

THE BROADCAST PROGRAMMES FOR DECEMBER 29—JANUARY 4.

THE
RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 25. No. 326.

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

DECEMBER 27, 1929.

Every Friday. TWO PENCE.

'LES CLOCHES DE CORNEVILLE,' AN OPERETTA

Planquette's light opera, Monday (5GB) and Wednesday, contains many favourite melodies

SPECIAL PROGRAMME FOR THE EVE OF 1930

A Programme has been arranged for Tuesday evening, to celebrate the birth of 1930

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REVIVAL OF THE FAMOUS PLAY 'MILESTONES'

The Story of Three Generations, by Arnold Bennett and Edward Knoblock, broadcast on Thursday

A LISTENER'S DIARY OF THE WEEK

In order that listeners may make notes of items which they specially want to hear, we publish below a skeleton diary of the week; other favourite items may be noted in the space provided.

Sunday, December 29

- 8.0 Service from Canterbury Cathedral (London)
- 9.0 Chamber Music: Rae Robertson and Ethel Bartlett (5GB)

Monday, December 30

- 8.45 *Les Cloches de Corneville* (5GB)
- 9.35 *The Party*, a Feature Programme (London)

Tuesday, December 31

- 7.30 The Houston Sisters, etc., in Vaudeville (London)
- 9.40 A Recital by Moisevitich (London)
- 10.50 New Year's Eve Programme (London)

Wednesday, January 1

- 7.45 *Les Cloches de Corneville* (London)
- 9.35 Chamber Music—Dorothy Silk (London)

Thursday, January 2

- 9.0 *Hip-hip-hoo-Radio*, a Revue (5GB)
- 9.35 *Milestones*, by Arnold Bennett and Edward Knoblock (London)

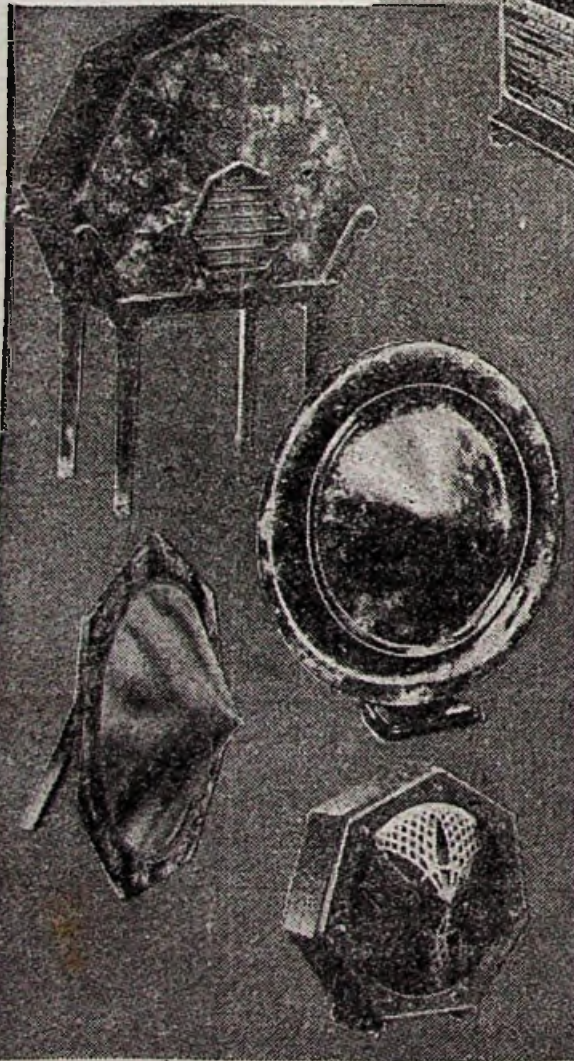
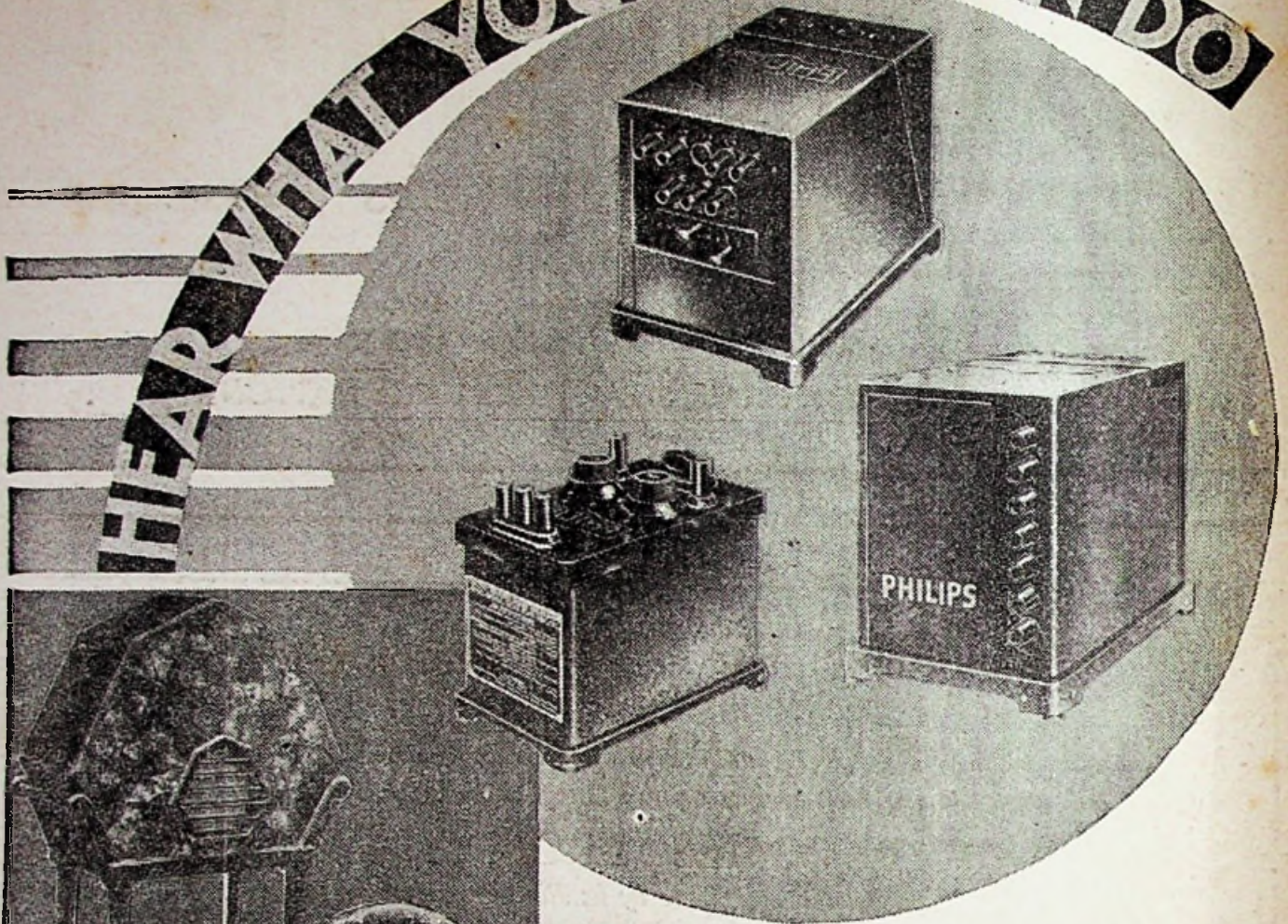
Friday, January 3

- 8.0 The First International Concert—(London)
- 9.50 *Clothes Props*, by Gordon McConnel (London)

Saturday, January 4

- 2.10 England v. the Rest, a Commentary (London)
- 8.0 Two Short Plays (5GB)

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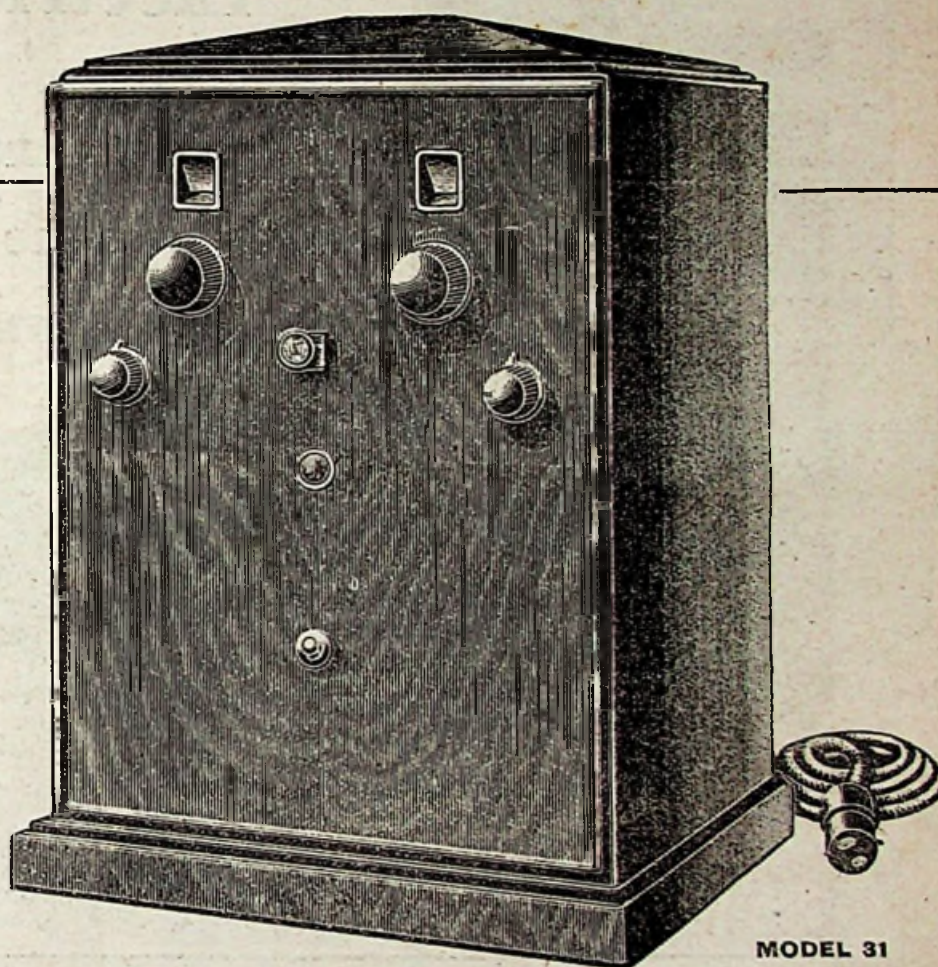
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RETROSPECT: THE PROGRAMMES OF 1929.

CRITICISM of programmes broadcast by the B.B.C. is usually a personal affair. The very nature of broadcasting as a medium tends to make it so. In a cinema, or theatre, or concert-hall we are units in an audience and we find our enthusiasms modified by the collective enthusiasms of the rest of the audience. Only those who are unusually detached go their own way, unmoved by the little waves of excitement which pass through a receptive audience. But where broadcasting is concerned, most of us listen alone, or with a friend or two, and the programmes are presented to a series of individuals as severely detached and aloof as it is in their nature to be. We make our personal judgments, revel in our enthusiasms, magnify our dislikes into aesthetic principles, and before we have time to sort out our impressions and see them in some kind of perspective, the next programme is upon us. Too often the momentary grievance is dignified with a permanence which it does not deserve, and we forget our enjoyment of a whole series of Proms in our dislike of some concert which lasts an hour. To counteract this it is as well to pause at the end of a year and look back at the programmes as a whole. Even the roughest analysis helps one to see what the general trend of things has been, and whether they are going in the right direction.

THE year has had its share of spectacular successes in programmes—witness the broadcasting of *Journey's End* and *St. Joan*, of a concert by the Berlin Philharmonic Orchestra, of a commentary on the air race for the Schneider Trophy, of the Points of View series of talks, of a season of Promenade Concerts from the Queen's Hall and of Grand Opera from Covent Garden. The length and character of such a list as this is determined largely by individual preference, but there are other aspects of broadcasting in 1929 which have a more fundamental importance. To the writer of this article one thing stands out as a measure of the achievement of the B.B.C.—that without sacrificing that catholicity of choice of programme material which it is its avowed policy to preserve, it has greatly increased its skill in handling the medium of broadcasting, and has acquired a much surer touch in deciding what are the occasions and

programmes which are essentially suitable for that medium.

These two qualities—the power to choose the right material and the skill to handle it well when it has been chosen—go hand in hand, but the first is probably the more important, since few things are so sterile, so unproductive of achievement as that kind of facility and virtuosity which says nothing but says it brilliantly. There have been a number of occasions in 1929 when a broadcast programme has had the power to focus and gather up into itself emotions and thoughts which were moving the nation as a whole. The Thanksgiving Service at Westminster Abbey for the recovery of the King was one such occasion; the explanatory speech by the Chancellor of the Exchequer on his return from the Conference at the Hague was another. A third marked the climax of that resolve to honour a great musician which found expression in the Delius Festival. Few people who heard Delius speak from the Queen's Hall at the end of the performance of *A Mass of Life* could forget the moving quality of his assurance—'This is the greatest moment of my life.' In addition to these national occasions one may instance the broadcasting of such series of talks as *While London Sleeps* and *The Day's Work*, where the imagination of a vast listening public was kindled by an increased knowledge of the working lives of people with whom their acquaintance was more respectful than intimate. In all these cases broadcasting was doing a work which was particularly well suited to its powers.

The example which leaps to the mind when one thinks of skilful handling of material is that of the Dominion Day Programme, in which an evocative and moving programme was made out of what was, in effect, a recital of statistics. The same unusual virtue of getting the last ounce of meaning and emotion out of words was the great characteristic of the two productions of the wireless adaptation of Compton Mackenzie's *Carnival*. The whole 'feel' of pre-war, romantic England was re-created with a poignancy which must have awakened many listeners to a sense of the possibilities and importance of radio drama. *Journey's End*, again, was translated from the stage to the microphone with a

certainty and economy of effect which augurs well for the future.

These efforts to find the right material for programmes and to use it to the best possible advantage are to me the most significant aspects of British broadcasting in 1929, but one must not forget that the staple diet of the regular listener probably lies outside them, and will continue to do so. It is on that multiplicity of programmes which includes symphony concerts, broadcasts from theatres and music-halls, military band and tuneful orchestral concerts, recitals by artists of the first rank, dance music, and so on, that most people rely for entertainment and satisfaction. One can remember many such programmes coming from the loud-speaker in the course of the year, and maintaining on the whole a high standard of quality. Some one has disliked intensely, but a general impression of satisfaction remains.

IF this general estimate of programme achievements in 1929 is correct, the prospect for 1930 is good. One must add that the fact that a permanent B.B.C. Symphony Orchestra is in process of being formed means the raising of the standard of musical performance throughout the programmes. There can be no doubt that to possess a first-class orchestra is one of the surest guarantees of good broadcasting to come, and if one may judge by the quality of performance shown in the Queen's Hall concerts during the last three months, this new orchestra must inevitably become first-rate when its members have played together a little longer. In 1929, therefore, in addition to a growing power to choose the right material and a greater skill in handling it, we have seen the first steps taken towards the provision of an orchestra to carry out an enlightened policy. In 1930 we may hope to see the fruits of this effort. The coming year will see the first developments of the scheme to provide a complete system of alternative programmes, the success of which should solve many problems both for the listener and for the B.B.C. Such a system will give greater scope for the ingenuity and enthusiasm which have made possible the successful experiments of 1929. It seems that 1930 is destined to be a momentous year for broadcasting in this country.

L. W.



EIGHT FAMOUS MEN FROM AMONG THE HUNDREDS WHO HAVE CONTRIBUTED TO BROADCASTING IN 1929
(Left to right.) Mr. FREDERICK DELIUS, festival concerts of whose music were broadcast in the Autumn; Mr. R. C. SHERRIFF, whose play *Journey's End* achieved outstanding success on the ether; Mr. H. G. WELLS who broadcast his striking 'Point of View' and a talk on International Peace; Mr. PHILIP SNOWDEN, Chancellor of the Exchequer; Mr. COMPTON MACKENZIE, author of *Carnival*; Dr. FURTWANGLER, conductor of the Berlin Philharmonic Orchestra; Dr. A. S. EDDINGTON, who broadcast a National Lecture on Astronomy; and Mr. GEORGE BERNARD SHAW, who gave his 'Point of View' and permitted his plays *St. Joan* and *Captain Brassbound's Conversion* to be broadcast.



'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



A Service for Investors.

THE regular services of information provided by the B.B.C.—weather reports, news and other bulletins, fat stock prices, etc.—are to be supplemented from Monday, January 6, by the broadcasting of a daily Stock Exchange Report. This report of the day's business on the London Stock Exchange will be broadcast, to begin with, from Daventry 5XX at 9.15 p.m., following the Shipping Forecast. It will outline the movements and closing-prices in the most important markets—Gilt Edged Securities, Home and Foreign Rails, Industrials, Oil, Mining, Rubber, etc.

Veteran Singer

SIR GEORGE HENSCHEL, most imitable of singers, is to give a recital on Thursday evening, January 9. A month later he will be celebrating his eightieth birthday. Sir George has been one of the most versatile musicians of his time. As a conductor he has to his credit a most adventurous record: as a composer he has made a very real, if limited, contribution to the general heritage of beauty: and as a singer he stands alone—hearing him sing you wish never to hear anyone else sing that particular song but himself. It is typical of him that, at his good age, he should be broadcasting: he has always lived abreast of his times. As for his ready versatility we can cite no better example than the instance which they still remember in Dresden. One of his operas was being given a first performance there—a nerve-racking experience for any composer. At the very last minute the leading baritone fell ill, whereupon Sir George (Mr. Henschel as he was then) stepped on the stage and carried the whole part through himself.

Buried Treasure!

THE enthralling subject of Buried Treasure has been on our minds ever since Dr. Gann offered the listening public his clues to the whereabouts of the Maya Gold. Many hundreds of adventurous souls begged to be allowed to plunge into the impenetrable jungle of Honduras; to one of these Dr. Gann has handed over his maps; he is, at the moment of writing, in Honduras, having a good look round—and we are with him in spirit for, despite



'The impenetrable jungle of Honduras.'

our prosaic exterior, we are made of the Right Stuff. A talk on 'Buried Treasure of the World' is to be given on Saturday next by Mr. Clifford W. Collinson. Mr. Collinson, who has broadcast many talks, is a born adventurer. He has traded all over the South Seas and knows a thing or two about Treasure. His talk will be the introduction to a weekly series which is to include Capt. Malcolm Campbell on the Cocos Island Treasure (Saturday, January 11), and Granville Squiers on Captain Kidd's Loot.

These Reactionary Fairy Stories.

AMERICAN psychologists—from whom Heaven preserve us!—proclaim that fairy tales have a deleterious effect on the child-mind, that witches and ogres father inhibitions and repressions, while belief in flights by broomsticks and transformation of princes into frogs tend to discourage that faith in Hard Fact which should be the Guiding Star of an A1 Generation. Let them once lay hands on 'Hänsel and Gretel' and we shall have them saying that no sound modern dwelling should be constructed of gingerbread, and deploring the use of barley-sugar for window-panes on the ground that it admits no ultra-violet rays. Humperdinck's fairy-opera, *Hänsel and Gretel*, is to be broadcast in a concert version, from the People's Palace, on Thursday evening, January 9. Those who have never heard this opera—and who enjoyed the recent broadcast of *Royal Children*—should listen to the performance. We hope that everyone knows the famous story by the brothers Grimm, of the two babes sent out to gather wild strawberries, who were imprisoned by the witch in her gingerbread cottage. We realize that this is an unhygienic tale, that it may encourage the little ones to go biting bits off cottages and pushing witches into ovens—still, we have no hesitation in advising all children of our acquaintance to read 'Grimm,' and their parents to listen on January 9.

Wireless for the Pensioners.

THE First Commissioner of Works, who has cheered us all by his unconventional plans for a Brighter London, recently turned his attention to the Chelsea Royal Hospital. He discovered that the red-coated veterans were unprovided with wireless. With the assistance of *The Daily News*, which has already raised £25,000 to equip 121 hospitals with facilities for listening, the necessary funds were collected. Chelsea Hospital is now fitted with receiving apparatus and five hundred pairs of headphones. At least one of the present inmates fought in the Mutiny. From the Relief of Lucknow to the opening of Brookman's Park is a long step. At 3 p.m. on Wednesday, January 8, Lord Cowdray will formally hand over the installation to the hospital on behalf of *The Daily News* and the subscribers. This ceremony is to be relayed to London and other stations.

Harold Nicolson views the Passing Show.

HAROLD NICOLSON, whose literary activities in the past have had to share his time and energy with the Diplomatic Service, has now decided to abandon the Service altogether in order to devote his attention to letters. All who have read 'Some People,' or 'Byron,' or 'Tennyson,' will agree that this is just as it should be. One of the first results of Mr. Nicolson's new freedom is to be a series of Friday night talks under the general title of 'People and Things' during the course of which we shall get a week-to-week view of people and things as seen from this writer's vivid angle. The series opens on Friday night, January 3. Mr. Nicolson's career has necessarily brought him into contact with many of the most outstanding personalities of our time; and how quick a perception he has brought to bear upon those opportunities has already been amply illustrated in 'Some People.'

The Mosquito Man.

MR. MARSHALL knows all about mosquitoes, their likes and dislikes, their little weaknesses. He is Director of the British Mosquito Control Institute on Hayling Island, and is to broadcast a talk (Tuesday, January 7) on 'Fighting the



'Fighting the Mosquito.'

Mosquito.' These horrid soprano insects are a nuisance and a peril. They disseminate malaria and were responsible for one of the most tragic engineering débâcles on record, the failure of de Lesseps' attempt to build a Panama Canal. Mrs. Mosquito is a man-cater, being equipped with special teeth; Mr. Mosquito generally confines himself to a vegetarian diet. Certain varieties of the family spread yellow fever and elephantiasis. The most strenuous measures have been adopted to control these pests, and whole areas, hitherto dangerous for habitation, are now safe for democracy. The measures taken vary from the elimination of stagnant water to the dusting of tracts of mosquito-haunted country with chemical powder discharged from aeroplanes. We look forward to hearing Mr. Marshall. We sympathize with him, too, in his little wooden hut on Hayling Island, for we can imagine no more boring companion than the mosquito.

A Tchekov Play.

LAST summer we heard *The Cherry Orchard*, the Tchekov play chosen to represent Russian drama in the series of Great Plays. Since then, both *The Seagull* and *The Three Sisters* have been staged in London with exquisite art by Theodor Komisarjevsky. To the fragile characterization of these longer tragi-comedies of Russian life many listeners may prefer the broader, almost farcical comedy of *The Proposal*, the short Tchekov play which is to be broadcast from London on January 8.

The Glories of Italian Art.

THE Italian Exhibition which opens at Burlington House on January 1 is, in view of its immense interest, receiving special recognition in the programmes. On Wednesday of this week Mr. Roger Fry will talk about the Exhibition. Mr. Fry will be followed on Tuesday, January 7, by Mr. R. H. Wilenski, an article by whom appears in the present issue. We trembled during the gales at the thought of the appropriately named *Leonardo da Vinci* fighting her way through the Bay of Biscay with the Italian masterpieces aboard; and realized the extent of international courtesy which enables such an exhibition to be held in London. When the newspapers told us that Botticelli's 'Venus Rising from the Sea' was to be among the cargo, we felt like telephoning Rome and asking permission to bring our favourite picture round by train. But ringing up Rome never did anyone any good.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



The Dear Old Days.

LAST week we read with interest the judgment of listeners on the programmes of 1929. Had it taken place earlier in the year, we believe that the recent relay of 'Melodies and Memories' from the Coliseum would have scored many marks.



'Energy demanded from the dancers.'

The enthusiasm of the audience was finely conveyed by the microphones. An old stager, hearing the whistles and cat calls, might have believed himself back in the heyday of the Old Music Hall. The songs of the '80's and '90's are now enjoying a tremendous vogue. The polka, too, and the old-fashioned waltz have been included in the programmes of Christmas dances—though the energy demanded from the dancers taxes the physique of the younger generation. Monday's production of *The Party* will, like the recently broadcast, *I remember that*—include a number of the old songs, a tremendous store of which yet remains to be tapped.

'The Rush Hour.'

THE next revue to be broadcast will be *The Rush Hour*, by Ernest Longstaffe, who gave us the Phantom Pantomime. Mr. Longstaffe, author, composer and producer, is an experienced and finished creator of radio revue. *The Rush Hour* is sub-titled 'A Tonic for Tired Business Men.' The artists taking part in it include Anona Winn, Jean Allistone, Foster Richardson and Leslie French. Foster Richardson is a versatile singer, whom we first heard as 'King Dodon' in *The Golden Cockerel* with Sir Thomas Beecham's company. Leslie French, too, created a recent record in versatility when he played 'Puck' at the Old Vic, while at the same time understudying Bobby Howes in *Mr. Cinders*.

New Gramophone Records.

CHRISTMAS at St. Margaret's, Westminster, H.M.V. B3126, was one of the new records broadcast by Mr. Christopher Stone in a Christmas programme during the luncheon hour on December 13; the Decca Choir (Decca F1566) and the St. George's Singers (Col. 5468) were heard in old carols, the Trinity Choir in *Christmas Hymns and Carols* (Zono. A370), and Frank Westfield's Orchestra in *Christmas Melodies at the fireside* (Parlophone E6234). Other seasonable records were Dame Clara Butt in *The Lost Chord* (Col. 7375), George Baker in *More when-we-were-very-young songs* (H.M.V. B3180), the Shannon Quartet in *Jingle Bells* (Regal G9419), Jack Hylton and his Orchestra in *Good Old Dances* (H.M.V. C1784), a *Memories of France* record (Parlo. R517), the J. H. Squire Celeste Octet in *A Vision of Christmastide* (Col. 5439), and Elsie and Doris Walters singing *In the Parlour when the Company's Gone* (Parlo. R507).

A Gigantic Bohemian.

I AM introduced to Miss Smithson—She is ruined—Breaks her leg—I marry her.' Such is one of the chapter headings to that remarkable work of self-revelation, the 'Autobiography of Hector Berlioz.' The memory of Berlioz is to be celebrated by a concert from 5GB on January 10. Oscar Fried will conduct. He was a strange character, this French composer who, seeing a red-haired Irish actress's performance as Ophelia, fell so deeply in love with her that he wrote in his journal, 'More experiences of that kind would have killed me.' He married Henrietta Smithson after she had ended her career by breaking her leg. Robbed of personal fame, Mme. Berlioz was bitterly jealous of her husband's cosmopolitan success. She nagged him till he left her. Berlioz was a true Bohemian and an incorrigible romantic. His father wished to make him a surgeon; Berlioz slaved as an orchestral drummer, a chorus-gentleman and a writer of serial stories, while he studied composition and fought his way to fame as a romantic composer. The new popularity of his work in England would have delighted Hector Berlioz, who conducted for several seasons in London and had a great admiration for our country.

An Orchestra—and then some.

IT is still the usual thing, with critics, to gloss over Berlioz's many faults and concentrate upon the magnificence of the man's orchestration. This tolerant winking of the eye, however, is hardly so magnanimous as the critics suppose it to be. Berlioz has grave faults, but it is not his only merit that he knew more about orchestral colour than any other man of his time: he had no mean measure bestowed upon him of that vague entity called inspiration. Given no more than a piano, he would still have made good romantic music—even though his dream was of an orchestra consisting of 242 strings, thirty grand pianos, thirty harps, legions of wind-players and percussion. The two works to be given at this concert are *Symphonie Fantastique* and *Lelio*. Both these works were written while, at the age of twenty-nine, he was travelling in Italy as the winner of the Prix de Rome. After eighteen months of an exile that most young artists would have revelled in, he begged the ministry for leave to return; and these (and others) were in the amazing parcel of MSS. he brought home with him.

Today's Big Thought.

WE are not technically minded, though the poetry and humour of things technical move us profoundly. An article on page 922 reveals the rapid development of arrangements for 'International S.B.' One paragraph in this is a sheer joy to us. It is a description of the trunk-line system used for relays between Berlin and Cologne. There are two sets of circuits, one old, one new. The old one would only carry low frequencies, so they installed a new circuit along a different route to take the higher frequencies. When a pianist in the Cologne Studio strikes the middle chord of A Minor, the notes A and C travel to Berlin via Hanover while the E travels through Frankfurt. In Berlin they meet and combine to form the complete chord. This piece of information has kept us happy for two whole days.

Bartok Comes to England.

ALL this talk about Bela Bartok as a young revolutionary is rather beside the point. Bartok, after all, was born in 1881, and a work of his was heard, even on this tight little island, as far back as 1903, when a symphonic poem called *Kossuth* was played in Manchester under Richter. Bartok, as a matter of fact, had already been writing music a long while; in his ninth year he wrote a pianoforte sonata and a string quartet. He has always been, however, a stern critic of his own work; with the result that we arrive at 1904, with a *Suite for Orchestra*, before we find the label Op. 3. His later compositions have been much influenced by the wide research he conducted into the subject of Hungarian folk-music—a research he presently extended as far as Roumania and Slovakia. Perhaps it is the rough peasant music echoing through Bartok's compositions that—remote as it is from all the Victorian suavity we still, to a certain extent, take for granted in music—makes it sound so alien in some of our ears. Bela Bartok himself will be over here soon; he will give a pianoforte recital on Sunday afternoon, January 5; whilst on the next day (5GB) he will again be playing at a Concert of Contemporary Music relayed from the Arts Theatre Club. Joseph Szigeti and Maria Basilides are the soloists at that concert.

Perils of Criticism.

IT must be dreadful to be a Critic, with infuriated authors, musicians, artists, film stars and Broadcasters prowling round like the late Hosts of Midian thirsting for your blood—for, however much these people say they enjoy being criticized, what a pleasure it is to hear the truth about their performances, they really loathe it. Despite its effect upon the artists, criticism remains the tonic of the arts; it will be a sorry day for Civilization when no voice is raised in public to say that A has written a drivelling book, or B painted a piffing picture. Next week's recruit to the distinguished band of B.B.C. Film Critics, which has included G. A. Atkinson, Ivor Brown, Ernest Betts, Christopher Stone, Robert Herring, Philip Jordan, H. Macmillan and Maitland Davidson, is Sidney A. Moseley. Mr. Moseley has long been connected with



'They really loathe it.'

Broadcasting as critic of the B.B.C. programmes in our contemporary, *Amateur Wireless*. He was the first radio critic of them all, and has many stories to tell of Fleet Street's resistance to the notion that an entertainment appealing to millions of people deserved as much critical attention as a minor concert in an empty hall.

'The Broadcasters'

OUR WEEKLY PAGE FOR THE HOUSEWIFE

Keeping Back the Years.

WHILE paying all due regard to personal likes and dislikes for those advancing along the road of life, there are several rules that should be regarded by us all if we desire to keep back the years and to spend a useful and happy old age. Be moderate in all things stands first. To take time over meals and let the food eaten be of the simplest and the purest that can be obtained is scarcely less important. As one grows older, less nourishment of the heavy and substantial kind is needed otherwise various symptoms of gout and rheumatism will diminish activity and quickly bestow an appearance of old age.

The cook has a great responsibility here, and when she realizes it and acts upon it, she forges another link in the chain that should bind physician, nurse, and cook.

For the housekeeper who has to provide for those advancing in years the following suggestions may be useful. Reduce the number of chops, steaks, and roasts served, and substitute eggs, easily flaked fish, and scraped or minced fresh meat. With all of these the thorough chewing so necessary to digestion is easily obtained. Substitute crisp, well-made toast and stale bread, which will break up into fine pieces, for soft, fresh bread.

Fats should be used less freely by older people than by those who are young, because they overtax the digestive processes, which grow slower with advancing years. Cream, butter, olive oil, and home-cured bacon should take the place of fried foods, rich pastry, and puddings and sauces.

It is well to limit the amount of foods containing lime, such as dried beans and peas and cheese. Fresh fruits and green vegetables are best stewed and served in purée form, or else thoroughly mashed. Scrambled eggs may be served in a variety of ways. With the addition of a little minced chicken or sweetbread, a good luncheon may be prepared with them. Eggs are useful in many ways. Served with spinach that has been cooked and rubbed through a sieve, and then reheated together with a few spoonfuls of cream, they are excellent. Arrange the spinach on a hot dish and place nicely-poached eggs on top.

White meat will be found far less gout-producing than red: vegetables, which help to prevent acid forming in the blood are good. Nearly all kinds of fish, and puddings made without eggs and with only a small amount of sugar, are excellent, while cream is very desirable in any form. Bread should be taken sparingly, though pulsed bread and biscuits are allowable. Tea and coffee should never be taken strong, while among things to be avoided are made-up dishes with sauces of various kinds, rhubarb, tomatoes, gooseberries, broad beans, and pickles.

Among soups served to gouty people the watercress variety is to be recommended. Take for this two good bundles of watercress, a small bunch of spring onions, a large lettuce, one quart of light stock one and a half ounces of butter, salt, and white pepper to taste, one tablespoonful of chopped parsley and a gill of cream or milk. Wash the watercress and lettuce and shred them finely, and wash and slice the onions, removing the green parts. Melt the butter in a saucepan, put in the watercress, lettuce, and onions, and cook gently for ten minutes. Then add the stock and simmer for about twenty minutes. Add the cream, seasoning, and parsley, and when again very hot serve immediately.

If you like nicely flavoured food, be careful in the matter of fish, the delicate flavours of which are so often destroyed by wrong treatment in the kitchen. Whiting, for instance, is sometimes wrongfully accused of being tasteless and uninteresting, while all the time the cook is to blame for having destroyed its delicate flavour. The next time whiting is to be served in the home, try this manner of cooking it. Open the fish down the back and take out the bone. Lay the whiting flat on a generously-buttered dish and moisten it with about three tablespoonfuls of fish stock. Add a squeeze of lemon juice and put a piece of butter on top.

Now cook it in a moderate oven, basting the fish frequently with the liquid until—by the time the cooking is done—this syrup-like liquid forms a glossy coat over the fish. Then see if you think whiting is tasteless and uninteresting. From a talk by Miss Jessie J. Williams.

Fitting a Dress.

THE 'home' worker, who makes a dress for herself, finds fitting it difficult, however clever she is. The upper front part is easy, as she stands before a long mirror, but sides, back and bottom edge cannot be got at, unless she bends and twists, which drags the dress out of place and prevents her seeing its true effect. Parts she cannot reach at all.

Her best plan is to get much practice in fitting other people, in order to know how to remedy defects of all kinds and so become capable of 'directing'—when she gets someone to help fit her. The main qualifications in such a person are willingness to help, patiently—and be told what to do! If the helper herself makes dresses, better still, but if no one with experience is at hand any intelligent senior-school girl, husband, brother or son, whose fingers are nimble enough to fit up a wireless set, to manage a camera, to collect and mount butterflies—or stamps—could come to the rescue!

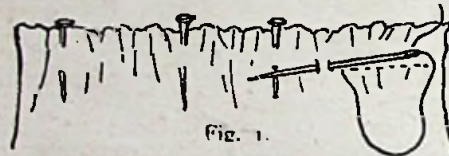


Fig. 1.

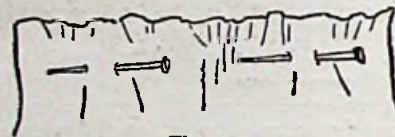


Fig. 2.

The helper should be made to understand—before the dress is put on—exactly what it is to be like, everywhere. If a sketch exists, show this, but point out any small alteration in style, also differences between the figure in the sketch and that of the woman to be fitted. Put the gown on a hanger, show front and back and draw attention to all style lines. Explain where you want band, strap, tab, pleat, etc., to be, in relation to other parts, then indicate on your body the level and position they should take up.

When you put the dress on, hear a report from the helper, then direct her (or his) operations, but keep still meanwhile!

To aid the fitter in working quickly and easily make:—

(1) A pin pouch—mouth 5 inches across—Use firm material, interline with canvas—put in a light lining. Round off the bottom, or pins wedge in corners. Sew safety pins on the flap to pin pouch to fitter's right side. Fasten the flap over when not in use; or

(2) A pin bracelet for the left wrist. Use wide elastic. On this fix an oval pincushion, not much wider than the elastic but deep enough to prevent pricking the wrist. Stock with pins, put in slantwise, heads to the right.

Next, show a novice-helper how to put pins into parts of the dress suitably, e.g. pick up a substantial piece, or darn in and out, not lifting only a tiny piece or the under layer of stuff is not picked up at all, or the threads may drag.

See Fig. 1 for correct position of pins to attach fulness, spaced equally. Compare with 2, where pins push the fulness out of place and are more in the way when tacking or running than at 1.

The last sketch illustrates a point in the talk—that careful testing and correction of a pattern before a dress is cut out is the best preparation for skilful fitting. The parts of a pattern are shown, strapped edge to edge, with gummed paper or stamp edge. At A, tabs of paper project, to be stuck to the back seam-edge after the pattern is on the figure.



Attractive Dishes for Children's Parties.

WHEN planning the catering for children's tea, one immediately thinks of the blancmanges and jellies that are so dear to the hearts of all youngsters. And certainly no children's party is complete without jelly in some shape or form.

One very attractive way of serving this is in the form of "jelly cups." First of all, wash some well-shaped oranges. With a stainless knife cut the peel of each orange in a circle around the centre. Very carefully remove the peel, so that it is in complete halves, each half forming a cup. Cut away a very thin slice of peel from the bottom of each peel cup, so that it will stand upright quite firmly. Remove as much pith as possible from the oranges and divide in sections. Cut each section in half and remove all pips. Place two or three of these pieces of orange in each peel cup. Prepare some lemon jelly in the usual way. When cool, but before it has started to set, fill each peel cup with jelly. Leave in a cool place until set. If liked, another piece of orange, and perhaps a crystallised cherry, may be stuck into the top of the jelly just before serving, or, if preferred, the tops of the jellies can be decorated with a little whipped cream.

Another attractive method is to combine the two favourites, blancmange and jelly. Care should be taken that the colours chosen for the blancmanges and jelly will form a pleasing contrast.

Prepare a blancmange in the usual way, and set in a border mould. (That is, of course, a mould in the shape of a circle or oval, etc., with a space in the centre). Prepare also some jelly, using a little less water than usual. When it is quite set, turn the jelly out on to a board. Using a large knife, chop the jelly into quite small pieces. Turn the blancmange on to the dish in which it is to be served, and pile the chopped jelly into the space in the centre of the blancmange.

It is wise to remember that for both these recipes the jellies must be prepared the day before they are required, so as to allow ample time for them to set.

Another pleasing and very quickly prepared sweet which is suitable for parties is what I have called "Fruit Baskets." To make these you will require some tinned peaches, strips of angelica, and any small or chopped nuts and fruits, such as cherries, chopped apple or pineapple, sliced banana and some of the orange that is left over from the jelly cups. Fill each half peach with a variety of this small fruit and nuts (if used). Cut long, narrow strips of angelica, and insert the ends into opposite sides of the half peach, to form a handle to the little basket of fruit. If it is found that the peaches are loath to stand upright, cut away a tiny slice from the bottom of each, as with the jelly cups. These fruit baskets will form a very pleasing addition to the table decorations.

I should like also to give you just one recipe of very quickly made cakes. The cakes are called 'Cocanut Pyramids.' Put some desiccated cocconut into a basin (½ lb. will make quite a number of little cakes). Mix with it sufficient sweetened condensed milk to make the cocconut bind together. Care must be taken to avoid adding a surplus of condensed milk, or the mixture will become too sticky. Divide in half, and colour one half pale pink with cochineal.

With the fingers mould the mixture into little pyramids and place on rice paper. Cook in a fairly hot oven until they are just delicately browned.

A simply made sweet which is a favourite with children, and which also has the advantage of being a nourishing food is 'Chocolate Toffee.' Take

- 2 oz. cocoa.
- 1 lb. sugar.
- ½ lb. butter.
- 1 tin condensed milk.

Vanilla flavouring.

Melt the butter in a saucepan over a low gas. Add the sugar and stir till dissolved. Mix the cocoa with the condensed milk, and add to the ingredients in the saucepan. Bring to the boil, and stirring well, boil for about quarters of an hour, until a small quantity quickly becomes hard on being dropped into cold water. Stir in one and a half teaspoonfuls of vanilla flavouring. Pour into a flat buttered tin. When sufficiently set, cut into squares with a sharp knife.—From a talk by Mrs. E. M. Stephenson.

FOOLING AND FAIRY-TALES: A TRADITION.

M. Willson Disher on the Problems of Panto—A Real Cinderella in a Toy Theatre—The Instinct to Change Hats—Pantomime cannot be logical—Did Romance vanish with the 'principal boy'?—When Augustus Harris boiled his Lobsters.

EVER since I showed her how to make a picture theatre out of a box of bricks, a sheet of notepaper and an electric torch, that young woman of five with the blue eyes and yellow hair, has been commanding me to erect a real theatre upon her nursery floor.

Consequently a 'real theatre' has been taken out of a dark cupboard in my ancient attic and dusted. Now its red-and-green proscenium yawns at me from a corner. All the 'peuny plain, twopence coloured' pantomimes I possess have been looked through, and *Cinderella* is in rehearsal. But much as I admire Mr. Pollock of Hoxton Street as an artist, I am not sure that I cannot improve upon his book of words. Perrault has had to come down from his high shelf in order that I may see how 'ma mère l'oye' told the tale of 'Cendrillon' originally. With delight I note the characteristic touch:—

Cendrillon lui rapporta la ratière, où il y avait trois gros rats. La fête en prit un d'entre les trois, à cause de sa maitresse barbe; et l'ayant touché, il fut changé en un gros cocher, qui avait une des plus belles moustaches qu'on eût jamais vues.

'The Fairy Godmother chose the rat with the imposing whiskers, and changed him into a coachman with the most beautiful moustache that had ever been seen.'

Why, oh why, is that always forgotten when *Cinderella* is acted on the stage? It shall not be overlooked on mine, even though I have to cut out rats from Pollock's *Whittington and His Cat*, or *Harlequin, Lord Mayor of London*, or even paint one rat with a 'maitresse barbe' and two without, myself. Anyhow, *Cinderella*, produced by me, shall be something worthy to alter the entire history of the stage.

But, alas, my Prince Charming is not a principal boy. He could form in line with the sons of 'Gama Resc' in *Princess Ida*, and sing:—

Like most sons are we,
Masculine in sex,
Yes, yes, yes, masculine in sex,

which is a mistake as far as pantomime is concerned. On the stage at Christmas, sons and princes should most certainly be feminine in sex. No holiday is a real holiday unless all the practical ideas of everyday life are turned completely topsy-turvy. Throughout the year, no doubt, the law must be: 'The woman shall not wear that which pertaineth unto a man, neither shall a man put on a woman's garment,' but when we revel we rebel. On Hampstead Heath, the first Monday in every August, we change hats with our lady friends in obedience to this impulse. At the Lyceum or Drury Lane, each Boxing Day, we want the principal boy and the dame to carry out the scheme for us—and on a more thorough-going scale. That also explains why mannish young women will never do as fairy-tale heroes. What we want is the hour-glass figures which existed before the days of the Stage Golfing Society. 'The kind of principal boy I admire,' said Ashley Dukes to me once, while putting the point of a red-hot poker into a mug of beer, 'is acres of tights.'

Upon the time when Harriet Vernon was in full bloom, the players of such parts as Prince Charming or Dick Whittington would recline (the very word has now gone out of fashion) sumptuously in feather-beds every morning,

THE LAST GOOD-BYE.

This Song may be sung in public without fee or licence except at Music Halls and Theatres. Theatrical performances may be obtained of the Publishers.



WRITTEN AND COMPOSED BY
MURRAY AND LEIGH.

Sung with the Greatest Possible Success by
MISS FLORRIE FORDE.

A pantomime song of Boer War days sung by a famous principal boy. Miss Forde broadcast in a Vaudeville Show last August.

until the call-boy 'gan to sing his matinée song of 'Overturebeginnersplease.' All the exercise they took was to toss aside, unread, the notes from vast bouquets of mutely and vainly appealing roses from guardsmen' and foreign princes. Tireless maids helped them into seas of petticoats, and hefty dressers helped them to emerge from these when they at length arrived at the theatre. There was no golf then. There were bustles instead of bustle. Silk-worms fied by millions in a good cause, and the trade in fleshings flourished. Not that actresses ever gloried in tights. The part of 'boy' is coveted despite, not because of, fleshings. Even Harriet's slimmer brethren of to-day hate them, for the very good reason that these distinctly perishable goods are the sole item of their stage wardrobe which has to be paid for out of their own pockets—I mean purses. When you see a look of agony pass across the hero's face as he starts, while valiantly uttering the words 'Demons, avaunt! Flee from my valiant knights,' you may know that the cause is not cowardice, but a 'ladder.' If the demons loiter unduly, you may rightly suspect that he is muttering *sotto voce*: 'Demons stand by. I've burst me blessed tights.'

What I want to stress in all these irrelevant remarks is the illogicality of asking pantomimes to be logical. I have myself, in a professional mood, pointed out that the principal boy goes back no farther than the 'fifties. All the same, I cannot agree with Mr. Chesterton's declaration that: 'When the young girl in tights was introduced into the hero's part, we destroyed at a blow the fine, romantic sense of the fairy tale.' He ought to read what the pantomime was like before she was introduced. There was no 'fine, romantic sense' whatever, and very little fairy tale. Previous to the 'fifties, pantomimes had

such titles as *Harlequin and Old Isaac Walton*; or *Tom Moore of Fleet Street*, *The Silver Trout and The Seven Sisters of Tottenham*, for one, and *Harlequin, William the Conqueror and King Vice of the Silent City*; or *War, Wine and Love*, and *Queen Virtue in the Vistas of Light and Glitter*, for another. When they did choose a fairy-tale for the subject, it was burlesqued out of all recognition. The principle of topsy-turvydom was then observed by engaging a funny man to play the heroine. What 'fine, romantic sense' could have existed then?

Modern pantomimes are the most romantic that have ever been. Pay no heed whatever to the old playgoer's lament for the Christmas shows of his youth. I have studied them for years, and I'll swear they are far less coherent than those of today. What would we think if a 'hero' suddenly sang a chorus, as he was liable to do at the time of the Boer War, as entirely out of character as this:—

'Tis the last good-bye, you must take your place in the line,
Go and do your duty, Jack, I'll do mine;
I'll work for the children as a soldier's wife should do,
And while their father is fighting the foe,
I'll be a mother and father too.

For the first time in the pantomimes' history, moments of beauty sometimes occur now. There was a simple scene in *Jack and the Beanstalk* a few years ago which did make you gasp at the courage of a hero who could struggle up miles of scarlet runners, clamber thigh-boot deep over clouds beyond the moon, whirl among planets, take a flying leap through 'relativity' and storm a castle in four dimensions, for love of a lady he had never seen. That adventure could not be staged in detail, but it was enough just to catch a glimpse of the principal boy, scrambling to her feet on reaching the beanstalk's end in space, and gazing, bewildered, but eager, across the stars to where the giant's castle gleamed white in the Milky Way.

To bring us to earth we need the clown. The 'comedian' we call him nowadays, in pursuance of our regular plan to make all the words of the theatre meaningless. He talks today, as the fool in the religious plays of the Middle Ages talked, about beer and prices of food. He has the confidence of the public and he is worth listening to, even though you cannot always make head or tail of the bond between them. Last year at the Lyceum I noticed that Ernie Mayne altered a line in the play from 'a blow on the ear' to 'a punch in the ear-roll.' That made all the difference between a mere threat and an uproarious joke. Though I was as conscious as anybody there that the revised words were as funny as the unrevised were not, I cannot explain why. It may answer, however, to my theory that the business of the fooling in a pantomime is to keep the fantasy as close as possible to earth. The 'comedian' sits, so to speak, on the lowest branch of the beanstalk, eating bread and cheese out of a spotted handkerchief, and yearning not for the love of an Einsteinian lady, but for nothing more than a spring onion.

Satisfy people's desire for the ridiculous and they will accept your idea of the sublime. That has been the policy of the showman ever since his trade began. Shakespeare understood and did it, and Augustus Harris tried to when he

(Concluded at foot of page 926.)

THE LAND LINE, AMBASSADOR OF BROADCASTING

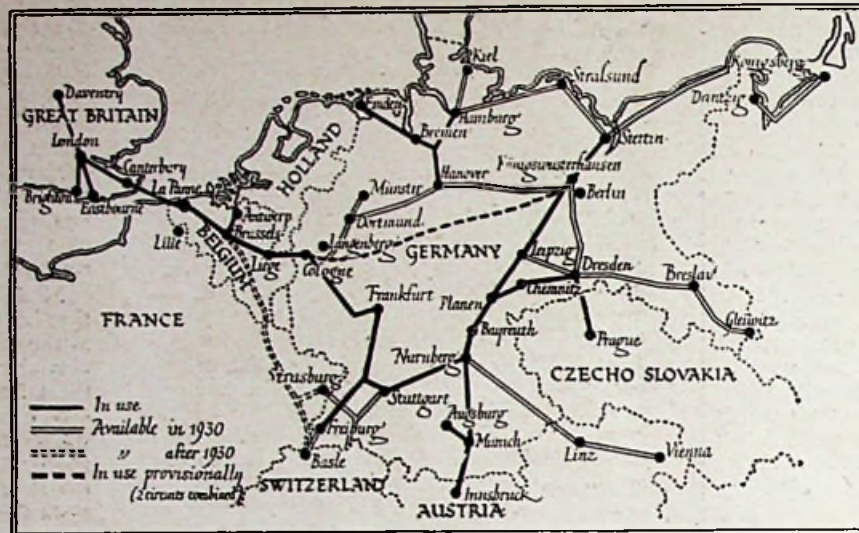
Next Friday's International Concert, in which British, Belgian, and German Broadcasting are combining to provide a programme of classical music, has been made possible by the international system of trunk telephone lines. This article describes recent progress in the development of this system and foreshadows an era of broadcasting in which 'International S.B.' will be as general as the local Outside Broadcasts of today.

A YEAR ago we dealt at some length in these columns with the question of International Relays by line. The technical difficulties involved in the transmission of music over long lengths of telephone lines were discussed and some account was given of how these difficulties were being overcome in practice. Why do we use lines in preference to wireless? This question is so often repeated that it is perhaps advisable to restate the answer to it here. The ultimate success or failure of international relaying will depend on the acceptability of the programme matter—and this presupposes equally good reproduction quality for the home and the foreign programme. The means used to bring the distant programme to the local listener must, therefore, be guaranteeable on a service basis to produce good quality without break or interruption. It is in this respect that the wireless link fails at distances of over eighty to one hundred miles, a failure due to fading, etc. It is not that the wireless link *never* gives good reception at more than a certain distance, but that good reception is not guaranteeable in advance.

What progress has been made in this so-called 'International S.B.' in the past year? A year ago it was hoped that the extension of the London-Cologne link to other parts of Germany, which awaited the completion of the music circuits in the new Cologne-Berlin cable by way of Hanover, would be effected in time for relays during the autumn. Due to delay in the supply of all the necessary apparatus, this was not accomplished, and it is only now that this circuit is nearing completion.

Before embarking on any extension of the Brussels-London link for regular programme exchange, however, it was desired to have definite evidence of the suitability and stability of the circuits up to Cologne. Accordingly, in August of this year a series of three tests was arranged, in which whatever programme was available in London at the time was put on the line and listened to on 'closed circuit' (i.e., without being radiated) in Cologne for half an hour, followed immediately by a similar transmission in the reverse direction. Subsequently two further tests were carried out between Berlin and London, an interesting technical arrangement (which is described later) making the circuit provisionally suitable for music between Cologne and Berlin. As a result of these tests it was decided that the circuits as they existed could be considered suitable for undertaking international relays on a wider programme basis. There remained, however, many minor technical and major programme points which required clearing up before this wider application could be practised. Accordingly, at the B.B.C.'s suggestion a meeting was held in Brussels in October between programme representatives of the Belgian, German, and British broadcasting organizations and between technical representatives of the same three organizations, assisted by representatives of the three national Postal and Telegraph administrations.

On both sides a working arrangement was



BROADCASTING LINKS UP THE CITIES OF EUROPE.

This map shows the system of land-line communications suitable for broadcasting between various centres of North-Western Europe. Certain circuits appropriately indicated will only be completed during the coming year; yet others, not until later. As explained in this article, it may soon be possible for London to receive relays from as far East as Warsaw.

reached for regular line relaying between the three countries. This is a somewhat bald statement which, however, represents agreement on many diverse and detailed points. For example, on the programme side questions of finance, copyright, and presentation were discussed, and the regular exchange of information of forthcoming programmes several weeks ahead was decided on so as to enable individual programme builders to make the best use of the material available. On the technical side, in addition to purely technical details of line transmission, the traffic side—e.g., how broadcast transmission can best be fitted in so as to cause the least disturbance to ordinary commercial traffic over the lines; the detailed arrangements for ordering a line which passes through three countries and over which the direction of transmission may have to be altered during the programme; the subsequent payment for the line, and the apportionment of the charges between the respective broadcasters, were all discussed.

A map of Europe was marked so as to show the trunk-circuits available for broadcasting between Great Britain and Northern Europe—those already in existence, and those which would be available in the near future. The circuit shown as direct between Cologne and Berlin by a broken line is the provisional circuit referred to above, and merits some comment. It consists of two separate routes: one *via* Hanover and the other *via* Frankfurt. The first circuit is unsuitable for transmitting the higher frequencies and transmits only the low frequencies—those below 200 or 300 cycles per second (middle C on the piano is approximately 256 cycles per second); while the second circuit is unsuitable for transmitting the low frequencies and transmits only those above 200 cycles per second up to about 5,000 cycles per second. Thus with the two routes it is possible to transmit from about 50 up to 5,000 cycles per second. The method, which is due to Dr. Fiedler, of the German Post Office, is most ingenious, and provides facilities where otherwise they could not be obtained, but at the same time it is uneconomical in that it takes up two

circuits in place of one, and is therefore only used in the absence of special broadcasting circuits.

The Brussels meeting has already resulted in two relays—that of *Salome* from the Cologne Opera House to 5GB on Friday, November 29, and a relay by the Rhineland stations of the London Wireless Military Band and Bach Cantata programme on Sunday, December 1. These two relays were not themselves arranged at Brussels, but resulted from the now regular exchange of advance information as to programmes between the German and British broadcasting authorities. Certain other relays for the New Year were definitely arranged at Brussels, including the International Concert included in next Friday's programme. The number of these relays should increase rapidly, for the international service, as it affects Great Britain,

Germany, and Belgium, is now established on a regular basis.

This review has dealt principally with international relays between Belgium, Germany (particularly the Rhineland), and this country, as it is these which at the present most concern the British listener. It would not be complete, however, without dealing with progress in other parts of Europe. In particular a group in the centre and east of Europe has been formed during the past year, consisting of the following stations: Berlin, Budapest, Belgrade, Prague, Vienna, Warsaw, and Zagreb. Regular relays are carried out on Monday evenings at fortnightly intervals, each station in turn providing the programme for the other stations. Considerable success has been achieved, and with the completion of the new cable system in Germany during the coming year, it should soon be possible to link up this group to Cologne, and so to the 'North-west European' group, with Brussels as its centre giving connection to Great Britain and Holland.

The whole of the future of international relays is most intimately concerned with and dependent on the extension of new cable circuits for commercial telephony. It is economically impossible to lay down special international cables for broadcasting, but present development indicates that broadcasters' line requirements are being considered most sympathetically in any proposed new international cable circuits, and that special music circuits, suitably screened to avoid mutual interference between commercial and broadcast services, are to be provided in many cases. These special circuits will be completely equipped with the necessary correction networks and amplifiers to take account of an agreed adequate frequency band, so that not only will transmission be improved, but the administrative and technical arrangements between broadcasters and postal and telegraph administrations will be considerably simplified. Of particular interest to British listeners are the two projected new international cables between this country and Belgium and France which, we understand, are planned for completion within the next two or three years.

WHAT DO CHILDREN LIKE?

By *The Children's Hour Director* ('Columbus')

Vox, Mr. Compton Mackenzie's lively weekly, recently printed an attack on the policy of the Children's Hour. In this article 'Columbus,' who has had a wide experience of what sort of fare the youthful 'wireless fan' most enjoys, reveals that with children, as with their elders, 'one man's meat is another man's poison.'

IT would be as dangerous to generalize on the subject of children's tastes as it would be to generalize on the tastes of their elders. And yet there is an increasing number of people who are ready, indeed anxious, to tell us without fear of contradiction exactly what children like. Their assertions are for the most part backed up with a statement to the effect that they 'are very fond of children,' or 'claim to understand the child-mind,' or even in some cases that their own minds are 'as simple as that of a child.' I feel that I shall not be accused of overstatement if I suggest that to be very fond of grown-ups, or to have a mind as complex as that of an adult, would not be sufficient qualification for framing programmes which would be universally acceptable to an adult wireless audience. But the Children's Hour is fair game for all those excellent people—and they are legion—who flatter themselves that they have discovered the secret of perpetual youth.

One frequently hears critics say that when they listen to the Children's Hour they endeavour to approach it from the point of view of a child and to assume a state of mind which they consider to be childlike and simple. Too often this means that they have expelled from their minds anything which could be dignified by the name of thought, and are sitting before their loud-speakers in a state of amiable but deliberate vacuity. Nothing could be more complex than this state of mind: if this is simplicity, it is the simplicity of Simple Simon.

There is another reason why this conscious effort to assume the childlike attitude defeats its own ends, and that is that the people who indulge in this mental gymnastic for the most part merely succeed in throwing themselves back to their own childhood of forty or fifty years ago. This will not do. The child of fifty years ago is not the same as the child of today. I am not going to fall into the popular error and say that the modern child is more sophisticated. But aeroplanes and wireless are accepted facts to the modern child, just as 'growlers' and horse trams were accepted facts to the chil-

dren of a previous generation. It is no more 'sophisticated' for a child to talk about and take an interest in aeroplanes than it was for the children of another age to talk about the Rocket. So it comes about that a Children's Hour which endeavours to cater for the twentieth-century child appears to the 'simple-minded' critic, who grew up when the world was young, sophisticated and advanced, and therefore rather shocking.

This does not mean that Hans Andersen is dead or that Grimm is old-fashioned, or that fairies have been crowded out. Hans Andersen is very much alive; Grimm is as popular as ever; and despite the terrible synthetic fairies of the simple-minded people who are 'so fond of children,' real fairies still abound.

But it is impossible for anyone who is trying to amuse children for three-quarters of an hour a day for six days a week to have his horizon bounded on the east by Hans Andersen and on the west by Grimm. A. A. Milne and Kenneth Grahame have equal claims to inclusion, while there is a host of lesser-known authors writing children's plays, children's stories, and children's verse of the very first quality.

It may even surprise some to learn that L. du Garde Peach, A. P. Herbert, and 'Beachcomber' have written material for children which compares favourably with their better-known works. It is the priceless gift of authors like Milne and Grahame that their writings are absolutely ageless. I have yet to meet the adult who would refuse to go on an 'expedition' with Pooh and Piglet, or who would not give some years of his life for the inestimable privilege of walking home with the Reluctant Dragon. It is this quality of agelessness which distinguishes really good children's material from the second-rate, and it is to be found in the works of other authors besides those enumerated above. It is, moreover, a quality which has led more than one critic into making a completely false criticism of the Children's Hour. It is by no means unusual to find the critic taking the attitude that if the Children's Hour appeals to him as an adult, it must be unsuitable for children.

This inability to distinguish between what is frankly grown up, what is merely 'young,' and what is ageless is responsible more than anything else for the flood of unsuitable material which pours into the Children's Hour section—and out again—every week. It is the main reason why certain authors, when writing for children, invariably write down to them. You know the sort of story I mean, where a mouse becomes a 'mousie,' and lives in a little 'housie,' and where all the fairies are 'teeny-woeny.' These stories are in



nearly every case written by people who are 'fond of children'; whether children are fond of them—which is more important—is never stated.

To return to the question under discussion, 'What do children like?' It would be easy for me to enumerate the items which have elicited the greatest number of appreciations from children; it would be even easier for me to give you the items which head the list in Request Week. But anything can be deduced from statistics, and correspondence proves as much or as little as one cares to read into it. The one incontestable fact would still remain, that children's tastes differ every bit as widely as do the tastes of their parents and seniors. One child likes pirates but cannot get on with dragons, another child enjoys pianoforte solos by Auntie Sophie but is left untouched by the exploits of Jack the Giant Killer, while yet another would prefer a 'scientific' dissertation on the best method of producing square eggs to a more practical discourse on how to play Rugby football. He is a brave man, therefore, who would dogmatize about children. I am prepared to assert with a fair amount of confidence that monkeys in the mass like monkey-nuts and that elephants—at least Zoo elephants—respond to buns. But I should not feel equally confident in affirming that children like fairy tales any more than I should care to risk the assertion that adults in the mass respond to symphony concerts. Anyone who had the temerity to make the latter statement would not be listened to with any degree of sympathy, but the former assertion is a commonplace with self-appointed critics of the Children's Hour.

In case, however, it should be thought that I am endeavouring to shirk the issue, let me give as categorical an answer as possible to the question, 'What do children like?' Children like Lewis Carroll and W. W. Jacobs; children like mouth-organ solos and orchestral selections from *Lilac Time*; children like Edward Lear and Longfellow; and in each case they like nearly everything that lies between. Further than that I am not prepared to go.

The children's favourite items will be included in the Children's Hour Request Week (January 6-11.) Voting for this Request Week was three times as heavy as for the corresponding week last year.



ALL THINGS CONSIDERED

Matthew Quinney on
Resolutions

I NOTE with interest that the Children's Hour on January 1 contains this item: 'Today being New Year's Day, we have induced "The Family" to divulge their resolutions for 1930.' It is a pity these wholesome revelations are confined to the youngster's part of the programme. I wish some well-known performers and public characters could be haled to the microphone and similarly 'induced.' But such wishing is waste of time, especially as the custom of starting the year with a clean slate and good resolutions has, no doubt, gone out of fashion. There are common-sense arguments against it: Why make a fuss about turning over a new leaf on January 1? What's the matter with February 1, or any other 1—especially April 1? Actually every one of the 365 days of the year is an adventure and a responsibility; and the daily peeling-off of the date from the block calendar ought to be as momentous a rite on, say, September 23 or October 5, as on New Year's Eve. At this point I refer to my pocket-book, to see if either of those random dates happens to be notable. Both are. September 23 is marked 'Autumnal Equinox,' and October 5 is the beginning of the Jewish year 5690.

Still, there's a lot to be said for making January 1 the jumping-off place in our yearly brief attempt at self-improvement. It is a period of stocktaking, both moral and material. Pepys, you remember, was inclined to harp on the material side—so much so that he may be said to have made New Year resolutions. For example, on December 31, 1663. 'Myself, blessed be God! in a good way, and design and resolution of sticking to my business to get a little money with, doing the best service I can to the King also; which God continue! So ends the old year.'

Another and greater Samuel set less store by January 1, and also made a very different kind of fresh start. In Dr. Johnson's Diary for 1774 (when he was sixty-five years old) occurs this: 'Nov. 27. Advent Sunday. I considered that this day, being the beginning of the ecclesiastical year, was a proper time for a new course of life. I began to read the Greek Testament regularly, at 160 verses, every Sunday. This day I began the Acts. In this week I read Virgil's Pastorals. I learned to repeat the Pollio and Gallus. I read carelessly the first Georgick.' (I like that 'carelessly'!)

Probably this drastic course of reading didn't last long, the early failure of such New Year resolutions being notorious. This is probably due to our reticence concerning them. If we could be 'induced to divulge' them, on the Children's Hour plan, to the members of our household (with whom they usually have most to do) we should be kept up to the mark. The publication of our intentions would so put us on our mettle that our final back-sliding might be deferred for a whole week.

A comprehensive lunch, a deep soft chair, a good fire, a passable cigar, and a leisured spell. . . . Halle! I didn't know the wireless was switched on! And, anyway, it's an odd time

of day for a talk. But a talk it is—or, rather, a series of short ones.

'Today being New Year's Day,' says the announcer—it is the one who sounds as if he regards the microphone as a 'demd plebeian boah'—'we have induced some noted public characters to divulge their resolutions for 1930. The famous writer known to all the world as G. B. S. will lead off.'

'Yes,' begins the well-known voice; 'I make a fresh start today. I am determined to give myself away less often and less cheaply in 1930 than I did in 1929. I'm far from being an easy blusher, but I feel the roses coming

Club that today sees me make a fresh start. I intend to give up swaffing. You'll find me cutting out this sort of thing: *The Bowery Birds* came off last night after ten performances. At the end of the first night of this American absurdity I went round behind to Al Curtis. "Al," I said, "you must cut that joke at the opening of the second act or I don't give this show a fortnight." Loo Delfarge, his leading lady, smacked my face, and Ed and two of his stage hands threw me out of the emergency exit. I let them. It merely showed they had no case. As I sailed through the doorway I had the last word (I should): "A fortnight at the outside," I said.

And it ran only ten days! That's me! You may take it or leave it, but what I say goes! But good-bye to all that! After this I shall leave other people to speak of my bull's-eyes; I shall be too busy owning up to the bad shots. And I shall often write whole sentences without quoting what I said to Al So-and-so, and what Al said to me in reply. Yes; I shall be like that. Now that even *The Radio Times* has started guying me. . . . Here tense whispering and subdued scufflings indicate that he is being led from the microphone.

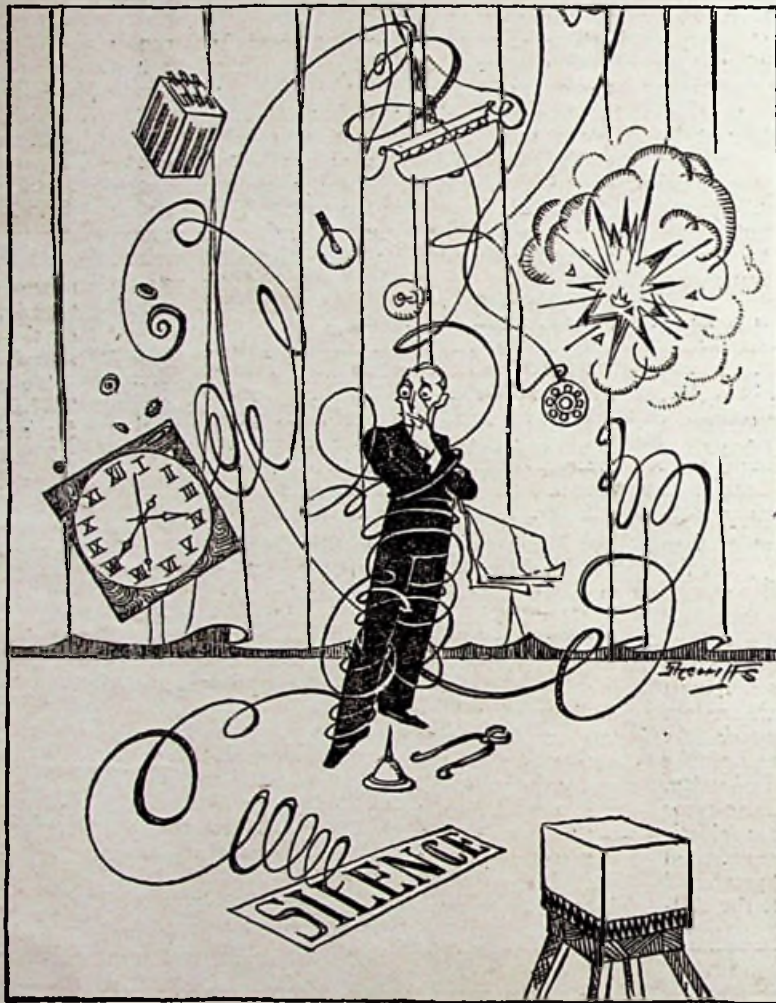
Boxing champions, actual and prospective, are represented by Young Stripling, who begins by admitting that hitherto statements to the press on the eve of a fight have been monotonously boastful. 'Up to now,' he says, 'we have generally used printed forms, with blanks left for opponents' names. They ran like this: "I shall win. I was never fitter, or more confident. That stake's as good as mine already. I admit that — is a good man, but I'm a better. I shall go all out for a win at the start, and I guess I'll put him to sleep in three rounds. Say, when he stops my left hook, it'll be a case of 'Where am I, nurse?' I shall win, sure. I was never fitter," and so on, all over again. But after this we shall hand the newsman a different sort of printed slip, and when the interview comes out all you'll read will be this sort of dope: "In reply to my question as to the prospects of the fight, Young Stripling would only reply, modestly, 'A fair field and no favour.' Becoming warmed up a little later, he went so far as to say, 'May the best man win!' But he

stopped at that."

Then I hear a chorus of two hundred B.B.C. sopranos, conducted jointly by Mr. Herman Klein and Mr. Percy Scholes, declaiming in passionate recitative their intention of ceasing to wobble. But as they wobble violently in telling me so, I have no great hopes.

The reception improves just as an ecclesiastic whose name I fail to catch (the Announcer being more than usually fatigued) but who is described as 'well-known,' begins: 'I intend in fuchiah—' I leap from my chair to switch him off, only to find that a deep afternoon peace reigns, and that the passable cigar, having burned a sizable hole in the upper reaches of my waistcoat, is just making a start on the Kidderminster.

Matthew Quinney



B.B.C. OFFICIALS AS OUR ARTIST SEES THEM.

III—'The Chief Engineer'

into my cheek—and I need hardly remind listeners that the G. B. S. cheek has long been famous—I feel the roses coming at the thought of that specially bad patch last summer, when I allowed myself to be photographed by pressmen almost daily for several weeks—holding hands with Miss America, sunbathing on the Lido, clad in a tanned hide (my own) and a loin cloth, learning to fox-trot, and so forth. Dreadful! No wonder people said—and even wrote to the papers—"Too much G.B.S.!" There was.

A good deal of whispering occurs before the next speaker gets going. I can catch such fragments as 'I said to Cochran. . . . I told Al Woods frankly. . . . and so on. Then the announcer introduces a dramatic critic with a curious name that escapes me.

'Hand me my white sheet,' he begins; 'I told Ed Jolson only last week at the All U.P.

ITALY'S GENIUS WINTERS IN LONDON

R. H. Wilenski* on the great Exhibition of Italian Art which opens at Burlington House on January 1

THE exhibition of Italian Old Masters that is to open at Burlington House on January 1 will be the most imposing art show that has ever been seen in England. No such exhibition of Italian art has ever, in fact, been arranged anywhere—except the exhibition in the Tuileries of the pictures which Napoleon sent back as loot from Italy and which were, of course, eventually returned to Italy by the Allies.

There is an impression that the Flemish and Dutch Exhibitions held recently at Burlington House, and this new Italian Exhibition, have been organized by the Royal Academy. But this is not the case. The labours of organization in the three cases have been the work of Anglo-Belgian, Anglo-Dutch, and Anglo-Italian committees respectively, and the expenses have been guaranteed by individual amateurs of the arts. From these committees the Academy receives a large rent for Burlington House, and in this case a share of the profits as well.

The work of this Italian Exhibition has been mainly done by Lady Chamberlain (Chairman of the Committee); Commendatore Modigliani, the representative of the Italian Government, who interested Signor Mussolini personally in the project and thus obtained the magnificent contribution from the Italian Galleries; Mr. W. G. Constable (Assistant Director of the National Gallery), who went to Italy and examined the condition of all the pictures with Commendatore Modigliani, to see if they were in a state to stand the journey and the inevitable changes of temperature that are so dangerous for old pictures, and especially those painted on wood panels; and Major A. A. Longden, D.S.O. (the Secretary-General), who has been working

*On Wednesday evening Mr. Roger Fry broadcasts a talk on the Exhibition. He will be followed next week by Mr. Wilenski.

twelve hours a day for twelve months, persuading private collectors in England to lend their pictures and making the necessary arrangements for their safety, insurance, and display.

The exhibition is to cover Italian painting from the fourteenth to the end of the nineteenth century. In the case of nineteenth-century art the exhibits are to be restricted to works by artists who are now dead.

The Dutch and Flemish Exhibitions had their special characters and attractions. But the art that was produced in Italy, from the birth of Giotto to the death of Tintoretto, stands by common consent on a more exalted level. Flemish painting developed from the illuminated manuscript, and it was not till Rubens—who had been to Italy and copied the Italian Renaissance masters—arrived, that Flemish painting really escaped from the miniature tradition. Dutch painting was the expression of the Dutch Revolution. It was largely popular in kind. But Italian painting developed from the traditions of the Byzantine mosaic, which was essentially majestic and imposing. The procedure of tempera painting and, subsequently, the invention of oil painting, gave the Italian artists ever greater freedom in technical expression, and the influence of Gothic ideas from France and Germany was there to tempt towards genre and naturalism; but the Italian artists of the Renaissance remained for the most part true to the formal tradition of their old Byzantine mosaics, and they rarely sacrificed their interest in the architectural form of

their pictures to their interest in the minor phenomena of everyday life. For this reason the Italian Exhibition will present a decorative dignity and splendour that will far surpass the decorative impression of the Flemish or Dutch shows.

The first impression in the galleries is bound, in fact, to be one of amazement at the glorious colour in these pictures. In regard to this, we must remember that the clarity of the Italian air and relative continuity of the sunlight contributed not a little to the Italian artists' supremacy in this field; and we must also remember that many of the most finely-coloured pictures were produced in Venice, which was then, as now, a city of unequalled beauty, and was then far more radiant in colour than it is today and the scene of continual pageants and colourful displays.

The earliest pictures in the show date from the fourteenth century, from the moment, that is to say, when the influence of the Franciscan legend was acting as a cultural force all over Italy, and the artists, though still true to the gold backgrounds of the mosaic tradition, were introducing humble details in the Franciscan spirit. Of these pictures I would call especial attention to the lovely 'Virgin and Child with the Quail,' by Stefano da Zevio, that is lent to the exhibition by the Museum of Verona, and a series of pictures by Paolo Uccello—painter of the celebrated battle picture in the National Gallery—that have come from Urbino, which Americans describe as Raphael's 'home town.'

Raphael himself will be superbly represented by a series of his finest portraits, including 'La Donna Velata,' a portrait of 'La Fornarina,' who posed for the Sistine



'Portrait of a man' by Mazzola Filippo, an item in the most magnificent show of pictures London has ever seen.

Madonna, the portrait of Raphael's master, Perugino, and the two celebrated pictures of Angelo and Maddalena Doni from the Pitti Gallery in Florence. In my view, the Maddaleni Doni picture is perhaps the noblest portrait-picture in the world. It was painted when Raphael was twenty-three, and, in spite of his great achievements in other fields, Raphael never painted anything more completely expressive of his personal attitude as an artist.

From the architectural nobility of Raphael's 'Maddalena Doni,' we shall be able to turn to the two most famous of all the portraits by Titian—the 'Young Englishman' and 'La Bella.' In Titian we have the development of the romantic conception of portraiture introduced into art by Giorgione (represented in the show by 'The Tempest,' from Giovanelli Palace in Venice, and by 'The Woman Taken in Adultery,' from Glasgow).

If Raphael's 'Maddalena Doni' is the finest architectural portrait in the world, Titian's 'Young Englishman' is among the most undeniably expressive in the sentimental way. And then, how beautifully Titian handled oil paint—the medium that had been introduced to Venice just before the time of Giorgione and which Bellini, Giorgione, Titian, and Veronese exploited to an unsurpassable perfection.

Giovanni Bellini, with whom Giorgione is said to have studied, is represented by some remarkable works, especially a 'Pieta' from Rimini and the 'Transfiguration' from Naples in which, I fancy, his pupil Giorgione most likely took a hand; there are two Tintoretto's—one from the Escorial Palace in Madrid and another from Milan; and the art of eighteenth-century Venice will be represented by the handsome 'Finding of Moses,' by Tiepolo, from the National Gallery of Scotland.

(Concluded overleaf.)



Parmigianino's lovely portrait of *La Bella*, one of the great pictures you must see at Burlington House.

ITALY'S GENIUS WINTERS IN LONDON.

(Continued from previous page)

At the moment of writing it is not known whether Botticelli's 'Birth of Venus' will actually arrive. It was asked for without much hope that the Italian Government would accede to so ambitious a request. Rumour has it that this lovely picture, in which Botticelli has transformed the antique statue known as the 'Venus dei Medici' into colour, will, in fact, be seen, and that Botticelli's 'Calumny,' the picture he painted to express his indignation at the treatment of Savonarola, will also be in the show.

Fantastic reports of the value of the pictures to be shown have been circulated in various quarters. I have seen the sum of £200,000,000 stated solemnly in print. But though such an estimate is, of course, quite ludicrous, to assess the collection at £10,000,000 to £15,000,000 would not be far removed from fact, because value in the case of old masters depends on quality and pedigree, and all the pictures in this great exhibition are fine of their kind and their sources are such that their value is thereby enormously increased.

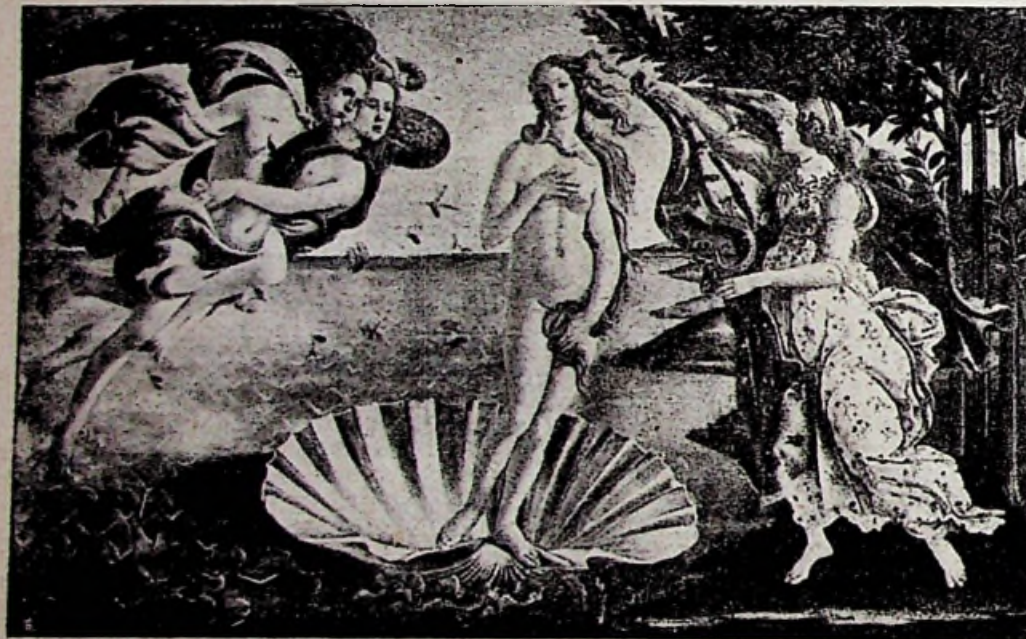
Pictures are coming, for example, from all the great galleries and museums in Italy—from Florence, Rome, Milan, Naples, and so forth.

The Louvre has sent two paintings, two come from the gallery in Buda-Pesth, and others come from the private collections of the King, Lord Harewood, Lord Elgin, Lord Spencer, Lord Crawford, Lord Lee of Fareham, Lord Rothermere, Lady Ludlow, and many others.

As all the world knows, a large proportion of Italian painting in the great periods was religious painting, and the organizers of the exhibition had to take pains to secure a display that was not predominantly a collection of Madonnas, because it was feared that such a show would have appealed in the main to certain sections only of the public. But though the number of religious paintings has been restricted, works of this type have not, of course, been excluded, and Mantegna's 'Dead Christ,' one of the most moving religious pictures that exist, has been sent by the Brera Gallery in Milan.

In addition to the pictures, we are to see some examples of Italian sculpture—Donatello's 'David' from Florence has been mentioned as a possible 'star' work, in this connection—and also some examples of Italian glass; and there will be a whole gallery devoted to Italian drawings.

R. H. WILENSKI.



Sandro Botticelli, Rome

'The Birth of Venus' by Botticelli, a companion picture to the artist's famous 'Primavera.' This beautiful picture is likely to be considered the *pièce de résistance* of the Exhibition.

M. WILLSON DISHER ON PANTOMIME

(Continued from page 921)

spent fortunes on his gorgeous Christmas shows at Drury Lane. Unfortunately, he was not very successful with the sublime. In *Sinbad the Sailor*, for instance, he wanted to overawe the audience with the immensity of the roc who flew away with Sinbad in its claws. Instead of rising, however, it stuck. Harris came before the curtain to apologize. 'Ladies and gentlemen,' he said, 'this has been a very heavy pantomime'—and a voice from the gallery shouted: 'Yus, Gus, it is.' In a subterranean baller, the little dancers who represented lobsters were dressed in red. 'Why, Gus,' shouted a voice from the 'gods,' 'you've boiled the bally things.'

And though the gallery liked his humour well enough, fault was found even with this by at least one critic. The most successful item in his version of *Robinson Crusoe* at Drury Lane was the bedroom scene, in which Marie

Lloyd modestly disrobed and retired to rest. 'At every string she untied,' William Archer reported, 'the gallery gave a gasp of satisfaction; and when Mr. Dan Leno exhibited himself in a red flannel petticoat and a pair of stays, the whole house literally yelled with delight.' What would you and I not give to see such fooling? Yet Archer was not satisfied. 'You may think it odd, and even ungentlemanly,' he wrote, 'but somehow I don't seem to yearn for the privilege of assisting at Miss Marie Lloyd's toilet, or admiring Mr. Dan Leno in dishabille.' You see, pantomime is not to every taste. Some people cannot enjoy it unless they first find an infant to drag along with them. But as it existed for a century before anyone thought of it as something to amuse the children, I shall still persist in my belief that it is essentially a saturnalian orgy.

M. WILLSON DISHER.

Favourite Programmes of A.D. 1929

WITH real regret, we regard, for the last time, the correspondence which reached *The Radio Times* when the Editor asked his readers to name the broadcast item they had enjoyed most in 1929. A most striking fact is that 195 separate items or artists were singled out by our readers as the most enjoyable feature for them of the programmes of 1929. These preferences form an amazing list, varying from the concert recently given at the Queen's Hall by the Berlin Philharmonic Orchestra to the song of the nightingale, and from the 'Points of View' series of talks to the Fat Stock Prices.

At the head of the list of single votes came *Journey's End*, with over a hundred appreciations. It must be remembered that this was a recent broadcast and so dwelt freshly in the minds of listeners. The Daily Morning Service, which gives help and consolation alike to those sick and bedridden, and to those who can pause to listen for a few minutes in the midst of their work, gathered an almost equal number of letters.

The work of the B.B.C. Symphony Orchestra and the special B.B.C. Symphony Concerts received many tributes and from a wide variety of sources. Indeed, these Concerts, together with the Promenade Concerts from the Queen's Hall, had sufficient votes, when added together, to go well to the head of the list. Many wrote saying that their new-found regard for good music was derived solely from broadcasting.

Vaudeville programmes generally came surprisingly far down the list. Some artists, such as the splendid humorists—Clapham and Dwyer, Mabel Constanduros, and Tommy Handley, showed once again that they have many friends, but very few of the evenings of Vaudeville entertainment seem, as a whole, to have left a special mark in the minds of listeners. Some of the talks and the talkers were obviously very popular. Indeed, the 'Points of View' series came third in the list and was followed very closely by Sir Walford Davies and Mr. Vernon Bartlett.

Mr. Jack Payne and his dance orchestra had a big following (they were sixth in the list), and the Hotel Orchestras which broadcast at lunch-time were well supported, remembering that all have not leisure or opportunity to listen at that hour of the day. Then A. J. Alan, with his stories, came near to the top and almost tied with his friends, the Announcers, whose undoubted popularity seems to rest in no small part on the delightful manner in which they bid us 'good-night.' Mr. Christopher Stone's gramophone recitals were popular, but the votes given to wireless plays were curiously distributed. There, as happened with *Journey's End*, one must suppose that the remoteness or proximity of the actual broadcasts had some bearing on the number of appreciations sent. Many people thought that Shaw's *Captain Brassbound's Conversion*, or Compton Mackenzie's *Carnival*, was the best thing that they had heard during the year. *St. Joan*, on the other hand, and a number of interesting plays given earlier in the year, were almost forgotten, although *The Passing of the Third Floor Back* was remembered with intense pleasure by a score of our readers.

Enough has been said, perhaps, to show that almost every item and every artist or company which comes before the microphone in the course of the year makes special appeal or gives special pleasure to some section of the listening public. The Editor wishes to thank all those who contributed to it, and, perhaps, add the word that no letter addressed to him from a reader on any subject which concerns *The Radio Times* goes unregarded by him.

THE DARK CHILD

A Story by RICHARD HUGHES

That Richard Hughes understands children was made marvellously clear in his book 'High Wind in Jamaica.' Here is another instance of his powers in this direction: a memorable little tale fit to stand by the side of his notable contribution to last week's Christmas Number.

IN a big house at one end of a village there used to live a very large family. There were so many children that it was very lucky it was a big house. Now the curious thing was that all these children were fair as fair could be, except one; and he wasn't just dark, he was BLACK.

He wasn't just black like a negro, either: he was much blacker than that, he was black in the same way the night is: in fact, he was so black that anyone near him could hardly see anything. Just as a lamp gives out light, he gave out dark; and his name was Joey.

One morning poor Joey came into the nursery where all his brothers and sisters were playing.

'Oh, Joey dear, please go away, we can't see to play,' they all said together.

So, very sad, poor Joey went downstairs and into the library, where his father sat reading his paper.

'Hallo!' said his father, without looking up. 'Dark morning, what? Hardly see to read!'

Then he looked round and saw Joey.

'That you, my boy? Run away now, like a good little chap. Father's busy.'

So, sadder still, Joey went out into the garden. It was a lovely sunny morning, and he wandered down to the fruit garden and stopped to think. Presently he heard the gardener's voice:—

'Now then, Master Joey, how do you think my peaches is ever going to ripen, if you stand there keeping the sun off them?'

Poor Joey began to cry quietly to himself. 'The only thing to do,' he thought, 'is to run away. I see that.'

So he ran away, all down the village. But before he got to the far end a nice brown spaniel came out of the garden to see why it was so dark outside: and just then, too, a motor came along. When he got into Joey's dark the driver couldn't see the dog, and ran over it; but he didn't kill it, only hurt one of its legs.

When the motor had gone on Joey went out and picked up the dog, and carried it to its house.

'That was my fault,' he thought, 'for making the dark.'

Someone opened the door and, very surprised, took the dog in, and Joey went away. But while this was happening a little girl who lived in the house looked out of the window. She was astonished to see that it was almost night in the garden below, but she could just see something black moving about in the middle of it.

'I must go and see what that is,' she said; 'and I mustn't forget my magic grain of rice.'

So she took a very secret match box that she kept hidden behind the clock, and opened it: and inside there was nothing but a single grain of rice. This she took out and put in her mouth just inside her under-lip, between that and her teeth, so that everything she said would have to come out over the magic grain of rice. The advantage of this was that whatever the little girl tried to say, only the truth could come out over the grain of rice: and that happened even if it was something the little girl didn't

herself know. If you asked her a question about something she had never heard of even, if she had the grain of rice inside her lip she always gave the right answer.

She had often found it useful in school.

So she followed Joey down the road (though keeping outside his dark herself) and into a field. There he stopped, and she spoke to him.

What she tried to say was, 'Who are you, black boy, that make such a dark? I am frightened of you'; but what came out (because of the grain of rice) was, 'Poor Joey! I am sorry for you!'

When he heard himself spoken to like that, of course, he was ever so pleased.

'How do you know who I am?' he asked. 'I have never been down the village before, because I didn't want people to know about me.'

The little girl tried to answer, 'I don't know,' but what she actually said was, 'Of course I know!'

'Then can you help me?' asked Joey. 'Can you tell me what to do so as not to be so dark?'

The little girl tried to say, 'I'm afraid I can't,' but what she *did* say was, 'Of course I can! Try standing on your hands instead of your feet.'

'I don't know how,' said Joey; so she helped him stand on his hands against a hay stack. The change was sudden and wonderful: for no sooner did he stand on his hands than he shone as bright as a motor lamp; but when he stood on his feet again he gave out as much dark as before.

'I don't know that this is going to be much better,' said Joey; 'but at least it's a change. I wish I could be just ordinary!'

'You can't be that just yet,' said the little girl.

'Well, thank you very much for the change, anyway,' said Joey.

She stayed and talked to him in the field all day, while he practised standing on his hands till, by the evening, he could walk about on them quite as easily as on his feet.

'I think I'll try going home again now,' he said, and said good-bye.

You may imagine how surprised all the village were, to look out of their windows and see a little boy walking up the street on his hands, and shining so bright he lit up the whole place. When he got back home his father and mother were even more surprised than the villagers had been, and very glad to see him.

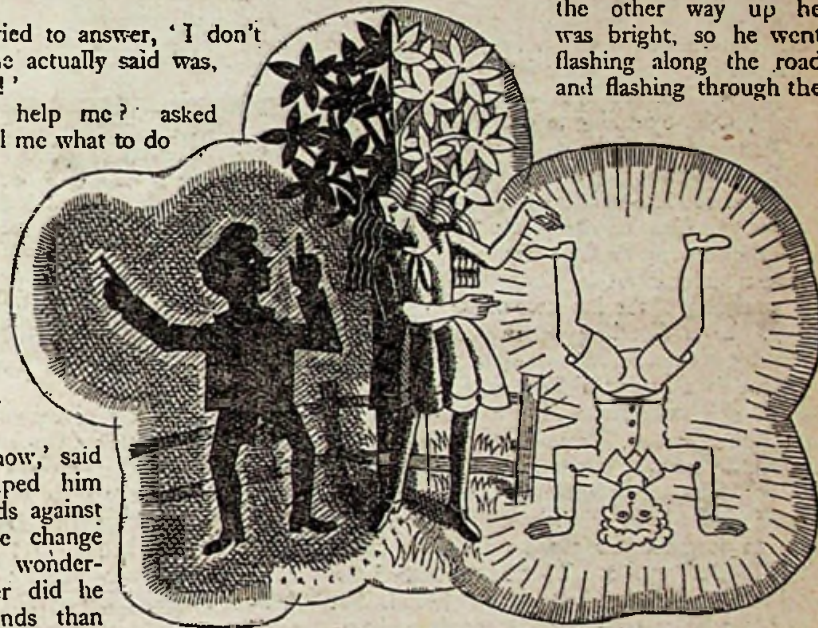
But poor Joey's life wasn't any happier. Before, everyone told him to go away. Now, everyone called to him to come. In fact, the

electric light had gone wrong and they found him very useful.

'Joey dear,' said his mother, 'just walk upstairs in front of me on your hands, will you? I want to fetch a book.' And so it went on till grown-up dinner time, when, instead of sending him to bed as usual, they said: 'Joey dear, would you mind standing in the middle of the table on your hands all dinner time? You will light it up so nicely.'

At that Joey got very cross, and rushed out of the house on his feet darkly.

When he got to the street, 'This is a new idea!' he said to himself, and started turning cartwheels up the street. Certainly the effect was surprising: for when he was one way up in his cartwheel he was dark, and when he was the other way up he was bright, so he went flashing along the road and flashing through the



village, and flashing past the village policeman (who nearly fell down with astonishment), and flashing up to the little girl's house, and flashing into the kitchen. He went on turning cartwheels three times round the kitchen even. Meanwhile, the cook was mixing a Christmas pudding, and being, like many other cooks, a very sensible woman, she saw at once what was needed. She fetched a fresh basin, a very big one, and then seized Joey, while he was still cartwheeling, and popped him in it. Immediately she began to stir with a big wooden spoon; and she mixed the dark and light so thoroughly together that presently he got out of the bowl just ordinary.

The little girl had already gone to bed, but anyhow, I don't suppose she would have been interested in him any more now he was ordinary. In fact, he never in all his life saw her again.

But his parents were: and when he went home and his father and mother, and brothers and sisters, found he was now quite ordinary, and there was nothing by which you could possibly tell him from any other child, they were pleased as pleased as pleased; and often used to tell each other how clever of him it was.

THOSE DICTATORS OF THE ORCHESTRA!

Felix Goodwin on the Power and the Penalty of being a Great Conductor.

HOW many people in an average concert audience have any idea of the extraordinary amount of preparation that has gone to the making of the music they are listening to? Apart from professional musicians, only a few can have given the matter a moment's thought. It must be plain to everybody that programmes have to be rehearsed, but of the processes of rehearsal and the elaborate machinery of concert-giving the majority know no more than that it begins, for them, at the box-office and ends with the last bus home. Even the part that the conductor plays is not always clearly understood.

The promotion of concerts is just a matter of office organization, and with that side of the business musicians have nothing to do. But in all that concerns the music itself it is the conductor who counts. Call him what you like—conductor, *chef d'orchestre*, *Kapellmeister*—actually he is the supreme dictator from the moment the concert is planned to the sounding of the last note of it, and if he is directing opera his authority is even more extended.

There is a story of Toscanini, the famous conductor of the Milan Opera and the sternest disciplinarian known to orchestral fame. During a rehearsal of one of Puccini's operas, the composer himself walked, quite innocently, on to the stage to instruct the singers in some small detail of their action. Toscanini stopped the band with an infuriated gesture. 'Who is that man?' he bellowed. Puccini hastily and unobtrusively withdrew.

Usually the conductor is consulted, and his wishes deferred to, in such matters as selecting the programmes, engaging the players, and choosing the soloists, but these things are not necessarily within his province. He holds his office wholly by reason of high musical attainments, a natural gift of leading, teaching, and inspiring the musicians under his control, a passion for work, the endurance of a pugilist, and the tact of a diplomat. Clearly that is no mean equipment: Cabinet Ministers, and even film producers, get through life with less.

In spite of these formidable qualifications, the musician does not breathe who has never been possessed by the desire to conduct a choir or an orchestra. Only a few get beyond that hope, and of those that have their wish fewer still rise to eminence. It is not a job for which one can deliberately train, as a pianist or a fiddler can, except in the school of a wide experience. So, if we inquire into the careers of famous living conductors, we find that they first proved their worth in some more clearly defined department of music. For instance, three leading English conductors, Sir Landon Ronald, Sir Hamilton Harty, and Percy Pitt, made enviable reputations as pianoforte accompanists before they took up the baton; Sir



Henry Wood was giving organ recitals in his early 'teens; Eugene Goossens played amongst the violins in the Queen's Hall Orchestra for some years, at the same time that John Ansell was playing amongst the violas; John Barbirolli has hardly yet had time to shed his reputation as a brilliant solo 'cellist; Stokowski, of the famous Philadelphia Symphony Orchestra, was once organist of St. James's, Piccadilly; while Sir Thomas Beecham alone may be said to have been born with a stick in his hand and a score in his head. All the great conductors of the Continent learnt their jobs in State opera houses, coaching the singers, training the chorus, and generally devilling for the autocrats already on the rostrum.

It is because an orchestra can be as sensitive and as wayward as a child, and just as susceptible to discipline, that a conductor has to draw heavily on his personality in order to hold its esteem. Orchestral players unconsciously measure up those they play under, they suffer the incompetent with resigned impatience. No sane conductor forgets for a moment that he is directing a body of artists; that some of them could, at a moment's notice, take his place; and that few of them are his inferiors in musicianship. It once happened that a certain musician had occasion to conduct an orchestra, and, unaware of his inability to do so, or perhaps to hide it, harassed the players so unreasonably at rehearsal, pulling them up continually for imagined faults, that at last a player rose in his place and addressed him. 'Mr. X,' he said, 'we are doing our best for you, but if you are not very careful, we really will follow your beat.'

The list of works that a modern con-

ductor is expected to know is very long and is daily getting longer, so that while the older men are content to keep a high polish on the things they know already, the growing tendency amongst the younger men is to specialize. But they cannot actually repudiate any part of the complete repertory, and without a great deal of intensive study of the whole range of orchestral music no aspiring conductor would get much farther than the local Assembly Rooms. Consider the thousands—literally thousands—of works Sir Henry Wood has conducted at Queen's Hall alone. Every one of these works he has studied, analysed, and thoroughly assimilated before the first rehearsal. Sir Henry has not, however, developed the habit of trusting entirely to his memory before an orchestra, but of those who have there are some astonishing examples. Sir Thomas Beecham is one—an opera like the long and intricate *Der Rosenkavalier* he carries in his head, and whole concert programmes he conducts without the music in front of him. Eugene Goossens sometimes puts the score aside, and there are others, like Stokowski, whose minds

are as receptive as a reel of sound-film. For, without doubt, an orchestra is more responsive to a conductor who can concentrate on gesture and interpretation than to one who has to dive, every now and then, into the pages of a score.

Thus it will be seen that a conductor's job is not merely that of waving a stick in front of an orchestra. But even if it were, the physical effort alone is no light matter. One has but to recall the recent eight weeks' season of Promenades, when Sir Henry Wood was for not less than six hours every day standing up and moving his arms about in wide, relentlessly rhythmic, and incessant motion, to realize that the stamina a conductor must possess is not far short of that to be found in the prize-ring and the Centre Court at Wimbledon. Of an exceptional order also is the diplomacy he must invariably exercise with orchestral players, particularly those of British orchestras, who will submit to discipline but not to arrogance or discourtesy. The tale is still remembered of the famous foreign conductor who was so misguided as to give offence to a still more famous British orchestra. Reprisal was immediate and merciless. At the annual dinner of the orchestra a first performance was given of a new, original, and remarkable work for solo voices, chorus, and orchestra, in which the whole incident was lampooned in verse, and set, in the form of an oratorio, to music specially composed by members of the orchestra. Other members sang the solos, sang in the chorus, and played the accompaniments. The success was stupendous, and seeing that, though the conductor was not present in person, the Press was present in force, honour was held to be satisfied.

FELIX GOODWIN.



WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag.
Enlivened by GEORGE MORROW

THE RECEIVING SET AT SEA.

WE have just received on our receiving set your warning to shipping regarding the light being out of order on the Hook Buoy at the entrance to Poole Harbour. This is an excellent idea. Of course, we know that navigational warnings are given out in Morse to ships fitted with Marconi or radio receiving and sending sets, but for ships like ours, of which there are many, both on the coast and running further afield (we being only of 2,000 tons gross) which come under the stipulated size for carrying wireless, we are cut off from this source of information. Luckily we are with a firm who study our safety and the safety of their vessels. Therefore, they have supplied each of our ships with a three valve set and loud speaker. Before we 'clew up,' let us thank you and congratulate you for weather forecasts and gale warnings, also for the excellent entertainments we enjoy while at sea and at home.—W. G. Tichener, Master and Frank C. Jarrett, Chief Mate, S.S. 'Excell' at Sea.

THE OVER-RIPE SOPRANO.

MAY we venture to intimate to your announcers that the Italian word 'mezzo,' meaning 'half,' is pronounced 'medzo' and not 'metzo' (as in mezzo-soprano and intermezzo). There is also a word mezzo pronounced 'metso' which (so my dictionary gives) means over-ripe, withered, musty. If an Italian singer were to hear herself described as a mezzo-soprano, she might not take it entirely as a compliment!—L. J. Rogers, 24, Lechford Road, Oxford.

A PORTRAIT OF BACH.

I AM sorry to see the lying portrait of Bach given recently in *The Radio Times*. It is, I believe, the one most easily obtained in this country, but it is a pure (or rather a most impure and obnoxious) fake, making him into a French marquis of the old regime. Bach came of a peasant and artisan family, which had come to specialize in music, and his features were bourgeois, rather than aristocratic. The authentic portrait of him preserved in the Thomas Schule in Leipzig is given as the frontispiece to 'Bach' by C. F. Abdy Williams in the 'Master Musicians' series, published by Dent—a most excellent book. It would be a public benefit if you would reproduce this genuine portrait.—C. W. Wainwright, Woodhill, Harpenden, Herts.

A YOUNG MAN REPLIES.

I AM a young man, barely twenty-one years old. I am not irritated at what Matthew Quinney wrote about young men, nor do I answer his remarks from mere vanity. My intellect, so far as it is obvious to my friends and to myself, bears no marks of measles and rashes. If it is weak, it is the weakness of immaturity. Perhaps it will develop no further. But I have my hopes. Have I a 'Point of View' to give? Matthew Quinney believes not, and he quotes from Cander's 'Britannia' a passage that must bring joy to all people of his age. 'Young men think that old men be fools, but old men do know that young men be fools.' May I reply by quoting from an equally good source? 'Many are the wise speeches of the foolish, but more the foolish speeches of the wise.' Young men may be fools, but there is wisdom in folly. There is also a wisdom derived not from past experience, but from a vision of the future. The historian is not necessarily wiser than the prophet. We young men do not presume to be prophets, but we are capable of looking ahead while we travel towards our goal. The prospect changes with each step we take, but each view has its own special value.—Lyndon Harries 71, Station Road, Port Talbot, South Wales.

THE OBJECT OF MUSIC.

I WAS much amused by the letter entitled 'This Mournful Tosh' in a recent issue. The writer seems to imagine that all music should be written for the purpose of acting as a kind of dope, calculated to raise his poor, weak, failing spirits. Secondly, the writer of this letter fails to appreciate that the question is not one of whether the music is cheerful and gloomy, sad or jovial, but whether it is beautiful. Has he had sufficient experience in listening to various kinds of music to be able to judge? Would he like his own subject to be judged in the same casual manner in which he judges so great and complex and profound a matter as music?—Arthur Russell, 86, Eccleston Square, S.W.1.

LUGUBRIOUS READING OF VERSE.

CAN you explain, if there be any explanation, why the modern reader of poetry should assume, on all occasions, the diction of a gentleman engaged in delivering a funeral oration?—The ponderous, measured beat, the following inflection, the general atmosphere of gloom? Instinctively, at the end of each stanza I wait for the rattle of arms reversed. At the end of the



poem I visualize the tensely strung bugler springing into action, and again I wait, this time for the inspiration of the 'Last Post.' There is no such inspiration. The gloomy fellow just stops and leaves me hopelessly dead. He may be reading Keats. He may be reading Harry Graham. It makes no difference to his style. He still conveys the impression of an individuality which lives in a mausoleum and rides abroad in a hearse.—A. Preston Tewart, Cross Springs, Bradfield, Berks.

CHIMES AND CARILLONS.

WHY cannot we hear the beautiful chimes from the churches of the old Continental towns. Over here there are scarcely any to equal those of Belgium, Holland, France, etc. To those who have not been abroad it would be a revelation (I think) to hear the grand tones from the belfry of an old European town; and it would carry back to the old city square or canal bank one who has already been able to listen to them. Is there any sound much more realistic than that of bells through the wireless. And, have we yet heard through the B.B.C. the carillons of Bond Street?—W. A. W.

[During the past few years the B.B.C. has on various occasions, broadcast the carillons from several places, among which were those of the Malines Cathedral, Crayland Abbey, Gillette and Johnson of Croydon, and, quite recently, the forty-nine bells cast for the New Zealand War Memorial from the North East Coast Exhibition, Newcastle. Further two broadcasts have already been made of the Bond Street carillons referred to. However, it has been found, in general, that carillons do not broadcast well. Much of the beauty mentioned by the correspondent is lost in transmission, due to technical difficulties which it is not possible to overcome.—*The Editor, The Radio Times*]

HELD IN PRIVATE.

LAST night, at a few minutes past eight o'clock we switched on to hear Tommy Handley's 'Hot Pot Pourri.' The sounds which came from the loud-speaker made it obvious to us that Tommy had supplied each member of his company with an unfamiliar musical instrument and the weirdest noises imagin-



able were being produced. We enjoyed the run for some minutes but wondered why it was so prolonged. On referring to *The Radio Times* we found we were on the wrong station! We were listening to a performance of contemporary music! No wonder it was held in private! No ordinary lover of good music could have restrained his mirth had he been present at the performance.—M. P. S., Leicestershire.

SHOW YOUR TICKET.

MR. EDGE is quite right about the Old South London Chairman, old Bob Courtney. He was there during the time that Mrs. Poole owned the house, but after the Canterbury and Pavilion, Mile End, amalgamated with this house and Mr. David Poole became manager, he ceased to exist. There was also a Chairman at Gatti's in Westminster Bridge Road, and at that time during the week Monday to Friday you could always get a cigar or drink at the bar by showing your ticket.—E. Jackson, 26, Stannary Street, Kennington.

MR. HAL VICKE REPLIES.

YOUR letter-bag must be exceptionally bulky and your space must be exceptionally valuable, but I crave entry of a few lines in reply to James Edge. He can stick to 'Old Bob' and his hammer, while I adhere to the dictum that Mr. Ridgway's notion of an old-time Music Hall would answer just as well for a modern Church Service. The reproduction broadcast was dated. It included a song sung by Miss Annie Adams in her zenith, say, sixty-two years ago, and another lay sung a little later by George Leybourne. For one thing, the artists never 'obliged'—they 'appeared.' The 'obliging' belonged solely to 'free-and-easies' or 'harmonic meetings,' as they were sometimes grandiloquently called.—Hal Vickie, 122, Glenister Park Road, Streatham Vale.

THE EARLY LUNCHEON SHIFT.

AS two unfortunates who are compelled to partake of our lunch during the hour from 12 till 1, we have to protest against the type of music that is broadcast in this period. Why should our pork chops writhe to the accompaniment of sonatas, fugues, and screechy females telling us that their mothers bid them bind their hair; while our more fortunate brethren are treated to enjoyable music from hotels and cinemas? And they wonder how it is that the early shift have indigestion and the others do not.—Fortissimo and Dulcet.

LE FIVE O'CLOCK.

I APPRECIATE the excellent recipes for our daily menu, but so many French words are now introduced in the menus that I think it might be useful to the ladies who make up recipes to study a little more French! 'Oxtail au Jardiniere,' 'Jardiniere' being the feminine of 'jardinier,' wants the article also in the feminine which should be 'a la.' To us, it looks like a lady wearing a man's hat! But I dare say the same thing happens 'over there,' and your fine language is shamefully murdered every day. Hoping to be useful to English tourists, a smart Paris café near the Opera House wrote on a window 'five o'clock à 4 heures.' Sometime later I saw this alteration, 'five o'clock au premier étage!'—Melle. M. Tenot, 27, Dylan Road, Wicheil Estate, Barry, Glam.

WHEN TALKS ARE A BLESSING.

I AM deaf, and have been cut off from lectures for years, but have at last got a wireless which I can hear without strain. It is like being raised from the dead to listen to the varied and instructive talks of the B.B.C., especially those on 'The Way of the World,' 'The Week in London,' 'Poetry,' 'Dramatic Criticism,' 'Literary Criticism,' 'Coal Mines,' 'Topical Talk,' etc. Indeed the time from 7 to 7.45, and again at 9.15, is one of pure delight, interesting, stimulating and, even when one disagrees, giving food for thought. I only wish it were longer.—M. Ramsay, 1, Cleveland Terrace, W.2.

THE BEES AND THE BELLS.

PRIOR to the Royal Show at Harrogate in July, I was experimenting with minute colonies of bees. The Queen bee and about sixteen bees. I had succeeded beyond expectation—I had my Queen and bees in a small glass case and you could see them at work feeding, squeezing wax from their wax pockets, kneading it with their legs, passing it to the mandible; spraying it on the comb; pulling the wax out, shaping the bells and making the comb. (It is quite a sight to see the young bees making her toilet and bees grooming the Queen down). On the Sunday evening before the Show, my wife and myself were waiting for the service from St. Martin-in-the-Fields. I happened to be examining one of my cases when the bells began to ring. My bees heard the bells right enough—the tiny Queen started a piping or calling up; the bees did a dance, the case fair shook with vibration. I had to cut off to calm them down. This may be of interest to bee-keepers.—H. Turnbull, The Apiary, 85, Scarbro Road, Norton, Malton, Yorkshire.

THE AGGRESSIVE PIANO.

I HAVE only one fault to find in the ever interesting B.B.C. programmes, and that is the tendency of pianists to drown the voices of singers, announcers, entertainers, etc., by playing too loud. I have noticed this particularly in some of the recent Vaudeville acts which have been broadcast; and it was impossible to tell a word that was sung during a recent Sunday's concert.—R. W. Lantry, 14, Madison Gardens, Park Avenue Hull.

WHERE IS GRUMBLERS TOWN?

WHERE are the grumblers? I have made a tour, covering many miles, and visiting twenty homes where wireless is installed. The listeners include the scientific, musical, literary, mothers, fathers, sons and daughters; wealthy and poor; highbrow and lowbrow and so on. Not a word of complaint have I heard. On the contrary, there have been expressions such as 'genial announcers,' 'skilful arrangement,' 'comprehensive schemes,' 'wonderful,' 'most interesting,' 'admirable.' As the persons include tired mothers, weary mechanics and fagged, brainy men of business, I ask again, 'Where is grumblers town?' Yet, I do not wish to know.—More than satisfied.

AN OUTRAGE.

I GATHER from the daily newspapers that there is a large body of people who pay ten shillings a year and are compelled to listen for 365 days a year to programmes broadcast by the B.B.C. which they do not like. In a civilized country, this constitutes an outrage. Cannot a question be asked in the House of Commons about that in the interests of these unfortunates?—C. E. Palmer, 106, Edleston Road, Crece.

THE OPERA NARRATOR.

MAY I plead for the suppression of that intrusive pest, the Opera Narrator? It should be obvious that those who are sufficiently interested to listen to these productions either know the operas or have the librettos before them, yet we have to suffer the drawing of most lengthy descriptions and, even worse, the destruction of all illusion by unnecessary interjections while the operas are actually in progress.—J. Edgar, 18, Hopefield Avenue, N.W.6.

DEIRDRE OF THE SORROWS.

MR. GERALD BULLETT, in his interesting article on 'Deirdre of the Sorrows' states that two writers of genius have retold the story of Deirdre, J. M. Synge and James Stephens, but he does not mention Fiona MacLeod (William Sharp) who wrote several stories, poems and a play dealing with the same subject; chief among them the story 'Dartholl (Deirdre) and the Sons of Usna,' included in the volume 'The Laughter of Peterkin,' the poem 'Deirdre is dead,' and the drama 'The House of Usna,' in the volume of 'Poems and Dramas.'—D. Kennare, Lynhurst Hill, Barns Green, Worcestershire.

A RAILWAY ENTHUSIAST.

BEING a keen railway enthusiast, I cannot but deplore the lack of railway talks. I have not heard a single lecture on this



subject for nearly two years. With such great personalities in railway literature as Cecil J. Allen, J. F. Gurns, John R. Hind, and a score of others at the disposal of the B.B.C., surely some such interesting talk as 'Modern Locomotive Design' or 'Railway Speed' could be given. It would delight many railway enthusiasts, including C. Russell Woodward, *The Spinney, Grange, West Kirby, Cheshire*.

5GB Calling!

THE REAL THING IN PANTOMIME.

Two Seasonal Productions in the Birmingham Studio—A Service from Carrs Lane Church—Two Plays and a Vaudeville Programme—Songs and Music of Other Days.

Birmingham's Pantomime.

HERE we are again! The pantomime season is upon us, and it has been noised abroad, in studios and other places where they sing, that Birmingham is to be truly in the forefront with its pantomime productions. At least two are promised, and I have been taken into a dark corner and had thrilling details whispered to me amid wind-machines and thunder-sheets and piles of other sheets from Charing Cross Road, the melodies on which I am told are to be this winter's winners. The first production takes place on Thursday, January 9, and is to be *The Babes in—The Studio*, complete with wicked uncle, cut-throat robbers, and all the other paraphernalia of pantomime which was originally in the first place, to soften the blow of first instalment demand notes, quarter-day, and Christmas boxes. A strong cast has been engaged consisting of Eve St. Clair, Colleen Clifford, Cyril Lidington, Albert Daniels, Gladys Colbourne, and George Dawkins, while the comedy is in the safe hands of Donald Davies, George Buck, and Harold Clemence. The chorus and orchestra are in support.

All in Rhyme.

SORRY—but I left out the most important person—the author. He is Graham Squires, who kindly but firmly corrected me when I talked about it as pantomime. *The Babes in—The Studio* is to be a pantorhyme—on real old-fashioned lines. I might have guessed his ability for rhyming from his original letter putting forward the suggestion. I was half-way through it before I noticed something unusual. Here it is: 'About your pantomime, which I suggested should be done in rhyme, I send synopsis, as I said I would, for your O.K. I think it's very good! The songs would be selected later on. Those popular today will soon be gone from memory, and therefore, chosen later, I'll see that you are kept quite up to data.'

And so on, Like this—

I THINK my sample will be quite enough to let you see the quality of stuff that I should do. I hope you've not forgotten that nothing I've done up to now was rotten. The work will mean page after page of verse, and, taking it for better or for worse, I surely think that your Director, in his fairness will agree that umpteen guineas isn't asking them too much for fees, as I shall find what they call "mel-o-dees" for op'ning choruses (there will be two) and incidental bits of stuff they do

If they agree (I really think they'd better, and, after all, I'm throwing in this letter), I'll get to work and finish off the show, and if there's any more they want to know, I'll be in town the rest of all this week, and if upon the 'phone they'd like to speak, the Savage Club, if anyone inquires, will find me.'

Free Church Service.

CARRS Lane Church, Birmingham, from which a service is to be relayed on the first Sunday evening in the New Year, has been brought into special prominence during the last few days by the commemoration of the centenary of Dr. Robert William Dale, who was the minister there for many years in the latter part of the last century. Dr. Dale is remembered as one of the foremost and most progressive pastors whom the British Free Churches have produced, and it is acknowledged that he took no small part in that awakening of public opinion to the duties of citizenship, of which the present generation is seeing so wide and beneficial a development. The service on Sunday, January 5, will be conducted by the Rev. Stuart Morris, an Anglican clergyman, who is the Diocesan Secretary for Birmingham.

Plenty of Variety.

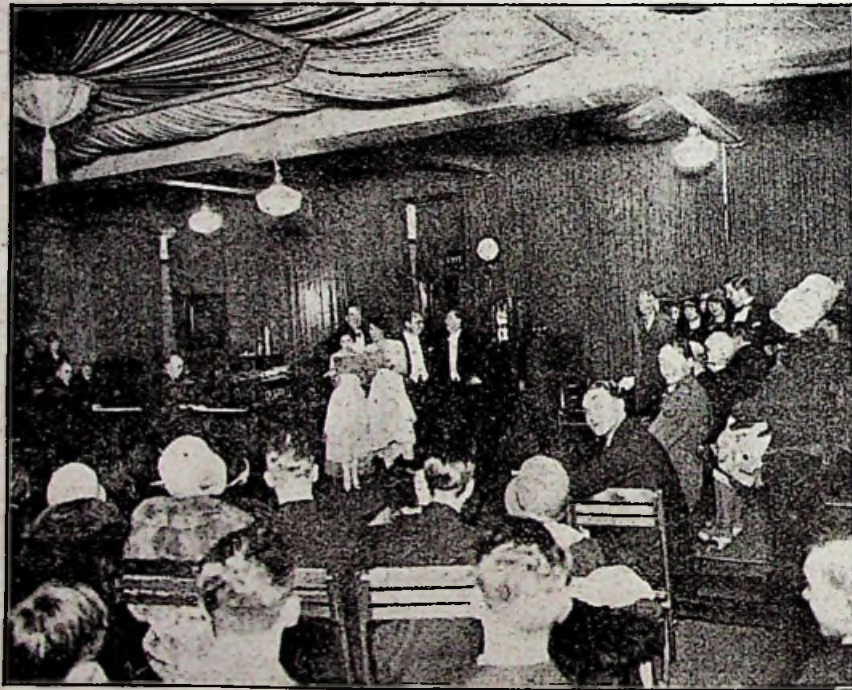
THE quality of the Vaudeville Programme which is to be broadcast from the Birmingham Studio for 5GB listeners on Tuesday evening, January 7, may be forecast from the list of contributing artists. Muriel George and Ernest Butcher—that means rollicking folk-songs of the kind that make us feel both English and merry. Next comes Tommy Handley, and everybody knows what fun to expect from *him*. Helen Alston is the composer of a surprising number of songs, both humorous and tender, many of which have become prime favourites of the Children's Hour. On this occasion listeners will hear her singing some of her own songs at the piano. Formal or explicit proposals of marriage are, I believe, no longer in favour, but the samples which Percy Merriman and Amy Twinnett will offer for selection in their sketch, *Proposals*, may possibly induce a return to this old and embarrassing custom. Then there is Jack Payne—the Coventry Newsboy Whistler, I mean—not the dance-band conductor. When I tell you that in addition to all the foregoing you will be regaled with 'Some more Scandal,' by Jack Rickards and Winifred Dunk, of 'Scandalmongers,' fame, and have your toes magnetized toward the floor by the strains of Philip Brown's 'Revellers' Band, I think you may decide to be a listener that evening.

Musical Memories.

GRANDPA says that the songs people used to sing when he was a young man were far finer than the songs of today, which chiefly consist of vocal numbers sung by syncopating dance bands. 'The old songs lived,' he says, 'and were as great favourites as ever, twenty or even fifty years after they were composed. Whereas with the stuff they write now—why you have hardly learnt one set of tasty words before it is out of date, and next year it's forgotten, and a good job too.'

Grandpa right? He is so prejudiced, you think. You, of course, are not. Well, you will soon have an opportunity of hearing faithful examples of the best songs of Grandpa's—and Great-Grandpa's—young days, under exceptionally favourable conditions, for Frank Mullings and Harold Williams will sing them to you, and Angel Grande will play you other old melodies on the violin. For concerted numbers, there will be the Birmingham Studio Chorus and Orchestra. This programme, which will be heard on Sunday evening, January 5, is sure to delight Grandpa and Grandma, and it will also give you a fair chance of judging whether there is or is not anything in what he says. Afterwards, perhaps, you could compile a programme of songs of the nineteen-twenties which you honestly think have a chance of being still popular in 1979.

'MERCIAN.'



A CHEERFUL EVENING IN THE BIRMINGHAM STUDIO.

This picture was taken during the recent broadcast of *You're Through!* and shows, amongst the artists, WALTER RANDALL and JACK VENABLES (at the pianos), COLLEEN CLIFFORD, ALFRED BUTLER, EDITH JAMES and the familiar figures of CLAPHAM and DWYER.

Two Plays.

BIRMINGHAM'S hour of plays more or less start the main evening programme on Friday, January 10. The two chosen are *There is so Much Good...* by John Donald Kelly, and *The Artist*, by Miles Malleston. The first is an interesting and amusing little midnight episode, while the second is drawn from 'The Darling and Other Stories,' by Anton Tchekov. Three other plays by Miles Malleston have been broadcast recently from 5GB, and all have been distinct successes. Not only have listeners appreciated them, but the players have obviously been affected by the dramatic power of the author in the unfolding of his story. He paints his pictures so that they shall linger in the mind and provide food for thought rather than that they should work up to the conventional climax and perhaps be immediately forgotten.



SHOCK-PROOF!

INTERLOCKED!-BRITAIN'S

NOISE-PROOF!

STRONGEST SCREENED

BREAK-PROOF!

GRID VALVE!

BECAUSE of its Interlocked Construction the *NEW* Cossor Screened Grid has a degree of strength never before attained in any valve. Unit by unit its elements are assembled—each joint electrically welded—each unit reinforcing and locking the previous one until the whole structure assumes a girder-like rigidity. Even the hardest blow cannot disturb its perfect alignment. For strength, for power and for long life use the *NEW* Cossor Screened Valve in your Receiver, no other make has Interlocked Construction.

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COSSOR
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5.15
A RECITAL
BY
JOHN COATES

SUNDAY, DECEMBER 29
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.5
A CONCERT BY
THE WIRELESS
MILITARY BAND

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

(For 3.0-3.30 Programmes see opposite page)

3.45 An Orchestral Concert

ISABEL GRAY (Pianoforte)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

Overture, 'In Autumn' Grieg
Andantino and Scherzo, Symphony No. 4
Tchaikovsky

ISABEL GRAY
Les Djinns Franck



JOHN COATES

will give a song-recital at 5.15 this afternoon.

It has already been pointed out how César Franck left the pianoforte severely alone for a good many years of his busy life, although it was his first instrument. In the last part of his career he turned to it again with enthusiasm, and this piece was the first outcome of that renewed interest. It is a symphonic poem in one movement, in which the pianoforte is used rather as a member of the orchestra than as a solo instrument with accompaniment—a new departure at that date. The subject is one of the poems in Victor Hugo's book, 'Les Orientales,' with the same title as Franck's piece. The Djinns were malevolent spirits in the Arab mythology, and in his music Franck sets before us some of the terror which they inspired.

ORCHESTRA

Scherzo, Op. 16 Liszt
Two Dances ('The Prisoner of the Caucasus') Cui

ISABEL GRAY

Prelude in A Flat, Op. 23, No. 8 .. Rachmaninov
Sonetta di Petrarca (A Sonnet of Petrarch), No. 104.....Liszt
Liebeslied (Love's Grief) (Waltz)
Kriviser, arr. Rachmaninov
Study in F MinorLiszt

ORCHESTRA

Flower Fairies
Moonbeam Fairies ... ('In Fairyland') Cowen
Witches' Dance

5.15-5.45 A RECITAL
by JOHN COATES (Tenor)

When icicles hang by the wall .. Balfour Gardiner
The Oxen Dent
Voici Noel Weckerlin
The Knight of Bethlehem .. Cleghorn Thomson
New Year's Wassailing Song A. Mallinson
Roses in December Russell
O Mistress Mine Redgrave Cripps
Pretty Phyllis John Coates and Owen Mass
So the Year's done with..... Ernest Bryson
The County Mayo Ivor Gurney
Blow, blow, thou winter Wind..... Quilter

(For 5.45-6.0 and 8.0-8.45 Programmes see opposite page)

8.45 (London only)
The Week's Good Cause

Appeal on behalf of THE JEWISH BOARD OF GUARDIANS by Miss HANNAH F. COHEN, O.B.E., Vice-President of the Jewish Board of Guardians

THE Jewish Board of Guardians is a comprehensive Charity. It looks after all the poor Jews of London. It maintains the widows and orphans and aged who are not qualified for State Pensions. It has an Apprentices' Home for the homeless young, and Almshouses for the homeless old; it does constructive as well as relief work; it grants loans without interest for any deserving object, from the purchase of tools to the starting of a self-supporting business; it has a Convalescent Home for adults at Walton-on-the-Naze, and for children at Broadstairs and Brighton; it looks after the families of tuberculous patients, and finds suitable work for them after their discharge from sanatoria. It meets any need and any form of distress, and never says 'No' to a deserving case.

Donations should be sent to the Secretary, Jewish Board of Guardians, 127, Middlesex Street, Bishopsgate, London, E.1, and marked 'Broadcast Appeal.'

8.45 (Daventry only)
Organ Voluntary

From CANTERBURY CATHEDRAL

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

9.5 A MILITARY BAND CONCERT

DOROTHY BENNETT (Soprano)
HORACE STEVENS (Baritone)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'The Caliph of Baghdad' .. Boieldieu

BOIELDIEU was so modest about his own work that, if the story be true, he used to take the completed sections of his early opera, *The Caliph of Baghdad*, to the Conservatoire in Paris where he was a professor, to ask his pupils for their verdict on the music. If they did not like it, he referred it to the great Méhul. He need have been in no doubt about the attractive qualities of his music; nearly all his lighthearted and melodious operas won immediate success, and many of them held the stage for generations after his own day.

9.15 DOROTHY BENNETT

Regnava nel Silenzio (Silent the Comb Wings of Night) ('Lucia di Lammermoor') Donizetti

THE part of Lucia in Donizetti's opera, based on Walter Scott's novel, has always been a favourite with singers of the coloratura school. It is an exceedingly effective rôle with more than one fine opportunity. This scene comes from the first act. Near the castle there is an old fountain, beside which Lucy met her beloved Edgar, and here she is awaiting him. There is an old legend that once long ago an unhappy girl was murdered close at hand and her body thrown into the water. Lucy has seen the ghost of the unlucky one, and interprets that as an evil omen for herself. In this melodious air she tells the story of the tragedy.

9.25 BAND

Suite, 'Santa Claus' Theodore Holland

COMPOSED, as its name suggests, specially for young people's benefit and for the festive season, this Suite is a good example of the melodious and picturesque gift which the composer has at command. In the first movement, called 'Toyland,' we are first to imagine the making of the different toys—bells, toy trumpets, drums, cuckoo, and so forth. A whimsical little section presents a Punch and Judy show, and then a March of Toy Soldiers.

No. 2, beginning and closing softly, is called 'Starland.' The third is very neatly expressive of its name, 'On Tiptoe,' and the Suite comes



DOROTHY BENNETT,

soprano, sings in the Military Band Concert tonight at 9.5.

to an end with a graceful waltz called 'Christmas Joy.'

9.43 HORACE STEVENS

I'll sail upon the Dog-star Purcell
Since from my dear Astrea's sight } arr. Banlock
Advice (1727) Leversidge
Song of Momus to Mars Boyce

9.51 BAND

Two Movements, Serenade, Op. 48
Tchaikovsky, arr. Gerrard-Williams
Pezzo (Piece) in forma di Sonata; Waltz

10.5 DOROTHY BENNETT

Elf and Fairy Densmore
Maori Lullaby W. G. James
A Thrush's Love Song Alison Travers

10.12 HORACE STEVENS

Three Salt-water Ballads:
Port of Many Ships Keel
Trade Winds Keel
Mother Carey..... Keel

10.18 BAND

First Movement, The 'Moonlight' Sonata
Beethoven

10.30

Epilogue
'LORD, WHAT IS MAN?'
'VISION'

3.0
THIS WEEK'S
BACH
CANTATA.

3.0-3.30 CHURCH CANTATA,
No. 122 (BACH)
Relayed from Birmingham
(‘DAS NEUGEBO’NE KINDELEIN’)
(‘THE NEW BORN BADE’)
Relayed from THE MIDLAND
INSTITUTE, BIRMINGHAM
KATE WINTER (Soprano)
ESTHER COLEMAN (Contralto)
TOM PICKERING (Tenor)
ARTHUR CRANMER (Bass)
CYRIL CHRISTOPHER (Continuo)
THE BIRMINGHAM STUDIO ORCHE-
STRA and CHORUS, conducted by
JOSEPH LEWIS

COMPOSED for the Sunday after
Christmas, the Cantata is one of the
very last which have come down to
us from the great store which Bach
wrote. It is based on an old hymn
published at the very end of the
sixteenth century, which Bach uses
in full as the Chorale at the end, and
as the basis of his first chorus. As
so often, in these opening choruses,
the melody of the Chorale is given
to the soprano voices, with the
others and a full orchestral accom-
paniment weaving interesting parts
about it. Here and there, in the
other voices, are little imitations of
the Chorale melody, in diminution,
adding in a very natural way to the
joyous effect of the whole.

The bass aria which follows is a
splendidly expressive one, demand-
ing highly finished singing on the
part of the soloist, and another
specially interesting number is the
Trio, No. IV, which is sometimes
sung by the choir. The Chorale
appears in it again, now as the
middle voice, and almost through-
out the accompaniment there is a
dancing figure known to Bach en-
thusiasts as ‘the Angel motivo,’
suggested to him, no doubt, by the
text of the previous recitative.

I. Chorus :

Sing we the birth of God's dear Son,
From highest heaven to earth come
down,
Bringing to us a glad New Year
And to all folk good Christian cheer.

II. Aria (Bass) :

We mortals, scarred by sin's dark
blemish,
As angels now should joyous be ;
For hear how jubilant they tell
That God on earth descends to dwell.
So comfort take, and care bid
vanish !

III. Recitative (Soprano)

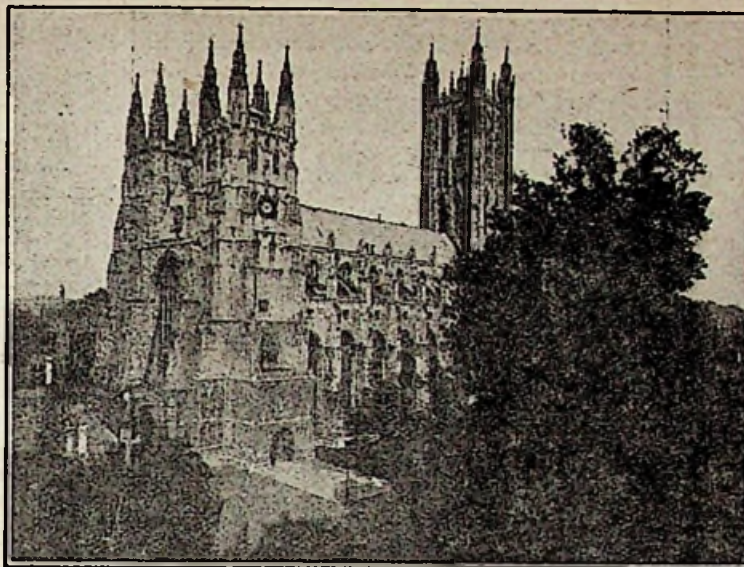
The angel band, who did from man
of old shrink as a thing accursed,
now swell the courts of heaven with
anthems rolled, and man's salvation
toll, his foes dispersed, God, Who
did once in Paradise drive man from
His reproving eyes, again to full
salvation calls you, and comes from
heaven above to Eden to restore
you. So, thank Him now with
praise o'erflowing. Whose grace
this blessed lot on man's bestowing.

IV. Trio :

God is our Friend and Helper true,
'Gainst Him what can fell Satan do ?
Hell and its iron gates must yield ;
For Christ our Lord is Sword and
Shield.

THE DAY OF REST
Sunday's Special Programmes

From 2LO London and 5XX Daventry.



Will F. Taylor

Broadcast Churches—XLI.

CANTERBURY CATHEDRAL,
from which a service will be relayed by London and
Daventry tonight at 8.0.

ALONG the southern slope of the North Downs, sheltered from the
colder winds, runs the historic Pilgrim's Way. It is now more
than seven hundred years since the steps of the first pilgrims trod
this track, bound for Canterbury :—

‘The hooly blisful martir for to seke,
That hem hath holpen whan that they were seeke.’

The murder of Thomas à Becket had made Canterbury a focus of Christian
eyes the world over ; for, after Henry II had done penance, had there
not been signs and portents—a victory over the Scots at Alnwick, and
miracles at Becket's grave, and wonders at the well where his garments
had been washed ?

But the history of Canterbury Cathedral by that date (1170) was already
old. Men whose names glow across the centuries had given it the best
of their lives : St. Augustine, Archbishops Lanfranc and Anselm, to mention
only three. The building that towered over the busy city—for pilgrims
bring much business—had little left in its structure of the original church
that had been occupied by St. Augustine, when, at the invitation of Ethel-
bert, the first Christian King of Kent, he came over from Rome and made
Canterbury his sacred see. Fire and ravage by the Danes had destroyed it ;
and fire was soon once more to destroy the new edifice that Archbishop
Lanfranc had begun in 1070 and that Prior Conrad had ended.

From then, until the close of the fifteenth century, the building grew
again under various hands, until at last it stood, one of the noblest aspirations
in stone that Englishmen ever achieved. From the generous hands of the
pilgrims wealth poured into the Cathedral, until, in 1538, under the order
of the Royal Commission of Henry VIII, the shrine of St. Thomas was
demolished and every vestige of wealth disappeared—a few precious
examples of stained glass happily remaining intact.

To Canterbury today, though the shrine of St. Thomas no longer exists,
there still come pilgrims from as far as—and farther than—any that ‘cantered’
up from the coast or along the Downs from the Tabard in Southwark :
for the Cathedral, whose great Bell Harry Tower shows above all the green
valley of the Stour, holds a shrine richer to us of this twentieth century,
perhaps, than any jewel-encrusted tomb—the shrine of some of the nation's
holiest memories.

It was in the noble chapel of the Trinity, behind the altar, that, before
its demolition, the shrine of St. Thomas à Becket stood : and it is in that
chapel today that one of the most vivid of all our national historical memorials
stands—the tomb of Edward the Black Prince, with its fine portrait effigy
and, above it, his helmet and shield.

5.45
ST. PAUL'S
EPISTLE
TO THE ROMANS

O happy they, in God confiding
The foeman's power and snares do-
riding !
His raging now doth vainly vex us ;
God shields his own and will protect
us.

V. Recitative (Bass) :

This is the day the Lord Himself
hath made, Who sent His Son all
in a manger laid. O blessed time
that's now fulfilled ! O faithful
watching, doubt and longing stilled !
O faith, see, the goal's in sight !
And love, too, draws man to God's
light. Ye joyous hearts, come now,
give troubles wing, and God your
praise and homage bring !

VI. Chorale :

Come, let us hail this happy year,
And put away all doubt and fear,
Raise our glad hearts to God's high
throne,
Saved by the grace of Christ, His
Son !

The words are taken from ‘Bach's
Cantata Texts, Sacred and Secular,’
by C. Sanford Terry, by permission
of Messrs. Constable and Co.

Cantatas for the next four Sundays
are :—

January 5. Nos. 58 and 50—Ach
Gott wie manches Herzeleid (Ah
God, how many a Grief of Heart).
Nun ist das Heil (Now is the
Grace).

January 12. No. 124—Meinon
Jesum lass' ich nicht (No'er my
Jesu will I leave).

January 19. No. 13—Meine Seufzer,
meine Thränen (My Sighs, my
Tears).

January 26. No. 21—Ich hatte
viel Bekummerniss (My Spirit
was in Heaviness).

(For 3.45 to 5.45 Programmes see
opposite page)

5.45-6.0 BIBLE READING
PAUL'S LETTERS—III
Romans vii and viii, 1-17

8.0 SERVICE
Conducted by The Rev. L. E.
MEREDITH,
PRECENTOR

Relayed from CANTERBURY
CATHEDRAL

Hymn, ‘While Shepherds watch'd
their flocks by night’ (Ancient and
Modern, 62, English Hymnal 30)
Confession and Thanksgiving

Psalm 23
Lesson, S. John I, v. 1-5, 14, 18
Prayers

Hymn, ‘Hark, the herald angels
sing’ (Ancient and Modern, 60 ;
English Hymnal, 24)

Address by the Right Hon. and Most
Reverend COSMO GORDON LANG,
D.D., LORD ARCHBISHOP OF CAN-
TERBURY

Hymn, ‘Soldiers of Christ, arise
(Ancient and Modern 270 ; Eng-
lish Hymnal, 470)

Blessing
The concluding Voluntary will be
played by Dr. PALMER, Organist
of Canterbury Cathedral

(For 8.45-10.30 programmes see
opposite page)

10.30 Epilogue
‘LORD WHAT IS MAN ?’
‘VISION’

(For details of this week's Epilogue see
page 943.)

SUNDAY, DECEMBER 29
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.50
SERVICE FROM
BIRMINGHAM
CATHEDRAL



A
good item
on any
programme

Player's
please



N.C.C.790

4.0-5.45 A MILITARY BAND CONCERT
(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
 Conducted by **RICHARD WASELL**
 March, 'The Crown of Chivalry' *Fletcher*
 Overture, 'The King of Yvetot' *Adam*
THE SONGSTERS
 Three Moravian Duets (for Two Sopranos) *Deorak*
 Regret; Like a Violet; The Magic Chaso
BAND
 Selection, 'Iolantho' *Sullivan, arr. Winterbottom*
A. V. BAKER (Pianoforte)
 Suite *Byrd*
 Pavana; Gigg; Coranto; La Volta
 Allegretto in E Flat (Minuet) *Franck*
 Krakowiak, Op. 52, No. 1 *Rozyccki*
BAND
 Ballet Music, 'Sicilian Vespers' *Verdi*

THE SONGSTERS
 The Sisters ..
 The Convent
 Walls
 Love hath not *Brahms*
 departed ..
 Envoys of
 Love

BAND
 Cornet Solo, 'The Road
 of Looking Forward'
Lühr, arr. Godfrey
 (P.C. COOK)
 Three Irish Dances.
John Ansell, arr. Godfrey

A. V. BAKER
 Claire de Lune (Moon-
 light) *Fauré*
 Les Anes (The Don-
 keys) (The Journey
 to Bethlehem) *Groulez*
 La Fête au Village (The
 Village Fête) *Chapuis*

BAND
 Selection, 'Recollections
 of Wales'
arr. Kappey

7.50 A RELIGIOUS SERVICE

Conducted by the Right Rev. E. W. BARNES,
 D.D., F.R.S. (THE BISHOP OF BIRMINGHAM)
 Relayed from THE CATHEDRAL, BIRMINGHAM

THE BELLS

8.45 The Week's Good Cause
(From Birmingham)

An Appeal on behalf of THE BIRMINGHAM WORK-
 ING BOYS' HOME by Mrs. C. RILEY
 Contributions should be forwarded to the Hon.
 Treasurer, 18, Newhall Street, Birmingham

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Chamber Music

ETHEL BARTLETT AND RAE ROBERTSON (Duets for
 Two Pianofortes); HERBERT WITHERS (Violon-
 cello); THE MARIE WILSON STRING QUARTET:
 MARIE WILSON (Violin); GWENDOLINE HIGHAM
 (Violin); ANNE WOLFE (Viola); PHYLLIS
 HASLUCK (Violoncello)

HERBERT WITHERS and MARIE WILSON STRING
 QUARTET

Pièces en Concert
Francois - Couperin (Le Grand) (1668-1733),
arr. Leduc, and Paul Bezelaro
 Prelude; Siciliano; La Tromba; Plauto;
 Air de Diablo

9.15 ETHEL BARTLETT and RAE ROBERTSON
 Allemando
 La Letivillo
 La Juillet
 Sonata *Bernardo Pasquini*
 Allegro; Andante; Presto

9.30 HERBERT WITHERS and THE MARIE WILSON
 STRING QUARTET
 Concerto *Nicolo Porpora (1686-1767),*
arr. Herbert Withers
 Molto adagio (Maestoso); Largo; Allegro con
 grazia

9.40 ETHEL BARTLETT and RAE ROBERTSON
 Sonata for Two Pianofortes *Bax*
 Molto moderato-Lento espressivo; Vivace o
 feroce

10.5 MARIE WILSON
 STRING QUARTET

Quartet for Strings
E. J. Moeran
 Allegro; Andante con
 moto; Rondo:
 Allegro Vivace

ERNEST JOHN MOERAN began to compose already during his schooldays at Uppingham, where music has always been enthusiastically cultivated. Like many others of the younger generation of English composers, his original work goes hand-in-hand with an enthusiasm for native folk music; that of Norfolk, where a good part of his life has been spent, has always attracted him specially, as listeners have already had opportunities of hearing for themselves in his 'Norfolk Rhapsodies' and other works.



The BISHOP OF BIRMINGHAM,
 Dr. Barnes, conducts the service to be
 relayed from Birmingham Cathedral
 tonight.

He has himself collected a number of Norfolk folk tunes for the Folk Song Society, and if the themes in this String Quartet are not in themselves actual melodies of the land, they have something of the direct simplicity and something of the real expressiveness of folk song.

The first movement is begun by the violoncello, against a tremulous accompaniment, with a broad simple melody which the viola and afterwards the first violin take up, and then there is another more sturdy theme, played on its first appearance by all the instruments together. These are worked out with unflagging interest, and the whole movement is clear and straightforward.

The viola begins the second, a slow movement, with another eloquently simple melody, and though the time here and there grows more animated, it is the serene mood of the opening which mainly prevails.

The last movement has a bold little introduction, and then the viola announces the merry tune, vivacious and sprightly in its interchange of 3-4 and 6-8 measure. The movement is a Rondo which is dominated by that first theme, and it is it which furnishes also the sparkling and vivacious close.

10.30

Epilogue

Sunday's Programmes continued (December 29)

5WA CARDIFF. 988 kc/s (309.9 m.)

3.0-3.30 S.B. from London

3.45-6.0 S.B. from London

8.0 S.B. from London

8.45 The Week's Good Cause
An Appeal on behalf of the Cardiff Royal Infirmary by SIR WILLIAM DIAMOND

8.50 S.B. from London

9.0 West Regional News

9.5 A CONCERT
(In Aid of THE CARDIFF ROYAL INFIRMARY)
Relayed from THE EMPIRE THEATRE, CARDIFF

Artists
WALTER WIDDOP (Tenor)
MELSA (Violin)
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE

WALTER WIDDOP and Orchestra
Lohengrin's Narration Wagner

ORCHESTRA
Ballet Suite, 'Le Cid' Massenet

MELSA
Old Irish Air, 'If all those endearing young charms' arr. Cedric Sharpe and Melsa
Tango Albeniz, arr. Kreisler

WALTER WIDDOP and Orchestra
Recit., 'Deeper and Deeper Still' .. ('Joptha')
Aria, 'Waft her Angels' Handel

ORCHESTRA
Hungarian March Berlioz

10.0 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

5SX SWANSEA. 1,040 kc/s (288.5 m.)

3.0-3.30 S.B. from London

3.45-6.0 S.B. from London

8.0-8.45 S.B. from London

8.50 S.B. from London

9.0 West Regional News. S.B. from Cardiff

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 'The Silent Fellowship'

6BM BOURNEMOUTH. 1,040 kc/s (288.5 m.)

3.0-3.30 S.B. from London

3.45-6.0 app. S.B. from London

8.0-8.45 S.B. from London

8.50 S.B. from London

9.0 Local News

9.5 S.B. from London

10.30 Epilogue

5PY PLYMOUTH. 1,040 kc/s (288.5 m.)

3.0-3.30 S.B. from London

3.45-6.0 app. S.B. from London

8.0 S.B. from London

9.0 Local News

10.30 Epilogue

2ZY MANCHESTER. 797 kc/s (376.4 m.)

3.0-3.30 S.B. from London

3.45 Choral and Chamber Music

THE CHESTER TRIO:
ALBY HULL (Violin); FRED W. HAQUE (Violoncello); EDITH BYROM (Pianoforte)

Trio No. 1 in D Minor, Op. 63 Schumann
Energico o con passione; Vivace ma non troppo; Adagio; Con fuoco

THE GORTON MALE VOICE CHOIR
After many a dusty Mile Elgar
Thro' Eastern Gates Bantock
Midnight Bantock

TRIO
Trio in A Minor, Op. 50 Tchaikovsky
Pezzo olegiaco; Tema con variazioni; Finale o Coda



THE EMPIRE THEATRE, CARDIFF, from which a concert in aid of the Royal Infirmary is being relayed and broadcast from Cardiff tonight at 9.5.

CHOR
Volga Boat Song arr. Bantock
A Ditty from Sherwood Lyon

5.15-6.0 S.B. from London

8.0 S.B. from London

8.45 The Week's Good Cause
An Appeal on behalf of THE PLAYING FIELDS' ASSOCIATION (Northern Counties) by SIR PERCY JACKSON, Chairman of the West Riding Education Committee. S.B. from Leeds

8.50 S.B. from London

9.0 North Regional News

9.5 S.B. from London

10.30 Epilogue

Other Stations.

5SC GLASGOW. 752 kc/s (398.9 m.)

3.0-3.30:—S.B. from London. 3.45-6.0:—S.B. from London. 8.0:—A Religious Service, relayed from St. Cuthbert's Parish Church, Edinburgh. Hymn, 'As with gladness, men of old' (R.C.H., No. 63; E.H., No. 39). Prayer, Hymn, 'Eternal Father, Strong to save' (R.C.H., No. 428; E.H., No. 640). Scripture Lesson, Prayer, Anthem, 'The Morning Star

(Stalner). Address by the Rev. Ian M. Macalister, M.A. Carol, 'When the Crimson Sun had set' (Parcell Mansfield). Hymn, 'O God, our help in ages past' (R.C.H., No. 601; E.H., No. 150). Benediction. S.B. from Edinburgh. 8.45:—The Week's Good Cause. An Appeal for the National Burns Memorial Cottage Homes, Brauchline, by Mr. J. Leiper Gemmill, President of the Glasgow Brauchline Society. 8.50:—London. 9.0:—Scottish News Bulletin. 9.5:—London. 10.30:—Epilogue.

2BD ABERDEEN. 995 kc/s (301.5 m.)

3.0-3.30:—S.B. from London. 3.45-6.0:—S.B. from London. 8.0-8.45:—A Religious Service relayed from St. Cuthbert's Parish Church, Edinburgh. S.B. from Edinburgh: 8.50:—S.B. from London. 9.0:—Scottish News Bulletin. S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 1,338 kc/s (242.3 m.)

3.0-3.30:—S.B. from London. 3.45-6.0:—S.B. from London. 8.15-8.45:—A Religious Service, from the Studio. Choir Address by the Rev. J. C. Robertson, B.D., President of the Methodist Church in Ireland. 8.50:—S.B. from London (9.0 Regional News). 10.30:—Epilogue.

SAMUEL PEPYS,
Listener,
By R. M. Freeman.

Dec. 8.—(Lord's Day, 2nd in Advent.)—To Church, wife and I, with, I confess, inward hoaps of my seeing Hannah; and presently had the joy of observing her come in with Squillinger's madam, and some changing of eyes between us across the middle isle, to my great content. A devilish thing was, $\frac{1}{2}$ way through *Venite* my nose falls a-bleeding and this so persistently that, as I cannot stanch it, I was fain to quit and away home, holding my kerchief, all the way, to my bloudie noze. Come here, here outside is William's milk-barrow, but no William. See where is he got to? Which was soon answered upon my going into my study and there to find him in mine arm-chair by the fire with Doris on his nee and she hugs him round the neck. Having her back to me, at first sees me not, but William do, and most confusedly makes to jump up, yet cannot with Doris on him, so sits there gogging, his eyes at me dumbly like a rabbit at a stote. Hereupon Doris turning to see what he goggles at, perceives 'tis me, and to her feet in a twinkling, red to the hair, but womanfully ready with explanations—to wit of William's having been wetted to the skin by this morning's rains, so hopes she have done no wrong by bringing him in a while to dry him at the fire. Where to told her that methought the kitchen fire had better served the purpose. But at this goes redder than ever and spook of Cook's having too much business at the kitchen-fire this forenoon to let them near it; meaning me, I suppose, to imply the business of cooking lunch: but, from the girl's manner, did shrewdly suspect that Cook's real business with the kitchen fire is drying George at it. So sent them out, (William still dumb), after a few wholesome words of admonition against idling from their lawfull duties the moment our backs be turned and most particularly the prophanity of sly love-making like this on holy Lord's Day.

Had the misfortune this night to let fall my tooth-glass into the bath, and the devil's own business I had in gathering up the broaken bits.

Dec. 9.—I overlying a little this morning, my wife first into the bath-room, contrary to custom. Presently bath-room bell to ring most furiously, which brings Doris flying upp. And the reason, I soon find, is my having mist a few splinters in gathering them up last night, and my wife to sit on some of these beyond her expectacioun. So rings in a panick for Doris to pick them out of her. Which the girl does and no serious hurt come of it, but might, cries my wife, have been the death of her, the senseless thoughtless brute I am, with other approbrious matters. Wherein when I open my mouth to defend myself, 'Oh! Don't talk to me,' she says; and when I shut it, 'Standing there with never a word, like a stuck-pigg,' she cries. So perceiving that nothing will please her, I let her have her wipes at me both ways, upon consideratioun of every allowance due to an edgy woman that hath just sat on broaken glass beyond her expectacioun.}]

7.45
**MARCHES AND
 WALTZES
 FROM MANCHESTER**

MONDAY, DECEMBER 30
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.20
**SIR NIGEL PLAYFAIR
 ON
 XMAS CHARADES**

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

10.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST**

11.0 (Darentry only) **Gramophone Records**

11.0-11.30 (London only)
**Experimental Television Transmission
 By the Baird Process**

12.0 **A Ballad Concert**
ALICE NAYLER (Soprano)
JOHN LALITTE (Baritone)

12.30 **Organ Music**
 Played by **EDWARD O'HENRY**
 Relayed from **TUSSAUX'S
 CINEMA**

1.0 **LIGHT MUSIC**
 (London only)
**LEONARDO KEMP and his
 PICCADILLY HOTEL ORCHESTRA**
 Relayed from **THE PICCADILLY
 HOTEL**

1.0 (Darentry only)
Pianoforte Interlude

1.15-2.0 (Darentry only)
**A Concert
 by
 THE NATIONAL ORCHESTRA
 OF WALES**
S.B. from Cardiff

3.0 **A Concert**
LILLIAN RICHTER RUSHWORTH
(Soprano)
GERTRUDE MELLER (Pianoforte)

3.30 **Dance Music**
**JACK PAYNE and his B.B.C.
 DANCE ORCHESTRA**

4.15 **LIGHT MUSIC**
**LEONARDO KEMP and his
 PICCADILLY HOTEL ORCHESTRA**
 Relayed from **THE PICCADILLY
 HOTEL**

5.15 **THE CHILDREN'S HOUR**
 'Mending Roadways' and
 other Songs sung by **ARTHUR
 WYNN**

Further Hints on How to Play Hockey, by **G. F.
 McGRATH**

Some Piano Solos, played by **MAURICE COLE**
 'The Third Meeting Pool,' from 'The Meeting
 Pool' (*Merwyn Skipper*)

6.0 **Mr. A. L. SIMPSON: 'Evorgreen Country'**
 'PATHFINDER'—by which name many listeners will
 know Mr. Simpson—takes us with him on a walk
 through Surrey in winter. This favourite home-
 county, abounding in hill-paths, provides good
 walks through ample pine-woods where yew and
 'Christmas trees' lend a green note to the grey
 days of December.

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

6.30 **Captain IAN FRASER, C.B.E.: 'Radio Week'**

6.45 **THE FOUNDATIONS OF MUSIC**
SCHUBERT'S PIANOFORTE SONATAS
 Played by **DOROTHY MCGORRIDGE**

Sonata in A Minor, Op. 154
 Allegro ma non troppo; Allegretto quasi
 Andantino; Allegro Vivace

7.0 **Mr. DESMOND MacCARTHY: Literary Criticism**

7.15 **Musical Interlude**

7.25 **Readings from English Letter Writers—III**

7.45 **Marches and Waltzes**
S.B. from Manchester

THE NORTHERN WIRELESS ORCHESTRA
 Conducted by **T. H. MORRISON**

- March, 'Entry of the Gladiators' *Fucik*
- Waltz, 'Journalisten' *Johann Strauss*
- March, 'The Children of the Regiment' .. *Fucik*
- LILY ALLEN (Soprano)** with Orchestra
- The Blue Danube } *Johann Strauss*
- Voices of Spring }

play either of the instruments himself. His amazing feats as a pianist at a ridiculously early age are made so much of in all the books about him that it is easy to forget how well he played the violin, too. His father was particularly anxious that he should shine as a fiddler and kept him to his practice with scoldings and encouragements at different times. On at least one occasion he assured his son that if he could only play with more confidence, he might be as great a violinist as he was a pianist. Mozart neglected the instrument latterly, but his knowledge of it was always turned to good account in his chamber and orchestral music, and his violin parts are always admirably suited to the fine qualities of the instrument; in the affectionate slang of performers, they 'play themselves well.'

Prelude and Allegro
Pugnani, arr. Kreisler

PUGNANI was one of the foremost violinists of the age which succeeded Tartini, whose most famous pupil he was. He is regarded as having carried on the fine traditions of Corelli and Tartini, and as handing them on to the succeeding age of which a leading light was his own pupil, Viotti. He composed much, although very little of his own music has survived except such occasional pieces as this; Kreisler has arranged it as a very effective solo.

Romanza Andalusia .. *Sarasate*

In the brilliant and effective music which Sarasate left for the instrument he played so well himself, he often made use of actual tunes from his native Spain, lending them a brilliance which, added to their own vivid and rhythmic qualities, makes very effective pieces of them. There was a time when Sarasate's solo pieces appeared in violinists' programmes with almost the same unflinching regularity as Kreisler's original pieces and transcriptions do now.

Polichinello..... *Kreisler*
 Guitarre

Moszkowski, arr. Sarasate
 Accompanist, **HENRY BRONK-
 HURST**

At 9.35 Tonight

THE PARTY

or, **The More Things Change**

A Reminiscent Trifle.

By

ROBIN HEY

and

HOLT MARVELL



Cast:

- | | |
|-------------------------|-------------------------------|
| ANNE DE NYS | WILLIAM WALKER |
| TONI GINGOLD | V. C. CLINTON-BADDELEY |
| DORIS VANE | W. S. MALCOLM |
| DORA GREGORY | JOHN RORKE |
| IRENE THOMAS | JOAN BRIERLEY |
| SIDONIE GOOSSENS | DORIS ARNOLD |

Produced by Holt Marvell.

ORCHESTRA
 March, 'Guns to the Front'..... *Finck*
 Waltz, 'Venus on Earth' *Lincke*
 March, 'London Scottish' *Haines*

LILY ALLEN with Orchestra
 'Parla' ('Speak'), Vocal Waltz..... *Arditi*

ORCHESTRA
 Waltz, 'Grenadiers' *Waldteufel*
 March, 'Entry of the Boyards' *Halvorsen*

9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; (Darentry only) Shipping Forecast and Fat Stock Prices**

9.20 **SIR NIGEL PLAYFAIR: 'Charades and Christmas Parties'**

9.35 **'The Party'**
(See centre of page)

10.20 **A RECITAL**
 by **ALFRED CAVE (Violin)**

Sonata in G *Mozart*
 ONE specially interesting thing about the Mozart Sonatas for violin and pianoforte is that he could

10.45 **DANCE MUSIC**

JACK HYLTON'S AMBASSADOR CLUB BAND,
 directed by **RAY STARITA**, from **THE AMBASSADOR CLUB**

11.0-11.15 **JACK HARRIS' GROSVENOR HOUSE BAND**
 from **GROSVENOR HOUSE, Park Lane**

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

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MONDAY, DECEMBER 30 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.45 'LES CLOCHES DE CORNEVILLE'

- 3.0. THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
Relayed from THE GRANGE SUPER CINEMA,
SMALL HEATH, BIRMINGHAM
- March, 'Soaring' Novovicjski
Suite, 'At Grotna Green' Fletcher
Selection, 'I Pagliacci' Leoncavallo
Waltz, 'Morgenblättern' ('Morning Leaves')
Johann Strauss
- Overture, 'Plymouth Hoo' John Ansell
Pot-Pourri, 'Melodious Memories' Finck

4.0. A Ballad Concert (From Birmingham)

- ASHLEY PEGG (Baritone)
The Devout Lover
Maude Valerie White
The Lads in their hundreds Somercwell
Youth Alltison
- DORA MABEL PHILLIPS
(Pianoforte)
Two Miniatures (Romance and Waltz)
Sibelius
Two Album Leaves
(Nos. 1 and 3) Grieg
Gopak (Russian Dance)
Mussorgsky
- ALLAN BURFITT
(Tribble)
The Valley of Laughter Sanderson
My Task E. L. Ashford

4.30 DANCE MUSIC JACK PAYNE and his B. B. C. DANCE ORCHESTRA

5.30 The Children's Hour (From Birmingham) 'Cracker Jack,' by Helen White

Songs by NORA DESMOND (Soprano)
DAVID JENKINS and SUZETTE TARRI will Entertain
'Simon the Sweep'—a Story by Bladon Peaks

6.15 'The First News' TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music (From Birmingham)

NORA DESMOND (Soprano)
HAROLD MILLS (Violin)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture to an Irish Comedy John Ansell

- NORA DESMOND
Vaghiissimi Sembianza (Fleeting Visions) Donaudy
Freschi Luoghi, prati, aulenti (New scenes and meadows) Weckerlin
Jeune Fillette (Young Maid) .. arr. Weckerlin
Charmant Papillon (Charming Butterfly)
Campira, arr. Moffat

- ORCHESTRA
Caelio Melodies Foulds
HAROLD MILLS
Orientale Cui
To the Spring Grieg
Rigaudon Monsigny

7.10 ORCHESTRA Selection, 'Tina' Rubens

- NORA DESMOND
As ever I saw Peter Warlock
Roving in the Dew Butterworth
Come, my own one Benjamin Burrow
Cam yo by Benjamin Burrow
- ORCHESTRA
Intermezzo, 'Zara' York Bowen
Handel Wakes Morrossy

7.40 HAROLD MILLS Serenade to Columbine Pierné, arr. Henley Minuet Lully Humming Bird... Drl'a



HAROLD MILLS
contributes some violin solos to the Concert of Light Music this evening at 6.30.

ORCHESTRA Suite, 'Holiday Sketches' Lucas

8.0 Vaudeville (From Birmingham)

- DAVID JENKINS and SUZETTE TARRI (in Light Songs and Harmony)
WALLACE CUNNINGHAM in a Novel Ventriloquial Sketch
CHRISSE THOMAS and her Musical Glasses
ANGELA MAUDE (Comedienne)
PHILIP BROWN'S REVELLERS BAND

8.45 'Les Cloches de Corneville'

('The Bells of Corneville')
A CONCERT VERSION
of the COMIC OPERA
Music by ROBERT
BLANQUETTE

Arranged by DAVID J. THOMAS

- Serpoletto OLIVE GROVES
Germaine MARJORIE DIXON
Grenicheux HERBERT THORPE
Marquis GEORGE BAKER
Gaspard ROBERT CHIGNELL
Gobo STANLEY RILEY
Baillio STANLEY RILEY
Chorus of Maid-servants, Men-servants, Sailors, etc.,

THE WIRELESS CHORUS
Chorus Master, STANFORD ROBINSON
and
THE WIRELESS ORCHESTRA
conducted by
JOHN ANSELL

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

10.15 DANCE MUSIC JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from THE AMBASSADOR CLUB

11.0-11.15 JACK HARRIS' GROSVENOR HOUSE BAND, from GROSVENOR HOUSE, PARK LANE (Monday's Programmes continued on page 938.)

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 17s.; twelve months (British), 15s. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

- Sunday: IOLANTHE—Selection (Court Symphony Orchestra) (No. 992—4s. 6d.).
Monday: ENTRY OF GLADIATORS—March (Royal Guards Band) (No. 2078—3s.).
Tuesday: CARNEVAL—Overture (Sir Hamilton Harty and Hallé Orchestra) (No. L2036—6s. 6d.).
Wednesday: CAPRICCIO ESPAGNOLE (Sir Hamilton Harty and Hallé Orchestra) (Nos. 9716-9717—4s. 6d. each).
Thursday: INVITATION TO THE WALTZ (Weingartner and Basle Symphony Orchestra) (No. 9691—4s. 6d.).
Friday: POET AND PEASANT—Overture (See Particulars above).
Saturday: POLISH DANCE No. 1 (B.B.C. Wireless Military Band) (No. 9845—4s. 6d.).
- Monday: ENTRY OF GLADIATORS—March (Royal Guards Band) (No. 2078—3s.).
Tuesday: BLUE DANUBE WALTZ (Weingartner and Royal Philharmonic Orchestra) (No. L2086—6s. 6d.).
Wednesday: PAGLIACCI—Selection (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9841—4s. 6d.).
Thursday: MOERENBLATTE WALTZ (Johann Strauss and Symphony Orchestra) (No. 9218—4s. 6d.).
Friday: MELODIOUS MEMORIES—Pot Pourri (London Royal Cinema Orchestra) (Nos. 9722-9723—4s. 6d. each).
Saturday: CARNEVAL—Overture (Sir Hamilton Harty and Hallé Orchestra) (No. L2036—6s. 6d.).
Sunday: POET AND PEASANT—Overture (Percy Pitt and Symphony Orchestra) (No. 9760—4s. 6d.).
Monday: MERRIE ENGLAND—Selection (H.M. Grenadier Guards Band) (No. 9607—4s. 6d.).
Tuesday: CAPRICCIO ESPAGNOLE (Sir Hamilton Harty and Hallé Orchestra) (Nos. 9716-9717—4s. 6d. each).
Wednesday: MUSICAL SWITCH—Pot Pourri (Flaxa Theatre Orchestra) (Nos. 9196-9197—4s. 6d. each).
Thursday: PIERRE'S SERENADE (Jean Lensen's Orchestra) (No. 4768—3s.).
Friday: INVITATION TO THE WALTZ (Weingartner and Basle Symphony Orchestra) (No. 9691—4s. 6d.).
Saturday: PRINCE IGOR MUSIC—Dance No. 17 (Sir Thomas Beecham and London Symphony Orchestra) (Nos. L1811-L1812—6s. 6d. each).
Sunday: MARCH (Sir Thomas Beecham and Royal Philharmonic Orchestra) (No. L2058—6s. 6d.).
Monday: ELGAR CONCERTO IN E MINOR (Sammons and New Queen's Hall Orchestra) (Nos. L2346-L2351—6s. 6d. each).
Tuesday: BRAHMS SYMPHONY No. 2 (Walter Damrosch and New York Symphony Orchestra) (Nos. L2151-L2155—6s. 6d. each).
Wednesday: TRISTLE—Scottish Selection (H.M. Grenadier Guards Band) (No. 9102—4s. 6d.).
Thursday: MESSIAH—Pastoral Symphony (Sir Thomas Beecham and Symphony Orchestra) (No. L2345—6s. 6d.).
Friday: POET AND PEASANT—Overture (See Particulars above).
Saturday: INVITATION TO THE WALTZ (See Particulars above).
Sunday: DANCING DOLL (Eastbourne Municipal Band) (No. 5401—3s.).

THE RECORD OF THE YEAR

"The Trumpeter"

The marvellous new descriptive ballad—the sensation of the year. You must have it. A thrill from the opening trumpet notes to the end.

No. 9778
4s. 6d.

Instrumental.

- Sunday: LIEBESLIED (Zimbalist—Violin) (No. 9650—4s. 6d.).
Monday: MOONLIGHT SONATA (Howard-Jones—Piano) (Nos. 9094-9095—4s. 6d. each).
Tuesday: ROMANZA ANDALUZA (Huberman—Violin) (No. L2332—6s. 6d.).
Wednesday: TO SPRING (Leslie England—Piano) (No. 4114—3s.).
Thursday: APRES UN REVE (Gilberto Crepax—Cello) (No. 5168—3s.).
Friday: BACH FANTASIA IN G MINOR (Edouard Commette—Organ) (No. 9552—4s. 6d.).
Saturday: BRUYERES (William Murdoch—Piano) (No. 4826—3s.).

Vocal.

- Sunday: LUCIA DI LAMMERMOOR—Regnava nel Silenzio (Guglielmetti—Soprano) (No. L1959—6s. 6d.).
Monday: DEVOUT LOVER (Edgar Coyle—Baritone) (No. 9248—4s. 6d.).
Tuesday: CAVALLERIA RUSTICANA—Santuzza's Ballad (Blyth and Griffiths) (No. 5151—3s.).
Wednesday: DRINK TO ME ONLY (Celebrity Quartette) (No. 5579—3s.).
Thursday: UNA FURTEVA LAGRIMA (Dino Borgioli—Tenor) (No. L2054—6s. 6d.).
Friday: TO-MORROW (Harold Williams—Baritone) (No. 4933—3s.).
Saturday: TOM JONES—Waltz Song (Doris Vano—Soprano) (No. 3879—3s.).
Sunday: KNOTTING SONG (John Coates—Tenor) (No. 9506—4s. 6d.).
Monday: ONCE AGAIN (William Heseltine—Tenor) (No. 3424—3s.).
Tuesday: YE BANKS AND BRAES (Muriel Brunskill—Contralto) (No. 3449—3s.).
Wednesday: CHANSON TRISTE (Brates—Violin) (No. 4821—3s.).
Thursday: BLACKBIRD'S SONG (Gertrude Johnson—Soprano) (No. 5611—3s.).

Now on Sale at all Stores and Dealers
Complete Catalogue of Columbia "New Process Records" post free—COLUMBIA,
102-108, Clerkenwell Road, London, E.C.1.

Monday's Programmes continued (December 30)

5WA CARDIFF. 968 kc/s (209.9 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

1.15-2.0 An Orchestral Concert
relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Overture, 'To a Comedy' ..Balfour Gardiner
Lyric Suite, Op. 51 Grieg
Romance (A Little Serenade)Mozart
Three Bavarian DancesElgar

3.0 London Programme relayed from Daventry

4.45 The Rev. GORDON HAMILIN: 'West Country Bells and Bell-makers'

6.0 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 'Do You Remember?'

A Programme of old-time Songs and Music relayed from THE PUMP ROOM, BATH

'Do you Remember?' is a question often on the lips of those old enough to have lived in the nineteenth century as well as the twentieth. There is another sharp division of memories which takes as its demarcation the Great War. Those who have known the best of both periods often tell the moderns that the old times and the old tunes were best, and moderns will have an opportunity of listening tonight to a Reminiscence Programme from Bath.

Songs by GERALD and PHYLLIS SCOTT

Orchestral Items by THE PUMP ROOM ORCHESTRA

9.0 S.B. from London

9.15 West Regional News

9.20-10.45 S.B. from London

5SX SWANSEA. 1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

1.15-2.0 S.B. from Cardiff

3.0 London Programme relayed from Daventry

6.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Manchester

9.0 S.B. from London

9.15 West Regional News (S.B. from Cardiff)

9.20-10.45 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

3.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Manchester

9.0 S.B. from London

9.15 Local News

9.20-10.45 S.B. from London

5PY PLYMOUTH. 1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 The Children's Hour

3.45 W. WOODS
Les Petits Moulins à Vent (The little Wind Mills)
Couperin
Sonata in A Flat (Book II).....Scarlatti
Graceful Waltz (Op. 49, No. 3) ...Horatio Parker

3.55 ORCHESTRA
Galop PrestissimoWaldteufel
Selection, 'The Mastersingers'Wagner

4.10 MURIEL ROSCOE (Soprano)
The WatersHolst
Rest thee, my SpiritStrauss
Ships of ArcadyHead
BelovedHead

4.20 ORCHESTRA
MenuetRameau
Invitation à la GavotteWaldteufel
Fugue à la Cigue.....Bach, arr. Holst

4.36 MURIEL ROSCOE
Autumn ThoughtsGrieg
O Lovely RoseMacDowell
My SecretSchubert
Mignon's SongSchubert

4.46 ORCHESTRA
Waltzes, Book II
Brahms
Four Cornish Dances
W. R. Collins

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 An Orchestral Concert
Relayed to London and Daventry
Marches and Waltzes
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
LILY ALLEN (Soprano)
9.0 S.B. from London

9.15 North Regional News

9.20-10.45 S.B. from London



THE PUMP ROOM IN THE DAYS OF ITS GLORY.
This picture is taken from an old print of Bath's famous Pump Room, from which a programme of old-time songs and music is being relayed and broadcast from Cardiff tonight at 7.45.

Other Stations.
5SC GLASGOW. 782 kc/s (388.9 m.)

Calls will be made today by 'The Candy King' (Frank Eldridge), and MURIEL ROGERSON (Soprano).

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Manchester

9.0-10.45 S.B. from London (9.15 Local News)

2ZY MANCHESTER. 797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

3.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
March of the GiantsFinch
Overture, 'Melusine'Mendelssohn

3.15 W. WOODS (Pianist) (from Leeds)
First Movement (Allegro), Sonata in E Flat, Op. 66Haydn
At the Cradle, Op. 68Grieg
Toccata, Sonata No. 6Paradies

3.25 ORCHESTRA
The Compass SuiteAlison Travers

10.15-10.30:—The Daily Service. Relayed from Daventry.
3.0:—The Octet. Amy Samuel (Soprano) 4.0:—Miscellaneous of Musical Comedy. VI. Nina Taylor (Soprano). The Octet. 4.45:—Dance Music by Charles Watson's Orchestra. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London. 6.30:—Edinburgh. 6.40:—Bulletin of Juvenile Organizations. 6.45:—London. 7.45:—R. L. S. A. Concert. Her Grace the Duchess of Atholl at the Pianoforte. Nettle Sclanders (Soprano). Robert Watson (Baritone). Alastair Sim (Reciter). 9.0:—London. 9.15:—Scottish News Bulletin. 9.20-10.45:—London.

2BD ABERDEEN. 995 kc/s (301.5 m.)

10.15-10.30:—The Daily Service. Relayed from Daventry
3.0:—Glasgow. 6.0:—London. 6.30:—Edinburgh. 6.40:—Bulletin of Juvenile Organizations. 6.45:—London. 7.45:—R. L. S. A. Concert. Her Grace the Duchess of Atholl at the Pianoforte. Nettle Sclanders (Soprano). Robert Watson (Baritone). Alastair Sim (Reciter) (from Glasgow). 9.0:—London. 9.15:—Scottish News Bulletin, from Glasgow. 9.20-10.45:—London.

2BE BELFAST. 1,238 kc/s (242.3 m.)

10.15-10.30:—The Daily Service. Relayed from Daventry.
12.0-1.0:—Light Music. The Radio Quartet. Molly Magill (Soprano). 3.30:—Jan Raffini's Regal Band, relayed from the Plaza, Belfast. 4.30:—Maye Martin (Soprano). 4.45:—Clifton Hillwell (Pianoforte). 5.0:—Musical Interlude. 5.15:—The Children's Hour. 6.0:—London. 7.45:—A Light Orchestral Concert. Jean Bennett (Soprano). 9.0:—London. (9.15:—Regional News). 9.35-10.35:—The Old-time Minstrel Show, featuring Billy Blake and Partner and Fred Masters.

9.40
A PIANOFORTE
RECITAL
BY MOISEIVITCH

TUESDAY, DECEMBER 31
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

10.50
THE BIRTH
OF
THE YEAR

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST
11.0 (Daventry only) Gramophone
Records

11.0-11.30 (London only)
Experimental Television Trans-
mission by the Baird Process

12.0 ORGAN MUSIC
Played by EDGAR T. COOK
Relayed from Southwark Cathedral
Concerto Grosso, No. 10...*Cordelli*
Preludio; Allemanda; Corronte;
Minuetto
HELEN TRESILLIAN (Soprano)
The Expostulation of the Blessed
Virgin Mary*Purcell*
EDGAR T. COOK
Pastorale*Franck*
Choral Preludes from the Little
Organ Book*Bach*
(a) Closo of the Year
(b) New Year's Eve
(c) New Year's Day
HELEN TRESILLIAN
'Alleluia' from Cantata No. 51
.....*Bach*
EDGAR T. COOK
Sonata No. 1, in D Minor *Guiltmant*

1.0-2.0 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

3.0 A Ballad Concert
LAURA MORAND (Soprano)
NORMAN VENNER (Baritone)
ANTONIA BUTLER (Violoncello)
LAURA MORAND
Stornellatrice*Respighi*
Psyché
Widmung
Die Lotusblume
ANTONIA BUTLER
Adagio*Bach*
Aria.... *d'Andrieu, arr. Salmon*
Rondo*Boccherini*
NORMAN VENNER
The Vagabond
Bright is the ring of words
The roadside Fire
LAURA MORAND
Flow not so fast, ye Mountains }
When Laura smiles }
Du bist wie eine Blume..... }
Mo Company along.... }
ANTONIA BUTLER
Chant élogiaque
La Filouse
NORMAN VENNER
Cape Horn Gospel
Trade Winds
Mother Carey

4.0 LIGHT MUSIC
FRED KITCHEN and THE BRIXTON
ASTORIA ORCHESTRA
PATMAN at the Organ
Relayed from THE BRIXTON ASTORIA

5.15 THE CHILDREN'S HOUR
'Poem' (Fibich) and other Violin
Solos played by DAVID WISE
The Story of 'The Twilight Com-
pany'
(H. Mortimer Batton)

THE BIRTH OF THE YEAR
A RADIO SEQUENCE FOR NEW YEAR'S EVE

THE people of those countries which keep Central European time will celebrate the birth of the Year one hour in advance of ourselves, who keep Greenwich Mean Time. The clocks in Holland, which keep an independent time, will strike midnight approximately twenty minutes before Big Ben. When the Old Year has run out in Great Britain, it will still have five hours to go in New York. These facts, combined with the speed of radio communication, make it possible for us to present the following sequence of events on New Year's Eve.

10.50 INTRODUCTION
11.0 MIDNIGHT IN GERMANY
Sylvester Abend in Cologne
Interlude: Dance Music
by Jack Hylton and his Band from the Kit-Cat Restaurant
11.10 NINETEEN HUNDRED AND THIRTY
Central Europe celebrates



Interlude: Dance Music
by Jack Hylton and his Band from the Kit-Cat Restaurant
11.35 Midnight in Holland
The Harbour at Rotterdam
Interlude: Dance Music
by Jack Hylton and his Band from the Kit-Cat Restaurant

11.50 NEW YEAR'S EVE
'God that madest Earth and Heaven'
A Message for 1930 by Canon W. H. Elliott
'O God, our help in Ages Past'
The Bells of St. Michael's, Cornhill, ring out the Old

12.0 BIG BEN
Southwark Cathedral
The Ancient Society of College Youths
ring in the New

'Auld Lang Syne'
The Old Year lingers in New York
THE GRAND GOOD NIGHT
Mesdames, Mesdemoiselles, Messieurs,
Meine Herren und Damen
GOOD MORNING, EVERYONE!

'Some Living Furs'—according to
LESLIE G. MAINLAND
6.0 Mr. RONALD WATKINS reading
a group of Modern Poems for
Winter and the New Year
6.15 'The First News'
TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN
6.30 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S PIANOFORTE SONATAS
Played by DOROTHY MOGRIDGE
First Two Movements of Op. 42
in A Minor
Moderato, Andante poco
7.0 'While London Sleeps'—VIII,
Mr. MAURICE DANCE: 'The
Journalist'
THERE was recently broadcast a
memorable relay from the offices of
one of the London daily news-
papers, during the course of which
listeners learned something of the
ordered tumult that attends the pre-
parations of our daily newspapers.
Tonight a working journalist will
describe, in more intimate vein,
one particular branch of this mighty
work. This is the concluding talk
in the series.

7.15 Musical Interlude
7.30 Vaudeville
LEONARD HENRY (Comedian)
RONALD FRANKAU'S CABARET
KITTEENS
THE HOUSTON SISTERS
(The Irresistibles)
CODOLBAN'S TZIGANE ORCHESTRA
JACK PAYNE and his B.B.C.
DANCE ORCHESTRA
9.0 'The Second News'
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN; Local
News; (Daventry only) Shipping
Forecast and Fat Stock Prices
9.20 Mr. GERALD BARRY: 'A Re-
view of the Year'
9.40 A Pianoforte Recital
By MOISEIVITCH

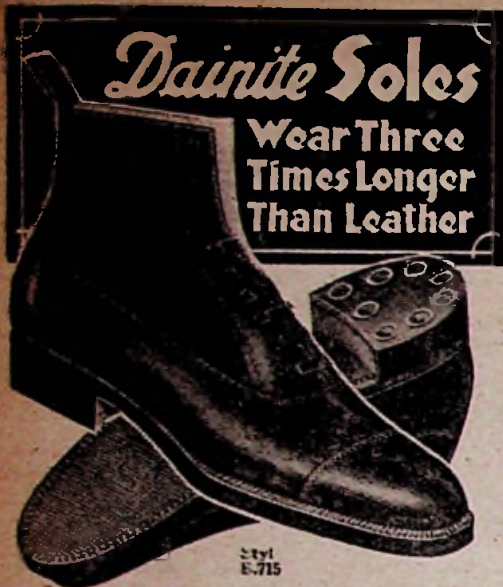
BENNO MOISEIVITCH was only nine years old when he won the Rubinstein prize for pianoforte playing, as a pupil of the Imperial Academy of Music in his native city of Odessa. But he was wise enough not to let that early success launch him on the career of a child prodigy; for five years more he continued his studies there, going at the age of fourteen to Leschetizky in Vienna. He made his first appearance in England four years later—at Reading—and when, in the following Spring (1909) he played at a Queen's Hall Concert in London, his success was immediate. Since then, he has won a distinguished place among the foremost pianists of today.

10.15 SURPRISE ITEM
10.30 DANCE MUSIC
JACK HARRIS' GROSVENOR HOUSE
BAND, relayed from GROSVENOR
HOUSE, PARK LANE
10.50-12.20 The Birth
of the Year
A New Year's Eve Programme
(See centre of page)

TUESDAY, DECEMBER 31 5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)
TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

10.15
A NEW
YEAR'S EVE
PARTY



Dainite Soles

Wear Three
Times Longer
Than Leather

It isn't weight you need for winter boots; it's a Dainite Sole. Dainite's waterproofness keeps you dry in a deluge. There's danger in busy, slippery streets, but Dainite won't slip. Dainite is the last word in durability. Barratts' scientifically-modelled Black Box Upper, hand-sewn principle with solid leather insole. Heel has rubber top piece. Smartest, dnest-most durable boot ever sold for **14/9** Postage 9d.

W. BARRATT & CO., LTD.,
30, Footshape Works, Northampton.
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- 3.0 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 4.0 From the Light Classics
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Conducted by FRANK CANTELL
Carnival Overture Dvorak
MARGUERITE PITCHER (Soprano) and Orchestra
Santuzza's Ballad ('Cavalleria Rusticana')
Mascagni
ORCHESTRA
Spanish Rhapsody Chabrier
- 4.30 DOROTHY WILSON (Pianoforte) and Orchestra
Concerto in C Minor, Op. 37 Beethoven
Allegro con brio (with cadenza arranged by Frederick Dawson); Largo; Rondo—Allegro
- 5.8 MARGUERITE PITCHER
Mantle of Blue
Frank Bridge
When Rooks Fly
Homeward
Alec Rowley
Time, you old
Gipsy Man
Besly
ORCHESTRA
Ballet Music,
'Feramore'
Rubinstein
- 5.30 The Children's Hour
(From Birmingham)
- 'The Visitors'—
a New Year's
Eve Experience,
by Alfred
Butler

Overture, 'The Devil's Castle in the Air' Schubert
Adagio, First Cassation in G..... Mozart
Tone Poem, 'From Bohemia's Woods and Fields'
Smctana
JOHN ARMSTRONG (Tenor) and Orchestra
Recit., 'Why must I linger here alone?' ('The May Queen') Sterndale Bennett
Aria, 'O Meadow, clad in early green'

SIR WILLIAM STERNDALE BENNETT was a leading figure in the Victorian world of music, and did more for his generation than we are apt to remember now. He was one of the first students at the Royal Academy of Music, which in those days was in comparatively humble quarters off Hanover Square. It was a boarding school then. He had the good luck to play at one of the

Academy concerts at which Mendelssohn was present, and then and there began a friendship which had a considerable influence on Bennett's career. He visited Leipzig more than once at Mendelssohn's invitation, and played and conducted his own music in the famous Gewandhaus.

In the course of his long and busy career, Sir William held many important appointments, chief of which was at the Royal Academy; whose Principal he became in 1866. He was Professor



ALEC MCGILL and GWEN VAUGHAN are two of the people who will entertain at Birmingham's New Year's Eve Party tonight.

of Music at Cambridge and founder of the Bach Society.

For many years the most popular work in its own class, *The May Queen*, is still a favourite Cantata, especially with choral societies of modest size and attainment. Thoroughly melodious and grateful to sing throughout, it is as good an example as we possess of the music of its day

ORCHESTRA
Tone Poem, 'Moods' Regin ald Redman
JOHN ARMSTRONG
A Feast of Lanterns Francis Toye
So we'll go no more a-roving .. Patrick Hadley
Castlepatrick Hubert Foss
ORCHESTRA
Ballet Music, 'Herodiade' Massenet

9.0 DANCE MUSIC
BILLY FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM

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

10.15 A NEW YEAR'S EVE PARTY
Relayed from THE CAFÉ RESTAURANT,
CORPORATION STREET, BIRMINGHAM
MAY SOMERFIELD (Soprano)
EDDIE ROBINSON (The Lad from Lancashire)
ALBERT and RICHMOND
(The Whistler and his Friend)
ALEC MCGILL and GWEN VAUGHAN
(The Cheerful Chatterers)
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY

11.40-12.20 S.B. from London

- HAROLD MILLS (Violin)
Songs by JOHN ARMSTRONG (Tenor)
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN.
- 6.30 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 7.0 Light Music
(From Birmingham)
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT,
CORPORATION STREET, BIRMINGHAM
Overture, 'Poet and Peasant' Suppe
Waltz, 'The Grenadiers' Waldteufel
NORRIS STANLEY (Violin)
Hojre, Kati (Hullo, Katie) Hubay
Salterollo German
ORCHESTRA
Fantasy, 'Merrie England' German
CHARLES BADHAM (Pianoforte)
Love Waltz Moszkovski
ORCHESTRA
Fantasy on Scots Airs arr. Mulder
Drink to me only arr. Quilter
The Squirrel's Dance Elliott Smith
- 8.0 An Orchestral Programme
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Conducted by JOSEPH LEWIS

You can Play the Piano TO-DAY by NAUNTON'S NATIONAL MUSIC SYSTEM.



IT makes no difference whether you have had previous lessons or not, whether you are YOUNG OR OLD, we guarantee that you can play the piano to-day by this wonderful and simple system. There are no sharps, flats or theoretical difficulties to worry you, and no tiresome or wearisome exercises or scales to be learnt. You play correctly with both hands at once. No difficulty or drudgery whatever.

FAILURE IMPOSSIBLE

"You cannot fail." All you have to do is to sit down to the piano with our music and play it at once. Over 50,000 people are playing by it, and are playing perfectly. If they can do it, so can you. No one need ever say again, "I wish I could play"; everyone can do it to-day. Let us tell you all about this wonderful, simple and rapid system. Take advantage of the offer we make on the coupon below, and by return of post you will receive eight tunes which we guarantee you can play; thus you can prove for yourself the simplicity of our system and the accuracy of our statements.

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SPECIAL TRIAL OFFER COUPON. "Radio Times," 27th Dec., 1929.

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NAUNTON'S NATIONAL MUSIC SYSTEM,
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I enclose herewith postal order for One Shilling and Sixpence for which please send me a copy of your Special Instruction Book containing eight pieces of music and particulars showing how I can become a thorough musician.

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Note.—Please fill in postal order payable to Naunton's National Music System. To Colonial and Foreign readers: British Money and Postal Orders only accepted.

Tuesday's Programmes continued (December 31)

5WA GARDIFF. 868 kc/s. (309.9 m.)
 10.15-10.30 THE DAILY SERVICE
 Relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 The Children's Hour
 6.0 Mr. LYNDON HARRIES: 'The Welshman as a story teller'
 6.15 S.B. from London
 7.0 S.B. from Swansea
 7.30 S.B. from London
 9.15 West Regional News
 9.20-12.20 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)
 10.15-10.30 THE DAILY SERVICE
 Relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 S.B. from Cardiff
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 Egwyl Gymraeg
 'Pynciau'r Dydd Yng Nghymru'
 Can: Yr Athro E. ERNEST HUGHES
 A WELSH INTERLUDE
 'CURRENT TOPICS IN WALES'
 A Review, in Welsh, by Professor E. ERNEST HUGHES
 7.30 S.B. from London
 9.15 West Regional News. S.B. from Cardiff
 9.20-12.20 S.B. from London

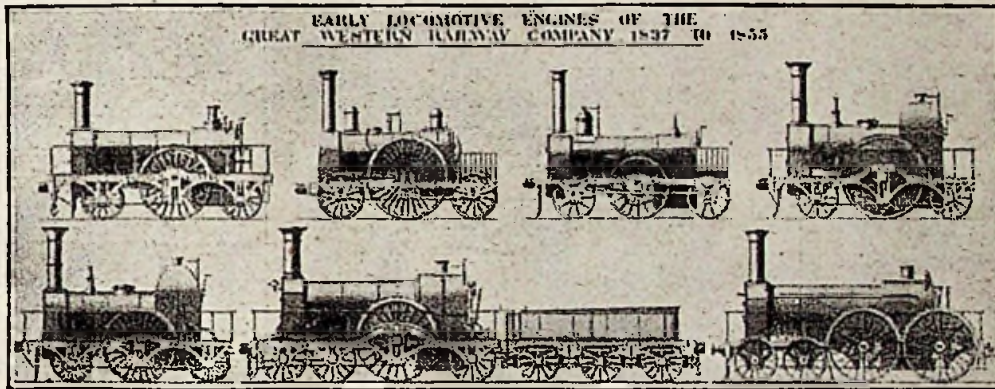
6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)
 10.15-10.30 THE DAILY SERVICE
 Relayed from Daventry
 12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 The Rev. F. C. R. JOURDAIN, M.B.O.U., F.Z.S.: 'Some Characteristic Birds of Southern England,' III
 7.15 S.B. from London
 9.15 Local News
 9.20-12.20 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)
 10.15-10.30 THE DAILY SERVICE
 Relayed from Daventry
 12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry

5.15 The Children's Hour
 1929-1930
What may happen? Who can tell? But this we know—
 Part Songs will be sung by
 THE JUNIOR CHORISTERS of ST. ANDREW'S PARISH CHURCH, directed by H. MORETON,
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 Mr. CHARLES HENDERSON: 'Cornwall and Devon a Hundred Years Ago'—III
 7.15-12.20 S.B. from London (9.15 Local News)

2ZY MANCHESTER. 787 kc/s. (376.4 m.)
 10.15-10.30 THE DAILY SERVICE
 Relayed from Daventry
 12.0 A Gramophone Lecture Recital
 by MOSES BARITZ

4.24 STRING ORCHESTRA
 Two Fugues
 C.A.B.B.A.G.E.F. }
 B.A.G.G.A.G.E. } de Courcy Smale
 4.30 ORCHESTRA
 Fantaisio Ordinaire de Courcy Smale
 4.44 MAUDE SPENCER and NORMAN BARRATT
 4.54 ORCHESTRA
 Selection, 'The Dancing Mistress' .. Monckton
 The Siamese Patrol Lincke
 5.15 The Children's Hour
*Ring out the old
 Ring in the new*
 Bell Solo by JOHN MASSEY. Music by THE NORTHERN WIRELESS ORCHESTRA. Songs by BEATRICE COLEMAN
 6.0 Miss MADELINE LINFORD: 'Women in the North: A Survey of 1929'
 6.15 S.B. from London
 7.0 Mr. L. STANLEY JAST: 'Shops'
 7.15 S.B. from London
 9.15 North Regional News
 9.20-12.20 S.B. from London



EARLY LOCOMOTIVES OF THE GREAT WESTERN RAILWAY, the forerunners of the giant engines which draw the famous expresses of today to the West Country. In his talk from Plymouth this evening Mr. Charles Henderson traces the history of the first railways in Devon and Cornwall.

1.0 Gramophone Records
 1.15-2.0 THE MANCHESTER TUESDAY MIDDAY SOCIETY'S CONCERT
 relayed from THE HOULDSWORTH HALL
 THE JACO-BETHAN SINGERS
 HAYDN ROGERSON (Violoncello)
 3.0 An Afternoon Concert
 THE NORTHERN WIRELESS ORCHESTRA
 Triumphal March ('Aida') Verdi
 Overture, 'La Gazza Ladra' ('The Thieving Magpie') Rossini
 3.15 GRACE ANGUS (Soprano) (S.B. from Newcastle)
 The Carol of Three Birds Batten
 The Holy Child Easthope Martin
 Heaven—Havon Jasper Rooper
 I heard a Piper piping Bax
 3.25 ORCHESTRA
 Selection, 'Madame Butterfly' Puccini
 3.37 GRACE ANGUS
 Como Again Dowland
 What if I seek for love of theo .. Robert Jones
 Fair, sweet, cruel Ford
 All Night, under the Moon Edgar Bainton
 The Bees' Song Hely-Hutchinson
 3.47 ORCHESTRA
 Ballet Suite, 'La Source' ('The Fountain')
 Delibes
 Idyll, 'A Lily Pond' Mayerl
 Minuet, 'Beau Brummel' Elgar
 Parade of the Marionettes Val Cheyne
 4.14 MAUDE SPENCER and NORMAN BARRATT
 (Hawaiian Harmonics)

Other Stations.
5SC GLASGOW. 752 kc/s. (393.9 m.)
 10.15-10.30.—The Daily Service, relayed from Daventry.
 10.45.—Mrs. Stuart Sanderson: 'Preparations for New Year.'
 11.0-12.0.—A Recital of Gramophone Records. 3.0.—A Scottish Concert. The Octet. Pipe-Major William Ross (Chamber Pipes). Cecily Ross (Pianoforte). Peter MacLachlan. 4.0.—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 4.30.—Light Instrumental. Octet: English Dances Sults (Woodgate). Kelmio Stephen (Xylophone); Hungarian Dance in D (Brahms.) Kelmio Stephen and John Rollo (Flautist); Trills, Trees, and Triplets. John Rollo; In Ireland (Harty); Souvenir (German). Octet: Harvest Time Sults (Haydn Wood). 5.15.—The Children's Hour. 5.57.—Weather Forecast for Farmers. 6.0.—Mr. D. H. Low: 'Ghosts and Apparitions.' 6.15.—S.B. from London. 7.0.—Mr. Murray McClymont: 'A New Year Resolution; Let's have a Scottish Theatre.' 7.15.—S.B. from London. 8.0.—The Choral and Orchestral Union of Glasgow Concert. Relayed from the St. Andrew's Hall. The Scottish Orchestra, conducted by Vladimir Golschmann. Leader, Shine Boroman. Overture, 'Ruslan and Ludmilla' (Glinka); Vorspiel and Liebestod ('Tristan and Isolde') (Wagner). Walter Widdop (Tenor) and the Orchestra: Aria, 'The Prize Song' (The Master Singers) (Wagner). The Scottish Orchestra: Sults, 'Les Noces Imaginales' (Gordon) (Conducted by the Composer). 9.0.—S.B. from London. 9.15.—Scottish News Bulletin. 9.20-12.20.—S.B. from London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)
 10.15-10.30.—The Daily Service relayed from Daventry.
 11.0-12.0.—Relayed from Daventry. 3.0.—Glasgow. 6.15.—S.B. from London. 7.0.—Mr. Murray McClymont: 'A New Year Resolution; Let's have a Scottish Theatre.' S.B. from Glasgow. 7.15.—S.B. from London. 8.0.—The Choral and Orchestral Union of Glasgow. Concert relayed from the St. Andrew's Hall. Walter Widdop (Tenor). The Scottish Orchestra, conducted by Vladimir Golschmann. S.B. from Glasgow. 9.0.—S.B. from London. 9.15.—Scottish News Bulletin. S.B. from Glasgow. 9.20-12.20.—S.B. from London.

2BE BELFAST. 1,238 kc/s. (243.5 m.)
 10.15-10.30.—The Daily Service relayed from Daventry.
 3.30.—An Afternoon Concert. John Rescigh (Baritone). J. Harold Makinson (Pianoforte). The Orchestra. Sir Edward German. Orchestra: Winter from Symphonic Suite, 'The Seasons'; Theme and Six Diversions; Traditional Melody, 'The Willow Song' ('Othello'). 4.5.—Interludes. John Rescigh: Come away, Death, O Mistress Mine, and Blow, blow thou winter wind (Quilter); The Misty Isle (Monk Gould). 4.17.—J. Harold Makinson: Impromptu in A Flat (Schubert); Study, Op. 25, No. 3 (Chopin); Norwegian Bridal Procession (Grieg); Negro Dance (Cyril Scott). 4.30.—Dance Measures. Orchestra: Invitation to the Dance (Weber, arr. Welngartner); Polonaise (Chopin); Two Old French Dances (Bombic). 4.55.—Two Irish Dances (Finucane); Antra's Dance from Sults, 'Peer Gynt' (Grieg); Fox-trot, 'Doll Dance' (Brown). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 7.0.—The Rev. W. F. Marshall: Ulster Dialect Talk—I, 'Pronunciation.' 7.15.—Musical Interlude. 7.30-12.20.—S.B. from London.

7.45
‘LES CLOCHES
DE
CORNEVILLE’

WEDNESDAY, JANUARY 1
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.20
E. V. KNOX
ON
‘DIARIES’



RAPHAEL'S PORTRAIT

of Perugino, painted when the artist was only twenty—one of the masterpieces on view in the Italian Exhibition that opens at Burlington House today. Mr. Roger Fry will talk about the Exhibition this evening at 7.0.

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)
Experimental Television Transmission
by the Baird Process

12.0 A Ballad Concert
HILDA HALL (Soprano)
DAVID EDWARDS (Bass)

12.30 A Recital of Gramophone Records

1.0-2.0 Light Music
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
FROM THE RESTAURANT FRASCATI

3.0 PRESIDENTIAL ADDRESS
‘The Lure of Investigation’
by
PROFESSOR WINIFRED CULLIS, C.B.E., D.Sc.
at
The Eighteenth Annual Conference of Educa-
tional Associations
Relayed from University College, London

3.45 A Light Classical Concert
LOUISE MARSHALL (Contralto)
THE WIRELESS ORCHESTRA SEXTET:
S. KNEALE KELLEY (1st Violin); ERNEST WYATT
(2nd Violin); FRANK HOWARD (1st Viola);
ARTHUR QUARF (2nd Viola); ABBROSE
GAUNTLETT (1st Violoncello); GEORGE WALTON
(2nd Violoncello)

SEXTET
Sextet for StringsDvorak

LOUISE MARSHALL
Auf dem Kirchhofe (In the Churchyard)
Mädchenlied (Maiden's Song) } Brahms
Wir wandelten (We wandered) }
Mädchenlied (Maiden's Song) }
Vergebliches Ständchen (Vain Serenade)

SEXTET
Movement from String QuartetBorodine

4.45 ORGAN MUSIC
Played by REGINALD NEW
Relayed from the BEAUFORT CINEMA, WASHWOOD
HEATH, BIRMINGHAM

Military March Schubert
Ke-Sa-Ko Chopin
I Love the Moon Rubens, arr. Higgs
Intermezzo, ‘Lonesome Little Doll’ Cowan
Viennese Caprice Kreisler
‘Savoy Medley’ Debroy Somers

5.15 THE CHILDREN'S HOUR
Being New Year's Day, we have induced ‘THE
FAMILY’ to divulge their resolutions for 1930!

6.0 Musical Interlude

6.15 ‘The First News’
TIME SIGNAL, GREENWICH; WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S PIANOFORTE SONATAS
Played by DOROTHY MCGREGOR
Scherzo and Rondo from Op. 42
Moment Musical, Op. 94, No. 1 in C Minor

7.0 Mr. ROGER FRY: ‘The Italian Exhibition’

7.20 Musical Interlude

7.25 The Rev. F. E. HUTCHINSON:
‘The Universities and the
People’

7.45 ‘Les Cloches de Corneville’
‘(The Bells of Corneville)’
A CONCERT VERSION OF THE
COMIC OPERA

Music by ROBERT PLANQUETTE
Arranged by DAVID J. THOMAS
Serpolette OLIVE GROVES
Germaine MARJORIE DIXON
Grenicheux... HERBERT THORPE
Marquis GEORGE BAKER
Gaspard ROBERT CHICNELL
Cobo }
Baillie } STANLEY RILEY
Chorus of Maid-servants, Men-
servants, Sailors, etc.
THE WIRELESS CHORUS
Chorus Master, STANFORD
ROBINSON
and

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

9.0 ‘The Second News’
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN; Local
News; (Daventry only) Shipping
Forecast and Fat Stock Prices

9.20 Mr. E. V. KNOX: ‘Diaries’
NEW YEAR'S DAY, we have always
understood, is the time for
turning over new leaves. It is
also the time for making a
record in the new diary of those
pious intentions. If this is not
as true today as it was in the
‘days of our grandfathers, that is
because it seems more generally
agreed, with Byron, that
good intentions lead nowhere

that is desirable. Indeed, who keeps diaries
at all these days—diaries, the lost art of quill-
pens and candle-shine and a contented mind?
Perhaps Mr. E. V. Knox (‘Evoo’ of *Punch*) is
going to advocate a return to this genteel habit
—we only know that he is a first-rate humorist
and will give us an amusing talk.

9.35 Chamber Music
DOROTHY SILK (Soprano)
THE BAINTON-WALL-FUCHS TRIO
ALFRED M. WALL (Violin); CARL FUCHS (Violon-
cello); EDGAR L. BAINTON (Pianoforte)

DOROTHY SILK
Lullay Rutland Boughton
Tyrley Tyrlow Peter Warlock
The Birds Eric Thiman
A Carol in Filigree Julia Chatterton
The Holy Child Easthope, Martin

TRIO
Trio in B Flat for Violin, Violoncello, and Piano-
forte (K.254) Mozart
Allegro assai; Adagio; Rondo: Tempo di
Minuetto

DOROTHY SILK
The Sunset Delius
Sweet Venevil }
A Prayer to our Lady of Rhymes... Donald Ford
Little Snowdrop Stanford
Snowflakes Mallinson

TRIO
Trio in B, for Violin, Violoncello and Pianoforte
Brahms
Allegro con brio; Scherzo: Allegro molto;
Adagio; Allegro

11.0-12.0 DANCE MUSIC
THE PICCADILLY GRILL BAND, directed by JERRY
HOEY, from THE PICCADILLY HOTEL



A PICTURE WORTH £500,000.

Giorgione's ‘The Tempest,’ one of the most valuable pictures
that have been lent to England for the Italian Exhibition.
Mr. Roger Fry will talk about the Exhibition this evening
at 7.0, and an article on it, by Mr. R. H. Wilenski, appears
on page 925.

WEDNESDAY, JANUARY 1 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 A Military Band Programme

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

War March of the Priests Mendelssohn
Incidental Music, 'Monsieur Beaucaire' Rossé

CHARLES WOODFORD (Violoncello)

Hamabdil (Hebrew Melody) Bantock
Allegro Appassionato Saint-Saëns

BAND

Cornet Duet, 'Two Little Finches' Kling
(RICHARD MERRIMAN and ERNEST MIDDLETON)

Spanish Caprice Rimsky-Korsakov

3.45 EVA FLOYER (The Entertaining Soprano)

BAND

Pot-Pourri, 'A Musical Switch' Alford

CHARLES WOODFORD

Après un Rêve (After a Dream) Fauré
Tarantelle Popper

4.15 EVA FLOYER

(Light Songs)

BAND

Waltz, 'Bye and Bye';
Fox-trot, 'Blue Rose of Spain' Nicholls,
arr. Ord Hume

4.30 DANCE MUSIC

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

5.30 The Children's Hour

(From Birmingham)

'Scotch Broth'—
another Puppy Dog
Tale by Margaret
Madoloy

Songs by HAROLD
CASEY (Baritone)

CHARLES WOODFORD
(Violoncello)

'Another Interrupted Interlude,' by Mabel
Franco

6.15 'The First News'

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

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'The Miller and his Men' Bishop

As one of the original members of the Royal Philharmonic Society, and as one of the leading composers of his own day—the first half of last century—Sir Henry Bishop was an outstanding figure in the English world of music. He was an industrious composer for the stage, especially for the Opera at Covent Garden and Drury Lane, but his fame today rests rather on some of his smaller pieces, like the song 'Lo, here the gentle lark.' One reason for the disappearance of his operas is no doubt the poor quality of the librettos which were provided for him: as listeners may hear in this Overture, the music has many of the qualities which entitle it to a lasting popularity.

He wrote sacred music also, as well as three volumes of the 'National Melodies,' for which Moore wrote the poetry; he did notable work, too, in editing older music.

The Overture to *The Miller* begins with a pompous, slow section in which first oboe and then flute have melodies, interrupted over and anon

by emphatic outbreaks from the whole orchestra. Then there is a lively section with a bustling theme in which most of the orchestra shares, with the woodwinds in turn having little solo phrases. It finishes, in faster time, with still more robust vigour, and then there is a little arietta with a solo for cornet. That leads to a waltz where oboe, bassoon, and cornet in turn play the theme, clarinets afterwards taking it up. The rhythm grows more lively and finishes the Overture with a sense of real bustle and energy, still in the waltz measure.

IRENE BONAS (Soprano)

Come again } Dowland, arr. Keel
Phyllis was a fair maid }
Gentle Shepherd Pergolesi

3.0

MILITARY BAND PROGRAMME

ORCHESTRA

Selection, 'Bric-à-Brac'
Monckton and Finck

7.5 FRANK VENTON

(Viola)

Celtic Song

Cecil Forsyth.

Serenade Pierné

ORCHESTRA

Suite, 'Harvest Time'

Haydn Wood

IRENE BONAS

Bid me discourse

Bishop

The Now Umbrella

Besly

A Birthday.. Woodman

FRANK VENTON

Aria Porpora, arr. Corti

Adagio Corelli

Gavotte Bach

7.45 ORCHESTRA

Selection, 'Primrose'

Gershwin

Patrol, 'The Phantom

Brigade'.. Myddleton

8.0 'Milestones'

A Play in Three Acts

by

ARNOLD BENNETT and EDWARD KNOBLOCK

(See centre of page.)

9.25

Dance Music

JACK PAYNE and his B.B.C. DANCE

ORCHESTRA

10.0

The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS

BULLETIN

10.15

DANCE MUSIC

SIDNEY KYTE and his CIRO'S CLUB BAND

From CIRO'S CLUB

11.0-11.15 THE PICCADILLY GRILL BAND, directed

by JERRY HOEY

From THE PICCADILLY HOTEL

(Wednesday). Programmes continued on page 944.)

'MILESTONES'

the famous play by

ARNOLD BENNETT

and

EDWARD KNOBLOCK,

will be broadcast from 5GB

tonight at 8.0

and

from London and Daventry

tomorrow night.

For full particulars see p. 946.

This Week's Epilogue:

'LORD. WHAT IS MAN?'

'VISION'

Psalms 99

Ezekiel xxxvii, 1-10

Hymn 'Hail, Gladdening Light!'

Proverbs xxix, 18



Post and Packing 4d.

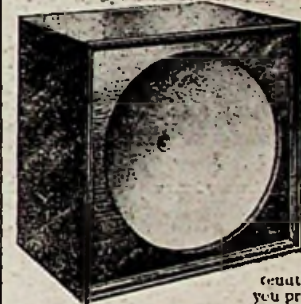
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By a special process employing an extremely rare element in minute and precise quantities, in the coating of our Golden Series, we have been able to turn out a valve of extraordinary efficiency, the emission being increased BY OVER 50 PER CENT.



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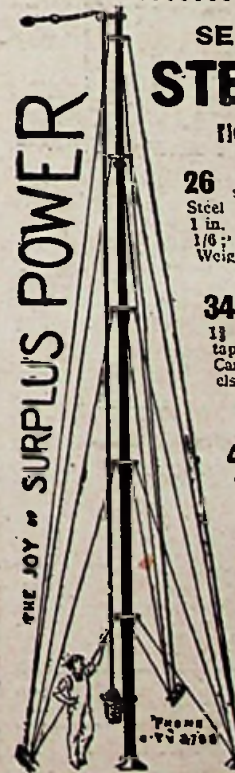
26 feet high. In 3 sections of 1 1/2 in. Steel tube tapering to 1 in. Carriage, London, 1/6; Midlands, 3/6; elsewhere, 3/6. Weight 24 lbs. **15/-**

34 feet high. In 4 sections of 1 1/2 in. Steel tube tapering to 1 in. Carriage, London, 2/-; Midlands, 3/-; elsewhere, 4/-. Weight 34 lbs. **21/6**

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42 feet high. In 5 sections of heavy 1 1/2 in. Steel tube tapering to 1 in. A real bargain. Carriage, London, 2/0; Midlands, 3/6; elsewhere, 4/6. Weight 40 lbs. **29/6**

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Wednesday's Programmes continued (January 1)

5WA CARDIFF. ^{588 kc/s.} _{309.9 m.)}

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

1.15-2.0 A Symphony Concert
Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)

Symphony in B Minor, No. 8 ('Unfinished')
Schubert
Ballet Suite *Gluck, arr. Mottl*

ALTHOUGH Gluck was a German, and in many ways a typical German, he spent a great part of his life in Paris, identifying himself closely with the national spirit. He acted for a time as singing master to Marie Antoinette, and had the advantage of her patronage as well as that of other influential people. But his work itself was striking and valuable enough to make its own way; it marks, indeed, an important milestone in the history of Opera.

Mottl, whose name appears here in conjunction with Gluck's, was, of course, the distinguished conductor, who did so much good work in rescuing from oblivion fine music of the old school which was in danger of being forgotten.

The Suite is in four movements, and not only are Gluck's great operas, *Orpheus*, *Iphigenia in Aulis*, and *Armide*, drawn upon, but an early Ballet called *Don Juan*. The first, an Introduction, has contrasting quick and slow melodies, and the second is called 'The Dance of the Blessed Spirits.' The third is a *Musette*, with the usual drone in the bass, and the last makes use of two bright airs, the second in an old dance form.

3.0 London Programme relayed from Daventry

3.45 An Afternoon Concert
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITZ)
Conducted by REGINALD REDMAN
Overture, 'Plymouth Hoe'
John Ansell

LILIAN KEYES (Soprano) and Orchestra

One Fine Day ('Madame Butterfly') .. *Puccini*;
ORCHESTRA

Suite, 'Harvest Time' *Haydn Wood*

LILIAN KEYES
Song Cycle, 'A Tent in the Desert'
Evelyn Sharpe
Tent in the Desert; My Soul is set among the Stars; When I must leave thee; Put on thy Golden slippers

ORCHESTRA
Selection, 'Tom Jones' *German*

4.45 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 S.B. from Swansea

6.15 S.B. from London

9.15 West Regional News

9.20-11.0 S.B. from London

5.15 S.B. from Cardiff
6.0 Mr. W. H. JONES: 'Adelina Patti and Swansea'
6.15 S.B. from London
9.15 West Regional News. S.B. from Cardiff
9.20-11.0 S.B. from London

6BM BOURNEMOUTH. ^{1,040 kc/s.} _(288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

3.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 Local News

9.20-11.0 S.B. from London

5PY PLYMOUTH ^{1,040 kc/s.} _(288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

ORCHESTRA
Symphony No. 1 in C *Beethoven*
Adagio mollo—allegro con brio; Andante cantabile con moto; Menuetto e Trio; Adagio—Allegro mollo e vivace

RONALD SETTLE and THOMAS A. JOHNSON
Variations and Fugue on a Theme of Beethoven for two Pianos *Reger*

ORCHESTRA
Dream Pantomime, 'Hänsel and Gretel'
Humperdinck

GWLADYS ROBERTS
Russian Songs:
Haven on Spring *Wiklund*
Shut your little drowsy Eyes *Sigurd Lie*
Spring Waters *Rachmaninov*
Gopak (Russian Dance) *Mossourgsky*

ORCHESTRA
Japanese Suite *Holst*
Prelude—Ceremonial; Dance of the Marionette; Interlude—Dance under the Cherry Trees; Final—Dance of the Wolves

5.15 The Children's Hour
GOOD RESOLUTIONS, in which
GRIZZLE joins

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 North Regional News

9.20-11.0 S.B. from London

Other Stations.

5SC GLASGOW ^{52 kc/s.} _{398.9 m.)}

10.15-10.30:—The Daily Service. Relayed from Daventry. 3.0:—A Band Concert. The Bonnybridge Brass Band, conducted by Gregor J. Grant. A Guld New Year (Trad., arr. Grant); Selection, 'The Merry Wives of Windsor' (Nicolai); R. Izatt (Euphonium); Serenade (Schubert, arr. Grant). May Lymburn (Contralto): The Lament of Isis (Bantock); Lullaby (Cyril Scott); Easter Carol (Martin Shaw). The Band: Selection, 'Community Land' (Stoddon). William Robertson (Trombone): Berceuse de Jocelyn (Godard, arr. Grant). May Lymburn: The Boatman, Can ye sew cushions? and Turn ye to me (Songs of the North (arr. Lawson). The Band: Fantasia, 'Ancient Scottish Melodies' (arr. Grant); Here's to the Year that's awn' (Trad., arr. Grant). 4.0:—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 4.30:—Variety. Helen McKay (Soprano) in some New Songs. Ernie Gower—Syncopated Pianoforte Solos. Quentin Pettigrew—Mouth Organ Selections. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—An Eye-Witness Account of the Association Football match—Rangers versus Celtic. 6.15:—S.B. from London. 6.30:—Mr. J. S. Chisholm: 'Cleansing Wall Trees' and Topical Gardening Notes. S.B. from Edinburgh. 6.45:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-12.0:—S.B. from London.

2BD ABERDEEN ^{895 kc/s.} _{301.5 m.)}

10.15-10.30:—The Daily Service. Relayed from Daventry. 3.0:—A Band Concert. May Lymburn (Contralto). The Bonnybridge Brass Band. S.B. from Glasgow. 4.0:—Dance Music. S.B. from Glasgow. 4.30:—Variety. Helen McKay (Soprano) in some new songs. Ernie Gower (Syncopated Pianoforte Solos). Quentin Pettigrew (Mouth Organ Selections). S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—An Eye-witness Account of the Association Football Match—Rangers v. Celtic. S.B. from Glasgow. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: 'Horticulture.' 6.45:—S.B. from London. 9.15:—Scottish News Bulletin. S.B. from Glasgow. 9.20-12.0:—S.B. from London.

2BE BELFAST ^{1,238 kc/s.} _(242.3 m.)

10.15-10.30:—The Daily Service. Relayed from Daventry. 12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 3.45:—Dance Music. Jan Kiffin's Regal Band, relayed from the Plaza, Belfast. 4.15:—Light British Music. The Orchestra. Adelaide Beattie (Soprano). 5.15:—The Children's Hour. 6.0:—Mr. William Moore: 'Irish New Year Customs.' 6.15:—S.B. from London. (9.15:—Regional News). 9.35:—A String Orchestral Programme. Doris Bates (Violin). The String Orchestra: Introduction and Allegro for Strings, Op. 47 (Elgar). 9.50:—Doris Bates (Violin) and Orchestra: Concerto for Violin and Strings, in E (Bach). 10.10:—Erenea Caldwell (Contralto): Damm' rung senkel sich von oben; So willst du des armen; Von ewiger liebe, and Die Mainacht (Brathms). 10.22:—Orchestra: Three Folk Dances (R. Boughton); Song of Evening, Op. 42 (John Davis). 10.33:—Erenea Caldwell: Silver (A. Gibbs); Old Skinflint (H. Howells). In Silent Night (Rachmaninov); The Scarcrow (E. T. Davies). Soft-footed snow (Sigurd Lie). 10.45-11.0:—Orchestra: Denbigh Suite for String Orchestra (Gordon Jacob).



'A TENT IN THE DESERT'
Evelyn Sharpe's song-cycle will be sung by Lilian Keyes in the Afternoon Concert from Cardiff at 3.45.

3.0 London Programme relayed from Daventry

5.15 The Children's Hour
We venture to make adventures and, with the help of PROFESSOR BRANESTAWM, discover some are incredible. No. I, 'The Professor Invents a Machine' (Norman Hunter)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.15 Mid-Week Sports Bulletin; Local News)

2ZY MANCHESTER. ^{797 kc/s.} _(376.4 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

3.0 A Light Symphony Concert
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

Overture, 'Anacreon' *Cherubini*
2nd Suite, 'The Wand of Youth' *Elgar*
March; The Little Bells; Moths and Butterflies; Fountain Dance; The Tamo-Bear; The Wild Bears

GWLADYS ROBERTS (Soprano) with Orchestra
Ocean, thou mighty Monster ('Oberon') *Weber*

5SX SWANSEA. ^{1,040 kc/s.} _(288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

1.15-2.0 S.B. from Cardiff

3.0 London Programme relayed from Daventry

Owing to the extra space required to include talks from the London alternative station, the 'Listener' in the New Year is increasing the number of its pages from 36 to 44. This increase in size necessitates a slight increase in price, viz: from 2d to 3d. The enlarged 'Listener' will thus be finer value than ever before.

The Listener

THE 'Listener' contains each week the text of nearly everything of permanent value in the spoken word broadcast during the previous week. It assists in the choice of the most interesting broadcasts of the forthcoming week. Many of the important talks—such as the Points of View series and the National Broadcast Lectures—are published in full; the substance is given of others. The 'Listener' reflects the quality and variety of broadcast talks in every one of its pages. There is no other weekly which covers so wide a range: it is concerned with literature, with art and music, with science and philosophy, world-affairs, travel, and the hygiene of health. It gives, always, surpassing value for its price.

THE 'Listener' is the best possible guide to an intelligent appreciation of the Arts and Sciences, and all matters of importance in the present day. It is in touch with the times. It is authoritative.

The enlarged 'Listener' will each week devote a page to the discussion of present-day scientific investigation and discovery, and a half-page to a commentary on current Art. It will also contain several new series of talks such as 'Modern Wonders of Science,' by Prof. Leonard Hill; 'Social Problems in the Post-War World,' by Prof. Delisle Burns; and a series by S. C. Kaines Smith, related to the Italian Exhibition of Pictures at the Academy. And there will be a literary competition.

SIX times in the year the 'Listener' issues special supplements, fully and comprehensively illustrated, designed to meet the practical needs of readers who wish to study some particular subject or period. These are intended to be workmanlike and complete, with advice on reading and suggestions as to practical steps to be adopted for further study and experiment. These should on no account be missed; a regular subscription to the 'Listener' will ensure that you receive them.

The format of the 'Listener' is graceful and pleasing. It is very well printed on good white paper. It is illustrated; and the illustrations, which are selected and printed with great care, form a feature unique in popular journalism to-day.

A specimen copy will be sent free on request

3d

PUBLISHED EVERY WEDNESDAY (1st ENLARGED ISSUE, JANUARY 1st)

BY THE BRITISH BROADCASTING CORPORATION

7.45
A MILITARY
BAND
CONCERT

THURSDAY, JANUARY 2
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

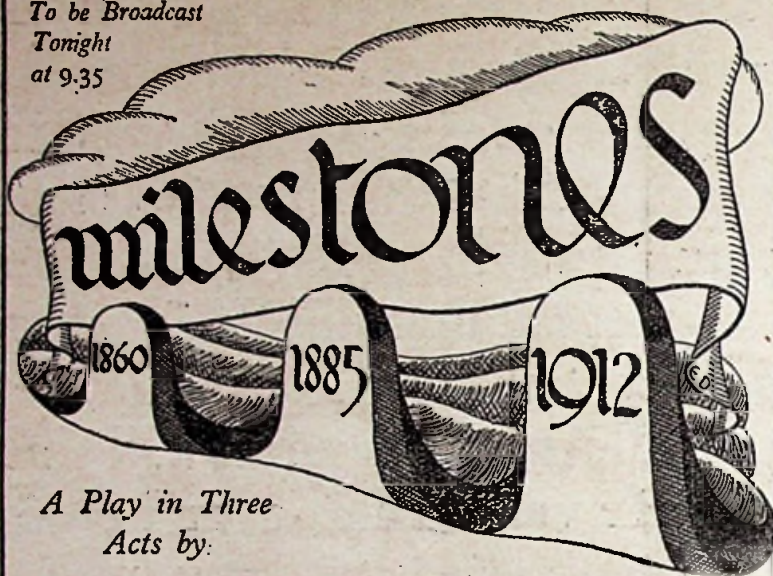
9.35
A BROADCAST
OF
'MILESTONES'

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST
- 11.0 (Daventry only) Gramophone
Records

11.0-11.30 (London only)
Experimental Television Trans-
mission by the Baird Process

- 12.0 A CONCERT
LILIAN FISHER (Soprano)
ALEC FEUERMAN (Violin)
MAUD GAY (Pianoforte)
- 1.0-2.0 ORGAN MUSIC
Played by REGINALD FOORT
Relayed from THE REGENT CINEMA,
BOURNEMOUTH
S.B. from Bournemouth
- 3.0 EVENSONG
FROM WESTMINSTER ABBEY
- 3.45 A Concert
JOAN DE FERRARS (Soprano)
JAMES HOWELL (Bass)
THE GERSHOM PARKINGTON QUINTET
- 5.15 THE CHILDREN'S HOUR
'THE ENCHANTED ARK'
(S. G. Hulme Itaman)
With Ernest, the Policeman, to the
fore, arranged as a Dialogue Story
Music to suit the occasion will be
played by THE GERSHOM PARKING-
TON QUINTET
- 6.0 Talk
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER
FORECAST, FIRST GENERAL NEWS
BULLETIN
- 6.30 Market Prices for Farmers
- 6.35 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S PIANOFORTE SONATAS
Played by DOROTHY MOGGIDGE
Sonata in A, Op. 120
Allegro moderato; Andante;
Allegro

To be Broadcast
Tonight
at 9.35



A Play in Three
Acts by:

ARNOLD BENNETT and EDWARD KNOBLOCK

CHARACTERS

John Rhead; Gertrude Rhead; Mrs. Rhead.
Samuel Sibley; Rose Sibley; Ned Pym.
Emily Rhead; Arthur Preece; Nancy Sibley.
Lord Monkhurst; The Honourable Muriel Pym;
Richard Sibley.
Thompson; Webster; Footman.

THE SCENE IS LAID THROUGHOUT IN THE
DRAWING-ROOM OF A HOUSE IN KENSINGTON
GORE

The First Act is in 1860
The Second Act is in 1885
The Third Act is in 1912

The Play produced by Howard Rose

for many years. His own composi-
tions include important choral and
orchestral works, more than one of
which won Feis Ceoil prizes, and most
of which have been heard in this
country also. But he did, besides,
a great deal for the preservation of
the national Irish airs, editing them
not only with musicianly skill, but
with an understanding of the idiom
which is remarkable in one who was
not himself an Irishman.

Born near Naples, he began his
musical career at a very early age, and
at the end of his student days spent
some years in Paris before receiving
the call to Dublin. He was honoured
by Dublin University with the hono-
rary degree of Doctor of Music, and
his native country bestowed on him
the title of Commendatore.

BAND
Ballet Music, 'Prince Igor'... Borodin

IN the second act of Borodin's opera
the Prince is a captive in the hands
of his enemies, the Polovtsi, but one
who is treated with every honour.
In the opera these dances are per-
formed in his presence by singers as
well as dancers, and the words of
the opening one tell the music to
'fly away on the wind's swift wing
to our homeland.' It is a bright and
eloquently rhythmic movement which
leads without a break to the first
of the dances, where the clarinet
introduces the swiftly moving tune.
A more boisterous movement by
the whole body of dancers and singers
follow, the words beginning, 'Chiant
yo praises to our Kahn here.' The
boisterous tune, played by the whole
strength of the orchestra, is the well-
known one which is without the first
beat of each of its first five bars,
mounting strenuously upwards.

The next movement, following
again without a real break, is the
dance in which the boys and the men
take part. It is a very brisk tempo,
with a vivacious theme in which the
woodwinds have a large share. There
is a characteristic passage, consisting
of downward scale of four notes
on bassoons and violoncellos which is
often heard.

In the dance of the maidens which
follows, there is a beautiful tune
played first by the oboes and violas
(a tune which we heard already in
the introduction), the voices afterwards taking up
the same melody; the vigorous dance of the boys
returns and the final movement is a general dance
in the measure and with the energetic tune
which we heard in the brisk dance which
succeeds the introduction.

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Local News; (Daventry only) Ship-
ping Forecast

9.20 Mr. VERNON BARTLETT: 'The Way of the
World'

9.35 'Milestones'
A Play in Three Acts
by
ARNOLD BENNETT and EDWARD KNOBLOCK
(See centre of page)

11.0-12.0 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
BETTY FIELDS (Comedienne)

- 7.0 Mr. JAMES AGATE: Dramatic Criticism
- 7.15 Musical Interlude
- 7.25 Broadcasting and the Spoken Word—I,
'New Links with Listeners'
- 7.45 A MILITARY BAND CONCERT
GLADYS PARR (Contralto)
BEN WILLIAMS (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'The Pearl of Brazil'..... David
GLADYS PARR
Che farò senza Euridice (What can I do without
Euridice?) ('Orphous') Gluck
On the Road to Ballyshree Leslie Elliott
BEN WILLIAMS
Let her believe Puccini
Una furtiva lagrima (A furtive tear) ('The Love
Elixir') Donizetti

BAND
Country Dance and Romance, 'Penshurst
Green' K. A. Wright, arr. Gerrard Williams
Invitation to the Dance Weber, arr. Weingartner
GLADYS PARR
Most Noble Lords Meyerbeer
Lie there, my Lute MacCunn
BEN WILLIAMS
Macushla MacMurrough
The Lark in the Clear Air arr. Esposito
Bonny Wee Thing Fox

ESPOSITO, who died in November of last year, at
the good old age of seventy-four, did more for the
music of his adopted country, Ireland, than it
is at all easy as yet to estimate. Coming to
Dublin at the age of only twenty-seven, to take
the post of professor of Pianoforte, at the Royal
Irish Academy of Music, he very soon made
himself a dominating figure in the city's music,
not only teaching and giving recitals, but organ-
izing chamber music concerts, too. At the very
end of last century, his enthusiasm resulted in
the establishment of a symphony orchestra
there, whose concerts he conducted with success

THURSDAY, JANUARY 2
5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)
TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
THE WIRELESS
STRING
ORCHESTRA

3.0 **Symphony Concert**
Relayed from THE PAVILION, BOURNEMOUTH
(No. XIII of the 35th Winter Season)
THE BOURNEMOUTH MUNICIPAL SYMPHONY
ORCHESTRA
Conductor, Sir DAN GODFREY
Overture, 'Iphigenia in Aulis' Gluck
Concerto for Violin (Op. 61) Elgar
Allegro; Andante; Allegro molto
(MELSA)
Symphony (No. 2) in D Brahms
Allegro non troppo; Adagio non troppo;
Allegretto grazioso quasi andantino; Allegro
con spirito

7.0 **DANCE MUSIC**
JACK PAYNE and his B.B.C. DANCE
ORCHESTRA
8.0 **A CONCERT**
JEAN KLING (Baritone)
THE WIRELESS STRING ORCHESTRA
Conducted by JOHN ANSELL
Sarabande and Bourrée.... Bach, arr Bachrich
Elegy and Scherzo Chignell
JEAN KLING
Circospection Poldovski
Impression Fausse Poldovski
Chanson Triste (Song of Sadness)..... Duparc



Book and Lyrics by GRAHAM SQUIERS Music by SHIRLEY GOODALL
PRINCIPALS (ALSO THE CHORUS)
EVELYN DREWE EDITH JAMES HARRY SENNETT
ALFRED BUTLER LEONARD HENRY
MASON and ARMES JACK VENABLES (at the Piano)
The Scene is a Rehearsal Studio at 5GB
TO BE BROADCAST FROM BIRMINGHAM TONIGHT AT 9.0

4.30 **ORGAN MUSIC**
(From Birmingham)
Played by REGINALD NEW
Relayed from THE BEAUFORT CINEMA,
WASHWOOD HEATH
Overture, 'Plymouth Hoo' John Ansell
EDMOND LETTS (Baritone)
The Vagabond Vaughan Williams
The Red Star of the Romany' Sanderson
REGINALD NEW
Intor mezzo, 'Fashionette' Golden
Garden of Happiness Wood
Suite, 'My Lady Dragonfly' Finck
EDMOND LETTS
Tomorrow Keel
Onaway, awake, Beloved Cowen
REGINALD NEW
Selection of Scots Airs, 'The Thistle'
arr. Mylleton

ORCHESTRA
Air and Dance Delius
Ballet Music ('Alcina')... Handel, arr. Whittaker
JEAN KLING
La Mer est plus bello (The Sea is lovelier) Debussy
La Procession Franck
ORCHESTRA
Elégie Tchaikovsky
Les Grands Violons du Roi Louis XV... Massenet
Furiant Josef Pribik

5.30 **The Children's Hour**
(From Birmingham)
The Missing Hour-glass—a Play by L. B.
Powell
Musical Selections
by THE MIDLAND PIANOFORTE SEXTET
JACKO and a Pianoforte

6.15 **'The First News'**
TIME SIGNAL, GREENWICH; WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN

6.30 **AN ORGAN RECITAL**
by
Dr. HAROLD RHODES
Relayed from COVENTRY CATHEDRAL
Fantasia and Fugue in G Minor..... Bach
Pastoral Symphony, 'Messiah' Handel
Second Offertoire on Christmas Carols Guilmant
Two Christmas Preludes Bach
Alleluia Bossi

9.0 **'Hip-Hip-Hoo Radio'**
(From Birmingham)
(See centre of page)
10.0 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15-11.15 **A CONCERT**
THE PARKINGTON QUINTET
Selection, 'L'Enfant Prodigue' ('The Prodigal
Son') Debussy
EVELINE STEVENSON (Soprano)
Daffodils a-blowing German
Waltz Song ('Tom Jones') German
QUINTET
Waltz, Village Children..... Kulmer
Romantic Melody K. Park
Poème Hongroise (Hungarian Poem).... Ledner
EVELINE STEVENSON
Knotting Song Purcell
Amarilli (Amaryllis) Caccini
So tu m'ami (If thou lov'st me) Pergolesi
QUINTET
Serenade of Milenka J. B. Block
Mattinata (Morning Song)..... Tosti
The Boo Schubert
Sweet and Low Barnby
(Thursday's Programmes continued on page 948.)

**RADIO
GEMS RECORDED ON
"His Master's Voice"**

Vocal

LA PROCESSION (Frank)—John McCormack—DB1935,
3/6. London & Daventry, Thursday, 8.40.
CALLER HERRIN—Essie Actland—B2769, 3/6. Daventry
Ex., Friday, 7.40.
SONG OF THE NIGHTINGALE—Evelyn Scatney—
E441, 4/6. Daventry Ex., Friday, 9.15.
A SPRING MORNING—Elsie Suddaby—B3953, 3/6.
London & Daventry, Saturday, 7.35.
BLACKBIRD SONG—Elsie Suddaby—13075, 3/6. London
& Daventry, Saturday, 7.45.
THE DEVOUT LOVER—Percy Heming—B2514, 3/6.
Daventry Ex., Monday, 4.0.
YAGHISSIMA BEMBIANZA—Angelo Minghetti—
DA801, 6/6. Daventry Ex., Monday, 6.35.
CHE FARO SENZA EURIDICE (Gluck)—Maria
Olsewska—D1150, 6/6. London & Daventry, Thursday, 8.0.
CH'ELLA MI CREDI LIBERO—Lat her belleve—
Valente—B3015, 3/6. London & Daventry, Thursday, 8.8.
ONAWAY! AWAKE, BELOVED—Tudor Davis—
D1142, 6/6. London & Daventry, Thursday, 8.10.
SO WE'LL GO NO MORE A-ROVING—Derek Oldham—
—D1228, 6/6. Daventry Ex., Tuesday, 5.39.

Instrumental

POET AND PEASANT OVERTURE—State Opera
Orchestra, Berlin (conducted by Ernst Viebig)—C1594, 4/6.
Daventry Ex., Friday, 6.39.
"G ISHA" SELECTIO—Coldstream Guards Band—
C1703, 4/6. Daventry Ex., Friday, 6.45.
CAPRICE VIENNOIS—San Francisco Symphony Or-
chestra (conducted by Alfred Hertz)—D1272, 6/6. Davent y
Ex., Friday, 6.45.
INVITATION TO THE WALTZ (Weber)—Alfred
Cortot—DA 55, 6/6. Daventry Ex., Friday, 7.5.
HYMN TO THE SUN—Isolde Menges—E444, 1/3. Dav-
entry Ex., Friday, 7.30.
DA GING DOLL—Renée Chemet—DAS11, 6/6. Daventry
Ex., Friday, 7.35.
D AR LOVE—Jack Hylton & His Orchestra—B3735, 3/6.
London & Daventry, Saturday, 10.35
THE BLUE DANUBE (Strauss)—Philadelphia Sym-
phony Orchestra (conducted by Leopold Stokowski)—D1213,
6/6. London & Daventry, Monday, 8.25.
GOPAK—Mark Hambourg—B2318, 3/6. Daventry Ex.
Monday, 4.20.
VALE BRILLANTE (Chopin)—Arthur de Greef—
D1221, 6/6. London & Daventry, Monday, 8.45.
ROMANZE ANDALUZA—Erika Morini—D1445, 6/6.
London & Daventry, Monday, 10.20.
BALLET MUSIC FROM PRINCE IGOR—London
Symphony Orchestra (conducted by Albert Coates)—D1523,
6/6. London & Daventry, Thursday, 8.50.
SYMPHONY NO. 4 IN F MINOR (Tchaikovsky)
—Royal Albert Hall Orchestra (conducted by Sir Landon
Ronald)—D1074-41, 8 each. (Album Series No. 15.) London
& Daventry, Sunday, 3.50
HEJRE, KATI—Isolde Menges—D1233, 6/6. Daventry Ex.,
Tuesday, 7.12.
WAR MARCH OF THE PRIESTS—Coldstream Guards
Band—B2378, 3/6. Daventry Ex., Wednesday, 3.0.
A MUSICAL SWITCH (Alford)—Coldstream Guards
Band—C1580, 4/6. Daventry Ex., Wednesday, 3.45.
APRES UN REVE Pablo Casals—DA731, 6/6. Daventry
Ex., Wednesday, 4.15.
SERENADE (Piañé)—Renée Chemet—DA955, 6/6.
London & Daventry, Wednesday, 7.10.
LIEBESLEID—Waltz—Fritz Kreisler—DB865, 3/3
London & Daventry, Sunday, 4.45.
PROMETHEUS OVERTURE (Beethoven)—Sym-
phony Orchestra (conducted by Albert Coates)—D1163, 6/6
London & Daventry, Saturday, 8.0.
PIANOFORTE CONCERTO NO. 2 (Rachmaninoff)—
Rachmaninoff and Philadelphia Symphony Orchestra (con-
ducted by Leopold Stokowski)—DB1331 to DB1337, 8/6 each.
Album Series No. 31. London & Daventry, Saturday, 9.8.

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Thursday's Programmes continued (January 2)

SWA CARDIFF 988 kc/s (309.9 m.)

10.15-10.30 **THE DAILY SERVICE**
Relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 **LIGHT MUSIC**
BOBBY'S STRING ORCHESTRA
relayed from **BOBBY'S CAFÉ, BRISTOL**

5.15 **The Children's Hour**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Market Prices for Farmers in the West Region

6.35 *S.B. from London*

7.45 **Excerpts from Famous Operas**
given by
THE CARDIFF GRAND OPERA SOCIETY
and the

6BM BOURNEMOUTH. 1,040 kc/s (288.5 m.)

10.15-10.30 **THE DAILY SERVICE**
Relayed from Daventry

1.0-2.0 **Organ Music**
played by **REGINALD FOORT**
from **THE REGENT CINEMA, BOURNEMOUTH**
Relayed to London and Daventry

3.0 London Programme relayed from Daventry

6.0 **Mr. GEORGE DANCE, F.R.H.S.:** For Gardeners: 'The Herbaceous Border'

6.15 *S.B. from London*

6.30 Market Prices for South of England Farmers

6.35 *S.B. from London*

9.15 Local News

9.20-12.0 *S.B. from London*

6.15 *S.B. from London*

6.30 Market Prices for Northern English Farmers

6.45 *S.B. from London*

7.45 **A Circus Programme**
HAROLD BELLIS (Bass-Baritone), with Orchestra
The Prologue ('I Pagliacci').....*Leoncavallo*
Excerpts from
The Mammoth Circus
relayed from **THE KING'S HALL, BELLE VUE, MANCHESTER**
Ringmaster, **Mr. GEORGE LOCKHART**
THE NORTHERN WIRELESS ORCHESTRA
The Circus Parade*Paul*
The Village Circus*Bucalossi*
HAROLD BELLIS
The Showman*W. C. James*
Harlequin*Sanderson*
ORCHESTRA
Selection, 'The Circus Girl'.....*Caryll and Monckton*

9.0 *S.B. from London*

9.15 North Regional News

9.20-12.0 *S.B. from London*

NATIONAL ORCHESTRA OF WALES

Conducted by **WARWICK BRAITHWAITE**

ORCHESTRA
Overture, 'Fra Diavolo'.....*Auber*

'Carmen'
(*Bizet*)

Habanera
Carmen
DILYS THOMAS
Chorus: Introduction,
Act III

'Maritana'
(*Wallace*)

Solo and Chorus, 'Tis the Harp in the Air'

Maritana
LILIAN PURNELL
Chorus 'The Angelus'

'Faust'
(*Gounod*)

'The Calf of Gold'
Mephistopheles**NORMAN JONES**
'The Death of Valentine'

Valentine**DAVID REES**
Marguerite**KITTY RICHARDS**
Siebel**GLADYS PERRING**
Trio and Finale

Marguerite**KITTY RICHARDS**
Faust**TON O'LEARY**
Mephistopheles**NORMAN JONES**

9.0 *S.B. from London*

9.15 West Regional News

9.20-12.0 *S.B. from London*

6SX SWANSEA. 1,040 kc/s (288.5 m.)

10.15-10.30 **THE DAILY SERVICE**
Relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry


6.15 *S.B. from London*

6.30 *S.B. from Cardiff*


6.35 *S.B. from London*

9.15 West Regional News. *S.B. from Cardiff*

9.20-12.0 *S.B. from London*



Excerpts from **FAMOUS OPERAS,**
given by the *Cardiff Grand Opera Society and the National Orchestra of Wales,* conducted by *Warwick Braithwaite,*
including scenes
from
'**MARITANA**'
and
'**CARMEN**'
to be broadcast
from Cardiff this evening
at 7.45



Other Stations.

5SC GLASGOW 152 kc/s (398.9 m.)

10.15 - 10.30 :—The Daily Service, Relayed from Daventry. 10.45 :—Mr. M. Alexander: 'Electricity, the Ideal Servant.' 11.0-12.0 :—A Recital of Gramophone Records. 3.0 :—Organ Music, played by A. M. Henderson, relayed from the Alexander Elder Memorial Chapel. The Glasgow Western Infirmary. 15 :—Miss Isobel Wyllie Hutchinson, 'New Year in Greenland.' *S.B.* from Edinburgh. 3.30 :—Musical Interlude. 3.40 :—Mid-Week Service. 4.0 :—A Concert. The Octet: Overture, 'The Barber of Seville' (Rossini). Margaret Barrett (Soprano): From Monto Pinelo (Grieg); Secrecy (Wolf); Devotion (Strauss). Sol Mercado (Violin); Nocturne in E Flat (Chopin); Tambourin Chinois (Kreisler). The Octet: Mor-et Vita (Death and Life) ('Judea') (Gounod). Margaret Barrett: I've been roaming (Horn); Come and trip it (Handel); Come, then, Plung, Po vish Lover (Vinci); O, Come, O, Come, My Dearest (Arne). Sol Mercado: Traumeret (Schumann); Capriccio Viennese (Kreisler); Intermezzo ('Cavalleria Rusticana') (Mascagni). The Octet: Suite, 'Garden of Allah' (Landon Ronald). 5.15 :—The Children's Hour. 5.57 :—Weather Forecast for Farmers. 6.0 :—Musical Interlude. 6.15 :—*S.B.* from London. 6.30 :—Special Talk for Scottish Farmers—Mr. J. M. Cairns: 'The Beef Grading Scheme.' *S.B.* from Edinburgh. 6.45 :—*S.B.* from London. 7.4 :—Augustus Beddie (Reciter); Tammas Tosh—Bendle' (Joseph Laing Waugh). 8.15 :—A Recital. Gavin Gordon (Baritone); W. Watt Jupp (Violin); Inn Whyto (Pianoforte). 9.0 :—*S.B.* from London. 9.15 :—Scottish News Bulletin. 9.20-12.0 :—*S.B.* from London.

5PY PLYMOUTH. 1,040 kc/s (288.5 m.)

10.15-10.30 **THE DAILY SERVICE**
Relayed from Daventry

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 **The Children's Hour**
'JANUARITIS'
An early edition of a New Year production

6.0 London Programme relayed from Daventry

6.15-12.0 *S.B. from London.* (9.15 Local News)

2ZY MANCHESTER. 797 kc/s (376.4 m.)

10.15-10.30 **THE DAILY SERVICE**
Relayed from Daventry

12.0-1.0 **A BALLAD CONCERT**
S.B. from Liverpool
MARJORIE SMITH and DORIS DOWARD (Pianoforte)
(Duets)
GLADYS DUNCAN (Contralto)
ERNEST HART (Violin)

3.0 London Programme relayed from Daventry

4.0 **An Afternoon Concert**
THE NORTHERN WIRELESS ORCHESTRA
REGINALD TRIPPIER (Tenor)

5.15 **The Children's Hour**

6.0 **MISS CHRISTINE STRATHAM:** 'Northern Cycles of Miracle Plays—L.' *S.B. from Leeds*

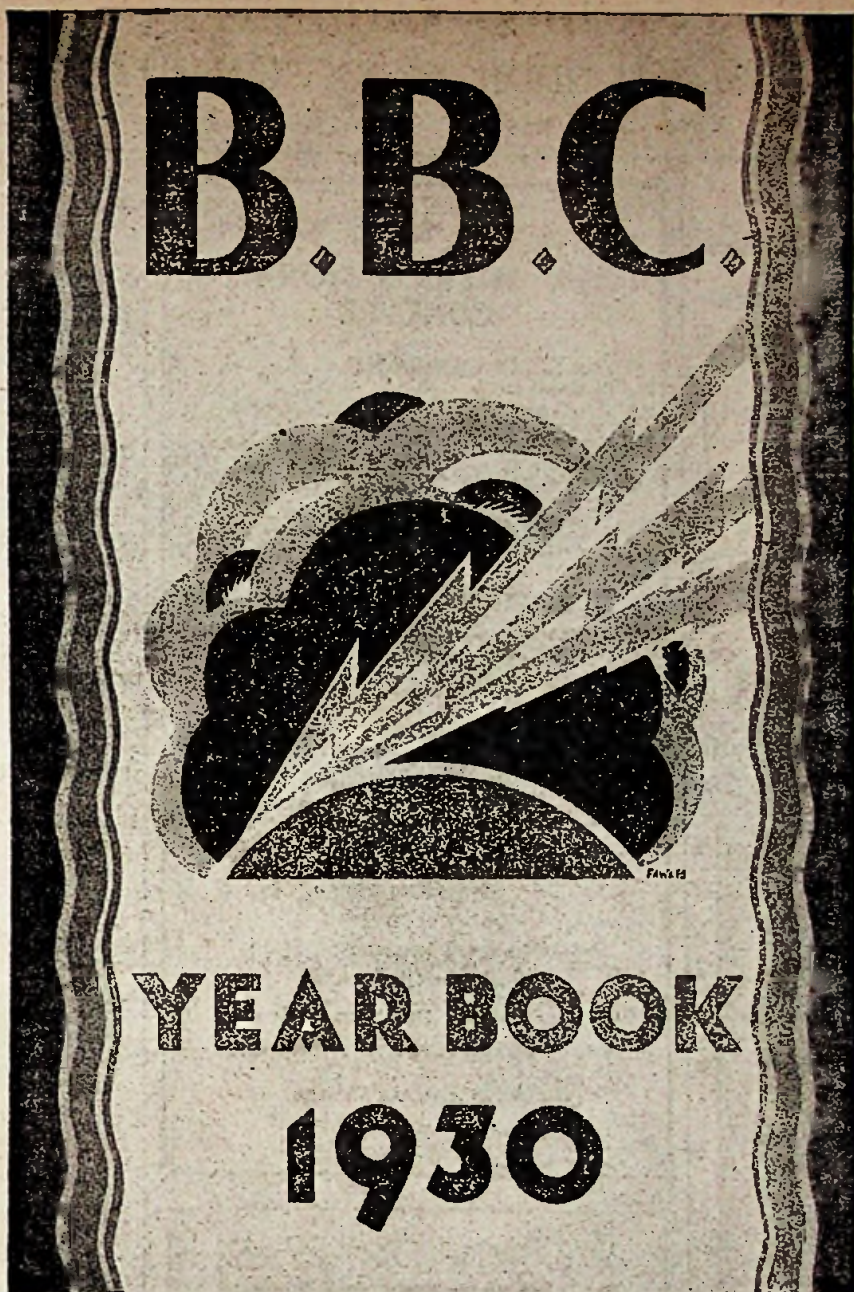
6.15 :—Traumeret (Schumann); Capriccio Viennese (Kreisler); Intermezzo ('Cavalleria Rusticana') (Mascagni). The Octet: Suite, 'Garden of Allah' (Landon Ronald). 5.15 :—The Children's Hour. 5.57 :—Weather Forecast for Farmers. 6.0 :—Musical Interlude. 6.15 :—*S.B.* from London. 6.30 :—Special Talk for Scottish Farmers—Mr. J. M. Cairns: 'The Beef Grading Scheme.' *S.B.* from Edinburgh. 6.45 :—*S.B.* from London. 7.4 :—Augustus Beddie (Reciter); Tammas Tosh—Bendle' (Joseph Laing Waugh). 8.15 :—A Recital. Gavin Gordon (Baritone); W. Watt Jupp (Violin); Inn Whyto (Pianoforte). 9.0 :—*S.B.* from London. 9.15 :—Scottish News Bulletin. 9.20-12.0 :—*S.B.* from London.

2BD ABERDEEN. 995 kc/s (301.5 m.)

10.15-10.30 :—The Daily Service, Relayed from Daventry. 11.0-12.0 :—Relayed from Daventry. 3.0 :—Organ Music played by A. M. Henderson, relayed from the Alexander Elder Memorial Chapel, the Glasgow Western Infirmary. *S.B.* from Glasgow. 3.15 :—Miss Isobel Wyllie Hutchinson: 'New Year in Greenland.' *S.B.* from Edinburgh. 3.30 :—Musical Interlude. *S.B.* from Glasgow. 3.40 :—Mid-Week Service. *S.B.* from Glasgow. 4.40 :—A Concert: Margaret Barrett (Soprano): Sol Mercado (Violin). The Octet. *S.B.* from Glasgow. 5.15 :—The Children's Hour. *S.B.* from Glasgow. 5.57 :—Weather Forecast for Farmers. *S.B.* from Glasgow. 6.0 :—Musical Interlude. *S.B.* from Glasgow. 6.15 :—*S.B.* from London. 6.30 :—Special Talk for Scottish Farmers, Mr. J. M. Cairns: 'The Beef Grading Scheme.' *S.B.* from Edinburgh. 6.45 :—*S.B.* from London. 7.45 :—Augustus Beddie (Reciter): *S.B.* from Glasgow. 8.15 :—A Recital: Gavin Gordon (Baritone). W. Watt Jupp (Violin). Inn Whyto (Pianoforte). *S.B.* from Glasgow. 9.0 :—*S.B.* from London. 9.15 :—Scottish News Bulletin. *S.B.* from Glasgow. 9.20-12.0 :—*S.B.* from London.

2BE BELFAST. 1,238 kc/s (342.3 m.)

10.15-10.30 :—The Daily Service, Relayed from Daventry. 3.0-3.45 :—London Programme, relayed from Daventry. 3.50 :—Dance Music: Jan Raffin's Royal Band, relayed from The Plaza, Belfast. 5.0 :—G. Harrison White (Tenor) 5.15 :—The Children's Hour. 6.0 :—Musical Interlude. 6.15 :—*S.B.* from London. 7.45 :—An Orchestral Concert. The Symphony Orchestra, conducted by E. Norman Hay. Tr. F. Jones. 9.0-12.0 :—*S.B.* from London (9.15 Regional News)



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9.35
HAROLD NICOLSON
 ON 'PEOPLE
 AND THINGS'

FRIDAY, JANUARY 3
 2LO LONDON & 5XX DAVENTRY

8.42 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

11.0
JACK HYLTON
 AND HIS
 BAND

10.15 a.m. THE DAILY SERVICE
 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
 10.45 The New Programme of The Morning Talks
 11.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)
 Experimental Television Transmission by
 the Baird Process

12.0 A Sonata Recital
 HELEN LUARD (Violoncello)
 REGINALD PAUL (Pianoforte)
 Sonata in E Minor Brahms

12.30 Organ Music
 Played by J. EDGAR HUMPHRIES
 Organist and Director of the Choir
 Relayed from St. MARY-LE-BOW Church
 Prelude in G Bach
 Choral Preludes Parry
 (a) Old 136th; (b) Melcombe; (c) Old 104th
 No. 4 of Five Fancies Noel Ponsoby
 Maestoso (a.d. 1620) MacDowell



8.0
**AN INTERNATIONAL
 CONCERT**
 GERMANY
 A CONCERT RELAYED FROM COLOGNE
 4th London Symphony Haydn
 (Conducted by DR. WILHELM BUSCH-
 KOETTER)

BELGIUM
 A CONCERT RELAYED FROM BRUSSELS
 A Programme of Works by GRETRY

GREAT BRITAIN

ACT IV
 of

'THE FAIRY QUEEN'

by HENRY PURCELL

ELSIE SUDDABY

ASTRA DESMOND

FRANK TITERTON

FOSTER RICHARDSON

THE WIRELESS CHORUS

(Chorus Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by PERCY PITT

(Left) Cologne Cathedral; (right) the
 Porte de Hal at Brussels; and (below)
 the dome of St. Paul's seen from the
 Thames.

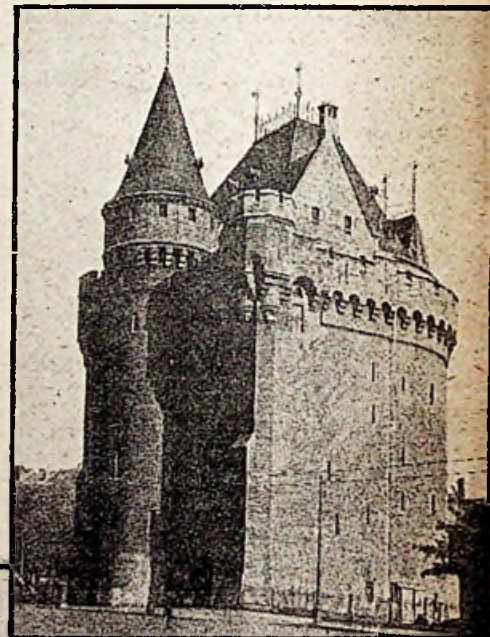
6.15 'The First News'
 TIME SIGNAL, GREENWICH; WEATHER FORECAST,
 FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude
 6.45 THE FOUNDATIONS OF MUSIC
 SCHUBERT'S PIANOFORTE SONATAS
 Played by DOROTHY MOGGIDGE
 Sonata in G, Op. 78
 (First two Movements)
 Fantastic—Andante

7.0 Mr. Peter Latham: 'The Waltz'
 7.15 Musical Interlude
 7.25 Mr. ARUNDELL ESDAILE: 'The Epigram'
 7.45 BERKELEY MASON (Pianoforte)
 Variations on an Original Theme, Op. 19, No. 6
 Tchaikovsky

8.0 AN INTERNATIONAL CONCERT
 (See centre of page)

9.15 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN; Local News: (Daventry only)
 Shipping Forecast and Fat Stock Prices
 9.35 The Hon. HAROLD NICOLSON: 'People
 and Things'



1.0-2.0 A Recital of Gramophone
 Records
 By CHRISTOPHER STONE

3.0 A Ballad Concert
 PHYLLIS WELLS (Soprano)
 TREVOR OWEN (Tenor)
 AUDRIE FORD (Violin)

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

4.30 LIGHT MUSIC
 MOSCHETTO and his ORCHESTRA
 FROM THE MAY FAIR HOTEL

5.15 THE CHILDREN'S HOUR
 'A KING IN HIDING'
 The story of how Charles II fled to
 Abbot's Leigh. Arranged as a play
 for the microphone by
 DOROTHY HOWARD

6.0 Mr. BASIL MAINE: 'A Day in a
 Film Studio'



9.50 'Clothes Props'
 Written and Produced by GORDON
 McCONNEL

Cast

STUART ROBERTSON

OLIVE GROVES

DORA GREGORY

ANN STEPHENSON

THE REVUE CHORUS

GERSHOM PARKINGTON QUINTET

N.B.—Some are born programme
 builders; some achieve programme
 building; and some (like Jones)
 have programmes thrust upon them.
 His first—and last—constructive
 effort originated from an audition of
 some suitings and the result was
 'Clothes Props.'

10.50 DANCE MUSIC
 THE CAFE DE PARIS BLUE LYRES
 BAND, FROM THE CAFE DE PARIS

11.0-11.55 JACK HYLTON and his BAND
 FROM THE KIT CAT RESTAURANT

8.0
FROM THE
LIGHT
CLASSICS

FRIDAY, JANUARY 3
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0
A MILITARY
BAND
CONCERT

3.0 ORGAN MUSIC

By YELLAND RICHARDS, Organist and Director of the Choir (Church Hill Presbyterian Church)

Relayed from St. MARY-LE-BOW CHURCH

YELLAND RICHARDS

Prelude and Fuguo in C Minor.....*Bach*

META MURRAY (*Soprano*)

Alleluja.....*Mozart*

O sleep, why dost thou leave me?...*Handel*

Omnipotence.....*Schubert*

YELLAND RICHARDS

Chorale Prelude on 'Old 104th'....*Parry*

Chorale Prelude on 'St. Mary'

Yelland Richards

Fantasy on 'Babylon's Streams'

W. H. Harris

META MURRAY

Comfort sweet my Jesus comes.....*Bach*

An Evening Hymn.....*Purcell*

YELLAND RICHARDS

Chorale in A Minor.....*Francis*

Cantilene.....

Final.....

Marcel Dupré

4.0 A Ballad Concert

(From Birmingham)

HERBERT FLINT (*Tenor*)

Ninetta.....*Brewer*

By the Sea.....*Schubert*

Onco again.....*Sullivan*

STANLEY ADAMS (*Pianoforte*)

Rhapsody in B Minor, Op. 79, No. 1....*Brahms*

JOAN WHITEHOUSE (*Contralto*)

My Prayer.....*W. H. Squire*

In Haven.....*Elgar*

A Fairy went a-marketing.....*Goodhart*

Carmencita.....*Lane*

4.30 DANCE MUSIC

JACK PAYNE and his B.B.C. DANCE

ORCHESTRA

MARCIA BOURNE and LENA COPPING

(*Entertainers*)

5.30 The Children's Hour

(From Birmingham)

'Ray the Reindeer,' by Mary Haras

Songs and Concerted Items by LILIAN KEYES

(*Soprano*), HERBERT THORPE (*Tenor*), HERBERT

SIMMONDS (*Baritone*)

'Winter Nights,' and other short verses by

Marjorie Crosbie

6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORECAST,

FIRST GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Poet and Peasant'.....*Suppé*

Selection, 'The Geisha'.....*Jones*

JAN BERENSKA (*Violin*)

Arab Song.....*Rimsky-Korsakov, arr. Kreisler*

Viennese Capriccio.....*Kreisler*

ORCHESTRA

Invitation to the Dance

Weber, arr. Charles Woodhouse

THE CLEF TRIO

The Koel Row.....*arr. Fletcher*

Ye Banks and Braes (Scots Air)

Nursery Rhymes.....*Carse*

ORCHESTRA

Suite, 'Nautical Scenes'.....*Fletcher*

JAN BERENSKA

Hymn to the Sun ('The Golden Cockerel')

Rimsky-Korsakov, arr. Kreisler

Dancing Doll.....*Poldini, arr. Kreisler*

TRIO
Caller Horriu'.....*arr. Fletcher*
The Snow.....*Elgar*
ORCHESTRA
Scherzo.....*Mussorgsky*
Turkish March.....



LILIAN KEYES and HERBERT THORPE sing in the programme of music from the light classics that will be broadcast from Birmingham tonight.

9.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture to Thackeray's 'Vanity Fair'

Fletcher

Danza Esotica.....*Mascagni*

MARGARET WILKINSON (*Soprano*)

Air du Rossignol.....*Saint-Saëns*

The Lass with the Delicate Air *Arne, arr. A.L.*

BAND

Three Spanish Dances

Granados, arr. Gerrard Williams

9.38 MARGARET WILKINSON

Hark! the echoing Air. *Purcell, arr. Moffat*

Will-o'-the-Wisp.....*Spross*

The Night Wind.....*Farley*

BAND

Interlude, 'Over the Hills'...*Herbert Bedford*

March, 'National Emblem'.....*Bagley*

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL

NEWS BULLETIN

10.15 DANCE MUSIC

THE CAFÉ DE PARIS BLUE LYRES BAND, FROM THE

CAFÉ DE PARIS

11.0-11.15 JACK HYLTON and his BAND, FROM THE

KIT-CAT RESTAURANT

(Friday's Programmes continued on page 952.)

8.0 From the Light Classics

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED

ORCHESTRA (Leader, FRANK CASTELL)

Conducted by JOSEPH LEWIS

LILIAN KEYES (*Soprano*)

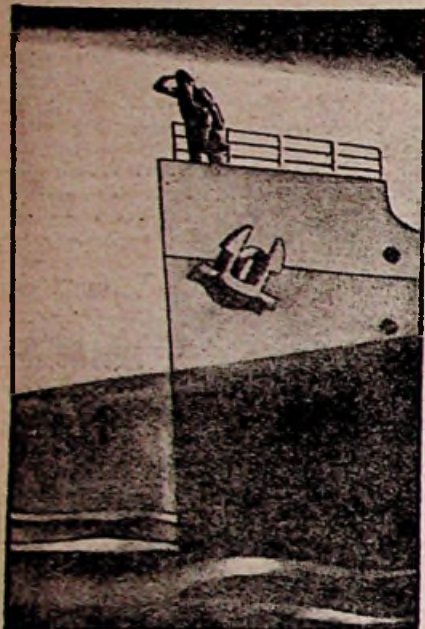


VENO'S
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Cough Cure

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FOG blots out Channel!



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FOG thick as pea-soup. Ships' sirens moaning, booming. Incessant appeals for aid. "Bearings lost... collier bound for Harwich." "East Indies liner... must make Tilbury tonight." "Cargo boat bound for St. Malo... can't see fifty yards ahead." Miles away—Dungeness beacon station directs shipping—prevents collisions—warns against rocks, sandbanks—through Marconi Valves.

All Trinity House beacon stations use Marconi Valves. Most passenger and merchant vessels use them. For their reliability, their long life, their wide range. Put them in your radio set, too. Give it greater volume, clearer tone. Cost not a penny more. Fit any set.

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MARCONIPHONE COMPANY LIMITED
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Friday's Programmes continued (January 3)

5WA CARDIFF. 968 kc/s. (209.9 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 Mr. ISAAC J. WILLIAMS: 'The Life of a Nineteenth-Century Welsh Bohemian, taken from the illustrated journals of J. Orlando Parry.'
- 6.15 S.B. from London
- 6.30 Mr. F. C. JONES: 'Highways and Byways of Old Bristol Town'
- 6.45 S.B. from London
- 9.30 West Regional News
- 9.35 S.B. from London

9.50-10.50 A Musical Comedy Programme

NATIONAL ORCHESTRA OF WALES

Cerddorfa Gonedlaethol Cymru

Conducted by REGINALD REDMAN

Selection, 'Chu Chin Ch w'..... Norton HILDA BLAKE (Soprano) and Orchestra

The Old Fashioned Cloak: Sail my Ships ('The Rebel Maid') Phillips

ORCHESTRA Foxtrot, 'Tea for Two' ('No, No, Nanette')

Youtmans Waltz, 'The Girl Behind the Counter' Talbot March, 'Soldiers in the Park'.... Monckton

HILDA BLAKE and Orchestra Vilia's Song ('The Merry Widow').....Lchar

ORCHESTRA Waltz, 'Shine Bright Moon' ('The Blue Mazurka')....Lchar

Foxtrot, 'The Riff Song' ('The Desert Song') Romberg

HILDA BLAKE and Orchestra The Butterfly..... ('San Toy') Jones

ORCHESTRA It's nice to be a boy..... Kern Selection, 'Show Boat'..... Kern

5SX SWANSEA 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 London Programme, relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme, relayed from Daventry
- 6.15 S.B. from London
- 9.30 West Regional News. S.B. from Cardiff
- 9.35-10.50 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.20 Local News
- 9.35-10.50 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
'A-r-a-c-a-r-u-m-b-a!'
MYSTERY AND MUSIC
A Programme full of weird items
- 6.0 London Programme relayed from Daventry
- 6.15-10.50 S.B. from London (9.30 Forthcoming Events; Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
BERNARD STEELE (Baritone) S.B. from Leeds
ANNE GREGORY (Soprano)
- 5.15 The Children's Hour
One, two, three,
Out goes he,
Into the middle of the deep, blue sea
THE UNCLES and AUNTS do a little mental arithmetic. FERDIE THE FOX pays us another visit
- 6.0 Mr. CYRIL SHINGLER: Christmas Stories of the North—IV, A Simple Christmas Story
- 6.15 S.B. from London
- 9.30 North Regional News
- 9.35 S.B. from London
- 9.50-10.50 A Request Programme
THE NORTHERN WIRELESS ORCHESTRA



OLD BRISTOL.

Mary-le-Port Street, in which are some of the oldest houses in the city. Mr. F. C. Jones talks on 'Highways and Byways of Old Bristol Town' from Cardiff this evening at 6.30.

Other Stations.

5SC GLASGOW 752 kc/s. (398.9 m.)

- 10.15-10.30:—The Daily Service, Relayed from Daventry.
- 3.0:—A Concert. Lewis Cowie (Baritone); Alex. Nicol (Violin). S.B. from Aberdeen. The Octet. 4.0:—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 4.30:—In the Open. The Octet Robert Marshall (Baritone). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London Programme, relayed from Daventry. 6.15:—S.B. from London. 6.30:—Bulletin of Scottish Market Prices for Farmers. 6.30:—Musical Interlude. 6.45:—London. 9.30:—Scottish News Bulletin. 9.35-10.50:—London.

2BD ABERDEEN 955 kc/s. (301.5 m.)

- 10.15-10.30:—The Daily Service, Relayed from Daventry.
- 3.0:—A Concert. The Octet. S.B. from Glasgow. Lewis Cowie (Baritone). Alex. Nicol (Violin). 4.0:—Dance Music. S.B. from Glasgow. 4.30:—In the Open. Robert Marshall (Baritone). The Octet. S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Bulletin of Scottish Market Prices for Farmers. S.B. from Glasgow. 6.40:—Musical Interlude. S.B. from Glasgow. 6.45:—London. 9.30:—Glasgow. 9.35-10.50:—S.B. from London.

2BE BELFAST 1,238 kc/s. (242.3 m.)

- 10.15-10.30:—The Daily Service, Relayed from Daventry.
- 12.0:—Organ Music, played by Herbert Westoby, relayed from the Grosvenor Hall. 12.30-1.0:—Gramophone Records. 3.30:—Dance Music. Jan Raitlin's Regal Band, relayed from the Plaza, Belfast. 4.15:—An Afternoon Concert. The Or de tra. 4.55:—A Vocal Interlude. Thomas Anderson (Baritone). 5.7:—Orchestra. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. (9.30 Regional News). 9.50-10.50:—Dlster Shulers. A Pot-Pouri of Song, Sketch, and Story, written and arranged by Chas. K. Ayre.

Both Sides of the Bristol Channel.

LIFE IN BYGONE WALES.

A New Series of Historical Talks for Cardiff Listeners—Important Topical Commentaries—The Enchantment of Glastonbury—A Bull Among the Dancers.

The Old Welsh Home.

MANY listeners who have expressed their appreciation of the series of talks given by Mr. Iorwerth Peate from Cardiff on 'Old Welsh Crafts' will be interested to learn that he returns to the microphone on Tuesday, January 7, at 7 p.m., to give a new series of talks on 'Life in Bygone Wales.' The subject of the opening talk is 'The Old Welsh Home.' In some respects this new series may be looked upon as the logical sequence of the former series, for the old crafts were not the fads of 'arty' people, but the essential implements and furniture of the home.

Houses in the Country.

OLD houses of rural Wales can be divided into two main classes—those of the country-folk-peasants and farmers, and those of the landed gentry. The latter, from Tudor times onwards, have been constructed by English craftsmen or by Welshmen who, in the matters of design and ornament, were under English influence. But the humbler dwellings are essentially native, straightforward in design, and soundly built of local materials. Free from architectural devices or detail, they achieve a memorable effect by a fine simplicity, becoming part and parcel of the lovely landscapes in which they are set. The material and modes of construction differ widely according to the locality, the walls being of oak framing in the well-timbered counties, of stone in most districts, of mud, and later of brick, in alluvial valleys, or clay-covered plateaux where stone is not readily obtainable.

A Typical Welsh Farmhouse.

THE general lay-out of a typical Welsh farmhouse will be described by Mr. Iorwerth Peate. It is interesting to mention that a Welsh bedroom and Welsh kitchen have been reconstructed in the Gallery of Welsh Bygones in the National Museum of Wales. 'Period' rooms, it will be noticed, never existed in these houses. The family possessions in furniture included treasured objects handed down from generation to generation and a normal twentieth-century interior often contains objects made at any time during the preceding four hundred years. And yet so unbroken is the cultural tradition that no incongruity results from the association of objects widely divergent in date.

National Orchestra of Wales.

STILES ALLEN (soprano) will be the singer at a concert by the National Orchestra of Wales at the Park Hall, Cardiff, on Sunday evening, January 5, when that part of the programme between 9.5 and 10 p.m. will be broadcast. The fortnightly Concert from the Patti Pavilion, Swansea, on Tuesday, January 7, will be a Wagner one and will be relayed from 7.45 to 9 p.m. The artists are Francis Russell (tenor) and May Blyth (soprano).

Weekly Commentaries.

A NEW series of topical talks under the general heading of 'Both Sides of the Bristol Channel,' is being put into the programmes at 7 p.m. on Saturday evenings. Sir Thomas Hughes will be responsible for the Welsh side and Mr. Fred A. Wilshire for the West Country side. The new talks should be an interesting and amusing feature as the speakers will come to the microphone on alternate weeks and much of what is said will depend upon the liveliness of events on the particular side of the Channel during the week under review. I say much, but not all, for both speakers are practised orators and can be relied on to make omelettes without eggs if need be!

Avalon.

THOSE whose journeyings have not brought them at one time or another to Glastonbury are apt to think that the lovers of this old spot are a trifle absurd. But it is difficult to escape from the enchantment of the district, and after a few days, the visitor who has steeped himself in its history and its legends finds himself discussing the sojourn of Joseph of Arimathea. And if the spell be truly upon him, he does not dispute the sojourn but merely the exact spot where the pilgrim halted. Was it on Weary-all Hill or—? And if his turn of mind be more towards the legends of chivalry he will learn that Arthur and Guinevere are buried in Glastonbury, no less than King Edegar and Saint Patrick—but chivalry and Christianity meet in the story that Joseph of Arimathea buried the Holy Grail at the foot of the Tor.

St. Michael's Tor.

MISS A. M. BUCKTON, who has been so largely responsible for saving the Pilgrim Path from builders, will give a talk on 'St. Michael's Tor and its Connection with the Irish Brigid,' on Monday, January 6, at 4.45 p.m. Miss Buckton is known chiefly for her mystery play *Eager Heart*, which has been performed annually in London for twenty-one years. The play is also well known in America and the Dominions and has been translated into many languages. Her other writings include 'The Coming of Bride' (Brigid), 'A Pageant Play,' and a volume of poems entitled 'Daybreak.'

The Dancing Bull.

MUSIC by Don Gabriel and his Embassy Players will be relayed from Cox's Café, Cardiff, on Saturday, January 11, from 4.45 to 5.15 p.m. This combination, which numbers six, has played together for five years. Let me relate an amusing incident which occurred during a recent engagement of this band at a dance. At the back of the hall was a cattle market, and when all was going as gaily as marriage bells, the doors were suddenly opened from outside and in dashed a bull. The dancers fled to safety, but their terror soon changed to mirth for the bull found difficulty in negotiating the excellent surface of the floor. The effect of its attempts to 'keep its feet' resembled some new and highly intricate dance steps.

A Box of Toys.

DON GABRIEL told me another story concerning a box of toys. A certain musical number was sent from a publisher accompanied by a box of toys, which were to be used by the drummer as effects. Shortly after their arrival, however, there was a happy event in the drummer's family and the rest of the Embassy Players are still wondering why the box of toys disappeared on the same day!

'STEEP HOLM.'



by courtesy of the National Museum of Wales.

A BEDROOM OF BYGONE WALES.

Mr. Iorwerth C. Peate will talk on 'Life in Bygone Wales,' on Tuesday, January 7, at 7 o'clock. This bedroom is one of the reconstructions in the National Museum of Wales.

Exhibition at The National Museum of Wales.

THE exhibition of drawings by J. Orlando Parry in the National Museum of Wales will remain open during the weeks in which Mr. Isaac Williams gives his series of talks on this versatile Welshman. One particularly interesting exhibit shows a friendly contest between the artist and Cruickshank when they both drew the same subjects. That by Orlando Parry shows a distinctly greater liveliness. Some of his drawings are of houses and ships and stiles as if he had said to himself: 'All the real artists seem to be doing water-colour landscapes and seascapes. I must give up this trifling and try to do serious work also.' The fourth talk on this artist and his work will be given on Friday, January 10.

2.10 ENGLAND v. THE REST

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL GREENWICH; WEATHER FORECAST

1.0-2.0 LIGHT MUSIC MOSCHETTO and his ORCHESTRA FROM THE MAY FAIR HOTEL

2.10 England v. The Rest A Running Commentary on the Rugby Football Match by Captain H. B. T. WAKELAM, relayed from Twickenham (See plan on page 955)

3.45 THE WYCOMBE ORPHEUS MALE VOICE CHOIR Conducted by W. BRONAGE SMITH THE VICTOR OLOF SEXTET

SEXTET Selection, 'The Rival Poets' German, arr. Holy-Hutchinson CHOIR The Song of the Jolly Roger C. H. Chudleigh-Candish The Wanderer Elgar Sleeping German

SEXTET Serenade, 'Les Millions d'Arlequin' Drigo Humoresko Tchaikovsky Turkish March (The Ruins of Athens) Beethoven, arr. Weninger Pas des Fleurs ('Naila') Delibes

CHOIR Drake's Drum Coleridge-Taylor Drink to me only with thine eyes H. Elliot Bullen It's Oh, to be a wild wind... Elgar

SEXTET Suite, 'Three Fours' Coleridge-Taylor

4.45 ORGAN MUSIC Played by REGINALD NEW Relayed from the 'Beaufort Cinema,' Washwood Heath, Birmingham March, 'In the Soudan' Sebek Humoresque Dvorak Intermezzo, 'Polly' Zamocnick Waltz, 'Destiny' Baynes Narcissus Nevin, arr. Custard

5.15 THE CHILDREN'S HOUR Selections from Chopin played by THE OLOF SEXTET The story of 'Syt Heron'—written and told by MILDRED FORSTER Pencils and Postcards ready please! We should like your solutions to a new Competition

6.0 Musical Interlude

6.15 'The First News' TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC SCHUBERT'S PIANOFORTE SONATAS Played by DOROTHY MOGGIDGE 1st Two Movements of Op. 78 Menuetto; Allegretto

7.0 Dr. F. E. WAGNER: 'Some Shooting Reminiscences'

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

SATURDAY, JANUARY 4 2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)



TOM BURKE as Pierre and ANNIE CROFT as SUZANNE

Tonight at 8.25.

Excerpts from

'DEAR LOVE'

By Dion Titheradge, Lauric Wylie, and Herbert Clayton Music by Haydn Wood, Joseph Tunbridge, and Jack Waller.

Relayed from the Palace Theatre

CAST

in the order of their appearance

Maurice Gerard SYDNEY HOWARD Mr. Scantlebury (Mr. Gerard's lawyer) ROBERT NAINBY Peter Twigley (Second Son of Lord Borcham) CLAUDE HULBERT Jeanette (an artist's model) VERA PEARCE Pierre (an artist) TOM BURKE Bouraet (an artist) DINO GALVANI Marie ENA GROSSMITH Mrs. Gerard KATE CUTLER Suzanne ANNIE CROFT

Models.—Luise Blackburn, Yetta Luberti, Molly Bouchier, Molly Luck.

Artist.—Elgar Villiers, Toni Sympton, Terry Rendle, Keith Gerard, Tom Devine.

Produced by William Mollison. Orchestra under the direction of Simms Waller.

Act 1. Scene 1. A cafe terrace at Cap Brise. Scene 2. Suzanne's Boudoir.

Mr. Gerard (SYDNEY HOWARD) is in search of a nobleman who can marry his daughter Suzanne (ANNIE CROFT) before midnight, in order that she may inherit a large fortune. The conditions she imposes are that her husband shall not see her face, and that he shall leave her immediately after the ceremony. An impecunious artist, Pierre (TOM BURKE) agrees on condition he can see her first, but at the interview, Suzanne's sister, Marie (ENA GROSSMITH) is substituted.

Act 2. Outside the School of Art, six weeks later.

Mr. Gerard and his wife (KATE CUTLER) arrive in search of their daughters, but Mr. Gerard's attention strays to an artist's model, Jeanette (VERA PEARCE).

CLAUDE HULBERT, ENA GROSSMITH, VERA PEARCE and SYDNEY HOWARD.



9.35 AN ORCHESTRAL CONCERT

7.30 Vaudeville BILLY THORBURN (Syncopated Piano Solos)

JACK PAYNE and

his B.B.C. DANCE ORCHESTRA

8.25 AN EXCERPT FROM 'DEAR LOVE'

Act I

Relayed from the Palace Theatre (See centre of page)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; (Daventry only) Shipping Forecast and Fat Stock Prices

9.20 Mr. CLIFFORD W. COLLINSON: 'Buried Treasures of the World'—I

The child in each one of us (unless we are exceptionally unlucky) never quite dies; and so long as the least trace of childhood remains in us we shall continue to be interested in the idea of buried treasure. How keen is the general interest, in fact, was plainly demonstrated by the hundreds of letters that poured into the B.B.C. as a result of Dr. Thomas Gann's recent talk on his adventures with the British Museum expedition to Central America. Comparatively few of us, however, are able to give rein to our wishes in this matter, which is probably as well. The present talk, which is introductory to a series, is intended to pave the way for some descriptive story-telling by men who have gone on such expeditions after buried treasure. Some of the contributors to this 'Treasure Island' causerie include Malcolm Campbell on Cocos Island, Paul Edmonds on the Tobermory Galleon, Granville Squiers on the adventures of Captain Kidd, and Clifford Collinson himself on Ladrone Island.

9.35 An Orchestral Concert

STILES-ALLEN (Soprano) HUGHES MACKLIN (Tenor)

THE WIRELESS ORCHESTRA Conducted by JOHN ANSELL

ORCHESTRA Overture, 'The Grand Duchess' Offenbach

STILES-ALLEN and Orchestra Ernani, Ernani, involami ('Ernani') Verdi

Santuzza's Aria ('Cavalleria Rusticana') Mascagni

ORCHESTRA Selection, 'Gaiety Echoes' Caryl and Monckton

HUGHES MACKLIN and Orchestra Onaway, awake, beloved Coleridge-Taylor

ORCHESTRA Suite, 'Nautical Scenes' Fletcher I. All aboard; II. A sentimental shanty; III. Forecastle Frolics

10.15 EXCERPT FROM 'DEAR LOVE' Act II (Continued)

10.30-12.0 DANCE MUSIC AMBROSE'S BAND FROM THE MAY FAIR HOTEL

SATURDAY, JANUARY 4
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
TWO
SHORT
PLAYS

3.30 Vaudeville
RONALD FRANKAU
and his
CABARET KITTENS
in their Revuette
'UP TO SCRATCH'

4.30 DANCE MUSIC
(From Birmingham)
BILLY FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL
POWELL SMITH (Entertainer)

5.30 The Children's Hour
(From Birmingham)
'Snooky's New Year,' by Phyllis Richardson
BRIAN VICTOR will Entertain
'Simple Conjuring Tricks' explained by CYRIL
SHIELDS
Songs by MURIEL HERBERT (Soprano)

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN;
Announcements and Sports Bulletin

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music
(From Birmingham)
THE ORCHESTRA
Conducted by HAYDN HEARD
Relayed from THE GRANGE SUPER CINEMA,
SMALL HEATH
The Admiral's March Kollo
MURIEL HERBERT (Soprano)
O tell me, Nightingale Liza Lehmann
The Fuchsia Tree Quilter
A Spring Morning arr. Lane Wilson
ORCHESTRA
Suite, 'At the Play' York Bowen
Selection of Sullivan's Works arr. Godfrey

7.25 MURIEL HERBERT
Fountain Court..... }
Innisfree } Muriel Herbert
I dare not ask a kiss }

ORCHESTRA
Waltz, 'My Life' Hawkes
Intermezzo, 'Chanson Triste' (Song of Sadness)
Tchaikovsky

MURIEL HERBERT
Blackbird's Song Cyril Scott
My Sweet Sweeting Keel

ORCHESTRA
Overture, 'Idoménco' Mozart

8.0 Two Plays
'The Storm'
(From Birmingham)
A Poetic Play by JOHN DRINKWATER
Alicio
Joan (her young Sister)
Sarah
An Old Man
A Young Stranger
A Mountain Cottage on a mid-winter night—
outside, a snowstorm rages
'Columbine'
(From Birmingham)
A Fantasy by REGINALD ARKELL
Dan'l
Nathan'l
Harlequin
Pierrot
Columbino
Sunset—the shadow of beech trees on a hill top—
and a fairy ring
Incidental Music by THE MIDLAND PIANOFORTE
SEXTET

9.0 A Symphony Concert
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA
(Leader, FRANK CAPELL)
Conducted by JOSEPH LEWIS
Overture, 'Prometheus' Beethoven
FRANK LAFFITTE (Pianoforte) and Orchestra
Pianoforte Concerto, No. 2, in C Minor
Rachmaninov
ORCHESTRA
Suite from the 'Firework Music'
Handel, arr. Harty

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

10.15 Sports Bulletin (From Birmingham)

10.20—11.15 Symphony Concert
(continued)
ORCHESTRA
Symphony in D (K.297) (The 'Parisian') Mozart
FRANK LAFFITTE
Bruyères (Whims) } Debussy
Toccata }

ORCHESTRA
Ballot Music, 'Egmont' Beethoven
(Saturday's Programmes continued on page 956.)

Sit by the
Window



The 'Unity' System is used for electrically heating churches, cinemas, theatres, work shops, factories, offices, etc. Full particulars will be sent on application to all interested.

Use the window-seat in the depths of winter as you did in summer. Remember your experience during the last cold spell. It was probably that of thousands who depended solely upon the open coal fire for the heating of living rooms—a roasted face and a frozen back. Now is the time to ensure clean, healthy heating during the cold months. 'Unity' Tubular Electric Skirting heaters can be fixed to the skirting boards beneath the windows. Switch them on and off as required, and control them automatically to keep the room at any required temperature.

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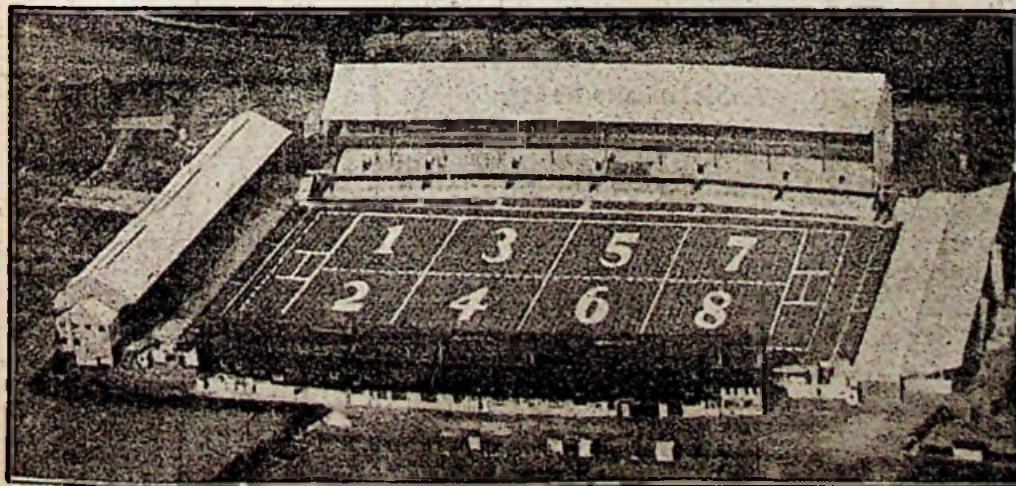
Write to-day for "Heating the Home," a beautifully illustrated folder.

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'Unity' Electric Heater fixed to Skirting board.



ENGLAND v. THE REST AT TWICKENHAM TODAY.

A running commentary on this afternoon's Rugby Trial will be relayed by LONDON and DAVENTRY, starting at 2.10 this afternoon.

Saturday's Programmes continued (January 4)

SWA CARDIFF 668 kc/s (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 12.0-12.45 A CHILDREN'S CONCERT
Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
- 2.10 London Programme relayed from Daventry
- 3-45 A Concert
For Blind and Disabled Soldiers and
Blind Workers.
Provided by the MARQUIS AND MARCIIONESS
OF BUTE.
Relayed from THE CELTIC ROOMS, CARDIFF.
GWYLDYS NAISH (Soprano)
PATRICIA ROSSBOURGH (Songs at the piano)
LEONARD HENRY (Entertainer).
ALEC MCGILL and GWEN VAUGHAN
(The Cheerful Chatterers)
THE WEST REGIONAL OCTET
(Leader, LOUIS LEVITUS.)
- 4-45 DANCE MUSIC
THE CONEY BEACH FIVE
Relayed from the THE DANSANT, HOTEL
METROPOLE, SWANSEA
- 5.15 The Children's Hour
- 6.0 Mr. A. S. BURGE: 'Eye-Witness Account
of the Final Welsh Trial Match at Swansea'
- 6.15 S.B. from London
- 6.40 Regional Sports Bulletin
- 6.45 S.B. from London
- 7.0 'Both Sides of the Bristol Channel'
- 7.15 S.B. from London

- 7.30 A Welsh Programme
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by REGINALD REDMAN
Introduction and Scherzo *Maldwyn Price*
(First Performance)
LEILA MEGANE (Contralto) and Orchestra
'Softly awakes my heart'.....*Saint-Saëns*
ORCHESTRA
All Through the Night*arr. Myddleton*
The Departure of the King
.....*arr. Reginald Redman*
TOM PICKERING (Tenor) and Orchestra
And King Olaf heard the Cry ('King Olaf')
.....*Elgar*
ORCHESTRA
Welsh Fantasy*W. Brailhwaite*
LEILA MEGANE
Heb Gerddor*Pughe-Evans*
Y wlad annwyl hon*T. ab Ifan*
Y Gwanwyn Du*Osborne Roberts*

- TOM PICKERING
Carwriaeth mab a merch } *Traditional Tunes*
Trip i Aberystwyth } *arranged by Dr. D.*
Y mab a'r ferch } *de Lloyd*
Y cryman bach
- ORCHESTRA
Three Pastorals *Maldwyn Price*
- 9.0 S.B. from London
- 9.15 West Regional News
- 9.20-12.0 S.B. from London

5SX SWANSEA. 1,040 kc/s (277.6 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 12.0-12.45 S.B. from Cardiff
- 2.10 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.15 S.B. from London
- 6.40 S.B. from Cardiff
- 6.45 S.B. from London
- 7.0 S.B. from Cardiff
- 7.15 S.B. from London
- 7.30 S.B. from Cardiff
- 9.0 S.B. from London
- 9.15 West Regional News. S.B. from Cardiff
- 9.20-12.0 S.B. from London

6BM BOURNEMOUTH 1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 12.0-1.0 Gramophone Recital
- 2.10 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45 S.B. from London
- 9.15 Local News
- 9.20-12.0 S.B. from London

5PY PLYMOUTH. 1,040 kc/s (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 12.0-1.0 Gramophone Recital
- 2.10 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45-12.0 S.B. from London (9.15 Items of
Naval Information; Local News)

2ZY MANCHESTER. 707 kc/s. (376.4 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
NORA RUST (Soprano)
- 2.30 ap p. Australia v. England
A Running Commentary on the Rugby League
Final Test Match, by H. SUNDERLAND, the
Australian Joint Manager, and W. E. DICKMAN
Relayed from THE SWINTON RUGBY FOOTBALL
GROUND
- 4.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 The Royal Horticultural Society's Bulletin for
Northern English Listeners
- 6.15 S.B. from London
- 6.40 The Regional Sports Bulletin
- 6.45 S.B. from London
- 7.0 Excerpts from
'Mother Goose'
FRANCIS LAIDLER'S GREAT YORKSHIRE
PANTOMIME
Relayed from THE THEATRE ROYAL, LEEDS
S.B. from Leeds
- 9.0 S.B. from London
- 9.15 North Regional News
- 9.20-12.0 S.B. from London

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)

- 10.15-10.30:—The Daily Service. Relayed from Daventry.
11.0-12.0:—Gramophone Records. 2.10:—London. 3.45:—
The Octet. Crue Davidson (Contralto). 4.45:—Dance Music.
5.15:—The children's hour. 5.57:—Weather Forecast for
Farmers. 6.0:—Musical Interlude. 6.15:—London. 6.40:—
Scottish Sports Bulletin. 6.45:—London. 7.0:—Mr. T. E.
Mailey: 'A Review of the season's Football in Scotland.'
7.15:—Musical Interlude. 7.30:—Two Plays. Presented by the
Arthdeen Players. from Aberdeen. 8.0:—A Scottish Concert.
8.45:—Aberdeen. 9.0:—London. 9.15:—Scottish News Bulletin.
9.20-12.0:—London.

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Glasgow. 6.15:—London. 6.40:—Glasgow. 6.45:—London.
7.0:—Glasgow. 8.45:—George and Wullie in another Aberdeen
Episode. 9.0:—London. 9.15:—Glasgow. 9.20-12.0:—London.

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5.15:—The Children's Hour. 6.0:—Musical Interlude. 6.15:—
London. 6.40:—Sports Bulletin. 6.45:—London. 7.0:—Mr.
E. Godfrey Brown: 'Next Week's Music.' 7.15:—The Royal
Horticultural Society's Weekly Bulletin. 7.25:—Musical Inter-
lude. 7.30:—A Military Band Concert. 8.25-12.0:—
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HOW BRITAIN CONTROLS THE MOSQUITO

Interesting Talk from Bournemouth—Another Pennillion Recital—The Bible and Drama—Welshmen and Story-Telling—Concerts from Birmingham.

THE organization of a mosquito control scheme in any given district is, in most cases, a matter of considerable complexity. For one thing, there are no fewer than twenty-six kinds of mosquitoes in Great Britain, which breed chiefly in water-butts, neglected ditches, weedy ponds, woodland pools, in rain-filled tree-holes, stagnant sea-water and so on. The British Mosquito Control Institute, on Hayling Island, was opened in 1925 and is equipped for the carrying out of all kinds of advisory, educational, and research work relating to mosquitoes and their control. Facilities provided include a research laboratory, educational laboratory, photomicrographic room, lecture room, drawing office, library, workshop, and demonstration museum. On Tuesday, January 7, Mr. J. F. Marshall, Director of the Institute, will give a talk in the Bournemouth studio on the little-known but highly important work of mosquito control, for the establishment and development of which in this country he is mainly responsible. This talk will also be broadcast from London and other stations.

A WELSH concert in which the artists will be Bessie Jones (soprano), David Evans (baritone), W. H. J. Jenkins (violin), and the Station Trio, will be broadcast from Cardiff on Friday evening, January 10. The programme will include a Pennillion Recital.

THE fourth and last talk in his series on 'Cornwall and Devon a Hundred Years Ago,' will be given by Mr. Charles Henderson in the Plymouth Studio on Tuesday evening, January 7. Mr. Henderson will deal with the laws of the period and describe something of the horrors and savagery which accompanied the administration of the old criminal code.

THE Church and the Stage seem so very far apart to-day that it is strange to remember that once upon a time they could almost be regarded as one. Yet in mediæval England the mystery and miracle plays were the only sort of drama that the people knew, and they were acted in churches and churchyards, forming the Bible of the unlettered masses. In her talk, 'Sidelights on Play Acting in the South,' from the Bournemouth Station on Thursday, January 9, at 6 p.m., Miss Marjorie Simmons will deal with some of the old-time plays and players from the local point of view.

A MILITARY Band Programme, which follows the pantomime to be broadcast from Birmingham for 5GB listeners on Thursday, January 9, includes soprano songs by Margaret Wilkinson and violoncello solos by Ivor James. The remainder of the programme will be given by the City of Birmingham Police Band.

'WHY Chaucer could never have been a Welshman,' is the title of a talk to be given by Mr. Lyndon Harries in the Cardiff studio on Tuesday, January 7. Mr. Harries takes Chaucer as a typical story-teller and in the light of his achievements he is to examine the talents and limitations of Welshmen in the same field. 'The Welsh nation,' says Mr. Lyndon Harries, 'is notoriously lacking in the art of story-telling. For a few centuries, Wales literally lived on the old Celtic legends, and even today *Y Mabinogion* seems to be the limit *par excellence* of what our people can produce. Other story-tellers there have been, but invariably they have confined themselves, either to narrating the story of some local custom, or superstition, or legend, or else to exposing the weaknesses of their fellow-countrymen to the devouring eye of the Englishman.'

WILLIAM PRIMROSE, the distinguished violinist, appears in the programme at an orchestral concert on Saturday evening, January 11. He will be heard, accompanied by the Birmingham Studio Augmented Orchestra, in Mozart's *Violin Concerto, No. 1, in B Flat*, and also in a *Divertimento* by Ysaye. The orchestra, which will be conducted by Joseph Lewis, is to play, among other British works, a composition by Malowyn Price, which was first performed at the Welsh Eisteddfod of 1929.

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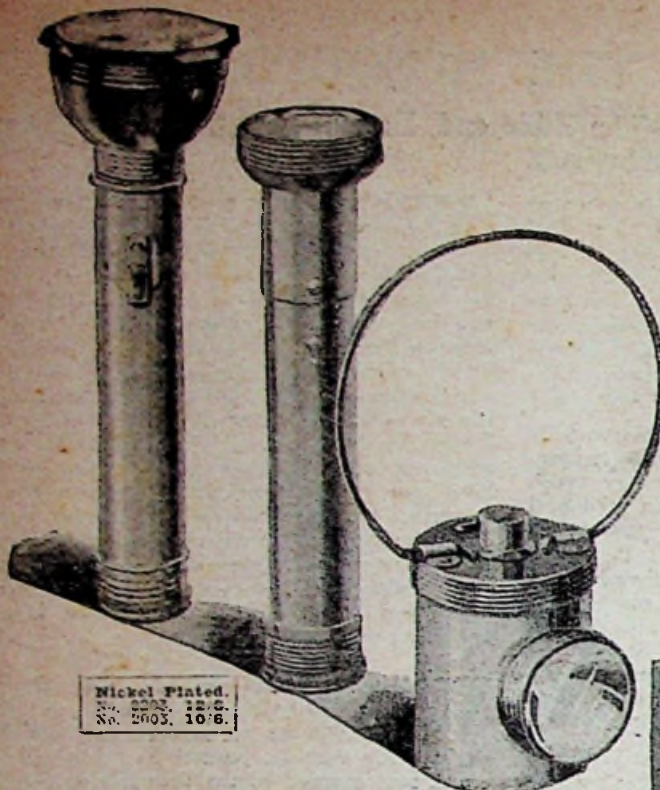
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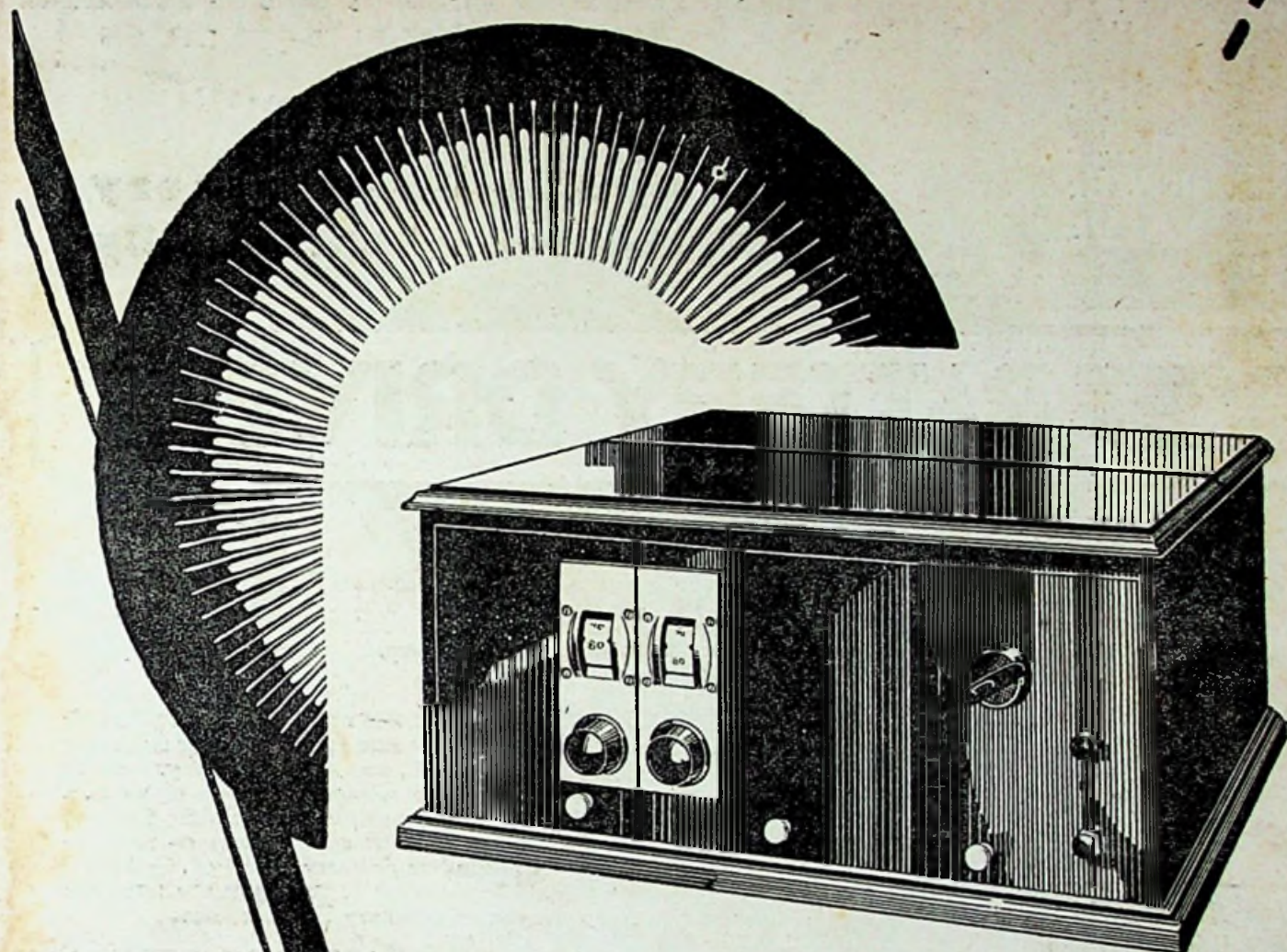
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