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# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

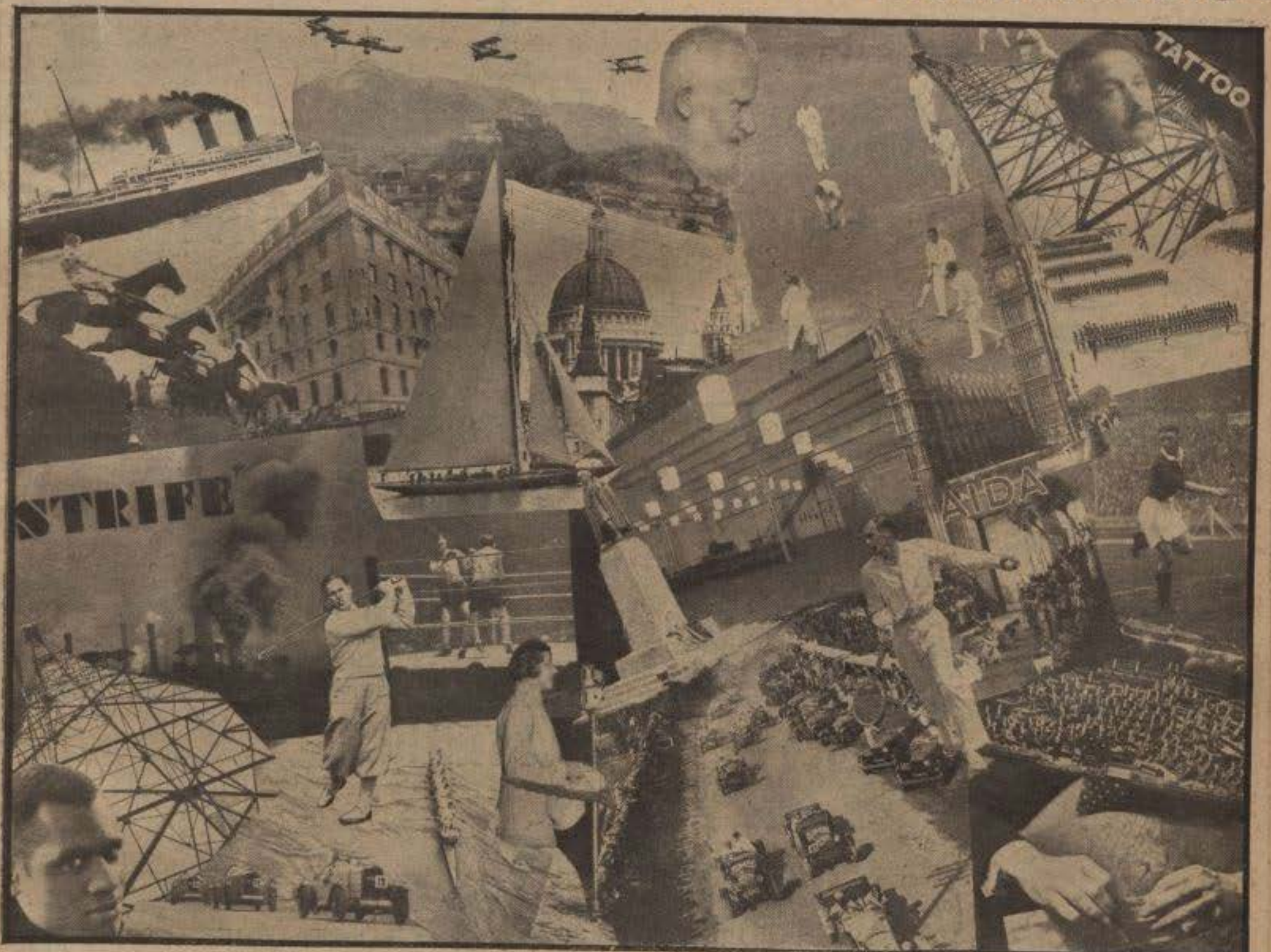
Vol. 29. No. 378.

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

DECEMBER 26, 1930.

Every Friday. TWO PENCE.

1930: ANOTHER GREAT YEAR OF BROADCASTING—



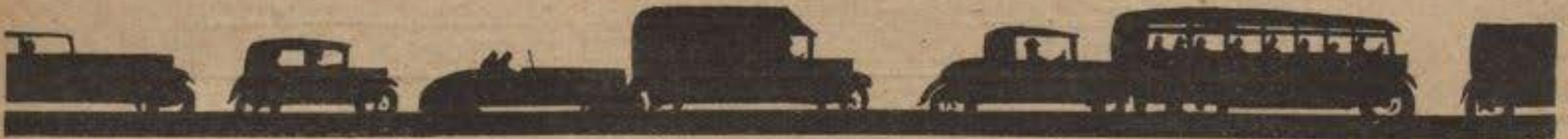
—A KALEIDOSCOPE OF NOTEWORTHY PROGRAMMES



# A Merry Christmas



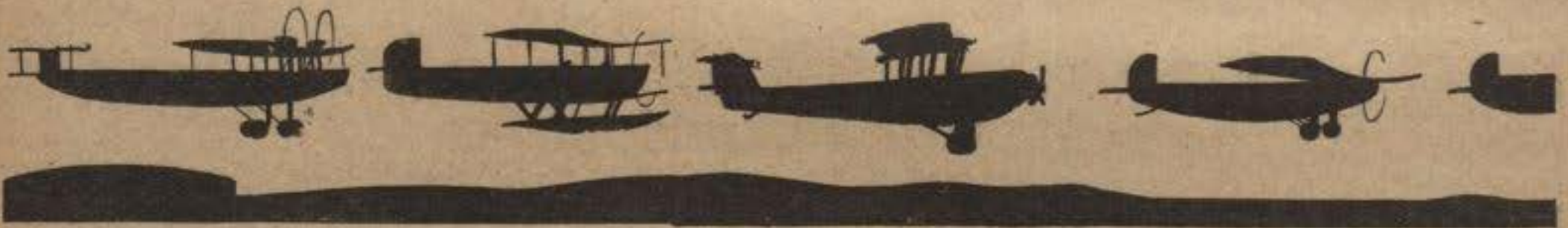
**AND A PROSPEROUS NEW YEAR**



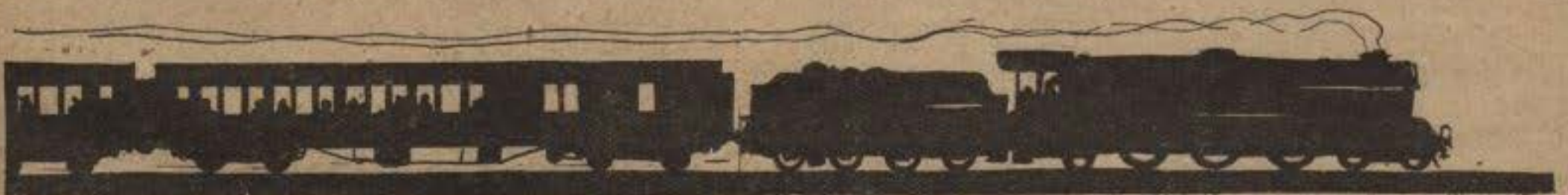
**TO ALL THOSE WHO IN WORK,**



**IN PLEASURE AND ADVENTURE**



**PIN THEIR FAITH TO THE**



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# THE RADIO TIMES

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DECEMBER 26, 1930.

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## THOSE VICTORIANS KNEW WHAT THEY WANTED

THE forthcoming series of Sunday readings from the Prophets of the Victorian era is most happily aimed, since it indicates the one quality Victorian men of letters held in common. Usually there is some difficulty in packing a number of individuals into a generalisation. Awkward corners project, and shuffling is required behind the scenes. But this generalization is sound; and there will be no difficulty in persuading Victorian writers to enter, even by fifties, the prophetic cave.

In speaking of the great Victorians as prophets, we do not, of course, use the word in the Mother Shipton sense. The nineteenth-century prophets were leaders. Their vision an inspired morality, they laboured to place it before all men's eyes: or else, denouncing the masses of the people, to lead into the wilderness those who had ears to hear, and there set up a better world. They saw themselves as intermediaries between the particular and the universal: interpreters of the absolute: seeking always to discover in the ephemeral an eternal significance. Tennyson, with 'Blow, bugles, blow,' set them their programme.

'The long light shakes across the lakes. . .'

—exquisitely he describes his phenomenon, and then, in a second stanza, links it morally with the absolute:—

'Our echoes roll from soul to soul. . .'

It is easy for the hostile critic to imagine a complacent emphasis upon the 'our,' but that will help us little. It is hard for us to see and understand the Victorian era clearly. We are too near. Like people in the front row of the stalls, we cannot get a comprehensive view of the stage. It is a costume play we are watching, but the language is too much like our own: it has not the fictitious charm of costume language. We see, in the full glare of the footlights, one or two figures at a time: and, being too close, we discern the make-up, and wonder how anyone can be impressed by such thick paint, such palpably false curls. The analogy must not be pressed too far; but it is very hard for us to get a proper perspective, and make the allowances which our historical sense tells us are necessary in considering writers further off in time, *i.e.*, out-and-out costume parts.

If we can achieve something like the required detachment, and the right humility—the humility which is always necessary if we want to find out what an individual spirit has to tell us—we shall, I think, find that the Victorians' strength was bound up with their limitations. They were sure of their sanctions. Where their life work was concerned, they saw only one side of the question. Darwin and Huxley pursued their moral ends with a zeal as single-minded and austere as any leader's of the Oxford Movement. The violent quarrels between 'scientific' and 'religious' points of view could not have occurred in an age of less vigorous conviction. Seeking always *the* Truth, they could never entertain the idea that heads and

tails might after all only be two sides of the same penny. Would they have been as effective if they had? It is not only in politics that the English mind hates coalition. Two clear-cut opposites, in black and white, are the premises upon which it has done its best work; and the single-track convictions of the great Victorians, allied to their vitality, took them a long way. The pioneer may make mistakes, but his successors can correct these. The point is that he has opened up new country. We may smile at the crudeness of his trail, especially in its further reaches, when the man was tired, and his judgment worn: yet much of our smooth

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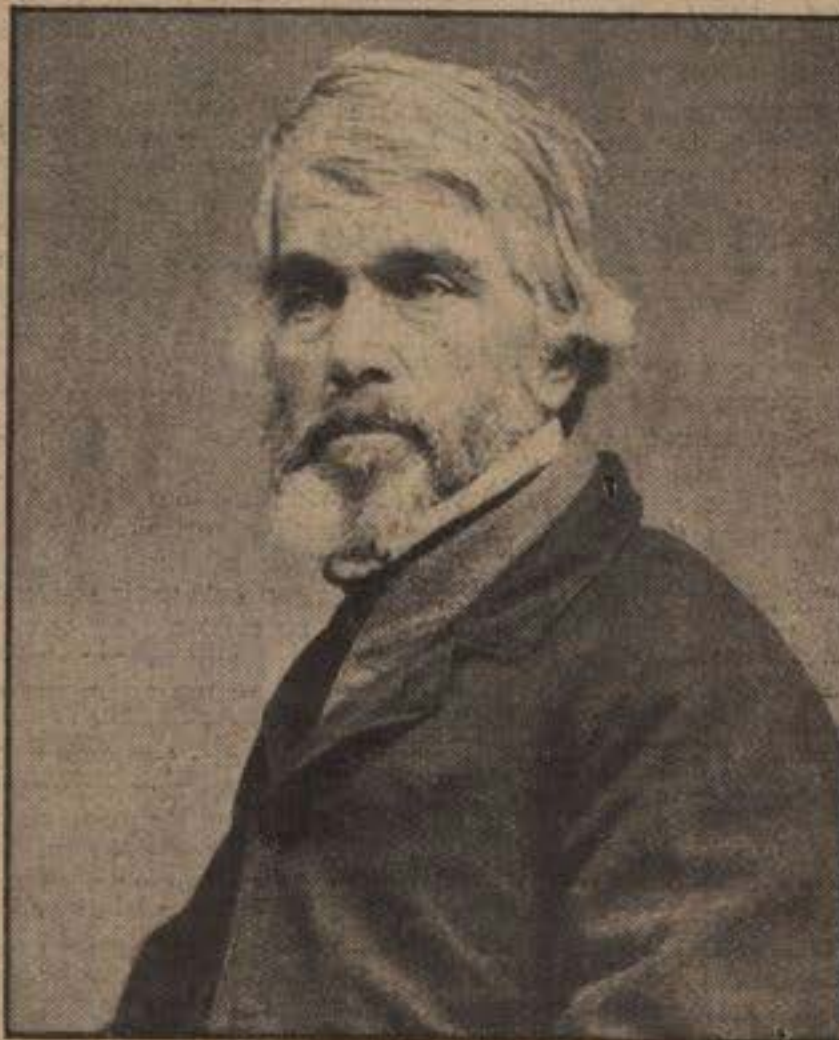
L. A. G. STRONG

on

'The Victorian Prophets,' from  
whose works the Sunday readings  
are now being given.

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motor traffic we owe to his discoveries—and his mistakes. We may laugh when Carlyle, whose heavyweight method demanded mighty themes, expends wild force and bombast on such a subject as town drainage: but it is cheap to laugh when an old fighter, winded and tired, misses with both hands and hits the air. Carlyle—if we may develop so irreverent an image—had been a champion in his day. He was always a bit slow in the ring, always apt to be



Carlyle, from whose work Mr. John Bailey takes his reading on Sunday next.

muscle-bound, but he had a terrific right, could take any punishment, and fought always to win by a knock-out. Ruskin, of lighter build, an indefatigable fighter, more stylish, mercifully unaware of his tendency to hit below the belt: Samuel Butler, such a promising heavyweight, if only he had taken the trouble to train: Pater, doing a delicate round of shadow boxing by himself in a corner of the gymnasium, and finally abandoning the gloves for the foil—but enough!

It was their determination to find the moral in everything, their hatred of going even for five minutes without a solid hypothesis, which forms the greatest difference between the Victorians and ourselves. Our art has not been propped up on certainties. The objective writing to which we are accustomed would have seemed meaningless to the Victorians—only half the job, like the first stanza of Tennyson's lyric. So Ruskin, drawing from Keats' premiss the risky deduction that 'nothing can be beautiful which is not true,' proceeded to develop an aesthetic upon moral and 'useful' grounds. So Matthew Arnold sought a canon of judgment which was ultimately ethical, and could value oddly (from a literary standpoint) those writers whose expressed mission was agreeable or disagreeable to his own. Browning shouting 'Yes' to every riddle of the 'Grand Perhaps'; Clough—'Say not the struggle naught availeth'; the many novelists whose art had passed from an objective record of manners to an interpretative record of Life; Morris, denouncing even more bitterly than Arnold

the industrialism of his age; Meredith, returning from seeing a weasel catch a rabbit, staring earnestly at his own face in the mirror, and going down full of optimism to his tea; Pater, organizing fastidiousness into a religion, overcoming mortality with Marius, and seeking the eternal significance of a smile; even the apparent sceptic Samuel Butler (whose 'Erewhon' may yet qualify him in the Mother Shipton class); all believed in, and sought, a final absolute significance expressed in the phenomena of daily life: all were prophets. Whether upborne by the great tide of Victorian commercial prosperity, or furiously denouncing it, they started from a like broad base of certainty. They universalized. Even in this century, Mr. Wells entitled a book 'Marriage.' A Georgian would call it 'Trafford's Marriage': and there, in a nutshell, we have the difference between the prophets of yesterday and the objective researchers of today. We may think that the prophets built their great stone hypotheses upon insufficient data. In an age of scientific earthquakes, we may find bamboo hypotheses more economical and less liable to damage: but prophecy has often enabled research, and we may be grateful for it. The Victorians have left fine monuments and petty little obelisks. To concentrate our attention on the latter is not only graceless: it is narrow-minded and silly.





### A Play of Coincidence.

NO coincidence in fiction can be more extravagant than the coincidences of real life. We remember hearing tell of a man called Broom who wrote detective stories under some such name as Atkinson. As Atkinson, he kept up a long correspondence



At a literary party in Fulham

with a lady at Croydon, who admired his works. He married late in life, and only the day before he died did he discover that his wife had been the correspondent of earlier days. He had never revealed to her that he was Atkinson because, shortly before marriage, he became dramatic critic and ashamed of his 'shockers,' while she had written the letters under an assumed name, because she had thought it very forward to write to a strange man (particularly an author) under her own. As a matter of fact, we are not sure that every detail is exact in this story, but we distinctly recall that, when we first heard it told by someone at a literary party in Fulham, everyone exclaimed, 'Quite a coincidence!' On Tuesday, January 6 (Regional), and Wednesday, January 7 (National), we are to hear a play entitled *The Key to the Situation*, by Lance Sieveking. This is subtitled, 'In which the Long Arm of Coincidence is stretched to the utmost limit of the Long Bow.' The play is a farce, and, as its title indicates, sets out to break all the laws of probability. Though not in itself a musical production, *The Key to the Situation* will begin and conclude with a chorus song in which the idea of the piece is explained. The author will produce.

### Return of the Traveller.

THE disappearance of both Sir Walford Davies and Mr. Vernon Bartlett from the autumn programmes must have been disappointing to the many listeners who follow these two most popular talkers. We are glad to hear that Vernon Bartlett, after a lecture-tour of America, returns to the programmes on Thursday, January 8, with the first of a new series of reviews of 'The Way of the World.' We wish him what he himself must most desire when he settles down to prepare his manuscript—a week of excitement in international affairs.

### Addendum to the Year Book.

ASTUTE correspondents have written in pointing out to us that the graph of monthly increases of licences which appeared in the new B.B.C. Year Book shows an unaccountable drop during the month April—May. As a matter of fact, this is an error, due to a typographical oversight. The number of licences issued in May exceeded those issued in April.

## 'The Broadcasters' Notes on Coming Events

# BOTH SIDES OF THE MICROPHONE



### A World of Crystal Salt.

A NEW series of morning talks on 'The Day's Work in Other Lands,' is to begin on Monday, January 5, with a talk on the life of a Polish salt-miner. We presume that the talker will deal with life at Wieliczka, the salt mine near Cracow in South Poland. This phenomenal mine is a world in itself. The great underground galleries, many of them a century old, have been converted, for the benefit of visitors to Wieliczka, into dancing rooms, cafés—even a great cathedral of dully gleaming salt, brilliantly lighted and fitted with a church organ. Here and there in this labyrinth the crystalline walls have been carved by the miners themselves and by artists from the world above. Many thousands of sightseers visit the mine every year. We ourselves made the descent a year or two back. White-coated, for protection against the salty damp, we were dropped a thousand feet underground in the craziest lift imaginable—a two-storey cage which would have made Waygood tremble and Otis go pale. Once released from the lift, we wandered for hours, at the tail of a guide, through a Jules Verne landscape of crystal, down spidery, wooden staircases, past water like dull onyx. The galleries were thronged with tourists; we found them dancing to a string band and drinking beer with some million tons of Poland above their heads. Wieliczka had the air of an exhibition held in a subterranean Crystal Palace until, turning aside from the stream, we came to a remote gallery, silent except for the rattle of a drill with which the miners were breaking up the salty wall.

### Bird's-Eye View of Coming Talks.

WE cannot do more, in these notes, than mention one or two of the more outstanding series from the new list of talks for January to March. There is a Sunday afternoon series (Regional) which particularly appeals to us: Mr. G. Lowes Dickinson on the Dialogues of Plato. Mr. Dickinson, whom listeners will remember as the introducer of the first 'Points of View,' has probably done more than anyone living to keep before us a fresh and lively view of the Greek way of life; in these forthcoming talks he will show Plato's views on questions which are still as urgent with us today as they were with Plato two thousand years ago. Listeners who delighted in Mr. J. C. Squire's stimulating talks on 'The Enjoyment of Words' will welcome the news that he is to give a further series on Mondays, called 'The Enjoyment of Literature.' These, since we are now celebrating the bi-millenary of Virgil, will be followed by a short Monday series in tribute to his memory. Of a more substantial character are such talks as the series on 'Marriage—Past and Present,' by Professor B. Malinowski (whose recent contribution to the 'Science and Religion' series attracted widespread attention) and Dr. Robert Briffault; Dr. C. Delisle Burns's Friday talks on 'Contacts between Peoples Today'; 'Science in the Making'; Mr. L. F. Gibbon's 'Commerce the Peacemaker'; and a series not yet fixed but most promising of all, 'Whither Mankind?—an attempted answer to the disturbing question, "Shall we survive, or will some other culture, founded on ideals more permanently real, outstrip us in the race?"'

### Farmer and Poet.

MR. FRANK PREWETT, who is to give a weekly talk on the countryside and what is going on there, is both a farmer and a poet. Of his ability as a farmer we have no knowledge, but we have long had a great admiration for his poetry. A little book of his, called 'The Rural Scene,' that looked as if it had been slapped together in a hurry by a rather shame-faced publisher, and thrown out on the market as one might throw a bone to a dog, has, for several years now, been one of the best treasures of our library: it contains some of the pure-gold poetry of our time. We have always cherished a theory that poetry and farming might furnish an ideal way of life. Another first-class poet who has also been a farmer is Mr. Robert Frost. He left one job after another, until at last his grandfather gave him a farm in New England, as the best way of disposing of the family disgrace. Fortunately he still preferred to be a poet first and a farmer second.

### Turkey News.

TO those of us who dabble in transatlantic literature, Thanksgiving Day is known as an American feast celebrated in late November, in New England with the consumption of turkey and cranberry sauce. This year the atheists of America, backed, perhaps, by Wall Street, created a sensation by asking the President to cancel Thanksgiving Day 'as there is so little to be thankful for.' The programme director of one of the Columbia chain of broadcasting stations decided to enliven up his Thanksgiving Day programme by broadcasting the gobbling of a turkey. This recalls the incident, recounted in the new issue of 'The B.B.C. Year Book,' of Poilu the lion, who was to have come to Savoy Hill to roar in an Empire Day broadcast. Difficulty was experienced in discovering a live turkey which could be brought to the Columbia Studio. You see, any turkey worthy of the name is dead and plucked by the time Thanksgiving comes along: at length, a turkey was obtained for the first rehearsal, but it refused point-blank to gobble when required. Mr. Reid Blair, curator of the Bronx Zoo, was consulted. He diagnosed the bird's temperament as stage-fright; turkeys, he



Refused point-blank to gobble

pointed out, did not usually gobble away from their natural surroundings. Attempts were then made to persuade the engineers to install microphones in the pens of a distant turkey-farm, but the birds, suspicious of Progress, made such a determined set at them that the attempt had to be abandoned. In the end, someone was sent out to the toyshop on the next block and came back with two 'gobblers,' as used by children to simulate the gurgling of the turkey.



With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### World for Sale.

JOHN WATT, whose skilfully contrived *Theatrescope* no doubt confirmed the reactionaries in their opinion that the old musical comedies should be 'revived,' if only in tabloid form, is presenting, on Friday and Saturday of this week, a new revue, entitled



'Say it with flowers!'

*World for Sale.* Listeners who enjoyed *Stop Press* should make a point of hearing this. The *compère* of *World for Sale* is an auctioneer engaged in selling all the old theatrical ideas—those threadbare 'situations' and 'gags' which have kept the lighter side of entertainment going for the past two hundred years. The sketches in this show sound amusing. One, entitled 'Say it with Flowers!' shows the well-known radio play, *The Flowers are not for you to pick*, 'if it had been written as a musical comedy.' Another presents a company meeting conducted on nigger minstrel lines. A third introduces National Beard Week. Mr. Watt has the right satirical touch. Since the end of the seventeenth century, our British sense of humour has steered carefully free of satire. But satire is the very medicine for a world falling gagged and bound into the hands of crooks and cranks.

### New Books.

IN his review on December 11, Mr. A. Duff Cooper reviewed 'Scenes and Portraits,' by Frederick Manning (Davies); 'Cousins German,' by Oliver Madox Hueffer (Benn); 'The Unforeseen,' by J. C. Snaith (Hodder and Stoughton); 'A Middle-Class Man,' by Leonard Frank (Davies); 'Journey Beyond,' by Harold Heslop (Shaylor); 'The Square Circle,' by Denis Mackail (Hodder and Stoughton); 'Gunman,' by Charles Francis Coe (Gollancz); 'Susan Price, or Resolution,' by Mrs. Francis Brown (Bodley Head); 'Mannequin,' by Valentine Williams (Hodder and Stoughton); 'The Second Shot,' by Anthony Berkeley (Hodder and Stoughton).

### A Popular Symphony Concert.

JULIUS HARRISON is a conductor of whom we should like to hear more. It is with pleasure, therefore, that we notice he is conducting the B.B.C. Orchestra in a Symphony Concert on Monday, January 5 (National). A most interesting programme has been devised, ranging from Berlioz's *Carnaval Romain* to de Falla's *El Amor Brujo*. But what delights us most, in anticipation, is the fact that we are to hear William Murdoch in Delius's *Pianoforte Concerto*—a work which, ever since we heard Evelyn Howard-Jones play it at Beecham's Festival of British Music in 1915, has seemed to us one of the most lyrical concertos of our time.

### New Gramophone Records.

BEETHOVEN'S *Kreutzer Sonata*, played by Huberman and Friedman (Col. LX72-5) and Schubert's *Unfinished Symphony* (H.M.V. D1779-81) were represented in Mr. Christopher Stone's programme of December records on the 19th. The Hal Johnson Negro Choir in spirituals (H.M.V. C2081), the Berlin State Opera Orchestra in *From Opera to Opera* (Parlo. E11066), Jack Hylton and his Orchestra in *Still More Old Songs* (H.M.V. C2082), and The Big Four in *Here we are* (Col. DX170) were included with some dance and vaudeville records such as the *Hunting Melody* (Sterno 542), Ross and Sargent (Parlo. R819), Gracie Fields (H.M.V. B3688), and the waltz *You will remember Vienna* (Brunswick 1042).

### Persia Comes to Burlington House.

BURLINGTON HOUSE has already given us two exhibitions of unprecedented interest; the Italian pictures and the Dutch. In January, a third exhibition is to open there, which promises even to eclipse its predecessors in point of magnificence. Carpets, miniatures, enamels, and gold, representing the hey-day of Persian splendour, will be gathered from all over the world for our pleasure. We understand that over thirty countries have loaned works of art for this exhibition. Carpets that never before have been looked on by infidel eyes will be unrolled before our gaze. For most of us, Persia is little more than a name, a land of dead glories, dimly associated in our minds with Tamerlane, Omar Khayyám, Rustam, and the Bagdad of a Thousand and One Nights. Now is our chance, however, to fill up the gap in a unique way; not only by the written and spoken word (there will be various broadcasts on the subject, including a series called "The Treasures of Persia," to which such authorities as Sir Dennison Ross, Roger Fry, Sir Arnold Wilson, V. Sackville-West, and Leigh Ashton will contribute), but by actual survey of some of the finest specimens of that country's art. Mr. R. H. Wilenski, whose 'Outline of Art' was such a successful feature of *The Radio Times* during the last Burlington House exhibition, is contributing an article to these pages next week descriptive of the Persia which gave birth to this astonishing array of art.

### Remember this When You Write to Us.

THE art of letter-writing, we are always being told, is dead. Judging, however, by the bulk of the B.B.C.'s post-bag, it would seem that broadcasting is doing something to revive it. About a hundred thousand letters, dealing with the programmes only, pour into Savoy Hill each year. Of these, more than twenty thousand (or, if you like, sixty a day) are in the nature of inquiries needing an answer. We have done a little totting up, and we believe this represents £125 per annum in postage. Anxious as ever to maintain a close touch with its listeners, the B.B.C. has, however, been forced to make a ruling that in the future programmes inquiries cannot be answered unless they are accompanied by stamped, addressed envelopes.

### Schonberg.

THE fifth season of the Contemporary Music Concerts opens on Friday, January 9 (National), with a programme devoted to the music of Schönberg. Few concert-series have raised such storms of controversy as these, which have already been instrumental in introducing us to a representative selection of the music of today. Controversy in itself is not necessarily a sign of health; but in this particular connection we believe it does reveal a dawning awareness that there may be something, after all, in this difficult music. England remains so obstinately in the rearguard, however, in this matter, that it seems to require some such drive and integrity as that which lies behind these concerts to shake us into this awareness: it is strange how we do not seem to mind it if we hear today as first performances works which long ago passed into the general repertoire on the Continent. On the occasion of the Schönberg concert, the composer himself is coming over to conduct. If it be true, then, that he is the only man who really understands his latest music, we ought to have a truly authentic performance. The main work of the evening is to be a monodrama, entitled *Erwartung* (Expectation), a setting of a text of tragic import by Marie Pappenheim.

### Hand and Lip.

WE are sometimes accused of being too deadly serious about radio drama; we talk too much, they say, of the 'technique' of the wireless play, its 'future,' its 'rhythm,' and 'patterns.' Well, well, perhaps we do; but we are not half as serious about these things as they are in America. Here is an extract from a Press interview with a certain Miss Georgia Bacchus (a rich and coloured name) who has apparently given a good deal of thought to her profession as radio producer. 'We leave nothing undone,' says Miss B., 'in the interests of realism. In our rehearsals of love scenes I insist that kisses be real; while kisses wafted on the air may never be more than those sent by wire or mail, the illusion does get over better with our unseeing spectators if the radio lover actually places his kiss on the actress's lips instead of merely



'in the interests of realism.'

kissing his own hand.' Yes, this is a very nice point. When we hear of other people taking so much trouble, it makes us feel that, far from being too serious about radio drama, we are not serious enough. This much excuse we have, that comparatively few kisses are wafted over the air in this country, and, as far as we know, no one has made a really deep study of this question.

'The Broadcasters.'





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ANOTHER year of broadcast programmes passes this week into history. As we view those programmes now, from the dawn of 1931, they have an air of stability which makes it hard to realize how amateurish and naïve they may seem a few years hence. Yet what could have been better, for instance, than the first relay from the Salzburg festival last August—so clear we could hear the tram-bells tinkling in the streets, and the folk coughing in the Square; or the bugles blown under Menin Gate, to close our solemn commemoration of Armistice; or that broadcast from St. Hilary's, in Cornwall, which brought the loamy voices and laughter of the Western Land to our urban hearths? Despite such successes as these, however, it must not be forgotten that broadcasting is still an infant: growth is inevitable and will be rapid. It may not be unprofitable, then, to take a look back over some of the most virile achievements of this precocious infant during the past twelve months. Among the more dramatic broadcasts which, by reason of the personal note they struck, left their stamp on the heart no less than on the mind, may be mentioned the birthday greetings to Sir George Henschel, veteran of *Lieder* singers; Harold Nicolson's conversation with the *Homeric* when she was still in mid-ocean; E. M. Forster's tribute to D. H. Lawrence upon the tragic occasion of that much-maligned author's death; 'The Western Land,' to which we have already referred; and, to name but one more of the many that might be collected under this appealing category, the nightingales in a Berkshire wood. The province of radio, however, is not by any means confined to moving broadcasts such as these: it has, for instance, to fulfil also its function as the journalism *par excellence* of the twentieth century. Under this heading, perhaps, may be classified the second series of the 'Points of View' talks, that still more recent series 'Science and Religion,' and the broadcast of the Ceremony of the Keys from the Tower of London. Radio's province includes, too, the broadcasting of occasional learned pronouncements on special subjects, by the leading authorities in the land: such as the National Lecture given by the Lord Chief Justice, and those two calm, authoritative statements made by Sir John Simon on the problem of India. But radio's widest appeal always has been, and probably always will be, music. In this direction the year 1930 has been altogether extraordinary, in actual fulfilment as in latent promise. The

appointment of Dr. Adrian Boult as Musical Director and the inauguration of the new B.B.C. Orchestra would alone have made the year most memorable. In addition, we can look back on the best season of Proms, that has yet been given, a series of Northern Proms., one or two good International concerts, some highly successful relays from Covent Garden, Stravinsky's *Les Noces*, Schönberg's *Pierrot Lunaire*, and many outstanding solo recitals. Lastly, no survey of the year would be complete that omitted mention of Radio Drama. No one who heard them could forget, for instance, such performances as *Brigade Exchange*, *The Flowers are Not for You to Pick*, and *Romance*. Altogether, the degree of success achieved during the past year would seem to suggest that most improvements will lie along the lines already laid down. Growth and expansion, rather than change, will probably be the predominant note of development.

## THE WORLD WE LISTEN IN

It is true that broadcasting is beginning to establish its own traditions. I think that at

### The First Time

Christmas time its special mission is to those who are lonely, for whom family gatherings are a thing of the past, who have no children to make the pace for them, and who feel themselves left out in the cold like people standing in the snowy darkness and looking in through the window on a firelit scene of revelry. But there are one or two events that seem to unite listeners in a common Christmas spirit. One of these is the performance of the Nativity Play at St. Hilary in Cornwall. This is the fifth year in which it has been broadcast, and I well remember the anxiety that attended the first transmission five years ago. The distance which had to be covered by land-line was the greatest that had ever been attempted for broadcasting; there were a dozen points at which the least defect would ruin the transmission; there was the doubt about the weather, and the uncertainty whether scenes so effective in that little country church could be transmitted successfully through the medium of the microphone to the imagination of people in different environments. We were very, very anxious; and when it was all over, one could not help wondering whether anyone had heard it at all, or whether it had gone out like nothing but a caricature. I was standing rather disconsolately by the amplifiers in the church, which the engineers were beginning to pack up to take away, when the telephone rang and I was told that I was wanted. It was a message from Sir John Reith speaking from his house in London, telling me that he and the Prime Minister had been listening to the Play, and both sent us their warm congratulations. It was the first note of a really astonishing chorus of gratitude and approval. We had been allowed at the end of the Play to make an appeal for the little home for outcast children which Father Walke had established at St. Hilary—the 'Tinner's' as we affectionately call them, because the house in which the family of twelve lives was once a tavern known as The Tinner's Arms. Many of the children had been acting in the Play, and listeners who had enjoyed it and would like to help the work of educating and establishing in life this little

family of rescued children were asked to send something if they could. At St. Hilary a day or two afterwards the mail at the Vicarage was having to be delivered in sacks. Bath tubs stood about in the Vicarage full of unopened envelopes; others were full of letters, postal orders and stamps, all of which had to be sorted, acknowledged and dealt with. I have forgotten the number of letters, but there was something like £1,300, mostly in small sums, and accompanied by charming messages of cordiality and goodwill, all of which had been evoked by the Christmas spirit of the Play itself.

And that emotion has never quite died down. Every year, in the summer, St. Hilary is visited

### A Christmas Bargain

by scores of people who have come to see the church because they have heard the Nativity Play from it. Every annual performance brings its crop of letters of appreciation and remembrance; and many of the people who first sent their offering to the home have kept up their subscription every year. It would not be right again to use the powerful machinery of a broadcast appeal for so small an object, when so many institutions which serve a far greater number of people are in actual need of money to carry on their work. But that is no reason why I should not ask my fellow-listeners to whom this annual performance of the Nativity Play has come to be definitely associated with their keeping of Christmas, to send some small sum to support this Home which has, to some extent, become dependent on them. For five years ago, as the result of this response, the family was extended; and there are now twelve children taken from the slums and police-courts of London to live a happy and beautiful life in the Cornish fields, surrounded by an atmosphere which has for its inspiration the spirit of the Holy Family itself. And these twelve, as they grow up, have to be launched on the world and equipped for life like any other family. Think, if you had a family of twelve, what your anxieties would be, if not actually about food and shelter, at least about clothing and equipment, and the desire that your little people should have a brave chance with the rest of the world, and not start life with a heavy handicap. I dare say my readers are snowed under with appeals at this time of the year, and perhaps it is possible for some of them to do very little; and their small contribution to great causes may seem like a drop in the ocean. Well, this is no ocean: it is a little pool in which every drop makes an appreciable difference. Your smallest contribution to the St. Hilary Home will not be without its definite effect on the Christmas happiness and New Year prosperity there; and I cannot think of any charity which will more certainly bring a glow of satisfaction to the heart of the giver. There are so many things on which we differ and as to which our views and theories are at variance; but we are all agreed that it is worth while to help the children while there is still time, to help them at a moment when help is really effective and may give a turn of prosperity to the rest of their lives. I don't press this; it does not seem to me to need pressing. It is not so much an appeal for help as an offer of happiness that I am making to my readers. Will those who are willing to buy this happiness send what they consider it worth in money to the Rev. Bernard Walke, St. Hilary, Marazion, Cornwall?

*Bernard Walke*



# WHERE THERE IS ONE SONG FOR EVERY MAN

V. S. Pritchett, author of 'Marching Spain,' tells some musical reminiscences of travels in Spain and Portugal

POPULAR music has become a term of abuse in England because in our country a popular song is one which everyone sings, one man's song sung by everybody; whereas a truly popular music is one in which every man sings his own song without waiting to learn the latest product of the great musical canneries. In Spain and Portugal, however, the truly democratic phrase 'one man, one song,' has a meaning which is still successfully resisting its plutocratic rival, 'one song for every man.'

For the foreign traveller even the frozen music sent over to Spain by the Argentine has the exotic attraction of that comparatively modern thing which we all recognize as 'the Spanish idiom.' So that although the electric piano is now commoner than the guitar in the cafés of Spain, we almost forgive it. These tangos have at least more spirit than jazz, that weary and cynical half-caste. The Argentine does not, however, penetrate deeply into Spain, whereas Spain does penetrate in a very living fashion into the Argentine. It was one night as the boat left Vigo that I heard Spanish emigrants from the northern provinces of Galicia and the Asturias taking their songs to South America. The sea was dark and gentle. The sky was crowded with white stars. The Spanish mountains were lessening and dying. The men and women lay on the deck, chattering listlessly, lost and small. Then one man cleared his throat and opened his mouth as if he were about to swallow a great draught of stars and let out a song:—

'Tell me, bright fish, where are thy children, that I may net them.'

There was no more than that to it. A silence. Then, unable to stand this awful silence of parting any more, he yelled out again a funny one about the boys of Cadiz, who cannot read nor write. And again another, which ran:—

'Mother orders father about, father orders me about, I order my mother about—we all order each other about in our family'

—an excellent description of Spanish family life and sung in that same monotonous Spanish rhythm; with the final vowels prolonged so as to give the whole song an air of being declaimed, and each line wavering on the tongue so as to get the last touch of sardonic drama out of the tune. How old these songs were I do not



know. They might have been written yesterday, though there are hundreds of old and truly popular songs still living in Spain. Other emigrants, propped up against their bundles on the deck in the darkness, sang out. One good Asturian declaimed that old song of Pravia. This is all there is to it:—

'I am from Pravia, and my mother is also a Praviania.

There is, therefore, no evil in me.'

And so they went on singing, each man and woman with his own song, breaking off to chatter, quarrel and joke in one of the most spontaneous and moving farewell concerts I have ever heard. While the boat crawled down the coast of Portugal and the orchestra in the distant first-class lounge faintly tinkled and spluttered the latest 'canned' dance music which belongs to everybody and nobody.

In Lisbon one can hear modern songs which have some of the same blood. The intense and very positive regionalism of the Spanish race ensures that, while the portentous monotony of the East seems in some degree to underline almost all this music, the variety of mood and composition is marked and wide. It is as dangerous a mistake to see the East in all Spanish music as it is to fail to see it altogether. But the East creeps in from the gipsy, the Moor, or the Byzantine, even in Portugal, where the underlying feeling of the country is at once melancholy and lyrical in the Celtic fashion rather than in the Eastern. The 'fados' one hears spontaneously sung in certain Lisbon cafés have certain Eastern shadows blended with the sentiment, the prettiness, the luxuriousness of melancholy which one finds in the songs of Tom Moore.

Everyone is shouting, laughing, and talking in the café. On each table there is half a lemon with a score of shrimps spiked into the rind like a bunch of pink favours. There is a glass of watery beer. One of the *fadistas* has removed the shrimps and is tearing at the lemon with his teeth and both hands. He is a slim, dark young man of about twenty, restless, and nervous in his movements. He is like a cat. In two minutes he has made a note of every woman in the café as he tears at the lemon. At a group of tables are one or two guitarists, one a long-nosed Andalusian from Seville who earlier in the evening has assured me, in a naïve ecstasy of regional pride, that Seville is without question the most enchanting place in the world. 'Encantadora' is the word, and he means it. Now we are waiting for the next song. The last one, sung by a pale, freckled Madonna in the nasal, metallic tone many women have in Portugal, was a tender decoration of the words:—

'Poor God is crying for His Mother.'

Negotiations start by glances and beckonings from the guitarists with the young man at my table. He goes over with a cat's impersonal suspiciousness, and sadly shakes hands with his colleagues, shakes his thick, oily hair in one lump, uses every device of disparagement to put off the invitation, makes the usual complaint about his throat and finally sits down beside the guitarist who begins almost unconsciously to strum.

How hypnotic this strumming of the guitar is! Gradually it eats its way among the tables, devouring every movement and word until the noise of the café is gone. The almost ominous monotony of the strings, tuneless but irresistible! When the lights of the café are dimmed, it is

as if the guitar had eaten up the light and dimmed them. Then my young man gets up and sings. The substance is slight. But the sentiment of the song is far more yearning and romantic than it is smarmed and sickly. The song has the usual Iberian ingredients: something about Love, Death, the sea that quivers with light, the life of the singer which is brimming with 'saudade'—that untranslatable word which every poet and singer in Portugal works in when he can and which seems to mean a kind of hopeless longing. He has made up the song himself a few weeks before and has put it to his own tune, which is, however, very similar to the tunes of the other songs one hears in the cafés. His voice is not bad, but it is untrained, and he has a horrible way of yearning over some notes. But it is the quality of the voice rather than the yearning which I remember. After all, who was he? Like a good many of the *fadistas* in Lisbon, a little boy running about the streets with a good voice, who will go on writing and singing *fados* for the rest of his life, getting odd jobs at cafés and cabarets, winning a prize now and then, recording once in a while for some of the foreign gramophone companies for very little money.

In Spain the *fado* becomes the *copla*, but there is less of this informal café-singing. As a musician, the traveller may scorn both, and may find even the serious Spanish musicians interesting but unsatisfying; but as a traveller he finds all in their degree fascinating and strange. The songs of the music halls sold in the streets by itinerant singers have, it is complained, been destroying the folk-music, just as 'cante flamenco,' the present and rather florid characteristic song of Andalusia, has been destroying the primitive 'cante hondo,' from which it derives. The critics complain further that whatever the virtues of 'cante hondo,' and for all its cryptic gipsy suggestion of India and the East, this characteristic Andalusian music receives undue admiration from the foreigner, who has come to think of the 'relaxation of obscure gipsies' as the typical music of the country—as *Carmen* in the same way created a false theatrical and literary type. The traveller, keeping out of these regional or musical quarrels, reflects that Spain is fortunate in possessing a musical vitality which is at least able to resist the jazz band.

(Continued on page 899.)







# WHAT THE OTHER LISTENER THINKS

*Selections from the Editor's Post Bag  
Enlivened by George Morrow.*



### THE SIX BRANDENBURG CONCERTOS.

CONCERTO LOVER'S letter in your issue of November 28 is pointless and unnecessary, without even a sense of humour in its favour. Bach is almost universally recognized as the greatest of composers among real music lovers. The six Brandenburgs on one programme is a thing 'Concerto Lover' may have to tolerate once in the whole of his musical existence, but the possibility of hearing 'Dancing with tears in my eyes' half-a-dozen times in one evening is not quite so remote. However, like many other listeners, the fact that a button will switch off his set, or that there are heaps of other programmes to wallow in, seems to be the last thing to be thought of. Many people seem to forget the thousands of other listeners who quite probably are enjoying what might be another's poison.—*H. W. Tail, Sheffield.*

### 'FLORES IN THE AZORES.'

MAY I inform your classical education specialist, O. T. Tuck, of Bromley, that Flores in the Azores is an island belonging to the Republic of Portugal? The Portuguese language is spoken on this island, and unless your correspondent is familiar with the language his particular pronunciation is no better than the other fellow's.—*H. B. R., Lisbon.*

### THE FIRM GRIP.

MIGHT I suggest that if the average Dance Band conductor cannot be induced to make announcements (a) in a language intelligible to British listeners and (b) in a tone of voice



which has some chance of being mistaken for the utterance of a human being, he should be asked to climb to the top-most pinnacle of the new Broadcasting House, invited to throw his hat overboard, and requested to retain a firm hold thereon?—*S. Chamberlain, London, N.1.*

### THE SALT OF THE ETHER.

MAY I endorse most heartily the letters of 'Anti-critic' and 'Doubly Anti-critic'? I too think it is high time we ceased making 'Aunt Sallys' of our incomparable announcers. There cannot be very much wrong with them when their critics are reduced to idle and presumptuous speculations as to whether they are married or single. At this rate, maybe some Mr. or Mrs. Sherlock Holmes will be deducing, presently, which of them had measles in the days of their youth, from the particular way in which they now say 'Good night,' or something equally preposterous. Personally, I consider them the very salt of the ether, and would say, with apologies to Sir W. S. Gilbert:—  
'They're everything they ought to be,  
And nothing that they oughtn't O!'  
—*Treble Anti-Critic.*

### CHURCH BELLS AND THE STUDIO SERVICE.

I VERY much enjoyed your service and the fine address on 'Duty' from the Studio on Sunday, December 7. May I offer a suggestion which, I think, will greatly add to the enjoyment of these Services? If it were possible, I am sure that the ringing of the tubular bells in the Studio similarly to that of the bells of St. Martin-in-the-Fields would be much appreciated by all members of your vast congregation.—*G. M. Tidd, Clevedon.*

### THE PRONUNCIATION OF 'KENYA.'

IN your issue for December 5, in the article on Spoken English, the author states that the origin of 'Kenya' is utterly unknown. I had always called it 'Kenna' until I met a lady who lived out there, and noticed that she pronounced it 'Keenya.' She told me that the name is derived from the name of a local mountain, which is supposed to resemble a 'Keenya,' which is the native word for a peacock. This seems to confirm the preference expressed for 'Keenya,' given by the Advisory Committee, and, if correct, disposes of the 'utterly unknown' origin.—*H. S. Williamson, Tynemouth.*

### KNOB TWISTING AT FIFTEEN MONTHS!

I MUST claim the close acquaintance of a much younger fan of Jack Payne's, who is now aged twenty months. At fifteen months he discovered how to plug in the loud speaker into a wall socket on the skirting. As remote control is fitted, he automatically switched on the set. Almost as soon as he could talk, he would shout for 'Yack Pay' at tea-time and would ask for 'more' as soon as the music stopped. He has now developed the following habit. When we have tuned in to a talk or to any slow or other music which does not resemble dance music, he will calmly walk over to our set and proceed to turn the tuning knob, in search, presumably, of Jack Payne. I wonder if Mr. Payne has an even younger admirer than this?—*J. A. Bridger, Hendon.*

Mark your letter 'What the Other Listener Thinks,' or 'Open Letters to Broadcasters,'\* and address it to the Editor, 2, Savoy Hill, London, W.C.2.

### OPEN LETTERS TO BROADCASTERS.\*

#### TO MR. WILLIAM BARRAND.

DEAR MR. BARRAND,—May I, on behalf of some friends and of myself, congratulate you on the very fine rendering of some songs of days gone by, given in the London Regional Programme for Friday, December 5? To me personally came the enhanced pleasure which memory revived of having heard your father sing, in the long ago, some of the same old favourites; and also of listening to you when you were a boy in your Yorkshire home. I do not know whether you will remember the occasion or remember me, but I do know that neither of us in our wildest imaginings could have visualized that the next time I heard you, you would be in a central London studio and I by my own fireside in mid-Surrey.—*L. Ayton Symington, Bookham.*

#### TO THE TECHNICAL STAFF OF THE B.B.C.

GENTLEMEN,—Let me compliment you one and all on the way you have mastered obstacles and handicaps in your efforts to give us the highest quality transmissions. Lay listeners say some awful things about your efforts, but, to those who have an idea of your work, you have aroused admiration. Why not write a book telling everyone of the obstacles, how they were mastered, and the ideas and apparatus used? I am sure such a book would be bought up by both professionals and amateurs. Although you are not 'Broadcasters' in the sense used on this page, I have never read an appreciative letter to you, so let us hope the Editor will let one slip on.—*Fraternally yours, L. J. Pryce, Radio Operator, Call WNBV.*

#### TO MR. GILLIE POTTER.

DEAR MR. POTTER,—May I voice the thoughts of many of your listeners in appreciation of the very happy little time we spend with you on the wireless—in spite of the fact that you do talk most utter piffle—and the marvellous amount of breath you must have to get in such a lot in the time allowed. It is never quite long enough for us. The great thing is that we always get a good laugh, which is everything these days. If only your looks are as extremely cheerful as your voice indicates, then you must be a jolly fellow. Long may you cheer us up with your nonsense!—*A Gillie Potter Fan.*

#### TO MR. JAMES AGATE.

DEAR MR. AGATE,—I have an irresistible desire to tell you how delighted I am to listen to your talks on 'Plays and the Theatre,' and the least of my delight is in noting how you differ from the usual and conventional reviewer, and how your emphatic pronouncements appeal to me as coming from a man who has the courage of his convictions. I find myself in agreement with your general observations, and I am inclined to the belief that I would also find myself in agreement with your unequivocal but logical presentation of the particular plays you comment on had I the opportunity of witnessing them; but living here in the North of England, I am largely denied that pleasure.—*J. T. Smith, Stockton.*

#### TO MR. GERSHOM PARKINGTON.

DEAR MR. PARKINGTON,—Thank you so much for the delightful little programme of music rendered by you on Wednesday, December 3. As I am neither a high- nor a low-brow, I was able to enjoy it all immensely. I hope sometimes you will play again 'Other Days,' by Herman Finck; it was such a pleasant surprise when you played it instead of the item already on the programme. Of course, I am referring to you and your quintet. I never miss hearing you if I can possibly help it.—*O. C. Turner, Bournemouth.*

#### TO MR. HUGH WALPOLE.

DEAR MR. WALPOLE,—I listened on Monday, December 8, to your discussion with Mr. Osbert Sitwell, and now look forward to Mr. Osbert Sitwell's discussion with you, in order that I may learn a little more of what Mr. Sitwell thinks when he is graciously allowed to finish a small paragraph from his chapter of opinion without interruption. Mr. Sitwell being the only member of the trio with anything provocative to say, I much regret the candle snuffing.—*Yours (more in sorrow than in anger), W. A. Edgar, Highgate.*

### POOR POLLY!

I SHOULD like to tell you how much our parrot enjoys the broadcast children's services. She always joins in the singing, and, although she may not understand every word of the



services, they certainly have a great effect upon her conduct. For instance, she unavoidably missed the service a few Sundays ago; two days later she bit Miss P., a lady who had been kind to her and whom she had never bitten before. That just shows!—*E. G. H., Didsbury.*

### THE FAITH OF THE MASTERS.

I SHOULD like to know on what grounds Miss Fanny Boss bases her assumption that Mozart was of Jewish parentage. The facts are these. Mozart's grandfather, Johann Georg, was chief bookbinder in Augsburg, and evidently a prominent member of the Church, as his son, Leopold, the composer's father, had a canon for his godfather, and was educated in ecclesiastical schools with a view to taking holy orders. When he was eighteen he went to Salzburg, and became secretary to a canon of the Cathedral there, and later entered the service of the Prince-Archbishop as fourth violin in the court orchestra, and after four years was promoted violin-master. He married a daughter of an official of the Court of Huttenstein. In those dark and prejudiced times, it is hardly likely that a Jew would have been given such posts, even assuming the said Jew to have renounced the faith of his race and embraced Christianity.—*Phoebe M. Brown, Wembley Park.*

### SAILORS DO CARE.

JUST a line to you about programmes, if I may be permitted to air my views? I am only a sailor, but like a vast number of others, we are always talking about our sets and the programmes we have to listen to. For my part, I think it would be better if we had a few more concerts and not so much of these talks. What working man wants to listen to talk, talk, talk every night



after he has done a hard day's work? Even us sailors and other seafaring men do not care to listen to so much talk. I should like a good vaudeville or an orchestral concert or a band to liven us up a bit. We men of the sea bear enough talk when the skipper or the mate start saying their bit.—*J. R. S., Liverpool.*

### THE JOYS OF TOY TOWN.

THOUSANDS must be hoping, as I greatly hope, that the really heavenly (no other word can describe it) performance of Mr. Hulme Beaman's 'Toy Town' in your 'Children's Hour' on December 9 will very soon and very often be repeated. Delightful as they always are, the Toy Town people excel themselves in the motor-car story; the darling, naughty, good little Larry, the sententious, half-lovable, wholly rascally Dennis—all of them! The incidental music, so exquisitely played, so gay, drew a convalescent from her bed and made her prance gently round her room, and the husband—a rather hypercritical man of sixty, forgot criticism in complete enjoyment.—*A Toy Town Devotee.*

### 'SEE ME DANCE THE POLKA.'

WHAT a splendid idea was 'Contrasts'—the programme broadcast on December 6. I do hope that it will be given often, in order to impress the truth upon the public. Not only did the songs offer a vast contrast in favour of old days, but that delightful 'See me Dance the Polka,' almost inspires those no longer young to go round the room wildly careering. Those were real dances, full of the joy of movement, and today there is nothing but hideous tunes and words that should be shunned by all civilized folk. Please repeat 'Contrasts' often.—*K. S. B., St. John's Wood.*

### LORD DUNSANY'S 'IF.'

I WAS interested in reading in *The Radio Times* the survey of the plays broadcast during the past year. Certainly Lord Dunsany's *If* must be added to your list of successes. The artists, music and atmosphere were remarkably good. Unfortunately, on both broadcasts I missed the beginning, so that I have an extremely foggy idea of what it is all about. In spite of that, I think it is one of the greatest successes the B.B.C. has ever put out.—*F. G. Smith, Aldershot.*

### REMEMBER THE 'LOWBROW.'

MR. JAMES AGATE, whom the B.B.C. apparently recognize as a reliable authority on 'Plays and the Theatre,' told us on December 2 that the ordinary playgoer 'seeks light entertainment,' or words to that effect. I said to myself as I listened: 'By Jove! I hope our friends at the other end of the ether will swallow that one!' Surely what applies to the ordinary playgoer applies equally to the ordinary listener. Having regard to the fact that the extraordinary listener (better known as the 'highbrow') represents such a small percentage of the vast listening public, it does seem a little unfair that he should be helped so liberally to his favourite dish, whilst we get but the smell of ours. Should not the ratio of lowbrow music, plays, and talks to highbrow music, plays, and talks be governed by the ratio of lowbrow listeners to highbrow listeners? If this were the case, I think at least eighty per cent. of our broadcasts would be of a lighter nature.—*C. S. Greenleaf, Hove.*



# THE MAJESTY OF BACH'S INVENTION

Dr. Sanford Terry, one of the greatest authorities on Bach, writes on the Bach Cantatas which, for two and a half years, have given pleasure to thousands of listeners.

**A** PLEBISCITE of Sunday listeners, I suspect, would disclose that the most appreciated movements of Bach's Cantatas are their concluding Chorals. Nor would the verdict be surprising. For, as I have written elsewhere,\* 'nothing like them had so far been written; nothing comparable has been written since; nothing like them can be written again, since they represent a conjunction of epochs providentially associated in the genius of a single man.' Even Bach's contemporaries, otherwise insensitive, acknowledged them as masterpieces of artistry. Probing to deeper levels, we can ourselves discover his personality revealed more clearly and consistently in them than elsewhere in his music. For to him the treasure-store of sacred folk-song enshrined in the Lutheran hymn-book was both the rock-foundation of his genius and the incense of his passionate worship of his Saviour. However perfunctory the mood in which he sat down to compose the monthly Cantata, he never failed to clothe its Chorals in the utmost beauty his skill afforded. He was impelled not simply to harmonize their melodies, but through his harmonies to interpret or illustrate their texts. Indeed, so sensitive was he to this obligation that he never repeated a harmonic setting. Every time the familiar words faced him in his much-loved hymn-book, some fresh thought summoned by them compelled him to express it over a new ground-plan of harmony.

\* 'Bach: The Historical Approach.' (O.F.V., 1930.)

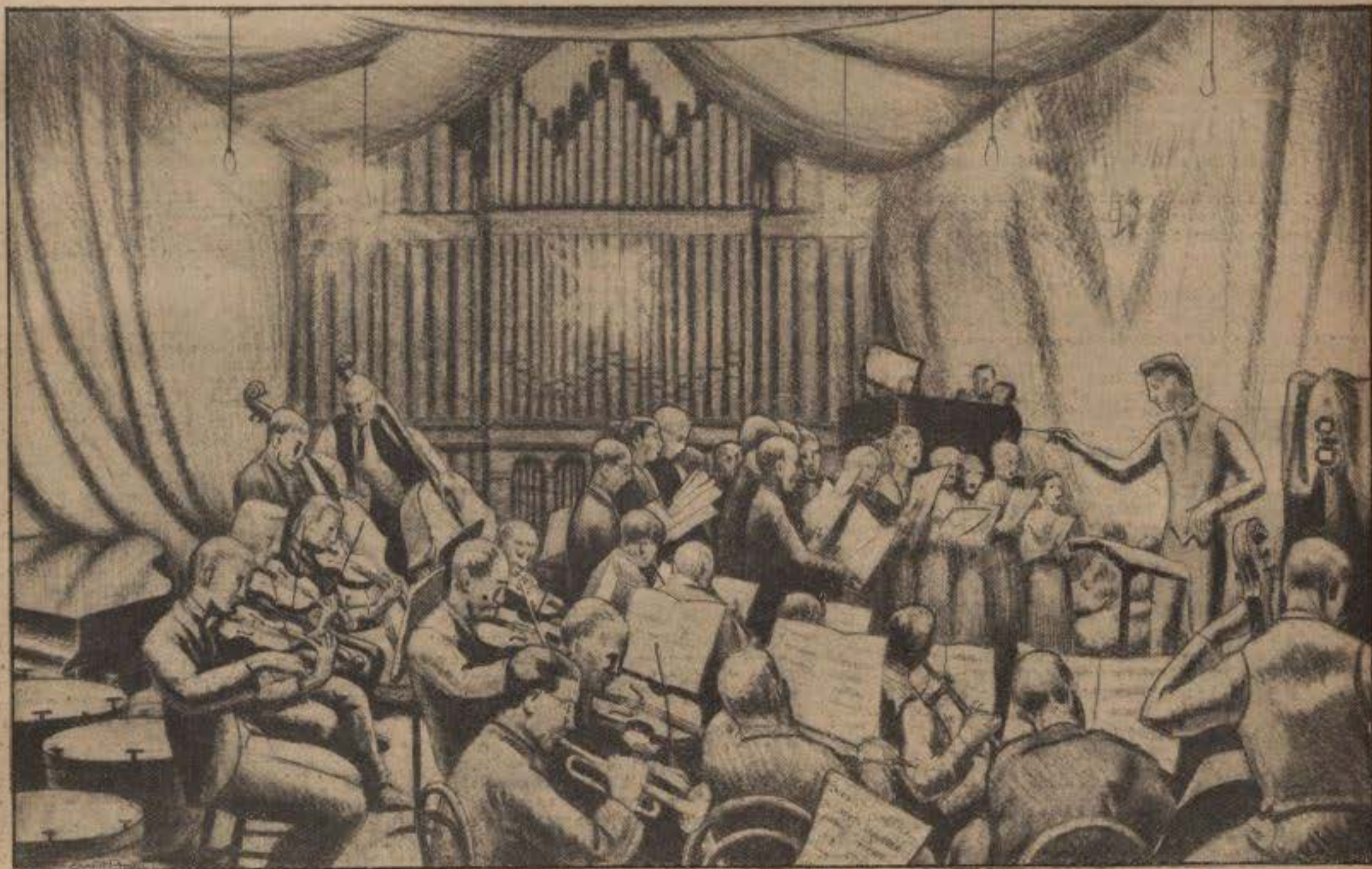
Nothing, indeed, is so indicative of Bach's habitual pondering of his hymn-texts as the conscientious care with which he approached their familiar lines every time he used them. So intimate and irrefragable, too, seemed the association of their familiar melodies, that in the Cantatas he never displaced them with one of his own. On the other hand, in only a single case he was content to retain their methodical and archaic harmonies, for in no setting but his own could they offer the devotion that filled his pious soul.

Nor in his Cantatas was he content to use the Choral simply as an epilogue. He seems to have set himself to devise or develop every rousical form by which it could be made to serve his devotional purpose. We distinguish seven types of movement in his scores, each a veritable Choral (that is, a hymn-stanza set to its own melody), but differentiated by his treatment of the tune. Often he builds a mighty Chorus on the hymn's melody, treating it with colossal contrapuntal skill. Frequently he gives us what are conveniently called 'Extended Chorals,' isolating each line of the melody by interludes, usually, but not invariably, orchestral. Or we have the 'Unison Choral,' in which one or more voices sing the hymn-melody to a free orchestral accompaniment. Less frequent are the movements Bach styles 'Aria,' in which the Choral melody is woven into the texture of the movement by various devices. Sometimes he uses the 'Dialogue Choral,' a conversation between two or more voices, in which one part

sings the words and melody of the hymn, while the other carries on an independent commentary. More numerous than any of these are the simple hymn-like four-part settings which usually conclude each Cantata.

So it is evident, the hymn-book, its words and melodies, had a place and function in the Sunday anthems we know as 'Bach's Cantatas' to which our Anglican usage affords no parallel. But Bach's personal predilection alone does not explain its prominence. For the Lutheran hymn-book, that precious legacy of the Reformation, was second only to the Bible in the affectionate veneration of his people, and the gift of the same genius. Indeed, the fact is significant that Protestant Germany received her hymn-book from Luther thirty years before she acknowledged a Confession, and sang vernacular hymns generations before she read a vernacular Bible. Luther's 'Achtliederbuch,' published in 1524, contained only eight hymns and four melodies. But it was the unpretentious source of a mighty and expanding stream of hymnody, which gathered in on one side the severe plainsong of the Latin Church, and, on the other, absorbed popular and secular folk-song which it did not disdain to borrow, and so, drawing new treasures from the store of succeeding generations, became the most popular and vital factor in Germany's religious experience in the century that lay between Palestrina's death and the birth of Bach.

(Continued on page 894.)



An impression, by Ernest Procter, of one of the Sunday performances of the Bach Cantatas at the Guildhall School of Music.



MUSIC  
OF  
THE  
WEEK

# 'BLUFF KING HAL' WAS A COMPOSER

A John Coates recital—and one by Marcel Dupré—The Christmas Oratorio' in the 'Foundations'—Chamber Music by Schubert, Mozart, and Brahms—Music 'dished up' by Percy Grainger.

READ  
AND  
THEN  
LISTEN

### Henry VIII, Composer.

(National, Sunday, 5.30.)

WHEN John Coates gives a song recital his listeners may be sure that it will include at least some music which very few other people know. The song by King Henry VIII, as one example, is bound to be new to most listeners. How much of the music ascribed to him is really his own, and how much was given his name, as a form of the flattery common to all Royal Courts, nobody can now be quite sure. We do know, however, that King Henry was originally meant to be a churchman, and had a thorough grounding in music, then a very necessary part of the cleric's outfit. Old chroniclers tell of two Masses of his, neither of which has survived, and other historians speak of anthems, especially the one 'O Lord, the Maker of all Thing,' as being undoubtedly the work of the King himself. From the catalogue of musical instruments which belonged to him, it is clear that he was keenly interested in music, both sacred and secular; among the British Museum manuscripts, too, there are part songs, motets and pieces for viols which are attributed to him. And that fine song 'Passetyme with Good Companye' is always spoken of as Henry VIII's song.

### Lalo's Norwegian Rhapsody.

(National, Sunday, 9.5.)

EDOUARD LALO, best known to us in this country by his sparkling 'Symphonie Espagnole,' is recognized abroad as having blazed the trail for the modern French school of which Debussy, Dukas, and d'Indy were the illustrious founders. All three acknowledged his great influence, and all of them paid him the sincere tribute of studying his work deeply; it is recorded that each of them knew by heart his masterpiece, the ballet *Namouna*, produced in Paris in 1882. Falling on the ear always with a happy sense of freshness, Lalo's music has those qualities of vivid colour which are proof against the staleness which repetition may involve, and does indeed involve with music of less intrinsic charm. The Norwegian Rhapsody appeared first as a Fantasia for Violin and Orchestra. Later, Lalo arranged it for orchestra alone, and added a second, much livelier, section. The tunes are not actual folk melodies, but are modelled on popular Norwegian airs.

### The Organist of Notre Dame.

(National, Monday, 12.0.)

THE name of that distinguished organist Louis Vierne, on Monday's programme, gives us an opportunity of correcting a misapprehension which somehow gained currency when M. Marcel Dupré last played to B.B.C. listeners. For some years M. Dupré filled with great distinction the post of organist at Notre Dame, Paris. But that was only during the absence of M. Louis Vierne, an absence enforced by bad health. Vierne is actually the organist there, and has held the appointment for many years. He was a pupil of César Franck and of that other illustrious organist, Widor, and for a time acted as Widor's assistant at St. Sulpice, going straight from there to the organ of Notre Dame. He is known throughout the world not only as a great performer, but as a composer who has enriched the literature of the instrument in a way for which organists everywhere are profoundly grateful. His music for it is not only original and dignified, but brilliantly effective.

### The Christmas Oratorio.

(National, Monday to Saturday, 6.40.)

BACH'S Christmas Oratorio is the biggest of his three works in this form. Unlike the oratorios of Handel and Mendelssohn, it has no really dramatically developed plot; the work was not intended, moreover, to be performed all at once; it is in six portions, each of which was meant to be sung on a different day, beginning at Christmas

Day and ending on Epiphany. Each of the six portions is thus self-contained and complete, and in the 'Foundations' this week, it will be sung as Bach designed. As in the 'Passion' music, the Tenor soloist relates the incidents in recitative, and the reflections and thoughts which the story suggests, are embodied in Arias, Chorales, and passages of Chorus. The first portion tells of the coming of Joseph and Mary to Bethlehem; the second turns on the announcement of the Birth to the shepherds and the praises of the Heavenly Hosts. In the third, the shepherds find Mary and Joseph and the Babe in the manger, and the fourth part tells of the naming of the Child as the Angel had foretold. The fifth is the Wise Men of the



HENRY VIII, COMPOSER.

King Henry was keenly interested in music, and composed both for church and concert.

East, coming to Jerusalem, and the alarm of King Herod and the High Priests. The sixth and last part tells of the Wise Men being guided by the star and bringing their offerings to the side of the manger.

The great Bach, to whom the deeply sacred nature of these incidents was very real, and very sincerely felt, has invested the situations with a wealth of musical interest such as no other of the great personalities of art could have achieved. Although, in a sense, typical of the Teutonic religious sentiment of his own age, it is so fine an embodiment of all that was best in that phase, that it may well stand as one of the greatest pieces of Christmas music for all time.

### Schubert's Octet.

(National, Monday, 9.35.)

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

The first begins with a slow introduction in

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

### Three Glazounov Pieces.

(Regional, Tuesday, 8.0.)

COMFORTABLY endowed with the best of this world's blessings, Glazounov has known but little of the hardships and struggles which so many composers have had to face. His career has been little more than the steady production of his own music and its performance. In Russia they look on him as Tchaikovsky's lineal successor, and in many ways he does carry on the Tchaikovsky tradition of broad melody and of shapely design in his music. Listeners cannot have forgotten a visit which he paid himself to the London studios in the two-fold rôle of composer and performer. These three pieces for strings are taken from a set of five Novelettes, and need no further description than their own titles. The Waltz especially reveals some kinship with Tchaikovsky, whose gift for writing flowing waltz measures has had so large a share in making him the popular composer he is likely to remain. The Interlude in the olden style makes full use of the device of imitation; all four parts are given the same melodies in turn. The Orientale is in a vigorous dance measure, making its effect largely by straightforward rhythm.

### Grainger's English Dance.

(National, Wednesday, 3.30.)

GRAINGER'S residence in the United States and his travels in other parts of the world seem only to strengthen his interest in all things English, especially in its musical lore. This piece has clearly been in his mind for some years, reaching its final form in 1909. But even twelve years after that, he rearranged it—in his own words, 'dished it up,' for three pianists at two instruments, working it out largely in railway trains in the United States. He has himself furnished a programme note which is all the explanation the piece requires. 'In no sense an attempt to write in the style of any particular English dance-form, nor based upon folk music in any way, my "English Dance" is the result of an urge to express in large form that combination of athletic energy and rich warmth that is a characteristic of such tunes as "Come Lasses and Lads" and of English music in general. In its original form the "English Dance" was begun about 1899 (in Frankfurt-am-Main, Germany), but was chiefly composed in 1901 or 1902 (in England), being scored for orchestra. It was thoroughly reworked and rescored (again for orchestra) in 1906, 1907, 1908, and 1909 (in England and on tour in Australia and New Zealand), the musical contents being then greatly added to and assuming their present form. The work is dedicated to Cyril Scott.'

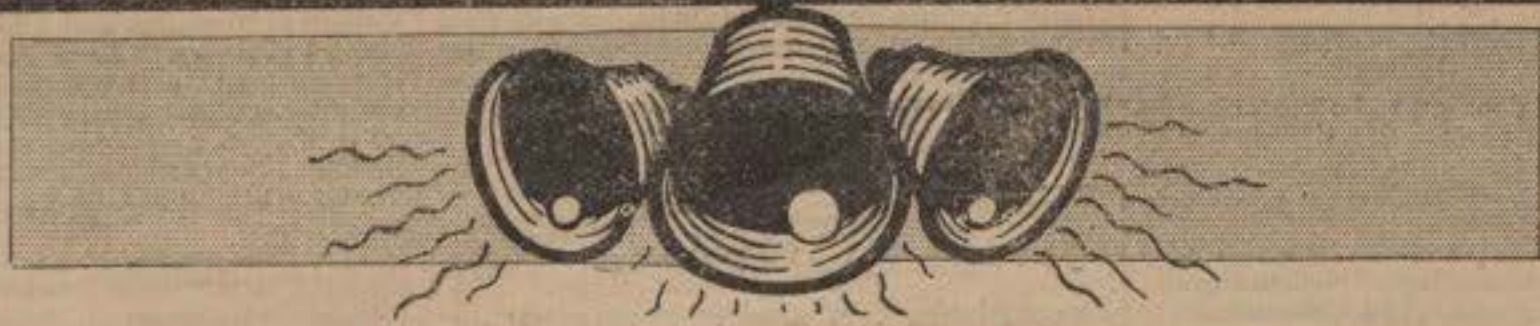
### Mozart's Flute and Harp Concerto.

(Regional, Wednesday, 8.35.)

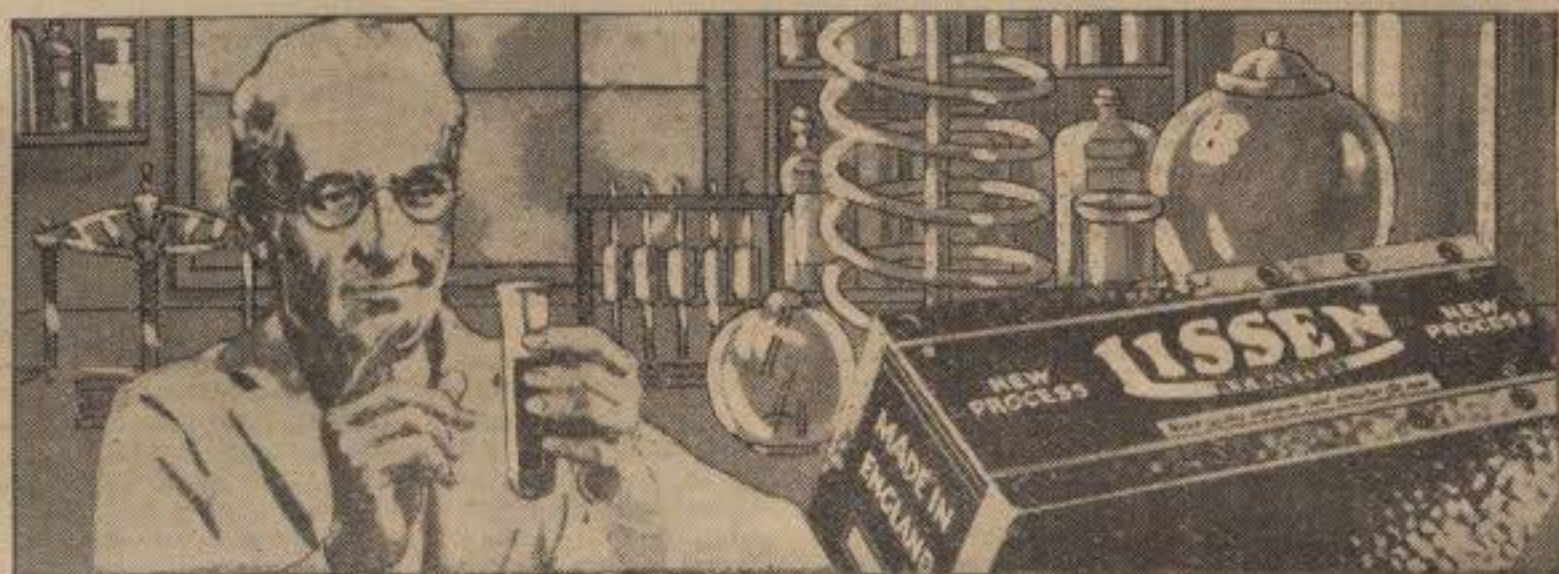
MOZART'S second visit to Paris, in 1778, when he was twenty-two, was by no means the happy event the first one had been. The city made nothing like the same fuss over the

(Continued on page 872.)





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## MUSIC OF THE WEEK

(Continued from page 870.)

young man that it had done over the precocious child, and too many other interesting things were happening in the world of music at the time. The visit ended in tragedy, Mozart's mother dying there, and he must have been glad to say good-bye to the city and turn his steps again towards home. But his stay had its bright spots, and one of them was the interest of the Duc de Guisnes. The Duke was an admirable flute player, and his daughter was no less skilful a performer on the harp. She was a pupil of Mozart for composition, and the obvious compliment for him to pay to her and her father was to compose a concerto for the instruments they played so well. The fact that he specially disliked the flute and the harp made no difference to the cheerful way in which he tackled the task, nor to the success of the work itself. Slight in character, it is none the less rich in all those qualities of grace and charm which we expect from him, and each of the three movements is full of melody. And the whole work is finished with the consummate craftsmanship which was already his at that early age.

*Wolf-Ferrari.*

(Regional, Thursday, 6.40.)

THOUGH counted as one of the shining lights of the present-day school of Italian opera, Wolf-Ferrari is partly German, not only by descent, but by training. And it was a festival of Wagner's works at Bayreuth which did a good deal to make up his mind for him that music, and not painting, was to be his career. Some of his most encouraging successes, also, have been won in Germany, and the opera *The Jewels of the Madonna* had its first performance in Berlin. We have heard it fairly often in this country, both at Covent Garden and from the Carl Rosa Company on their tours; but however well the music carries on the intensely dramatic traditions of Mascagni and Leoncavallo, the story is too brutally tragic ever to find real favour with British audiences. Quite unlike the delicate charm of *Susanna's Secret* or *The Inquisitive Ladies*,

by which operas Wolf-Ferrari first made his name, this one is not less distinguished in its fine melodies. It may be that these two entr'actes will remain the most popular numbers from it; they can be enjoyed without the hearer's sensibilities being hurt by the sordid story.

**SCHÖNBERG**  
conducts his own music on  
**FRIDAY, JANUARY 9 (National)**  
This is the first of the new series  
of  
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CONCERTS

*A Mozart Quintet*

(Regional, Saturday, 8.0)

THIS beautiful quintet, which would be as well known as any of the string quartets were it not for the difficulty of laying hands on two good viola players at once, was composed after the triumphant success of *Figaro* in Prague. The tremendous fuss which had been made of Mozart there threw into all the stronger relief the shabby way in which Vienna treated him on his return, and there is no doubt that he felt his position keenly. As more than once previously, he hoped to arrange a visit to England, and his pupil Attwood, who left for home just then, hoped to fix up something here which would allow Mozart to come over without the risk of losing money by the project. Besides Attwood, Mozart lost two other good English friends that summer. Kelly, the bass who had sung more than one of his operatic parts, and who had the warmest affection for Mozart, and Kelly's sister Nancy also returned to England. It would be possible to trace in the Quintet

something of unhappy thoughts, but with Mozart it is never safe to assume that his music was influenced much by his surroundings. And, in spite of its being in minor, much of it is in his own irresistibly fresh and gracious vein. There are five movements—a full-sized Allegro, a dainty Minuet with its Trio, two Adagios, the second much shorter than the first, and a vivacious Allegro in the major.

*A Brahms String Quintet*

(Regional, Saturday, 8.0)

WHEN Brahms had completed this great work, nine years after his first Quintet for five strings had appeared, he spoke of it as marking the end of his career. But then he heard the great clarinettist Mühlfeld, and was inspired, as everyone knows, to add four great works to his already long list of chamber music, in each of which the clarinet had such a share as none had given it since Mozart. In every way as powerful as anything Brahms gave us, this Quintet ranges through widely different moods. The first movement is instinct with energy, and even with boisterous good spirits. It presents special difficulties from its thick texture; unless his colleagues combine to give him a fair chance, the 'cello cannot easily make himself heard when he enters first. But with good team work, the five parts balance admirably, and the effect is a wholly satisfying one. There is a big Coda to this first movement, recalling the way in which Beethoven wound up some of his masterly conceptions. The slow movement is profoundly tragic in its mood; it is like a song, moving at a very slow and solemn pace. After it, the Scherzo and Trio seem slight in comparison, and they are indeed simple in effect, with a note of wistfulness running almost all through. The last movement is again full of bold vigour, and it, too, has a striking Coda, based on what sounds like a quite new dance tune. In one of his characteristic analyses Professor Tovey speaks of its phrases as 'reeling down in bacchanalian irregularity to explain themselves with impudent assurance as connected with the main theme by ties as intimate as a borrowed visiting-card.'



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Richard Hughes invents—

Author of 'High Wind in Jamaica'

## A STORY FOR EVERYBODY: 'THE THREE SHEEP'

ONCE upon a time there were three sheep who lived on a high rock. One day one of them said:—  
 'Brothers, I don't like this rock. I shall go somewhere where the grass grows green and the pools are full of wine.'



'Then the sheep began to gallop with him faster than the wind . . .'

'Very well,' said his brothers.

So he climbed down off the high rock on to the plain, and he ran across the plain like the wind, and when seven days and seven nights had passed he came to an ivory castle; and at the door of the castle stood a knight all in armour.

'Sheep,' said the knight, 'where are you going?'

'I am looking for a place where the grass grows green and the pools are full of wine,' said the sheep.

'Then come in with me,' said the knight. And he drew from a bag that he carried seven ribands: one was red, and one was blue, and one was yellow, and one was orange, and one was purple, and one was green, and one was white. And he bound the seven ribands round the neck of the sheep and led him into the castle. When they passed through the courtyard they came into a great hall, where a king sat feasting, and his throne was all of scarlet wood.

'Sir King,' cried the knight, 'I bring with me a sheep, who seeks a place where the grass grows green and the pools are filled with wine.'

'Then he, too, must wait,' said the king.

Then the sheep looked about him, and saw a long table where sat every kind of beast and man: there were white men, and black men, and yellow men; Frenchmen and Spaniards, and Chinamen and pigmies, and Germans and English; there were elephants and lions and a hippopotamus, and a goat and a horse and a unicorn, and a weasel, a cat and a great brown bear: and each sat more still than the others.

Then the knight led the sheep by his seven ribands to an empty seat. And he sat there a day, a month and a year, he sat there two years, he sat there ten years, and he sat there a

hundred years: and at the end of a hundred years a trumpet blew and a beautiful maiden walked into the castle.

'O King, I ask a boon,' she cried.

'Speak on, damsel,' said the king.

'Give me a man, or a beast,' said the damsel.

So the sheep rose up, and she caught hold of his seven ribands and led him out into the night.

'Where are you taking me?' asked the sheep.

'I am taking you across seven continents and seven seas,' answered the maiden.

So they ran like the wind, till the seven continents and the seven seas were passed over: when they came to a green hill.

'I see,' said the sheep, 'that here the grass grows green and the pools are full of wine. What do you wish me to do?'

'At the bottom of the hill there is a black castle,' said the maiden. 'Go into that castle, and in each room stamp three times with your feet, and bleat once with your voice.'

So the sheep went down the hill, and found the castle. He went into the first room, and stamped with his feet: and the echo rang through all the halls. Then he stamped a second and a third time. And then he bleated with his voice, and all the armour hanging on the walls rang. And presently he went into each room in turn: and when he came to the last one, and in each had stamped three times with his foot and bleated with his voice, suddenly the whole castle fell down and vanished like smoke, and the country it was on vanished, too, and he found himself back on the rock, where his brothers were nibbling the lichen and the moss.

'Brothers,' he said, 'I have had very strange adventures.'

'Brother,' they said, 'you have never left this rock.'

SO a year went by, and the second sheep said:—

'Brothers, I do not like this rock; I am going to look for a place where the rivers run with honey, and bread grows on the trees.'

So he climbed down on to the plain, and he ran like the wind, for seven days and seven nights, till he reached the ivory castle, and the same things happened to him that happened to the first sheep, and the king made him sit in the empty chair for a day, and a month and a year, and two years, and ten years, and a hundred years. And then a great trumpet blew and a dwarf marched into the hall. He was very small, and had a hump on his back, and three horns on his head, and he was all black.

'Sir King,' he cried, 'grant me one of your men or one of your beasts to come with me.' So the sheep rose and went with him.

'Where are you taking me?' he asked the dwarf.

'I am taking you into the centre of the earth,' said the dwarf.

No sooner had he spoken than the earth opened, and swallowed up the dwarf and the sheep, too; and for three whole days and nights they fell through the darkness, till they came to a great cavern, where

the fires that are in the centre of the earth lick the roots of the mountains. And in the cavern were many other dwarfs, and each had a hammer, and was hammering a piece of brass into some shape or other. One was making an image of a man, and one of a dragon, and one of a sheep, and one of a cross, and one of a lion, and one was not making an image at all, but a machine for something or other.

'I do not see,' said the sheep, 'either rivers running with honey, or bread growing on trees; but what do you wish me to do?'

The dwarf led him to where the fires licked the roots of the mountains; and there was a great glass cauldron full of molten brass set on the flames.

'You must leap into that cauldron,' said the dwarf.

[ By RICHARD HUGHES ]

'But I shall be all burnt up,' said the sheep.

'You will not,' said the dwarf, and led him by his seven ribands to a high place from which he could jump into the cauldron; and then the sheep jumped. No sooner did he sink into the molten brass than the cauldron broke, and flames leapt up, tossing the sheep upon their points as if they had been a powerful fountain, and the earth opened above him, and presently he found himself on the rock where the other two sheep were nibbling lichen and moss.

'Brothers,' he said, 'I have had great adventures.'

'Brother,' they answered, 'you have never left this rock.'

SO another year passed, and the third sheep said:—

'I am tired of this rock; I will go where the birds blossom like flowers and the stars dance ring within ring.'

So he climbed down on to the plain, and began to run like the wind, but not as the others had done towards the ivory castle. And after seven days and seven nights he came to a great river, very swift and very black. And floating down the river was a black boat; and in the black boat stood an old man, with a long, white beard that reached down till it touched the water. When

(Continued on page 884.)



'Dropped right on the rock where the other two sheep were munching lichen.'





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Arks



December 28

DAVENTRY

SUNDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.30-10.45 a.m. TIME SIGNAL, GREENWICH; Shipping Forecast

Time Signal, Greenwich, at 3.0

3.0 CHURCH CANTATA (No. 152) BACH

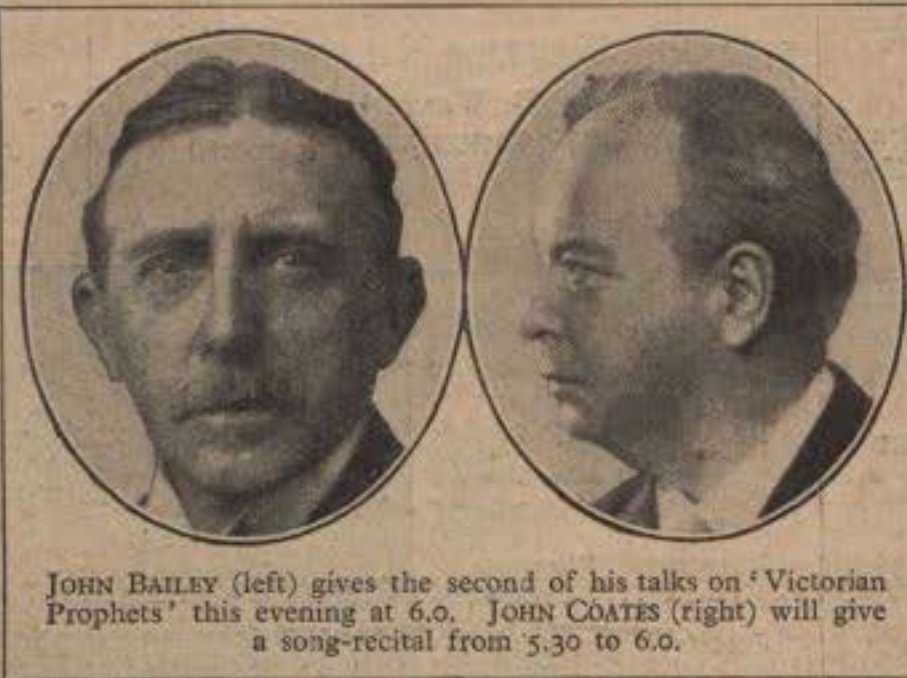
TRITT AUF DIE GLAUBENSBAHN (GO THOU THE WAY OF FAITH)

Singers

DOROTHY SILK (Soprano) STUART ROBERTSON (Bass)

Conducted by PERCY PITT

(Note and text on page 876)



JOHN BAILEY (left) gives the second of his talks on 'Victorian Prophets' this evening at 6.0. JOHN COATES (right) will give a song-recital from 5.30 to 6.0.

8.0 A PEOPLE'S SERVICE

Relayed from LIVERPOOL CATHEDRAL

Order of Service:

Address by the Rev. Canon C. R. RAVEN

Organ Music:

Second Offertoire on Christmas Themes

Guilmant

Pastorale ..... Roger Ducasse

Carols:

Adeste fideles

Unto us a Boy is born, King of all Creation (15th Century)

All Bells in Paradise

The First Nowell the Angel did say

On Christmas Night all Christians sing

From out of a Wood did a Cuckoo fly.

Little Jesus, sweetly sleep

Prayers and Blessing

8.45 The Week's Good Cause

An Appeal on behalf of THE PRINCESS MARY'S VILLAGE HOMES, ADDLESTONE, by Dame ALICE GODMAN, D.B.E., Chairman of the Homes.

Donations will be gratefully received by Dame ALICE GODMAN, D.B.E., Princess Mary's Village Homes, Addlestone, Surrey

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Shipping Forecast

Time Signal, Greenwich, at 9.0

3.55 FOR THE CHILDREN (From Cardiff)

JOAN and BETTY's Bible Story

Dramatised by Mr. E. R. APPLETON, West Regional Director

4.15 The Gershom Parkington Quintet

GLADYS RIPLEY (Contralto)

QUINTET

Selection, Carmen ..... Bizet

GLADYS RIPLEY

Still as the Night .... Bohm Ave Maria (with violin obbligato) ..... Gounod

QUINTET

Sea Pictures ..... MacDowell

GLADYS RIPLEY

Madonna and Child...Thiman I'll rock you to Rest...Stanford Life and Death Coleridge-Taylor

QUINTET

Two Spanish Dances Granados Onaway, awake, Beloved Coleridge-Taylor

GLADYS RIPLEY

Rondel of Rest....Cyril Scott

QUINTET

Prelude ..... Debussy Nuit d'Etoiles (Starry Night) ... Der Schmetterling (The Butterfly) ..... Hubay I know of two bright Eyes Clutsam

5.30 A RECITAL By JOHN COATES (Tenor)

Grene growth ye Holy King Henry VIII

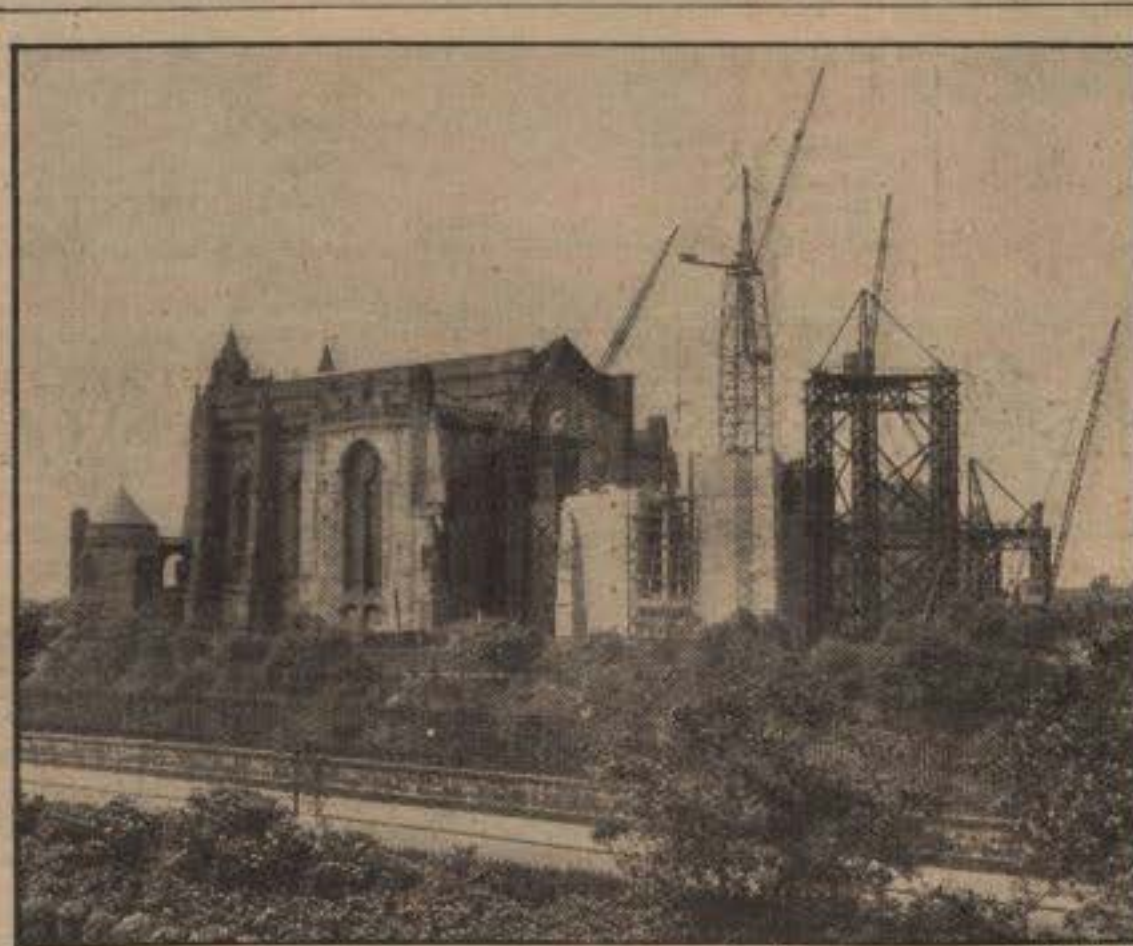
(Note on page 870)

Tyrley, Tyrlow ..... Peter Warlock Voici Noël (Christmas is here) ..... Weckerlin Hymn on the Nativity ..... Hubert Brown Epiphany ..... Bernard van Dieren Ships of Yule ..... Martin Shaw New Year's Wassailing Song .. Alfred Mallinson Carol for the New Year (Greensleeves) arr. Frank Bridge

6.0-6.15 'VICTORIAN PROPHETS'

By JOHN BAILEY

II—From 'The French Revolution' (Carlyle)



Stuart Ball

PROGRESS IN THE BUILDING OF LIVERPOOL CATHEDRAL.

This picture shows work in full swing on the central portion of the great Cathedral, one of the most important ecclesiastical buildings of modern times. A people's service will be relayed from the Cathedral tonight at 8.0.

9.5 The Northern Wireless Orchestra

Conducted by

T. H. MORRISON

(Leader, JOHN BRIDGE)

STEPHEN WEARING

(Pianoforte)

(From Manchester)

ORCHESTRA

Norwegian Rhapsody .. Lalo

(Note on page 870)

STEPHEN WEARING and Orchestra

Concerto in F Minor, Op. 92

Glazunov

Allegro moderato; Theme with Variations

ORCHESTRA

Ballet Suite, La Boutique Fantasque (The fantastic Toyshop)

Rossini and Respighi, arr. Carr Siegfried Idyll ..... Wagner

10.30 Epilogue

SAYINGS OF JESUS

'THE GOOD SHEPHERD'

(For details of this week's Epilogue see page 906)



# SUNDAY

## LONDON PROGRAMMES

# December 28

### LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 875)

3.0 CHURCH CANTATA (No. 152) BACH  
TRITT AUF DIE GLAUBENSBAHN  
(Go thou the way of Faith)

3.55 FOR THE CHILDREN  
(From Cardiff)

4.15 THE GERSHOM PARKINGTON QUINTET  
GLADYS RIPLEY (Contralto)

5.30 A Recital  
by  
JOHN COATES (Tenor)

Grene growth ye Holy .... King Henry VIII  
Tyrley, Tyrlow ..... Peter Warlock  
Voici Noël (Christmas is here) ..... Weckerlin  
Hymn on the Nativity ..... Hubert Brown  
Epiphanias ..... Bernard van Dieën  
Ships of Yule ..... Martin Shaw  
New Year's Wassailing Song... Alfred Mallinson  
Carol for the New Year (Greensleeves)  
arr. Frank Bridge

6.0-6.15 'VICTORIAN PROPHETS'—II  
By JOHN BAILEY

8.50 'The News'  
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.5 THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
(Leader, JOHN BRIDGE)  
STEPHEN WEARING (Pianoforte)  
(From Manchester)

10.30 Epilogue

### LONDON REGIONAL

842 kc/s (356.3 m.)

3.30 THE WIRELESS MILITARY BAND  
Conductor, B. WALTON O'DONNELL  
JOSEPH FARRINGTON (Baritone)

BAND  
Overture, The Lily of Killarney ..... Benedict

JOSEPH FARRINGTON  
The Constant }  
Lover .... } Godfrey  
In Youth is } Sampson  
Pleasure... }  
Goltfred's Song ..... Charles Wood

BAND  
Norwegian Rhapsody,  
No. 1 .... Svendsen

JOSEPH FARRINGTON  
The Hostel... Baird  
The Living God  
Geoffrey O'Hara

BAND  
Scherzo and Finale (4th  
Symphony)  
Tchaikovsky

JOSEPH FARRINGTON  
A Song of London } Cyril  
My Captain .... } Scott

BAND  
Fragments from Hans  
Andersen  
York Bowen,  
arr. Gerrard Williams  
The Metal Pig; A  
Picture from the  
Fortress Wall;  
Thumbelina; The Hardy Tin Soldier

4.45-5.15 A PIANOFORTE RECITAL  
by  
MIKLOS SCHWALB

Concerto ..... Vivaldi-Bach  
Barcarolle ..... Chopin  
Concert Study in F ..... Liszt  
Waldesrauschen (Rustling Woods) ..... } Liszt

Schatzwalzer (Treasure Waltz)  
Strauss, arr. Dohnanyi

8.0 National Programme

8.45 The Week's Good Cause

Appeal on behalf of the Theodora Bonwick Hostel for School Journeys by Miss AGNES DAWSON, J.P. Donations will be gratefully received by The Hon. Treasurer, S. J. Hostel Fund, 39, Gordon Square, W.C.1

8.50 'The News'

WEATHER FORECAST,  
GENERAL NEWS BULLETIN

9.0 Regional News

9.5 ALBERT SANDLER

and  
THE PARK LANE  
HOTEL ORCHESTRA  
FROM THE PARK LANE  
HOTEL  
Overture, Maritana... Wallace

LEONARD GOWINGS  
(Tenor)  
All hail, thou Dwelling  
pure and lowly (Faust)  
Gounod

ORCHESTRA  
Suite, Othello..... Coleridge-Taylor

ALBERT SANDLER  
(Violin Solos)

Slow Movement, Symphonie Espagnole... Lalo  
Tainbourin Chinois ..... Kreisler  
LEONARD GOWINGS  
Love's Secret ..... Bantock  
Sea Rapture ..... Eric Coates

ORCHESTRA  
Selection on Songs by Sanderson

10.30 Epilogue



ALBERT SANDLER.  
A new portrait of a very popular broadcaster, whose music will be relayed from the Park Lane Hotel tonight at 9.5.

## THIS WEEK'S BACH CANTATA

Cantata No. 152, TRITT AUF DIE GLAUBENSBAHN (Go thou the way of faith).

In spite of a poor and inconsequent text, this is one of Bach's most remarkable works. The concerto for orchestra with which it opens is splendidly laid out for flute, oboe, viola d'amore, viola da gamba and continuo, founded almost all the way through on one of Bach's 'step' motives. One of the organ fugues is based on an almost identical subject. The bass aria which follows has a vigorous oboe obbligato, and the effect is both striking and beautiful. It leads to a declamatory recitative, with one of Bach's most vivid pieces of picturesque illustration of his text; at the word 'fall,' he makes the voice drop down a tenth to a low D sharp. The recitative merges into a melodious arioso and then there is a fine aria for soprano, with an important viola d'amore part. It is one of the most touching of all soprano arias in the Cantatas. There is no choral number, not even a concluding chorale. The last number is an eloquent duet between soprano and bass, presenting the anxious Soul answered by the Saviour. Some authorities have thought it too like a figure to be in true church style, but the effect is wholly satisfying.

No. I.—Concerto.

No. II.—Aria (Bass):  
Go thou the way of faith,  
That God's own hand prepareth,  
And Zion's glory beareth;  
So shalt thou know no scathe!

No. III.—Recitative (Bass):

The Saviour came on earth  
As mortal man, to fall and rise thereafter!  
The cornerstone without a flaw,  
Rejected of the world,  
Men mock'd His lowly birth,  
And Him to outer darkness hurl'd,  
In spite and blasphemy and lying,  
The God of Love, All merciful, defying!  
How blessed are the chosen of the Lord,  
Upon the Rock of faith who build, how blessed are they,  
For they shall know grace and salvation alway.

No. IV.—Aria (Soprano):

Thou, above all mortal treasure,  
Grant me, evermore Thy grace,  
Unto bliss that hath no measure,  
Turn my heart from worldly pleasure,  
Lead me, Lord, before Thy face.

No. V.—Recitative (Bass):

The heathen rage because the Lord  
Hath sent His own, His Son who sitteth on the Throne,  
To be in mortal weakness clothed,  
Despis'd to be, and loathed!

Lo, all the wisdom mankind knoweth,  
As vanity and naught  
Th' Almighty wisdom sheweth!  
For what the Lord hath wrought,  
Nor sage nor prophet e'er perceiveth;  
As blind that lead the blind, so man himself deceiveth.

No. VI.—Duet (Soprano, The Soul; Bass, Jesus):

Soprano:  
Receive me, O Saviour, my spirit awaking!  
Bass:  
Abandon all earthly, thy treasure forsaking,  
Soprano:  
Then shall I behold Thee, in glory array'd?  
Bass:  
Believe Thou Me alway, and be not afraid!  
Soprano:  
O lead me, my Saviour, from worldly temptation!  
Bass:  
Come, spirit, through sorrow to peace and salvation.  
Soprano:  
Oh, guide Thou me, Saviour, to Thee would I go.  
Bass:  
To joy shall be changed thy travail and woe!

(English text by D. Millar Craig. Copyright B.B.C., 1930)



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*your guarantee*

# THE XMAS TRIO

for all  
**3-Valve Screen-Grid Sets**

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**S.215 20/-**

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**MADE IN ENGLAND**

Sold by all  
Wireless  
Dealers

in time for your Xmas festivities — and ensure  
**BETTER RECEPTION for 1931.**



## 'MERCIAN'S' NOTES FOR MIDLAND LISTENERS

## CUTTINGS FROM THE POTTING SHED

Old Todd, the Gardener, to Broadcast again—Uncle Jacko Talks about Butterflies—Organ Recital from the Church of the Messiah—Two Works by a Midland Composer—Studio Concert of Spanish and Italian Pianoforte Music.

## Old Todd Again.

DO you remember Old Todd the gardener, who broadcast his own special programme from the Midland Regional station last July? He has been up to the Studios again and says that everybody who lives round about 'the 'all' has been asking to have it repeated. He says that country folk understand songs about flowers and such, and that even if the townsfolk are 'too stoopid to take 'em in proper-like it'll do 'em a power o' good ter listen!' So, of course, we had to give way to the old fellow, and, on Saturday, January 10, he will be in the programme once more with his 'Cuttings from the Potting Shed.' You should see him behind the microphone—all dressed up in his Sunday-best, his old face beaming with pleasure as he broadcasts about his beloved flowers.

## Uncle Jacko Talks about Butterflies.

WHEN I heard that Jacko, one of the favourite Uncles in the Midland Regional Children's Hour, was going to give a talk about 'Butterflies,' on Friday, January 9, I wondered how he had come to know so much about them, because they are elusive little creatures, not to be caught by every small boy with a net. So I spoke to him, and it seems that when he was a boy he lived in the Isle of Wight, where, in the summer, the air is filled with the loveliest butterflies imaginable. There, during the holidays, he and his brother roamed about the cliffs and soon got to know the butterflies by their proper names, but they would not catch and preserve them until they had learned the proper way to do so without causing suffering. Competition ran high as to who could get the best collection. One day, sighting a lovely 'clouded yellow'—a very rare specimen—high over the cliffs, Uncle Jacko shouted to his brother to help catch it. Off they went, helter-skelter after the prize. At last the butterfly hovered in the air and Jacko leapt at it with his net. But in his excitement he tripped up his brother, who slipped over the edge of the cliff. There was a yell! Jacko dropped his net and just managed to catch his brother by the trousers and drag him back to safety! Needless to say the 'clouded yellow' got away that time! During the talk Uncle Jacko has promised to tell the children something about the butterflies and moths in North Russia, Brazil, Finland, and other far-off places where he has been during his travels.

## Another Midland Composer.

LISTENERS who intend tuning-in to Gilbert Mills' organ recital from the Church of the Messiah, on Monday, January 5, should take care not to miss a *Triumphal March* and *Cantilene*—two pieces by Clifford Roberts, because Mr. Roberts is one of their 'ain folk' although he has gone south to take charge of the music of St. John's Church, Hove. He was born in Tipton, in Staffordshire, and secured his first post as organist at Bilston. But the Birmingham University, with Sir Granville Bantock as tutor-in-chief, had been responsible for his training, so he was ready for the occasion when Mr. C. W. Perkins, the City Organist, gave him permission to give recitals on the big Town Hall organ. Like every musician, he had a shot at composition, and in his case the result was not unsuccessful. The *Triumphal March*, written before he left the Midlands, is an inspiring little work, and the *Cantilene* has a tune to remember. Probably the Choral Fantasia *Mirabilia* is the most interesting of Mr. Roberts' bigger works; it was written for and dedicated to Joseph Lewis and his Wolverhampton Singers.

## Michael Mullinar and the Spaniards.

SPANISH and Italian pianoforte music will be heard by Midland Regional listeners on Wednesday, January 7, when Michael Mullinar, a gifted Mid-

land pianist, who has made a special study of the music of the Spaniards, will play some interesting works. There will be the *Legend of the Moorish Castle*, by Chavarri, and a *Dance Iberienne*, by Nin. Both are Spanish composers famous in Spain, but little known in this country. The composer of a piece entitled *Italiana* is an unknown sixteenth-century Italian composer. The work is taken from a book of old Italian music and arranged by Respighi, while the *Juggler* comes from a suite of 'Burlesques' by Toch. Mr. Mullinar's playing is ideal for music of this kind. He has a picturesque way with a tune and always catches the right mood of a piece. For the past eight years he has been accompanist to the City of Birmingham Orchestra, but he has found time for a good deal of composition also. Much of his music has been broadcast from the Birmingham station, and listeners probably remember a recital of his songs given by Arthur Cranmer about a year ago. Mr. Mullinar is the composer of a new children's operetta entitled *The Princess and the Swineherd*.



'OLD TODD, THE GARDENER,' who will come to the Midland Studio again on Saturday, January 10

SUNDAY

December 28

626 kc/s (479.2 m.)

## MIDLAND REGIONAL

3.30-5.15 *London Regional Programme*

8.0 A PEOPLE'S SERVICE

Relayed from LIVERPOOL CATHEDRAL

(National Programme)

Order of Service:

Address by the Rev. Canon C. R. RAVEN

Organ Music:

Second Offertoire on Christmas Themes

*Guilmant*Pastorale.....*Roger Ducasse*

Carols:

Adeste fideles

Unto us a Boy is Born, King of all-creation (15th Century)



Sir CHARLES GRANT ROBERTSON, Vice-Chancellor and Principal of Birmingham University, appeals on behalf of the Birmingham Hospital Centre tonight at 8.45.

All Bells in Paradise  
The First Nowell the Angel did say  
On Christmas Night all Christians sing  
From out of a Wood did a Cuckoo fly  
Little Jesus, sweetly sleep  
Prayers and Blessing

8.45 The Week's Good Cause

An Appeal on behalf of THE BIRMINGHAM HOSPITAL CENTRE by Sir CHARLES GRANT ROBERTSON, LL.D. (Vice-Chancellor and Principal of the University of Birmingham).

Contributions will be gratefully received by the Secretary, Birmingham Hospital Centre, 165, Great Charles Street, Birmingham

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 *London Regional Programme*

10.30 Epilogue



# December 28 CARDIFF SUNDAY

968 kc/s (309.9 m.)

## WESTERN REGION

3.0 *National Programme*

3.55 **FOR THE CHILDREN**  
*(National Programme)*  
JOAN and BETTY'S Bible Story  
Dramatized by  
Mr. E. R. APPLETON,  
West Regional Director  
'The King's Cup Bearer'

4.15-6.15 *National Programme*

8.0 *National Programme*

8.45 **The Week's Good Cause**  
An Appeal on behalf of THE QUEEN'S INSTITUTE  
OF DISTRICT NURSING, Cardiff Branch, by Mr.  
H. M. THOMPSON, Chairman of the Committee

8.50 *National Programme*

9.0 West Regional News

9.5 **An Orchestral and Choral Concert**  
THE CARDIFF UNIVERSITY STUDENTS' MADRIGAL SOCIETY  
Conducted by W. G. WILLIAMS  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Overture, Carnival ..... Glazounov  
THE MADRIGAL SOCIETY  
Yes, Yes, Yes, Yes, Sir ..... arr. Ernest Bullock  
Kelvin Grove ..... Gordon Slater  
THE ORCHESTRA  
Suite, Old King Cole ..... Vaughan Williams  
THE MADRIGAL SOCIETY  
Up, up, ye Dames ..... H. Leslie  
Down in a flowery Vale ..... Festa  
THE ORCHESTRA  
Fantasy, The Three Bears ..... Eric Coates  
Waltz (Sleeping Beauty) ..... Tchaikovsky  
THE MADRIGAL SOCIETY  
The Oak and the Ash ..... arr. Bairstow  
Begone, dull Care ..... arr. H. Rhodes  
THE ORCHESTRA  
Solemn Melody ..... Walford Davies

10.30 Epilogue

10.40-11.0 The Silent Fellowship

### SWANSEA

1,040 kc/s (288.5 m.)

3.0-6.15 *National Programme*

8.0-8.45 *National Programme*

8.50 *National Programme*

9.0 West Regional News

9.5 *National Programme*

10.30 Epilogue

10.40-11.0 The Silent Fellowship  
*(West Regional Programme)*

### PLYMOUTH

1,040 kc/s (288.5 m.)

3.0-6.15 *National Programme*

8.0-8.45 *National Programme*

8.50 *National Programme*

9.0 Local News

9.5 *National Programme*

10.30 Epilogue

### BOURNEMOUTH

3.0-6.15 *National Programme*

8.0 *National Programme*

10.30 Epilogue

### MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

3.0:—National Programme. 4.15:—A Brass Band Concert (From Leeds). The Rothwell Temperance Band, conducted by Nathan Sidebottom: March, The Cossack (Blumer); Overture, Nabucodonosor (Nebuchadnezzar) (Verdi). George Armitage (Tenor): Enjoy the sweet Elysian Grove (Alceste, 1750), Beatus vir (Nisi Dominus, 1707) (Handel). Band: Cornet Solo, Paragon (Sutton) (H. Nuttall); Selection, Maritana (Wallace). George Armitage: Breton Hill (Butterworth); All Souls' Day (Strauss); So Sweet is she (arr. Bairstow). Band: Trombone Solo, Quicksilver (Sutton) (E. Appleyard); Selection, Patience (Sullivan). 5.30-6.15:—National Programme. 8.0:—A People's Service, relayed from Liverpool Cathedral (National Programme). 8.45:—The Week's Good Cause. An Appeal on behalf of the Liverpool Radcliff Institute and Hospital for Cancer and Skin Diseases, by Mr. H. M. Miller, J.P. 8.50:—National Programme. 9.0:—North of England News. 9.5:—The Northern Wireless Orchestra, conducted by T. H. Morrison (Leader, John Bridge): Norwegian Rhapsody (Lalo); Concerto in F Minor for Pianoforte and Orchestra (Glazounov); Ballet Suite, La Boutique Fantasque (Rossini and Respighi, arr. Carr); Siegfried Idyll (Wagner). 10.30:—Epilogue



### On Christmas Day, 1929

20,000 blind people in Great Britain and Northern Ireland were without a wireless set—deprived of the greatest boon the blind can possess.

But in the evening, the Rt. Hon. Winston Churchill, M.P., launched the British "Wireless for the Blind" Fund by broadcasting an appeal which must have touched the hearts of all who heard it. A sum of £10,000 was the immediate response, and during the year a further £14,000 was subscribed. This money enabled the Fund to supply 7,000 specially designed crystal sets, and to make arrangements for the delivery in the New Year of 5,000 valve sets.

### On Christmas Day, 1930

there were still 8,000 blind people without any prospect of obtaining a wireless set, and again Mr. Winston Churchill came to the rescue and broadcast an appeal for further aid.

Wireless means so much to the blind that it is impossible to imagine the blind of a civilised country without it. Wireless is a blind man's newspaper; it is his key to the treasuries of religion, thought, music, the arts and the sciences; it is his guide into the throng of humanity—to the sports grounds, to pageants, to national and international conferences. In brief, it makes him a partaker in the World's Debate.

But what of the blind without wireless? It is a difficult question to answer, but picture to yourself the intense loneliness of physical darkness, the yearning after knowledge, the groping for light, the endless baffled search! . . . .

If your picture is truly conceived, it is certain that you will be amongst those who will ensure that no blind person in Great Britain and Northern Ireland will be without a wireless set

### On Christmas Day, 1931.

Please use this Form immediately and  
**LET THE BLIND HEAR**

To the Rt. Hon. REGINALD MCKENNA, P.C.,  
Hon. Treasurer,  
BRITISH "WIRELESS FOR THE BLIND" FUND,  
226, Great Portland Street, London, W.1.

I have pleasure in sending £.....  
in aid of the British "Wireless for the Blind" Fund.

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

Address .....





I reach  
home . . . .

Back a thousand miles beyond the sky line,  
someone speaks. A sound wave moves and I  
am born. Microphones hear me. Nerves of  
copper hand me to Amplifiers. I grow big.  
Dynamos power me. From the high slung aerial  
I leap—a radio wave. Crazy creaking masts  
lolling up against the sky, reach out for me.  
Swinging aeriels grip me in their copper coils.  
Smoke stained insulators guide me downward  
to my journey's end . . . down to your set . . .  
into your valves.

*Make me myself again through—*

**Mullard**  
**THE • MASTER • VALVE**



December 29

DAVENTRY

MONDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; Shipping Forecast

10.45-11.0 Miss EILEEN TURNER: 'Getting over Christmas'

12.0 Organ Recital

By EDGAR T. COOK

Relayed from SOUTHWARK CATHEDRAL

Choral Improvizations, In dulci jubilo *Karg-Elert*  
Variations on Puer Nobis ..... *Geoffrey Shaw*

EDWARD REACH (Tenor)

Let us but rest awhile in quiet ..... *Bach*

EDGAR T. COOK

Choral Preludes from the Little Organ Book

*Bach*

The Close of the Year; New Year's Eve;

New Year's Day

Pastorale (Christmas Oratorio)..... *Bach*

EDWARD REACH

Thus when the Sun (Samson) ..... *Handel*

Recit., He that dwelleth in

Heaven ..... (Messiah) *Handel*

Aria, Thou shalt break them

EDGAR T. COOK

The little Shepherd ..... *Debussy*

Pantomime ..... *de Falla*

Westminster Carillon ..... *Vierne*

(Note on page 870)

Time Signal, Greenwich, at 1.5

1.15 An Orchestral Concert

Relayed from

THE NATIONAL MUSEUM OF WALES

(From Cardiff)

NATIONAL ORCHESTRA OF WALES

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

2.0-2.30 A CONCERT OF VOCAL MUSIC

of Special Interest to Women's Institutes

THE WIRELESS LADIES' CHOIR

Conducted by STANFORD ROBINSON

Four Part Canon, Summer is i-cumen in

*arr. W. G. Whittaker*

Unison, Come ye not from Newcastle

Two Part, When lo, by break of Morning *Morley*

Unison, When as the Mavis ..... *Purcell*

(Twice 44 Sociable Songs)

Unison, Thanksgiving ..... *G. Dyson*

Two Part, Full fathom five ..... } *Dunhill*

Unison, O breathe not his Name ..... }

Two Part, Five Eyes ..... *Armstrong Gibbs*

Three Part, Ye Watchers and ye holy Ones

*arr. H. Darke*

4.0 Gramophone Records

4.15 A Light Classical Concert

EDMUND DUPONT (Violin)

Legend ..... *Wieniawski*

Serenata (Op. 15, No. 1) ..... *Mozzkovski*

ELEANOR MARSHALL (Soprano)

Tanzlied in Mai (Dance Song in

May) ..... *Robert Franz*

Widmung (Dedication).....

Denk'ich dein! (When I think of

thee).....

Frühlingswonne (Spring's Joy) ..

Liebor Schatz sei wieder gut mir

(Dear Sweetheart, make it up

with me) .....

Mein Schatz ist auf der Wander-

schaft (My Sweetheart is gone

a-wayfaring) .....

DOROTHY MANLEY (Pianoforte)

Spanish Dance, No. 5 ..... *Granados*

Amberley Wild Brooks ..... *Ireland*

La Danse d'Olaf (Deux Lunaires) ..

*Pick-Mangiagalli*

EDMOND DUPONT

Romance in F (Op. 50) ..... *Beethoven*

Serenade (Op. 7) ..... *Pierré*

ELEANOR MARSHALL

I'll weave my Love a Garland.. } *arr. Broadwood*

My Johnny was a Shoemaker.. } *arr. Fuller*

The Water of Tyne ..... } *Maitland*

The Keys of Canterbury

*arr. Cecil Sharp and Vaughan Williams*



A Pickwick Party.

A Dickens Dream Fantasy

written by Stanley G. West, with music by Marjorie Broughton, will be broadcast this evening at 7.45. For details see col. 3.

DOROTHY MANLEY

Liebesleid (Love's Grief)

*Kreisler, arr. Rachmaninov*

Gopak (Russian Dance)

*Mussorgsky, arr. Rachmaninov*

Time Signal, Greenwich, at 4.45

5.15 The Children's Hour

Pianoforte Solos played by V. HELY-HUTCHINSON

'How I began my Shore Adventure,' being the thirteenth episode from 'Treasure Island' (Robert Louis Stevenson)

'The Village Band' (Löhr), and other Songs sung by ARTHUR WYNN

'Jock and the Hens,' another Story from 'Jock of the Bushveld' (Sir Percy Fitzpatrick)

6.0 POETRY OF TODAY—XVIII

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, London Stock Exchange Report; Fat Stock Prices for Farmers

Time Signal, Greenwich, at 6.30

6.40 The Foundations of Music

BACH'S CHRISTMAS ORATORIO

GLADYS RIPLEY (Contralto)

EDWARD REACH (Tenor)

STUART ROBERTSON (Bass)

THE WIRELESS CHORUS

THE B.B.C. ORCHESTRA

Conducted by STANFORD ROBINSON (See page 884)

7.5

'NEW BOOKS'

By Miss V. SACKVILLE-WEST

7.25 Mr. GODFREY ELTON: 'Queen Victoria: an Historical Estimate'

7.45 'A Pickwick Party'

A Dickens Dream Fantasy

Written by STANLEY C. WEST

Music by MARJORIE BROUGHTON

THE B.B.C. ORCHESTRA

and

THE WIRELESS CHORUS

(Chorus Master, STANFORD ROBINSON)

Conducted by JOSEPH LEWIS

The Prologue

Old Dickens Student

Landlord

The Dream

Mr. Weller, Senior

Sairey Gamp

Mr. Winkle

Betsy Prig

Mr. Tupman

Oliver Twist

Mr. Snodgrass

Mentalini

Arabella

Fagin

Isabella

Major Bagstock

Emily

Captain Cuttle

Mr. Wardle

Florence Dombey

Mr. Jingle

David Copperfield

Mr. Pickwick

Dora

Sam Weller

Uriah Heep

Mr. Stiggins

Micawber

Mrs. Micawber

Chorus of Dickens Dogs and Dainty Ducks

'The Marquis of Granby' Inn on Christmas Eve

Produced by HOWARD ROSE

Time Signal, Greenwich, at 7.0

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast; New York Stock Market Report

9.20 Topical Talk

9.35 Chamber Music

ENA FORST (Soprano)

FREDERICK THURSTON (Clarinet)

RICHARD NEWTON (Bassoon)

AUBREY BRAIN (Horn)

EUGENE CRUFT (Double Bass)

THE CATERALL STRING QUARTET

Octet (Op. 166) ..... *Schubert*

Adagio, Allegro; Andante; Scherzo, Allegro; Andante with Variations; Menuetto, Allegro; Andante, Allegro

(Note on page 870)

ENA FORST

Songs

THE CATERALL QUARTET

Variations on Death and the Maiden (String Quartet in D Minor) ..... *Schubert*

11.0-12.0 DANCE MUSIC

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

Time Signal, Greenwich, at 11.30



## MONDAY

## LONDON PROGRAMMES

December 29

## LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 881)

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 Organ Recital  
By EDGAR T. COOK  
Relayed from SOUTHWARK CATHEDRAL  
EDWARD REACH (Tenor)1.15 An Orchestral Concert  
Relayed from  
THE NATIONAL MUSEUM OF WALES  
(From Cardiff)  
NATIONAL ORCHESTRA OF WALES  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE2.0-2.30 A CONCERT OF VOCAL MUSIC  
of Special Interest to Women's Institutes

5.15 THE CHILDREN'S HOUR

6.0 Poetry Reading

6.15 'The First News'  
and  
London Stock Exchange Report; Fat Stock  
Prices for Farmers6.40 The Foundations of Music  
BACH'S CHRISTMAS ORATORIO7.5 'NEW BOOKS'  
By Miss V. SACKVILLE-WEST7.25 MR. GODFREY ELTON: 'Queen Victoria:  
an Historical Estimate.'7.45 'A Pickwick Party'  
A Dickens Dream Fantasy  
Written by STANLEY C. WEST  
Music by MARJORIE BROUGHTON  
THE B.B.C. ORCHESTRA  
and  
THE WIRELESS CHORUS  
(Chorus Master, STANFORD ROBINSON)  
Conducted by JOSEPH LEWIS

9.0 'The Second News'

9.15 New York Stock Market Report

9.20 Topical Talk

9.35-11.0 Chamber Music

## LONDON REGIONAL

842 kc/s (356.3 m.)

10.15 National Programme

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 A Ballad Concert  
HELEN TAYLOR (Contralto)  
MAUDE GOLD (Violin)  
AGNES MILL (Pianoforte)1.0 Light Music  
LEONARDO KEMP and his PICCADILLY HOTEL  
ORCHESTRA  
FROM THE PICCADILLY HOTEL2.0-3.0 LOZELLS PICTURE HOUSE  
ORCHESTRA  
Conducted by ERNEST PARSONS  
(From Midland Regional)

4.0 National Programme

5.15 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN6.40 THE VICTOR OLOF SEXTET  
SEXTET  
Overture, Così Fan Tutte (The School for Lovers)  
Mozart, arr. ArtokRAYMOND NEWELL (Baritone)  
Roadways ..... Löhr  
Our old Village ..... Sterndale Bennett  
I'd rather wait for Jane ..... LöhrSEXTET  
I love Thee ..... Grieg, arr. Urbach  
L'Adieu ..... SchubertKATHLEEN BURGESS (Soprano)  
Chanson de Florian ..... Godard  
An Old World Serenade ..... Meyer-Helmend  
Midsummer ..... Amy Worth  
Little brown Owl ..... SandersonSEXTET  
Marguerite at her Spinning-wheel .. Schubert  
Toujours à Toi ..... TchaikovskyRAYMOND NEWELL  
At Tankerton Inn ..... Howard Fisher  
A Short Cut ..... Trotère  
Slow Coach ..... Sterndale BennettSEXTET  
Pantomime } (El Amor Brujo) (Love, the  
Magic Circle } Magician)  
Fire Dance } de Falla, arr. BridgewaterKATHLEEN BURGESS  
Musica Proibita (Forbidden Music) Jasbaldon  
Bella Porta di Rubini (Fair Gate of Rubies)  
Respighi  
The Wedding Gown ..... Monica West  
Ecstasy ..... Morse-RummelSEXTET  
Ich grolle nicht (I murrer not) ..... Schumann  
Der Nussbaum (The Walnut Tree) .....  
Si mes vers (If my Songs) ..... Hahn  
Serenade ..... Strauss8.0 MRS. DORIS LANGLEY MOORE: 'The Virtues  
and Follies of Fashion'

8.30 Regional News

8.35 A RECITAL OF MUSIC  
for  
PLAYER-PIANO  
Overture, The Magic Flute ..... Mozart  
(arranged by Busoni for the Player-Piano)  
Study ..... Stravinsky  
(Composed for the Player-Piano)  
Concert Overture ..... York Bowen  
(Arranged by the Composer for the Player-Piano)9.0 Vaudeville  
(See foot of page.)10.15 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN10.30-12.0 DANCE MUSIC  
SID BRIGHT and his PICCADILLY PLAYERS, and  
THE PICCADILLY GRILL BAND, directed by JERRY  
HOEY, from THE PICADILLY HOTEL

## A BALLAD OPERETTA IN A VAUDEVILLE BILL.

## 'BARBARA ALLEN,'

a ballad operetta; book and lyrics by Edith Reynolds; music by Gwen Knight; with Ivan Samson  
as Geoffrey, and Gwen Knight as Barbara,

will be broadcast in the Vaudeville programme at 9.0, which includes also

OLA LILITH and WILLY GODIK, in Jewish folk-songs

THE NEAPOLITAN PLAYERS in a musical act

DORIS and ELSIE WATERS, entertainers

WISH WYNNE, character sketches

HERBERT ALDRIDGE, entertainer





# HERE'S THE ACCUMULATOR YOU'VE BEEN WAITING FOR!



Always up-to-date . . . . sometimes ahead, PERTRIX is again first in the field with something new.



### THE PLATES

Of extraordinary thickness making them specially suitable for slow discharge, they may stand idle for many months without any fear at all of sulphation.



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# BACH'S CHRISTMAS ORATORIO

## THIS WEEK'S FOUNDATIONS OF MUSIC

[The Foundations of Music offer an ideal opportunity of singing Bach's great Oratorio on six days, one part to each day of the Festival, as he himself intended and had it first performed.

Beginning on Monday at 6.40, this week, it will be continued day by day, as set out below, until Saturday: the names of the singers and players are given on the National programme pages.]

### I.—On the First Day of the Festival of Christmas.

Chorus: Christians, be joyful,  
 Recitative (Tenor): Now it came to pass  
 Recitative (Alto): See now the bridegroom  
 Air (Alto): Prepare thyself, Zion,  
 Choral: How shall I fifty meet Thee,  
 Recitative (Tenor): And she brought forth  
 Choral and Recitative (Bass): For us to earth He cometh  
 Aria (Bass): Mighty Lord, and King  
 Choral: Ah! dearest Jesus.

### II.—On the Second Day.

Symphony.  
 Recitative (Tenor): And there were shepherds  
 Choral: Break forth  
 Recitative (Soprano and Tenor): And the angel said  
 Recitative (Bass): What God to Abraham revealed  
 Aria (Tenor): Haste, ye shepherds,  
 Recitative (Tenor): And this is the sign to you.  
 Choral: Within you gloomy manger  
 Recitative (Bass): O haste ye, then!  
 Aria (Alto): Slumber, beloved,  
 Recitative (Tenor): And suddenly there was with the Angel  
 Chorus: Glory to God in the Highest  
 Recitative (Bass): 'Tis right that Angels  
 Choral: With all Thy hosts.

### III.—On the Third Day.

Chorus: Hear, King of angels!  
 Recitative (Tenor): And when the angels were gone  
 Chorus: Let us now go to Bethlehem,  
 Recitative (Bass): He bids us comfort take,  
 Choral: The Lord hath all these wonders  
 Duet (Soprano and Bass): Lord, Thy mercy,  
 Recitative (Tenor): And they came with haste,  
 Aria (Alto): Keep, O my spirit,  
 Recitative (Alto): Yes, yes! my heart will keep  
 Choral: Thee with tender care  
 Recitative (Tenor): And the shepherds returned,  
 Choral: Rejoice, and sing.

### IV.—On New Year's Day.

Chorus: Come and thank Him  
 Recitative (Tenor): And when eight days were fulfill'd  
 Duet Bass: Immanuel, beloved Name,  
 Soprano: Jesus, Thou that for me livest,  
 Bass: Come! I will with delight  
 When death o'ertakes me,  
 Air (Soprano) Ah! my Saviour,  
 Duet (Soprano and Bass): Jesu, Thou my joy and pleasure,  
 'Tis well! Thy name, O Lord.  
 Aria (Tenor): 'Tis thee I would be praising ever,  
 Choral: Jesus, who didst ever guide me.

### V.—On the Sunday after New Year's Day.

Chorus: Glory be to God Almighty  
 Recitative (Tenor): Now when Jesus was born  
 Chorus and Recitative (Alto): Where is the new-born King?  
 Choral: All darkness flies  
 Air (Bass): O Lord, my darken'd heart  
 Recitative (Tenor): And when Herod the King heard it,  
 Recitative (Alto): With fear why are ye taken  
 Recitative (Tenor): And gathering together  
 Terzett (Soprano, Alto and Tenor): Ah! when shall we see  
 salvation?  
 Recitative (Alto): My Lord is King alone,  
 Choral: This proud heart.

### VI.—On the Festival of Epiphany.

Chorus: Lord! when our haughty foes  
 Recitative (Tenor and Bass): Then Herod called the wise men  
 Recitative (Soprano): Thou traitor,  
 Air (Soprano): Nought against the pow'r  
 Recitative (Tenor): And they, when they had heard  
 Choral: Beside Thy cradle  
 Recitative (Tenor): And being warned of God  
 Recitative (Tenor): Depart! enough,  
 Air (Tenor): Ye foes of man,  
 Recitative (Alto): O'er us no more  
 Choral: Now vengeance hath been taken.

# MONDAY

626 kc/s (479.2 m.)

# December 29

# MIDLAND REGIONAL

12.0 *London Regional Programme*

2.0-3.0 **LOZELLS PICTURE HOUSE ORCHESTRA**

Conducted by ERNEST PARSONS

Overture, *The Water Carrier* . . . . . Cherubini  
 Ballet Music (*Faust*)

*Gounod*  
 Dreams . . . . . Wagner  
 Prelude and Dance of the Ouled Nail !

*Landon Ronald*  
 Waltz, Gold and Silver

*Lehar*  
 Selection of Sanderson's Songs . . . . . arr. Baynes



EVA FLOYER

sings two groups of songs in the concert given by the Midland Studio Orchestra this evening at 6.40.

5.15 **The Children's Hour**

'Ann and Belinda go back to Toyland,' a Fairy Story by AGNES TAUNTON

Carols by THE CLEF TRIO  
 'Stories from the Hearthug—How we got Toad-in-the-Hole,' by MILDRED FORSTER  
 WILLIAM JONES and his Banjo

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **THE MIDLAND STUDIO ORCHESTRA**

Directed by FRANK CANTELL

Selection of Irish Melodies, *The Shamrock*  
*Myddleton*

EVA FLOYER (Soprano)  
 Deep in my Heart . . . . . } *Florence Aylward*  
 The Bird I love the best . . . }  
 Fairy Moon . . . . . } *Leonard Peck*  
 The Woodland Tailor . . . . . } *Ernest Austin*

ORCHESTRA  
 Fantasy, *La Bohème* . . . . . Puccini, arr. Gauvain

7.20 GEOFFREY WAMSLEY (Pianoforte)

Waltzes, Op. 39 . . . . . Brahms  
 (1, 2, 4, 7, 8, 14, 15)

EVA FLOYER  
 When a Dream of Love you cherish . . . . . Phillips  
 Rose, Shamrock and Thistle  
 arr. Leonard Peck  
 A Pot-Pourri of Traditional Songs

ORCHESTRA  
 John o' Dreams Prelude;  
 Spanish Caprice; *Nigel Dallaway*  
 (Violin, FRANK CANTELL)

7.45 GEOFFREY WAMSLEY  
*L'isle joyeuse* (The happy Isle) . . . . . Debussy

ORCHESTRA  
 Farandole (The Maid of Arles) (Second Suite)  
*Bizet*

8.0 *London Regional Programme*

8.30 Midland News

8.35 Organ Recital

By Dr. HAROLD RHODES  
 Relayed from COVENTRY CATHEDRAL

Pastoral Sonata . . . . . *Rheinberger*  
 Pastoral; Intermezzo; Fugue  
 Intermezzo in B Minor . . . . . *Harold Rhodes*  
 Pastoral in F . . . . . *Bach*  
 Allegro Appassionato (Sonata No. 5) . . . . . *Guilman*

9.0 *London Regional Programme*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 *London Regional Programme*

# THE THREE SHEEP

(Continued from page 873.)

he saw the old man, the sheep felt that he must follow him. So he plunged into the river, and all that day they were swept along with the current, and with the evening the boat grounded in a shallow bay, and the old man stepped ashore, and the sheep landed also. Then the old man came and sat on the sheep's back, and the sheep said:—

'Smite me, Lord!  
 And he smote him with his hand.

Then the sheep began to gallop with him faster than the wind, and faster than the light of the sun; but presently he said:—

'Lord, smite me again.'

And the old man smote him again with the palm of his hand.

At that the sheep began to gallop and fly into

the air, soaring on the speed of his galloping, till he had passed through the sky, and came where the birds blossomed like flowers, and the stars danced ring within ring. Then he said to the old man, 'Let us rest here.' But the old man smote him a third time with his hand, and at that all his strength went out of him, and he fell through the sky like a falling star, and dropped to earth like a plummet, right on the rock where the two other sheep were munching lichen and moss.

'Brothers,' he cried, 'I have had very strange adventures.'

Then the other two sheep looked at him with surprise and anger.

'Brother,' they said, 'you have never left this rock.'

RICHARD HUGHES.



December 29 CARDIFF MONDAY
968 kc/s (309.9 m.)
WESTERN REGION

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
1.15 An Orchestral Concert
Relayed from THE NATIONAL MUSEUM OF WALES (National Programme)
NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Fantasy, Cinderella ..... Eric Coates
Christmas Overture ..... Coleridge-Taylor
Dreams ..... Wagner
Introduction, Act III
Dance of the Apprentices } (The Mastersingers)
Prize Song ..... Wagner
Entry of the Masters ....

SWANSEA
1,040 kc/s (288.5 m.)
10.15 THE DAILY SERVICE
10.30-11.0 National Programme
1.15-2.30 National Programme
4.0 National Programme
5.15 West Regional Programme
6.15 National Programme
9.15 West Regional News
9.20-11.0 National Programme

PLYMOUTH
1,040 kc/s (288.5 m.)
10.15 THE DAILY SERVICE
10.30-11.0 National Programme
4.0 National Programme
5.15 THE CHILDREN'S HOUR
'MARIPOZA BUNG,'
or
'The Pirate's Daughter,'
by ERIC FORBES BOYD
6.0 National Programme
9.15 Local News
9.20-11.0 National Programme

BOURNEMOUTH
10.15 THE DAILY SERVICE
10.30-11.0 National Programme
4.0-11.0 National Programme

MANCHESTER and LEEDS
797 kc/s (376.4 m.) 1,500 kc/s (200 m.)
10.15:-The Daily Service. 10.30-11.0:-National Programme. 4.0:-An Afternoon Concert. The Northern Wireless Orchestra. March, England's Crown (Darewski); Waltz, Dreaming (Joyce). Cyril Jackson (Pianoforte) (From Leeds): Waltz in E Minor, Mazurka in C, Op. 33, No. 3. Polonaise in C Minor, Op. 26, No. 1 (Chopin). Orchestra: Selection, Cochran's 1930 Revue (Ellis and Nicholls); Minuet and Trio (Divertimento, No. 17, for Strings) (Mozart). Cyril Jackson: Rosemary (Frank Bridge); Two Preludes (Before the Sunrise, Wolf Song) (Cadman). Orchestra: Suite, 'The Shoe (John Ansell); The Passing Regiment Patrol (Coverley). 5.15:-The Children's Hour. 6.0:-National Programme. 9.15:-North of England News. 9.20:-National Programme. 9.35-11.0:-A Light Orchestral Concert. The Northern Wireless Orchestra: Selection, The Tales of Hoffmann (Offenbach); Selection, Faust (Gounod, arr. Myddleton). Ernest Potts (Bass): The Bonny Earl o' Moray (arr. Wiseman); In Praise of Islay, The Peat-She Flann (arr. Kennedy-Fraser); The Piper o' Dundee (arr. Peck). Sam Holt (Trumpet) and Charles Birtles (Trumpet) and Orchestra: Softly awakes my Heart (Samson and Delilah) (Saint-Saens); The Moon hath raised her Lamp above (Benedict). Orchestra: Selection, Manon Lescaut (Puccini). Ernest Potts: Grandeur, Johnson. The Crow, The Pibroch (Stanford). Sam Holt and Charles Birtles: Flow gently, Devo (Parry); Excelsior (Balfé); Orchestra: Selection, Rigoletto (Verdi).

SAMUEL PEPYS, Listener,
By R. M. FREEMAN

Dec. 6.—Into Ridgemount Gdns. this afternoon, my wife and I, to Mrs. Kitt's, where I found myself at first 'he to 9 she' (but I minded not that), till presently coming one they called Ernest, he did reinforce me, and that valiantly, being as merrily discourable a gentleman as ever I met.
So to tee, with much talk of Maurice Chevalier, whom some of them have just been seeing at The Dominion Playhouse. All enthusiastical about him, in particular a pretty young madam in red, but shows a white blouse under her red bolero jacket, mightily becoming her, who did openly confess to adoring Maurice. Which is, I have observed, a verie vogueish word with the ladies nowadays fer every kind of commendacioun, so as you may heare them adore anyone or anything from Ronald Colman to Burgundy snayls.
Sitting near me a young mis that begins to grow her hayr behind, having a fine head of it and now descends below her nape; whereby I made bold to enquire what she will do with it when it lengthens further—make a little bun of it with hayr-pins? Or crimp it into a cluster with curling tongs? Where to her answer was she will wait and see. But Madam-in-red doubts this crimping will ever become the modish style, and our next season's she' like (if either) to be rather bunned and hayr-pinned than tonged and clustered.
Presently carpet-dancing to the gramophoon, fox-trotts and waltzes, a verie good waltz I had with Mrs. Kitt ('Dancing with tears in my eyes'), she being feather-light on her feet and to answer the helm so easily that I scarce knew I held her in mine arm. Set me thinking of Unkle Talbot Pepys, how he would have joyed himself of dancing with light-footed madam, he having a rooted dislike of dragging partners. Whereby once having footed it with a solid yet sentimental ladye that did languishingly ask him, 'Ah! Mr. Pepys! Have you never found waltzing give you the heart-ake?' 'Why, no, Madam,' quoth he. 'But frequently the armake.'
Soe by-and-by parted, but not till I had first been hospitably doosed for my rheum with champagne-wine, kummel, sloe-gin and other liquid matters, which Mrs. Kitt's spy and knowledgeable American she-friend do prescribe as sovereign therefor. She is, methinks, a pretty sound prescriber and, upon next occasioun arising, I am resolved to respect the mixture.
Dec. 7 (Lord's Day, 2nd in Advent)—My wife keeping her bed with an onset of the bile, I to church to Mr. Blick, with some hopes of seeing my pretty Connie, who stays, I hear, with the jimbles over weck end. But she came not with them. Old Blick's sermoun (on the sad neglect into which the study of the Scriptures be now fallen) true enough as to the matter of it, but as to the manner of it the stodgiest, I believe, that even he did ever afflict us with. Chancing to turn my head in hymn after sermon, what was mine amazement and anger at seeing Blimson in the pew next but one behind! Never having seen him in Church before. Soe can onclie mean his running here after my wife; which is a wicked thing, as well as impudent, and his using God's House on Lord's Day for such a purpose doubles the wickedness of it. Wherein my one comfort is his having had his church-going, in particular 25 min. of stodgy Blick at his stodgiest, all for naught, praise Heaven.
Church-up, the sopey beast had the effrontery to waylay me in porch with a message for my wife—to wit, of his having gotten over the 'flu sooner than he had lookt for and now ready for her 3rd sitting anie day she may chuse. Hereupon I did extravagantly, but methinks justifiably, magnify my wife's distemper and noe present hopes, by what the Doctor says, of her leaving house. Soe I parted from him, with a final message to my wife to ring him upp when she be well enough. But if he thinks I shall remember to deliver it, he is sadly out of his reckoning, the deceitfull devill.
Dec. 9.—Purposed to have gone to Twit'nam to see Oxford play Cambridge, but the damp ayrs in my present rheumy condicioun staid me. Soe to sit by the fire and heard it all in coazy comfort on the wireless; for which the older I do grow, the more I do every day bless God.
Most of this day I spent sitting to the proof-sheets of my book; whereof, being a most toilsome metickulous businesse, pretty weary I was before I went to bed.



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December 30

DAVENTRY

TUESDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; Shipping Forecast

10.45-11.0 Mrs. A. E. WELLS: 'Sweetmaking for Children'

12.0 Songs of Winter

MABEL CORRAN (Contralto)  
BRUCE FLEGG (Tenor)

BRUCE FLEGG

Hey, Ho, the Wind and the Rain.....Quilter  
The Winter's Willow.....Vaughan Williams  
Blow, blow, thou Winter Wind.....Quilter

MABEL CORRAN

Sleigh Bells Russian Folk Song, arr. F. Wishaw  
A Legend.....Tchaikovsky  
When Icicles hang by the Wall.....Arne

BRUCE FLEGG

So, the year's done with!.....Ernest Bryson  
Ring out wild Bells.....Edgar Bainton

MABEL CORRAN

St. Nicholas Day.....Easthope Martin  
Rain.....Pearl Curran

12.30 EDWARD O'HENRY

At THE ORGAN of TUSSAUD'S CINEMA  
Time Signal, Greenwich, at 1.0

1.0 Light Music

LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA  
From THE PICCADILLY HOTEL

2.0 Experimental Transmission for the Radio Research Board by the Fultograph Process

2.5-2.30 Gramophone Records

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

4.30 THE PRINCE OF WALES ORCHESTRA  
Conducted by FRANK WESTFIELD

Relayed from THE PRINCE OF WALES PICTURE PLAYHOUSE, LEWISHAM  
Time Signal, Greenwich, at 4.45

5.15 The Children's Hour

'IRENE'S CLUE'

From 'The Princess and the Goblin'

(George MacDonald)

Arranged as a Dialogue Story

Incidental Music played by ERNEST LUSH



JAMES AGATE, the popular dramatic critic, gives another of his talks on 'Plays and the Theatre,' this evening at 7.5.

6.0 Topical Talk

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; LONDON Stock Exchange Report; Fat Stock Prices for Farmers

Time Signal, Greenwich, at 6.30

6.40 The Foundations of Music

BACH'S CHRISTMAS ORATORIO

KATE WINTER (Soprano)

GLADYS RIPLEY (Contralto)

STUART ROBERTSON (Bass)

THE WIRELESS CHORUS

THE B.B.C. ORCHESTRA

Conducted by

STANFORD ROBINSON

(See page 884.)

7.5 'PLAYS AND THE THEATRE'  
Mr. JAMES AGATE

7.25 Talk

7.45 THE WIRELESS MILITARY BAND

Conductor, B. WALTON O'DONNELL

MARGARET BALFOUR (Contralto)

BAND

Overture, The Pearl of Brazil.....David

MARGARET BALFOUR (Contralto)

Feldeinsamkeit (Solitude in the Fields)  
Wir wandelten (We wandered).....Brahms  
Ständchen (Serenade).....

BAND

Hungarian Rhapsody, No. 2.....Liszt

MARGARET BALFOUR

L'Invitation au voyage.....Duparc  
D'une Prison.....Hahn  
Le Crepuscule (Twilight).....Massenet

BAND

Selection, The Pirates of Penzance....Sullivan

MARGARET BALFOUR

Aignisch on the machair (Heb-ridean Song).....arr. 1  
Weaving Song (Hebridean Song) Kennedy Fraser  
A New Year's Song.....Elvira Gambogi

BAND

Valsette, Wood Nymphs.....Eric Coates  
March, The Crusader.....O'Donnell

Time Signal, Greenwich, at 9.

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast; New York Stock Market Report

9.20 TALKS FOR THE NEW YEAR  
A Discussion in the Talks Department

9.40 JACK PAYNE and his B.B.C. DANCE ORCHESTRA  
And an item from THE LONDON PALLADIUM

10.40-12.0 DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

Time Signal, Greenwich, at 11.30



THE MILITARY BAND IN THE BIG NEW STUDIO.

The Wireless Military Band are here seen with their conductor, Walton O'Donnell, in the enormous studio at Big Tree Wharf. They will give a concert this evening at 7.45.



TUESDAY

LONDON PROGRAMMES

December 30

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15 *National Programme*  
11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 **An Instrumental Concert**  
LILLIAN COOPER (Soprano)  
THE NEW HARMONIC TRIO:  
ELEANOR HEINE (Violin)  
KATHLEEN JACOBS (Violoncello)  
JOYCE KADISH (Pianoforte)

1.0 **REGINALD NEW**  
At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM (From Midland Regional)  
Pot-Pourri arranged from the Musical Comedies.  
New  
Minuet (Berenice) ..... Handel  
Ballad, Mona ..... McLean  
Mighty like a Rose ..... Nevin  
The Flight of the Bumble Bee ..... Rimsky-Korsakov  
Selection of Welsh Airs, The Leek .. Myddleton  
Dance Lilt ..... May  
Suite, Americana ..... Thurban

2.0-3.0 **THE MIDLAND STUDIO ORCHESTRA**  
Directed by FRANK CANTRELL (From Midland Regional)  
Overture, Rosamunde ..... Schubert  
The Grasshopper's Dance ..... Buxtehude  
Little Suite ..... Chausson  
Waltz, Hydropaten ..... Guagnoli, arr. Winter  
Selection, Carmen ..... Bizet, arr. Woodhouse  
Egyptian Ballet Music ..... Luigini

4.0 *National Programme*  
5.15 **JACK PAYNE** and his B.B.C. DANCE ORCHESTRA

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

6.40 **THE GERSHOM PARKINGTON QUINTET**  
Selection, The Geisha ..... Jones  
ALICE MOXON (Soprano)  
Cavatine de Leila (Pêcheurs de Perles) ..... Bizet  
Aubade (Roi d'Ys) (The King of Ys) ..... Lalo  
QUINTET  
Lotus Land ..... Cyril Scott  
Canzonetta ..... D'Ambrosio  
Albumblatt (Album Leaf) ..... Wagner

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 **Songs of Winter**  
12.30 **EDWARD O'HENRY**  
At THE ORGAN OF TUSSAUD'S CINEMA

1.0 **LIGHT MUSIC**  
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA  
From THE PICCADILLY HOTEL

2.0 *Experimental Transmission for the Radio Research Board by the Fullograph Process*

2.5-2.30 **Gramophone Records**  
5.15 **THE CHILDREN'S HOUR**

**A PICKWICK PARTY**



A Dickens Dream Fantasy, written by Stanley C. West

Music by Marjorie Broughton  
THE B.B.C. ORCHESTRA and THE WIRELESS CHORUS (Chorus Master, STANFORD ROBINSON)  
Conducted by JOSEPH LEWIS

**THE PROLOGUE**  
Old Dickens Student, Landlord  
**THE DREAM**

- |                    |                   |
|--------------------|-------------------|
| Mr. Weller, Senior | Sairey Gamp       |
| Mr. Winkle         | Betsy Prig        |
| Mr. Tupman         | Oliver Twist      |
| Mr. Snodgrass      | Mantalini         |
| Arabella           | Fagin             |
| Isabella           | Major Bagstock    |
| Emily              | Captain Cuttle    |
| Mr. Wardle         | Florence Dombey   |
| Mr. Jingle         | David Copperfield |
| Mr. Pickwick       | Dora              |
| Sam Weller         | Uriah Heep        |
| Mr. Stiggins       | Micawber          |

Mrs. Micawber

Chorus of Dickens Dogs and Dainty Ducks  
'The Marquis o' Granby' Inn on Christmas Eve

The cast includes George Bellamy, Charles Wingrove, Fred Hayes, Jack Woodgate, Elsie McDermid, Muriel Wilson, Olive Evers, Robert Chignell, Bernard Ansell, Stanley Cooke, Kingsley Lark, Joseph Farrington, Lena Maitland, Gladys Palmer, Harold Reese, Alexander Satner, Elsie Orley, Philip Cuninghame, Elsie Griffin, Frances Bowen.

Produced by HOWARD ROSE

ALICE MOXON  
Obstination (Constancy) ..... Fontenailles  
Serenade ..... Poldowski  
Clair de Lune ..... Szulo  
Voici Noel (Christmas is here) ..... Weckertin

QUINTET  
Bourrée and Gigue ..... German  
La Chasse (The Hunt) ..... Cartier, arr. Kreisler  
I love the Moon ..... Rubens

**LONDON NATIONAL**

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 887)

6.0 **Topical Talk**  
6.15 **'The First News'** and London Stock Exchange Report; Fat Stock Prices for Farmers  
6.40 **The Foundations of Music**  
7.5 **'PLAYS AND THE THEATRE'** Mr. JAMES AGATE  
7.25 **Talk**

7.45 **THE LONDON STRING PLAYERS**  
(Leader, JEAN POUGNET)  
Conducted by HERBERT MENGES

- Six Dances of the seventeenth and eighteenth Century:  
Dance (Dido and Aeneas) ..... Purcell  
Corrente ..... Vivaldi  
Sarabande, Les Sentiments ..... Couperin  
Giga ..... Corelli  
Bourrée ..... Handel  
Hornpipe ..... Handel

HOWARD FRY (Baritone)  
The devout Lover ..... Mauds Valerie White  
Linden Lea ..... Vaughan Williams  
Bonnie George Campbell ..... Keel  
Kitty, my Love, will you marry me? arr. Hughes

LONDON STRING PLAYERS  
Waltz, Interludium in modo antico; Orientale Glazounov  
(Note on page 870)

HOWARD FRY  
When the King went forth to War ..... Koehnemann  
O Mistress mine ..... Quilter  
He that loves a rosy Cheek ..... Benson  
The pretty Creature ..... arr. Lane Wilson

LONDON STRING PLAYERS  
Mock Morris ..... Grainger  
Tune from County Derry ..... Grainger  
Handel in the Strand ..... Grainger

8.55 **Regional News**

9.0 **'A Pickwick Party'**  
A Dickens Dream Fantasy  
Written by STANLEY C. WEST  
Music by MARJORIE BROUGHTON  
(See centre of page)

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

10.30-12.0 **DANCE MUSIC**  
JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

12.0-12.30 a.m. Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

7.45 **THE WIRELESS MILITARY BAND**  
Conductor, B. WALTON O'DONNELL  
MARGARET BALFOUR (Contralto)

9.0 **'The Second News'**  
9.15 **New York Stock Market Report**  
9.20 **Talk**

9.40-10.40 **JACK PAYNE** and his B.B.C. DANCE ORCHESTRA  
And an Item from **THE LONDON PALLADIUM**

12.0-12.30 a.m. Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)



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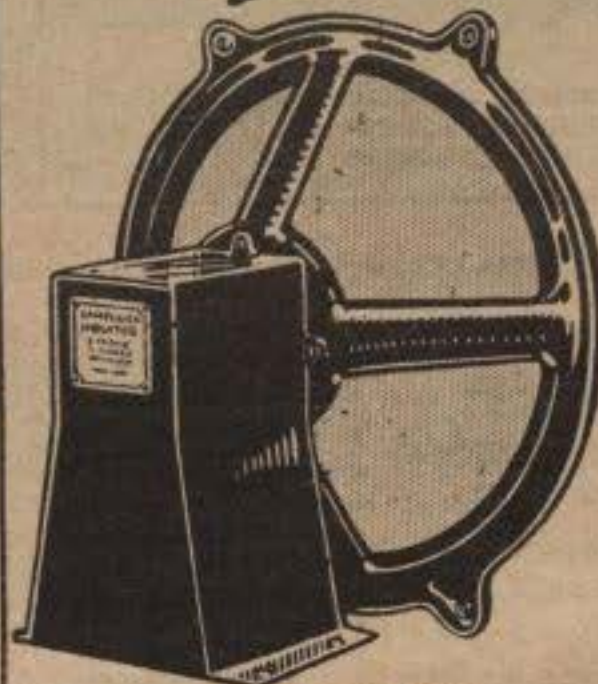
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TUESDAY



December 30

# MIDLAND REGIONAL

626 k/cs (479.2 m.)

12.0 London Regional Programme

1.0 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM  
Pot-pourri arranged from the Musical Comedies  
*New*  
Minuet (Berenice).....Handel  
Ballad, Mona.....McLean  
Mighty like a Rose.....Nevin  
The Flight of the Bumble Bee.....Binsky-Korsakov  
Selection of Welsh Airs, The Leek... Myddleton  
Dance Lits.... May  
Suite, Americana  
*Thurban*

2.0-3.0 THE MIDLAND STUDIO ORCHESTRA  
Directed by FRANK CANTELL

Overture, Rosamunde  
*Schubert*  
The Grasshopper's Dance...Bucalossi  
Little Suite  
*Chausmann*  
Waltz, Hydropaten  
*Gungl, arr. Winter*  
Selection, Carmen  
*Bizet, arr. Woodhouse*  
Egyptian Ballet Music  
*Luigini*

5.15 The Children's Hour  
A Programme of Requests

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 An Orchestral Concert

THE CITY OF BIRMINGHAM ORCHESTRA  
Conducted by LESLIE HEWARD

JOHN BUCKLEY (Baritone)  
PAUL BEARD (Violin)

ORCHESTRA  
Overture, The Seraglio.....Mozart  
JOHN BUCKLEY and Orchestra  
Aria, Eri tu (It is thou) (The Masked Ball)  
*Verdi*  
PAUL BEARD and Orchestra  
Violin Concerto in G Minor.....Max Bruch

7.25 JOHN BUCKLEY

The Lads in their Hundreds.....Somervell  
Mally O!.....Herbert Howells  
Why so pale and wan?.....Parry  
Over the Mountains.....arr. Quilter

ORCHESTRA  
A Carol Symphony.....Hely-Hutchinson

8.0 PAUL BEARD

Indian Lament.....Dvorak, arr. Kreisler  
Hebrew Lullaby.....Achron, arr. Auer  
Malaguena (Spanish Dance) Albeniz, arr. Kreisler

ORCHESTRA

Fantasy, Romeo and Juliet.....Tchaikovsky

8.30 'Come, Pipe a Song'

THE MIDLAND STUDIO CHORUS  
Under the Direction of NIGEL DALLAWAY



JOHN BUCKLEY (baritone) is a soloist in the Orchestral Concert from the Midland Studio this evening at 6.40.

8.55 Midland News

9.0 'A Pickwick Party'

(London Regional Programme)

A Dickens Dream Fantasy

Written by STANLEY C. WEST

Music by MARJORIE BROUGHTON

THE B.B.C. ORCHESTRA

and THE WIRELESS CHORUS

(Chorus Master, STANFORD ROBINSON)

Conducted by JOSEPH LEWIS

The Prologue

Old Dickens Student Landlord

The Dream

Mr. Weller, Senior	Sairey Gamp
Mr. Winkle	Betsy Prig
Mr. Tupman	Oliver Twist
Mr. Snodgrass	Mantalini
Arabella	Fagln
Isabella	Major Bagstock
Emily	Captain Cuttle
Mr. Wardle	Florence Dombey
Mr. Jingle	David Copperfield
Mr. Pickwick	Dora
Sam Weller	Uriah Heep
Mr. Stiggins	Micawber

Mrs. Micawber

Chorus of Dickens Dogs and Dainty Ducks

'The Marquis of Granby' Inn on Christmas Eve

Produced by HOWARD ROSS

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

## WESTERN REGION

CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

'THE BROWN BIRD'  
A Fairy Pantomime, by DOROTHY EAVES  
Music by MAI JONES

6.0 The Rev. E. EBRARD REES: 'Welsh New Year Customs'

6.15 National Programme

7.5 EGWYL GYMRAEG

A WELSH INTERLUDE  
(From Swansea)  
'Pyncliau'r Dydd Yng Nghymru'  
Gan

Yr Athro E. ERNEST HUGHES  
'Current Topics in Welsh'  
A Review, in Welsh,  
by  
Professor E. ERNEST HUGHES

7.25 National Programme

7.45 A WEST COUNTRY VARIETY PROGRAMME

AUDREY PIGGOTT (Violoncello)  
VERA CLARKE (Soprano) in light songs  
Music by HUGH FROSSARD  
Lyrics by VERA CLARKE

HEDLEY GOODALL in Dickensian Personalities  
TARRANT BAILEY, JNR. (Banjo and Saxophone)

'MURDER ON MENDIP'  
A Melodrama in One Act  
by  
FROMM TYLER

The Visitor.....EDWARD CRAVEN  
Claverdon, the Butler.....TOM JONES  
The Host.....ROGER DEEPING  
C. POWELL-EASTBURY and MARJORIE BOWYA (Entertainers with a Violin and Piano)

9.0 National Programme

9.15 West Regional News

9.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0-2.30 National Programme

4.0 National Programme

5.15 West Regional Programme

6.15 National Programme

7.5 EGWYL GYMRAEG  
(A WELSH INTERLUDE)  
(West Regional Programme)  
(Continued on opposite page)



December 30 TUESDAY  
WESTERN REGION

(Swansea Continued)

- 7.25 National Programme
- 8.15 West Regional News
- 9.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 National Programme
- 4.0 National Programme
- 5.15 THE CHILDREN'S HOUR  
A Visit to the Zoo  
Our Special interest today being  
'Birds and Insects in Winter'  
(A. C. Stockwell)  
Given by LOUIE STOCKWELL
- 6.0 National Programme
- 7.5 Mr. WALTER P. WEEKES: 'The Old Songs of Devon'—IV, with illustration by VICTOR MADDOCK (Baritone)
- 7.25 National Programme
- 9.15 Local News
- 9.20-12.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 National Programme
- 4.0-12.0 National Programme

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0:—Gramophone Records. 1.15-2.0:—The Manchester Tuesday Midday Society's Concert, relayed from the Houldsworth Hall, Manchester. The Jacobethan Singers. 4.0:—An Afternoon Concert. The Northern Wireless Orchestra: Overture, Zerlina (Auber); By the sleepy Lagoon (Eric Coates); Nancy Watson and Violet Lythgoe (Duets on two pianos); Invitation to the Dance (Weber, arr. Corder). Orchestra: Suite, Mignonette, for two Flutes and Strings (Sibelius). Nancy Watson and Violet Lythgoe: The Bee's Wedding (Mendelssohn, arr. Corder); Waltz in D Flat (Chopin, arr. Corder); Tourbillon (Mélan-Guérin). Orchestra: Selection, Meyerbeeriana (Seidel); March, The Raw Recruit (Rush-ton, Meyerbeeriana (Seidel)); March, The Raw Recruit (Rush-ton). 5.15:—The Children's Hour. 6.0:—Mr John Wardle: 'Poetry of the Old Year and the New.' 6.15:—National Programme. 7.5:—Mr. Gordon Phillips ('Ludo' of the Manchester Guardian?); 'Its Purple Past: Light Relief in 1930.' 7.25:—National Programme. 7.45:—A Light Symphony Concert. The Northern Wireless Orchestra, conducted by T. H. Morrison (Leader, John Bridge): Overture, Di Ballo (The Ball) (Sullivan). Charles Collier (Solo Harp) and Orchestra: Fantasy (Theodore Dubois). Orchestra: Symphony No. 1 in C, Op. 51 (Allegro; Largo; Rondo; Allegro) (Beethoven). Charles Collier: Courant, Passacaglia (Harlel, arr. Magistretti); Gavotte (Bach, arr. Magistretti). Orchestra: 2nd Suite, The Wand of Youth (Elgar). 9.0:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 10.40-12.0:—Dance Music. Bertini's Dance Band, relayed from the Empress Ballroom, The Winter Gardens, Blackpool.

'STEEP HOLM'S' NOTES ON FORTHCOMING PROGRAMMES.

SMUGGLING TALES OF GOWER

A New Series of Talks for West Regional Listeners—Concert by the Swansea University Musical Society—Another Play Relay from Bristol—The University Outlook in South Wales—Dance Music from Porthcawl.

Instrumental and Choral Music.

THE Swansea University Musical Society is giving a programme of instrumental and choral music for West Regional listeners on Tuesday, January 6, from 7.45 to 8 p.m., and from 8.30 to 9 p.m. Since its formation, this society has endeavoured to foster music in the College, and the success of its work is steadily increasing. In addition to holding informal student concerts, programmes of chamber music are also given at regular intervals, and the flourishing condition of the society this session prompts the hope that in the near future it will accomplish its aim, which is to establish a Chair of Music, and so to bring Swansea University before the public as a musical college. The chairman of the society, Mr. Reginald Passmore, will contribute violin solos to the programme on January 6.

Concert for the Blind.

EVERY year the Marchioness of Bute gives an entertainment for blind and disabled soldiers and blind workers, and this year the event takes place at the City Hall, Cardiff, on Saturday, January 10. The artists taking part are Lilian Keyes, Leslie Weston, Dorothy McBlain, Clapham and Dwyer, and the West Regional Octet. Arrangements have been made to relay part of the concert to West Regional listeners from 3.0 to 4.45 p.m.

A Popular Dance Band.

DANCE Music by the Esplanade Hotel Dance Band will be relayed from the Esplanade Hotel, Porthcawl, at 4.45 and 7.30 p.m. on Saturday, January 10. This dance band is extremely popular with listeners.



Jack Thomas

THE ESPLANADE HOTEL DANCE BAND, who will broadcast on January 10.

Cornered Poets.

THE FIRELIGHTERS, from the volume 'Cornered Poets,' by Laurence Housman, will be relayed from the Little Theatre, Bristol, for broadcast to West Regional listeners, on Friday, January 9. Since its foundation, in 1923, Bristol's Little Theatre has produced a fresh play every week, as it originally set out to do, thus giving Bristolians an opportunity of seeing a large number of good plays presented by professional players.

Talks from the University.

PROFESSOR T. H. ROBINSON, Dean of the Faculty of Arts at the University College of South Wales and Monmouthshire, is to speak on 'The University Outlook' to West Regional listeners on Tuesday, January 6, at 6.0 p.m. Another talk from the University—the first of three in Welsh, by Professor W. J. Gruffydd—on 'Some Representative Poets of the Nineteenth Century,' will be heard on Wednesday, January 7, at 6.0 p.m. The first poet to be dealt with will be Eben Fardd.

The Chief Smuggler of Gower.

MR. A. R. DAWSON is to return to the Cardiff microphone at 7 p.m. on Saturday, January 10, to begin a new series of talks for West Regional listeners, entitled 'Olden Times in Wales.' The subject chosen for his first talk is very thrilling, namely, 'The Chief Smuggler of Gower.' Mr. Dawson has made a special study of the smuggling activities which went on in South Wales at the end of the eighteenth and the beginning of the nineteenth centuries, when little casks were surreptitiously landed on every beach in Great Britain. The story of the Chief Smuggler of Gower is bound up with that of the greatest receiving house for contraband goods in South Wales. Mr. Dawson will relate all kinds of thrilling incidents, such as the cutter landing the goods, the lending of horses by the farmers, and the first attempt to raid the farmhouse, together with exciting episodes of blackened faces at windows, the threats from the smugglers and Revenue men rolling in the mud.

(Continued on page 907.)



WEDNESDAY

DAVENTRY

December 31

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; Shipping Forecast

10.45-11.0 Miss IDA TODD: 'Inexpensive Fancy Dress'

12.0 Gramophone Records  
*Time Signal, Greenwich, at 1.0*

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

2.0-2.30 Sullivan's Songs  
GWLADYS NEWTH (*Soprano*)  
JAMES HOWELL (*Baritone*)

3.30 A Symphony Concert  
Relayed from THE PAVILION, BOURNEMOUTH  
(From Bournemouth)  
THE BOURNEMOUTH SYMPHONY ORCHESTRA  
Conductor, Sir DAN GODFREY  
Violin Concerto in E .....Bach  
Allegro; Adagio; Allegro assai  
(Violin, ANGEL GRANDE)  
English Dance for Orchestra and Organ ..... Grainger  
(Organ, PHILIP DORE)  
(Note on page 870)  
Intermezzo Concertante for Violin and Orchestra, Pathways of the Moon ..... Herbert Bedford  
(Violin, ANGEL GRANDE)  
(Conducted by THE COMPOSER)  
Symphony (No. 5) in C Minor  
Beethoven  
Allegro; Andante; Allegro; Presto  
*Time Signal, Greenwich, at 4.45*

4.45 REGINALD NEW  
At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM  
Selection of Scots Airs, The Thistle... Myddleton  
A Trossack Lane ..... Reeves  
Three Dances, Nell Gwyn ..... German

5.15 The Children's Hour  
'The Family' have been invited to make known their Resolutions for the New Year

6.0 Mr. HERBERT MORRISON, M.P., Minister of Transport: 'The Road Traffic Act'

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN. London Stock Exchange Report; Fat Stock Prices for Farmers  
*Time Signal, Greenwich, at 6.30*

7.25 Mr. WALTER DEXTER: 'Dickens's London'

7.45 Vaudeville  
AMOS 'N' ANDY  
The Famous American Broadcast Artists  
ALEC MCGILL and GWEN VAUGHAN  
The Cheerful Chatterers  
EDGAR FAIRCHILD and ROBERT LINDHOLM  
The Famous Duo Pianists  
TWO PAIRS  
CLAUDE HULBERT and ENID TREVOR  
PAUL ENGLAND and PAT PATERSON  
JACK PAYNE and his B.B.C. DANCE ORCHESTRA  
*Time Signal, Greenwich, at 9.0*

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

9.15 Shipping Forecast; New York Stock Market Report

9.20 Commander STEPHEN KING-HALL: 'Events of the Year 1930'

9.35 An Orchestral Concert  
Music of EDWARD GERMAN  
THE B.B.C. ORCHESTRA  
Conducted by JOSEPH LEWIS  
Prelude, Romeo and Juliet  
DORIS VANE (*Soprano*)  
Bird of Blue  
Who'll buy my Lavender?  
ORCHESTRA  
March Rhapsody on Original Themes  
DORIS VANE  
Sea Lullaby  
Daffodils a-blowing  
Love the Pedlar  
ORCHESTRA  
Valse Gracieuse  
Winter (The Seasons)

10.30 DANCE MUSIC  
BILLY COTTON and his BAND, from CIRO'S CLUB

11.10-12.20 'Year Out—Year In'  
A Dramatic Retrospect—An Epilogue—and Prospect  
Including a Message from the Most Reverend and Rt. Hon. COSMO GORDON LANG, G.C.V.O., D.D., THE LORD ARCHBISHOP OF CANTERBURY  
(See centre of page)  
*Time Signal, Greenwich, at 11.30*

6.40 The Foundations of Music  
BACH'S CHRISTMAS ORATORIO  
ISOBEL BAILLIE (*Soprano*)  
GLADYS RIPLEY (*Contralto*)  
EDWARD REACH (*Tenor*)  
STUART ROBERTSON (*Bass*)  
THE WIRELESS CHORUS  
THE B.B.C. ORCHESTRA  
Conducted by STANFORD ROBINSON  
(See page 884)

7.5 The Rt. Hon. Lord PONSONBY: 'Casual Observations'



# December 31 LONDON PROGRAMMES WEDNESDAY

## LONDON REGIONAL (356.3 m.)

842 kc/s

10.15 *National Programme*  
11.0-11.30 Experimental Television Transmission  
by the Baird Process  
(356.3 m. Vision; 261.3 m. Sound)

12.0 **Organ Recital**  
By WALTER VALE  
Relayed from ALL SAINTS', MARGARET STREET  
JOYCE NEWTON (Soprano)  
WALTER VALE  
Choral Preludes:  
Was Gott tut, das ist wohlgetan  
Von Himmel hoch, da kommt  
ich her  
Herr Jesu Christ, ich weiss  
gar wohl  
JOYCE NEWTON  
Nachtigall (Nightingale)  
Nein, junger Herr (Nay, young Sir)  
Der Rauch (Smoke)  
Er ist's ('Tis he)  
WALTER VALE  
Sonata, No. 9, in B Flat Minor, Op. 142  
Movements 1 and 2: Prelude—Romance  
JOYCE NEWTON  
Du bist so jung (Thou art so young)  
Die Forelle (The Trout)  
Am Sonntag Morgen (On Sunday Morning)  
All mein Gedanken (All my Thought)  
WALTER VALE  
Sonata, No. 9, in B Flat Minor  
Last Movement: Fantasy and Fugue

1.0 Gramophone Records  
1.30 **THE MIDLAND STUDIO ORCHESTRA**  
Directed by FRANK CANTELL  
(From Midland Regional)  
Fantasy on Russian Melodies  
DAISY NEAL (Contralto)  
The Ships of Arcady  
A Blackbird singing  
In Haven (Sea Pictures)  
ORCHESTRA  
La Paloma (The Dove)  
Scent of Roses

WALLY HAMPSON (Violin)  
Spanish Dance  
Malaguena  
ORCHESTRA  
Waltz, Casino Dances  
DAISY NEAL  
Arise, O Sun  
Love, the Jester  
My Heart's Desires  
ORCHESTRA  
Three Dances (Tom Jones)  
WALLY HAMPSON  
Minuet (Berenice)  
Canzonetta  
Allemande (1700-1750)  
ORCHESTRA  
Songs of Italy

3.0-4.0 **Presidential Address**  
'THE WORTH OF SCIENCE'  
By Sir RICHARD GREGORY, D.Sc., LL.D.  
At the NINETEENTH  
CONFERENCE OF THE EDUCATIONAL ASSOCIATIONS  
Relayed from UNIVERSITY COLLEGE

4.45 *National Programme*  
5.15 **JACK KERR**  
AND HIS  
**DANCE BAND**  
From TONY'S BALLROOM, BIRMINGHAM

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

6.40 **A Brass Band Concert**  
(From Manchester)  
HORDEN COLLIERY PRIZE BAND  
Conducted by J. FOSTER  
THE K.R.A.F.T. OCTET  
BAND  
Selection, Iolanthe

OCTET  
Part Song: Come to the Fair  
American Plantation Song, Honey, I want yer  
now  
Negro Spiritual, Heav'n, Heav'n  
BAND  
Waltz, Birds of Paradise  
Trombone Solo, Firefly  
OCTET  
American Plantation Songs:  
Kentucky Babe  
The Dixie Kid  
Little Cotton Dolly  
BAND  
Cornet Duet, Dot and Carrie  
Selection, The Mastersingers

8.0 Talk  
8.30 Regional News

8.35 **A Mozart Programme**  
EVELINE STEVENSON (Soprano)  
ROBERT MURCHIE (Flute)  
SIDONIE GOOSSENS (Harp)  
THE B.B.C. ORCHESTRA  
Conducted by HYAM GREENBAUM  
Overture, The Seraglio  
Aria, Voi che sapete (Ye who know)  
ROBERT MURCHIE, SIDONIE GOOSSENS, and  
Orchestra  
Concerto (K.299)  
Allegro; Andantino; Rondo; Allegro  
(Note on page 870)

EVELINE STEVENSON  
Voti alla Primavera  
La Visione  
Un Moto di Gioia  
ORCHESTRA  
Symphony, in D (The Haffner)  
Allegro; Andante; Minuetto; Presto

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

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

10.30 *National Programme*

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

12.0-12.20 *National Programme*

11.0-11.30 Experimental Television Transmission  
by the Baird Process  
(356.3 m. Vision; 261.3 m. Sound)

12.0 Gramophone Records  
1.0 **LIGHT MUSIC**  
FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECK  
From THE RESTAURANT FRASCATI  
2.0-2.30 Sullivan's Songs  
GWLADYS NEWTH (Soprano)  
JAMES HOWELL (Baritone)  
3.30-4.45 **A SYMPHONY CONCERT**  
Relayed from THE PAVILION, BOURNEMOUTH,  
(From Bournemouth)  
5.15 **THE CHILDREN'S HOUR**  
6.0 Mr. HERBERT MORRISON M.P., Minister of  
Transport: 'The Road Traffic Act'

### LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme  
on page 892)

6.15 'The First News'  
and  
London Stock Exchange Report; Fat Stock  
Prices for Farmers

6.40 The Foundations of Music  
BACH'S CHRISTMAS ORATORIO

7.5 The Rt. Hon. Lord PONSONBY:  
'Casual Observations'

7.25 Mr. WALTER DEXTER: 'Dickens's London'

7.45 **Vaudeville**

9.0 'The Second News'

9.15 New York Stock Market Report

9.20 Commander STEPHEN KING-HALL  
'Events of the Year 1930'

9.35 **An Orchestral Concert**  
Music of Edward German  
DORIS VANE (Soprano)  
THE B.B.C. ORCHESTRA  
Conducted by JOSEPH LEWIS

10.30 **DANCE MUSIC**  
BILLY COTTON and his BAND, from CIRO'S CLUB

11.10-12.20 'Year Out—Year In'  
A Dramatic Retrospect



THE CHORALS OF THE BACH  
CANTATAS

(Continued from page 869.)

No elaborate dissertation, therefore, is needed to explain why the Choral forthwith found its way into the Cantata, which, in the same pregnant period, was admitted to the service of the Lutheran Church. Historically, as the word declares, the Cantata was Italian, and reached Germany with the characteristics the Italian pioneers of the New Music had conferred on it. Bach, as we infer from his scores, was attracted in his early years to another model; had he persisted in his preference, the Motet-Cantata might have established itself as an art-form peculiarly German and impressive. In fact, he did not; for, as we have them in his maturer preference, his Cantatas can be defined, in language I have used elsewhere, as 'the offspring of the German Motet mated with the Italian tradition.' In other words, the hymn-book (that is, the Choral) added itself confidently to the new vehicle of public worship. But it did more than introduce a new ingredient: it prescribed the position of the Cantata in the congregational ritual, and imposed on it a particular character. For, while early usage had allotted to each Sunday certain hymns as specially appropriate to the Gospel for the Day—the so-called 'de tempore Lieder'—particular significance attached to the space between the Gospel and the Sermon which followed and expounded it, seeing that the Lutheran liturgy, so closely co-ordinated, required whatever was sung at that point to form a nexus between the two. Here, therefore, was the position into which the Cantata naturally inserted itself as a musical commentary on the Gospel, in which seasonal hymns were utilized to assist the exposition.

Bach's Cantatas fulfilled this purpose with the keenness of one deeply interested in theological dialectic. But their Chorals afforded a more intimate medium for his devout purpose. It is probable that their stanzas were his own selection, and so register his reaction to the thoughts his texts suggested. Listened to with that conjecture behind them, they acquire fresh significance and interest, for they interpret to us the soul of one who was at once a supreme artist and a devout Christian.

D. SANFORD TERRY.

SOME UNUSUAL SEEDS

IN a recent talk the Rev. W. R. Johnson gave a list of various uncommon plants to be found in most catalogues, and which can be grown quite easily from seed. As many listeners have asked for the names of these plants, they are given below:—

- Limnanthes Douglasi; Helianthemum; Cistus; Arnebia Cornuta; Echioides; Myosotidum (Chatham Island Forget-Me-Not); Mandevilla; Edwardsia Tetraptera; Red Tricuspidaria or Crinodendron; Judas Tree; Davidia; Campanula; Dianthus; Primula; Viola; Cyclamen; Neapolitanum; Ionopsidium Acaule; Calvary Clover; Geranium Species; Stylophorum Diphylum; Phacelias; Blue Anagallis; Nemophila; Cynoglossum Amabile; Commelina Celestis; Alstroemeria; Sparaxis Fulcherrima; Tigridia; Scilla Peruviana; Kniphofia; Peony; Erumurus; Anomatheca Cruenta; Lilium Philippianum Formosanum; Lilium Regale; Watsonia; Gladiolus; Lachenalia; Ixia; Aloe; Podalyrias; Leucadendron Argenteum.

WEDNESDAY December 31  
626 kc/s (479.2 m.)  
MIDLAND REGIONAL

12.0 London Regional Programme

1.30 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

Fantasy on Russian Melodies .. Krein, arr. Lotter

DAISY NEAL (Contralto)

The Ships of Arcady ..... } Michael Head  
A Blackbird Singing ..... }  
In Haven (Sea Pictures) ..... Elgar

ORCHESTRA

La Paloma (The Dove) ..... } Yradier  
Scent of Roses ..... }

6.40 A Request Programme

THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

Selection, I Pagliacci .... Leoncavallo, arr. Tavan

MAURICE MILBOURN (Tenor)

What thing is Love? ..... Bartlet  
Weep you no more ..... Dowland  
Whither runneth my Sweet- } arr.  
heart? ..... Bartlet } Keel  
Her rosie Cheekes ..... Campion  
What if I speede? ..... Jones

ORCHESTRA

Violin Song (Tina) ..... Rubens

7.10 EDNA WILLOUGHBY  
(Pianoforte)

Rhapsody in B Minor .. } Brahms  
Rhapsody in G Minor .. }

MAURICE MILBOURN

Bonnie George Campbell  
arr. Keel

Come to me in my Dreams  
Frank Bridge

The Knight's Song Martin Shaw

ORCHESTRA

Pot Pourri, Melodious Memories  
Finck

7.46 EDNA WILLOUGHBY

L'Alouette (The Lark)  
Glinka, arr. Balakirev

March, Jig  
Stanford, arr. Grainger

ORCHESTRA

The Voice of the Bells ..... Luigini

8.0 London Regional Programme

8.30 Midland News

8.35 London Regional Programme

9.45 DANCE MUSIC

JACK KERR and his BAND, relayed from  
TONY'S BALLROOM, BIRMINGHAM

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

10.30 Experimental Transmission for the Radio Re-  
search Board by the Fultograph Process

10.35 New Year Eve's Party

Relayed from PATTISON'S RESTAURANT,  
BIRMINGHAM

PATTISON'S SALON ORCHESTRA

Under the direction of NORRIS STANLEY

HARRY SENNETT (Tenor)

PATRICIA ROSSBOROUGH (Syncopated Pianisms)  
MASON and ARMES (Entertainers with a Piano)

11.10-12.20 National Programme

2.5 WALLY HAMPSON (Violin)

Spanish Dance ..... } Sarasate  
Malaguena ..... }

ORCHESTRA

Waltz, Casino Dances ..... Gungl

DAISY NEAL

Arise, O Sun ..... Maude Craske Day  
Love the Jester ..... Phillips  
My Heart's Desires ..... Robinson

ORCHESTRA

Three Dances (Tom Jones) ..... German

2.40-3.0 WALLY HAMPSON

Minuet (Berenice) ..... Handel, arr. Moffat  
Canzonetta ..... Godard  
Allemaude (1700-1750) ..... Mascitti, arr. Elman

ORCHESTRA

Songs of Italy ..... Lohr

5.15 The Children's Hour

'A New Year's Dawning,' a Story, by FRANCES  
PEARMAN, with Incidental Songs by HAROLD  
CASEY (Baritone)

THE EARL SHILTON HANDBELL RINGERS

PATRICIA ROSSBOROUGH and a Piano

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN



HARRY SENNETT (left) sings and NORRIS STANLEY (right) conducts the orchestra in the New Year's Eve Party relayed from Pattison's Restaurant, Birmingham, tonight at 10.35.



# December 31 CARDIFF WEDNESDAY

968 kc/s (309.9 m.)

## WESTERN REGION

10.15 THE DAILY SERVICE  
 10.30-11.0 National Programme  
 1.15 A Symphony Concert  
 Relayed from THE NATIONAL MUSEUM OF WALES  
 NATIONAL ORCHESTRA OF WALES  
 (Cerddorfa Genedlaethol Cymru)  
 (Leader, LOUIS LEVITUS)  
 Conducted by WARWICK BRAITHWAITE  
 Concerto Grosso (Christmas) ..... Corelli  
 Three Bavarian Dances ..... Elgar  
 Symphony No. 6 (Pathétique) .. Tchaikovsky  
 (2nd and 3rd movements)

2.0-2.30 National Programme  
 3.30 NATIONAL ORCHESTRA OF WALES  
 (Cerddorfa Genedlaethol Cymru)  
 (Leader, LOUIS LEVITUS)  
 Conducted by WARWICK BRAITHWAITE  
 Overture, Ruy Blas ..... Mendelssohn  
 Suite, Casse-Noisette (Nut-Cracker) ..... Tchaikovsky  
 BEN MORGAN (Tenor) and Orchestra  
 Onaway, awake ..... Coleridge-Taylor  
 THE ORCHESTRA  
 Selection, Tom Jones ..... German  
 BEN MORGAN  
 She is all so slight ..... May Brahe  
 When Lovers meet again ..... Parry  
 Flowers of Forgetfulness ..... Cadman  
 THE ORCHESTRA  
 Hungarian Rhapsody No. 2 ..... Liszt

4.45 National Programme  
 5.15 THE CHILDREN'S HOUR  
 THE WEST REGIONAL TRIO  
 6.0 National Programme  
 9.15 West Regional News  
 9.20 National Programme

9.35 PANTOMIMES OF THE PAST  
 This programme will be unblushingly sentimental, but pre-war sentimentality had a great deal of vigour, and its optimism is infectious.  
 PHYLLIS SCOTT (Soprano)  
 JOHN RORKE (Baritone)  
 THE LOCKIER STRING ORCHESTRA  
 Conducted by HAROLD BERNARD  
 Relayed from  
 THE BRISTOL MUSICAL CLUB, BRISTOL  
 10.35-12.20 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE  
 10.30-11.0 National Programme  
 1.15 West Regional Programme

2.0-2.30 National Programme  
 3.30 National Programme  
 5.15 West Regional Programme  
 6.0 National Programme  
 9.15 West Regional News  
 9.20-12.20 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE  
 10.30-11.0 National Programme  
 3.30 National Programme  
 5.15 THE CHILDREN'S HOUR  
 Byways to the  
 'ROAD OF LOOKING FORWARD'  
 6.0 National Programme  
 9.15 Local News and Mid-week Sports Bulletin  
 9.20-12.20 National Programme

### BOURNEMOUTH.

10.15 THE DAILY SERVICE  
 10.30-11.0 National Programme  
 3.30-12.20 National Programme

### MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 3.30:—National Programme. 5.15:—The Children's Hour. Favourites of 1930 chosen by the children. 6.0:—National Programme. 7.45:—'Over our Shoulders.' A Programme of 'Reminiscences of 1930. The Northern Wireless Orchestra, conducted by T. H. Morrison (Leader, John Bridge): Water Music (Handel, arr. Harty) (Handel Programme, February 23); Fantasy, The Three Bears (Eric Coates) (Charmed Magic Casements, March 3); Overture, The Boatman's Mate (Ethel Smyth) (Women Composers, May 14). The Northern Wireless Choir (Choir Master, S. H. Whittaker) and Orchestra: Epilogue to The Pied Piper of Hamelin (Parry) (August 31). Orchestra: Tone Poem, Utava (The Moldau) (Smetana) (Buxton Musical Festival, September 12). A Visit to a Circus (On Both Sides of the Ring, October 3). Orchestra and Chorus: News from Whydah (Balfour Gardiner) (October 26). The Prologue, 'The Partners,' a play by Vincent Douglas (October 28). Jimmie Elliott (Animal Music) (November 8). Excerpts from Revues. John Woods Smith and Revue Chorus: Be Mary Ellen (Castling and Haynes) (November 18). Doris Gambell and Walter Jones: Somebody mighty like you (Ward) (December 13). J. Woods Smith and Chorus: You die if you worry (Hargreaves) (December 13). Walter Jones and Chorus: Cheer Up and Smile (Conrad) (December 13). 9.0:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 9.35:—A Programme of National Airs. The Northern Wireless Orchestra. The Walter Jones Quartet: Charles Cresswell, W. B. MacMillan, W. E. Trist, Walter Jones. 10.30-12.20:—National Programme.

Christmas  
 Eve brings

Player's  
 please



Flat Pocket Tin  
 50 for 2/6

Also Blue Tins Containing  
 100 for 4/10  
 150 for 7/3

It's the Tobacco  
 that Counts



THURSDAY

DAVENTRY

193 kc/s (1,554.4 m.)

January 1

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; Shipping Forecast

10.45-11.0 Miss BARBARA CARTLAND: 'What you wish for 1931'

12.0 EDWARD O'HENRY  
At THE ORGAN of TUSSAUD'S CINEMA  
*Time Signal, Greenwich, at 1.0*

1.0 A Concert  
MYRA DRUMMOND (Soprano)  
THE NANCY PHILLIPS QUARTET

2.0-2.30 Gramophone Records

3.0 EVENSONG  
From WESTMINSTER ABBEY

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

4.30 Light Music  
THE GROSVENOR HOUSE ORCHESTRA  
Directed by JOSEPH MEEUS  
From GROSVENOR HOUSE  
*Time Signal, Greenwich, at 4.45*

5.15 The Children's Hour  
Handbells, rung by NELLIE NORWAY  
'Feathers,' another Gnome Story (Mabel Marlowe)  
'Stolen Cattle,' a further story of 'Tails-Up Ranch' (Derek McCulloch)

6.0 Mr. V. C. CLINTON BADDELEY  
Readings from the English Essayists—I

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN. Market Prices for Farmers  
*Time Signal, Greenwich, at 6.30*

6.40 The Foundations of Music  
BACH'S CHRISTMAS ORATORIO  
ISOBEL BAILLIE (Soprano)  
ERIC GREENE (Tenor)  
STUART ROBERTSON (Bass)  
THE WIRELESS CHORUS  
THE B.B.C. ORCHESTRA  
Conducted by STANFORD ROBINSON  
*(See page 884.)*

7.5 'NEW NOVELS'  
By Mr. MICHAEL SADLER

7.25 Talk

7.45 An Orchestral Concert  
NORA GRUHN (Soprano)  
THE B.B.C. ORCHESTRA  
Conducted by JOSEPH LEWIS

Overture, Oberon ..... Weber  
NORA GRUHN and Orchestra

Il Bacio (The Kiss) ..... Arditi  
Waltz Song (Tom Jones) ..... German

ORCHESTRA  
Waltz, The Blue Danube ..... Johann Strauss

NORA GRUHN  
In the Woods ..... Harold Austin  
Don't come in, Sir, please ..... Cyril Scott  
The Letter ..... Elvira Gambogi  
Spring is at the Door ..... Quilter  
Song of the Blackbird ..... Quilter

ORCHESTRA  
Dance of the Hours (La Gioconda) .. Ponchielli

8.25 BILLY MAYERL  
(The Popular Syncopated Pianist and Composer in More Serious Vein)

BILLY MAYERL with Orchestra  
First Movement Pianoforte Concerto .... Grieg

ORCHESTRA, conducted by BILLY MAYERL  
Suite, Pastoral Sketches ..... Mayerl

BILLY MAYERL (Solo Pianoforte)  
Marigold ..... Mayerl  
Improvisation from his Music to the Musical Comedy, Nippy ..... Mayerl  
*Time Signal, Greenwich, at 9.0*

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

9.15 Shipping Forecast

9.20 Mr. JAMES STEPHENS: 'It is beginning all over again'

9.35 A Recital  
DALE SMITH (Baritone)  
CEDRIC SHARPE (Violoncello)  
POUSHNOFF (Pianoforte)

POUSHNOFF  
Barcarolle ..... Rachmaninov  
Rhapsody in E Flat ..... Brahms

DALE SMITH  
Since first I saw your Face .. Ford, arr. Adlington  
Whither runneth my Sweetheart? .. Bartlett, arr. Keel  
Have you seen but a whyte Lillie grow? .. Anon., arr. Dolmetsch

CEDRIC SHARPE  
Bourrée ..... Bach } arr. Cedric Sharpe  
Menuet ..... Beethoven }

POUSHNOFF  
Fantasy in F Minor ..... Chopin

DALE SMITH  
It was a Lover and his Lass .. Morley, arr. Keel  
I'll sail upon the Dog Star .. Purcell, arr. Diack  
Farewell ..... arr. Moffat

CEDRIC SHARPE  
Elegy ..... Königsberger  
Valse Viennoise .... Poldini, arr. W. H. Squire

10.30-12.0 DANCE MUSIC  
JACK PAYNE and his B.B.C. DANCE ORCHESTRA  
*Time Signal, Greenwich, at 11.30*

*During the Dance Music tonight prominence will be given to the latest dance band music by British composers*

12.0-12.5 Experimental Transmission for the Radio Research Board by the Fullograph Process



BILLY MAYERL (left), well known as a syncopated pianist, will play the first movement of Grieg's pianoforte concerto in the concert this evening at 7.45, in which NORA GRUHN will sing. POUISHNOFF, the pianist, will play, and DALE SMITH (right) will sing in a joint recital with CEDRIC SHARPE, from 9.35 to 10.30.



# January 1

## LONDON PROGRAMMES

# THURSDAY

842 kc/s

# LONDON REGIONAL

(356.3 m.)

### 10.15 National Programme

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

### 12.0 A Ballad Concert

(From Midland Regional)  
ROBERT JONES (Baritone)

On a January Morning ..... German  
Trade Winds ..... Keel  
The Yeoman of England ..... German

CEDRIC MORGAN (Violin)  
Ciaccona ..... Vivaldi, arr. David

THE LYNDHURST QUARTET  
The four jolly Smiths ..... Leslie  
Alexander ..... Brewer  
Doan ye cry, ma Honey

Call John ..... Albert Noll  
Traditional

ROSALIND BENNETT and ALEXIS  
GUNNING (Two Pianofortes)

Waltz in Viennese Style,  
Dragonflies ..... Alexis  
Dance of the Squirrels ..... Gunning  
Dance of the Rabbits ..  
Foxes' Revels in the  
lonely Quarry .....

CECILIA BROADLEY (Soprano)  
Sing, sing, Blackbird ..... Phillips  
Daffodil Gold ..... Hodgson  
My Mother bids me, bind my Hair  
Haydn

### 1.0 THE SHEPHERD'S BUSH PAVILION ORCHESTRA

Conducted by LOUIS LEVY  
From THE SHEPHERD'S BUSH  
PAVILION

### 2.0 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL  
(From Midland Regional)

### 3.0 National Programme

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

### 6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

### 12.0 EDWARD O'HENRY At THE ORGAN OF TUSSAUD'S CINEMA

### 1.0 A Concert MYRA DRUMMOND (Soprano) THE NANCY PHILLIPS QUARTET

### 2.0-2.30 Gramophone Records

### 5.15 THE CHILDREN'S HOUR

6.0 Mr. V. C. CLINTON BADDELEY: 'Readings from the English Essayists'—I

### 6.40 THE GERSHOM PARKINGTON QUINTET

Selection, Tom JONES ..... German  
GEOFFREY DAMS (Tenor)  
Speak, Music ..... Elgar  
There is a Lady sweet and kind ..... Brewer  
Love's Philosophy ..... Quilter

QUINTET  
Two Entr'actes (The Jewels of the Madonna)  
Wolf-Ferrari

(Notes on page 872.)

QUINTET  
Suite, Cobweb Castle ..... Liza Lehmann

GLADYS PARR  
Ave Maria ..... Schubert  
Starry Woods ..... Phillips  
Turn ye to me (Old Highland Melody), arr. Lawson

QUINTET  
Introduction and Allegro ..... d'Ambrosio



THE WIRELESS SINGERS,  
conducted by Stanford Robinson, photographed in the studio. They will  
give a concert, with organ music by Walter Vale, tonight at 8.0.

### 8.0 THE WIRELESS SINGERS

Conducted by STANFORD  
ROBINSON

WALTER VALE (Organ)  
Relayed from ALL SAINT'S,  
MARGARET STREET

WALTER VALE  
Prelude in D Minor .... Chaminade  
Canzone in A Minor .... Guilmant

WIRELESS SINGERS  
Diaphenia .....  
Sing Heigh-ho .....  
Heraclitus .....  
Shall we go dance? .... } Stanford

WALTER VALE  
Choral in A Minor ..... Francis

WIRELESS SINGERS  
I loved a Lass .....  
Tears .....  
New Year's Eve .....  
(Soprano Solo, MARY  
HAMLIN) } Armstrong  
Fol dol do (Male Voices) } Gibbs

WALTER VALE  
Prelude, The blessed Damsel  
Debussy  
Rigaudon ..... Lullu

8.55 Regional News

### 9.0 JACK PAYNE and his B.B.C. DANCE ORCHESTRA

9.30 'THEN AND NOW'  
A New Year's Discussion between the Older and  
the Younger Generations  
By Mr. G. LOWES DICKINSON and Mr. JOHN MAUD

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

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

## LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme  
on page 896)

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

6.30 Market Prices for Farmers

6.40 The Foundations of Music  
BACH'S CHRISTMAS ORATORIO

7.5 'NEW NOVELS'  
By Mr. MICHAEL SADLER

7.25 Talk

7.45 An Orchestral Concert  
NORA GRUHN (Soprano)  
BILLY MAYERL (Pianoforte)  
THE B.B.C. ORCHESTRA  
Conducted by JOSEPH LEWIS

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

9.20 Mr. JAMES STEPHENS: 'It is beginning all  
over again!'

9.30-10.30 A Recital  
DALE SMITH (Baritone)  
CEDRIC SHARPE (Violoncello)  
POUSHINOFF (Pianoforte)



To keep smiling & vigorous KEEP HEALTHY

KEEP HEALTHY BY TAKING

Beecham's Pills

THURSDAY

626 kc/s (479.2 m.)

January 1

MIDLAND REGIONAL

12.0 A Ballad Concert  
 ROBERT JONES (Baritone)  
 THE LYNDBURST QUARTET  
 ROSALIND BENNETT and ALEXIS GUNNING (Two Pianofortes)  
 CECILIA BROADLEY (Soprano)

6.40 A Band Programme  
 THE METROPOLITAN WORKS BAND  
 Conducted by I. PERRIN  
 March, Grove House ..... Ord Hume  
 Selection, William Tell ..... Rossini  
 DOROTHY MEGENEY (Soprano)  
 On Wings of Song ..... Mendelssohn  
 The Unforeseen ..... } Cyril Scott  
 Blackbird's Song..... }

1.0 London Regional Programme

7.5 BAND  
 Selection, Chu Chin Chow ..... Norton  
 ALICE COUCHMAN (Pianoforte)  
 Arabesque a la Tarantelle ..... Leschetizky



'THE BABES IN THE STUDIO'

A BURLESQUE PANTO-RHYME. To BE BROADCAST AT 9.0.  
 Book and additional numbers by Graham Squiers and Colin Wark. Incidental Music by Charles Brewer.

The Wicked Uncle.....	EDGAR LANE	Robin Hood.....	PETER HAWARD
The Nurse.....	MABEL FRANCE	Maid Marion.....	ANN BRADLEY
The Robbers {.....	HAROLD CLEMENCE	The Demon King.....	DENHAM CHARLES
.....	DONALD DAVIS	The Fairy Queen.....	EDITH JAMES
.....	Reggie.. } The Babes	{ALBERT DANIELS	
.....	Cissie.. }	{GLADYS COLBOURNE	

THE MIDLAND STUDIO CHORUS and ORCHESTRA, directed by FRANK CANTELL, with JACK VENABLES at the Piano. Produced by CHARLES BREWER.

Special Running Commentary on the Robbers' Fight in the Wood.

2.0-3.0 THE MIDLAND STUDIO ORCHESTRA  
 Directed by FRANK CANTELL  
 Selection, Cavalleria Rusticana  
*Mascagni, arr. Godfrey*  
 Negro Suite (Part II)..... *Coleridge-Taylor*  
 Adagio Cantabile, Sonata Pathétique... *Beethoven*  
 Borearolle, La Siesta ..... *Norton*  
 Fantasy on the Music of Mussorgsky *arr. Langley*  
 Dance Novelette, Goblin Shadows *Cecil Rayners*  
 A Children's Suite (Part I) ..... *John Ansell*

5.15 The Children's Hour  
 'Uncle Septimus Greets New Friends,' a New Year's Play, by L. B. POWELL  
 Songs by ALFRED BUTLER (Baritone)  
 STANLEY LOWE (Violin)

6.0 London Regional Programme

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

Concert Study in A Flat ..... *List*  
 DOROTHY MEGENEY  
 A Song of Sleep ..... *Lord Somerset*  
 At Dawning ..... *Cadman*  
 Mifanwy..... *Dorothy Forster*

BAND  
 Selection of W. H. Squire's Songs *arr. Ord Hume*  
 7.45 ALICE COUCHMAN  
 Waltz, Prelude in E Flat..... *Poldini*  
 First Ballad ..... *York Bowen*

8.0 London Regional Programme

8.55 Midland News

9.0 'The Babes in the Studio'  
 (See centre of page)

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

THE RAWLPLUG WAY



THE OLD WAY



For firm fixtures use Rawlplugs

It is so easy to fix things firmly and permanently if you use Rawlplugs. You make a small, neat hole with the Rawlplug tool, insert the Rawlplug and screw home the fixture. Don't use unsightly wood plugs which ruin the wall and are bound to work loose. Use the Rawlplug method every time you have to put up a fixture in your Home. Ironmongers, Electricians, and Stores sell Rawlplug Outfits at 1/6, 3/6 and 5/6.

RAWLPLUGS

THE RAWLPLUG CO. LTD. CROMWELL BY LONDON, ENGL.



January 1

CARDIFF  
968 kc/s (309.9 m.)

THURSDAY

WESTERN REGION

WHERE THERE IS ONE SONG FOR EVERY MAN

(Continued from page 867.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 11.30-1.0 A NEW YEAR'S DAY CIVIC SERVICE  
Relayed from  
WOOD STREET CONGREGATIONAL CHURCH,  
CARDIFF  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Overture, Rosamunde ..... Schubert  
Italian Capriccio ..... Tchaikovsky  
The Religious Service  
Preacher, THE REV. PRINCIPAL H. MALDWIN  
HUGHES, D.D., of Cambridge
- 2.0-2.30 National Programme
- 3.0 National Programme
- 5.15 THE CHILDREN'S HOUR  
'Good Resolutions'  
A New Year's Day Programme  
arranged  
by  
DOROTHY COOMBS
- 6.0 National Programme
- 6.35 Market Prices for Farmers
- 6.40 National Programme
- 7.45 The Royal Welsh Male Choir  
(TREORCHY)  
Conductor, GWILYM T. JONES  
THE CHOIR  
Chorus, Strike the Lyre ..... Cooke  
Part Song, Cwsg ..... Price  
BRYN HOPKINS (Baritone)  
Blow, Blow thou Winter Wind ..... Sergeant
- THE CHOIR  
Chorus, Harloch ..... Richards  
Part Song, Sleep, gentle Lady ..... Bishop  
Negro Spiritual, Swing low  
J. M. THOMAS (Tenor)  
Balm in Giliad ..... Negro Spiritual
- THE CHOIR  
Chorus, Soldiers' Chorus ..... Gounod  
Part Song, O Peaceful Night ..... German
- TOM JONES  
Recital
- THE CHOIR  
Chorus, Nidaros ..... Protheroe  
Part Song, The Long Day Closes ..... Sullivan  
W. J. DAVIES (Baritone)  
The Lord is my Light ..... Allisen
- THE CHOIR  
Chorus, Jolly Roger ..... Candish  
Hymn, Abide with me
- 9.0 National Programme
- 9.15 West Regional News
- 9.20-12.0 National Programme

- 10.30-11.0 National Programme
- 11.30-1.0 West Regional Programme
- 2.0-2.30 National Programme
- 3.0 National Programme
- 5.15 West Regional Programme
- 6.0 National Programme
- 6.35 West Regional Programme
- 6.40 National Programme
- 7.45 West Regional Programme
- 9.0 National Programme
- 9.15 West Regional News
- 9.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 National Programme
- 3.0 National Programme
- 5.15 THE CHILDREN'S HOUR  
A Day of New Resolutions  
STELLA WHITEWAY (Soprano)  
will sing
- 6.0 National Programme
- 9.15 Local News
- 9.20-12.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.0-2.0 National Programme
- 4.0-12.0 National Programme

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—A Ballad Concert. (From Leeds.) Kathleen Baxter (Soprano), Arthur Haynes (Violoncello), Stanley Murray (Baritone). 2.0:—National Programme. 3.45:—An Afternoon Concert. The Northern Wireless Orchestra, Edgar Barringer (Piano-Harp), Marjorie Jones (Contralto) (From Leeds). 5.15:—The Children's Hour. 6.0:—National Programme. 6.35:—Market Prices for Northern English Farmers. 6.40:—National Programme. 7.45:—Vaudeville. The Harmony Five: Selwyn Dyson, Hartley Watts, Harold Boeck, William Calvert and John S. Warburton. The Valerio Brothers (Piano-Accordion Duets). An Excerpt from 'Hello Folks!'. Relayed from the Palace Theatre, Blackpool. Sketch: 'Brummagem Goods.' Mario Lorenzi (The Golden Harpist). 9.0:—National Programme. 9.15:—North of England News. 9.20-12.0:—National Programme.

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE

'Cante hondo' is important, though it is but a part of the Spanish folk tradition. De Falla has nursed its revival, though he furiously dislikes 'cante flamenco' and the 'saeta' cornet solos which are played during the processions in Holy Week at Seville. 'Cante hondo' is startling in its brevity, its lack of melody. Its verse is cried out in constricted, tortured fashion, like a piece of prose broken up into crackling syllables. It moves within a compass of a sixth and is not divided into nine semi-tones, but contains a greater number of notes, some of which are enharmonic.

I remember once in Granada hearing an old gipsy sing one of these barbarous and intensely-moving cries. He sat on a chair, gripped the seat with both hands, and twisted his feet round the legs. A guitar strummed rapidly, paused, and then, as if an invisible hand were reaching down into his mouth and was pulling at his throat strings, he let out this spasmodic, broken utterance of syllables, while during some of the phrases his companions shouted 'Olé, Olé.' (Supposedly a survival of the old Arab cry of 'Yallah! Yallah!') Until the final phrase, when the guitar drubbed with accelerated violence and the gipsy, straining at the chair, his veins knotted on his forehead and his eyes almost bursting, shouted out the crackling, culminating passion to an excited ejaculation of 'Olé! Olé, Olé Manolo!' by his friend.

William Plomer's line about the serpent: 'In coitus with death,' is an admirable epithet for this type.

Art in Spain is, as Señor Madariaga has said, of the people. In recent years the undoubted renaissance in serious Spanish music has been made possible by the collation of the rich repertory of folk-songs that exist in such regions as Catalonia—which, like Wales in the British Isles, magnificently led the way in choral singing; in Valencia where the instrumental bands from towns and villages are in a flourishing state; in Aragon, whose *jotas* have provided De Falla with themes; in the Basque provinces and Galicia. In the small province of Lugo alone thousands of verses and hundreds of tunes have been collected.

The songs which the traveller hears sung by the mule-drivers on the road, by the labourers as they stand in the swimming light of the fields, and by the maids shouting at the tops of their strident voices through the house in which he stays, are evidence in their variety of a living art.

The intense local patriotism of the Spaniards resists the centralizing influences of Madrid; indeed, Madrid delights to listen to the provinces.

The *zarzuela*—or light opera played in costume and written in praise of the customs and soil of a particular region—has been a popular entertainment for a hundred and fifty years and longer, and usually has its quota of provincial songs. I remember once hearing a *zarzuela* about Salamanca in which the great 'hit' was a merry old song about the painful death of a donkey. The chorus reduced the singers to laughter. This *zarzuela* was no 'arty' revival, but a new and popular light opera, and the song was an old one which one still hears sung by the children of Salamanca in the streets.

V. S. PRITCHETT.



FRIDAY

DAVENTRY

193 kc/s (1,554.4 m.)

January 2

## NATIONAL PROGRAMME

## 10.15 a.m. THE DAILY SERVICE

1.30 TIME SIGNAL, GREENWICH; Shipping Forecast

10.45-11.0 Lady DIANA COOPER: 'Women and Broadcasting'

## 12.0 A Sonata Recital

FONIA MOLDAWSKY (Violin)

ROY ELLETT (Pianoforte)

Sonata in B Minor ..... Mendelssohn  
Canzona; Danza; Dittirambe

## 12.30 Organ Recital

By NORMAN ASKEW

Organist and Musical Director, Southfields Central Hall

Relayed from St. MARY-LE-BOW

BLANCHE ALLEN (Soprano)

NORMAN ASKEW

Sonata in C Minor ..... Mendelssohn  
Grave; Adagio; Alla Marcia; Fugue

BLANCHE ALLEN

Songs

NORMAN ASKEW

Chorale Preludes:

St. Mary ..... Norman Askev

University ..... Harvey Grace

The Old 104th ..... Parry

Air; Gavotte ..... Samuel Wesley

BLANCHE ALLEN

Songs

NORMAN ASKEW

Reverie ..... Vierne

Harmonies du Soir ..... Karg-Elert

Choral Improvisations, Op. 65 }  
Now thank we all our God  
Deck thyself with Gladness, O my Soul  
Praise the Lord, O my Soul

Time Signal, Greenwich, at 1.0

1.30-2.30 A RECITAL OF  
GRAMOPHONE RECORDS  
By CHRISTOPHER STONE

## 4.0 Light Music

MOSCHETTO and his ORCHESTRA

FROM THE MAY FAIR HOTEL

Time Signal, Greenwich, at 4.45

## 5.15 The Children's Hour

A Traditional Fairy Story, arranged and told by HARCOURT WILLIAMS

Various Songs sung by HELEN HENSCHEL  
At Approximately 5.30 p.m.—'Here and There,' being a Summary of the Week's News, by STEPHEN KING-HALL

6.0 Miss MARJORIE LOVELL-BURGESS: 'Entertaining at the New Year'

## 6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, London Stock Exchange Report; Fat Stock Prices for Farmers

Time Signal, Greenwich, at 6.30



## 'WORLD FOR SALE'

A NEW SATIRICAL REVUE

by

JOHN WATT

Lyrics by Harry S. Pepper and John Watt. Music by Harry S. Pepper. Chorus Arrangements by Doris Arnold

Cast:

Florence McHugh, Wynne Ajello, Alma Vane, Horace Percival, H. St. Barbe West, Robert Speaight, Hubert Leslie, Paul England, Harry S. Pepper; The Revue Chorus; Harold Lowe's Hilary Players

1. The New World Auction Sale
2. Apache-ionata
3. 'It Must be the Spring'
4. National Beard Week
5. 'Just One Happy Family'
6. Mannequin
7. 'Hansom is as ...'
8. 'Say it with Flowers'  
A musical version of 'The Flowers are Not for You to Pick'
9. 'Waiting for a Word'
10. 'Let's Go to the Movies'
11. The New Humour  
An imaginary discussion between Mr. Noel Coward and Mr. Mark Twain
12. A Night Club Lullaby
13. That Uncertain Trio
14. A Board Meeting (Moore and Burgess Inc.)
15. The History of a Popular Song—Rainbow
16. Finale

The Revue produced by the Author—tonight at 8.0

## 6.40 The Foundations of Music

BACH'S CHRISTMAS ORATORIO

MARY HAMLIN (Soprano)

DORIS OWENS (Contralto)

EDWARD REACH (Tenor)

STUART ROBERTSON (Bass)

THE WIRELESS CHORUS

THE B.B.C. ORCHESTRA

Conducted by STANFORD ROBINSON

(See page 884)

## 7.5 MUSIC CRITICISM

Mr. ERNEST NEWMAN

## 7.25 Major TUDOR G. TREVOR: 'A Diamond Mine'

## 7.45 GUSTAVE FERRARI (Tenor)

Songs at the Piano

Refrains ..... Ferrari  
Wise Folly ..... Landon Ronald  
L'heure exquise ..... Hahn  
I like you in velvet ..... Rubens  
Je sais que vous êtes jolie (I know that you are pretty) ..... Christiné

## 8.0 'World for Sale'

A New Satirical Revue

by

JOHN WATT

Lyrics by HARRY S. PEPPER and JOHN WATT

Music by HARRY S. PEPPER

Chorus Arrangements by DORIS ARNOLD

The Revue produced by THE AUTHOR

(See centre of page)

Time Signal, Greenwich, at 9.0

## 9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast; New York Stock Market Report

## 9.20 'PEOPLE and THINGS'

The Hon. HAROLD NICOLSON

## 9.35 A Symphony Concert

ANGUS MORRISON (Pianoforte)

THE B.B.C. ORCHESTRA

Conducted by PERCY PITT

THE ORCHESTRA

Overture, Figaro ..... Mozart

A Song before Sunrise ..... Debussy

## 9.48 ANGUS MORRISON and Orchestra

Concerto No. 2 in B Flat (Op. 19)

I. Allegro con brio

II. Adagio

III. Rondo: Molto Allegro

Beethoven

## 10.12 THE ORCHESTRA

Symphonic Poem, Death and Transfiguration ..... Strauss

## 10.38 ANGUS MORRISON

Solos

## 10.48 THE ORCHESTRA

Hispanicas ..... J. Lamote de Grignon

## 11.0-12.0 DANCE MUSIC

BILLY MASON and his CAPREANS from THE

CAFE DE PARIS

Time Signal, Greenwich, at 11.30



# January 2

## LONDON PROGRAMMES

# FRIDAY

842 kc/s

# LONDON REGIONAL

(356.3 m.)

10.15 *National Programme*

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 **THE MIDLAND STUDIO ORCHESTRA**  
Directed by FRANK CANTELL  
(From Midland Regional)

Overture, Peter Schmall ..... Weber  
Selection, Bric-a-Brae ..... Monckton and Finch

DOROTHY SHOWELL (Soprano)  
The Dorothy Perkins Rose ..... Molly Carew  
Along the Road ..... del Biogo  
Tiptoe ..... Molly Carew

ORCHESTRA  
Waltz, Bal masqué ..... Fletcher  
Gaelic Dream Song ..... Foulds  
Parade of the Tin Soldiers ..... Jessel

DOROTHY SHOWELL  
June ..... Quilter  
Life and Death ..... Coleridge-Taylor  
To sing awhile ..... Drummond

ORCHESTRA  
Selection, Songs and Dances of Bohemia  
Patrol, B'hoys of Tipperary ..... arr. Petras Amers

1.15 **LIGHT MUSIC**  
MOSCHETTO AND HIS ORCHESTRA  
From THE MAY FAIR HOTEL

2.15-3.0 **DANCE MUSIC**  
(From Midland Regional)  
JACK KERR AND HIS BAND  
Relayed from TONY'S BALLROOM, BIRMINGHAM

4.0 *National Programme*

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

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

6.40 **THE J. H. SQUIRE CELESTE OCTET**  
The Pirates of Penzance ..... Sullivan  
VICTOR HARDING (Baritone)  
Salt Water Ballads ..... Keel  
Port of many Ships; Trade Winds; Mother Carey

OCTET  
Dear Love, my Love ..... Friml  
Bolero Brillante ..... de Beriot, arr. Sear

RITA MATTEI (Soprano)  
All Souls' Day ..... Strauss  
The Rosebud ..... A. Mallinson  
Flowers of Forgetfulness ..... C. W. Cadman  
Little Snowdrop ..... Stanford

OCTET  
Waltz, Concordia Dances  
Johann Strauss, arr. Sear

VICTOR HARDING  
Border Ballad ..... Cowen  
Vulcan's Song ..... Gounod  
Five Eyes ..... Armstrong Gibbs  
The Beggars' Song ..... Leveridge, arr. Lane Wilson

OCTET  
Scent of the Jasmine ..... J. H. Squire  
Song of the Waterfall ..... arr. Willoughby

RITA MATTEI  
The Sandman ..... Brahms  
The sad little Bird ..... Arensky  
Prelude ..... Ronald

OCTET  
Putting the Clock back ..... arr. Willoughby

8.0 **A FLUTE RECITAL**  
by  
ALBERT FRANSSELLA

Suite ..... Godard  
Allegretto; Idyll; Valse  
Cavatina ..... }  
Valse Grotesque, Rockets ..... } Albert  
Third Movement from the English } Fransella  
Suite, Carnival ..... }

8.25 **Regional News**

8.30 Miss MARGARET WILLIS: 'The Geography of your Job'

9.0 **THE BAND OF H.M. ROYAL AIR FORCE**  
(By permission of the AIR COUNCIL)  
Conducted by Flight Lieut. J. H. AMERS  
GARDA HALL (Soprano)

BAND  
March, Trup Comrades in Arms ..... Blankenburg  
Overture, Zanetta ..... Auber

GARDA HALL and Band  
Blue Danube Waltz Song ..... Johann Strauss

BAND  
Ballet Music (La Reine de Saba) (The Queen of Sheba) ..... Gounod

GARDA HALL  
Serenade ..... Gounod  
Bolero ..... Delibes

BAND  
Morceau de Salon ..... Eilenberg  
Waltz, Casino Dances ..... Gung'l

GARDA HALL  
Sweet Nightingale ..... arr. Sharp  
Whither runneth my Sweetheart? ..... Bartlet  
The last Rose of Summer ..... Traditional

BAND  
Selection, Die Fledermaus (The Bat)  
Johann Strauss

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

10.30-12.0 **DANCE MUSIC**  
BILLY MASON and his CAPHEANS, from THE CAFE DE PARIS

12.0-12.30 a.m. Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

11.0-11.30. Experimental Television Transmission by the Baird Process (356 m. Vision; 261.3 m. Sound)

12.0 **A Sonata Recital**  
SONIA MOLDAWSKY (Violin)  
ROY ELLETT (Pianoforte)

12.30 **An Organ Recital**  
By NORMAN ASKEW  
Relayed from ST. MARY-LE-BOW  
BLANCHE ALLEN (Soprano)

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

5.15 **THE CHILDREN'S HOUR**

6.0 Miss MARJORIE LOVELL-BURGESS: 'Entertaining at the New Year'

**LONDON NATIONAL**  
1,148 kc/s (261.3 m.)  
(See also National Daventry Programme on page 900)

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN. London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 **THE FOUNDATIONS OF MUSIC**  
BACH'S CHRISTMAS ORATORIO

7.5 **MUSIC CRITICISM**  
By Mr. ERNEST NEWMAN

7.25 Major TUDOR G. TREVOR  
'A Diamond Mine'

7.45 GUSTAVE FERRARI (Tenor)  
Songs at the Piano

8.0 'WORLD FOR SALE'  
A new Satirical Revue  
by JOHN WATT  
LYRICS BY HARRY S. PEPPER  
and JOHN WATT  
Music by HARRY S. PEPPER  
Chorus arrangements by DORIS ARNOLD

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

9.15 New York Stock Market Report

9.20 The Hon. HAROLD NICOLSON  
People and things

9.35-11.0 **A Symphony Concert**  
HERBERT JANSEN (Baritone)  
THE B.B.C. ORCHESTRA  
Conducted by PERCY PITTS

12.0-12.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)



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## FRIDAY

626 kc/s (479.2 m.)

## January 2

# MIDLAND REGIONAL

**12.0 THE MIDLAND STUDIO ORCHESTRA**  
Directed by FRANK CANTELL

Overture, Peter Schmall ..... Weber  
Selection, Bric-a-Brac .... Monkton and Finch

**DOROTHY SHOWELL (Soprano)**  
The Dorothy Perkins Rose ..... Molly Carew  
Along the Road.....del Riego  
Tiptoe ..... Molly Carew

**ORCHESTRA**  
Waltz, Bal Masqué ..... Fletcher  
Gaelic Dream Song ..... Foulds  
Parade of the Tin Soldiers ..... Jessell

**DOROTHY SHOWELL**  
June ..... Quilter  
Life and Death ..... Coleridge-Taylor  
To sing awhile ..... Drummond

**ORCHESTRA**  
Selection, Songs and Dances of Bohemia  
arr. Fetras  
Patrol, Bhoys of Tipperary ..... Amers

**1.15 London Regional Programme**

**2.15-3.0 DANCE MUSIC**  
JACK KERR and his BAND  
Relayed from TONY'S BALLROOM, BIRMINGHAM

**5.15 The Children's Hour**  
'The Magic Holly,' a Story, by ANTHEA NORTH  
Dance Music by PHILIP BROWN'S 'DOMINOES'  
DANCE BAND  
'Minna the Ermine,' a Nature Tale, by MARY HABAS

**6.0 London Regional Programme**

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

**6.40 THE MIDLAND STUDIO ORCHESTRA**  
Directed by FRANK CANTELL

Selection, Adrienne Lecouvreur ..... Cilea  
**FRANK LESTER (Baritone)**  
In happy Moments (Maritana) ..... Wallace  
To Anthea ..... Holton  
Tally Ho! ..... Leoni

**7.5 ORCHESTRA**  
Song without Words, Op. 38, No. 6 .. Mendelssohn  
Liebestraum (Dream of Love) No. 3 .... Liszt

**ARTHUR KENNEDY (Viola)**  
Come, sweet Death ..... Bach, arr. Tertis  
Capriccio ..... Haydn, arr. Burmester  
Album Leaf, No. 6 ..... Grieg

**ORCHESTRA**  
Canzonetta (Violin Concerto) .... Tchaikovsky

**7.30 FRANK LESTER**  
The Victor ..... Sanderson  
The Market Cart ..... Maude Craske Day  
Border Ballad ..... Cowen

**ARTHUR KENNEDY**  
Elegy ..... Fauré  
La Provencale ..... Marin-Marais

**ORCHESTRA**  
Divertissement, Les Erinny's  
Massenet, arr. Mouton

**8.0 London Regional Programme**

8.25 Midland News

**8.30 London Regional Programme**

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

**10.30-11.0 London Regional Programme**

## A FEW KITCHEN WRINKLES.

**W**HEN storing various commodities, give each its own special treatment. Milk should be scalded if not to be used the same day; stand a jar of cream in a basin of cold water. Small scraps of cheese should be grated and put in a tightly corked bottle—it is then handy for supper dishes, sandwiches, and omelets. Yolks of eggs which are not required should be covered with a little water to prevent them hardening, while a greased paper is better for covering whites of eggs in a basin.

Sandwiches are greatly required during the holidays, and when buttering a number of them, pour boiling milk over butter in the proportion of ½ pint to 1 lb. Cool slightly, then beat to a cream with a wooden spoon. This spreads easily and goes much farther. Cheese, salmon or other sandwich fillings which are mixed with salad dressing do not require butter on the bread. If many sandwiches are left over after the picnic, they can be turned into either a sweet or savoury dish for supper, according to the kind of sandwich. Make a pancake batter, soak the sandwich in this, then fry in hot fat, and serve dredged with sugar, or garnished with parsley. Batter is very good for using up many other oddments which with a little ingenuity can be turned into very presentable dishes.

While on the subject of pancakes—a little syrup added to sweet pancakes will make them much lighter. When weighing syrup or treacle, flour the scale pan well, and pour the syrup on to it—the syrup will slip off the scales easily without soiling them.

When baking, especially in a gas oven, the bottom heat is often too strong, and burns the foot of cakes and pastries. To prevent this put a tray of sand or a sheet of asbestos on the bottom shelf. To keep large cakes from burning round the sides, pin a band of thick paper round the outside of the tin 2 ins. higher than the tin itself. When roasting in the oven a dish of water keeps the oven heat moist and absorbs

any strong smell of cooking. The oven should be wiped out immediately after roasting, as this keeps the cooker fresh.

Fish and vegetables often smell strongly, and 'taste' the pan in which they are cooked. To remove the taste of fish and onions from a frying-pan, scald it with a little vinegar, while if forks have been used for strong-tasted fish, rub them with the rind of a lemon after washing.

Potatoes when baked are often dry and uninteresting. To rectify this, parboil them, or allow them to lie in hot water for about ¼ hour. This not only improves the flavour but reduces the time for baking. To improve them further, bake them well with melted dripping first, as this makes them crisp and brown. When cooking new potatoes, they often turn out very damp. After boiling and straining, cover with a clean cloth and put on the lid, this will absorb any moisture. Just before serving remove the cloth, put on the lid and shake the pan over the heat for a few minutes, to make them flouxy—a little fine oatmeal improves them greatly, if sprinkled over before dishing. Old potatoes often turn black during cooking, to prevent this add a little lemon juice to the water in which they are boiled.

Gas cookers should be washed regularly in soda water, the removable parts being put in a pan and boiled in soda water. When the outside becomes shabby, paint it over with aluminium paint; it this gives the cooker a new lease of life.

A word about household pests. Nothing makes a house smell so quickly, especially mice. The utmost care should be taken to prevent them—no food should be left uncovered, and no crumbs left lying about. Cover up any holes or cracks with cement, floorboards should be renewed, and damaged ventilators should be covered with fine mesh. Cayenne pepper sprinkled on shelves or in the pantry keeps mice away, and efficient mousetraps are the best means of extermination.—

From a Scottish talk by Mrs. C. Hughes Hallett.



January 2

CARDIFF

FRIDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE  
 10.30-11.0 National Programme  
 12.0-2.30 National Programme  
 4.0 National Programme  
 5.15 THE CHILDREN'S HOUR  
 'Maripoza Bung,'  
 or  
 'The Pirate's Daughter'  
 A Play in One Act by ERIC FORBES BOYD  
 6.0 National Programme  
 9.15 West Regional News  
 9.20-11.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE  
 10.30-11.0 National Programme  
 12.0-2.30 National Programme  
 4.0 National Programme  
 5.15 West Regional Programme  
 6.0 National Programme  
 9.15 West Regional News  
 9.20-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE  
 10.30-11.0 National Programme  
 4.0 National Programme  
 5.15 THE CHILDREN'S HOUR  
 STORIES AND SONGS  
 'The Lost Kitten' (H. Mortimer Batten)  
 and  
 Songs with Choruses

6.0 National Programme  
 9.15 Local News  
 9.20-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE  
 10.30-11.0 National Programme  
 4.0-11.0 National Programme

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15 THE DAILY SERVICE  
 10.30-11.0 National Programme

4.0 An Orchestral Concert  
 Relayed from PARKER'S RESTAURANT,  
 MANCHESTER  
 PARKER'S RESTAURANT ORCHESTRA  
 Musical Director, LADDIE CLARKE

Fantasy, The Glory of Russia ..... Krein  
 Waltz Intermezzo, Dream of the Ball .... Joyce  
 Fox-trot, With my Guitar and You .... Snyder  
 One-Step, Childhood Memories .... arr. Somers  
 Fantasy, Aida ..... Verdi, arr. Tacan  
 Bells across the Meadows ..... Kettelbey  
 Selection, The Lady of the Rose ..... Gilbert  
 Rag Reel, Geo Whiz ..... Thurban  
 Intermezzo ..... Coleridge-Taylor  
 Selection of Old Time Tunes .. arr. Laddie Clarke

5.15 THE CHILDREN'S HOUR  
 OFF TO TIMBUKTOO

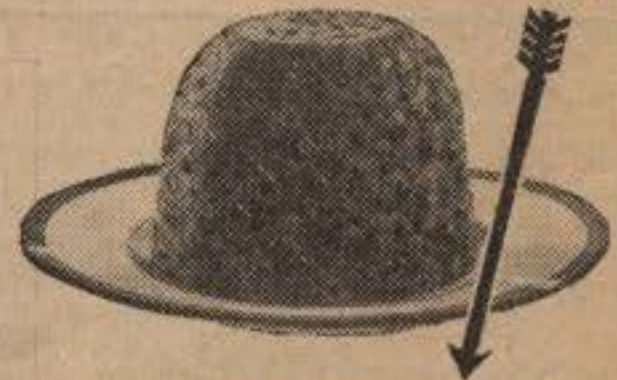
6.0 National Programme

9.15 North of England News

9.20-11.0 National Programme

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# SATURDAY

# DAVENTRY

193 kc/s (1,554.4 m.)

# January 3

## NATIONAL PROGRAMME

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

10.30 TIME SIGNAL, GREENWICH; Shipping Forecast

10.45-11.0 Mrs. COBB: 'Children and Animals'

*Time Signal, Greenwich, at 1.0*

**1.0-2.0 Light Music**

THE COMMODORE GRAND ORCHESTRA  
Directed by JOSEPH MUSCANT  
FROM THE COMMODORE THEATRE, HAMMERSMITH

Overture, Life's Laughter ..... *Rust*  
Song Waltz, The Kiss ..... *J. Burke*  
Japanese Suite ..... *Holst*  
Tango, Donna Clara ..... *Burke*  
Intermezzo, Pas des Fleurs (Flower Dance) ..... *Delibes*  
Incidental Music, Faust ..... *Coleridge-Taylor*  
Fox-trot Ballad, Japanese Dream .. *J. McHugh*  
Slavonic Rhapsody ..... *Friedmann*  
Selection, Carmen ..... *Bizet*

**3.10 LEEDS UNITED v. ARSENAL**

A Running Commentary on the Second Half of the Match by  
Mr. GEORGE F. ALLISON  
Relayed from  
The Leeds United F.C. Ground, Elland Road, Leeds

**4.10 A MILITARY BAND PROGRAMME**  
THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASELL  
(From *Midland Regional*)  
MARK MELLERS (*Baritone*)  
*Time Signal, Greenwich, at 4.45*

**4.45 REGINALD NEW**

AT THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM

Overture, Lustspiel ... *Keler Bela*  
Barcarolle, The Tales of Hoffmann  
*Offenbach*  
Wood Nymphs ..... *Eric Coates*  
Canzonetta ..... *d'Ambrosio*  
March, The Ruins of Athens  
*Beethoven*

**5.15 The Children's Hour**

'LET'S HAVE A WAR'

A Play written for the Microphone by CAREY GREY  
With Incidental Music played by THE OLOF SEXTET

**6.0 Interlude**

**6.15 'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Football Results; Fat Stock Prices for Farmers

*Time Signal, Greenwich, at 6.30*



LEONARD HENRY (left) and GEOFFREY GWYTHYR (right) are two of the people who will figure in the Vaudeville programme this evening at 7.30.

**7.30 Vaudeville**

GEOFFREY GWYTHYR  
Comedian

LEONARD HENRY  
Comedian

MURIEL GEORGE and ERNEST BUTCHER  
In Folk-Songs and Duets.

RONALD FRANKAU  
Entertainer

THOSE FOUR CHAPS

BOBBIE COMBER, PAUL ENGLAND  
CLAUDE HULBERT, GEORGE NEIL

BILLY THORBURN  
Syncopated Pianist  
Hailed by

'THE FOURSOME'

who will also interfere every now and again

WALFORD HYDEN and his Orchestra  
*Time Signal, Greenwich, at 9.0*

**9.0 'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

**9.15 Shipping Forecast**

**9.20 Topical Talk**

**9.35 THE WIRELESS MILITARY BAND**

Conductor, B. WALTON O'DONNELL  
MARGARETA HARVEY-SAMUEL (*Pianoforte*)

**BAND**

Overture, Vanity Fair.... *Fletcher*  
Irish Rhapsody, No. 1.... *Stanford*

**MARGARETA HARVEY-SAMUEL**

Polonaise in A Flat, Op. 53 ..... *Chopin*  
Study in G Sharp Minor, Op. 25, No. 6 .....  
Hungarian Rhapsody, No. 6 *Liszt*

**BAND**

Suite, The Miracle .. *Humperdinck*  
Prelude; Procession and Children's Dance; Banquet and Nuns' Dance; March of the Army and Death Motive; Christmas Scene and Finale, Act I

**10.35-12.0 DANCE MUSIC**

AMBROSE'S BAND, from THE MAY FAIR HOTEL

*Time Signal, Greenwich, at 11.30*



**LEEDS UNITED v. ARSENAL THIS AFTERNOON.**

A running commentary on the match between the famous London club and Leeds United will be relayed from the Elland Road ground this afternoon. Follow the commentary on this plan.

*Aeroflora Ltd.*



# January 3

## LONDON PROGRAMMES

# SATURDAY

# LONDON REGIONAL

842 kc/s

(356.3 m.)

10.15-11.0 *National Programme*

1.0-2.0 *National Programme*

3.10 *National Programme*

5.15 **DANCE MUSIC**

JACK KERR and his BAND

Relayed in TONY'S BALLROOM, BIRMINGHAM

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Football Results

6.40 London Sports Bulletin

6.45 REGINALD KING'S ORCHESTRA

**THE MASKS**

ORCHESTRA

Suite, Hiawatha ..... Coleridge-Taylor

THE MASKS

The Wild Rose ..... Schubert

Legend ..... Tchaikovsky

The flowering Manger ..... Bach

When the Year goes a-maying .. Alec Rowley

ORCHESTRA

Say a little Prayer

Nicholls, trans. Reginald King

The Butterfly ..... Bendix

THE MASKS

O my Love, leave me not .... arr. MacCunn

The Galway Piper ..... Fletcher

Sweet and low ..... arr. Moffat

The Campbells are coming .. arr. John West

ORCHESTRA

Selection of Songs..... Easthope Martin

THE MASKS

Orpheus with his Lute ..... German

Fellow me, follow ..... Paul Edmonds

Come, buy my nice fresh Ivy..... arr. Moffat

A Jingle ..... Roy Thompson

ORCHESTRA

Serenade ..... Delius, trans. Reginald King

Russian Dance ..... Friml

5.15 **THE CHILDREN'S HOUR**

'LET'S HAVE A WAR'

A Play written for the Microphone by CAREY GREY

With incidental Music played by THE OLOF SEXTET

6.0 Interlude

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Football Results; Fat Stock Prices for Farmers

6.40 London Sports Bulletin

8.0 **Chamber Music**

TATIANA MAKUSHINA (*Soprano*)

THE VIRTUOSO STRING QUARTET:  
MARJORIE HAYWARD (*Violin*), EDWIN VIRGO (*Violin*), RAYMOND JEREMY (*Viola*), CEDRIC SHARPE (*Violoncello*)

JAMES LOCKYER (*Viola*)

Quintet in G Minor (K. 516).....Mozart  
Allegro; Menuetto, Allegro; Adagio; Adagio; Allegro

**'WORLD FOR SALE'**  
A new satirical revue by John Watt.  
TO BE BROADCAST THIS EVENING AT 9.15.  
Cast and details in col. 3.

TATIANA MAKUSHINA  
Songs

8.45 **THE QUINTET**

Quintet in G for Strings, Op. 111.....Brahms  
Allegro; Adagio; Allegretto; Vivace

(Note on page 872).

9.15 **'WORLD FOR SALE'**

A New Satirical Revue by JOHN WATT  
Lyrics by HARRY S. PEPPER and JOHN WATT  
Music by HARRY S. PEPPER

Chorus Arrangements by DORIS ARNOLD

Cast

FLORENCE McHUGH, WYNNE AJELLO, ALMA VANE, HORACE PERCIVAL, H. ST. BARBE WEST, ROBERT SPEAIGHT, HUBERT LESLIE, PAUL ENGLAND, HARRY S. PEPPER

THE REVUE CHORUS

HAROLD LOWE'S HILARY PLAYERS

1. The New World Auction Sale
2. Apache-Ionata
3. It must be the Spring
4. National Beard Week
5. Just One Happy Family
6. Mannequin
7. Hansom is as . . .
8. Say it with Flowers. A Musical Version of the 'The Flowers are not For you to Pick'
9. Waiting for a Word
10. Let's Go to the Movies
11. The New Humour  
An imaginary discussion between Mr. Noel Coward and Mr. Mark Twain
12. A Night Club Lullaby
13. That Uncertain Trio
14. A Board Meeting (Moore and Burgess, Inc.)
15. The History of a Popular Song—Rainbow
16. Finale

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30 Regional News

10.35-12.0 **DANCE MUSIC**

AMBROSE'S BAND, FROM THE MAYFAIR HOTEL

## LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 904)

7.30 **Vaudeville**

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.20 Topical Talk

9.35-10.35 **A MILITARY BAND CONCERT**

MARGARETA HARVEY-SAMUEL (*Pianoforte*)  
THE WIRELESS MILITARY BAND  
Conductor, B. WALTON O'DONNELL

6.45 **The Foundations of Music**  
BACH'S CHRISTMAS ORATORIO

7.5 Talk

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



SATURDAY

626 kc/s (479.2 m.)

January 3

MIDLAND REGIONAL


ENJOY  
QUALITY

WILLS'S  
'GOLD  
FLAKE'  
SATISFY


The VALUE  
is in the  
Cigarettes

3.30 A MILITARY BAND PROGRAMME  
THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASELL  
March, Pomp and Circumstance, No. 1  
*Elgar, arr. Evans*  
A Christmas Overture ..... *Coleridge-Taylor*  
  
MARK MELLERS (*Baritone*)  
A Chip of the old Block ..... *Squire*  
Blow, blow, thou Winter Wind ..... *Sargeant*

6.40 Midland Sport  
6.45 A Programme of Music of the East  
Arranged by  
THE D'ALTON INSTRUMENTAL QUARTET  
7.30 French Music  
THE MIDLAND STUDIO ORCHESTRA  
Directed by FRANK CANTELL  
Overture, Le Roi d'Ys (The King of Ys)  
*Lalo, arr. Mouton*



'MAINLY DANCE MUSIC'  
A Programme by  
JACK KERR and his BAND  
relayed from  
Tony's Ballroom, Birmingham  
TONIGHT AT 8.30



BAND  
Selection, Patience ..... *Sullivan, arr. Godfrey*  
Cornet Solo, The Road of Looking Forward  
*Löhr*  
(P. C. COOK)  
  
MARK MELLERS  
To the Forest ..... *Tchaikovsky*  
Now sleeps the crimson Petal ..... *Quilter*  
  
BAND  
Two Norwegian Dances... *Grieg, arr. Winterbottom*  
Russian Ballet Music .. *Luigini, arr. Winterbottom*

First Arabesque ..... *Debussy*  
Selection, Coppelia ..... *Delibes, arr. Walton*  
Intermezzo and Minuetto (The Tales of Hoffmann)  
*Offenbach, arr. Auwray*  
Canzonetta (Romantic Concerto) ..... *Galard*  
Little Suite ..... *Debussy*

4.45 REGINALD NEW  
At THE ORGAN of THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM  
Comedy Overture ..... *Kela Beler*  
Barcarolle (The Tales of Hoffmann) .. *Offenbach*  
Wood Nymphs ..... *Eric Coates*  
Canzonetta ..... *d'Ambrosio*  
March, The Ruins of Athens ..... *Beethoven*

8.30 'Mainly Dance Music'  
JACK KERR and his BAND  
Relayed from TONY'S BALLROOM, BIRMINGHAM  
Interrupted by a Sketch  
(from the Studio)  
'AUNT JANET WRITES'  
By F. MORTON HOWARD  
Presented by  
VERA ASHE and SIDNEY EVANS

5.15 The Children's Hour  
'Fairy Wireless' and other Verses by IRENE  
OLDERSHAW  
Songs by EMILIE WALDRON (*Soprano*)  
Selections by the D'ALTON INSTRUMENTAL  
QUARTET  
'Welcome 1931—Old Customs and Sayings,' by  
BARBARA WILLIAMS

9.15 London Regional Programme  
10.15 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

6.0 London Regional Programme  
6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

10.30 Midland News  
10.35-10.40 Experimental Transmission for the  
Radio Research Board, by the Fultograph Process

This Week's Epitaphs  
SAYINGS OF JESUS  
'THE GOOD SHEPHERD'  
Congregational Church Hymnal, 243, Was  
there ever kindest Shepherd  
John x, 7-16  
Psalm 23 (Metrical Version)  
Matthew xviii, 10-14



# January 3 CARDIFF SATURDAY

968 kc/s (309.9 m.)

## WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-12.45 A Popular Concert  
Relayed from THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
(Corddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE
- 12.45 Krakowiak ..... *Moszkowski*  
The Swan (Carnival of Animals)..... *Saint-Saëns*  
Minuet ..... *Boccherini*  
Praeludium ..... } *Järnefelt*  
Berceuse ..... }  
Overture, Rosamunde ..... *Schubert*
- 3.10 National Programme
- 4.45 DANCE MUSIC  
by  
THE GRAND SPA HOTEL NEW DANCE ORCHESTRA  
Relayed from THE GRAND SPA HOTEL,  
CLIFTON, BRISTOL
- 5.15 THE CHILDREN'S HOUR  
THE CARROLL SISTERS  
THE WEST REGIONAL TRIO
- 6.0 Mr. A. S. BURGE: An Eye-Witness Account of  
the final Welsh Trial Match at Newport
- 6.15 National Programme
- 6.40 Regional Sports Bulletin
- 6.45 National Programme
- 7.5 The Rev. GWILYM DAVIES: 'Wales today and  
tomorrow, The International Aspect'
- 7.20 National Programme
- 9.15 West Regional News
- 9.20 National Programme
- 9.35 Old Time Dance Programme  
NATIONAL ORCHESTRA OF WALES LIGHT  
ORCHESTRA
- Waltz, Trés Jolie..... *Waldteufel*  
Polka, King Carnival..... *Myddleton*  
Mazurka, La Gipsy..... *Ganna*  
Barn Dance, Down South..... *Myddleton*  
Velota, The Mascot..... *Godin*  
Quadrille, The Knight of the Thistle .. *Balfour*  
Waltz, Night of Love..... *Lincke*  
Schottische, Blue Bonnets..... *Balfour*  
Country Dance, Sir Roger de Coverley .. *Balfour*
- 10.35-12.0 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-12.45 West Regional Programme
- 3.10 National Programme
- 5.15 West Regional Programme
- 6.15 National Programme
- 6.40 West Regional Sports Bulletin
- 6.45 National Programme

- 7.5 West Regional Programme
- 7.20 National Programme
- 9.15 West Regional News
- 9.20-12.0 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 A Gramophone Recital  
A Variety Programme
- 3.10 National Programme
- 5.15 THE CHILDREN'S HOUR  
'FLAVOURS FROM CORNWALL'  
HILDA ROACH (Contralto) will supply the Songs
- 6.0 National Programme
- 6.40 Local Sports Bulletin
- 6.45 National Programme
- 9.15 Local News and Naval Notes
- 9.20-12.0 National Programme

### BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.0-2.0 National Programme
- 3.10-12.0 National Programme

### MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15.—The Daily Service. 10.30-11.0.—National Programme. 12.0-1.0.—The Northern Wireless Orchestra. Jack Cairns (Baritone) (From Newcastle). 3.10.—National Programme. 4.10.—An Afternoon Concert. The Northern Wireless Orchestra: Selection: Tosca (Puccini). Zaida Bock (Pianoforte): Berceuse, Op. 57 (Chopin); Concert Study in D Flat (Liszt). Orchestra: Three Eastern Sketches (Howgill); Morning; Afternoon; Evening. Zaida Bock: Night Fancies (B. J. Dale); Capriccio, Op. 76, No. 2 (Brahms). Orchestra: March Trizane (Gipsy) (Lacome). 5.15.—The Children's Hour. 6.0.—National Programme. 6.40.—Regional Sports Bulletin. 6.45.—National Programme. 7.5.—Mr. W. P. Crozier: 'The Year in the North.' 7.20.—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30.—National Programme. 9.15.—North of England News. 9.20.—National Programme. 9.35.—'Dance Music of Four Centuries.' The Northern Wireless Orchestra: Gaillarde (Sixteenth Century) (Le Roi s'Amuse) (The King's Diversions) (Delibes); Sir Roger de Coverley (Seventeenth Century) (Traditional); Pavane (Seventeenth Century) (Le Roi s'Amuse) (The King's Diversions) (Delibes); Minuet (Seventeenth Century) (Le Bourgeois Gentilhomme (The Wounded Gentleman) (Lully); Gavotte (Seventeenth Century), Suite in D for Strings (Bach). Norman Rouse (Violin) (From Leeds): Five Old French Dances (Seventeenth and Eighteenth Century) (Marin-Marais); L'Agreable; La Matelotte (Sailors' Dance); La Provençale; Le Basque; La Musette. Orchestra: Bourée (Eighteenth Century) (Violoncello Sonata No. 3), arr. for Strings by Woodhouse (Bach); Bolero (Eighteenth Century) (Spanish Ballet Music) (Desormes); Waltz (Eighteenth Century) (Lune de Miel) (Honey-moon) (Waldteufel); Polka (Nineteenth Century) Vivacity (Roy); Barn Dance (Nineteenth Century), Topole's Barn Dance (Fleck); Lansers (Nineteenth Century), Nightbirds Lansers (Johann Strauss); Galop (Nineteenth Century), Prestissimo (Waldteufel). 10.35-12.0.—National Programme.

### Both Sides of the Bristol Channel

(Continued from page 891.)

## CONCERT BY EISTEDDFOD WINNERS

Symphony Orchestra, Juvenile Choir and Soloists in Studio Programme



Mr. W. S. PARRY.

### Eisteddfod Winners.

ANOTHER concert given by Eisteddfod winners will be heard by West Regional listeners on Saturday, January 10, at 7.45 p.m., when the programme will include many of the pieces performed during the 1930 Eisteddfod. Among the contributors will be the

Merthyr Boro' Ex-servicemen's Symphony Orchestra, which was formed about two years after the War, by Mr. W. S. Parry (formerly a lieutenant in the 2nd South Wales Borderers). Originally a small orchestra, it has now grown into a full Symphony combination with over forty players, including several women. The late Lord Buckland, as its patron, took a keen interest in its progress, and the orchestra is now under the patronage of Lord Camrose and Sir Gomer Berry. The orchestra has made a steadily increasing reputation in Eisteddfod competitions at the Nationals. In 1928, at Treorchy, it secured third place, but the following year at Liverpool it secured second prize, and this year, at Llanelly, it came out on top. The programme on January 10 will include popular works, among them the first movement of the *Unfinished Symphony*, by Schubert, the test piece at Llanelly.

### Nantyffyllon Juvenile Choir.

THE programme will also contain songs sung by the Nantyffyllon Juvenile Choir, which was formed in 1926, and is trained and conducted by Mr. D. C. Watkins. This choir has a record of successes probably unequalled by any other choir in the country, having won more than three hundred prizes. At this year's National Eisteddfod they secured two 'runaway' victories in the classes for girls' choirs and juvenile choirs. Prizes have also been won at the Corwen, Barry, and Carnarvon National Eisteddfodau, and the choir has appeared in the Queen's Hall, London. The accompanist is Miss Adwen Williams, who has held the position since the choir was formed. The singers on January 10 will be Lizzie Davies (contralto), of Tonypany, and Ernest Williams (tenor), who comes from Holywell (North Wales).

### Pontardulais National Choir.

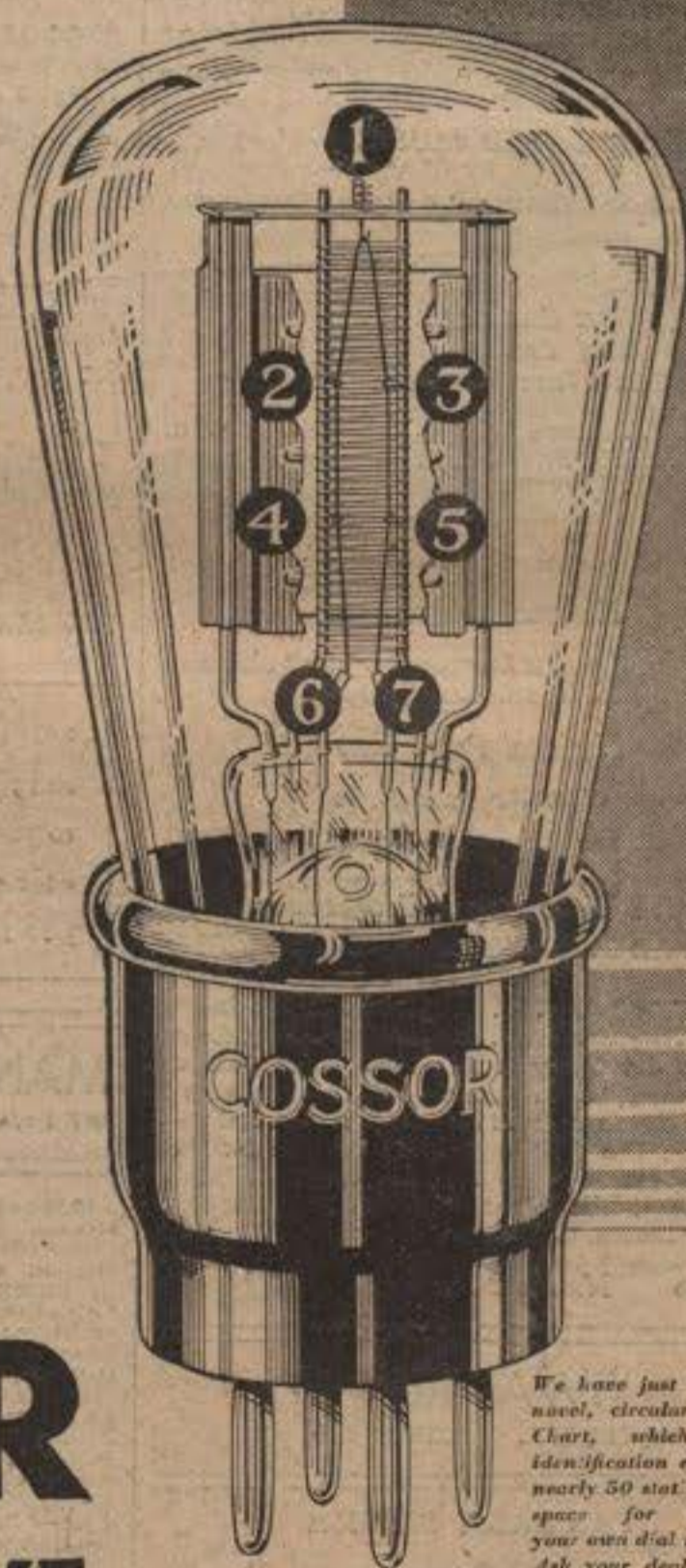
THE Pontardulais National Choir of two hundred voices, which is to sing during the evening programme on Sunday, January 4, created a sensation by obtaining second prize in the chief choral competition at this year's Royal National Eisteddfod. Although competing for the first time against old-established and experienced choirs, it finished only one point behind the winners. For years the choir has provided its local public with first-class choral concerts, supported by a full orchestra and leading British artists. The programme on January 4 will also include items by the National Orchestra of Wales.



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