

PROGRAMMES OF THE WEEK (January 6-12)

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Vol. 22. No. 275.

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JANUARY 4, 1929

Every Friday. Two Pence.

Among the Week's Programmes

Sunday :

A NATIONAL SUNDAY LEAGUE CONCERT

Monday :

THE FOOD OF LOVE

Music to Shakespeare's Plays by Many Composers

Tuesday :

SIR OLIVER LODGE ON 'REVOLUTIONARY DISCOVERIES'

Wednesday :

COMPTON MACKENZIE IN HIS OWN PLAY 'CARNIVAL'

Thursday :

A HALLÉ CONCERT CONDUCTED BY SIR HAMILTON HARTY

Friday :

LORD RONALDSHAY AND AN INDIAN PROGRAMME

Saturday :

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THE RADIO TIMES

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JANUARY 4, 1929.

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RETROSPECT: THE PROGRAMMES OF 1928.

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

The microphone has made it increasingly possible for large numbers of people to look on at events of contemporary history, and in 1928 it became almost a commonplace that this should be so. The whole nation was able to join in the Memorial Service at Westminster Abbey to Earl Haig in the British Legion Service at the Menin Gate, and in the Armistice Day Service at the Cenotaph itself. To go further afield, British listeners heard the speeches from Sydney, Australia, when the airman, Bert Hinkler, arrived after his amazing flight; and from America they heard running commentaries on the arrival from Germany of the Graf Zeppelin, and on the boxing match between Gene Tunney and Heiney for the Heavy Weight Championship of the World. There have been other running commentaries in plenty, commentaries on almost all the big sporting events of the year in England—the Derby, the Grand National, the Boat Race and many of the important matches at football, cricket, and tennis. In this category of broadcasts of contemporary history must come the Ceremony of the Keys from the Tower of London—a most moving piece of ceremonial in which the past and the present join hands.

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

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

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

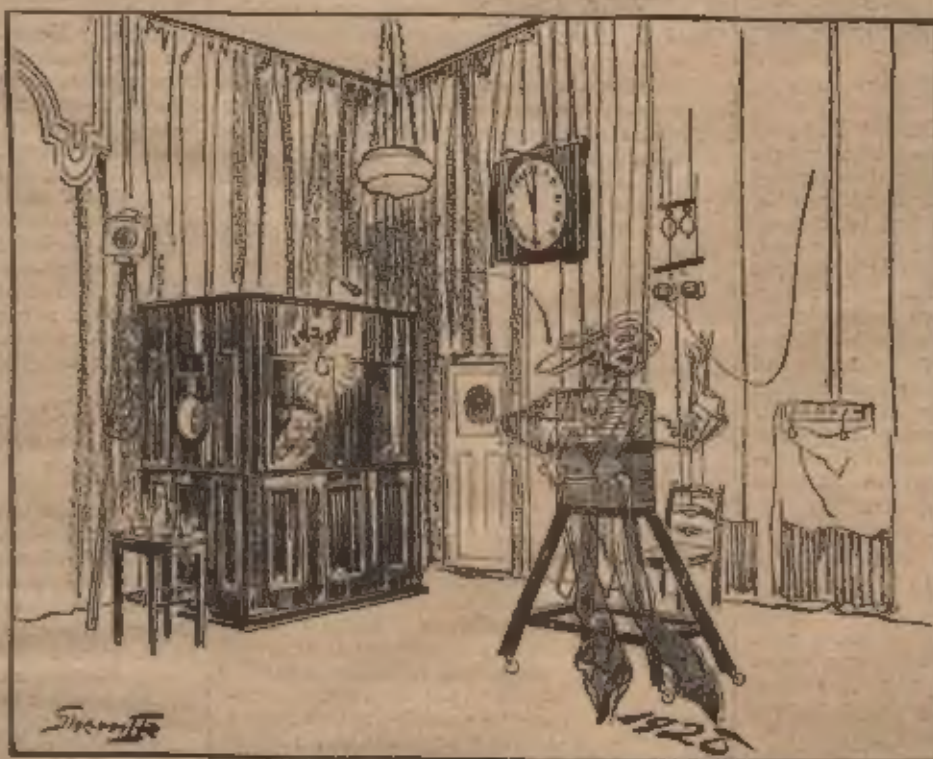
Music and a stream of other music, serious and gay.

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

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

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

(Continued on page 27).



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

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

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



A Hospital London Really Needs.

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

Rostand the Second.

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

The Elephant Trail.

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



To see whether the mouse-trap has worked.

tanned faces and contempt for women?) We others, whose most desperate effort is a similar field consists of an occasional early morning descent to the kitchen to see whether the mouse-trap has worked, can only sit and marvel at the tales these modest heroes have to tell. On January 16, Mr. W. S. Chadwick, the hunter and journalist, who has lived for many years in the heart of Africa's lion, elephant, and rhino country will have much that is new to tell us of the tricks and habits of big game.

'The Announcer's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



The Follies and Compton Mackenzie.

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

Siam, Spies and Scotland.

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

Helping the Good Cause.

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

About Carnacki.

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



'Timid listeners should not switch on!'

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

The Last Voyage.

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

'Stars' of Vaudeville.

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

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Who is a Criminal Today?

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

Ansermet's Programme.

THE next symphony concert of the B.B.C. Queen's Hall Season will be broadcast on Friday evening, January 13. The conductor is M. Ernest Ansermet, and the programme, therefore, modern in complexion. Debussy's choral music, *The Martyrdom of St. Sebastian*, will be given for the first time in England by Kate Winter, Linda Seymour, Theresa Ambrose, Rispah Goodacre and a small chorus selected from the National Chorus. This music was written as incidental music to a play by Gabriele d'Annunzio. Another notable item in the programme will be Stravinsky's *Le Sacre du Printemps*. Ansermet has done much to encourage the appreciation of Stravinsky, both with the Diaghilev Ballet and elsewhere. The music of this composer has always aroused fierce controversy—a tribute to its disturbing quality. *Le Sacre du Printemps*, of which Serge Diaghilev made a ballet, is brilliant, unconventional, and intensely physical in its appeal.

Music and Vision.

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



'Mysterious haunted houses.'

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

A Concert from Antwerp.

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

A 'Phil' Concert.

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

Military Band.

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

The New B.B.C. Building.

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

Light Music.

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

For 'Film Fans.'

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



What is a 'Sport'?

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



'The origin of new plants.'

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

For Women Listeners.

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

The Lighthouse-Keeper's Buns.

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

Find Ramsay MacDonald!

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

The Announcer

The Midlands Calling!

Some Future 5GB Events from Birmingham

Sunshine Cottage.

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

The Heart of Theatreland.

SOME time ago a popular musical comedy reminiscence programme was broadcast from 5XX and 5GB with the title of *Let's All Go Down the Strand*, composed of well-known musical numbers from shows produced at theatres in the Strand. A similar programme dealing with the heart of Theatreland and with the title of *Memories of Shaftesbury Avenue* will be heard at 9.15 p.m. on Wednesday, January 16. As I said last week, these reminiscence programmes have an attractiveness all their own—memories of long ago stirred by the flickering flames of the listener's fireside and the melodies coming over the air. On January 18 one of the artists will be John Rorke (baritone).

'Left! Right! Left!'

THE original programme with this title was really the first of the series of Radio Community Singing features which are broadcast at intervals from Birmingham and have become so popular with listeners throughout the country. Their great attraction is their informality. The Musical Director not only comments upon the song, but upon the singing of it, so that in addition to being an enjoyable feature it is also full of instruction for those interested in choral singing. A second programme, with the title of *'Left! Right! Left!'* consisting of marches and marching songs, will be broadcast by the Birmingham Studio Chorus and Orchestra at 8.0 p.m. on Saturday, January 19.

A Restaurant Relay.

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

An East Midlands Feature.

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

Lonells Picture House Organ.

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



THE BELLS OF ST. MARTIN'S.

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

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

'The Black Sheep.'

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

'Mendelssohn's 'Elijah.'

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

An Orchestral Concert.

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

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

A Request Programme.

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

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

High-Power Short Waves.

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

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

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

A Vaudeville bill at 2.30 p.m. on Saturday, January 19, includes Cyril Lidington and Norman Hackforth (in light duets), Gwen Lewis (entertainer), George Foster (amateur), Ivan Firth and Phyllis Scott and Philip Brown's Dominions Dance Band.

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

'MERCIAN.'

Who Shall Speak for Us?

By
GERALD HEARD

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

Not Names—but Voices!

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

Intimate Anonymity.

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

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

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

A Team of Talkers.

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

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

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

• Thrashing a Subject Out.

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

Speech must be Free.

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

(Continued on page 27.)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ALFRED DEXTER.

THE ARCH-ROMANTIC.

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

ROSTAND, perhaps the most famous of modern French dramatists, was born on April 1, 1868, at Marsailles. He was the son of Joseph Eugène Herbert Rostand, a prominent journalist and writer on economics.

Rostand's first play, which is being broadcast in the Great Play series, takes the form of a satirical burlesque. It was produced on May 21, 1894, at the Théâtre Français. In *La Princesse Lointaine* (The Far-away Princess), which was produced on April 5, 1893, at the Théâtre de la Renaissance, Rostand plunged into the Middle Ages for his plot, which was founded on the story of the troubadour Rodel and the Lady of Tripoli. The part of Melisande was created by Sarah Bernhardt, who was also the first Photine in *La Samaritaine* (The Woman of Samaria), produced at the Théâtre de la Renaissance on April 14, 1897. In this play Rostand took his plot from the famous Gospel story of the women of Samaria. It was in the same year, on December 28, that Rostand achieved his greatest success with the production of *Cyrano de Bergerac*, at the Théâtre de la Porte St. Martin. The elder Coquelin played Cyrano, and the occasion was a triumph for actor and author. It was said that such enthusiasm for a drama in verse in a theatre had not been witnessed since the production of Victor Hugo's *Hernani*.

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

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

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

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

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

THE LIFE-STORY OF JENNY RAEBURN, THE DANCER,

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



HOME, HEALTH AND GARDEN

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



Purées and Some Puddings.

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

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

Leicester Pudding.

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

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

Orange Pudding.

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

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

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

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

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

Use for Stale Bread.

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

The Romance of Distaff and Spindle.

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

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

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

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

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

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

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

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

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

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

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

Some Games with Maps.

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

And now for indoor map games.

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

Another good game is Map Novels.

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

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

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

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

(Continued on page 40.)

THE JEWELLER WHO BRIGHTENED SUNDAY.

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

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

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

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

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

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

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

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

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

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

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

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

The first scientific lecture, with songs singing before and after, was given in St. Martin's Hall, in Long Acre, by Huxley. Over 2,000 were present, and the evening was a great success, but it was followed by a prosecution under a statute of 1751 'for keeping a disorderly house.' The prosecution failed.

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

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

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

HOW TO MAKE A COLOUR WOODCUT.

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

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

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

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

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



A reproduction of the completed woodcut.

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

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

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

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

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

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

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

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

SIR OLIVER LODGE—COMPTON MACKENZIE—LORD RONALDSHAY

Monday

Tuesday and Wednesday

Friday



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

As one travels out of London by any of the great main roads, the first view is a dreary procession of backs. Backs of houses that hardly look like houses—little brick boxes joined together in long rows, marked off from each other only by a few yards, and by that curious roof-parapet insisted upon by a careful L.C.C. Tiny windows, lighted from within by the crude glare of gas, and covered with lace curtains of faded red or blue—these are the chief things that seem to strike one.

A little farther out one comes to the fringes of the town. Public parks, strewn with litter, and then the outer suburbs, with houses growing steadily from the little concrete bungalows of the new estate to the roomy dwellings that would be called mansions if they were set in their own parks in the country instead of being laid out in Maple Avenues and Park Crescents and Cedar Roads. Then the last wandering General omnibus recedes in the wake of the last car, and one's sense of depression passes away.

That is the road out of London as it has been for a generation—lengthening steadily in the last few years.

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

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

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

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

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

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

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

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

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

Those masts that rise above the roofs of England mean something more than an array of poles or a new method of advertising. They mean that all the inequality of it makes democracy a mockery—a fact that is being swept away. One can hear the ancient warriors talking as one listens to a comedian on the loud-speaker in a panel doctor's waiting-room, or to a lecture on psychology broadcast in the saloon bar of a pub off Berkeley Square.

'ORANGE' AND 'ORIENT.'

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

LUCKY are those young as I who lived with and grew up with Compton Mackenzie. I was one of those who had the advantage which I had of knowing and loving the miniature world which he chose as his first model.

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

The book 'Carnival' is a great book, perhaps the best of his early work. It is a story of a young man who grows up in a world of...

It was the book of the year in 1913. It was a story of a young man who grows up in a world of...

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MUSIC OF THE WEEK.

| London and District | Districts | Other Stations |
|-------------------------------------|----------------------------|-----------------------------------|
| Sunday, Jan. 6 | | |
| 3.15 National Sunday League Concert | 3.30 Military Band Concert | 3.30 Cardiff A New Year Programme |
| 4.15 National Sunday League Concert | 4.15 Military Band Concert | |
| Monday, Jan. 7 | | |
| 2.15 National Sunday League Concert | 2.15 Military Band Concert | 8.0 Belfast Elizabethan Music |
| Tuesday, Jan. 8 | | |
| 2.15 National Sunday League Concert | 2.15 Military Band Concert | 8.0 Glasgow Orchestra Concert |
| Wednesday, Jan. 9 | | |
| 2.15 National Sunday League Concert | 2.15 Military Band Concert | 3.0 Manchester Orchestra Concert |
| Thursday, Jan. 10 | | |
| 2.15 National Sunday League Concert | 2.15 Military Band Concert | 7.40 Belfast Symphony Concert |
| Friday, Jan. 11 | | |
| 2.15 National Sunday League Concert | 2.15 Military Band Concert | 7.45 Cardiff Symphony Concert |
| Saturday, Jan. 12 | | |
| 2.15 National Sunday League Concert | 2.15 Military Band Concert | 4.0 Glasgow Light Music |
| 3.15 National Sunday League Concert | 3.15 Military Band Concert | 3.30 Belfast Light Music |
| 7.30 National Sunday League Concert | 7.30 Military Band Concert | 7.45 Cardiff Concert |

CHRISTIANITY AND LIFE.

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

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

Students have societies, and they spring up like mushrooms to serve their ends. Amid a welter of organisations a few are remarkably durable, and one stands alone in its influence, extent and aim—the Student Christian Movement. This movement is a creation of students, made by them to meet a need of which they are conscious, and passed on from one student generation to another for over thirty years, growing all the while until to-day it girdles the globe.

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CAMBRIDGE AND DISTRICT RADIO SOCIETY.

25, HILLS ROAD,
CAMBRIDGE.

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

Dear Sir,

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

Yours faithfully,

(Signed) A. G. Beger,
Secretary.



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Chechervadze
the Pianist

SUNDAY, JANUARY 6

2LO LONDON & 5XX DAVENTRY

(861.4 M. 930 KC.) (1,582.8 M. 197 KC.)

Elsie Griffin
the Soprano



10.30 a.m. (Daventry only) TIME SIGNAL
Clockwork, We Wish You a Merry Christmas

3.15 National Sunday League Concert

Relay from the London Palace Theatre
The N. & S. League
Conducted by Dr. Malcolm Sargent

ON THE AIR
Overture, "The Bartered Bride" (Smetana)
A Midsummer Night's Dream (Mendelssohn)
No. 100, 101, 102

PIANO: GEORGE LUTCHESON

Pianoforte Concerto, Op. 10, No. 3

ON THE AIR

Suite, "Schéhérazade" (Moussorgsky)

LYRIS: NINA

Fête Polonoise

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

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

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

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

1. The Sea and Sinbad's Vessel.
2. The Story of the Prince Kadir.
3. The Young Prince and the Young Princess.
4. The Shipwrecked Sailor.

The first one begins with a running phrase on the violin, which follows, is clearly Schéhérazade's tale. The first movement in 4/4 time is the telling of the story. The wealth of the



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

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

Like all the other movements, this is a very interesting one, and at the very end a soft presentation of the Sultan's theme tells us that for the moment, at least, the lady has won.

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

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

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

The Polish Fest val, taken from the ill-fated opera, begins with a rhythmic outburst, punctuated by accents, and then an energetic dance theme appears. It comes to an end with a long, silent pause, and after several brief interchanges of swift-moving and slower tempo, there is a three-in-the-bar section, suggesting the traditional Polish Mazurka. It is not until some length with more than one change of tempo, after a remainder of the opera, that the only real movement brings the piece to its boisterous close.

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

6.45 THE WEEK'S GOOD CAUSE:

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

STARTING in 1843 as a Rugged School in the slums of St. Giles, the Shaftesbury Homes have now expanded until they consist of six homes, a shipping depot, a technical school and working ladies' hostel, and, of course, the famous training ship *Arcthusa*. This, the last British frigate to go into action under sail alone, has been a training-ship since 1874, and has passed 3,500 boys into the Navy and 6,600 into the Merchant Service. An appeal broadcast in 1927 for help with very essential repairs to the *Arcthusa* (then in danger of breaking in half) raised £200. Tonight's appeal is for funds to meet the constant expenses of maintenance of the homes.

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

6.50 WEATHER FORECAST GENERAL NEWS BULLETIN Local Announcements (Daventry only) Shipping Forecast

9.5-10.30 Albert Sandler

and the

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

ORCHESTRA

Overture, "Mignon"

Valse des Fleurs ("Not Cracker" Suite) (F. J. Kitzky)

ELSIE GRIFFIN

Waltz Song ("Romeo and Juliet") (Gounod)

ORCHESTRA

Selection on famous works by Grieg

ALBERT SANDLER (Violin)

Ku! Nidra! (Max Bruch)

Pala Moon (Logan, arr. Kravaler)

ELSIE GRIFFIN

April is a Lady (Phillips)

ORCHESTRA

Hungarian Rhapsody No. 14 (Liszt)



THE ARCTHUSA ON TRAFALGAR DAY, with bunting flying and the boys lining the decks. The *Arcthusa* Training Ship and the Shaftesbury Homes are the subject of the appeal from London at 9.45 tonight.



THE DAY OF REST. Sunday's Special Programmes.

From 2LO London and 5XX Daventry



(For 2.15 to 4.45 Programmes see opposite page.)

4.45 'BROTHER WOLF'

From the 'Little Plays of St. Francis'

by

LAURENCE HOUSMAN

Performed by

UNIVERSITY COLLEGE LONDON DRAMATIC SOCIETY

Produced by A. S. GILBERT

FRANCIS RAYMOND BUTLIN
ST. FRANCIS RAYMOND BUTLIN
Lupo D. J. THEODORE DICKERSON
.....
.....
.....
.....

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

5.15 Missionary Talk

Dr. ALEXANDER HETHERWICK, C.B.E., D.D.
My Forty-Five Years in Central Africa
S.B. from Aberdeen

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

(Continued at foot of col. 2.)



BROTHER WOLF.

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

6.45-7.30 Student Christian Movement

A DEVOTIONAL MEETING

Relayed from

the Ph Harmonie Hall, Liverpool

S.B. from Liverpool

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

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

(Continued from col. 1.)

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

5.30 Reading

Scenes from Old Testament II story
'THE PROPHETS ON MOUNT CARMEL'

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

5.45-6.15app Church Cantata (No. 100) Bach

SINGED BY HERBIE HILL
Soprano, Alto

(Sing to the Lord a glad new song)

Relayed from the Guild Hall School of Music

DORIS OWENS (Contralto),
JOHN ADAMS (Tenor)

KEITH FAIRBANKS
(Bass)

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

6.45-7.30 Student Christian Movement

(See top of column)



IN THE HEART OF NYASALAND

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

8.0 Church Music

Explained by

Dr. SYDNEY H. NICHOLSON

Warden of the School of English Church Music

With illustrations by

THE CHOIR OF ALL SAINTS' CHURCH,
Margaret Street

Two Psalms

Psalm 100 (A. and M., 100)

Psalm 101 (A. and M., 101)

Magnificat in D Minor (A. and M., 102) FERRARI

Three Hymns

Come Holy Ghost (A. and M., 103), to Plain

song

As with Gladness (A. and M., 79), to German

tune

Two Anthems

Sing praise to God (A. and M., 104) BACH

(A. and M., 105) BACH

My soul here is a casualty FERRY

Three Carols

Roma M. R. J. DOLY

In dulci jubilo Set for 12 Voices by Faggeall

When the crimson sun had set (Traditional)

French Carol

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

(For 2.45 to 10.15 Programmes see opposite page.)

10.30

Epilogue

'Dives and Lazarus'

Supplies may be obtained from the B.B.C. Bookshop, Savoy Hill, London, W.C.2.

10.45 a.m. New Talks for Daventry Listeners

MONDAY, JANUARY 7

2LO LONDON & 5XX DAVENTRY

(281.4 ML 220 KQ.) (1,402.5 ML 101 KQ.)

Shakespearean Songs and Music

- 10.15 a.m. The Daily Service**
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH.**
WEATHER BROADCAST
- 10.45 (5XX only)**
(See centre column)
- 11.0 (Daventry only), (Gramophone Records)**
- 12.0 A BALLAD CONCERT**
JOAN VINCENT (Soprano)
GABRIEL LAYELLE (Baritone)
- 12.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
- 1.0 THE PICCADILLY HOTEL ORCHESTRA**
Directed by LEONARDO KEMP
from the Piccadilly Hotel
- 3.0 A Studio Concert**
DOROTHY BENTHAM (Contralto)
ANNE NEWELL (Soprano)
- 4.15 ALPHONSE DU CLOS and**
his ORCHESTRA
From the Hotel Cecil
- 6.15 THE CHILDREN'S HOUR**
FIRST DAY OF REQUEST WHEN
We have a special programme
of songs and plays by
children.
'My First Adventure with
Pantomime', written and told by
C. E. Hooper.
'Passing By' (Pantomime)
Florida Duncan
Some popular songs.
(Terry), sung by REX PALMER.
'Zoo Jokes' by LESLIE G.
Mason.
- 6.30 THE TIME SIGNAL, GREENWICH.**
WEATHER BROADCAST.
FIRST OF THE NEW YEAR.
LONDON
- 6.30 For Boy Scouts: Selections by the Winners**
of the Fourth Boy Scout Musical Festival
- 6.45 THE FOUNDATIONS OF MUSIC**
SUNG BY JOHN ARMSTRONG (Tenor)
Sung by JOHN ARMSTRONG (Tenor)
- 7.0 Mr. JAMES AGATH: Dramatic Criticism**
- 7.15 Musical Interlude**
- 7.25 Mr. FRANK BIRCH: 'The History of the Pantomime'**

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

10.45 (5XX Only)

Mrs. M. I. CROFTS, LL.D.: 'The Law and the Home—I, How the Law Affects our Homes'

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



CLOWNS OF A HUNDRED YEARS AGO

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

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

7.45 FIVEA GARDEN (Comedienne)

8.0 Chamber Music

(CLAIRE CROZSA Soprano)

Two Poems by Ronsard (1024), with Flute accompaniment, Op. 26 Albert Roussel
(I) Ronsard, mon mugnon; (II) Ciel, ser et

Three Poems of Mallarmé (1013), with instrumental accompaniment Maurice Ravel
(I) Soupir; (II) Placide; (III) Surgi de la rumeur et du bond

8.20 EDUARD STUCKMANN

Elegies, six new pieces for Pianoforte (1908)
Ferruccio Busoni

(I) Nach der Wendung. Reconnaissance; (II) All Italia. In modo napolitano; (III) Meine Seele bangt und hofft zu Dir. Choral Prelude; (IV) Turandot. Frauengemach. Intermezzo; (V) Die Nächtlichen. Walze; (VI) Erscheinung. Notturmo

8.40 CLAUDE CROZSA

Le vieux coffret (1918-17). Andre Caplet
Three Poems of Remy de Gourmont
(I) Songs; (II) In una selva oscura; (III) Forêt

EDUARD STUCKMANN

Piano Pieces (1920-23), Op. 23 Arnold Schönberg

9.0 WHATEVER FORECAST, SECOND CENTRAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 '... the Food of Love'

Incidental Music and Songs to Shakespeare's Plays

DAVID HUTCHISON (Tenor)

THE WILLOW CHORUS
Conducted by JOHN ANNE

Overture, 'Macbeth' Sullivan

Intermezzo, Ferdinand and Elvira

Music from 'The Merchant of Venice'

Waltzes from 'The Merry Wives of Windsor'

TAKEN from a Suite by Humperdink for the Shakespeare play, this little

Intermezzo, Ferdinand and Elvira

Music from 'The Merchant of Venice'

Waltzes from 'The Merry Wives of Windsor'

TAKEN from a Suite of music for 'A Winter's Tale'

the second piece needs little description beyond its own title. The first part is boisterous, with a jumping theme

played several times with altered cadences. There is a change of rhythm, and after a

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

9.50 DAVID HUTCHISON

The Fool (Six Short Songs from 'King Lear') Maurice Ravel

The Pedlar (from 'A Winter's Tale') Ferruccio Busoni

9.58 ORCHESTRA

Overture, 'King Lear' Ralph Vaughan Williams

Bourrée and Gigue, Much Ado about Nothing Claudio Monteverdi

These Dances from Henry VIII George Fenton

10.20 DAVID HUTCHISON

Faint, O take When icicles hang by the wall ... Vaughan Williams

Fear no more the heat o' the sun Hey ho, the wind and the rain ... Quilter

It was a lover and his lass

10.36 ORCHESTRA

Overture, 'The Merry Wives of Windsor' Ralph Vaughan Williams

10.45 FORETELLER READING

11.0-12.0 (Daventry only) DANCE MUSIC

JAY WHIDDEN'S BAND from the Carlton Hotel
(Monday's Programme continued on page 20)

"FEAR IS DEAD—KILLED BY PELMANISM"

How a Clergyman Recovered His Lost Nerve

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

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

"Three years ago I completed a course of Pelmanism

"I began in a horrible neuroathetic state of 15 years' standing, with an impaired Will, an impaired Memory, utter lack of Self-Confidence, and full of Fear.

"After a few weeks of the Course I was told (by someone ignorant of my taking it) that I looked brighter and more alert. Certainly the benefits grew and still show themselves. I finished the Course with a clear and calmer mind; a restored Memory of good capacity; a stronger Will and such Confidence that I have undertaken, and do undertake, duties and responsibilities such as would have been quite impossible a few years ago.

"The latest experience of the benefits received is that I crossed to Belgium this year by the Dover-Ostend route. This may appear to be a trifle, but when I consider that the idea of being on a ship has, for 21 years, been the cause of innumerable nightmares, I look on the voyage as the greatest victory of my life. This fear is dead—killed by Pelmanism.

"I certainly got my money's worth and a bit over, and look back with pleasure to the work of the Course, and the courtesy I received at the hands of the staff."

(B 30,206)

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

A **TEACHER** writes: "I have no fears now, they have all disappeared. My earlier World Disposition has become a resolved, determined disposition. My capacity for work is far greater than that of a few years ago."

A **TEACHER** writes: "I have more Self-Confidence and am no longer subject to fits of depression."

(D 21,222)

A **TEACHER** writes: "I am very happy to tell you that I have benefited greatly since commencing this Course especially since my greatest weaknesses are now a thing of the past. I am now a more confident, more efficient person."

(B 30,745)

A **BIRD ASSISTANT** writes: "The chief benefit I have derived from the Course are Increased Self-Confidence, greater interest, wider outlook, better mental grasp, more accurate memory, ability to do more and better work with greater speed and less fatigue, and the formation of an ambition. I am now a more efficient person and a more successful one."

(I 12,14)

A **TELEPHONE SERVANT** writes: "I began the Course in a state of mental distress caused by fears and a feeling of being a failure. I have now a more confident, more efficient person. I am now a more successful person and a more efficient one. My work, my conversation, and in my appearance."

(J 33,066)

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

(A 22,142)

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

(L 23,030)

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

(H 11,166)

A **ASSISTANT ANALYST** writes: "I am a more efficient person than before. I commenced the Course during the time I had occasional feelings of Depression, but I have found a new life for these in Pelmanism. My response to the benefits of Nature is greatly increased owing to improved powers of Observation, and a walk in the country is now a delight—whereas I used to look on it as a more physical exertion."

(E 22,036)

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

DEPRESSION BANISHED

Pelmanism is a new and most restful book entitled "The Efficient Mind." Read in this book how Pelmanism banishes Depression, Mind-Wandering, Forgetfulness, Timidity, Lack of Confidence and Indecision, and how it develops in their place Observation, Initiative, Concentration, Self-Confidence, Openness, Co-operation, and a more efficient character. It is a new, Business Acumen, a Good Memory, the Power of Thinking clearly and other qualities by a valuable series of exercises. To get a copy of this book fill in the coupon and send it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. The book will be sent by return of post, gratis and post free.

"THE EFFICIENT MIND."

Free Book Which Everyone Should Read.

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

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

HAPPINESS IN REACH

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

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

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

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

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

Pelmanism is extremely simple and interesting, and readers who would like to know more about the subject should write to-day for a free copy of "The Efficient Mind." You can obtain a copy of this book, gratis and post free, by filling up the following coupon and posting it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

Call or write for this free book to-day.

Readers who are not sure of the value of the book are perfectly assured. The Chief Instructor will be glad to have a talk with them, and no fee will be charged for his advice.

POST THIS FREE COUPON TO-DAY

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

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

Name
Address
Occupation

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

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Monday's Programmes continued (January 7)

5WA

CARDIFF.

363 M.
800 MC.

An Orchestral Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdoria Genedlaethol Cymru).

Spanish Espagnol Rimsky-Korsakov
Russian Suites Rimsky-Korsakov
Three Dances, 'Henry VIII' German

It is more than one of his gifted compatriots, Rimsky-Korsakov began his career as a musician from the amateur's point of view. Born in that class of Russian society whose sons have a choice of only two careers, he was a soldier until his twentieth year. Even after his discharge he had earned him the appointment of Composition in the St. Petersburg Conservatory.

His first work, the 'Capriccio Espagnol' he wrote in 1887, was a success. It was a study of Eastern gorgeousness with the sombre trails of the Bay of Biscay. In the 'Capriccio Espagnol' he has written a most of the movements are in Spanish dances. The first is an Alborada with a boisterous theme which the violins begin in unison. It is followed by a series of variations in built, and thereafter the first Alborada reappears in an altered guise with different orchestration, but with all the melody which the first movement had.

The second movement is a waltz. Most of the movements are in Spanish dances. The first is an Alborada with a boisterous theme which the violins begin in unison. It is followed by a series of variations in built, and thereafter the first Alborada reappears in an altered guise with different orchestration, but with all the melody which the first movement had.

The third movement is a waltz. Most of the movements are in Spanish dances. The first is an Alborada with a boisterous theme which the violins begin in unison. It is followed by a series of variations in built, and thereafter the first Alborada reappears in an altered guise with different orchestration, but with all the melody which the first movement had.

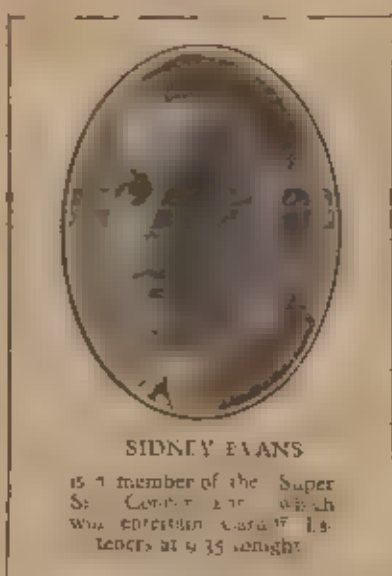
PROFESSOR GRANVILLE BANTOCK'S... many different lands have given him inspiration... in dances.

The first 'At the Fair' (Nigai Nigai), begins with a waltz. It is a waltz in which the... other tunes, all in the same waltz rhythm.

The third movement is a waltz. Most of the movements are in Spanish dances. The first is an Alborada with a boisterous theme which the violins begin in unison. It is followed by a series of variations in built, and thereafter the first Alborada reappears in an altered guise with different orchestration, but with all the melody which the first movement had.

The third movement is a waltz. Most of the movements are in Spanish dances. The first is an Alborada with a boisterous theme which the violins begin in unison. It is followed by a series of variations in built, and thereafter the first Alborada reappears in an altered guise with different orchestration, but with all the melody which the first movement had.

A waltz comes next,



SIDNEY EVANS

is a member of the Super Six... which will... at 9.35 tonight.

no longer ago... chief tune. Cellos and bassoons play it first. Then a... and then the first tune returns, now played by all the strings.

In a quick three in the bar, it is inter... ever and anon by a bar of two beats, as though the players stamped their feet firmly on the ground. The... without a... of the... of the... of the...

London Programme relayed from Daventry
4.45 Mr. D... Middle Ages—I, The City, its Defences and Houses.

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

5.0 JOHN STUBBS & COMPANY'S LONDON ORCHESTRA
Relayed from... Cardiff... 5.15

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Musical Programme by THE SCOUTS' CHURCH THROAT OF BOY SCOUTS



FACTORY GIRLS AT WORK.

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

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

9.35 The Super Six

More Music, Mirth and Mummery

FRANK EVANS

DAVID EVANS

HELEN EVANS

SIDNEY EVANS

A 'Sunshine' is diffused by the Company

To keep you still soothed we 'Croon a little

Lullaby'... Schönberg and Baker

A little disturbance by Lyn Joseph and Sidney

George Gabor, 'Son of the Road' W. H. Even

The... of a change, Sidney Evans in a humorous

We just want the 'Tale of the Ford'

And now to 'Stamper Town'

10.45-11.0 S.B. from London

11.15-12.0 S.B. from London

12.15-1.0 S.B. from London

1.15-2.0 S.B. from London

2.15-3.0 S.B. from London

3.15-4.0 S.B. from London

4.15-5.0 S.B. from London

5.15-6.0 S.B. from London

6.15-7.0 S.B. from London

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11.15-12.0 S.B. from London



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All Oldham Clear Glass Accumulators are supplied with this FREE all-metal carrier.

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Monday's Programmes continued (January 7)

2ZY **MARCONI** 384.8 M 780 KC.

4.0 London Programme relayed from Daventry

1.0 The Nightingale Wireless Orchestra

Music: "The Nightingale" (The 6th of March) Gounod

Secounds des Mandolines (On the sea-shore) Dunkle

Chorus: "The Nightingale" (The 6th of March) Gounod

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28D **ABERDEEN** 384.8 M 780 KC.

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See

WORLD-RADIO

For Dominion and Foreign Programmes.

EVERY FRIDAY

2d.

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Other Stations.

5ND **NEWCASTLE** 384.8 M 780 KC.

2.0 London Programme relayed from Daventry 6.15 - 6.30

6.30 - 6.45 - London Programme relayed from Daventry

6.45 - 6.55 - London Programme relayed from Daventry

6.55 - 7.05 - London Programme relayed from Daventry

7.05 - 7.15 - London Programme relayed from Daventry

7.15 - 7.25 - London Programme relayed from Daventry

7.25 - 7.35 - London Programme relayed from Daventry

7.35 - 7.45 - London Programme relayed from Daventry

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7.55 - 8.05 - London Programme relayed from Daventry

8.05 - 8.15 - London Programme relayed from Daventry

8.15 - 8.25 - London Programme relayed from Daventry

8.25 - 8.35 - London Programme relayed from Daventry

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8.55 - 9.05 - London Programme relayed from Daventry

9.05 - 9.15 - London Programme relayed from Daventry

9.15 - 9.25 - London Programme relayed from Daventry

9.25 - 9.35 - London Programme relayed from Daventry

Tuesday's Programmes continued (January 8)

5WA CARDIFF. 363 M 850 KC

3.0 London Programme relayed from Daventry

5.0 *Everyday Things* by *John Jones*

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 *Local Announcements*

A Recital of Traditional Welsh Tunes played on the harp by *Elain Thomas (Telynogres)*

7.25 *S.B. from London*



7.45 **On the High Seas**

On the High Seas *Black Sails* apt of skill and crossbones with some where blows roll, things flash, and all the time storm, and the sea is good sea with ends of the horizon.

Ships at Sea

KENNETH ELLIS Band and THE SEAGRAM MALL

Outward Bound *Sinfonia*

THE STATION ORCHESTRA

Life on the Ocean *Building*

The Crew are Content

KENNETH ELLIS Band

Let's go (See Shanties, collected by Sir Richard Terry)

Roll the cotton down

Horoscope (English Seances) *Banock*

KENNETH ELLIS and CHOIR

Full every glass: The Beggar's Opera

The Dad's away with the Ex-Isman

Musical—The "Jolly Roger" to Harp

Radio Music from Peter Pan

Robert Louis Stevenson

A Scene from the Dramatized Version

Overture, "The Pirates of Penzance"

"The Pirates of Penzance"

A Play by *WILDA*

Richard Herbert, of Cogan

Bessie, a singing maid

Howell, a

Captain Clark

James Herbert

Alys

6BM BOURNEMOUTH. 338.1 M. 920 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Prof. O. H. T. RICHARDS (U. Southampton): "The Ebb and Flow of a Great Port"

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

5PY **PLYMOUTH** 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

It is very hard to see the world as it is, and to hear the story of "The Barrel-Organ Man" (Cary Grey) and judge for yourselves.

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Mr. R. W. J. NORTON, Hon. Sec. of the South-Western Esperanto Federation: "The Language Problem and Esperanto"

7.15-12.0 *S.B. from London* 9.35 Local Announcements

2ZY **MANCHESTER.** 394.6 M. 780 KC.

12.0-1.0 *Local Announcements*

A Gramophone Lecture-Broadcast by MOSES BARTZ

3.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

MUCH IN LITTLE

Little Songs, and Clarinet Solos of much importance, are sung and played by BETTE WREATHLEY and PAT RYAN

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Miss ANNIE LAMBLETON: "Fire"

7.15 *S.B. from London*

7.45 **Mediterranean Muse**

THE NORTHERN WINDS OF THE SEA

Conducted by T. H. MORRISON

Spain: Spanish Rhapsody *Chabrier*

France: First Suite, "The Mad of Arles" *Debussy*

T. LUCAS (and his Piano-Accordion)

Italy: Classic Medley

My Florence (Waltz) *Decca*

Songs of the Air (March) *Charlier*

Popular Choruses

Orchestra

Greece: Ballet Suite "Harmos" *La Rondelet*

Introduction of Dance des Corymbes; Placate Valse Lento, Dance des Cymbales

Egypt: Dance of Arsene and Slaves (from Ballet, "A Night in Egypt") *Arensky*

Africa: Rhapsodic Dance, "The Bamboula"

5SX **SWANSEA.** 394.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 A Welsh Interlude

A RECITAL OF TRADITIONAL WELSH TUNES

Played on the Harp

by *ELAIN THOMAS (Telynogres Taw)*

7.25 *S.B. from London*

9.35 Musical Interlude relayed from London

9.40-12.0 *S.B. from London*

Programmes for Tuesday.

9.0 S.B. from London (3.35 Local Announce-)

9.40 'Claude'

A Comedy in One Act by HERMON OULD

Claude (a young actor) H. E. WILLIAMS
 Rosemary (an actress) HYDRA METCALF
 Tom (also an actor) HAROLD CLUFF
 Charlie (a newspaper editor) P. A. NICHOLLS

Supported by THE NORTHERN WIRELESS

The stage of a provincial theatre about
 4.30 p.m. Tom is seated at a small table scrib-
 bing.

The Banquet

A P. A. O. A. P. A. O. A. P. A. O. A. P. A. O.

Har. W. Baker F. A. NICHOLLS
 F.

Martin (the butler)
 William (the footman) HAROLD CLUFF
 Mrs. Western (Harvey's wife)
 Mrs. Bunket (the judge's wife)
 Miss Farrow (a governess)
 Brothers (lady's maid)

Supported by THE NORTHERN WIRELESS

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

10.40-12.0 S.B. from London

Other Stations.

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Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff

Jimmy Wilde And His Dance Band.

JIMMY WILDE'S name is still apt to conjure with in the world of sport, and since he retired from the ring he has taken an interest in many other forms of entertainment. His name has been associated with three cinemas in South Wales, and lately he has taken over the Cardiff lais de danse at the Celtic Rooms, Cardiff. Jimmy found Benny, who had not concluded on 18 months' contract, and immediately he installed Benny and his Piano Dance Band as his musicians. Benny's Band includes members who are very popular on their own account as soloists. Dick McCarthy, for example, plays special solos for waltzes, and is reputed to bring the house down. Every member of the band takes off his hat to Hugo Rees (pianist) for his skill in arranging parts, and as for Benny himself, Benny Romoff is known as the drummer with personality and he directs all the music and business of the band. The music of the band will be relayed from the Celtic Rooms at 11.20 p.m. on Friday, January 18. At 1.40 p.m. the Welsh Miners' Chorus will sing, and the Dance Music will be relayed again at 1.45-11.0 p.m.

Mrs. Jones of Wales

CLARE CURTIS MORGAN is recognised as Mrs. Jones of Wales when she entertains at the microphone. Mrs. Jones is generally, in consequence, and inquisitive, but above all kind. Mrs. Jones will be the first Welsh Programme on Tuesday, January 15, when Clive Curtis-Morgan will give 'Scenes from Welsh Life.' This programme begins at 7.40 p.m. with songs by Mrs. Jones (soprano), who comes originally from Carmarthen, and by Emyln Hebb (tenor), who will sing songs written in the Gwydd metre by D. Vaughan Thomas.

RETROSPECT:

THE PROGRAMMES OF 1928.

(Continued from page 1)

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

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

National Orchestra of Wales.

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

A Welsh Pianist

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

(Continued on page 42)

WHO SHALL SPEAK FOR US?

(Continued from page 7.)

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

GERALD HEARD.

Announcing

THE B.B.C. LITERARY WEEKLY

**No 1
READY
WEDNESDAY
JANUARY
16TH**

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Vol. I. No. 1

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JANUARY 16th 1929

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TWOPENCE

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MUSIC By SIR WALFORD DAVILS
MIME TO PETER PAN. By GEOFFREY WHITWORTH
ICAL NOVEL By JOHN BUCHAN

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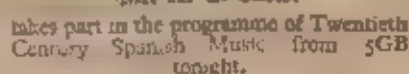
9.35
'Carnival'
as a
Radio Play

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

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5047-1001, The United States

[If necessary, a footnote continues on page 12.]



fill in the factors and add your assessment

Left to the Center and as well and very satisfactory

Wednesday's Programmes continued (January 9)

SWA CARDIFF 885 M.
880 MC.

1.15-2.0 An Orchestral Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Conductor: Goneddhaethol Cymru)
Overture, "Don Giovanni" Mozart
Suite, "Water Music" Handel, arr. Hor
Lauder Music, "Le Cid" Massenet

3.0 London Programme relayed from Daventry

3.45 An Afternoon Concert

THE STATION TRIO: FRANK THOMAS (Violin),
RONALD HARRING (Violoncello); ROBERT
PARSONS (Pianoforte)

To the Sea
No. 1
A.D. 844
T. ST. ART EVANS (Baritone)

CECILE LUTKE (Flute)

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5SX SWANSEA 1284.1 M.
1,070 MC.

1.15-2.0 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from London

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Plymouth

7.45 S.B. from Cardiff

9.0 S.B. from London

9.30 Musical Interlude

9.35-11.0 S.B. from London

9.35-11.0 S.B. from London

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9.35-11.0 S.B. from London



LIZA LEHMANN,
whose song cycle "In a Persian Garden" will be
broadcast by Cardiff at 7.45 tonight.

6BM BOURNEMOUTH 824.1 M.
820 MC.

3.0 London Programme relayed from Daventry

5.15 S.B. from London

7.25 S.B. from Plymouth

**7.45-11.0 S.B. from London (9.30 Local An-
nouncements)**

**7.45-11.0 S.B. from London (9.30 Local An-
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**7.45-11.0 S.B. from London (9.30 Local An-
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**7.45-11.0 S.B. from London (9.30 Local An-
nouncements)**

2ZY MANCHESTER 224.3 M.
720 MC.

**3.0 THE NORTHERN WIRELESS
ORCHESTRA**

March, "Sons of the Brave" Bullock

Overture, "Opera House" Finch

MARTIN RHODES (Recitation)

The Toys of Peace Murray

JAMES PICKETT (Recitation)

In Sheltered Vale Alfred Moffatt

Young Tom o' Devon Kennedy Russell

Selection, "From Gluck to Wagner" (by request)

The Turkish Patrol Herbert Oliver

Buck Dance, "Massa Johnson" Finch

Handel's "Water Music" Murray

MARTIN RHODES

LAURENCE Murray

JAMES PICKETT

Arch of the Royal Air Force Longstaffe

Lookin' at the Bl Herbert Oliver

The Landlord of the Old Longborough

Selection, "Veronice" Messiaen

Occasional Overture (by request) Handel

4.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

S.B. from Leeds

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin

6.40 S.B. from London

7.25 Miss EVE MACAULAY: "Child Psychology"

7.45 A Light Orchestral Concert

The Northern Wireless Orchestra

Selection, "The Pirates of Penzance" Sullivan

Suite, "A Day in Naples" Puccini

(By request)

8.10 CECILE LUTKE (Flute)

Silvery Sounds Bouillon

Baltarello Gernon

8.20 ORCHESTRA

Parisian Sketches Fletcher

Demonstrations: Dr. M. M. M.

8.30 CECILE LUTKE

Il Carnevale di Venezia, Op. 77 Bruciatelli

Scherzo Capriccio, Op. 250 Bruciatelli

8.40 CECILE LUTKE

Selection, "Iolanthe" (by request) Sullivan

**9.0-11.0 S.B. from London (9.30 Local An-
nouncements)**

**9.0-11.0 S.B. from London (9.30 Local An-
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**9.0-11.0 S.B. from London (9.30 Local An-
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nouncements)**

THE RADIO TIMES
The Journal of the British Broadcasting
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W.C.2.
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10.15
A Programme
of
Students' Songs

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

THURSDAY, JANUARY 10

5GB DAVENTRY EXPERIMENTAL

(481.5 M. 610 K.D.)

TIME OF DAY AND TIME OF WEEK EXCEPT WHERE OTHERWISE STATED.

3.0 Symphony Concert

Relayed from the Winter Gardens, Bath
No. XIV of the Thirty-fourth Winter Series
THE Bournemouth Municipal Orchestra

Conducted by Sir DAN GODFREY

Overture, 'Alfresco and Estrella' (No. 3)
Symphony in F (No. 3)
Allegro con brio; Andante Poco Adagio

Donia FOLK (Violin)
Viola Concerto No. 22, in A Minor

Symphony Poema (No. 1)
Bacharach

THE composer's idea was to picture the world's
rejoicing at the birth of our Saviour rather
than the devil of the shepherds in the forest

A Star's Morning Prayer
of Hartman

First performance at this
concert

Conducted by THE COM-

A child's side stood a
child's gaze with
me in wonderment at the
enthralling spectacle. Far
as the eye could reach
his glorious home

4.30 LOZELL'S PICTURE

ROSE ORGAN

From Birmingham

FRANK NEWMAN

Overture The Italiana in

Excerpt from the opera

Do you

Isabel Watling (Contralto)

The Roadside Fire

My Dear Soul

FRANK NEWMAN

Selection, 'Aria'

Pierrot's Serenade

Chansonette

Waltz in B Minor

Isabel Watling

Queen Mary's Song

Ye Banks and Braes

FRANK NEWMAN

Egyptian Ballet Suite

5.30 THE CHILDREN'S HOUR

From Birmingham

The Fairy Train, by Winifred Ratcliff

Song by Cyril Johnson's Juvenile

Orchestra

Talk and a Piano

6.15 THE FIRST GENERAL NEWS BULLETIN

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

Orchestra

Isabel Watling

Queen Mary's Song

Ye Banks and Braes

8.0 Vaudeville

From Birmingham

John Payne

(In Light Songs)

John Payne

John Payne

John Payne

John Payne

John Payne

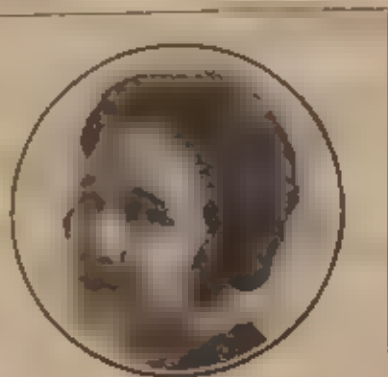
John Payne

John Payne

John Payne

John Payne

John Payne



ODETTE DE FORAS,

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

PHILIP BROWN and VANCE HAINES
(Comedy Duo)
PHILIP BROWN'S ORCHESTRATED DANCE BAND

9.0 WEATHER FORECAST, 5GB

9.15 From the Operas

From Birmingham

THE BIRMINGHAM ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'The Huguenots' (Meyerbeer)
Aria and Chorus, 'Drinking Song' (Cavalleri)
Rustic Song (Meyerbeer)

MARJORIE PARRY (Soprano) and Orchestra
Aria, 'The Huguenots' (Meyerbeer)

Wagner
Toplice GREEN (Bass-
tone) and Orchestra
Wotan's Farewell and the
Ride to Valhalla (Wagner)

9.55 MARJORIE PARRY, Soprano
and Orchestra
Cavalleria
Messa (Verdi)

Toplice GREEN and Or-
chestra
The Marriage of
Figaro (Mozart)

Chorus and Orchestra
Cavalleria
Messa (Verdi)

Toplice GREEN and Or-
chestra
The Marriage of
Figaro (Mozart)

Chorus and Orchestra
Cavalleria
Messa (Verdi)

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Chorus and Orchestra
Cavalleria
Messa (Verdi)

Toplice GREEN and Or-
chestra
The Marriage of
Figaro (Mozart)

10.15 An Orchestral Concert

RAMKAD (1853-1904) and

CLUCK (1715-1787)

ODETTE DE FORAS (Soprano)

The Wall (Mozart)

Conducted by STAMFORD ROBINSON

Orchestra
Zola (1748) (Bach)
March (Mozart) (Bach)

10.35 ODETTE DE FORAS and Orchestra
Air du Rossignol (Nightingale Song) (Hippolyte and Ariste)

10.40 ORCHESTRA
Les Indes Quantes (1st Suite) (1735), Rossini
March—I Minuet, (Mozart) (Bach)
Savages (Rondeau); Chaconne

10.55 ODETTE DE FORAS
O del mio dolce ardor (O Sorrow Love of Mine,
Gavotte chantée (Voca. Gavotte) (Bach)
Les Indes Quantes (Surrender arms to Love)

11.2 11.15 ORCHESTRA
Rigodon de Dordogne (Bach)
Overture, 'Iphigene in Aulis' (Mozart) (Bach)
(With Mozart's Violin)

Thursday's Programmes continued on page

Thursday's Programmes continued on page

Thursday's Programmes continued on page

Thursday's Programmes continued on page

Thursday's Programmes continued on page

Thursday's Programmes continued on page

Thursday's Programmes continued on page

Thursday's Programmes continued on page

Do You Draw Two Salaries?

What is your spare time worth to you?

If you can write a good letter—if you have a little natural aptitude for literary work—you can be trained to earn a second income in your leisure hour.

You need not be a genius to become a writer. Many contributors who find a ready market in their articles and stories are men and women of average education. Training was the short-cut to their mastery of the rules of effective writing.

One of the most successful writers of the day is a woman student who has written more than 100 articles for leading magazines and newspapers. A few years later she reported that she had sold 635 further articles. Another student, in addition to placing articles, gained the appointment of dramatic critic to a well-known daily paper.

And still another student, who has written more than 100 articles for leading magazines and newspapers, has been able to devote her spare time to her studies and her social life.

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Thursday's Programmes continued (January 10)

| 5WA | CARDIFF. | 353 M. 850 KC. |
|------|---|-------------------|
| 2.25 | Leeds Programme relayed from Daventry | |
| 4.15 | GWESDA GRUFFEDD: Famous Welsh Women: I, Warrior Women of I. G. W. | |
| 4.30 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.15 | S.B. from London | |
| 7.40 | Musical Interlude | |



7.45 First Concert of the Third Season

Relayed from the Assembly Room, City Hall

The series of Symphonic Concerts on Thursdays in the Assembly Room, City Hall, began on April 12, 1923. The first season was a series of twelve weekly Popular Concerts each week. The second season was for twelve weeks, as will be the present season. A definite plan is pursued in the series. A definite plan is pursued in the series. A definite plan is pursued in the series.

The Orchestra has been named the National Orchestra of Wales, and this name is no idle boast. Children's classes are being formed for the purpose of training young musicians where hitherto choral music was the only music.

NATIONAL ORCHESTRA OF WALES
(Cardiff's Genedlaethol Oymru)

Conducted by WARWICK BRATHWAITE

IN its English title the 'Academic Festival' Opera is apt to sound somewhat stern, but a more exact rendering of its name would be 'The Festival of the University of Breslau'. It was expressly composed for the occasion at which the University of Breslau conferred upon Brahms the honorary degree of Doctor of Philosophy, and was performed then and there, for the first time, on a stage which had been built up on four of the best-known German student songs, the last of them being 'Gradum tu ligat' which students the world over sing as one of the best of all the songs of youth.

FRANCIS RUSSELL (Tenor) and Orchestra
Reverend and Air, 'To Arms! Sound an Alarm'

ANITA FACHINI (Violin) and Orchestra
Concerto in D, Op. 61 Beethoven

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

to him, but to his friend von Breunig, and an arrangement of it for piano-forte, with a cello and an obbligato for drum, which Clement himself made, was dedicated to him. It is a popular work with violinists and cellists, the work is always quoted as the very ideal of what a Concerto ought to be; it is, indeed, the great Beethoven at his very best.

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

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

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

SYMPHONY No. 40, in G Minor MOZART

9.0 Echoes and Harmonies

A Series of Popular Items

II. From 'Mare' W. L.

KENNETH ELLIS (Bass)

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



A BEAUTIFUL CORNER OF DORSET

The picturesque little church by the Northern Gate of Warcham. Canon W. R. Yates talks on 'The Old Town of Warcham' from Bournemouth at 3.45 this afternoon.

| 55X | SWANSEA. | 204 M. 920 KC. |
|-----------|--|-------------------|
| 2.25 | Leeds Programme relayed from Daventry | |
| 4.15 | London Programme relayed from Daventry | |
| 5.15 | S.B. from London | |
| 6.0 | London Programme relayed from Daventry | |
| 6.15 | S.B. from London | |
| 7.40 | S.B. from Manchester | |
| 9.40 | S.B. from London | |
| 9.55 | Musical Interlude relayed from London | |
| 10.0-12.0 | S.B. from London | |

| 6BM | BOURNEMOUTH. | 378 M. 970 KC. |
|-----------|---|-------------------|
| 12.0-1.0 | London Programme relayed from Daventry | |
| 3.0 | London Programme relayed from Daventry | |
| 3.45 | Canon W. R. Yates 'The Old Town of Warcham' | |
| 4.0 | London Programme relayed from Daventry | |
| 6.15 | S.B. from London | |
| 6.30 | Market Prices for Southern Farmers | |
| 6.35 | S.B. from London | |
| 7.40 | S.B. from Manchester | |
| 9.40-12.0 | S.B. from London (9.55 Local An.) | |

| 5PY | PLYMOUTH. | 400 M. 760 KC. |
|-----------|---|-------------------|
| 12.0-1.0 | London Programme relayed from Daventry | |
| 3.0 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| | A Musical day of Hide and Seek, helped by 'The Twin Wizards of Magnolia' (Alan Hickson) | |
| 6.0 | London Programme relayed from Daventry | |
| 6.15 | S.B. from London | |
| 7.40 | S.B. from Manchester | |
| 9.40-12.0 | S.B. from London (9.55 Local An.) | |

| 2ZY | MANCHESTER. | 440 M. 780 KC. |
|----------|--|-------------------|
| 12.0-1.0 | A Band Concert | |
| | OLIVE TURNER (Soprano) | |
| | Cherry Ripe } | Liza Lehmann |
| | Thoughts have Wings } | del Rio |
| | Homage } | del Rio |
| | WILLIAM SAMPSON (Baritone) | |
| | or of the Orient Zaccaria, arr. Sator | |
| | HERBERT STAFFORD (Tenor) | |
| | The Sun God W. G. James | |
| | For You Alone H. D. Gresham | |
| | ERNEST RENNELL (Piano) | |
| | Valse Tender Chamade | |
| | OLIVE TURNER | |
| | Little Lady of the Moon Eric Coates | |
| | Heart's Delight Emilie Clarke | |
| | WILLIAM SAMPSON (Bells) | |
| | Weymouth Chimes Hough | |
| | HERBERT STAFFORD | |
| | The Garden of your Heart Francis Dore | |
| | Your eyes have told me Geoffrey O'Hara | |
| | ERNEST RENNELL | |
| | Fidgety Fingers Harry Jenks and Paul Ash | |
| | Rag à la Russa } | |

Friday's Programmes continued (January 11)

| SWA | CARDIFF. | 255 M. 250 KC |
|----------|--|------------------|
| 12.0 1.0 | London Programme relayed from Daventry | |
| 3.0 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | The Rev. E. LEBARD REES: 'Old Welsh Wedding Customs' | |
| 6.15 | S.B. from London | |
| 6.30 | A.S. BURDE: 'The Rules of Rugby Football' | |
| 6.45 | S.B. from London | |
| 7.45 | Ten Little Nigger Boys | |

Most parties end to break up sooner or later and the Ten Little Nigger Boys is the example of a regulated amount on Lady Macbeth's guests, they stood in order of their going, and the programme will also drop on. If there is a happy sequel to the final appearance, all ten come back again, and this edition may be considered an improvement upon the Nursery Rhyme.

| | | |
|-------------------------|--|--|
| 10 | DAVID BRYNLEY (Tenor) and THE LYRIAN SINGERS | |
| How the iron down | by T. J. H. | |
| There was a Crooked Man | by T. J. H. | |
| 9 | DAVID BRYNLEY and THE LYRIAN SINGERS | |
| Clementine | by T. J. H. | |
| 8 | DAVID BRYNLEY and THE LYRIAN SINGERS | |
| How the iron down | by T. J. H. | |
| There was a Crooked Man | by T. J. H. | |

| | | |
|-----------------------------|-------------------------|--|
| 7 | 'TAKING THE LOOSE' | |
| An Interlude with the Seven | | |
| 6 | AN INSTRUMENTAL SINGING | |
| Hungarian Dance, No. 5 | by T. J. H. | |
| 5 | THE LYRIAN SINGERS | |
| Simple Simon | by T. J. H. | |

| | | |
|---|-------------------------------|--|
| 4 | 'WHAT'S IN A NAME?' | |
| An Interlude with the Four | | |
| 3 | THE STATION TROOP | |
| FRANK THOMAS (Violin): RONALD HARDING | | |
| Spanish Dance, No. 1 | by T. J. H. | |
| 2 | DAVID BRYNLEY with Piano | |
| 1 | DAVID BRYNLEY (unaccompanied) | |
| The Return | | |
| DAVID BRYNLEY and THE LYRIAN SINGERS | | |
| Ten Little Nigger Boys (Nursery Rhymes) | | |

| 5SX | SWANSEA. | 254 M. 250 KC |
|-----------|--|------------------|
| 3.0 | London Programme relayed from Daventry | |
| 5.15 | S.B. from Cardiff | |
| 6.0 | London Programme relayed from Daventry | |
| 6.15 | S.B. from London | |
| 9.15 | National Interlude relayed from London | |
| 9.20 11.0 | S.B. from London | |



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

| 6BM | BOURNEMOUTH. | 378 M. 370 KC |
|---|---|------------------|
| 3.0 | London Programme relayed from Daventry | |
| 6.15 11.0 | S.B. from London (9.15 Local Announcements) | |
| 5PY | PLYMOUTH. | 400 M. 750 KC |
| 3.0 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| YE OLDE PICTURE GALLERY | | |
| At the hour of 5.15 p.m. it is said that the pictures step out of their frames, and each has a tale to tell. Who knows? | | |
| 6.0 | London Programme relayed from Daventry | |
| 6.15 11.0 | S.B. from London (9.15 Forthcoming Events, Local Announcements) | |

| 2ZY | MANCHESTER. | 384.0 M. 750 KC |
|---|---|--------------------|
| 1.0 | THE NORTHERN WIRELESS ORCHESTRA | |
| 4.30 | Local Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| A personally conducted tour round the Alphabet by Miss SUMMERS, assisted by W. RANSOM | | |
| 6.0 | Mr. H. W. ROBINSON: 'Where do the Swallows go in Winter?' | |
| 6.15 | S.B. from London | |

| 7.45 | A Scottish Programme | |
|---------------------------------|----------------------|--|
| THE NORTHERN WIRELESS ORCHESTRA | | |
| The Scottish Patrol | by Arch | |
| Overture, 'Gay Manneering' | by Bishop | |
| 8.05 A GLEE PARTY | | |
| Conducted by J. E. JAMIESON | | |
| There was a and | by Nelson | |
| Ye banks and braes | by Rob | |
| The Isle of Mull | by Roberton | |
| 9.15 A GLEE PARTY | | |
| Conducted by J. E. JAMIESON | | |
| There was a and | by Nelson | |
| Ye banks and braes | by Rob | |
| The Isle of Mull | by Roberton | |

| GLEE PARTY | |
|---|--|
| The Marguerite's Glee | by F. |
| Flowers of the Forest | by Patterson |
| The Hundred Pipers | by Biddle |
| 9.15 A GLEE PARTY | |
| Scottish Patrol, 'The Gathering o' the Clans' | by F. |
| GLEE PARTY | |
| Scotland Yet | by F. |
| Enskay Love Ld | by Roberton |
| 9.15 A GLEE PARTY | |
| Selection of Strathpey, Reels, and Country | by F. |
| 9.20 11.0 | S.B. from London, 9.15 Local Announcements |

Other Stations.

| 5NO | NEWCASTLE | 380 M. 750 KC |
|------|--|------------------|
| 3.0 | London Programme relayed from Daventry | |
| 6.15 | S.B. from London | |
| 6.45 | S.B. from London | |
| 9.15 | S.B. from London | |
| 5SC | GLASGOW. | 402 M. 750 KC |
| 3.0 | London Programme relayed from Daventry | |
| 6.15 | S.B. from London | |
| 6.45 | S.B. from London | |
| 9.15 | S.B. from London | |
| 2BD | ABERDEEN | 400 M. 750 KC |
| 3.0 | London Programme relayed from Daventry | |
| 6.15 | S.B. from London | |
| 6.45 | S.B. from London | |
| 9.15 | S.B. from London | |

HOME, HEALTH AND GARDEN.

(Continued from page 9.)

This Week in The Garden.

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

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

In some places, at any time, large numbers of winter moths have been active in laying their eggs. On many trees, of all kinds, the tiny black shining eggs of green flies are to be found. On apples the creamy-white eggs of Psylla are noticeable on the buds. All these are precursors of downy mildew to the fruit. If they are there, they should be destroyed, by the use of one of the recent discovered winter washes. But by no means all have proved successful in killing the eggs of insects, as well as cleaning the trees. They must be used when the trees are dormant. To use them later does much harm.

| | |
|-------------|--------------|
| WINE | From W. Inc. |
|-------------|--------------|

METROVICATION

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THE ALL ELECTRIC VALVE

If only valves would work without accumulators and without H.T. batteries!

Yet this is now actually possible with the Met-Vick All-Electric Valve which in combination with a suitable eliminator (like the Model 'B') enables everyone living in an electrically lit house to operate a wireless set straight off the mains like a lamp or other domestic appliance.

These amazing Met-Vick All-Electric Valves have solved the problem of mains operation. They are standardized by the leading set makers. They are so designed that they can be plugged into an existing battery set without altering the wiring, thus making conversion into an All-Electric set easy.

Met-Vick All-Electric Valves will improve a set out of all recognition.

With these wonderful valves and All-Electric operation the H.T. never fades away, the L.T. is always just right.

Met-Vick All-Electric Valves are without doubt the most supremely successful valves obtainable.

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MET-VICK All-Electric Valves AC/G for all but last stage, 15/-—AC/R last stage (power)—17/6.

Disc Adaptors, price 6d. enable MET-VICK All-Electric Valves to be fitted into existing Valve Holders.

Fully descriptive illustrated literature and name of nearest dealer on request

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The model B. Eliminator connected to a 3-wire plug or lamp socket provides heater current for the All-Electric Valves. Also supplies for the H.T. supply up to 100 volts 20 milliamperes and automatically regulates grid bias taps for the set stage. Price complete with Met-Vick Rectifying Valve for A.C. 55. For D.C. 57 12s. 6d.



The Met-Vick 3 Valve All-Electric Mains Operated Set for Local Domestic use and many Continents at Stations. The extremely high quality reproduction is a special feature. It is very suitable for the Regional Scheme. Price, complete with Valves, coils and Rectifier, A.C. £12 17s. 9d. D.C. £13 4s. 6d.



The Met-Vick 4 Valve All-Electric set called the "All Necessary Performance" set, one H.F. stage, two low coils and condenser, loose coupled Tuned aerial, it gets anywhere and everywhere at Loud Speaker strength. Price, complete with Valves, coils and Rectifier, A.C. £17 14s. 6d. D.C. £18 7s. 6d.



Met-Vick 5 Valve All-Electric. More powerful, of course than the Met-Vick 4 in beautiful cabinet with cyphers for E.T. and large size H.T. Rheostats 220 volts 25 milliamperes. For A.C. or D.C. supply price complete with all accessories except Loud Speaker, and including Rectifier. In Oak £47 9s. 6d. In Mahogany £50 18s. 6d.



For Constructors. This Met-Vick combined Transformer furnishes current for the Met-Vick indirectly heated Valves and for the Rectifying Valve in Eliminator. Price, any voltage, 11 17s. 6d.

7.30 Military Band Concert

10 15 a.m. The Daily Service

10 30 (Dauntrey only) TIME BY ALL FOUR WEEKS

10 45 11.0 (Dauntrey only) COMING FAREWELL:
SING, ALISON BETTLE: 'Who Makes the
Fashion?'

FASHIONS come, as they go, only
temporarily. It is as easy to detect
the first shadow of twilight in Novem-
ber as for the ordinary person to trace
the first fashion of the season. It is
evidently they appear in the papers, and
a little later in the shops; one has to
wear them; that is all one knows. Mrs.
Alison Bettle is, however, editor of Vogue,
and so behind the scenes of the world
in which fashions are made, and she
will explain some of its workings in
two talks, the first of which is being
given today.

10 2.0 THE CARLTON HOTEL OCTET
Directed by RENE TAPPOINIER
From the Carlton Hotel

A BALLAD CONCERT
MONA QUAYLE (Contralto)
CLYDE DOWELL (Tenor)
DUQUET GLASS (Pianoforte)

4 15 JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA

5 15 THE CHILDREN'S HOUR:
SIXTH AND LAST DAY OF REQUEST WEEK

ANGEL ATTENDS A MAD TEA PARTY AND
MEETS THE Gnomes
Adapted from 'Alice in Wonderland' (Lewis
Carroll)

6 0 Musical Interlude

6 15 THE SONGS OF THE SOUTHERN
SEA
By the SOUTHERN SEA SINGERS

6 40 THE FOUNDATIONS OF
MUSIC

7 0 THE FOUNDATIONS OF
MUSIC

7 15 Mr. GEORGE W.
The 'Vanity Grows in Treading'

7 30 A MILITARY BAND
CONCERT

SONORINE BERTHE (Soprano)
JOSEPH FARRINGTON (Bass)
THE WIRELESS MILITARY BAND
Conducted by
B. WALTON O'DONNELL
Naval Patrol, 'Britain's First Line'
Overture, 'The Yoonies of the
Guard'

7 40 THE FOUNDATIONS OF
MUSIC
By the SOUTHERN SEA SINGERS

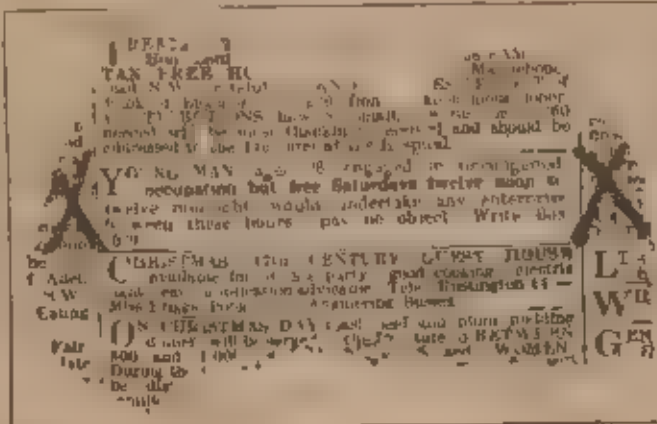
She will tell us why one of the
most popular of Handel's operas,
'The Rinaldo', is so popular, and
why it is so popular. It is one of the most
characteristic of the '80's Mrs. Seale's talk
this morning will explain.

SATURDAY, JANUARY 12

2LO LONDON & 5XX DAVENTRY

(201.4 M. 630 K.C.) (1,807.5 M. 201.4 M.)

In recent years there has been a great re-
awakening of interest in Handel in Germany.
Especially in his operas, many of which
have been totally neglected for genera-
tions, have been revived with success. Whether
or not Seale has been among those which have
been revived in this manner their glimpses of the foot-
lights, we cannot say.



7 45 BAND
Cornet Solo, 'Cradle Song'.....Brahms
(Soloist, CHARLES LEGGOTT)
Tarantelle de Balphégor.....Alfred

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

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

7 58 BAND
Air from 'Loulou'.....Chopin
Mandolin.....Debussy
The Swing.....Liszt

8 5 JOSEPH FARRINGTON
Three Scots Songs
Society Harmony.....arr. Mackay
Johnny Copo.....arr. George Short
My love is but a lassie.....arr. George Short

8 12 BAND
Suite, 'Dance Revels'.....Ph. Elie
Mazurka, Minuet; Valse

8 22 SUZANNE BERTIN
Air from 'Le Pardon de Blois'.....Meyerbeer

8 30 BAND
Overture, '1812'.....Tchaikovsky

8 35 SURPRISE ITEM

9 0 WEATHER FORECAST SECOND GENERAL
News Bulletin

9 15 Six Strange Saturdays—I.
By HOIT MARVELL

FOR the week-end, Saturday is
the day of adventure as well
as of release. As routine ends,
romance begins, and midday Sat-
urday opens the door for a brief
escape into the world of strange
and unfamiliar things. The two
of 'Six Strange Saturdays' did
not leave his romance to chance;
he advertised his willingness to
undertake any mysterious or de-
perate adventure on Saturday after-
noons. Tonight will be told the
story of whether the first advertise-
ment led.

9 30 Local Announcements; (Dav-
entry only) Shipping Forecast

9 35 Vaudeville

CLARENCE MAYNE and her Fiancé,
B. G. ALLEN
JACK MORRISON in Impressions
JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA
A VARIETY TOWN
from the
LONDON PALLADIUM

10 35-12 0 DANCE MUSIC: FRED
FILLARD and his SAVOY HOTEL
MUSIC, from the Savoy Hotel



FASHION SPINS HER WHEEL.

An interesting approximation of present-day fashions to those of a bygone
age is shown by these pictures, the one on the left showing
a dress of the '80's with its puffed bustle, and the one on
the right one of the new era's from Paris, with a woolly new hip line.
Why this will not lead back to the dress of the '80's Mrs. Seale's talk
this morning will explain.

Yesterday—Today



and always

Player's
please



"It's the
Tobacco that Counts"

10 for 6^D

20 for 11^{1D}/₂

50 for 2⁵/₅

100 for 4⁸/₈

NCC 521

THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 *A. C. ...*

8.40 Regional Sports Bulletin

8.45 *S. B. from London*

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

7.15 Mr. F. STACEY LINTOTT: Sports Talk

7.30 Leeds Symphony Concert

Relayed from the Town Hall

S. B. from Leeds

THE LEEDS SYMPHONY ORCHESTRA

(CLASSICAL PROGRAMME)

Conducted by JULIAN HARRISON

Overture, "The Magic Flute" 1 1/2. 47
 IRVING MORLEY (Soprano)
 The Letter Song ("Eugene Onegin") 1
 OVERTURE
 Folopets Dances and March ("Prince Igor")
 HODOLSKY
 WALTER WINNOR (Tenor)
 The Flower Song ("Carmen") Bizz
 IRVING MORLEY and WALTER WINNOR
 Duet, Act I, "Madame Butterfly" Faccini

Entr'acte, "The Village Romeo and Juliet" 1hr. 10
WALTER WANDER
On with the Motley ("I Pagliacci") .. Leoncavallo
On with the
Ballad Music ("Kismet") Gounod
● SB from London
30 Regional Sports Bulletin and Local Ann
In standard
35 120 SB from London

[illegible][illegible][illegible][illegible]

COO D'OR

On January 28 and 30 there will be broadcast the fifth of the series of twelve well-known operas, this time *Cog D'or* by Rimsky-Korsakov. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Cog D'or* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining eight of the series for 1s. 4d.

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

'THE FANTASTICKS.'

The Fantasticks, by Rostand, to be broadcast on January 15 and 16, is the fifth of the series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *The Fantasticks* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining eight of the series for 11. 4d.

1. *'The Fantasticks'* only.
Please send me.....copy (copies) of *The Fantasticks*. I enclose.....stamps in payment, at the rate of 2d. per copy post free.
2. *The Complete Series*.
Please send me.....copy (copies) of Great Play Booklets as published. I enclose P.O. No.....or cheque valuein payment, at the rate of 2s. for the whole series.
3. *The Remaining Eight of the Series*.
Please send me.....copy (copies) of the remaining eight Great Play Booklets. I enclose P.O. No.....or cheque value.....in payment, at the rate of 1s. 4d. each eight Great Plays Booklets.

PLEASE WRITE IN BLOCK LETTERS.

[illegible]

Applications should be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2.
Additional games and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Librettos and Great Plays can be obtained from your usual Newsagent or Bookstall.

What The Other Listener Thinks

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

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

1. Two W. W. Jacobs plays, from 5XX
 2. Jack Hether, from 5XX
 3. Ruse de Coeur, Punt, from 5CB
 4. Surprise Item, from 5XX
- J. E. S., Burywood, Hants

I AM distressed to note the increasing scarcity of plays given these last few months. Has the supply started to diminish? Even if this were so, you could re-use some of the popular again to advantage. Straight plays such as *The Man from Toronto*, and the farce type, such as the Higgins' sketches, have not been greatly encroached upon; on the other hand, the fantastic element has been given a bad name by numbers as *X*, *The Monkey's Paw*, and *The New Year's Eve*. New last night type sorts to come in. I am sure you are well educated, it is only a matter of time before a number of shocking incidents and characters. So give us more of the straightforward English play. —D. T., St. Leonards-on-Sea

WHILE on a short holiday in London I was anxious to attend a service at the church of St. Martin-in-the-Fields. I arrived there to find the church and crypt filled for the early service. I waited on the steps for the 11 o'clock service. It was beginning to rain, and as there seemed very little chance of getting into the church at all, I did not join the queue to wait an hour and a half and probably not get in then. A few days later I got a letter from my sister living in one of the most northerly of the Shetland Islands. This letter was written on the Sunday evening, and at the end she said 'I am just going to listen to the service from St. Martin-in-the-Fields'; and she, sitting by the side of a blazing peat fire, in Shetland, hundreds of miles away, heard that service perfectly, while I, within a few steps of it, could not. —P. H. B., Kirmacrae, Forfarshire.

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

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

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

I anticipate, with no less than a shudder, the 'turn' which I find much more useful than the pip and squeak of the official time signal. I, for one, fail to understand how one can find 'something frightening about its sound'. —P. T., Lytham St. Anne's, Lancs.

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



FURTHER OUTLOOK—UNSETTLED

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

OUR neighbour's little girl, aged eleven, had just received a cheque from an uncle in America. It was value £2, not dollars. Just after, I called with our Christmas present, a copy of the Children's B.B.C. Annual. After she had run over the pictures and before reading more than a line or two, 'Oh, I'd rather have this book ten times over than that thing.' 'But you know that is worth three pounds.' 'Oh, yes, I know that, but you can read this lovely book, you can't read a cheque.' —C. W., Holywell

I AM led to hear that we might be having a dramatized version of Thornton Wilder's novel, 'Carnival'. I wonder that more writers have not turned their hands to similar adaptations. Except in rare cases, the stage play with its rigid structure of three or four acts is unsuitable for microphone presentation. Since we must have movement of the story, 'Carnival' is an excellent example. As a stage play, under the title of *Columbus*, it was poor because the author had had to cramp his story into four acts. As a radio play specially written for the microphone, it should have the excellence of the original book. —R. B. M., Hooker Street, S.W.

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

PERHAPS you would appreciate a little comment from across the big pond: As you say yourselves on October 28, 1928, there is a marked difference between your English programmes and our American programmes. In fact, an English programme would be exceedingly boring to the average American listener. The American radio has variety, novelty, and pop, and plenty of each. Let anyone try to present *Bundes* over a New York station. With one second the million or so listeners will tune in to another station. In the British Isles there are, I believe, but twenty-three broadcast stations, all owned by the B.B.C., and only one station in a given locality. Here we have about 750 stations, and one can always find a local programme giving you what you want. To arrange these 750 stations between 200 and 650 meters is quite a task. That's what the Federal Radio Commission is appointed for. But even they, poor souls, come in for much undue criticism from the public for not putting each person's favourite station where each person believes it should be. Perhaps the greatest distinction between your radio papers and ours is the type of material chosen for print. In our papers there are receiver diagrams, battery eliminator diagrams, construction details, etc. In yours, there are articles on classical music, programmes and the like. No classical articles on Shakespeare, Schubert, or Beethoven here if you please. You couldn't sell the paper. —N. B. M., Brooklyn, New York

I SHOULD like to add a list of speakers who, though in my opinion equally good as broadcasters, are not so well known to the majority of listeners, as, unfortunately, our opportunities of hearing them are comparatively rare: 'Phileas,' J. C. Squire, John Dr. water, Humbert Wolfe, G. B. Shaw, William Bragg, Prof. Julian Huxley, and (when he can be persuaded to address the microphone) Maurice Cole—how many listeners who take delight in his playing are aware that his voice is very nearly as musical as his fingers? What a pity he is not an announcer! —H. H., Fenchurch

So long as the B.B.C. is broadcasting from a diversified programme, surely it is trying to please most listeners. People who begin, 'If we must have talks' etc., often seem to regard broadcasting as an expert musical box. I like music in moderation. But the talks, lectures, and debates interest me very much. Who has not still a lot to learn? The average listener is neither 'of the upper classes,' nor 'very musical,' nor very much-travelled. I am just an average person. I would like to hear the important parliamentary debates, but what would the grand-opera-every-night (if possible) people say to this? If we must have 'talks' etc. etc. —R. T. L., Clitheroe

THIS is simply to congratulate you on your choice of artist for the cover of the Christmas number and the artist for his—or is it her?—effort. It is ingenious and skilful, and not only conveys ideas, but exactly the right mood. Of its sort it is a masterpiece. —R. B., Southampton

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