

HUBERT GRIFFITH ON 'ROSTAND'—EDWIN EVANS ON 'STRAVINSKY'

THE
RADIO TIMES
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Vol. 22. No. 276.

[Registered at the
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JANUARY 11, 1929.

Every Friday. Two Pence.

Among the Week's Programmes

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Monday :

LAURENCE HOUSMAN ON 'CRIME'

Tuesday :

CLAUDE HULBERT AND THE SISTERS TRIX IN VAUDEVILLE

Wednesday :

ROSTAND'S ROMANTIC COMEDY, 'THE FANTASTICKS'

(First Performance from 5GB on previous evening)

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THE CASE FOR UNIFIED CONTROL.

WHEREVER a monopoly exists, it is sure to be attacked; partly because, there being only one of it, someone other than its possessor is likely to want it; and partly for the very plausible reason that the absence of competition in many kinds of service may lead to apathy and deterioration in performance. We consequently hear from people who are not informed of the facts of the case expressions of envy concerning the fortunate people in America who can make their choice between a dozen programmes crowding simultaneously in the ether for attention. It may be worth while, therefore, to clear up some elementary misunderstandings as to the conditions created in broadcasting by monopoly and competition respectively.

Let us begin first with the technical side and look at the conditions in countries where there is no monopoly. One condition is common to them all: the radio services are concentrated on the towns; and the larger the town, the more competition. Since where there are competitive services no system of licensing receiving stations can be established, the broadcasting companies are dependent entirely for their revenue on advertisement; and the greater the population served, the greater the advertising revenue obtainable. This means that in rural districts there is either often no service at all or a very inadequate one. By service we should say clearly what we mean. Anyone with a powerful and selective set anywhere can pick up some station or other—it may be thousands of miles away; but what he gets is not service according to the standards which the B.B.C. has always set for itself.

In certain Continental countries for example, all the stations are concentrated on towns, and few, if any, are serving the countryside. Having no revenue with which to equip a really adequate plant the stations are constructed technically of the poorest and cheapest material, often outraging the very first principles of engineering design. Such stations at their best give a quality so distorted that we would not tolerate it; and, worse than this, so unstable in wavelength as to be the cause of active interference with other stations. The great difficulty at present is to find enough wavelengths for the services which want, and ought to work. You get, not only a superfluity of broadcasting in the large towns, but, what is worse, a superfluity on the whole Continent. A town can be best served by one, or two stations; or if there is no monopoly, it may have six or

seven. A monopoly would provide ten towns covering a very wide area of country with ten stations; if there is no monopoly, there may be a hundred in the same area, with the consequent waste, interference, and deterioration of service. The twenty or thirty extra stations are thus redundant, not only because, having to give publicity programmes and being poorly constructed, they give a poor service, but they also interfere with the serious broadcasting stations of their own and other countries. In such a

WAVELENGTH CHANGES.

The issue of *The Radio Times* of December 28 contained the new wavelengths for British Stations under the Plan de Bruxelles and indicated that the changes would come into operation on January 13. It will not be possible, however, to change over all the Relay Stations to the national common wave of 1,040 k.h. (288.5 metres) on this date, as the installation of the single wavelength working gear will not be complete, as each station has first to receive the attention of specialist engineers to install the new gear. The installation cannot therefore be done all at once. It has been arranged, therefore, for certain Relay Stations, as shown under, to continue transmitting in the interim period on their existing wavelengths or on those very close thereto. Changes from these temporary wavelengths to the national common wave of 1,040 k.h. (288.5 metres) will be made individually as soon as installations are completed. Due notice of these changes will be given. The Stations in question are Plymouth, Dundee, Liverpool, Stoke, Swansea, Sheffield and Hull. Hull, as far as can be foreseen, will be the next Station to be put on the single wavelength. Leeds will not work on the national common frequency but will use another wave, 1,150 k.h. (260.9 metres).

case any attempt to make a co-ordinate plan or compromise in the matter of wavelengths is almost impossible. If there is one authority, there is one body to consult or arrange with; but with thirty or forty there are just that many different interests to be talked to and reconciled, not one of which is desirous to help the other, but all being in competition and rivalry, and each fighting for its own end.

The ideal conditions for Continental broadcasting are few stations and high power, but with a competitive system this is quite impossible; you get many stations and low power, with the consequent lack of service to the rural districts, where broadcasting is more needed than anywhere else. Also, the service itself becomes local and parochial, because it is to no one's interest to pay for S.B. lines; and the great outside broadcasts

which are so unique a feature of our own system are almost non-existent, because it is to no one company's interest to pay for them. The broadening of interests and widening of outlook which are the result of simultaneous and outside broadcasts are lacking under the competitive system.

In America, owing to the vastness of the continent, the conditions are almost worse. There is an almost deafening competition of programmes on the ether about New York, but out in the vast districts of the Middle West the listener gets no service at all during the day and a very inadequate service at night—inadequate because the only service obtainable is that which can be picked up on the waves reflected from the upper atmosphere. This upper atmosphere is an inconstant element and gives rise to fading, atmospheric and interruption at night. If every broadcasting station in Great Britain were a separate technical entity, instead of part of a system under the single control of one technical director, we should get some glimpse of those blessings of broadcasting enjoyed in America, which would open the eyes of those who think that monopoly is a mistake.

But what of the programme side? Surely, you may say, here there is a case for the healthy spirit of competition which would make it possible for everyone to get what he likes, and no one to put up with programme matter in which he happens not to be interested. Even a superficial examination of the facts shows that this is a fallacy. We have already dealt in a previous article with the reasons which decided the B.B.C. against accepting programme matter which is supplied in consideration of its advertising value to some private interest. Under the competitive system, which relies on sources of income, other than the listener, 'sponsored' programmes would constitute the greater part, and possibly, almost the whole of the bill of fare. With a monopoly and a licensing system, the organization holding the monopoly is supplied with ample funds, not only for providing the best programmes, but also for research, and for studying and establishing lines of policy which, although they may not be immediately popular, often develop into programme matter making the widest possible appeal.

By the system of alternative programmes and the wider Regional Scheme into which that system is being developed, the B.B.C. recognizes the demand for variety and choice in the matter of programmes. When the

(Continued on page 110.)



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



'The Listener.'

THIS week, on Wednesday, January 16, appears the first number of our youngest brother, *The Listener*. This new weekly is, of course, in no sense a rival of *The Radio Times* or of *World-Radio*, for it is not a programme paper. Nor is it a rival of any other publication. Its purpose will be to carry home the more serious activities of the microphone in literature, drama and the hundred and one subjects covered by the talks. *The Listener* owes its origin to the recommendation of Sir Henry Hadow's committee of inquiry into the possibilities of broadcasting in relation to adult education. It is both complementary and supplementary to the spoken word of broadcasting. Just as the talks increase the demand for books, so *The Listener*, in making talks more effective, will tend to strengthen and widen the market of the printed word. Many of the more notable talks will be reprinted in *The Listener*—a service which will be warmly welcomed by listeners who have for some time past been asking that they may be preserved in readable form. We wish *The Listener* all good fortune, in the certainty that there is a large and interested public awaiting it.

'Vi Loraine' to Make an Appeal.

NEXT week's Good Cause Appeal, on Sunday, January 20, will be given by Miss Violet Loraine on behalf of the Musicians' Benevolent Fund, which does fine work in assisting distressed musicians in all parts of the country. The fund, which was founded in 1921 as a memorial to the late Gervase Elwes, who met with a tragic death in that year, is now making a special effort to raise money to found a pensions fund and endow a convalescent home, both of which are badly needed. Miss Loraine we all remember as the comedienne of that war-time success, *The Bing Boys*. She has lately returned to the stage in Philip and Aimée Stuart's play *Clara Gibbings*.

A Labelous Story.

IN his excellent talk on Stamps, John Drinkwater referred to a friend's passion for collecting the labels from bottles of wine. The notion has merit and beauty. Some of the older vintages have charming and interesting labels—and the names upon them have for the traveller and the historian a bouquet as rare as that of the wines themselves. Travelling by restaurant car



'The "grand tour" of Europe.'

from Innsbruck to Verona in 1923, I fell in with two Americans making the 'grand tour' of Europe. Their expensive-looking luggage was plastered with labels, not of hotels, but from the beer-bottles of various brands which they had encountered on their journey. At luncheon the attendant proudly produced two bottles of English old ale which had been in his pantry for years. Later, a familiar red triangle—not that of the Y.M.C.A.—was pasted upon the flanks of two 'grips.'

The Future of the Cinema—

AS announced last week, the recent series of talks on 'Aims and Ideals in the Theatre' is to be followed, on January 23 (and subsequent Wednesdays), by a similar series entitled 'The Future of the Cinema.' These talks will be given by various British producers and film experts—among them Maurice Elvey, Miles Mander, the Hon. Ivor Montagu, Alfred Hitchcock, and Sidney Bernstein. Three years ago, such was the chaos in our own film industry, it might have been impossible to find seven British experts with a clear vision of the future of film production—but 1928 has been a 'boom year' for home productions, and one of our most able and conscientious film critics has been able to include three British pictures in his list of 'The Twenty Best Films of 1928'—namely, *Q Ships*, *Underground*, and *Somehow Good*. Busy studio colonies now exist at Elstree, Welwyn, and Islington—and at Wembley they are making British Talking Pictures rivalling the American product in excellence of reproduction.

—But Not of the 'Talkies.'

THE 'talkies,' however, will not be included in our series. Their future is still problematical. Silent pictures such as *Sunrise*, *The Last Command*, *Paying the Penalty*, *The Spy*, *The Student of Prague*, *The Loves of Jeanne Ney*, *The Garden of Allah*, *Vaudeville*, and *Beau Geste* are so cheerily satisfying in themselves that one wonders whether we need the addition of 'sound.' Still, the progress of the 'talkies' can no more be delayed by scepticism than was that of broadcasting. Those listeners who are keen film enthusiasts will be interested in the seven-part 'A.B.C. of the Cinema' which *The Radio Times* is publishing in connection with the series of talks. How many of us know exactly how and when the 'movies' began, that there were films on exhibition before Mary Pickford and Charles Chaplin, whom we regard now as 'old stagers,' were born? The first talk, at 9.15 on Wednesday, January 23, will probably be given by Mr. Sidney Bernstein. Mr. Bernstein, though an acknowledged authority on the cinema, is not connected with the production side of the industry (or should it be 'art'?). His most notable work has been in connection with film presentation and cinema decoration. He owns a chain of cinemas round London, several of which are now being decorated to the design of Theodor Komisarjevsky. In these theatres he has inaugurated the practice of giving special performances for child audiences. In his attempt to gauge the taste of the average film-goer, he lately issued a questionnaire to be filled up by audiences. Mr. Bernstein was one of the original founders of the Film Society, which has done so much to revive and draw attention to the masterpieces of the screen. He is courageous, energetic, and original. His talk should make good hearing.

Roman Catholic and Welsh Services.

ON Sunday evening, January 20, London and 5XX will be taking different religious services. London has a Roman Catholic service in the studio, conducted by Father C. C. Martindale, S.J., who will also give the address. Father Martindale, who has just concluded a lecture tour of Australia and New Zealand, is Roman Catholic representative on the B.B.C. Religious Advisory Committee and a powerful preacher. On the same evening Daventry listeners will hear, between 6.30 and 8.0 p.m., a Welsh Service relayed from Cardiff.

Abell and the Bears.

THERE are many strange incidents in the history of music—none stranger, though, than the adventure of John Abell at the court of the King of Poland. Abell, who had been a famous singer at the court of the last two Stuarts (winning thereby a fortune and the daughter of



'Six bears to see you, sir!'

an Earl), was dismissed from court after the Revolution of 1688. He travelled abroad, earning his living by singing and playing the lute. After many adventures he reached Warsaw with the intention of settling there. As soon as he arrived, however, he was commanded to sing before King August II. Weary from his journey, he politely refused—whereupon he was taken prisoner and conducted to the royal hall. The courtiers, fastening him into an armchair, hoisted him to the rafters by means of a windlass. Six bears were then admitted to the hall, who sniffed the air, eyeing the wretched Abell hungrily. 'Now,' said the king, 'sing or you will be eaten!' Abell sang. An hour later he left hurriedly for the frontier. Dear King Augustus! What a sense of fun!

A Spanish Play.

ON January 20 London and other stations are broadcasting Sierra's play, *Wife to a Famous Man*. Señor Martínez Sierra is the leading Spanish dramatist of today. Plays of his which have been given in England are *The Romantic Young Lady* and *The Cradle Song*. *Wife to a Famous Man* is the story of a young Spaniard who, having won an important air-race, becomes too grand for his wife and home. His wife is faced with the problem of bringing him to earth (not literally). We learn how she deals with the situation.

Willie Rouse.

IT was with profound regret that we heard on December 22 last of the death, at the age of fifty-one, of Willie Rouse ('Wireless Willie'). His infectious gaiety had made him one of the most popular of radio artists. From his earliest years (he first appeared in public as a schoolboy), Mr. Rouse had been closely connected with the entertainment world, particularly with the concert hall 'Bohemia,' at Herne Bay, where he introduced many now famous vaudeville and concert artists. He was well known as a philatelist and an expert on bridge. He travelled widely and got as much from life as a man can in half a century. It was a pleasure and an honour to know him.

Facts.

THE B.B.C. organizes and transmits more than 65,000 hours of programmes in a year. According to the present system of distribution, these programmes are transmitted from nineteen stations—nine main stations and ten relays.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Unsuccessful Marriage.

AT 10.45 a.m. on January 21 (from 5XX only) Mrs. M. I. Crofts will give the third of her talks on 'Law and the Home.' Her subject on this occasion will be 'The Law and Unsuccessful Marriage.' Mrs. Crofts will explain the effect of marriage on a woman's domicile and nationality, and go on to discuss the problems of separation and divorce.

A Famous Woman Pianist.

ON Wednesday, January 23, Madame Elly Ney will give a pianoforte recital from London. Madame Ney was born at Bonn, the birthplace of Beethoven, of whose music she is one of the most distinguished of interpreters. Bonn has recently honoured her with its citizenship. She is the only woman in Germany to enjoy this special civic distinction. Madame Ney has travelled widely, giving concerts all over the world. Last season she performed at more than a hundred concerts, at thirty-four of which she played, as solo pianist, with famous symphony orchestras.

Three Strauss Tone Poems.

THE next Hallé Concert will be heard on Thursday, January 24, when Sir Hamilton Harty's programme will include Beethoven's *Symphony No. 6 in F ('The Pastoral')*, and Strauss's tone poems *Tod und Verklärung (Death and Transfiguration)*, *Don Juan* and *Till Eulenspiegel*.

Balanced Rations.

A SERIES of talks which Professor V. H. Mottram is to give on Wednesday evenings (beginning on January 23) will be amplified by the broadcasting, from 5XX, at 10.45 on the Friday mornings following, of a series of 'balanced ration' recipes. These morning talks will enable housewives who are interested in Professor Mottram's series to put into practice the principles of scientific dieting which he advocates. His previous talks on similar subjects have attracted a wide audience, for he combines expert knowledge with a vivid and amusing style.

Among Those Sailing.

A VISIT today from A. J. Alan, now recovered from his Christmas Week effort of raising ghosts. He is about to leave on a cruise of the West Indies—a piece of good fortune which I envy him, for it is a grey and dripping day in



A grey and dripping day.

town and the sight of his steamer ticket conjured up Cuban sunlight and the blue Caribbean. He assured me that he was going on business, not pleasure—but in such circumstances business can be little less than pleasure. On his return, towards the end of February, A. J. A. is to give us another of his famous stories. I expect that his trip to the Indies will produce something in the way of an adventure worth telling.

Bridge as She is Played.

AT 11 o'clock on Monday evening, January 21, four experts will play a hand of bridge before the microphone. Mrs. Stafford Northcote, Major Browning, Mr. Manning Foster, and Mr. Jack Dalton, all experts on the game who, after the game, will explain the reason for their bids and the way in which they played their cards. The first hand will be printed in *The Radio Times*, in order that interested listeners may decide how they would have tackled it before listening to the manoeuvres of the mighty.

Spring Cleaning: A Nature Note.

ALREADY in a million homes the tinkle of the pail and scrubbing brush can be heard in the housemaid's cupboard, while along the wainscoting the first vacuum cleaner creeps in search of its prey. Spring cleaning will soon be here. Of interest to those who intend participating in this annual festival is the talk on 'The Cutting of Loose Covers,' which Mr. F. Palmer is to give at 10.45 a.m. on Saturday, January 26. Mr. Palmer is a practical upholsterer with considerable experience in teaching students. He will provide an answer to the age-old riddle 'How do you make three yards of cretonne go round the armchair?'

Burns Night.

BURNS Night will be celebrated, as usual, on January 25. This year we are to cavendish at a gathering of Burns enthusiasts, when part of the celebrations of the Mauchline Burns Club will be relayed from Mauchline, Ayrshire. These celebrations are held in Poozy Nancie's Inn at Mauchline, where the poet wrote 'Tam o' Shanter.'

Books of the Year.

IN her talk on December 27, Mrs. M. A. Hamilton reviewed the three following novels: 'Bright Metal,' by T. B. Stirling (Nisbet); 'Father and Daughter,' by Elinor Mordaunt (Hutchinson); 'Juggernaut,' by Alice Campbell (Hodder). Listeners who make up their library lists from new reviews may be glad to have a list of the novels which the B.B.C. critic nominated as 'the best of 1928': 'The Children,' by Edith Wharton (Appleton); 'Red Rust,' by Cornelia Cannon (Hodder); 'Brook Evans,' by Susan Glaspell (Gollancz); 'The Axe,' by Sigrid Undset (Knopf); 'Charlotte Lowenskold,' by Selma Lagerlof (Werner Laurie); 'The New Temple,' by Johan Bojer (Hodder); 'The Promised Land,' by Ladislav Reymont (Knopf); 'The Land of the Children,' by S. G. Orenburgsky (Longmans); 'The Case of Sergeant Grisha,' by Arnold Zweig (Secker); 'The Triumph of Youth,' by Jacob Wassermann (Allen and Unwin); 'Swan Song,' by John Galsworthy (Heinemann); 'The Strange Vanguard,' by Arnold Bennett (Cassell); 'Mr. Blettsworthy on Rampole Island,' by H. G. Wells (Benn); 'Keeping Up Appearances,' by Rose Macaulay (Collins); 'Point Counterpoint,' by Aldous Huxley (Chatto); 'Orlando,' by Virginia Woolf (Hogarth Press); 'Ashenden,' by Somerset Maugham (Heinemann); 'The Coming of the Lord,' by Sarah Gertrude Millin (Constable); 'An Artist in the Family,' by Sarah Gertrude Millin (Constable); 'The Pathway,' by Henry Williamson (Cape); 'Joseph and His Brethren,' by H. W. Freeman (Chatto); 'Against the Sun,' by Godfrey Elton (Constable); 'St. Christopher's Day,' by Martin Armstrong (Gollancz).

Dogsbody's Play.

I WAS this morning shown the following letter by the B.B.C. Productions Director:—

Dear Sir,

Having completed my radio play *Nemesis*, I enclose the MS. herewith. You have my full permission to produce it in the near future. *Nemesis* is a study of persecution. There are two main



Catsbody kills Nitwit.

characters, John Catsbody, a merchant in the birdseed line of business, and Harold Nitwit, a scurrilous journalist. In the last act Catsbody, tortured beyond endurance by the libellous attacks of the other, kills Nitwit with a butcher's cleaver. The atmosphere of Fleet Street is, I can assure you, correct in every detail. I have had years of personal experience of newspaper work, as Millet Correspondent to the *Bird Seed Factors' Annual Echo*, with which is (or was) incorporated *The Magpie Fanciers' Gazette*. What a pity Irving is no longer with us! The part of 'Catsbody' would have admirably suited that noble Thespian.

Inclement weather, is it not?

Yours truly, GEORGE DOGSBODY.

A Golf Discussion.

PLUS golfers, and those that go down to the green in jerks will enjoy a discussion, to be broadcast on January 25 between Bernard Darwin and Captain Harry Graham, on the much-debated subject of 'The Limitation of the Golf Ball.' Mr. Darwin, a stylist with both club and pen, who can make a golf article a thing of literary beauty, will speak for the skilled golfer whose object it is to set some bounds to the almost uncanny excellence of the 'plus man'; while Captain Harry Graham represents those more numerous and no less honourable players of double-figure handicap who shudder at the thought of golf being made more difficult. This should be a lively affair.

Saturday Night's Entertainment.

AT 8 p.m. on Saturday, January 26, we are to hear, from London and other Stations, part of the Railway Clerks' Association's Twenty-sixth Annual London Concert relayed from the Queen's Hall. The programme broadcast will include items by Albert Sandler, Leonard Gowings, Edith Price, and Fred Gibson. Later on the same evening there will be a Second Edition of Dan Everard's 'Follies' show (which will have been given from 5GB on the previous evening). The new Follies scored a distinct success with their first venture in the autumn. The revival of Pelissier's popular songs and sketches was particularly enjoyed by older listeners who remembered the programmes of the original troupe of pre-war days. The cast of the second edition will be substantially the same as that of the first, that is to say, several of the original Follies backed by a number of new recruits. The programme will, of course, be different.

"The Announcer"

The Midlands Calling!

Some Future 5GB Events from Birmingham

Relay from Nottingham Church.

THE service on Sunday evening, January 20, comes from St. Mary's Church, Nottingham, the first church service relay carried out by 5GB from Nottingham. Canon G. Gordon will give the address. The Church of St. Mary the Virgin, Nottingham, may be taken as a typical example of that class of important parish church which combines mediæval architecture and interest with provision for modern religious requirements. Standing upon a commanding site in the heart of Nottingham, upon ground consecrated for worship since the dawn of history, the bulk of the present building dates from the fifteenth century, and its builders must have rejoiced in the news of Henry V's victory at Agincourt. Its monuments and associations crystallize the history of Nottingham, and St. Mary's is looked upon by the whole diocese of Southwell as second only in importance to the Cathedral itself. The work carried on in the great and poor parish of St. Mary's is both difficult and interesting, and is complicated by the fact that what was an important residential district a couple of centuries ago is now given over to business purposes, so that the congregation attending the church is to a large extent non-parochial. In arranging the musical portion of the services the aim of the authorities of the church is so to use the fine voluntary choir and magnificent organ that a happy medium between an elaborate 'set' service and hearty congregational singing may be arrived at.

'Cabaradio.'

ANOTHER revue production with the above title, described as a post-prandial pot-pourri, will be broadcast from Birmingham on Thursday evening, January 24. The book and interpolated musical numbers are by Charles Brewer, the lyrics by Dorothy Eaves, and the cast includes Phyllis Lones, Edith James, Harry Sennett, Alfred Butler, Harry Saxton, with Walter Randall and Nigel Dallaway at the pianos. The scene is set in a night club, and it is anticipated that 'a good time will be had by all,' club regulations permitting.

An Organ Recital.

GILBERT MILLS will give another organ recital from the Church of the Messiah, Birmingham, on Thursday afternoon, January 24. His programme will include compositions by César Franck, Bach, Wesley, Bairstow, and Parry, and he will have the assistance of Nellie Aston (soprano).

A Popular Celebrity Concert.

ANOTHER Popular Celebrity Concert will be relayed from the Central Hall, Birmingham, at 8.0 p.m. on Saturday evening, January 26. The artists are Rispah Goodacre (contralto), Henry Askew (tenor), and Zacharewitsch (violin). Rispah Goodacre has recently scored great successes at Covent Garden and also with the Carl Rosa Opera Company. Henry Askew is a pupil of Frank Mullings while Zacharewitsch is known all the world over for the delicacy of touch and purity of tone that he extracts from his violin.

'No Class.'

THIS is a title of a play by H. O. Barnett to be broadcast from Birmingham on Monday evening, January 21. It concerns a young honeymoon couple, the male portion of which is given a much-needed lesson in good manners, and will be presented by F. A. Chamberlain, Maisie Gilbert, T. Hannam Clark, and Phyllis Norman.

'The Hero.'

NO CLASS will be followed by *The Hero*, a farce by Stuart Ready. The scene is laid by a 'hole in the road,' and the listener meets a young man who wishes to impress a girl friend, the girl friend who is doubtful whether she wishes to be impressed, a night watchman who will do anything for a consideration, and a policeman. It has an unexpected finish, but as the play is supposed to take place at 2.0 a.m., that is not surprising. The cast includes Stuart Vinden, Molly Hall, George Worrall and Alfred Butler.

'The Belle of Brittany.'

EXCERPTS from Howard Talbot's popular musical play will be broadcast from Birmingham at 10.15 p.m. on Tuesday, January 22. This was first produced at the Queen's Theatre, London, twenty years ago, with Ruth Vincent, Davy Burnaby, George Graves, and the Savoyard, Walter Passmore, in the cast. On this occasion Babette will be played by Vera Gilman, Toinette by Mabelle Hemming, Raymond by Alfred Butler, Baptiste by Harry Saxton, and in support the Birmingham Studio Chorus and Orchestra.

Haydn and Mozart.

A PROGRAMME of works by Haydn and Mozart was broadcast on October 23 last, and a second will be given at 9.0 p.m. on Monday, January 21, when Edna Iles, a well-known young Birmingham pianist, will play Mozart's *Pianoforte Concerto in E Flat*. Also included in the programme will be Haydn's *Symphony No. 31 in D Major*, more popularly known as *The Clock* because of the rhythmic movement of the basses.

A Musical Comedy Programme.

A MUSICAL comedy programme, which will include excerpts from *Show Boat*, *Chu-Chin-Chow* and *The Dollar Princess*, is billed for 8.0 p.m. on Tuesday, January 22, the vocalist being Dennis Noble (baritone).

The Children's Hour.

JOSON THE JESTER, by Bladon Peake, in which the children will hear of the Court fools and jesters of ancient times, will be

broadcast on Monday, January 21.

An elephant story by Mary Haras, songs by Alfred Butler, and banjo solos by Sidney Hull, will comprise the programme on Saturday, January 26.

High Power Short Waves.

INCIDENTAL music to the film *The King of Kings* will be heard from Lozells Picture House on Monday afternoon, January 21, played by the orchestra under E. A. Parsons.

The light music at 6.30 p.m. on Monday, January 21, comes from Pattison's Café Restaurant, Corporation Street, the singer being Charles Hill (tenor).

An orchestral concert on Tuesday afternoon, January 22, includes excerpts from *Lohengrin*, *The Mastersingers of Nuremberg*, and *Samson and Delilah*.

The City of Birmingham Police Band, under Richard Wassell, broadcasts again on Wednesday afternoon, January 23.

Michael Hanrahan (baritone) is the singer in the light music programme at 6.30 p.m. on Friday, January 25.

Another programme by the Birmingham Military Band, under W. A. Clarke, is timed for 3.0 p.m. on Saturday, January 26, with Lilian Niblett (pianoforte).

'MERCIAN.'



THE NEW WING OF NOTTINGHAM GENERAL HOSPITAL, which was opened by Princess Mary in April, 1927. An appeal on behalf of the hospital will be broadcast from 5GB on Sunday, January 20, at 8.45 p.m.

Nottingham General Hospital.

GENERAL Hospital is the one place to which all go for medical or surgical relief in case of emergency or accident. Look at your local newspapers, and each day you will see, after a serious accident is described, these words: '... and they were conveyed to the General Hospital.' The Nottingham General Hospital was opened in September, 1782, for 'the relief of the sick and lame poor of any County or Nation.' In 1784 ten beds were added, while in 1854 the Hospital was raised a storey, and a chapel and men's day ward built at a cost of £4,800. Two extra wards were built in 1878, and in 1900 the Round Wing, known as the Jubilee Wing, was opened, having been erected to commemorate the Diamond Jubilee of Queen Victoria. The latest addition is the Ropewalk Wing, opened by H.R.H. Princess Mary, Viscountess Lascelles, on April 30, 1927. The site was presented to the Hospital by the Corporation of Nottingham, and the erection of this building was made possible principally by the generosity of the present Chairman of the Board, Mr. William G. Player, who contributed the magnificent sum of £70,000. The cost of maintaining the Institution as a whole has increased from £20,000 in 1914 to approximately £60,000 in 1928, and it is certain there will be a heavy deficit on that year's working. An appeal on behalf of the Hospital will be made on Sunday, January 20, by the Lord Mayor of Nottingham (Alderman A. R. Atkey).

A Famous London Magistrate answers the question

'IS THERE SUCH A THING AS A CRIMINAL CLASS?'

Mr. Cecil Chapman, author of this article, was magistrate at the Tower Police Court for twenty-five years. What Mr. Chapman has to say on this important subject is based upon long experience, and should be of particular interest to listeners in view of the new series of talks on 'Crime and the Criminal' which Mr. Laurence Housman introduces on Monday evening next.

THERE is a natural tendency in human nature to shirk thinking of any problem to the finish. It is difficult to analyse the particulars of any complicated subject, but it is comparatively easy to form generalizations about it and convert them into dogmas, and dogmas are the greatest hindrance to truth. The existence of a criminal class is an invented dogma of this kind, and has been directly or indirectly the cause of unspeakable cruelty and injustice in our laws and in the administration of them. I know that some people speak of dogmas as milestones on the road to truth, but if we study the history of civilization we are staggered by the perpetuation of errors in every field of human endeavour by dogmatic thought. It is almost impossible to believe that a hundred years ago laws of the most brutal character were in vogue according to which the death penalty was inflicted upon every prisoner guilty of felony, without distinction of age or sex.

The reason for such laws being approved was that the persons dealt with were believed to belong to the criminal class by having committed a crime called a felony, however small it might have been. It is enough to make one weep to think of children of either sex who were over seven years of age being put to death for committing acts for which they would now either be acquitted at once or put on probation, for no other reason than that the act was dogmatically called a felony. The distinction between felonies and misdemeanours has gradually disappeared, but up to the beginning of this century punishments were inflicted by several judges as if they were made for the crime, and the character or circumstances of the person accused had nothing whatever to do with the sentence. The accused had committed a specified crime, he was therefore a criminal and must suffer the penalty made for the crime by statute.

For the last thirty years the new principle of trying to make the punishment be suitable to the prisoner has gradually grown to be adopted by all reasonable judges and magistrates. They have realized that every human being has been 'fearfully and wonderfully made' and is infinitely variable as well as infinitely modifiable by circumstances and other influences, spiritual and material. The implication is that there is no such thing as a criminal class any more than there is a class of persons known as sinners. Thus misdemeanours are very often worse than felonies, and sins are very often worse than either. A man who steals another man's wife commits a sin which is more important than almost any felony, but society provides no punishment for it as a crime. Another man makes a will which cruelly deprives his widow of all means of subsistence, or a mother who is

rich and has a daughter, with whom she does not agree, entirely dependent upon her, makes no provision for her in her lifetime or after death. Such conduct in either case is criminal in character, but the law knows no penalty for it. Rich firms or combinations are in the habit of deliberately ruining competitors, and their conduct is wholly criminal, but in the eyes of the law it is innocent. Let me quote Mr. Bernard Shaw upon such contrasts: 'The thief who is in prison is not necessarily more dishonest than his fellows at large, but mostly one who through ignorance or stupidity steals in a way which is not customary. He snatches a loaf from a baker's shop and is promptly run into gaol. Another man snatches bread from the tables of hundreds of widows and orphans and simple, credulous persons who do not know the ways of company promoters, and as likely as not he is run into Parliament.'

A good many years ago Mr. Morrison, who was the chaplain of Wandsworth Gaol, published a study which he had made of prisoners to discover the class to which each belonged, and he stated that, speaking generally, every class and every profession provided prisoners according to their numbers in almost exact proportion. Clergymen, doctors, bankers, stockbrokers, financiers, solicitors, house agents, builders, artisans and labourers, but also policemen. Curiously enough, he made an exception of barristers, which I accept with pleasure but not without diffidence. It is sufficient to prove that criminals do not form a class of their own. I have lately been reading a book called 'Criminology,' by Edwin Sutherland, Ph.D., a Professor of

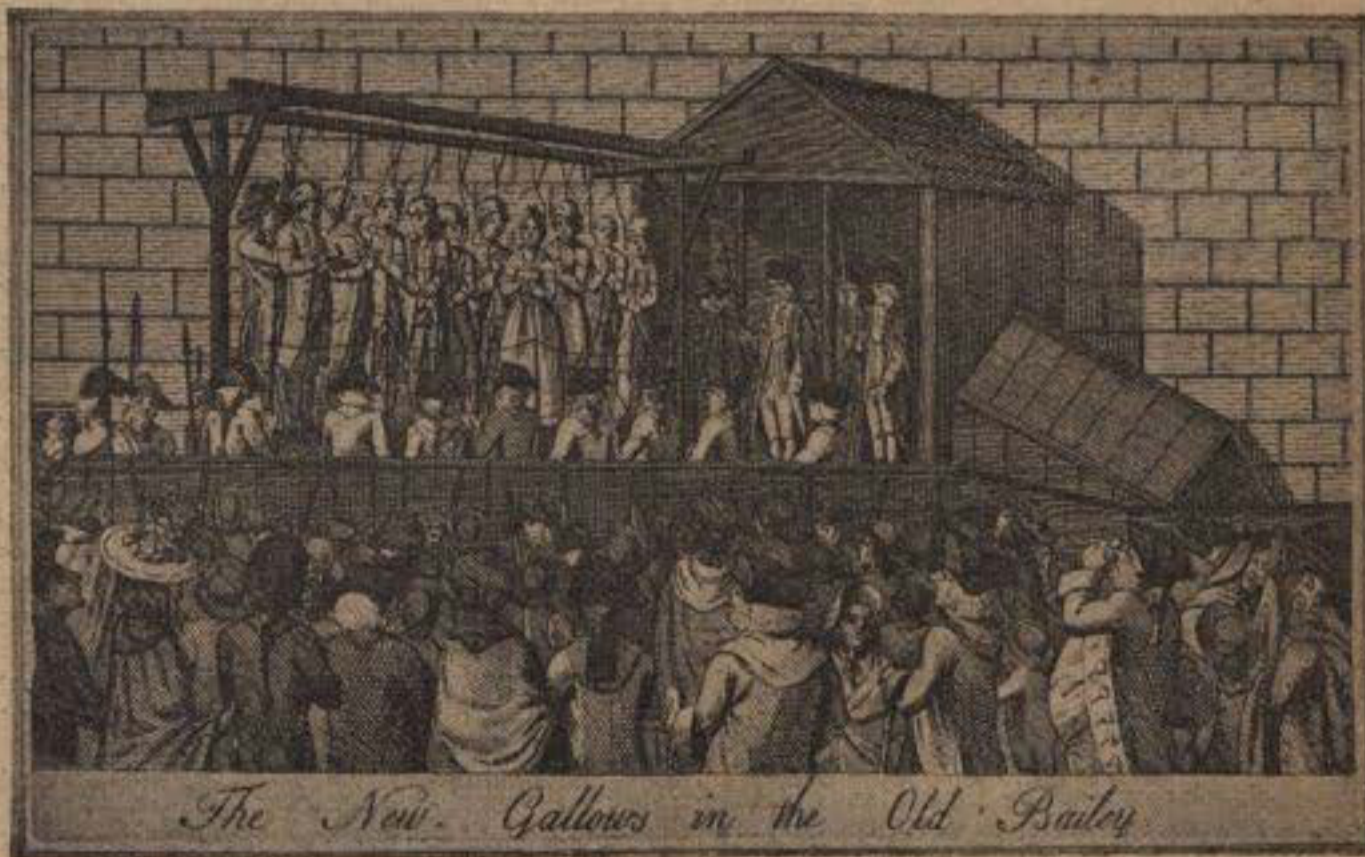
Sociology in the University of Illinois, which I cannot too strongly recommend to my readers. It is a work of scientific accuracy, and proves the truth of Pope's saying that for all who want to understand any question of sociology, 'the proper study of mankind is man,' which confirms the conclusion that a hundred persons charged as criminals are infinitely various and cannot in any reasonable sense be classed together or studied as a class. Out of this mine of learning I will choose only two or three items for the proof of my contention.

Many attempts have been made to study the causation of crime in America, but, as might be expected, every search has ended in the negation of some particular solution.

For example, Lombroso and his followers considered that a typical criminal is a born criminal, but Healy Spalding, who studied 668 cases, came to conclusion as follows: 'Altogether there seems to be no proof whatever from our extensive materials that there is such a theory as criminalistic inheritance, apart from otherwise significant physical or mental traits which forms the basis of delinquency.'

Mr. Sutherland says there is no evidence that there can be such a thing as a born criminal, and when the question of mental deficiency is considered, he says, 'Individuals who are feeble-minded or psychopathic lead law-abiding lives, others of the same kind are criminals. Individuals in certain economic situations pursue criminal careers and others in the same situation are law-abiding.' Again, on the question of physical condition, the

(Continued on page 110.)



The New Gallows in the Old Bailey

'THE DEAR OLD DAYS! THERE USED TO BE SOME DOINGS.'

A picture from the days when any misdemeanour was a felony and any felony punishable by hanging. The unconscious absurdity of this drawing of ten felons being hanged together does not blind us to the unreasoning cruelty of justice (?) more than a hundred years ago.



Some Potato Recipes.

A Meatless Dish.

PLACE a layer of potatoes cut in rounds in the bottom of a dish, sprinkle with flour, salt and pepper, next put a layer of onions cut in rounds, sprinkle in the same way; do this alternately till dish is three parts full, then cover with half milk and half water, place a few pieces of best margarine on top and bake in hot oven for 1 hour. Children who do not care for vegetables cooked in the ordinary way will often enjoy this.

Cold meat minced and served up hot can be used with it.—From Mrs. Ada Bennett, 4, The West Avenue, Kidderminster.

Casserole of Potatoes.

1½ lbs. potatoes. Boil carefully and rub through a wire sieve adding a little butter and milk. Grease a cake tin well and sprinkle with browned bread-crumbs. Put the potatoes into the tin and hollow out the centre. Make the top neat with a fork. Put into a hot oven and bake 15 minutes. Turn on to a hot dish and fill the centre with the following meat mixture:—

Take ½ lb. cooked meat, minced well, and heat with some gravy made by melting a little dripping, add ½ oz. flour and then ½ pt. stock or water, stir until boiling. Season; add a little browning if needed.

A splendid way of using up cold meat.—From Miss E. Harrison, Bolton Road, Atherton.

Stuffed Potatoes.

3 large floury potatoes,
Ham, meat or game (cooked and chopped)
3 oz.,
2 oz. butter,
1 teaspoonful parsley (chopped),
1 teaspoonful onion (chopped),
Seasoning.

Scrub, but do not peel potatoes. Bake in a slow oven until tender. Cut a round piece out of the top of each, and through the hole thus made scoop out the soft inside. Mash this potato with the butter, onion, parsley and meat. Be careful the potato is free from lumps. Season the mixture well, and if liked, add a little bottled sauce of some kind. Refill the hollowed potato-skins carefully with the mixture, and rebake for about ten minutes, or until thoroughly hot. The mixture should be well heaped on each potato. Serve on dish very hot and garnish with parsley.

Sometimes cheese is used instead of meat, and a beaten egg added as well.—From Mrs. E. T. Powell, Llandilo, Carmarthenshire.

Vegetarian Sausage.

6 oz. mashed potato,
3 oz. butter,
4 oz. white bread-crumbs,
3 oz. browned bread-crumbs, i.e., bread browned in the oven and crushed,
3 or 4 minced shallots,
A few pinches of dried, powdered, herbs,
Pepper and salt,
2 eggs,
½ pt. tinned tomato pulp,
1 teaspoonful curry powder.

Mix and mash well together the potato, butter, bread-crumbs, shallots, herbs, pepper and salt. Add the beaten egg and the tomato with which the curry powder has been mingled. Steam in a buttered dish covered with greased paper for one hour.

This may be eaten hot or cold. It can be made into sausage rolls, sliced and eaten cold, or used as a filling for sandwiches.—From Miss A. S. Mackrill, 3, Archery Road, Leamington Spa.

Our Boys and Girls.

LESS than one hundred years ago little boys and girls of five were working in the mines as 'trappers,' sitting all day long in the dark to see that the ventilation doors of the roads were kept properly shut. They were employed, too, to draw the trucks filled with the coal the men had hewn, and this task meant crawling on hands and knees with the trucks harnessed behind them. At the same time pauper children were handed over to the mill owners, and lived and worked practically in a state of slavery. They worked from five in the morning until nine at night, and were severely beaten if they flagged at all towards the end of the day. Children were also working in the factories from their earliest years.

Today every child must go to school until he is fourteen, and no child may enter industry under that age. Children are no longer looked upon as mere wage-earners who may be sold to work in helpless slavery. It has become recognized, too, that every child has a right to cleanliness, to food, and to protection from ill-usage.

We are realizing, in fact, that children are potential citizens; that their mental and their physical well-being are of national importance; that according to whether they grow up healthy in mind and body, or the reverse, they will be a national asset or a national burden; that childhood is the time when the foundation of their future life is being laid, and that it is therefore essentially a time for taking in and not for giving out.

But we have to beware of the danger of concentrating too much on the school child. The first five years of life are just as important, if not more so, for from the moment he is born he is taking in impressions and beginning that mental and physical development which is going to leave its mark throughout his life. And so we come to the question: How can we best make provision for the pre-school child, and particularly, of course, for the child whose home conditions are such that other provision must be made for him if he is to grow up healthy and strong?

I have no hesitation in replying 'The nursery school.' For in the nursery school alone can the child find that 'nurture' which Miss McMillan, the greatest authority in this country on nursery schools, describes as the 'treatment and experience that will allow the young child to develop all that is best in his heritage'—that is to say, mentally, physically, and morally.

Just as the nursery school is providing a home and a playground for those whose homes are no homes in the true sense of the word, and whose playground would otherwise be the streets, so we are beginning to provide those same facilities for the healthy development of the older children. The National Playing Fields Association has done much, and will do more if given the opportunity.

In elementary schools of late years these things have come to be taught; the children have their house teams and school matches, which teach them to take victory without arrogance and defeat without rancour.

But while we are thus seeking to build up a healthy generation of school children, that by itself is not enough. We must have promising material on which to work, for healthy childhood can only follow healthy babyhood.

In considering this question it is perhaps interesting to compare once more conditions one hundred years ago with what they are today. It is not enough to give the school child and the pre-school child every possibility of individual growth. Our responsibility begins earlier than that; it begins with laying the foundations of health by seeing that every baby has the chance of entering upon life not handicapped, but helped forward by the circumstances of his birth and earliest days.

In the first half of the last century it was calculated that in England half the population died before reaching the age of six. Slowly we are changing this. During the last fifty years we have reduced the infant death rate by half, so that today, for every fourteen children born, only one dies. In those days, for every seven born, one died. In this connection the establishment of Infant Welfare Centres has had a very marked effect in increasing the rate of improvement. But there is still much to be done.

We must not forget either the importance of the ante-natal clinics, for even though the infant death rate is decreasing, it can be reduced still further through greater care of the mother before the child is born. It is a national tragedy that 3,000 mothers die every year in childbirth, but it is a tragedy for which there is a remedy. Other countries are finding that out. The maternal death rate in Sweden, Holland, and Germany is lower than ours, not because Swedish, Dutch, and German women are healthier than ours, but simply and solely because better care is taken of them at that particular time.

But bringing children into the world is only the beginning of parental responsibility, and that responsibility is a joint one between the father and mother. If parenthood is a true partnership based on co-operation by the father and mother, then the children as they grow older will realize that they have two friends, both equally interested in their interests, in their mental and physical growth, and in the careers which they choose for themselves.

Successful parenthood depends primarily upon a quick and ready sympathy, and above all upon an unflinching readiness to learn. It has been so all through the ages. Only because mankind has been learning, however slowly and unwillingly, the principles of humanity and of sacrifice have we reached the present stage of our evolution. Upon every parent rests the responsibility of bringing up children equipped and ready to take their part in that process; ready to maintain the progress that has been made, and to press forward towards that better world for which, each in our humble way, we are all striving.—From a talk by Mrs. Wintringham.

This Week in the Garden.

IF full advantage were taken during autumn of the numerous bulbs and hardy shrubs that can be obtained at small cost, and easily forced into bloom by mid-winter, the greenhouse or conservatory will present an attractive appearance now, and care should be taken to keep the plants fresh as long as possible. A temperature of 55 degrees will be found most suitable for a house containing a mixed collection. The ventilation must be sufficient to maintain a buoyant atmosphere, and must be carefully regulated according to outside conditions.

(Continued on page 105.)

WHAT THE OTHER LISTENER THINKS.

Advertisement *via* Ether—The Cheery Children's Hour—Wartime Songs—The Joys of Labour—The Bleating, Whining Saxophone—'By Jove, yes! Esperanto!'

F. Y. is certain of wholehearted support for his strong protest against abusing the ether by broadcasting advertisements. The time of waiting in the theatre and music-hall is made yet more tedious by the hideous curtain covered with ads., while the manner in which cinemas waste the time of their patrons while they reel off some ten minutes or more of atrocities misnamed advertisements is nothing less than scandalous. Why should anyone attending a picture show be subjected to such a penalty? I understand that the time taken by such displays is increasing, while members of the audience now retaliate by utilizing the time so spent by reading newspapers.—F. G. T., Bath.

THE article in a recent *Radio Times* on the question of advertisement *via* ether will, I feel sure, please most listeners if it is taken that the policy of the B.B.C. excludes advertising by wireless at all times. The writer of the article has not mentioned the infliction upon cinema-goers of advertisements on the screen which can be considered as an illustration of being forced to see items which are not in the programme. I believe that most people having this infliction in mind would wholeheartedly support the exclusion of advertisement matter from wireless stations in Britain.—R. H. N., Walsall.

'SHOULD the B.B.C. sell your time?' There is another question: 'Is there any wireless-space-time for sale just now, or for any other purpose?' Reception from Daventry has been bad of late, that from Cardiff has been worse, and 5GB continues to be 'Experimental,' to put it mildly. All this may be unavoidable and due to the crowded ether: but the time has arrived when one must seriously consider if broadcasting can do any more for us than supply Brass Bands, Dance Bands and Talks. Anything more critical, from a reception point of view, seems too much to expect, and the colossal structure designed to be the future headquarters of British broadcasting may yet have to rely upon advertising for its support. The present service is not worth a licence costing ten shillings a year.—Switch off!—LISTENER, West Country.

It would be an easy matter for the announcer at the commencement to announce that so-and-so would occupy the microphone for the first ten minutes or whatever time he is allotted, followed by whoever was to be next, and so on. This would obviate the necessity of having to listen to a lot of uninteresting (to some) and sloppy love-sick songs while waiting for, say, Tommy Handley or some other artist worth listening to.—M. M., Hereford.

From time to time I have heard people complain about the Children's Hour—but, except on Saturdays and other holidays, have had very little

chance of investigating the justice of their complaint. Over Christmas, however, I was able to listen to the London and Daventry Children's Hour. The two plays, *A Christmas Carol* and *Beauty and the Beast*, struck me as excellent. Both might have been given with advantage in the evening, to a more adult audience. There is a zest and an informality in these 'aunt and uncle' shows which used to characterize all your programmes. The Children's Hour people are in effect a little repertory company, accustomed to working together. Why not create a similar company for your Great Plays, etc.—R. L. N., Hampstead, N.W.3.

I FAIL to understand the opinion of one of your correspondents whose letter you quote in one of the last *Radio Times*, and who writes that he did not like the war songs which spoiled the effect of the Armistice programme at the Albert Hall. To me it was, as we say over here, '*le clou de la soirée*,' and such a statement makes my blood boil. Very likely he has never been a soldier or he has never lived in a bombarded base during the whole of the nightmare at the time when troops kept pouring in, singing gaily, along the streets. I remember the night when the English headquarters were done in and several houses badly damaged: when everything seemed still I went to bed and heard, as ambulances went by, wounded people shrieking with pain. I was filled with horror and indignation. Later on, when once more the streets were silent, a regiment marched through our town, softly singing 'Pack up your troubles,' and the thrill of pride and hope crept over me. Since then I love war songs as old friends who assisted and cheered me in great trouble, and always enjoy hearing them again.—ONE WHO LIVES IN BOULOGNE-SUR-MER AND WAS THERE DURING THE WHOLE OF THE WAR.

MR. DUDLEY CLARK, writing in your issue of December 14, considers it scandalous that 'lady singers should be permitted to go on broadcasting songs about birds and love and practically nothing else.' He suggests that they should be made to 'sing about the joy of labour.' In other words, he actually proposes that the B.B.C. should inflict upon the tired business man—who, arriving home after a strenuous day at the office, subsides wearily into the nearest easy chair, slips on his slippers, and switches on the wireless in search of a little entertainment—an endless succession of warblings about nothing but work, work, work! Well, really, how can your correspondent be so utterly heartless as to suggest such a thing?—W. O., London, S.W.18.

E. N. J. refers to the 'bleating, whining saxophone, incapable of expression,' and here one is really disgusted, for to level such an outrageous and ridiculous charge at the glorious mellow, golden-toned saxophone is proof of a mind filled with musical snobbishness and obstinate ignorance and prejudice. For sheer beauty of tone and delicacy of light and shade the saxophone can more than hold its own against any other instrument. It can give the mellow richness of the 'cello, and the sparkle and brilliance of the trumpet, and then it can combine them both. In the hands of a virtuoso (and there are many) it can give all the variety of the brass instrument and of the woodwind, whilst it can more closely approach the sound of the human voice than any other instrument. It is responsive to every inflection of the player's breath and every variation of his *embouchure*.—F. W. B., Matlock Bath.

I AM a middle-aged woman living quite alone on a small income and not enjoying very good health.

A short time ago I became possessed of a two-valve wireless set which has made a great difference in my life. The hours to me no longer seem long, and the voice of the announcer seems like the voice of a friend.—E. G., Canterbury.

By Jove, yes! It never occurred to me to write and ask you to take up Esperanto! There could be no better propaganda for Peace. If you had only seen how friendly it made all the nations at the Antwerp Congress, last August, you would put it in your programmes at once.—E. H. E., Cardiff.

THE variety of your programmes is its pleasing feature, for although we see nothing attractive in much of the dance music, revue and vaudeville, we know it pleases some, and wish them to have their share, but D. C. H. should allow us the educational items and the informative speeches by our leading men, that many also appreciate as we do.—G. E. Y., Leamington.

LISTENERS AND THE FORTHCOMING CHANGE OF FREQUENCIES OF STATIONS.

The necessity for the change in frequencies of the British Stations, which will take place on January 13, was explained in an article which appeared in the issue of *The Radio Times* dated December 28. As stated in that article, it is expected that there will be some considerable disorganization in the service on January 13, and for at least a fortnight after that date.

Listeners will probably hear a whistling note as a background to their reception, and no doubt many will be anxious to write complaints to Savoy Hill. The Corporation is taking every possible precaution to reduce dislocation of the service to an absolute minimum, and listening posts will be situated around our stations for the purpose of identifying stations which may be causing interference. Should you find it necessary to write to the B.B.C. describing your reception conditions after January 13, it would be of assistance to us if you filled in the following questionnaire, which gives us the necessary information in a few words.

Name of Transmitter from which you normally receive your service

Your distance from it

Is the interference worse now than it was before January 13?

Is there any change in the quality of your reproduction?

Is the interference a high-pitched or a low-pitched whistling noise?

Can you identify the station which is causing the interference?

Can you say whether your neighbours are similarly affected?

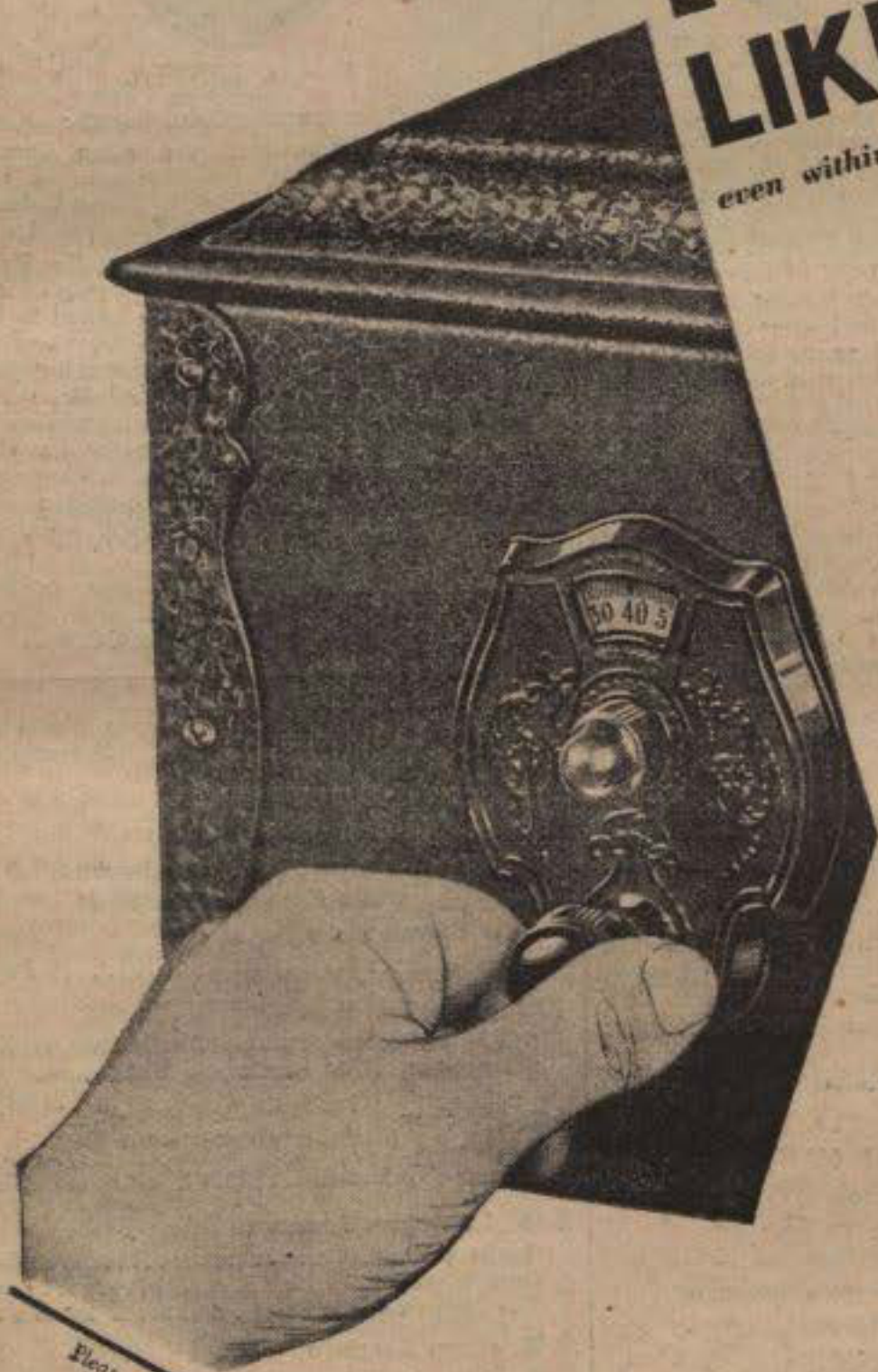
NAME.....

ADDRESS.....

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LOCAL STATION
LIKE MAGIC**

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PROGRAMMES
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You can take your pick of the programmes with the wonderful Cossor Melody Maker. The Cossor Melody Maker puts all Europe at your finger tips. At the mere turn of a dial you can bring in station after station—Rome, Paris, Berlin—even a novice can get at least 20 programmes—all at full loud speaker strength and free from interference by your local station—the Cossor Melody Maker cuts out its overpowering transmission like magic. *Anyone* can build this amazingly successful Receiver . . . no soldering, no drilling, no sawing, and no wireless knowledge is necessary it's as simple as Meccano. Get full details from your Wireless Dealer or fill in the coupon below.

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Please send me free of charge one of your Constructor Explores which tells me how I can build the Cossor Melody Maker in 90 minutes.

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5.10
A Recital
by
Harry Isaacs

SUNDAY, JANUARY 13
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.5
Gertrude
Johnson
will Sing



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

3.30 A Light Symphony Concert
THE WIRELESS SYMPHONY ORCHESTRA
Conducted by
HERMAN SCHERCHEN

ORCHESTRA

Suite, 'The Animals' Carnival' .. Saint-Saëns
Introduction and Royal March of the Lion;
Hens and Cocks; Wild Asses; Tortoises;
The Elephant; Kangaroos; Aquarium;
Personages with Long Ears; The Cuckoo in
the Depth of the Woods; Aviary; Pianists;
Fossils; The Swan; Finale

AMONG modern compositions of a sportive character by serious musicians none perhaps is more thorough-going in this respect than Saint-Saëns' *Carnival of Animals*. Other masters have perpetrated at various times mild and furtive jokes of what might be called a zoological character. Among such may be recalled the amusing hee-haw introduced by Bach in *Phaëbus and Pan*, the realistic bird notes which always cause a smile in the slow movement of Beethoven's *Pastoral* Symphony, and the ass's bray in Mendelssohn's *Midsummer Night's Dream* Overture.

It was left, however, for Saint-Saëns to go the whole hog, so to speak, in this Zoological Fantasia now to be heard, and possibly it was with the feeling that such musical highjinks were hardly in keeping with his dignity as a serious composer that he adopted the curious course of forbidding the public performance of the work during his lifetime. He occasionally permitted it to be performed in private, however, for the enjoyment of privileged hearers, and it is on record that one for whose benefit such a performance was arranged was Liszt, who doubtless thoroughly appreciated the wit and humour of the work as well as its more solid musical qualities.

Also it may be noted that one number of the Suite, *Le Cygne*, was exempted from his general ban by the composer—doubtless he realized that it was far too charming a piece to be kept under lock and key—and in the result it quickly obtained universal popularity.



HERMAN SCHERCHEN,
who conducts the Symphony Concert from
the Studio this afternoon.

The little Suite, which is of course merely a *jeu d'esprit* and is not to be taken too seriously therefore, is scored for strings, two pianos, flute, piccolo, clarinet, xylophone and harmonica.

VICTOR HELY-HUTCHINSON and BERKELEY MASON (Pianofortes)

ORCHESTRA

Suite, 'Mother Goose' (Five Pieces of Childhood)

Ravel!
Pavane of the Sleeping Beauty; Hop o' my Thumb; Laideronnette, Empress of the Pagodas; Conversation between the Beauty and the Beast; The Fairy Garden

RAVEL'S *Mother Goose* Suite is founded on children's fairy tales, with three at least of which all of us were happily familiar in nursery days. It illustrates in a very happy way the cunning with which Ravel uses his orchestral instruments to give just the impression which he has in mind, and furnishes plentiful evidence also of his keen sense of humour.

Of its several movements, the first is the *Pavane* (that old-fashioned stately dance) of the *Sleeping Beauty*.

The second is *Hop o' my Thumb*, and we can quite clearly follow the boys in fancy, as they wander through the woods looking in vain for the crumbs which they had strewed upon the ground on their outward path, to guide them home again. The birds, listeners will remember, had eaten every one.

The third movement has an Eastern subject, and is bizarre, even startling in places. Its subject is taken from a book by Madame d'Aulnoy, called 'Le Serpentin Vert,' and tells of little creatures who played on instruments made of nutshells and viols of almond husks.

The fourth movement is *Beauty and the Beast*, and listeners will not fail to notice the eminently characteristic utterances of the latter.

The last movement describes a magic garden, and the quiet charm of its fairy atmosphere is so vivid that the listener must perforce resent the dramatic climax in which the garden vanishes.

ORCHESTRA

Wellington's Victory or the Battle of Vittoria

Beethoven
Flourish of Trumpets; March, 'Rule Britannia'; Further Flourish of Trumpets; March, 'Mariborough'; The Challenge of the French Trumpets and the Answer from the English Side.

The Battle and Battle March

VICTOR HELY-HUTCHINSON and BERKELEY MASON

Group of Pieces for Two Pianos

ORCHESTRA

Farewell Symphony Haydn

5.0 A Recital
by

THE WIRELESS SINGERS
(Conducted by STANFORD ROBINSON)

Madrigal, 'My Heart it seemed was dying' (1586)
Canzonetta, 'Sooner the Heavens shall be Forsaken' (1592) .. *Palestrina*
Madrigal, 'By the Banks of the Tiber' (1586) ..

5.10 HARRY ISAACS (Pianoforte)

I call on Thee, Lord (No. 5, from Organ Choral Preludes) *Bach, arr. Busoni*
Sonata, No. 5, in D *Scarlatti*
Impromptu in F Sharp *Chopin*

5.22 WIRELESS SINGERS

Marionlieder (Op. 22) *Brahms*
The Angels' Greeting; Mary and the Boatman; Mary's Wandering; The Hunter; A Prayer to Mary; Mary Magdalene; In Praise of Mary.

For 5.30 to 6.15 and from 7.55 to 8.45 Programmes see opposite page.



Lt.-Col. LEVITA.

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the King George Hospital Fund by the Chairman of the London County Council (Lieut.-Colonel CECIL B. LEVITA)

THE Lord Mayor of London, Sir Kynaston Studd, and the Chairman of the London County Council have united in an appeal to the charitable public to subscribe to the fund for providing a general hospital for the area known as Thames-side, lying to the East of London. There is practically no hospital accommodation in the district, which was open country until a few years ago, though it now has a population approaching half a million, mostly working-class.

Contributions should be sent to the Hon. Charles Rhys, M.C., D.L., M.P. (Hon. Treasurer), 10, Downing Street, S.W.1.

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

9.5 A CONCERT

GERTRUDE JOHNSON (Soprano)
GLYN EASTMAN (Baritone)

THE VICTOR OLOF SEXTET

'Tosca' *Puccini*

9.20 GLYN EASTMAN

St. Agnes' Morn *Purcell, arr. G. Shaw*
Adamastor, King of Oceana Unbounded
Meyerbeer

9.28 SEXTET

Arabesque *Debussy*
Rondo Capriccioso *Mendelssohn, arr. Mulder*

9.40 GERTRUDE JOHNSON

Cradle me low *Brahms*
Last Night *Kjerulf*
The Nightingale's Song *Saint-Saëns*

9.48 GLYN EASTMAN

To Wine and Beauty *Quilter*
In Brittany *Arthur Baynon*
Warming Pan *K. A. Wright*

9.56 SEXTET

Negro Melody, 'Sometimes I feel like a motherless child' *Translated by Coleridge-Taylor, arr. Percy Fletcher*
Gavotte ('Mignon') *Ambroise Thomas*
Hungarian Dance, No. 1 *Brahms*

10.6 GERTRUDE JOHNSON

Orphous with his Lute *Sullivan*
The Lass with the Delicate Air *Arne*

10.14 SEXTET

Suite, 'Three Fours' *Coleridge-Taylor*
A Keltic Lament *Foulds*

10.30 Epilogue



THE DAY OF REST.

Sunday's Special Programmes.

From 2LO London and 5XX Daventry



For 3.30 to 5.30 Programmes see opposite page.

5.30 Reading
SCENES FROM OLD TESTAMENT HISTORY
THE RAISING OF THE SHUNAMMITE'S SON.

5.45-6.15 app. Church Cantata
(No. 112) **Bach**

(Der Herr ist mein getreuer Hirt)
(The Lord is my Shepherd)
(Relayed from the Church of the Messiah, Birmingham)

LILIAN COOPER (Soprano)
DOROTHY D'ORSAY (Contralto)
ERIC GREENE (Tenor)
SINCLAIR LOGAN (Baritone)
CYRIL CHRISTOPHER (Continuo)

THE BIRMINGHAM STUDIO CHORUS
AND ORCHESTRA

(Conducted by JOSEPH LEWIS)

(For the words of the Cantata see below.)



Wood-engraving by Elizabeth Rivers

THE RAISING OF THE SHUNAMMITE'S SON.

And when she was come in unto him, he said, 'Take up thy son.'

The story of Elisha and the raising of the Shunammite's son, told in the fourth chapter of the Second Book of Kings, forms the subject of the Old Testament reading this afternoon.

7.55 A Religious Service

from St. Martin-in-the-Fields

THE BELLS

Order of Service:

Hymn, 'As with gladness men of old' (A. and M., No. 79.)

Confession and Thanksgiving.

Psalm 8

Lesson

Deus Misereatur

Prayers

Hymn, 'My God, my Father, make me strong'

Address by the Rev. PAT MCCORMICK, D.S.O.

Hymn, 'Saviour, again to Thy dear Name we raise' (A. and M., No. 31)

Blessing

For 8.45 to 10.30 Programmes see opposite page.

10.30 Epilogue

'THE PHARISEE AND THE PUBLICAN'

(Daventry only)

10.40-11.0

The Silent Fellowship
S.B. from Cardiff

This Week's Bach Cantata.

Church Cantata No. 112.

'Der Herr ist mein getreuer Hirt.'
(The Lord is my Shepherd.)

THIS is one of fifteen simple Chorale Cantatas which belong to the period between 1723 and 1734. In all of them there are splendid choruses, and the principle is generally the same. The Soprano voices sing the melody of the hymn, the other voices building up an accompaniment which is usually imitative, while the orchestra provides a prelude, little interludes between the verses, and a close. The tune used here is one which figures in several of the Church Cantatas, 'Allein Gott in der Höh' sei Ehr' ('To God alone on high be honour').

The first verse of the Psalm is set for chorus in that way, and forms an opening to the Cantata which is at once dignified and joyous.

The second verse is an air for Alto. The 'living waters' of the psalmist is a phrase which Bach delighted to illustrate in his flowing music; all through the accompaniment to this beautiful aria the instruments have rippling and running figures.

The third verse, 'Death's dark vale,' is a recitative and arioso for the bass voice, and here again the meaning of the text would be quite clear in Bach's solemn music, even without the words.

The next verse, 'For me a table Thou hast spread,' is a duet for soprano and tenor. There is a full orchestral prelude, and then the tenor enters with the same phrase with which the orchestra began, the soprano voice following four bars later with the same melody. The duet is a long one, melodious throughout, and all the way through the two voices imitate one another.

The Cantata, a short one as compared with many which belong to the same period, is closed

by a simple and eloquently-harmonized chorale to the fifth verse of the psalm, the tune being the same on which the opening chorus was founded.

The original score had two horns and two oboes d'amore besides the usual strings and continuo (Bach's thorough bass). For a great part of the Cantata the instruments are doubling either each other or the voice parts so that they are not all really necessary in performance.

The words, by Paul England, are reprinted from the Novello Edition, by courtesy of Messrs. Novello & Co., Ltd.

I.—Chorus.

The Lord He is my Shepherd true,
My steps He safely guideth;
With all good things in order due
His bounty me provideth.
He leadeth me without surcease
In green and pleasant paths of peace,
Wherein His grace abideth.

II.—Aria (Alto).

To living waters, bright and clear,
My thirsty soul He bringeth.
My heart is glad when He is near,
For joy my spirit singeth.
My feet He setteth in the way
All His commandments to obey,
That His great name be had in honour.

III.—Recitative and Arioso (Bass).

And though I wander in death's dark vale,
No terror shall appal me; In temptation,
conflict, sadness, no evil can befall me,
For Thou dost lead me tenderly, Thy staff,
good Shepherd, comforts me, Thy strong word
is my refuge.

IV.—Duet (Soprano and Tenor).

For me a table Thou hast spread,
My foes all disappointing.
My heart is glad, and on my head
The oil of Thine anointing.
Thy gracious voice my joy doth move,
And with the fulness of Thy love
My cup now runneth over.

V.—Chorus.

The Lord is ever at my side
His love shall fail me never;
Therefore my will is to abide
Within His house for ever.
On earth His Church doth me sustain,
And after death I look to reign
With Christ, my Lord, in glory.

Next Sunday, Cantata No. 80, 'Ein feste Burg' ('A Stronghold Sure'), which was sung on Armistice Day (Sunday, November 11, 1928), will be repeated.

Tune in HILVERSUM

(1,071 metres)

on Sunday Night,
January 13th,

for the

BRANDES RADIO CONCERT

under the direction of Hugo de Groot

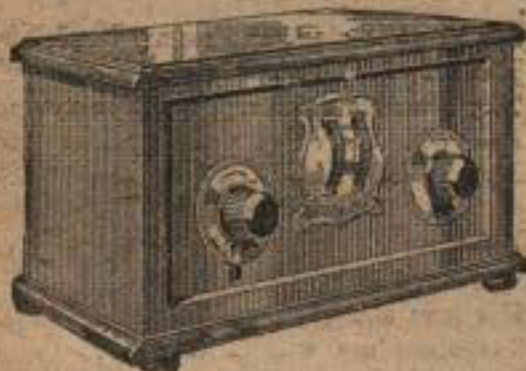
5.40 p.m. to 7.10 p.m.

THE first of this year's popular Sunday Concerts broadcast from HILVERSUM on alternate Sunday evenings will consist of orchestral opera-music. Suggestions and criticisms will be welcomed at Cray Works, Sidcup, Kent.

PROGRAMME

1. Overture .. Fr. van Flotow
(from the Opera "Martha")
2. "Torchlight Dance of the Brides of Kashmir"
(from the Opera "Feramors") .. A. Rubinstein
3. Introduction to the 3rd Act of "Carmen" .. Bizet
4. Overture .. Rossini
"Barber of Seville"
5. Coronation March .. Meyerbeer
(from "The Prophet")
6. .. Massenet
Meditation from "Thais"
(Violin Solo by Hugo de Groot)
7. Overture .. Balfe
"Bohemian Girl"
8. Entr'acte Gavotte .. Thomas
(from "Mignon")
9. Intermezzo .. Leoncavallo
(from "Pagliacci")
10. Polonaise .. Tschaikowski
(from "Eugen Oneguine")
11. Intermezzo Sinfonico .. Mascagni
(from "Cavaleria Rusticana")
12. Ballet Music .. Gounod
(from "Faust")

THE BRANDESSET IIIA.



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SUNDAY, JANUARY 13 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0
Selections
from
'Elijah'

3.30 A BAND CONCERT
DOROTHY BENNETT (Soprano)
LEONARD GOWINGS (Tenor)
ALBERT VOORSANGER (Violin)
ST. HILDA'S BAND
Overture, 'Napoleon' .. Bilton
Suite, 'Ballet Egyptien' *Luigini, arr. J. Ord Hume*

3.45 LEONARD GOWINGS
So we'll go no more a-roving .. M. V. White
We wandered .. Brahms
The Shepherd's Song .. Elgar

3.53 BAND
Cornet Solo, 'Hailstorm' .. W. Rimmer
(Soloist, GEORGE CROSSLAND)
Three Rustic Scenes .. S. Cape
Forge in the Forest; Harvesters' Dance; Mill
in the Dale
Finlandia (Tone Poem) .. Sibelius

4.10 ALBERT VOORSANGER
Menuett .. Porpora, arr. Kreisler
Sonata (The Devil's Trill) .. Tartini

4.25 BAND
Nirvana (Eupho-
nium Solo)
Adams
(Soloist, ROBERT
SMITH)
Excerpts from
'The Desert
Song'
Bomberg
Humoresque
Devonak

4.40 DOROTHY
BENNETT
The Nightingale
F. Delius
Petronille
Weckerlin
I've been roaming .. O. E. Horn

4.48 BAND
Intermezzo, 'Wedding Bells' .. J. Ord Hume
Trombone Solo, 'Washington Guard' .. Miller
(Soloist, ELLIJAH BOAM)
Selection, 'Tannhäuser' .. Wagner

5.8 DOROTHY BENNETT and LEONARD GOWINGS
It was a Lover and his Lass .. Quilter
Snowdrop .. ('The Vicar of Wake-
The Rose and the Lily. .) field') Lehmann

5.16-5.30 BAND
Jamie's Patrol, 'Scotch Airs' .. S. Dacre
Intermezzo, 'Wedding of the Rose' .. Jessel
Oratorio Selection from 'Elijah' .. A. Ovon

8.0 A Religious Service
From the Birmingham Studio
Order of Service:
Hymn, 'Eternal Ruler of the ceaseless round'
(Songs of Praise, No. 228)
The Lord's Prayer and Versicles
Psalm 23
Lesson
Anthem, 'Hymn of the Homeland' .. Sullivan
Prayers
Hymn, 'Dear Lord and Father of Mankind'
(Songs of Praise, No. 226)
Address by the Rev. W. S. POWER (of St. George's
Church, Birmingham)
Hymn, 'Fill Thou my life, O Lord my God'
(Songs of Praise, No. 233)
The Blessing

9.45 THE WEEK'S GOOD CAUSE
(From Birmingham)
Appeal on behalf of the Thomas John Ainsworth
Memorial Home (Sunshine Cottage, Napton-on-
the-Hill) by Dr. LENA WALKER, M.D.
(Contributions should be addressed to the
Secretary, 34, Arderton Park Road, Moseley,
Birmingham.)

8.50 WEATHER FORECAST, GENERAL NEWS
BULLETIN

9.0 Selections from
Mendelssohn's 'Elijah'
PART II
(From Birmingham)
HILDA BLAKE (Soprano)
ESTHER COLEMAN (Contralto)
ERIC GREENE (Tenor)
HAROLD WILLIAMS (Bass)

THE
BIRMINGHAM
STUDIO CHORUS
and
AUGMENTED
ORCHESTRA
Leader,
FRANK CANTELL
Conducted by
JOSEPH LEWIS



Two favourite wireless singers—Esther Coleman (left) and Dorothy Bennett—who will be heard from 5GB today.

visits, from the early one which produced the 'Fingal's Cave' Overture and the Scots Symphony to his last visit in 1846, when he came over specially to conduct the first performance of 'Elijah.' The work had been commissioned for the Birmingham Festival and was finished with all Mendelssohn's usual punctuality in spite of his having countless other duties and responsibilities to cope with at the same time. The performance, on August 26, was a triumphant success, and eight separate numbers had to be repeated, so insistent was the audience. This, if not an actual record for the first performance of any sacred work, is at least unusual. Writing home after the performance, Mendelssohn himself told his brother, 'No work of mine ever went so admirably at the first performance, or was received with such enthusiasm both by musicians and the public as this. I never in my life heard a better performance—no, nor so good, and almost doubt if I can ever hear one like it again.'

Mendelssohn did not allow the immediate success of his work to blind him to what he thought minor defects, and after that first performance he revised considerable parts of it. In the new form it was afterwards sung in London by the Sacred Harmonic Society; its first performance in Germany was in October, 1847; there they call it 'Elias.'

10.30 Epilogue

Sunday's Programmes continued (January 13)

5WA CARDIFF. 323.2 M. 928 KC.

3.30 A BAND PROGRAMME
CORY WORKMEN'S SILVER BAND
Conducted by J. G. DOBBINS

Grand March, 'Tannhäuser' Wagner
Overture, 'Don Giovanni' Mozart

THE second act of *Tannhäuser* consists chiefly of a song contest in the great hall at the Wartburg, a hall which may still be seen to-day very much as it was then. There the minstrel Knights competed in song before the Landgrave and Elizabeth, with an audience of assembled nobles and their ladies. It is to the entry of these guests that this stirring march is played in Wagner's opera.

KENNEDY MCKENNA (Tenor)
Recit., 'O loss of sight' ... } ('Samson') Handel
Aria, 'Total Eclipse' }

BAND
Selection, 'The Water Carrier'
Cherubini

CHERUBINI, born in Florence in 1760, lived to the great age of eighty-two. In the important development which music underwent in those long years, he had himself a large share; the church and theatre music of France in particular, to which he devoted most of his mature work, owe him more than it would be easy to compute. For the most part grave and serious, his music displays a breadth and vigour not unlike the great Beethoven's; it is all sincere and dignified, even in its more light-hearted moods.

In its French form this opera is known as *Les Deux Journées* (*The Two Days*), and the story tells how the Water Carrier, who is the hero, within two days extracts his patron from the wrath of the powerful Cardinal Mazarin.

In accordance with the tradition of the age, the Overture begins with a slow and rather pompous introduction and then there is a lively section with two main tunes. Both can be easily recognized as they appear.

A PIANOFORTE RECITAL by MERION WILLIAMS
Third Nocturne } Albanesi
Minuetto Pomposo }
Caprice }

BAND PROGRAMME
(Continued)

KENNEDY MCKENNA
The Tomb of Ajax D. M. Stewart
Little Shepherd Donald Ford

BAND
Le Caprice de Nannette Coleridge-Taylor
Suite, 'The Bells' Rimmer

KENNEDY MCKENNA
When we two parted Parry
Love and I went down the vale .. Herbert Oliver

BAND
Selection, 'Songs of Handel' Round
Hungarian Rhapsody, No. 2 Liszt

5.0-6.15 app. S.B. from London

6.30 S.B. from Swansea

7.55 S.B. from London

8.45 THE WEEK'S GOOD CAUSE:
An Appeal on behalf of 'The Lord Mayor's Mining Area Relief Fund,' by Alderman A. J. HOWELL, J.P.

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

10.30 Epilogue

10.40-11.0 The Silent Fellowship
Relayed to Daventry

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

3.30-6.15 app. S.B. from London

6.30 A Religious Service
Relayed from St. Mary's Parish Church
Hymns:

As with Gladness Men of Old (H.C., 106, A. and M., 79)
Alleluiah, Sing to Jesus (H.C., 556, A. and M., 316)
Thou Whose Almighty Word (H.C., 131, A. and M., 360)
Hail to the Lord's Anointed (H.C., 130, A. and M., 219)
Psalm 66

Address by the Rev. W. T. HAVARD, M.C., M.A.
(Vicar of Swansea)

7.55 S.B. from London



FROM CARDIFF TODAY.

Merion Williams (left) gives a pianoforte recital, and Kennedy McKenna sings in the Band Programme from Cardiff this afternoon.

9.0 Musical Interlude relayed from London

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

3.30-6.15 app. S.B. from London

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

10.30 Epilogue

5PY PLYMOUTH. 396.3 M. 757 KC.

3.30-6.15 app. S.B. from London

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

10.30 Epilogue

2ZY MANCHESTER. 378.3 M. 793 KC.

3.30-6.15 app. S.B. from London

7.55 S.B. from London

8.45 THE WEEK'S GOOD CAUSE:
S.B. from Liverpool

The Rt. Hon. The LORD MAYOR OF LIVERPOOL (Alderman Henry M. Miller, J.P.) appealing on behalf of the Hospital Sunday Funds in the North of England. Donations should be sent to the Lord Mayors at the Town Halls at Liverpool, Leeds and Bradford; or to The Lord Mayor, the Guild Hall, Hull; The Treasurer of the Fund, the National Provincial Bank, George Street, Sheffield; The Treasurer of the Fund, Mr. P. T. N. Forrester, Barclay's Bank, Hanley, Stoke-on-Trent; or to the Treasurer, Manchester and Salford Medical Charities, 49, Deansgate, Manchester.

8.50 WEATHER FORECAST, NEWS; (9.0 Local Announcements)

9.5 Light French Music
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Le Rouet d'Omphale } Saint-Saëns
Danse Macabre }
Phaëton }

PHYLLIS ARCHIBALD (Contralto)
L'attente Saint-Saëns
Plaisir d'amour Martini, arr. Février
Arioso Bemberg

ORCHESTRA
Scènes Alsaciennes Massenet

PHYLLIS ARCHIBALD
Mon cœur s'ouvre à ta voix Saint-Saëns

Chant Provençal Massenet
Berceuse Rhené-Baton

ORCHESTRA
First Suite, 'L'Arlésienne' Bizet

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,250 KC.

3.30-6.15 app.—S.B. from London. 7.55—S.B. from London. 8.45—The Week's Good Cause: Appeal on behalf of the Memorial to the late Coxswain Robert Smith, of Tynemouth, Northumberland, by Councillor R. Hetherington. 8.50—S.B. from London. 10.30—Epilogue.

5SC GLASGOW. 401.1 M. 748 KC.

3.30-6.15 app.—S.B. from London. 7.55—S.B. from London. 8.45—S.B. from Edinburgh. 8.50—Weather Forecast, News. 9.0—Scottish News Bulletin. 9.5—A Concert. The Station String Orchestra: Holberg Suite (Op. 40) (Grieg); Winifred Lawson (Soprano): Batti Batti, and Dove sono (with recit.) (Mozart); Isaac Losowsky (Violin): Chaconne (Vitali); Orchestra: Variations Caractéristiques (W. H. Reed); Sérénade (Borodin); Prelude and Fugue (Op. 85) (Mozzkowski); Winifred Lawson: Hark the eel'ing air (Purcell); Damon (Max Strangé); A Birthday (Huntington-Woodman); One morning oh so early (J. M. Black); Isaac Losowsky: Variations on a Theme of Corelli (Tartini-Kreisler); Orchestra: Nocturne (Op. 40) (Dvořák). 10.30—Epilogue.

2BD ABERDEEN. 511.2 M. 964 KC.

3.30-6.15 app.—S.B. from London. 7.55—S.B. from London. 8.45—S.B. from Edinburgh. 8.50—Weather Forecast, News. 9.0—S.B. from Glasgow. 10.30—Epilogue.

2BE BELFAST. 302.7 M. 991 KC.

3.30-6.15 app.—S.B. from London. 7.55—S.B. from London. 10.30—Epilogue.

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7.25
'Choosing a Career'

MONDAY, JANUARY 14
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.35
Chamber Music with the Wireless Singers

- 10.15 a.m. The Daily Service**
10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST.
10.45 (Daventry only) Mrs. M. I. CROFTS: 'The Law of the Home—II, The Law of Marriage'
11.0 (Daventry only) Gramophone Records
Symphony, No. 5 *Tchaikovsky*
12.0 A BALLAD CONCERT
MARGERY PHILLIPS (Contralto)
OSMOND DAVIES (Tenor)
12.30 JACK PAYNE and the B.B.C. DANCE ORCHESTRA
1.0 ORGAN RECITAL
By EDGAR T. COOK
Relayed from Southwark Cathedral
EDGAR T. COOK
Pastorale *César Franck*
Prelude and Fugue in E Minor (short) *Bach*
Three Psalm-Preludes *Herbert-Howells*
MARIAN CAREW (Soprano)
(a) Omnipotence
(b) The Little Town of Bethlehem
EDGAR T. COOK
The Primerose *Martin Peerson*
The Lord of Salisbury His Pavin *Orlando Gibbons*
Larghetto from Clarinet Quintet *Mozart, arr. Best*
Occasional Overture *Handel*
2.0 BROADCAST TO SCHOOLS:
CAMILLE VIERE: Reading in French for Secondary Schools
Poems by DU BELLAY
Si notre vie est moins qu'une journée
Je hais le Florentin
France mère des Arts
Heureux qui comme Ulysso
Le Vannour de Blé aux Vents
Mignonne, allons voir si la Rose
Comme on voit sur la branche
Quand vous serez bien vieille au soir à la Chandelle
Centre les Bucherons de la Forêt de Gastine
(Poésies Choieses de Ronsard—Pierre de Nolhac, Garnier Frères)
2.20 Musical Interlude
2.30 Miss RHODA POWER: 'What the Onlooker Saw (Course II): Tudor and Stuart Times—I, Wolsey Entertains the King'
2.55 Musical interlude
3.5 Miss RHODA POWER: 'Stories from Mythology and Folk-lore for the Younger Children'
3.20 Musical Interlude
3.30 A Ballad Concert
JENNIE BLEASDALE (Soprano)
CUTHBERT SMITH (Baritone)
ELSIE HORNE (Pianoforte)
4.15 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
5.15 THE CHILDREN'S HOUR:
Various Piano Solos, including 'Moment Musical' (*Schubert*), played by CECIL DIXON
'French Nails' (*Carey Grey*)
Songs of Unusual Occupations, sung by REX PALMER
'Hints on How to Play Rugby Football,' by Captain H. B. T. WAKELAM
6.0 'My Day's Work—II, From Envelopes to Elephants and Explosives,' by BILL
6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.30 For the Boys' Brigade and Church Lads' Brigade



MR. LAURENCE HOUSMAN.

9.15 CRIME AND THE CRIMINAL—I
Mr. Laurence Housman: 'Crime and Society'

TONIGHT'S talk is the first of an important new series, to be broadcast on alternate Mondays at this time, in which prominent authorities will survey the social aspects of crime. The series is opened by Mr. Laurence Housman, the author of the 'Little Plays of St. Francis,' several of which have been broadcast, of 'Trimble-rigg,' and many other books and plays. In addition to being a novelist, playwright, and artist, Mr. Housman is an expert on penal reform, and he contributed an introduction to Mr. Fenner Brockway's recent book, 'A New Way With Crime.' He will tonight survey the general problem of the relation of crime to society. Other talkers who will deal with different aspects of the subject are Dr. Cyril Burt, Lord Faversham, Colonel Turner (of Wakefield Prison), and Lord Lytton.

An article entitled 'Is there a Criminal Class?' by Mr. Cecil Chappman, the well-known London magistrate, will be found on page 65.

6.45 THE FOUNDATIONS OF MUSIC
BACH'S CHORAL PRELUDES
Played by LEONARD WARNER
From St. Botolph's, Bishopsgate
Durch Adams Fall ist Ganz verderbt (Through Adam's Fall)
Gottes Sohn ist Kommen (God's Son has Come)



THE WIRELESS SINGERS,

here seen with their conductor, Stanford Robinson, figure largely in the programmes this week. They gave a recital with Harry Isaacs on Sunday afternoon, and they will sing in the Chamber Concert tonight, whilst 5GB listeners will hear them on Friday night.

- In Dulci Jubilo (In Sweet Acclaim)
Heut Triumphiret Gottes Sohn (This day triumphs the Son of God)
O Mensch bewein dein Sunde gross (O Man, bewail thy heavy sin)
In dir ist Freude (In Thee is Joy)
7.0 Miss FLORA GRIERSON: Literary Criticism
7.15 Musical Interlude
7.25 Mr. F. M. EARLE, 'Choosing a Career'
7.45 A MILITARY BAND CONCERT.
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Mignon' *Ambroise Thomas*
7.55 VIVIEN LAMBELET (Soprano)
The Ships of Arcady *Michael Head*
Little Lady of the Moon *Eric Coates*
Homing Birds *Cecil Baumann*
8.3 BAND
Suite, 'Four Ways' *Eric Coates*
8.20 DOROTHY LEBISH (Contralto)
My Dear Soul *Sanderson*
Irish Folk Song *Foote*
Everywhere I go *Easthope Martin*
8.28 BAND
Berceuse *Jarnefelt*
Dance of the Tumblers *Rimsky-Korsakov*
8.37 VIVIEN LAMBELET and DOROTHY LEBISH
Columbino's Garden *Besly*
Roses of Ispahan *Chopin, arr. Besly*
A Madrigal in May *Newton*
8.46 BAND
In a Troika *Tchaikovsky*
Scottish Patrol, 'The Gathering of the Clans'
Williams
9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
9.15 Crime and the Criminal—I
(See centre column)
9.30 Local Announcements: (Daventry only) Shipping Forecast
9.35 Chamber Music
THE WIRELESS SINGERS
(Conducted by STANFORD ROBINSON)
THE STRATTON STRING QUARTET:
GEORGE STRATTON (1st Violin); WILLIAM MANUEL (2nd Violin); LAURENCE LEONARD (Viola); JOHN MOORE (Violoncello)
Fantasias for String Quartet
Byrd and Purcell
9.50 WIRELESS SINGERS
Madrigals:
In going to my naked bed (1560) *Richard Edwards*
Ho! who comes here? (1594) *Morley*
Adieu! sweet Anaryllis (1598) *Wilbye*
Camilla fair tripped o'er the plains (1618) *Bateson*
10.2 QUARTET
Quartet in B Flat (in one Movement) *Gardiner*
10.12 WIRELESS SINGERS
Part Songs:
Corydon, arise *Stanford*
After many a dusty mile *Elgar*
Out upon it *Parry*
Tears *Gibbs*
Three Sloops *Gerrard Williams*
10.25 QUARTET
Quartet in G Minor
Vaughan Williams
11.0-12.0 (Daventry only) DANCE MUSIC: STANLEY MARSHALL and his BAND from the Café de Paris
(Monday's Programmes continued on page 76.)

The awkwardness of having to depend upon a phrase book on your visits abroad disappears when you have learnt to speak Foreign Languages by the new Pelman method. A book describing this method will be sent, gratis and post free, to every reader using the coupon printed below.



HOW TO BECOME AN EXPERT LINGUIST.

Wonderful Success of New Pelman Method of Learning Foreign Languages.

COULD you pick up a book, written in some Foreign Language of which you do not know a syllable and read it through correctly without once referring to a dictionary?

Most people will reply "No. It would be impossible!"

Yet this is just what the new method of learning French, Spanish, Italian and German, taught by the famous Pelman Institute, now enables you to do.

A Personal Experience.

The present writer can speak with knowledge on this subject.

Calling at the Institute to inquire into this new method he was asked whether he knew any Spanish. He replied that with the exception of a few words like "primavera," which he knew meant "Spring," he was entirely unacquainted with the language.

He was then handed a little book of 48 pages, printed entirely in Spanish, and asked to read it through.

There was not a single English word in this book, yet, to his utter amazement, he was able to read it from cover to cover without a mistake.

This is typical of the experiences of the thousands of people who are learning French, Spanish, Italian, or German by this new method. Here are a few examples of letters received from those who are following it:—

"I have learnt more French during the last three months from your Course than I learnt during some four or five years' teaching on old-fashioned lines at school." (S. 382.)

"I have spent some 100 hours on German studying by your methods; the results obtained in so short a time are amazing." (G.P. 136.)

"I can read and speak Spanish with ease, though it is less than six months since I began." (S.M. 181.)

"I have obtained a remunerative post in the City solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago." (I.F. 121.)

Matriculation Passed.

"I am writing to let you know that I have passed in French in the London Matriculation although French was my weakest subject. I attribute my success very largely to your instruction and am most grateful to you for it." (M. 1404.)

"I was able to pass London matriculation (in Spanish) last June with minimum labour and no drudgery, although I was always reckoned a 'dud' at languages." (S.B. 373.)

"I have only been learning German for four months; now I can not only read it but also speak it well." (G.M. 148.)

"I am extremely pleased with the (Italian) Course. I found it of the greatest possible service to me during a recent visit to Italy." (I.T. 127.)

"The Best in the World."

General Sir Aylmer Haldare, G.C.M.G., K.C.B., D.S.O., writes:

"The Pelman method is the best way of learning French without a teacher."

A Naval Commander writes:

"I may say that I learnt Spanish by your method and am convinced that it is the best in the world."

"I think your (French) Course is the best method I have ever seen." (C. 272.)

"Your method is the pleasantest method of learning a language imaginable. I always found languages a very difficult subject at school, but have had no difficulty whatever with the (French) Course." (P. 684.)

"This is a perfectly delightful method (of learning Italian), and I shall not fail to recommend it to everyone I meet." (I.L. 108.)

"I am entirely satisfied with this (French) Course, and am especially pleased at the way in which all faults have been corrected and explained by your staff." (B. 1320.)

"How pleased I was when I heard that I had been successful in my examination. I attribute my success almost wholly to your methods, which are undoubtedly very good." (C. 885.)

"Having completed Part I. of your French Course, and thereby improving my knowledge of the language almost beyond belief, I should now like to take Parts II. and III." (S. 751.)

"Regarding the (Spanish) Course, I must say that I find the method perfection, and the learning of a language in this way is a pleasure. It is simple and thorough." (S.F. 109.)

"I think your German Course excellent—your method of language-teaching is quite the best I have come across." (G.F. 103.)

"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way. What astonishes me still more is that one can learn so well without using a single word of English." (I.M. 124.)

No Translation.

This new method enables you to learn French in French, Spanish in Spanish, German in German, and Italian in Italian.

It enables you to learn a language as a Spaniard, Italian, Frenchman, or German learns it. There is no translation from one language into another.

It enables you to think in the particular language in question.

It thus enables you to speak without that hesitation which arises from the habit of mentally translating English phrases into their foreign equivalents.

There are no vocabularies to be memorised. You learn the words you need by using them and so that they stay in your mind without effort.

No Grammatical Difficulties.

Grammatical complexities are eliminated. You pick up the grammar almost unconsciously as you go along.

This makes the new method extremely interesting. The usual boredom of learning a Foreign Language is entirely eliminated.

There are no classes to attend. The whole of the instruction is given through the post.

WRITE FOR FREE BOOK TO-DAY.

The new Pelman method of learning French, German, Italian and Spanish is explained in four little books.

One describes the Pelman French Course. Another describes the Pelman Spanish Course. A third describes the Pelman German Course. A fourth describes the Pelman Italian Course.



You can have a free copy of any one of these books by writing for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

State which book you want, and a copy will be sent you by return, gratis and post free. Write or call to-day.

FREE APPLICATION FORM.

To THE PELMAN INSTITUTE
(Languages Dept.),
95, Pelman House, Bloomsbury
Street, London, W.C.1.

Please send me a free copy of the book entitled "The Gift of Tongues," describing the Pelman method of learning.

**FRENCH,
SPANISH,
GERMAN,
ITALIAN,**

*Cross out
three of
these*

without using English.

NAME

ADDRESS

Overseas Branches: PARIS: 35, Rue Boissy d'Anglas. NEW YORK: 71, West 45th Street. MELBOURNE: 396, Flinders Lane. DURBAN: Natal Bank Chambers. DELHI: 10, Alipore Road.

MONDAY, JANUARY 14

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.30
A Concert
from
Antwerp

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME obtainable on "His Master's Voice" RECORDS

VICTOR OLOF SEXTET Serenata
Hungarian Dance, No. 5 (Brahms)—B
2451, 3/-. Valse Bohémienne—Valse
de la Reine—B 2346, 3/-.

BALLET EGYPTIEN SUITE.
New Light Symphony Orchestra—
C 1254-1255, 4/6 each.

FINLANDIA—Symphonic Poem.
New Symphony Orch.—D 1089, 6/6.

LAMBELET AND LEBISH—O that
we two were maying—Venetian Song—
B 2434, 3/-.

OBERON—Overture. State Opera
Orchestra, Berlin—D 1316, 6/6.

CAVALLERIA RUSTICANA—
Intermezzo—Tales of Hoffman—Barca-
rolle. New Light Symphony Orchestra
—B 2377, 3/-.

GARDA HALL—Comin' thro' the rye
—High upon the hill—B 2484, 3/-.
Cherry Ripe—Down in the Forest
—B 2523, 3/-.

WILLIAM TELL—OVERTURE.
Royal Opera Orchestra, Covent Garden
—B 2437-2438, 3/- each.

PAGLIACCI—PROLOGUE—Parts 1
& 2. Peter Dawson—C 1259, 4/6.

MINUET, Op. 14 No. 1—
(PADEREWSKI)—Moonlight Sonata,
Paderewski—DB 1090, 8/6.

FLYING DUTCHMAN—Overture
(Wagner). State Orchestra, Berlin—
D 1290, 6/6.

FINGAL'S CAVE—OVERTURE
(Mendelssohn). St. Louis Symphony
Orchestra—D 1299, 6/6.

FLIGHT OF THE BUMBLE BEE
—Valse Triste (Sibelius). Chicago
Symphony Orchestra—D 1284, 6/6.

"THE ENIGMA" VARIATIONS
(Elgar). Royal Albert Hall Orchestra,
Conducted by the Composer—D 1154-
1157, 6/6 each. (Album Series No. 28.)

Greatest Artists— Finest Recordings

The Gramophone
Company, Ltd.Oxford Street,
London, W.1

**3.0 LOZELLS PICTURE HOUSE
ORCHESTRA**
Conducted by E. A. PARSONS
(From Birmingham)

Overture, 'Oberon' Weber
ROBERT CHADDOCK (Tenor)
For you alone Gechl
Trottin' to the Fair Stanford
ORCHESTRA
Serenade d'Amour (Italian Suite)
The Sea Erno Kotal
Waltz, 'Mon Rêve' Waldteufel
Intermezzo from 'Cavalleria Rusticana'
..... Mascagni
Bacchanale from 'Tannhäuser' Wagner
Introduction and Chorus from 'The Oath'
..... Mercadante

**4.0 JACK PAYNE
and THE B.B.C. DANCE ORCHESTRA**

5.0 A Ballad Concert
DORIS DUTSON (Mezzo-Soprano)
CYRIL LIDDINGTON (Light Baritone)

DORIS DUTSON
Do not go, my love Hageman
Song of the Palanquin Bearers .. Martin Shaw
A sad little bird Arensky
In my Garden S. Liddle

5.8 CYRIL LIDDINGTON
Cool River G. Johnstone
Vous dansez Marquise Lemaire
To the Children Rachmaninov

5.15 DORIS DUTSON
O Western Wind May M. Brahe
April is a Lady Phillips
Song of the Open Frank la Forge

5.22 CYRIL LIDDINGTON
Now sleeps the crimson Petal Quilter
Au Pays Augusta Holmes
The Sad days of Nursery Rhymes .. R. Gourley

5.30 THE CHILDREN'S HOUR:
(From Birmingham)

'The Dragon's Egg,' by E. M. Griffiths
Songs by PHYLLIS LONES (Mezzo-Soprano)
'Dog from the Earth—Tin,' by O. Bolton King
FRANK O'NEIL (Xylophone)

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

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CASTELL

Turkish March Moussorgsky
Selection, 'The Boy' Monckton and Talbot
THE TENNYSON MALE VOICE QUARTET
Drink to me only Traditional
Sweet and low Barnby
Little Tommy went a-fishing Macy

6.58 ORCHESTRA
Two Light Syncopated Pieces Coates
Prelude in C Sharp Minor Rachmaninov
CISSIE WOODWARD (Pianoforte)
Thème Varié Paderewski
QUARTET
Old Virginny Bland
Passing By E. C. Purcell
Piccaninny Lullaby Macy

7.26 ORCHESTRA
Selection from the Operas of Offenbach
..... arr. Ansell

CISSIE WOODWARD
Il moto perpetuo Weber
The Musical Box Woodward
Study on the Black Keys, Op. 10, No. 5 Chopin

7.49 ORCHESTRA
Suite, 'Glimpses of London' Levy

8.0 STORY READING

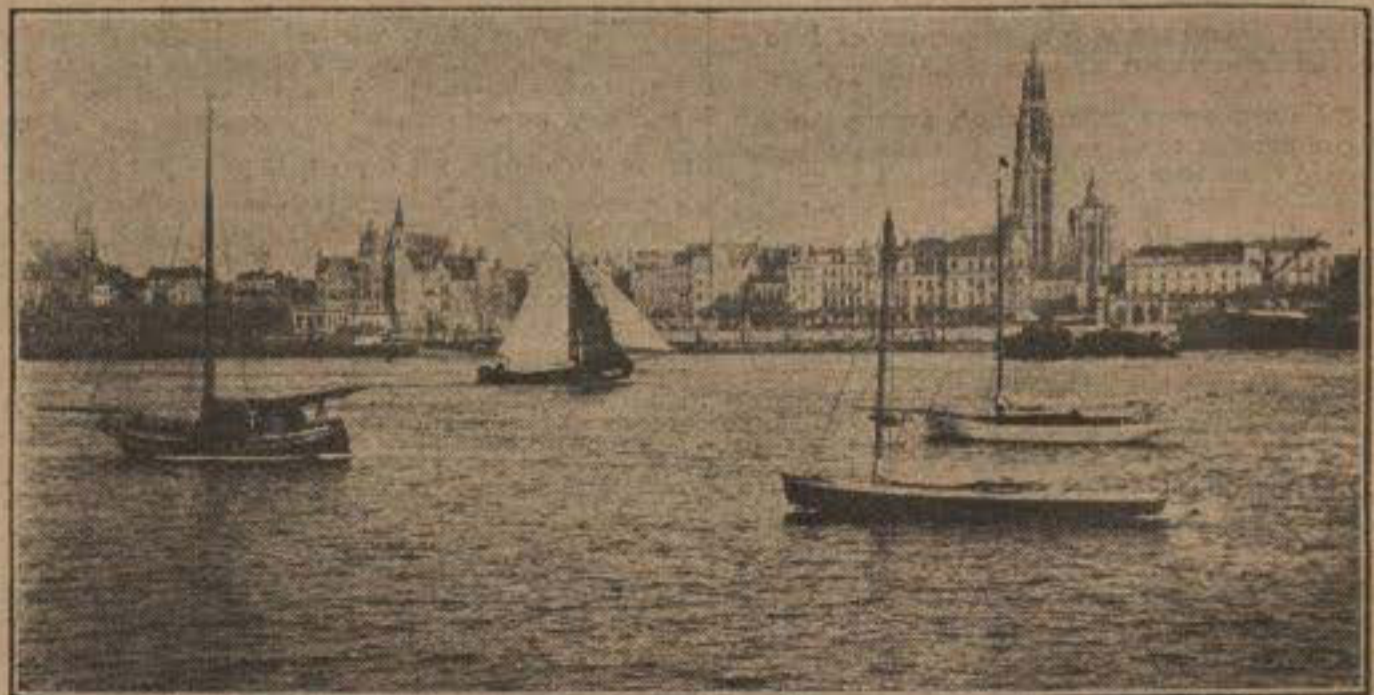
8.30 A Concert from Antwerp
by
Société Nouveaux Concerts and Royal Harmonie
of Antwerp
Conducted by LOUIS DE VOGHT
(By arrangement with Radio Belgique, Brussels)
Symphony No. 2 Borodin
Concerto for Violin No. 2 Saint-Saëns
Soloist, LEVITSKI (Violinist)

**9.30 JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA**

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

**10.15 DANCE MUSIC: JACK HYLTON'S
AMBASSADOR CLUB BAND, under the direction of
RAY STARITA, from the Ambassador Club**

**11.0-11.15 STANLEY MARSHALL and his BAND,
from the Café de Paris**



A PICTURESQUE VIEW OF ANTWERP,
from where a concert will be relayed tonight at 8.30.

E.N.A.

Monday's Programmes continued (January 14)

5WA CARDIFF. 323.2 M. 928 KC.

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

Overture, 'Mirella' Gounod
The Swan (Carnival of Animals) .. Saint-Saëns
Suite, 'Woodland Sketches' Fletcher
Caucasian Sketches Ippolitov-Ivanov

LIKE Glazounov, Ippolitov-Ivanov has been recognized by the present government of Russia. In 1923 he was given the title of 'People's Artist of the Republic.' Born in 1859, he was a pupil of Rimsky-Korsakov, and has held the posts of conductor at the Tiflis Opera, and Professor of Composition in the Conservatoire at Moscow. In composing music with an Eastern flavour he is on ground which is familiar to him, and these Caucasian Sketches are full of vivid suggestion of the Near East.

There are four scenes which he calls:—

- (1) In the Mountains
- (2) In the Village.
- (3) In the Mosque.
- (4) Procession of the Sirdar.

2.30 BROADCAST TO SCHOOLS
S.B. from Swansea

2.55 London Programme relayed from Daventry

4.45 Mr. P. EDWARD FRY: 'Making the Most of the Small Garden—Country Gardens in the Town'

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For the Boys' Brigade

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

9.35 The Whirligig of Time

THE STATION TRIO: FRANK THOMAS (Violin)

RONALD HARDING (Violoncello); HUBERT FENGELLY (Pianoforte)

Traumbild Blon

W. SALUSBURY BAKER (Baritone)

To Anthea Halton
Bound for The Rio Grande arr. R. Terry

9.45 'The Stepmother'

A Play in One Act by ARNOLD BENNETT
Cora Prout, a popular novelist and a widow, aged thirty LALLIE HICKS
Adrian Prout, her stepson, aged twenty

SIDNEY EVANS
Thomas Gardner, a doctor, aged thirty-five

T. HANSAM-CLARK
Christine Feversham, Mrs. Prout's secretary; aged twenty PHYLLIS SMALE

Mrs. Prout, the famous novelist, has many cares apart from the exercise of her profession, for her stepson, Adrian, has had to be turned out for falling in love with her secretary; the butler gives notice, because he disapproves of her latest novel; and the doctor in the flat downstairs wishes to marry her. This morning, there is an attack in one of the leading daily papers on her treatment of medical detail in her novels, and she has an awful fear that the doctor downstairs may have written it. She tries to dictate to her young secretary, but her worries obtrude themselves. The secretary mentally decides that she will write an article on 'Hysteria in Lady Novelists.'

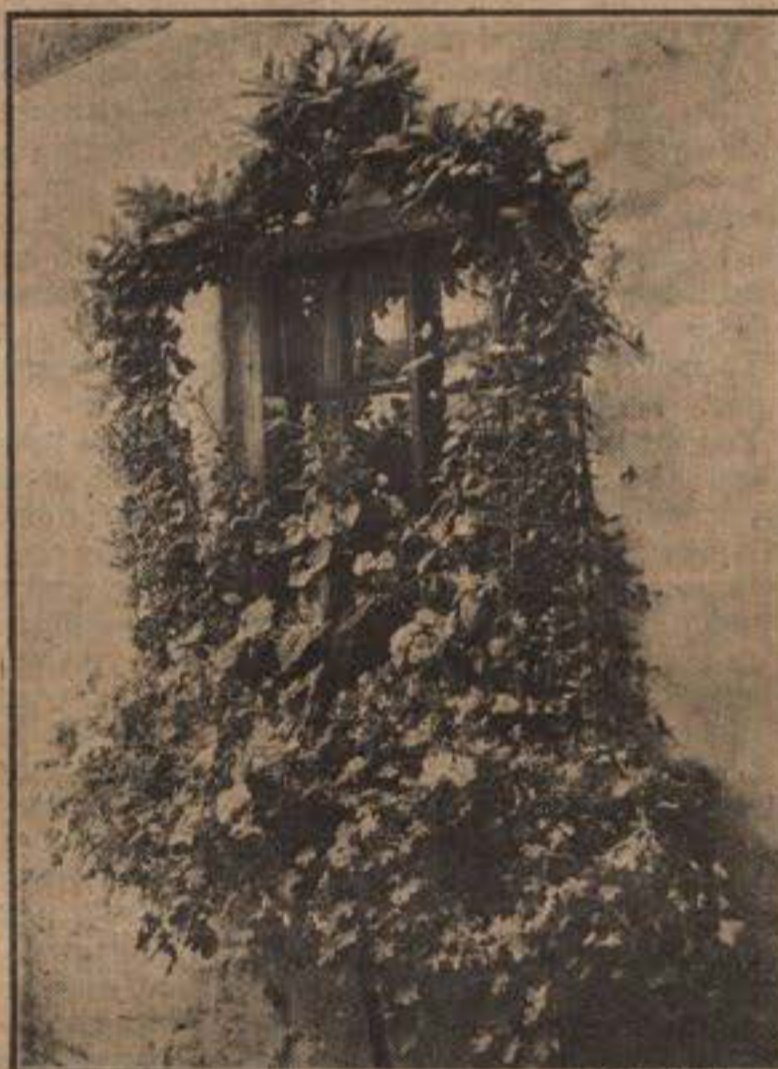
TRIO
Ballet, 'Sylvia' Delibes
W. SALUSBURY BAKER
See where my Love a-maying goes Lidgely
O Mistress Mine Quilter

10.25 'The Gutter of Time'

A Duologue by ALFRED SUTRO

Mrs. Transford MARY WYNDHAM
Sir Harry Jardine IVOR MADDOX

Sir Harry Jardine has not been in San Francisco for many days, but he makes some excuse to visit Mrs. Transford every day. He is twenty-five and she is nearing forty, but is still exceedingly attractive. It is perfectly obvious that he is in love with her. He is rather inexperienced so far as women are con-



J. W. Debenham

A BIT OF THE COUNTRY

in the heart of town—a prize-winning display in a window-box. Mr. P. Edward Fry will describe what can be done with flowers in town in his talk from Cardiff this afternoon.

cerned, for his mother lived in isolation after his father's death when he was a baby. Mrs. Transford tells him her own story.

10.50-11.0 TRIO

Slavonic Dances, Nos. 8 and 9
Dvorak arr. Hermann

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

1.15-2.0 S.B. from Cardiff

2.30 BROADCAST TO SCHOOLS:

Professor MARY WILLIAMS, M.A., D.Litt., Officier d'Academie, 'The Folk Tales of Wales—I, The Water Fairies of Wales (Hen Cehwedlau Cymru—J. Llynforwynion Cymru)'

2.55 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 S.B. from London

9.30 Musical Interlude relayed from London

9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For the Boys' Brigade

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

5PY PLYMOUTH. 396.3 M. 757 KC.

2.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Tails and Tales

A great combination, when we decide to relate 'The Tail of the Dog Crumpet' (Ralph de Rohan)

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 378.3 M. 793 KC.

2.0 London Programme relayed from Daventry

3.20 The Northern Wireless Orchestra

Overture, 'Semiramide' Rossini
Selection, 'The Gondoliers' Sullivan
Waltz, 'The Grenadiers' Waldteufel
Entr'acte, 'Sizilietta' Blon
Intermezzo, 'Laughing Eyes' Finck
Overture, 'Tancredi' Rossini

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Come to the Fair

in which THE UNCLES and AUNTIES take you all for a jaunt
Songs sung by DORIS GAMBELL and HARRY HOPKINWELL

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 Orchestral Music and a Farce

THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Russlan and Ludmilla' Glinka
Selection, 'The Dollar Princess' Fall

'Alibis'

A Play in One Act by HAROLD MELVILL
Obadiah Ibbotson (the Head of the Family)

GEORGE BERNARD SMITH
Camilla (his Wife) LUCIA ROGERS
Jack (his Son) H. R. WILLIAMS
Jill (his Daughter) HYLDA METCALF
Annie Shepherd (the Cook) BERENICE MILFORD
Mary Andrews (the Housemaid) EDITH TOMS
Frank Turner (his Brother-in-law)

F. A. NICHOLLS

Scene:

The Library in a Country House in the district of Little Ramsbury, at 9.15 on the morning of January 14, 1929.

ORCHESTRA

Selection, 'Bacchanalia' Finck
March, 'Folles Bergères' Lincke

9.0-11.0 S.B. from London (9.30 Local Announcements)

(Monday's Programmes continued on page 79.)

A "real-life" romance!

"Made for life" by wife's homework

*A true story of absorbing interest
to anyone who wants more money*



Outside their humble abode at 42, St. Olley Road, Harlesden, N.W.1, you see Mr. French going back to his ship after "shore leave." But a sailor's pay isn't very much and they had decided that Mrs. French should write for the Cymbal Book to see if they could add to their income.



A fortnight later, Mrs. French has just got the Cymbal Knitter and is working it within half-an-hour. Her little daughter is very interested in the eighty needles flashing up and down—and at the stocking as it comes out at the bottom—like magic.



This photograph shows Mrs. French at Cymbal House the following Saturday, receiving her first week's earnings. And she had all the housework to do, too! Naturally, she was delighted. Everything was so easy.



YOU will read under these photographs and beside them a true account of how Mrs. French actually trebled her sailor-husband's pay by spare-time easy home-work on the Cymbal Knitter. How—although she knew nothing about knitting—she earned £2:17:6 the very first week. Every one is an actual photograph—every word is true. Her neighbours will tell you so. You can go and ask her yourself—or you can write and ask her.

Now, could you do with a few more pounds each week certain—money easily and honestly earned by working for the biggest knitting machine company in this country?

Yes?

Then there is no reason why you shouldn't start right away. There is nothing to stop you. No big debts to incur—nothing to risk.

You just make a start like Mrs. French and 7,000 other happy Cymbal home-workers, and the money comes in at once. Best of all, no money goes out because you pay for this wonderful Cymbal Knitter out of part of the profits you make.

You see, the all-British Cymbal Company give you a signed and binding agreement to buy all your work—just as much as you like to send them—for three years—at good prices, which show you a handsome profit. They will supply the wool, too. To make an extra £2 a week is no trouble at all. Then, when you've finished paying for the Cymbal Knitter, it is all profit, and your full income from the Company still goes on.

What can you knit?

Like magic the Cymbal Knitter automatically turns out 2 to 3 pairs of socks an hour—a pair of boys' stockings in half an hour—and jumpers, scarves and babies' woollies with equal speed, in silk or cotton or wool or in almost any material. After the first few months you'll be so busy selling to friends and local shops and making things to order that you may find you have very little to send to the Cymbal Company. Still, their guarantee stands. All you care to send them they will buy for 3 years.

To-day many Cymbal home-workers are running businesses of their own—with quite a lot of Cymbal Knitters being worked for them—supplying all the shops in the district at the higher prices the fine quality of the work commands.

If you live near London just call in and take a seat in the big Cymbal Showrooms whose dozens of machines are being demonstrated all day long. Or, if you can't call, then you must not put off posting the coupon below for the big Cymbal Book. It answers every question you can think of asking. It explains how one of our 400 lady instructresses in your own district will be on hand to make sure you turn out the very best Knitted work the first day the Cymbal Knitter arrives.

It is difficult to explain everything in an advertisement. There must be a lot of questions in your mind we haven't answered here. Then—turn the handle of the door to a prosperous future. Fill in and post the coupon below right away. It will cost you nothing. It will simply bring you a free copy of the big Cymbal Book (illustrated in colours) which tells you everything you want to know.

When he got his discharge in September of last year, Mr. French found that the nest egg his wife had put away during the year was enough to pay the first purchase money on a new house of their own—You see them at the door. Mr. French is leaving for his new civvy job. Everybody's happy. So happy that they have christened it "Cymbal House." Mrs. French's earnings will pay the rest of the instalments on the house over and over again. The address of their fine, new house is 9, Baker Road, Harlesden, N.W.10. You can call and see her if you like—or write. She is only too pleased to tell others what the Cymbal Knitter has done for her.

Fill in, cut out and post this COUPON

(A stamp on an unsealed envelope will do.)

To Cymbal Limited, 90, Borough High Street,
London Bridge, S.E.

Please send me by return in plain packing a free copy of your illustrated Cymbal Book entitled "The Way to a Prosperous Home." Sending for this book puts me under no obligation whatever.

NAME.....

ADDRESS.....

(R.T.S.)

Programmes for Monday.

(Continued from page 74.)

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,250 KC.
 2.0:—London Programme relayed from Daventry. 2.30:—Broadcast to Schools: Mr. Frank Sargent, F.R.A.S., 'Popular Astronomy—1. The Astronomy of the Ancients.' 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-11.0:—S.B. from London.

5SC GLASGOW. 501.1 M. 748 KC.
 3.0:—Broadcast to Schools. Schools Bulletin. 3.10:—Musical Interlude. 3.15:—S.B. from Aberdeen. 3.30:—A Light Orchestral Concert. The Station Orchestra. 4.30:—Organ Recital by S. W. Litch, relayed from the New Savoy Picture House. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Talk for Juvenile Organizations. Mr. Douglas Pearson Smith of the Boys' Brigade. 'The Danish Way to Fitness.' 6.45:—S.B. from London. 7.45:—'For Light Articles Only.' The 'Radioptic Express' will leave Glasgow for Aberdeen at 7.45 p.m., and the passengers will endeavour, en route, to amuse themselves and others. 8.22:—Aberdeen. 9.0:—London. 9.30:—Scottish News Bulletin. 9.35-11.0:—London.

2BD ABERDEEN. 311.2 M. 964 KC.
 3.0:—Broadcast to Schools. S.B. from Glasgow. 3.15:—Professor J. Arthur Thomson: 'Natural History Round the Year—I. Eternal Winter.' 3.30:—Afternoon Concert. The Station Octet. Margaret M. Popier (Contralto). Lewis Charles (Tenor). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Juvenile Organizations' Bulletin. 6.45:—S.B. from London. 7.45:—S.B. from Glasgow. 8.22:—'Extra Special!!!' A 'Special' Edition of the Radio Revue 'Impertinent Waves.' 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.50-11.0:—Popular Operatic Programme. The Station Octet. Ernest Hargreaves (Tenor) and Octet.

2BE BELFAST. 302.7 M. 991 KC.
 12.0-1.0:—Light Music. The Radio Quartet. 2.0-3.20:—London Programme relayed from Daventry. 3.30:—A Concert. The Radio Quartet. Philip Whiteway (Violin). Robert Atken (Baritone). 4.45:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—For the Boy's Brigade. 6.45:—S.B. from London. 7.45:—Folk Music of Other Countries. Corilla Brenner (Contralto). 9.0:—S.B. from London. 9.35:—A Concert. Lynn Doyle (Readings from his Own Works). The Queen's Island Male Voice Choir. Choir; Down in yon Summer Vale (Chas. Wood); Loch Lomond (arr. Williams); There was a crooked man (H. Hughes); The Chapel (C. Kreutzer). 9.48:—Lynn Doyle: Readings from his Own Works. 10.3:—Choir; Lovely Night (Chvostak); Lock the door, Lariston (arr. G. Bantock); In Silent Night (Brahms); A Franklyn's Douge (A. C. Mackenzie). 10.15:—Lynn Doyle: Reading from his Own Works. 10.30-11.0:—Dance Music. Larry Brennan and his Piccadilly Revellers, relayed from the Plaza.

B.B.C. SCHOOL BROADCASTING PAMPHLETS.

Easter Term, 1929.

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

Schools Broadcast Syllabus. Free. By post 1d.

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

Secondary School Syllabus.

Scholars' Music Manual, No. II. Sir Walford Davies.

Elementary French Manual, No. II. E. M. Stephan.

Foundations of Poetry, Course 2. J. C. Stobart and Mary Somerville.

What the Onlooker Saw, Course 2. Rhoda Power.

Nature Study, Course 2. Miss Von Wyss.

The Why and Wherefore of Farming, Course 2. B. A. Keen.

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

Both Side of the Bristol Channel.

Notes on Future Programmes from Cardiff.

Charge of the Fire Brigade.

EVERY enthusiast wants new and better equipment for his job and sees all life as a theatre for his own strivings. To the ardent healer every man, woman or child is a possible patient; to the resistless pedagogue every head of population is a potential pupil. It may be assumed, therefore, that a chief of a fire brigade who has an all-consuming passion for his job will want, if not new and better fires, at least the latest devices of science to quench the biggest imaginable blaze. Such a man was Captain Jim Mainbrace, of the Sleafborough Fire Brigade. Sir Archibald Aekroid, Mayor of Sleafborough, thought differently. There were the ratepayers to consider, and according to the report of the Fire Brigade Committee, there were no fires worth mentioning during the previous quarter. A fire brigade programme, dealing mainly with the acts of Captain Jim, with his enemies, and how he overcame them, with his friends and the songs they sang, with his lady-love, where he found her and how he wooed and won her, has been devised by Captain Harold Markham. It will be given by the Station Radio Players on Tuesday evening, January 22. Gilbert Heron will play the part of Councillor George Looms, a grocer, who has courage to defy the Mayor and the rest of the Corporation.

'Give Me the Old.'

ONE of the most irritating of the superior poses assumed by age to youth is that which asserts that certain things which happened before youth was born were much better than present editions. And youth is in the unfair position of being likened to the pig, in the comparison between the satisfied pig and the dissatisfied wise man, for the wise man saw both sides of a question and the pig only one (wherefore the wise man was adjudged the winner). Fortunately, in many of the arts it is possible to look on this picture and then on that. Old films are sometimes shown on the screen to the irreverent mirth of the young, to the awakening of memory in the middle-aged, and a popular song of twenty years ago can be resurrected between two fox-trots. But that is hardly fair. To do the old times justice they must have their own setting. A hint of lavender and old lace and sufficient time for their other worldiness to come over. That is why 'An Old Folks' "At Home" has been arranged for Wednesday evening, January 23. Several old haunts will be visited. The Nigger Minstrels and the Plantations with Ivan Firth and Phyllis Scott. The Halls and the Theatre with John Rorke. The Orchestra will play *Boys of the Old Brigade* and *Sir Roger de Coverley*. Those who say 'old songs are best' should note this programme and tell their friends to listen too.

Famous Welsh Women.

THE social conditions of Wales in olden days are very little known in the country today. Although masses of facts have been taught, they have proved uninteresting because an understanding of the spirit of the times has been absent. Mrs. Gwenda Gruffydd, who knows Welsh life intimately, is giving a series of talks on 'Famous Welsh Women,' and on Thursday, January 24, she will tell of 'The Beautiful Women of Welsh Legend.' If it be true that 'a village which does not know its own history may be likened to a man who has lost his memory,' how much more so is it true of a nation. Happily, Wales is alive to the fact that there is much research work to be done, and there are able volunteers.

(Continued on page 104.)

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3. LINNELL'S "LAST LOAD." One of the most striking pictures in the Tate Gallery and rarely passed without an exclamation of admiration.
4. CONSTABLE'S "HAY WAIN." A treasure of the National Gallery, full of the peace and contentment of the English countryside.
5. GAINSBOROUGH'S "MARKET CART." In this picture (in the Gainsborough Room of the National Gallery) the soft delicacy which Gainsborough gives to portraits is imparted in a glowing rural scene.
6. CONSTABLE'S "CORNFIELD." Those who love our English countryside will have its charm perpetuated before their eyes for ever. (National Gallery.)

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and Close

- 10.15 a.m.** The Daily Service
- 10.30 (Daventry only)** TIME SIGNAL, GREENWICH : WEATHER FORECAST
- 10.45 (Daventry only)** Menus and Recipes: 1. 'Tomato Recipes'
- 11.0 (Daventry only)** Gramophone Records
- 12.0** A CONCERT IN THE STUDIO
MARGARET BARRETT (Soprano)
ROBERT CLOTSWORTHY (Bass Baritone)
TILLY FLEISCHMAN (Pianoforte)
- 1.0-2.0** ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
- 2.30** BROADCAST TO SCHOOLS :
SIR WALFORD DAVIES
(a) A Beginner's Course
(b) An Intermediate Course with a Short Concert
(c) A Short Advanced Course
- 3.30** Musical Interlude
- 3.35** Monsieur E. M. STÉPHAN :
'Elementary French'
- 4.0** LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion
- 4.15** Prof. P. J. NOEL BAKER,
'The Changing World.' An Introduction to International Affairs—I, Economic Relations'
- 4.30** LOUIS LEVY'S ORCHESTRA
(Continued)
- 5.15** THE CHILDREN'S HOUR :
Selections from the Operas of Gilbert and Sullivan, played by THE GERSHON PARKINGTON QUINTET
'Grey Lag the Leader'—the Story of a Wild Goose (H. Mortimer Batten)
'When Animals are Ill,' with LESLIE G. MAINLAND as Physician-in-Chief
- 6.0** POETRY READING
- 6.15** TIME SIGNAL, GREENWICH : WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30** Musical Interlude
- 6.45** THE FOUNDATIONS OF MUSIC
BACH'S CHORAL PRELUDES
Played by LEONARD WARNER
From St. Botolph's, Bishopsgate
Alle Menschen müssen sterben (All men must die)
O Lamm Gottes, unschuldig (O Lamb of God unspotted)
Das alte Jahr vergangen ist (The Old Year is passed away)
Jesu, meine Freude (Jesu, my gladness)
Wir glauben all' an einen Gott, Schöpfer (We all believe in one God, the Creator)

THE Choral Preludes to be played today offer a number of specially interesting examples of Bach's use of rhythmic and melodic devices very much in the way in which Wagner, to quote the best known modern instance, employs motives to identify his characters and the chief incidents and themes of his dramas.

Among Bach's most characteristic motives is one which he uses for grief of an exalted order, and it is often made up of a little phrase in which two notes are bound, a kind of sighing figure. It is heard in a simple but very expressive form in the Choral Prelude, 'O Lamm Gottes,

TUESDAY, JANUARY 15

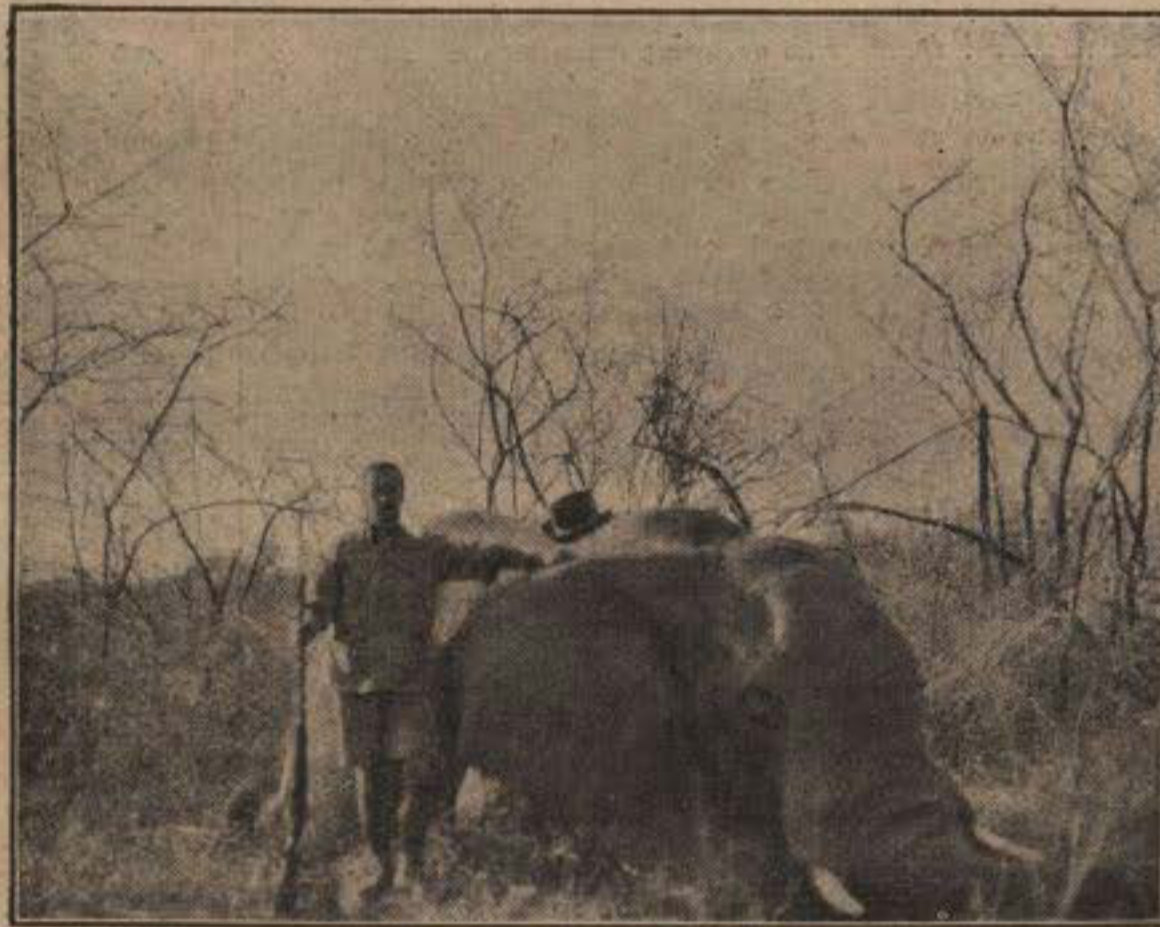
2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.)

(1,562.5 M. 192 KC.)

unschuldig' ('O Lamb of God, unspotted'), the second of the five to be played this evening. This Choral Prelude is one of the few in which Bach illustrates almost the whole course of the text. As a rule he is content to seize on some leading idea in the words of the hymn, and—to enlarge upon that, but the three verses of this hymn were evidently all in his mind as he composed the Prelude. The mood of the first two verses is mainly a prayer for compassion, but in the third a deeper grief makes its way into the music where the words 'or else must we despair.' At the very end where the hymn sings of peace and heavenly messengers, the Prelude finishes with an ascending cadence in a mood of real joy.

The text of the hymn on which the first of this evening's Preludes is founded, 'Alle Menschen müssen sterben,' means 'All men must die,' so that it may seem at first sight strange that Bach uses in it one of his motives of gladness. What Bach no doubt had in mind was the line



THE HUNTER WITH HIS KILL.

This interesting photograph shows Mr. W. S. Chadwick, a famous big-game hunter of South Africa, with an elephant that he shot in July last year. He will tell some 'tales of the elephant trail' in a talk this evening at 7.0.

which tells of resurrection and the great glory that awaits those who love God.

The third of the Preludes, 'Das alte Jahr vergangen ist,' 'The Old Year is passed away,' again uses a motive like that of 'O Lamb of God'; the whole Prelude is invested with a sense of melancholy.

A motive of striving and restlessness is the basis of 'Jesu, meine Freude' ('Jesu, my gladness'); Bach is picturing the agitated soul as it seeks for the Saviour.

'Wir glauben all' an einen Gott, Schöpfer' ('We all believe in one God, Creator') is one of the big Choral Preludes, almost of the dimensions of a Fantasia. In essence it is a very simple, almost childlike expression of Bach's own simple faith.

7.0 Mr. W. S. CHADWICK: 'Tales of the Elephant Trail'

AT some time or other, most boys pass through a stage in which the 'mighty hunter'—the Allan Quartermaine of fiction—represents their ideal man. Mr. Chadwick has a strong claim to the title. A Londoner by birth, he went to South Africa in 1900, during the Boer War, and spent the next eight years in various bodies

of mounted police. In 1909 he was trading and hunting in Matabeleland; in 1911, in the Belgian Congo; and 1914 found him in Barotseland. After the war (when he fought in German South-West and German East Africa) he rode, hunted, traded and explored in Nyassaland, Portuguese East Africa, Rhodesia, and Angola. Since 1926 he has been a journalist, author and lecturer, and he has recently been lecturing in Copenhagen.

7.15 Musical Interlude

7.25 Talk: Mr. GEOFFREY WHITWORTH: 'More about the Pantomime'

7.45

VAUDEVILLE

CLAPHAM AND DWYER
(Another Spot of Bother)

THE TRIX SISTERS
In Selections from their repertoire of syncopated numbers

HARRY HEMSLEY
(Child Impersonations)

GEOFFREY GWYTHYR
(Light Ballads)

BILLY THORBURN
(Piano Solos)

CLAUDE HULBERT and ENID
TREVOR in

'OUR DIFFICULTIES'
by

ARTHUR WIMPERIS

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

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir BASIL BLACKETT, K.C.B.: 'India Today'

INDIA is today as great an enigma as any in the East. Next week begins a series of talks on India by Mr. Dalway Turnbull, to be given on Thursdays at 7.25, and this evening's talk is to some extent an introduction to them. Sir Basil Blackett was for six years Finance Member of the Executive Council of the Governor-General, and his term of office lasted from 1922 to 1928.

9.35 Local Announcements; (Daventry only) Shipping Forecast

9.40

Tom Jones

and

The Grand Hotel, Eastbourne,
Orchestra

Relayed from the Grand Hotel, Eastbourne

ORCHESTRA
Finlandia Sibelius
RISPAH GOODACE (Contralto)
Song of the Genie Bantock
ORCHESTRA
Selection, Works of Tchaikovsky
TOM JONES (Violin Solos)
Après un Rêve Fauré
Spanish Dance Granados, arr. Kreisler
On Wings of Song Mendelssohn
RISPAH GOODACE
Through the Sunrise Nutting
ORCHESTRA
Fantasia, 'La Bohème' Puccini

10.45-12.0 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, directed by MAURICE HARFORD, from the Piccadilly Hotel

TUESDAY, JANUARY 15

5GB DAVENTRY EXPERIMENTAL

(82.5 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 An Orchestral Concert
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Iphigenia in Aulis' Gluck
THE Overture to *Iphigenia in Aulis* begins with a mournful tune which is taken from one of Gluck's earlier operas, also on a classical subject. Then there is a still slower interlude, followed by a brisk *Allegro* in which there are three main tunes, the first two energetic and bold, the third a more smoothly flowing one. As Gluck left it, the Overture passes without a break into the opera, but various endings have been made for separate performance. The one most usually played was written by Wagner; it concludes the Overture in the spirit in which the composer would no doubt have done this had he meant it to be played separately.

- GARDA HALL (Soprano)
- Aria, 'Una voce poco fa' ('The Barber of Seville') Rossini
- Too-Koo
- Arthur Sandford
- Spreading the News
- Oliver
- ORCHESTRA
- Suite, 'La Verbena' Lacombe
- La Fête; Tango; Sérénades; Baile Coreado
- DAVID WISE (Violin)
- Slow Movement from Concerto in B Minor
- Saint-Saëns
- Serenade Drla
- ORCHESTRA
- Springtime ... Brewer
- Malaguena
- Moszkowski

4.52 GARDA HALL
How fair this spot Rachmaninov
A Lullaby Gretchaninov
The Song of the Nightingales Saint-Saëns
Virginia, A Southern Rhapsody .. Haydn Wood

5.10 DAVID WISE
Sicilienne Bach, arr. Auer
Praeludium and Allegro .. Pugnani, arr. Kreisler
ORCHESTRA
Suite of Ballet Music to 'Rosamunde' Schubert

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
A Further Programme by THE FOUR GRACES

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

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
JEAN MELVILLE
(Songs at the Piano)

8.0 'The Fantasticks'
(See also pages 88 and 89.)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 An Orchestral Programme
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'The Ruler of the Spirits' Weber
MARK RAPHAEL (Baritone) and Orchestra
Aria, 'Largo al factotum' ('The Barber of Seville')..... Rossini

10.32 ORCHESTRA
Suite from 'The Water Music' - Handel, arr. Harty
THE origin of the legend of the 'Water Music,' which may or may not be true, is this: Handel, as Director of Music to the Elector of Hanover, had leave to visit England—for the second time—on condition that he returned 'in a reasonable time.' More than two years later, when the Elector became our King George I, Handel was still here; his Majesty regarded that as anything but a reasonable time, and Handel was in deep disgrace. It was to this Water Music that he owed his return to favour. Specially written for the occasion, he had it played, under his own direction, on the river, in a boat which followed the royal barge as his Majesty sailed from Lincolnhouse to Whitehall on August 22, 1715. The king was delighted with the music, and not only forgave his truant Director of Music, but awarded him a pension of £200 a year.

8.0 Rostand's Play 'The Fantasticks'

'THE FANTASTICKS'

a Romantic Comedy
in Three Acts
by

EDMOND ROSTAND,

freely done into English verse

by George Fleming,

will be broadcast from 5GB

tonight at 8.0,

and from London and Daventry

tomorrow night.

Full particulars of the production, and a special article by Hubert Griffith, will be found on page 88.

score. The first movement is a vigorous *Allegro* for all except the trumpets. It is largely made up of a theme which consists in repetitions of a single note. Strings alone begin the second number, a dainty Air; a slightly quicker minor section comes in the middle, with woodwinds added, and when the opening returns, the strings are reinforced by horns. Number three, a *Bourrée*, is a very short movement for strings alone. It leads directly into a merry Hornpipe, which opens with oboe, clarinets, and bassoon. They are answered by piccolo, flute, and strings, and a similar phrase of two sections follows. The next movement begins with a sad little tune for flute, answered by the violin; here again there is no break before the following movement, a vigorous D Major, in which the whole orchestra is energetically employed. There is a *scherzando* section in the middle, in B Minor.

MARK RAPHAEL
Where be you going? } Quilter
Over the land is April }
Finestra che lucevi .. } Neapolitan Folk Songs
Il granatello }

10.56-11.15 ORCHESTRA
Ballet Music, 'La Belle au Bois Dormant'
Tchaikovsky

(Tuesday's Programmes continued on page 82.)



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Tuesday's Programmes continued (January 15)

5WA **CARDIFF.** 323.2 M. 928 KC.

2.30 London Programme relayed from Daventry

5.0 Miss AGATHA CLARKE: 'Everyday Things—The Story of the Lamp'

Before the days of gas and electricity the daily tending of the lamp was a serious affair. Woe betide the housewife whose store of oil failed and whose wick was not tended. Lamps are still used in very remote parts of the country, but this talk will deal with the different lamps used throughout the centuries. Many of the finest medieval craftsmen designed stands which were made in precious metals.

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A Welsh Interlude

CERDD - DDARLITH
FEB AR ALAWON
GWERIN CYMRU—I
Cadeuon Y Môr Gan:
GWLADYS HOWELL
Cenir Gan: MARGARET OWEN

A SHORT LECTURE-
RECITAL OF WELSH
FOLK-SONGS—I

Songs of the Sea by
GWLADYS HOWELL
Singer, MARGARET
OWEN

Can Huw
Puw...
Gadael } Prof. J.
Tir... } Gwyn
Llanast } Davies
Santiana }
Yn Har-
bwr Corc }

7.25 S.B. from London

7.45 A Welsh Programme

MAIR JONES
(Soprano)

Mair Jones hails from Carmarthenshire and is well-known in London-

Welsh circles. One of her songs tonight, 'Paham Y Ceni?' ('Why dost thou sing?') is dedicated to her by the composer—D. Tawe Jones.

EMLYN BEBB (Tenor)

Emlyn Bebb will sing songs written in the Cywydd metre by D. Vaughan Thomas. These songs are a typical illustration of this particular experiment in song compositions.

CHLOE CURTIS-MORGAN (Entertainer)

Chloe Curtis-Morgan, as Mrs. Jones of Wales, brings a character whom we all recognize to the microphone. Mrs. Jones has made her bow at Swansea on many occasions and she has been hall-marked.

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)

Conducted by WARWICK BRAITHWAITE

March Paraphrase, 'Men of Harlech' (Welsh Rhapsody)..... German

ALTHOUGH German's music for the theatre is no doubt the most popular of all his work, he has given us purely instrumental and vocal music of which his Welsh Rhapsody is probably the best known piece. It was specially written for the Cardiff Festival of 1904 and produced there, and is built up on four traditional Welsh tunes. The last section of it is a rousing March on the splendid tune, 'The Men of Harlech,' which is known and enjoyed not merely by Welsh listeners but by music lovers the wide world over.

MAIR JONES

Yr Eos (The Nightingale)..... Joseph Parry
Pahan Y Ceni (Why dost thou sing?)
Tawe Jones

EMLYN BEBB
Y Nos ..
Y Gwlith } D.
Miwsg .. } Vaughan
Hiraeth } Thomas
Am Yr
Haf ..

ORCHESTRA
Bijou Suite
Maddwyn Price

MAIR JONES
Hwian Mam (Lullaby)... Dd. Evans
O na Byddai 'n Haf
O Hyd (O that Summer smiles for Aye)... Wm. Davies

CHLOE CURTIS-MORGAN
In 'Scenes from Welsh Life'

EMLYN BEBB
Gan Y Gwladgarwr
W. S. Gwynn
Williams
Myfanwy
William Davies

ORCHESTRA
Slow Movement and
Scherzo (Welsh Symphony) Cowen

SIR FREDERIC COWEN cannot be sure himself whether it was he who called this Symphony 'Welsh,' although a very happy holiday in Wales was in his mind while he composed it. He says of it

himself:—

'It had a certain amount of Celtic flavour about it, and I expect its composition was not unconnected with the recollections of my rambles, my broken-down old piano, the hymn-singing, and the honeymooners of two years before.'

The slow movement begins with a big sweeping tune played by the strings and horns together; there is another rather more vivacious tune begun by clarinets, and on these the melodious movement is built up.

The Scherzo is in the usual form. It begins with a sturdy phrase on the strings which flutes and clarinets answer, and these are the basis of the opening section, which comes again at the end. The 'Trio' or middle section is much slower and softer; it begins with a gently moving little tune on the woodwinds.

9.0-12.0 S.B. from London (9.35 Local Announcements)

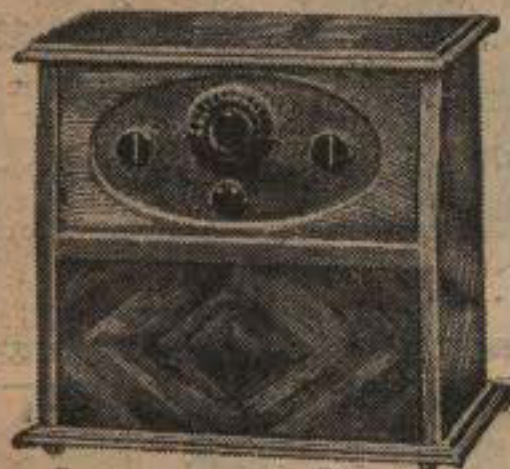
(Tuesday's Programmes continued on page 85.)

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for the
New Year!

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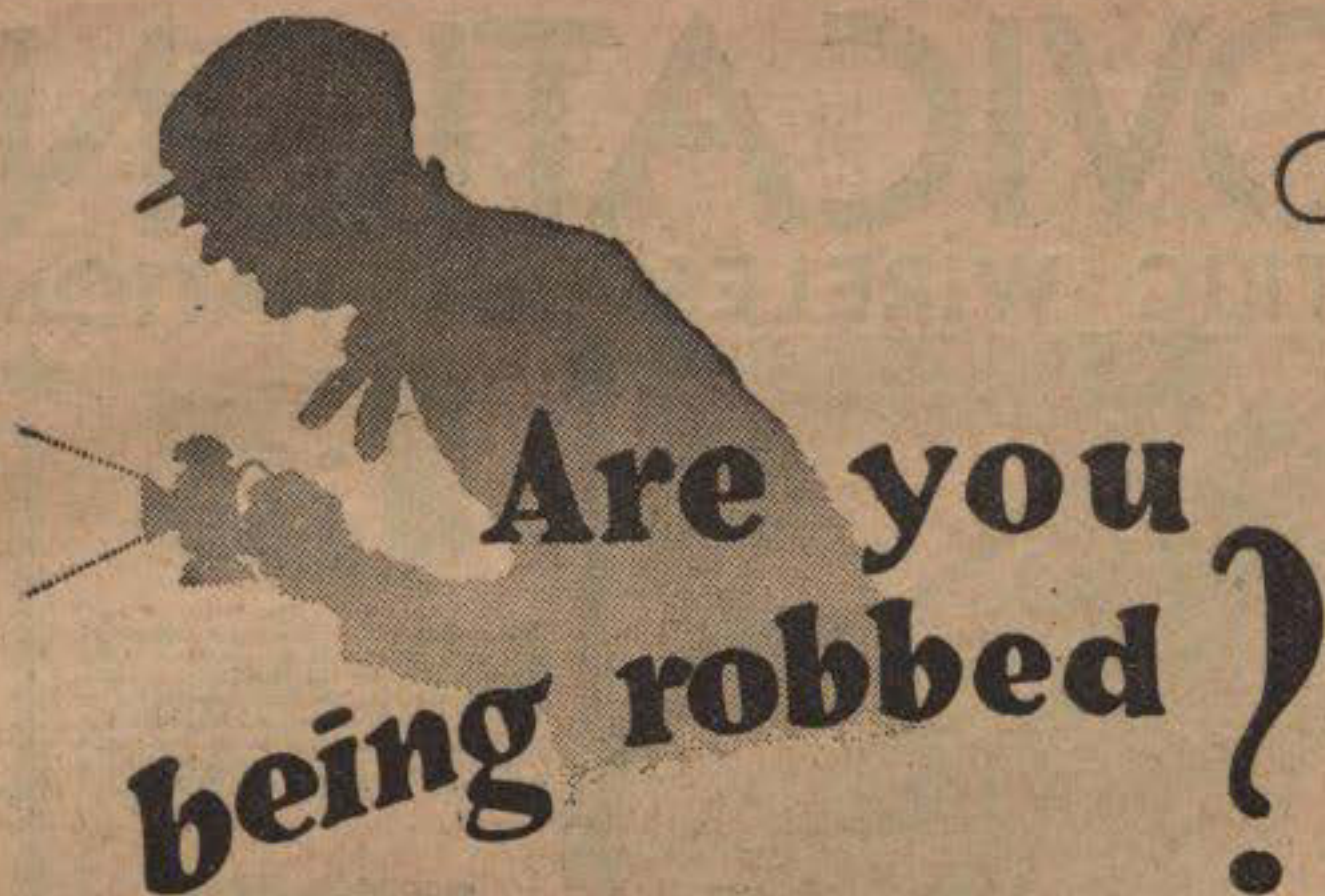
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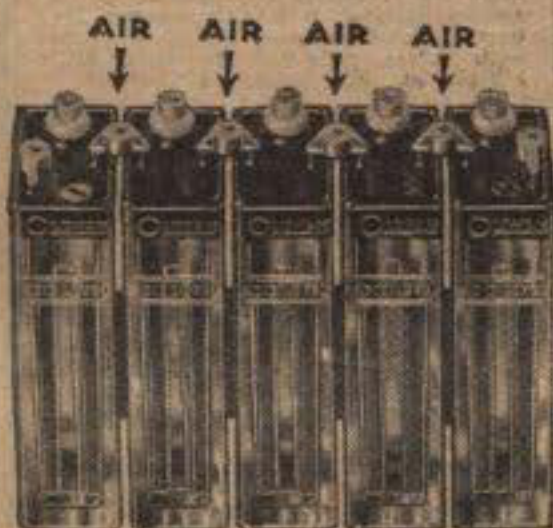
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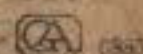
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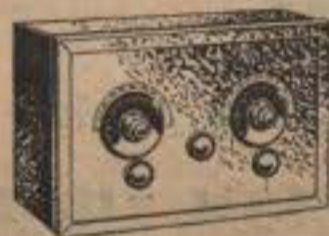
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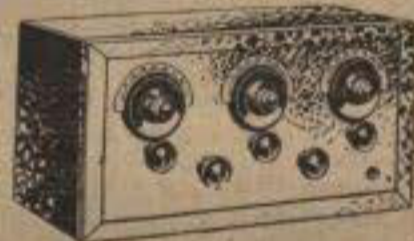
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Tuesday's Programmes continued (January 15)

(Continued from page 82.)

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

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Cardiff
- 7.25 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0 S.B. from London
- 9.35 Musical Interlude relayed from London
- 9.40-12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Miss MAY BALDWIN: 'Roughing it in Kenya Colony—On a Soldier-Settler's Farm'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
THE RADIO CIRCLE ONE-DAY NEWSPAPER
This paper is very up-to-date, for we employ the best authors. Our correspondence page is one of the main features. All the latest gags are to be found on the Joke Page edited by MONTY, while there are pages of information edited by PAUL and SEYMOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. BERNARD COPPING: 'Sideslips on the Stage'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0-1.0 FORTHCOMING MUSICAL EVENTS OF THE NORTH
A Gramophone Lecture-Recital
By MOSES BARITZ
- 2.30 London Programme relayed from Daventry
- 4.0 THE NORTHERN WIRELESS ORCHESTRA
Selection, 'Tales of Hoffmann' *Offenbach*
- 4.15 London Programme relayed from Daventry
- 4.30 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Plymouth Hoe' *Ansell*
Selection, 'The Pirates of Penzance' ... *Sullivan*
Molly on the Shore *Grainger*
Selection, 'H.M.S. Pinafore' *Sullivan*
- 5.15 THE CHILDREN'S HOUR:
S.B. from Leeds
A few remarks punctuated by songs and music and brought to a full stop at 6.0 p.m.
Songs sung by DOROTHY KITCHEN
A Monologue by JACK SAYES
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. H. W. MAXWELL: 'Modern Tendencies in Industrial Art.' S.B. from Stoke
- 7.15 S.B. from London

7.45 The Liverpool Philharmonic Society's Concert

Relayed from the Philharmonic Hall
S.B. from Liverpool

THE LIVERPOOL PHILHARMONIC ORCHESTRA
Conducted by KARL ALWIN

- Overture, 'Euryanthe' *Weber*
- Symphony, 'Eroica' *Beethoven*
- TATIANA MAKUSHINA (Soprano), with Orchestra
- Closing Scene—'Götterdämmerung' ... *Wagner*

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

10.45-12.0 DANCE MUSIC: BERTINI'S DANCE BAND, relayed from the Empress Ball-room, the Winter Gardens, Blackpool

Other Stations.

5NO NEWCASTLE. 241.9 M. 1,230 KC.

- 12.0-1.0:—London Programme relayed from Daventry.
- 2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—Lottie Liddle (Soprano): My heart is like a singing bird (Parry); Oh, flower of all the world (Woodford-Finden); Big Lady Moon (Coleridge-Taylor). 6.7:—Robert Marshall (Bass): A Farewell (Liddle); A Bedouin Love Song (Finch). 6.15:—S.B. from London. 7.0:—Mr. William Fawcett: 'Dogs—I, The Border Terrier.' 7.15:—S.B. from London. 10.45:—Dance Music relayed from the Oxford Galleries. 11.30-12.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.

- 11.0-12.0:—Gramophone Records. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—Musical Interlude. 3.20:—Jean Jacques Oberlin: Elementary French—L. 3.45:—Dance Music relayed from the Locarno Dance Salon. 4.15:—A Recital of Scottish and Hebridean Songs by Margaret Ferguson (Soprano). Scottish: Sound the Pibroch (Traditional); This is no' my Place (arr. Moffatt); Hush-a-lu Birdie (Dunton); and Last May a braw wooer (Traditional). Hebridean: Heroic Ode to a Scotchman. The Weaving Lilt. The Bens of Jura. A Clyde-side Love Lilt. To People who have Gardens, and An Eriskey Love Lilt (arr. Kennedy-Fraser). 4.45:—Dance Music relayed from the Locarno Dance Salon. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mrs. Lorrymore: 'Summer Days in Corsica.' 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.45:—Archibald Stalker reading an Original Sketch, 'The Medical Officer dictates a Report.' 8.0:—The Choral and Orchestral Union of Glasgow. Tenth Tuesday Concert, relayed from the St. Andrew's Hall. Conductor, Albert Coates. The Scottish Orchestra: Overture, 'The Marriage of Figaro' (Mozart); Symphony, No. 4, 'Tragic' (Schubert). 8.50 app.—Scottish News Bulletin. 9.0 app.—Choral and Orchestral Union of Glasgow. Concert (Continued). Orchestra: Overture, 'The Flying Dutchman' (Wagner); Serenade for Strings, 'Eine Kleine Nachtmusik' (Mozart); Fantasia after Dante's 'Francesca da Rimini' (Tchaikovsky). 10.0 app.—Second General News Bulletin. 10.15 app.—Vaudeville. Ivan Firth and Phyllis Scott, Jan Wien (Zither Banjo); Valse Galotte; Humsarrit (Spindler, arr. Wien). Ivan Firth and Phyllis Scott. 10.45-12.0:—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 KC.

- 11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—S.B. from Glasgow. 3.45:—Dance Music by the New Palais de Danse, Orchestra relayed from the New Palais. 4.15:—Studio Concert. The Station Oufet: Overture, 'Poet and Peasant' (Supp.). 4.25:—David Croll (Baritone): Time to go (Sanderson); Passing by (E. C. Purcell); Columbine's Garden (Beely); O'er the Moor (Lawson). 4.35:—Oufet: Petite Suite de Concert (Coleridge-Taylor). 4.50:—David Croll: To-morrow (Keel); Madie, my Girl (Aitken); Mate o' Mine (Killic); In an Old-fashioned Town (Squire). 5.0:—Oufet: Valse, 'Tales from the Vienna Woods' (Strauss); Liebestraume (Von Blon). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.45:—S.B. from Glasgow. 8.50 app.—Musical Interlude. 9.0:—S.B. from London. 9.35:—Scottish News Bulletin relayed from Glasgow. 9.40-12.0:—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.

- 2.30:—London Programme relayed from Daventry. 4.30:—Dance Music: Ernie Mason and his Grand Central Band relayed from the Grand Central Hotel. 5.0:—A Violin Recital by Albert Fitzgerald. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Major Cyril Bavin (Chief of Migration Department, Y.M.C.A.): 'Empire Migration.' 7.15:—S.B. from London. 9.40:—'Dr. Faustus,' by Christopher Marlowe, with William Armstrong, Nora Campbell and Walton Pritchard. Dramatic Overture to 'Faust' (Spohr); Jewel Song (from 'Faust' (Gounod); Andante (from 'A Faust Symphony') (Liszt); The Golden Calf (from 'Faust') (Gounod). 'Faust,' by Goethe. The Garden and Church Scenes, with William Armstrong, Walton Pritchard and Nora Campbell. Marche Hongroise (from 'The Damnation of Faust') (Berlioz). 'Dr. Faustus,' by Christopher Marlowe. Faustus Farewell, Faust's 'Mephistophele' (Boito); Pas de Quatre (from 'Faust Up-to-Date') (Lutz). The Orchestra conducted by Harold Lowe. 10.45-12.0:—S.B. from London.

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Contents of No. 1

SCIENCE Sir Oliver Lodge, the most renowned and successful broadcast talker, writes on "Revolutionary Discoveries," giving a survey of the most recent scientific developments.

MUSIC Sir Walford Davies, affectionately regarded by thousands of "Ordinary Listeners," writes on "Team Work in Music." Constant Lambert will write about William Boyce, the eighteenth-century composer, whose "Sinfonia" is to be broadcast at the B.B.C. National Symphony Concert on January 18th.

PLAYS AND FILMS Geoffrey Whitworth, Secretary of the British Drama League, will contribute the first of a series of dramatic articles, under the title of "From Pantomime to Peter Pan," dealing with plays for children. "Seen on the Screen," by G. A. Atkinson, the B.B.C. film critic, will also be included.

LITERATURE John Buchan will contribute a literary article on "The Historical Novel," and D. C. Somervell, who took part in the recent series "Europe Throughout the Ages," will review a new book on the French Revolution. A select number of the best books recently published will be reviewed in "The Listener's Book Chronicle." Part of Mrs. Hamilton's broadcast review of new novels will also be reproduced.

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Contents of No. 1

AFFAIRS Sir J. Cadman's talk on the work of the Industrial Transference Board will be reproduced, also Wilson Harris' broadcast on Foreign Affairs, on January 10th. Professor Harold Laski also contributes an article on the bi-centenary of Edmund Burke. Maud Crofts, a practising solicitor, writes on "Law in the Home," introductory to her course of broadcast talks on this subject.

ART A talk by Ernest Jackson, on "The Artist and the Lithograph," will be reproduced.

RELIGION The sermon broadcast by Dr. William Temple, Archbishop of York, to the Christian Student Movement on January 6th, will be reported.

HOUSEHOLD Extracts from recent talks on "Poultry-Keeping" and "Methods of Cookery" will be given.

GARDENING Doreen Joad, author of "Gardening in Town and Suburbs," will contribute the first of a series of garden articles on the subject of "Garden Design."

RECREATIONS Major Browning introduces a series of Broadcast Bridge hands, in which Mr. Manning Foster, Mr. Jack Dalton, and others will participate.

FOREIGN LANGUAGES The text of M. Stéphan's broadcast reading for January 21st will be printed, together with introductory articles by M. Stéphan and Signor Breglia, the Italian lecturer.

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The Fifth of the Great Plays Series. 'THE FANTASTICKS'



An Introduction to Rostand's Comedy, by Hubert Griffith.

The Fifth of the 1928-29 Series of Great Plays, *The Fantasticks* by Edmond Rostand, will be broadcast on Tuesday (5GB) and Wednesday (all other Stations). Rostand's comedy represents French Drama in the Series, which so far has included *King Lear* (Britain), *The Betrothal* (Belgium), *The Pretenders* (Scandinavia), and *Life's a Dream* (Spain).

THE true position of Rostand has never been explained better than it was by the French critic, Lemaître—and that within a few weeks of Rostand's first rise to celebrity.

Cyrano de Bergerac had just been produced in the Paris of the 'nineties. It had been greeted with a unanimous chorus of celebration given to practically no other play within living memory. It had created an uproar at its first performances. It had been called in every paper 'great,' 'profound,' 'original,' 'the dawn of a new era in French poetry,' and 'the dawn of a new era in French drama.'

Lemaître held his fire for a little time, and then sat down to write what he thought about it. He praised its charm, its inventiveness, the grace of its verse, the romance of its story. 'But,' he said, 'it lacks one very important thing needed to make it a great play. *It has failed to be misunderstood!*' And he then proceeded to explain this remark, saying (wonderfully truly) that all profound and original works of art are misunderstood at first, simply because they have something new and unfamiliar to say; that it is chiefly the second-rate works of art that are liked by everybody at first sight, because they tell people what everyone knows already; and he traces in *Cyrano* a long list of past influences—the comedies of Molière, the delicate artificiality of the eighteenth century, the Romantic movement of the eighteen-thirties, etc.—showing that the author of *Cyrano*, instead of being original, had brilliantly skimmed the cream of three whole centuries of French literature. '*Cyrano*,' he said, 'is not the "dawn of a new era" in French poetry, as much as a graceful summing up of all that has gone before. Such a play is extremely delightful—but I am not going to call it a great or a revolutionary one.'

This estimate of Rostand's serious work (made, if you please, by one independent critic at a moment when the world was going mad about the author) still stands today. *Cyrano*, *l'Aiglon*, *La Princess Loïtaine*, beautiful, delicate, gay or romantic as they are, are still not by any manner of means to be placed among the first things of the human spirit. There are passages in all of them that are memorable: the balcony love-scene, where *Cyrano* pours out his heart to Roxane in verses which, for all their artificiality, have a haunting loveliness about them; the wonderful similes in *l'Aiglon*, the little King of Rome who pined away his



EDMOND ROSTAND
(1869-1918),
the most famous of modern French
dramatists.

THE GREAT PLAYS.

| | |
|-------------------------------------|------------|
| February. | |
| 'Shakuntala' | Khalidasa |
| March. | |
| 'Francesca da Rimini' | d'Annunzio |
| April. | |
| 'The Cherry Orchard' | Tchehov |
| May. | |
| 'There are Crimes and Crimes' | Strindberg |
| June. | |
| 'Minna van Barnhelm' | Lessing |
| July. | |
| 'Electra' | Euripides |
| And one more not yet settled. | |

TONIGHT'S AUTHOR.

Edmond Rostand was born in 1869 at Marseilles. Son of a journalist, he devoted his genius to combating the exaggerated 'realism' of the imitators of Ibsen and Strindberg. He wrote, in forty-nine years, six plays—all in the heroic and romantic vein—*The Fantasticks*, *The Far Away Princess*, *The Woman of Samaria*, *Cyrano de Bergerac*, *The Eaglet* and *Chanteclair*. He died in Paris a few days after the Armistice.

life overshadowed by the memory of his great father Napoleon, dying, as Rostand says, 'comme un crystal brisé par un echo de bronze'—the crystal cup shattered by the bronze trumpet; and *La Princess Loïtaine*, the play with the most romantic title in the world, which has left at least one lyric which is among the most graceful things in all French poetry.

These, exquisite very often in their detail and workmanship, all suffer a little the modern mind in being—I can think of no better word—'over-romantic' in their ideas and their logic. They are hothouse plants, forced more by the footlights of the

theatre than by wind and sun. Compare them with the vast solidity of things like *The Misanthrope* or *Phèdre*, and one sees where sentiment and heroics leave off and great work begins.

And here is where the B.B.C.'s production of Rostand's *The Fantasticks* also comes in. I have not mentioned *The Fantasticks* with the others. *The Fantasticks* is Rostand's best play, because in it all his faults are left out and only his virtues remain in.

The Fantasticks is delicious satire, not this time with a huscious sentimental theme in the background, but with a brilliant and anti-sentimental theme well in the foreground. It is as though Rostand were writing a little warning to the people who have been reading too many plays by Rostand. Note the opening scene: two young lovers in a garden quoting *Romeo and Juliet* at each other. A wall separates them. Their cruel parents, deadly enemies, will not allow them to meet. It might be an opening scene especially planned by Rostand the romantic. But in this case it happens to be a scene especially planned by Rostand the gentle cynic. The wall is a wall built by the two fathers, not to prevent the children meeting, but to make their meeting more certain—knowing that barriers are an incentive to youth. The 'deadly enmity' between the two houses is a fake, carefully simulated between the old cronies, knowing that the more nearly the situation is made to resemble that of the lovers of Verona, the more likely are the two romantic children to fall into one another's arms. And even the armed abduction itself, in which young Percinet proves himself so gallant a rescuer of his lady, is an elaborate piece of stage-management by the elders, arranged by a professional romantic (Straforel), and paid for at the rate of 'eight best bravos, cloaks, two pounds one, and 'one full

moon' thrown in as an extra. The children fall in love with one another because all the romances of the ages give them their cue for romance.

The Fantasticks is, in a word, a romantic comedy against romantic comedies. It contains all Rostand's gaiety and wit, his delicacy and invention, his matchless facility in talking charming nonsense, and his acute sense of a stage situation. As far as it goes—it is a masterpiece.

Incidentally, I am amazed at how much of the spirit of Rostand's verse Mr. George Fleming has managed to keep in his English rhymed translation.

8.15
Fifth of the
Great
Play Series

WEDNESDAY, JAN. 16
2LO LONDON & 5XX DAVENTRY
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10.35
A Concert
of
Ballads

- 10.15 a.m. **The Daily Service**
- 10.30 (*Daentry only*) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 (*Daentry only*) 'A Woman's Comidontary' by **Mrs. OLIVER STRACHEY**
- 11.0 (*Daentry only*) **Gramophone Records**
Sonata in G for Violin and Pianoforte *Beethoven*
- 12.0 **A BALLAD CONCERT**
TESSA RICHARDSON (Contralto)
PERCY BILSBURY (Tenor)
- 12.30 **A Recital of Gramophone Records**
- 1.0-2.0 **FRASCATI'S ORCHESTRA**
Directed by **GEORGES HAECCK**
From the Restaurant Frascati
- 2.30 **BROADCAST TO SCHOOLS:**
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—Birds in Winter'
- 2.55 **Musical Interlude**
- 3.0 **Mr. J. C. STOBART and Miss MARY SOMERVILLE:** 'Foundations of Poetry—Course II: English Poetry from Milton to Wordsworth.' 'The Character of the Caroline Period—(a), Nature Lyrics and the Quiet Life'
- 3.30 **A Light Classical Concert**
LESLIE HOLMES (Baritone)
THE HENRY BRONKHURST TRIO
JULIUS ROSTALL (Violin); EDWARD J. ROBINSON (Violoncello); HENRY BRONKHURST (Pianoforte)
TRIO
Trio in B Flat, Op. 97 *Beethoven*
Allegro Moderato; Scherzo—Allegro; Andante Cantabile ma però con moto; Allegro Moderato
- 4.5 **LESLIE HOLMES**
D'une prison *Hahn*
Les Papillons *Chausson*
J'ai pleuré en Rêve *Huc*
Mandoline *Debussy*
I Love my God *Ernest Bullock*
Her scuttle Hat *Herbert Howells*
Mally-O
Silent Noon *Vaughan Williams*
Blow, blow, thou Winter Wind *Quilter*
- 4.20 **TRIO**
Trio in D Minor (Op. 63).... *Schumann*
Energico o con passione; Vivace, ma non troppo; Adagio con Molto affettuoso, sentimento; Allegro con fuoco
- 4.45 **ORGAN RECITAL by EDWARD O'HENRY**
From Madame Tussaud's Cinema
- 5.15 **THE CHILDREN'S HOUR:**
Tarradiddles!
in which 'Captain Marwhopple catches a Snake' (*Rose Fylenan*). **FRANKLYN KELSEY** will sing of 'The Crocodile' and other 'true adventures'
There will be a competition between those members of the staff present, as to who can tell the tallest story
- 6.0 **A Recital of Gramophone Records**
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN**
- 6.30 **The Week's Work in the Garden,** by the Royal Horticultural Society
- 6.40 **Musical Interlude**

- 6.45 **THE FOUNDATIONS OF MUSIC**
BACH'S CHORAL PRELUDES
Played by **LEONARD WARNER**
from St. Botolph's, Bishopsgate
Erschienen ist der herrlich' Tag (The Glorious Day has Come)
Liebster Jesu, wir sind hier (Dearest Jesus, we are here)
Allein Gott in der Hoh sei ehr (To God alone on high be glory)
An Wasserflüssen Babylon (By the Waters of Babylon)
Wo soll ich fliehen hin (Whither shall I fly)
- 7.0 **Mr. RUPERT STENTON (Rothamstead Experimental Station): 'Beneficial Insects'**
- 7.15 **Musical Interlude**
- 7.25 **The Bishop of Plymouth, The Rt. Rev. JOHN H. B. MASTERMAN, 'The Bible as Literature.' S.B. from Plymouth**

- 7.45 **A SONG RECITAL**
by
ARTHUR CRANMER (Baritone)
When from my love *John Barlet*
Since first I saw your face *Thos. Ford*
Song of Momus to Mars *Dr. Boyce*
And yet I love her till I die *Parry*
Earl Bristol's Farewell *C. H. Lidgely*
Yarmouth Fair *arr. Peter Warlock*
- 8.0 **THE WIRELESS ORCHESTRA**
- 8.15 **'The Fantasticks'**
(See centre of page for cast and special article on page 88)
- 10.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; LOCAL ANNOUNCEMENTS (Daentry only) Shipping Forecast**
- 10.20 **A Talk on Turkey**



THE FANTASTICKS

'THE FANTASTICKS.'

A Romantic Comedy in Three Acts

by

EDMOND ROSTAND

Freely done into English Verse by **GEORGE FLEMING**

Adapted for broadcasting by **DULCIMA GLASBY**

Produced by **HOWARD ROSE**

The Music specially composed by

STANFORD ROBINSON

The Persons:

- | | |
|------------------------------------|----------------|
| PERCINET .. A Lover | DEREK WILLIAMS |
| STRAFCREL .. A Bravo.. .. . | HENRY OSCAR |
| BERGAMIN .. Father to Percinet .. | HAROLD COLONNA |
| BLAISE .. A Gardener | FRANK DENTON |
| SYLVETTE .. Daughter to Pasquin .. | EILEEN SHARP |
| PASQUIN .. Father to Sylvette .. | ARTHUR CLAY |
- Bravo, Musicians, Negroes, Torch-bearers, A Notary, Witnesses, Wedding Guests, etc.

The Scene:

Where one pleases, provided the costumes are pretty enough

THIS is the night on which the chief European stations have agreed to devote a programme to Turkey, in the same way as Switzerland and Finland, for example, were celebrated last year. With Turkey, however, the difference in culture is so wide that a programme of Turkish music and poetry would have very little appeal to a Western audience. The political and social developments in Turkey are, on the other hand, of the highest importance to Western Europe, and they will be authoritatively described by a speaker well qualified to do so in tonight's talk.

10.35 A Ballad Concert

BARRINGTON HOOPER (Tenor)
Open Thy Blue Eyes *Mascher*
Thou Art Risen, My Beloved
Coleridge-Taylor

10.42 **DORIS VANE (Soprano)**
When Chloris Sleeps *H. Samuels*
Oh, Dearest Moon *Lehmann*

10.43 **BARRINGTON HOOPER**
The Bud of April Days *Bedy*
The Minstrel *Easthope Martin*

10.4 **DORIS VANE**
An Old Carol *Quilter*
A Carol of Bells *Stanford*

THE name 'Ballad' has undergone many changes through the ages. So far as we can now guess, the original Balletta, born in Italy, was a song to be either accompanied by, or interrupted by, dancing. The word is presumably the same in origin as Ballet.

The making of Ballads was a fashionable accomplishment for many generations, and Henry VIII is supposed to have been something of a master of the art.

The contemptuous use of the term began as long ago as Queen Elizabeth's reign. There is legislation as old as that with the object of repressing Ballad singers. At the beginning of last century the same unflattering opinion of the Ballad was current.

Nowadays the term is very heedlessly used, both about sung and instrumental music. Some of Schubert's finest songs are really Ballads, and the term, 'Choral Ballad,' is quite usual, meaning almost any tale in verse sung by a choir, generally with orchestral accompaniment. There are also Ballads for orchestra and for solo instruments.

As applied, however, to a song of the present day, the term usually means a work of very slight musical value, almost always a setting of three verses of somewhat conventional doggerel.

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

WEDNESDAY, JAN. 16

5GB DAVENTRY EXPERIMENTAL

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9.15 Musical Comedy Memories



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3.0 A Military Band Programme
(From Birmingham)
THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE
Overture, 'Tambouser' Wagner
DENHAM CHARLES (Bass)
The Yeomen of England ('Merrie England')
German
Leania' Sterndale Bennett
BAND
Intermezzo from 'Naïla' Delibes
FRANK VENTON (Viola)
Air Bach
Menuet Haydn

3.30 BAND
Suite of Ballet Music from 'Masaniello'... Asber
DENHAM CHARLES
At Tankerton Inn Howard Fisher
Come, dance at our wedding Sanderson
BAND
Andante and Rondo Capriccioso... Mendelssohn
Hymn to the Sun ('Sadko')
Rimsky-Korsakov

4.10 FRANK VENTON
Romance Paul Juan
Two Old French Dances
Mauris
BAND
Toccata and Fugue in C
Bach

4.30 JACK PAYNE and
THE B.B.C. DANCE ORCHESTRA
MIRA B. JOHNSON (Actress
Entertainer)

5.30 THE CHILDREN'S
HOUR:
(From Birmingham)
'Goosey Gander Wanders,'
by Margaret Madeley
S. C. COTTERELL (Clarinet)
'Sister Dora—Her Life
and Work,' by Mr. S. H.
SLATER, M.A. (Chairman,
Walsall General Hospital)
Songs by JOHN RORKE
(Baritone)

6.15 TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music
(From Birmingham)
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from the Café Restaurant, Corporation
Street
Overture, 'Pique Dame' Suppé
Incidental Music to 'Monsieur Beaucaire'
Rosse
MABEL SENIOR (Soprano)
The Orchard by the Sea Herbert Oliver

6.55 ORCHESTRA
Suite, 'The Pagoda of Flowers'
Woodford-Finden
NORRIS STANLEY (Violin)
Berceuse Townsend
Melody Duves
MABEL SENIOR
Cupid passes by Herbert Oliver
ORCHESTRA
Fantasia on 'Tosca' Puccini, arr. Tavan

7.35 CHARLES BADHAM (Pianoforte)
Concert Study in F Sharp Tausig
MABEL SENIOR
The Valley of Laughter Sanderson
ORCHESTRA
Selection, 'Patience' Sullivan

8.0 A MILITARY BAND CONCERT
MARIA MAROVA (Soprano)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Imperial March Wagner

8.10 MARIA MAROVA
Habanera ('Carmen') Bizet
La danza Rossini

8.18 BAND
Selection, 'Cavalleria Rusticana' Mascagni

8.42 MARIA MAROVA
Romance Rubinstein
When love is kind... A. L.

BAND
Three Dances from 'Henry
VIII' German
Morris Dance; Shep-
herd's Dance; Torch
Dance
March, 'On the Quarter-
deck' Alford

9.0 WEATHER FORECAST,
FIRST GENERAL NEWS
BULLETIN

9.15 Memories
of Shaftesbury
Avenue

(From Birmingham)

A Programme of Musical
Comedy Excerpts from
shows staged in the heart
of Theatreland—Shaftes-
bury Avenue

THE BIRMINGHAM STUDIO
ORCHESTRA

Conducted by FRANK CASTELL

Selection, 'The Girl from Kay's' Caryl
COLLEEN CLIFFORD (Soprano)
Life and Love ('My Lady Frayle') Finck
Think of Me ('Yes, Uncle') Ayer

9.38 ORCHESTRA
Waltz from 'Lilac Time' Schubert, arr. Clutsam
JOHN RORKE (Baritone)
Take Life as it comes ('The Street Singer')
Fraiser-Simson
If Love's content ('Tom Jones') German
ORCHESTRA
One-Step from 'A Little Dutch Girl'... Keilman

9.54 COLLEEN CLIFFORD and JOHN RORKE
Didn't know the way to ('Arletto') Norello
Just to hold you in my arms ('The Street
Singer') Fraiser-Simson
ORCHESTRA
Selection, 'Princess Caprice' Falz

10.15 DANCE MUSIC: MARIUS B.
WINTER'S DANCE BAND, from the Hotel Cecil

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



Claude Harris.

MARIA MAROVA

will sing in the Military Band Concert
from 5GB tonight at 8.0.

Programmes for Wednesday.

5WA CARDIFF 323.2 M. 928 KC.

1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

Overture, 'A Midsummer Night's Dream'

Mendelssohn

Symphony, No. 40, in G Minor Mozart

MENDELSSOHN'S *A Midsummer Night's Dream*, more than any other of his works, presents him to us as a veritable 'Peter Pan' of music, who definitely refused to grow up. It had its birth in the garden of the house in Berlin to which the family had just moved in Mendelssohn's seventeenth year, the same garden in which so much fine music was afterwards finely played. And though the work of a mere boy, it is, in every way which matters, masterly music. But it is its grace and charm, its clear freshness of open spaces, with something of the warm glamour of summer nights, the mischief of Puck, and the boisterous mirth of the Clowns' Dance, which the listener recognizes, rather than the skill with which the work is built. As has been well said of it, 'Shakespeare himself has not more magic at command to transport us from the noise of cities and the chill of windswept streets.' The principal themes are those which illustrate the Shakespeare play in the way suggested above.

Seventeen years later, Mendelssohn composed the remaining numbers for the play, recapturing the same fresh, youthful spirit which had inspired the Overture; it would be quite easy to believe, did we not know the facts, that all the numbers were written at the same time and with the same wholehearted boyish enthusiasm.

2.30 BROADCAST TO SCHOOLS:

Mr. H. E. PIGGOTT, Instruments of the Orchestra by their Players—1. What an Orchestra is. How it is divided into families'

MR. PIGGOTT is Second Master of the Royal Naval College, Dartmouth. He lectures on musical subjects and is Conductor of Dartmouth and Kingswear Musical Society. He is the author of 'An Introduction to Music' (Dent). His published compositions include Church Music and School Songs.

2.55 London Programme relayed from Daventry

3.30 The Station Trio

FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELY (Pianoforte)
Selection, 'La Bohème' Puccini, arr. Alder

PRUDENCE REES (Mezzo-Soprano)

Gentle Shepherd Pergolesi
Laughing and Weeping Schubert
Secrets Schubert

FRANK THOMAS (Violin)

Prière et Berceuse Sarasate
Jig from Suite, 'St. Paul's' Holst, arr. Lasker
Polichinelle Kreisler
Bourrée Sammons

Trio

L'Heure Espagnol Ravel, arr. Alder

(Cardiff Programme continued on page 92.)

The GREEN PEAS you can't tell from fresh!



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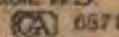


EVERY note, every word, rings true. The rich notes of the bass soloist, the sweet melody of the violin, the stirring strains of a military band, or the merry rhythm of a Spanish tango... each varied item in the programme is reproduced with a fidelity that is almost uncanny. But you are not really surprised; nothing but beauty and truth could come from an instrument of such handsome distinction as this Brown Cabinet Loud Speaker. It costs 6 guineas and is but one of many Brown models—priced from 30/- to 15 gu.

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Wednesday's Programmes continued (January 16)

(Cardiff Programme continued from page 91.)

PRUDENCE REES
The Old Mother Grieg
My Garden } Tchaikovsky
Fifinella }
TRIO
Finale—Trio in B-Flat Schubert
4.45 London Programme relayed from Daventry
5.15 **THE CHILDREN'S HOUR**
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.25 S.B. from Plymouth
7.45 S.B. from London (10.15 Local Announcements)
10.20-11.0 A Musical Comedy Programme
THE STATION ORCHESTRA
Selection, 'Princess Ida' Sullivan
ELSIE GRIFFIN (Soprano)
Alice Blue Gown ('Irene')... Joseph McCarthy
My Hero ('The Chocolate Soldier')... Strauss

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry
6.15 S.B. from London
7.25 S.B. from Plymouth
7.45-11.0 S.B. from London (10.15 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

2.30 London Programme relayed from Daventry
5.15 **THE CHILDREN'S HOUR:**
MIXED METHODS OF ENTERTAINING
NOODLE, DOODLE and DUNDER PATE (Margaret Baker) will not be quiet until we threaten to visit a Coal Mine (G. G. Jackson)
6.0 London Programme relayed from Daventry



TWO OF TODAY'S TALKERS.

The Bishop of Plymouth, the Rt. Rev. J. H. B. Masterman (left), will talk on 'the Bible as Literature' from Plymouth—S.B. to all stations this evening at 7.25. Mr. H. E. Piggott will give the first of a series of talks on the instruments of the orchestra, from Cardiff this afternoon.

ORCHESTRA
Fox-trot, 'Funny Face' Gershwin
ELSIE GRIFFIN
Ka-lu-a ('The Cabaret Girl') Kern
Kissing Tiroe ('Chi Chin Chow') Norton
ORCHESTRA
Selection, 'The Arcadians' Monckton and Talbot

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

1.15-2.0 S.B. from Cardiff
2.30 S.B. from Cardiff
2.55 London Programme relayed from Daventry
5.15 S.B. from Cardiff
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.25 S.B. from Plymouth
7.45 S.B. from London
10.15 Musical Interlude relayed from London
10.20-11.0 S.B. from London

6.15 S.B. from London
7.25 The Bishop of Plymouth, The Rt. Rev. JOHN H. B. MASTERMAN, 'The Bible as Literature'
7.45-11.0 S.B. from London (10.15 Mid-week Sports Bulletin, Local Announcements)

2ZY 378.3 M. 793 KC. MANCHESTER.

2.30 London Programme relayed from Daventry
3.0 Mr. R. E. SOPWITH: 'Poems Worth Reading: Narrative Poetry—I. King John and the Abbot of Canterbury.' S.B. from Sheffield
3.20 **THE NORTHERN WIRELESS ORCHESTRA**
Selection, 'The Beggar's Opera' Austin
THE REVELLE MALE VOICE QUARTET

F. HUMPHREYS (1st Tenor); L. LEWTAS (2nd Tenor); W. A. EARNSHAW (1st Bass); F. RONDIS (2nd Bass)

Sailors' Chorus Parry
The Linden Blossom Moellendorff
Feasting I watch } Elgar
Whether I find thee }
The Old Woman Hugh Robertson

ORCHESTRA
Selection, 'Princess Caprice' Fall
The Geisha Jones

QUARTET
Come, let us join the Roundelay Beale
At sweet sixteen Oakley
All thro' the Night arr. H. Evans
Hey jolly Robin Geoffrey Shaw
Wiagenlied Brahms

ORCHESTRA
Reminiscences of England arr. Godfrey

4.45 London Programme relayed from Daventry
5.15 **THE CHILDREN'S HOUR:**
STRANGE LANDS
Through which we wander with HARRY HOPEWELL and DOBIS GAMBELL
6.0 London Programme relayed from Daventry

Programmes for Wednesday.

(Manchester Programme continued from page 92.)

- 6.15 S.B. from *Lowton*
- 6.30 Royal Horticultural Society's Bulletin
- 6.40 S.B. from *London*
- 7.25 THE BISHOP OF PLYMOUTH, The Rt. Rev. JOHN H. B. MASTERMAN, 'The Bible as Literature.' S.B. from *Plymouth*
- 7.45 S.B. from *London* (10.15 Local Announcements)
- 10.20 **Orchestral Music**
THE NORTHERN WIRELESS ORCHESTRA
Selection, 'The Girl from Kay's'Caryl
- 10.35 THE TRIX SISTERS
In Selections from their Repertoire of Syncopated Numbers
- 10.50-11.0 ORCHESTRA
Overture, 'Light Cavalry'Suppe

Other Stations.

5NO NEWCASTLE. 243.2 M. 1,250 KC.
 3.30:—London Programme relayed from Daventry. 3.30:—Albert Laing's Trio. Trio in G Minor (Boccherini). 3.40:—Albert Bettany (Baritone): Hear me! ye winds and waves (Handel); When dull care (arr. Lane Wilson); Sergeant's Song (Holst). 3.47:—Trio in B Minor (Antonio Caklara, arr. Riemann). 3.55:—Albert Bettany: Three Shakespeare Songs (Quilter). 4.3:—Trio: Sonata in G Minor, Op. 2 (Handel, arr. Barth). 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from *London*. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45:—S.B. from *London*. 7.25:—The Bishop of Plymouth, The Rt. Rev. John H. B. Masterman: 'The Bible as Literature.' S.B. from *Plymouth*. 7.45-11.0:—S.B. from *London*.

5SC GLASGOW. 401.1 M. 745 KC.
 3.0:—Broadcast to Schools. Mr. George Burnett: 'Eurus and his Forerunners'—I. 3.25:—Musical Interlude. 3.30:—A Ballad Concert. The Station Orchestra: Overture, 'A May Day' (Haydn Wood). Robert F. Johnston (Tenor): Kas mlri Song, and 'Till I Wake (Indian Love Lyrics) (Woodford-Pfenden); Arise, O Sun (Day); Just for Today (Seaver). Orchestra: Suite, 'From the Countryside' (Coates); Romance, 'Love's Eventide' (Fletcher). Robert F. Johnston: An Evening Song (Blumenthal); Echo (Somerset); Bird Songs at Eventide (Coates). Orchestra: Waltz, 'The Dream Princess' (An life); March, 'On the Warpath' (Falkner). 4.30:—Dance Music relayed from the Locarno Dance Salon. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from *London*. 6.30:—S.B. from *Edinburgh*. 6.45:—S.B. from *London*. 7.25:—The Bishop of Plymouth, The Rt. Rev. John H. B. Masterman: 'The Bible as Literature.' S.B. from *Plymouth*. 7.45:—S.B. from *London*. 10.15:—Scottish News Bulletin. 10.20-11.0:—A Violin and Pianoforte Recital. Maurice Cole (Pianoforte): Impromptu in F-sharp and Polonaise in A flat (Chopin). Winifred Small (Violin): Suite in olden style (Zimbalist); La Gitana (Arabian Spanish Gipsy Song) (Kreisler); Gopak (Moussorgsky, arr. Rachmaninoff); Maurice Cole: Study in E (Scriabine); Flirtation in a Chinese Garden and Rush Hour in Hong Kong (Chasins).

2BD ABERDEEN. 511.2 M. 964 KC.
 3.0:—Broadcast to Schools. S.B. from *Glasgow*. 3.30:—Miss Brenda Trail: 'Spring and the Call of the Road.' 3.45:—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0:—Margaret Inverarity (Soprano), Alec Nicol (Violin): Four Songs, Op. 35 (Gustav Holst). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from *London*. 6.30:—Mr. George E. Greenhow: Horticulture. 6.45:—S.B. from *London*. 7.25:—The Bishop of Plymouth, The Rt. Rev. John H. B. Masterman: 'The Bible as Literature.' S.B. from *Plymouth*. 7.45:—S.B. from *London*. 10.15:—S.B. from *Glasgow*. 10.20-11.0:—S.B. from *London*.

2BE BELFAST. 502.7 M. 991 KC.
 12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.30:—A Bach Programme. Orchestra: Sinfonia to Secular Cantata, No. 209, for Flute and Strings; Prelude from English Suite, No. 5, for Flute, Oboe, Clarinet, Bassoon, Trumpet and Strings (arr. Gerrard Williams); Sinfonia to Church Cantata, No. 150, for Oboe and Strings; Sleepers Wake, No. 4 of Church Cantata, No. 160, for Flute, Oboe, Clarinet, Bassoon, Trumpet, Horns and Strings. 4.5:—A Vocal Interlude by H. Hooten Mitchell (Baritone): Two Eastern Songs (A. M. Lang); Eleanor (Coleridge-Taylor); Vulcan's Song (Gounod). 4.17:—George Simpson (Clarinet): Caxino from Sonata (Stanford); Andantino and Polacca (J. S. Howgill). 4.30:—A Sibelius Programme. Orchestra: Musette and Serenade from Suite to the Tragedy, 'King Christian'; Valse Triste from 'Kuolema,' Op. 44; Spring Song, Op. 16; Tone Poem 'Finlandia.' 5.0:—William Moore: 'Uster Ghosts.' 5.15:—The Children's Hour. 6.0:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 6.15:—S.B. from *London*. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—S.B. from *London*. 7.25:—The Bishop of Plymouth, The Rt. Rev. John H. B. Masterman: 'The Bible as Literature.' S.B. from *Plymouth*. 7.45:—S.B. from *London* (10.15 Regional News). 10.20-11.0:—Chamber Music. The Whiteway String Quartet: Allegro risoluto, from Quartet in E (Armstrong Gibbs); Quartet in E Flat (Mozart); Cherry Ripe (Frank Bridge).

'THE LISTENER.'

A New Magazine for the Broadcasting Enthusiasts.

IT may be the telephone bell or the front-door bell, the postman's knock or your chimney falling down—whichever it is, your favourite talk is interrupted, the wireless has to be switched off and the intruder attended to. This almost nightly occurrence in the lives of most good listeners no longer need, after next week, lead to violent language, or fervent hopes that the interrupted talk may by good luck be one of the few selected for reprinting in *The Radio Times*. For on Wednesday, January 16, the B.B.C. is publishing a new literary weekly, reprinting in full or in part the best talks of the past week. On Friday night you will have heard, say, Mr. Atkinson, in his usual stimulating fortnightly talk on films; on Wednesday you can find him in the pages of the new paper. *The Listener* (for that is to be its name) will provide a complete accompaniment to all the most important broadcasts of spoken matter in the B.B.C.'s programmes—spoken matter; that is to say, talks, readings, debates, speeches, and plays. *The Listener* will be illustrated, and will print, each week, pictures and diagrams to illustrate the talks to be broadcast in the following week. On the one hand, you will be able to read at your leisure the cream of a week's talks only a few days after the broadcast; and on the other, you will be able to follow the current programme, with notes and illustrations, selected mainly from the literary point of view.

The Listener owes its origin to a recommendation of a Committee of Inquiry into the possibilities of broadcasting in relation to adult education, set up by the British Institute of Adult Education and the B.B.C., with Sir Henry Hadow in the chair. Here is an extract from the report of that Committee:—

... There is now a great need for the publication by the broadcasting authority of a weekly illustrated educational journal containing some of the matter now printed in the pamphlets, together with much additional and supplementary material in the form of articles and pictures. Such a journal would perform a valuable service to educational broadcasting, directly as regards educational work and indirectly by supplying a background of general knowledge and information. . . .

The scope of the new journal will be as wide as that of the programmes themselves, and its readers will be stimulated to go elsewhere to find exhaustive or comprehensive treatment of particular subjects which, from the nature of its limitations, *The Listener* cannot provide. Each issue will have something useful and interesting to say about music, drama, and the films, literature and books, out-of-door interests, and household matters.

Readers of this article may wonder how *The Listener* will stand in relation to *The Radio Times* and *World-Radio*, the B.B.C.'s other periodicals. The first number of *The Listener* will show the difference. *The Radio Times* is primarily a complete, detailed, official programme. It has not the necessary space to deal as fully as might be desired with a particular aspect of the programmes, such as the talks, and it is, normally, unable to include more than an occasional reprint of a talk. *World-Radio* gives complete detailed programmes of foreign stations, and is also the official technical journal of the Corporation.

Convenience and necessity have, therefore, pointed to a separate publication, which, in spite of its literary outlook, will still be popular in the sense of tending to increase that already considerable public which takes an intelligent interest in those programmes which reflect the intellectual and social activities of the day. The first number of *The Listener*, which will be available (2d. a copy) at all newsagents and book-stalls on January 16, will provide twenty-eight pages of reading matter, including articles by Sir Oliver Lodge and John Buchan.



B.B.C. FAVOURITES

B.B.C. CHORUS
 with the B.B.C. Wireless Military Band
 (* Soloist: DORIS VANE)
 10-inch Double-sided, 3/- each
 5079 { See Amid the Winter's Snow
 God from an High hath Heard
 5080 { Once in Royal David's City
 O God, Our Help in Ages Past
 5081 { All Hail the Power of Jesu's Name
 While Shepherds Watched their Flocks by Night
 Recorded in Christ Church, Westminster Bridge Road.
 12-inch Double-sided, 4/6.

9143 { FAUST (Gounod)—
 Soldiers' Chorus
 'Gaius the Power (With Harold Williams)
 (Recorded in the Wigmore Hall, London)

B.B.C. CHOIR
 Conducted by STANFORD ROBINSON
 10-inch Double-sided, 3/- each.

4364 { Jerusalem
 Jesus Shall Reign
 4480 { Abide With Me (Mundy)
 Lead, Kindly Light (Dykes)
 4490 { Nearer, My God to Thee
 Jesu, Lover of My Soul
 4491 { Rock of Ages
 Day Thou Gavest
 Sung and Recorded in Christ Church, Westminster Bridge Road. W. G. WEBBER at the Church Organ.
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B.B.C. WIRELESS SYMPHONY ORCHESTRA
 Conducted by PERCY PITT
 12-inch Double-sided, 4/6 each.

9076—SEMIRAMIDE—Overture. In Two Parts
 9092 { Les Millions D'Arlequin—Serenade
 Minuet (Boccherini)
 CARMEN—Selection. In Two Parts
 Introducing: Part 1—Finale of Overture; Chorus of Boys (Act 1); Micaela's Aria; Habanera; Part 2—Dance of Carmen; Toreador Chorus; Opening Chorus (Act 1); Over the Hills; Here They Are
 9125 { TROVATORE—Selection. In Two Parts
 Part 1—Introduction, Act 1; Fierce flames were raging; 'Twas night; To tell of love. Part 2—Anvil Chorus; Miserere; Trio, Act 1
 9185 { CASSE-NOISETTE Suite—
 Overture Miniature
 Marche
 9200 { (a) Danse de la Fée Dragée; (b) Danse des Mirlitons
 9201 { (a) Danse Chinoise; (b) Danse Russe, Trepak
 9202 { Danse Arabe
 Valse des Fleurs

B.B.C. DANCE ORCHESTRA
 Conducted by JACK PAYNE
 10-inch Double-sided, 3/- each.

5118 { For Old Times' Sake, Waltz
 Down By the Old Front Gate, Fox-Trot
 Out of the Dawn, Fox-Trot
 5074 { Sweet Sue, Fox-Trot
 5075 { Nicolette, Waltz
 Tokio, Fox-Trot

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8.0 Military Band Concert

THURSDAY, JANUARY 17

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.) (1,562.5 M. 192 KC.)

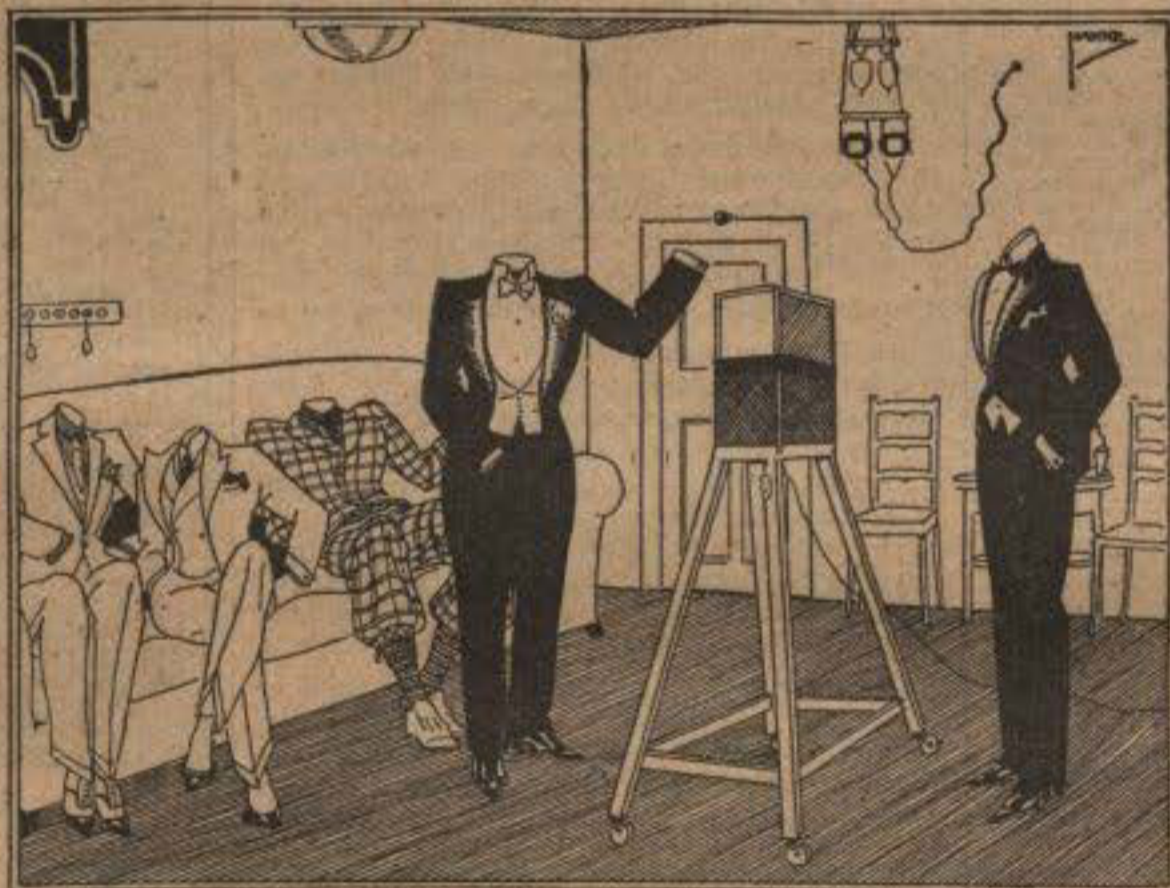
9.35 Clothes- ing Down!

- 10.15 a.m. **The Daily Service**
- 10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH ; WEATHER FORECAST**
- 10.45 (*Daventry only*) 'Our Boys and Girls'—I, Dr. MABEL BRODIE, 'The New Baby'—I
- LAST** week Mrs. Wintringham introduced the new series of morning talks on 'Our Boys and Girls.' Today Dr. Mabel Brodie, who is giving the first two talks on 'The Child at Home,' will deal with the problems of the new baby, going on next week to the 'ex-baby.' She has been Assistant Medical Inspector to the Ministry of Health and Senior Welfare Medical Officer to the Durham County Council.
- 11.0 (*Daventry only*) **Gramophone Records**
Petrouchka *Stravinsky*
- 12.0 **LIGHT MUSIC**
KATIE MOSS (Soprano)
THE ROWLEY TRIO
- 1.0-2.0 **A Recital of Gramophone Records, by Mr. CHRISTOPHER STONE**
- 2.30 **BROADCAST TO SCHOOLS:**
Mr. A. LLOYD JAMES: 'Speech and Language'
- 2.50 'School Sets,' by THE B.B.C. SENIOR EDUCATION ENGINEER
- 3.0 **Evenings**
From Westminster Abbey
- 3.45 **Letters from Overseas**
- 4.0 **A Concert in the Studio**
MAJORIE INGHAM (Soprano)
THE LONDON ENSEMBLE QUINTET
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 5.15 **THE CHILDREN'S HOUR:**
Professor WINDLEPOOF will once more present his Celebrated Wax works, the whole Exhibition having been newly renovated and brought up-to-date
- 6.0 **Musical Interlude**
- 6.15 **TIME SIGNAL, GREENWICH ; WEATHER FORECAST, FIRST GENERAL NEWS-BULLETIN**
- 6.30 **Market Prices for Farmers**
- 6.35 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
BACH'S CHORAL PRELUDES
played by
LEONARD WARNER
From St. Botolph's, Bishopsgate
Christus, der uns selig macht (Christ Who Blesseth us)
Ach wie flüchtig, ach wie nichtig (Ah, how fleeting, ah, how vain)
Christi, unser Herr, um Jordan Kam (Christ Our Lord to the Jordan came)
Wachet auf (Awake!)
Christum wir sollen loben schon (Christ we must now praise)
- 7.0 Mr. FRANCIS TOYE: 'Music in the Theatre'
- 7.15 **Musical Interlude**
- 7.25 Prof. R. S. CONWAY: 'The Early History of Christmas'
- 7.45 **A Violoncello Recital**
By CEDRIC SHARPE
Peace *Eric Fogg, arr. Cedric Sharpe*
Little Columbine *Albert Sammons*
Even-Song *Saint-Amory*
An old-time Dance *Cedric Sharpe*

8.0 A MILITARY BAND CONCERT

A Request Programme
OWEN BRYNGWYN (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'William Tell' *Rossini*

ROSSINI, happily remembered as the most modest and good-humoured musician who ever lived, holds his place on the operatic stage of today solely by *The Barber of Seville*—in spite of its age, one of the best Comic Operas which the world possesses. His serious work, *William Tell*, is no less worthy of affectionate regard, but except for the Overture, it has apparently disappeared from the present-day theatre. The Overture, is, however, ever green, and bids fair to remain so. In its original orchestral form, it begins, as listeners will remember, with a fine tuneful section for the violoncellos in four parts, popular with the violoncello players and listeners alike. The section which follows describes a great storm among the hills; calm succeeds and fine tuneful section for the 'cellos in four parts,



CLOTHES PROPS. *A Preposterous Programme—Tonight at 9.35.*

popular with 'cello players and with listeners alike. The section which follows describes a great storm among the hills; calm succeeds and a quiet pastoral scene, and there is a stirring march, these combining to make the Overture picturesque and graphic in a way that the Overtures for the older Italian operas did not by any means always achieve. The characteristic tone of the violoncellos, at the beginning, cannot quite be reproduced by a military band, but the universal popularity of the Overture in the latter form makes it clear that the average listener is no pedant in the matter of characteristic tone. The tunes matter to him more than the voices or instruments which present them.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

- 8.15 OWEN BRYNGWYN and Band
Prologue to 'Pagliacci' *Leoncavallo*
- 8.20 **BAND**
Petite Suite de Concert *Coleridge-Taylor*
Le Caprice de Nannette; Demande et Réponse; Un Sonnet d'amour; La Tarantelle Frétilante
- 8.37 OWEN BRYNGWYN
Simon the Cellarer *Hutton*
All thro' the Night *Welsh Air; English Words*
- 8.45 **BAND**
Minuet in G *Paderewski*
Waltz, 'Amoretten Tänze' *Gung'l*

UNLIKE the dance tunes of the present day, many of those of a former generation can still be played and enjoyed simply as music, without much thought of the dances for which they were written. The Waltzes of Johann Strauss are among the best examples of such music, and there are many others scarcely less worthy. Joseph Gung'l, at one time schoolmaster, then a soldier, and latterly a famous bandmaster and composer of marches and dance tunes, left some three hundred pieces, almost all full of delightful tunes and vigorous rhythm, many of which still figure from time to time in light and popular programmes. The family tradition was carried on, as it was in the Strauss family; his nephew Johann also composed many popular dance tunes, and, like his uncle, made many successful tours in Europe with them.

- 9.0 **WEATHER-FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 Mr. VERNON BARTLETT: 'The Way of the World'
- 9.30 **Local Announcements.** (*Daventry only*) Shipping Forecast

9.35 'Clothes Props'

A PREPOSTEROUS PROGRAMME
(I intended an ode,
But Rose crossed the road
In her latest new bonnet. . . .)

Some are born programme builders, some achieve programme building, and some (like Jones) have programme building thrust upon them.

'Clothes Props'—his first, and certainly his last, constructive effort—originated from an audition of some suitings, and so betrays strong sartorial influences.

By a fortunate accident, a dictaphone, left revolving in his office, has simplified the reconstruction of the crime, and the record will offer an explanation, if not an excuse, for the preposterous result.

We regret that it has been found impossible to substitute another programme. Mr. Jones has been now transferred to the Waste Paper Department.

STUART ROBERTSON
OLIVE GROVES
DORA GREGORY
ANN STEPHENSON
THE REVUE CHORUS
THE GERSHOM PARKINGTON QUINTET

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

THURSDAY, JANUARY 17

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 and 8.0 Two Symphony Concerts

3.0 A Symphony Concert

Relayed from the Winter Gardens, Bournemouth

No. XV of the Thirty-fourth Winter Series

THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Conducted by Sir DAN GODFREY

FRANK LAFFITTE (Pianoforte)

ORCHESTRA

Overture, 'The Flying Dutchman' Wagner

FRANK LAFFITTE

Piano Concerto (No. 1), in D Minor Brahms
Maestoso; Adagio; Allegro non troppo, Rondo

ORCHESTRA

Symphony (No. 2), in B Minor Borodin
Allegro; Scherzo, prestissimo; Andante; Finale, Allegro



JOHN BARBIROLLI conducts the Royal Philharmonic Society's concert that will be relayed tonight from the Queen's Hall.

7.22 ELIZABETH MELLOR
Thank God for a garden *Del Riego*
Easter Flowers *Sanderson*
Starry Woods *Phillips*

7.30 QUINTET
Punch and Judy Ballet *Norman O'Neill*
Serenade *Schubert*

7.42 JOHN BUCKLEY
The Pretty Creature *arr. Lane Wilson*
When as the Eye *Peter Warlock*
The Pipes of Pan *Elgar*

7.50 QUINTET
Serenade in A *Widor*

8.0 Royal Philharmonic Society Concert

from

THE QUEEN'S HALL

(Sole Lessees, Chappell & Co., Ltd.)

THE ROYAL PHILHARMONIC ORCHESTRA

Conducted by JOHN BARBIROLLI

Concerto in E Minor for Strings *Vivaldi*

ARTHUR CATERALL (Violin), ALEXANDRE BARJANSKY (Violoncello)

Double Concerto for Violin and Violoncello *Delius*

9.5 INTERLUDE
ERNEST LUSH (Pianoforte)

Prelude in G, Op. 28 }
Prelude in G Minor } *Chopin*
Prelude in B Flat }
Prelude in F }
Prelude in B Flat Minor }
Ballade in A Flat, Op. 47 }

9.20 Concert (Continued)

ORCHESTRA
Symphony in G, 'The Oxford' *Haydn*
Suite, 'La Mer' *Debussy*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 Chamber Music

HERBERT PARKER (Bass-Baritone)

AMINA LUCCHESI (Violin)

MARGERY CUNNINGHAM (Pianoforte)

AMINA LUCCHESI and MARGERY CUNNINGHAM
Sonata in C Minor *Grieg*

HERBERT PARKER
Vagabond } (Songs of Travel)
Bright is the ring of words } *Vaughan*
The Roadside Fire } *Williams*
Benediction *Tchaikovsky*
Sapphic Ode *Brahms*
Old Christmas *Martin Shaw*

AMINA LUCCHESI and MARGERY CUNNINGHAM
Sonatine *P. de Breville*
Allegro; Calmo; Vite
Passacaglia *Respighi*

(Thursday's Programmes continued on page 96.)

4.30 LOZELLS PICTURE HOUSE ORGAN (From Birmingham)

FRANK NEWMAN

Overture, 'The Marriage of Figaro' *Mozart*
Entr'acte, 'Under the Trees' *Hope*

EVELYN STANLEY (Soprano)

Gath'ring Berries (Snow Maiden') *Rimsky-Korsakov*

Deep in your heart of hearts *Thurban*

FRANK NEWMAN

Selection, 'Show Boat' *Kern*

Serenade *Toselli*

Valse des Alouettes *Drigo*

EVELYN STANLEY

The Piper of Love *Carew*

I heard you singing *Coates*

FRANK NEWMAN

Suite from 'The Two Pigeons' *Messager*

5.30 THE CHILDREN'S HOUR: (From Birmingham)

'The Fairy Train,' by Winifred Ratchell

THOMAS FREEMAN (Violoncello)

Songs by GEOFFREY DAMS (Tenor)

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

6.30 Light Music

ANDREW BROWN'S QUINTET

Rondo Capriccioso *Mendelssohn, arr. Mulder*

Cherry Ripe *Cyril Scott*

6.42 ELIZABETH MELLOR (Soprano)

My love's an arbutus *Stanford*

Orpheus with his lute } *Vaughan Williams*

Here on thy Throne ('Hugh the Drover') }

6.50 QUINTET

Selection, 'The Beggar's Opera' *Austin*

7.2 JOHN BUCKLEY (Baritone)

I love thee } *Grieg*

An Old Song }

Shepherd, see thy horse's foaming mane *arr. Korbay*

7.10 QUINTET

Passapied *Debussy*

Waltz in A *Devoak*

Doll's Serenade *Debussy*

-and 6 months ago she couldn't play a note!

If in six short months you could add piano-forte playing to your accomplishments what new joys would be opened up! Yet this can be achieved through the "From Brain to Keyboard" System of Piano tuition. It is a fascinating, inexpensive system that eliminates the out-of-date methods of scales, arpeggios, and heart-breaking 'practice.'

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Thursday's Programmes continued (January 17)

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5WA CARDIFF. 323.2 M. 928 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 Mr. RAY KAY: 'Birds and Beasts—II, The Rabbit'
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 A CONCERT
Relayed from the Winter Gardens Pavilion, Weston-super-Mare
THE WINTER GARDENS PAVILION ORCHESTRA
Directed by WILLIAM BIRD
Selection, 'The Mikado' Sullivan
WYNNE AJELLO (Soprano)
The Pipes of Pan Monckton
By the Waters of Minnetonka Lieurance
WILLIAM JONES (Trumpet)
Parted Tosti

- 4.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Farmers
- 6.35-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 396.3 M. 767 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
Thoughts for Others, in which 'The Care of the Birds' (Reginald Gaze) receives our attention
- 6.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0-1.0 A BALLAD CONCERT
S.B. from Stoke
LEON FORRESTER (Pianoforte)
Fantasia in D Minor Mozart
Rondo in G ('The Gipsy') Haydn
JOHN LEAK (Tenor)
I dare not ask a kiss.... } T. Wilkinson
Music, when soft voices die Stephenson
Love's Omnipresence .. }
J. BYWELL GRAY (Violin)
Tambourin Rameau, arr. Kreisler
Danse Espagnole
Granados, arr. Kreisler
Rondino Beethoven, arr. Kreisler
MABEL WILSHAW (Soprano)
Do not go, my Love Hagman
Music, when soft voices die Besby
From the Land of the Sky-blue Water
Cadman



Leonard Henry and Wynne Ajello take part in the concert that Cardiff will relay this evening from the Winter Gardens Pavilion at Weston-super-Mare.

- ORCHESTRA
Cavatina Raff, arr. Maclean
Caprice, 'Bal Masqué' Fletcher
THE AMBASSADORS BAND
Fox-trots:
Counting the Milestones Tileley
All Day Long Kunneke
LEONARD HENRY (Comedian)
ORCHESTRA
Serenade Toselli
Suite, 'Indian Love Lyrics' A. Woodforde-Finden

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

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.30 Musical Interlude relayed from London
- 9.35-12.0 S.B. from London

- LEON FORRESTER
Barcarolle Rachmaninov
Troika } Tchaikovsky
Humoresque }
JOHN LEAK
Ah! Moon of My Delight Lehmann
The English Rose German
G. BYWELL GRAY
Bolero German
Serenade Tibor Karacsony
MABEL WILSHAW
An Open Secret Huntington Woodman
A Brown Bird Singing Haydn Wood
Come, Sweet Morning arr. A. L.

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 For Gardeners: Mr. GEORGE DANCE, F.R.H.S.: 'The Greenhouse'

- 4.30 An Orchestral Concert
Relayed from Parker's Restaurant
Musical Director, LADDIE CLARKE
ORCHESTRA
Selection of W. H. Squire's Popular Songs
arr. Baynes
Tarentelle, 'Ma Blonde Aimée' .. Volpatti, jun.
MABEL SKELLEY (Soprano)
Spring's Awakening } Sanderson
One morning, very early }
ORCHESTRA
Intermezzo, 'Love Dance' (from 'Madame Sherry') Hoschna
Selection, 'A Waltz Dream' Straus
- 5.15 THE CHILDREN'S HOUR
S.B. from Leeds
THE LORD MAYOR'S CHILDREN'S PARTY
Relayed from the Town Hall, Leeds
A Special Concert will be given by many of the artists taking part in the Leeds Pantomime
(Manchester Programme continued on page 99.)

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NEW SCIENTIFIC METHOD OF STRENGTHENING WEAK VISION WITHOUT GLASSES

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Eyes Whose Sight was Failing for Years Regain Clear Sight—Elderly People Obtain the Vision of Youth—Short-Sighted Obtain Normal Range of Vision—Railwaymen and other Workers Who Had Lost Their Employment Through Defective Sight Now Able to Pass Stiff Eyesight Tests.

No apology is needed for drawing the attention of readers of *Radio Times* to a remarkable new method of eyesight improvement which does not entail the wearing of glasses and which everyone can carry out at trifling cost at home. Originally discovered some years ago by the well-known eyesight specialist, Mr. Ernest Havilland, it has been perfected in the light of considerable experience, so that to-day it is not put before the public untested. On the contrary, it has been "tried out" on no fewer than 30,000 cases, drawn from all classes of the community, including Doctors, Lawyers, Clergymen, Schoolmasters and Mistresses, Military Men, and others of the Professional Classes, as well as Railway Workers, Postmen, Sorters, Sempstresses, and other Workers to whom good eyesight is an absolute necessity.

So astounding are the results reported that if the evidence voluntarily given by those who have put the method to a thorough trial had been advanced by Mr. Havilland only, one might think he had been carried away by his enthusiasm. But when Doctors and people making official eyesight tests have put the system to the proof, and declare that it has resulted in an extraordinary improvement in vision, then it becomes apparent that here is a method that deserves the careful and thorough consideration of everyone whose eyesight is below standard or in any way defective.

Astounding Results Reported.

So astounding are the results reported that if the evidence voluntarily given by those who have put the method to a thorough trial had been advanced by Mr. Havilland only, one might think he had been carried away by his enthusiasm. But when Doctors and people making official eyesight tests have put the system to the proof, and declare that it has resulted in an extraordinary improvement in vision, then it becomes apparent that here is a method that deserves the careful and thorough consideration of everyone whose eyesight is below standard or in any way defective.

A Discovery of National Importance.

It is impossible in a brief newspaper article to do adequate justice to Mr. Havilland's discovery,



A camera (out of focus) makes a blurred portrait like this.



A camera properly focussed produces a clear portrait.



The Human Eye which is defective or ageing gives indistinct vision.



The eye when strengthened by the Havilland method sees all things clearly.

which may well claim to be of national importance. The treatment is a simple system of massage of the eyes that everyone can carry out at home, costs very little to adopt, is fully described in an



St. Paul's as indistinctly seen by weak-sighted.

St. Paul's as it should be seen, clear and defined.

Every weak or Failing-sighted Reader should immediately write to or call upon Mr. Ernest Havilland, at 33, Strand, London, W.C.2, for Free Particulars of his Really Wonderful Method of Strengthening and Perfecting Impaired Sight.

illustrated book written by Mr. Havilland, and arrangements have been made for a free copy to be sent to every reader of *Radio Times*. Readers are specially invited to take immediate advantage of this valuable eyesight improvement offer, using the accompanying form.



Post Office, Fordham, Ely, Cambs.
Dear Sir,
Having followed your course of treatment, I must say I am delighted with the results.

My sight is much stronger in all respects, and I can read at a distance of three feet the third reading on your Test Card. Headaches are now a thing of the past, and really I cannot express my delight.

Yours faithfully,
(Signed) (Mrs.) L. M. BROWN.

ONE OF THE 30,000 who have benefited by the remarkable new method of Eyesight improvement described in this announcement.

DOCTOR 70 YEARS OF AGE writes:—"I am writing this letter without spectacles, a thing I could not possibly have done two months ago."—Dr. R., of Kent.

The Rev. F. J. M., O.B.E., D.S.O., writes:—"When I commenced your Treatment I had for some time been compelled to use glasses when reading, writing, or typing. I am now able to report that I do not need to use artificial aids to my sight when doing these things; I am able to carry them out with ease and comfort."

A COUNTESS writes:—"My eyes are stronger. The black opaque round thing that troubled me has quite disappeared from my left eye, which is as useful to me now as my right."

ENGINE DRIVER lost his position through failing sight. After few weeks' Havilland Treatment writes:—"I sent for the Eyesight Test five weeks ago, and I have been waiting for the result before writing you. I am glad to say I have got back on the footplate again this week."—L. W., of Woodhouse.

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| 1. Failing or Weak Sight. | 9. Aching Eyes. |
| 2. Near Sight. | 10. Eyesight Headache. |
| 3. Old Sight or Blurred Vision. | 11. Drooping Eyelids. |
| 4. Twitching Eyes. | 12. Red and Inflamed Eyes. |
| 5. Hot Eyes. | 13. Muscular Strain. |
| 6. Watery Eyes. | 14. Conjunctivitis or any other eye troubles. |
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HAVILLAND EYESIGHT INSTITUTE,
33, STRAND, LONDON, W.C.2.

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NAME

(Please write clearly and say whether Mr., Mrs., Miss, or other title.)

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Deep-seated, splendidly proportioned and luxuriously upholstered with real FIBRE and HAIR stuffing and long coppered-steel springs, this magnificent Easy Chair is absolutely supreme for quality and value. Only enormous demand, backed by scientific production in the largest factories in the world devoted solely to Upholstery, make it possible to sell the Berkeley at its amazing low price.

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Three in One

M.D.

Thursday's Programmes continued (January 17)

(Manchester Programme continued from page 90.)

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for North of England Farmers
- 6.45 S.B. from London

7.45 A Ballad Concert

- LILLIAN GRINDROD (Pianoforte)
- Second Ballade } Chopin
- Berceuse }
- ARTHUR BROADBENT (Bass)
- I will not grieve } Schumann
- The Two Grenadiers }
- THOMAS MATTHEWS (Violin)
- Hymn to the Sun *Rimsky-Korsakov, arr. Franko*
- Nocturne *Chopin, arr. Wilhelmj*
- TERESA RUSSELL (Soprano)
- Batti, Batti *Mozart*
- Care Selve *arr. A. L.*
- LILLIAN GRINDROD
- Soirées de Vienne, No. 7
- Schubert, arr. Liszt*
- Impromptu, Op. 142, No. 3
- Schubert*

- ARTHUR BROADBENT
- Three Hebridean Songs
- arr. Kennedy-Fraser*
- Kishmul's Galley; Land of Heart's Desire; The Reiving Ship
- THOMAS MATTHEWS
- Danse Espagnole
- De Falla, arr. Kreisler*
- Rhapsodie Piemontaise
- Sinigaglia*

- TERESA RUSSELL
- Voices of Spring... *Strauss*
- A Blackbird Singing... *Head*

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

Other Stations.

5NO 243.9 M., 1,230 KC. NEWCASTLE.

12.0-1.0:—London Programme relayed from Daventry. 2.30:—Broadcast to Schools: Professor H. M. Hallsworth, 'Talks on Commerce—I, The Medieval Craftsman.' 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Market Prices for Farmers. 6.45:—S.B. from London. 7.45:—Vaudeville: Tommy Handley (Entertainer); Ivan Firth and Phyllis Scott (Duets); Florence Oldham (Songs at the Piano). 9.0-12.0:—S.B. from London.

5SC 401.1 M., 748 KC. GLASGOW.

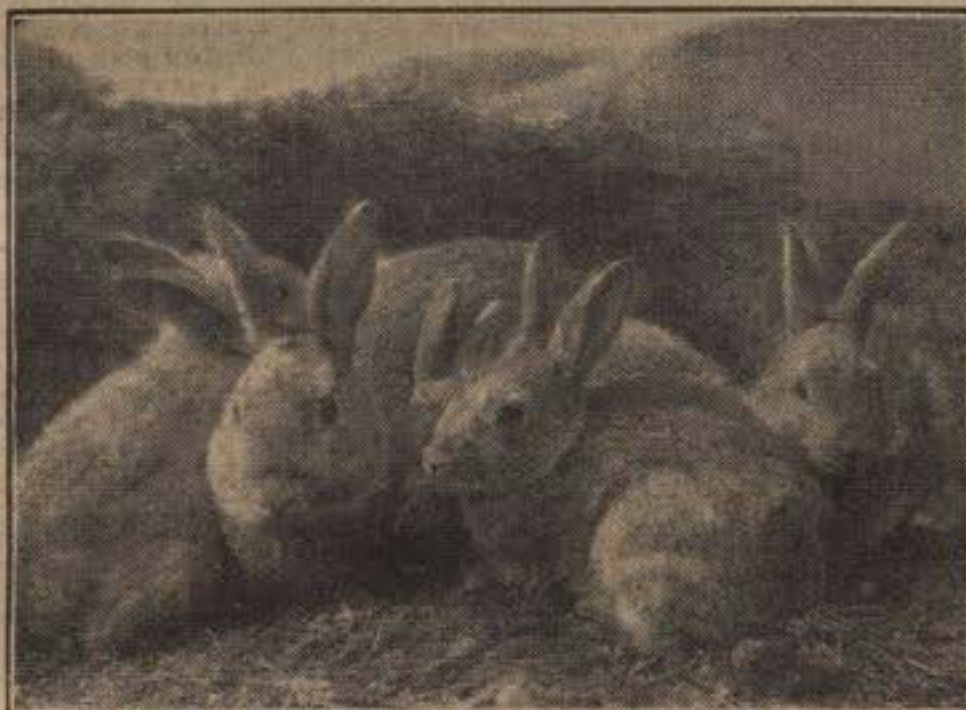
11.0-12.0:—Gramophone Records. 2.45:—Mid-Week Service, conducted by the Rev. J. Pitt Watson, B.D. Prayer, Scripture Reading, Isaiah, Chap. XL, vv. 23-31. Address, 'On Growing Old Gracefully.' Prayer, Hymn, 'When all Thy mercies, O my God, my rising soul surveys' (R.C.H.; No. 26). Benediction. 3.0:—Broadcast to Schools: S.B. from Edinburgh. 3.30:—Musical Interlude. 3.45:—Belle Mary A. Snodgrass: 'Our Interests as Good Citizens'—I. 4.0:—Music and Verse. The Station Orchestra: Overture, 'The Merry Wives of Windsor' (Nicolai). Ray Ormonde (Reciter): 'The Bonnie Wee Sor' (Old Scots); 'Whistle, whistle, auld wife; and My Window (Old Scots); 'Ach, I dummo (P. French). Orchestra: 'Little Rose (Anon.); 'Ach, I dummo (P. French). Suite, Incidental Music to 'The Merchant of Venice' (Besse); Suite, 'Four Fancies' (Somerville). Ray Ormonde: 'A' his Lane' (Anderson); 'The Flower Seller's Philosophy' (M. Bertram); 'Duffy's First Family' (H. Poollis). Orchestra: Waltz, 'Temptation' (Ancliffe). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch relayed from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—Special Talk for Farmers: Dr. Norman C. Wright, 'Nutrition of Dairy Cows.' 6.45:—S.B. from London. 7.45:—The Trix Sisters. 8.0:—A Scottish Concert. The Station Orchestra: Song of the Glen (Moonie). Gladys Anderson (Mezzo-Soprano): 'Doon the Burn, Davie love (Hook); 'There grows a bonnie brier bush (arr. Maxfield). Gladys Anderson and R. E. Anderson: 'O wert thou in the cauld blast? (Mendelssohn); 'Furn ye to me, and My love is like a red, red rose (arr. Moffat). 'The Lost Piper.' A Play in One Act by Mr. and Mrs. James R. A. Fleming. R. E. Anderson (Baritone): 'Border Ballad (Cramer); 'The Linn-Hat wantin' the Croon (Borie). Orchestra: 'Eightsome Reel, 'Schiehallion' (Kerr). 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-12.0:—S.B. from London.

2BD 311.2 M., 964 KC. ABERDEEN.

11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 4.0:—Dance Music relayed from the New Palais de Danse. 5.0:—A Short Pianoforte Recital by Mollie Forbes: Italian Concerto and Fantasia in C Minor (Bach). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 7.45:—Concert. Relayed from the Picture House. Esther Coleman (Contralto). Herbert Thorpe (Tenor). The Banff Ladies' Choir, conducted by Harold C. George. The Aberdeen Station Octet. 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

2BE 302.7 M., 991 KC. BELFAST.

2.30:—London Programme relayed from Daventry. 4.0:—Dance Measures. Orchestra: Swedish Dances, Op. 13, Vol. 1 (arr. Max Bruch); Slavonic Dance in C Major, Op. 16, No. 1 (Karel). Rigodon (Rameau, arr. Noren). Spanish Dances, Nos. 1, 3, and 4 (Mozzkowski). 4.38:—A Vocal Interlude. Sheila Bennett (Soprano): 'Tomorrow (R. Strauss); 'Now's the time to love (Gounod); 'A Green Cornfield (M. Head); 'The Harvest of Sorrow (Rachmaninov). 4.50:—Orchestra: Overture, 'The Merry Wives of Windsor' (Nicolai). 5.0:—'Superstitions of our Ancestors,' by Miss Roma Lobel. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—A Military Band Concert. The Station Military Band, conducted by E. Godfrey Brown: 'Overture, 'Neil Gwynn' (German); Ballet, 'The Two Pigeons' (Messager). 8.8:—Tom Kiniburgh (Bass): 'When I think on the happy days (Dorothy Foster); 'The Two Grenadiers (Schumann); 'Quaff with me the purple wine (Shields). 8.20:—Band: Selection, 'Genevieve de Brabant' (Offenbach).



THE RABBIT OUT OF HIS HUTCH.

Owners of the domestic rabbit will be interested in this close-up of the rabbit in his native state. The inoffensive Bunny is the 'beast' about whom Mr. Ray Kay will talk from Cardiff this afternoon.

8.32:—Tom Kiniburgh: 'If ever I meet the Sergeant (T. C. Sterndale Bennett); 'The Sea Road (Haydn Wood); 'The Bulls won't bellow (Hooking). 8.44:—Band: 'Entr'acte, 'On the Road to Zag-a-Zig' (Finck); 'Descriptive Piece, 'Grasshoppers' Dance' (Bucalossi); March, 'The Ukter Division' (Marke). 9.0-12.0:—S.B. from London (9.30 Regional News).

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A CHILDREN'S CHRISTMAS PARTY**

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No special ability or experience is needed for the work. We teach you everything—how to make the confections—and GUARANTEE TO PURCHASE YOUR SWEETS. You have only to follow the simple directions and you quickly learn how to make high-class confectionery, which brings handsome profits. A complete outfit and working materials are supplied FREE to every member of this wonderful organisation.

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You take absolutely no risk in this work. If you do not really make money at it, the experiment won't cost you a penny. But thousands of men and women are reaping rich rewards at the work; and they tell us they enjoy it more than anything they ever did before.

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7.45
Something to Astonish You

- 10.15 a.m. **The Daily Service**
- 10.30 (Davertry only) **TIME SIGNAL, GREENWICH WEATHER FORECAST**
- 10.45 (Davertry only) 'Menus and Recipes'
- 11.0 (Davertry only) **Gramophone Records. Miscellaneous**
- 12.0 **A SONATA RECITAL**

VICTOR OLOF (Violin)
SIDNEY CROOKE (Pianoforte)
Sonata in D Minor, Op. 108 *Brahms*
THE third of Brahms' three Sonatas for Violin and Pianoforte, this is the first favourite with a good many violinists. It was composed in 1889. It is on the whole a grave and thoughtful work, but full of Brahms' own song-like melody.

The first movement is in the usual form—two chief themes which are set forth, worked out, and then repeated at the end of the movement.

The second movement, short, is lyrical and tender, and the third is in the usual Scherzo form with a contrasting middle section. The opening section is somewhat altered when it reappears at the end.

The last movement is in Rondo form, that is, a movement in which the principal tune keeps on coming round after various episodes have interrupted it. It is bright and vivacious, and the chief tune is heard at the outset.

- 12.30 **ORGAN RECITAL**
By **LILIAN COOMBS**
Organist and Director of the Choir, Brixton Independent Church
Relayed from St. Mary-le-Bow
Sonata Romantica (First Movement) *Pietro Von*
Carillon *Godfrey Secate*
A Fancy
John Stanley, arr. Harry Wall
Variations on an Old Carol
Geoffrey Shaw
Larghetto from the Quintet, Op. 108 *Mozart*
Fugue in C Minor (The Great) *Bach*

- 1.0-2.0 **LUNCH-TIME MUSIC**
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

- 2.30 **Dr. B. A. KEEN**, 'The Why and Wherefore of Farming' (Course II): 'The Composition of Plants; Assimilation'

- 2.55 **MUSICAL INTERLUDE**
BROADCAST TO SCHOOLS

- 3.0 **Mr. CLIFFORD COLLINSON**: 'Round the World: Japan'

- 3.20 **Musical Interlude**

- 3.25 **Mrs. AMABEL WILLIAMS-ELLIS**: 'Great Discoverers': Galileo

- 3.40 **Musical Interlude**

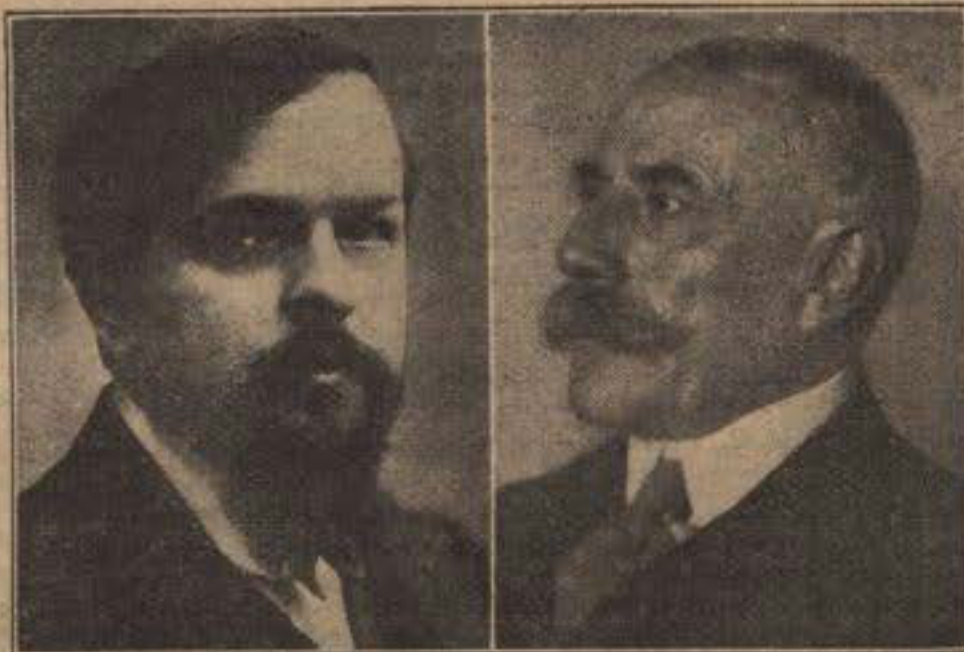
- 3.45 **PLAY TO SCHOOLS**
'THE TAMING OF THE SHREW' (*Shakespeare*)

- 4.30 **FRANK WESTFIELD'S ORCHESTRA**
From the Prince of Wales Theatre, Lewisham

- 5.15 **THE CHILDREN'S HOUR:**
THOROUGHLY BLUE
'The Blue Room' and other 'Blues' as painted by **JACK PAYNE** and the **B.B.C. DANCE ORCHESTRA**

FRIDAY, JANUARY 18
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

8.0
A Special B.B.C. Symphony Concert



CLAUDE DEBUSSY Sir EDWARD ELGAR, O.M.

8.0 B.B.C. Symphony Concert

Relayed from the Queen's Hall
(Solo Lessons—Messrs. Chappell and Co., Ltd.)

WYNN REEVES and S. KNEALE KELLEY (Principal Violins)

Conducted by **ERNEST ANSERMET**

Part I

Sinfonia, No. 8
Boyce, edited Constant Lambert
Pomposo; Allegro; Andante; Gavotte

8.10 **Le Martyre de Saint Sebastien (The Martyrdom of Saint Sebastian)** *Debussy*

Incidental Music to the Mystery by **GABRIELLE D'ANNUNZIO**

(First Performance of the complete music in Great Britain)

In Five Scenes:

1. The Court of Lilies
2. The Magic Chamber
3. The Council of False Gods
4. The Wounded Laurel
5. Paradise

Vox Coelestis } **KATE**
Anima Sebastiani } **WINTER**
Vox Sola } **THERESA**
Voice of the Erigone } **AMBROSE**
Virgin }
Twin ... } **LINDA SEYMOUR**
Martyrs } **RISPAH GOODACRE**

A Section of 150 of **THE NATIONAL CHORUS**
Chorus Master, **STANFORD ROBINSON**

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

9.15 **Symphony Concert (Continued)**

Part II

Introduction and Allegro for String Quartet and String Orchestra *Elgar*

- 9.30 **Le Sacre du Printemps (The Consecration of Spring)** *Stravinsky*



IGOR STRAVINSKY GABRIELLE D'ANNUNZIO

- 'Those Deep Depression over Iceland Blues' (*Roger Eckersley*)
- 'The Blue Rose' (*Maurice Baring*), 'The Blue Fish' (*Dorothy Fisk*)

- 6.0 **Miss E. RANDALL**: 'Cake-Making Made Easy'

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

- 6.30 **Musical Interlude**

- 6.45 **THE FOUNDATIONS OF MUSIC**

BACH'S CHORAL PRELUDES
Played by **LEONARD WARNER**
From St. Botolph's, Bishopgate
Ein Feste Burg ist unser Gott (A Stronghold Sure is our God)
Herzlich thut mich verlangen (Earnestly I long)
Wo soll ich fliehen hin? (Whither shall I fly?)
Aus tiefer Noth schrei ich zu dir (From deepest need I cry to Thee)
Valet will ich dir geben (Farewell will I bid thee)

- 7.0 **Mr. ERNEST NEWMAN**: 'The B.B.C. Music Critic'

THIS evening Mr. Ernest Newman, who has lately been giving the talks on next week's broadcast music, will give his first talk in his new capacity of the B.B.C. music critic—the position so long filled by Mr. Percy Scholes. Mr. Newman has made his name as one of the most trenchant and vigorous of music critics, and one who, whilst as learned as any, possesses a style attractive to the layman as well as to the serious student of music. He has been critic to *The Manchester Guardian*, *The Birmingham Post* and *The Sunday Times*, and has published many books, among the most notable being 'Wagner as Man and Artist' and 'The Unconscious Beethoven.'

- 7.15 **Musical Interlude**

- 7.25 'Historical Reading from Motley's 'Rise of the Dutch Republic'

- 7.45 **SURPRISE ITEM**

8.0 B.B.C. Symphony Concert

Relayed from the Queen's Hall
(See centre of page and special article on page 100.)

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

- 9.15 **Symphony Concert (Continued)**

- 10.0 **Local Announcements; (Davertry only) Shipping Forecast**

- 10.5 **Topical Talk**

10.20 Vaudeville

WINNIE VICTORIA (Entertainer)
DAVID JENKINS and SUZETTE TANI (Syncopated Ducts)
TOMMY HANDLEY (Comedian)
JACK PAYNE
and the **B.B.C. DANCE ORCHESTRA**

- 11.0-12.0 (Davertry only) **DANCE MUSIC: AMBROSE'S BAND** from the May Fair Hotel

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Said Bill to Coo: "What shall we do,
To get a piece of 'Palm' to chew?"



"We'll play at 'Bands,' just by the dear,
Something will happen then, I'm sure."



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And gave them 'Palm' to stop the din.

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Men's & Women's
Sale Price 73/6
LADIES' O'COATS
Usual Price 8 to 12 Gns.

Sale Price 84/-
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FRIDAY, JANUARY 18
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0
An East Midlands Programme

3.0 Organ Recital
by
H. C. TREVOR
Organist and Director of the Choir, St. Peter's,
Eaton Square
Relayed from St. Mary-le-bow

Prelude in C Minor
Two Pieces founded on 'In dulci Jubilo' (1685-1750) *Bach*
(a) Canon; (b) Fantasia

LAURA MOORE (Contralto)
Widmung *Schumann*
Lamento *Duparc*
Me Company Along *Hageman*
Go to bed sweet muse *F. Keel*

H. C. TREVOR
Allegro from the Second Symphony
Louis Vierne

Noel en Musette *L. C. D'Arcein*
Carillon-Sortie *Henri Mulet*

LAURA MOORE
Flow not so fast, ye fountains
Musetta's Waltz (In English) *Puccini*
Die Lotusblume *Schumann*
Viola d'Arte *Puccini*

H. C. TREVOR
Suite (Toccata, Minuet, Jig, Adagio, March) *Henry Purcell*
Two Gavottes (a) in G Minor (M. Camidge); (b) in B Flat (Arne)
Allegro from Fourth Organ Concerto *Dupuis*

4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
JEAN MELVILLE (Songs at the Piano)

5.0 Sir Gerald du Maurier
'How It Strikes Me'
The second of a series of lectures relayed from the Private Theatre of the Royal Academy of Dramatic Art

5.45 THE CHILDREN'S HOUR:
(From Birmingham)
Songs by **MARJORIE PALMER** (Soprano) and **CUTHBERT FORD** (Baritone)
'The Lower School to the Rescue,' by T. Davy Roberts

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

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **JOSEPH LEWIS**

Overture, 'Fingal's Cave' *Mendelssohn*
Selection, 'A Country Girl' *Monckton*

TWO of Mendelssohn's orchestral works, *Fingal's Cave* and the *Scots Symphony*, owed their inspiration to the visit which he paid to Scotland in 1829. The melody which forms the chief tune of the Overture *Fingal's Cave*, sometimes called 'The Hebrides,' was written down immediately after a visit to Staffa and Iona, and sent home in one of his delightful letters, describing the visit with all his own buoyant enthusiasm.

The Overture begins with lower strings and bassoons, presenting a theme which depicts the long, rolling Atlantic breakers, and later it is the same instruments which give us the second chief tune. The Overture is built up on these singly and together; a very beautiful instance of their use in combination is heard near the end, where flute and horns join to play them very softly.



SIR GERALD DU MAURIER,
the famous actor-manager, will give, this afternoon, the second of the special lectures relayed from the R.A.D.A.

6.53 ALICE VAUGHAN (Contralto)
Zonnellied
Varraden (Three Dutch Songs) *Rennes*
Nacht
All Souls' Day *Laussen*

ORCHESTRA
Gavotte from 'Mignon' *Ambroise Thomas*
Flight of the Bumble Bee *Bumsky-Korsakov*

LILIAN ELKINGTON (Pianoforte)
Chorale, 'Mortify us by Thy Grace'
Bach, arr. Rummel

Rhapsody in G Minor, Op. 79 *Brahms*

ORCHESTRA
Serenade, 'La Berceuse' *Gounod*

7.25 ALICE VAUGHAN
A Chain of Roses *Loehr*
A Brown Bird Singing *Haydn Wood*
The Second Minuet *Beethoven*
Early Morning *Poel*

LILIAN ELKINGTON
Nocturne
Ballad in G Minor, Op. 23 *Chopin*

7.42 ORCHESTRA
Two Norwegian Dances *Grieg*
Pageant March *Finck*

8.0 From the East Midlands
ANGUS NICHIE (Baritone)
Had a horse
Shepherd, see thy horse's foaming mane *Korby*
The Deil's awa' wi' th' Exciseman
Traditional Scots Air

'The Leading Lady'
A Play by **EILEEN BIZZELL**
Ada **MARJORIE SENIOR**
Lil **KATIE BRONWICK**
Alf **HERBERT LEE**

We join a gallery queue outside a London theatre, where a popular drama, with a much more popular and beautiful actress in the leading rôle, is being performed. Two young women are next to us, and we overhear their conversation.

HAROLD BATES (Violoncello)
Sarabande and Allemande *Senallé, arr. Salmon*

8.30 THE WIRELESS SINGERS
Conducted by **STANFORD ROBINSON**

Ye spotted snakes *Stevens*
Glorious Apollo *Webbe*

Folk Songs
The Dumb Wife *arr. Branscombe*
There was a tree *arr. Holst*
The Sheep Shearing *arr. Cecil J. Sharp*
There was a simple maiden *arr. Turnbull*

9.0 A Request Hour
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **JOSEPH LEWIS**

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

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

Friday's Programmes continued (January 18)

5WA CARDIFF. 323.2 M. 928 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

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

5.15 THE CHILDREN'S HOUR

6.0 Mr. A. R. DAWSON: 'Smuggling Days and Smuggling Ways—XI, Smugglers at Barry Island'

6.15 S.B. from London (10.0 Local Announcements)

10.20 DANCE MUSIC
by BENNY and his PALAIS DANCE BAND
From the Celtic Rooms

5PY PLYMOUTH. 398.3 M. 757 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
'Methinks the world is oddly made
And everything's amiss'
Adventures in Upside-Down Land

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (10.0 Forthcoming Events: Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

3.0 BROADCAST TO SCHOOLS:
Canon C. E. RAVEN: 'Birds of the North Country—I, The Birds of the Town'
S.B. from Liverpool



THE WELSH WIZARD IN A NEW ROLE.

Boxing fans who remember the great days of Jimmy Wilde will make a point of listening to Benny and his Palais Dance Band tonight, for the Welsh Wizard is now associated with them. In this picture he is seen standing third from the left.

10.30 WELSH MINERS QUARTET
Hiareith J. Parson-Price
Llwyn Onn arr. T. D. Jones
Sweet and Low Barnby
Trumpeter J. Airlie Dix
Little Town called 'Home, Sweet Home'
W. Donaldson

10.45-11.0 DANCE MUSIC by BENNY and his PALAIS DANCE BAND (Continued)

5SX SWANSEA 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

10.0 Musical Interlude relayed from London

10.5-11.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Farmers: Mr. L. N. STANILAND: 'What is wrong with Strawberries?'

6.45-11.0 S.B. from London (10.0 Local Announcements)

3.20 London Programme relayed from Daventry

3.45 The Northern Wireless Orchestra
Selection, 'Carmen' Bizet, arr. De Groot
Philemon et Baucis Gounod
March, 'Les Prophets' Meyerbeer

4.30 Inter-Varsity Debate
Relayed from the University Union, Manchester
MOTION:
'That this House regrets the Past,
deplores the Present, and has no hope
for the Future'
SPEAKERS:
ALFRED J. PARTRIDGE, University of Sheffield
EDWIN BARKER, University of Leeds
ALBERT WILSON, University of Liverpool
Miss D. L. V. THOMAS, University of Aberystwyth

5.15 THE CHILDREN'S HOUR:
NYMPHS AND SHEPHERDS
THE NORTHERN WIRELESS ORCHESTRA will play:
Shepherd's Hey Grainger
Les Sylphides Cussans
Shepherd's Dance German
Songs by BEATRICE CLEMAN
Talks for Teens: Miss MARY E. WALKER:
'Handicrafts'

6.0 Mr. ERIC NEWTON: 'The Plain Man's Attitude to Art—I'

6.15-11.0 S.B. from London (10.0 Local Announcements)

(Friday's Programmes continued on page 104.)

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WITH THE
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TO-DAY

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Pure Copper Aerial, 100ft. 2/6.

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Programmes for Friday. Other Stations.

| Station | Frequency | Programme |
|---------------|-----------------------|---|
| 5NO NEWCASTLE | 243.9 M. 1,230 KC. | 2.30—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—Lady Margaret Sackville: 'Edgar Allan Poe.' 6.15—11.0—S.B. from London. |
| 5SC GLASGOW | 401.1 M. 748 KC. | 2.30—Broadcast to Schools. Captain Angus Buchanan: 'The Canadian Far-North in Winter.' 2.45—Musical Interlude. 2.0—S.B. from Edinburgh. 3.10—Musical Interlude. 3.15—Concert for Schools. J. S. Bach. The Station Orchestra. Robert Watson (Baritone). Andrew Bryson (Pianoforte). Margaret Barrett (Soprano). 4.0—In Lighter Vein. The Station Orchestra. Robert Watson. 4.45—Dance Music relayed from the Locarno Dance Salon. 5.15—The Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Mrs. Stuart Sanderson: 'Cookery for Convalescents'—II. 6.15—S.B. from London. 6.30—Scottish Market Prices for Farmers. 6.45—S.B. from London. 10.0—Scottish News Bulletin. 10.5—11.0—S.B. from London. |
| 2BD ABERDEEN | 311.2 M. 964 KC. | 2.30—S.B. from Glasgow. 2.50—S.B. from Edinburgh. 3.10—S.B. from Glasgow. 4.0—The Playhouse Orchestra, directed by H. E. Cahill, relayed from the Picture Playhouse. 5.0—Miss Marion Angus: 'Extracts from the Diary of a Scotswoman.' 5.15—The Children's Hour. 6.0—Mr. Peter Craigmyle: 'Football Topics.' 6.15—London. 6.30—Glasgow. 6.45—London. 10.0—Glasgow. 10.5—11.0—London. |
| 2BE BELFAST | 302.7 M. 991 KC. | 12.0—Organ Recital by Herbert Westoby. 12.30—1.0—Musical Comedy. The Radio Quartet: Selection, 'Oh Kay' (Gershwin); Selection, 'The Gelsin' (S. Jones). 2.30—London Programme relayed from Daventry. 4.30—Dance Music. Larry Brennan and his Piccadilly Revellers, relayed from the Plaza. 5.0—A Violin Recital by Hylda Bondingway. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 8.0—An Orchestral Concert. Symphony Orchestra. Conducted by E. Godfrey Brown. Overture, 'Richard III' (German). 8.16—Harold Fairhurst (Violin); Concerto in A Minor, Op. 82, for Violin and Orchestra (Giazanov). 8.30—Ethel Barker (Contralto): 'Softly awakes my heart (Samson and Delilah)' (Saint-Saëns). 8.38—Orchestra: Three Dances from 'The Little Minister' (MacKenzie). 8.48—Ethel Barker: 'Life and Death and Thou art risen, my Beloved' (Coleridge-Taylor); 'The Twelve Days of Christmas' (arr. F. Austin). 9.0—S.B. from London. 9.15—An Orchestral Concert (Continued). Orchestra: Overture, 'Le Roi l'a dit' (Debussy). 9.25—Harold Fairhurst: Prelude, Air on G String and Hornpipe (Purcell, arr. W. H. Reed); Le Printemps (Debussy); Capriccio alla Saltarella (Wieniawski, arr. Kreisler). 9.37—Ethel Barker: Lament of Is' (Granville Bantock); Slow, Horns, Slow (Albert Mallinson); The Roadside Fire (Vaughan Williams); At the mid hour of night (Froderic Coven). 9.47—Orchestra: Woodland Sketches (MacDowell). 10.0—Regional News. 10.5—11.0—S.B. from London. |

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EASTER TERM, 1929.

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Both Sides of the Bristol Channel.

(Continued from page 79.)

That Can Sing Both High and Low.

WHEN Community Singing was still a novelty in many parts of the country a conductor toured the principal cities in England and Wales and held concerts. When he came to Cardiff he was struck by the fact that the large audience did not need to be artificially classified for part-singing—they took up their parts naturally as the balance required. They followed his beat, but they carried him with them too, and had the lights gone out they would not have stopped. That predicament did happen during an Eisteddfod some years ago when a famous musician was conducting *The Messiah*. The audience clamoured for an encore to *The Hallelujah Chorus* and the conductor turned simply to the 4,000 people. 'Will you join in?' he asked. Then he turned his back on the orchestra and conducted the audience. When the lights failed suddenly there was hardly a break in the continuity of the chorus. The Station Repertory Choir with the National Orchestra of Wales will give famous choruses on Sunday afternoon, January 20, and *The Hallelujah Chorus* will be one of them.

Our Ancestral Halls.

THE phrase 'The call of the blood' is used to explain sudden attraction to a place, and perhaps it might be pressed into the service when caves are under consideration for, if historians are correct, the cave was our first home, our real ancestral halls. And part of the romance of those caves lies in the fact that our ancestors could never have been quite sure that some strange and terrible wild beast were not lurking in the shadows of the far corner—or worse, they might wake up one morning and see a loathly worm flaunting undisguisedly in the doorway of a cave as in Max Beerbohm's charming fantasy, *The Dreadful Dragon of Hay Hill*. 'The Romantic Caves of Wales' is the subject of Professor Mary Williams' second broadcast to schools on Monday, January 21, at 2.30 p.m. Professor Mary Williams wrote a thesis on the inter-relation of the French, German, and Welsh versions of the Grail legend. For a time she was Reader in Romance Philology at the University of London, and she has written articles for both French and Welsh periodicals on language and literature. To her wide scholarship she adds a deep love for her native country, and thus, although caves may be normally considered *geography* as regards their physical aspect and *history* with respect to our forbears, it is improbable that the school-children who will have the good fortune to listen to her will remember to make pigeon-holes of any kind—and that will be clear gain.

Upon This Lap of Earth.

LOVERS of old-world country villages are sometimes more alarmed at the multiplicity of societies dealing with village life than with the increase of signs and advertisements, and it is sometimes comforting to find that the smallest of the societies can eat up all the others—like the Biblical kine—and be no larger than before. When activities are merged, a very useful piece of work is often undertaken, namely, a history of the village. A special course of talks is being given in order to interest country-dwellers in the histories of their own villages. Many interesting facts are forgotten and the significance of others misunderstood for lack of a record. Mr. Froom Tyler, a Bristol journalist and playwright, will tell of a beautiful Somersetshire village at 6.0 p.m. on Friday, January 25. His subject is 'Nether Stowey—The Home of Coleridge and Southey.'

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

Part-Author of *The New Pepys' Diary of the Great Warr*, etc.

Dec. 22.—Debating with myself what I shall give my wife for Christmas, upon a consideration of my knowing that her most particular want is warm knickers for the winter, smart yet coasy; onlie these be awkerd matters for a man to buy. So, with some misgivings, to a draper's in Oxford S^t, and here to linger awhile outside before I can muster face to go in. Which, however, at last I did, but went red all over in naming them, whisperingly, to the wench behind the counter. But Lord! The cool way she takes it, and shows me knickers after knickers with no more concern than if they had been gloves or hankies, and to ask me, in the most natural manner possible, what be Madam's favourite colours? Whereby and by hearing a clergyman at the next counter ask very confidently for woolly combs, I was soon put in countenance again, and to chuse i p' pink, i p' champagne; so home with them to my great content. Yet what would grandmother Pepys have thought that once reported the Vicar to the Bishop for speaking of garters at a Mothers' meeting, and now a clergyman can confidently ask in a shopp for woolly combs!

Dec. 24.—Listening-in this afternoon, my wife and I, to the Christmas Eve Carol Service from King's College in Cambridge, with the greatest pleasure, both of us, in hearing so manie of the old noble tunes and do presently give me a sort of goose-flesh all down my back by the ecstasy of them. In particular was this so when they sang *In dulci jubilo*, and afterwards *Adeste fideles* ('O Come all ye faithful'), wherein did make my wife hum the alto part, while I hum the base, which, with the ayr predominating from the loud-speaker, do make as pretty a harmony as ever I did hear; so that, when all was over, I did kiss my wife upon it most lovingly. But to that, 'La! Sam,' says she, 'Not so hard, or you will break my plate.' This, in a manner vext me, yet saw the sense of it, and how much more vext I had been, should my kissings have gone on to cost me 15 guineas for a new plate. Which shall be a thing to think of in my future kissings, and do resolve to make a memorandum hereof.

HOME, HEALTH AND GARDEN

(Continued from page 66.)

Early in January is a good time to commence the propagation of perpetual-flowering Carnations. Many people fail to get the best results with these plants because they do not select the right kind of cutting. Cuttings should be taken only from clean, healthy plants. Plants that are in any way affected by rust or other fungus diseases should be excluded from the propagating house. The best cuttings are strong, short-jointed side shoots, taken from about the middle of the plant. If the cuttings are not inserted with a heel they should be cut cleanly just below a joint, using a sharp knife. The lowest pair of leaves on each cutting should be removed. The cuttings should be kept close in a propagating frame in a house having a temperature of 55 to 60 degrees and a bottom heat of 60 to 65 degrees. As the cuttings form roots the frame should be gradually ventilated until the cuttings are subjected to the ordinary atmosphere of the house. When well rooted they should be potted up into small pots, and later on, before they become pot-bound, they should be transferred to larger ones so that they may be kept growing steadily throughout the year.

The principal work in houses where fruit is grown will be the pruning and washing of trees and Vines and making preparations for starting them into growth at the desired time. The inside borders of fruit houses must not be allowed to become dry and remain so for even a short period, or the occupants will suffer. The woodwork of the greenhouses should be thoroughly scrubbed with hot water and soft soap. All trees should be washed with an insecticide such as Gishurst Compound, a soft-haired brush being used, and care should be taken not to destroy the buds.—*Royal Horticultural Society's Bulletin.*

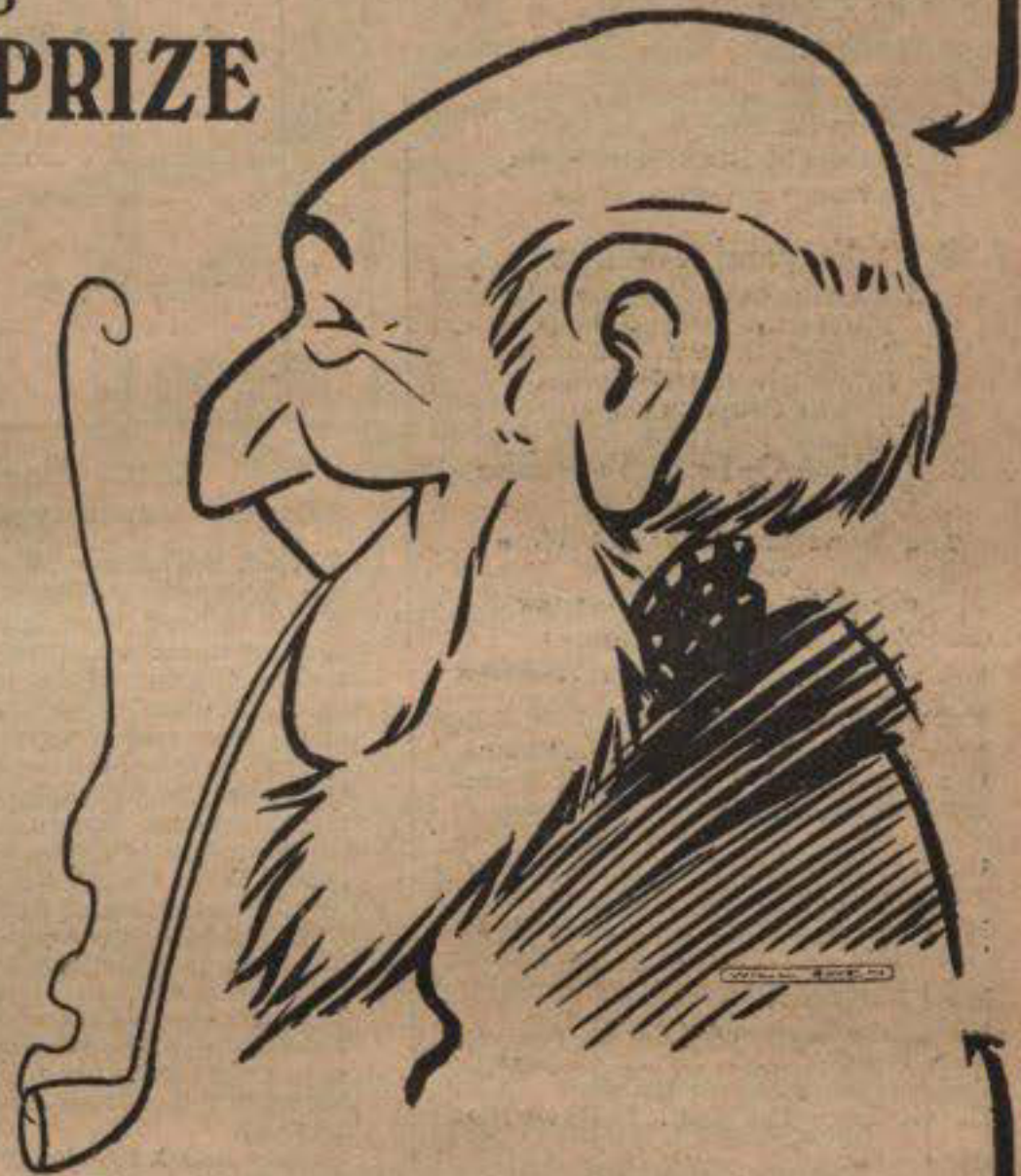
DRAW ME
AND
WIN A PRIZE

PRIZES:

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- 2nd Prize... £10
- 3rd Prize... £5
- 4th Prize ... £3
- 5th Prize ... £2
- 6th Prize... £1
- 7th to 20th Prizes 10/- each.

Rules of the Competition:

1. Anyone is eligible to compete except past or present students or employees of the British and Dominions School of Drawing and Professional Artists.
2. All sketches must be received by 31st January, 1929.
3. Only one sketch may be submitted by each competitor.
4. The bottom left-hand corner of the envelope should be marked plainly—"Competition."
5. Competitor's full name and address must be written on the back of the drawing, with County.
6. Sketches must not be drawn on paper larger than 9in. high by 6in. wide.
7. All sketches will be returned to competitors at the close of the competition, together with a list of the prize winners. The British and Dominions School of Drawing cannot be held responsible for any sketch which may be lost in the mails or elsewhere.
8. Sketches must be accompanied by a crossed postal order value 1/6 (one shilling and sixpence) in return for which each competitor will receive an illustrated specimen lesson from the course of instruction issued by the British and Dominions School of Drawing, which will be sent with the results of the competition. Please do not send stamps or coins.
9. Sketch and postal order **MUST BE SENT IN THE SAME ENVELOPE.** Competitors are particularly requested **NOT** to send their sketch in one envelope and postal order under separate cover.
10. Sketches received insufficiently stamped will not be accepted. All packages should be sealed and bear letter rate of postage (2oz. for 1½d.).
11. Competitors agree to accept the decision of the Artists of the British and Dominions School of Drawing as final and conclusive.
12. The British and Dominions School of Drawing reserves the right to purchase any sketch submitted. Any sketches purchased will be paid for at the rate of £1-1/- (one guinea) for each sketch.



CAN YOU SKETCH? Then here is a chance to win £20 easily. This Drawing Competition is being held to advertise the British and Dominions School of Drawing, Ltd. Everyone can compete except Professional Artists, employees and students of the British and Dominions School of Drawing, Ltd.

BEGIN NOW! Copy this Sketch in pencil or pen and ink. See how well you can do it. Sit down now and try. First of all read the rules of the Competition. You can draw on any paper. Prizes will be awarded to the best drawings.

All drawings will be returned to competitors at the close of the Competition. Don't miss this. Someone will win £20. Why not you? Send in your sketch to-day.

BRITISH AND DOMINIONS SCHOOL of DRAWING, Ltd.,
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**2.10
England
v.
Wales**

SATURDAY, JANUARY 19
2LO LONDON & 5XX DAVENTRY
(359 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.15
Six
Strange
Saturdays**

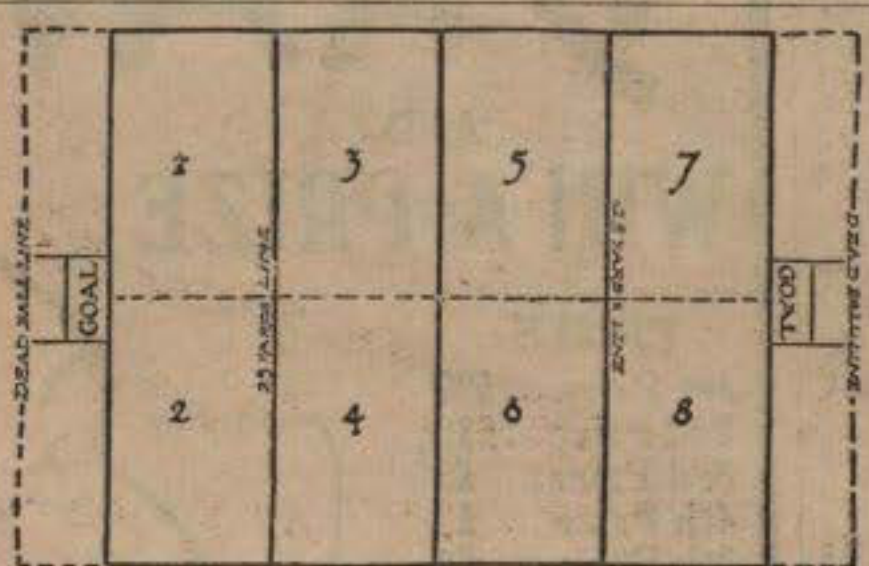
- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45-11.0 (Daventry only) **MISS JULIA CAIRNS: 'Some Colour Schemes'**
- 1.0-2.0 **THE CARLTON HOTEL OCTET**
Directed by **RENÉ TAPPONNIER**
From the Carlton Hotel
- 2.10 **England v. Wales**
A Running Commentary on the International Rugby Match by **Capt. H. B. T. WAKELAM**
Relayed from Twickenham
(See Centre Column)

- 3.45 **A Wind Orchestral Programme**
S.B. from Manchester
THE NORTHERN WIRELESS WIND ORCHESTRA
Conducted by **T. H. MORRISON**
FRED SUTCLIFFE (Baritone)
Scènes Pittoresques.....Massenet
FRED SUTCLIFFE (Baritone)
Blow, blow, thou Winter Wind...Sargeant
Onaway, awake, Beloved.....Cowen
My father has some very fine sheep
Herbert Hughes
ORCHESTRA
Selections:
'Samson and Delilah'.....Saint-Saëns
'Pagliacci'.....Leoncavallo
FRED SUTCLIFFE
When the Sergeant-Major's
on Parade.....Longstaffe
Archie of the Royal Air Force
Bonnie George Campbell...Frederick Keel
ORCHESTRA
Waltz, 'Rosenkavalier'...Richard Strauss

- 5.15 **THE CHILDREN'S HOUR:**
'Depend upon it, a lucky guess is never merely luck—there is always some talent in it.'
So said JANE AUSTEN, so let us have your solutions to our Competition today
THE OLOF SEXTET will play *'Libac Time'*
(Schubert, arr. Clutsam)
'Twisting his Tail'—a School Story, by F. W. Laxton—will also be included

- 6.0 **Musical Interlude**
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin**
- 6.40 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
BACH'S CHORAL PRELUDES
Played by **LEONARD WARNER**
Ach bleib, bei uns, Herr Jesu Christ
(Ah, stay with us, O Lord)
Christi, du Lamm Gottes
(O Christ, thou Lamb of God)
Wir danken dir, Herr Jesu Christ
(We thank thee, O Lord)
Meine Seele erhebt den Herren
(My Soul Magnifies the Lord)
Vater unser in Himmelreich
(Our Father in the Kingdom of Heaven)
Kyrie, Gott heiliger Geist
(O Lord God, Holy Spirit)

(Continued in column 3.)



2.10 England v. Wales

A Running Commentary on the International Rugby Match

ENGLAND versus **Wales** at Twickenham opens the International Rugby season proper. The flurry of the National trials is over. The tournament of the five countries is under way. English and Welsh lovers of the Rugby game (all that multitude who can find no place on Twickenham's grandstands) will like to hear something of this game sent to them through the microphone.

The first test of two such National sides means so much. We know the Welsh Rugby tradition. How we feared their great sides of pre-war days—dour forwards working as one man and three-quarters blessed with the gift of tactical skill. Such teams in their compactness and their fervour were typical of the National spirit.

But in these later years fortune has not been so kind. The game in Wales was hard hit by the war. It is only now that it begins to recover the old excellence. Last year came signs of the revival. England came back from Swansea, it will be remembered, with a victory, but they had to fight every inch of the way for it. Then up at Murrayfield there was a heartening triumph for Wales over Scotland.

There is greater promise this year again in their football. Rowe Harding (Cambridge's old Captain) is an excellent and inspiring leader. Fore and aft there is a good basis of experienced players. Given a little greater boldness in attack and some of the old aggressiveness and the side should be very successful this year.

For all that one cannot suppose that Wales will be able to contrive a victory over England this afternoon. They have to face the affair called England's "Twickenham luck." They have played on this pitch seven times, but have yet to win a game there. Also England can put a team into the field this year as good and perhaps a little better than that of last season.

But let the game proceed. Captain H. B. T. Wakelam will not let listeners miss any point of it. The atmosphere of it all—the excitement and the ever vocal Welsh crowd come East to watch—will form a fine background to his story. Here is a broadcast not to be missed.

- 7.0 **Mr. HARVEY GRACE: 'Next Week's Broadcast Music'**
- 7.15 **Mr. GEORGE F. ALLISON: 'Varying Fortunes in League and Cup'**

- 7.30 **A Light Concert**
NORA D'ARCEL (Soprano)
TOPLISS GREEN (Baritone)
THE J. H. SQUIRE CELESTE OCTET
OCTET
Reminiscences of Grieg.....arr. Godfrey
Valse Lente, 'Mirage'.....O. Herman
NORA D'ARCEL
Two Roses.....Gilberte
The Valley of Laughter.....Sanderson

- OCTET**
Memories of Mendelssohn.....arr. Sear
Toreador et Andalouse
Rubinstein, arr. Sear
TOPLISS GREEN
Blow, blow, thou winter wind...Sargeant
The Bedouin's Love Song.....Pinsuti
NORA D'ARCEL
Little Log Cabin of Dreams James Harley
Heigh-ho—which to choose.....Offenbach
Sing, sing, Blackbird.....Phillips

- OCTET**
Evening Lullaby.....J. H. Squire
The Londonderry Air.....arr. Sear
El Relicario.....arr. Sear
Bolero Brillante....de Beriot, arr. Sear

- TOPLISS GREEN**
The Windmill.....Nelson
The Bandolero.....Stuart
OCTET
Selection, 'A Princess of Kensington'
German
Loin du Bal.....Gillet

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

- 9.15 **Six Strange Saturdays—II.**
By **HOLT MARVELL**

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

9.35 Vaudeville
ELSIE CARLISLE
(Syncopated Songs)
GEORGE CARNEY
(Comedian)
DOREEN SEASON
and
CLIFFORD WARREN
(Entertainers)
MARIO DE PIETRO
(Mandoline Solos)
JACK PAYNE
And The B.B.C. DANCE ORCHESTRA

- 11.35-12.0 **DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel**

(Saturday's Programmes continued on page 108.)

Six Strange Saturdays

I HEAR
Bon Lord
TAN FREE H
Marylebone
road, N.W., grateful ACKNO. IS RECEIPT of
Bank of England Note £20, from anonymous donor.
CONTRIBUTIONS however small, towards the £1,760
needed will be most thankfully received and should be
addressed to the Treasurer at the Hospital.

YOUNG MAN, aged 28, engaged in uncongenial
occupation but free Saturdays twelve noon to
twelve midnight, would undertake any enterprise
between these hours, pay no object.—Write Box
1079

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diners will be served. The rate to **BETWEEN**
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be dir

Tonight at 9.15



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SATURDAY, JANUARY 19
5GB DAVENTRY EXPERIMENTAL

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Marches
and
Songs



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High Blood Pressure!!
Heart Weakness!!!

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3.30 Vaudeville
 (From Birmingham)
 TOMMY HANDLEY
 (The Wireless Comedian)
 CYRIL LIDDINGTON and NORMAN HACKFORTH
 (Light Duets)
 GWEN LEWIS (Entertainer at the Piano)
 GEORGE FOSTER (Concertina)
 IVAN FIRTH and PHYLLIS SCOTT in 'Minstrel Memories'
 PHILIP BROWN'S DOMINGOS DANCE BAND

4.30 Thé Dansant
 (From Birmingham)
 BILLIE FRANCIS and his BAND
 Relayed from the West End Dance Hall
 NELSON JACKSON in 'Chant and Chatter'

5.30 THE CHILDREN'S HOUR:
 (From Birmingham)
 'Snooky meets Mr. Frog,' by Phyllis Richardson
 PHILIP BROWN'S DOMINGOS DANCE BAND
 IVAN FIRTH and PHYLLIS SCOTT will Entertain

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

6.40 Sports Bulletin (From Birmingham)

6.45 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
 MIRA B. JOHNSON
 (Actress-Entertainer)

8.0 'The Black Sheep'
 (From Birmingham)

A Comedy by F. MORTON HOWARD

Laura Tagg MABEL FRANCE
 Joshua Tagg, her husband DONALD DAVIES
 Reginald de Vere GEORGE WORRALL

The Taggs' cottage kitchen, where Joshua, a heavily built, red-faced man, is finishing his tea, which he seems to be enjoying.

Incidental Music by THE MIDLAND PIANOFORTE TRIO

8.45 THE TRIX SISTERS
 In selections from their Repertoire of Syncopated Numbers

9.0 'Left! Right! Left!'
 (From Birmingham)

Another Programme of Marches and Marching Songs by

THE BIRMINGHAM STUDIO CHORUS and ORCHESTRA
 Conducted by JOSEPH LEWIS

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 An Orchestral Concert
 (From Birmingham)
 THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
 Leader, FRANK CANTELL
 Conducted by JOSEPH LEWIS
 Overture, 'The Impresario' Mozart
 S. C. COTTEBELL (Clarinet) and Orchestra
 Concerto in F Minor Weber
 Allegro moderato; Adagio; Rondo

10.50-11.15 ORCHESTRA
 Variations on an Original Theme (The 'Enigma' Variations) Elgar

THIS was one of the first works which aroused the rest of Europe to a recognition of Elgar's greatness, and Richard Strauss was among the earliest to welcome it. He was loud in its praises when it was played first in Germany.

The 'Enigma' which the Variations have acquired as a title of affection from admirers, is a two-fold one. Elgar himself tells us that the theme is one which goes harmoniously with another and very well-known tune; as musicians would say, Elgar's theme is a counterpoint to the other tune. But what that tune is, Elgar has not told us, nor has anyone yet discovered. The other part of the enigma consists of initials or pseudonyms attached to the several variations, which stand for the composer's friends. The work is dedicated 'To my friends pictured within,' and a number of these have emerged from so slight a disguise, but one or two are even now only guessed at.

There are thirteen variations and a big final one, long enough to be a movement of itself, and space will not permit of a detailed description of each of them. The theme is not always easily traced throughout the variations, and there is at least one which is a little interlude with only a slight relation to the theme. But listeners who hear the opening announcement of the tune attentively will be able to recognize its reappearances and the very clever use which Elgar makes of parts of it throughout the course of this beautiful work.

The theme itself falls into two sections, one in minor and one in major, and in the third and fourth bars there is a drop of a seventh which reappears in many of the transformations which the tune undergoes.



GEORGE WORRALL
 plays the part of Reginald de Vere in *The Black Sheep*, the comedy that will be relayed from Birmingham tonight.

No wireless receiving apparatus, crystal or valve, may be installed or worked without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a licence is likely to lead to prosecution.

Saturday's Programmes continued (January 19)

SWA CARDIFF. 323.2 M. 928 KC.

- 12.0-12.45 **A Popular Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorffa Genedlaethol Cymru)
Overture, 'Ruy Blas' Mendelssohn
Three Eastern Sketches Howgill
Ballet Egyptien Luigini
- 2.10 London Programme relayed from Daventry
3.45 Manchester Programme relayed from Daventry
5.15 **THE CHILDREN'S HOUR**
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
6.40 Sports Bulletin
6.45 *S.B. from London*
7.0 Mr. RAYMUND ALLEN, 'Fallacies'—I
7.15 *S.B. from Swansea*
7.30 **THE TRIX SISTERS**
In Selected Items from their Repertoire of Syncopated Numbers

- 7.45 **A Popular Concert**
Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(Cerdorffa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Overture, 'Euryanthe' Weber
DAVID HUTCHISON (Tenor) and Orchestra
The March Bantock
ORCHESTRA
Suite, 'Carmen' Bizet
RONALD HARDING (Violoncello) and Orchestra
Concertstück Dohnanyi
ORCHESTRA
Rhapsody No. 1 in F Liszt
DAVID HUTCHISON and Orchestra
Eleanore Coleridge-Taylor
ORCHESTRA
Slow Movement and Finale ('From the New World' Symphony) Dvorak

DVORAK'S fifth Symphony has had a very large share in making him the popular composer he is. It appeared with the name 'From the New World' soon after his return from New York, where he spent a short part of his career in an official post, hating the noise and bustle of that busy city as only such a simple soul could do; after only a short stay, he relinquished his post to return to his peaceful country life in Bohemia.

Along with the so-called 'Nigger' String Quartet, and other works, this Symphony was claimed by the people of the United States as in a sense their own, owing its origin to Dvorak's stay in the States, and to his interest in the native Negro melodies. His own countrymen, however, would have none of this, and insisted with equal certainty and much more fervour, that every note in these works was as strongly Bohemian as anything Dvorak ever wrote. It matters very little what the origin of the tunes was; what does matter is that they are all fine tunes and that Dvorak used them throughout in a most picturesque and happy way.

The slow movement has also two main tunes, the first played by the English horn, the big brother of the oboe, the second by the clarinet.

The Finale, which follows, is, like all the preceding movements, full of life and colour. There are two main tunes and many subordinate ones, while snatches from the earlier sections of the work are also introduced here and there, one and all being treated with unfailing resourcefulness and skill.

- 9.0-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

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

- 12.0-12.45 *S.B. from Cardiff*
2.10 London Programme relayed from Daventry
3.45 Manchester Programme relayed from Daventry
5.15 *S.B. from Cardiff*
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
6.40 *S.B. from Cardiff*
6.45 *S.B. from London*
7.0 *S.B. from Cardiff*
7.15 Mr. J. C. GRIFFITH-JONES: 'Association Football Topics'
7.30 *S.B. from London*
9.30 Sports Bulletin. *S.B. from Cardiff*
9.35-12.0 *S.B. from London*



Mr. RAYMUND ALLEN will broadcast the first of a new series of talks, entitled 'Fallacies,' from Cardiff this evening at 7.0.

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

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

5PY PLYMOUTH. 396.3 M. 757 KC.

- 12.0-1.0 A GRAMOPHONE RECITAL OF VIOLIN, VIOLONCELLO AND PIANOFORTE MUSIC
Pianoforte—Grand March from 'Tannhäuser' Wagner, arr. Liszt
Violin—Song Without Words Mendelssohn, arr. Kreisler
Violoncello—Allemande Senaillé, arr. Salmon
Pianoforte—El Puerto Albeniz
Violin—Sonata, 'The Devil's Trill,' Parts 3 and 4 Tartini
Violoncello—Evening Song Schumann
Pianoforte—Allegretto and Presto Agitato from 'Moonlight Sonata' Beethoven
Violin—Serenade Arensky
Violoncello—Irish Air, 'Has sorrow thy young days shaded?' .. Traditional, arr. Twelvetrees
Pianoforte—Rhapsody Hongroise, No. 12 Liszt

- 2.10 London Programme relayed from Daventry
3.45 Manchester Programme relayed from Daventry
5.15 **THE CHILDREN'S HOUR:**
We live in the days of the Highwaymen and learn how Clancy Cahoon was taken (E. F. Shalland)
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
6.40 Sports Bulletin
6.45-12.0 *S.B. from London* (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0-1.0 **THE NORTHERN WIRELESS ORCHESTRA**
Selection, 'The Merry Widow' Lehár
BERNARD SNELL (Tenor)
Come away, Death }
O Mistress Mine } Quilter
To Daisies }
Now sleeps the crimson petal }
ORCHESTRA
The Keltic Suite (By Request) Foulds
BERNARD SNELL
Who is Sylvia? }
Serenade } Schubert
My Love's an Arbutus Stanford
ORCHESTRA
Overture, 'The Merry Wives of Windsor' Nicolaï

- 2.10 London Programme relayed from Daventry
3.45 **A Wind Orchestral Programme**
Relayed to London and Daventry
THE NORTHERN WIRELESS WIND ORCHESTRA
Conducted by T. H. MORRISON
Scènes Pittoresques Massenet
FRED SUTCLIFFE (Baritone)
Blow, blow, thou winter wind Sarjeant
Onaway, awake, Beloved Cowen
My father has some very fine sheep Herbert Hughes

- ORCHESTRA
Selections:
'Samson and Delilah' Saint-Saëns
'Pagliacci' Leoncavallo
FRED SUTCLIFFE
When the Sergeant-Major's on Parade }
Archie of the Royal Air Force } Longstaffe
Bonnie George Campbell Frederick Keel
ORCHESTRA
Waltz, 'Rosenkavalier' Richard Strauss

- 5.15 **THE CHILDREN'S HOUR:**
S.B. from Leeds
FINGERPRINTS
Relayed from a Fourth Form Class Room, by HILARY FRY
Songs by GUNNELLE HAMLYN

- 6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
6.40 Regional Sports Bulletin
6.45 *S.B. from London*
7.0 Mr. J. L. HODSON: 'Motor Car Madness'
7.15 *S.B. from London*
7.30 Selections from Puccini's Operas
THE NORTHERN WIRELESS ORCHESTRA
'Manon Lescaut'
'Le Bohème'
'Madame Butterfly'
'Tosca'

- 8.30 *S.B. from London*
9.30 Regional Sports Bulletin and Local Announcements
9.35-12.0 *S.B. from London*

Programmes for Saturday.
Other Stations.

5NO NEWCASTLE. 243.9 M. 1,230 KC.
12.0-1.0:—Music relayed from the Oxford Galleries. 2.10:—London. 3.45:—Henry Hubber (Jazz Pianist). Arthur Rolson and James Walker (Entertainers). 4.15:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—London. 6.15:—London. 6.40:—Sports Bulletin. 6.45:—London. 7.30:—The Trix Sisters. 7.45:—The Coxlodge Institute Prize Band. Conducted by G. Ritchie. A. E. Rogers (Baritone). 8.30:—London. 10.35:—Tilley's Dance Band relayed from the Grand Assembly Rooms, Barras Bridge. 11.15-12.0:—London.

5SC GLASGOW. 401.1 M. 748 KC.
11.0-12.0:—Gramophone Records. 2.20 app.:—S.B. from Edinburgh. 4.0 app.:—Choral and Orchestral. The Station Orchestra: The West Male Voice Quartet. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farnes. 6.0:—Organ Recital by S. W. Leitch, relayed from the New Savoy Picture House. 6.15:—London. 6.40:—Scottish Sports Bulletin. 6.45:—London. 7.0:—John Resatch reading a Short Story. 7.15:—Dundee. 7.30:—A Light Orchestral Concert. The Station Orchestra: George Pizzev (Baritone). 8.30:—London. 9.30:—Scottish News and Sports Bulletin. 9.35-12.0:—London.

2BD ABERDEEN. 511.2 M. 964 KC.
11.0-12.0:—Gramophone Records. 2.20 app.:—S.B. from Edinburgh. 4.0 app.:—May McLean (Contralto). 4.15:—Dance Music, relayed from the New Palais de Danse. 5.15:—The Children's Hour. 6.15:—S.B. from London. 6.40:—S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from Dundee. 7.30:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

2BE BELFAST. 502.7 M. 991 KC.
2.10:—London Programme relayed from Daventry. 3.45:—A Concert. The Radio Quartet: Samuel Adams (Baritone). 4.45:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Irish League Football Results. 6.45:—S.B. from London. 7.30:—Geneviève de Brabant. An Operetta in Two Acts. Music by Jacques Offenbach. 9.10-12.0:—S.B. from London (9.30 Regional News, Sports Bulletin).

MR. CHAPMAN'S ARTICLE

(Continued from page 65.)

conclusion of all the experts is that there is no necessary connection between physical defects or ailment and crime. There is in truth no one cause for criminality, but a combination of many factors, social, psychological, economic, physical, and spiritual.

Before concluding, I want to meet the possible objection that the belief or unbelief in a criminal class is of no serious importance. Nothing could be worse, in my opinion, than the attitude of society in every grade to persons who have been convicted and paid their penalty. This attitude practically converts every sentence into a life sentence for persons who have been sent to prison.

It is an exceedingly difficult question how to act towards such persons. In society they are boycotted, and in business of every kind they are liable to blackmail and deliberate pursuit wherever they go. It is horrible, and although I know how some people try to be helpful, I have come to the conclusion that it should be the business of the State to take charge of every prisoner until he has been trained to work, and found work to do, before he is fully released. I dread saying anything to diminish our horror of crime, but the aftermath is traceable to the fiction of the criminal class and leads to hypocrisy and cruelty.

There is so much bad in the best of us,
And so much good in the worst of us,
That it ill becomes any one of us
To find fault with the rest of us.

CECIL CHAPMAN

THE CASE FOR UNIFIED CONTROL

(Continued from page 61.)

Regional Scheme is fully developed, we shall no doubt see the best kind of rivalry among the compilers of programmes to be broadcast. But how could this artistic rivalry be possible if there were no monopoly on the technical side? A man living in Norwich, say, might possibly get no service at all, much less alternative programmes, produced in a spirit of artistic rivalry, from which to choose.

It is thus apparent that, whatever may be said for rivalry on the artistic side, rivalry on the technical side would be absolutely destructive to it. It is only through a technical autocracy that we can provide, over a wide area, that variety and artistic contrast which monopoly may, and competition cannot, achieve.

F. Y.

A Burns Programme.

ON Friday, January 25, at 7.45 p.m., the Newcastle Station will relay the speeches on the occasion of the Newcastle-on-Tyne Burns Club Dinner, which is to be held at the Station Hotel. No Scotsman living in the district will need any reminder to tune in his set on this date, but many Englishmen to whom the name of the immortal bard is less well known will be well advised to listen to these speeches and make a closer acquaintanceship with the poet who might perhaps be called the most homely and sympathetic of all time.

B.B.C. PUBLICATIONS.

'COQ D'OR.'

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

1. '*Coq D'or*' only.

Please send me.....copy (copies) of *Coq D'or*. I enclosestamps in payment, at the rate of 2d. per copy post free.

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3. *The Remaining Eight of the Series.*

Please send me.....copy (copies) of each of the remaining eight Librettos. I enclose P.O. No..... or cheque value.....in payment, at the rate of 1s. 4d. each eight Librettos.

'THE FANTASTICKS.'

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

1. '*The Fantasticks*' only.

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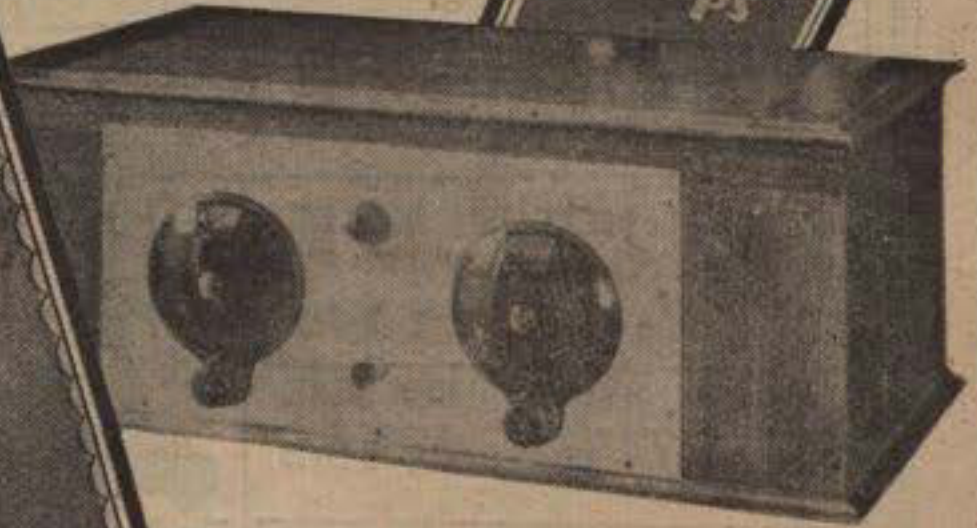
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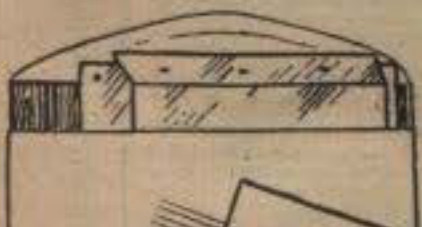
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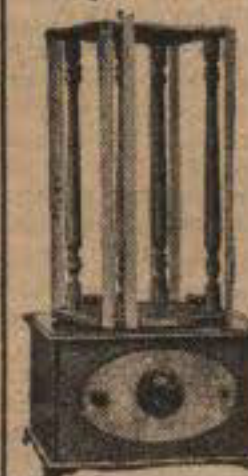
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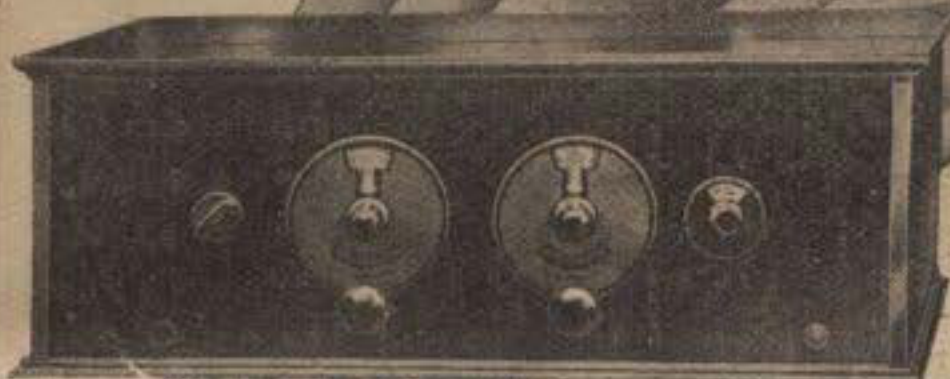
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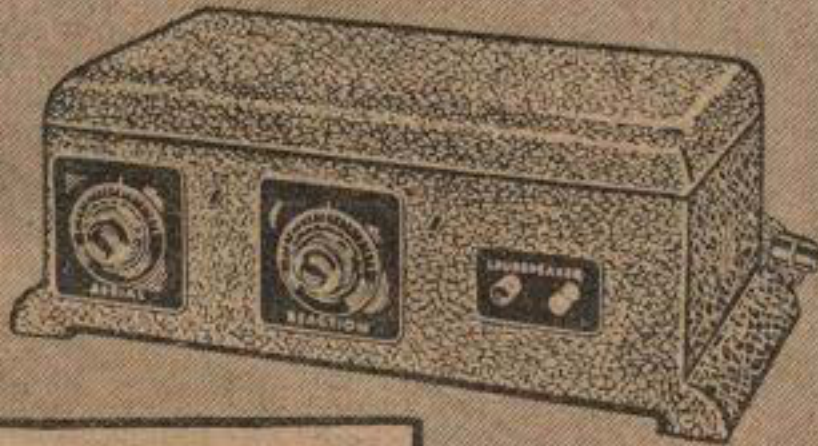
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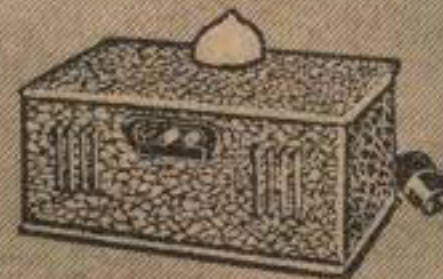
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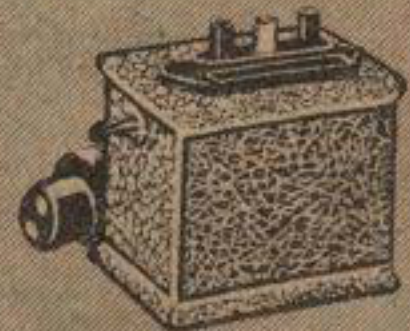
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