

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

THE
RADIO TIMES
THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 22. No. 276.

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JANUARY 11, 1929.

Every Friday. Two Pence.

Among the Week's Programmes

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Monday :

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Tuesday :

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Wednesday :

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(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, atmospherics 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 Harlow'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 Lorraine' to Make an Appeal.

NEXT week's Good Cause Appeal, on Sunday, January 20, will be given by Miss Violet Lorraine on behalf of the Musicians' Convalescent 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 Gertrude 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 Lorraine we all remember as the comedienne of that war-time success, *The Ship Deck*. She has lately returned to the stage in *Edip* and Aimée Stuart's play *Clara Gibbins*.

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 posted upon the flanks of two 'grips.'

The Future of the Cinema—

AS announced last week, the recent series of talks on 'Arts 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 Ship*, *Underground*, and *Somehow Good*. Many studio colonies now exist at Elstree, Welwyn, and Islington—and at Wembley they are making British Talking Pictures rivaling 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 *Suez*, *The Lost Command*, *Paying the Penalty*, *The Spy*, *The Student of Prague*, *The Loves of Jeanne Ney*, *The Garden of Allah*, *Vaudeville*, and *Ben Hur* are so sheerly 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 'movie' 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 SXX will be taking different religious services. London has a Roman Catholic service in the studio, conducted by Father C. C. Marindale, S.J., who will also give the address. Father Marindale, 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 Coventry listeners will hear, between 8.30 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 Sultans (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 Crooked 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 R.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. 8 in F* ('The Pastoral'), and Strauss's tone poems *Tot und Verklärung* (Death and Transfiguration), *Don Juan* and *Till Eulenspiegel*.

Balanced Rations.

ASERIES 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.

AVISIT 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 microphones. Mrs. Stafford Northcote, Major Reowning, 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 wallscotting 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 save-drop at a gathering of Burns enthusiasts, when part of the celebrations of the Manxline Burns Club will be relayed from Manxline, Ayrshire. These celebrations are held in Poosy Nannie's Inn at Manxline, 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. critics nominated as 'the best of 1928': 'The Children,' by Edith Wharton (Appleton); 'Red Rust,' by Cornelia Cannon (Hodder); 'Brook Evans,' by Susan Glaspell (Collins); 'The Axe,' by Sigrid Undset (Knopf); 'Charlotte Lowenskold,' by Selma Lagerlöf (Werner Laurie); 'The New Temple,' by Johan Bojer (Hodder); 'The Promised Land,' by Ladislas 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. Blottworth on Rompale Island,' by H. G. Wells (Boon); 'Keeping Up Appearances,' by Rose Macanlay (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 (Collins).

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 bird-seed 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 Keho*, 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 get some buntings to the almost uncanny excellence of the 'plus man'; while Captain Harry Graham represents those more numerous and no less honorable 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 Sandier, Leonard Gowing, Edith Price, and Fred Gibson. Later on the same evening there will be a Second Edition of Don 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 Follies' 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 crystallise 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.

'Cabaret.'

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 Lowe, Edith James, Harry Sennett, Alfred Butler, Harry Saxton, with Walter Randall and Nigel Dalloway at the piano. 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.

ALBERT 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 P. A. Chamberlain, Maude 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 NEW WING OF NOTTINGHAM GENERAL HOSPITAL, which was opened by Princess Mary in April, 1917. 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 story, and a chapel and men's day ward built at a cost of £4,900. 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 Ripewalk Wing, opened by H.R.H. Princess Mary, Viscountess Lascelles, on April 30, 1917. 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. Pinner, 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 1922, 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).

'The Bells 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, Foinette by Mabelle Henning, 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 *Piano-forte 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 music.

A Musical Comedy Programme.

A MUSICAL comedy programme, which will include excerpts from *Shoo 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.

JOSEPH THE JESTER, by Blodwyn 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 Hall, 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 Lovell's 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 Wansell, broadcasts again on Wednesday afternoon, January 23.

Michael Haurahan (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 (piano-forte).

'MERCIAN.'

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 person 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 form 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, Thelwell Avenue, Kidderminster.

Casserole of Potatoes.

If 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 breadcrumbs. 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 $\frac{1}{2}$ lb. cooked meat, minced well, and heat with some gravy made by melting a little dripping, add $\frac{1}{2}$ oz. flour and then $\frac{1}{2}$ pt. stock or water, stir until boiling. Season; add a little brownings 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 potatoes 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 breadcrumbs,
3 oz. browned breadcrumbs, 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,
 $\frac{1}{4}$ pt. tinned tomato pulp,
1 teaspoonful curry powder.

Mix and mash well together the potato, butter, breadcrumbs, 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. McKivill, 3, Archery Road, Loomington 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 lagged 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-treatment.

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 home games 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.)

IF BROADCASTING WERE ABOLISHED—!

Have you ever asked yourself, 'What used we to do with our evenings before broadcasting was invented?' Yes? Then ask yourself now, 'What shall we do with our evenings when broadcasting is abolished?'

FOR the purposes of this article (which, if it is ever completed, is intended for the "Encyclopædia Britannica"), let us imagine that we are glancing at a newspaper of some not very distant date.

The leading article, like all other leading articles on this particular day, is devoted to a social crisis transcending the Reformation or the Fall of Byzantium in importance.

NO MORE BROADCASTING

Yesterday the new Act for the Abolition of Broadcasting (1939) came into force. For the first time for seventeen years our British ether is free from its burden of Programmes. . . .

The Personal Column is filled with particulars of 'superhets' for sale—'would make good chicken house or log-box.' Among the smaller items of news we read:—

INQUEST AT DUD- LEIGH

Witness gave evidence that the deceased had largely occupied his time when alive in writing to the Press complaining of the Broadcasting Programme. He left a letter addressed to his aunt at Clacton-on-Sea in which he stated that he had now nothing left to live for and asked that his parrot might be sold and the sum realized be made the basis of a fund for Combating the new Act.

And —

At the Farmers Home hold yesterday in perfect weather at Little's market, the following prices ruled:

Wheat	10 1/2	10 1/2	10 1/2
Barley	10 1/2	10 1/2	10 1/2
Oats	10 1/2	10 1/2	10 1/2
Hay	10 1/2	10 1/2	10 1/2
Straw	10 1/2	10 1/2	10 1/2
Butter	10 1/2	10 1/2	10 1/2
Eggs	10 1/2	10 1/2	10 1/2
Chicken	10 1/2	10 1/2	10 1/2

Not specifying which of our chickens.

But you are quite right. It is most unseemly to jest about a subject which touches the very heart of our national well-being and—and I can't think how to finish the sentence. But you see what I mean? I mean, this is serious. Now, isn't it?

What would we do if broadcasting were abolished? Deal round the pencils and paper and give everyone three minutes in which to write an answer to the question in not more than thirteen words of one syllable. Time's up! Now read out your answers. You start, Cynthia. What? You haven't been able to think of anything? Nor you, Uncle Gus—and you used to be at Oxford College! Can no one tell me in less than thirteen words of one syllable what we would do if broadcasting were abolished? The game is evidently too difficult.

Let us approach the matter, then, from a rather different angle, asking ourselves (or, as a less pleasant alternative, each other): 'What used we to do before broadcasting was invented?'

I'll start. I can think of twelve answers right away.

1. udo.

Lotto

Reziqur.

Спббгес.

Recipe

Bertin Wadsworth

Hunt the Thug!

Guessing the Weight of a Broccoli

Great work

Partial Courses in the Basso

Postcard courses in Washington, D.C.

Washing the Log
Getting Mustard and Grasses Floundered

Such pastures were very pleasant in their



'He's just 1-1-1-1-1 Tommy Handker used to look in *The Radio Times*!'

way—but could we go back to them? What is the most dramatic crisis in *Lulu* compared with the thrill of listening to the Weather Forecast?

Let us try to imagine the first evening of no broadcasting. Come with me to 'The Grape Vine,' Foch Avenue, Totham. Look in at the window. No, not that one—that's the bathroom. This is the home of the Smiths. See, they are resigning themselves like true Britons to the new régime. They have hunted in the cupboard under the sink and found an old pack of cards belonging to Mrs. Smith's mother. They have hidden the wireless set because each time they looked at it the power of memory was too strong for them. Bravely, they are resigning Happy Family.

Mr. Smith: And now, Nellie, I'll have Master Mag, the Milkman's Son, from you, if you please!

NELLIE: Bother you, father! Here you are.
MR. SMITH: And, mother, I'll have Mr. Mug,
the Milkman, from you!

MRS. SMITH: Well, you won't, because I haven't got him, sec? But I'll go to Mrs. Bones, the Butcher's Daughter. Thanks. And Mrs. Tape, the Tailor's Wife. Thanks. Switch on the wireless, Nellie, and let's hear the Second News!

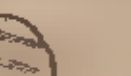
MR. SMITH: The wireless, mother? You've forgotten!

(At this point Nellie bursts into floods of tears and hides her face in the ample bosom of Mrs. Dip, the Dyer's Wife.)

MR. SMITH: Good heavens! What's the matter, child?

NELLIE: It's Mr Ch-ch-chips, the Carpenter!
MR SMITH: Well, what's wrong with him?

NEEDLE Ho's just like the T's for me



Handley used to look in *The Radio Times*.
 Mr. SMITH (in a tremulous voice): Used to look! Aye! Aye!
 (Bravely mastering his emotion and taking what seems to me to be a mean advantage)
 May I have Mr. Clives, the Carpenter, Nellie?

And so it is tonight in thousands of happy homes where the winsome laughter of Big Ben will sound no more. Upstairs in the boxroom will lie the dusty hulk of what was once a proud two-valveset, sharing its exile with the shrimp-ing nets, the broken locket, the best secret-that-only-comes-out-at-Christmas and the dressmaker's dummy with the alpaca bosom and the wire under-

carnage; while down below, the children are eating their hearts out for Belinda and the Wundt, and their parent sits lifeless, wondering how they could ever have been so foolish as to grumble at a talk on "Aristotelean Ethics in relation to the ultimate development of the human mind."

I had intended to continue for many pages—but tears dim my eyes and the manuscript is far too wet to send to the 'Encyclopaedia Britannica.' It is all that I can do to prevent myself from running out of the house and blowing up the Houses of Parliament so as to make sure that the Act for the Abolition of Broadcasting (1939) shall never appear on the Statute Book.

Only one thing holds me back from this perfectly justifiable piece of violence. It is raining cats and dogs--and A. J. Alan comes on in a few minutes.

GEORGE DARNLEY.

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!'

I AM 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 who they reel off some ten minutes or more of atrocious unnamed 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. — G. T., Bath.

I want to say that *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 which are considered as an integral part of the programme. I hope that most people having this infliction in mind would wholeheartedly support the exclusion of advertisement matter from wireless stations in Britain. — R. H. N., Wales.

'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 M.B. 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 we must seriously consider if broadcasting can do any more for us than supply Brass Bands, Dance Bands and 'Talk.' 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 state of affairs is not worth a broadcast costing ten shillings a year. — W. H. L., Llanidloes, 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 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 advertising (some) and sleepy 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 have a similar company for your Great Plays, etc. — R. L. N., London, 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 spoilt 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 'Pick 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 BULLDOGS-SUE-VIE AND WAS THERE DURING THE WHOLE OF THE WAR.

MR. DUPLEX CLARK, writing to your issue of December 14, considers it scandalous that 'lady singers should be permitted to go on broadcasts about birds and love and practically nothing else.' He suggests that they should be made to 'sing about the joys 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.4.

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 malicious snobishness 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. — G. 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 programme. — 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 the duration 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

THE COSSOR MELODY MAKER

the most remarkable Receiver ever produced

CUTS OUT LOCAL STATION LIKE MAGIC

even within a mile or so of the transmitting aerial



GETS TWENTY PROGRAMMES ANY EVENING

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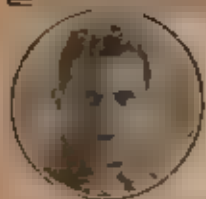
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5.10
A Recital
by
Harry Isaacs

SUNDAY, JANUARY 13

2LO LONDON & 5XX DAVENTRY

(252 M. 252 KC.) (1592.5 M. 102 KC.)

9.5
Gertrude
Johnson
will Sing



10.30 (Daventry only) TIME SIGNAL, GAMES-
WCH, WEATHER FORECAST

3.30 A Light Symphony Concert

THE WIRELESS SYMPHONY ORCHESTRA

Conducted by
HERMAN SCHERCHEN

Programme:
1. 'The Annals of Carnival', Saint-Saëns
(Introduction and Royal March of the Lion,
Horn and Cocks, Wild Ases, Tortoises,
Peacocks with Long Ears; The Cockoo in
the Depth of the Woods; Aviary; Flutes;
Fossils; The Swan; Finale)

A MONO modern compositions of a sportive
character by serious musicians none per-
haps more thorough-going in this respect than
Saint-Saëns' *Carnival of Animals*. Other
composers have introduced a touch of
humour, but he called a
zoo a zoo. He may be
recalled the amusing see-saw introduced by
Bach in *Phaeton and Pan*, the realistic bird notes
which always recur as a motif in the slow move-
ment of Beethoven's *Pastoral Symphony* or
the same way 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*
and 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 by privileged searers, and it is on record
that one for whose benefit such a performance
was arranged was List, 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 excerpted from his general
plan 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

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

VIOLIN: H. V. LAYTON, N. J. D. KELLEY
VIOLA: H. V. LAYTON, N. J. D. KELLEY

ORCHESTRA

1. 'Mother Goose' (Five Pieces of Childhood
Pavane of the Sleeping Beauty; Hop o'
my Thumb; Landeronnette, Empress of the
Pagoda; Conversation between the Beauty
and the Beast; The Fairy Garden)

RAVELS' *Mother Goose Suite* is founded on
children's fairy tales, with the result at least of
which all of us were happily familiar in nursery
days. It illustrates in a very happy way the
mood with which Ravel uses his orchestral
resources to create a picture of a world 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 for the
crumbs which they had strewed on the
ground on their outward journey to the
house again. The birds, like the children, are
and eaten every one.

The third movement is an Eastern subject
called *Le Serpentin Vert*, and tells of little
creatures who played on instruments made of
diamonds and violas of diamond buds.

The fourth movement is *Beauty and the Beast*
and listeners will not fail to notice the charac-
teristic attitudes 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 Waterloo

Flourish of Trumpets; March, 'Rule
Britannia' Further Flourish of Trumpets,
March, 'The British Grenadiers' (The
First of the Marches) (The British Grenadiers)
The British Grenadiers

VICTOR HILL-HUTCHINGS and BENJELLY
MASON

Group of Pieces for Two Pianos

ORCHESTRA

Farewell Symphony Rayda

5.0 A Recital

by

THE WIRELESS SINGERS

(Conducted by STANFORD ROBINSON)

Madrigal, 'My Heart it seemed
was crying'
Cantata, 'The Song of the Lark'
shall be Forgiven' (1593)
Madrigal, 'By the Banks of the
Tiber' (1586)

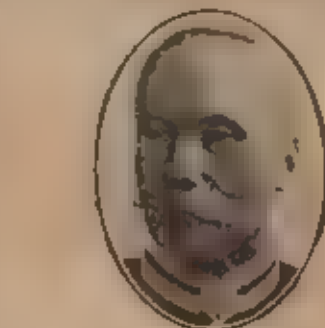
5.10 HARRY ISAACS (Pianoforte)

I call on Thee, Lord (No. 5, from Organ Choral
Preludes) Bach, arr. Busoni
Sonata, No. 3, in D Scriabin
Impromptu in F Sharp Chopin

5.22 WIRELESS SINGERS

Marienlieder (Op. 23) Brahms
The Angel Mary and the Boat-
man; Mary's Wandering, The Hunter A
Prayer to Mary, Mary Magdalene; In Praise
of Mary

For 5.30 to 5.45 and from 7.55 to 8.45 Programmes
on 2LO and 5XX



LT.-COL. LEVITA

6.45 THE WHEAT'S GOOD CAUSE

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

THE Lord Mayor of London, Sir Kyn-
aston Stodd, and the Chairman of the
London County Council have agreed 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 popula-
tion of 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 BUL-
LETTIN; Local Announcements. (Daventry only)
Shipping Forecast

9.5 A CONCERT

GERTRUDE JOHNSON (Soprano)
G. E. F. M. B. (Baritone)

THE VICTOR OLIV SEXTET

'Toots' Puccini

9.20 GLEN EASTMAN

St. Agnes' Morn' Purcell, arr. O. Shaw
Admiral, King of Oceans Unbounded
Meyerbeer

9.28 SEXTET

A Debussy
Love's Mendelssohn, arr. Muller

9.40 GERTRUDE JOHNSON

Cradle me low
Lullaby
The Nightingale's Song Saint-Saëns

9.48 GLEN EASTMAN

To Wine and Beauty Quilter
In Brittany Arthur Bayham
Warming Pan E. A. Wright

9.56 SEXTET

Negro Melody, 'Sometimes I feel like a mother
less child' Translated by Coleridge Taylor
arr. Percy Fletcher
Gavotte ('Mignon')
Hungarian Dance, No. 1

10.6 GERTRUDE JOHNSON

Orpheus with his Lute
The Lass with the Delicate Art

10.14 SEXTET

Suite, 'Three Fours' Coleridge Taylor
A Gentle Lament

10.20

Epilogue



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



For 3.30 5.30 see opposite page.

5.30 Reading
SCOTCH FROM OLD TESTAMENT HISTORY

THE BIBLE

5.45-6.15 a.m. 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)

LEONARD DORSET (Tenor)

FRANK GREENE (Tenor)

SIR CLARE LOGAN (Bass)

CYRIL CHRISTOPHER (Contralto)

THE BIRMINGHAM ST. MARY'S CHURCH

CHURCH

(Conducted by JOSEPH LEWIS)

(For the words of the Cantata see
below.)



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 BIBLE

Order of Service.

Hymn, 'As with gladness men of
old' (A. and M. N. 7)

Psalm 8

Lesson

Deus Meus

Prayers

By the Rev. Canon J. H. B. C. C.

A. and M. N. 7

Hymn, 'Save our, O Lord, Thy dear

Name we raise' (A. and M. N. 7)

Alone

For 8.45 to 10.30 Programmes see

opposite page.

10.30 Epilogue

THE PIONEER AND THE PIONEER

(Doverbury only)

10.40-11.0

The Fiction Fellowship

8.45 to 10.30

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 Choral Cantatas which belong to the period between 1724 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 first verse, the other voices building up an antiphonal accompaniment which is usually imitative, while the orchestra provides a prelude, little interludes between the verses, and a close. The tone 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 psalm is a phrase which Bach delighted to illustrate in his flowing music, and through the accompaniment to this beautiful scene the instruments have rippling and running figures.

The third verse, 'Death's dark vale,' is a recitative and arioso for the bass voice, and there 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 Outgoing 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
He bountifully me provideth.
He leadeth me without surcease
In green and pleasant paths of peace
Wherein His grace abideth.

II.—Duet (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
Al 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 tempta-
tion, 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 disappear;
My heart is glad, and on my head
Thou 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 over me,
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. 88, 'Ein feste Burg' ('A Stronghold Sure'), which was sung on Armistice Day (Sunday, November 11, 1918), will be repeated.

Tune in HILVERSUM

on Sunday Night,
January 13th,

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 "from the Opera 'Martha'" *Fr. van Platen*
2. "Torchlight Dance of the Brides of Kashmir" *J. R. Duns*
3. In reduction to the 3rd Act of "Carmen" *Bizet*
4. Overture "Barber of Seville" *Rossini*
5. Coronation March "from 'The Prophet'" *M. Verber*
6. Meditation from "Thais" *Masselet*
(Violin Solo by Hugo de Groot)
7. Overture "Bohemian Girl" *Baile*
8. Entr'acte Gavotte "from 'Mignon'" *Thomas*
9. Intermezzo "from 'Pagliacci'" *Leoncavallo*
10. Polonaise "from 'Eugen Onegin'" *Tschaiowski*
11. Intermezzo Sinfonico "from 'Cavalleria Rusticana'" *Mascagni*
12. Ballet Music "from 'Faust'" *Gounod*

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RADIO PRODUCTS
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SUNDAY, JANUARY 13 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 822 KC.)

THE BROADCAST FROM THE STATION IS BY THE WIRELESS STATION

3.30 A BAND CONCERT
D. A. B. T. Soprano,
L. A. B. T. Soprano,
ALBERT F. JORGENSEN (Violin)
ST. HEDAS BAND
Overture, "Napoleon" *J. Ord Home*
Suite, "Ballet Egyptian" *Louise, arr. J. Ord Home*

3.45 LEONARD GOVING
So we'll go no more *W. B. D.*
W. B. D. *W. B. D.*
W. B. D. *W. B. D.*

3.53 L. A. B. T. Soprano,
L. A. B. T. Soprano,
ALBERT F. JORGENSEN (Violin)
ST. HEDAS BAND
Overture, "Napoleon" *J. Ord Home*
Suite, "Ballet Egyptian" *Louise, arr. J. Ord Home*

4.10 ALBERT VOORS
M. *M. Verber*
Sonata (The Devil's Trill)

4.25 BAND
N. A. B. T. Soprano,
L. A. B. T. Soprano,
ALBERT F. JORGENSEN (Violin)
ST. HEDAS BAND
Overture, "Napoleon" *J. Ord Home*
Suite, "Ballet Egyptian" *Louise, arr. J. Ord Home*

4.40 DOROTHY
B. S. E. T.
The Nightingale *P. Duns*
P. Duns *P. Duns*
P. Duns *P. Duns*
I've been roaming, G. E. Horn

4.48 BAND
Intermezzo, "Wedding Bells" *J. Ord Home*
Trombone Solo, "Washington Guard" *J. Miller*
(Soloist, ELLIAN B. S. E. T.)
Selection, "Tannhäuser" *Wagner*

5.8 DOROTHY BENNETT and LEONARD GOVING
It was a Lover and his Lass *Quiller*
So we'll go no more *W. B. D.*
The Frodo and the Lay *W. B. D.*

5.16-5.30 BAND
Patrol, "Scotch Air" *S. Dacre*
Intermezzo, "Wedding Bells" *J. Ord Home*
Trombone Solo, "Washington Guard" *J. Miller*

8.0 A Religious Service
From the Birmingham Studio
Order of Service:

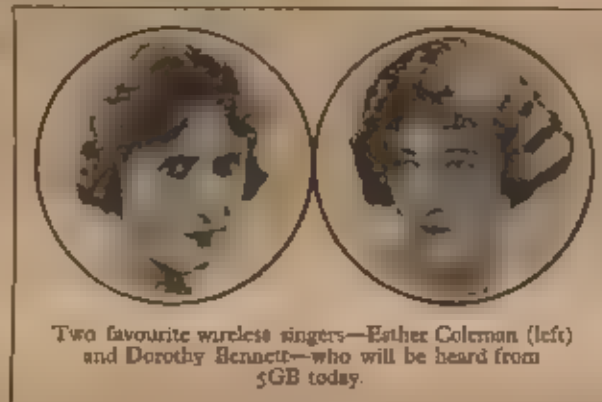
Hymn, "Eternal Ruler of the World" *(Songs of Praise, No. 224)*
The Lord's Prayer and Versicles
Psalm 23
Lesson
Antiphon, "Hymn of the Household" *Sullivan*
Prayers
Hymn, "Dear Lord and Father of Mankind" *(Songs of Praise, No. 226)*
Address by the Rev. W. S. *St. George's Church, Birmingham*
Hymn, "Fill Thou my life, O Lord my God" *(Songs of Praise, No. 231)*
The Blessing

9.0
Selections
from
'Elijah'

8.45 THE WEEK'S GOOD CAUSE
(From Birmingham)
At the home of the Thomas John Answorth
W. B. D. *W. B. D.*
W. B. D. *W. B. D.*
W. B. D. *W. B. D.*

8.50 WEATHER FORECAST, GENERAL NEWS
By L. A. B. T.

9.0 Selections from
Mendelssohn's 'Elijah'
Part II
(From Birmingham)
HOLDA BLA *Soprano*
ESTHER COLEMAN (Contralto)
ALICE GREENE (Tenor)
HAROLD WILLIAMS (Bass)



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

THE
MENDELS
SOHN, al
tinet score, in
and other fore
- 1900, with
RENEWED ABILITY
at 1900, the
country and
made many

sts, from the early one which produced the
'Fingal's Cave' Overture and the Scotch
Symphony to his last visit in 1844, 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 responsi-
bilities to cope with at the same time. The
performance, on August 28, was a triumphant
success, and eight separate numbers had to be
repeated, so instant 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 him-
self told his brother, 'No work of mine ever
went so admirably at the first performance as
this was received with such enthusiasm both by
musicians and the public as this. I never in my
life heard a better performance—no, nor as
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 per-
formance 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 Euphonic

Sunday's Programmes continued (January 12)

SWA

CARDIFF.

283.1 W.
1,010 KC.

3.30 A BAND PROGRAMME

Conducted by J. O. DORRIS

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

THE second act of *Tannhäuser* concludes chiefly at 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 in the entry of these guests that this stirring march is played in Wagner's opera.

KENNEDY, M. KENNEDY (Tenor)
Recit., "O loss of sight" .. ("Samson") Handel
And "Total Eclipse" .. ("Samson") Handel

BAND

Selection, The Water Carrier (Cherubini)

CHERUBINI, born in Florence in 1790, lived to the great age of eighty-two. In the important compositions 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 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 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 Cassius Marcellus.

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 Alkan
March to London Chopin

BAND PROGRAMME
(Continued)

KENNEDY, M. KENNEDY
The Tomb of Ajax D. M. Stewart
Little Shepherd D. M. Stewart

BAND

Le Caprice Coleridge-Taylor
Suite, "The Bells" Hammer

When we two parted Parry
Have and I went down the vale Parry
The Rhapsody, No. 2 Liszt

5.0-5.15 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
Mansion Area Relief Fund," by Alderman A. J.
H. WELLS, J.P.

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

10.30 Epilogue

10.40-11.0 The Silent Fellowship
Relayed to Daventry

SSX

SWANSEA.

283.1 W.
1,010 KC.

3.30-6.15 app. S.B. from London

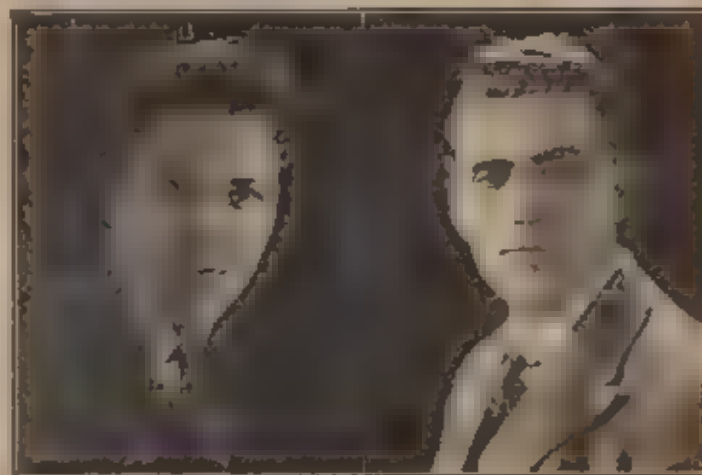
6.30 A Religious Service

Relayed from St. Mary's Parish Church
Hymns

As with Gladness Men of Old (H.C., 108
A and M., 70)
Alleluiah, Sing to Jesus (H.C., 566, A. and M., 316)
Thou Wilt Hear Almighty Word (H.C., 131, A. and
M., 100)
Hail to the Lords Anointed (H.C., 130,
A. and M., 310)
Psalm 96

Directed 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.

283.5 W.
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 W.
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 W.
703 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. M. Bar, 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 of Liverpool, Leeds and Bradford; or to The Lord Mayor, the Guild Hall, H.L. 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, Hailey, Stoke-on-Trent; or to the Treasurer, Manchester and Salford Medical Charities, 49, Deansgate, Manchester.

8.55 WEATHER FORECAST, NEWS, (9.0 Local Announcements)

9.5

Light French Music

THE NORTHERN VOICES ORCHESTRA

Conducted by T. H. MORRISON

Le Rouet d'Orphée Saint-Saëns
L'air de l'opéra Saint-Saëns

L'air de l'opéra Saint-Saëns

L'air de l'opéra Saint-Saëns

L'air de l'opéra Saint-Saëns

L'air de l'opéra Saint-Saëns

L'air de l'opéra Saint-Saëns

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L'air de l'opéra Saint-Saëns

Other Stations.

5NO NEWCASTLE 243.9 W.
1,230 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
Cause Association, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

5SC

GLASGOW.

40. W.
740 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
Cause Association, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205

7.25 'Choosing a Career'

MONDAY, JANUARY 14 2LO LONDON & 5XX DAVENTRY (288 M. 838 K.C.) (1,562.5 M. 192 K.C.)

9.35 Chamber Music with the Wireless Singers

10.15 a.m. The Daily Service

10.30 (Daughter only) TIME SIGN, WEATHER FORECAST

10.45 (Daughter only) Mrs. M. I. Crofts: 'The Law of the Home—II The Law of Marriage'

11.0 (Daughter only) Gramophone Records
Symphony, No. 8 Tchaikovsky

12.0 A BALLAD CONCERT

MARGERY PHILLIPS (Contralto)
OSMOND DAVIES (Tenor)

12.35 JACK PAYNE and the D.B.C. DANCE
ON AIR

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 Peace Tropics Herbert Howells

MARIAN CAREW (Soprano)

(a) Omnipotence

(b) The Little Town of Bethlehem

EDGAR T. COOK

The Primrose Marion Pearson
The Lord of Salisbury His Payin O'Connell O'Connell
Larghetto from Clarinet Quartet Mozart, arr. Best
Occasional Overture Handel

2.0 BROADCAST TO SCHOOLS

CAMILLE VIERE: Reading in French for Second-
ary Schools

Poems by DU BELLAIR

Et notre vie est moins qu'une journée

Je suis le Florentin

France mère des Arts

Heureux qui connaît Ulysse

Le Vainqueur de Bleux Vents

Magnifique, allons voir si la Rose

Quand on voit sur la branche

Quand vous serez bien vieille au soir à la

Contre les Bruchmans de la Fête du Gastine

(Poésies Choix de Roubaud—Pierre de Nolhac,
Garnier Frères)

2.20 Musical Interlude

2.30 Miss RUEDA POWER: 'What the Onlooker
Saw (Course II): Tudor and Stuart Times—I,
Walsey Entertainments the King

2.55 Musical Interlude

3.5 Miss RUEDA POWER: 'Stories from Mythology
and Folk-lore for the Younger
Children'

3.20 Musical Interlude

3.30 A Ballad Concert

CRISTIANE SMITH (Baritone)

ELIAN HOUSE (Pianoforte)

4.15 ALFONSE DU CLOS and

From the Hotel de l'Hotel

5.15 THE CHILDREN'S

Various Piano Solos, includ-

'Moment Musical' (Solo)

'French Nails' (Carey Orr)

Songs of Unusual Occupa-

tions, sung by REX PALMER

From the Hotel de l'Hotel

From the Hotel de l'Hotel

From the Hotel de l'Hotel

From the Hotel de l'Hotel

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From the Hotel de l'Hotel



MR. LAURENCE HOUSMAN.

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

TONIGHT'S talk is the first of an impor-
tant new series, to be broadcast
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-
rigger', 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 intro-
duction to Mr. Fenner Brockway's recent
book, 'A New Way With Crime.' He will
tonight survey the general problem of the
crime of crime to society. Other
talkers who will deal with different aspects
of the subject are Dr. Cyril Bert, Lord
Kensington, Colonel Turner, of Wakefield
Prison, and Lord Lytton.

An article entitled 'In the Criminal Class'
by Mr. Cecil Chubb, the well known London
magistrate, will be found on page 85.

6.45 THE FOUNDATIONS OF MUSIC

BACH'S CHORAL PRELUDES

Played by LEONARD WARREN

From St. Botolph's, Bishopsgate

Durch Adams Fall ist Gans verdrückt (Through
Adam's Fall)

Quintet Soloist: Four voices, Soloist: Four



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 Duke Judd's, In Sweet Arcadia
Heut Triumphal Gutes Sohn (This day
triumphs the Sun of India,
O Mensch bewein dem Grunde wies (O Man
at the heavy sea
I. Freude In Thee a Joy)

7.0 Miss FLOBA CRISWELL: Literary Criticism

7.15 Musical Interlude

7.25 Mr. F. M. EARLE: 'Choosing a Career'

7.45 A MILITARY BAND CONCERT

Conducted by B. WALTON O'DONNELL

Overture, 'Mighty' Ambrose Thomas

7.55 VICTOR LAMBERT (Soprano)

1. Ships of Arcady Michael Head

2. The Lady of the Moon Eric Coates

3. The Bird Cecil Burney

8.3 BAND

Suite, 'Four Ways' Eric Coates

8.20 DONOVAN LEBER (Contralto)

My Dear Soul Sanderson

Irish Folk Song Fife

Everywhere I go Easthope Martin

8.28 BAND

Dance of the Turnbells Linsky-Korsakov

8.37 VIVIAN LAMBERT and DONOVAN LEBER

Home of Imphra Chopin, arr. Bealy

A Madrigal in May Newton

8.46 BAND

In a Trilka Tchaikovsky

Scottish Patrol, 'The Gathering of the Clans'

9.0 WEATHER FORECAST, SECOND GENERAL NEWS

9.15 Crime and the Criminal—I

See centre col.

9.20 Local Announcements, (Daughter only) St. p-

jang Forecast.

9.35 Chamber Music

THE WIRELESS SINGERS

(Conducted by STANFORD ROBINSON)

T. S. M. N. Q. M. N. T. S. M. N. Q. M. N.

GEORGE STRATTON (1st Violin)

MANUEL (2nd Violin), LAURENCE LEBER

Violoncello, JON M. N. Q. M. N. T. S. M. N. Q. M. N.

Fantasies for String Quartet

Hynd and Parcell

9.58 W. P. F. S. M. N. Q. M. N. T. S. M. N. Q. M. N.

In going to my naked bed

Had who comes here? (1694)

Alieu! sweet Anarchy!

Camilla feir tripped over the

poems (1618) Balaban

10.2 Quartet

Quartet in B Flat (in one Move-

ment) Quilner

10.12 WIRELESS SINGERS

After many a dusty mile they

One upon a

Long

Large Sings Gerard H.

10.25 Quartet

Quartet in G Major

11.0-12.0 DANCE MUSIC: STANLEY

MARSHALL and his BAND from

the Café de Paris

(Monday's Programme continued

on page 78.)



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.

Calang at the Institute to inquire into the 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 the book, yet to his utter astonishment, 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. 116.)

"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." (L.E. 11.)

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. 1406.)

"I was able to pass London matriculation (in Spanish) last June with minimum labour and no doddery, 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." (T.T. 127.)

"The Best in the World."

General Sir Aylmer Haldane, 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. 279.)

Your method is the pleasantest method of learning a language imaginable. I always found it easy to learn a language by your method, but in this case I have no difficulty at all in learning your Course. (L.E. 694.)

"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. 731.)

"Regarding the (Spanish) Course, I must say that I find the method perfect, 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 learning is very good. I have come to

"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. 134.)

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.

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,

without using English.

NAME

ADDRESS

Overseas Branches: PARIS 15, Rue Bussy
NEW YORK 71, West 44th Street,
380, Flinders Lane. DE L'HAN 2
10, Airport Road.

MONDAY, JANUARY 14

5GB DAVENTRY EXPERIMENTAL

(482.5 M. 022 K.C.)

TRANSMISSION BY THE LONDON TELEGRAPH WIRE TO THE STATION

8.30
A Concert
from
Antwerp

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

VICTOR OLOF SEVET Serenata
Hungarian Dance No. 5 (Brahms) B
245. Valse Bohémienne Valse
de la Reine—B 246, 5

BALLET EGYPTIEN SUITE.
New Light Symphony Orchestra—
C 1254 1 55, 4-6 each.

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

LAMBELET AND FRESH O that
we were younging—Vocal Song—
B 2434 3-

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

CAVALIERIA RUSTICANA—
Intermezzo—Tales of Hoffman—Barce-
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 2423, 1/-.

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

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

MINIET, Op. 14 No. 1—
PADEREWSKI—Moonlight Sonata,
Paderewski—DB 1090, 5/6.

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 BIRDMAN—
Valse Triste (Sibelius). Chicago
Symphony Orchestra—D 1284, 6/6.

"THE ENIGMA" VARIATIONS
(Elgar). Royal Albert Hall Orchestra.
Conducted by Sir George—D 1154
1/5 6 each (A and B sides No. 28.)

**Greatest Artists—
Finest Recordings**

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30 JOZELL'S PICTURE HOUSE ORCHESTRA

Conducted by E. A. PARSONS
(From Birmingham)

Overture, "Oberon" 4-6-6
ROBERT CHADDOCK (Tenor)
For you alone 4-6-6
Trotting to the Fair 4-6-6
In the Forest 4-6-6
Serenade for a Girl 4-6-6
The Song 4-6-6
May I Love You 4-6-6
Intermezzo from "Cavalleria Rusticana" 4-6-6
March from "Tannhäuser" 4-6-6
Introduction and Chorus from "The Girl" 4-6-6

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

50 A Ballad Concert

Don't D. D. S. M. 220 5/6
CYRIL LIDDINGTON (Light Baritone)
Don't D. D. S. M. 220 5/6
Do not go, my love 4-6-6
Serenade for a Girl 4-6-6
May I Love You 4-6-6
To my Garden 4-6-6

58 CYRIL LIDDINGTON Cool River 4-6-6 Valse de la Reine 4-6-6 To the Fair 4-6-6

515 DONALD DUNN O Western Wind 4-6-6 April's a Lady 4-6-6 Song of the Open 4-6-6

522 CYRIL LIDDINGTON Now sleeps the crimson Petal 4-6-6 An Pays 4-6-6 The Red days of Nursery Rhymes 4-6-6

530 THE CHILDREN'S HOUR (From Birmingham) "The Dragon's Egg" by E. M. Griffiths Songs by PHYLLIS LEWIS (Mezzo Soprano) "Dug from the Earth—To" by O. Bolton King FRANK O'NEIL (Soprano)

615 TIME SIGNAL, GRIFFITHS, W. ATTEN PAPER SON, PAPER, GRIFFITHS, W. ATTEN PAPER

6.30 Light Music

(From Birmingham)
THE BIRMINGHAM SYMPHONY ORCHESTRA
Conducted by FRANK CANTER

For you alone 4-6-6
Trotting to the Fair 4-6-6
In the Forest 4-6-6
Serenade for a Girl 4-6-6
The Song 4-6-6
May I Love You 4-6-6
Intermezzo from "Cavalleria Rusticana" 4-6-6
March from "Tannhäuser" 4-6-6
Introduction and Chorus from "The Girl" 4-6-6
Two Light Synopsed P. 4-6-6
Prelude in C Sharp Major 4-6-6
CARRIE WOODWARD (Pianoforte)
Theme Vario 4-6-6
Quartet 4-6-6
Old Virginia 4-6-6
Passing By 4-6-6
Pecuniary 4-6-6

726 ORCHESTRA Selection from the Operas of Offenbach CARRIE WOODWARD Il moto perpetuo 4-6-6 The Musical Box 4-6-6 Study on the Black Keys, Op. 10, No. 5 Chopin

749 ORCHESTRA 8-6-6 Impacts of London 4-6-6 8-6-6 FROM BIRMINGHAM

8.30 A Concert from Antwerp

by
Société Nouveaux Concerts and Royal Harmonie
of Antwerp
Conducted by Lot in de Voort
By arrangement with Radio Belgique, Brussels
Symphony No. 3 4-6-6
Concerto for Violin No. 1 4-6-6
Soloist, LEVERST (Violinist)

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

10.0 WEATHER ORCASTER SEASON 4-6-6 NEWS BULLETIN

10.15 DANCE MUSIC. JACK PAYNE and AMBRASADOR CLUB BAND, under the direction of RAY STANITA, from the Ambrosador 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.

A "real-life" romance.

"Made for life" by wife's homework *A true story of absorbing interest to anyone who wants more money*



Outside it is humble abode at 42 Shelley Road, Heston, N.W. you see Mrs. French going out to her shop after some errands. But a husband's pay is not much and she has decided that Mrs. French should write for the Cymbal Book to see if they could add to their



1. Out of the way of the Cymbal Knitter and the Cymbal Book. Mrs. French is a very busy woman. She is a mother of four children and she has a very busy life. She is a very busy woman. She is a mother of four children and she has a very busy life. She is a very busy woman. She is a mother of four children and she has a very busy life.



2. The Cymbal Knitter is a very busy woman. She is a mother of four children and she has a very busy life. She is a very busy woman. She is a mother of four children and she has a very busy life. She is a very busy woman. She is a mother of four children and she has a very busy life.



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' woolies 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 '18, Mr. French found the new age his wife had picked away during the war was enough to pay the first purchase money on a new house of their own. You are there at the door. Mr. French is leaving for his new career job. Every body's happy. So happy that they have forgotten the Cymbal Knitter. Mrs. French's earnings will pay the rest of the instalments on the house over and over again. The address of the firm, new house is 4, Baker Road, Heston, N.W.10. You can call and see but if you like—or write. She is only too pleased to tell others where the Cymbal Knitter has done for her.

Fill in, cut out and post this COUPON

(i.e. 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

(N.T.S.)

WHOLEMEAL
IS THE PERFECT FOOD

Wholemeal is the perfect food because it contains every element necessary to develop the body and maintain its health. Wholemeal is the "Staff of Life," the mainstay of our sturdy forefathers, the bulwark between them and delinquency. So, to-day, Wholemeal is the bulwark between you and the many ailments which result from under-nutrition or lack of

allinson's
IS THE PERFECT WHOLEMEAL

FREE GIFTS

it is stone-ground in the old-fashioned way and is
from the finest wheats
our Country and Foreign pro-
duces—carefully selected to
maintain a high standard of
quality. All the stored sun-
shine in the plump golden
grain comes to you in Allinson,
and the vitamins in the life
germ so essential for disease-
resistance, the mineral salts
from the outer covering of the
wheat essential for easy diges-
tion—the 'roughage' which
nature's amiable to constipa-
tion—the leading dangers of
over-tire of preaching
ity of an adequate
apply of this 'roughage,'
especially for people in seden-
tary life. Ask for
'Allinson's'—you'll find it
will only Wholemeal.

1. DEMONDANT'S "MILL" One of the most famous structures in the valley described as follows:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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2. LUNNELL'S "MILL" A gem of the business architecture, and of extraordinary beauty, built in the valley of the river.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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3. LUNNELL'S "LAST LOAD." One of the most famous structures in the valley described as follows:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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4. COMSTABLE'S "HAY WAIN" One of the most famous structures in the valley described as follows:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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5. DR. HARBOROUGH'S "MARKET CART" One of the most famous structures in the valley described as follows:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85
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SAVE 12 OF
THESE BANDS
OR 6
COUPONS*



Allinson GUARANTEED
100% WHOLEWHEAT
Flour & Bread

(Continued on page 104.)

The social conditions of Wales in older 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 lacking. Mrs. Gwenda Gruffydd, who knows Wales intimately, is giving a series of talks on 'Famous Welsh Women,' and on Thursday, January 31, 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.

7.45 Clapham and Dwyer

and Co.

TUESDAY, JANUARY 15 2LO LONDON & 5XX DAVENTRY

(1555 M. 235 KC.)

(1542.0 M. 197 KC.)

9.40 A Concert from Eastbourne

10.15 a.m. The Daily Service

10.20 (Daunt only) TIME SIGNAL, GREENWICH
WAVELENGTH 100 METERS10.45 (Daunt only) Menus and Recipes: 1.
Tomato Recipes

11.0 (Daunt only) Gramophone Records

12.0 A CONCERT IN THE ST. M.
MARGARET BARRETT (Soprano)
ROBERT CLOTHWORTHY (Bass Baritone)
TILLY FLEISCHMAN (Pianoforte)1.4-2.0 ALFRED DU CLOS and his ORCHESTRA
From the Hotel Cecil2.30 BROADCAST TO SCHOOLS:
SIR WILFORD DAVIES(a) A Beginner's Course
(b) A 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 ARTHUR EASTON
From the Shepherd's Bush
Pavilion4.15 Prof. P. J. NOEL BAKER:
"The Changing World." An
Introduction to International
Affairs—1 Economic Relations4.30 LOUIS LEVY'S ORCHESTRA
Conducted by ARTHUR EASTON5.00 THE CHILDREN'S
HOURSelections from the Operas of
Charles and Sullivan, played by
THE CHILDREN'S HOUR
CAST"Give us the Leader the
Story of a Wild Goose (H.
Bartlett's Ballad)"When Animals are Ill. with
LESLIE M. AND
THE CHILDREN'S HOUR

6.0 POETRY READING

6.15 TIME SIGNAL, GREENWICH,
WAVELENGTH 100 METERS, FIRST
GENERAL NEWS BULLETIN

6.20 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

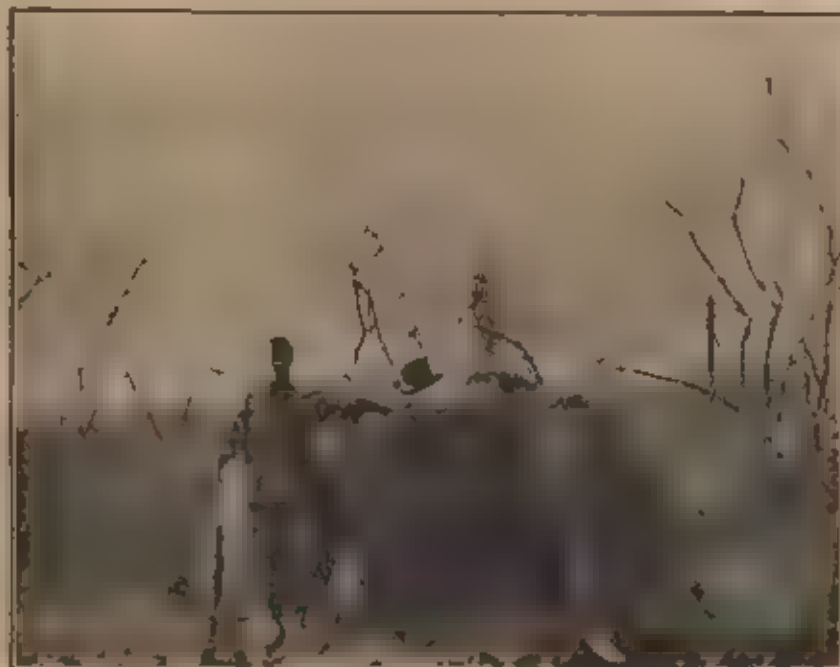
BACH'S CHORAL PRELUDES

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 (Jesus, 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 especially 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 charac-
ters 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,in-1. Idig (O Lamb of God, unspotted)
the ground of the hymn, this is the
This Choral Prelude is one of the few in which
Bach illustrated a motive which is not of the
text. As a rule he has found it to be of no
leading idea in the words of the hymn, and he
elaborate upon that, but the three verses of this
text were apparently all in his mind as he com-
posed the Prelude. The mood of the first two
verses is mainly a prayer for compassion, but
the third a deeper grief makes its way into the
text, "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 text of
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 GodThe 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" ("Jesus, my glad-
ness"); 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 dimen-
sions of a Fantasia. In essence it is a very
simple, almost child-like 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 Quatermain 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 bodiesof mounted police. In 1909 he was trading and
hunting in Malaboland; 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 Copen-
hagen.

7.15 Musical Interlude

7.25 Talk: Mr. GEORGE WHITWORTH: "More
about the Parnassians"

7.45 VAUDEVILLE

CLAPHAM AND DWYER
(Another Spot of Boither)THE TRIX SISTERS
In Selections from their
repertoire of syncopated
numbersHARRY HANLEY
(Child Impersonations)GEOFFREY GUTHRIE
(Light Ballads)BILLY THORNTON
(Piano Solos)CLAUDE HOLBERT and ENID
TREVOR in'OUR DIFFICULTIES'
byARTHUR WIMPEY
JACK PAYNE and THE
B.H.C. DANCE ORCHESTRA8.0 WEATHER OF THE SECOND
GENERAL NEWS BULLETIN9.15 Sir Basil Blackett in
the TheatreINDIA is today as much
as any in the world.
Next week begins a series of
talks on India by Mr. Dalway
Turnbull, to be given on
Thursdays at 7.20, and this
evening's talk is to some extent
an introduction to them. Sir
Basil Blackett was for six years
Finance Member of the Execu-
tive Council of the Govern-
ment, and his term of office
lasted from 1925 to 1928.9.35 Local News
(Daunt only) Shipping
Forecast

9.40

Tom Jones

The Grand Hotel, Eastbourne. Orchestra

Relayed from the Grand Hotel, Eastbourne

ORCHESTRA
F. Schubert ... 9.45
RUBINSTEIN (Violin Solo) ... 10.00
Song of the Gulls ... 10.05
On a Hill ... 10.10
Selection, Works of Tchaikovsky
Tom Jones (Violin Solo) ... 10.15
Après un Réve ... 10.20
Spanish Dance ... 10.25
On Wings of Song ... 10.30
F. Schubert ... 10.35
Through the Storm ... 10.40
On a Hill ... 10.45
Le Balcon ... 10.5010.45-12.0 DANCE MUSIC: THE PIC-
CADILLY PLAYERS, directed by AL STABITA, and THE
PICCADILLY HOTEL DANCE BAND, directed by
MAURICE HARBORN, from the Piccadilly Hotel

A Happy Thought
for the
New Year!

"ALL ELECTRIC TWO"
2-VALVE RECEIVER.



YOUR PYE AGENT WILL
GLADLY DEMONSTRATE.



Send to-day for Latest Fire Literature

PYE CAMBRIDGE

Tuesday's Programmes continued on page 85.

Are you
being robbed?

Stop paying for power you can't use!

**OLDHAM "ISOLA" built H.T. Accumulator
ends electrical leakage**



OLDHAM H.T. ACCUMULATOR

Extra large Capacity
(1,500 milliamperes).
Per 10 volt Unit

6/9

Complete with two plugs and length of
connecting cable

**Standard 10-volt
Unit**
Capacity 1,750 milliamperes

5 6

Thousands of owners of H.T. Accumulators pay for power they can never use. It leaks away even when the H.T. Accumulator is idle. Electrical inter cell leakage has now been definitely eliminated by the Oldham Isola cell construction. Instead of 10 volt monobloc units whose smooth tops permit an unbroken path for the electrical current to leak along, the Oldham Isola system utilises separate 2-volt cells—each one insulated from its neighbour by air. As a result the Oldham H.T. Accumulator holds its charge much longer—it needs less re-charging—it will definitely save you money. Before you buy another H.T. Accumulator investigate the merits of the Oldham. Note that it is built on expanding book case principles—thus it can be assembled to any desired voltage—that it can be tapped at each 2-volt cell—that it will give you long service. Your Dealer will give you full details or we will post you our latest booklet.



H.T. ACCUMULATORS

H.T. CHARGER

**YOUR H.T.
ACCUMULATOR
KEPT FULLY
CHARGED
FOR 2/-
A YEAR—**



with the

OLDHAM H.T. CHARGER

fits any make of H.T. Accumulator

The Oldham H.T. Charger will keep your H.T. Accumulator always at full power. No charger has ever much you pay for it—could do more.

The Oldham H.T. Charger can be sold at the remarkably low price of 55/- because it is free from useless gadgets. And because it has been designed by experienced engineers, it is a sound, practical job, sturdily built and housed in a strong metal case.

It is simple to use and because it contains no moving parts it cannot wear out or go wrong. Used with an Oldham H.T. Accumulator it provides the most satisfactory form of H.T. supply yet devised. See it at your Dealer's to-day.

The OLDHAM H.T. CHARGER

*Incorporating the highest class Rectifier
and Transformer*

*Is made in 2 models for A.C. and
D.C. Mains*

A. C. TYPE

55/-

D. C. TYPE

40/-

METROVICATION

FOR ALL-ELECTRIC WIRELESS OPERATION

THE ALL ELECTRIC VALVE

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

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

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

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

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

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

*Convenient hire
purchase terms
arranged if de-
sired.*

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

Disc Adaptors, price 6d.
enable MET-VICK All-
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illustrated litera-
ture and name
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MET-VICK

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Metro-Vick Supplies Ltd., 155, Charing Cross Road,
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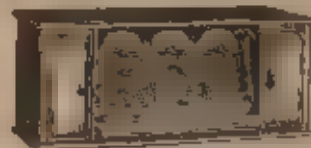
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The Met-Vick 1 Valve All-Electric Mains Operated Set for Local, Daventry and many Continental Stations. The extremely high quality reproduction is a special feature. It is very suitable for new Regional Scheme. Price complete with Valves, coils and Royalties, A.C. £12 17s. 6d. D.C. £12 8s. 6d.



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Tuesday's Programmes continued (January 15)

Continued from pag. 7

59X SWANSEA. 294.1 MHz
1.070 MHz

2 30 London Program relayed from Daventry
5 15 S.H. from Cardiff
6 0 London Program relayed from Daventry
6 15 S.B. from London
7 0 S.H. from Cardiff
7 25 S.B. from London
7 45 S.B. from Cardiff
9 0 S.B. from London
9 35 Musical 1 rhyme relayed from London
10 40 12 0 S.B. from London

6BM BOURNEMOUTH. 2BM, 5 NM
1 040 100

12.0 14 London Programme relayed from
Davenport
2.30 London Programme relayed from Davenport
6.15 S.B. from London
7.0 M. M. D. A. F. S.
8.05-12.0 S.B. from London 9.35 L. M. A.

5PY PLYMOUTH. 306.3 M
757 hp

129-130 London Programme relayed from Daventry
236 London Programme relayed from Daventry
515 THE CHURCHMEN'S HOUR
THE BUCKLE UP TIME IS NOW
This paper is very up-to-date, for we employ the best authors. Our correspondence page is one of the main features. All the best papers to be found on the Joke Page and on MENTAL while there are pages of up-to-date cartoons by PAUL and SIMMONS

68 L. for Programme relayed from Daventry
615 S.B. from London
70 Mr. BERNARD COPPING: "Sideslips on the S.S."
715-124 S.B. from London (5.35 Local Am. Local Programme)

2ZY MANCHESTER, 278.3 M
799 KC

12.30-1.0 **FORTEPIANO MIAMI** *Pat. H. O.*
THE NORTH
Adapted from the book by
JOE MURRAY RABBIT
2.30 *Live* **THE NORTH** *Pat. H. O.*
4.0 **THE NORTHERN WIND** *Pat. H. O.*
Selection, "Tales of H. O. O."
4.15 **LONDON PROGRAMME** *Pat. H. O.*
4.30 **THE NORTHERN WIND** *Pat. H. O.*
Selection, "Tales of H. O. O."
5.15 **THE NORTHERN WIND** *Pat. H. O.*
Selection, "Tales of H. O. O."
6.0 **LONDON PROGRAMME** *Pat. H. O.*
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

9D *S.H.* from London (9.35 Local Anno
1904)

10.45 12.0 DANCE MUSIC: BARTING
from the Beatles Vol.
10.45 12.0 DANCE MUSIC: BARTING

Other Stations.

[illegible]

GLASGOW 4. 58

[illegible]

2RD ABERDEEN. 3 10 2

[illegible]

THE BELFAST 2000

[illegible]

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YOUNG COWBOYS
BEST BREAKFAST**

OUT in the "wide open spaces where men are men," the best breakfast is Scott's Porage Oats—as it is everywhere.

There's nothing like these finest of Scottish Oats for flavour and nourishing value. They build muscle and create energy--the barns will soon demonstrate that when you start giving them Scott's Porridge Oats.

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The Listener

THE B.B.C. LITERARY

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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PUBLISHED FOR THE B.B.C.



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, Lemaitre—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.'

Lemaitre 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 eighteenth century—showing that the author of *Cyrano* instead of being original had brilliantly sketched the dream 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 Princesse Lointaine*, 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

'Shakuntala'	Khaldara
March	
'Francesca da Rimini'	d'Annunzio
April	
'The Cherry Orchard'	Tchekhov
May	
'There are Crimes and Crimes'	Strindberg
June	
'Monsieur van Barnhelm'	Lessing
July	
'Electra'	Eschylus
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 Eagle and the Dove*. 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 cristal brisé par un écho de bronze'—the crystal cup shattered by the bronze trumpet; and *La Princesse Lointaine*, 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 sobriety of things like *The Misanthrope* or *Phedre*, and one sees where sentiment and heroics leave off and great work begins.

And here is where the BBC'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 luscious 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 Percival 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 braves 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

10.15 The Daily Service

10.30 (Dance) ...
W. H. WEATHERS ...

10.45 (Dance) ...
A Woman's Commentary ...

11.00 ...
Sonata in C for Violin and Piano ...

A BALLAD CONCERT

TESHA RICHARDSON (Soprano)

PERRY BILBURY (T)

12.30 A ...
... Records

1.0-2.0 ...
Directed by GEORGE HARK

From the Restaurant Program

2.30 BROADCAST TO SCHOOLS

Miss O. VAN WYKE: 'Nature Study for
Town and Country Schools—Birds in
Winter'

Musical Interlude

3.0 Mr. J. C. ... and Miss MARY
MONTGOMERY: 'The ... of Poetry—
... English Poetry from Milton
... The Character of
Our Country ... Na ... Lyric
and the Quiet Life'

3.30 A Light Classical Concert

LESLIE HOLMES (Baritone)

THE HENRY BODENHEIM TRIO

JULIUS ROSEFALL (Violin); EDWARD J.
... (Piano)

BRUNSWICK PIANOFORTE

TRIO

Trio in B Flat, Op. 07 ... Bed ...
Allegro Moderato; Scherzo—Allegro;
Andante Cantabile ma poco con ...
Allegro Moderato

4.5 I ...

Diddle prison ... Hahn
Les Papillons ...
J'ai pleuré en ...
I Love my God ... Ernest Bullock
For gentle Hat ... Herbert Howells
Mely O ... Vaughan Williams
Blow, blow thou Winter Wind Queller

4.45 ...
Trio in D Minor (Op. 63) ...
Energico ...
... non troppo; ...
... Allegro con fuoco

4.45 ...
From Madame Tussaud's Cinema

THE CHILDREN'S HOUR

Paraphrase

In which 'Captain Marchhoppie catches a
...
KEDNEY will sing of 'The Crook'

There will be a competition between
Gossie and the staff present, ...
who can tell the truest 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

WEDNESDAY, JAN. 16

2LO LONDON & 5XX DAVENTRY

(350 M. 636 KC.) (1.582.5 M. 192 KC.)

6.45 THE FOUNDATIONS OF MUSIC

Played by LEONARD WARRER

From St. Botolph's, Bishop's

... at der herrlich Tag (The ...
Day ...)

... I like (Dearest ... we ...)

Alten Gott in der H ... (To ... on ...
high ...)

... (By the ...
Babylon)

Wo soll ich stehen ... (What shall I ...)

7.0 Mr. ROBERT STURTON (B ...)

7.15 Musical Interlude

7.25 The Bishop of Plymouth, The Rt. Rev.

H. B. MASTURMAN, 'The H ... as ...
... S.B. from Plymouth

7.45

ASIN ...

ARTHUR CRANMER (Baritone)

... from my love ... John ...
... First I saw your face ...
... of Morn to Morn ...
... I love her till I die ...
... Earl ... Farewell ...
... Yarmouth Fair ...

8.0 THE WIRELESS ORCHESTRA

8.15 'The Fantasticks'

(See centre of page for cast and special article on
page 8N)

10.0 WEATHER FORECAST ...
NEWS ...
(Darenty only) ...

10.15 A Talk on Turkey

THIS is the night on which the chief
European states 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 differences in
Turkish music and poetry ...
The political and social development
Turkey are, on the other hand, of the
highest importance to Western Europe
and they will be ...
described by a speaker well qualified to

10.35 A Ballad Concert

BARKINGTON HODGKIN (Tenor)

Open Thy Eyes ...

Thou Art Risen, My Beloved

Edwidge Taylor

10.42 DANCE VANE (Soprano)

When Chloris Sleeps ...
Oh, Dearest ...

10.43 THE END OF APRIL DAYS

The Minstrel ...

10.45 DANCE VANE

An Old Carol ...
A Carol of Bel's ...

THE name 'Ballad' has undergone
... changes through the ages.
So far as we can now guess, the
... Ballad, born in Italy, was a
... to be either accompanied by,
interrupted by, dancing. The word is
presumably the same in origin as Ball
The making of Ballads was a fashion
... and Henry VIII is supposed
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
... At the beginning of last
century the same unfavourable 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
... with orchestral accompaniment
... are also Ballads for orchestra on 1 for solo

As applied, however, to a song of the
... work of very ...
almost always a setting of three verses
of somewhat conventional doggerel

11.0-12.0 DANCE MUSIC; JACK
PAIN and THE D.B.C. DANCE ORCHESTRA



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	DEVEREUX	WILLIAMS
STANFORD	A Bravo	HENRY	OSCAR
BRIDGEMAN	Father to Percinet	HAROLD	CLONNA
BLANCH	A Gardener	FRANK	DETON
SYLVETTE	Daughter to Pasquin	ELLEN	SIMP
PASQUIN	Father to Sylvette	ARTHUR	CLAY
BRIDGEMAN	Musicians, Negroes, Torch-bearers, A Notary, Witnesses, Wedding Guests, etc.		

The Scenery

Where one pleases, provided the costumes are pretty enough

WEDNESDAY, JAN. 16

5GB DAVENTRY EXPERIMENTAL

(802.5 MHz. 622 kHz.)

5GB DAVENTRY EXPERIMENTAL

9.15
Musical
Comedy
Memories



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Night or Day

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Hot Water Upstairs and Downstairs

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RIPAULTS



3.0 A Military Band Programme

THE LANCASHIRE MILITARY BAND
Conducted by W. A. GARRER

Overture: "The Women of England" (Merrill England)

March: "The Women of England" (Merrill England)

March: "The Women of England" (Merrill England)

March: "The Women of England" (Merrill England)

March: "The Women of England" (Merrill England)

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March: "The Women of England" (Merrill England)

March: "The Women of England" (Merrill England)

7.35 CHARLES HADHAM (P.O. of the)
Concert Study in F Sharp *Tavoy*

M. E. SEVIER
The Variety of Laughter *Smithson*

Selection, "Puccini" *Sullivan*

8.0 A MILITARY BAND CONCERT

MARIA MAROVA (Soprano)

THE WIRELESS MILITARY BAND

Conducted by B. WATSON (Director)

Imperial March *Upper*

8.10 MARIA MAROVA
Held in the *Upper*

8.18 BAN
Sole *Upper*



MARIA MAROVA

singing in the Military Band Concert
from 5GB tonight at 8.0

MARIA MAROVA

When you are kind to L

Three Dances from "Honey

M. E. SEVIER

Dance: Torch

March: "On the Quarter-

deck" *Alford*

9.15 Memories of Shaftesbury Avenue

From Birmingham

A Programme of Musical
Comedy Excerpts from
shows staged in the heart
of Shaftesbury Avenue

THE BIRMINGHAM STUDIO
THEATRE

Conducted by FRANK CASTELL

Selection: "The Girl from Kays" *Curely*

Collection: CLIFFORD (Soprano)

Life and Love ("My Lady Frayle") *Finch*

Think of Me ("Yes, Patsy") *Ayer*

8.38 The Street
Waltz from "Lads in the Street, etc., Chorus

James R. ...

Take Life as it comes ("The Street Singer")

H. L. ...

One-Step from "A Little Dutch Girl" *Kelman*

9.54 COLLIER CLIFFORD and JAMES R. ...

Didn't know the way to ("Arlecchino") *Novello*

Just to hold you in my arms ("The Street Singer") *Fraser Simon*

Collection: FRANK CASTELL

Selection: "The Girl from Kays" *Finch*

10.15 DANCE MUSIC MARIA B.
WINTER & DANCE BAND, from the Hotel Cecil

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

6.30 Light Music

(From the ...)

PATTON'S SALON DE MUSIQUE

Directed by NORMAN STANLEY

Polka from the Cafe Restaurant, Corporation

Overture: "Tigre D'Inde" *Supper*

March: "The Girl from Kays" *Roar*

MARCEL STANLEY (Soprano)

The Orchard and the Sea *Hebert Oliver*

6.55 Overture
The Pagoda of Flower *Woodhouse-Finden*

NORMAN STANLEY (Viola)

Melody *Finch*

6.55 The Girl from Kays

Quip pieces by *Hebert Oliver*

Overture

Selection: "The Girl from Kays" *Finch*

**Clothes-
Down!**

10.35-12.0 DANCE MUSIC: Fats Domino and his Savoy Hotel Music, from the Savoy Ballroom.

THURSDAY, JANUARY 17

5GB DAVENTRY EXPERIMENTAL

(482.9 M. 832 MC)

TRANSMISSION BY THE BBC FROM THE BBC DAVENTRY STATION

3.0 A Symphony Concert

Remayed from the Winter
and the North

No. XV of the Thirty-fourth
Winter Series

THE BIRMINGHAM SYMPHONY
CONDUCTED BY
ST. DAVID COLLEGE

FRANK LAFITTE (Pianoforte)

Overture, 'The Flying Dutchman' Wagner

Piano Concerto (No. 1), in D Minor Brahms

Maestros, Adagio; Allegro non troppo, Rondo

Symphony (No. 2), in B Minor

Allegro; Scherzo, prestissimo

Finale, Allegro

Finale, Allegro

Finale, Allegro

Finale, Allegro

Finale, Allegro

Finale, Allegro

Finale, Allegro

Finale, Allegro

Finale, Allegro

Finale, Allegro

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Finale, Allegro

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Finale, Allegro

Finale, Allegro

Finale, Allegro

Finale, Allegro

Finale, Allegro

Finale, Allegro

Finale, Allegro



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

3.0 and 8.0 Two Symphony Concerts

7.22 ELIZABETH MELLON

Thank God for a garden

De. Rego

Honor Flower

Starry Woods

Schubert

7.30 PAVLOV

Punch and Judy Ballet

Norman O'Neill

Serenade

Schubert

7.42 JOHN BUCKLEY

The Pretty Creature

Lara Wilson

When as the Eye Peter Warlock

The Piper of Pan Elgar

7.50 QUINCY

Serenade in A

Wagner

8.0 Royal Philharmonic Society Concert

from

THE QUEEN'S HALL

(Sole Lessee: Chappell & Co., Ltd.)

THE ROYAL PHILHARMONIC ORCHESTRA

Conducted by JOHN BARBIROLLI

Concerto in E Minor for Strings Violini

ARTHUR CATERALL (Violin), ALEXANDER

BARJANSKY (Violoncello)

Double Concerto for Violin and Violoncello

Delius

9.5 INTERMEDIATE

ERNEST LUSH (Pianoforte)

Prelude in G, Op. 28

Prelude in G Minor

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'

Suite, 'La Mer'

10.0 WEATHER FORECAST, SECOND GENERAL NEWS

IN EXTENSION

10.15-11.15 Chamber Music

HERBERT PARKER (Bass-Baritone)

AMINA LUTHER (Voice)

MARGERY CUNNINGHAM (Pianoforte)

AMINA LUTHER and MARGERY CUNNINGHAM

Sonata in C Minor Grieg

HERBERT PARKER

Vagabond

Bright is the ring of words

The Roadside Fire

Benediction

Song - One

O I Christmas

AMINA LUTHER and MARGERY CUNNINGHAM

Sonata in C Minor P. de Brevin

Allegro; Calmo; Vite

Passeggiata

(Thursday's Programmes continued on page 96.)

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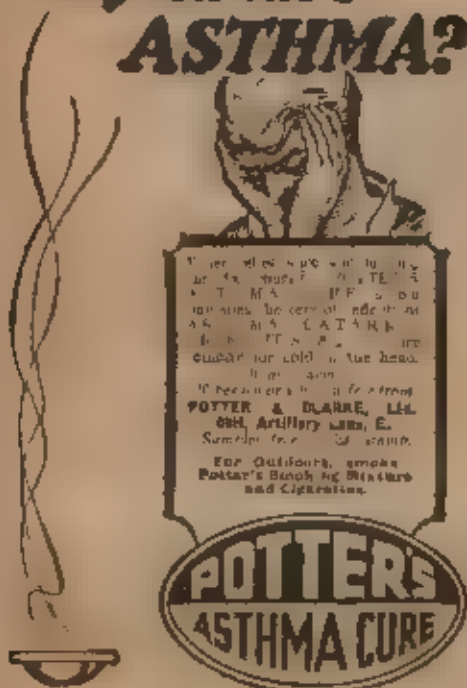
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Thursday's Programmes continued (January 17)

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5WA BIRMINGHAM 223.2 MC. 928 KC.

2.30 London Programme relayed from Deventry

3.45 Mr RAY KAY: 'Birds and Beasts—II, The Rabbit'

4.0 London Programme relayed from Deventry

THE CHILDREN'S HOUR

6.0 London Programme relayed from Deventry

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

WYNN A. JONES (Soprano)

The Pipes of Pan Monckton

By the Waters of Minnetonka Lucena

WILLIAM JONES (Trumpet)

Parted



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

Old-time Rag
Cuprice, 'Nai Mesque' ... Fletcher
The Ambassadors Band
Fox-trots
Counting the Milestones ... T. J.
An Day Long ...
Leonard Henry (Soprano)
On the Way
Serenade ... Tooth
Suite, 'Indian Love Lyrics' A. Woodford-Pinden

9.0-12.0 S.B. from London (8.30 Local Announcements)

55X BIRMINGHAM 294.1 MC. 1,070 KC.

2.30 London Programme relayed from Deventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Deventry

6.15 S.B. from London

9.30 Musical Interlude relayed from London

9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 294.1 MC. 1,070 KC.

12.0-1.0 London Programme relayed from Deventry

2.30 London Programme relayed from Deventry

3.45 For Gardeners: 'Mr. George Darcy, F.R.H.S. 'The Greenhouse'

4.0 London Programme relayed from Deventry

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. 294.1 MC. 1,070 KC.

12.0-1.0 London Programme relayed from Deventry

2.30 London Programme relayed from Deventry

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 Deventry

6.15-12.0 S.B. from London (8.30 Local Announcements)

2ZY MANCHESTER. 294.1 MC. 1,070 KC.

12.0-1.0 A BALLAD CONCERT S.B. from Stoke

LEON FORRESTER (Pianoforte)
F. J. ...
J. ...
JOHN LEAK (Tenor)
I dare not ask a kiss ...
Music, when soft ...
Love & Omnipresence ...
J. BYWELL GRAY (Viol)
Tambourin ...
Do not go, my Love ...
MABEL WILSHAW (Soprano)
Do not go, my Love ...
I am ...

LEON FORRESTER
Robert ...
Troika ...
H. ...
JOHN LEAK
Ah, ...
The English Rose ...
G. BYWELL GRAY
Bolero ...
Serenade ...
MABEL WILSHAW
An Open Secret ...
A ...
Come, Sweet Morning ...

4.30 An Orchestral Concert

Relayed from Packer's Restaurant
Musical Director, LADDIE CLARKE

ORCHESTRA
Selection of W. H. Squire's Popular Songs
arr. Haynes
Taranjelle, 'Ma Blonde Aimée' ...
MABEL WILSHAW
Spring & Awakening ...
One morning, very early ...
ORCHESTRA
I ...
Sherry ...
Selection, 'A Waltz Dream' ...

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.)

EYESIGHT SPECIALIST'S

Remarkable Discovery

NEW SCIENTIFIC METHOD OF STRENGTHENING WEAK VISION WITHOUT GLASSES

SIMPLE HOME TREATMENT VOUCHED FOR BY DOCTORS
WHO HAVE PROVED ITS SUCCESS BY THEIR OWN PERSONAL EXPERIENCE

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 Staff 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,

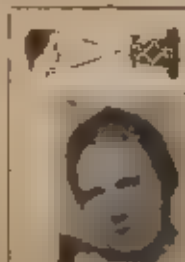
it has been perfected in the light of considerable experience, so that to-day it is not put before the public untested. On the contrary, it has been "tried out" on no fewer than 30,000 cases, drawn from all classes of the community, including Doctors, Lawyers, Clergymen, Schoolmasters and Mistresses, 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.

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.

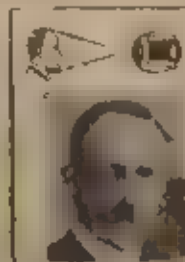
It is impossible in a brief newspaper article to do justice to the importance of Mr. Havilland's discovery.



A camera lens out of focus makes a blurred portrait.



A camera properly focused 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



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

Illustrated book written by Mr. Havilland, and a free copy to every reader of *Radio Times*. Readers are invited to take advantage of this unique offer using the accompanying form.



Post Office, Northampton.
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Yours faithfully,
(Signed) Mrs. E. L. M. BROWN.

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

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The Rev. F. J. M. O.R.E., D.D.O., writes:—"When I commenced your Treatment I had for some time been wearing glasses when reading, writing, or travelling. 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 COURTESY 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."

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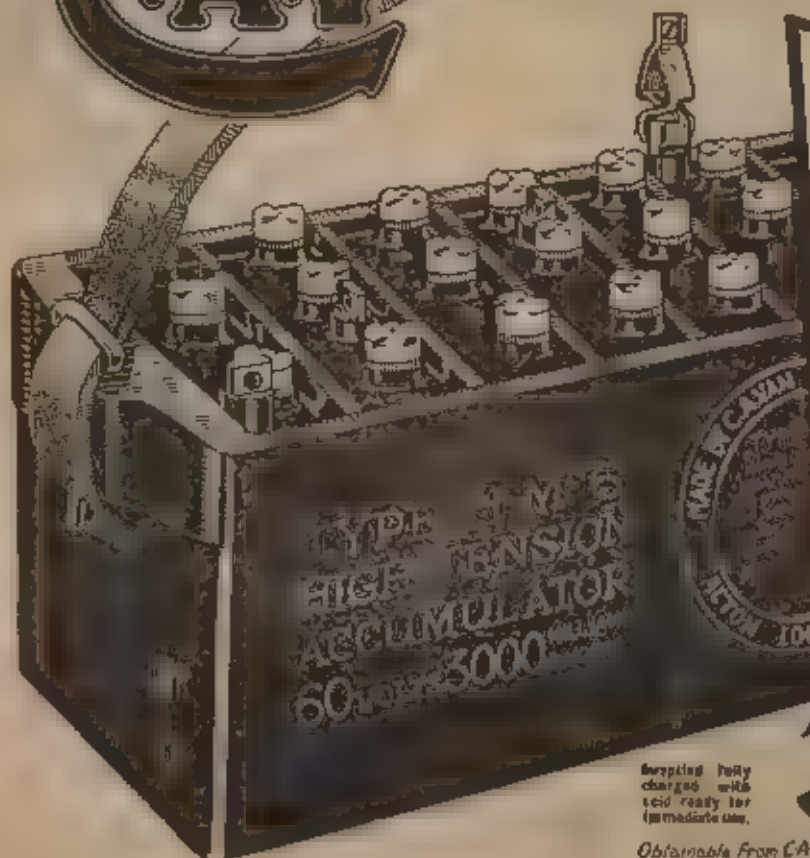
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Three in One

M. D.



The Sixth of the B.B.C. Season of Symphony Concerts

Relayed from the Queen's Hall and conducted by

ERNEST ANSERMET



This concert, the programme of which includes interesting and important works by Debussy and Stravinsky, will be heard from a) Stations except 5GB, at 8 o tonight, Friday, January 18. Listeners will find details on the London programme page opposite while below are notes by D. M. C. and Edwin Evans on several of the works to be performed.

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

DR. WILLIAM BOYCE, although now all but forgotten, occupied a leading place in English music in the latter part of the eighteenth century. His collection of Cathedral Music is still a standard work for organists. His own music is bright and tuneful and includes eight little symphonies rather after the style of the Concerto Grosso with which listeners are familiar. They have been revised for present-day performance by Mr. Constant Lambert, and listeners will lose in this example how well that was worth doing. It consists of a short, slow fugue, a short, lively, and a resolute

Le Martyre de Saint Sébastien (The Martyrdom of Saint Sebastian) Debussy
Incidental Music to the Mystery by Gabrielle d'Annunzio

(First Performance of this complete music in Great Britain)

In Five Scenes

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

Vox Coelestis

Vox Soli

Vox of the Liturgical Verse

Twin Martyrs

KATE WINTER

TERESA ANDREWS

LINDA SPYNDOR

RUSPAB GOODACRE

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

AT the height of his fame as the foremost French musician, Debussy was asked by the Italian poet D'Annunzio, to write incidental music for his mystery play, *The Martyrdom of Saint Sébastien*. All the music is to be played this evening, for the first time in Britain. It is partly orchestral, partly choral, and there are occasional solos, among them the voice of the Saint himself. Twin brothers were also suffering for their Christian faith—legato, and celestial voices are heard at more than one part of the work.

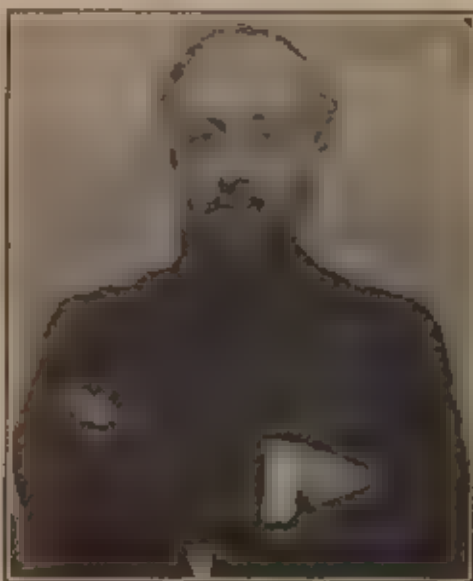
In this form, the music makes no pretence to be a complete illustration of D'Annunzio's rather obscure story, and it is best to listen to it simply as sacred music inspired by the solemn mystery of the Saint's martyrdom.

D. M. C.

Le Sacre du Printemps (The Consecration of Spring) Stravinsky

AS a composer who attained eminence two types of music, the one of a long tradition, and one who, so far as it is possible for contemporary observers to judge, appears destined to create new precedents. It is the same with musical works of our time. The first appear to be the work of a new generation. Let us take as illustration the period from the turn of the century to the outbreak of the Great War. *Der Rosenkavalier* (1911) represents the latest, and possibly last, great achievement of a noble tradition that, in the opinion of many, had reached its Indian summer

At the beginning of the same period, *Pelidas of Melanthe* (1902) and, at its close, *Pierrot Lunaire* (1912) and *The Concerto of Spring* (1913) were the last of a noble tradition. It is perhaps too early to wonder how far each of them has proved a beneficent as well as fertile stimulant, but even to-day there is one test to which they react. Imagine that *Der Rosenkavalier* had never been written, and the state of musical development in



ERNEST ANSERMET.

the distinguished conductor of tonight's concert, whose name is closely associated with the cause of modern music, especially with the musical side of the brilliant work of M. Serge Diaghilev and his Russian Ballet.

1928 would be practically unaffected. Imagine any one of these three other works as eliminated, and the trend of musical thought could not be as it is today. Each of them has exercised a widespread influence from which not even those who reject them are entirely immune. In all contemporary music there is something that harks back to at least one of the three.

Contrary to prevailing impressions the actual conception of *The Consecration of Spring* is older than that of *Pelushka* (1911). Having completed the score of *The Fire Bird* which Diaghilev had commissioned from him, and before the completion of that ballet Stravinsky planned a symphonic work. Diaghilev promptly secured it as the foundation of next year's ballet, which he commissioned forthwith. That movement was the *Dance Sacral*, which term names *The Consecration of Spring*. But after the production of *The Fire Bird*, Stravinsky took a holiday in the South of France with the intention of putting all thought of ballet temporarily from his mind, as he had no desire to become a specialist. What there he wrote a concert piece, unnamed, for piano and orchestra. But fate still pursued him. That concert piece was the beginning of *Pelushka*, of which it forms the second tableau. Diaghilev's need of a Stravinsky ballet to follow up the success of *The Fire Bird* was insistent, and *Pelushka* was completed first. Only then was the composer free to return to *The Consecration of Spring* which had meanwhile been ripening in his mind.

It was still purely as a concert work that he conceived it. A ballet is a different matter, as upon Schumann's *Carnaval* or Balakireff's *Thamar*, but to his mind it was a symphony in two parts, an addition to the large number of symphonic works inspired by the notion of Spring.

A fruitful theme for poets, painters, and musicians. But whereas others had been attracted by the picturesque and romantic aspects of Spring, Stravinsky was drawn more to that aspect of the subject of which Sir J. G. Frazer treats in *The Golden Bough*, that is to say, its significance in primitive naturalistic religion. There it appears, in all its prehistoric, as the period when the sun returns to the earth and its creatures with renewed fertility the coming of which was celebrated by all primitive people with ritual and sacrifice. It is the two parts of the symphony become tableaux of Pagan Russia, which were gradually transformed into visual conceptions in collaboration with the great Russian painter, Nicholas Roerich, to whom the subject was, even then, not new.

Obviously such a subject could be associated only with robust music, and the main source of strength in music is rhythm, both in the form of metric insistence upon short patterns, and in the opposite form of dispersed rhythm—rhythm whose symmetry is forcibly broken, not to say exploded. *The Consecration of Spring* abounds in examples of both, but it is to the latter that Stravinsky's astounding command of rhythm is most revealed. There are rhythms of which the metrical possibilities are practically undiscoverable, but which a performance appears not only natural, but, so to speak, inevitable. In structure as in substance, the music is simple, and even austere, as befits the theme. There are no complicated developments. The elaboration is all of the nature of underlining and reinforcing the theme.

It was in 1913 that I first became acquainted with *The Consecration of Spring*, chiefly through the *Dance Sacral* and the *Rondeau Printanier*. Of the former I have a lively recollection, for it was at it a pencilled manuscript, and I thumped out the *Impromptu* part at the bottom of the piano whilst Stravinsky played as much of the score as he could, shouting what he could not, and Nijinsky strove to master the rhythmic difficulties for his choreography. The *Impromptu* took place the following spring, and it was at it that I witnessed the most violent episode in the history of music.

Stravinsky the experience was then new, and he had not to take it to heart until Debussy, who was in the audience, had been told of it. He was the first to come out *pour Pelushka*, which had caused a similar outbreak only eleven years before and had by then found general acceptance. The impression I had formed the previous year were confirmed by the performance, and when, in view of the possibility of opposition in London, I was invited to sponsor it before the public, I did not hesitate to do so. Thus I came to witness the *Consecration of Spring* at Drury Lane before the first English performance in 1913. Unfortunately Stravinsky and Diaghilev were both so concerned about the literal precision of my remarks that I was compelled to read them, instead of speaking directly to the audience, as I would have much preferred. It was a trying moment, but after the lapse of years I still feel that in facing it I was privileged to be associated with the presentation of a masterpiece. The reception of the London press was, to say the least, not water has flowed under London bridges since then, and to-day only the clouds remain to contest the worth of *The Consecration of Spring*.

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RADIO TIMES

Programmes for Friday. Other Stations.

5NO NEWCASTLE. 5.15 - London Programme relayed from Devereux. The Children's Hour 8.0 at Margaret Mackville. 8.15 - 11.0 - 1.0 from London.

5SC GLASGOW. 4.45 - 5.15 - 5.45 - 6.15 - 6.45 - 7.15 - 7.45 - 8.15 - 8.45 - 9.15 - 9.45 - 10.15 - 10.45 - 11.0 - 1.0 from London.

2BD ABERDEEN. 5.15 - 5.45 - 6.15 - 6.45 - 7.15 - 7.45 - 8.15 - 8.45 - 9.15 - 9.45 - 10.15 - 10.45 - 11.0 - 1.0 from London.

2BE BELFAST. 12.15 - 1.0 - 1.15 - 1.30 - 1.45 - 2.0 - 2.15 - 2.30 - 2.45 - 3.0 - 3.15 - 3.30 - 3.45 - 4.0 - 4.15 - 4.30 - 4.45 - 5.0 - 5.15 - 5.30 - 5.45 - 6.0 - 6.15 - 6.30 - 6.45 - 7.0 - 7.15 - 7.30 - 7.45 - 8.0 - 8.15 - 8.30 - 8.45 - 9.0 - 9.15 - 9.30 - 9.45 - 10.0 - 10.15 - 10.30 - 10.45 - 11.0 - 1.0 from London.

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 come out they would not have stopped. That predicament did happen during an Eisteddfod some years ago when a famous musician was conducting *Târ Moriah*. 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 faded 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 historians are correct, the cave was our first home, our real ancestral halls. And part of the remainder 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 lion or a bear flaunting undisguisedly in the doorway of a cave as in Max Beerbohm's charming fantasy, *The Dreadful Dragon of Hay Hill*. 'The Romantic Cave of Wales' is the subject of Professor Mary Williams' second broadcast to schools on Monday, January 1, at 2.30 p.m. Professor Mary Williams was those on the inter-relationship 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 forebears, 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 rapid simplicity 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 line—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 Taylor, a Bristol journalist and playwright, will tell of a beautiful Somersetshire village at 8.0 p.m. on Friday, January 25. His subject is 'Nether Stowey—The Home of Coleridge and Southey'.

B.B.C. AIDS TO STUDY PAMPHLETS.

EASTER TERM, 1939.

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9.15
Six
Strange
Saturdays

(Saturday's frontpage continued on
page 108)



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3.30 Vaudeville
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TOMMY HANDELL
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CYRIL LIDDINGTON and NORMAN HARRINGTON
Light Comedy
CWEK LEWIS (Entertainer at the Piano)
GEOFFREY FOSTER (Concertina)
IVAN FIRTH and PHYLIS SCOTT in 'Merry Melody'
FRANK BROWN and DOMINIQUE DANCE BAND

4.30 The Dancers
(From Birmingham)
HALL FRANKS and his BAND
Relayed from the West End Palace Hall
NELSON JACKSON in 'Clout and the Lot'

5.30 THE CHILDREN
HARRY
(From Birmingham)
'Spooky meets Mr. Frog' by
Phyllis Richards
FRANK BROWN and DOMINIQUE DANCE BAND
IVAN FIRTH and PHYLIS SCOTT with Electric

6.15 TIME SIGNAL, GIVES
with WEATHER FORECAST
FIRST GENERAL NEWS BULLETIN
Announcements and
Sports Bulletin

6.40 Sports Bulletin (From Birmingham)

6.45 JACK PAYNE and THE
BROTHERS
MRS. B. JOHNSON
(Actress in 'The Black Sheep')

8.0 'The Black Sheep'
(From Birmingham)

A Comedy by F. MARION HOWARD

Laura Tagg Miss T. J. J.
Joshua Tagg, her husband Mr. J. J. J.
Reginald de Vere Mr. J. J. J.

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
Selections from their Repertoire of Syncopated

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 SELECTIONS OF GENERAL NEWS

10.15 Sports Bulletin (From Birmingham)

10.20 An Orchestral Concert
(From Birmingham)
THE BIRMINGHAM STUDIO CHORUS
Conducted by JOSEPH LEWIS
Overture, 'The Impression' Wagner
S. C. COTTRELL (Clarinet) and Orchestra
Concerto in F Major Weber
Allegro moderato; Adagio; Rondo

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

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 been called on a title of affection from admirers, is a two-fold work. Elgar himself tells us that the theme is one which goes harmoniously with another and very well known tune. He would say, 'Enigma' is a name to point to the other tune, but what is a clue? A clue to the other tune, which is the 'Enigma'. 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 suggestion to the theme. But listeners who have an opening announcement of the tune will be able to recognize its reappearance and the very clever use which Elgar makes of parts of it throughout the course of the work.

The theme (the 'Enigma') is in 3/4 time, and one in major and one in minor. In the fourth bar there is a drop of a seventh which reappears in many of the transformations which the tune undergoes.

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

Programmes for Saturday. Other Stations.

5NO	NEWCASTLE	2.05 PM
12.0-1.4	Mr.	2.60
1.4-2.0	Mr.	4.15
2.0-2.4	Mr.	5.15
2.4-3.0	Mr.	6.40
3.0-3.4	Mr.	7.30
3.4-4.0	Mr.	8.20
4.0-4.4	Mr.	8.30
4.4-5.0	Mr.	11.15-12.0

5SC	GLASGOW	2.05 PM
11.0-12.0	Gramophone Records	2.20
12.0-1.0	Mr.	4.15
1.0-1.4	Mr.	5.15
1.4-1.8	Mr.	6.40
1.8-2.2	Mr.	7.30
2.2-2.6	Mr.	8.20
2.6-3.0	Mr.	8.30
3.0-3.4	Mr.	11.15-12.0

2BD	ABERDEEN	3.05 PM
11.0-12.0	Mr.	3.20
12.0-1.0	Mr.	4.15
1.0-1.4	Mr.	5.15
1.4-1.8	Mr.	6.40
1.8-2.2	Mr.	7.30
2.2-2.6	Mr.	8.20
2.6-3.0	Mr.	8.30
3.0-3.4	Mr.	11.15-12.0

2BE	BELFAST	3.05 PM
11.0-12.0	Mr.	3.20
12.0-1.0	Mr.	4.15
1.0-1.4	Mr.	5.15
1.4-1.8	Mr.	6.40
1.8-2.2	Mr.	7.30
2.2-2.6	Mr.	8.20
2.6-3.0	Mr.	8.30
3.0-3.4	Mr.	11.15-12.0

MR. CHAPMAN'S ARTICLE

(Continued from page 85.)

A conclusion of all the experts is that there is a 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 28, at 7.45 p.m., the New Radio will broadcast the operas of the occasion of the New Year. The programme is a special one, which is to be heard on the New Radio. No other station in the country will broadcast a Burns programme on this day. It is a very important one, and we hope to hear many Englishmen who are the names of the operas. It is a very important one, and we hope to hear many Englishmen who are the names of the operas. It is a very important one, and we hope to hear many Englishmen who are the names of the operas.

B.B.C. PUBLICATIONS.

'COQ D'OR.'

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

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3. The Remaining Eight of the Series.

Please send me..... copy (copies) of each of the remaining eight Librettos. I enclose P.O. No. or cheque value in payment, at the rate of 1s. 4d. each eight Librettos.

'THE FANTASTICKS.'

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

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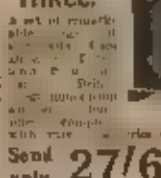
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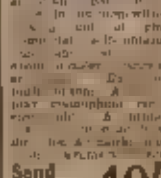
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Model 4F.60, 60 Milliamperes, voltage tapings, 250, 120, 100, 75, 50, 25, 10, 5, 2.5, 1.25, 0.625, 0.3125, 0.156, 0.078, 0.039, 0.0195, 0.00975, 0.004875, 0.0024375, 0.00121875, 0.000609375, 0.0003046875, 0.00015234375, 0.000076171875, 0.0000380859375, 0.00001904296875, 0.000009521484375, 0.0000047607421875, 0.00000238037109375, 0.000001190185546875, 0.0000005950927734375, 0.00000029754638671875, 0.000000148773193359375, 0.0000000743865966796875, 0.00000003719329833984375, 0.000000018596649169921875, 0.0000000092983245849609375, 0.00000000464916229248046875, 0.000000002324581146240234375, 0.0000000011622905731201171875, 0.00000000058114528656005859375, 0.000000000290572643280029296875, 0.0000000001452863216400146484375, 0.00000000007264316082000732421875, 0.0000000000363215804100036612109375, 0.00000000001816079020500183060546875, 0.000000000009080395102500091523034375, 0.0000000000045401975512500045765171875, 0.00000000000227009877562500022877589375, 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