

THE BROADCAST PROGRAMMES FOR DECEMBER 29—JANUARY 4.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

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

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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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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 Bartles (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 *Vandeville* (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 *Hi-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)
9.00 *Cloches Prips*, 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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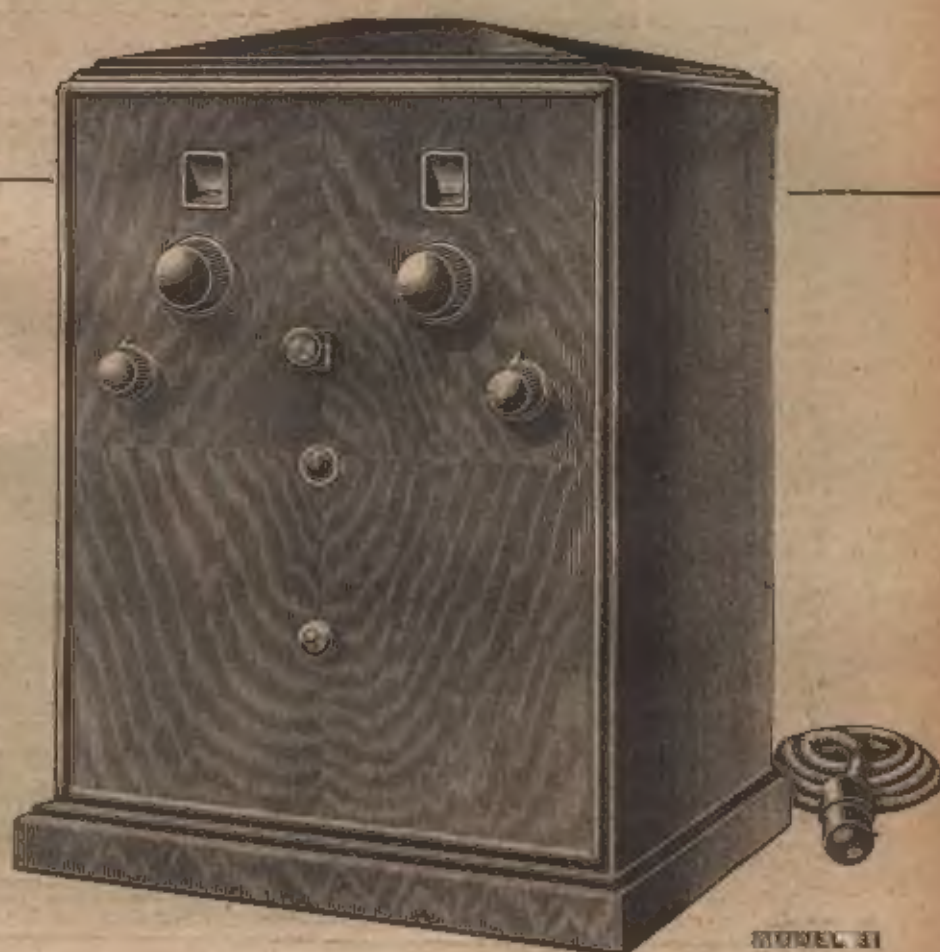
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RETROSPECT: THE PROGRAMMES OF 1929.

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

certainly 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 tuneless 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 achievement 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. SHUTCLIFF, 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. FURTWÄNGLER, 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—City, 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 instances 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 Feet 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 Cowdrey 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 soporific 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-eater, 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 tragicomedies 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 programme. 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 1939. 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 Thoms 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 fireplace* (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 Shannan 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 Christmaside* (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 *Symphonic 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. 1. 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 quality 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.

Pereils of Criticism.

IT must be dreadful to be a Critic, with infuriated authors, musicians, artists, film stars and Broadcasters prowling round like the late flocks 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 stand fast. To take time over meals and let the food eaten be of the simplest and the purest that can be obtained is surely very important. As one grows older, less consideration 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 realises 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 baked 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 puree 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 pulled 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 water-cress 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 and a half ounce 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.

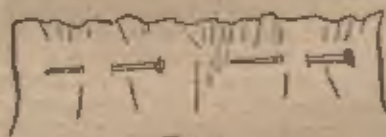
If you like nicely-flavoured food, be careful in the matter of fish, the delicate flavours of which are so often destroyed by wrong treatment in the kitchen. Whiting, for instance, is sometimes wrongfully accused of being tasteless and uninteresting, while all the time the cook is to blame for having 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 an 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!



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 him) operations, but keep still meanwhile!

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

(1) A pin pouch—mouth 2 inches across—Use firm material, interline with canvas—put in a light lining. Round off the bottom, or pin wedges 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 piece of cloth, not much wider than the elastic but deep enough to prevent pricking the wrist. Stock with pins, put in wastewise, 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 drape 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 pipe. 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 bananas 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 "Coconut Pyramids." Put some desiccated coconut into a basin (1 lb. will make quite a number of little cakes). Mix with it sufficient sweetened condensed milk to make the coconut 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 carmine.

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, 1 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 fat 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 'penny 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 Loyal' 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 fée en prit un d'entre les trois, à cause de sa maîtresse 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 'moustache barba' and two whiskers, 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 Rese' in *Princess Ida*, and sing—

Like most mas 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.

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.

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 matinee song of 'Overturebeginnerspense.' 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, avast! 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 *into* voice: '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 further 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 Vic 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-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

(Continued at foot of page 920.)

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.

ALL THINGS CONSIDERED

Matthew Quinney on Resolutions

I NOTE with interest that the Children's Hour on January 2 contains this item: "On January 1, we have resolutions for 1930." It is these who—some revelations are—ster's part of the programme. I wish some well-known performers and public character to 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—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 black 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 the beginning of the Jewish year.

Still, there's a lot to be said off place in our yearly brief at self-improvement. It is a period of stocktaking, both material. Penys, you remember, is 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 it I can to the King's pleasure and content." So ends the old year.

Another and greater Samuel set less store by January 1, at least made a very different kind of fuss about. 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 new course of life. I began to read the Greek Testament regularly, at every Sunday. This day Acts. In this week I read

I learned to repeat the I read carelessly the first I read carelessly the first

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 remembrance 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

A comprehensive lunch a good fire, a passable cigar, and a wireless was switched on! And, anyway, an odd tune

of day for a talk. But a talk at times, as a series of short ones.

'Today being New Year's Day, we have no regards to the phones as a rule. We have indeed 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 in 1930 than I did in 1929. I'm not sure, but I feel that

Club that today so, no matter how I intend to give up swaffin. You

Birds came off last night after ten p.m. At the end of the first night of this American absurdity I went round behind to Al Curt. "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 DeLargo, 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 let 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 gaying me... Here

guy, Hops, and a few other

boxing champions, and a prospective, are represented by Young Stripling, who is admitting that hitherto statistics to the press on the eve of a fight have been monotonously

Up to now, he says, 'we have generally used printed forms, with opponents' names. "I shall win. I was ever more confident. That stake as good as mine already. I shall go all out for a win at the start, and I guess I'll put him to sleep in three rounds. So, 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 newsmen 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 Klem and Mr. Percy Scholes, declaring 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 announcer whose name I fail to catch (the Announcer being more than usually fatigued) but who is described as 'well-known,' begins: 'I intend in fuchsia—' 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

Matthew Quinney



B.B.C. OFFICIALS AS OUR ARTIST SEES THEM
III—"The Chief Engineer"

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 Johnson only last week at the All U.P.

THE exhibition of Italian Old Masters that is to open at Uffington House in January 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, 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 of these exhibitions have been the work of an Anglo-Dutch, and Anglo-Italian committee, 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 Modona is 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 Modolani, to see if they were fit for the journey and the inevitable changes of temperature that are so dangerous for old pictures, and especially those painted in the sixteenth century; and Mr. A. Longden, D.S.O. (Secretary-General), who has been working

⁴L. A. [redacted] c. m. 3. 6. 8. r. s. d. 2. 1.

five hours a day for twelve months,
in sundry private collections in England
the last of which was at the house of the
Rev. Mr. [unclear] at [unclear]

teenth-century art the exhibit is a...
...by artists who were w...

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 Leonardo stands in common consent on a more exalted level. It is painting (the chapel) that has been copied and imitated since the days of the Renaissance. It had been to Italy and copied the Italian Renaissance and the Dutch and Flemish painting re- escaped from the Dutch painting was of the Dutch Revolution. This Italian painting developed 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 the greater freedom in technique and the influence of France and Germany was there to test the new genre and the Italian artists of the Renaissance remained for the most part true to the formal tradition of their old Byzantine mosaic and they rarely sacrificed their interest in the architectural

fixed their interest in the architectural form of their picture to their interest in the minor phenomena of everyday life. For this reason the Italian Exhibition will present a gaiety 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 display.

The earliest pictures in the show date from the fourteenth century, from the movement 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



¹Portrait 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 Maddalena Doni picture is perhaps the noblest portrait picture in the world. It was painted when Raphael was twenty-three, and in spite of his other 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 most famous of all the portraits by Jan van Eyck—the 'Young Englishman' and 'Princess of Wales.' 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 Göttingen, '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, "Young Englishman" is among the most admirably expressive in the "contemporary" way. And then, how beautifully "oil on hundred oil paint"—the medium that has been introduced to Venice just before the time of "one one 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' in Rimini and the 'Transfiguration' from Naples in which, I fancy, his pupil Giorgione most likely took a hand; there are two Tintoretto—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.

(Continued overleaf)

Parting in 1610's lovely portrait of *La Bella*, one of the great pictures you must see at Burghclinton 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 from the gallery in Bada-Pesth, and others come from the private collections of Lord H. Howard, Lord Fitz, 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 predominantly a collection of Madonnas. It was feared that such a selection would appeal in the main to certain sections 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 to 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



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 roared "Yes, G. O. it is." In a subterranean hall, he said, dancers who represented rubies were dressed in red. "Why, Gus," shouted a voice from the "gods," "you've boiled the dilly dilly."

And though the gallery liked his humour well enough, it did not even with him 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 ungallant,' 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 a petticoat.' You see, pantomime is not to ever 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 representative interest for the year, the Editor asked his readers to name the programmes they had enjoyed most in 1929. A striking fact is that 195 separate items were singled out by our readers as their favourites of 1929. These programmes were: *Journey's End*, with over a hundred appreciations; the special B.B.C. Symphony Concerts, which 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 were saying that their new-found regard for a good music was derived solely from broadcasting.

Vaudeville programmes generally came surprisingly far down the list. The splendid humorous *Cherry and the Jeweller*, Mabel Constanduros, and Handley, showed once again the popularity of comedy, but very few of the programmes had left a special mark in the minds of the 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 be at that hour of the day. Then A. J. Alar with his stories, came near to the top and almost tied with his friends, the Announcers. Undoubted popularity seems to rest in no small part on the delightful manner in which they read us 'good-night.' Mr. Christopher Stone's gramophone recitals were popular, but the variety 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. John*, 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

"High Wind in Jamaica" Here of his powers in this direction; a tale fit to stand by the side of his notable last week's Christmas Number.

It was a big house. Now the curious thing was that all these children were fair as flour 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 way the night is—in fact, he was so black that anyone near him could hardly see anything. When the lamp gives out light, he gave out darkness.

His name was Joey. His brothers and sisters were

poor Joey went downstairs and

"Hullo!" 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 here."

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

self know. I don't know what it is, but I know something about it.

She had often told. There he stopped, and she

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 of course, he was

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?"

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."

"I don't know how," said Joey, so she helped him stand on his hands against a lay stone. 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!"

Yes, 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.

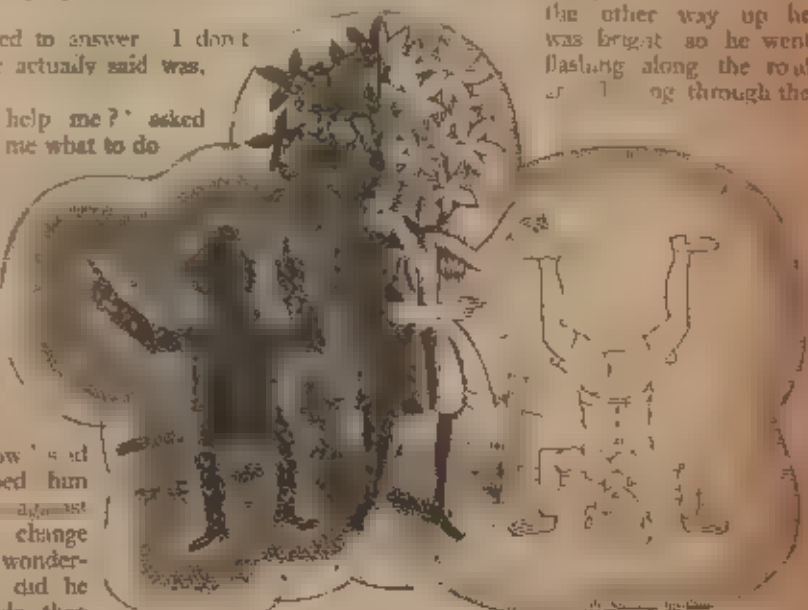
But poor Joey's life wasn't any happier. Before, everyone told him to go away. Now, everyone called to him to come. In fact, the

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 as it went on time, when, instead of usual, they said "Joey standing in the middle is all dinner time?"

At that Joey got very cross, and rushed out of the house.

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 as if 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 bellied. 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 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 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 first 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 Place Church, while Sir Thomas Beecham, who is 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 the opera houses, coaching the choruses, training the chorus, and generally devoting their lives to the autocrats already on the rostrum.

It is because an orchestra can be as sensitive and as wayward as a child, and is so susceptible to discipline, that a conductor has so heavily on his personality. A conductor's world is his orchestra. Orchestral players unconsciously measure up those they play under, and suffer the incompetent with resigned impatience. No sane conductor forgets for a moment that he is directing a body of artists. If a player is out of tune at a moment's notice, take his place; and that few of them are his inferiors in musicianship. It once happened that a certain orchestra had occasion to conduct an orchestra, and unaware of his inability to do so, perhaps to hide it, he asked the players to be unreasonable at rehearsal, and then up continually for imagined faults that at last he said to his place as a conductor. He said, "We are doing the best we can, but if you are not very careful we shall lose your beat."

On a 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 old things they know all the growing things, amongst the younger men is to specialize. But they cannot actually repudiate any part of the complete repertory, and without a great deal of intense study of the whole range of musical music no aspiring conductor could get much farther than he could. As a young man, 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 need only 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 at 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 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. Reprimand 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 soloists 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



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THE FIVE O'CLOCK

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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, thereby removing all risk of the pins on one unit, the whole structure as a unit is a rigid framework. Even the hardest blow cannot disturb the perfect alignment. For strength, power and for long life use the NEW Cossor Screened Valve. No other make has Interlocked construction.

The NEW COSSOR

Screened Grid Valve

The NEW Cossor 22/6
50 μ A, 100 V, 100 W
Anode volts 175-50
Impedance 200,000
Amplification
Factor 200
Price . . . **22/6**

Cosmos 4 and 6 V Screened
Grid Valves are also available
with similar characteristics at
the same price

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, (LONDON ONLY) WEATHER FORECAST

(For 8.0-3.30 Programmes see opposite page)

3.45 An Orchestral Concert

ISABEL GRAY (Pianoforte)

THE WIRELESS ORCHESTRA

Conducted by JOHN ASHILL

Overture, In Autumn 3.9

As the Sunlight Sheds its Rays 3.4

Isabel Gray
Les Diables 3.6



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 love. 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') Cia

ISABEL GRAY

Prelude in A Flat, Op. 23, No. 3 Rachmaninov
Sonata di Petrarcha (A Sonnet of Petrarch), No. 104 Liszt
Liebeshals (Love's Grief) Waltz Kreisler, arr. Rachmaninov

Study in B Minor Liszt

ORCHESTRA

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

5.45 5.45 A RECITAL
by JOHN COATES (Tenor)

When jellies hang by the wall Balfour Gardiner
The Oxen Best
Veni Noli Worked
The Knight of Bethlehem Clayton Thomson
New Year's wassailing Song A. Maltby
Roses in December Hu
C. Minor in Mine
Pretty Phyllis John Coates and Owen Maw
So the Year's done with Arnold Bryson
The County Mayo Ivor Gurney
Blow, blow, thou winter Wind Quiller

(For 5.45-6.0 and 6.0-8.45 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 Pension. It has an Apprenticeship scheme for the young, and Almshouses for the old. It does constructive work in all directions. It grants loans without interest to any Jew, from the purchase of tools to the start of a self-supporting business. It has a convalescent Home for adults at Watlington, Naze, and for children at Bromley, Brighton; it looks after the incurable and incurable patients, and finds suitable homes for them after their discharge from sanatoria. It does any good and any form of distress, and never says 'No' to a deserving Jew.

Donations should be sent to the Jewish Board of Guardians, 127, Abchurch Lane, London, E.C. 4.
'Broadcast Appeal'

8.45 (Daventry only)
Organ Voluntary
FROM CANTERBURY CATHEDRAL

9.50 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 Sombre 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 tower, below which Lucia met her husband's murderer, and there she was waiting 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. Lucia has seen the ghost of the unhappy one, and interprets that as an evil omen for herself. In this melodious air she tells the story of the tragedy.

BAND

State, '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 last movement, 'Land, we first to imagine the scene of the first toys—bells, toy trumpets, drums, and so forth. A whimsical march, a Punch and Judy show, and the March of Toy Soldiers.

No. 2, beginning and closing softly, is called 'Serenade.' 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.'

9.45 HORACE STEVENS

I'll sail upon the Dog-star
Since from my dear Astraea's sight } Powell
Advice (1727)
Song of Motus to Maria Joyce

9.51 BAND

Two Movements, Serenade, Op. 48

Tchaikovsky, arr. Gerard Williams
Pezzo (Piece) in forma di Sonata, Waltz

10.5 DOROTHY BENNETT

Elf and Fairy
Merry Lullaby
A Thrush's Love Song

10.12 HORACE STEVENS

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

10.18 BAND

First Movement, The 'Moonlight' Sonata

Beethoven

10.30

Epilogue

'Lord, What is Man?'
'Vision'

SUNDAY, DECEMBER 29
5GB DAVENTRY EXPERIMENTAL

636 kc/s. (479.1 m.)

TRANSMISSIONS FROM LONDON & THE BROADCASTING CORPORATION

7.50
SERVICE FROM
BIRMINGHAM
CATHEDRAL



A
good item
on any
programme

Player's
please



4.0-5.45 A MILITARY BAND CONCERT
(From Birmingham.)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by **RICHARD WASSILL**

March, 'The Crown of Chivalry' Fletcher
Overture, 'The King of Yvetot' Adair

THE SONOSTERS

Three Moravian Duets (for Two Sopranos) Dore
Bergel; Luke & Violet; The Ma...

REDA

Selection, 'Iolanthe

Sullivan, arr. W. ...

A. V. BAKER (Pianoforte)

Suite Byrd

Pavane, Gigue, Coranto, La Valse

Allegretto in E Flat (Minuet)...

Erskowak, Op. 32, No. 1

BAND

Ballad Music, 'Sicilian Vespers

THE SONOSTERS

The Sisters

Love hath not

separated

Envoys of

Love

BAND

Cornet Solo, 'The Day

of Looking Forward

Lehr, arr. Goffrey

P.O. Concert

Three Irish Dances

John Ainsell, arr. Goffrey

A. V. BAKER

Clair de Lune (Moon

light) Fauré

Les Amis (The Day

Afternoon) Debussy

La Valse (The Dance)

..... Fauré

Valse (Fête) Chopin

BAND

Selection, 'Recollections

of Wales'

arr. Kappay

5.50 A RELIGIOUS SERVICE

Conducted by the Right Rev. E. W. BARNES,
D.D., F.R.S. (The Bishop of Birmingham)

Revered 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.

Contributions should be forwarded to
Treasurer, 18, Newhall St.

2.50 'The News'

With the latest news from London & the world.

9.0 Chamber Music

ETHEL BARTLETT AND RAE ROBERTSON Duet for

Violin & Piano

..... F. J. ...

..... W. ...

ANNE WILSON (Violin) & **ANNE WILSON (Piano)**

..... H. ...

..... H. ...

HERBERT WITHERS and MAUDE WILSON String

Quartet in Concert

Francis Couperin (Le Grand) (1688-1725)
r. Leduc, and Paul

Procello; Surcouf; La ...
A. r. de D'able

9.15 ETHEL BARTLETT and RAE ROBERTSON

Violin & Piano

Allegretto

La Laitive

La Jalousie

..... P. ...

..... P. ...

9.30 HERBERT WITHERS and MAUDE WILSON

String Quartet

Concerto Nicola Porpora (1680-1747)

..... H. ...

Molto adagio (Maestoso); Largo, Allegro con

.....

9.40 ETHEL BARTLETT and RAE ROBERTSON

Sonata for Two Pianofortes

Molto moderato-Lento espressivo; Vivace

.....



The BISHOP OF BIRMINGHAM,

Dr. R. W. Barnes

reverted to the Birmingham Cathedral

organ

MAUDE WILSON

Violin & Piano

Allegretto

Andante

Molto

Allegro Vivace

.....

FIRST LION MOORAN

compos

During his

childhoods at Lippin-

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He has himself collected a number of Norfolk
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10.30

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Sunday's Programmes continued (December 29)

5WA	GARDIFF.	808 h.c. (309.9 m.)
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1. S.B. from London
 2. S.B. from London
 3. S.B. from London
 4. The Week's Good Cause
 An Appeal on behalf of the Cardiff Royal Infirmary
 by SIR WILLIAM DIAMOND
 5. S.B. from London
 6. West-Emotional News

Q.5 A CONCERT

(In Aid of THE CAROLLY ROYAL INFIRMARY)
Beloved from THE EMERALD THEATRE, CAROLLY

[illegible]

10 30	Epilogue
10 1.0	The Sweet Fellowship

5SX SWANSEA 1,540 ft. 0.38
(238.5 m)

1. West. Required News. S. H. from Caro. 17

10.40-11.0 *The Silent Fellowship*

BBM BOURNEMOUTH. 1-840 KAYE
1-840 55 22

3.50 S.B. from London
 5.25-10 app. S.B. from London
 8.0-8.45 S.B. from London
 9.0 Local N.W.
 11.5 S.B. from London

10.30 Epilogue

5PY PLYMOUTH. 1,040 h.c. 4288.5 m.

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 24.00 *From London*

22Y MANCHESTER. 797 W.C.B.
(376 d m.)

3.41 3.50 *SR from LONDON*

3.45 Choral and Chamber Music

Trio No. 1, in D Minor, Op. 63... Schumann
Energico e con passione; Vivace ma non troppo.
Allegro. Andante.

The Gorton Male Voice Choir
After many a dusty Mile
I've been to the top of the hill
My little boy
To
Trio in A Minor, Op. 50 Tchaikovsky
Pezzo elegiaco; Tema con variazioni;
Fante e Ombra



THE EMPIRE THEATRE, CARDIFF,
from which a concert is sent to the Royal
Infirmary is being relayed and broadcast
from Cardiff tonight at 9.5

Cl. m	
Volga Boat Song	arr. Bartok
A Ditty from Sherwood	Lyon

5.15-5.5 8.12 from London
5.6 8.7 5.8 7.8

8.45 The Week's Good Cause

An Appeal on behalf of THE PLAYING FIELD
Association, (Northern Counties) by Sir Henry
Jackson, Chairman of the West Riding Education
Committee.

0.0 North Regional New
0.5 SSB from 1.0

10.10 Epilouze

Other Stations.

580 GLASGOW 7389

Church, Edinburgh, Hynd., as well students, men of
 (M.R., No. 81 E.H. No. 20). Payne Hynd. Y

$$\begin{array}{ccccccc} s_{i-1}^{(1)} & \dots & s_{i-1}^{(n)} & \dots & s_{i-1}^{(n)} & \dots & s_{i-1}^{(n)} \\ s_i^{(1)} & \dots & s_i^{(n)} & \dots & s_i^{(n)} & \dots & s_i^{(n)} \end{array}$$
[illegible]

2BD ABERLEEN. 0 2

[illegible]

BELFAST

2.9-3.30 -S.B. from London. 2.45-3.0 -S.B. from London
 3.15-4.00 -A Religious Service from the Radio. Good
 Address by the Rev J. C. Robinson, B.D. President of the
 Methodist Church in Ireland. 4.30-5.0 -S.B. from London (2.1
 (Radio News). 10.30 -Editor.

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

[illegible]

SIR NIGEL PLAYFAIR
ON
XXIX CHARADES

7 15 Musical Instruments

7.45 Marches and Waltzes

LILY ALLEN (Soprano) with Orchestra
The Blue Danube } Johann Strauss
Voices of Spring }

12:30 Organ Music
Played by EDWARD O'HENRY
Relayed from 'Tessie's'

IN ADJUTY HOTEL OR WESTERLY
Relayed from THE PICCADILLY
HOTEL

S.B. from Cardiff

3.0 A Concreti

3 70 Dance Music
JACK PAYNE and his B.B.C.
DANCE ORCHESTRA

4 5 LEONARDO KEMP and his
PITCAIRN HOTEL ORCHESTRA
Relayed from THE PITCAIRN
HOTEL

515 THE CHILDREN'S HOUR
'Mending Roadways' and
other Songs sung by ARTHUR

Further Hints on How to Play Hockey, by G. F. M. 128 pp.

[illegible]

6 Mr. A. L. Simpson: "Evergreen Country"
The country was I suppose
Mr. Simpson said it was a
the Superior Territory
county, abounding in hill-paths, provides good
walk through ample pine-woods where yew and
Christmas trees lend a green note to the gray
days of December

U to THE SIGNAL, GREENWICH; WEATHER
BUREAU. FIRST ORIGNAL NEWS BULLETIN

0 1 (ag) 144 F. 11. 11. 11. Had a week

£ 45 THE FOUNDATIONS OF MUSIC
S. DELBONNIE FOUR SUBJECTS
Played by DOMINIQUE MORGENTHAU

Allegro ma non troppo: Allegretto quasi

ကဏ္ဍ:

or, The More Things Change
A Reminiscent Trifle.

By
ROBIN HEY
and
MARVELL

Cast :

ANNE DE VRIES	WILLIAM WARE
JOHN J. BOLL	V. C. CLINTON BARTON
DORIS VANE	W. S. MALCOLM
DORA GREGORY	JOHN RORKE
IRENE THOMAS	JOAN BRITFLEY
SIDONIE GOOSSENS	DORIS ARNOLD

Produced by Holt Marvell.

ORCHESTRA
March, 'London Scottish' Haines
'Farle' ('Speak'), Vocal Waltz
ORCHESTRA

9.0 WEATHER FORECAST FOR THE WEEK END
BULLETIN: Local News: (Davenport)
Shipping Forecast and For Stock Prices

9.35 'The Party'
(See centre of page)

10 20 A RECITAL
by ALFRED CAYE (Violon)

One specially interesting thing about the Mozart

10.15 DANCE MUSIC

JACK HYLTON'S AMBASSADOR F. BOND,
directed by RAY STROUTS from 2 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036

FIG 11 IS JACK HARRIS' GROY FACTORY HOUSE BAY OF
FROM GROY FACTORY HOUSE, JACK HARRIS

THE RADIO TIMES

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

Editorial address: Savoy Hill, London,
H C 2

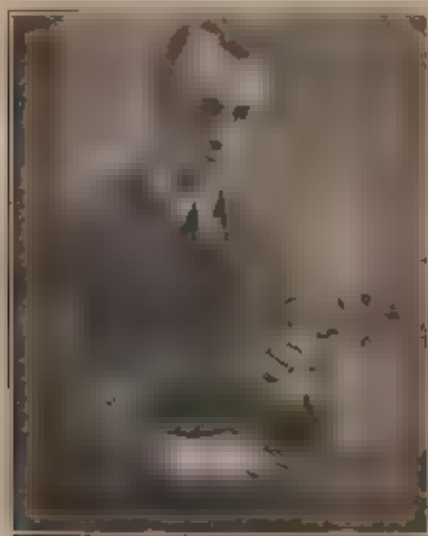
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MONDAY, DECEMBER 30

5GB DAVENTRY EXPERIMENTAL

THE GRANGE SUPER ORCHESTRA

A Barred Concert



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

Light Music

8.45 'LES CLOCHES DE CORNEVILLE'

8.0 Vaudeville

8.45 'Les Cloches de Corneville'

(The Bells of Corneville)
A Concert Version
of the



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band

- Sunday** IOLANDE SUITE
Monday EMERY OF GLADIATORS
BIG DANCE WALTZ
FAGLIACCI
MOROSINI ATT R WALTZ
MELODIOUS MEMORIES
Tuesday CARNEVAL OVERTURE
POPPY AND PEASANT
MERRIE PROLOGUE
Wednesday LAFAMICIO ISERONOME
MUSICAL SWITZERLAND
FERTIN SEELWAD
Thursday INVITATION TO THE WALTZ
PRINCE IGOR MUSIC
BEGANION CERTO IN A MINOR
BRANKE SYMPHONY NO 3
THISTLE
MEL-FIAN
Friday POPPY AND PEASANT
INVITATION TO THE WALTZ
DANCING DOLL
Saturday POLISH DANCE NO 1

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.
4s. 6d.

Instrumental

- Sunday** LIRIBELIO
MOONLIGHT ROMANCE
Monday ROMANCE ANDALUZA
TO SPRING
Wednesday AFTER UN REVE
Thursday BACH FANTASIA IN G MINOR
Saturday BRUYERES
Vocal
Sunday LUDIA DI LAMMERMOOR
Monday DEPART LOVER
Tuesday AVELLERIA RUSTICANA
DRINK TO ME ONLY
Thursday UNA FORTIVA LAGRIMA
TOMORROW
TOM JONES-Well Song
KNOTTING SONG
Friday ONCE AGAIN
YE BANKS AND BRAYS
Saturday CHANON THIRTE
DLE BIRDS SONG

Now on Sale at all Stores and Dealers

10.0 The Second News
WEDNESDAY GENERAL NEWS
H. T. T.

10.15 DANCE MUSIC
JACK HYLTON'S AMBASSADOR CLUB BAND, directed
by RAY STURTA, from THE AMBASSADOR CLUB
11.0-11.15 JACK HARRIS' GROSVENOR HOUSE BAND,
from GROSVENOR HOUSE, PARK LANE
Monday's Programmes continued on page 936

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.

Monday's Programmes continued (December 30,

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

11.15-12.0 An Orchestral Concert

THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Leader, LOUIS LEVITUS)

Conducted by WARWICK HIRSH

Overture, "To a Comedy" .. Balfour Gardiner

Lyric Suite, Op. 54 Grieg

Three Boyish Dances Klug

12.00 London Programme relayed from Daventry

4.45 The Rev. GORDON HAMILTON, "West Country Bells and Bell-makers"

5.00 London Programme relayed from Daventry

5.15 The Children's Hour

6.00 London Programme relayed from Daventry

6.15 S.B. from London

7.45 "Do You Remember?"

A Programme of old-time songs and music

Presented by

is a question often on the lips of those old

time songs and music

Presented by

is a question often on the lips of those old

time songs and music

Presented by

is a question often on the lips of those old

time songs and music

Presented by

is a question often on the lips of those old

time songs and music

Presented by

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

11.00 S.B. from London

12.00 London Programme relayed from Daventry

6.15 S.B. from Cardiff

6.00 London Programme relayed from Daventry

6.15 S.B. from London

6.30 London Programme relayed from Daventry

6.45 S.B. from London

7.00 London Programme relayed from Daventry

7.15 S.B. from London

7.30 London Programme relayed from Daventry

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

11.00 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

9.30-10.45 S.B. from London

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.00 London Programme relayed from Daventry

5.15 The Children's Hour

4.10 WALSLEY. 1,040 kc/s (288.5 m.)

Les Petits Moules à Vent (The Little Wind Mills)

Sonata in A Flat (Book II) Scarlatti

Gracful Waltz (Op. 40, No. 3) Horowitz

4.10 MARIEL ROSECOE (Soprano)

The Waters Haydn

Ships of Arpad Schubert

Beloved Schubert

4.20 ORCHESTRA

Musette Rameau

Figur à la Cour Bach, arr. Holm

4.30 ORCHESTRA

Waltzes, Book II Brahms

5.15 The Children's Hour

6.00 London Programme relayed from Daventry

6.15 S.B. from London

7.45 An Orchestral Concert

Relayed to London and Daventry

Marches and Waltzes

6.00 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 PUMP ROOM IN THE DAYS OF ITS GLORY.

The picture is taken from an old print of the famous Pump Room, from which a programme of old-time songs and music is being relayed and broadcast from Cardiff tonight.

Other Stations.

55C 755 kc/s (397.3 m.)

GLASGOW

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

11.00 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from London

8.00 London Programme relayed from Daventry

8.15 S.B. from London

8.30 London Programme relayed from Daventry

8.45 S.B. from London

9.00 London Programme relayed from Daventry

9.15 S.B. from London

22Y MANCHESTER. 797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

11.00 London Programme relayed from Daventry

6.15 S.B. from London

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

12.00 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from London

8.00 London Programme relayed from Daventry

8.15 S.B. from London

2BD ABERDEEN. 997 kc/s (298.7 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

11.00 London Programme relayed from Daventry

6.15 S.B. from London

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

12.00 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from London

8.00 London Programme relayed from Daventry

8.15 S.B. from London

8.30 London Programme relayed from Daventry

8.45 S.B. from London

9.00 London Programme relayed from Daventry

9.40
A PIANOFORTE
RECITAL
BY MOISEWITCH

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL
WEATHER FORECAST
11.0 (Dudbury) ...

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

1. ORGAN MUSIC
Played by EDGAR T. COO
Relayed from Southwark Cathedral
Concerto Grosso, No. 10 (Cello)
Prelude, Adagio (Cello)
Missa (Cello)
HELEN TREVELL (Soprano)
The Exposition of the Virgin Mary
T. COO
Prelude from the Little Organ Book
(a) Close of the Year

Allegretto from Concerto No. 51
Buenos Aires
a. 1. in D Minor Guaraní
20 and 305 ORCHESTRA
THE MAY FAIR HOTEL

A Ballad Concert
LAURA MORAND (Soprano)
JORMAN VESPER (Bass)
ANTONIA BUTLER (Violon)
LAURA MORAND

Die Lotobäume ...

Rejoice ...

NORMAN VESPER
... of words ...

Flower of the Mountains
When Laura smiles ...

Chant d'opéra ...

Light Music
... and THE BRISTOL

PATTMAN at the Organ
Relayed from THE BRISTOL ANTENNA

THE CHILDREN'S HOUR
Piano (Fibich) and other Violon

The Story of 'The Twil ...'
(H. Morison Butler)

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

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.

INTRODUCTION
MIDNIGHT IN GERMANY
Sylvester Abend in Cologne
Interlude: Dance Music
by Jack Hylton and his Band from the Kit-Cat Restaurant
NINETEEN HUNDRED AND THIRTY
Central Europe celebrates
PARIS VIENNA MADRID MILAN BUDAPEST
COPENHAGEN FRANKFURT BRUSSELS
HAMBURG TURIN
Interlude: Dance Music
by Jack Hylton and his Band from the Kit-Cat Restaurant
Midnight in Holland
The Harbour at Rotterdam
Interlude: Dance Music
by Jack Hylton and his Band from the Kit-Cat Restaurant
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
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!

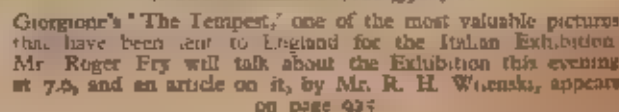
10.50
THE BIRTH
OF
THE YEAR

'Some Living ...'
6.0 Mr. RONALD WATKINS
a group of Modern Poems for
Winter and the New Year
6.15 'The First News'
GENERAL NEWS BULLETIN
6.30 Musical Interlude
6.45 'THE FOUNDATIONS OF MUSIC'
by DOROTHY MORGAN
First Two Movements of Op. 42
in A Minor
Moderato, Adante poco
Mr. WILKINSON
Mr. MADRICK
There was recently broadcast a
memorable relay from the offices of
of the London daily news-
papers, during the course of which
listeners learned something of the
ordered tumult that attends the pro-
cessions of our daily newspapers.
Tonight a working journalist will
describe, in more intimate vein,
the daily branch of this night,
work, this is the concluding talk

7.1 Musical Interlude
7.30 Vaudeville
RONALD FRANKS & CO.
THE HOUSTON SISTERS
JACK PAYNE and his B.B.C.
JANICE ORCHESTRA
'The Second News'
A Piano-forte Recital
By MISS ...

Not he was was enough not to
that early success must have
the career of a child prodigy.
Bye years more he continued
studied there, going at the age of
fourteen to Leobersdorf in Vienna.
12--and wh.
Spring (1900) he played a
Hall Concert in London his
... immediate. Since then,
... gained pieces
10.15 SURPRISE ITEM
10.30 DANCE MUSIC
JACK HARRIS' GROSVENOR
BAND, relayed from
HOUSE, PARK LANE
10.50-12.20 The Birth
of the Year
A New Year's Eve Programme
(See centre of page)

9.20
E. V. KNOX
ON
'DIARIES'



Wednesday's Programmes continued (January 1)

5WA 1085 kc/s (288.5 m.)

12.30 THE DAILY SERVICE
Relayed from Daventry

1.30 A Symphony Concert
From THE NATIONAL MEMORIAL HALL
NATIONAL ORCHESTRA OF WALES
Director: General Nathaniel Curran

Symphony in D Minor, No. 8 (1 finished)

Conductor: Sir Charles Clark, C.B.E., M.A.

... a typical German, he spent a great part of his Paris life identifying himself closely with it. ... But his work itself was striking ... indeed, an important influence.

History of Opera
Mozart, whose name appears here, ... indeed, an important influence.

... and not only are there ... indeed, an important influence.

3.0 London Programme relayed from Daventry

3.45 An Afternoon Concert
NATIONAL ORCHESTRA OF WALES
Director: General Nathaniel Curran

Conductor: Sir Charles Clark, C.B.E., M.A.
Overture 'Mars' by Gustav Holst
John Adams

Lilian Keyes (Napreun) and

... Day ('Madame Butterfly') ...

... 'H. and T. ...'

Song Cycle, 'A Tent in the Desert' ...
... Desert My Son ...

... 'John ...'

3.0 London Programme relayed from Daventry

4.15 The Children's Hour

4.30 S.B. from Swansea

6.30 ...

9.30 ...

11.15 S.B. from London

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

12.30 THE DAILY SERVICE
Relayed from Daventry

... from Cardiff

2.0 London Programme relayed from Daventry

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

12.30 THE DAILY SERVICE
Relayed from Daventry

... from London

... from London

... from London

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

12.30 THE DAILY SERVICE
Relayed from Daventry

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'A TENT IN THE DESERT.'
Fellowship songs will be sung by Lilian Keyes in the Afternoon Concert from Cardiff at 3.45

Programme relayed from Daventry

The Children's Hour

No. 1. The Professor's Machine (Norman Hinder)

Programme relayed from Daventry

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1085 kc/s (288.5 m.)

12.30 THE DAILY SERVICE
Relayed from Daventry

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Other Stations

10.15 10.30

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2BD ABERDEEN 1,040 kc/s (288.5 m.)

10.15 10.30

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2BE BELFAST 1,040 kc/s (288.5 m.)

10.15 10.30

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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 41. 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 starts in the choice of the most interesting broadcasts of the forthcoming week. Many of the important talks—such as the Poetry 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, with world affairs, trade, 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. Kaimes 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 resource 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

10.15 AM THE DAILY SERVICE

11.40 AM THE DAILY SERVICE

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THURSDAY, JANUARY 2
2LO LONDON & 5XX DAVENTRY



A Play in Three Acts

ARNOLD BENNETT and EDWARD KNOBLOCK

CHARACTERS

John Pym, Gertrude Rhead, Mrs. Rhead
Samuel Sibbey, Rose Sibbey, Ned Pym
Fanny Rhead, Arthur Preece, Nancy Sibbey
Lord Monkhurst, The Honourable Muriel Pym;
Richard Sibbey
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

7.0 Mr. James Acate, Director of the
Musical Institute

7.15 Broadcasting and the Spoken Word—I
*Now Talks with Listeners

7.45 A MILITARY BAND CONCERT

GLADYS PARR (Soprano)

BEN WILLIAMS (Tenor)

The Works of Mendelssohn

Conductor: by J. W. T. ...

Overture, 'The Pearl of Br...

GLADYS PARR

The first series of ...

On the Road to Ballyshoe

BEN WILLIAMS

Let her believe

Let her believe (A ...)

1. Ballad

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the introduction, the voices afterwards taking up
the same melody, the vigorous dance of the boys
in turn and the final movement is a general dance
in the measure and with the energetic tune
which we heard in the brass dance which
succeeds the introduction

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

9.30 Mr. Vernon Bartlett 'The Way of the
World'

9.35 'Milestones'
A Play in Three Acts
By
ARNOLD BENNETT and EDWARD KNOBLOCK
(Continued from page 1)

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

(Thursday's Programmes continued on page 945)

Thursday's Programmes continued (January 2)

5WA CARDIFF 900 MC/S (300.5 m.)

5-10.30 **THE DAILY SERVICE**
Relayed from Daventry

5.10 London Programme relayed from Daventry

4.45 **LIGHT MUSIC**
Relayed from Bournemouth

5.15 **The Children's Hour**

6.0 London Programme relayed from Daventry

6.10 S.B. from London

6.30 Market Prices for Farmers in the West Region

6.45 S.B. from London

7.45 Excerpts from Famous Operas

given by
THE CARDIFF GRAND OPERA SOCIETY

NATIONAL ORCHESTRA OF WALES

Conducted by W. J. Williams

1. *Maritana* (Paddy)

2. *Carmen* (Paddy)

3. *Maritana* (Paddy)

4. *Carmen* (Paddy)

5. *Maritana* (Paddy)

6. *Carmen* (Paddy)

7. *Maritana* (Paddy)

8. *Carmen* (Paddy)

9. *Maritana* (Paddy)

10. *Carmen* (Paddy)

6BM BOURNEMOUTH 1040 MC/S (260.5 m.)

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

10.30 **Organ Music**
Relayed from Bournemouth

10.45 **The Children's Hour**

11.0 London Programme relayed from Daventry

11.10 S.B. from London

11.30 Market Prices for Farmers in the West Region

11.45 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 BELLAS (Boss Baritone), with Orchestra
The Prologue ('I Pagliacci')..... Lennart

The Mammoth Circus
Relayed from THE KING'S HALL, BELLE Vue

7.45 **The Circus Programme**
Relayed from THE KING'S HALL, BELLE Vue

8.0 S.B. from London

8.15 North Regional News

8.30 S.B. from London



Excerpts from **FAMOUS OPERAS**,
given by the Cardiff Grand Opera Society, and the National
Orchestra of Wales, conducted by W. J. Williams,
including scenes from

'MARITANA'
and
'CARMEN'

to be broadcast
from Cardiff this evening
at 7.45



Other Stations

5SC GLASGOW 750 MC/S (350.5 m.)

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

10.30 **Organ Music**
Relayed from Bournemouth

10.45 **The Children's Hour**

11.0 London Programme relayed from Daventry

11.10 S.B. from London

11.30 Market Prices for Farmers in the West Region

11.45 S.B. from London

5PY PLYMOUTH 1040 MC/S (260.5 m.)

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

10.30 **Organ Music**
Relayed from Bournemouth

10.45 **The Children's Hour**

11.0 London Programme relayed from Daventry

11.10 S.B. from London

11.30 Market Prices for Farmers in the West Region

11.45 S.B. from London

2ZY MANCHESTER 707 MC/S (327.5 m.)

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

10.30 **Organ Music**
Relayed from Bournemouth

10.45 **The Children's Hour**

11.0 London Programme relayed from Daventry

11.10 S.B. from London

11.30 Market Prices for Farmers in the West Region

11.45 S.B. from London

7BD ABERDEEN 750 MC/S (350.5 m.)

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

10.30 **Organ Music**
Relayed from Bournemouth

10.45 **The Children's Hour**

11.0 London Programme relayed from Daventry

11.10 S.B. from London

11.30 Market Prices for Farmers in the West Region

11.45 S.B. from London

5SX SWANSEA 1040 MC/S (260.5 m.)

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

10.30 **Organ Music**
Relayed from Bournemouth

10.45 **The Children's Hour**

11.0 London Programme relayed from Daventry

11.10 S.B. from London

11.30 Market Prices for Farmers in the West Region

11.45 S.B. from London

4.0 An Afternoon Concert

LIVE NORTHERN WIRELESS ORCHESTRA
R. GERALD THOMPSON (Tenor)

4.15 **The Children's Hour**

4.30 **THE CHILDREN'S HOUR**
Relayed from Daventry

4.45 **The Children's Hour**

5.0 **THE CHILDREN'S HOUR**
Relayed from Daventry

5.15 **The Children's Hour**

5.30 **The Children's Hour**

5.45 **The Children's Hour**

6.0 **The Children's Hour**

2.0 BELFAST 750 MC/S (350.5 m.)

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

10.30 **Organ Music**
Relayed from Bournemouth

10.45 **The Children's Hour**

11.0 London Programme relayed from Daventry

11.10 S.B. from London

11.30 Market Prices for Farmers in the West Region

11.45 S.B. from London



price
2s.

A

new year gift
for your friends
and for yourself... buy it today

464 pages, 130 photographs, 30 drawings, an authoritative
technical section, charts—you should have this book -
your friends should have it!

of all booksellers, newsagents, bookstalls

9.35
HAROLD NICOLSON
ON 'PEOPLE
AND THINGS'

FRIDAY, JANUARY 3
2LO LONDON & 5XX DAVENTRY
842 kc/s. (195.3 m.) 197 kc/s (1,554.4 m.)

11.0
JACK HYLTON
AND HIS
BAND

H. DAILY STRAIN

8.0

AN INTERNATIONAL CONCERT

GERMANY

RECEIVED FROM

(Conducted by DR. WILHELM BORMANN)

BELGIUM

RECEIVED FROM BRUSSELS

A Programme of Works by LIMBURY

GREAT BRITAIN

ACT IV

of

THE FAIRY QUEEN

by HENRY FORD

L. S. SUNDAY

ASTRA DIAMOND

FRANK T. TERTON

FOSTER RICHARDSON

THE WIRELESS CHORUS

CHORUS MASTER STANFORD ROBINSON

THE WIRELESS SYMPHONY ORCHESTRA

LEADER S. KNEALE KELLEY

Conductor, 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.

The First New

FIRST NATIONAL NEWS BY

Musical Interlude

THE FOUNDATIONS OF MUSIC

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10.02 A Recital of Gramophone
Records
by CUP STATION STREET

10.0 A Ballad Concert
by L. W. S. SUNDAY
ASTRA DIAMOND
FRANK T. TERTON
FOSTER RICHARDSON
THE WIRELESS CHORUS

10.00 Light Music
MORICETTES and his ORCHESTRA
FROM THE MAY FAIR HOTEL

10.30 THE CHILDREN'S HOUR
'A KING IS HIDING'
by DONALD H. H. H. H.

10.45 THE CHILDREN'S HOUR
'A KING IS HIDING'
by DONALD H. H. H. H.

11.00 Mr. BAIL MAINE: 'A Day in
the Studio'

9.50 'Clothes Props'
Written and Produced by GORDON
MORICETTES

Cost
STUART ROBERTSON
by L. W. S. SUNDAY
ASTRA DIAMOND
FRANK T. TERTON
FOSTER RICHARDSON
THE WIRELESS CHORUS

10.00 born programme
numbers, some achieve programme
building and some like Jones
have produced them upon them.
His first and last—constructive
effort originated from an aud. 10
of some savings and the result was
'Clothes Props.'

10.50 DANCE MUSIC
THE CAFE DE PARIS BLUE LYNES
BAND, from THE CAFE DE PARIS

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



90
A MILITARY
BAND
CONCERT

ORGAN MUSIC

32 ORGAN MUSIC

A Band Concert

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DANK E. A. 17.11.19

430

The Children's Hour

[illegible]

6.15

15 The First News
TIME SIGNAL, LAKESIDE, WRETHAM FORD
FIRST GENERAL NEWS BULLETIN

6.30

Light Music

[illegible]

It is AN KEREK and HERBERT TAYLOR sing, he
programme of music can be get it's not far w
broadcast from Birmingham on the

8.0 From the Light Classics

$\Gamma = \Gamma_{\text{PAK}} = \Gamma_{\text{A}} \cup \Gamma_{\text{B}} \cup \Gamma_{\text{C}} \cup \Gamma_{\text{D}} \cup \Gamma_{\text{E}} \cup \Gamma_{\text{F}} \cup \Gamma_{\text{G}} \cup \Gamma_{\text{H}} \cup \Gamma_{\text{I}} \cup \Gamma_{\text{J}} \cup \Gamma_{\text{K}} \cup \Gamma_{\text{L}} \cup \Gamma_{\text{M}} \cup \Gamma_{\text{N}} \cup \Gamma_{\text{O}} \cup \Gamma_{\text{P}} \cup \Gamma_{\text{Q}} \cup \Gamma_{\text{R}} \cup \Gamma_{\text{S}} \cup \Gamma_{\text{T}} \cup \Gamma_{\text{U}} \cup \Gamma_{\text{V}} \cup \Gamma_{\text{W}} \cup \Gamma_{\text{X}} \cup \Gamma_{\text{Y}} \cup \Gamma_{\text{Z}}$

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9.6 A MILITARY BAND CONCERT

THE WIRELESS M

[illegible]

DANCE MUSIC

THE CAST DE PARIS BLUE LIPES BAND, from THE
CAST DE PARIS

11.9-11.15 JACK HYLTON and his BAND, from the
KIT-CAT RESTAURANT

[illegible]

VENO'S
Lightning
Cough Cure

Don't sell your cough to your customers. Veno's soothes irritation, clears the bronchial passages, stops catarrhal discharge. The lightning relief for Coughs, Colds, Bronchitis, Asthma, all throat and lung troubles.

1 3 & 3. per bottle.

FOG thick as pea-soup. Ships' sirens moaning, booming. Incessant appeals for aid. "Bearings lost. . . color 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 Vaher.

MARCONI
 **VALVES**

The first and greatest name is *unreleas*

SWA		CARDIFF.	888 kc/s (790.5 m)	SPY	PLYMOUTH.	1,040 kc/s (728.5 m)
		The Daily Service 1.0-1 from Daventry		7.5-8.30 The Daily Service Relayed from Daventry		
		Lancaster Programme relayed from 1.0-1.15		3.0 London Programme relayed from Daventry		
		The Children's Hour 1.15-1.30		5.5 The Children's Hour 1.15-1.30		
		I. Williams: 'The Life of a 19th century Welsh Bohemian', taken from illustrated journals of J. Pethick 1.30-1.45		A Program full of weird stories		
		1.45-2.00		6.0 London Programme relayed from Daventry		
		2.0-2.15		8.15-10.30 S.B. from London (2.30 Fortcoming Events Local News		
		2.15-2.30				
		Highways and Byways 2.30-2.45		22Y MANCHESTER.		707 kc/s (875.5 m)

Widow's Tears
 RUSSIAN
 Foxtrot "The Kiss Song"
 ("The Desert Song")

HILL & BLAKE and Orchestra
 The Bathing } ('San Toy') JONES
 It's nice to be a boy ... }
 (M. JEFFERS)
 *Show Boat KERN

10.15-10.30 THE DAILY SERVICE
Relayed from 10.15-10.30

2.15 S.B. from Carlisle
 6.0 London Programme, relayed from Coventry
 6.17 S.B. from London
 6.20 West Regional News, S.B. from London
 6.25 10.40 S.B. from London

THE DAILY SERVICE

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30 An Afternoon
Concert
THE NORTHERN WIND
1 p.m.
For time & D. from
1

That goes into the waste of the

1. The first group of people who are interested in the study of the history of the world are the historians. They are people who study the past and try to understand what happened and why it happened. They use a variety of sources, including books, documents, and artifacts, to reconstruct the past. They also try to understand the people who lived in the past and how they thought and felt. Historians are interested in the past for a variety of reasons. Some are interested in the past because they want to know what happened and why it happened. Others are interested in the past because they want to understand the people who lived in the past and how they thought and felt. Still others are interested in the past because they want to learn from the mistakes of the past and avoid them in the future.

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Pistol

in which are some
the city. Mr F.C
ways and Byways of
from Cardiff this
at 4.30.

9.25 S.B. from London
9.50-10.50 A Request
Programme
THE NORTHEN
WIRELESS ORCHESTRA

A sepia-toned photograph of a large, multi-story building with a prominent central tower and arched windows, likely a government or institutional structure. The building is viewed from a low angle, emphasizing its height. The photograph is mounted on a light-colored card with a decorative border.

OLD BRISTOL.
Mary-le-Port Street, in which are some of the oldest houses in the city. Mr F.C Jones talk on Highways and Byways of Old Bristol. Town from Cardiff this evening at 4.30.

54 GLASGOW 75

[illegible][illegible]

2BE BELFAST

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 Welsh Home.

MANY of us who have lived in Wales for some time will have noticed the difference in the nature of the home.

Houses in the Country.

One of the most interesting classes of the country is the houses of the country. These are the houses of the country, and they are the houses of the country.

The Welsh Home.

The Welsh home is a very interesting subject. It is a subject that has been the subject of much research.

And it is a subject that has been the subject of much research.

A Vocal Orchestra of Voices.

SHEILA ALLEN, who has been a member of the vocal orchestra of voices, has been a member of the vocal orchestra of voices.

Weekly Commentaries.

A NEW series of topical talks under the title of 'Life in Bygone Wales' will be broadcast on the radio.



A BEDROOM OF BYGONE WALES

Mr. Iorwerth C. Price will talk on 'Life in Bygone Wales' on Tuesday, January 7, at 7.0 o'clock. This bedroom is one of the rooms in the National Museum of Wales.

Exhibition at The National Museum, Cardiff.

The exhibition of 'Life in Bygone 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 is a model of a Welsh house.

Avalon

THOSE whose interest in the story of the Holy Grail is not purely academic will learn that Arthur and Guinevere were buried in Glastonbury no less than King I.

Christianity meet in the story that Joseph of Arimathea brought the Holy Grail to 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.

The Dancing Bull

MUSIC, MY DANCE, and other dances have been the subject of much research.

A Box of Toys

DON CARRIEL, who has been a member of the vocal orchestra of voices, has been a member of the vocal orchestra of voices.

'STEEP HOLM'

2.10
ENGLAND
THE REST

10.15 a.m. THE DAILY SERVICE

11.00 TIME SIGNAL GREENWICH

11.15 LIGHT MUSIC
by the ORCHESTRA
at FAIR HOTEL

2.10 England & The Rest

3.00 A DAY IN THE LIFE OF
A MAN

Not seen on page 955

3.00 THE WYCOMBE ORPHANS' MALE
VOICE CHORUS
Conducted by W. BROADBENT SMITH
VICTOR OLDS SEATON

4.00 The Rye Pie
Turned out by Henry Hutchins

4.15 The Rye Pie
Turned out by Henry Hutchins

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Turned out by Henry Hutchins

RADIO TIMES

SATURDAY, JANUARY 4
2LO LONDON & 5XX DAVENTRY

5.00 5.56.3 m 193 kc/s 1755.4 m



ANIE CROFT BY SUSAN

'DEAR LOVE'

by the author of 'The Last Days of Pompeii' and 'The Last Days of Pompeii'

Relayed from the Palace Theatre

CAST

in the order of 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.



9.35
AN
ORCHESTRAL
CONCERT

7.30 Vaudeville

7.45 AN EXCERPT FROM
'DEAR LOVE'

7.55 AN EXCERPT FROM
'DEAR LOVE'

8.05 AN EXCERPT FROM
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'DEAR LOVE'

The Unity Works are at Welwyn
Garden City, Herts.

Saturday's Programmes continued (January 4)

5WA CARDIFF 88.5 kc/s (150.9 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

1.00 London Programme relayed from Daventry

3-4.5 **A Concert**
For Blind and Disabled Soldiers and
Blind Workers
Provided by the MAQUINN SOCIETY
of Cardiff

Relayed from THE VICTORIA ROOMS, CARDIFF
PATRICIA RUSSELL, SOLOIST (Soprano in the play)
1.15-1.30 **THE DAILY SERVICE**
Relayed from Daventry

1.45 **DANCE MUSIC**
THE CORAL BEACH FIVE
From the THE DANCE HALL
METROPOLIS, SWANSEA

5.15 **The Children's Hour**
8.0-8.15 **A. S. BURGE**, 'Eye-Witness Account'
of the Final Welsh Trial Match at Swansea

8.15-8.30 **Regional Sports Bulletin**
8.30-8.45 **Regional Sports Bulletin**
8.45-9.00 **Regional Sports Bulletin**

9.0-9.15 **Regional Sports Bulletin**
9.15-9.30 **Regional Sports Bulletin**

7.30 **A Welsh Programme**
NATIONAL MUSEUM OF WALES
LONDON, LOUIS LEVITT
Conducted by REGINALD REDMAN
(First Performance)

1.15-1.30 **THE DAILY SERVICE**
Relayed from Daventry

1.30-1.45 **THE CHILDREN'S HOUR**
Relayed from Daventry

1.45-2.00 **THE CHILDREN'S HOUR**
Relayed from Daventry

2.00-2.15 **THE CHILDREN'S HOUR**
Relayed from Daventry

2.15-2.30 **THE CHILDREN'S HOUR**
Relayed from Daventry

1.15-1.30 **THE DAILY SERVICE**
Relayed from Daventry

1.30-1.45 **THE CHILDREN'S HOUR**
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5.00-5.15 **THE CHILDREN'S HOUR**
Relayed from Daventry

22Y 707 kc/s (370.4 m.)

10.15-10.30 **THE DAILY SERVICE**
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6.30-6.45 **THE DAILY SERVICE**
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6.45-7.00 **THE DAILY SERVICE**
Relayed from Daventry

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Notes from Southern Stations.

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-buts, neglected ditches, woolly 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, photomicrography room, lecture room, drawing office, library, workshop, and demonstration museum. On Tuesday, January 7, Mr. J. P. 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. I. Jenkins (violin), and the Sexton 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 medieval 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 Studio on Thursday, January 9, at 6 p.m., Miss Margaret 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 violin 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 Sinfonia Augmented Orchestra, in Mozart's *Violin Concerto, No. 1, in B Flat*, and also in a *Divertimento* by Ysaie. The orchestra, which will be conducted by Joseph Lewis, is to play, among other British works, a composition by Malvern Price, which was first performed at the Welsh Eisteddfod of 1929.

BROADCAST OPERA SEASON, 1929-30.

The Libretto of PUCCINI'S

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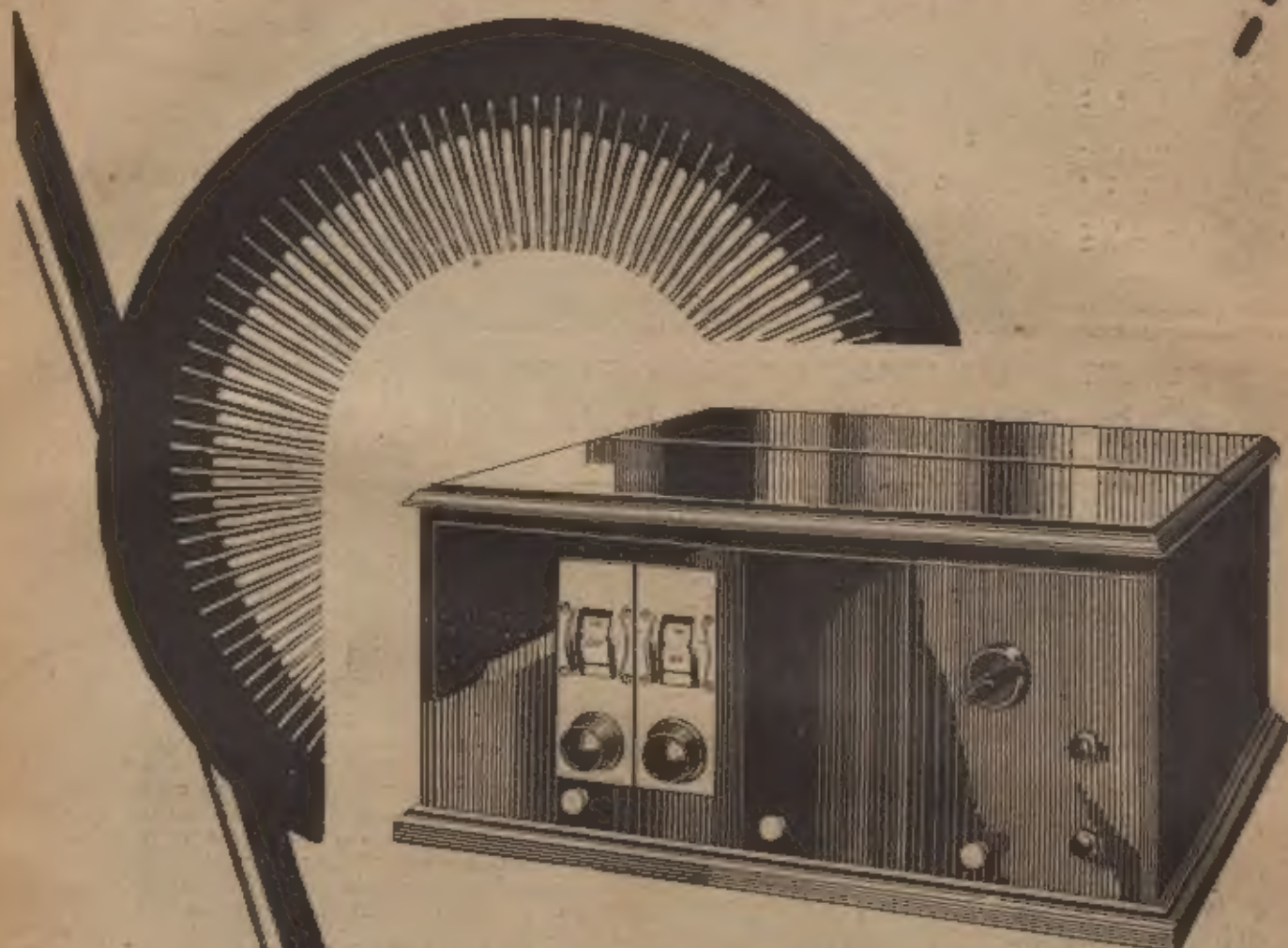
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POWER
VALVE**

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THAN A
PENTODE
VALVE**

YET BATTERY DRIVEN!

17/6

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