

THE FIRST PROGRAMMES OF 1928.



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How Do You Pronounce It?

The absence of fixed rules of pronunciation makes English one of the most difficult of languages for the foreigner to learn—and there can be few Englishmen who do not on occasions find themselves 'stumped' by the pronunciation of their own language. It was with a view to discovering some standard that the B.B.C.—to whose announcers a great number of listeners had confessedly come to look for a ruling on such matters—instituted an Advisory Committee on Spoken English, the secretary of which, Mr. A. Lloyd James, gives herewith some of its most recent decisions on pronunciation.

THE latest list of words upon which the Advisory Committee on Spoken English has been asked to pronounce judgment consists very largely of long words in which the position of the accent is doubtful. Words of this kind are always a source of anxiety in our language, which differs from most languages in having no fixed principle governing the position of the accent. The result is that not only the foreigner, but the native Englishman as well, is often at a loss when called upon to pronounce unfamiliar words of three or more syllables. This question of accent is one of the greatest difficulties in the pronunciation of our language, and the number of foreigners who master its intricacies is very limited indeed. Strangely enough, the nation which experiences the greatest difficulty is our nearest neighbour, France, whose language has preserved the rigid accent of its great ancestor Latin. No committee is necessary in France to fix the position of the accent: it fixed itself automatically. What is accent in a language, and what is its function? Let any reader try to determine all that is meant by saying that 'the accent is on the first syllable.' If a Martian were told that the word 'increase' was a verb when the accent fell on the second syllable and a noun when it fell on the first syllable, what would he make of it?



A. LLOYD JAMES.

It is possible that the trouble caused in English by this question of accent is due not so much to position of the accent as to its nature. It must be remembered that 'accent' is not merely excess of loudness, for accent in music can be produced without any variation of loudness. An organist can bring out his accented notes and yet he has no control over the wind pressure, which is the only means of varying the loudness of any given note upon the organ. It is much easier to ask questions about 'accent' in English than to answer them; readers, however, may be glad to know that 'accent' is a problem, even to those whose business it is to inquire into language problems all over the world, and nowhere is

it so difficult a problem to solve as in our own mother-tongue.

Another cause of uncertainty in pronunciation is our present reluctance to incorporate foreign words. Is this in any way connected with our reluctance to translate the titles of foreign operas into English? Is it because we live on an island, having no language frontiers, that the foreign name has such a fascination? Why can we not make English words out of 'barrage' and 'ensemble,' as our ancestors did out of 'marriage' and 'assemble'?

The foreign word is always troublesome in language; how many of us recognize our 'high life' in the French version which is frequently pronounced 'ig-leef'? When the language is one with which we have a nodding acquaintance, we make some attempt at the native pronunciation; our success varies in proportion with our ability to pronounce the foreign language well. The more remote the language is, the less do we try to give any native flavour to the borrowed word. Who would think of pronouncing the Arabic word Koran in the native fashion, even if the very difficult Arabic initial consonant has been mastered?

Readers may wonder why the Advisory Committee discusses unfamiliar and rare words, such as 'cuneiform' or 'pejorative.'

(Continued overleaf.)

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How Do You Pronounce It?

(Continued from previous page.)

which are so seldom used by average people in speaking. The Committee is obliged to discuss them because they appear in the very varied matter that Announcers have to read. Most of us are familiar enough with the *sight* of such words, but our familiarity ceases there. When we have to read them we pass them over in silence, reading with the eye alone. The Announcer, however, has to put all these words—and even an ordinary reader is familiar with many of them—into sound: he has to pronounce them, and very few of us would get through his work without guidance in these cases.

Perhaps it is necessary to emphasize once again that the Advisory Committee is not in any way concerned with standardizing the English language—which is impossible. Neither does the Committee recommend, as one leading newspaper suggested, that the words discussed are to be used. To say that the Committee recommends the word 'fauteuil' as a substitute for 'armchair' is, of course, merely a foolish misunderstanding of the Committee's functions. The word 'fauteuil' occurs in one circumstance only; it is the name—undoubtedly very ill-chosen—of a certain class of seat in a cinema or theatre. The Announcer who has to read a list of the prices of seats in a B.B.C. concert probably has to use this very unnecessary word; he has no choice as to the use of the word, and very naturally wants to know what he is to say for it. The Advisory Committee is asked by the B.B.C. what the Announcer is to say, and its duty ends when it has made the recommendation.

Accessory	Accent on second syllable
acetic	āsētic
adherent	ādheerēt
anglica	ānglissay
antiquary	accent on first syllable
aquatic	second syllable rhymes with 'hat'
armistice	accent on first syllable
artisan	accent on last syllable
azuro	āzhever
barrage	accent on first syllable; second syllable as in French
basalt	bāsōlt
biography	the first syllable to be long—by. Accent on second syllable
bitumen	bitt-imen
bruit	as 'brute'
buffet	(a) meaning a blow, buffet (b) meaning a refreshment bar, boofay
chassis	shassy
combatant	cūmbātānt
commandant	commāndānt (vowel in last syllable as in 'ant,' not 'aunt')
comparable	accent on first syllable
complino	cōmplin
concerto	conchērto
conjugal	accent on first syllable
credence	crōédēnce
dauphin	dāwfin
decorum	decōrum
dépot	déppō
disputable	accent on second syllable
distich	dīstik
divan	dīvān
dilate	dīlāto
divest	dīvēst
drastic	the vowel of the first syllable is short as in 'gas'
electricity	the first syllable is 'el,' not 'eel'
elixir	elixer
elocution	the first syllable is 'el,' not 'eel'

emanate	the first syllable is 'em,' not 'eem'
emanation	'eem'
ensemble	approximately on-semble
environs	envirōns
equable	first syllable is 'ekk,' not 'oek'
etiquette	accent on last syllable
esthetic	esthētīc
expiration	the vowel in second syllable is short
evil	ōvīl
fanatic	accent on second syllable
fecund	fēkūnd
fetid	fētīd
forbade	forbād
forehead	fōrēd
fragile	frājīl
glacier	glāssīer
gono	gonū
hallucination	halōōcīnātion
hemistich	hemīstīk
ideal	three syllables—i-dee-əl, not two—i-deel
impious	accent on first syllable
import	accent on first syllable
indisputable	accent on third syllable
inherent	īnheerēt
inveigle	īnvāygle
irreparable	accent on second syllable
issue	īssū
luxury	lūkshury
machination	mākīnātion
medieval	meddyēvāl
migratory	accent on first syllable
monologue	mōnōlog
nadir	nāydear
naïve	nāī-ēv
nescience	nēseyēnce
nomenclature	nōmēnclātiur
obesity	ōbēesity
ominous	ōmīnūns
omniscience	ōmnīseyēnce
organisation	accent on fourth syllable
pariah	pārriā
pejorative	peejōrātiue

A. LLOYD JAMES.

The Week's Good Cause.

How the B.B.C.'s Appeals are Administered.

FROM time to time listeners have suggested a system of regular weekly contributions to the Week's Good Cause. The B.B.C. has just received a generously conceived letter from a correspondent in Northamptonshire asking it whether it would be willing to distribute for him a £1 donation for each Cause, and saying that if it agrees to do so, he will have pleasure in forwarding a cheque for £52, being £1 for each Sunday in 1928. The B.B.C. is replying that it will be happy to do so. In all similar cases, be the weekly amount great or small, the B.B.C. can arrange to act as almoners for those who feel that the passing of an offertory bag at the end of a service is a natural and proper sequence, and have confidence in its discretion in the choice of Causes. It will, of course, acknowledge any sum sent to it under this heading. It should, if possible, be some multiple of 52. The donors might indicate whether they wish to receive an acknowledgment from each Cause or not, and their requirements in this connection will be duly notified to the Cause by the B.B.C.

THE B.B.C. has never taken a light or careless view of its responsibilities in the matter of public charity. All Causes pleaded at the microphone have received scrutiny, but the recent institution of the Appeals Advisory Committee enables the B.B.C. to say with more confidence than ever that the Causes selected to appear in the five minutes reserved for the purpose just before the Sunday news bulletin are not only deserving of support, but have been systematic-

ally selected from among a host of applicants by a body of voluntary advisers possessing all the requisite qualities of experience and knowledge of public charity. The Appeals Advisory Committee, at their first two meetings, surveyed the whole field of charity, and first laid down a definition:—

'In general, appeals should be restricted to causes which concern themselves with the relief

devoted primarily to social purposes, such as should interest the Man in the Street, who is also the ordinary listener.

It was decided, moreover, not to leave the initiative to the promoters of good causes, but to map out the field of charity systematically, and ensure that the interests of, for example, hospitals, convalescent homes, children, social services, and the charitable funds attached to the national services, should have due recognition in their proper place. Approximately twenty-six Sundays in the year will be given to national S.B. appeals, and the Appeals Advisory Committee will also accept responsibility of advising the B.B.C. regarding the London and Daventry appeals on the other Sundays.

The constitution of the Appeals Advisory Committee is as follows:—

- R. C. Norman, Esq.
(Late Cave Hospital Commission), Chairman;
- Captain L. F. Ellis, D.S.O., M.C.
(National Council of Social Service);
- The Lady Emmott, J.P.
(President National Council of Women);
- F. N. Kay Menzies, Esq., M.D., F.R.C.P., etc.
(Medical Officer of Health, L.C.C.);
- Brig.-General R. H. More, C.M.G., C.B.E.
(United Services Fund);
- A. H. Norris, Esq., M.C., M.R.C.S., etc.
(Children's Branch, Home Office);
- E. C. Price, Esq.
(Charity Organization Society).

COVER DESIGN COMPETITION.

Competitors for the £50 prize offered in our issue of December 9 are reminded that entries for this competition must reach the office of *The Radio Times*, Savoy Hill, London, not later than first post on Wednesday next, January 4. Attached to each design should be the coupon which appears on page 733 of this issue.

of distress, the preservation of life and health, and the amelioration of social conditions.'

It will be noted that this does not include definitely denominational activities, such as Missionary Societies or Church Extension funds. It is assumed that these excellent purposes will be served as heretofore by the activities of churches and chapels of all denominations during the usual hours of worship, while the Week's Good Cause will be

St. Augustine and the Cucumber!

Which do you expect of a Broadcast Play—Ideas or Action? Some listeners will say that Action cannot form the interest of a Wireless Drama since the appeal of Action is to the eyes—and not the ears. With this reply, Cecil Lewis, author of this unconventional article, and of the play *Pursuit*, which is being broadcast on Friday and Saturday of this week, disagrees. Read the article and listen to the play, which has a hundred scenes and goes with a bang from start to finish.

BERNARD SHAW once told me the story of a play he has still to write. St. Augustine, the cucumber, the Houses of Parliament, the Prime Minister, the Devil, and a number of other national institutions come into it. I am forbidden to tell the story, and I only mention it here because, if he could be persuaded to finish it, it would make a fine Radio play. It has plenty of action.

Action! Action in a Radio play? A play without sight? A play for the blind? Certainly! Action is not only visual, it is imaginative. The eye apprehends and limits; but the ear comprehends and suggests. We see the lightning, but we fear the thunder. Reality is the prosaic stimulus. It is the inward eye which carries us up to the mountains or down to the valleys, to love or hate, to joy or sorrow. And the test of a good story-teller is whether he can carry us with him, whether he can grip our imagination.

IN the West the story-teller is dead. Printing has killed him. But in the East you may still see him in temple or bazaar, naked to the waist, violently gesticulative, pouring out his thrilling narrative to a dense surrounding crowd. It may go something like this: 'The pavilion was surrounded. Through a chink in the paper windows Shu could see the armed men with their lance-heads shivering in the moonlight. The girl, Moon-of-Desire, had fainted on the rose carpet. Then came an imperious battering on the door: "Open! In the name of the Son of Heaven!" There was but one way. Shu lifted the maiden in his arms, pulled the shutter and rushed out. There was a sound of steel on steel and two curved blades flashed upwards to his throat. . . . Now, ladies and gentlemen, what happened next? What happened next? I am only a poor story-teller. I must earn a few coppers for my supper. A few coppers for a good story! Give the story-teller another copper and he will tell you the end of this heart-stopping tale.' The coppers clink and bounce on the ground. The story-teller's little son skips round like a monkey gathering them up. If there are not enough, he will go on exhorting and exciting his audience, by playing on their imaginations, until he cannot get another farthing out of them. He may play this trick three or four times during the story.

Now the Radio dramatist is really the reincarnation of these age-long institutions—a twentieth-century Scheherazade. If he had to rely on getting his fees as the Eastern story-teller does, he would soon learn the ABC of his business—to tell a good tale, with all the suspense, action, and climax that implies.

Of course there is action and action. It would be absurd to maintain that all action can be conveyed by description. The death scene in *Hamlet* would take five minutes to describe, with its changed rapiers and poisoned

wine. There drama is visual and depends largely on speed. On the other hand, the ghost scenes are essentially imaginative. On the stage, we know that the ghost is Mr. X, height five foot ten, age fifty-five; but on the microphone, a ghost is a ghost if thinking makes it so.

Berman's death scene in *R.U.R.*, which is an imagined off-stage scene, conveyed entirely by dialogue, is a perfect example of radio technique. Here it is:—

Berman's going out. What the devil is he doing in front of the house?

He's carrying some bundles. Papers. That's money. Bundles of money. What's that for? Surely he doesn't want to sell his life? Berman, have you gone mad?

He doesn't seem to have heard. He's running up to the railings.

Berman!
Berman—come back! He's talking to the Robots. He's showing them the money. He's pointing to us.

He wants to buy us off.
He'd better not touch the railing.
Now he's waving his arms about.
Confound it, Berman! Get away from the railing. Don't touch it. Quick, switch off!
Oh-h-h! Good God!
What's happened?
Don't look. The current has killed him.

The radio dramatist must select his subject and his treatment of it just as a painter or a poet must. The only point I am making is that the eye does not necessarily stand for action. In fact, just because the eye is missing, there must be more action, though it has to be conveyed by ear.

THE thriller is not the only thing that grips the imagination, though it is perhaps the most immediate. Adventure is not all caviare and cutlasses, as the screen would have us believe. There is spiritual adventure which, when lucidly portrayed, has all the grip of *Metropolis* or *Ben Hur*. A few weeks ago I sat thrilled continuously for an hour and forty minutes by Strindberg's *Creditors*—a play in which there is no physical action at all. But here quite another element comes into play—the actor. Now actors are extremely queer and charming fish. Some are clay in the hands of the producer. Others are like barrel organs with a limited number of set tunes. And all of them, coming to the microphone, have to forget nine-tenths of their stage technique. The face that launches a thousand gallerial dreams, the ankles that make the eyes of 'the stalls' stretch wide—all this respectable impropriety, which is the mainspring of the stage, is quite unmicrophonic.

A man is a good or bad actor according to the completeness with which he can project the character he portrays into the minds of the audience. The basis of this is thought.

An actor who does not keep his thought as keen as a razor edge will never really convince any audience—let alone a radio audience, where he has to do it all by voice alone.

What all this comes to is, that when radio drama is spiritual or psychological in its action, it demands even greater histrionic ability than its counterpart on the stage.

LIKE its vigorous and vulgar foster-sister, the cinema, radio drama ignores time and space. The author can range wide over the world. His ingenuity may be taxed in carrying his hearers with him; but there are not the physical difficulties imposed in the theatre.

This may spell the death of the theatre, though through it may come the re-birth of the drama. The days of the spoken five-reel picture drama are not far off. The days of television are not far off. The combination of these with broadcasting will give a world-wide fireside drama—and its potentialities are simply terrific.

I write in an assured, didactic way as though I knew what I was talking about. I don't. No one does. Radio Drama is undiscovered gold. The young dramatist of today has a fresh field before him. His artistic and spiritual influence on the world has unimagined scope. His audience may be numbered by the million. His name will sound from pole to pole.

ALITTLE over a year ago *Lord Jim*, the dramatization of a classic novel, was adapted for the microphone into twenty-three consecutive scenes linked by a narrator supplying aural sub-titles. I was responsible for it.

On the experience gained from this, I have perpetrated a play of my own, *Pursuit*, which lasts half as long and has nearly a hundred changes of scene. This will be broadcast on January 6 and 7 from 5GB and 2LO, 5XX respectively. Let me say at once it is not a 'literary' play. Its interest lies only in the fact that it exploits this new technique of cinema presentation.

If you should happen to listen to the play, let me remind you of this. The playwright is bound to make some demands on you. He cannot do it all himself. It is up to you to do your share by careful and consecutive listening. This is not a programme where you can afford to miss the beginning. You will be quite out of your depth if you do—and will probably blame me for it. The beginning, as in all plays, is the most difficult for the playwright and the audience. It lays the foundations of the story and, in the case of *Pursuit*, shows the principal characters in a series of aural close-ups. Do the author the honour to listen carefully for the first five minutes, and once this is over, you will be able to follow, I hope, without any difficulty.



BOTH SIDES OF THE MICROPHONE

The Ceremony of the Keys.

ON several occasions, when writing of broadcasts which I have found particularly interesting, I have mentioned the ceremony of the Keys, which London and Daventry relayed from the Tower of London shortly before Christmas of last year. On that occasion the ritual of locking the great gates of the Tower, a ceremony which has been regularly observed for many hundreds of years, was revealed to an enormous body of listeners, not one in a thousand of whom could ever have hoped to have been present at it (for the Tower is jealously guarded after nightfall). The broadcast was doubly effective and impressive, because either on account of the efficiency of the transmission, or of the peculiar acoustics of the Tower, the atmosphere of London's great porticos was conveyed over the microphone with singular distinctness. Last year, the ceremony was prefixed with a talk on the Tower from the Studio. This year, a descriptive talk will be possible from the Tower itself—and very well worth while, for the Tower at night is a grim, impressive place, with its cobbled 'streets' overshadowed by turrets and bastions and the Chief Warder's lantern casting shadows as the piquet of the Grenadier Guards goes about its work of escorting the Keys. I was present last year at the rehearsal of the ceremony. Technically, the broadcast is a complicated one, for the route covered by the piquet in its work of locking the various gates is something like two hundred yards. In order that their progress may be followed, microphones have to be installed in half-a-dozen positions. The ceremony of the Keys is to be broadcast from London and Daventry between 9.45 and 10.0 p.m. on Monday, January 16.

'I Remember.'

THERE have been lately several particularly interesting series of talks of a literary rather than an educational flavour—the 'Men and Cities' series and the talks by distinguished foreigners, which went under the general title of 'Ourselves as Others See Us.' I have enjoyed these immensely. On January 19 a new series begins, the talks in which I shall follow with more than usual interest. The general title is 'I Remember.' Various distinguished men and women of today will give their personal recollections of equally distinguished figures of the last generation. We are to hear Desmond McCarthy on Henry James, Mrs. Sydney Webb on Herbert Spencer, 'Plum' Warner on W. G. Grace, Mrs. Margaret Woods on Lord Tennyson, and Sir Landon Ronald on some famous musician. These talks should be doubly interesting, since they will bring to the microphone not only the vivid memory of the great of yesterday, but the personalities of the great of today. One is apt to forget what recent history the Great Victorians are—the War having thrown so wide a gulf between them and us.

A Trio of New Composers.

ON Sunday, January 8, Cardiff listeners are to hear a programme of music by Warwick Braithwaite, Reginald Redman and Kenneth Harding, whose compositions have appeared from time to time in the programmes. The outstanding feature of this will be a Cello Concerto by Reginald Redman in which Ronald Harding will play the solo part.

An Outstanding Musical Event.

THE series of National Concerts which were held last season at the Albert Hall and are this season divided between the Queen's Hall and the People's Palace, have been notable for the performance of several great works, both choral and orchestral, which might otherwise never have been heard by listeners. To quote two examples, Berlioz' *Messe des Morts* and Honegger's symphonic psalm *King David*. On January 27, at a National Concert to be given at the Queen's Hall, the B.B.C. is presenting for the first time in Britain, Schoenberg's *Gurrelieder*, conducted by the composer. *The Song of Gurra*, a choral setting of nineteen poems from the Danish which tell a mediæval love story, is the product of its composer's 'romantic period,' when he was following in the great tradition of Wagner, before his later 'modernistic' development. The work is seldom performed, on account of the large number of singers and instrumentalists which it requires. There are several soloists, including a reciter, and a choir (singing in eight and twelve parts). In addition to a greatly augmented body of strings, the score demands twenty woodwind players, twenty-five for brass, and eleven for percussion—140 in all. The concert on the 27th will be one of the high-water marks of the year's music. The effect of this beautiful work, given by so large a body of singers and so great an orchestra, should be unforgettable. Tickets for this concert can be obtained from the Box Office at the Queen's Hall, from the B.B.C., Savoy Hill, W.C.2, and the usual libraries.

Let's Buy a Car!

EVERYBODY'S motoring, it seems. One is constantly being asked to admire someone else's new car, or their skill at driving, or the prodigious number of endorsements to their licence. The cheapness of cars today and the human desire to emulate one's neighbour are grave inducements to become a car-owner. Any of you who are contemplating this step should listen to Mr. Watson-Parker's fortnightly talks, which begin at 9.15 p.m. on Saturday, January 14. The title of this series will be 'Let's Buy a Car.' Mr. Watson-Parker will tell you all the things you should know about cars before setting out to invest in one as well as how to treat it when you get it.

A Drinkwater Play.

THOSE who are interested in the Drama and in the programmes of 5GB will look out for the broadcast of *The Storm*, a poetic play by John Drinkwater, which that Station is giving on Wednesday, January 11. Like most of John Drinkwater's plays, *The Storm* was first produced at the Birmingham 'Rep.'

Any good at Limericks?

THE first of the six broadcasts which, as I announced recently, André Charlot is presenting from the London Studio, is to take place on Thursday, January 12. Mr. Charlot's aim is to make these 'hours' of his as original as possible—with new songs, sketches, and a Limerick competition, in which all listeners can take part. He will read the first four lines of a limerick and invite listeners to submit a fifth line to him. He will then broadcast the six best Limericks on January 19, asking listeners to judge which should be awarded the prize of Two Guineas, and write giving him their decision. This competition will be continued in connection with his other broadcasts.

Is Opera Popular?

THE Press is at the moment preoccupied with the burning national question of Opera. Each day one's newspaper confronts one with such arresting headlines as 'Is Opera Popular?' or 'Are We An Opera-loving Nation?' The popularity of broadcast opera is, I feel, a fair enough answer to these questions. If any fault can be found with the policy of the English opera companies, it is, maybe, that their repertory has in the past been a trifle conservative, and that the fairly constant introduction of new or seldom performed works might do much to keep alive the undoubted love of the Englishman for the music-drama. The B.B.C.'s 1927-28 Broadcast Opera Season is interesting in its mingling of old favourites, completely new works, and some of the older operas which have seldom been performed in this country. Recently, we heard Herbert Ferrers' *Penelope*. On January 16 and 18 we are to have somewhat the same story differently treated by Monteverde in his *Return of Ulysses*.

The Father of Modern Opera.

CLAUDIO MONTEVERDE, or Monteverdi, was born in 1567, and spent the first half of his life in the service of the Duke of Mantua. While court violinist and, later, *Maestro di Capella*, he wrote first madrigals, then operas. Early in the seventeenth century he was enticed to Venice by the offer of a high salary, and it was during his office there that in his old age he wrote *The Return of Ulysses*, which remains to this day his best-remembered opera. Monteverde is today the object of renewed interest in musical circles. Not only is the B.B.C. broadcasting the above-mentioned opera on January 16 (5GB) and January 18 (London, Daventry and other Stations), but another of his operatic works, *The Coronation of Poppa*, was recently performed at Oxford by a band of enthusiasts, to the great approval of the critics, who found Monteverde's music beautiful and his handling of his story dramatic in the modern manner—a distinct break-away from the stilted, formalized libretti of his predecessors.

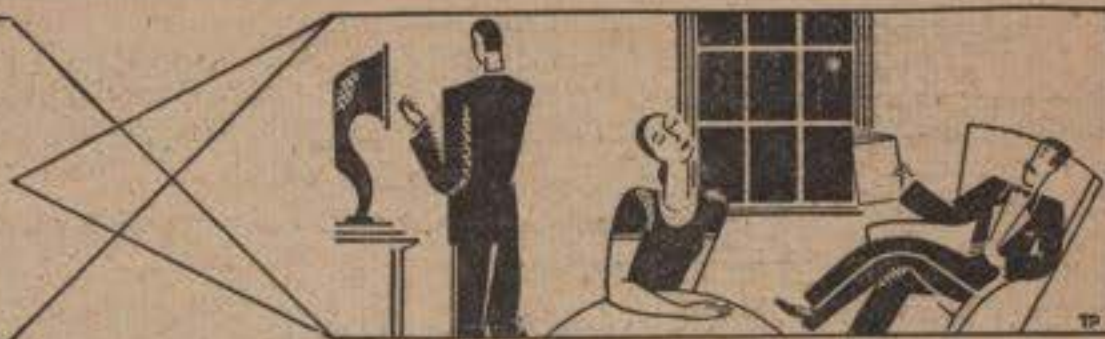
Forthcoming Variety.

LONDON and Daventry listeners who favour the Variety programmes are to hear the following 'stars' in the near future: Art Fowler (January 10), Harry Hemsley (January 11), Nora Blaney (January 13), Norman Griffin (January 16), and Mario di Pietro (January 18). Art Fowler's diffident smile and virtuosity on the ukelele recently charmed us in *One Dam Thing After Another*. The rest of them need no further introduction.

A 'Blue Riband' of the Parquet.

THOSE who are thinking of giving an informal dance during January should make a note of January 26, when, between eleven and midnight three first-class bands will be 'on tap.' London and Daventry will relay dance music by Al Starita's Kit-Cat Club Band, Debroy Somers' Band and the Piccadilly Revels' Band from the Finals of the Columbia Gramophone Company's Amateur Ballroom Dancing Championship at the Albert Hall. I watched the London District Finals of this at the Astoria the other day, when the dancing of the Waltz, the Fox-trot and the 'Yafe' was of a very high order. The Championship Finals should be entertaining to watch. However, if you decide to stay at home and listen to the music, you will hear the results announced in the hall.

BOTH SIDES OF THE MICROPHONE



Oscar Fried at Liverpool.

OSCAR FRIED, the Berlin conductor, and one of the foremost of European musicians, will conduct the sixth concert of the Liverpool Philharmonic Society, which is to be relayed on January 10 from Liverpool and 5GB. His programme will include Brahms's First Symphony and Alto Rhapsody (in which Astra Desmond will sing the solo part), Delius's *Brigg Fair* rhapsody, and excerpts from *The Damnation of Faust*, by Berlioz.

A Helping Hand for the Singer.

DESPITE the great development of broadcasting which gives work to more singers than any musical enterprise of the past, the lot of the singer is as yet not an easy one. One fears that too much encouragement is given by singing masters to pupils who would be better advised to turn aside from an already overcrowded profession. It is the plight of the needy musician (and especially the vocalist) which has led Miss Muriel Koolhoven to found the Koolhoven Fund. Into this fund Miss Koolhoven places all her own professional earnings, with the object of being able to help the necessitous musicians and also to found a Scholarship to enable promising girls to study singing with the best foreign masters. The founder does not ask for contributions to her fund, but hopes that those who wish to help will offer her engagements to sing, so that her fees may be added to it.

For the Housewife.

THERE are few more regular 'audiences' than those attracted by the Household Talks, for they are specially designed to be of practical value to their particular constituency. The programme for the first quarter of 1928 includes a series of three talks on suitable woods for furnishing, by Mr. Leslie Lewis, Editor of *The Furnishing Trades' Organiser* (the first on 'Oak,' the second on 'Walnut and Mahogany,' and the third on such newer woods as amboyna, zebrano, and macassar ebony). Mrs. Cottingham Taylor, whose cookery talks before Christmas excited great interest, is talking in January on 'Marmalade Making,' February on 'Spring Cleaning,' and March on 'Simnel and other Spice Cakes.' It should be noted in connection with the Household Talks that the B.B.C. is always glad to send copies of recipes and other advice to listeners who send a large stamped envelope.

Alone in London.

A NEW revue entitled *The Black Cat Cabaret* is to be heard by Manchester and Aberdeen on Saturday, January 7; Newcastle and Glasgow on the 14th; and London, Daventry and the Relay Stations on the 21st. This revue, which is, lock, stock and barrel, the work of Ernest Longstaffe, describes the horrible adventures of a suburbanite lost in the night life of the Wicked City, London. This sounds promising.

Liverpool's Story.

THE Chief Librarian of Liverpool, Mr. George Shaw, is to give a series of talks on the city's history under the general title of 'Modern Liverpool and Its Makers, 1660-1895.' These talks should be good hearing, as Mr. Shaw has made a close study of local history. He is giving the first on Tuesday, January 10, at 7 p.m. It will describe Liverpool as it was at the time of the Restoration and trace its growth during the following two centuries.

What They Can Do in Manchester.

THE Hallé Orchestra is coming to London on Friday, January 13, with Sir Hamilton Harty as conductor, for one of the National Concerts at the Queen's Hall. Their visit is specially interesting, since the furor recently created by the visit of the Berlin Philharmonic Orchestra under Herr Furtwangler has made us take stock of our own resources—and the Hallé is certainly one of our finest orchestras. These players have not previously come to London especially for broadcasting. Their last visit was two years ago, when they gave a series of concerts at the Queen's Hall and showed us Londoners what Manchester can produce in the way of fine orchestral playing. Their programme on January 13 will be entirely Wagnerian, and therefore popular, prejudice against Wagner—if not against Bela Bartok—being a thing of the past.

Reginald Foort Again.

THE recent disappearance of Reginald Foort from the programmes (his New Gallery organ recitals were extremely popular with listeners) has filled my postbag with letters asking why he is no longer to be heard. It will, therefore, be good news to many thousands of listeners that Mr. Foort is next month to renew his series of organ broadcasts. This time he will play from the Plaza Theatre, Piccadilly Circus, on a Wurlitzer organ similar to that at the New Gallery. His first broadcast will be between 6 and 7 p.m. on Wednesday, January 4. Those who wish to hear his recital each week should make a note that he will broadcast every Wednesday at the same time.

The Best of the Year.

THE 'Memories of 1927' programme which London and Daventry listeners are to hear on New Year's Eve will be, as usual, a 'cinematographic' review of the most popular items of the year. Only programmes which drew a certain quota of appreciative letters qualify for inclusion in this. I understand that, among other broadcasts, an echo of the following will be heard this year—The Boat Race, Community Singing, the Revellers, Sir Oliver Lodge, *R.U.R.*, the Relays from America, Solomon, Hubert Eisdell, the Empire Broadcast, Albert Sandler, the 'Proms,' Mabel Constanduros, and Flotsam and Jetsam.

A Review of Reviews.

A MODEST series of talks which have not received much publicity are those which J. W. Robertson Scott gives each month on 'The Month's Reviews.' These talks are greatly appreciated in the country, where listeners out of close touch with the way of the world find their survey of current thought not only amazingly interesting hearing, but a sound guide to contemporary reading. If you listen to Mr. Robertson Scott's talks (the next one is at 7 p.m. on January 10), you will be surprised at the ground which he covers in so short a space.

Whose Work?

ON Wednesday, January 18, your literary intuition is again to be tested by a further 'Find the original!' broadcast. The last of these readings of Parodies, which was given by William Kean Seymour on November 25, was a great success with listeners, who were asked to try and detect the original writers parodied by Mr. Kean Seymour. The parodies on January 18 will be by J. C. Squire. I am purposely not giving you the name of the book in which they occur—in case you should be tempted to 'cheat' by reading them up beforehand.

The Catterall Quartet.

MANCHESTER, nursery of so many distinguished musicians, is justly proud of Arthur Catterall, who, after 'leading' the Hallé Orchestra for some years, is now the moving spirit of the string quartet which bears his name and which, though its reputation is not as yet European, can, I think, bear comparison with most of the much-touted and glowingly-advertised combinations of the day. The Catterall Quartet are, early in 1928, going to broadcast a series of Chamber Music Recitals from Manchester. These are to be relayed to London or 5GB. The first will be heard on Wednesday, January 11. The programme will include an unfamiliar quartet by Turina, the Spanish composer who, you will probably remember, played and conducted from the London Studio a few months since.

A 'First Night' from Manchester.

THE Manchester Station 1928 Dramatic Season opens on Saturday, January 14, with the first production of a full-length play, entitled *These Fathers*, by James L. Hodson. Mr. Hodson, a Manchester journalist, is known to local listeners as a playwright, for no less than six of his plays have been broadcast. His first play, *The Boom*, was produced at the New Manchester Repertory Theatre and won the open class for three-act plays at the Leeds Dramatic Festival in 1926. London managers who have seen the manuscript of *These Fathers* are extraordinarily interested in this play. There is a chance that it will be produced before long in the West End, and its author's name added to the already considerable list of Manchester dramatists who have won national—and even international—fame.

A Welsh Composer.

THE well-known Welsh composer, Leigh Henry, is going to conduct a programme of his own works from Cardiff on Tuesday, January 10. Megan Telini and the Cartref Quartet (which includes Margaret Wilkinson) will be the vocalists. The Station Orchestra are to give the composer's *Three Cymric Pieces* (two of which were first heard at the National Eisteddfod in 1926) and his *Pleasaunces* for woodwind and strings. Mr. Leigh Henry has recently been appointed as musical critic on the staff of *Musi al America*.

Lionel Tertis.

LIONEL TERTIS is our most distinguished viola player. Those who listened to his recent lecture-recital on the Viola will be glad to hear that he is to appear in the London and Daventry programme on Thursday, January 12, when he will give a short recital of compositions for viola and pianoforte.

What is a Radiologue?

I HAVE lately written about the various experiments which are being carried out in the department of Broadcast Drama. The ideal form of radio play is as yet to be discovered. It will certainly be very different from the accepted stage play. On January 12, Cardiff Station is presenting the first of a series of 'Radiologues.' Welsh listeners will wish to make a point of listening to this, for no audience is more appreciative of the dramatic side of broadcasting than they. Therefore I will not let the cat entirely out of the bag—I will only say that a 'Radiologue' is a cross between a play and a short story, that, while its dialogue is spoken in play form, its action moves in the sequence of a story. The 'Radiologue' on January 12 has been prepared by Mr. E. R. Appleton, Cardiff's Station Director.

THE ANNOUNCER.

PROGRAMMES for SUNDAY, January 1

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

Address by the Rev. W. H. ELLIOTT
Hymn, 'Father, let me dedicate' (A. and M., 74)

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

3.30 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL
GWLADYS NAISH (Soprano)
GLYN EASTMAN (Bass)

BAND
Overture to 'Son and Stranger'... Mendelssohn
THIS is the Overture to an unpretentious Operetta, *The Return from Abroad*, which Mendelssohn composed to celebrate his parents' silver wedding anniversary. After his death, the Operetta was published under the title *Son and Stranger*, and by this name the Overture is generally known.

Mendelssohn was not satisfied that one work merely should celebrate the happy occasion. He planned also an earlier little work of his own, and another, written by his sister Fanny, who also was a clever musician.

The Return from Abroad was never produced in public during his lifetime, for he felt that this little token of his overflowing affection for his parents ought not to be made common property; besides, it was full of allusions to homely events, the pleasant intimate jokes that circulate and are enjoyed in all good-humoured family circles, but that cannot fully be appreciated by outsiders.

The Overture is a quite independent piece, containing no themes from the Operetta. It opens with a slow section, after which comes a swift, sunny Movement, the First Main Tune bounding off in a moment in the cheeriest style. The Second Tune, in contrast, trips lightly along.

These two melodies are treated quite simply with all Mendelssohn's native gaiety and charm, and so the Overture runs to its close, bubbling over with happiness.

3.38 GWLADYS NAISH

Be not afraid, oh noble youth (from the 'Magic Flute')... Mozart
Care Selvo (Dear Woods, from 'Atalanta')
Handel, arr. A. L.

Bel Raggio Lusighier (Beautiful Ray of Hope, from 'Scdiramis')... Rossini

4.0 BAND

Grand March, 'The Crown of Chivalry'... Fletcher

4.10 GLYN EASTMAN

Away, away, you men of rules
Parry
More of Cloyne... Stanford
The Ballad of Little Billeo... Peel

4.20 BAND

Three Humoresques
B. Walton O'Donnell
Pride and Prejudice; Prevarication; Petulance and Persuasion

4.32 GWLADYS NAISH

In Springtime... Schubert
Five Miniature Ballads
Hurlstone
Bells; Blossoms; Dreams; Darkness; Morning
L'Ete (Summer)... Chaminade

4.44 BAND

Selection from 'La Boutique Fantasque' ('The Eccentric Toyshop')
Rossini, arr. Respighi

4.56 GLYN EASTMAN

A Free Lance... Holbrooke
Child, what sings the morning?
Mallinson
I must be married a Sunday
Felix White
Earl Bristol's Farewell... Lidgley
The Twelve days of Christmas
arr. F. Austin

5.10 BAND

Minuet from 'Samson'... Handel
Invitation to the Waltz
Weber, arr. Weingartner



The Rev. W. H. Elliott (left) conducts the service at Holy Trinity Church, Folkestone, which London will relay tonight, and Mr. H. M. Gooch gives a talk at 5.30 on 'Christianity at Prayer.'

5.20 TALES FROM THE OLD TESTAMENT

'The Quest of Wisdom,' Job xxviii

5.30-5.45 Missionary Talk: 'Christianity at Prayer,' by Mr. H. M. Gooch

EVERY year since 1846 the World's Evangelical Alliance has ushered in the New Year by organizing a universal week of prayer, and many churches, missionary societies, and religious bodies in all the countries of Europe and in the other continents of the world co-operate to make it deserve its name. In the British Isles alone, twenty Bishops have signed the annual invitation this year. Mr. Gooch has been General Secretary of the Alliance (British Organization) since 1904.

8.0 A RELIGIOUS SERVICE

Relayed from Holy Trinity Church, Folkestone

Order of Service:

Hymn, 'Earth has many a noble city' (A. and M., 76)
Confession and Lord's Prayer
Psalm 80
Lesson, St. Luke xv, verses 11 to the end.
Intercessions
Hymn, 'Fierce raged the tempest' (A. and M., 285)

Blessing

Vesper, 'Oh Lord, support us all the day long of this troublous life'

LISTENERS will remember many previous broadcasts from Holy Trinity, Folkestone, whose Vicar, the Rev. W. H. Elliott, is a Six Preacher of Canterbury Cathedral and Chaplain to the King.

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the National King's Roll, by Admiral Sir HENRY BRUCE

THE King's Roll was instituted by the King in 1919, when employers throughout the British Isles were asked to employ a certain minimum percentage of disabled ex-Service men. The scheme is administered by a National Council, whose chairman is Earl Haig, and there are local committees in the big towns. It was one of these—the Westminster Committee—that inaugurated the King's Roll Clerks' Association scheme, on Armistice Day, 1925, to train men whose disabilities, amounting on the pension scale to fifty per cent. or more, prevent their following normal occupations. 182 such disabled men have passed through the Association, and been sent out as general clerks, in the two years of its work.

Offers of employment, as well as contributions, should be addressed to the Managing Director, King's Roll Clerks' Association, Ltd., 13, Victoria St., S.W.1.

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

9.5 A CONCERT

THE WIRELESS STRING ORCHESTRA
Conducted by STANFORD ROBINSON
ARTHUR CRANMER (Baritone)
THE WIRELESS CHORUS

ORCHESTRA
Overture to 'The Secret Marriage'... Ciaikovsky
Fantasia upon one note... Purcell
John, come kisse me now... Byrd, arr. Jackson
CHORUS and ORCHESTRA
Before Dawn... Gibbs

THE ORCHESTRA
Serenade in C... Tchaikovsky

WRITING to his friend and benefactor, Mme. von Meck, in 1880, Tchaikovsky said that his Muse had been very benevolent, for he had written two long works very rapidly. One was the '1812' Overture, of which he said: 'It has no great artistic value'; the other was the Serenade in C (his Op. 48), which, he says, 'on the contrary, I wrote from an inward impulse; I felt it.' It was one of the works he conducted in London in 1888, when he was paying his first visit to this country.

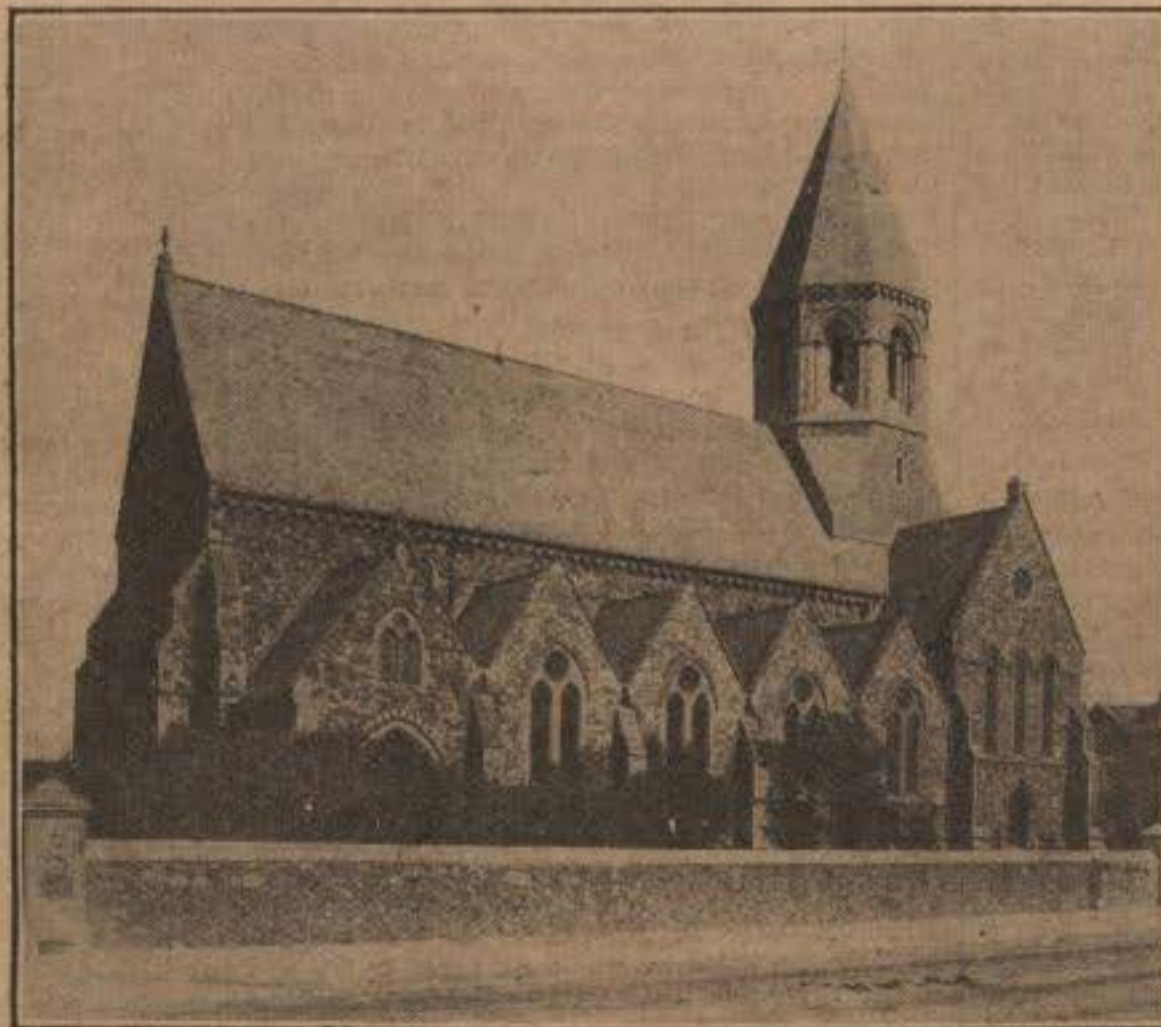
The Serenade contains four Movements—a piece in 'First Movement' form, with themes of an old-world cast; a Waltz; an Elegy; and a Finale based on folk-tunes, one a hauling song of the Volga boatmen, and the other a street song.

ARTHUR CRANMER with PIANO
The Brook (Wohin)... Schubert
Dream in the Twilight... Strauss
The Two Grenadiers... Schumann

ORCHESTRA
Elegy and Scherzo
Robert Chignell

ARTHUR CRANMER
Chorus and Orchestra
Fantasia on Christmas Carols
Vaughan Williams

10.30 EPILOGUE



THIS EVENING'S BROADCAST CHURCH

Holy Trinity Church, Folkestone, from which the evening service, and an address by the Rev. W. H. Elliott, will be relayed by London tonight.

Sunday's Programmes continued (January 1)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 CHAMBER MUSIC

RAIE DA COSTA (Pianoforte)
CECILY HALFORD (Mezzo-Soprano)

THE WYNN REEVES STRING SEXTET

H. WYNN REEVES (1st Violin);
GEORGE WHITTAKER (2nd Violin);
ERNEST YONGE (1st Viola);
ALFRED HOBDAV (2nd Viola);
CHARLES CRABBE (1st Violoncello);
AMBROSE GAUNTLET (2nd Violoncello)

SEXTET

Sextet for Strings in E, Op. 36
Brahms
1. Allegro non troppo;
2. Scherzo, Allegro non troppo;
3. Adagio; 4. Poco Allegro.

4.0 CECILY HALFORD

Two Elizabethan Lyrics:

Come again
If she forsake me!
I attempt from Love's sickness to fly ... } *Purcell*
Olinda }
The Lass of Richmond Hill (Old English)

4.10 RAIE DA COSTA

Selected Solos by Chopin

4.20 H. WYNN REEVES, GEORGE WHITTAKER, ERNEST YONGE

Larghetto, Scherzo and Trio, from Terzetto in C, Op. 74 *Dvorak*

4.30 RAIE DA COSTA

Selected Solos by Chopin

4.40 CECILY HALFORD

Three Songs, 'The Elfin Pedlar' *Stanford*
Two Little Stars; Little Snowdrop; Night Silver }
Five Eyes } *Armstrong Gibbs*



THE BISHOP OF BIRMINGHAM,

one of the outstanding personalities of the present day Anglican Church, will conduct the service that 5GB relays from Birmingham Cathedral tonight.

4.50 SEXTET

Souvenir de Florence, Sextet for Strings, Op. 70

Tchaikovsky

1. Allegro con spirito;
2. Adagio cantabile e con moto;
3. Allegretto moderato;
4. Allegro vivace

5.0 A PIANOFORTE RECITAL

5.20 TALES FROM THE OLD TESTAMENT
(See London)

5.30-5.45 MISSIONARY TALK
(See London)

7.55 BIRMINGHAM CATHEDRAL

THE BELLS

Followed by a RELIGIOUS SERVICE

Conducted by the LORD BISHOP OF BIRMINGHAM (the

Right Rev. ERNEST WILLIAM BARNES)

Relayed from the Cathedral, Birmingham

8.45 THE WEEK'S GOOD CAUSE
(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 'DIDO AND AENEAS'

An Opera by HENRY PURCELL

From Birmingham

Cast:

Dido, Queen of Carthage.... EMILIE WALDRON
Belinda MIRANDA SUGDEN
A Witch ALICE VAUGHAN
Aeneas, a Trojan Prince.... GEOFFREY DAMS
The Sorcerer JAMES HOWELL
Chorus of Courtiers and People, Warriors, Hunters and Sailors

THE BIRMINGHAM STUDIO CHORUS

THE BIRMINGHAM STUDIO SYMPHONY ORCHESTRA
(Leader, FRANK CASTELL). Conducted by JOSEPH LEWIS

Act I. The Royal Palace in Carthage (enter Dido, Belinda, and their train)

Act II. The Grove (enter Aeneas, Dido, Belinda, and their train)

Act III. The Ships (enter the Sailors)

THE opera consists of Recitatives, Airs, Duets, Choruses and Dance Music. There is no spoken dialogue; all the words are set to music.

The plot, very briefly, runs thus:—

ACT I.

Aeneas, while on a voyage, is driven by a storm on to the coast of Africa. He is welcomed by Dido, who languishes for love of him.

ACT II.

A spiteful witch, who hates the Queen, plans to send to the Prince a messenger, who shall pretend to come from Jove himself, and shall command Aeneas to depart from Carthage at once. The plot is carried out. Aeneas is about to set sail.

ACT III.

The witch sings her triumph. Dido is broken-hearted at Aeneas' desertion and has caused her funeral pile to be prepared. Though he is willing to risk Jove's displeasure by staying, she bitterly rejects his offer, declaring that 'No repentance shall reclaim the injured Dido's slighted flame.'

He goes, and she stabs herself upon the funeral pile, which then consumes her body.

Her final Air is one of Purcell's supremely imaginative expressions of emotion. Nothing could be more simple, impressive and touching.

10.30 EPILOGUE

5WA CARDIFF. 353 M. 850 KC.

3.30-5.45 S.B. from London

8.10 A RELIGIOUS SERVICE

From the Studio

THE STATION REPERTORY CHOIR

Hymn, 'O God our help' (A. and M., No. 165)

A Reading from the Scriptures

Hymn, 'O what the Joy and the Glory must be' (A. and M., No. 235)

Anthem, 'Ring out, wild bells'

Percy E. Fletcher

An Old Message for the New Year

Speaker, Mr. JAMES OLIVER

Being part of a Sermon preached by the Very Rev. Dean Vaughan, of Llandaff, January 1, 1871

Hymn, 'For Thy Mercy and Thy Grace' (A. and M., No. 73)

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

9.5 'THE SPECTRE'S BRIDE'

A Dramatic Cantata by DVORAK

Artists:

MIRIAM LICETTE (Soprano)

TOM PICKERING (Tenor)

JOSEPH FARRINGTON (Baritone)

THE STATION REPERTORY CHOIR

THE AUGMENTED STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Chorus, 'The stroke of midnight soon will sound'

Soprano Solo, 'Where art thou, father dear?'

Baritone and Tenor Solo and Chorus, 'The picture on a sudden moves'

Soprano and Tenor Duet, 'Ah, dearest child, how is't with thee?'

Baritone Solo and Chorus, 'Nature was clad in gloom of night'

Baritone Solo and Chorus, 'And on he went, with rapid gait'

Duet: Soprano and Tenor, 'Fair is the night, as clear as day'

Baritone Solo and Chorus, 'He grips the book: without a pause'



H. J. Balfour & Son

THE SCENE OF TONIGHT'S BROADCAST FROM 5GB.

Birmingham Cathedral, whence tonight's service, conducted by Dr. Barnes, will be relayed by the new Daventry at 7.55.

Sunday's Programmes continued (January 1)

Baritone Solo and Chorus, 'And out of caverns under ground'
 Duet: Soprano and Tenor, 'Fair is the night, and spirits love'
 Baritone Solo and Chorus, 'The pathway now less rugged grows'
 Duet: Soprano and Tenor, 'Now, when the night so fair doth show'
 Baritone Solo and Chorus, 'There stood a pile, with tower beside'
 Recitative: Soprano and Tenor and Chorus, 'See now, my sweetheart, here at last'
 Baritone Solo and Chorus, 'He leapt the wall, with sudden power'
 Baritone Solo and Chorus, 'And at the door there came a knock'
 Soprano Solo, 'O Virgin-Mother, gracious be'
 Baritone Solo and Chorus, 'There crew a cock, of morn to tell'

THE SPECTRE'S BRIDE, written for the Birmingham Festival of 1885, when the composer came over and conducted it, is a poetic version by K. J. Erben (English by Dr. Troutbeck) of an old legend found very widely scattered over Europe. The theme is that of a dead man who returns as a spectre, to claim his beloved.

At the opening of the work, the maiden is praying by night before a picture of the Virgin. She is an orphan; her sister died when a child, and her brother has gone to the wars. Her lover has been away three years, and she knows not what his fortunes may have been.

The picture suddenly moves, the lamp flares up and goes out. She hears steps outside, and a knock on the door. Her lover's voice calls to her to follow him, for they are to be wed ere the dawn. She goes out, and the spectre leads her in haste over the countryside, by rough places and through dark woods. The ghostly lover bids her throw away her prayer-book, her crucifix and rosary. He answers none of her questions, but ever draws her on in greater haste until she is exhausted and her feet are bleeding. At length, they reach a graveyard. She is terrified and would return, but the spectre leaps the wall, calling on her to follow. In an instant she takes courage and runs to a little cottage near by, where she bars the door against the horror. She finds within a corpse laid upon a plank. Ghosts gather before the door, and chant

The body must to death be brought,
 And woe to him who ill has wrought.

There is a knock at the door, and the voice of the spectral lover calls on the dead man to rise and draw the bolts. The corpse comes to life, and is about to do so when, by the power of the maiden's anguished prayer, the life is withdrawn from it, and it falls again stark and still. Once more the voice commands, and once more the dead arises, to be struck motionless again as the maid renews her prayer for heavenly intercession, and in the Holy Name bids it forbear to move. A third time the spectre exerts its power, but now the cock crows, and at the sound, the dead man moves no more, and the ghosts vanish.

In the morning the people coming to church find her alive in the house of the dead, and in the churchyard a ruined grave.

10.30-10.50 THE SILENT FELLOWSHIP

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

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

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2ZY MANCHESTER. 394.6 M. 780 KC.

3.30 'THE BLESSED DAMOZEL'

A Lyrical Poem by ROSSETTI

Set to music for Solo Soprano, Female Chorus and Orchestra by DEBUSSY

DOROTHY BENNETT (Soprano)

THE STATION CHORUS: CHORUS MASTER, S. H. WHITTAKER

THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON

THIS is a setting of a French translation of Rossetti's poem of the Blessed Damozel in Heaven, who waits and prays for her lover to



THE BLESSED DAMOZEL

This is the picture that Rossetti himself painted, giving it the same title as his poem which, set to music by Debussy, is to be broadcast from Manchester this afternoon.

join her. Listeners with a volume of Rossetti at hand may find its use add to their pleasure.

(1) There is first a long Orchestral Introduction. The material of this is all significant, but rather than trying to memorize it, one should give oneself up to absorbing the mood and atmosphere of the work. At length, a simple melody is heard in the Flute. This is the tune especially associated with the Damozel. It leads to (2). The Chorus enters with the opening words, 'The Blessed Damozel leaned out from the golden bar of heaven.' 'A RECITER' enters with the words, 'Her robe, unglit from clasp to hem.' The Chorus re-enters at 'Around her lovers now met; and Chorus and Reciter continue the description.

(3) This is the longest section, representing seven stanzas of the poem. THE BLESSED DAMOZEL (Soprano) soliloquizes throughout, beginning, 'I wish that he were come to me, For he will come.'

After the words 'the dear Mother. . . . Herself shall bring us. . . . To Him round whom all souls kneel,' a climax is reached at 'there will I ask . . . for him and me. . . . Only to live . . . for ever now Together, he and I.'

(4) Chorus: 'She gazed and listened. . . and then said: 'All this is when he comes.'

(5) The light thrilled to her, filled with angels . . . She laid her face between her hands and wept.'

'BLEST PAIR OF SIRENS'

('At a Solemn Music')

The Ode by MILTON

Set to music for Chorus and Orchestra by HUBERT PARRY

THE STATION CHORUS

THE AUGMENTED STATION ORCHESTRA

THIS is a noble setting for eight-part Chorus and Full Orchestra of Milton's fine poem, *At a Solemn Music*, which should, if possible, be before the listener as the music is heard.

It begins with a swinging, dignified Orchestral Introduction, which constitutes a sort of orchestral 'Main Tune,' out of the material of which the orchestral accompaniment of the piece is fashioned.

At last, the Chorus enters, in eight parts, in plain, strong harmonies:

Blest pair of Sirens, pledges of Heaven's joy. . . .

The setting goes on, interweaving the voice parts in a splendid tapestry of sound, building up noble climaxes, and ending with the aspiration:—

O may we soon again renew that song,
 And keep in tune with Heaven, till God ere long
 To His celestial concert us unite
 To live with Him, and sing in endless morn
 of light.

5.20-5.45 S.B. from London

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

9.5 LIGHT CHAMBER MUSIC AND QUARTET SONGS

THE BOYD ROBERTS TRIO: JOHN LOWNDEN (Violin); ALAN MORTON (Cello); S. BOYD ROBERTS (Pianoforte)

Slow Movement and Finale from Trio, No. 1, in D Mendelssohn

THE EXCELSIOR MALE VOICE QUARTET: A. V. CHAMBERS (Alto); A. BUTLER (Tenor); J. B. BUTLER (Baritone); C. STEELE (Bass)

How beautiful is night Kearton
 Come unto Me Page
 Absence Hutton

TRIO
 Fantasy in A Minor Ireland

QUARTET
 The Sailor's Song Hutton
 On the Banks of Allan Water arr. Cantor
 To Sylvia Schubert

TRIO
 Allegro from Sonata in A Minor, Op. 36, for Cello and Pianoforte Grieg

QUARTET
 Like Apple Blossom Lloyd
 Robin Adair arr. Cantor
 Farewell Coleman

TRIO
 Serenade Widor
 Scherzo from Trio, Op. 8 Brahms

10.30 EPILOGUE

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30-5.45 S.B. from London

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

10.30 EPILOGUE

Sunday's Programmes cont'd (January 1)

6KH HULL. 294.1 M. 1,020 KC.

3.30-5.45 S.B. from London
 8.0 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

3.30-5.45 S.B. from London
 8.0 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

6LV LIVERPOOL. 297 M. 1,010 KC.

3.30-5.45 S.B. from London
 8.0 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

3.30-5.45 S.B. from London
 8.0 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

5PY PLYMOUTH. 400 M. 750 KC.

3.30-5.45 S.B. from London
 8.0 A RELIGIOUS SERVICE
 Relayed from the Guildhall
 Organ Solo, Fugue in A Minor Bach
 (Mr. F. W. HARRIS)
 Hymn, 'O God of Jacob' (A. and M., No. 512)
 Prayers
 Anthem, 'Magnificat' (Smart in B Flat)
 THE STONE DAMEREL CHURCH CHOIR
 Scripture Reading, Revelations xxi, verses 1-7
 Address by the Rt. Rev. J. H. B. MASTERMAN,
 Bishop of Plymouth
 Hymn, 'For Thy Mercy and Thy Grace' (A. and
 M., No. 73)
 Blessing
 8.45 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

6FL SHEFFIELD. 272.7 M. 1,100 KC.

3.30-5.45 S.B. from London
 8.0 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

6ST STOKE. 294.1 M. 1,020 KC.

3.30-5.45 S.B. from London
 8.0 S.B. from London (9.0 Local Announcements)
 10.30 EPILOGUE

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

3.30-5.45 S.B. from London
 6.30 A RELIGIOUS SERVICE
 Relayed from St. Mary's Parish Church
 Address by the Rev. Canon CREIL W. WILSON
 (Vicar of Swansea)
 8.0 S.B. from London (9.0 Local Announcements)
 9.5-10.50 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 980 KC.

3.30—A Choral Concert by The Newcastle Bach Choir Society and A Miracle Play. The Newcastle Bach Choir and The Station Orchestra. Conducted by W. G. Whittaker. Soloists: Norah Wiggins (Soprano), Margaret Magnay (Contralto), R. Farrage (Tenor), A. L. Lewis (Baritone). Orchestra: Orchestral March (Bach, arr. W. G. Whittaker), Choir and Orchestra: Cantata, No. 80, 'A Stronghold Sure' (Bach), 'Eager Heart', A Mystery Play, by A. M. Buckton. Cast: Eager Heart (Mary Pettie); Eager Fame (Stella East); Eager Sense (Elizabeth Frewen); Old Shepherd (Kendrew Milson), Young Man (Sidney Whittaker), First Shepherd and Second Shepherd (Trevor Whittaker), Joseph (Kendrew Milson), First King (Norman Firmin), Second King (Richard Cutbert); Third King (Hugh McNeill). Choir and Orchestra: Cantata, No. 22, 'Jesus called to Him the Twelve' (Bach). 5.20-5.45—S.B. from London.
 8.0—Religious Service. Relayed from the Brunswick Chapel. Hymn, 'Lord, Thou hast been our dwelling-place'; Prayers; Lord's Prayer; Anthem, 'All people that on earth do dwell' (John B. West); Reading, Joshua, Ch. I, Vv. 1-9; Hymn, 'Rock of Ages, cleft for me'; Address, Rev. Alfred A. Lee, Minister of St. James' Congregational Church; Hymn, 'My faith looks up to Thee'; Benediction; Sevenfold Amen (Stainer). 8.45—S.B. from London. 10.30—Epiogue.

5SC GLASGOW. 405.4 M. 740 KC.

3.30-5.45—S.B. from London. 6.30—S.B. from Edinburgh. 7.45—S.B. from Aberdeen. 8.45—S.B. from London. 9.5—S.B. from Edinburgh. 9.35—Chamber Music. Bessie Spence (Violin); J. B. Dickson (Violoncello); Herbert A. Carruthers (Pianoforte). Trio in C Minor (Op. 101) (Brahms). Ivor Walters (Tenor): Love in her eyes sits playing (Handel): Oh, that we two were maying (Nevin). Bessie Spence, John B. Dickson, Herbert A. Carruthers; Trio in F (Op. 18) (Saint-Saëns). Ivor Walters; Epitaph (Sheldon); When Books fly homeward (Howley); Madeline (Carruthers); The Holy Child (Dasthope Martin). 10.30: Epilogue.



MIRIAM LICETTE.

here seen as Rosina in *The Barber of Seville*, one of her most successful operatic parts, sings the soprano part in Dvorak's cantata, 'The Spectre's Bride,' which is to be broadcast from Cardiff tonight.

2BD ABERDEEN. 500 M. 600 KC.

3.30-5.45—S.B. from London. 6.30—S.B. from Edinburgh. 7.45—Organ Recital. Relayed from the Cowdray Hall. Organist, Burwood Nicholls. Instrumental Interlude, Paul Askew (Viola). Burwood Nicholls: Caprice de Concert (J. Stuart Archer). Intermezzo (C. V. Stanford). Paul Askew: Andantino (Padre Martini-Kreiser); Allegretto (Wolstenholme). Burwood Nicholls: Concerto Grosso (Corelli, arr. 'Plant'). Paul Askew: Allegro ma non troppo, for Viola and Pianoforte, Op. 15 (Goldmann); Largo (Handel). Burwood Nicholls: Allegretto (Wolstenholme); Pastoral (Gullmant); Toccata (Tonbridge). 8.45—S.B. from London. 9.5—S.B. from Edinburgh. 9.35—S.B. from Glasgow. 10.30—Epiogue.

2BE BELFAST. 306.1 M. 980 KC.

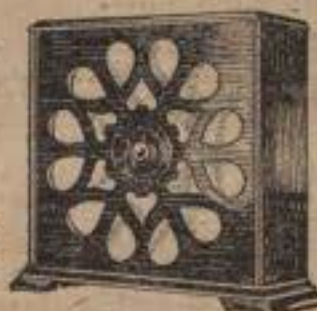
3.30-5.45—S.B. from London. 6.30-7.45—S.B. from Edinburgh. 8.15—Memorial Service to the Fallen. Hymn, 'Just as I am' (No. 506). Anthem, 'The Lord is my Shepherd' (G. A. MacFarren). A Tribute to the Fallen by Sir Frederick Money Penny. Address by the Rt. Rev. the Lord Bishop of Meath. Prayer. Vesper: 'Grant us thy Peace' (T. Trotman). Closing Prayer and Benediction. 8.45—S. B. from London. 10.30—Epiogue.

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DOES YOUR H.T. BATTERY LAST 9 MONTHS?

Mr. Percy W. Harris, M.I.R.E., in his article on H.T. Economy which appeared in "Popular Wireless," issue dated December 3rd, used the sub-heading "How long should the H.T. Battery last?"

Provided you have chosen the proper type of battery to suit the circuit and valves used in your set you should get 9 months' service from it.

Read this extract from the article mentioned:

"A set that has three or four valves is very extravagant to run on the small size of high-tension batteries. The larger sizes are more expensive as to first cost, but much cheaper in their cost per hour."

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PROGRAMMES for MONDAY, January 2

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

8.24 ROBERT WATSON
Over the Mountains

Quilter

When dull care }
False Phillis } arr. Lane Wilson

8.33 CECIL BAUMER

Frisson des Feuilles Saint
Spring Night Schumann
Danse des Negrillons Baumer
Octavo Intermezzo Leschetizky

8.44 WINIFRED DAVIS

The Garden of Love ('Veronique') Messenger
Young love lies sleeping Somervell
The guardian angel Lisa Lehmann

8.52 ROBERT WATSON

Simon the Cellarer Holton
Ho, Jolly Jenkin! Sullivan
Richard of Taunton Deano Molly

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Ourselves As Others See Us—IV, Mr. THEODORE KOMISARJEVSKY

AFTER Mme. Aino Kallas, Lion Fenchwanger and Karel Capek, Theodore Komisarjevsky takes his turn to tell us how we and our country impress a foreigner. He cannot claim to be a stranger, for he has been here long enough to become recognized as one of the foremost producers working in the London theatre. Amongst many productions for which he has been responsible may be mentioned *The Cherry Orchard* at the Lyric, Hammersmith, and *Paul I.* at the Court Theatre. In these two cases he showed us how Russian plays of two very different types should be produced—for he was himself a friend of Chekov, and one of the most prominent personalities in the Russian theatre before the Revolution came.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 CHAMBER MUSIC

JOHN COCKERILL (Harp)
ROBERT MURCHIE (Flute)
SAMUEL KUTCHER (Violin)
ERNEST TOMLINSON (Viola)

JOHN COCKERILL, ROBERT MURCHIE, and ERNEST TOMLINSON

Sonata for Harp, Violin and Viola ... Debussy

SAMUEL KUTCHER

Preludio, Bourree and Giga from Sixth Sonata for unaccompanied Violin Bach

JOHN COCKERILL

Gavotte Bach
Jazzband Tourneier

ROBERT MURCHIE, SAMUEL KUTCHER and ERNEST TOMLINSON

Serenade in D for Flute, Violin and Viola
Beethoven

10.15-11.0 BROTHER JUNIPER

from the

'LITTLE PLAYS OF ST. FRANCIS'

by LAURENCE HOUSMAN

(See centre column)

11.0-12.0 (Daventry only) DANCE MUSIC.
GEORGE FISHER'S BAND, from the Kit Cat Restaurant

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

11.0 (Daventry only) THE DAVENTRY QUARTET, and MANUS O'DONNELL (Violin)

12.0 THE DAVENTRY QUARTET, and ANNETTE BLACKWELL (Soprano); NORMAN VENNIE (Baritone)

1.0-2.0 AN ORGAN RECITAL
From Southwark Cathedral

3.0 THE DAVENTRY QUARTET
PHYLLIS E. SJOSTROM (Soprano);
NIEDZIELSKI (Pianoforte)

4.0 FRANK ASHWORTH'S BAND
from the
Park Lane Hotel

5.0 Household Talk: Miss COULES: 'The Art of Bargain Hunting'

THE New Year, when the shops are selling off their surplus Christmas stock, is a great time for the bargain-hunters, and competent observers have assured us that every woman is a bargain-hunter at heart. In this talk, Miss Coules, who is well known as a woman journalist dealing with women's affairs, will give some useful hints to those about to set forth on the trail.

5.15 THE CHILDREN'S HOUR: Cecil Dixon will play the Piano and Rex Palmer will sing. Between times the stories of 'The Judgment of Paris' and 'The Two Feathers' (Helen Williams) will be told.

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.15 Stars of the Month, by Mr. J. G. CROWTHER

LISTENERS who are interested in astronomy will be particularly glad of this new series of Star Talks by Mr. Crowther, in connection with which a simple diagram appears on page 720.

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

6.45 THE LONDON RADIO DANCE BAND (Contd.)

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC

BEETHOVEN'S SONGS, sung by GEORGE PARKER (Baritone)

7.25 Herr EMIL LUDWIG: 'Bismarck'

AMONGST historians of the modern type, whose books are as lively and readable as most novels, Emil Ludwig holds a high place. His books on 'Napoleon,' 'Bismarck' and 'Kaiser Wilhelm' have aroused much interest in England, and the two latter especially have given a new interpretation of the most keenly debated questions in modern political history.

7.45 DUETS FOR TWO VIOLINS

ALBERT SAMMONS and CYRIL TOWBIN

Sonata in G Minor for Two Violins, Op. 2 Handel
1, Andante; 2, Allegro; 3, Largo; 4, Allegro
Concerto in D Minor for Two Violins... Bach
1, Vivace; 2, Largo ma non troppo; 3, Allegro

8.15 A BALLAD CONCERT

WINIFRED DAVIS (Mezzo)
ROBERT WATSON (Baritone)
CECIL BAUMER (Pianoforte)

WINIFRED DAVIS

The Willow Goring Thomas
I love thee Grieg
Gathering Daffodils Somervell



10.35-11.0 BROTHER JUNIPER

From the

'LITTLE PLAYS OF ST. FRANCIS'

by LAURENCE HOUSMAN

The Play will be given by the LONDON UNIVERSITY COLLEGE DRAMATIC SOCIETY, with the following cast:

Elias H. T. VENABLES
Juniper FRANK L. HEATH
Francis W. A. G. DOYLE-DAVIDSON
Jerome DUNCAN B. CULLOW
Rufus STANLEY H. BEAVER
Angelo D. D. HAYDON
Simon LEONARD S. MUMFORD
Anthony L. W. TANCOCK
John RAYMOND BUTLIN

The Play produced by A. S. GILBERT.

ST. FRANCIS OF ASSISI, mystic and brother of man and beast, is one of the most attractive of all the mediæval saints and one who has become surrounded with picturesque legends, the authenticity of which it may safely be left to the historians to sift, since they all testify to the essential character of the man. In the dramatic cycle from the Life and Legend of St. Francis of Assisi, which Mr. Housman published under the title of 'Little Plays of St. Francis,' in 1922, he has told the story of the Saint's life as drawn from history and myth, in three groups of six episodes each, of which *Brother Juniper* is the second of the final group. Here he shows the lighter side of the Saint's character, and aptly illustrates the joyousness which was not the least part of his contribution to the religious idea. Another aspect was shown in *Sister Clare*, an earlier episode in the series, which the London University College Dramatic Society broadcast a year ago.

In the Consistory, a large circular chamber with bare walls and small windows set aloft, sits Father Prior Elias judicially enthroned on a dais. Around the walls sit the Brethren; some are still entering, when Father Prior gives the signal for business to commence.



Monday's Programmes continued (January 2)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 DANCE MUSIC
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN and WINNIE VICTORIA

4.0 LOZELLS PICTURE HOUSE ORGAN
From Birmingham
Relayed from Lozells Picture House
FRANK NEWMAN (Organ)
Overture to 'The Marriage of Figaro' *Mozart*
ALFRED BUTLER (Baritone)
The Call *Oliver*
The Trumpeter *Dix*
FRANK NEWMAN
Entr'acte, 'Spring Joy' *Mendelssohn*
Selection from 'Herodias', *Massenet*
Poem *Pibich*

ALFRED BUTLER
The Crown of the Year *Easthope Martin*
FRANK NEWMAN
Suite of Three Dances from 'Tom Jones' *German*
Morris Dance; Gavotte; Jig
Slow Movement from Violin Concerto in G *Bruch*
Triumphal March from 'Sigurd Jorsalfar' *Grieg*

5.0 A BALLAD CONCERT
MARY BONIN (Soprano)
EUROSWYDD RICHARDS (Tenor)
PIERRE FOL (Violin)
MARY BONIN
April is a Lady *M. Phillips*
Down in the Forest *Landon Ronald*
Just-Because *B. M. Smith*

5.8 PIERRE FOL
Sonata *P. Gavainisa*
Danse Frivole *Dalozce*



THE MERRY WIVES OF WINDSOR.
Heddle Nash, Dorothy Helmrich, and Foster Richardson sing in Nicolai's comic opera, from 5GB tonight.

5.16 EUROSWYDD RICHARDS
If thou wert blind *Noel Johnson*
Phyllis, my only joy *Hobbs*
A Farewell *Liddle*

5.24 MARY BONIN
How wonderful! *E. Martin*
I love thee *Grieg*
Do not go, my love *Richard Hayeman*

5.32 PIERRE FOL
Asturienne—Jota *M. de Falla*
La fille aux cheveux de lin *Debussy, arr. Hartman*

5.38 EUROSWYDD RICHARDS
My Prayer *Squire*
Passing By *Parcell*
The Willow Song *Goring Thomas*

5.45 THE CHILDREN'S HOUR
(From Birmingham): 'Ringing in the New Year,' a Musical Play by H. G. Sear. Songs by Gertrude Davies (Soprano); Elsie Stell (Violin)

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

6.45 PATTISON'S SALON ORCHESTRA
From Birmingham
Directed by THOMAS JONES
Relayed from Corporation Street Restaurant
ORCHESTRA
Overture to 'Orpheus in the Underworld' *Offenbach*

OFFENBACH knew how to cater for the taste of his day. His work was musical daily journalism, as one might say, rather than authorship; he turned out ninety operas, at an average rate of one and three-fifths per year—much too fast for consistently first-rate work.

His burlesque of the Greek legend of *Orpheus* is full of broad comedy. The Overture is a packet of perky tunes, one or two of which will be known to almost all listeners, even to those who do not remember the bright days of the 'sixties and 'seventies, when burlesque was so popular in this country.

FLORENCE CLEETON (Soprano)
Piper June *Careo*
ORCHESTRA
Fantasia on 'Aida' *Vardi, arr. Tavan*
FLORENCE CLEETON
April is a Lady *Montague Phillips*
ORCHESTRA
Miniature Suite *Eric Coates*

7.30 'THE MERRY WIVES OF WINDSOR'
A Comic Opera in Three Acts (After Shakespeare's Comedy)

Music by OTTO NICOLAI
Recitations by HEINRICH PROCH
English Text by D. MILLAR CRAIG
Characters:

Sir John Falstaff FOSTER RICHARDSON
Master Ford ROY HENDERSON
Master Page JOSEPH FARRINGTON
Fenton HEDDLE NASH
Slender SYDNEY RUSSELL
Doctor Caius HERBERT SIMMONS
Mistress Ford DORIS VANE
Mistress Page DOROTHY HELMRICH
Anne Page NOEL EADIE

Servants, Revellers, Citizens of Windsor
THE WIRELESS CHORUS (Chorus-Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA (Leader, S. KNEALE KELLEY), under the direction of PERCY PITT.

ACT I
Sc. 1. A Courtyard
Sc. 2. A Room in Ford's House
ACT II
Sc. 1. A Room in the Garter Inn
Sc. 2. The Garden behind Page's House
Sc. 3. A Room in Ford's House
ACT III
Sc. 1. A Room in Page's House.
Sc. 2. Herne's Oak.

For the Story of the Opera see page 731

8.45 Poetry Reading
9.0 'THE MERRY WIVES OF WINDSOR'
(Continued)
10.10 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
10.25 DANCE MUSIC; KETTNER'S FIVE, under the direction of GEOFFREY GELDER, from Kettner's Restaurant
11.0-11.15 GEORGE FISHER'S KIT CAT BAND, from the Kit Cat Restaurant

Sir HARRY LAUDER'S LIFE STORY

Written by
Himself



Will Appear ONLY in
THE SUNDAY NEWS
COMMENCING SUNDAY, JANUARY 8.

Monday's Programmes continued (January 2)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 AN ORCHESTRAL CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'Stradella' Flotow
Suite, 'Gabrielle' Rossini

LESLEY DUFF (Soprano)

Stay Thou with me Bach
To be sung on the water Schubert

ORCHESTRA

Symphonic Poem, 'Omphale's Spinning Wheel' Saint-Saëns

THE story of Hercules in the power of the lovely woman, Omphale, illustrating the victory of feminine weakness over man's strength, is the theme of this Symphonic Poem.

A Prelude suggests the whirl of the spinning-wheel, and introduces the First Main Tune, a skipping melody, which is varied at some length. The Composer says that the next section shows Hercules 'groaning under the bonds which he cannot break.' Here a Second Main Tune, in the minor key, strives to rise, but falls again (Lower Strings and Bassoon).

This works up to a climax, and declines in strength as the hero finds himself ensnared. After a low note on the Strings, the Oboe has a changed version of the Theme of Hercules, which in its dancing rhythm seems to mock at the hero's efforts to free himself. These Tunes are developed, the spinning figure overwhelming all, and finally dying away in the heights of the Violins.

PHYLLIS NOVINSKY (Violin) and Orchestra
Concerto in A Minor Vivaldi

ORCHESTRA

Suite, 'Cellochod' Chaminade

LESLEY DUFF

Rose softly blooming Spohr, arr. Lehmann
The Princess Grieg
Solweig's Song Grieg

PHYLLIS NOVINSKY

Melody Gluck, arr. Kreisler
Tempo di Minuetto Pugnani, arr. Kreisler

ORCHESTRA

Status Music from 'Orpheus' Gluck
Solo Flute, HILARY EVANS

Neapolitan Serenade Langley

4.45 Major C. J. EVANS, T. D., 'The Romance of Welsh Castles'

5.0 ORCHESTRA

Bergamask Suite Debussy
Siegfried's Ordeal by Fire (from 'Siegfried') Wagner

BERGAMASK is, properly, an old rustic dance in imitation of one of Bergamo (Bottom, in *A Midsummer Night's Dream*, 'Will it please you to see the epilogue or to hear a Bergomask dance between two of our Company?'). Just what Debussy meant by the use of this word in the title of this early Piano Suite (for the original score is for Piano) is difficult to say. Perhaps he simply wanted a pleasant flavour of the antique and thought that word supplied it.

The music itself conveys the same suggestion; it is not an actual reconstruction of the music of old times, but it at least revives the spirit of those dainty and delicate French composers of the eighteenth century to whom Debussy admitted so much indebtedness.

There are four Movements in the Suite: *Prelude, Minuet, Moonlight and Passepied.*

ARMED with his magic sword, Siegfried fights his way through the flames that for many years have encircled a high rock at the top of which sleeps Brunnhilde, waiting for the hero who will brave the ordeal and waken her to be his bride.

5.15 THE CHILDREN'S HOUR. 'The Courage of Yvonne,' A Children's Play by C. E. Hodges

6.0 London Programme relayed from Daventry

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



9.35-11.0 FIRST FOOTING

A New Year's Revue
KENNETH ELLIS (Bass)



STAINLESS STEPHEN
YVETTE
SIDNEY EVANS
THE STATION ORCHESTRA

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

3.0 ORCHESTRAL MUSIC, relayed from the Piccadilly Picture Theatre, conducted by STANLEY C. MILLS

MARJORIE NICHOLSON (Pianoforte)
Nocturne in F Sharp Chopin
Berceuse (Cradle Song) Chopin
Nœl Gardiner
Cradle Song Kjerulf
Melody, Op. 10, No. 1 Rachmaninov

4.15 ORCHESTRAL MUSIC (Continued)



STARS OF THE MONTH.

Listeners to Mr. Crowther's star talk from London this evening should use these two plans. The one above shows the stars as they can be seen at 7.15 p.m. looking North. To find the North it is only necessary to look at the Pole Star, which is easily distinguished by means of the two stars on the extreme right of the Plough, which lie in line with it. If you look straight at the Pole Star and then turn right round, you will be facing due South, and the plan below shows the stars that you will see then. The nine-days-old moon will be the most prominent object, and the planet Jupiter will be seen below the four bright stars of the Square of Pegasus.



5.0 ANNE LAMPLUGH, 'Arranging Flowers and their Substitutes—III, Decorating for a Children's Party'

5.15 London Programme relayed from Daventry

5.55 Birthdays

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.15 'THE TWO ELIZABETHS'

1650-1928

A Play by NETTA SYRETT

Cast:

1650
Elizabeth Saye HYLDA METCALF
Margaret (her maid companion) LUCIA ROGERS
Sir Henry Saye LEO CHANNING
Mr. Nevill W. E. DICKMAN

1928

Elizabeth Nevill EDITH M. TOMS
Joan (her friend) ELLA FORSYTH
Bob Nevill HAROLD CLIFF
Will Stretton D. E. ORMEROD

It is said that, in the passage of time, all things change. There is, however, one thing which, to all intents and purposes, remains unaffected throughout the ages, as is clearly shown in this play.

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

9.35-11.0 BAND MUSIC AND HUMOUR

THE ECCLES BOROUGH BAND, conducted by JAMES DOW

STURGESS WELLS (Entertainer at the Piano)

BAND
Overture to 'The Merry Wives of Windsor' Nicolai

Selection from 'Lohengrin' Wagner

STURGESS-WELLS
There's another little girl I'm fond of Sterndale Bennett

Crinoline Gown Gideon

BAND
Cornet Solo, 'Perfection' White
Soloist, A. RISBY

Waltz, 'The Happy Throng' Wesley

STURGESS-WELLS
Easy Street Rastus

I think of you Western

Before you go away Sturges Wells

BAND
Selection from 'The Lady of the Rose' Gilbert

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 Miss F. A. F. LIVINGSTON, President of the Institute of Industrial Welfare Workers, 'Social Industrial Welfare—How we look after each other'—I

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

Monday's Programmes continued (January 2)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'A Ride on Britain's Strongest Express Engine'
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35-11.0 'INVITING PROSPECTS' or 'A CHRISTMAS PARTY PREP' Arranged by MAX KESTER and introducing many Leeds-Bradford Broadcasting Favourites and BERNARD ROSS (Baritone)

6LV LIVERPOOL. 297 M. 1,010 KC.

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 5.0 Lieutenant-Commander S. REGINALD SMITH, 'Adventures in Brazil'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.0 Mrs. WEBBER: 'New Year Customs'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.0 Miss M. P. WILLCOCKS: 'Three Great Romances—I, Algernon Blackwood, The Romance of the Occult'

TO HELP OUR READERS.

Every copy of 'The Radio Times' is subjected to hard wear. In many households our programme pages are being referred to through every hour of the day.

Before Saturday comes the current week's issue often, through much use, has become a dog-eared veteran.

Therefore, to save your copies of 'The Radio Times' from damage, the publishers have prepared a reading case in red cloth with cord down the back to hold each week's number, and a pencil in a convenient slot of the side.

This reading case can be ordered from any newsagent. The price is 2s. 6d. Or it can be obtained by sending 2s. 6d. and 4d. extra to cover postage, direct to the Publisher, 'The Radio Times,' 8-11, Southampton Street, Strand, London, W.C.2.

- 5.15 THE CHILDREN'S HOUR: Stories from 'The Grand Buffalo (William Garrett)—I, How Billy came to the Back of Beyond'

6.0 GEORGE CHINN (Entertainer)

- 6.30-11.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.15 A STUDIO RECITAL THE SHEFFIELD LONDON AND NORTH EASTERN RAILWAY MALE VOICE PRIZE CHOIR Conductor: Mr. ARTHUR BUTLER Part Song, 'Feasting, I watch' Elgar Drink to me only arr. Curwen Pickaninny Lullaby Macy

- 3.26 ERIC BARBER Famous Comedy Love Scene—Courtship by Contract (Congreve)

- 3.36 CHOIR The Three Mariners Brewer Vale (Farewell) Kennedy Russell Hail! smiling morn Spofforth

- 3.48 ERIC BARBER Famous Comedy Love Scene—Over the Garden Wall (Dickens)

- 4.3 CHOIR Comrades' Song of Hope Adam The Banks of Allan Water arr. Cantor Song of the Jolly Roger Candlish

4.15 ORCHESTRA from the Grand Hotel

- 5.0 JOAN E. CHESNEY, A Short Story, 'On a Monday Morning'

- 5.15 THE CHILDREN'S HOUR: Have you ever met—'Uncle James' (Cowen), 'Elizabeth Ellen' (Parjeon), 'The Funny Little Fairy' (Barber), 'Jane and the Mouse' (Mortimer Ballen), 'Matilda' (Balloc), 'Matthew' (Parry), 'Jean and Jeanette' (Lang)?

6.0 Musical Interlude

- 6.30-11.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

- 5.0 L. B. MADDOCK, 'Tea-Time Dainties and Tips'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

- 6.30-11.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

- 5.0 Mr. J. C. GRIFFITH-JONES, 'On Making Good Resolutions'

5.15 THE CHILDREN'S HOUR

- 6.0 AN ORGAN RECITAL by A. CYRIL BAYNHAM Relayed from St. Mary's Parish Church A Request Programme

- Melody in F Rubinstein
- Andantino in D Flat Lemare
- Cradle Song, from 'Joselyn' Godard
- La Cinquantaine Gabriel-Marie
- Ave Maria Schubert
- Grand March from 'Tannhauser' Wagner

- 6.30 S.B. from London (9.30 Local Announcements)

9.35-11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

- 12.0-2.0—London Programme relayed from Daventry.
- 3.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.20—Radio Bulletin. 6.30—S.B. from London. 9.35—Dance Music, Tilley's Dance Band, relayed from the Grand Assembly Rooms. 10.35-11.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

- 12.0-1.0—Gramophone Records. 3.15—Dance Music from the Plaza. 4.0—London Programme relayed from Daventry. 6.0—A Recital by Leonard Needham (Pianoforte), Old English Composers: The Lord of Salisbury, his Payin (Gibbons); Galliard (Weelkes, 1597-1623); The King's Hunt (Dr. John Bull, 1563-1628); Alman (Sixteenth Century) (Unknown); Two Bourrees (Purcell). Modern: Gavotte, Op. 82, No. 5 (Max Reger); Gavotte, Op. 32, No. 3 (Prokofiev); Noël (Balfour Gardiner); Nalla (Waltz) (Delibes-Dohnanyi). 6.30—S.B. from London. 6.45—Scottish Sports Bulletin. 6.50—S.B. from London. 8.15—Mr. James A. Gibson (New Year Humour); Peggy Pringle's First-Fit (Robert Ford). 8.30—Pantomime Favourites, Dan Seymour (Tenor). The Station Orchestra in a Programme of Current Pantomime Successes. 9.0—S.B. from London. 9.35-11.0—A Grand Pantomime, Concerning Dick Whittington's Cat, which climbed Jack's Beanstalk and of the feud ensuing between Dick and Jack; and which sheweth how the matter was set to right by the Ugly Sisters. The whole devised and set forth by Sindbad the Sailor. Assisted by the Radioptimists and William MacCulloch, with John Henry.

2BD ABERDEEN. 550 M. 600 KC.

- 12.0-1.0—Gramophone Music. 3.0—London Programme relayed from Daventry. 5.0—Household Talk. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 6.45—S.B. from Glasgow. 6.50—S.B. from London. 7.45—Choral Concert by the Buckle Ladies Choir. 9.0—S.B. from London. 9.35—Popular Concert. Lillian Lawton (Pianoforte), Frank Gordon (Baritone), The Station Octet, Octet: Ballet, 'La Source' (Delibes), Frank Gordon: The Sword of Ferrara (Ballard); Song of the Volga Boatmen (Koenenman); The Yeoman's Wedding Song (Poniatowski). 10.0—Octet: Fantasy, 'Funeral March of a Bumble Bee' (Marsden), Lillian Lawton: Zephyr and Liebeswäzler (Moszkowski). 10.15—Octet: Overture, 'Mirella' (Gounod); Liebestraum (Von Blon), Frank Gordon; Don Juan's Serenade (Tchaikovsky); The Kri King (Schubert). 10.35—Octet: Melody in F (Rubinstein), Lillian Lawton: A Sea Idyll, Valse Capricieuse, and Ecstasy (Frank Bridge). 10.50-11.0—Octet: Dream Picture (Katschey); Adagio Cantabile from 'Pathetic' Sonata (Beethoven).

2BE BELFAST. 306.1 M. 880 KC.

- 12.0-1.0—London Programme relayed from Daventry. 3.30—Coquetry, The Station Orchestra. 4.0—Campanology, Joseph Sefton. 4.18—A Vocal Interlude, George Beggs (Baritone). 4.30—Pianoforte Jazz by Fred Rogers. Dance Music by the Station Dance Band. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30—S.B. from London. 6.45—Boys' Brigade Monthly Bulletin. 6.50—S.B. from London. 8.15—Our Pantomime, Lyric by Edward Teschemacher, Music by Herbert Oliver, Dorothy Camlin (Soprano), Renee Cadell (Contralto), John Torney (Tenor), H. Hooten Mitchell (Baritone), Quartet, 'Come and see our Pantomime,' Song (Soprano), 'Princess Love'; Song (Tenor), 'Hero of her heart'; Quartet, 'The Way to Love'; Duet (Soprano and Tenor), 'The Song of Our Hearts'; Song (Contralto), 'Fairy Queen's Song'; Scene (Baritone), 'Demon's Song'; Quartet, 'Life's Pantomime,' 9.0—S.B. from London. 9.35—Musical Comedy Programme, Orchestra: Selection, 'Oh! Oh! Delphine' (Caryl), 9.45—Hugo Thompson (Baritone): The Jovial Monk (from 'La Poupée') (Audran); Jack's the Boy (from 'The Gaiety') (Jones), 9.53—Orchestra: Waltz, 'La Reine S'Amuse' (from 'The Naughty Princess') (Cuvillier), 9.58—Janie Martin and Hugo Thompson (Duets): Toy Duet (from 'The Gaiety') (Jones); Trot here and there (from 'Véronique') (Messenger), 10.6—Orchestra: Selection, 'The Girls of Gottenberg' (Caryl and Monckton), 10.17—Janie Martin (Soprano), Swing Song ('Véronique') (Messenger); O Time, Time ('The Quaker Girl') (Monckton), 10.25—Orchestra: Waltz, 'Coeur de Rose' ('Yvonne') (Gilbert), 10.30—Billy Mayall (Syncopeated Pianist), 10.45-11.0—Dance Music: Leon Whiting and his Miami Band, relayed from the Plaza.

The Organs broadcasting from

- 2BE—BELFAST—Classic Cinema
- 5GB—BIRMINGHAM—Lozells Pict. House
- 5NO—NEWCASTLE—Havelock Pict. House

WURLITZER ORGANS

"The Organ with the Golden Throat"

Offices: 33, King St., Covent Garden, W.C. Gerrard 2231.

PROGRAMMES for TUESDAY, January 3

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only)

TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) THE DAVENTRY QUARTET and TERESA STILES (Viola)

12.0-2.0 CORELLI WINDEATT'S BAND
VERA DEVNA (Mezzo)
GERALD NODIN (Baritone)
CHARLES SOUPER (Flute)3.0 THE DAVENTRY QUARTET
ANNIE CHADWICK (Soprano)
EDITH GUNTORPE and CECIL BAUMER (Duets for two pianos)4.0 WILLIAM HODGSON'S
MARBLE ARCH PAVILION ORCHESTRA
From the Marble Arch Pavilion5.0 Miss ANN SPICE, 'A Bookshelf of Old Favourites—VIII, 'Lorna Doone,' by R. D. Blackmore
TODAY Miss Ann Spice will talk of a book that has kept its place in the favour of the reading public much better than some of those which she has previously discussed. 'Lorna Doone' was published in 1869 and its charm has not waned since; in fact, it is safe to say that its characters—the delightful Lorna and her simple John Ridd, the subtle Counsellor and the savage Carver, bold Tom Faggus and his faithful Winnie—and its unique settings on the moors, are very nearly as well known now as they were fifty years ago.

5.15 THE CHILDREN'S HOUR: Glimpses of Italy. Selections from Italian Composers by the Olof Sextet. The Story of 'Nan and Cecchino' (Eleanor Farjeon). 'In Italy' with Elizabeth Lucas

6.0 Gramophone Recital, arranged by Mr. CHRISTOPHER STONE

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

6.45 Gramophone Recital

7.0 Mr. B. TOMPKINS, 'The Art of Water-Divining'

WATER-DIVINING is one of the superstitions that have justified themselves and developed into sciences. The man with the hazel twig which gives such clear indication of the presence of subterranean water is known throughout the countryside. Serious business firms do not now disclaim to call in the services of the professional diviners, of whom Mr. Tompkins is one. Listeners who remember his previous talk from London some time ago will be glad to hear more of his interesting lore this evening.

7.15 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S SONGS
Sung by GEORGE PARKER (Baritone)

7.25 Mr. H. L. BEALES: 'Our Roads in Dick Turpin's Day'

DICK TURPIN was hanged at York in 1739, and it was not until eighty years later that John McAdam published his famous book on roads, which made his name synonymous with good road-making for a century more. Indeed it is only during the last few years that concrete and such materials have begun to replace on main roads the macadam which in years of lighter traffic had served Britain so well. When Turpin rode to York asphalt and macadam and wood-blocks were unknown; cobbles or granite setts were the rule in towns, and an unpredictable natural product encountered the man who ventured off the turpikeroads outside. It was no uncommon event then for men and horses alike to become completely enmeshed. Mr. Beales, who gives this talk on the roads of England two centuries ago, is well known as a lecturer at the London School of Economics and to the W.E.A.



MISS CICELY DEBENHAM,

the famous favourite of musical comedy and revue, will take part in the Variety programme from London tonight. Here is a new and charming portrait of her.

7.45 HAYDN WOOD PROGRAMME

THE WIRELESS ORCHESTRA,
Conducted by
HAYDN WOODMEGAN THOMAS (Soprano)
REX PALMER (Baritone)

HAYDN WOOD, the well-known composer and string player, is a Yorkshireman (born in 1882). He studied the Violin and Composition at the Royal College of Music (under Arbos and Stanford, respectively) and under the Violinist, César Thomson, at Brussels. For a good many years he toured the Empire with Albani.



BILLY MAYERL,

the pianist whose syncopated rhythms have set thousands of feet shuffling, will be on tour on the ether this week. These are the stations he will broadcast from: Monday, Belfast; Tuesday, Cardiff; Wednesday, Aberdeen; Thursday, Glasgow; Friday, Newcastle; Saturday, Manchester.

A String Quartet of his won one of the prizes offered by Mr. W. W. Cobbett. He has written also a Pianoforte Concerto,

a Suite, Variations, etc., but perhaps he is best known through the considerable number of tuneful and pleasant ballads which stand to his name and which have attained great popularity.

ORCHESTRA

Overture, 'A May Day'

7.52 MEGAN THOMAS

A Brown Bird Singing
Bird of Love Divine (with Violin Obligato)

7.58 ORCHESTRA

Variations on a once popular humorous song

8.8 REX PALMER

Ship o' Mine
The Sea Road (from 'Three Sea Songs')

8.13 ORCHESTRA

Suite, 'Three Famous Pictures'
The Village Wedding and The Doctor (Luka Fildes); The Laughing Cavalier (Franz Halo)

8.24 MEGAN THOMAS

I think of you, my sweet
It is only a tiny garden

8.29 ORCHESTRA

Two Entr'actes: 'Heather Bells'; 'Thistle-down'

8.37 REX PALMER

Town and Country
Casey the Fiddler

8.43 ORCHESTRA

A Southern Rhapsody, 'Virginia'

8.50 A Poetry Reading

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir R. WITT: 'How to Enjoy Museums—A Comparison with American Methods'

FOR the artistic education of a nation it is not enough to provide museums; they must be made readily accessible and attractive to ordinary people. Sir Robert Witt has every right to talk on this subject, for nobody in the country has done more to make pictures accessible to those who want to see them, without being art students in the technical sense. Besides being a Trustee of the National Gallery and of the Tate, and Chairman of the National Art-Collections Fund, and the National Loan Collection Trust, he is a member of the present Royal Commission on our national museums and galleries. He also runs a valuable museum of reproductions at his own house in Portman Square.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 VARIETY

CLAPHAM and DWYER (Entertainers)

CORAM (Ventriloquist)

ESTHER COLEMAN (Contralto)

REX EVANS and CICELY DEBENHAM
(Entertainers)10.30-12.0 DANCE MUSIC; JACK HYLTON'S
AMBASSADOR CLUB BAND, from the Ambassador's Club

Tuesday's Programmes continued (January 3)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 CINEMA MUSIC
PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
from the Rivoli Theatre

4.0 A MILITARY BAND PROGRAMME
From Birmingham
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL

March, 'Gottiefunken' Rumohr
Carnival Overture Glazunov, arr. Godfrey

JOHN ADAMS (Tenor)
A New Year's Song Gambogi
In Summertime on Bredou Peel
Sigh no more Atkin

4.30 BAND
Slow Movement from Fifth Symphony
Beethoven, arr. Godfrey

CHARLES BYE (Violin)
Serenade Arensky
Viennese Caprice Kreisler
Variations on a Theme of Corelli
Tartini, arr. Kreisler

BAND
Valse, 'Estudiantina' Waldteufel

5.5 JOHN ADAMS
O' a' the airts Scots Air
Ca' the ewes arr. MacCunn
March of the Cameron Men Campbell, arr. Moffat

BAND
Italian Caprice Tchaikovsky

IN 1880 Tchaikovsky paid a visit to Italy, and was pleased with the popular tunes he heard people singing there. Some of them he worked up into this 'Fantasia' (as he called it)—a piece in the cheerful spirit of peasants in rude health. The opening military 'call' is a reminiscence of the music the composer heard when he stayed near a barracks in Rome. Then various folk-songs are brought in.

The last section of the work consists of a lively Tarantella.

CHARLES BYE
Meditation from 'Thais' Massenet
Gipsy Airs Sarasate

BAND
Overture to 'Light Cavalry' Suppé

5.45 THE CHILDREN'S HOUR (From Birmingham): 'Something about Submarines,' by 'The Bargee.' Songs by Harold Casoy (Baritone). 'The Making of the Calendar,' by Helen M. Enoch.

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

6.45 DANCE MUSIC
THE LONDON RADIO DANCE BAND,
directed by SIDNEY FIRMAN
VICTORIA MAITLAND

8.0 CHAMBER MUSIC
MAY HARRISON (Violin)
ARNOLD BAX (Pianoforte)

MAY HARRISON and ARNOLD BAX
Second Sonata for Violin and Pianoforte
Delius

8.10 ARNOLD BAX
Pianoforte Solos Bax

8.20 MAY HARRISON
Violin Solos

8.30 VARIETY
From Birmingham
THE THREE IRRESPONSIBLES
in
Syncopated Numbers with HARMONY
CHORUS

9.0 A SCHUBERT CONCERT
From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA (Leader,
FRANK CANTELL), conducted by JOSEPH LEWIS;
JOSEPH FARRINGTON (Bass)

ORCHESTRA
Overture to 'Rosamunde'
JOSEPH FARRINGTON and Orchestra
The Erl King (Der Erlkönig)
Omnipotence (Die Allmacht)

ORCHESTRA
The 'Unfinished' Symphony
JOSEPH FARRINGTON
The Guide (Der Wegweiser)
The Post (Die Post)
Jealousy and Pride (Eifersucht und Stolz)
The Stormy Morning (Der Stürmische Morgen)

ORCHESTRA
Military March

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
GRETA KOHLER (Soprano)

10.15 THE BAND
Overture to 'Die Fledermaus' ('The Bat')
J. Strauss

10.24 GRETA KOHLER
'I am Titania' (Polonaise from 'Mignon')
Ambroise Thomas
Solveig's Song Grieg

10.35 THE BAND
Selection from 'Henry VIII' Saint-Saëns

10.54 GRETA KOHLER
Page's Song from 'The Huguenots' .. Meyerbeer
My Melody Taubert

11.2 THE BAND
Dance of the Hours Ponchielli
Mazurka Elgar



THE THREE IRRESPONSIBLES figure in the Variety programme from Birmingham tonight.

5WA CARDIFF. 353 M. 850 KC.

3.0 London Programme relayed from Daventry

4.45 LYNDON HARRIES; Humorous Recital

5.0 THE DANSANT from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. HUGH MYTTON: 'Tintern Abbey—Seven Hundred Years Ago'

7.15 S.B. from London

7.45 S.B. from Swansea

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

9.35 BILLY MAYERL
Syncopated Pianist

9.50 COMEDY

THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Waltz of the Hours Delibes

9.55 'OF COURSE'
A Sketch by EMILY TAYLOR

Performed by the STATION RADIO PLAYERS
Cast:

Jack Frewin, a quiet business man
MURRAY CARRINGTON
Kitty, his Wife, an ex-actress of distinction
MARY McDONALD TAYLOR
Susie, his Sister, an elderly maiden lady with a fussy little sniff NAN PORTER
Louisa, maid-servant PEGGY HOOD
Adrian Roscoe, a famous theatrical manager
T. HANNAM CLARK

Scene: The sitting-room of a suburban villa.
Time: The Present.

(Pictures on page 724.)

10.20 TRIO
Serpoletto Michel
Scherzo Mendelssohn

10.30-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M. 780 KC.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT
Relayed from the Lesser Free Trade Hall
A PIANOFORTE RECITAL by E. J. FORBES

3.0 MUSIC by THE STATION QUARTET
Overture to 'Don Juan' Mozart
Waltz, 'Metronome' Gung'l
Selection from 'The Grand Duchess' .. Offenbach

3.30 ETHEL NOTON (Contralto)
To Music Schubert
The Setting Sun Peel
The Challenge Peel

3.40 QUARTET
Selection from 'Lucy of Lammermoor'
Donicetti
Romance and Two Dances German
Two Slavonic Dances Dvorak
Selection from 'Chu Chin Chow' Norton

4.30 ETHEL NOTON
I love thee Grieg
Unmindful of the Roses Culeridge-Taylor
Pleading Elgar

4.40 QUARTET
March, 'The Light Horse' Blon
Selection from 'La Bohème' Puccini

5.0 Mr. FRANKLYN HELMORE: Scenery and Salesmanship

Tuesday's Programmes continued (January 3)

5.15 THE CHILDREN'S HOUR: 'The First Violet' (Mendelssohn), 'The Bailiff's Daughter of Islington' (Traditional), sung by Betty Wheatley

6.0 ORCHESTRAL MUSIC from the Theatre Royal. Musical Director, MICHAEL DORÉ

6.30 S.B. from London

6.50 ORCHESTRAL MUSIC (Continued)

7.0 Prof. R. S. CONWAY (President of the Classical Association): 'The Value of a Classical Training in Modern Life'

7.15 S.B. from London

7.45 ISAAC DEAN (Lancashire Dialect Entertainer)

8.0 A SYMPHONY CONCERT

Conducted by JULIUS HARRISON

THE AUGMENTED STATION ORCHESTRA

Third 'Leonora' Overture..... Beethoven

ARTHUR FEAR (Baritone), with Orchestra

'Mad, Mad' (from 'The Mastersingers') Wagner

HANS SACHS, the cobbler-poet of Nuremberg, is championing the cause of the young knight Walter, whom some of the pedantic Mastersingers are chary of welcoming to their Guild. Early in the morning of Midsummer Day Sachs sits in his room, a great volume on his lap, and meditates on men's incessant, bitter strife with one another (in the night half the town had been fighting in the street over a trivial affair) and considers how he may turn it to the ends he has in view—the furthering of Walter's fortunes with the Guild, and helping the youth to win the maiden he loves.

ORCHESTRA

Symphony..... Franck

FRANCK'S music is serious and often highly emotional, sometimes mystical, always deeply felt and generally extremely beautiful. His only Symphony has three Movements.

FIRST MOVEMENT. There is a slow Introduction. Note its opening Tune in the Lower Strings; a great deal grows out of this.

Then comes a quick passage in which that opening Tune is extended and stiffened into something very vigorous and forceful—really the First Main Tune of the Movement.

Then the slow passage returns; the quick First Main Tune is heard again, and is now followed by a Second Main Tune—a tender one, opening, in Strings alone, with a scale-wise ascent of four notes, by which it can easily be recognized whenever it returns.

This material is developed for a little time, and then there grows up an orchestral climax, and at its height there is a triumphant syncopated tune for Full Orchestra—a Third Main Tune.

From this point on it is a matter of development, and then of recapitulation of the material heard, and listeners should by now be well acquainted with this.

THE SECOND MOVEMENT moves at a gentle, but not slow speed. Plucked Strings and Harps begin with a tender melancholy. In a moment the Cor Anglais (Alto Oboe) creeps in with a graceful tune. A somewhat livelier mood is represented by the middle portion of the Movement, and then the pensive mood returns.

THIRD MOVEMENT (Not too quick). This is a Movement of imposing strength and vigour. After five or six bars of Introduction, the Cellos enter with the joyous First Tune.

The Second Tune, some little time later, cannot be missed; it opens with a dignified phrase for Brass alone.

From these Tunes, and several from the preceding Movements, a magnificent Finale is evolved.

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

9.35 SYMPHONY CONCERT

(Continued)

DOROTHY MANLEY (Pianoforte) and Orchestra
Concerto..... Delius

DELIUS'S Pianoforte Concerto was first written in 1897 (when the Composer was thirty-four) during a trip to Florida, where Delius once had an orange plantation. The work was re-written some ten years later, the original three Movements being condensed into one. Its construction is simple. The first section contains several themes, the treatment of which is very clear. A slow section is linked to this, and after it, the themes of the opening section are represented with new harmonies and different orchestration. The Concerto ends with a short, brilliant coda.

ORCHESTRA

'Nutteracker' Suite..... Tchaikovsky

ARTHUR FEAR

The Wanderer..... Harrison

I blame thee not..... Schumann

Woo thou thy snowflake..... Sullican

ORCHESTRA

Hungarian March..... Berlioz

10.30-12.0 S.B. from London



Mary McDonald Taylor and Murray Carrington play in *Of Course* when it is broadcast from Cardiff tonight at 9.55.

6BM BOURNEMOUTH. 326.1 M. 920 KC.

4.0 TEA-TIME MUSIC by F. G. BACON'S Orchestra Relayed from W. H. Smith and Son's Restaurant, The Square, Bournemouth

March, 'Beefeater'..... Arphorpe

Waltz, 'Ca Vous'..... Silceer

Foxtrot, 'One Little Girl'..... Kahn

Selection, 'Squire's Songs'..... Baynes

Entr'acte, 'La Serenade'..... Braga

Foxtrot, 'Just Another Day'..... Turk

Song, 'I heard you Singing'..... Coates

Suite, 'Othello'..... Coleridge-Taylor

Foxtrot, 'Broken Hearted'..... De Sylva

5.0 S.B. from London

7.0 MARIAN MACKAY SHARPE: 'Wanderings in Sicily—Sicily of Tomorrow'—III

7.15-12.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. W. H. HOUGHT: 'Humour Through the Ages,—I, Objective Humour'

7.15-12.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Donald Scott (Boy Soprano)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. STEPHEN BARBER

7.15-12.0 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. ERNEST EDWARDS ('Bee'): Sports Talk

7.15 S.B. from London

7.45 THE GAY PAIR

in Syncopated Harmony

8.0 A

PIANOFORTE AND VIOLIN RECITAL

MAURICE COLE (Pianoforte)

WINIFRED SMALL (Violin)

Sonata..... Franck

FRANCK'S only Violin Sonata is in four

Movements, which have a certain amount

of material in common.

FIRST MOVEMENT. This is not a long one.

After a few soft chords on the Piano, the Violin

enters, and, supported by the Piano, plays the

First Main Tune. The opening bars of this

constitute a 'Motto' which, transformed, recurs

in, or forms the basis of various passages through-

out the work. A brief climax occurs, then the

Violin stops, and Piano alone plays the Second

Main Tune, of some length.

The Violin eventually re-enters and the first

tune is briefly developed.

After the Violin has been silent for a few bars,

the Recapitulation begins, both Tunes being

repeated, only slightly modified.

SECOND MOVEMENT (Quick). This is a turbulent

Movement. At the beginning, the Piano plays

a passage of rapid broken-up chords, with

emphasized notes in the middle. This is the first

Main Tune, and is repeated, with Violin doubling

the notes which form the Tune. It is developed

at some length, until, after a momentary lull

in the excitement, the Violin plays the Second

Main Tune, a more lyrical piece of expression.

This material is developed and recapitulated in

a rather free treatment of Sonata form.

THE THIRD MOVEMENT, varying in speed from

moderate to very slow, is in very free style,

though by no means formless. It is in the nature

of a Fantasia, containing a good deal of declama-

tion, in which the Violin is very prominent.

THE LAST MOVEMENT (Fairly swift) opens

with a fine, sweeping Tune of great length, the

whole of which is given out strictly 'in Canon'

—the Piano starting and the Violin following,

copying the theme a bar behind, right through

the Tune. This is really the only Tune out of

which the Movement is made. There are passages

connecting it in thought with the other Move-

ments.

The Sonata ends with a splendid declama-

tion (again 'in Canon') of the chief Tune.

Pianoforte Solo:

Prelude, Choral and Fugue..... Franck

Violin Solos:

Song and Pavane of Louis XIII's Time

Couperin, arr. Keiser

Introduction and Capricious Rondo Saint-Saëns

9.0-12.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 276.2 M. 1,090 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.10 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. OLIVER HIND: 'Playing Fields'

7.15 S.B. from London

(Nottingham Programme continued on page 737.)

INTRODUCING THE **B.B.C.** HANDBOOK



TWO EARLY REVIEWS

'The B.B.C. has made use of the book-publishing powers conferred upon it by Charter to issue a best-seller.'

'The Daily News.'

'Our 12,000,000 listeners should be glad to possess it.'

'The Times.'

TO the many millions in Great Britain who listen to broadcasting programmes, and who have been inquiring for a complete and authoritative account of all that is involved in Broadcasting today, written by the broadcasters themselves

During the past few years a new art, a new public service, a new form of entertainment, a new instrument of culture, has sprung into existence. Broadcasters have been so busy dealing with the problems of the moment, that up to now they have been unable to devote any time to giving an account of what they do and how they do it

But now the B.B.C. has produced a Handbook written by broadcasters about Broadcasting—intimately, freshly, vividly—a book which will be indispensable to enjoyable and intelligent listening

All aspects of the technique of Broadcasting are dealt with. The Handbook begins with an outline of the background, the constitution, the administration of the B.B.C. Then the whole system of programmes is outlined, with special reference to the human element under the various subdivisions of Music, the spoken word, Special Services and Round the Stations. All Foreign Station Identification Panels are given in concise form. The engineering side is well covered both in transmission and reception. There is a great deal of useful information on Broadcasting in other countries. The Glossary of technical terms is complete and authoritative—the first glossary of the kind so far attempted. The Wireless Trade is described; the Wireless Societies and auxiliary organizations are not neglected.

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Tuesday's Programmes continued (January 3)

(Nottingham Programme continued from page 724)

7.45 OLD AND NEW FAVOURITES

FIRTH and SCOTT
 The Ratecatcher's Daughter.....
 The Erie Canal.....
 De Boatman's Dance.....
 Hot Codlins.....
 Don't go out tonight, dear Father
 I 'aven't told 'im.....
arr. Phyllis Scott

THE STATION TRIO
 Airs from English Medley....*arr. Debroy Somers*
HARLEY and BARKER
 Saucy Rag.....*Taylor*
 Your mother won't mind.....*Lee*
 Mine.....*Hanley*
 Nothin'.....*Handman*
 Home Girl.....*Taylor*
 Why, because I love her.....*Lee*

TRIO
 Selection from 'Gipsy Love'
Lehar, arr. Higgs

FIRTH and SCOTT
 Viliktes and his Dinah...
 The Son of a Gambolier...
 The Buffalo Gals.....
 I gotta robe.....
 Oh, Fred, tell 'em to stop!
 Robin Redbreast.....
arr. Phyllis Scott

TRIO
 Sweet and Low.....*Barnby*
 Love's Old Sweet Song.....*Molloy*
HARLEY and BARKER
 Ting-a-ling (Wanted on the 'Phone)....*Lee*
 Never take your girlie for a joy-ride
Arphorpe
 He's the last word.....*Donaldson*
 Tea-time tomorrow.....*Long*
 I gotta get myself somebody to love...*Handman*
 Somewhere handy.....*Crampton*

9.0-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: A Tug of War: Aunts & Uncles
 6.0 ELIZABETH MELLOR (Soprano)
 6.30 S.B. from London
 7.0 Mr. RAYMOND R. BUTLER: 'Wealth from the Air'
 7.15-12.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: That vanishing trick again—more magic made in the Children's Hour by W. Peacock. 'The Story of the First Rabbit' (P. G. G.). 'Songs for my Little Ones' (Cowen), by Win Anson
 6.0 Musical Interlude
 6.30 S.B. from London
 7.0 J. T. GIBBONS: Twelve months in a Tramp's Hostel
 7.15 S.B. from London
 7.45 ROUND THE STATIONS
 8.30 RAY VINCENT AND HIS SYNCOPATED TRIO
 The Lard Song.....*Sarony*
 C'est vous (It is you).....*Greenberg*
 Chinese Lanterns.....*Melcliffe*
 I ain't got nobody.....*Williams*
 Why can't we be sweethearts?.....*Garber*
 Bless her little heart.....*Maths*
 Just another day wasted away.....*Tark*
 9.0-12.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. S. R. HIND: 'Science in the Home'
 7.15 S.B. from London
 7.45 A BAND PROGRAMME
 THE NEW HADEN COLLIERY SILVER PRIZE BAND
 Selection from 'Stradella'.....*Flotow*
 Excerpts from 'Rose Marie' *Friml and Stohart*



Arthur Fear (left) sings in Manchester's Symphony Concert tonight, which Julius Harrison (right) conducts.

GEORGE HILL (Baritone) and THE LIVERPOOL MALE VOICE QUARTET
 Carol of the Skiddaw Tower.....*Gurney*
 Coventry Carol.....*arr. Suchling*
 The Twelve Days of Christmas...*arr. F. Austin*
 Bethlehem (Old Basque Song).....*Anon.*
 Wassail Song.....*arr. Sharp*
 The Birds.....*Rowley*
 I saw three ships a-sailing.....*arr. Whittaker*
 Boar's Head Carol.....*arr. Taylor Harris*
 Earth today rejoices.....
BAND
 Overture to 'Mirella'.....*Gounod*
 Selection from 'Lilac Time' *Schubert, arr. Clutsam*

9.0-12.0 S.B. from London (9.30 Local Announcements)

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

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Songs and a Story by Lillian Morgan
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. D. RHY'S PHILLIPS: 'Welsh Buccaneers'
 7.15 S.B. from London

7.45 A WELSH PROGRAMME

GWILYM THOMAS (Violoncello)
 Ymadawiad y Brenin.....
 Tros y garreg.....
 Y Ferch O Seer.....
arr. Gwilym Thomas

ANNIE M. JENKINS (Soprano)
 Hwian Maw.....*David Evans*
 Nant y Mynydd.....*W. Davies*

LLYFNI and MALLT HUWS
 Pennillion Singing on Traditional Welsh Melodies to Harp Accompaniment
 'CROESO!'
 (WELCOME!)
 A Drama in One Act by JASON THOMAS
 Presented for broadcasting by
 ERNEST HUGHES and THE SWANSEA WELSH DRAMA SOCIETY PLAYERS

John Davies (an elderly Welsh Peasant Farmer)
 J. P. WALTERS
 Jane Davies (his Wife) ANNIE LEWIS-SAMUEL
 Dr. Edgar Davies (their Son—a successful young medical practitioner)... J. W. JONES
 Ior Jones, B.A. (a Secondary Schoolmaster)
 CYRIL REES
 Gomer Evans (Barrister-at-Law)
 HERBERT MORGAN
 College contemporaries and intimate friends of Dr. Davies
 Mrs. Williams (Dr. Davies' Landlady)
 AGNES JONES
 Golygfa: Ystafell Eistedd y Dr. Davies
 Scene: A comfortably furnished sitting-room in Dr. Davies' bachelor quarters
 LLYFNI and MALLT HUWS
 Pennillion Singing
 ANNIE M. JENKINS
 Llais yr Adar.....*Vaughan Thomas*
 Aderyn y Tô.....*E. T. Davies*
 GWILYM THOMAS
 Per Alaw.....
 Dail Hydref.....*Afan Thomas*
 9.0-12.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 512.5 M. 850 KC.

3.0—London Programme relayed from Daventry.
 4.30—Organ Recital by Frank Matthew, from the Havelock Picture House, Sunderland. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—A 'Cello and Pianoforte Recital by Betty and Ethel Page. 6.30—S.B. from London. 7.0—'The Administration of a Great City.' Talk by Mr. T. P. Easton, of the Transport Department. 7.15—S.B. from London. 7.45—'A Mosaic of 'Infernal Paving Stones.' Featured by Harry Remley (Comptre), Harold Kimberley, Olive Groves, Mabel Constanduros. 9.0—London. 9.35—An 'International' Recital. By Gordon Bryan (Pianoforte) and Cuthbert Smith (Baritone). 10.30—Dance Music: Perry Bush and the Eolian Band from the Oxford Galleries. 11.15-12.0—London.

5SC GLASGOW. 405.4 M. 740 KC.

3.15—Dance Music from the Paris Palais de Danse. 4.30—Jean McLaughlin and Nora McCullagh. In Selections from their Repertoire of Scottish Dialogues. 5.0—Lady Margaret Suckville: 'Early Women Novelists—I, Fanny Burney.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—The New Savoy Organ: Organist, Mr. S. Leitoh. 6.30—S.B. from London. 6.45—Scottish Sports Bulletin. 6.50—S.B. from London. 7.0—Mr. Hugh G. Brennan: 'Yule-tide in Rural Russia.' 7.15—London. 7.45—Edinburgh. 9.0—London. 9.35—A Scots Programme. Pipe-Major Gray, Anne Ballantine (Contralto), Frank Gordon (Baritone). 10.30-12.0—London.

2BD ABERDEEN. 500 M. 600 KC.

3.30—Dance Music by Al Leslie and his Orchestra, from the New Palais de Danse. 4.0—The Station Octet. Louise Craig (Soprano). 4.25—Octet. Louise Craig. 4.50—Octet. 5.0—Mrs. A. D. Bay, 'The Conference of the National Council of Women at Bournemouth.' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 6.45—S.B. from Glasgow. 6.50—S.B. from London. 7.0—S.B. from Glasgow. 7.15—S.B. from London. 7.45—S.B. from Edinburgh. 9.0—S.B. from London. 9.35—'Memories of 1927.' Presented by the Radio Concert Party. 10.30—Dance Music by Al Leslie and his Orchestra, from the New Palais de Danse. 11.15-12.0—S.B. from London.

2BE BELFAST. 505.1 M. 690 KC.

3.30—Mendelssohn. The Station Orchestra. 4.12—A Vocal Interlude. Elsie McCullough (Soprano). 4.24—Hylda Hemingway (Violin). 4.36—Spain. Orchestra. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 6.45—Hilda Dobbs (Song Recital). 7.0—S.B. from London. 7.45—Light Concert Music. Ethel Barker (Contralto), Harold Love (Violin), The Station Orchestra, Orchestra: Overture, 'Morning, Noon and Night in Vienna' (Suppe); Kellie Suite (Foulds). 8.5—Ethel Barker: 'Fair Spring is returning (Saint-Saëns); Hindoo Song (H. Bemberg), (with Orchestra). A garden is a loveliest thing (F. Del Riego). 8.17—Orchestra: Suite No. 2, 'Peer Gynt' (Grieg). 8.29—Harold Love: Andantino and Allegro Appassionato, from Concert Pieces, Op. 45 (Hans Sitt). 8.59—Ethel Barker: O Peaceful England (with Orchestra) (German); The Bells of Christmas (Martin Shaw); Like to the Damask Rose (Elgar); Snowflakes (F. H. Cowen). 8.52—Orchestra: Ballet Russe, Part I (Luigini). 9.0—S.B. from London. 9.35—'Tally Ho!'; Horns; Salute to the Dawn (Kling). 9.40—The Three Jovial Huntsmen (Op. 11) (Walford Davies). An Old Song set as a Cantata for Chorus and Orchestra. 9.55—'The Hunt is up!'; 10.0—James Newel (Baritone): The King's Hunt is up (16th Century Air); The Hunter in his Career (Air, 1627), and The Old Nag Ned (arr. Somervell). 10.10—Orchestra: The Hunt, Op. 343 (Jungmann). 10.15—James Newel: The Hunting Squire (G. W. Wilson); The Hunt is up (Traditional); The Old Grey Fox (M. V. White). 10.25—Orchestra: March, 'Let the Idols resound' (Biviere). 10.30-12.0—S.B. from London.

A Broadcast Alphabet.

Verses by Eleanor Farjeon.
Drawings by T. C. Derrick.



Y IS FOR YOUNG FOLK AND OLD FOLK.

YOUNG folk and old folk dress as they do please—
One wears dancing shoes, one shoes for ease,
One's skirts are knee-length, one's reach the ground—
But both wear the same Phones when the time is come around.

For young folk and old folk the fashions rise and fall—
One wears a tinsel scarf, one a woolly shawl,
One wears a tilted hat, one a cap of lace—
But both wear the same smile when the hour is come apace.



Z IS FOR ZANZIBAR.

OH Albion! how far away
From Zanzibar
you are—
how far!
Yet even as I sing, I may
Be heard today
in Zanzibar.
Since near is far,
and far is near,
Once Wireless to the ear
has sped,
In Zanzibar
perhaps they'll hear
Quite clear
what is in Albion said.
Whether this Alphabet has gone,
Or hasn't gone
from Albion
To Zanzibar—
well, there you are!
For all is said
from A to Z,
To Zanzibar
from Albion,
From Albion
to Zanzibar!

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

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Programmes for Wednesday, Jan. 4

2LO LONDON and 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET and BERYL SELMAN (Soprano)

12.0 THE LONDON RADIO DANCE BAND VARIETY

1.0-2.0 FRASCATI'S ORCHESTRA, under the direction of GEORGES HAECK, from Frascati's Restaurant

3.0 A BALLAD CONCERT
MARJORIE INGHAM (Mezzo-Soprano)
WILFRED GARTHELL (Tenor)
RITA SHARPE (Cello)

4.0 LIGHT CLASSICAL CONCERT
THE DAVENTRY STRING QUARTET and ELLIS BURFORD (Soprano); KATHLEEN DALE (Piano-forte)

5.15 THE CHILDREN'S HOUR: Proverbs: 'Happiness takes no account of time'; 'Many hands make light work'; 'Content is better than riches'; 'Laugh and the world laughs with you'—according to Helen Henschel. 'Look before you leap,' as illustrated by 'Safety First' (Tony Galloway). 'All work and no play makes Jack a dull boy'—with an example from Tom Sawyer (Mark Twain)

6.0 THE PLAZA ORGAN
A Recital by REGINALD FOORT
(Picture on page 730.)

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

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

6.45 ORGAN RECITAL by REGINALD FOORT (Continued)

7.0 Ministry of Health Talk by Prof. E. L. COLLIS, 'Health in Industry'

7.15 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S SONGS
Sung by GEORGE PARKER (Baritone)

7.25 Topical Talk

7.45 'THE MERRY WIVES OF WINDSOR'
A Comic Opera in Three Acts (after Shakespeare's Comedy)

Music by OTTO NICOLAI

Recitations by HEINRICH PROCH

English Text by D. MILLAR CRAIG

Characters:

Sir John Falstaff FOSTER RICHARDSON
Master Ford ROY HENDERSON
Master Page JOSEPH FARRINGTON
Fenton HEDDLE NASH
Slender SYDNEY RUSSELL
Doctor Caius HERBERT SIMMONS
Mistress Ford DORIS VANE
Mistress Page DOROTHY HELMICH
Anne Page NOEL EADIE
Servants, Revellers, Citizens of Windsor.

THE WIRELESS CHORUS

(Chorus-Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Under the direction of PERCY PITT

Act I. A Courtyard

Act II. A Room in the Garter Inn

Act III. A Room in Page's House

(For the story of the Opera, see page 731)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN.

9.15 Mr. A. G. MACPHERSON: 'Print Collecting'

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 'THE MERRY WIVES OF WINDSOR'
(Continued)

10.45-12.0 (Daventry-only) DANCE MUSIC:
DEBROY SOMERS' CIRCUS CLUB BAND, under the direction of RAMON NEWTON, from Circus Club



JACK AT WAPPING; OR, THE EAST END OF THE TOWN.

This pleasant old print of one of Nelson's sailors recreating himself ashore (by H. Singleton, published in 1793) is from Mr. Macpherson's great collection of maritime pictures, about which he will talk tonight.

Wednesday's Programmes cont'd (Jan. 4)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSION FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 CHAMBER MUSIC

From Birmingham

THE EDITH ROBINSON QUARTET:
EDITH ROBINSON (1st Violin),
GERTRUDE BARBER (2nd Violin),
HILDA LINDSAY (Viola), KATH-
LEEN MOORHOUSE (Violoncello)

String Quartet in A... Schumann
(1) Slow and expressive,
leading to Moderately quick;
(2) Very agitated; (3) Very slow;
(4) Very quick and lively

SCHUMANN was trained to be
a lawyer, and his youth was
almost gone before he was able
to give his whole attention to
music. His full devotion to
the art, when at last it came
about, was the result of great
talent for, and persistence in,
Piano-playing.

It is not surprising, then, that when he started
composing in earnest, for some time he produced
a large quantity of piano music and little else.

In 1840 (at the age of thirty) he was married,
and in the inspiration of the moment poured out
a flood of song. Then he tackled works on a
bigger scale, producing, among other things, his
first Symphony in 1841. The following year saw
the appearance of his first Quartets for Strings.
The three in Op. 41 were written within about a
month. The music is a compound of virility,
vivacity and romantic inspiration—a proof of
the new zest that his happy marriage gave to life.

3.30 LEYLAND WHITE (Baritone)

Aufenthalt (Resting Place)
Die Liebe hat gelogen (Love has lied)
Nacht und Träume (Night and
Dreams) Schubert
An die Musik (To Music)
An die Leier (To the Lyre).....

QUARTET
Variations from the 'Emperor' Quartet... Haydn
Fugue in E Flat Reger

4.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN
and
DORIS and ELSIE WATERS

5.45 THE CHILDREN'S HOUR (From Birmingham):
Story told by Gladys Colbourne. Songs by Ethel
Williams, Margaret Ablithorpe and Nigel Dalla-
way (Duets for Two Pianofortes). 'Over the
Snow in Switzerland'—a Dialogue by Louise
Thibault

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

6.45 LIGHT MUSIC

THE SLYDEL OCTET
APRIL PENDARVIS (Soprano)
KERRY GYLEN (Pianoforte)

OCTET
A Day in Naples Byng
Serenade in E Minor Elgar

6.58 APRIL PENDARVIS

Melissaule Goetz
At Dawning Cadman
Moonlight and You Hanley and Swain

7.8 KERRY GYLEN

Waltz, 'Illusion' Gylen
Autumn Chaminade
Les Korrigans Bunting

7.18 OCTET

Valse des Fleurs
Why are the roses so pale? Tchaikovsky

7.30 APRIL PENDARVIS

Bird Songs at Eventide Eric Coates
The Lilac Tree Garlan
Silver Song Bird Berchman
Stay in your own backyard Coon Song



LAURENCE HOUSMAN,
whose comedy, *A Fool and His
Money*, is to be broadcast
tonight from 5GB.

7.40 KERRY GYLEN

Waltz, 'Lalun' Gylen
Scherzo in E Minor... Mendelssohn
Serenade Rubinstein
Æolus Gernsheim

7.50 OCTET

Excerpts from 'The Desert
Song' Romberg

8.0 A POPULAR ORCHESTRAL PROGRAMME

From Birmingham

THE BIRMINGHAM STUDIO
ORCHESTRA, conducted by
JOSEPH LEWIS

Overture, 'Britannia' Muckenzie
BOOTH HITCHEN (Baritone) and
Orchestra

O star of eve ('Tannhäuser')
Wagner

Toreador's Song ('Carmen') Bizet

ORCHESTRA
Fantastic Suite Foulds

8.35 BOOTH HITCHEN

O western wind Brahe
Goodnight, dear arr. Dunten
Song of Sleep Lord Somerset

ORCHESTRA
Selection from 'Othello' Verdi

9.0 A BALLAD CONCERT

VIVIEN LAMBELET (Soprano)
DOROTHY LEBISH (Contralto)
SHERIDAN RUSSELL (Violoncello)

VIVIEN LAMBELET and DOROTHY LEBISH
Les Rêves Gretchaninov
Soontree Peterkin

9.8 SHERIDAN RUSSELL

Chants Russes Lalo

9.12 VIVIEN LAMBELET

The Hare
A Lament Ena Brunet
To Daffodils
(Accompanied by the Composer)

VIVIEN LAMBELET and DOROTHY LEBISH
Shepherd, shepherd, leave deceiving Purcell

9.18 SHERIDAN RUSSELL

Lullaby Cyril Scott
Rondo Bocherini

9.22 DOROTHY LEBISH

Absent, yet present M. V. White
Interlude E. Martin
Love's Philosophy Quilter

VIVIEN LAMBELET and DOROTHY LEBISH
It was a Lover and his Lass Quilter

9.30 'A FOOL AND HIS MONEY'

A Wayside Comedy by LAURENCE HOUSMAN
Presented by STUART VINDEN

Tim JOHN MOSS
Tony WORTLEY ALLEN
The Fool STUART VINDEN

Not the sort of road one wants to be along
after dark. Above its high bank, tangled with
brushwood, the forest trees stand thickly, and
their gnarled and twisted roots have made
queer burrows in the soil where something
bigger than a fox could find hiding. The light
is fading, and Tim, an elderly ragamuffin, is
sitting smoking. There is a whistle, and his
pal Tony, in shuffling haste, limps up fartively.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel

10.45-11.15 DEBROY SOMERS' CIRO'S CLUB DANCE BAND, under the direction of RAMON NEWTON, from Ciró's Club

(Wednesday's Programmes continued on page 730.)



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You can make a pram look like new with
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handled a brush before. No matter how
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Wednesday's Programmes continued (January 4)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 4.0 THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
 Selection, 'Chopiniana' Finck
 Promenade Schumann
 EILEEN VAUGHAN (Mezzo-Soprano)
 Vespers
 Buckingham Palace Fraser-Simson
 Market Square
 FRANK THOMAS
 Introduction and Capricious Rondo Saint-Saëns
 EILEEN VAUGHAN
 One morning very early Sanderson
 Three Green Bonnets D'Hardelot
 The Night Nursery Arundale
 TRIO
 Pavane
 Moonlight in the Forest Reiman
 Slumber Song
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.15 Local Radio Societies' Bulletin
 6.20 London Programme relayed from Daventry
 6.30-10.45 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records
 3.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre, conducted by STANLEY C. MILLS
 3.45 London Programme relayed from Daventry
 4.0 AN AUTO-PIANO RECITAL by J. MEADOWS
 4.15 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre (Continued)
 5.0 HAROLD MURRAY (Recitations)
 Lizette Edgar and Paget
 Surrender Baby and Ellis
 5.15 THE CHILDREN'S HOUR: An Adventure Story by Robert Roberts. Two Folk Songs, sung by Harry Hopewell: 'Twas early one morning, 'I'll tell you of a fellow.' A Short Chopin Recital by Eric Fogg
 6.0 Gramophone Records
 6.20 Royal Horticultural Society's Bulletin
 6.30-10.45 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-10.45 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 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 London Programme relayed from Daventry
 6.20 Royal Horticultural Society's Bulletin
 6.30-10.45 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 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 London Programme relayed from Daventry
 6.30-10.45 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 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 London Programme relayed from Daventry
 6.20 Royal Horticultural Society's Bulletin
 6.30-10.45 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 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 London Programme relayed from Daventry
 6.30-10.45 S.B. from London (9.30 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: Thé Dansant
 6.0 London Programme relayed from Daventry
 6.30-10.45 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 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 A PIANOFORTE RECITAL by ROY ELLETT
 Rigaudon Rameau
 Claire de lune (Moonlight) Debussy
 Playing Fountains Ravel
 Nocturne in F Sharp Chopin
 Seguidillas Albeniz
 6.20 Royal Horticultural Society's Bulletin
 6.30-10.45 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 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 London Programme relayed from Daventry
 6.30-10.45 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 4.0 AN AFTERNOON CONCERT
 GWEN MADDOX (Contralto)
 HESTER ROSSER (Dramatic Readings)
 THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)
 5.15 THE CHILDREN'S HOUR
 6.0 PIANOFORTE MUSIC played by T. D. JONES
 6.20 London Programme relayed from Daventry
 6.30-10.45 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 4.15:—Music from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.20:—Royal Horticultural Society's Bulletin. 6.30-10.45:—S.B. from London.

5SC GLASGOW. 425.4 M. 740 KC.

12.0-1.0:—Gramophone Records. 3.15:—Dance Music from the Plaza Palais de Danse. 4.0:—A Concert. The Wireless Quintet. David B. Robertson (Tenor). 5.0:—Talks. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.20:—Mr. Dudley V. Howells: 'Horticulture.' 6.30:—S.B. from London. 6.45:—Juvenile Organizations' Bulletin. 7.0-10.45:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

12.0-1.0:—Gramophone Music. 3.45:—London Programme relayed from Daventry. 4.0:—A Programme of Dance Music by the Radio Dance Six. With Vocal Interludes by James Ferguson (Baritone). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.20:—Mr. George E. Greenbowe: 'Horticulture.' 6.30:—S.B. from London. 6.55:—Juvenile Organizations' Bulletin. 7.0-10.45:—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

12.0-1.0:—London Programme relayed from Daventry. 3.39:—Schubert. The Station Orchestra. 3.45:—London Programme relayed from Daventry. 4.0:—Eric Coates. Orchestra. 4.30:—A Vocal Interlude. Blanche McParland (Contralto). 4.40:—Popular Songs. Orchestra. 5.0:—Miss Noel Brown. The Child in Modern Life—1. Imagination and its Uses. 5.15:—Children's Hour. 6.0:—Organ Recital by Elzroy Page, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30-10.45:—S.B. from London.



BACK TO THE MICROPHONE.

Mr. Reginald Foort, most popular of cinema organists with the broadcast audience, is here seen at the Plaza, from which his music will in future be broadcast regularly by London, starting today.

'The Merry Wives of Windsor.'

THE MERRY WIVES, Nicolai's gay Opera based on Shakespeare's comedy, was produced in 1849, only a couple of months before the composer's death at the age of thirty-nine. The Overture, one of our favourite concert pieces, gives us a glimpse of the merry doings in the Opera.

ACT I

Scene 1. A courtyard before the houses of Page (left) and Ford (right)

MISTRESS FORD comes out of her house with a love-letter from Falstaff, the 'pompos impudence' of which annoys her. She meets Mistress Page, who also has had a love-letter from the knight. They determine to hatch a plot for bringing him into public ridicule, and go off to begin upon it. Now come in Ford, Page, Slender, and Dr. Caius. The two latter are rivals for the hand of Anne, Page's daughter. The father favours Slender, the mother, Caius. Ford is unable to hear the name of woman without showing how jealous he is of anyone's paying attention to his wife.

The young man, Fenton, begs a word with Page. He also seeks the hand of Anne, and pleads his cause to her father. But he is poor, and Slender's wealth pleads much more potently. Page refuses to allow the youth to go near his daughter, but Fenton declares he will win her.

Scene 2. A room in Ford's house

Mistress Ford and Mistress Page have planned their revenge on Falstaff, and are met to entrap him, and at the same time to punish Ford for his silly jealousy. Mistress Page has sent an anonymous letter to Ford, telling him that if he will appear at a certain time, he will surprise his wife with a lover. The two have also sent Falstaff a message saying that he is to come to Ford's house.

Now Mistress Page hides, and Falstaff bounces in and would embrace Mistress Ford, whilst Mistress Page quietly slips out, and in a few moments knocks at the door in agitation. She is let in, and tells Mistress Ford that her husband is suspicious, and is coming to search the room. Mistress Page pretends great surprise at seeing Sir John there, and charges him with sending love-letters to her as well. He admits it, and swears he loves her too. The two ladies help him to hide in a basket of clothes. Then Mistress Ford calls her servants and tells them to take it to the washing pool; in a whisper she adds, 'Throw it in the deepest place.'

As the men are raising the basket, in comes Page, with Ford, Slender, Caius, and other friends and onlookers. Ford declares his wife false to him, and storms away to search other rooms. When he comes back, his wife pretends to be heartbroken, and upbraids him. He is forced to beg her forgiveness.

ACT II

Scene 1. A room in the 'Garter' Inn. Next day.

FALSTAFF is in a dismal mood, after being soured in the washing pool. A servant brings him a note from Mistress Ford, making another appointment, for a time when her husband will be out hunting. The ever-hopeful knight is at once gay again. After he has had a brief drinking contest with some cronies, a waiter brings him a note from a cavalier, one Brook, who would see him. Brook is really Ford in disguise. He tells Falstaff a tale of being in love with one Mistress Ford, whom he is afraid to approach; but if Falstaff will go to her, she surely cannot resist so gallant a lover. Brook argues that if Falstaff can persuade

her to put aside her lofty superiority to lovers, then he, Brook, may the better urge his suit afterwards, if he lets her know that he is aware of her having one lover. (At every other sentence he is reviling the knight in an aside, whilst flattering him aloud.) Falstaff tells the tale of his adventures at Ford's house yesterday, and of his escape in the basket. Ford is nearly beside himself

hears him and hides. In turn Caius, hearing Fenton singing as he comes along, hides. Anne comes out and greets her lover, whilst Slender and Caius peep out and dance with rage at hearing themselves ridiculed.

Scene 3. A room in Ford's House.

Mistress Ford and Falstaff enter. She has consoled with the knight for his sufferings, and he has no suspicions. Again Mistress Page knocks and tells them that Ford has learnt of yesterday's trick, and is coming to have vengeance on all concerned. Falstaff is in terror. Mistress Ford bethinks herself of a frock left by the fat wife of Brentford, her maid's aunt. They hustle Falstaff out to put it on, and a moment later Ford comes in, in a cold rage. He would search the other room. His wife forbids him, and stands before the door. His rage boils up, and just then the servants bring in the linen-basket. Thinking that the same trick is being tried again, he dashes at it and drags out the clothes; but no Falstaff is there.

Now Caius and the neighbour come in, and Ford, working himself into a frenzy, insists on entering the next room. Very well, says his wife, and calls to Mistress Page to 'bring the poor old woman out.' Ford has forbidden the fat wife to come to the house, and as she totters out, he beats her.

ACT III

Scene 1. A room in Page's House.

MASTER and Mistress Ford, Master and Mistress Page and Anne are together. Poor Ford, deceived again, begs his wife's forgiveness for his jealousy. He has been told of Falstaff's love-letter and of the women's plot to fool the knight. Now they are all in council to punish him thoroughly. Mistress Page recalls to them the legend of Herne the Hunter who, for slaying a stag by the holy oak in Windsor Park, was condemned to go hunting as a ghost for ever. Falstaff is to be told to come to the oak by night, disguised as Herne, and then a crowd of friends and children, in disguise, is to belabour him soundly. Mistress Page, in addition, has a little plot of her own for getting her way about her daughter's marriage. She intends that Anne shall marry Dr. Caius, and bids the girl dress as a red elf (by which Caius will know her). After Mistress Page has gone out, her husband comes to Anne with his plot—that she shall be married to the man of his choice—Slender. She is to appear in the revels as a green elf, so that Slender can recognize her. Anne puts her spoke into the wheel by sending the costume of the red elf to Slender and that of the green one to Caius—so that each of them will believe the other is herself. But Fenton shall be let into the secret, for he is to wed her, and no other.

Scene 2. Herne's Oak.

Falstaff, disguised as Herne, comes on. Mistress Ford and Mistress Page greet him affectionately, to his great delight. But soon there is an outcry, and the revellers, disguised as elves and ghosts, appear, with Anne as Titania. Falstaff is found and dragged forward. He falls down before Page, whilst other revellers, disguised as gnats, wasps, flies, and so on, with silver darts, come and dance round poor Falstaff.

Caius and Slender, as green and red elves, enter from opposite sides. They mistake each other for Anne, and embrace, whilst Falstaff roars for mercy. Diagona are thrown off, and the knight sees how he has been tricked. The two wives insist that their lords must grant the young lovers their blessing, and all ends in merriment.

To be broadcast from 5GB at 7.30 on Monday, January 2
And from London, Daventry, and other Stations at 7.45 on Wednesday, January 4

THE MERRY WIVES OF WINDSOR
A Comic Opera in Three Acts
(after Shakespeare's Comedy).
Music by Otto Nicolai.
Recitations by Heinrich Proch.
English Text by D. Millar Craig.

Characters:
Sir John Falstaff Foster Richardson
Master Ford Roy Henderson
Master Page Joseph Farrington
Fenton Hedde Nash
Slender Sydney Russell
Doctor Caius Herbert Simmons
Mistress Ford Doris Vane
Mistress Page Dorothy Helmrich
Anne Page Noel Eadie
Servants, Revellers, Citizens of Windsor

THE WIRELESS CHORUS
(Chorus Master, Stanford Robinson)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. Kneale-Kelley)
Under the direction of
PERCY PITT.

with smothered rage when he hears that his wife has made another appointment with the knight. The two go off together, the one to meet the lady and the other to spy upon the meeting.

Scene 2. The garden behind Page's house.

The timid Slender has come to pay court to Anne Page. So has the brisk Dr. Caius. Slender



From the painting by the Rev. John Collier

Sir John Falstaff, 'the Fat Knight,' with Mistress Ford and Mistress Page

PROGRAMMES for THURSDAY, January 5

2LO LONDON and 5XX DAVENTRY

(361.4 M. 630 KC.)

(1,604.3 M. 187 KC.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET and NORMAN ASKEW (Pianoforte)

12.0 THE DAVENTRY QUARTET and EVELYN ROSELLE (Soprano); THOMAS FUSSELL (Violin)

1.0-2.0 THE WEEK'S CONCERT OF GRAMOPHONE RECORDS

3.0 EVENSONG

Relayed from Westminster Abbey

3.45 A. BONNET LAIRD: 'A January Ramble'

4.0 FRED KITCHEN'S ORCHESTRA, from the ASTORIA CINEMA

5.0 ORGAN RECITAL, from the ASTORIA CINEMA by FATTMAN

5.15 THE CHILDREN'S HOUR: Polichinelle (Kreisler) and other Violin Solos, played by David Wise. 'The Truce of the Tree Tops' (H. Mortimer Batten). 'Reforming Zoo Criminals'—a Zoo Talk by Leslie G. Mainland

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.15 Market Prices for Farmers

6.20 THE LONDON RADIO DANCE BAND (Continued)

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

6.45 BOY SCOUTS PROGRAMME: Selections by the winners of the 3rd Scouts' Musical Competition

7.0 Mr. FRANCIS TOYE, 'Music in the Theatre'

7.15 THE FOUNDATIONS OF MUSIC

BEETHOVEN'S SONGS

Sung by GEORGE PARKER (Baritone)

7.25 Mr. Z. F. WILLIS: 'Psychology in Everyday Life'

THE jargon of psychology very rapidly spread from the text-books through the novels into the vocabulary of ordinary people, and there is hardly anybody now who cannot talk learnedly of his complexes and inhibitions and repressions and what not. More slowly, a little knowledge of the subject is filtering down—a process that Mr. Willis (who is, by the way, Educational Secretary of the Y.M.C.A.) will do something to accelerate in his talk today.

7.45 THE SALISBURY SINGERS

8.0 ROYAL PHILHARMONIC SOCIETY CONCERT

Relayed from the Queen's Hall

THE ROYAL PHILHARMONIC ORCHESTRA

Conducted by

ERNEST ANSERMET

YORK BOWEN (Pianoforte)

CHORUS from the ROYAL ACADEMY OF MUSIC

ORCHESTRA

First 'Leonora' Overture..... Beethoven
The 'Unfinished' Symphony..... Schubert

WHY it was never finished, nobody knows, for the composer lived six years after completing the two Movements we know. A third was begun, but left incomplete. In these two Movements musicians have one of their greatest treasures. Next to Beethoven's Fifth Symphony, Schubert's 'Unfinished' is probably the most popular symphony in the world. The Movements are as follows:—

FIRST MOVEMENT (Moderately quick). After a few bars of mysterious introductory music, for Cellos and Double Basses alone, the First Main Tune enters, a rapid one for Strings, with, soon



ERNEST ANSERMET,

the famous Swiss musician, conducts the Philharmonic Concert that will be relayed from the Queen's Hall tonight.

after, a mournful strain added above, by Oboe and Clarinet together.

After a time, we come to a few bars of link, for Horns and Bassoons, and then the Cellos bring in the cheerful Second Main Tune.

SECOND MOVEMENT (Gently moving along—neither fast nor slow). This is one of the most serene pieces ever written. After two bars of Introduction for Horns and Bassoon, with Double Basses (plucked) beneath them, we reach the First Main Tune, flowing beautifully off the bows of the Violins. After a time, there comes a little link, this time for Violin alone, and then the Second Main Tune, a slow one for Clarinet, with delicate syncopation in the Strings beneath.

Sinfonia Concertante..... William Walton
(Solo Pianoforte, YORK BOWEN)
(First Performance)

THE composer's description of the work as 'for orchestra with pianoforte (quasi obbligato)' indicates that although the Pianoforte part is prominent (and practically continuous), the instrument is not used as in the normal Concerto as a protagonist, but as an integral part of the whole structure of the work.

There are three Movements. The First Movement opens with a slow, dignified Introduction, leading to a spirited quick section. The Pianoforte has the chief theme, various subsidiary ones being also heard. The next section is in rather slower time, and in a quite different mood. Here the Violas have the tune, which is repeated with embellishments. Then we return to the former speed. The development and recapitulation of the material proceeds, with just a slight reference to the theme of the rather slower section, and a short Coda brings the Movement to a rather abrupt close.

The Second Movement, at a comfortable, slowish pace, is simply constructed. The chief theme has a rather unusual rhythmic plan. It is in four-time, the eight half-beats of each bar being divided into two groups of three and one of two. There is a contrasting tune, and the Movement concludes with a Coda in which the first tune is played simultaneously with the second.

The Third Movement (Very quick) opens with a vigorous theme and goes on a normal course of development. The slow, dignified theme from



YORK BOWEN

is the solo pianist in the Philharmonic Concert tonight.

the Introduction of the First Movement reappears on the full Orchestra, several other

themes from the first two Movements are heard in combination, and the work ends very softly.

One or two of Mr. Walton's works have already been broadcast, notably his Overture *Portsmouth Point*. This young composer (he was born in 1902) has also written a String Quartet, which was chosen for performance at the International Festival of Contemporary Music at Salzburg in 1923, and a Pianoforte Quartet, which obtained one of the Carnegie Trust awards.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 ROYAL PHILHARMONIC SOCIETY CONCERT

(Continued)

Daphnis and Chloe..... Ravel
(First performance in England of the complete work)

DAPHNIS AND CHLOE was written as a 'choreographic symphony' in three parts, with chorus, for Diaghilev's Russian Ballet. From the music, the composer arranged two Suites, which have been heard in the concert-room. The plot deals with some incidents in the story of the two young lovers of mythology, one of whom is carried off by pirates and rescued by Pan.

The plot begins with the gathering before the altar of young girls and lads, among whom come Daphnis and Chloe. These two do not yet realize their love, and each feels some jealousy at the other's mingling with the youths. Daphnis has a rival, Dorcan, a country fellow. The two dance in contest, and Chloe shows her preference for Daphnis.

Then pirates rush upon the scene, and Daphnis runs to aid Chloe, who, however, is carried off by the invaders. Daphnis returns, to find only her sandal. The statues of nymphs come to life, and seek the aid of Pan to rescue Chloe.

The next scene is in the pirates' camp, where Chloe is a prisoner. She begs for freedom, and is wooed by the chief of the band. There is a war dance. Then Pan appears in a cloud and snatches away Chloe. (These are all the scenes to which the First Suite made from the Ballet Music belongs. Its numbers are entitled *Nocturne*, *Interlude*, and *Warriors' Dance*. The Second Suite, containing three pieces, entitled *Daybreak*, *Pantomime*, and *General Dance*, deals with the incidents noted below.)

There is a musical picture of dawn, with its bird songs, and the awakening of the world. In this scene in the Ballet Chloe is restored to Daphnis. An old shepherd explains that Pan rescued the maiden in remembrance of the nymph Syrinx, whom he (Pan) loved.

Then the reunited lovers mime the story of Pan and Syrinx. Daphnis, pretending to be Pan, woos Chloe, who impersonates Syrinx. She repulses the god, and he is sad. He fashions a flute from a reed, and plays a melancholy tune. The maiden comes out and mimes in a dance the music of the flute. The dance becomes more lively, and she falls into the lover's arms. Before an altar he swears his fidelity. Bacchantes enter, with tambourines. Daphnis and Chloe embrace. A group of youths arrives, and here begins the last part, the *General Dance*.

10.10 Mr. ERIC O. D. KEOWN on 'Mental Wisdom Teeth'

THE spoken essay is a new form that broadcasting is fast developing, and any listeners who are in danger of imagining that this is an instructional talk under the auspices of the Association for the Propagation of Better and Brighter Teeth by Means of the Higher Thought will be relieved to know that it belongs to the former category, and its title bears no very real relation to its subject-matter. Mr. Keown, who gives the talk, is a young journalist.

10.25 Local Announcements. (Daventry only) Shipping Forecast

10.30-12.0 DANCE MUSIC: THE SAVOX BANDS, from the Savoy Hotel

Thursday's Programmes cont'd (January 5)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A SYMPHONY CONCERT

Relayed from the Winter Gardens, Bournemouth

(No. 14 of the Thirty-third Winter Series)

THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA (50 Performers)

Conducted by Mr. EDGAR BAINTON and Sir DAN GODFREY



Olive Groves and Harold Kimberley sing in *Heart's Desire*, which will be broadcast from 5GB tonight.

Overture to 'Coriolanus' *Beethoven*
Concerto-Fantasia for Piano-forte and Orchestra
Bainton

Soloist, EDGAR BAINTON

BAINTON is a composer well known in the North (his home is in Newcastle). His *Concerto-Fantasia*, which won one of the Carnegie Trust's awards, is in four Movements, preceded by a Cadenza for the solo instrument, and ending in an Epilogue. The Cadenza forms a central feature of the work, appearing four times in the course of its development.

The four Movements are marked thus: (1) In Cadenza style, followed by Slow and expressive (this soon leads to a portion at double the speed); (2) Scherzo—very lively; (3) Improvisation—at a very moderate pace; (4) Quick and very rhythmical; Epilogue.

Symphony No. 3, in F *Brakms*
(1) Quick and bold; (2) Slow; (3) Moderately quick; (4) Quick

Eclogue *Bainton*
(First Performance at these Concerts)
(Conducted by the Composer)

4.30 AN AFTERNOON CONCERT

From Birmingham

Relayed from Lozells Picture House

THE ORCHESTRA, conducted by PAUL RIMMER

Overture to 'Don Juan' *Mozart*

THE Overture reminds us of both the sombre and the gay sides of the story of Don Juan. Its slow Introduction utilizes themes associated in the Opera with the man whom Don Juan has murdered and the statue which comes to life and drags the murderer down to eternal punishment.

Solemn chords on Woodwind and Brass are heard above eerie String passages. Sudden commanding interjections, followed by soft tiptoeings, create an atmosphere of strangeness and fear.

The main body of the Overture (a quick movement) takes us back to the Don's days of unalloyed delight in amorous adventure.

HILDA NIBB (Contralto)

Until *Sanderson*

O lovely night *Landon-Ronald*

ORCHESTRA

Valse, 'The Wedding Dance' *Lincke*

HILDA NIBB

My Ain Folk *Lemon*

FRANK NEWMAN (Organ)

Russia ('From Foreign Parts') *Moszkowski*

Poite Suite de Concert *Coleridge-Taylor*

ORCHESTRA

Fantasia on Verdi's 'Rigoletto'

Selection from 'The Student-Prince' *Romberg*

March, 'The Great Little Army' *Alford*

5.45 THE CHILDREN'S HOUR (From Birmingham): Story told by Phyllis Richardson. Songs by Marjorie Palmer (Soprano) and Norman Archer (Tenor). 'The Clockwork Dragon,' a Play by John Overton

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

6.45 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

KEL KEECH and ORD HAMILTON (Syncopated Numbers with Piano and Ukulele)

FLORENCE MARKS (Entertainer at the Piano)

8.0

VARIETY

GEORGE FOSTER

WINNIE VICTORIA

DENIS O'NEIL (Irish Comedian)

PHILLIP MIDDLEMISS (Entertainer)

9.0

'HEART'S DESIRE'

From Birmingham

A Comic Opera en casserole by

MABEL CONSTANDUROS

Daffodil, the Leading Lady ... OLIVE GROVES

Jack, the Leading Man ... HAROLD KIMBERLEY

Polly Popkiss, the Innkeeper's Daughter

MABEL CONSTANDUROS

William, a Hot Cross Bun Designer

HAROLD CLEMENCE

Father WORTLEY ALLEN

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by

B. WALTON O'DONNELL

LEYLAND WHITE (Baritone)

10.15 BAND

Grand March from 'The Queen of Sheba' *Gounod*

Overture to 'Peter Schmolli' *Weber*

10.25 LEYLAND WHITE

Lungi dal caro bene (Far from the dear one)

Secchi

Revenge, Timotheus cries *Handel*

10.35 BAND

Fantasia on Grieg's Works *arr. Godfrey*

10.55 LEYLAND WHITE

My Sweet Sweeting.....

When icicles hang by the wall.....

Port of Many Ships.....

Trade Winds.....

Mother Carey.....

Keel

11.5 BAND

Sea Suite, 'Homage to Neptune'.....*Fairfield*

Loneliness; On the Po'e'alo

(Thursday's Programmes continued on page 734.)

COVER DESIGN COMPETITION.

I submit herewith one design in the Competition for a new front page heading for *The Radio Times*, and agree to accept the rules of the competition as laid down on page 526 of *The Radio Times* of December 9, 1927.

Name

Address



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The girl with IT is always popular. IT makes life worth while. What's the secret of IT? Just this—perfect health. If you are run down or nervy, you lack IT; if you are the victim of anaemia, you lack IT. And you can't keep IT if you are constantly troubled with headaches.

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1/3 and 3/- per box

Sole Producers: Veno Drug Co. (1925) Ltd.

Thursday's Programmes cont'd (Jan. 5)

5WA CARDIFF. 353 M. 850 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records
4.30 MUSIC by THE STATION QUARTET
5.0 Afternoon Topics
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
6.45 For Scouts: 'Visual Signalling,' a Talk by 'Gunner'
7.0-12.0 S.B. from London (10.25 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.0 A SERVICE FOR THE SICK
STATION CHOIR
Hymn (No. 451, Congregational Hymnary), 'Through the night of doubt and sorrow'
Anthem, 'Lead me, Lord' (No. 908 Congregational Hymnary) S. S. Wesley
Address by the Rev. ERNEST F. KNIGHT
CHOIR
Hymn (No. 165, Congregational Hymnary), 'O Jesus, ever present'
3.45 London Programme relayed from Daventry
6.0 For Farmers: Capt. J. H. BLAKSLY, 'Hatching and Rearing of Poultry'
6.15 London Programme relayed from Daventry
6.30 S.B. from London
6.45 For Boy Scouts: 'Handicraft for Scouts,' by Lieut.-Commander H. E. SANDERS, R.N.V.R.
7.0-12.0 S.B. from London (10.25 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 For Farmers: OSCAR C. BROWN, 'Poultry and the World Congress in Canada'
6.15 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 Boy Scouts' Bulletin: Rev. H. WALTON, 'Scouting in Relation to the World's Peace'

7.0-12.0 S.B. from London (10.25 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: Play, 'Prince Charming' (Una Broadbent)
6.0 Musical Interlude
6.15 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

3.0 London Programme relayed from Daventry
6.0 Musical Interlude
6.30 S.B. from London
6.45 For Scouts
7.0-12.0 S.B. from London (10.25 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
6.45 For the Scouts
7.0-12.0 S.B. from London (10.25 Local Announcements)

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

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 850 KC.

3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour: Songs by Betty Burnide. 6.0:—For Farmers: Mr. H. C. Pawson, 'Soil Cultivation.' 6.15:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.45:—Boy Scouts' Programme. 7.0-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.0:—Mid-Week Service, conducted by Rev. K. B. Becker, of St. Columba Episcopal Church, Whitecreek, Clydebank, Glasgow. Station Choir: Hymn (No. 157, A. and M.; No. 12, C.H.), 'O Worship the King, all glorious above.' Reading, Psalm No. 23. Address, Prayer. Station Choir: Hymn (No. 165, A. and M.; No. 477, C.H.), 'O God, our help in ages past.' Benediction. 3.15:—Dance Music from the Plaza Palais de Danse. 4.0:—Concert. The Wireless Quintet, Grace Ballantyne (Soprano), 5.0:—Mrs. Fern: 'Helping Defective Children.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—The New Savoy Organ: Organist, Mr. S. Leitch. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 7.0:—S.B. from London. 7.45:—Billy Mayerl (Syncopated Pianist). 8.0-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—The Station Octet. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 7.0-12.0:—S.B. from London.

2BE BELFAST. 306.1 M. 800 KC.

3.0:—London Programme relayed from Daventry. 4.0:—The Carlton Orchestra, directed by Harold Spencer, relayed from the Carlton Café. 5.0:—Miss Allister Moore: Careers for Girls—I, 'Advertising.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30-12.0:—S.B. from London.

In the Near Future.

News and Notes from the Southern Stations.

Cardiff.

All admirers of that versatile actress, Mabel Constanduros, will be listening on Wednesday, January 11, when her comic opera en casseroles, *Heart's Desire*, will be broadcast during the evening programme.

Sheffield.

Stanley Kaye, the young Sheffield pianist, is to give a short recital at 6 p.m. on Monday, January 9.

The Station Orchestra, assisted by Miss Doris Cowen (contralto), will conduct listeners 'Round the world' during the evening concert on Monday, January 16.

Bournemouth.

The first of a series of three talks on 'The Women Writers of the Nineteenth Century,' by Alice Nunneley, will be broadcast on Monday, January 9. For this talk Miss Nunneley has chosen Mary Russell Mitford.

Another of Miss B. E. M. Hunt's short stories of country life will be broadcast on Friday, January 13, at 5 p.m. The story is called *Red Hake*.

Plymouth.

The Week's Good Cause appeal on Sunday, January 8, by Mr. Ernest R. Underhill, will be on behalf of the Three Towns Nursing Association and Maternity Home, Plymouth.

Miss M. P. Willcocks, the West Country novelist, is giving the second of a series of talks entitled 'Three Great Romantics' on Monday, January 9. She will deal with 'John Buchan: the romance of adventure.'

'Early Church Music' is the subject of Mr. H. Moreton's talk at 7 p.m. on Tuesday, January 10.

Daventry Experimental.

Two well-known B.N.O.C. artists, Doris Lemon and Michael Mullinar, together with Eda Kersey, a young violinist 'discovered' by the B.B.C., will take part with the Birmingham Studio Orchestra in a light orchestral concert on Sunday, January 8. An interesting item is the two songs from the Cycle of Australian Bush Songs (James) to be sung by Michael Mullinar.

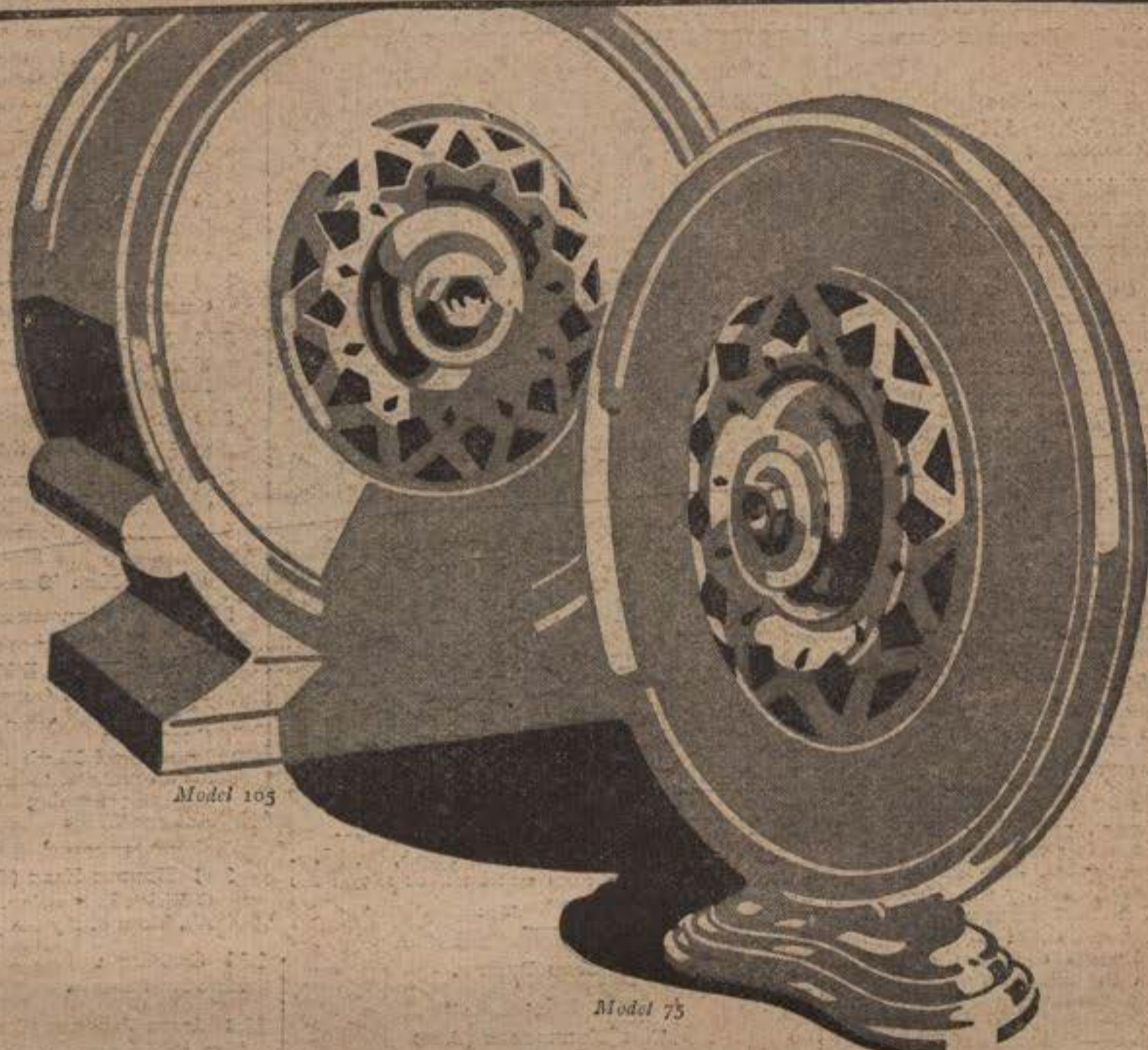
On Tuesday, January 10, listeners will hear another of the popular concerts given by the City of Birmingham Police Band. The soloist is May Huxley (soprano).

'Bach and Beethoven' is the title of an attractive programme to be broadcast between 10.15 and 11.15 p.m. on Tuesday, January 10. It includes Bach's Concerto (for two pianos and orchestra) in C Major and the Sonata (for flute and orchestra) by the same composer, arranged for orchestra from piano score by W. H. Beach.

A Nocturne for harp and horn by Boesha, which has never yet been broadcast, will be included in a chamber music concert on Wednesday, January 11, together with a performance of Four Part Songs (Brahms) for female voices, harp and two horns.

The Midland Pianoforte Sextet, assisted by George Clement (cello), is responsible for the first hour of the afternoon programme on Saturday, January 14. This will be followed by an hour of variety by Toni Farrell (syncopations), Jessie Coyne (entertainer at the piano), Walter Heard (piccolo solos), and Gladys Ward (recitals). Later still comes a ballad concert in which the soloists will be Winifred Payne (contralto), Ingram Benning (tenor) and Sidonie Wasserman (pianoforte).

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associated with cone speakers, and present a sensitivity as acute as any horn type. There are two models. The Cone Speaker Model 75, which costs 75/- and the Cabinet Cone Model 105, with sound emission from both sides, price 105/-. The Marconiphone Cone Speaker folder will give you full particulars.

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CONE SPEAKERS

PROGRAMMES for FRIDAY, January 6

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

8.0 A DELIUS
PROGRAMME

10.30 a.m. (Daventry only)
TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST

11.0 (Daventry only) THE DAVENTRY QUARTET
and RENA BEVILLE (Mozzo)

12.0 CONCERT

DOUGLAS CAMERON (Cello) and HARRY ISAACS
(Pianoforte)

Sonata in A Minor Grieg

12.30 AN ORGAN RECITAL

By J. ALBERT SOWERBUTTS
(Organist and Director of the Choir, Guildford
Cathedral)

Relayed from St. Mary-le-Bow Church

Voluntary in D John Travers

Allegretto Grazioso in A Frank Bridge

Andante in G S. S. Wesley

Study in A Minor Swinerton Hoop

The Little Room (from a Folk Carol Suite)

Rupert Erlbach

Postlude in E Flat C. H. Lloyd

1.0-2.0 LUNCH-TIME MUSIC by THE HOTEL
METROPOLE ORCHESTRA (Leader, A. MANTO-
VANI), from the Hotel Metropole

3.0 CONCERT

FRANK IVINSKY'S SEXTET
and

SYBIL SCANES (Contralto)

HOWARD FRY (Baritone)

GWENDO PAUL (Pianoforte)

5.0 MISS MARY ELPHINSTONE: 'The World's
Largest Market'

NO most Londoners, probably even those
who pride themselves on their knowledge
of the lesser-known 'sights,' Club Row means
nothing at all. Yet, as they will discover
when they hear Miss Elphinstone's talk, this
little street in Bethnal Green is the oldest
part of a market where one may buy dogs
of all kinds—from the aristocrat who sells on
his pedigree alone to the family pet being sold on
the eve of licence day—to say nothing of canaries,
goats, bicycles, rabbits—Chinchilla and otherwise
—tortoises, and any number of other things; all
in an atmosphere as truly Cockney as Dickens
ever conceived.

5.15 THE CHILDREN'S HOUR: 'Hänsel and Gretel'
in Music and Story by Harcourt Williams and the
Olof Sextet. 'Simple Magic
once more,' by Cyril Shields

6.0 FRANK WESTFIELD'S OR-
CHESTRA, from the Prince of
Wales Playhouse, Lewisham

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

6.45 FRANK WESTFIELD'S OR-
CHESTRA (Continued)

7.0 Mr. PERCY SCHOLLS, the
B.B.C. Music Critic

7.15 THE FOUNDATIONS
OF MUSIC

BEETHOVEN'S SONGS
Sung by GEORGE PARKER
(Baritone)

7.25 The Rev. F. TATCHELL:
'The Happy Traveller'

Owing to a misunderstanding,
the name of Miss Cecile Maule-
Cole was included in the pro-
grammes as taking part in the
recent excerpt from *Oh, Kay!*
Miss Maule-Cole left the cast of
this play some time ago, and is
now in an engagement else-
where.



THE PARISH CHURCH OF COCKAIGNE.

A fine picture of the Cockneys' own church, St. Mary-
le-Bow, from which an organ recital will be relayed this
morning.

7.45 A SONG RECITAL

by

TOM KINNIBURGH (Bass)

Blow, blow, thou winter wind Sergeant

Time to go Sanderson

Tavern Song Howard Fisher

Cheerily, Yea-ho! Phillips



THE KERBSTONE MARKET OF BETHNAL GREEN

A typical scene in the great Club Row Market, where dogs are sold by the dozen, as well
as goats and tortoises and animals of every kind. Miss Elphinstone will describe Club
Row in her talk from London this afternoon.

JOHN ARMSTRONG (Tenor), ALBERT SAM-
MONS (Violin); THE WIRELESS SYMPHONY
ORCHESTRA

Conducted by
JOHN BARBIROLLI

ORCHESTRA
On hearing the first cuckoo in Spring

8.10 JOHN ARMSTRONG
So white, so soft, so sweet is she
Firelight fancies

8.20 ALBERT SAMMONS and Orchestra
Concerto for violin and orchestra

8.45 JOHN ARMSTRONG
Y Brasil
Indian Serenade

8.50 ORCHESTRA
Summer night on the river

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.15 MABEL CONSTANDUBOS & Co.
in a Sketch, entitled
'Mrs. 'OGGODDY OELIGES'

9.30 Local Announcements; (Daventry only)
Shipping Forecast

9.35 LIGHT ENGLISH MUSIC
THE WIRELESS ORCHESTRA: Conducted by
JOHN ANSELL

ORCHESTRA
Processional March Finch
Japanese Suite, 'Kakemonos' Henry Gibson
The Bells of Spring
Autumn Winds
In the Tea House

9.48 HEDDLE NASH (Tenor), and Orchestra
O Vision Entrancing Goring Thomas
Ah, Moon of My Delight Lisa Lehmann

9.55 ORCHESTRA
More Dale Dances

10.8 ALICE VAUGHAN (Contralto)
Two bright eyes Clutson
In town Coates
My gentle child Riggs
Wind of the western sea Peel

10.18 ORCHESTRA
Chal Romano (Gipsy Lad) Ketelbey

10.26 HEDDLE NASH
Sea Rapture Eric Coates
Charming Chloe German
Linden Lea
Vaughan Williams
Sally in our Alley Carey

10.36 ORCHESTRA
Suite from 'As you Like It'
Quilter

Shepherd's Hoilday
Evening in the Forest
Merry pranks
Country Dance

10.48 ALICE VAUGHAN (with
Piano)
Yea and Nay } arr. A. L.
'When love is kind' }
Good morning, brother sun-
shine Lisa Lehmann

10.56 ORCHESTRA
March, 'Pomp and Circum-
stance,' No. 4 Elgar

11.0-12.0 (Daventry only)
DANCE MUSIC: THE
RIVIERA CLUB DANCE BAND,
under the direction of HARRY
JOSEPHS, from the Riviera
Club

Programmes for Friday

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)
TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 AN ORGAN RECITAL**
Relayed from ST. BOTOLPH'S, BISHOPSGATE
MURIEL LAWRENCE KELLIE (Soprano)
- 4.0 DANCE MUSIC**
THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN
THE TERRY'S
RUFERT O'HEA
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
'Where the Fairies go in Winter,' by Mona Pearce. The Lyndhurst Male Voice Quartet in Humorous Part Songs. 'More About Submarines,' by 'The Bargeo.'
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**
From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS
Overture to 'Susanna's Secret'... Wolf-Ferrari
Suite from 'The Rako' Quilter
- 7.10 GLADYS WARD**
Declaiming 'The Happy Prince' (a Story by Oscar Wilde, with Incidental Music by Liza Lehmann)
At the Piano, NIGEL DALLAWAY
- 7.35 ORCHESTRA**
Second Hungarian Rhapsody Liszt
Selection from 'In a Persian Garden'... Lehmann
- 8.0 VARIETY**
BILLIE BARNES (Syncopated Numbers)
NORMAN COX (Entertainer at the Piano)
HARRY HEMSLEY (Child Impersonator)
- 8.45 'PURSUIT'**
The main characters are as follows:
Seth Kent ERIC STANLEY
Jenny Bristol LILIAN HARRISON
Sam Bristol CLIVE CURRIE
Eame Frith SUNDAY WILSHIN
Fred Forsyth HENRY OSCAR
Bob Seton HERBERT LUGG
Gwen Thurston CLARE HARRIS
Lucie OLGA BENOIS
Inspector Long JOHN CHARLTON
Inspector Laughton GEORGE IDE
Airways Manager C. LEVESON LANE
Official at Le Bourget ABRAHAM SOFAER
First Police Officer CYRIL SMITH
Second Police Officer THOMAS TREVOR
Third Police Officer DONALD EDWARDS
Police Sergeant S. CREAGH HENRY
- Time: The Present
Produced by CECIL LEWIS
Assisted by
MICHAEL HOGAN
(For further details see London Programme on page 740)
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 DANCE MUSIC; THE RIVIERA CLUB**
DANCE BAND, under the direction of HARRY JOSEPHS, from the Riviera Club
- 11.0-11.15 ALFREDO'S ORIGINAL BAND, and HAL SWAIN and his NEW PRINCES ORCHESTRA, from the New Princes Restaurant**
(Friday's Programmes continued on page 738.)

SELFRIDGE'S
LONDON'S RADIO HEADQUARTERS

TRY Selfridge's!—they're sure to have it—This is something more than a piece of sound advice—it means that this Store is looked upon as the home of "up-to-the-minute" service, a vast organisation of Modern Progress. Every new development, every new idea in Wireless is showing at the earliest possible moment in Selfridge's famous Radio Dept.—universally known as London's Radio Headquarters.

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"Ring" prices are still much higher than is economic. Compare them with those fixed for the Sale Period for "Cleartron"—British Made and Standard. The famous "Cleartron" Valve is now 3/6 for General Purpose Type and 5/6 for Power and R.C.C. Types.

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CT08	3.0	0.08	18,000	7.5
CT08*	3.0	0.15	8,000	4
CT10	3.8	0.1	15,000	7.5
CT10*	3.8	0.1	8,000	3.8
CT15	1.8-2.0	0.15	18,000	7.5
CT15*	2.0	0.3	5,000	3.5
CT215H† ..	2.0	0.15	100,000	45
CT25	5.0	0.25	10,000	9
CT25B† ..	5.0	0.25	20,000	20
CT25*	5.0	0.5	4,000	5

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PRICE, each 3/6

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Friday's Programmes continued (January 6)

5WA	CARDIFF.	353 M. 850 KC.
12.0-1.0	London Programme relayed from Daventry	
3.0	London Programme relayed from Daventry	
4.45	C. I. BRITTON, 'The Picture Market'	
5.0	THE DANSANT, from the Carlton Restaurant	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London (9.30 Local Announcements)	
9.35	MEMORIES OF THEATRELAND—VII THE PALACE THEATRE	
	This series of old favourites brings back tuneful numbers which are slumbering in many memories.	
	THE STATION ORCHESTRA	
	Selection, 'The Passing Show of 1915' <i>Finck</i>	
	GWLADYS NEWTH (Soprano)	
	Chalk Farm to Camberwell Green ('Bric-à-Brac') <i>Monckton</i>	
	The Japanese Sandman ('The Whirligig') <i>Whiting</i>	
	I'll make a man of you ('The Passing Show of 1914') <i>Finck</i>	
	ORCHESTRA	
	Rustic Dance ('Airs and Graces') <i>Monckton</i>	
	HAROLD KIMBERLEY (Baritone)	
	Nelson's Day ('Hello, America') <i>Finck</i>	
	I love them all just a little bit ('Hello, America') <i>Kildare</i>	
	Song of the Anzac ('Vanity Fair') <i>Finck</i>	
	ORCHESTRA	
	Waltz, 'Airs and Graces' <i>Monckton</i>	
	GWLADYS NEWTH and HAROLD KIMBERLEY	
	Duets:	
	Some Sort of Somebody ('Vanity Fair') <i>Kern</i>	
	You're here and I'm here ('The Passing Show of 1914') <i>Finck</i>	
	ORCHESTRA	
	Selection from 'The Whirligig' <i>Chappelle</i>	
10.45-11.0	A VIOLIN RECITAL by LEONARD BUSFIELD	
	Berceuse (Cradle Song) <i>Bortkiewicz</i>	
	Romance <i>Secndsen</i>	
	(With Organ and Piano Accompaniment)	
	Jig: 'The Tenpenny Bit' <i>Hughes</i>	

2ZY	MANCHESTER.	384.1 M. 780 KC.
3.0	MUSIC BY THE STATION QUARTET	
	March, 'The Gladiator' <i>Sousa</i>	
	Overture to 'Tancred' <i>Rossini</i>	
	Selection from 'Faust' <i>Gounod</i>	
3.30	AN AUTO-PIANO RECITAL by MADAME RUTH	
3.45	QUARTET	
	Russian Ballet <i>Luigini</i>	
	Doll Waltz <i>Foldini</i>	
	Intermezzo, 'Little Gadabout' <i>Colin</i>	
	Missouri <i>Christine</i>	
	Selection from 'The Quaker Girl' <i>Monckton</i>	
4.30	HELENA CECILE (Entertainer)	
	The Art of Politeness <i>Beer</i>	
	Ma Lætte Rosa <i>Anon.</i>	
	Is it safe? <i>Weston and Lee</i>	
4.45	QUARTET	
	Selection from 'Il Trovatore' ('The Troubadour') <i>Verdi</i>	
5.0	MISS DOROTHY MORTON, 'Feeding the Family'	
5.15	THE CHILDREN'S HOUR: Request Songs by Betty Wheatley and Harry Hopewell. Sailor Tunes for the Little Ones. 'Admiral Benbow,' 'Heart of Oak,' 'Bay of Biscay,' 'Sailors' Hornpipe' (<i>Rowley</i>), played by Eric Fogg	

6.0	ORCHESTRAL MUSIC from the Theatre Royal. Musical Director, MICHAEL DORF
6.30	S.B. from London
6.45	ORCHESTRAL MUSIC (Continued)
7.0	S.B. from London (9.30 Local Announcements)
9.35	THE KREUTZER SONATA (Beethoven) Played by WINIFRED SMALL (Violin) MAURICE COLE (Pianoforte)

THIS, the most famous of Beethoven's ten Sonatas for Violin and Piano, was dedicated to Kreutzer, a French violinist.

The first movement opens with about a minute of slow introduction. It then gets away rapidly with the First Main Tune, an abrupt affair of short, sharp strokes on the Violin. The Second Main Tune is hymn-like and in a major key.



Franklyn Gilmore (left), takes part in the Variety programme that Plymouth will broadcast between 9.35 and 11.0 tonight, and Bert Copley (right) appears with the New Miniature Concert Party from Manchester at 10.0.

After this comes a Third Main Tune, bouncing up the minor scale. It is this tune which recurs most often in the rest of the movement.

The Second Movement is an Air with Variations. The Air is lengthy, and contains in its first notes the elements of syncopation. The Variations are very clear, and can be followed without description.

The Third Movement is quick and jig-like. In the First Main Tune the Piano supplies a part in similar rhythm to the Violin's vivacious melody. Immediately afterwards the positions are reversed. The Second Main Tune is in two parts—a flippant tune and a poetical one. The flippant one (in the Violin) is nearly related not only to the First Main Tune, but also to the prevailing tune of the First Movement. The contrasting poetical tune, lovingly treated, forms an effective contrast in an otherwise entirely brilliant movement.

10.0-11.0	THE NEW MINIATURE CONCERT PARTY MELROSE and FAIRER LEONARD ROBERTS BERT COPLEY HAL JONES
6BM	BOURNEMOUTH. 326.1 M. 920 KC.
12.0-1.0	Gramophones Records
4.0	DANCE MUSIC by THE KING'S HALL HARMONICS. Relayed from the King's Hall Rooms of the Royal Bath Hotel, Bournemouth. Directed by ALEX WAINWRIGHT.
5.0	MRS A. K. LONGFIELD, 'Some Domestic Aspects of the Sixteenth Century'
5.15	THE CHILDREN'S HOUR
6.0	London Programme relayed from Daventry
6.30-11.0	S.B. from London (9.30 Local Announcements)

6KH	HULL.	294.1 M. 1,020 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	London Programme relayed from Daventry	
6.15	Football Talk	
6.30-11.0	S.B. from London (9.30 Local Announcements)	
2LS	LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.	

12.0-1.0	Gramophone Records
3.0	London Programme relayed from Daventry
5.15	THE CHILDREN'S HOUR
6.0	London Programme relayed from Daventry
6.30-11.0	S.B. from London (9.30 Local Announcements)

6LV	LIVERPOOL.	297 M. 1,010 KC.
12.0-1.0	London Programme relayed from Daventry	
3.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
5.50	DORES GAMBELL (Soprano) Songs by KENNETH A. WRIGHT Familiar Things: The Tea Caddy The Tall Clock The Old Chair	
6.0	London Programme relayed from Daventry	
6.30-11.0	S.B. from London (9.30 Local Announcements)	
5NG	NOTTINGHAM. 275.2 M. 1,090 KC.	

12.0-1.0	London Programme relayed from Daventry
3.0	London Programme relayed from Daventry
5.15	THE CHILDREN'S HOUR, relayed from the Palais de Danse
6.0	London Programme relayed from Daventry
6.30-11.0	S.B. from London (9.30 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: Adventure Talks—I, 'A Battle with a Cannon'	
6.0	EDITH MACFARLANE (Violin) Ayre and Cebell } arr. Alfred Moffat Sailor's Shanty } Passepied } Destouches, arr. Dandelot Sarabande and Tambourin } Leclair Romance } Edward Remnicka Gavotte } Polonaise } Mlynarski	
6.30	S.B. from London (9.30 Local Announcements)	

Friday's Programmes continued (January 6)

9.35-11.0 VARIETY

THE ORCHESTRA
Selection from 'William Tell' *Rossini*
ALMA VANE (Soprano)
Arcady is ever young ('The Arcadians') *Monckton*
Potals of a Plum Tree ('San Toy') *Jones*
ALMA VANE and **FRANKLYN GILMORE** (Baritone)
Say no more ('Monsieur Beaucaire')... *Darowski*
My dear little maiden ('A Waltz Dream') *Straus*
FRANKLYN GILMORE
Deeper ('Mary') *Hirsch*
The First Rose ('The Cabaret Girl') *Kern*
RAY VINCENT and his **TRIO**
Oh! Baby, don't we get along? *Spier, arr. Coslow*
Moonlight and You *Hanley*
In a Street of Chinese Lanterns
Campbell and Connelly
Just another day wasted away *Turk*
Why can't we be sweethearts? *Schuster*
C'est vous *Richman*
Let's all sing the lard song *Sarony*
Where, oh, where do I live? *Carlton*
ALMA VANE
Only a Rose ('The Beloved Vagabond') .. *Friml*
ALMA VANE and **FRANKLYN GILMORE**
When we are married ('The Belle of New York')
Godfrey
Love Nest ('Mary') *Hirsch*
Wait a bit, Susie ('Primrose') *Caryll*
FRANKLYN GILMORE
Star of my Soul ('The Geisha') *Jones*
An English Rose ('Morrie England') .. *German*
ORCHESTRA
Three Arabian Dances *Ring*

6FL SHEFFIELD. 27.7 M. 1,100 KC.

12.0-1.0 A Gramophone Lecture Recital by **MOSES BARITZ**

3.0 London Programme relayed from Daventry
5.15 **THE CHILDREN'S HOUR**: 'Erbert takes his family to see the sea lions' (*C. E. Hodges*)
6.0 **F. R. STANTON**: Fortnightly Sports Review
6.15 Musical Interlude
6.30 *S.B. from London* (9.30 Local Announcements)
11.0-11.30 **DANCE MUSIC** by **THE CEDRIC HAMILTON BAND**. Relayed from the Annual Shakespeare 'Twelfth Night Dance,' Cutlers' Hall. Arranged by the old members of the Central Secondary School Shakespeare Society

6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry
5.15 **THE CHILDREN'S HOUR**: The Station Trio—Light Music
6.0 London Programme relayed from Daventry
6.30-11.0 *S.B. from London* (9.30 Local Announcements)

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

12.0-1.0 Gramophone Records
3.0 London Programme relayed from Daventry
5.15 **THE CHILDREN'S HOUR**
6.0 London Programme relayed from Daventry
6.30 *S.B. from London* (9.30 Local Announcements)
9.35-11.0 *S.B. from Cardiff*

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 860 KC.

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.0:—Seton Gordon, 'The Birds of Holy Island.' 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—Billy Mayerl (Syncopated Pianist). 8.0:—S.B. from London. 9.35-11.0:—Glimpses of the Past. A series of historical episodes dealing with the history of Newcastle and District from the earliest times to the present day. Arranged for broadcast by Lieut.-Col. G. R. B. Spain. Dramatic Version by Thomas Haxon. No. 6, 'The Siege of Newcastle, 1644.'

5SC GLASGOW. 405.4 M. 740 KC.

12.0-1.0:—Gramophone Records. 3.15:—Dance Music from the Plaza Palais de Danse. 4.0:—A Concert. The Wireless Quintet. Nancy Keir (Soprano). 5.0:—Ralph Buckenridge: 'Unnoticed Arts—The Art of Snoring.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—A Song Recital by William G. MacLeod (Baritone). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—Recital of Verse: Living Scottish Poets Series, No. 1—Mr. W. B. Cocker reading from his own works. 8.0:—S.B. from London. 9.35-11.0:—Let Glasgow Flourish! A Concert arranged by the Provand's Lordship Club. Relayed from the Provand's Lordship, Glasgow. Chairman, Sir John Stirling-Maxwell.

2BD ABERDEEN. 500 M. 800 KC.

12.0-1.0:—London Programme relayed from Daventry. 3.30:—The Station Octet. 4.0:—Dance Music by Al Leslie and his Orchestra from the New Palais de Danse. 5.0:—Miss Brenda Trail, 'What is Happening at Home and Abroad.' 5.15:—Children's Hour. 6.0:—Mr. Peter Craigmyle: 'Football Topics.' 6.15:—Mr. Donald G. Munro, 'For Farmers.' 6.25:—Agricultural Notes. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—S.B. from Glasgow. 8.0:—S.B. from London. 9.35:—Gaelic Programme. Songs and Stories of the Celt. J. B. Munro (Tenor). Allan W. Armstrong. 10.0:—The Station Octet: The Music of Tchaikovsky—Capriccio Italien; Suite from the Ballet 'Casse-Noisette.' 10.30-11.0:—Voice and Flute. Ella Gardner (Soprano); John Melvor (Flute).

2BE BELFAST. 506.1 M. 980 KC.

12.0-1.0:—London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 4.30:—Dance Music: Leon Whiting and his Miami Band, from the Plaza. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, from the Classic Cinema. 6.30:—S.B. from London. 9.35:—'Tricks of the Trade.' A Novelty Programme. Joseph Seton (Xylophone), The Station Orchestra. 10.30-11.0:—Dance Music: Leon Whiting and his Miami Band, from the Plaza.

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PROGRAMMES for SATURDAY, January 7

2LO LONDON and 5XX DAVENTRY

(351.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

1.0-2.0 THE CARLTON HOTEL OCTET, directed by BENEZ TAPPONNIER, from the Carlton Hotel

2.55 A RUNNING COMMENTARY ON THE RUGBY FOOTBALL MATCH

ENGLAND v. WARATAHS

Relayed from Twickenham

Commentator, Capt. H. B. T. WAKELAM

THIS is the first International at Twickenham this season, and the first time the English team has taken the field. Their opponents are even more interesting than the usual members of the five-sided championship, for the touring Australians have demolished in turn practically all our best sides, and in their previous international matches they have shown that they are one of those teams that play better the harder they are pressed. As the England XV has never played together before, and contains one or two rather experimental choices, there will be not only a good game, but probably a close finish, and any amount of excitement in the stands.

(For special Article and plan see page 743)



4.0 ANDREW BROWN'S QUINTET
PHYLLIS EVERNETT (Contralto)

QUINTET

Suite *Bach-Woodhouse*
Waltz in A *Deoral*
Minuet Rocooco *Haydn*

4.19 PHYLLIS EVERNETT

The Invocation to the Nile... *Granville Bantock*
Song of the Little People..... *Eric Coates*
O Western Wind..... } *May Bruke*
In Norley Wood..... }
A Mood *Alison Travers*

4.30 QUINTET

Sounds from the Sunny South *Isenman*
(Plantation Songs)
Romance..... *Tscherepnine*
Pas des Escharpes *Chaminade*

4.46 PHYLLIS EVERNETT

If I be living in Erin *Kathleen O'Connor*
The Drummer Boy *Franco Leoni*
In the silver moonbeams *Cyril Scott*
Well a day *Easthope Martin*

4.57 QUINTET

Burmese Suite *Woodforde-Finden*
'Pagoda of Flowers'
Fete Japonaise *Doncedu*

5.15 THE CHILDREN'S HOUR: Lady Tree entertainers

6.0 NEATH I.L.P. ORPHEUS MALE VOICE CHOIR

JACK SALISBURY (Violin)

CHOIR

On the Sea *Dudley Buck*
The long day closes *Sullivan*

Guitar *Moerkowski, arr. Sarasate*

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'

7.15 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S SONGS
Sung by GEORGE PARKER (Baritone)

7.25 Mr. R. SLOLEY: Amateur Association Football

7.45 'PURSUIT'

A New Idea in Radio Drama

Produced by CECIL LEWIS

Assisted by MICHAEL HOGAN

(For details see centre column.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir EDMUND GOSSE, reading from 'Father and Son'

NO less an authority than Mr. Belloc recently declared that there were only two writers keeping alive in current journalism the standards

7.45

Pursuit

There are no stage directions or word pictures in this play. It starts with six telephone conversations, the equivalent of screen 'close-ups,' to impress the voices of the principal characters on the minds of the listeners.

The main characters are as follows:

Seth Kent ERIC STANLEY
Jenny Bristol LILIAN HARRISON
Sam Bristol CLIVE CURRIE
Esme Frith SUNDAY WILSHIN
Fred Forsyth HENRY OSCAR
Bob Seton HERBERT LUGG
Gwen Thurston CLARE HARRIS
Lucie OLGA BENOIS
Inspector Long JOHN CHARLTON
Inspector Laughton GEORGE IDE
Airways Manager C. LEVISON LANE
Official at Le Bourget ABRAHAM SOFAER
First Police Officer CYRIL SMITH
Second Police Officer THOMAS TREVOR
Third Police Officer DONALD EDWARDS
Police Sergeant S. CREAGH HENRY

Time: The Present

Produced by CECIL LEWIS

Assisted by

MICHAEL HOGAN

ON page 711 of this issue will be found an article by Cecil Lewis, entitled 'St. Augustine and the Cucumber,' in which he discusses the technique of Radio Drama. Action, action, action—that is what he calls for in a broadcast play. Even though our eyes cannot see the action, he urges that our imagination, through our hearing, can respond to it. Tonight's broadcast of his play *Pursuit* is an attempt on Mr. Lewis's part to put into concrete form the stimulating theories expressed in his article. From the moment when it opens with a series of telephone conversations which 'fix' the characters in the listener's mind to its thrilling climax, *Pursuit* is all movement. It has more than a hundred scenes and, as you see, a considerable number of characters.

Tempest and Calm *B. G. Evans*
Absent *Metcalf*

6.12 JACK SALISBURY

Londonderry Air *arr. O'Connor-Morris*
Scenes from the Czardas, No. 3 *Hubay*
'Aloha Oo' *Liliudkalani, arr. Kreisler*

6.19 CHOIR

When evening's Twilight *Halton*
The Conrade's Song of hope *Adolphe Adam*
Drink to me only *arr. Hugh Robertson*

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



of classical and scholarly prose—one, Dean Inge and the other, Sir Edmund Gosse, who is to broadcast tonight. His first book was published half-a-century ago, and since then his many volumes on literary subjects (amongst the most recent are 'Books on the Table' and 'Silhouettes') and his weekly articles in *The Sunday Times* have established him amongst the most distinguished living critics of literature. But his masterpiece is undoubtedly 'Father and Son,' a delicate autobiography published in 1907, and crowned by the French Academy in 1913.

9.30 Local Announcements. (Daventry only)
Shipping Forecast

9.35 VARIETY

ELSIE SOUTHGATE (Violin)
WISH WYNNE (Character Studies)
NORMAN GRIFFIN (Comedian)
FRED DUPREZ and Co.

in
'DISTANCE LENDS ENCHANTMENT'
By WAL PINK

10.30-12.0 DANCE MUSIC: THE SAVOY BANDS, from the Savoy Hotel

Saturday's Programmes continued (January 7)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 BACH'S 'CHRISTMAS ORATORIO'

Under the direction of A. V. GOLDSBROUGH
Relayed from St. Anne's, Soho
(See below)

4.30 THE DANSANT

From Birmingham
HAROLD TURLEY and his BAND from Wimbush's
Princes Café
With Interludes from the Studio by
FRANK THOMPSON (Entertainer)
HELEN ALSTON (Songs at the Piano)

5.45 THE CHILDREN'S HOUR (From Birmingham)

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

6.45 LIGHT MUSIC

THE LONDON ENSEMBLE QUINTET. ANNE
TIBELL (Contralto); CHARLES TRUE (Baritone)
QUINTET
Scotch Fantaisie..... Moulter
Love's Dream after the Ball..... Czbulka
Stephanie Gavotte.....

7.0 ANNE TIBELL

The Soldier's Wife..... Rachmaninov
Songs my mother taught me..... Dvorak
Lament of Isis..... Granville Bantock
The Star..... Graham Poul
The Early Morning.....

7.10 CHARLES TRUE

Lookin' at the sky..... Oliver
Floral Dance..... Moss
The Stock-rider's Song..... James

7.20 QUINTET

Chanson..... Frind
Minuet in G..... Paderewski
Woodland Pictures Suite (No. 3)..... Fletcher

7.30 ANNE TIBELL

Nobody knows the trouble I've seen; Swing low,
sweet Chariot; Go down, Moses; Steal away;
Deep River... *Negro Spirituals, arr. by Burlingame*

7.40 CHARLES TRUE

Limehouse..... Hyden
It's a beautiful day..... Bennett
Sea Haven..... Sanderson

7.50 QUINTET

Selection of Schubert's Works..... Fetras
Narcissus..... Nevin
Petite Bijouterie..... Bohm
No. 8 Ballet Music, 'Faust'..... Gounod

8.0 DANCING TIME

THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN
DONALD PEERS and PARTNER
MIRIAM FERRIS

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 OLD FAVOURITES

From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by JOSEPH LEWIS
Overture to 'Raymond'..... Thomas
JOHN BOOTH (Tenor)
Sally in our Alley..... Carey
The Pilgrim of Love..... Bishop
Yes, let me like a soldier fall... Vincent Wallace
ORCHESTRA
Selection, 'Looking Backward'..... Finck
JOHN BOOTH
The bloom is on the rye..... Bishop
The Minstrel Boy..... Irish Air
Tom Bowling..... Diddin
Mary of Argyle..... Nelson
ORCHESTRA
Tone Poem, 'Finlandia'..... Sibelius
March from 'Algerian Suite'..... Saint-Saëns

5WA

CARDIFF.

353 M.
850 KC.

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 L. E. WILLIAMS: Eye-Witness Account of
the Rugby Match, CARDIFF v. BRISTOL

6.30 S.B. from London

7.0 Mr. ALFRED VOWLES, 'Wild Life on Exmoor
in Winter'

7.15 S.B. from London

7.25 Mr. WALLACE G. JAMES, 'Inside Cardiff
City's Training Quarters'

7.45 S.B. from London (9.30 Local Announcements;
Sports Bulletin)

9.35 DANCING ROUND THE WORLD

THE STATION ORCHESTRA, conducted by
WARWICK BRAITHWAITE

France: Old French Dance, 'Ninon' (Louis XIV)
Wellings

Spain: Spanish Gipsy Dance..... Mowsey

Italy: Tarantella ('A Day in Naples')... Byng

MARIA MAROVA (Soprano)

France, Valse danse, Marquise

Spain, 'Ay-Ay-Ay'..... Trevis

Italy, Marachiare..... Posti

ORCHESTRA

Hungary: Czardas ('Coppelia')..... Delibes

Russia: Cossack Dance, 'Cosatchoque'
Dargomizsky

Norway: Peasants' Dance ('Norwegian Scenes')
Matt

MARIA MAROVA

Norway..... Grieg

Russia, Gipsy Songs

ORCHESTRA

Persia: Persian Dance..... Ganne

Egypt: Egyptian Dance..... Frind

India: Veil Dance..... Frind

MARIA MAROVA

India, Souvenir de Bonheur..... Stevenson

ORCHESTRA

America: Yankee Doodle Blues..... Gershwin

Scotland: Highland Schottische, 'Blue Bonnets'
Balfour

England: Shepherd's Hey..... Grainger

Ireland: Molly on the Shro..... Grainger

10.30-12.0 S.B. from London

2ZY

MANCHESTER.

384.6 M.
780 KC.

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. JAMES L. HODGSON, 'Camocs of Lanca-
shire Life'—I

7.15 S.B. from London

7.45 BILLY MAYERL
Syncopated Pianist

8.0 BLACK CAT CABARET

Book, Lyrics, and Music by
ERNEST LONGSTAFFE

Artists:

JEAN ALLISTONE

ASHMOOR FURCH

JEAN HARLEY

GEORGE BARKER

GEORGE BUCK

THE WIRELESS CHORUS and ORCHESTRA
Under the direction of ERNEST LONGSTAFFE



BACH'S Oratorio, though only one of its six parts was written for performance on the actual day of Christmas, took its title from the old German festival of Christmas, which was celebrated for six days. The composer was a devout Lutheran and the whole work breathes the spirit of exultation. The soloists (Soprano, Alto, Tenor and Bass) sing the story of the Nativity as found in the second chapters of the Gospels according to St. Matthew and St. Luke. The Tenor ('The Evangelist') has the greatest share of this task, binding the parts into a whole. Both Choir and Soloists sing Commentaries and meditations on the sacred story. The Choir also sings the old Lutheran 'Chorales,' sometimes in their plain hymn-tune form (set by Bach himself), sometimes in a more elaborated and decorated form.

PART I.

On the First Day of the Festival of Christmas. After the inspiring opening Chorus, 'Christians be joyful,' the First Part meditates on the scenes of the Birth. Near the end, one of the most splendid of all Bass Solos, 'Mighty Lord and King all glorious' has the thought 'He who all things doth sustain, . . . in a lowly manger lieth,' and leads to the beautiful Chorale, 'Ah! dearest Jesus, Holy Child.'

PART II.

On the Second Day of the Festival of Christmas. The Second Part treats of the vision of the shepherds. It starts with the idyllic 'Pastoral

Symphony,' with its quartet of Oboes, leads through the angel's message of the Babe lying in a manger, to perhaps the tenderest Cradle Song ever written, and ends with the resounding praises of the host of angels.

PART III.

On the Third Day of the Festival of Christmas. This part tells of the visit to Bethlehem of the shepherds, and of their worshipping.

PART IV.

On New Year's Day. It is largely a meditation. First the Tenor tells of the naming of the Babe. Then Bass and Soprano sing of the saving help of Jesus, and of the believer's rich joy in dwelling with Him.

PART V.

On the Sunday after New Year's Day. There is first a prolonged outburst of praise in the opening Chorus, 'Glory be to God.' Then follow the enquiries of the wise men from the East. Their urgent questionings, 'Where is the new-born King of the Jews?' are set very realistically for Chorus. Herod's investigations follow.

PART VI.

On the Festival of the Epiphany. After the opening Chorus 'Lord, when our haughty foes assail us,' the story continues with Herod's summoning of the wise men, with their following the star, bringing their treasures and worshipping Jesus, and ends with their frustration of Herod.

Saturday's Programmes continued (January 7)

9.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

9.35 LISTENERS' REQUESTS

Played by the STATION ORCHESTRA

Selection from 'The Desert Song' *Romberg*
Gopak *Mussorgsky*
Three Dances in Days of Old *Ball*
Selection from 'The Prodigal Child' *Wormser*
A Musical Switch *Afford*

10.30-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.55 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6KH HULL. 294.1 M. 1,020 KC.

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6LV LIVERPOOL. 297 M. 1,010 KC.

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

5.30 'THE BEE AND THE RING'

A Comedy by C. E. HODGES

Produced by EDWARD P. GENN

Cast includes: WALTER SHORE, PHILIP H. HARPER, MARVEL HULME, Mrs. F. WILKINSON, BETTY LANGLEY, and EDWARD GENN

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Stories of Familiar Things—I, 'Tramcars' (Ernest Galloway)

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Items of Naval Information, Local Announcements; Sports Bulletin)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Good King Wenceslas' (A Christmas Fantasy by Muriel Levy and Edward P. Genn)

6.0 THE DAVID MILNER BANJO SEXTET.

The Kilties *Grimshaw*
The Banshee *Grimshaw*
Il Trovatore *arr. Hunter*
Alexandre Waltz *Milner*
Rugby Parade *Oakley*
En Passant *Cannmeyer*
CHARLES CALLUM at the Piano

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)



Claude Burtis

MARIA MAROVA,

who sings tonight in Cardiff's programme entitled 'Dancing Round the World.'

6ST STOKE. 294.1 M. 1,020 KC.

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 MR. PAUL PITT, 'Professional Predicaments—I, The Waiter'

7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. J. W. THORPE, 'Association Football Topics'

7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 950 KC.

2.55—London Programme relayed from Daventry. 4.15—Music from Tibby's Blackett Street Restaurant. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—The Marsden Colliery Prize Band, conducted by Jack Boddice, Reginald Whitehead (Bass) Band; Patrol March, 'Song of the Vainbonds' (Friml); Overture, 'Bocaccio' (Stippé). 8.0—Reginald Whitehead: Love, could I only tell thee (Capel); Bells of the Sea (Solman); By the Sea (Quilter); Off to Philadelphia (Haynes). 8.13—Band; Cornet Solo, 'Merry-go-Round' (W. Rimmer). (Soloist, George Mathor). Reminiscences of Tchaikovsky (Shipley Douglas). 8.33—Reginald Whitehead; Edward (Loeue); Myself when Young (Lehmann); The Three Cousins (Herman). 8.45—Band; Trombone Solo, 'Jig-Saw' (Sutton). (Soloist, Master William Blackett); Recollections of Verdi (arr. Rimmer). 9.0—S.B. from London. 10.30—Dance Music; Tilley's Dance Band from the Grand Assembly Rooms. 11.15-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

2.55—London Programme relayed from Daventry. 3.45—Dance Music from the Plaza Palais de Danse. 4.15—Concert: The Wireless Quintet. Ian McPherson (Baritone). 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 6.50—Scottish League Football Results. 6.55—S.B. from London. 7.45—A Light Comedy Programme. The Station Orchestra; Tazantelle Napolitaine (Bartholomy). Helena Cecile (Entertainer at the Piano); Viewing the Baby (Weston and Lee); Ma Lecte-Rosa (Longstaffe); Conversations (Leo). Olive Groves (Soprano) and Harold Kimberley (Baritone); Duet, 'You're here and I'm here' (Finck). Harold Kimberley; 'Unavailing little lady' (Phillips). Olive Groves and Harold Kimberley; 'Some sort of somebody' (Finck). Olive Groves; 'When the dream of love' (Phillips). Olive Groves and Harold Kimberley; 'She loves me, she loves me not' (Reynolds). The Station Orchestra; Patrol, 'Wee Macgregor' (Amers). Helena Cecile; 'Punchello' (Weatherly); 'Oh, don't I wish I were a man' (Bones); 'Little Things' (Duncombe). Olive Groves and Harold Kimberley; Harold Kimberley; 'I like 'em' (Reynolds). Olive Groves; 'Laughing Ann' (Reynolds). Harold Kimberley; 'I love them all just a little bit' (Kildare). Olive Groves and Harold Kimberley; 'Tell me you hate all other men' (Paraday); 'Good Night' (Reynolds). The Station Orchestra; Minuet (Bocherini). 9.0—S.B. from London. 10.30—Dance Music from the Plaza Palais de Danse. 11.15-12.0—S.B. from London.

2BD ABERDEEN. 306 M. 600 KC.

2.55—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 6.50—S.B. from Glasgow. 7.45—J. H. Shaw (Cello); Second Gavotte (Bach); Arlequin and Muzuka; No. 1 (Popper). 8.0—Black Cat Cabaret. Book, Lyrics, and Music by Ernest Longstaffe. 9.0-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 950 KC.

2.55—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 6.50—S.B. from Glasgow. 6.55—Musical Interlude. 7.0—Station Director's Talk. 7.15—S.B. from London. 7.45—A Popular Concert: The third of the series of Popular Orchestral Concerts arranged for the Season 1927-28. The dates of the remainder will be announced in due course. They will be relayed from the Wellington Hall (the City Y.M.C.A.). The Station Symphony Orchestra, conducted by E. Godfrey Brown. Leader, Ernest A. A. Stoney. Orchestra; Overture, 'The Hebrides' (Fingal's Cave) (Mendelssohn); Two Movements from Symphony in D Minor (César Franck). 8.20—Kenneth Ellis, with Orchestra; Recit. and Air, 'O ruddier than the cherry' (from 'Aida' and Galatea) (Handel). 8.30—Orchestra; Minuet in A for Strings (Bocherini). 8.35—Evelyn Caldwell (Contralto), with Orchestra; Romance (from 'La Gioconda') (Puccini). 8.45—Kenneth Ellis (Bass), with Orchestra; Vulcan's Song (from Philémon and Baucis) (Gounod); Song of the Toreador (from 'Carmen') (Bizet). 8.55—Orchestra; Hungarian Dances in G and D (Brahms, arr. Parlow). 9.0—S.B. from London. 9.35 (app.)—Popular Concert (Continued). Relayed from the Wellington Hall. Evelyn Caldwell; Corbar Woods (M. S. Baxter); Varna (Holet); Dewy Violets (Scarlati); Spring is at the Door (Quilter). 9.42—Orchestra; Spring Song and Bees' Wedding (Mendelssohn, arr. Guiraud). 9.50—Kenneth Ellis; I am a Friar of Orders Grey (arr. A. Moffat); Simon the Cellarer (J. L. Halton); The Drum Major (Ernest Newton). 10.0—Orchestra; Irish Rhapsody, No. 1, in D Minor (Stanford). 10.15—Jack McKewen; Pianoforte Recital from the Studio; Prelude and Fugue in B Flat (Bach); Choral Prelude, 'Mortify us by Thy Grace' (Bach-Bunnett); Island Spelt (Ireland); Romance in F Sharp (Schumann); Seguidillas (Albeniz). 10.30-12.0—S.B. from London.

'WHICH STATION WAS THAT?'

The well-known service of the identification of stations undertaken by World Radio has recently been extended.

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A Great Test for English Rugby.

By Ernest Ward.



For nearly half a century Ernest Ward, *doyen* of 'Rugger' critics, has followed the fortunes of the game. The respect which in this article he shows for the prowess of the Waratahs is shared by all who have followed their play. This afternoon's match, which listeners will be able to follow, will be a severe test for England—and without doubt the greatest game of the year.

THE Waratahs are sportsmen to the core. To this dictum all the Knights of the Round Table who fight for the Chivalry of Rugby subscribe. We see in them a rollicking body of players teeming with every art in the game, steeped in the best spirit of Rugby, and adorned with all the physical gifts from the gods.

Now, this is the kind of talent that the English Fifteen is up against at Twickenham on this first Saturday of the New Year. The Waratahs in their victories over Ireland and Wales pulled out that extra bit of genius and application that stamps classic sides; and there seems no reason why they should not on this form beat England. In the third Test at Murrayfield, Scotland, who beat them, only just escaped in the terrific fury of a grand finish.

The Waratahs have caught us in a period of 're-conditioning' our national fifteen. England's troubles are found in the half and three-quarter back lines. There is so much of a muchness in the talent available, and only great class will blend on sight. So many folk like to have a finger in the pie, to show Mr. James Baxter and his gallant band of selectors the men they should choose, the strategy that should be set, the vulnerable points of the Waratahs' defence. (There are no vulnerable points in a defence that is constructed on attack.)

But our good friend James Baxter, like Joe Caudle, is a 'good listener.' And so it is nice to know that W. W. Wakefield is again available, if not actually to lead the forwards, to give the scrummagers inspiration—and Wakefield can inspire today as he did in those great years of his for the Royal Air Force and for Cambridge. Wakefield is a born Rugby strategist. It was he who originally insisted on two *fast* outside men for the third row of the scrum. Our intelligence department was pretty hot stuff with Wakefield in the van and Davies in the rear in that last terrific fight at Inverleith—the last time we beat Scotland on those wind-swept heights and brought south the Calcutta Cup. For this match against the Waratahs the England forwards are all right and the England full back is all right. It is for half and three-quarter that our selectors' job is not wholly approved. There should never have been any doubt about running Arthur Young for another season. He is as good and as unorthodox as ever he was: full of visions and tremendous in execution.

As for Aarvold—shifted from pillar to post at Cambridge—he is a born centre, and we marked him on the classic list when we first saw him at Grange Road.

Anyhow, this England Fifteen is sure to unfold

a good story of itself. We have immense faith in our Rugby men. They will make up by individual genius perhaps what they lack in team work. It is remarkable really that our international sides should do well at all in these matches with overseas sides. There is always such a big concession in team work. It is impossible for England to keep a national team in being right through a season unless it were at the sacrifice of the clubs. And the clubs are not likely to give up the backbone of the game and sport for immolation at the altar of spectacularism.

THERE is no 'luck of Twickenham' to worry about in these days. Scotland and other Dominion sides helped to disperse that superstition. The 'Marriott charm,' as some of us dubbed it, was pretty enough while it lasted; but the 'Luck' came at a time when we had some useful players in action: the Harlequinade of the Stoop and Ronnie Poulton era; the Admiralty contingent—Davies and Kershaw; the fierce forwards from the West: Edwards and Voyce; and a few forwards of Cambridge and Oxford renown such as John Greenwood, Wakefield, and Maxwell-Hyslop—and we were almost forgetting the great little Cyril Low.

No, that Twickenham record was not all 'luck.' Our super-classics of those days had some hand in it.

We had no Twickenham when Dave Gallaher's 'All Blacks' and Paul Roos's 'Springboks' were here in the seasons of 1905-6 and 1906-7. Not only had we no Twickenham, but our Rugby had got into a sluggish state. The Gallaher and Roos medicine was the best ever administered to the game. The effects were seen immediately. Our players began to consider fitness, to cultivate team work, and before those seasons were out English

Rugby was another proposition. Its progress has continued, though for the moment we are, perhaps, a trifle short of outstanding individuals both fore and aft. Anyhow, those black days of twenty years ago when we were just trounced at the Crystal Palace are well-nigh forgotten.

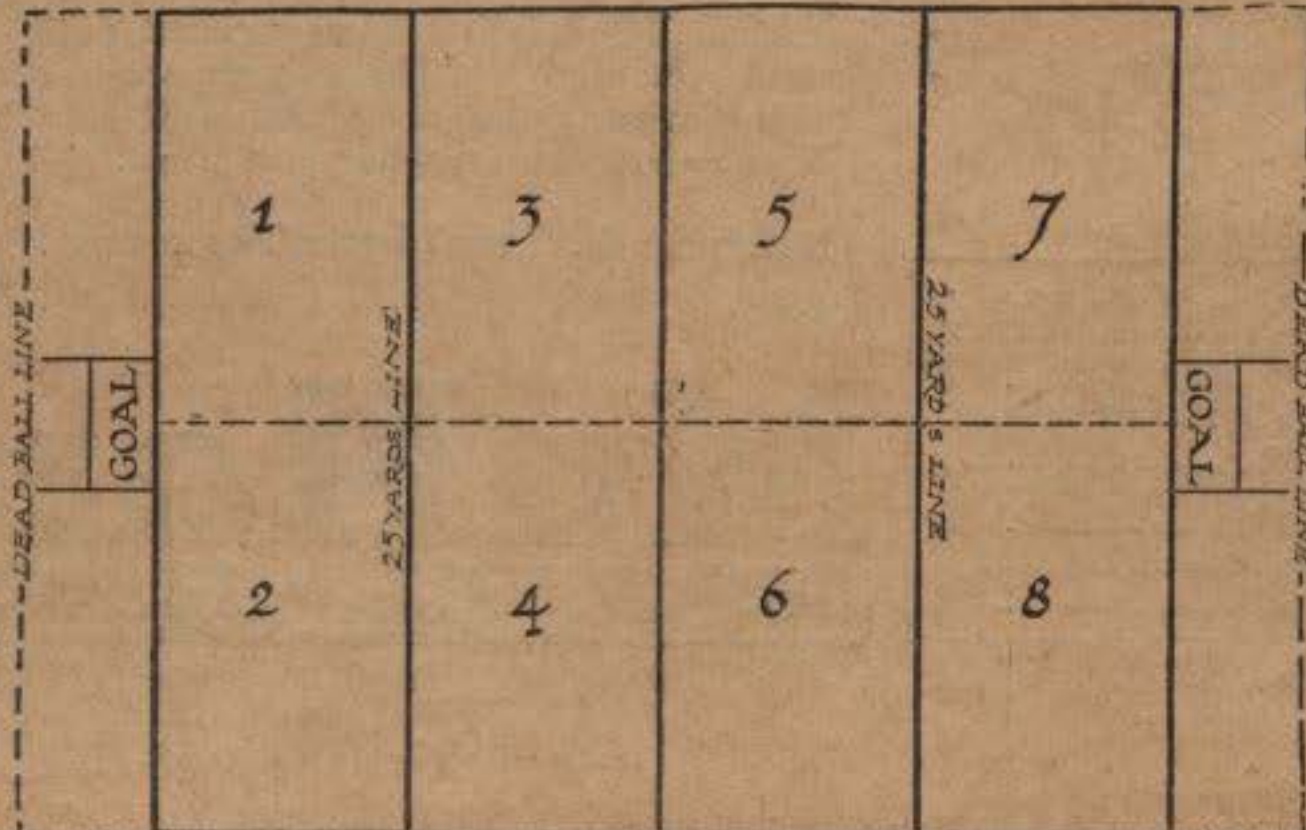
If you search the records, it will be found that in England's many great years there was always some master-mind influencing the whole strategy of our game, not so much by word as by example and inspiration. That was why the withdrawal of Commander-Constructor W. J. A. Davies was for the moment a disaster for England. Davies created Kershaw as Pat Munro had created Adrian Stoop, as Arthur Young created T. E. S. Francis, for the exercise of their skill. Theirs was the inspiring genius.

And Davies was the master of all. His strategy in answer to the double wing forward idea was seen in an extra stride or two and additional kicking (cross or otherwise)—and, moreover, it paid. The nearest successor to Davies seems likely to be Laird of the Harlequins—the protégé of Adrian Stoop. So for England there is plenty of hope. A great fly half is essential if you are to set a big third line into action.

The Waratahs and England match commends itself to many of us, even if it is only to see our old Oxford friends—Tom Lawton and A. C. Wallace, those New College Rhodes scholars—coming out at the top of their game. Both were in one of Oxford's most famous eras: Wallace was a member of the 'Oxford scoring machine' that turned out as Scotland's third line: the others were Ian Smith, Macpherson, and Aitken.

The genius of Tommy Lawton, outside Oxford, was never wholly appreciated by many of the big Rugby 'guna' when he was in residence. But in common with Emile de Lissa—the Prophet of the Barbarians—there were several of us who wanted him on our side every time. Lawton was as full of ideas and execution as a fly-half as the great Davies himself. He could play anywhere—he did play full back in Maxwell-Hyslop's year of captaincy—but fly-half or thereabouts is his position. He and Wallace are born match winners.

Lawton and Wallace know how to keep their side on their toes. By the gospel according to Adrian Stoop, these Waratahs set attack as being the best means of defence. They can tackle, they can back up, they can field; but, above all, their knowledge of the straight way to the goal line is supreme. In rigour, in skill, and in spirit this Waratahs and England match should be the best of the year.



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Santos Casani's Second Article on the 1928 Waltz.



IN my last article, I have dealt with the fundamental principles of the new waltz and I have also explained how to do the right-hand or natural turn, and the link step, which enables one to change from a right-hand turn into a left-hand turn or vice versa. This time, I will explain the left-hand or reverse turn.

The reverse turn differs from the right-hand turn in this way, that the gentleman crosses his left foot over his right on three instead of bringing his feet together as he would in the right-hand turn; and the lady crosses her left foot over her right on six, also instead of bringing her feet together as in the right-hand turn. This reverse turn is done in six steps, and each step takes up one beat of the music, the first beat of each step being accentuated and making it decided. Each step is illustrated above.

(1) Gentleman steps forward a decided step with

the left foot, at the same time turning slightly to the left, bringing his weight on to his left foot, and left toe being turned outwards.

(2) Take a short step forward with the right foot in such a way that it is parallel with the left, and at the same time pivot on the ball of both feet until you have completed half a turn and you are backwards and in line of dance, the weight being on your right foot.

(3) Step back with your left foot in such way that your left foot crosses on to the right of your right foot, bring your weight on to your left foot, and completing half a turn having feet crossed, the left foot in front of the right foot.

(4) Take a decided step with the right foot, at the same time turning more to your left, bringing your weight on to your right foot, your right toe being turned inwards.

(5) Take a short step round and forward in line of dance with your left foot in such way that the heels of your left and your right foot are fairly close together, at the same time bring your weight on to your left foot, and then—

(6) Close your right foot to your left foot—just by pivoting on your heel without lifting your right foot—at the same time bring your weight on to your right foot, and so completing turn, having feet together and facing in line of dance in the same position as you have started.

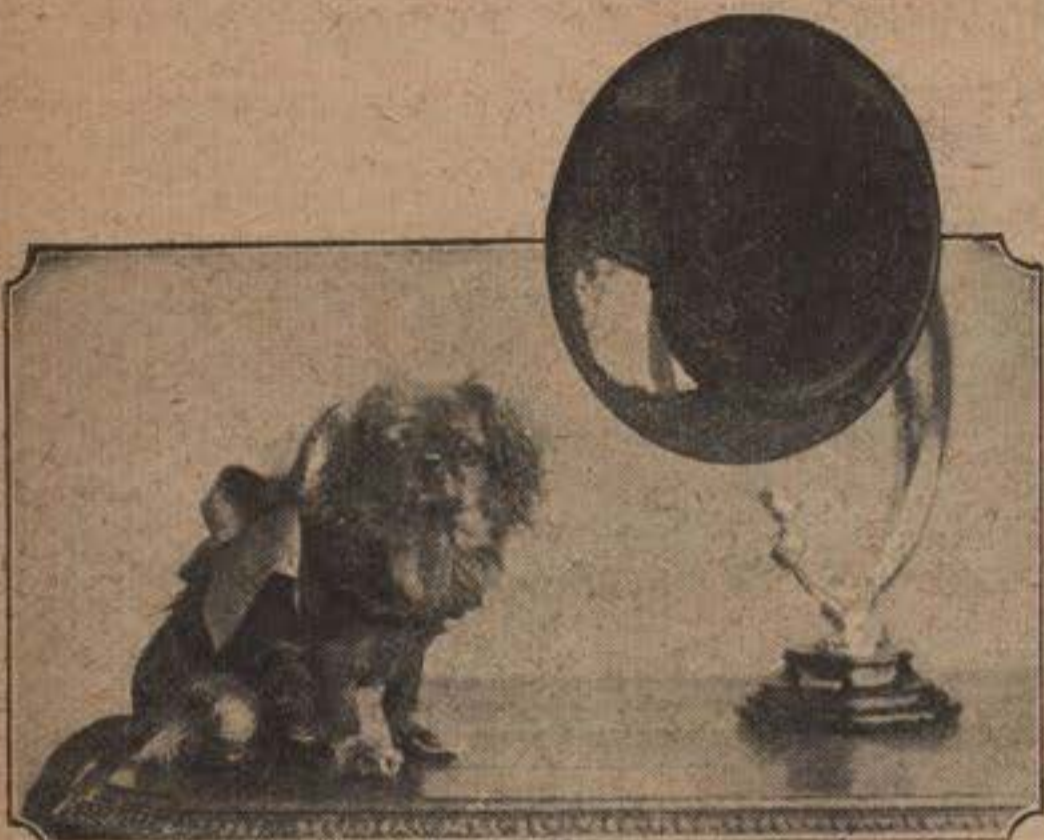
From this position, with the left foot you may do another reverse turn, or otherwise, by doing a link-step, left-right-left, then when the right foot comes forward you do the right-hand turn.

[This lesson is an extract from 'Casani's Self-Tutor of Ballroom Dancing.' SANTOS CASANI.]

Publications Subscription Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the three classes of pamphlets mentioned below and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

SCHOOL PAMPHLETS issued in January, April, and September before the beginning of the three sessions of Talks and School Broadcasts—	TALKS PAMPHLETS	OPERA LIBRETTI. (Issued Monthly.)	(No subscriptions can be accepted for back numbers.) SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.)
This Session's Pamphlets (ready January 3). Schools Syllabus Secondary Schools Syllabus. Music Manual. French Manual. Out of Doors from Week to Week. Empire History and Geography. Stories in Poetry. Boys and Girls of Other Days. London's Great Buildings.	NOTE.—Some of the Talks Pamphlets are not issued until the middle of each session—viz., February, May, and October. This Session's Pamphlets (ready January 3). Has Farming a Future? Philosophy and Our Common Problems (Ready February 24). Problems of Heredity. Our Interest in Good Government. Speed, Strength, and Endurance in Sport. Pioneers of Social Progress. Metals in the Use of Man.	January. The Return of Ulysses (Monteverde). February. Rodelinda (Handel). Subsequent. Armide. Cosi Fan Tutte. Euryanthe. The Daughter of the Regiment. Joseph and His Brethren. The Barber of Baghdad.	LIBRETTI (a) Please send me _____ copy (copies) of each of the next twelve Opera Libretti as published. I enclose P.O. No. or cheque value in payment at the rate of 2/- for a series of twelve. SCHOOL PUBLICATIONS. (b) Please send me _____ copy (copies) of the Schools Syllabus and of each of the School Pamphlets as published for the three sessions. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series. AIDS TO STUDY PAMPHLETS. (c) Please send me _____ copy (copies) of the Talks Syllabus and of all Aids to Study Pamphlets as published for the three sessions. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series. ALL PERIODICAL PUBLICATIONS. (d) Please send me _____ copy (copies) of each of the above periodical publications. I enclose P.O. No. or cheque value in payment at the rate of 10/- for one copy of all such publications.
NOTE.—The above scheme does not prevent any listeners obtaining individual pamphlets as formerly. In particular applications are invited for the libretto of the opera 'The Return of Ulysses,' which is to be broadcast from 5GB on January 16, and from London, Daventry, and other stations on January 15.			PLEASE WRITE IN BLOCK LETTERS.
FORM OF APPLICATION. Please send me _____ copy (copies) of the Libretto of 'The Return of Ulysses.' I enclose _____ penny stamps in payment at the rate of 2d. per copy, post free.			Name
All applications in connection with the scheme and for separate copies of publications must be marked "Publications" and sent to The B.B.C. Bookshop, Savoy Hill, London, W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the additional subscriptions must be sent with order.			Address
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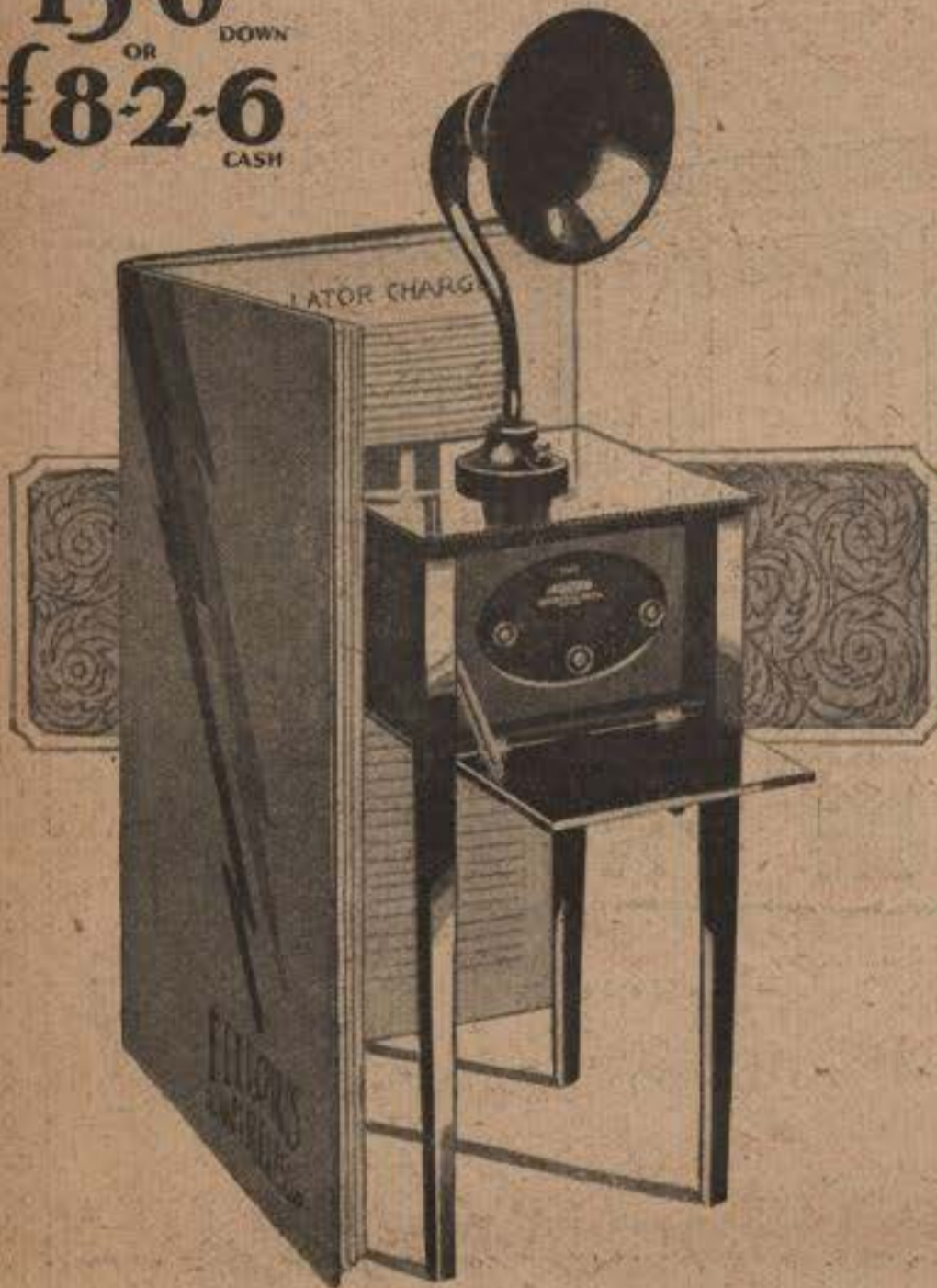
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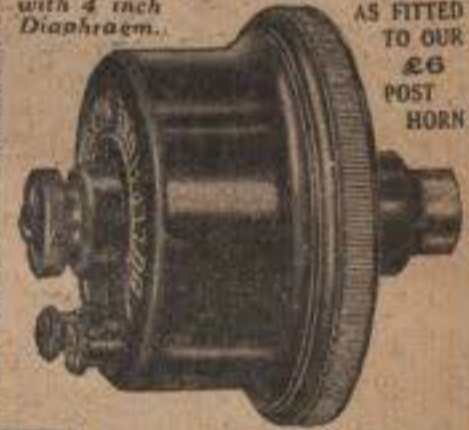
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