipping Forecast**

9.35 **'Carnival'**
(See centre of page)

11.0-12.0 **DANCE MUSIC: JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**



From a dry point by Laura Knight, A.R.A. (By courtesy of the Leicester Galleries.)

CARNIVAL

A Story of London before the War.

ELSA LANCHESTER as 'Jenny Raeburn'
HARMAN GRISEWOOD as 'Maurice Avery'
MICHAEL HOGAN as 'Zachary Trewella'
MABEL CONSTANDUROS as 'Mrs Raeburn'
etc., etc.

COMPTON MACKENZIE
as 'Michael Fane,' who tells the story.

7.55 **WALTER GLYNNE**
If thou wert blind Noel Johnson
I hear a thrush at eve Cadman

8.2 **BAND**
Four Characteristic Waltzes .. Coleridge-Taylor
Bohemian; Rustic; The Queen's Waltz;
Moorish

8.18 **EILEEN PILCHER**
Night Garnet Wolseley Cox
Spring Garnet Wolseley Cox
Speak Music Elgar

8.25 **WALTER GLYNNE**
Last Night Halfdan-Kjerulf
There is a lady sweet and kind Harwood
The Scarecrow Davies

8.32 **BAND**
Spanish Rhapsody Chabrier

WEDNESDAY, JAN. 9

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.30 Modern Spanish Music

3.0 A BAND CONCERT

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSILL
March, 'Pomp and Circumstance,' No. 5
Elgar, arr. Bedford
Overture, 'Marinarella' *Fucik*
MARGARET WILKINSON (Soprano)
When'er a snowflake leaves the sky } *Liza*
O tell me, Nightingale } *Lehmann*
The Lass with the Delicate Air *Arne, arr. A.L.*

3.22 BAND

Adagio molto and Allegro con brio, Sym-
phony, No. 1 *Beethoven, arr. Hecker*
BAND
Flight of the Bumble Bee } *Rimsky-Korsakov,*
Dance of the Tumblers } *arr. O'Donnell*
Cornet Solo, 'Quand tu chantes' ('When you
sing') *Gounod*
(Soloist, P.C. COOK)

3.55 MARGARET WILKINSON

Charming Chloe *German*
The Time of Roses *Quilter*
I'd be a Butterfly
Bayley, 1797-1839, arr.
Flora Woodman

BAND

Serenade and Air de
Ballet ('Suite of Five
Pieces') *Chaminade*
Farandole (Second 'Maid
of Arles' Suite)
Bizet, arr. Durcun

4.30 JACK PAYNE and THE

B.B.C. DANCE ORCHESTRA
RONALD GOUBLEY
(Whistling Solos)

5.30 THE CHILDREN'S

Hour:
(From Birmingham)
'The Rescue of Fifiella
Flithers,' by Barbara
Sleigh
Songs by PHYLLIS PECK
(Soprano)
'The Lighthouse,' by
Major Vernon Brook
GEORGE BARKER will
entertain

6.15 TIME SIGNAL, GREEN-

WICH; WEATHER FORE-
CAST, FIRST GENERAL
NEWS BULLETIN

6.30 Light Music

(From Birmingham)

PATTISON'S SALON ORCHESTRA, directed by
NORRIS STANLEY
Relayed from the Café Restaurant, Corporation
Street
Overture, 'The Arcadians' *Monckton and Talbot*
Violin Song ('Tina') *Rubens*
ALEX PENNEY (Soprano)
The Valley of Laughter *Sanderson*

8.48 ORCHESTRA

Selection ('A Country Girl') *Monckton*
NORRIS STANLEY (Violin) and Orchestra
Adagio (Concerto in G Minor) *Max Bruch*

7.12 ALEX PENNEY

The Dreams of London *Eric Coates*
ORCHESTRA
Suite, 'From the Countryside' *Coates*
CHARLES BADHAM (Pianoforte)
Mazurka *Leschetizky*

7.40 ALEX PENNEY

Down in the Forest *Landon Ronald*
ORCHESTRA
Selection, 'The Geisha' *Jones*

8.0

A Recital

by
ALICE MOXON (Soprano)
and
PEGGY COCHRANE (Violin)

ALICE MOXON.
Folk Songs:
Roving in the Dew *arr. Butterworth*
Early one morning *arr. Ferrers*
Dashing away with the smoothing iron
arr. Sharpe

PEGGY COCHRANE

Andante *Fauré*
Sicilienne, Largo and Finale from Suite in Old
Form *Zimbalist*

ALICE MOXON

Serenade *Strauss*
Twilight Fancies *Debussy*
The Maiden *Parry*

PEGGY COCHRANE

Menuet and Rigandon ('Le Tombeau de Cou-
perin') *Ravel, arr. Dushkin*

8.30 Spain in Music of the Twentieth Century

(From Birmingham)

A PIANOFORTE RECITAL

by
MICHAEL MULLINAR
With Remarks by
H. G. SEAR

Items will include:

Exaltacion (Danzas Fan-
tasticas) *Turina*
Danza Iberian } *Joaquin*
Homenaje } *Nin*
Andaluza *De Falla*

9.0 An Orchestral Programme

(From Birmingham)

THE BIRMINGHAM STUDIO
AUGMENTED ORCHESTRA

Leader, FRANK CANTRELL
Conducted by
JOSEPH LEWIS

A Holiday Overture

Patrick Barron
Two Pieces, 'Dream
Children' *Elgar*

9.15 MARGERY PHILLIPS

(Contralto) and Orchestra
Aria, 'So Palate d'amor' ('Faust') *Gounod*

ORCHESTRA

Fête Polonaise *Chabrier*
MARGERY PHILLIPS
The Castle of Dromore *arr. Somervell*
See where my love a-maying goes *Lidgay*
Music when soft voices die *Quilter*
Sea Wrack *Hamilton Harty*

9.40 ORCHESTRA

Suite, 'Scènes Pittoresques' *Massenet*
March: Air de Ballet; Angelus; Fête
Bohème.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: CRO'S CLUB BAND, directed by RAMON NEWTON, from Cro's Club

11.0-11.15 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

(Wednesday's Programmes continued on page 32.)



Mr. H. G. SEAR
takes part in the programme of Twentieth
Century Spanish Music from 5GB
tonight.



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Wednesday's Programmes continued (January 9)

5WA CARDIFF 853 M. 850 KC.	5SX SWANSEA. 294.1 M. 1,020 KC.	2ZY MANCHESTER. 384.5 M. 780 KC.
<p>1.15-2.0 An Orchestral Concert Relayed from the National Museum of Wales NATIONAL ORCHESTRA OF WALES (Cerddoria Genedlaethol Cymru) Overture, 'Don Giovanni'Mozart Suite, 'Water Music'Handel, arr. Harty Ballet Music, 'Le Cid'Massenet</p> <p>3.0 London Programme relayed from Daventry</p> <p>3.45 An Afternoon Concert THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT FENGELLY (Pianoforte)</p> <p>To the Sea Nautilus A.D. 1620 Song } Edward MacDowell</p> <p>T. STUART EVANS (Baritone) Cymru R. S. Hughes O Mistress Mine Quilter For you alone Henry Gecht FRANK THOMAS (Violin) Valse-Caprice Cyril Scott, arr. Kramer Andante Languido Cyril Scott, arr. Lange Caprice Eric Fogg</p> <p>T. STUART EVANS Border Ballad Cowen Invictus Huhn The Blind Ploughman Robert Coningsby Clarke TRIO Miniatures, Part I Frank Bridge</p> <p>4.45 London Programme relayed from Daventry</p> <p>5.15 THE CHILDREN'S HOUR</p> <p>6.0 London Programme relayed from Daventry</p> <p>6.15 S.B. from London</p> <p>7.25 S.B. from Plymouth</p> <p>7.45 'In a Persian Garden' A Song Cycle by LIZA LEHMANN DOROTHY BENNETT (Soprano) ETHEL FENTON (Contralto) SYDNEY COLTHAM (Tenor) PERCY UNDERWOOD (Baritone) NATIONAL ORCHESTRA OF WALES (Cerddoria Genedlaethol Cymru) Conducted by WARWICK BRAITHWAITE</p> <p>PROBABLY, the most popular of the Song Cycles in which Madame Liza Lehmann found her happiest mode of expression, this is based on FitzGerald's translation of the Rubaiyat of Omar Khayyam. It is laid out for four solo voices, which combine four times in the course of it to sing quartets. They open it with a fine number on the lines beginning, 'Wake, for the Sun who scattered into flight the Stars. . .' They also bring the Cycle to an end with a quartet, 'Alas, that Spring should vanish with the Rose,' and their two other concerted numbers are 'Come, fill the cup,' near the beginning, and 'They say the Lion and the Lizard keep the courts,' which comes towards the end.</p> <p>There is one Duet in which soprano and tenor join with fine effect, 'A Book of Verses under- neath the bough,' and all the voices have fine solos. The Tenor's best innings are, 'Before the phantom of false morning died,' and 'Ah, Moon of my Delight.' The bass has also two important numbers, 'Whether at Naishapur or Babylon,' and 'Myself when young.' The contralto's most effective solo piece is: 'The worldly hope men set their hearts upon,' and for the soprano, the best-known number is: 'I sent my soul through the Invisible.' But through the cycle all the voices in turn have shorter solos as well, and the effect is not so much one of separate set numbers as of a complete work in which the spirit of the poem is very expressively illustrated.</p> <p>9.0-11.0 S.B. from London (9.30 Local An- nouncements)</p>	<p>1.15-2.0 S.B. from Cardiff</p> <p>3.0 London Programme relayed from Daventry</p> <p>5.15 S.B. from Cardiff</p> <p>6.0 London Programme relayed from Daventry</p> <p>6.15 S.B. from London</p> <p>7.25 S.B. from Plymouth</p> <p>7.45 S.B. from Cardiff</p> <p>9.0 S.B. from London</p> <p>9.30 Musical Interlude relayed from London</p> <p>9.35-11.0 S.B. from London</p>	<p>3.0 THE NORTHERN WIRELESS ORCHESTRA March, 'Sons of the Brave'Bidgood Overture, 'Opera Bouffe'Finck MARION RHODES (Recitations) The Toys of Peace Munro JAMES PICKETT (Baritone) In Sheltered Valearr. Alfred Moffatt InvictusHuhn Young Tom o' DevonKennedy Russell ORCHESTRA Selection, 'From Gluck to Wagner' (by request) arr. Schriener The Turkish PatrolMichaelis Buck Dance, 'Massa Johnson'Finck Handel WakesMorvassy MARION RHODES LAURA Munro JAMES PICKETT Archie of the Royal Air ForceLangstaffe Lookin' at the SkyHerbert Oliver The Landlord of the Old Ship Inn. Loughborough ORCHESTRA Selection, 'Véronique'Messenger 'Occasional' Overture (by request)Handel</p> <p>4.45 London Programme relayed from Daventry</p> <p>5.15 THE CHILDREN'S HOUR S.B. from Leeds</p> <p>6.0 London Programme relayed from Daventry</p> <p>6.15 S.B. from London</p> <p>6.30 Royal Horticultural Society's Bulletin</p> <p>6.40 S.B. from London</p> <p>7.25 Miss EVE MACAULAY, 'Child Psychology' S.B. from Plymouth</p> <p>7.45 A Light Orchestral Concert From Manchester THE NORTHERN WIRELESS ORCHESTRA Conducted by T. H. MORRISON Selection, 'The Pirates of Penzance'Sullivan Suite, 'A Day in Naples'Bygn FROM LEEDS</p> <p>8.10 CISSIE LOCKE (Flute) Silvery SoundsHowgill SaltarelloGerman FROM MANCHESTER</p> <p>8.20 ORCHESTRA Parisian SketchesFletcher Demoiselle Chic; Bal Masqué FROM LEEDS</p> <p>8.30 CISSIE LOCKE Il Carnevale di Venezia, Op. 77Bricealdi Scherzo Capriccio, Op. 260Sabathi FROM MANCHESTER</p> <p>8.40 ORCHESTRA Selection, 'Iolanthe' (by request)Sullivan</p> <p>9.0-11.0 S.B. from London (9.30 Local An- nouncements)</p>
		
<p>LIZA LEHMANN, whose song cycle 'In a Persian Garden' will be broadcast by Cardiff at 7.45 tonight.</p>		
<p>6BM BOURNEMOUTH. 326.1 M. 920 KC.</p> <p>3.0 London Programme relayed from Daventry</p> <p>6.15 S.B. from London</p> <p>7.25 S.B. from Plymouth</p> <p>7.45-11.0 S.B. from London (9.30 Local An- nouncements)</p>	<p>5PY PLYMOUTH. 400 M. 750 KC.</p> <p>3.0 London Programme relayed from Daventry</p> <p>5.15 THE CHILDREN'S HOUR: SCENES AT A FARM 'Gertie Grunter is Taken Ill' (Olwen Bowen), causing a stir on the black and whites by 'The Feathered Folk' (Longmire), which leads to 'An Animal Competition' (C. E. Hodges)</p> <p>6.0 London Programme relayed from Daventry</p> <p>6.15 S.B. from London</p> <p>7.25 Miss EVE MACAULAY: 'Child Psychology'</p> <p>7.45-11.0 S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)</p>	<p>8.20 ORCHESTRA Selection, 'Iolanthe' (by request)Sullivan</p> <p>9.0-11.0 S.B. from London (9.30 Local An- nouncements)</p>

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Programmes for Wednesday.

Other Stations

5NO NEWCASTLE. 512.5 M. 960 kC.

3.0:—London Programme relayed from Daventry. 3.45:—Ella Dent (Soprano): The Smile of Spring (Fletcher); Daddy's Sweetheart (Lehmann). 3.52:—Wilfred Davey (Bass): A Hundred Fathoms Deep (Jude); The Curlew (Monk Gould); A Son of the Desert (W. A. Phillips). 4.0:—Ella Dent: The Dancing Lesson (Oliver); Sing, sing, blackbird (Montague Phillips). 4.7:—Wilfred Davey: Young Tom o' Devon (Kennedy-Russell); The Ringers (Hermann Lühr); The Arrow and the Song (Balfe). 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45:—S.B. from London. 7.25:—Miss Eve Macaulay: 'Child Psychology.' S.B. from Plymouth. 7.45:—Wish Wynne. In Character Studies. 8.0-11.0:—S.B. from London.

5SC GLASGOW. 406.4 M. 740 kC.

3.20:—Dance Music from the Waldorf. 4.0:—A Concert of French Music. The Station Orchestra: Les Cloches de Corneville (Piaquette). Elsie Ross (Soprano): Adieu Forêt (Jeanne d'Arc) (Tchaikovsky); Ouvres tes yeux bleus, and Air de Chimène (Le Cid) (Massenet); Berceuse de Jocelyn (Godard). Orchestra: Petite Solite (Debussy). Elsie Ross: Air de Salomé (Hérold) (Massenet); Comme la Nuit (Böhmi); Romance (Debussy); Si vous Paviez compris! (Denza). Orchestra: Suite de Ballet, 'Coppélia' (Delibes). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.25:—Miss Eve Macaulay: 'Child Psychology.' S.B. from Plymouth. 7.45:—Glasgow Gaelic Musical Association. Conducted by J. Norman McConochie. Nan McInnes (Soprano). Alastair Blair Kerr (Violinist). Choir: Rallying Song, 'Sinn Féin' (arr. Smeaton); 'Iseabail Nic Aoidh' (arr. Roddie); 'Far an robh na'n Raic' (arr. Munn); 'Nan McInnes: An Gille dubh eiar dubh' (Bell); 'Mhairi dhubha na na-iso' (Ferguson); 'Cumha nan Gille' (Macfarlane). Alastair Blair Kerr: 'Thoid mi g'ad amhara and Leaving Glomurquhart' (Traditional); 'Binnoral Highlanders' (MacKay); 'Maggie Cameron and The Dell among the Tailors' (Traditional). Ladies Choir: 'Croch Chaitin' (Nesbitt); 'Lainneag Mhìe Loid' (-acLeod). Nan McInnes: 'Gun Chroch gun Aighean' (arr. Moffat). 'Faithe do'n Eilean Sgathannach' (arr. Bell). Choir: 'Nasir thig oirn an Samairidh' (Hunter); 'Och nan oeh tha mi fo mhuladh' (arr. McConochie) (Solo by Cathie D. MacLenn); 'Puir a bend: Strath-spey' (Ubbi Abdi Reels, 'Mac a Ph' and 'Stad a Mhairi Bhanarach' (McConochie). Quartette: 'Si mo leannan fhoin a' chann' (Traditional). Alastair Blair Kerr: 'Fear a' Eibha and Ho ro mo uribeon Joan Bhoidheach' (Traditional); 'Marquis of Buntly's Farewell' (arr. Marshall); 'The Brig o' Perth' (Dow); 'Reel o' Tulloch' (Traditional). Male Voice Choir: 'No ribhin Choinneil' (McConochie); 'Posadh Puthar Ian Bhan' (Nesbitt). Choir: 'Oidhe Mhath Le'bh' (Traditional). 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 kC.

3.45:—Steadman's Orchestra, directed by George Steadman relayed from the Electric Theatre. 5.0:—George Alexander (Bass-Baritone): The Song of the Horn (Flegier); The Wanderer's Song (Julius Harrison); She alone charmed my sadness (Gonod); The Wraith (Schubert). 5.15:—The Children's Hour. Humorous Songs by D. H. Munro. Mystery Competition. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: Horticulture. 6.45:—S.B. from London. 7.25:—Miss Eve Macaulay: 'Child Psychology.' S.B. from Plymouth. 7.45:—S.B. from Glasgow. 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 kC.

12.0-1.0:—Gramophone Records. 4.0:—Dance Music. Eric Mason and his Grand Central Band. Relayed from the Grand Central Hotel. 5.0:—A Harp Recital. Pauline Barker: 'Patrouille, and Filense' (Hasselmann); 'Am Springbrunnen' (Zabel); 'Mazurka' (Hasselmann). 5.15:—The Children's Hour. 6.0:—Organ Recital by Charles Howlett, relayed from the Cinema. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—S.B. from London. 7.25:—Miss Eve Macaulay: 'Child Psychology.' S.B. from Plymouth. 7.45:—The Sea. Robert Chignell (Baritone). The Station Chorus and Orchestra. Conducted by E. Godfrey Brown. Orchestra: 'A Seaman's Overture' (Dr. Thos. Wood). 7.55:—'Master Mariners' (Dr. Thos. Wood). For Baritone Solo, Chorus and Orchestra. Soloist, Robert Chignell: 'Lustily, lustily: A Ballad of Cape St. Vincent'; 'Master Mariners'; 'The Golden City of St. Mary'; 'The Bonny Boys'. 8.15:—Orchestra: 'Dance of the Sailors' (from 'Rodrigo') (Handel, arr. Cowen). 8.20:—'On the Beach at Night Alone.' From 'A Sea Symphony' (Vaughan Williams). For Baritone Solo, Chorus and Orchestra. Soloist, Robert Chignell. 8.32:—Orchestra: 'Orchestral Ballad, 'Ship o' the Fiend' (H. MacCann). 8.45:—A Devonshire Sea Shanty. 'In Cawsand Bay' (R. Chignell). For Chorus and Orchestra. Conducted by the Composer. 8.53:—Orchestra: 'A Sentimental Shanty and Forecastle Frolic' (from Suite, 'Nautical Scenes') (P. Fletcher). 9.0:—S.B. from London. 9.35:—Chamber Music. Doris Bates (Violin); Margaret Huxley (Viola); Marjorie Brown (Violoncello); John Hartley (Oboe); May Johnson (Pianoforte); Janie Martin (Soprano). Quartet in E Flat, Op. 47 (Schumann). Janie Martin: 'The First Meeting' (Grieg); 'The Bluebell Wood' (Bantock); 'We wandered, and The Sandman' (Brahms). Quartet in F (Mozart). 10.30-11.0:—Dance Music. Larry Brennan and his Pleadilly Revelers, relayed from the Plaza.

THE WIRELESS VOCABULARY

—and Some Apter Appellations.

WHY has radio such a clumsy and inexpressive terminology? Perhaps, because it came into its kingdom so suddenly that makeshift terms became established before we had time to think of better ones. 'Wireless' is the vaguest of negations—sheep, eggs, stockings, clouds, and ten thousand other things are wireless, or should be, yet its special application as 'the wireless' is to the pre-eminently wiry receiving installation; its use in 'wireless orchestra' is wrong when there is a piano included; and it seems absurdly super-erogatory to call a chorus wireless, for who would be likely to mistake the Wireless Chorus for marionettes, however good the discipline maintained by Mr. Stanford Robinson may be? Again, a loud-speaker does much more than speak, and though in this connection the adjective loud is often inadequate, to its owner a loud-speaker never has sufficient volume.

'Cat's whisker' is good, but 'listening-in' is admittedly ugly jargon. One of the great London dailies offered a prize for the best substitute suggested for 'listening-in,' and it was won by someone who proffered 'broadcasting.' Then, for a long time, and very strenuously, the newspaper tried to popularize this new word, but it never caught on. The moral is that the Press is not yet our absolute master, and it is good to know that—whether one does or does not hold 'broadcasting' to be superior to 'listening-in.'

The foregoing strictures are aimed at popular usage, not at the language of the technicians, which should be treated with respect. Even when one is ignorant of the nature of eliminator chokes and trickle chargers one takes it on trust that that is exactly what they are.

The older sciences, sports and trades are better off than radio as regards verbal specialities. 'Streamlined' is finely expressive; 'road-hog' is more effective than 'inconsiderate driver' or 'speed-limit exceeder'; and a road-hog who stands on the gas seems more virile than one who merely accelerates. An aeroplane really does zoom when it 'zooms,' and 'banking,' in reference to the heeling over of the 'plane when turning, reminds one as it should of a speeding car on a steeply-banked racing track. 'Propellor' is inaccurate, of course, when used as it generally is in aviation to designate a tractor screw.

House-painters have a particularly wide, safe kind of step-ladder epigrammatically called the 'Monday-mornings.' The 'monkey' of a bricklayer's mate is his hod. The French equivalent is *l'oiseau*; but the English name appears the more fitting—a hodful of bricks certainly climbs rather than soars. However, it is unlikely that either is intended to have any descriptive significance.

The captain of a ship at anchor will ask how the anchor-line *groves*. Joseph Conrad has noted how justly applicable the verb is to the line straining upward from the water. 'Landfall' is not definitely expressive, but it is a lovely word, even to one who has never lived in a sailing ship and sighted land at last after a weary voyage.

Miners *win* coal; and the idiom suggests the grim and perilous adventure of the work. Surely the workmen of old, unlike ourselves, had a poet's feeling for language. But perhaps the phrase 'oscillating set' will attain dignity with age.

A small auxiliary dynamo that is used in power stations was called a 'booster' at least twenty years ago, so it would seem that electricians were enterprising enough to utilise this bit of slang in its infancy. Or did the dynamo generate the slang? The simple, striking way in which engineers distinguish convex and concave screws is probably too well known to need mentioning.

ARTHUR SLEIGH.



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CHIEF OFFICES - BIRMINGHAM

W & G

7.40
Hallé Concert
from
Manchester

- 10.15** The Daily Service
- 10.30** (Daverntry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45** (Daverntry only) 'Our Boys and Girls': An Introductory Talk by Mrs. WINTRINGHAM
- 11.0** (Daverntry only) Gramophone Records
- 12.0** A STUDIO CONCERT
OLIVE DAVIES (Mezzo-Soprano)
TREFOR GLYN (Tenor)
MONA LEIGH (Violin)
- 1.0-2.0** A Recital of Gramophone Records by Mr. CHRISTOPHER STONE

Daverntry 5XX Only
2.25-4.15 p.m.
THE ENTHRONEMENT OF THE
RIGHT REVEREND
WILLIAM TEMPLE, D.D.,
as
Archbishop of York
at
York Minster
S.B. from Leeds
The Scene and the Ceremonial—
A short Introductory description
from the Studio.
2.30 The Ceremony
Relayed from York Minster

- 3.0** Evensong
From Westminster Abbey

3.45 LETTERS FROM OVERSEAS
NOW that so many families in Great Britain have a relative settled somewhere in the Empire overseas, there is naturally very much interest in accounts of Dominion and colonial life. This series of broadcasts will describe the fortunes of individual settlers and of a typical family in various 'foreign parts.' It will be introduced this afternoon by Dame Meriel Talbot, who is Intelligence Officer to the Overseas Settlement Department.

- 4.0** A Brass Band Concert
JESSIE CORMACK (Pianoforte)
CALLENDER'S BAND
Conducted by TOM MORGAN

5.15 THE CHILDREN'S HOUR
FOURTH DAY OF REQUEST WEEK
'The Dicky-Bird Hop,' 'The Village Band,' and Improvisations by RONALD GOURLEY
'The Children of the Heather' (H. Mortimer Batten) told by DEREK McCULLOCH
'Grouching,' 'How to Sell Eggs' and 'Farmer Giles,' by FREDERICK CHESTER
'Rosemary Ann,' 'Birthdays,' and other songs at the piano, composed and sung by HELEN ALSTON

- 6.0** Musical Interlude
- 6.15** TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30** Market Prices for Farmers
- 6.35** Musical Interlude
- 6.45** THE FOUNDATIONS OF MUSIC
Songs by RICHARD STRAUSS
Sung by JOHN ARMSTRONG (Tenor)
- 7.0** Mrs. M. A. HAMILTON: 'New Novels'

THURSDAY, JANUARY 10
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

10.15
A Programme
of
Students' Songs

- 7.15** Musical Interlude
- 7.20** Mr. ERNEST JACKSON: 'The Artist and the Lithograph'
- 7.40** Hallé Concert
Relayed from the Free Trade Hall
S.B. from Manchester
THE HALLÉ ORCHESTRA
Conducted by SIR HAMILTON HARTY
Symphony in A (Italian) Mendelssohn
- It was Mendelssohn himself who gave this Symphony its name. It was largely written during travels in Italy in 1831, and embodies much of the brightness and sunshine which he enjoyed so thoroughly there.
The principal tune of the first movement is played at the outset by the violins, a tune which

- 8.12** INTERLUDE FROM THE MANCHESTER STUDIO
JAMES BERNARD in Dramatic Readings

- 8.22 app.** Hallé Concert
(Continued)

ARTHUR CATTERALL (Violin), with Orchestra
Concerto in D Brahms

THIS Concerto is in the usual three movements, the first being the longest and most elaborate. There is a full-sized introduction by the orchestra in which the main theme is heard at the beginning. There are two other themes, of which the second, by its rhythm, has a big influence on the whole course of the movement. The solo violin, when it enters, has a brilliant passage leading up to the first main theme, which it follows soon afterwards with the second principal tune. It has another broad melody in double notes, and still one other new melody, also in double notes. Towards the end, in the usual place, there is a great Cadenza for which Joachim is thought to be responsible.

The second movement is begun by the oboe, and the whole short movement is in the meditative mood which the opening suggests.

The last movement is in Rondo form, that is the form in which the main tune keeps on coming back after other themes have appeared. The solo instrument begins with the main theme.

ORCHESTRA
June Twilight Eric Fogg
(Conducted by THE COMPOSER)

ARTHUR CATTERALL
Violin Solos

ORCHESTRA
Overture, 'Carnival in Paris' Svendsen

LIKE most of Svendsen's music, the *Carnival in Paris* is cosmopolitan rather than specially Scandinavian; it bears the impress of a sturdy individuality, and, like all his work, is marked by very careful, tidy, craftsmanship. Owing its origin to the composer's happy experience of the gay city at the time when the Second Empire was flourishing, it is a lively, highly effective piece of descriptive music which is happily described by its own title.

The chief tune seems at first unwilling to let itself be heard in full, but emerges anon in a very merry, bustling guise. It is succeeded by a sprightly, dainty, tune, one which undergoes many transformations as the different instruments toss it about. It appears later in a much slower and more suave form, to return presently in its original mood of merriment. The different tunes are used singly and together in the most effective way, and the carnival grows more and more boisterous as it proceeds, to end in a regular outbreak of mirth and bustle.

- 9.40** WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

- 9.55** Local Announcements. (Daverntry only)
Shipping Forecast

- 10.0** Mr. WILSON HARRIS: 'This Week Abroad'

- 10.15** STUDENTS' SONGS
THE WIRELESS MALE VOICE CHORUS
Conducted by LESLIE WOODGATE

- 10.30-12.0** DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel

7.40
HALLÉ CONCERT

(S.B. from Manchester)
Relayed from the Free Trade Hall
THE HALLÉ ORCHESTRA
Conducted by Sir HAMILTON HARTY
Symphony in A—'Italian'—Mendelssohn



Sir HAMILTON HARTY.

- 8.12** INTERLUDE
FROM THE STUDIO
JAMES BERNARD in Dramatic Readings

- 8.22 (app.)** HALLÉ CONCERT (Continued)

ARTHUR CATTERALL (Violin), with Orchestra
Concerto in D Brahms

ORCHESTRA
June Twilight Eric Fogg
(Conducted by the COMPOSER)

ARTHUR CATTERALL
Violin Solos

ORCHESTRA
Overture, 'Carnival in Paris' Svendsen

bubbles over with exhilaration and freshness. Mendelssohn himself said that this was going to be the gayest orchestral music he had ever written, and from the outset it is easy to agree with him. The second main tune, no less joyous than the first, is played to begin with by clarinets and bassoons, and as the first part of the movement ends, there is a gracious little melody which appears again in the coda. At the beginning of the working-out section a new theme is begun by second violins, on which a short Fugato is built up, leading to the return of the first theme. The second theme is then heard as a violoncello solo.

For some unknown reason the second movement has been given the name 'The Pilgrims' March.' The principal tune is begun by violas and woodwinds, and carried on by violins along with flutes. There is another tune in the second part of the movement which clarinets play first. The movement is quiet and serious in mood as compared with the others.

The third movement is not really a scherzo; something like a Minuet, it has a gracious tune which strings play first. In the alternative section (the Trio) there is an important phrase for horns and bassoons, to which first violins and then flutes reply.

The last movement is a very light-hearted and bustling Saltarello or Tarantella in which there are three tunes, all vigorous merry dance rhythms.

THURSDAY, JANUARY 10

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 Symphony Concert

Relayed from the Winter Gardens, Bournemouth
No. XIV of the Thirty-fourth Winter Series
THE BOURNEMOUTH MUNICIPAL AUGMENTED
ORCHESTRA

Conducted by Sir DAN GODFREY
and ALEXIS GUNNING

Overture, 'Alfonso and Estrella'.....Schubert
Symphony in F (No. 3).....Brahms
Allegro con brio; Andante; Poco Allegretto;
Allegro

DORIS FULLER (Violin)
Violin Concerto (No. 22), in A Minor..... Viotti

ORCHESTRA
Symphonic Poems.....Alexis Gunning
Bethlehem

THE composer's idea was to picture the world's
rejoicing at the birth of our Saviour, rather
than the idyll of the shepherds in the fields.

A Stag's Morning Prayer
on Dartmoor

Alexis Gunning
(First performance at these
Concerts)

(Conducted by THE COM-
POSER)

AT my side stood a
child, gazing with
me in wonderment at the
enthraling spectacle. Far
in the distance a magnifi-
cent stag, his glorious head
uplifted towards the rising
sun—motionless.

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

FRANK NEWMAN

Overture, 'The Italians in
Algiers'.....Rossini
Entr'acte, 'The Dorset
Daisy'.....Malvin

ISABEL WATLING (Contralto)

The Roadside Fire.....Vaughan Williams
My Dear Soul.....Sanderson

FRANK NEWMAN

Selection, 'Aida'.....Verdi
Pierrot's Serenade.....Hope
Chansonette.....Chopin
Waltz in B Minor.....Chopin

ISABEL WATLING

Queen Mary's Song.....Elgar
Ye Banks and Braes.....arr. Moffat

FRANK NEWMAN

Egyptian Ballet Suite.....Luigini

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'The Fairy Train,' by Winifred Ratchiff
Selections by CYRIL JOHNSON'S JUVENILE
ORCHESTRA

JACKO and a Piano

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

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

BOBBY SANDERS
(In a Pot-Pourri of Songs)
BETTY FIELDS (Comedienne)

8.0 Vaudeville

(From Birmingham)

JEAN ALLSTONE
(In Light Songs)
JOHN PIDOUX (Banjo)
OLIVE H. HIBBERT (In Mimicry)

9.15 Excerpts from the Operas

FRED GIBSON and NANCE HAINES
(Comedy Duo)

PHILIP BROWN'S 'ORLURNATIVS' DANCE BAND

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 From the Operas (From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

Leader, FRANK CANTELL
Conducted by JOSEPH LEWIS

Overture, 'The Huguenots'.....Meyerbeer
ERIC GREENE (Tenor), Chorus, and Orchestra
Aria and Chorus, 'Drinking Song' ('Cavalleria
Rusticana').....Mascagni

MARJORIE PARRY (Soprano) and Orchestra,
Aria, 'Elizabeth's Greeting' ('Tannhäuser')
Wagner

9.40 TOPLISS GREEN (Bari-
tone) and Orchestra
Wotan's Farewell and the
Fire Music ('The Valky-
ries').....Wagner

9.55 MARJORIE PARRY, ERIC
GREENE, and Orchestra
Duet from 'Cavalleria
Rusticana' .. Mascagni

TOPLISS GREEN and Or-
chestra
Aria, 'Non piu andrai'
('The Marriage of
Figaro').....Mozart

CHORUS and Orchestra
Chorus, 'Hail! bright
abode' ('Tannhäuser')
Wagner

10.15 An Orchestral Concert

RAMEAU (1683-1764) and
GLUCK (1715-1787)

ODETTE DE FORAS (Soprano)

THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON

ORCHESTRA
Overture, 'Zais' (1748).....Rameau
Ballet Music, 'Orfeo ed Euridice' (1762).....Gluck

10.35 ODETTE DE FORAS and Orchestra
Air du Rossignol (Nightingale's Song) ('Hippo-
lyte and Aricie').....Rameau

10.40 ORCHESTRA
Les Indes Galantes (1st Suite) (1735).....Rameau
March—1 Minuet; 2 Minuet—Dance des
Savages (Rondeau); Chaconne

10.55 ODETTE DE FORAS
O del mio dolce ardor (O Sweet Love of Mine)
Gluck
Gavotte chantée (Vocal Gavotte); a l'air
rendez les armes (Surrender arms to Love)

11.2-11.15 ORCHESTRA
Rigaudon de Dardanus.....Rameau
Gavotte.....Rameau
Overture, 'Iphigenie in Aulis' (1774).....Gluck
(With Mozart's Ending)

(Thursday's Programmes continued on page 36.)



ODETTE DE FORAS,
the well-known broadcast
soprano, sings in the Orchestral
Concert from 5GB tonight.

Rates of Subscription to 'The Radio
Times' (including postage): Twelve months
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writer. Many contributors who find a ready market
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mastery of the rules of effective writing.

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world-wide reputation for training free-lance journalists)
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journals within ten months of enrolment. A few years
later she reported that she had sold 625 further MSS.
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the appointment of dramatic critic to a well-known
provincial morning paper. Yet another secured permanent
and remunerative work as a result of the tuition,
besides selling every one of the exercises submitted. Follow-
ing are extracts from a few of the many hundreds of
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made writing a profitable pastime. I cannot speak too highly
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I wish to state that your advice has been invaluable to me in
constructing articles of the right type. Unfortunately, I have
had little time for writing. Almost all the articles I have
turned out have been accepted, which you will agree is en-
couraging.

I promised to let you know what I made in the year after
starting your valuable Course. I wrote three girls' short story
books, for which I got £20 for the first two (and the royalties,
which have not yet come in), and £30 for the third, without
royalties. Besides this I wrote a few articles, which were accepted
by the Daily Sketch and Daily Express, and which brought me
in £12 10s. 6d., thus bringing the total for my first year to
£62 10s. 6d. I really feel I owe a lot to you, as I should not
have discovered this small talent without your journalistic
Course.

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tributors. The supply of brightly written articles and stories
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in spare time.

(b) Particulars of the moderate fee and the convenient
terms of payment.

Name

Address

Thursday's Programmes continued (January 10)

5WA	CARDIFF.	353 M. 850 KC.
2.25	Leeds Programme relayed from Daventry	
4.15	GWENDA GRUFFYDD: 'Famous Welsh Women—I, Warrior Women of History'	
4.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.40	Musical Interlude	



7.45 First Concert of the Third Season

Relayed from the Assembly Room, City Hall

The series of Symphony Concerts on Thursdays in the Assembly Room, City Hall, began on April 12, 1928. The first season was a six-weeks one, with a Symphony Concert and a Popular Concert each week. The second season was for twelve weeks, as will be the present season. A definite plan is pursued in the Symphony Concerts. A Classical Symphony Concert is succeeded by a Modern Symphony Concert; then comes a Popular Symphony Concert, and following this a concert in which are given (a) a modern symphony, (b) a new or rarely-played concerto, (c) a little-known orchestral work. The second half of the programme is generally of a lighter nature.

The Orchestra has been named the National Orchestra of Wales, and this name is no idle one; children's classes are being formed for instrumental practice in districts in Wales where hitherto choral music was the only ambition and achievement.

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader, ALBERT VOORSANGER

Conducted by WARWICK BRAITHWAITE
Academic Festival Overture Brahms

IN its English title the 'Academic Festival Overture' is apt to sound somewhat stern, but a more exact rendering of its name would be 'Overture for a University Merrymaking.' It was expressly composed for the occasion on which the University of Breslau conferred upon Brahms the honorary degree of Doctor of Philosophy, and was performed then and there, for the first time, under Brahms's own direction. It is built up on four of the best-known German student songs, the last of them being the 'Gaudemus Igitur,' which students the world over regard as one of the best of all the songs of youth.

FRANCIS RUSSELL (Tenor) and Orchestra
Recit. and Air, 'To arms! Sound an Alarm'
('Judas Maccabeus') Handel

ADILA FACHRI (Violin) and Orchestra
Concerto in D, Op. 61 Beethoven

LIKE others of the world's famous Concertos for solo instruments, this was composed specially for a distinguished performer—Franz Clement, who enjoyed the reputation in his own day of being one of the foremost living virtuosi. Tradition has it that parts were not ready in time for the work to be rehearsed before the first performance, and that Clement played it at sight, a feat somewhat more remarkable in those days than it would be considered now. That was in December, 1806, at a concert given by Clement himself in the Theater an der Wien. The work, when published, however, was dedicated, not

to him, but to Beethoven's friend von Breuning, and an arrangement of it for pianoforte, with a cadenza and an obligato for drum, which Beethoven himself made, was dedicated to Frau von Breuning. Popular alike with violinists and with audiences, the work is always quoted to students as the very ideal of what a Concerto ought to be; it is, indeed, the great Beethoven at his very best.

The first movement begins with four drum beats, and then the oboe, clarinet, and bassoon play the principal theme. In the same way the second subject, when it appears, is heralded by four drum taps, this time on the dominant instead of on the tonic as at first. This four-fold repetition of one note is strikingly used throughout the movement.

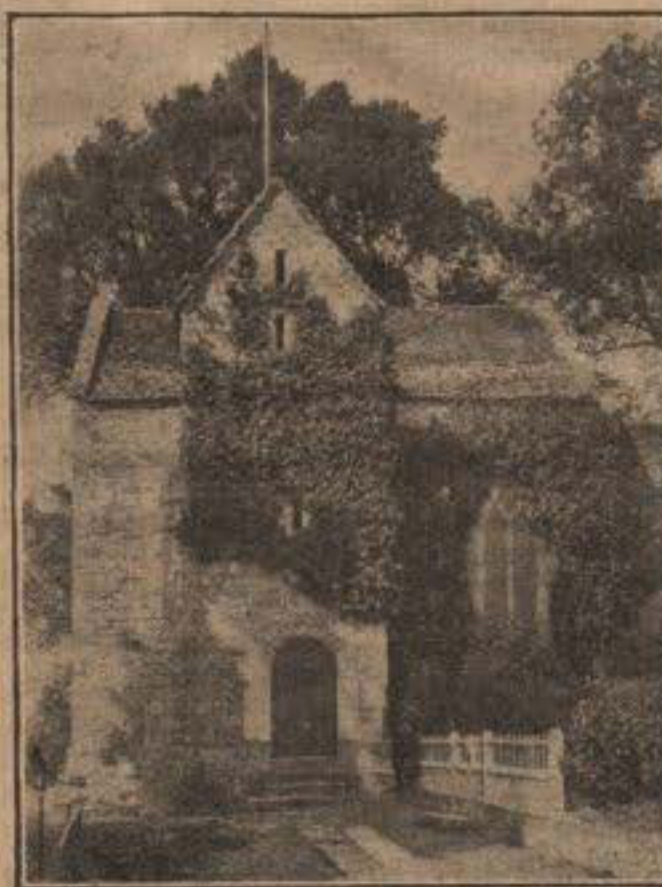
After the orchestra has played both first and second subjects, the soloist has his first innings, playing both not only in their simple form, but with elaborations. The movement is worked out in perfectly orthodox form, and is too clear and straightforward to need any further analysis, but listeners will note what beautiful use is made of the theme, which is made up of a brief ascending scale with a falling fourth at the end of it.

The slow movement is in the nature of a romance, in which the orchestra has for the most part the themes, two in number, while the soloist weaves embroideries about them. The movement is short, and at the end there is a cadenza leading straight into the joyous bustling Rondo. The violins of the orchestra carry it on after the solo opening, and then the soloist takes it up again. There is another theme of a more plaintive character, in which both the soloist and orchestra have large shares in the course of the movement; it forms a dialogue at one place between the solo violin and the flute, and it furnishes the subject of the beautiful passage which brings the movement to an end.

ORCHESTRA
Symphony No. 40, in G Minor Mozart

9.0 Echoes and Harmonies
A Series of Popular Items
II, From 'Mars'
with
KENNETH ELLIS (Bass)

9.40-12.0 S.B. from London (9.55 Local Announcements)



A BEAUTIFUL CORNER OF DORSET.
The picturesque little church by the Northern Gate of Wareham. Canon W. R. Yates talks on 'The Old Town of Wareham' from Bournemouth at 3.45 this afternoon.

5SX	SWANSEA.	294.1 M. 1,020 KC.
2.25	Leeds Programme relayed from Daventry	
4.15	London Programme relayed from Daventry	
5.15	S.B. from Cardiff	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.40	S.B. from Manchester	
9.40	S.B. from London	
9.55	Musical Interlude, relayed from London	
10.0-12.0	S.B. from London	

6BM	BOURNEMOUTH.	326.1 M. 920 KC.
12.0-1.0	London Programme relayed from Daventry	
3.0	London Programme relayed from Daventry	
3.45	Canon W. R. YATES: 'The Old Town of Wareham'	
4.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	Market Prices for Southern Farmers	
6.35	S.B. from London	
7.40	S.B. from Manchester	
9.40-12.0	S.B. from London (9.55 Local Announcements)	

5PY	PLYMOUTH.	400 M. 750 KC.
12.0-1.0	London Programme relayed from Daventry	
3.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: HIDDEN TREASURES A mysterious day of Hide and Seek, helped by 'The Twin Wizards of Magnolia' (Alan Howland)	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.40	S.B. from Manchester	
9.40-12.0	S.B. from London (9.55 Local Announcements)	

2ZY	MANCHESTER.	384.6 M. 780 KC.
12.0-1.0	A Ballad Concert S.B. from Sheffield	
	OLIVE TURNER (Soprano)	
	Cherry Ripe } Liza Lehmann	
	Thoughts have Wings } del Riego	
	Homing } del Riego	
	WILLIAM SADLER (Xylophone)	
	Star of the Orient Zamecnik, arr. Sadler	
	HERBERT STAFFORD (Tentor)	
	The Sun God W. G. James	
	For You Alone H. E. Geckl	
	ERNEST RENSHAW (Pianoforte)	
	Valse Tendre } Chaminade	
	Pierrette } Chaminade	
	Passacaille } Chaminade	
	OLIVE TURNER	
	Cuckoo Lehmann	
	Little Lady of the Moon Eric Coates	
	Heart's Delight Emilie Clarke	
	WILLIAM SADLER (Bells)	
	Weymouth Chimes Howgill	
	HERBERT STAFFORD	
	The Garden of your Heart Francis Dorel	
	Your eyes have told me Geoffrey O'Hara	
	ERNEST RENSHAW	
	Fidgety Fingers .. } Harry Jentes and Paul Ash	
	Rag à la Russo. } Harry Jentes and Paul Ash	

Thursday's Programmes continued (January 10)

2.25 **York Minster**
The Enthronement of the Right Reverend
William Temple, D.D.
as
Archbishop of York
at
York Minster
S.B. from Leeds
Relayed to Daventry, 5XX
The Scene and the Ceremonial
A short Introductory description from the Studio

2.30 **The Ceremony**
Relayed from York Minster
THE enthronement of Dr. Temple as Archbishop of York will incorporate the procedure which has been associated with this historic ceremony for many hundreds of years. The ceremony opens with a procession to the Chapter House, where the Mandate of Confirmation of the Enthronement is read. The Dean and Chapter then proceed to the Great West Doors to meet the new Archbishop. A procession of Bishops and Dignitaries of the Province first enters. The doors are then closed, and the Archbishop kneels thereon and petitions for admission. The Dean, having given his consent, the Archbishop advances to the Sanctuary, where he is inducted and installed. He then kneels to receive the Dean's blessing. The Dean next enthrones the Archbishop in his throne. The Te Deum is sung; the Archbishop speaks to the Clergy, and gives them his blessing. The new Archbishop next passes into the Nave to speak to the people, and gives them, too, his blessing. The Bishop and the Clergy who preceded the Archbishop into the Minster pass in front of him on their way down to the Nave, making an Act of Homage. The Archbishop leaves last, pausing outside the Great West Doors to give his blessing to the city, diocese, and Province.

4.15 app. **THE NORTHERN WIRELESS ORCHESTRA**
March, 'Entry of the Gladiators' *Fucik*
Overture, 'Maritana' *Wallace*
Whispering of the Flowers *Blon*
Selection, 'Bric-à-brac' .. *Monckton and Finch*
ERNEST LOWE (Dialect Entertainer)
Jamie o't' Fout Listens In *Original*
ORCHESTRA
Suite, 'Four Indian Love Lyrics'
Woodforde-Finden
Selection, 'The Mikado' *Sullivan*

5.15 **THE CHILDREN'S HOUR:**
'I WISH I WERE...'
BETTY WHEATLEY and **HARRY HOPEWELL** tell us in song what they wish they were
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
6.30 Market Prices for North of England Farmers
6.45 *S.B. from London*

7.40 **Hallé Concert**
From the Free Trade Hall
Relayed to London and Daventry
THE HALLÉ ORCHESTRA
Conducted by **SIR HAMILTON HARTY**
Symphony in A (Italian) *Mendelssohn*

8.12 app. **INTERLUDE FROM THE STUDIO**
Dramatic Readings by **JAMES BERNARD**
Errantry (from 'Verses Old and New') (*John Galsworthy*)
Old Man Jobling (from 'The Modern Reciter') (*Wilfrid Gibson*)
He resolves to say no more (from 'Winter Words') (*Thomas Hardy*)
Epilogue to 'Asolando' (*Robert Browning*)

8.22 app. **Hallé Concert**
(Continued)
ARTHUR CATTERALL (Violin), with Orchestra
Concerto in D *Brahms*

ORCHESTRA
June Twilight *Eric Fogg*
(Conducted by **THE COMPOSER**)
ARTHUR CATTERALL
Violin Solos
ORCHESTRA
Overture, 'Carnival in Paris' *Scendson*
9.40-12.0 *S.B. from London* (9.55 Local Announcements)

Other Stations.
5 O NEWCASTLE 812.5 M, 960 kO
12.0-1.0—London Programme relayed from Daventry.
2.25—The Enthronement of the Archbishop of York at York Minster. *S.B. from Leeds*. **4.15**—London Programme relayed from Daventry. **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—*S.B. from London*. **6.30**—Market Prices for Farmers. **6.45**—*S.B. from London*. **7.40**—*S.B. from Manchester* (see London). **9.40-12.0**—*S.B. from London*.

5SC GLASGOW 405.4 M, 740 kO
11.0-12.0—Gramophone Records. **2.45**—Mid-Week Services conducted by the Rev. J. Pitt Watson, B.D. Prayer, Scripture Reading, Acts xxviii, vv. 16-24. Address, 'On glorifying our chains.' Prayer, Hymn, 'Thy way, not mine, O Lord.' Benediction. **3.0**—Musical Interlude. **3.15**—Recital. Barbara Laing (Pianoforte) and Margaret Smart (Violin): Sonata in C Minor (Grieg); Sonata in C Sharp Minor (Dohnanyi). **3.45**—Mr. Tom Hall: 'Seen from the Mountain Tops.' **4.0**—A Light Orchestral Concert. The Station Orchestra: Selection, 'The Yeomen of the Guard' (Sullivan) Ina Kirkhope (Contralto); Secrecy and Song to the Spring (Wolf); Sing! break into song (Mallinson); Lie there, my love! (MacCunn); Beautiful Beatrice (Mallinson). Orchestra: Suite, 'From the Samoan Isles' (Gechi); Waltz, 'Les Soudres' (Waldteufel). Ina Kirkhope: Sognal (Schira); The Dreary Steppes (Gretchaninov); Autumn (Crompton); Bird Song at Eventide (Coates). Orchestra: Selection, 'On with the Dance' (Coward and Graham). **5.15**—The Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Organ Recital by S. W. Litch, from the New Savoy Picture House. **6.15**—*S.B. from London*. **6.30**—*S.B. from Edinburgh*. **6.45**—*S.B. from London*. **7.40**—Music and a Play. The Motherwell and Wishaw Town Band: Selection from the Works of Liszt (arr. Rimmer). 'There is so much Good,' a Play in One Act by John Donald Kelly, with Halbert Tatlock.

Hal Stewart, W. Graham Dow and Robert Grant. Band: Slavonic Rhapsody (Friedemann); Sildin' thro' the Rye (arr. Hawkins). **8.40**—Organ Recital by John Pullin, relayed from the Elder Memorial Chapel of the Glasgow Western Infirmary; Pastorale (Bach); Marche des Reis Magas (Debols); Vernet (Rousseau); Pastorale (Bonnet); Fantasy on Two Christmas Carols (West). **9.0**—A Light Orchestral Concert. The Station Orchestra: Overture, 'Coriolanus' (Beethoven). Elsie Cochrane (Soprano): Care Selve (Handel); Nymphs and Fawns (Waltz) (arr. Bemberg); Lullaby (Huerter); Love's Quarrel (Cyril Scott); The Nightingale has a Lyre of Gold (Whelpley). Orchestra: Minuet, 'Berenice' (Handel); Dance of the Tumblers (from 'The Snow Maiden') (Rimsky-Korsakov). **9.40**—*S.B. from London*. **9.55**—Scottish News Bulletin. **10.15-12.0**—*S.B. from London*.

4BE BERDEEN 600 M, 600 kO
3.45—Mrs. H. W. I. Mutch: 'Some Attractions of Cat-Glass.' **4.0**—Concert by The Station Octet. Relayed from the Sculpture Court, The Art Gallery: Overture, 'Stradella' (Plotow); Two Norwegian Dances (Grieg); Ballet Egyptian (Luigini); Suite, 'Otello' (Cotrelidge-Taylor); Selection, 'The Belle of New York' (Kerker); March, 'El Capitan' (Souza). **5.0**—Lena Dunn (Contralto): Serenade (Strauss); Lament of Isis (Bantock); The Noblest (Schumann); In the Silent Night (Bachmaninov); Impatience (Schubert). **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—*S.B. from London*. **6.30**—*S.B. from Edinburgh*. **6.45**—*S.B. from London*. **7.40**—*S.B. from Manchester* (see London). **9.40**—*S.B. from London*. **9.55**—*S.B. from Glasgow*. **10.15-12.0**—*S.B. from London*.

4BE BELFAST 600.1 M, 960 kO
2.25—Leeds Programme relayed from Daventry. **4.15**—Dance Music. Larry Brennan and his Piccadilly Revellers, relayed from the Plaza. **5.0**—A Song Recital. Geoffrey Garrod (Tenor): Silent Noon (Vaughan Williams); I have twelve Oxen (J. Ireland); Weep you no more, sad fountains, and Fair House of Joy (R. Quilter). **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—*S.B. from London*. **7.40**—A Symphony Concert. Dorothy Stanton (Soprano); Clifton Hellwell (Pianoforte); Symphony Orchestra, conducted by E. Godfrey Brown: Orchestra: Brandenburg Concerto No. 4, in G, for Solo Violin, Two Flutes, and Strings (Bach); Philip Whiteway (Solo Violin); Harry Dyson and Sydney Darvill (Flutes). **8.0**—Dorothy Stanton: L'Amoro (Mozart); Elizabeth's Greeting (from 'Tanhäuser') (Wagner). **8.12**—Clifton Hellwell: Concerto in A Minor for Pianoforte and Orchestra, Op. 54 (Schumann). **8.42**—Orchestra: Symphony No. 1, in C, Op. 21 (Beethoven). **9.6**—Dorothy Stanton: Il Bacio (Arditi); If I were the man in the moon (H. Fisher); Sunday (M. Carew); By the Waters of Minnetonka (Thurlow Lieurance); Jack and Jill (W. Sanderson). **9.18**—Clifton Hellwell: Serenade (Mozart, arr. Backhaus); Waltzes from the Ballet 'Naila' (Delibes, arr. Dohnanyi). **9.30**—Orchestra, Valse Gracieuse (German). **9.40-12.0**—*S.B. from London*.

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8.0
The Music
of
Charles Ancliffe

FRIDAY, JANUARY 11
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

9.20
A Programme
by the
India Society

- 10.15 a.m. **The Daily Service**
10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH;**
WEATHER FORECAST
10.45 (*Daventry only*) **Menus and Recipes.** Mainly
about Soups
11.0 (*Daventry only*) **Gramophone Records**
12.0 **A SONATA RECITAL**
MERCIA STOTESBURY (Violin)
ADELINA DE LARA (Pianoforte)
Sonata in G, No. 10, Op. 96
Beethoven, arr. Kreisler
12.30 **ORGAN RECITAL**
by
Master W. S. L. WEBBER
From St. Mary-le-bow Church
Tocatta and Fugue in D Minor *Bach*
Second Arabesque *Debussy*
Gothic Suite, Op. 25 *Boellman*
(a) Prayer; (b) Minuet; (c) Prayer to our
Lady; (d) Tocatta.
1.0-2.0 **LUNCH-TIME MUSIC**
MOSCHETTO and his ORCHESTRA
From the Mayfair Hotel
3.0 **A Light Orchestral Concert**
Relayed from Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
DOROTHY D'ORSAY (Contralto)
CORA ASTLE (Pianoforte)
4.30 **FRANK WESTFIELD'S ORCHESTRA**
From the Prince of Wales Playhouse, Lewisham
5.15 **THE CHILDREN'S HOUR:**
FIFTH DAY OF REQUEST WEEK
on which THE WICKED UNCLE will once more
endeavour to hitch His Wagon to a Very Remote
Star in THE MILKY WHEY, and
V. HELY-HUTCHINSON will give his popular
version of
Old Mother Hubbard a la Handel, and 'It's a
Waste of Time to Bother'
6.0 Mr. CHARLES W. J. UNSWIN: 'In the Garden—
I, The Origin of New Plants'
6.15 **TIME SIGNAL, GREENWICH; WEATHER FORE-**
CAST, FIRST GENERAL NEWS BULLETIN
6.30 **Ministry of Agriculture Fortnightly Bulletin**
6.45 **THE FOUNDATIONS OF MUSIC**
Songs by RICHARD STRAUSS
Subg by JOHN ARMSTRONG (Tenor)
7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'
7.15 **Musical Interlude**
7.25 Mr. R. A. RENDALL: 'Historical Reading'



10.0 Tudor Touches

Including
'Catherine Parr'
OR
'ALEXANDER'S HORSE'
A Diminutive Drama by MAURICE
BARING
King Henry VIII ALFRED CLARK
Catherine BARBARA COUPER
The Page PEGGIE ROBB-SMITH
The Jester FRANK DENTON
ARTHUR CRANMER
THE WIRELESS SINGERS
Conducted by STANFORD ROBINSON
THE GERSHOM PARKINGTON QUINTET

7.45 A FLUTE RECITAL
By EDITH PENVILLE
Bourrée *Scarlatti, arr. Revell*
Second Impromptu *Joschim Anderson*
Sérénade (a la Zingari) *Catherina*
Allegro Scherzando *Gaubert*

8.0 A Charles Ancliffe Concert

THE WIRELESS ORCHESTRA
Conducted by THE COMPOSER
March, 'Castles in Spain' *arr. Lotter*
Suite, 'The Purple Vine' *arr. Baynes*
Vintages; The Purple Vine; Evening at the
Inn
Intermezzo, 'Sweet Thoughts'
(First Public Performance)
Waltz, 'Thrills' *arr. Lotter*
Idyll, 'Call of the Minaret' *arr. Adlington*
Caprice, 'Carnival at Nice'
Novelty Dance, 'Crackling'
(First Public Performance)
Two Novelettes
Serenade—Miniature; Love Dance
Waltz, 'Nights of Gladness' } *arr. Lotter*
Intermezzo, 'Secrets' }

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Local Announcements (Daventry
only) Shipping Forecast

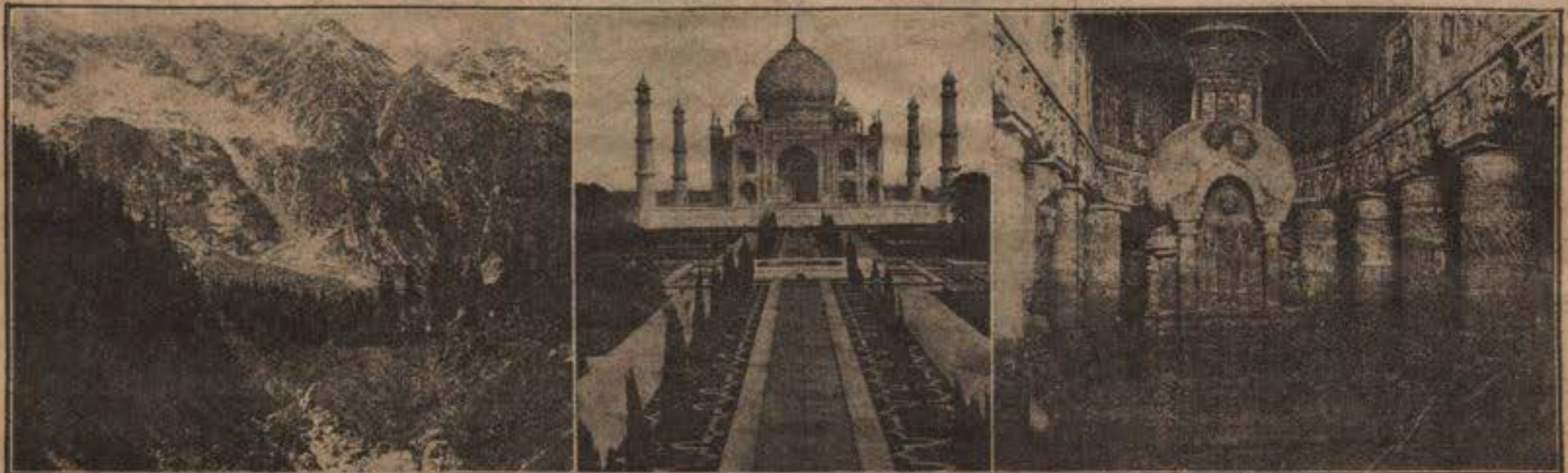
9.20 AN INDIAN PROGRAMME

(Arranged in co-operation with the India Society,
London)

IT is the intention of this programme to give
listeners, in a necessarily brief space, an
impression of the life, music and literature of
India. The programme will be introduced by
the Rt. Hon. the Earl of Ronaldshay, G.C.S.I.,
with a talk on India. Lord Ronaldshay will also
introduce each subsequent item. Indian music
will be represented by a group of folk songs—
A Tamil Song (Tarasa Sankum), a Sinhalese Song
(Mata Badagini) and a Nepali Song (Ranes Bana
Ma)—sung by Dévar Suriya-Sena, assisted by his
wife Suriya-Sena Dévi (piano) and a tabla (drum)
accompaniment. He has arranged these songs
himself and will accompany himself, first on the
violin, then on the sarangi, one of India's oldest
instruments, the grandfather of the violin.
The sarangi has a sweeter, slightly deeper tone
than the violin; this is the first occasion on which
it has been broadcast. The folk songs will be
followed by selections from the Poems of Rabin-
dranath Tagore, read in English. Next, Mr.
Edward Thompson, author of *An Indian Day*, etc.,
will give a brief talk on the People of India. The
programme will conclude with a further selection
of native music.

10.0 Tudor Touches
(See centre of page)

11.0-12.0 (Daventry only) DANCE MUSIC;
AMBROSE'S BAND from the May Fair Hotel



THREE WONDERS OF INDIA, WHOSE LIFE AND ART FORM THE SUBJECT OF A PROGRAMME TONIGHT.
(Left) The Himalayas, the towering natural wall which shelters India from the North. (Centre) The Taj Mahal at Agra, the most magnificent
mausoleum in the world, built by Shah Jehan to mark the burial-place of his wife. Surrounded by formal gardens, the Taj Mahal is built
entirely of white marble. (Right) One of the caves of Ajanta, in Hyderabad, in which Buddhist cliff-dwellers of two thousand years ago left
carvings and frescoes which constitute the earliest evidences of art in India. The wall-paintings, which are very beautiful, are somewhat
in the style of the early Italian masters.

FRIDAY, JANUARY 11

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 ORGAN RECITAL
By LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
EDITH ELISCHER (Soprano)

4.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA
BETTY FIELDS (Comedienne)
ORD HAMILTON and EDDIE GROSSBART (Syncopated Duets)

5.30 THE CHILDREN'S HOUR:
(From Birmingham)

'Daddy-sly Fox' by G. Bernard Hughes
Songs by SINCLAIR LOGAN (Baritone)
'How Jack Frost makes Sand Castles' by Nicolina Twigg
ETHEL WILLIAMS (Contralto)

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

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Die Felsenmühle' (The Mill on the Rock).....Reissiger
SINCLAIR LOGAN (Baritone)
The Palatine's Daughter Norman Peterkin
My Own Country Peter Warlock
Don't care Carpenter
ORCHESTRA
Selection, 'Monsieur Beaucaire'.....Messenger

7.5 GWENDA EATON (Violin)
Slumber Song Haydn Wood
Elfin Dance Massenet
Meditation ('Thais')

ORCHESTRA
Intermezzo, 'Autumn Gold'... Hermann Lohr
Minuet, 'Jackanapes'

SINCLAIR LOGAN
Gently Johnny, my Jingo arr. Sharp
Lowlands away arr. Terry
Hulla-baloo-balay

7.25 ORCHESTRA
Selection, 'The Student Prince' Romberg

GWENDA EATON
Serenade Drdla
Danse Tzigane, No. 1 Nachez

ORCHESTRA
Suite of Sylvan Scenes Fletcher

8.0 'Money Makes a Difference'
A Cotswold Comedy by F. MORTON HOWARD
(From Birmingham)

Peter Barton, a smallholder CHARLES WREFORD
Bill Pinker, a woodman VICTOR FAWKES
Horace Tidway, a grocer's assistant
DANIEL ROBERTS
George Longford, a clerk..... TREVOR CASH
Louisa Barton DAISY CULL



'FOR THE OLD FOLKS.'
From Birmingham at 9.0 tonight.

9.0 For the Old Folks

Peter Barton's cottage is at one end of a Cotswold village. In the living room we meet Peter, a big, rubicund man of middle age, who has just come in from field work, and Louisa, his sister, a small, brisk, shrewish woman, who is busy with a pair of curling tongs in front of the mirror.

Incidental Music by the EDGAR WHEATLEY TRIO

9.0 For the Old Folks

(From Birmingham)

A Programme of Old Favourites by the BIRMINGHAM STUDIO CHORUS and ORCHESTRA
Conducted by JOSEPH LEWIS

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: ARTHUR ROSEBERY and his BAND from the Kit-Cat Restaurant

11.0-11.15 AMBROSE'S BAND from the May Fair Hotel

(Friday's Programmes continued on page 40.)

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Friday's Programmes continued (January 11)

5WA CARDIFF. 353 M.
850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 The Rev. E. EBBARD REES: 'Old Welsh Wedding Customs'
- 6.15 S.B. from London
- 6.30 A. S. BURGE: 'The Rules of Rugby Football'
- 6.45 S.B. from London
- 7.45 Ten Little Nigger Boys

Most parties tend to break up sooner or later, and the Ten Little Nigger Boys is the classic example of a regulated subtraction. Unlike Lady Macbeth's guests, they stood upon the order of their going; unlike the aforementioned guests, they did not go at once. The ten musicians in this programme will also drop out one by one, but there is a happy sequel to the final disappearance: all ten come back simultaneously, and this addition may be considered an improvement upon the Nursery Rhyme.

10. DAVID BRYNLEY (Tenor) and THE LYRIAN SINGERS
Blow the man down arr. Terry
There was a Crooked Man Herbert Hughes
9. DAVID BRYNLEY and THE LYRIAN SINGERS OCTET
Clementine arr. E. Idloes Owen
8. LYRIAN SINGERS OCTET
Feasting I watch Elgar
7. 'TAKING THE COUNT'
An Interlude with the Seven
6. AN INSTRUMENTAL SEXTET
Hungarian Dance, No. 5 Brahms
Serenata Moszkowski
5. THE LYRIAN SINGERS QUARTET with PIANO
Simple Simon Hughes
4. 'WHAT'S IN A NAME?'
An Interlude with the Four
3. THE STATION TRIO:
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Spanish Dance, No. 1 Arbos
Serenade Pizetti
2. DAVID BRYNLEY with Piano
1. DAVID BRYNLEY (unaccompanied)
The Return
DAVID BRYNLEY and THE LYRIAN SINGERS
Ten Little Nigger Boys (Nursery Rhymes)

9.0-11.0 S.B. from London (9.15 Local Announcements)

5SX SWANSEA. 294.1 M.
1,070 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 Musical Interlude relayed from London
- 9.20-11.0 S.B. from London



WISH WYNNE

whose character studies are a feature of this week's programmes. Manchester heard her on Monday and London and Daventry on Tuesday; on Saturday she broadcasts from Cardiff.

6BM BOURNEMOUTH. 325.1 M.
920 KC.

- 3.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.15 Local Announcements)

5PY PLYMOUTH. 400 M.
750 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
YE OLDE PICTURE GALLERY
At the hour of 5.15 p.m., it is said that the pictures step out of their frames, and each has a tale to tell. Who knows?
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.15 Forthcoming Events; Local Announcements)

2ZY MANCHESTER. 384.6 M.
780 KC.

- 3.0 THE NORTHERN WIRELESS ORCHESTRA
BESSIE COLLINS (Contralto)
- 4.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
S.B. from Leeds
A personally conducted tour round the Alphabets by DICK SUONERY, assisted by W. RANSOM
- 6.0 Mr. H. W. ROBINSON: 'Where do the Swallows go in Winter?'
- 6.15 S.B. from London

7.45 A Scottish Programme

- THE NORTHERN WIRELESS ORCHESTRA
The Scottish Patrol Asch
Overture, 'Guy Mannering' Bishop
- SCOTIA GLEE PARTY
Conducted by J. H. JAMIESON
There was a lad Neston
Ye banks and braes Bell
The Isle of Mull Robertson
- ORCHESTRA
Old National Dances McEwen
Strathspey ('Tullochgorum'); Reel ('Johnny Lad')

GLEE PARTY

- The Macgregors' Gatherin' Bell
Flowers of the Forest Patterson
The Hundred Pipers Roddie

ORCHESTRA

- Scottish Patrol, 'The Gathering o' the Clans' Williams

GLEE PARTY

- Scotland Yet Bantock
Eriksay Love Lift arr. Robertson
Scottish Fantasia Bell

ORCHESTRA

- Selection of Strathspeys, Reels, and Country Dances Meredith

9.0-11.0 S.B. from London (9.15 Local Announcements)

Other Stations.

5NO NEWCASTLE. 312.5 M.
850 KC.

3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Miss Norah Balls: 'What women are doing for Tyneside.' 6.15:—S.B. from London. 6.30:—For Farmers: Mr. H. C. Pawson: 'Farming Operations in January.' 6.45:—S.B. from London. 7.45:—The Embodiment once more in a Jumble of Jollity. 9.0-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M.
740 KC.

3.30:—Dance Music from the Waldorf. 4.0:—Concert of Light Music. The Station Orchestra. William G. McLeod (Baritone). 5.15:—The Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Mrs. Stuart Sanderson: 'Cookery for Convalescents'—L. 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.45:—S.B. from London. 7.45:—Wish Wynne in Character Studies. 8.0:—A Scottish Concert. The Station Orchestra. James Mason (Baritone), David McCallum (Violin), Catherine Stewart (Contralto). 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-11.0:—S.B. from London.

2BD ABERDEEN. 500 M.
600 KC.

3.45:—A Short Vocal Recital by Carrie Cuthbertson (Soprano), Down in the Forest (Ladon Ronald); A Birthday (R. Huntingdon Woodman); Whene'er a snowflake (Liza Lehmann); Shadow March (Del Riego); The lass with the delicate air (Arne) 4.0:—The Playhouse Orchestra, directed by H. E. Cahill, relayed from the Picture Playhouse. 5.0:—Miss Marion Angus: 'Extracts from the Diary of a Scotswoman.' 5.15:—S.B. from Glasgow. 5.55:—Letters and Birthday Greetings from the Aberdeen Studio. 6.0:—Mr. Peter Craigmyle: Football Topics. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 8.0:—Musical Comedy, Juliette McLean (Soprano), A. Edwin Cruickshank (Baritone), The Station Octet: Selections from: Tonight's the Night (Rubens); Veronique (Messager); The Quaker Girl (Monckton); The Maid of the Mountains (Fraser-Simson). 9.0:—S.B. from London. 9.15:—S.B. from Glasgow. 9.20-11.0:—S.B. from London.

HOME, HEALTH AND GARDEN.

(Continued from page 9.)

This Week in The Garden.

EVERYONE must have seen that plants at least try to heal their wounds, by covering them with new tissue. And this is to their interest; for, so long as a wound is open, the plant has a vulnerable point at which it may be attacked by a fungus, or by bacteria. The open wound is the place where such troubles as canker, silver leaf, coral spot, and other diseases gain entry, and if we could keep trees free from wounds, we should seldom see any of these troubles.

Everything that helps the tree to heal its wounds is a help to the avoidance of such things. Therefore, cut away all ragged pieces, cleanly, down to the stem from which they spring, if possible, and cut with a keen, clean knife, making the wound as smooth as possible. Further, we may help to keep fungi out if all wounds over, say, half an inch across, are painted with lead paint, or tar, or styptic. This should always be done when pruning is being carried out. For the rest, all we can do is to keep the trees growing healthily and to remove all dead and diseased wood.

In some places, at any rate, large numbers of winter moths have been active in laying their eggs. On many trees, of all kinds, the tiny black shining eggs of green flies are to be found. On apples the creamy-white eggs of Psyllas are numerous near the buds. All these are precursors of deadly enemies to the fruit. If they are there, they should be destroyed, by the use of one of the recently discovered winter washes. Certain tar-oil distillates, but by no means all, have proved capable of killing the eggs of insects, as well as cleaning the trees. They must be used when the trees are dormant. To use them later does much harm.

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SALE BY LTD., WITNEY. NEW DOWN QUILTS. OLD WORN FADED DOWN QUILTS RE-COVERED

RENOVATED AND MADE OF 'BEAUTIFUL APPEARANCE.' ORIGINAL "DIMPLED PLUMPNESS" FULLY RESTORED. ANY OLD DOWN QUILT MADE LIKE NEW. WRITE FOR PATTERNS AND CHOOSE YOUR COVER.

Look at your Down Quilts. See how needy they are of re-covering and complete renovation. The Witney Blanket Co.'s splendid method for the renewing of Down Quilts makes a great and timely appeal to all housewives.

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Your Down Quilt can be restored to its fullest Glory and beauty as when new—perhaps better—silky and fully warm. The Witney Blanket Co., Ltd., completely re-cover and use all the filling now inside your old quilt for re-filling the new cover. If necessary they add to the down so as to restore the quilt to its fullest rich dimpled thickness.

A QUILT RICHLY COLOURED and of GORGEOUS BEAUTY CAN BE YOURS.

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

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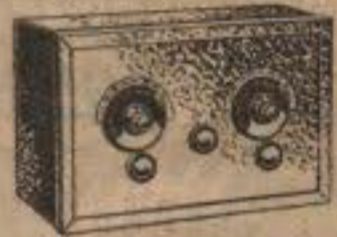
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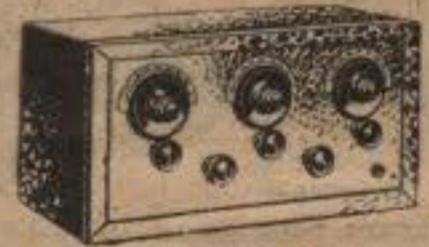
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Programmes for Friday.

(Continued from page 40.)

2BE BELFAST. 306.1 M. 980 K.C.
12.0—Organ Recital by Herbert Westerby. Relayed from the Grosvenor Hall, **12.30-1.0**—The Radio Quartet: Selections—Lady, Be Good (Gershwin); Lido Lady (Rodgers); Sunny (Kern) **4.0**—Dance Music: Ernie Mason and his Grand Central Band, relayed from the Grand Central Hotel. **4.45**—A Vocal Interlude. Daisy Craig (Soprano): Three Songs of the Sea (Quilter); Whither? (Schubert). **5.0**—A Violoncello Recital. Marjorie Brown: Sonata, No. 1 (Trickler); Andante cantabile (Dittersdorf, arr. Trowell); Deutscher Tanz (Dittersdorf). **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **7.45**—A Military Band Concert. The Station Military Band, conducted by E. Godfrey Brown: Overture in Italian Style (Schubert); Petite Suite de Concert (Coleridge-Taylor). **8.7**—Robert Easton (Baritone): Piff, Paff (from 'Les Huguenots') (Meyerbeer); Myself when young (from 'In a Persian Garden') (L. Lehmann); The Midnight Review (Glinka). **8.19**—Band: Selection, 'Samson and Delilah' (Saint-Saëns). **8.30**—Robert Easton: Tomorrow (P. Keel); False Phyllis (arr. Lane Wilson); Fairings (Easthope Martin); If ever I meet the Sergeant (Sternthal Bennett). **8.42**—George Yardley and Band: Trombone Solos, 'The Switchback' and 'The Joy Wheel' (E. Sutton). **9.50**—Band: Selection, 'The Mikado' (Sullivan). **9.9-11.0**—S.B. from London.

(Continued from foot column 2).

for the thriller that must be devoured in a sitting after working hours something nearer daylight had to be devised. On Tuesday, January 15, at 5.0 p.m., Miss Agatha Clarke will tell 'The Story of The Lamp.'

Concerts at the City Hall.

LISTENERS who heard David Hutchinson (tenor) for the first time on November 22 will be glad to know that he is to sing again in the City Hall—this time in a Popular Concert—on Saturday evening, January 19. The other artist will be Ronald Harding (cello), who needs no introduction to Cardiff listeners, but who is not often heard as a soloist. The Symphony Concert on Thursday, January 17, will not be broadcast, and it is hoped that listeners who have relied exclusively on their sets will come to see the Orchestra and the artists on this occasion.

The Hidden Side of Nature.

A MOST unusual series of talks has been arranged for school broadcasts early in 1929 under the general title of 'The Folk Tales of Wales.' The belief in fairies is still existent in some parts of the country, and there is a charming legend in Wales which tells of the first fairies. It relates that Christ stopped at a house where lived a woman with a large number of children. For some unaccountable reason she only showed Him half of her family and when she came to look for the others afterwards she could not find them. They became the first fairies. This series of talks will be given by Professor Mary Williams, who is prominently identified with the study of Welsh Folk-lore. She is acknowledged as one of the leading authorities on the Arthurian legends. The first talk on the 'Water Fairies of Wales (Llynforwynion Cymru)' will be given on Monday afternoon, January 14, at 2.30 p.m.

The Art that Conceals Art.

MR. RAYMUND ALLEN, who is to give a series of talks under the provocative title 'Fallacies,' is known to a wide public for his stories in 'The Strand Magazine,' one of them, 'A Happy Solution,' appearing in a volume published in September by Gollancz. Mr. Raymund Allen—who, by the way, is a barrister by profession—obably prizes as his greatest compliment the free testimonial given to him in the correspondence column of a weekly magazine. He couples Mr. Allen's name with another, and adds: 'These writers are distinguished for their style no less than for their humour, and Mr. Raymund Allen almost conceals the fact that he is writing humorously.' The first talk will be given on Saturday evening, January 19.

Both Sides of the Bristol Channel.

(Continued from page 27.)

Music by the Sea.

THANKS to a slogan, Weston-super-Mare has become an extremely popular winter resort, but no slogan ever invented could keep people if the place belied the label. The Winter Gardens have added to the many attractions of the place and the concerts given are very well patronised. The unusual fare provided is extremely varied; the Ambassadors Band can always be counted upon to give some of the latest fox-trots. The Concert on Thursday evening, January 17, will be broadcast and the artists will be Wynne Ajello (soprano), William Jones (trumpet), and Leonard Henry (comedian).

The Whirligig of Time.

THE order in which two plays should be given when one is serious or sad and the other has a happy ending is often a point for discussion. A cheerful ending is generally considered best, but on the other hand the listener who has no knowledge of what is to come may switch off before the happy one comes, feeling that he has had enough for the evening. As an experiment, therefore, 'The Stepmother,' a play in one act by Arnold Bennett, will be given first, and 'The Gutter of Time,' a duologue by Alfred Sutro, will come second in the programme on Monday evening, January 14. It would be unfair to Mr. Bennett to suggest that his play is entirely happy for there are very acute moments in it, and Mr. Sutro's duologue leaves the listener feeling that the right thing has been done. As played by Mary Wyndham and Ivor Maddox it should be worth listening to for the voices alone. Mr. W. Salusbury Baker (baritone) will give a short recital between the two plays.

When Adam Delved.

THE South Wales Gardens Guild has been doing excellent work in stimulating interest in the small garden. Specially valuable has been its work with children, for whom it has organized competitions. A series of three talks will be given on the subject of the small garden by speakers representing different interests. The first will be given by the founder and prime mover of the Guild in Wales, the second by a practical gardener, and the third by a City Councillor well known for his interest in everything that tends to bring beauty into the lives of the people. The first talk, by Mr. P. Edward Fry, on Monday, January 14, at 4.45 p.m., will be on 'Country Gardens in The Town.' Lack of imagination is often shown in these small gardens, particularly when an order is given to a firm to make the place presentable. Even in terms of clay-soil, roses and strawberries are not the only joys available, although the man who can grow these successfully may be pardoned if he remains faithful to them.

More Light.

THE series of talks on Everyday Things begins, as is right, with the home. Too often we have to see things from an uncomfortable angle before we begin to appreciate the things we take for granted. The home never seems so desirable in its ordinary everyday aspect as when we view it from the discomforts of spring-cleaning or redecorating. The second in the series deals with books. There are few houses, even among seaside lodgings, where books are absent nowadays. The third follows, perhaps logically, for with the desire to read for pleasure or profit came the need for improved illumination. A large fire or a wick dipped in tallow may have acted as a warning to scare away wild beasts, but

(Continued at foot column 1).



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SATURDAY, JANUARY 12

2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

**9.15
Six Strange
Saturday
Adventures**

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45-11.0 (Daventry only) COMING FASHIONS

FASHIONS come, as they go, inevitably. It is as easy to detect the first shadow of twilight in November as for the ordinary person to trace the new season's fashions to their source. Suddenly they appear in the papers, and a little later in the shops; one has to wear them; that is all one knows. Mrs. Alison Settle is, however, editor of *Vogue*, and so behind the scenes of the world in which fashions are made; and she will explain some of its workings in two talks, the first of which is being given today.

- 1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENE TAPONNIER
From the Carlton Hotel
- 3.30 A BALLAD CONCERT
MONA QUAYLE (Contralto)
GLYN DOWELL (Tenor)
DUDLEY GLASS (Pianoforte)
- 4.15 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 5.15 THE CHILDREN'S HOUR:
SIXTH AND LAST DAY OF REQUEST WEEK
when
ALICE ATTENDS A MAD TEA-PARTY AND MEETS THE GRYPHON
Adapted from 'Alice in Wonderland' (Lewis Carroll) by C. E. Hodges

- 6.0 Musical Interlude
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, ANNOUNCEMENTS and Sports Bulletin
- 6.40 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
- 7.0 'NEXT WEEK'S BROADCAST MUSIC'
- 7.15 MR. GEORGE WANSBROUGH: 'The Varsity Crows in Training'

- 7.30 A MILITARY BAND CONCERT
SUZANNE BERTIN (Soprano)
JOSEPH FARRINGTON (Bass)
THE WIRELESS MILITARY BAND
Conducted by
B. WALTON O'DONNELL
Naval Patrol, 'Britain's First Line'
Williams
Overture, 'The Yeomen of the Guard'..... Sullivan

- 7.40 JOSEPH FARRINGTON
Recit., 'From the rage of the Tempest'..... } Handel
Aria, 'Hear me ye winds and waves' ('Scipio')

SCIPIO was, in its day, one of the most popular of Handel's operas, and the great air 'Hear me, ye winds and waves,' exhibiting the old master in his most robust and characteristic vein, is one of its most famous numbers.

In recent years there has been a great re-awakening of interest in Handel in Germany, more especially in his operas, many of which, after having been totally neglected for generations, have been revived with success. Whether or not *Scipio* has been among those which have renewed in this manner their glimpses of the foot-lights, we cannot say.

be doubted; the instrument is not a popular one in Germany. He once used this same song, however, in a novel way. As a present to one of his godchildren, the son of another distinguished musician, he had a clock specially made which chimed the lines of this song every quarter of an hour. Although the fortunate possessor of the clock is now himself the father of a family, it may well be that he still treasures so unique a gift.

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Bank of England Note £20, from road, N.W., grateful. MARYLEBONE
CONTRIBUTIONS however small, towards the £1,760 needed will be most thankfully received and should be addressed to the Treasurer at the Hospital.

YOUNG MAN, aged 28, engaged in un congenial occupation but free Saturdays twelve noon to twelve midnight, would undertake any enterprise between these hours, pay no object.—Write Box 1039

CHRISTMAS—17th CENTURY GUEST HOUSE available for private party, good cooking; electric light, early application advisable. Telephone, Buxington 44.—Miss Briggs, Pook's Hill, Angmering, Sussex.

ON CHRISTMAS DAY roast beef and plum pudding dinners will be served at the 'L.A.E. W.R. GEN' between 1.00 and 1.30. The 'L.A.E. W.R. GEN' During the day.

- 7.58 SUZANNE BERTIN
Air from 'Louise'.....Charpentier
Mandoline.....Debussy
The Swing.....Reynaldo Hahn
- 8.5 JOSEPH FARRINGTON
Three Scots Songs:
Kirsty Forsyth.....arr. Macleod
Johnny Copo.....
My love is but a lassie } arr. George Short
yet.....
- 8.12 BAND
Suite, 'Dance Revels'.....Phillips
Mazurka; Minuet; Valse

- 7.48 BAND
Cornet Solo, 'Cradle Song'.....Brahms
(Soloist, CHARLES LEGGETT)
Tarantolle de Belphegor.....Albert

IT is usual to think of Brahms as rather indifferent about the instruments which were to present his melodies, and he made arrangements of several of his own important works. Whether he would have approved of a Cornet playing one of his song melodies may

- 8.22 SUZANNE BERTIN
Air from 'Le Pardon de Ploermel'
Meyerbeer
- 8.30 BAND
Overture, '1812'.....Tchaikovsky
- 8.45 SURPRISE ITEM
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN



FASHION SPINS HER WHEEL.

An interesting approximation of present-day fashions to those of a bygone generation is illustrated by these pictures, the one on the left showing the elaborate dress of the '80's, with its pleated bustle, and the one on the right one of the new coats from Paris, with a wholly new hip line. Why this will not lead back to the dress of the '80's Mrs. Settle's talk this morning will explain.

9.15 Six Strange Saturdays—I
By HOLT MARVELL

FOR the desk-slave, Saturday is the day of adventure as well as of release. As routine ends, romance begins, and midday Saturday opens the door for a brief glimpse into the glamour of strange and unfamiliar things. The hero of 'Six Strange Saturdays' did not leave his romance to chance; he advertised his willingness to undertake any mysterious or desperate adventure on Saturday afternoons. Tonight will be told the story of whether the first advertisement led.

- 9.30 Local Announcements; (Daventry only) Shipping Forecast

- 9.35 Vaudeville
CLARICE MAYNE and her Pianist,
BOBBY ALDERSON
JACK MORRISON in Impressions
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
A VARIETY TURN
from the
LONDON PALLADIUM

- 10.35-12.0 DANCE-MUSIC: FRED ELIZALDE and his SAVOY HOTEL Music, from the Savoy Hotel

SATURDAY, JANUARY 12

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0 Birmingham Symphony Concert

3.30 ORGAN RECITAL
by GILBERT MILLS
Relayed from the Church of the Messiah, Birmingham
Voluntary in A Minor John Stanley (1713-1786)
Tocata in A Paradise (1710-1792)
Vespers
Alpine Sketch, No. 2 Cyril Scott, arr. Pollitt
Tuba Tune Norman Cocker
Allegretto Wolstenholme
Triumphal March Karg-Elert

4.0 The Haydn Pianoforte Sextet
(From Birmingham)
Leader, HAYDN HEARD
Selection from 'Katinka' Friml
FLORENCE CLEETON (Soprano)
Toll me, Gipsy Day
You Mentor Crosse
She is all so slight Brahe
SEXTET
Indian Suite Luling

4.35 BERT COPLEY (Entertainer)
In Microphone Musings
SEXTET
Waltz, 'Der Rosenkavalier' ('The Rose-bearer')
Strauss, arr. Doebber
FLORENCE CLEETON
Jack and Jill Sanderson
Beloved, I shall wait
D'Hardelot
A Night Idyll
Loughborough
March Winds Meade

5.3 HAYDN HEARD
(Violin)
Chanson Louis XIII and Pavane
Couperin, arr. Kreisler
The Admiral's Galliard
Moffat
BERT COPLEY
In Short Circuits
SEXTET
Romance and Two Dances, 'The Conqueror' German

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'Pioneers, Oh, Pioneers!—The Greek Voyagers,'
by Margaret M. Kennedy
BERT COPLEY will entertain

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

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music
J. CHALLONER HEATON (Bass)
THE RICHARD BRINKMAN SEPTET
Overture, 'Il Sogno di Scipione'
Mozart, arr. C. May
Sur le Lac ('On the lake')
B. Godard, arr. F. Salabert
(Violoncello Solo, ALLAN FORD)
Laughing Marionette W. R. Collins
Christmas Serenade A. Ferraris
Tanz der Irrlichter H. Berlioz, arr. H. Paqel

7.6 J. CHALLONER HEATON
The Sword of Ferrara F. F. Bullard
The Letter F. F. Gambogi

7.14 SEPTET
Ma Poupée Chérie (My dear doll)
D. de Boverac-Chapelier
Nivernaise R. Raboy
Fresques (Suite)
P. H. Gaubert, arr. L. Gaubert-Elgé

7.34 J. CHALLONER HEATON
The Jolly Beggar J. R. Dear
Gentle Maiden arr. Somervell
The Wandering Minstrel P. Mazzoni

7.44 SEPTET
Impression Russe Lazare Keelin
Dana le Jardin ('In the garden')
Debussy, arr. Salabert
Spring Serenade .. R. Douglas—A. Daniells
Dansons ('Let us dance') Lalo, arr. Salabert

8.0 A Symphony Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Leader, FRANK CASTELL
Conducted by JOSEPH LEWIS
Overture, 'Ruy Blas'
Mendelssohn
LEONIE ZIFADO (Soprano) and Orchestra
Aria, 'Non mi Dir'
(Don Giovanni)
Mozart

8.17 WILLIAM PRIMROSE
(Violin) and Orchestra
Concerto for Violin and Orchestra, Op. 61 Elgar
LEONIE ZIFADO
Le Papillon ('The Butterfly') Fourdrain
Marietta's Song ('The Dead City') Korngold

9.10 ORCHESTRA
Symphony, No. 6, in B Minor, Op. 74 (The 'Pathetic')
Tchaikovsky
Adagio—Allegro ma non troppo; Allegro con grazia; Allegro molto vivace; Finale



LEONIE ZIFADO
is the soprano in the Symphony Concert from 5GB at 8.0 tonight.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 A Ballad Concert
(From Birmingham)
MARGARET ABLETHORPE (Pianoforte)
Hungarian Rhapsody, No. 12 Liszt

10.30 EMILIE WALDRON (Soprano)
ALICE VAUGHAN (Contralto)
GEOFFREY DAMS (Tenor)
JAMES HOWELL (Baritone)
in
'MORE DAISIES'
A Song Cycle for Four Voices
(Liza Lehmann)

11.7-11.15 MARGARET ABLETHORPE
Tango Albeniz, arr. Godowsky
Gavotte Glazounov

(Saturday's Programmes continued on page 46.)

YOU HEAR THE PROGRAMMES TRUE-TO-LIFE ON THIS DISC LOUD SPEAKER



EVERY note is faithful and true—yet blended into one beautiful whole. The plaintive voice of the violin, the sweet note of the harp, the deep roll of the drums—every one you hear, high notes and low notes, true to-life. But . . . you are not really surprised that such realism comes from such a very beautiful loud speaker! The disc is finished in brown and gold and in black and gold, and costs

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Saturday's Programmes continued (January 12)

5WA CARDIFF. 353 M. 850 KC.

12.0-12.45 A Popular Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cadorffa Genedlaethol Cymru)

Prelude, 'Cortège et Air de Danse' ('L'Enfant Prodiges') (The Prodigal Son) Debussy
'Peer Gynt' Suite, No. 1 Grieg
Siegfried's Journey to the Rhine Wagner
Overture, 'Oberon' Weber

IN Wagner's opera, it is the morning after Siegfried the Fearless has made his way through the Ring of Fire about the sleeping Brünnhilde, to claim her as his bride. To fulfil his destiny he must leave her in search of new adventures, and she gives him her horse Grane. The first theme heard in this extract is the motive of Brünnhilde's love for Siegfried, and this grows in strength and vigour to become a great salute to the Morning Sun. The Valkyrie motive is used at the point where Grane is given to Siegfried, and a little later when we hear the sound of Siegfried's horn, he is making his way down the slopes to the Rhine. There is a reminder of the Fire Music as he passes through the flames again. The motives of the Rhine itself and of the Ring can be heard, as well as a hint of the grim Hagen who plays so sinister a part in the story.

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45 S.B. from London
- 7.0 S.B. from Swansea

7.15 Mr. L. J. CORBETT: 'England and Wales'
7.30 WISH WYNNE
In Character Studies

7.45 A Popular Concert
Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(Cadorffa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE

Overture, '1812' Tchaikovsky

TCHAIKOVSKY himself was not very proud of this piece, and it was not intended for concert performance. He wrote it for the ceremonial which accompanied the consecration of the great church built to commemorate the turning back of Napoleon's armies from before Moscow. The intention was that it should be played in the open air with real cannons firing to lend emphasis. That performance did not come off, but the work has frequently been played since, sometimes with the firing of actual cannon as was originally intended.

Tchaikovsky himself said of it that 'it possessed merely patriotic and local significance.'

MAVIS BENNETT (Soprano) and Orchestra
Vous Souvient-ils? (Andante et Variations)
arr. from the Sonata of Mozart by Wekerlin

BORIS PECKER (Violin) and Orchestra
Symphonie Espagnole Lalo

THE name of this work is a little misleading. It is not a symphony, but a concerto for solo violin and orchestra in the form of a Suite. Composers of many nations have delighted in setting forth their own ideas of Spanish music, and this is, of course, Spain as seen by a Frenchman.

The first movement is bold and vigorous with a brilliant solo part; the second is slighter and almost in jesting mood. It is mainly a solo with accompaniment by plucked strings.

In the third movement the rhythm of the Tango is used; the movement is called Intermezzo.

The fourth is the only really slow movement, rather solemn in mood, and the fifth is a lively Rondo.

8.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)



Sport and General.

L. J. CORBETT,
the famous Rugby International and ex-England captain, will give a Rugby talk on 'England and Wales' from Cardiff at 7.15 this evening.

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

- 12.0-12.45 S.B. from Cardiff
- 3.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 S.B. from Cardiff
- 6.45 S.B. from London
- 7.0 Mr. W. H. JONES: 'Old Time Travelling in South Wales—I, Before the Coaches'
- 7.15 S.B. from Cardiff
- 7.30 S.B. from London
- 9.30 Sports Bulletin. S.B. from Cardiff
- 9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Recital
- 3.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 A GRAMPHONE RECITAL
Late Nineteenth Century Composers

VERDI
Grand March from 'Aida'
Selection, 'Il Trovatore'
Di Provenza il mar, il suol (Thy home in fair Provence) ('La Traviata')

DVORAK
Scherzo and Finale ('Nigger' Quartet, Op. 96)
Violin Solo, Slav Dance in G Minor
Humoreske, Op. 10, No. 7

GRIEG
Parts 2 and 3, from Third Movement, Piano Concerto in A Minor
Nos. 1 and 2, Norwegian Dances
Dance of the Imps ('Peer Gynt' Suite)

SAINT-SAËNS
Amour viens aider (Love, come to my aid) ('Samson and Delilah')
Symphonic Poem, 'Phaeton'

SULLIVAN
Selection, 'Trial by Jury'

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: IDEAS FOR ALL
A Trip has been arranged to visit 'The Ship Hospital' (G. G. Jackson), and a great idea of using dragons as flying ships
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 384.0 M. 780 KC.

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
PHYLLIS GREENWOOD (Contralto)

3.30 THE NORTHERN WIRELESS ORCHESTRA
Suite, 'Othello' Coleridge-Taylor
JOSEPH PERCIVAL (Pianoforte)
Study in C Sharp Minor, Op. 25, No. 7 }
Mazurka in B, Op. 56, No. 1 Chopin
Tarantelle, Op. 43 }

ORCHESTRA
Selection, 'Hiawatha's Wedding Feast'
Coleridge-Taylor

'After Dinner'
A Farce in One Act by HERBERT GARDNER

Cast:
Mr. Peter Piper H. R. WILLIAMS
Colonel Oliver Coldyco
GEORGE BERNARD SMITH
Blanche (the Colonel's Young Wife)
HYLDA METCALY
A Policeman ARTHUR P. KENT
Thomas (the Colonel's Gardener)

HENRY PETHER
Scene: The drawing-room of Colonel Coldyco's house. The time is 1.0 a.m., and the Colonel is fast asleep in his arm-chair before the fire.

ORCHESTRA
Prelude and Call ('Mary Rose') O'Neill
Pas des Fleurs (Flower Dance) Delibes

JOSEPH PERCIVAL
Tango Albeniz, arr. Godowsky
Prelude Pachulski
Automne (Autumn) Moszkowski
Rush Hour in Hong Kong Chasnis

ORCHESTRA
Selection, 'Lilac Time' Schubert, arr. Clutsam

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NCC 521

Saturday's Programmes continued (January 12)

5.15 THE CHILDREN'S HOUR :

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 Mr. P. INGRESS BELL: 'The Art of Letter-Writing'

7.15 Mr. F. STACEY LINTOTT: Sports Talk

7.30 Leeds Symphony Concert
Relayed from the Town Hall
S.B. from Leeds

THE LEEDS SYMPHONY ORCHESTRA
OPERATIC PROGRAMME
Conducted by JULIUS HARRISON

ORCHESTRA
Overture, 'The Magic Flute' *Mozart*

IRENE MORDEN (Soprano)
The Letter Song ('Eugene Onegin')
Tchaikovsky

ORCHESTRA
Polovetz Dances and March ('Prince Igor')
Borodin

WALTER WIDDOP (Tenor)
The Flower Song ('Carmen') *Bizet*

IRENE MORDEN and WALTER WIDDOP
Duet, Act I, 'Madame Butterfly' *Puccini*

ORCHESTRA
Entr'acte, 'The Village Romeo and Juliet'
Dellius

WALTER WIDDOP
On with the Motley ('I Pagliacci') .. *Leoncavallo*

ORCHESTRA
Ballet Music ('Faust') *Gounod*

9.0 S.B. from London

9.30 Regional Sports Bulletin and Local Announcements

9.35-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 kc.

12.0-1.0—Music relayed from Fenwick's Terrace Tea Rooms.
3.30—London Programme relayed from Daventry. **4.15**—
Music relayed from Tilley's Blackett Street Restaurant. **5.15**—
Children's Hour. **6.0**—London Programme relayed from
Daventry. **6.15**—S.B. from London. **6.40**—Sports Bulletin.
6.45—S.B. from London. **7.15**—Mr. J. A. Ditchin, Hon.
Secretary of the Northern Rugby Football Club, 'Rugger.'
7.30—Band Programme. The Sunderland Constabulary Band
(By kind permission of the Chief Constable, Mr. John Buddick),
conducted by Wm. Straughan. Band: Overture, 'Bronze
Horse' (Anber, arr. Warwick Williams). **7.40**—Dennis Noble
(Baritone): Four songs of Sappho (Alma Goatley). **7.49**—
Band: Selection, 'Pagliacci' (Leoncavallo, arr. Shipley Douglas).
8.0—Dorothy McBlain (Soprano): Where are you tonight?
(Conrad and Sherman); Bird Song (Ms); Thinking of things
(Mab Davis). **8.6**—Band: Overture, 'Rumant' (Beethoven).
8.16—Dennis Noble: God's Acre, Requite and Dedication
(Robert Franz); Serenade (Joachim-Raff). **8.25**—Dorothy
McBlain: Auntie's gone to America (John Hopkins); Old Time
Songs (Whistling monologue). **8.31**—Band: Selection, 'Show
Boat' (Jerome Kern, arr. Ord Hume). **8.45**—S.B. from
London. **10.35**—Tilley's Dance Band, relayed from the Grand
Assembly Rooms, Barras Bridge. **11.15-12.0**—S.B. from
London.

5SC GLASGOW. 405.4 M. 740 kc.

11.0-12.0—Gramophone Records. **3.30**—S.B. from Edin-
burgh. **4.15**—Dance Music from the Waldorf. **4.45**—Choral
and Instrumental Concert. The Station Singers. Andrew Bryson

(Pianoforte). **5.15**—Children's Hour. **5.58**—Weather Forecast
for Farmers. **6.0**—Musical Interlude. **6.15**—S.B. from
London. **6.40**—Scottish Sports Bulletin. **6.45**—S.B. from
London. **7.0**—Miss Rosaline Masson: Reading a Short original
Story. **7.15**—Scottish Sports Talk: Mr. Robert Campbell,
President of the S.F.A.: 'The S.F.A.—Its Work and Worries.'
7.30—The Choral and Orchestral Union of Glasgow. Tenth
Saturday Concert, relayed from St. Andrew's Hall. Conductor,
Albert Coates. The Scottish Orchestra: Overture, 'The Master-
singers' (Wagner); Intermezzo from 'Goyescas' (Granados);
Symphony No. 5 in C Minor (Op. 67) (Beethoven). **8.20**—A
Recital by the Ayr Burgh Choir: Flora gave me fairest flowers
(Wilbye, 1560); In Silent Night, and Love fare thee well.
The Lord is my Shepherd (Schubert); The Prince of Sleep
(Elgar); Dearly the Hall (arr. Wood); By Babylon's Wave
(Gounod). **8.45**—S.B. from London. **9.30**—Scottish News
and Sports Bulletin. **9.35-12.0**—S.B. from London.

2BD ABERDEEN. 500 M. 600 kc.

11.0-12.0—Gramophone Records. **3.30**—Dance Music by
Len Russell and his Orchestra, relayed from the New Palais de
Danse. **4.10**—Studio Interlude. Cecil Austin (Soprano):
So sweet is she (arr. Birstow); If my songs were only winged
(Reynaldo Hahn); I attempt from love's sickness to fly (Par-
cell). **4.17**—Hector Monro (Baritone): The Song of the Wag-
goner (Breville Smith); The Wandering Minstrel (Mazzoni).
4.25—Cecil Austin: Nymphs and Shepherds (Parcell); Crabbed
Age and Youth and A Moment of Farewell (Hubert Parry);
The Huntsman (Brahms). **4.33**—Hector Monro: O! Star of
Eve ('Tannhäuser') (Wagner); Roadways (Lohr). **4.40**—
Dance Music (Continued). **5.15**—Children's Hour. **6.0**—
London Programme relayed from Daventry. **6.15**—S.B. from
London. **6.40**—S.B. from Glasgow. **6.45**—S.B. from London.
7.0—S.B. from Glasgow. **7.30**—S.B. from London. **9.30**—
S.B. from Glasgow. **9.35-12.0**—S.B. from London.

2BE BELFAST. 506.1 M. 980 kc.

3.30—Light Music. The Radio Quartet, George Bezz
(Baritone), May Johnson (Pianoforte). **4.45**—Organ Recital
by Charles Howlett relayed from the Classic Cinema. **5.15**—
Children's Hour. **6.0**—London Programme relayed from
Daventry. **6.15**—S.B. from London. **6.40**—Irish League
Football Results. **6.45**—S.B. from London. **7.30**—An Irish
Programme. Denis O'Neil (Entertainer); Joseph Walsh (Tenor);
Ernest A. A. Stoney (Violin); B. L. O'Mealy (Uilleann Pipes);
Orchestra. **8.40**—Orchestra: Two Irish Dances (Finucane).
8.45-12.0—S.B. from London.

B.B.C. PUBLICATIONS.

'COQ D'OR.'

On January 28 and 30 there will be broadcast the fifth of the series of twelve well-known operas, this time *Coq D'or* by Rimsky-Korsakov. 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 *Coq D'or* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining eight of the series for 1s. 4d.

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Please send me.....copy (copies) of *Coq D'or*. I enclosestamps in payment, at the rate of 2d. per copy post free.
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Please send me.....copy (copies) of each of the Opera Librettos, as published. I enclose P.O. No..... or cheque value.....in payment, at the rate of 2s. for the whole series.
3. The Remaining Eight of the Series.
Please send me.....copy (copies) of each of the remaining eight Librettos. I enclose P.O. No..... or cheque value..... in payment, at the rate of 1s. 4d. each eight Librettos.

'THE FANTASTICKS.'

The Fantasticks, by Rostand, to be broadcast on January 15 and 16, is the fifth of the series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *The Fantasticks* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining eight of the series for 1s. 4d.

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Please send me.....copy (copies) of *The Fantasticks*. I enclose.....stamps in payment, at the rate of 2d. per copy post free.
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Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Librettos and Great Plays can be obtained from your usual Newsagent or Bookstall.

What The Other Listener Thinks

'Placing' the Programmes—More Straight Plays—Big Ben-itis—An American on British Programmes—The Best Talker—Please be Tolerant!

HAS it ever occurred to your listeners to run off each week the 'Radio Derby'; choose the three things most liked during the week in order, with a close-up fourth item? The 'form' at the end of the year will be interesting to study. My 'result' for December 2 to 8 is as follows:—

1. Two W. W. Jacobs plays, from 5XX.
2. Jack Hulbert, from 5XX.
3. Raie da Costa (Pianiste), from 5GB.
4. Surprise Item, from 5XX.

—J. E. S., Ringwood, Hants.

I AM disturbed to note the increasing scarcity of plays given these last few months. Has the supply started to diminish? Even if this were so, you could re-issue some of the most popular again, to advantage. 'Straight' plays, such as *The Man from Toronto*, and the farcical type, such as the Buggins' sketches, have not been greatly encroached upon; on the other hand, the fantastic element has been greatly overdone in such numbers as *X*, *The Monkey's Paw*, and *Caravan*. Now, this last-named type suits me admirably, but to many folks, less educated, it provides only a meaningless jumble of clashing incidents and characters. So give us more of the straightforward English plays!—O. T., St. Leonards-on-Sea.

WHILE on a short holiday in London I was anxious to attend a service at the church of St. Martin-in-the-Fields. I arrived there to find the church and crypt filled for the early evening service, and a very large queue already waiting on the steps for the 8 o'clock service. It was beginning to rain, and as there seemed very little chance of getting into the church at all, I did not join the queue to wait an hour and a half and probably not get in then. A few days later I got a letter from my sister, living in one of the most northerly of the Shetland Islands. This letter was written on the Sunday evening, and at the end she said: 'I am just going to listen to the service from St. Martin-in-the-Fields'; and she, sitting by the side of a blazing peat fire, in Shetland, hundreds of miles away, heard that service perfectly, while I, within a few steps of it, could not.—P. H. B., Kirriemuir, Forfarshire.

I HAVE just read the article in *The Radio Times*, December 14, entitled 'Should the B.B.C. sell your time?' It pleased me immensely, and I dare to say is equally welcome to the bulk of your readers, for its sentiment is thoroughly British. A Britisher arrives home after a strenuous day of the world's work or business, and the last thing he desires to hear on his wireless is any reference to what he has just thankfully quitted for rest and recreation.—M. A. F., Dore, near Sheffield.

I MUST write to protest against the Christmas copy of *The Radio Times*. The cover is dull, gloomy and very bad design. Many of the pictures are vulgar and the paper it is printed on horrible.—M. H., Bentley, near Farnham.

I WAS interested in the statement of R. H., Manchester, who said that the deep resonance of Big Ben causes a frightening sensation. My own analysis is as follows; Sitting alone, quietly, for an hour, I listen in a semi-critical frame of mind to the dance music. Suddenly a moment's breathless silence; then come the dreaded chimes, followed by the twelve inexorable booms which produce a lightning change from a detached mind to the realization that yet another day has passed, and that it is a grim reminder of approaching age.—A. W. M., Walthamstow.

SINCE returning home I anticipate, with unlesened pleasure, Big Ben's 'turn,' which I find much more tuneful than the pip and squeak of the official time signal. I, for one, fail to understand how one can find 'something frightening about its sound.'—P. T., Lytham St. Anne's, Lanes.

LISTENING tonight to the bulletin of the King's illness, as the announcer repeated the word 'therapy' in his second reading, I said aloud; 'Spell it,' and, as if he had heard my request, he obligingly did so.—F. B., Dudley.



FURTHER OUTLOOK—UNSETTLED!
A listener's photographic impression of the, alas! too familiar phrase in the broadcast weather reports!

OUR neighbour's little girl, aged eleven, had just received a cheque from an uncle in America. It was value £3, not dollars. Just after, I called with our Christmas present, a copy of the Children's B.B.C. Annual. After she had run over the pictures and before reading more than a line or two, 'Oh, I'd rather have this book ten times over than that thing.' 'But you know that is worth three pounds.' 'Oh, yes, I know that, but you can read this lovely book; you can't read a cheque.'—C. W., Holywell.

I WAS interested to hear that we might be having a dramatised version of Compton Mackenzie's novel, 'Carnival.' I wonder that more writers have not turned their hands to similar adaptations. Except in rare cases, the stage play with its rigid structure of three or four acts is not suitable for microphone presentation. Since we cannot see the movements of the characters, we must have movement of the story. 'Carnival' is an excellent example. As a stage-play, under the title of *Columbiuz*, it was poor because the author had had to cramp his story into four acts. As a radio play specially written for the microphone, it should have the excellence of the original book.—R. B. M., Hscker Street, S.W.

As a regular reader of *The Radio Times*, I cannot help but notice the large number of readers who write and condemn 'jazz,' and some of them I think do it with little reason. As for being 'altogether objectionable,' as one reader puts it, in this week's edition, I quite fail to see it myself. It may be that as I am a dance musician myself that is the cause.—R. T. C., Peterborough.

PERHAPS you would appreciate a little comment from across the big pond: As you say yourselves on October 26, 1928, there is a marked difference between your English programmes and our American programmes. In fact, an English programme would be exceedingly boring to the average American listener. The American must have variety, novelty, and pep, and plenty of each. Let anyone try to present *Hamlet* over a New York station. With one accord the million or so listeners will tune in to another station. In the British Isles there are, I believe, but twenty-three broadcast stations, all owned by the B.B.C., and only one station in a given locality. Here we have about 750 stations, and one can always find a local programme giving you what you want. To arrange these 750 stations between 200 and 550 meters is quite a task. That's what the Federal Radio Commission is appointed for. But even they, poor souls, come in for much undue criticism from the public for not putting each person's favourite station where each person believes it should be. Perhaps the greatest distinction between your radio papers and ours is the type of material chosen for print. In our papers there are receiver diagrams, battery eliminator diagrams, construction details, etc. In yours, there are articles on classical music, programmes and the like. No classical articles on Shakespeare, Schubert, or Beethoven here, if you please. You couldn't sell the paper.—N. B. M., Brooklyn, New York.

I SHOULD like to add a list of speakers who, though in my opinion equally good as broadcasters, are not so well known to the majority of listeners, as, unfortunately, our opportunities of hearing them are comparatively rare: 'Philemon,' J. C. Squire, John Drinkwater, Humbert Wolfe, G. B. Shaw, Sir William Bragg, Prof. Julian Huxley, and (when he can be persuaded to address the microphone) Maurice Cole—how many listeners who take delight in his playing are aware that his voice is very nearly as musical as his fingers? What a pity he is not an announcer!—H. H., Peacehaven.

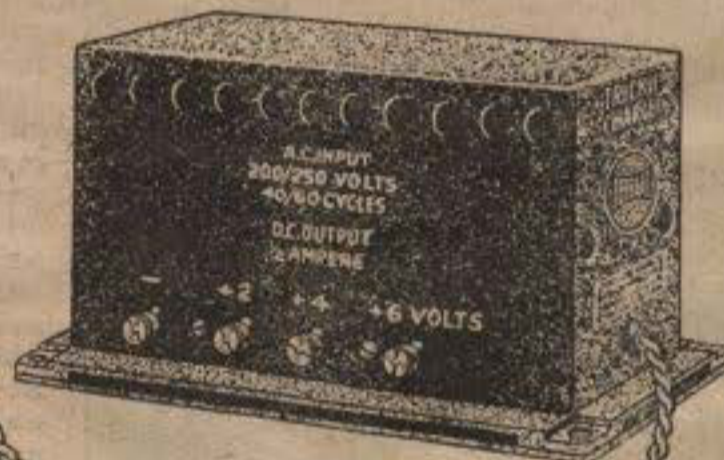
So long as the B.B.C. is broadcasting from a diversified programme, surely it is trying to please most listeners. People who begin: 'If we must have talks' etc., often seem to regard broadcasting as an expert musical box. I like music in moderation. But the talks, lectures, and debates interest me very much. Who has not still a lot to learn? The average listener is neither 'of the upper classes,' very learned, very musical, nor very much-travelled. In fact, he is just an average person. I would like to hear the important parliamentary debates; but what would the grand-opera-every-night (if possible) people say to this? If we must have debates! etc., etc.—R. T. L., Clitheroe.

THIS is simply to congratulate you on your choice of artist for the cover of the Christmas number and the artist for his—or is it her?—cleverness. It is ingenious and skilful, and not only conveys ideas, but exactly the right mood. Of its sort it is a masterpiece.—R. B., Southampton.

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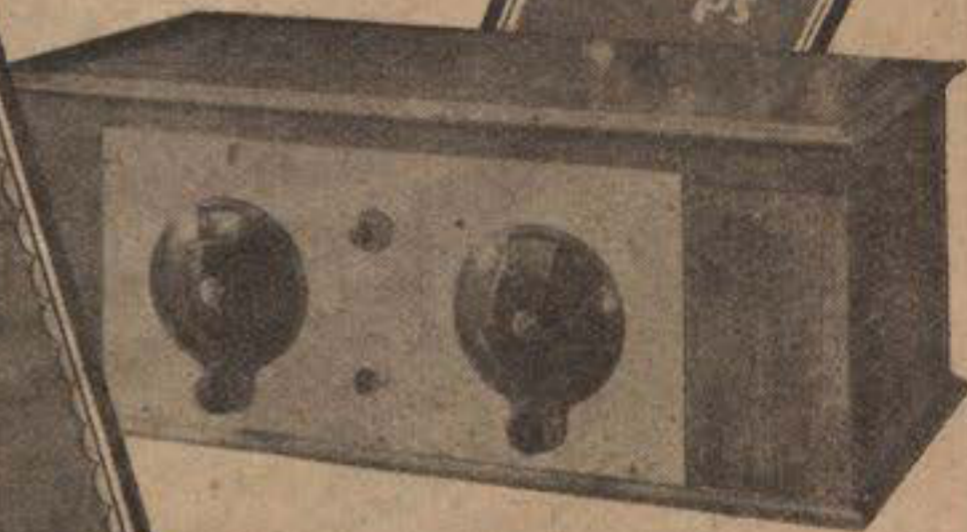
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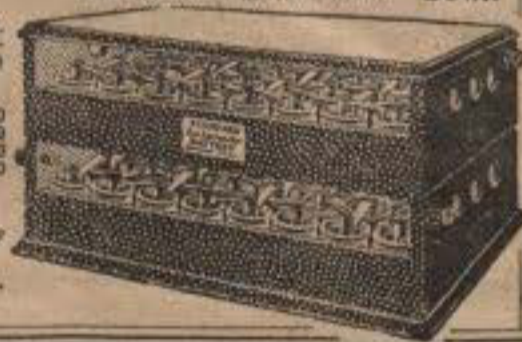
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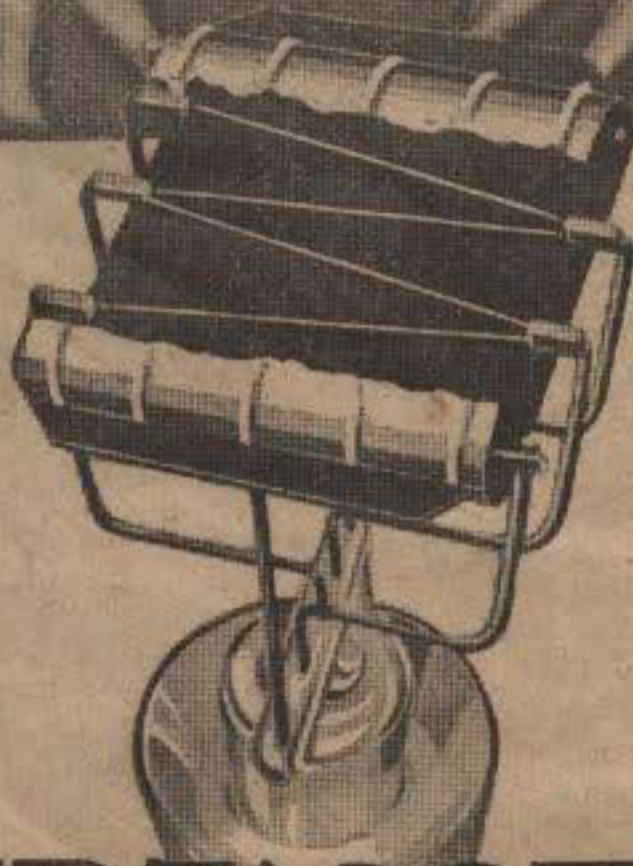


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