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SUNDAY, JANUARY 6th.

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WHAT'S IN THE AIR?

OSCILLATION: A WARNING.

By J. C. W. REITH, Managing Director of the B.B.C.

OSCILLATION. That bugbear! We have done our very best to stop the prevalent nuisance of oscillation, or heterodyning, or howling, or whatever people may call it, by educative methods.

Unfortunately, in spite of all this, and in spite of the noble and honorary efforts of the Radio Society of Great Britain in London, and of the local Radio Societies, the nuisance not only continues, but shows signs of increasing. In the interests of listeners we have felt it necessary to take more definite steps. We always thought we could attribute the trouble to ignorance. There now seems some doubt about it. There appear to be a few individuals who apparently "don't care."

We are therefore hoping, in the near future to get in touch with those who, whether deliberately or in ignorance, are spoiling the entertainment of thousands of others.

There is a clause on the back of all wireless licences which makes the position perfectly clear. In addition to this, the Government Committee stated that they thought it desirable that official steps should be taken against those who abuse the use of reaction. We are reluctant to do this, but we are afraid that only by reporting to the Post Office a few notorious oscillators will the interferences be stopped. We are informed by the Post Office that they would support us in the matter. We believe that penalties of a suitable nature would be imposed on those who deliberately abuse their privileges. Remember in such cases as this it is one against thousands. We hope that this hint will make further action unnecessary.

Regarding wave-lengths. We may have caused a certain amount of inconvenience among listeners by making revisions in wave-lengths. We hope that no one will think that our Chief Engineer is not at least as vexed as anyone about the matter. He hopes that nobody will think he is doing it for a sort of stunt value, or that he is simply trying to be funny.

We received all sorts of objections to the new wave-length scheme, and to show that we are at least not obstinate, we have to an extent bowed to the storm and have realized, perhaps, that the geographical situation is not so important as the question of jamming. Thus our revised wave-lengths try to meet as far as possible the geographical situation, the needs of listeners, and the peculiarities of jamming stations.

It is only by a system of trial and error that the best solution of the whole problem can be arrived at, and if the service as regards the whole of the country is to be improved, certain changes which may be temporarily to the disadvantage of local listeners must be effected, and if these local listeners will realize the necessity of separating out our eight stations more adequately than heretofore, they will go far to appreciating the need of a change which may cause them inconvenience for a time only. We think that our final allocation is the best compromise.

We are proceeding immediately with plans for the erection of a relay station at Plymouth. It may be remembered that Plymouth had originally been mentioned as the site for the

(Continued overleaf in column 3.)

Radio in Russia.

A Peasants' Wireless Concert. By Charles Ashleigh.

LAST May I happened to be in the famous little city of Sergieff, about thirty or forty miles from Moscow. Sergieff is noted throughout the vast land of Russia for its ancient and immense monastery, in the chapel of which repose the bones of St. Serge. It was formerly a centre for pilgrimages. Now, things are somewhat altered, for most of the thousands of monks who formerly occupied the great rambling buildings have left.

The great monastery buildings have been converted into the largest school of electro-technics in Russia. Hundreds of young students are there taking their training in wireless, later to become operators, technicians and experts.

A Packed Audience.

The concert was free, and the entire population of the old town was permitted to enter. Only, there was not room for the whole population at once. Therefore, the concert was run continuously, and the audience filed in and out in relays.

It was a large bare room, filled with deal benches. At one end was a small stage and the great black-japanned loud speaker was installed in the centre of the platform.

The audience was packed. Jammed, one against the other, they sat on the long wooden benches. Others stood against the wall, and a number were seated cross-legged upon the floor, in front of the stage. They were of all types, but the military uniform was specially in evidence.

There were peasants, in their long, buttoned coats, high boots, and great shaggy fur caps; townspeople in shorter cloth tunics, or the traditional Russian shirt, green, white, blue or pink. Many women were there, with their

brightly coloured dyraps, worn upon the head, somewhat after the fashion of the Spanish mantilla.

"No Longer Darkness."

The voice spoke through the amplifier. I knew no Russian, but a young student, who had lived for three or four years in the United States, interpreted for me. "This is the voice which will soon be heard in every village in Russia," said the wireless speaker. "Soon there will be no longer any darkness in Russia, for the wireless will bring knowledge to all." It was the inevitable poetical treatment of the subject, which seems to be so much a part of the Russian temperament.

Then there was music. The band of the Moscow cavalry troops was heard, playing a stirring march. Afterwards came some singing; the strains of "Stenka Razin" were heard, that old folk-song, whose melody, plaintive and fierce in turn, can always move the Russian to tears, to laughter and delight.

A huge, bearded peasant near me turned to his friend. "I can't see the record," he said. My friend, with chuckles, interpreted. He thought it was a gramophone!

Next came more music; then a short lecture on the advantages of chemical manures and machine ploughs. Then came a blood-stirring gipsy song, with wild balalaika accompaniment, and then a short talk about radio and its wonders. And the concert was at an end.

The audience filed out, wondering, whispering, deeply impressed. Outside in the street, standing ankle-deep in the sleet of the last snows of the defunct winter, stood hundreds of others, waiting their turn to be introduced to wireless.

What's in the Air?

(Continued from the previous page.)

South Coast Main Station. So far as simple sets are concerned, Devon and Cornwall are not well served, and we shall be glad to feel that at an early date programmes will be available to the inhabitants of these parts to a much greater extent than at present.

Following on the enormous increase in listeners in October, due to the new licensing regulations then published, it is gratifying to note that the number taken out during November constitutes a record for any normal month. Between forty and fifty thousand new licences were issued then.

The King's English, as spoken from the broadcasting stations, is a matter of great importance and no little difficulty. I saw some articles recently on the effect on school children and even on folk of maturer years produced by the delivery of wireless lectures, reading of news bulletins, and so on. It is almost impossible to avoid occasional lapses. Some mistakes which we make are perhaps inexcusable, but one cannot blame an announcer even with a University degree for falling down on the pronunciation of say, foreign towns, or the name of such Hunts as The Pytchley and The Belvoir.

We broadcast standard time. The responsibility of being looked to in many quarters as authorities in standard pronunciation is an interesting, if somewhat onerous, responsibility.

Listeners will be looking forward to the British National Opera Company's forthcoming Season at Covent Garden, beginning on January 7th. Arrangements have been made to transmit from all stations simultaneously selections from the Operas throughout the season, on an average of two per week.

A Song that Came Through Fear.

The Story of "Some Day." By A. B. Cooper.

IF the writers and composers of songs which have produced tears and laughter, which have forged the links of empire more firmly than wars and laws, could all have contributed their own "human document" to the records of mankind, what a poignant and arresting book it would have made. As it is, we sing songs every day the source of which is barely known by a name, and sometimes not even by that, and the stress and strain, the suffering and loss, the hope and pain which inspired them are forgotten. Occasionally, however, a bright light flashes out of the darkness and reveals a fascinating story, as in the case of Milton Wellings, the author and composer of that ever popular song "Some Day."

Obsessed by Anxiety.

"I had been in the Isle of Wight with my wife," said Mr. Wellings, some little time before his death, in relating the story of his great song, "and I left her there and returned to our country cottage in Berkshire. In the train I read that a yacht had been wrecked off the Isle of Wight, and, as my wife was fond of yachting, I was obsessed with the fear that she might be drowned. Indeed, I knew that she intended to go yachting almost as soon as I left, and I naturally felt anxious as to her safety.

"I wired asking whether she was safe, but received no reply. Then, every hour I sent another wire. I must altogether have dispatched eight or nine. Still there was no news. Whilst I was waiting in great anxiety, the words came to me with great force:—

'Are you dead, or do you live?'

"I sat in our little cottage throughout the night, and, whilst suffering agonies of anxiety, this germ grew into the verse:—

'I know not are you far or near,
Or are you dead or do you live.
I know not who the blame should bear,
Or who should plead, or who forgive;
But when we meet some day, some day,
Eyes clearer grown the truth may see,
And every cloud shall roll away
Which darkened love 'twixt you and me.
Some day, some day I shall meet you;
Love, I know not when nor how;
Only this—this, that once you loved me,
Only this, I love you now.'

"When morning dawned, the song was written. Later the same morning, I got a telegram from my wife asking, in evident surprise, what all the fuss was about, and why I had sent such a sheaf of wires inquiring as to her safety. She had been away from the house, and they were all waiting for her on her return. Thus tragedy ended in comedy—but the intense mental disturbance had produced my song."

A Victim of "Pirates."

At that time Milton Wellings was prosperous. "Some Day" was sung everywhere and translated into many languages. He lived in a mansion at Hampstead, and might often be seen taking horse exercise in the Row. He was, in fact, one of the most prolific and successful song-writers of the day; but, like so many other

song writers, he, too, fell on evil times as his own days advanced, and in his old age he was living alone in a bed-sitting-room in Fulham, lacking the necessaries of life.

Probably he had been too lavish when his income ran into four figures, but he himself attributed all his woes to the pirating of his songs, and that such songs as "Some Day," "Dreaming," "Tell Me Again," "At the Ferry," and "Banbury Cross," which had pleased tens of thousands in all parts of the world, could be bought from the street hawkers at twopence a copy.

"I did my best to get a living," said Mr. Wellings. "I went on tour with small theatrical companies, first as pianist, and then as manager, visiting, under an assumed name, places in every corner of the kingdom. Then my health began to fail, and things went from bad to worse. Latterly, I knew what it was to spend a night on the Embankment—to go for a whole day without a morsel of food."

Saved by the Public.

The sad story ended a little better than this, because his case came to the ears of a sympathetic public, who had loved his songs, and his declining years were at least placed above want. He died but a few years ago at a ripe old age, the composer of upwards of a hundred songs, of which "Some Day" is by far the best and most popular, and the one which will keep the name of Milton Wellings green for many a long day.

It had, besides, another merit which is not always recognized. It did much to change the fashion of songs, and to bring about the great alteration in taste which has produced the songs of to-day, for it was one of the few songs of its period—later Victorian—which succeeded in combining a sweet and healthy sentiment and poetic diction with a popular appeal.

Why Opera Should be Broadcast.

By PERCY PITT.

Mr. Percy Pitt is one of the foremost of living conductors, and his views should prove specially interesting to listeners, as he is Musical Controller of the B.B.C. Mr. Pitt is also Artistic Director of the British National Opera Company, and in the following article discusses some of the operas to be produced during the Company's forthcoming season at Covent Garden, and gives his reasons why opera should be broadcast.

I AM sometimes asked what I think of the present standard of operatic taste in this country; whether it is higher or lower than it was some ten years ago, or whether it has improved and attained a consistently higher level. My experience inclines me to the belief that an improvement has taken place. Certainly am I of the opinion that our people now think more of opera in the vernacular than they did before the war. It is, perhaps, difficult to give any definite reason for this change, although it may, of course, be put down to the improved enunciation of our operatic singers, and the fact that an English audience can take a more intelligent interest in the dramatic action when it understands the words and can follow their meaning.

Then again—and this applies particularly to the interest in Wagner's works—the steady propaganda which has now been carried out for some years by Sir Henry Wood at his annual season of Promenade Concerts, where not only attached operatic numbers but, in some cases, entire acts have been performed, may account to some extent for the ever-growing appreciation of the German master's works.

Be this as it may, it is an extremely gratifying sign and one which has perhaps gone a long way towards lightening the burdens of the operatic entrepreneur. I feel that I can only attribute the wider appreciation of opera to these factors which a decade ago were not regarded as of vital importance, but which to-day most certainly are.

Important New Work.

As many would doubtless welcome some news regarding the forthcoming season of the British National Opera Company at Covent Garden, I may at once say that it will comprise some features of permanent interest; for instance, amongst the new works, and revivals of operas which will be included, I should like to draw attention to *Alkestis*, by Rutland Boughton, which will have its first real public performance during the early days of the season. In a sense it has been produced before, it is true, at Glastonbury in the summer of 1922; but this was of a semi-private nature, inasmuch as many of the audience were present by invitation, and the performance in a concert hall was without orchestra.

The forthcoming production by the British National Opera Company will take place with a special *mise-en-scène* of scenery and costumes designed by Oliver Bernard, technical adviser to the Company, and the rehearsals will be supervised by the composer.

The restoration of Verdi's *Othello* to the repertoire of the Company is a matter of considerable interest, because it is entirely owing to the fact of its having been received with so much favour during the past autumn tour of the Company in the provinces.

It is curious how often one finds the standard of musical taste set in this fashion: places, for instance, like Manchester and Glasgow have certainly a high standard of appreciation, and the keen en-

thusiasm displayed by their audiences is little short of remarkable.

In addition to these works, there is to be produced, in English, for the first time in London, one of Puccini's three short operas, *Gianni Schicchi*. Further, Debussy's *Pelléas and Mélisande*, which is being performed in English, also for the first time. Both these works, too, have been very successfully produced during the Company's recent provincial tour, a fact which has encouraged us to include them in this London season.

Debussy's Pantomime.

Debussy's opera will be played in a new English version, which has been specially prepared by Mr. Edwin Evans, the title-roles being taken by Miss Maggie Teyte, who sang the part with considerable success at the Opera Comique in Paris, and by Mr. Walter Hyde. Lovers of Debussy's music will, in all probability, have an opportunity of hearing a further example of his work during this season in the shape of *Khamma*, which takes the form of a short Ballet-Pantomime. This is said to be the last work he wrote before his death a few years ago.

Beyond these operas, the repertoire will be drawn from a very comprehensive number of works performed by the Company, including a fair sprinkling of Wagner, together with some of the French and Italian masterpieces. While the operas to be produced for the first time in English have all been played before in this country in their original language, it will be interesting to observe with what success the new English versions will meet. *Pelléas and Mélisande*, for instance, has often been performed in French, in London, but never with a great amount of success; whereas, the English edition, as produced by the Company in the provinces, has met with a large amount of favour.

The work of the British National Opera Company in producing British operas before a public steeped in the old traditions that the best music can only come from foreign countries has been enthusiastically received, and so far as it is possible to reconcile the financial and the artistic

sides of the undertaking, the Company will continue to produce the finest British works at its disposal. It has already the production of three absolute novelties to its credit, and in addition to that of Mr. Rutland Boughton's *Alkestis*, there is the possibility of other works seeing the light under its auspices.

It must not, however, be forgotten that British composers of operatic work have greater difficulties to overcome than is the case with the composers abroad. On the Continent this form of art is a vital part in the musical life of the people, and opera houses are found not only in the capitals, but even in towns of medium size. As opera is largely subsidized and every encouragement is given by the authorities for its development, it is possible to fix the prices of admission on a scale which encourages all classes of the community to familiarize themselves with the best operatic works. Composers have the chance of gaining a thorough practical experience and knowledge of the requirements of the operatic stage, and whilst there is no royal road to success, the knowledge born of this practical experience gives them an insight into technical requirements that it is not always possible to gain in countries where opera is a matter of private speculation.

Seeing What They Had Heard.

As far as the man in the street is concerned, I am confident, however, that broadcasting will develop a wider appreciation of opera in hundreds of thousands of homes, and, as a matter of fact, I have heard of people living in distant parts of the British Isles who were amazed to find that operatic music should prove so much more agreeable to their taste than they had ever imagined. In many cases, too, they were living at places far removed from the centres at which our performances were given, but, through broadcasting, were able to enjoy the unique sensation that good music alone can procure.

Frequently audiences have been in part recruited as a direct result of hearing a particular act of some opera broadcast, the impression thus made on them being so strong that they could not resist the desire to see what they had heard. This development of musical taste augurs well for the future of British music, and I have every confidence that a few years hence British Opera and British music generally will feel many increased benefits as a result of members of the public having the best music taken to them in their own homes.

In conclusion, I need hardly add that the British National Opera Company will continue to give the audiences the best that lies within its power, not only as far as new works are concerned, but also new artistes.



MR. PERCY PITT.
Photo: "Daily Sketch"



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Broadcasting and Realism.

By P. P. Eckersley, Chief Engineer of the B.B.C.

I WAS at a debate the other day where a few of the chosen met members of the theatrical profession amicably to discuss whether broadcasting could benefit the drama. As far as I could see, the real debate was whether broadcasting would increase box-office receipts; but this is neither here nor there.

Someone who was, I might say, far from being convinced of the truth, got up and said that the Broadcast Company was composed of a set of young, stupid, and unimaginative idiots, and that if their programmes were given at a village hall, no one living at the other side of the street would stir from his fireside to go to the concert. This caused a laugh, as it was meant to do; but it raises a rather interesting point, too.

A "Grouse" about Modernism.

What is the development to be? I must excuse myself for usurping Mr. Burrows' province in discussing this question, but, as will be seen later, I have a theory that the question really concerns the technical as well as the "artistic" side, if I may use that term.

And here let me digress, and discuss the subjects that artists choose, for I have a "grouse" about modernism. The modern poet, painter, or writer seems to me to lean so much towards the melancholy side of things.

The Victorian novel usually made Agnes and Hector, the lovely and distressed heroine and the stern rugged hero, have a misunderstanding on page 14, and kept the agony of this misunderstanding holding two people—obviously designed for one another—apart until page 914. Still, at the end, truth and right triumphed, and the word "finis" was written under a delightful chapter where arms went as easily round waists as valves into their holders, and where villainy, like dud crystals, was eventually condemned to limbo.

In our modern novels at page 14 Joan and Roger are married, but long before they could possibly understand one another. The novel having made one get to like one's heroine, works along through a mush of unnecessary realism, the reader being assumed to lack imagination, until the wholly vile *tertium quid* breaks up a mediocre home and the final suicides are nicely rounded up with depressing certainty and the word "finis" is never written, as it is inartistic.

An Escape from the Mundane.

So with the songs of to-day, mostly making one remember black pools of inky depression ending on a discord and reminding one that the income-tax is due, nobody appreciates one, and that it's raining and one's left one's umbrella in the taxi. Paintings, of course, of the modern sort are more cheering, because one can't possibly do anything but laugh, but I doubt if that was the artist's intention. Even if one can distinguish something that faintly mirrors reality, it probably shows a miserable-looking woman being prodded to death with a rolling-pin.

To my mind, the object of any art is to rediscover emotions that have their mainspring in reality, but to me, at any rate, too much realism kills the very essence of art, for art should suggest something pleasing. Life, heaven knows, is not a rose-strewn dance. Art should be an escape from the mundane and should try and portray the happiest side of things, and give us in our moments of relaxation a stimulus towards happiness.

All art is a fake. The picture can only suggest those certain lights that have stirred our appreciation; the pen picture is only marks on a piece of paper to stimulate an imagination. (Hence the sin in nearly all cases of illustrating books. Whoever drew a heroine one half as beautiful as the writer made us imagine?)

The broadcast, at last to come to the subject, can only remember sounds that suggest certain experiences of real life.

Each art is incomplete and can only suggest reality; the object of art is not to try and come too near to actuality, but it is to suggest to the imagination the senses of actuality. To me it should suggest happy things, unless, indeed, the whole theme works for tragedy; this, perhaps, by its very appropriateness is not, after all, so unhappy. I hate these unnecessary, inartistic, unhappy happenings; the lady one has adored through many pages run over by a bus on the way to the registry office! I must say I shut the book and let the man waiting for her have his trouble to himself—I didn't want to share it.

Thus, on the broadcast I think we ought to suggest in our plays, our music, our sketches, and our humour, the sensational happy reality, and we must use the art to that end.

"Faking" Backgrounds.

The background is the thing, and as the technical side advances, more and more shall we be able to fake backgrounds. The story-writer for the broadcast must, I think, keep us engineers busy. Scene 8 is the home of the dandy, and one must hear the creak of the trouser-press and the clank of the manicure-set. The villain dashes away by the Scotch express. Our microphone must hang in the rheumy, echoing vault of a main terminus. Love in a cottage will be indicated by the tinkling of washing-up, the squalls of the babies, and the heavy tramp of the rate collector, mixed up with the drip of the rain pouring through the roof into a tin bath. Background is the thing!

This is a very incoherent article, but if I have indicated that we are not wholly unimaginative and that we do realize that we must apply the art to suggest backgrounds to the happenings we attempt to portray, and if at last it is realized that only now is technology advanced enough to make this possible, I shall, I think, not have written in vain.

Don't blame the programme people if you think there is too much straight studio stuff. Remember, we are just a year old, and that both experience and suitable apparatus take time and experiment to accumulate, and that the art can only grow as technology advances.

The New Art.

The motor bicycle began with a motor tied in the frame of a push-cycle (the low frame and the lack of pedals is now the evolution). The cinema began by photographing ordinary plays. (Deep breathing exercises are now part of every star's make-up.) The organ began with paupipes; the official organ began with tens of thousands too few copies, and so on.

Our aim, then, is to introduce by way of new applications of technology a new art, but art must ever wait on the advances of technical method—no! I don't think that gentleman was right in the debate, especially if there was a wireless set in the hall.

May every listener have a very happy 1924, and may we hope to contribute largely to that happiness by our efforts on their behalf.

Rutland Boughton's "Alkestis."

Next Friday's Opera, described by Percy A. Scholes.

THE recent enormous success, first at the Repertory Theatre, Birmingham, and then at the Regent Theatre, London, of Rutland Boughton's opera, *The Immortal Hour*, lends great interest to the announcement that on Friday, January 11th, at Covent Garden, a new opera by him will have its first performance, and that the greater part of it (the whole long Second Act) will be "S.B." to most stations.

For his subject, Boughton has, this time, gone to Greek drama, taking his libretto from Gilbert Murray's translation of the *Alkestis* of Euripides.

The music of the opera is in no way "advanced," and the large amount of Choral singing included is a specially attractive feature.

In what follows I have tried to tell the story of the Opera in such a way as to enable even the listener who, as yet, knows not Euripides to gather what is being sung at any given moment, and to imagine the action which, at the same time, is proceeding on the stage.

SUMMARY OF ACT I.

The Fates have declared that ADMETUS, a king in Thesaly, shall die on a certain day. APOLLO, who, in time past, had, during a period of banishment, been hospitably received by ADMETUS, prevails upon the Fates to spare the life of the King, provided that some near kin of his will consent to die in his stead. His father (PHERES) and his mother, though, at the best, few years remain to them, refuse. His wife, ALKESTIS, nobly offers her life for his, and the offer is accepted.

THANATOS (Death), having come to take Alkestis, Apollo prophesies to him that a stranger, now on his way to that house, "will wrest this woman from the worm and thee."

LISTENER'S COMPANION TO ACT II.

A fuller summary of this Act, which is the part of the Opera to be broadcast, is given.

THE LEADER (Tenor—also called in the score "First Citizen"), and the CHORUS, sing of their sorrow, and recount the circumstances that have led to it.

HERAKLES (Baritone), an old comrade of ADMETUS, enters. ADMETUS (Tenor) appears and gives him welcome. HERAKLES asks the reason of the signs of mourning he has observed, and ADMETUS, true to the tradition of hospitality of his race, speaks of it as "for one not kin but much beloved." HERAKLES declares his intention of seeking shelter elsewhere, but ADMETUS insists that he remain, and orders that the guest chambers be opened to him, and "the midway doors closed," so that his guest may be at ease, undisturbed by, and undisturbing to, the domestic sorrow.

The CHORUS praise hospitality. They record the King's former entertainment of Apollo, and close with the assurance:—

"When man seeketh to be just,
And to pity men that wander,
God will raise him from the dust."

The doors open, and the solemn Funeral Procession is seen. ADMETUS speaks, "Bid her your last farewell. . . ."

PHERES (Bass), the old King and father of Admetus, appears with gifts for the dead. ADMETUS repukes him, for had he but been willing to die, Alkestis would now be alive. A long and unseemly dispute follows, between father and son.

Then come a short Chorus of Farewell, a brief Orchestral continuation of this, as the Procession passes on, and the entry of a—

BOY SERVANT (Soprano), who makes great complaint of Herakles' noisy enjoyment of the hospitality of the house.

HERAKLES himself appears, and demands to know what is wrong. "Tis not a servant's office to show pride to his betters. Friend, why so solemn and so cranky-eyed? He speaks of the inevitability of death, and the wisdom of those who, while they may, "eat, drink and make themselves merry."

The SERVANT reveals to him the secret of the master—the dead is none other than the Queen!

HERAKLES: "Alkestis, the King's wife . . . and ye feasted me withal!"

SERVANT: "He held it shame to turn thee from his hall."

HERAKLES expresses his amazement and sorrow, and at length cries: "Where lies the tomb? Where shall I find her now? I needs must save this woman from the shores of death!" This determination is expressed at some length, and then he rushes out to execute it.

ADMETUS and the mourners return from the burial, Admetus deploring his loss, and the CHORUS singing their sympathy. (The Choral work here becomes of great interest. It culminates in an extended passage (opening in unison): *I have sojourned in the Muses' land.*)

HERAKLES re-enters. His dress shows signs of a grim struggle. Behind him two attendants guiding between them a veiled woman, who seems like one asleep or unconscious. The woman remains in the background, while Herakles comes forward."

HERAKLES reproaches Admetus for the concealment of his loss: "Was I not worthy friend to stand beside thee?" He shows to Admetus the woman he has led with him, as a prize of war whom he will leave, "an handmaid in thine house."

ADMETUS long refuses. "I pray the Lord, let some other man, not in woe like me, take her. . . . How could I have this damsel in my sight, and keep my eyes dry?"

HERAKLES: "Thy pain is young. Time will soften thee. Look first and judge withal. Friend there is a secret reason why I pray for this."

ADMETUS reluctantly yields and looks. "O, ye Gods! what meaneth this? A marvel beyond dream—the face! 'tis she!"

ALKESTIS meanwhile stands silent. She may not speak until "due rites" have been paid.

A tender farewell takes place between the two friends, Admetus and Herakles. There is an orchestral passage accompanying ADMETUS's action as he goes slowly to ALKESTIS, "paying her a renewed homage," and a short Choral Song closes the work.

A NOTE ON THE DRAMA.

There are in this drama what to us to-day are felt to be harshnesses. To us the sorrow of Admetus appears inconsistent with his willingness that Alkestis should die for him, and, likewise, the sorrow of Pheres inconsistent with his refusal to die in her stead. The quarrel between father and son, each of whom chides the other for a selfishness which is but the counterpart of his own, appears to-day very indelicate. It may be remembered that the moral aim of the play was to inculcate the sacred duty of hospitality. Admetus had kindly received both Apollo and Herakles; by the one his life is saved, and by the other his wife's life restored. Nevertheless, whilst recording the reward of Admetus for the exercise of this virtue, Euripides allows plainly to be seen his contempt for the fault in his hero's character.

JOHN HENRY CALLING!

These are the familiar words that every listener loves to hear when John Henry's name is on the programme.

JOHN HENRY

is the funny Yorkshireman whose humour has made him the most popular of all Wireless Entertainers.

JOHN HENRY

is just as funny when he writes as when he talks, and every keen listener should look out for

JOHN HENRY

who contributes the first of an entirely new series of exclusive articles to next Monday's

TIT-BITS

ORDER YOUR
COPY TO-DAY.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

No Need for Alarm.



MRS. EVELYN SHIRLEY.

IT is extraordinary what funny ideas some people have about the work of a wireless artiste. Mrs. Evelyn Shirley, who sings at Glasgow Station, informs me that she once had a curious experience of this. After broadcasting, not long ago, Mrs. Shirley met an old woman who told her how much she had enjoyed her performance. "But I do hope," she added, "that you are all right after having to stay in the cold so long."

"What do you mean?" asked Mrs. Shirley. "Why," replied the old dame, "it must be terribly cold for you to get your voice on top of all those wires."

She thought that the vocalist had to climb up to an aerial and sing along the wires!

Some Piano!

ONE of the first pianistes to broadcast was Miss Marion Keighley Snowden, who says that when she first appeared before the microphone she missed the presence of an audience so much that it "felt like playing in a graveyard at night with the light of a couple of candles!"

Miss Keighley Snowden comes of a talented family, her father being the well-known novelist, while her brother, John Snowden, is one of the best of our younger violoncellists, and Mr. Alec Snowden, the actor, and probably the youngest stage-manager in the country, belongs to the same family.

During the war, Miss Snowden was a member of Miss Lena Ashwell's concert parties, when she played classical music to the soldiers. She was frequently obliged "over there" to play on pianos which lacked some of their notes, and one instrument that was quite impossible was found, on examination, to have been a hiding place for broken dinner-plates!

A Punctured Falstaff.



MR. REGINALD WHITEHEAD.

MR. REGINALD WHITEHEAD, who sings at Manchester Station, once had a nerve-wracking experience when performing the part of Falstaff at a provincial theatre. "I had to wear a rubber suit, blown up by air," he tells me, "to give me the portly appearance of Sir John. Sitting in a wicker chair on the stage, I unfortunately sat down on a piece of wicker. To my horror, I could see my dimensions growing gradually smaller—in fact, I was punctured!"

"The audience tittered, but I managed to hold them until the end of my lines, when I hurriedly retired to the wings.

"The puncture was soon mended by a postage-stamp being stuck over it. So far, so good—but the stage-manager's bicycle pump made such a squeak in the wings when it was being used to blow me up again that it provoked roars of laughter from the front of the house, and it was some time before we could proceed with the show."

An Accident that Brought Success.

ACTORS of the legitimate stage are going in for broadcasting in ever-increasing numbers. Among the latest is Mr. Hayden Coffin, who, on New Year's Eve, sang "Who Sings of England" from the London Station. This song was originally sung by Mr. Coffin in *Young England*, at Daly's Theatre, and it was an ideal item with which to "ring out" the Old Year and "ring in" the New.

Mr. Coffin will always be remembered as the singer of "Queen of My Heart" in *Dorothy*. This song created a furore, for it was the "hit" of the opera, and it is still a favourite with vocalists everywhere.

"It is curious," Mr. Coffin says, "how accident sometimes plays a part in the success of a song. 'Queen of My Heart' was not written for *Dorothy*, but there being no solo for the part I played, an old song, by Cellier (the composer of *Dorothy*), known as 'Old Dreams,' with new words by B. C. Stephens, was introduced into the opera. Whether the old words would have achieved the fame of 'Queen of My Heart' it is impossible for me to say, but it is doubtful."

Actor and Athlete.



Photo: Claude Barret, Ltd.
SIR FRANK BENSON.

SIR FRANK BENSON, who has done so much to popularize Shakespeare, has recently taken to broadcasting, and his Shakespearean recitals from Newcastle Station were very greatly appreciated. It was as far back as 1883 that Sir Frank first started the theatrical company that has since become so famous. After being for a short time with Sir Henry Irving at the Lyceum, he went to a small town in Scotland to take over from another manager a theatrical company that was practically on its beam ends. By his energy and enthusiasm he quickly turned it into a success, and now many of our leading actors and actresses are proud to own that they obtained their early stage training under the Benson banner.

Next to Sir Frank's love of Shakespeare is his fondness for athletics, and when he was at Oxford he was noted for his success in this direction.

If possible, he always likes the male members of his company to go in for games, and thereby hangs an amusing story.

A Slight Misunderstanding.

SIR FRANK once sent a telegram to an actor in London whom he wanted to play the part of Rugby in *The Merry Wives of Windsor*, and worded it: "Can you play Rugby? If so, come at once."

The answer was flashed back shortly afterwards: "Arrive 3 p.m. Played half-back for Stratford."

Not a Printer's Error.

AS showing how careful one has to be when arranging a concert programme, Mr. F. E. Dobie, who sings at Glasgow Station, sends me the following story.

"I was asked to sing for a charity concert," he writes, "and was requested by the secretary to forward particulars of my songs for the programme. I at once replied on a post-card: 'My first song is, "Blow, blow, thou Winter Wind," and as for my second song, I have not yet decided.'

"On arrival at the concert, I was considerably amused when the secretary handed me an elaborately-printed programme which correctly stated my first song, but which intimated that my second would be—"I have not yet decided!"

"Peter Gurney's" Creator.



MAJOR TOSSWILL.

A FAVOURITE with listeners who are football enthusiasts is Major Leonard R. Tosswill, O.B.E., whose talks on the Rugby game from London Station are deservedly popular. He is also responsible for the amusing "Peter Gurney" series of Devonshire dialect recitals. Major Tosswill is a leading authority on football, having played Rugby for Middlesex, Devon, and England, and he has written a number of books on various forms of sport. During the war he served with the R.A.M.C.; and he is a fully qualified doctor, being a member of the Royal College of Surgeons and a licentiate of the Royal College of Physicians.

"O, Lie Down!"

MAJOR TOSSWILL has a good fund of Devonshire stories, his knowledge of the dialect enabling him to get on very friendly terms with quaint characters.

"A friend of mine, who is a solicitor in a little Devonshire town," he told me, "had a client with the curious Christian name of Oli. One day he asked the man how he came by this odd name. The answer was: 'Well, zur, 'twas like this yer. When my first brother comed, they called 'e Levi, and when my second brother comed, they called 'e Eli. Then when I comed, they called I Oli.' The full significance of the name," adds Major Tosswill, "lay in the fact that his surname was Down!"

Only Two Kinds.

MR. SEYMOUR DOSSOR, the tenor, who is a great favourite at Cardiff, was one day discussing a certain musical conductor with a friend.

"Oh," said the latter, "there are only two kinds of conductors."

"And what are they?" asked Mr. Dossor.

"One with his head in the score, and the other with the score in his head," was the reply.

A Compliment that Missed Fire.



MISS LULU BRADSHAW.

MISS LULU BRADSHAW, who has been broadcasting from Bournemouth, besides being a singer, is a poetess of merit. She has published two volumes of poems, the proceeds from which went to help build the "Star and Garter" Home for disabled soldiers and sailors. Miss Bradshaw is also a clever violinist and pianist, but when she left school she decided that singing was her real forte and started to study seriously with the concert platform in view.

Miss Bradshaw tells of an amusing experience she had the other day. "When I was to have sung for the B.B.C.," she says, "but was prevented by illness from doing so, someone wrote to me to say how much they had enjoyed hearing my voice once more and they would have recognized it anywhere, as it came over by wireless so clearly. The singer on that particular night was a soprano; I am a contralto!"

WIRELESS PROGRAMME—SUNDAY (Jan. 6th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

3.0. CONCERT.
S.B. to all Stations.
BAND OF H.M. ROYAL AIR FORCE.
By permission of the Air Council.
Director of Music: FLIGHT-LIEUT. J. AMERS.
Overture, "Der Freischutz" *Wagner*
Selection from the Ballet "Coppelia" *Delibes*
1. March of the Bell. 2. Waltz of the Hours. 3. March of the Warriors.
WILLIAM MICHAEL (Bass) of the B.N.O.C. accompanied by the Band.
"O Star of Eve" ("Tannhauser") *Wagner*
"Toreador's Song" ("Carmen") *Bizet*
CONSTANCE HOLT-FINNEY (Solo Piano-forte).
"The Juggleress" *Moszkowski*
Rondo Capriccioso *Mendelssohn*
R.A.F. Band.
Reminiscences of Tosti *arr. Pongher*
Petite Suite *Debussy*
4.0.—An Appeal for Books on behalf of the Red Cross Library.
William Michael.
"Largo al Factotum" ("The Barber of Seville") *Rossini*
Border Ballad *Coverly*
Constance Holt-Finney.
"The Dance of the Elves" *Holt-Finney*
Valse in E Minor *Chopin*
Octave Study *Leschetizky*
R.A.F. Band.
Suite, "The Miracle" *Humperdinck*
Dance Suite from the Ballet "The Shoe" *Ansell*
Announcer: A. R. Burrows.

5.0. CHILDREN'S CORNER.
(Conducted by ARTHUR B. BURROWS.)
Including Children's Music by the R.A.F. Band.
S.B. to all Stations.
5.30.—Close down.

SUNDAY EVENING.

6.30.—Service relayed from St. Martin-in-the-Fields, Trafalgar Square.
8.30. "2LO" LIGHT ORCHESTRA.
Marche Heroique *Saint-Saens*
Overture, "Plymouth Hoe" *Ansell*
MARGUERITE DAVIS (Soprano).
"Ave Maria," adapted to the famous Intermezzo from "Cavalleria Rusticana" *Mascagni*
"The Swan Bent Low" *Macdowell*
"A Maid Sings Light" *Macdowell*
"2LO" Light Orchestra.
"Echo des Bastions" *Kling*
Cornet Solo, "I Know of Two Bright Eyes" *Clutsam*
(Solo Cornet, C. Leggatt.)
HAYDEN COFFIN (Baritone).
In selected items.
"2LO" Light Orchestra.
Selection, "Princess of Kensington" *German*
Marguerite Davis.
"The Jewel Song" ("Faust") *Gounod*
"One Fine Day" ("Madame Butterfly") *Puccini*
"2LO" Light Orchestra.
Valse, "Unrequited Love" *Lincke*
"Passepied" *Delibes*
10.0.—TIME SIGNAL, AND GENERAL NEWS BULLETIN. S.B. to other Stations.
Local News and Weather Forecast.
"2LO" Light Orchestra.
Fantasia, "La Boutique Fantasque" *Rossini-Respighi*

Hayden Coffin,
in selected items.

"2LO" Light Orchestra.
"Polonaise Militaire" *Chopin*
10.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

3.0-5.0.—CONCERT (R.A.F. BAND). S.B. from London.
5.0-5.30.—CHILDREN'S CORNER. S.B. from London.
8.30. ORCHESTRA.
Conductor: Joseph Lewis.
Overture, "Saul" *Bazzini*
8.45.—THE REV. S. D. MORRIS, Diocesan Missioner. Religious Address.
REPERTORY CHOIR.
Hymn, "Pleasant Are Thy Courts Above" *A. and M. 240*
Anthem, "He That Shall Endure" *Mendelssohn*
9.5. EDWARD ISAACS (Solo Piano-forte).
Prelude and Fugue in G Minor, No. 16 *Bach*
Impromptu in B Flat *Schubert*
"Rigaudon" *Raff*
9.20. EVA HALFORD (Solo Cello).
Sonata *Eccles*
(a) Largo; (b) Courante; (c) Adagio; (d) Scherzo-presto.
9.30. Orchestra.
Entr'acte, "Chanson de Printemps" *Gillet*
9.35. Edward Isaacs.
Caprice in the Style of Scarlatti *Paderewski*
Chant Polonais No. 5 *Chopin-Liszt*
Valse Brillante in E *Moszkowski*
9.50. Orchestra.
Selection, "Il Trovatore" *Verdi*
10.0.—NEWS, S.B. from London.
Local News and Weather Forecast.
10.15.—Close down.
Announcer: Percy Edgar.

BOURNEMOUTH.

3.0-5.0.—CONCERT (R.A.F. BAND). S.B. from London.
5.0-5.30.—CHILDREN'S CORNER. S.B. from London.
8.30.—THE REV. EDWARD MOOR. Religious Address.
8.45. MARJORIE BRAN (Contralto).
Hymn, "The Day Thou Gavest."
8.50. THE WILTON AINSLEY QUARTETTE.
"Notturmo" *Beethoven*
9.0. DORRIE EDGE (Solo Cello).
"Chanson de Nuit" *Elgar*
9.10. Marjorie Bran.
"Love's Coronation" *Aylward*
9.15. Quartette.
Selection, "Eugene Onegin" *Tchaikovsky*
9.25. RITA BAMBERG (Solo Violin).
"Romance" *Wieniawski*

WAVE-LENGTHS AND CALL SIGNS.

LONDON (2LO)	-	-	365 Metres
ABERDEEN (2BD)	-	-	495 "
BIRMINGHAM (5IT)	-	-	475 "
BOURNEMOUTH (6BM)	-	-	385 "
CARDIFF (5WA)	-	-	350 "
GLASGOW (5SC)	-	-	420 "
MANCHESTER (2ZY)	-	-	400 "
NEWCASTLE (5NO)	-	-	435 "

9.35. E. WILTON AINSLEY (Solo Piano).
"Choral" *Pessard*
"Melodie Romantique" *Pessard*
9.45. Quartette.
"Evensong" *Easthope Martin*
10.0.—NEWS, S.B. from London.
Local News and Weather Forecast.
10.15.—Close down.
Announcer: Bertram Fryer.

CARDIFF.

3.0-5.0.—CONCERT (R.A.F. BAND). S.B. from London.
5.0-5.30.—CHILDREN'S CORNER. S.B. from London.
8.10. CHOIR OF ST. CATHERINE'S CHURCH.
Hymn, "Sweet Hours of Night" *Brownlow*
Anthems—(a) "Jesu, Word of God" *Mozart*
(b) "Like as the Hart" *Novello*
THE REV. CYRIL WILLIAMS-MILLAR, M.A., of St. Catherine's Church. Religious Address.
Hymn, "Crown Him with Crowns" *Elcey*
Johannes Brahms Night.
(1833-1897.)
Vocalist: ROBERT PARKER.
Piano-forte Duets, MADAME McCOMB THOMAS and ERNEST RILEY.
Conductor: OLIVER RAYMOND.
1. "MR. EVERYMAN" on Brahms and his Music.
2. Overture, "Academic Festival."
3. Lieder Selected.
4. Minuet from Serenade in D, Op. 11.
5. Valses for Piano-forte Duet, Op. 39.
6. Symphony No. 2 in D Major: (a) Allegro non troppo; (b) Allegretto Grazioso.
7. Lieder Selected.
8. Hungarian Dances 5 and 6.
NEWS BULLETIN.
Announcer: A. Corbett Smith.

MANCHESTER.

3.0-5.0.—CONCERT (R.A.F. BAND). S.B. from London.
5.0-5.30.—CHILDREN'S CORNER. S.B. from London.
8.0.—SIDNEY G. HONEY: Talk to Young People.
8.30.—Hymn, "Abide With Me."
THE VERY REV. THE DEAN OF MANCHESTER. Religious Address.
Hymn, "Jesu, Lover of My Soul."
8.50. THE MELODY FOUR.
"Kentucky Lullaby" *Macey*
"Sweet and Low" *Borahy*
PERCY HALL (Tenor).
"Kashmiri Song" *Woodforde-Finden*
"Flower of All the World" *Woodforde-Finden*
FLORENCE GAUNT (Soprano).
"O Lord Correct Me" *Handel*
Creations Hymn *Beethoven*
The Melody Four.
"Passing By" *Parsell*
"Tiny Garden" *Haydn Wood*
Florence Gaunt.
Agnus Dei *Bizet*
"O Divine Redeemer" *Gounod*
GEORGE DITCHBURN (Bass).
"Millwheel" *Old German*
"Bois Epais" *Lullu*
The Melody Four.
"Somewhere a Voice is Calling" *Marshall*
"When Evening's Twilight" *Holton*
10.0.—NEWS, S.B. from London.
Local News and Weather Forecast.
10.15.—Close down.
Announcer: Victor Smythe.
(Continued in col. 1, page 67.)

"THE EFFICIENT MIND"

Free Book that Everyone Should Read

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POST THIS FREE COUPON TO-DAY

To THE PELMAN INSTITUTE,
95, Pelman House,
Bloomsbury Street,
London, W.C.1

SIR,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND," with full particulars of the New Pelman Course.

Name.....

Address.....

If coupon is sent in an OPEN envelope it only needs 1d. stamp. All correspondence is confidential.

WIRELESS PROGRAMME—MONDAY (Jan. 7th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

3.30-4.30.—Concert: The Wireless Trio and Frank Poulton (Bass-Baritone).
 5.0.—WOMEN'S HOUR: Ariel's Society Gossip. A Newspaper Story from "Whirligigs," by O. Henry.
 5.30.—CHILDREN'S STORIES: Songs by Uncle Rex. "Jack Hardy," Chap. 16, Part I., by Herbert Strang.
 6.15.—Boys' Brigade News.
 6.25-7.0.—Interval.
 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all stations.*
 JOHN STRACHEY (the B.B.C. Literary Critic): "Weekly Book Talk." *S.B. to all Stations.*
 Talk by the Radio Association. *S.B. to all Stations.*
 Local News and Weather Forecast.
 7.35.—THE LONDON 8 CONCERT PARTY. *S.B. to all Stations.*
 Introducing each other.
 Quartette, "Come to the Fair" (*Eusthops Martin*) COLTON, TARRI, VIRGO, COPELAND
 Instrumental Trio, "Extase" (*Louis Ganne*)
 JOAN DUFF, DOROTHY ALWYNNE, WALTER NUNN
 Song, Devon Dialect Song
 STANLEY HAYSMAN
 Bag-pipes Song and Story
 TOM COPELAND
 Violin Solo, "Gypsy Airs" (*Sarasate*)
 DOROTHY ALWYNNE
 Humorous Trio, "Willie Brewed a Peck o' Malt" (*Burns*) VIRGO, HAYSMAN, COPELAND
 Humorous Imitations on "Coal Black Mammy" (*Suzette Tarrri*)
 SUZETTE TARRRI
 Song, "On With the Motley" (*Leoncavallo*)
 WILFRID VIRGO
 Cello Solo WALTER NUNN
 Anglo-Scottish Interlude TOM COPELAND AND SUZETTE TARRRI
 Song, "Love's a Merchant" EVA COLTON
 Piano Solo, Waltz Chromatic (*Codard*)
 JOAN DUFF
 Final Medley, Old Songs (*arr. Suzette Tarrri*)
 THE 8
 9.15.—MR. H. GERMAN (President of the National Farmers' Union) on "The Farmers' Position To-day." *S.B. to all Stations.*
 9.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News and Weather Forecast.

9.45.—"THE MEISTERSINGERS," Act III. (*Wagner*), relayed from The Opera House, Covent Garden. *S.B. to all Stations.*
 11.15.—Close down.
 Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Paul Rimmer's Orchestra relayed from Lozells Picture House.
 5.0.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Talk: "Topical Horticultural Hints."
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 Boys' Brigade News.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Radio Association Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35.—THE LONDON 8 CONCERT PARTY. *S.B. from London.*
 9.15.—MR. H. GERMAN. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"THE MEISTERSINGERS," Act III., relayed from The Opera House, Covent Garden. *S.B. from London.*
 11.15.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—Concert: The "6BM" Trio.
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.0.—Boys' Brigade News.
 6.15.—Scholars' Half-Hour: Miss E. M. Rodda, "Abraham Lincoln."
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Radio Association Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35.—THE LONDON 8 CONCERT PARTY. *S.B. from London.*
 9.15.—MR. H. GERMAN. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"THE MEISTERSINGERS," Act III., relayed from The Opera House, Covent Garden. *S.B. from London.*
 11.15.—THE HOSPITAL BALL. Relayed from the Bournemouth Town Hall.
 1.0 a.m.—Close down.
 Announcer: Ian Oliphant.

CARDIFF.

3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artistes, the Station Orchestra.
 Weather Forecast.

5.45.—THE HOUR OF THE "KIDDIE WINKS."
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Radio Association Talk. *S.B. from London.*
 Local News.
 7.35.—THE LONDON 8 CONCERT PARTY. *S.B. from London.*
 9.15.—MR. H. GERMAN. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"THE MEISTERSINGERS," Act III., relayed from The Opera House, Covent Garden. *S.B. from London.*
 11.15.—Close down.
 Announcer: W. N. Settle.

MANCHESTER.

3.30-4.30.—Concert by the "2ZY" Orchestra.
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.35.—Boys' Brigade News.
 6.40.—MR. FRANCIS J. STAFFORD, M.A., M.Ed., French Talk.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Radio Association Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35.—THE LONDON 8 CONCERT PARTY. *S.B. from London.*
 9.15.—MR. H. GERMAN. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"THE MEISTERSINGERS," Act III., relayed from The Opera House, Covent Garden. *S.B. from London.*
 11.15.—Close down.
 Announcer: Sidney G. Honey.

NEWCASTLE.

3.45.—Florence Hicks (Soprano), Walter Fairgrieve (Solo Saxophone).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Mr. A. W. Dakers, B.A., Talk on "Carthage and Hannibal."
 6.30.—Boys' Brigade News.
 6.45.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Radio Association Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35.—THE LONDON 8 CONCERT PARTY. *S.B. from London.*
 9.15.—MR. H. GERMAN. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"THE MEISTERSINGERS," Act III., relayed from The Opera House, Covent Garden. *S.B. from London.*
 11.15.—Close down.
 Announcer: R. C. Pratt.

Hullo, U.S.A.

Hints for Listening to America.

TALKING of gaiety, do you ever sit up at night and listen for America? Because, if you do (writes F. W. Thomas, in *The Star*), let me give you one or two valuable wireless tips. To wit:—

- (1) Get up plenty of coal.
- (2) Then get up some more coal.
- (3) Don't forget to chloroform the children, and
- (4) Give your wife a local anaesthetic.

Like a fool I went to Poppleton's place last week to see what I could hear, and the results were anything but satisfactory. Yet he has a beautiful sausage aerial, five valves, and quarts and quarts of reaction, oscillation, and all the other impedimenta.

Somewhere about 2 a.m., while we were sitting huddled round three bits of dark red coal waiting for Oshkosh, Wis., to burst into

song, Mrs. Poppleton said she thought she could hear something.

Weary Waiting.

Pop.: What's that? I do wish you wouldn't talk so much. I was just getting—

Mrs. Pop.: But I thought I heard something, dear.

Pop.: Did you? Sorry! Half a jiffy.

Yes. . . . No. . . . Yes. . . .

Mrs. Pop.: It was baby, I think.

Pop.: For the love of Mike. . . . I tell you I *didn't* swear. I merely said 2LO.

Ten minutes are supposed to elapse, but it was more like ten hours. Both my feet were asleep, and the rest of me was dozing:—

Pop.: Ssssssh! Here they are! No. . . .

Yes. . . .

Mrs. Pop.: Was that—?

Pop.: Did you hear anything?

Mrs. Pop.: Yes, dear, I'm sure I did. Somebody at the side door, I think.

Pop.: Oh, rats. . . . Did you hear anything?

Myself: Snoooooore!

Outfits for Listeners.

Pop.: Jumping Jerusalem! How the dickens—?

Myself: Yes, yes, I'm sure I did. A sound like something falling. The temperature, probably.

Mrs. Pop.: Shall I get some coals up, dear?

Pop.: There you go again, just as they've started. Do sit still a minute. I'm certain I heard someone singing.

Mrs. Pop.: I think that was the cat, dear. I'll go and let him in.

Pop.: (But I don't think we'll print that piece.)

Anyway, we didn't hear anything else for quite a long time.

If you sit up, a very pretty costume for listening to America can be made out of seven old overcoats, two eiderdowns, a scuttle of coal, and a whole lot of hot-water bottles.

In France, a new law has been recently passed whereby no licence will be needed for wireless receiving sets. French subjects will be able to use sets by filling up a form to be procurable at any post office. It is anticipated that, in consequence, there will be an enormous increase in the number of listeners.

The Story of Wireless is the Story of Marconi

III

On December 17th, 1902, the first Wireless message was transmitted across the Atlantic from Canada. On December 18th messages were dispatched by Senatore Marconi and the Earl Minto from Cape Breton Station to King Edward VII.

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WIRELESS PROGRAMME—TUESDAY (Jan. 8th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 3.30-4.30.—Concert: The Wireless Trio and John Thompson (solo flute).
- 5.0.—WOMEN'S HOUR: Furnishing Schemes for Professional Women, by Mrs. Gordon Stables. A Nursery Talk by the House Physician of a London Hospital.
- 5.30.—CHILDREN'S STORIES: Aunt Priscilla on "New Year Resolutions." "London Walks—The Embankment," by Violet M. Methley.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 7.15.—PROFESSOR LEONARD HILL on "Sunlight and Fresh Air in Relation to Health," relayed from King's College, London.
- 8.0.—THE ANGLO-HAWAIIAN PLAYERS. "Kohala" March. "Dear Heart" Waltz. "Hula Melody." "Reef of Stars" Waltz. THE HAPPY FAMILY CONCERT PARTY.
Director: LESLIE BROOKES.
1. The Happy Family make their Bow.
2. And describe where they belong.
3. Song, "One Golden Hour of Dreams"
Winifred Melton
4. A Quandary, "She Told Me to Meet Her at the Gate" Leslie Brookes
5. Waltz Song, "Sweet Silvery Moon"
The Family
An Interlude by the Anglo-Hawaiian Players. "Palakiko" Blues, "Romany Rose" Waltz. "Parade of the Wooden Soldiers," "Liliha" Waltz.
The Happy Family Concert Party.
1. A Married Man's Lament..... Jackson West
2. A Proposal and a Duet
May Velroy and Leslie Brookes
3. Song, "Harpenden Common" (Buchanan)
Clemence Bradley
4. A Tragic-Comedy, "He Didn't Believe Me" May Velroy
5. A Medley of the Past and Present
Eddie Hepworth and a Piano
6. "Pa Makes a Wireless Set"
And the Family Assists
Cast:
Pa Jackson West
Ma Winifred Melton
Gladys, their Daughter May Velroy
Bertie, their Son Clemence Bradley
Algy, Gladys's Fiancé Leslie Brookes
A Friend Eddie Hepworth
The Anglo-Hawaiian Players.
"Three o'Clock in the Morning," "Mermaid of the Southern Sea," "Sweet Hawaiian Moonlight," "Aloha Oe (Until We Meet Again)."
- 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 9.45.—PROFESSOR A. J. IRELAND on "Episodes in English History—The Death of William the Conqueror." *S.B. to other Stations.*
- 10.0.—Dance Band. *S.B. to all Stations except Newcastle (10.30 Aberdeen).*
- 11.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Isabel Tebbe (Soprano), Lilian Clutterbuck (Contralto).
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.15.—THE GREYS CONCERT PARTY. Opening Chorus, "Come to the Show." Oliver EDITH JAMES and PERCY OWENS: Duet, "Why Didn't You Tell Me?"

- CHRISSE STODDARD: Song, "The Market".....Carew
ERNEST JONES: Banjo Solo, "A Country Dance".....Cammeyer
"Yankiana".....Thurban
PERCY OWENS: "Jokes and Jingles."
LEONARD BROWN: Songs, "An English Rose".....German
"My Beaming Eyes".....McDowell.
THE GREYS: Concerted, "Man Shortage"
M.S.

8.15-8.45.—Interval.

- 8.45.—The Greys Concert Party. *S.B. to Aberdeen.*
The Greys and Leonard Brown. Song Scene. "My Irish Cottage".....Summers
Ernest Jones: Banjo Solo, "Bolero"
Cammeyer
Edith James: "A Piano and Some Songs"
The Greys: Concerted, "Uncle Tom's Cabin"
Nickson
Chrissie Stoddard: Song, "Morning Will Come".....Silver
The Greys: Burlesque, "Gallop'n' Horses"
Longstaffe

9.30.—NEWS. *S.B. from London.*

- Local News and Weather Forecast.
9.45.—COLIN GARDINER (Midland Organizing Secretary to the Radio Society): "Wireless Hints to Beginners."
10.0.—Dance Band. *S.B. from London.*
11.0.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Concert: Arthur S. Tetlow, L.R.A.M. (Solo Piano), Edith de Rosario (Soprano).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: Eustace Nash, B.W.S., "Appreciation of Pictures."
- 7.0.—NEWS. *S.B. from London.*
- 7.10.—J. C. B. CARTER, B.A., "Leonard Merrick and his Works."
- 7.25.—Local News and Weather Forecast.
- 7.30-8.0.—Interval.

Light Opera Night.

- 8.0.—ORCHESTRA.
Conductor: Capt. W. A. Featherstone.
Selection, "Merrie England".....German
8.15.—HERBERT SMITH (Baritone).
"Yeomen of England" ("Merrie England")
German
"Queen of My Heart" ("Dorothy")
Cellier
8.25.—Orchestra.
Selection, "The Duchess of Dantzic"
Caryll
8.40.—GERTRUDE NEWSOM (Soprano).
The Waltz Song ("Tom Jones").....German
"Vilia" ("The Merry Widow").....Lehar
8.50.—Orchestra.
Selection, "A Princess of Kensington"
German
9.0.—Herbert Smith.
"If Love's Content" ("Tom Jones")
German
"Four Jolly Sailors" ("A Princess of Kensington").....German
9.10.—Gertrude Newsom.
"What is Done You Never Can Undo"
("The Lilac Domino")
Norton
The Waltz Song ("The Chocolate Soldier")
Strauss
9.20.—Orchestra.
Dances from "Tom Jones".....German
9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
9.45.—PROFESSOR A. J. IRELAND. *S.B. from London.*
10.0.—Dance Band. *S.B. from London.*
11.0.—Close down.
Announcer: W. R. Keene.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman." Talks to Women, Vocal and Instrumental Artists, the Station Orchestra. Weather Forecast.

- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS. *S.B. from London.* Local News.
- 7.15.—MR. F. G. TRESEDER, F.R.H.S., on "Dahlia."

Shakespeare Night 8.

- 7.30.—"THE MERCHANT OF VENICE" (omitting Act V.)
Portia—HAIDEE GUNN.
Shylock—CYRIL ESTCOURT.
"THE TAMING OF THE SHREW."
Katherina—HAIDEE GUNN.
Supported by the Station Repertory Company. Preludes and Incidental Music by FREDERICK ROSSE.
9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
9.45.—PROFESSOR A. J. IRELAND. *S.B. from London.*
10.0.—Dance Band. *S.B. from London.*
11.0.—Close down.
Announcer: W. N. Settle.

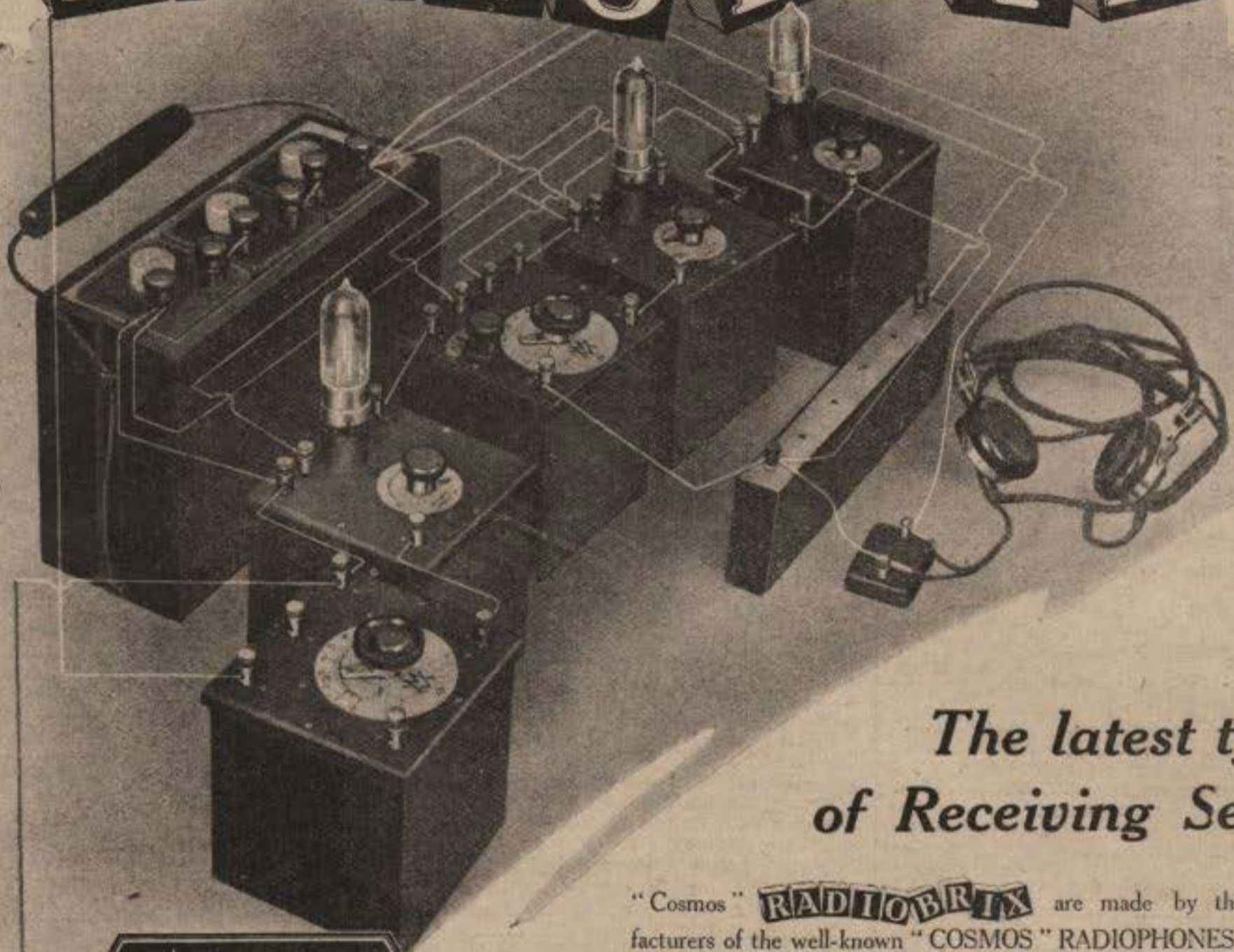
MANCHESTER.

- 3.30-4.30.—Concert by the "2ZY" Trio.
- 5.0.—MAINLY FEMININE.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 8.0.—ORCHESTRA.
Conducted by Dan Godfrey, Jr., A.R.A.M. Triumphant March ("Aida").....Verdi
Overture, "Poet and Peasant".....Suppé
RACHEL HUNT (Contralto).
"Come, Sweet Morning".....Old French Orchestra.
Intermezzo, "Sizilietta".....Blon
Selection, "Whirled Into Happiness".....Stolz
8.45.—PROFESSOR F. E. WEISS, D.Sc., F.R.S., Nature Talk.
Rachel Hunt.
"Spring Waters".....Rachmaninoff
"The Enchantress".....Hatton Orchestra.
"Melodious Memories".....Finck
9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
9.45.—Rachel Hunt.
"Dreamtime".....Waters
10.0.—Dance Band. *S.B. from London.*
11.0.—Close down.
Announcer: Dan Godfrey, Jr.

NEWCASTLE.

- 3.45.—Concert: Olive Tomlinson (Solo Piano-forte), Dora Robson (Contralto), William J. Starkey (Solo Banjo).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mrs. G. Burns, Talk on "Glaciers."
- 6.45.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.15.—COUNCILLOR ROBERT J. THOMPSON, J.P. (Chairman of the North of England Steamship Owners' Association: Tyne Commission, etc.); on "The Tyne: Its Trading and its Facilities," Part 2.
- Irish Night.
7.35.—ORCHESTRA.
"The Shamrock".....Myddleton
7.45.—LAMBERT HARVEY (Tenor).
"The Snowy Breasted Pearl".....Thompson
7.55.—WILLIAM A. CROSSE (Solo Clarinet).
Clarinet Fantasia.....Macdonald
8.5.—Orchestra.
"Hibernia".....Atkins
8.15.—EVELYN LONGSTAFFE (Contralto).
"Londonderry Air".....Gould
"Mother Machree".....Olcott and Ball
(Continued in col. 1, page 67.)

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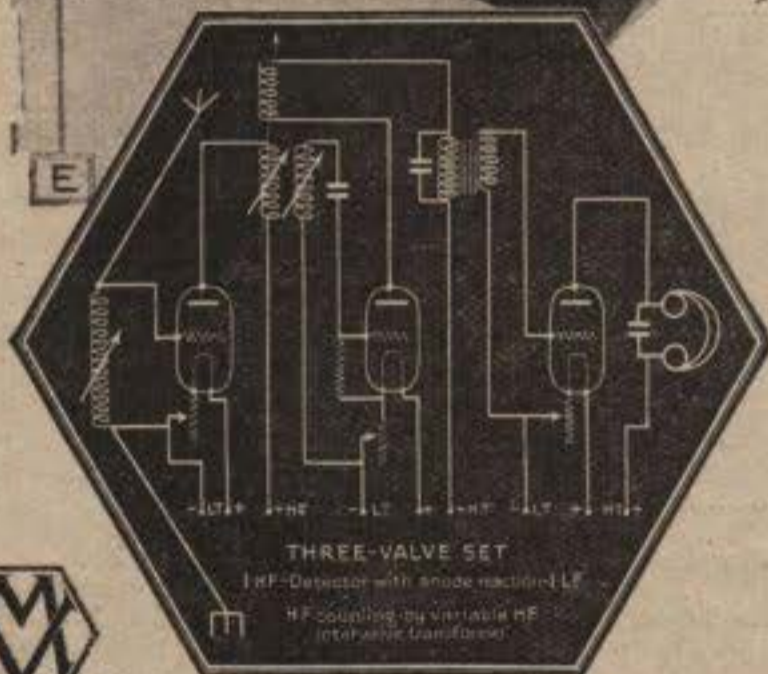
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WIRELESS PROGRAMME—WEDNESDAY (Jan. 9th.)

The letters "S. B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

3.30-4.30.—Concert: The Wireless Trio and Dora Stevens (Soprano).
 5.0.—WOMEN'S HOUR: "The Making of a Fairy," by Italia Conti. Orchestra.
 5.30.—CHILDREN'S STORIES: Uncle Jeff's Talk on the Orchestra. "Gulliver's Travels"—"With the Brobdingnags," adapted by E. W. Lewis.
 6.15-6.40.—Interval.
 6.40.—M. AUDRA (President of the Modern Languages Association, and Director of L'Institut Français): A French Talk, "Paris." *S.B. to other Stations.*
 7.0.—TIME SIGNAL, and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 ARCHIBALD HADDON (The B.B.C. Dramatic Critic): "News and Views of the Theatre." *S.B. to all Stations.*
 Local News and Weather Forecast.
 7.30. THE WIRELESS ORCHESTRA.
 Conducted by L. Stanton Jefferies.
 March, "The Yeomanry Patrol" *Squire*
 Valse, "Love and Spring" *Waldteufel*
 Overture, "Semiramide" *Rossini*
 GEORGIA DRAYSON (Entertainer).
 "Coekney Impressions."
 IRENE CRYER (Soprano).
 "Oh, Tell Me, Nightingale" *Lehmann*
 "Daddy's Sweetheart" *Lehmann*
 Orchestra.
 "Punch and Judy" *Lambert*
 Musical Comedy Selection, "Mr. Manhattan" *Talbot*
 STUART VAUGHAN, with Orchestra.
 "Sally" *Stanley and Allen*
 "Loving" *Kenneth George*
 Georgia Drayson.
 "Norfolk Impressions."
 Orchestra.
 "In a Persian Market" *Ketelbey*
 Irene Cryer.
 "When the Dream is There" *d'Hardelot*
 "Good Morning, Brother Sunshine" *Lehmann*
 9.15.—DR. OCTAVIA LEWIN on "Nose Breathing."
 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News and Weather Forecast.
 Orchestra.
 Serenade from "Les Millions d'Arlequin" *Drigo*
 Two Spanish Dances" *Moszkowski*
 Stuart Vaughan.
 "Carolina in the Morning" *Donaldson*
 "Oh! Star of Eve" *David*
 Orchestra.
 Incidental Music, "Gabrielle" *Rasse*
 1. Pizzicato. 2. Minuet. 3. Valse. 4. Patrol.
 10.30.—Close down.
 Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Arthur Wigglesworth (Baritone) in a Song Recital.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.
Operatic Night.
 "CAVALLERIA RUSTICANA."
 (Mascagni),
 by
 THE REPERTORY COMPANY
 and
 ORCHESTRA
 under the direction of
 JOSEPH LEWIS.

Cast

Santuzza EMILY BROUGHTON
 Turiddu BERT ASHMORE
 Lucia AMY CARTER
 Alfio JAMES HOWELL
 Lola ALICE VAUGHAN
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Orchestra.
 Suite, "Ballet Egyptienne" *Luigin*
 (a) Allegro non Troppo; (b) Allegretto;
 (c) Andante Sostenuto; (d) Andantino
 Expressive.
 10.30.—Morse Practice by Beer Vic.
 Announcer: Percy Edgar.

BOURNEMOUTH.

3.45.—Concert: The "6BM" Trio.
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-hour: C. H. Woodward, A.M.I.E.E., "The Aerial and its Circuits."
 6.40.—M. AUDRA. *S.B. from London.*
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30-8.0.—Interval.

French Night.

All Songs with Orchestral Accompaniment.
 8.0. AUGMENTED ORCHESTRA.
 Conductor: Capt. W. A. Featherstone.
 Selection, "Orphée aux Enfers" ... *Offenbach*
 8.15. MARY LOHDEN (Mezzo-Soprano).
 "Elegie" *Massenet*
 "Si mes vers avaient des Ailes" *Hahn*
 8.30. Orchestra.
 Selection, "La Fille de Madame Angot" *Leroq.*
 8.50. ARTHUR J. ENGLAND (Bass).
 "Where Balmey Garlic Scents the Air" *Audran*
 ("Olivette") *Audran*
 "With Joy My Heart" ("Les Cloches de Corneville") *Planquette*
 9.0. Orchestra.
 Selection, "Veronique" *Massenet*
 9.10. Mary Lohden.
 "Chantons les Amours de Jean" *French 16th Century*
 "Minuet d'Exandet" *French 16th Century*
 "Maman, Dites Moi" *French 16th Century*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Orchestra.
 Selection, "Les Cloches de Corneville" *Planquette*
 9.55. Arthur J. England.
 "A Jovial Monk Am I" ("La Poupée") *Audran*
 10.0. Orchestra.
 Selection, "La Grande Duchesse" *Offenbach*
 10.15.—Close down.
 Announcer: Bertram Fryer.

CARDIFF.

3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
 5.0.—"5WAS" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artistes, the Station Orchestra.
 Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 6.40.—M. AUDRA. *S.B. from London.*
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News.

Popular Night.

Vocalist: HORACE JENKINS (Baritone).
 Solo Cello: KATHLEEN JACOBS.
 Entertainer: ROSE MARYS.
 7.30.—Orchestral Overture, "Girolda" (*Adam*).
 7.40.—Cello Solo, "Marcello Sonata in G Major, (a) Andante; (b) Allegro; (c) Grave; (d) Allegro (*arr. Schroeder*).
 7.50.—Songs: (a) "Onaway, Awake, Beloved" (*Coates*); (b) "The Widow of Penzance" (*Eric Coates*).

8.0.—Orchestral Suite, "Peer Gynt" (*Grig*).
 8.10.—Rose Marys: (a) "It's the Little Way They've Got" (*Rose Marys*); (b) "In the Sun" (*Rose Marys*).
 8.20.—Songs, (a) "The Song of the Wagoner" (*Brewitt Smith*); (b) "Devon for Me" (*Geralt Kahn*).
 8.30.—Cello Soli, (a) "Huis" (*Massenet*); (b) "Lullaby" (*Cyril Scott*).
 8.40.—Orchestral Selection, "Island King" (*Gardin*).
 8.50.—DR. JAS. J. SIMPSON, M.A., D.Sc., on "British Bats."
 9.0.—Rose Marys: (a) "Foolish Questions" (*W. Lee*); (b) "Romanes" (by one who knows), Character Sketch (*Rose Marys*).
 9.10.—Songs, (a) "Cheerily Yeo Ho" (*Phillips*); (b) "Harlequin" (*Sanderson*).
 9.20.—Concert Valse, "A Little Dutch Girl" (*Kalman*).
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.40.—Dance Music.
 10.15.—Close down.
 Announcer: L. B. Page.

MANCHESTER.

3.30-4.30.—Concert: Edith Bailey (Soprano), Violet Walker (Contralto), Harold Brayfield (Baritone).
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.30.—Organ Recital relayed from the Piccadilly Picture House. Organist, Mr. J. Armitage, F.R.C.O.
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30-8.0.—Interval.
 8.0. ORCHESTRA.
 March, "The Dawn of Freedom" *Lotter*
 Waltz, "Babette" *Colin*
 Selection, "The Merry Widow" *Lehar*
 STEPHEN WILLIAMS (Baritone).
 Two Shakespeare Songs.
 (a) "O Mistress Mine" (*Quilter*); (b) "Blow, Blow, Thou Winter Wind" (*Quilter*).
 FODEN WILLIAMS (Entertainer): Selections from his Repertoire.
 8.45.—MISS GODWIN B. JACKSON on "Milton and his Works."
 Stephen Williams.
 "Iago's Creed" ("Othello") *Verdi*
 Orchestra.
 Overture, "Raymond" *Thomas*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Orchestra.
 Spanish Dances *Moszkowski*
 Suite, "Woodland Pictures" *Percy Fletcher*
 10.0.—MR. W. F. BLETCHER (Examiner in Spanish to the Union of Lancashire and Cheshire Institute): Spanish Talk.
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Mollie Wilkinson and Arthur J. Beaty (Pianoforte Duets and Solos), Eveline Beaty (Soprano).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Mr. E. J. Williams, B.Sc., Talk on "The Life and Work of Sir Humphrey Davy."
 6.40.—M. AUDRA. *S.B. from London.*
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.

Opera Night.

ORCHESTRA.
 7.35. Overture, "The Bronze Horse" *Auber*
 Pavane, "Romeo and Juliet" *German*
 7.45. JOHN OLIVERE (Baritone).
 Serenade Song ("Faust") *Gounod*
 "Di Provenza" ("Traviata") *Verdi*
 (Continued in col. 1, page 54.)

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WIRELESS PROGRAMME—THURSDAY (Jan. 10th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 3.30-4.30.—Concert: The Wireless Trio and Mountford Scott (Tenor).
- 5.0.—WOMEN'S HOUR: A Fashion Talk by Nora Shandon. A Chat on "Health Culture," by M. G. Shields.
- 5.30.—CHILDREN'S STORIES: Musical Talk by Auntie Hilda and Uncle Humpty Dumpty. "The Old Oak's Story," by Lester Cross. L.G.M. of the *Daily Mail*; "Behind the Scenes at the Zoo."
- 6.15.—Boy Scouts' and Girl Guides' News.
- 6.25-7.0.—Interval.
- 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* PERCY SCHOLES (the B.B.C. Music Critic): "The Week's Music." *S.B. to all Stations.*
Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
Local News and Weather Forecast.
- 7.35. MUSIC OF THE XVI. AND XVII. CENTURIES.
(Arranged by PHILIP WILSON.)
S.B. to Glasgow.
THE KINSEY SEXTETTE.
Fantasia No. 1 ... *William Byrd (1542-1623)*
(Ed. Dr. E. H. Fellowes)
PHILIP WILSON (Tenor).
Songs with String Accompaniment:
"Man First Created Was"
Thomas Greaves (1604)
"If Floods of Tears"
Thomas Bateson (c. 1570-1630)
"Cuckoo" ... *Richardson Nicholson (d. 1639)*
(Ed. Geruid Cooper)
MORWENNA FELCE (Solo Pianoforte).
Virginal Music:
"A Maske"
"Tower Hill" } ... *Giles Farnaby (1560)*
"Pawles Wharf"
"Brunswick's Toxe" *John Bull (1563-1628)*
The Kinsey Sextette.
Fantasia No. 2 ... *William Byrd (1542-1623)*
Philip Wilson.
English Ayres 1598-1612.
Transcribed by Peter Warlock and Philip Wilson.
"Love Me or Not" ... *T. Campian (undated)*
"Now What Is Love?" *Robert Jones (1604)*
"Willow Song" *Anon.*
"Though Far From Joy"
Philip Rosseter (1601)
"Love is a Pretty Frenzy" (Muses Garden for Delight) *Robert Jones (1610)*
Morwenna Felce.
Virginal Music:
"Pavan, The Earle of Salisbury"
"Gage" } *William Byrd (1542-1623)*
"Rowland"
"The King's Hunt" ... *John Bull (1563-1628)*
- 8.30.—WILLIAM G. FAY: Recital of Poems by Yeats.
- 8.45. THE NOVELTY TRIO.
1. "A Storm in a Teacup"
Margaret Glanville and Harry East
2. Song, "Don't Hang the Washing on My Aerial, Maggie!" Harry East
3. Ronald Gourley will entertain.
4. Duet, "Excelsior, etc."
Margaret Glanville and Harry East.
- 9.5. THE KINSEY STRING QUARTETTE.
Andante Cantabile *Tchaikowsky*
Scherzo from Quartet in B minor *Borodin*
The Novelty Trio.
1. Song, "My Arabian Maiden"
Margaret Glanville

2. Ronald Gourley will entertain.
3. Scena, "Spooney Lane"
Margaret Glanville, Harry East and Ronald Gourley
- 9.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Local News and Weather Forecast.
- 9.45.—MR. G. T. PRIOR, D.Sc., F.R.S., Keeper of Mineralogy at the Natural History Museum, on "Meteorites."
- 10.0.—ST. HILDA COLLIERY BAND. *S.B. from Newcastle.*
- 10.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Granville Slinn. Pianoforte Recital
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
- 6.45.—Boy Scouts' and Girl Guides' News.
- 7.0.—NEWS. *S.B. from London.* PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.
- 7.35. ORCHESTRA.
March, "Le Régiment de Sambre et Meuse"
Rauski
Overture, "Lurline" *Wallace*
Valse, "Lyrique" *Sibelius*
RAYMOND GREEN (Entertainer) in Humorous Numbers from his Repertoire.
Orchestra.
Selection, "Rigoletto" *Verdi*
- 8.15-8.45.—Interval.
- 8.45. Orchestra.
Suite, "Ballet Russe" *Luigini*
(a) Allegro Marziale; (b) Scena; (c) Valze lente; (d) Mazurka; (e) Marche Russe.
Entr'acte, "Serenade Badine" *Marie*
- 9.0.—MAJOR VERNON BROOK, M.I.A.E., on "Motors and Motoring."
- 9.15. Orchestra.
Selection from "Cavalleria Rusticana"
Mascagni
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—ST. HILDA COLLIERY BAND. *S.B. from Newcastle.*
- 10.30.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Concert: George Dale, Solo Cornet; Leslie Barry, Solo Banjo; Arthur S. Tetlow, L.R.A.M., Solo Piano.
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.0.—Boy Scouts' and Girl Guides' News.
- 6.15.—Scholars' Half-Hour: Miss A. G. Spry, L.L.A., "Talk on Literature."
- 7.0.—NEWS. *S.B. from London.* PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.
- 7.35-8.0.—Interval.
- 8.0. THE POST OFFICE MILITARY BAND.
Conductor: EDWARD L. GREEN.
March, "Steadfast and True" *Trite*
Overture, "Light Cavalry" *Suppe*
- 8.20.—MARGARET ELLIS (Elocutionist) in Selections from her repertoire.
- 8.35. Band.
Selection, "Reminiscences of England"
Fred Godfrey
- 8.55.—Margaret Ellis (Elocutionist) in further Selections from her repertoire.
- 9.5. Band.
Selection, "Reminiscences of Scotland"
Fred Godfrey
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—ST. HILDA COLLIERY BAND. *S.B. from Newcastle.*
- 10.30.—Close down.
Announcer: Ian Oliphant.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS." Mr. Isaac J. Williams (Keeper of Art, National Museum of Wales), "Mr. Everyman." Talks to Women, Vocal and Instrumental Artists, the Station Orchestra, Weather Forecast.
- 5.30.—Mr. Arthur Short.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 6.30.—Boy Scouts' and Girl Guides' News.
- 7.0.—NEWS. *S.B. from London.* PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.

Welsh Night.

- 7.35.—THE ROMILLY BOYS' CHOIR AND BAND.
Solo Vocalists: RONALD BOON, ARTHUR POWELL, ALAN BRINN, GORONWY JONES, and GLYN WILLIAMS.
Solo Harp: ELMER JENKINS.
The Conductor (W. M. WILLIAMS) will give short explanatory notes on the various items.
Band Selections: "Break of Day"; "March of the Men of Montgomery"; "Delight of Coetty"; "Town of Kidwelly"; "The Village Maid"; "The Salt Box"; "Llanfabon March"; "The Men of Carnarvon"; "Symblen"; "Yn yr hwyr," etc.
Reminiscences: With Selections from the Works of (a) John Williams (Dolgelly); (b) John Parry (Bardd Alaw); (c) Dafydd y Garreg Wen.
Soli and Chord Items: "Suo gan"; "Caerphilly"; "Hunting Song"; "Maid of Sker"; "Llangower"; "Bugeiles y Wyddfa"; "Llongau Madog"; "Hog y deri Dando"; "Ar Lan Cothi"; "The Black-bird"; "The Gentle Dove"; "The Evening Hour." Old Glamorgan Songs: "Maid of Llantrisant"; "The Plough Song"; "Dilyn y Glec"; "Pan Oeddwyn Rhodio."
DR. LLEWELLYN WILLIAMS, M.C., F.R.C.S., Senior Medical Officer of the Ministry of Health: "Progress in Public Health in Wales."
Harp Soli (arr. John Thomas):
(a) "Bugeilor Gwenith Gwyn"; (b) "Clychan Aberdyfi"; (c) "Meryll Megan"; (d) "Men of Harlech"; (e) "Serch Hudo!"
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—ST. HILDA'S COLLIERY BAND. *S.B. from Newcastle.*
- 10.30.—Close down.
Announcer: L. B. Page.

MANCHESTER.

- 11.30-12.30.—Concert by the "2ZY" Trio.
- 5.0.—MAINLY FEMININE.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 6.30.—Boy Scouts' and Girl Guides' News.
- 6.40.—MR. FRANCIS J. STAFFORD, M.A., M.Ed., French Talk.
- 7.0.—NEWS. *S.B. from London.* PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.
- 7.35.—ST. HILDA COLLIERY BAND. *S.B. from Newcastle.*
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—ST. HILDA COLLIERY BAND. *S.B. from Newcastle.*
- 10.30.—Close down.
Announcer: Victor Smytho.
(Continued in col. 2, page 67.)



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WIRELESS PROGRAMME—FRIDAY (Jan. 11th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 3.30-4.30.—Concert: The Wireless Trio and Berta Carr (Mezzo-Soprano).
 5.0.—WOMEN'S HOUR: "Brooches," by Violet M. Methley. "Impressions of the Week," by Ivy Van Someren.
 5.30.—CHILDREN'S STORIES: "Sabo and the Snow Man," by E. W. Lewis. Uncle Jack Frost's Wireless Yarn.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." *S.B. to all Stations.*
 Local News and Weather Forecast.
 7.30. Programme *S.B. to Newcastle, Bournemouth, and Aberdeen*:—
THE MAYFAIR SINGERS.
 "Au joli bois" Tessier
 "Ce mois de mai" Jannequin
 "Fine Knacks for Ladies" Dowland
 "To a Kiss" Beale
BETTY GOODDEN (Solo Pianoforte).
 Study in C Sharp Minor }
 Fantasia Impromptu } Chopin
 Revolutionary Study }
JAY KAYE will entertain.
WINIFRED SMALL (Solo Violin).
 "Après un Rêve" Fauré
 Rondo from Sonata in D Minor John Ireland
Mayfair Singers.
 "John Peel" arr. Wolstenholme
 "Sweet and Low" Farnby
 "Tom the Piper's Son" Kendal
 "When Evening's Twilight" Hatton
Betty Goodden.
 "Autumn" }
 "Rose Elf" } Moszkowski
 "Sparks" }
Jay Kaye will entertain.
Winifred Small.
 "Romance" Palmgren
 Ballet Music from "Rosamunde" Schubert-Kreiser
 Variations on a Theme by Corelli Kreiser
Mayfair Singers.
 "Come Let Us Join the Roundelay" Beale
 "Martona Dearest Maiden" Orlando di Lasso
 "Annie Laurie" arr. Cantar
 "The Goslings" Frederick Bridge
 9.0.—MR. J. KEWLEY on "Petroleum in Everyday Life." *S.B. to Newcastle, Bournemouth and Aberdeen.*
 9.15.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News and Weather Forecast.
 9.30.—"ALKESTIS," Act II. (Boughton), relayed from The Opera House, Covent Garden. *S.B. to all Stations.*
 Announcer: G. C. Beadle.

BIRMINGHAM.

- 3.30-4.30.—Paul Rimmer's Orchestra relayed from Lozells Picture House.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
KIDDIES' CORNER.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
Plebiscite Programme.
ORCHESTRA.
 Special Request Items.
LICHFIELD CATHEDRAL GLEE SINGERS.
 (Messrs. Hase, Cooke, Hull and Wigglesworth.)
 "In Absence" Buck
 "The Lifeboat" Hatton
 "Twilight" Kearton
Orchestra.
 Special Request Items.

- 8.15-8.45.—Interval.
 8.45. Orchestra.
 Special Request Items:
 Glee Singers.
 "Annie Laurie" Cantar
 "The Perfect Day" Jacobs
 "The Long Day Closes" Sullican
 9.15.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.30.—"ALKESTIS," Act II., relayed from The Opera House, Covent Garden. *S.B. from London.*
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—The "6BM" Trio.
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour: Miss A. Grey, "The Tale of Sandwich."
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—Programme. *S.B. from London.*
 9.0.—MR. J. KEWLEY. *S.B. from London.*
 9.15.—NEWS. *S.B. from London.*
 9.30.—"ALKESTIS," Act II., relayed from The Opera House, Covent Garden. *S.B. from London.*
 Announcer: Bertram Fryer.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artistes, the Station Orchestra.
 Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News.

Choral Night.

- THE CARDIFF MUSICAL SOCIETIES SMALL CHOIR.**
 Vocalist: ANNIE JOHNSON (Contralto).
 7.30.—Orchestral March, "Solonelle" (Luigini); Entr'acte, "Berceuse de Jocelyn" (Godard).
 7.40.—Part Songs: (a) "The Chase" (German); (b) Irish Folk Song, "It is Not the Tear" (Stanford); (c) Part Song, "Now is My Chloris" (Battison Haynes).
 7.55.—Songs: (a) "Soldier's Wife" (Rachmaninoff); (b) "For Thee" (Ethel Barnes).
 8.0.—Suite, "Cupid's Conspiracy" (Cowen).
 8.10.—Part Songs: (a) Welsh Air, "Dafydd y Garreg Wen" (Harry Evans); (b) Part Song, "Beware" (West); (c) Berceuse, "Wee Baby" (W. Spinney).
 8.25.—Songs: "A Mass of Daffodils" (Braun); (b) "The Fairy Pipers" (H. Bremer).
 8.35.—Selection Squire's Popular Songs (arr. Baynes).
 8.50.—MR. D. LLEUFER THOMAS, J.P., Stipendiary Magistrate of the Rhondda, Chat on "Social Legislation in 1923."

ALTERATIONS TO PROGRAMMES, Etc.

OWING to the enormous circulation of THE RADIO TIMES, it is necessary for the journal to go to press many days in advance of the date of publication. It sometimes happens, therefore, that the B.B.C. finds it necessary to make alterations or additions to programmes, etc., after THE RADIO TIMES has gone to press.

- 9.0.—Part Song: (a) "On the Sea" (Mendelssohn); (b) Part song, "How Sweet the Moonlight?" (Leslie); (c) Elizabeth Pastoral, "Shall We Go Dance?" (Stanford).
 9.15.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.30.—"ALKESTIS," Act II., relayed from The Opera House, Covent Garden. *S.B. from London.*
 Announcer: L. B. Page.

MANCHESTER.

- 3.30-4.30.—Concert: Alice Finall (Entertainer), Vera Morley (Soprano), Hilda Howarth (Contralto), Douglas Lindsay (Baritone).
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30. BARNETT COHEN (Baritone).
 "The Vagabond" Vaughan Williams
 Deb Vieni Mozart
 JAMES WORSLEY (Dialect Entertainer).
 "Stuffed Monkey."
 T. A. COWARD on "How Animals Spend the Winter."
Barnett Cohen.
 "If Love's Content" ("Tom Jones") German
 "Maire, My Girl" Aitken
 James Worsley (Dialect Entertainer).
 "Billy and th' Footpad."
 9.15.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.30.—"ALKESTIS," Act II., relayed from The Opera House, Covent Garden. *S.B. from London.*
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Leonie Storm (Solo Pianoforte), Jennie Gardener (Soprano), and Martin Henderson (Solo Concertina).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Mr. L. Biltcliffe: Talk on "Stories of other Lands."
 6.35.—Farmers' Corner. Mr. R. W. Wheldon.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—Programme. *S.B. from London.*
 9.0.—MR. J. KEWLEY. *S.B. from London.*
 9.15.—NEWS. *S.B. from London.*
 9.30.—"ALKESTIS," Act II., relayed from The Opera House, Covent Garden. *S.B. from London.*
 Announcer: C. K. Parsons.

IMPORTANT TO READERS.

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In the Wireless Telegraph Service the commencing salary at the present time is about £90 per annum, plus free maintenance on board Ship, which makes the total remuneration approximately £150 per annum, and Operators when qualified by obtaining the Postmaster-General's Certificate of Proficiency are nominated by the College for appointments, as and when they occur.

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WIRELESS PROGRAMME—SATURDAY (Jan. 12th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 3.30-4.30.—Concert: The Wireless Trio and J. Harrison Hill (Entertainer).
 5.0.—WOMEN'S HOUR: "In and Out of the Shops," by "The Copy Cat." "Garden Chat," by Marion Cran.
 5.30.—CHILDREN'S STORIES: Auntie Sophie at the Piano. Games and Pastimes. Children's News.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast. MR. A. BADDELEY on "Association Football."
 7.30.—"2LO" LIGHT ORCHESTRA.
 Overture, "Undine" *Lortzing*
 Waltz, "Poudrée" *Popy*
 Cavatina *Raff*
 DOROTHY COWPER (Soprano)
 "The Hills of Donegal" *Sanderson*
 "The Dancing Lesson" *Oliver*
 "Chanson de Florian" *Godard*
 PHILIP MIDDLEMISS in "Shopping for the Wife."
 "2LO" Light Orchestra.
 "Berceuse de Jocelyn" *Godard*
 Selection, "San Toy" *Sidney Jones*
 Dorothy Cowper.
 "I Love You So" ("Chu Chin Chow")
 *Norton*
 "It Is Only a Tiny Garden" *Wood*
 Philip Middlemiss on "Imaginary Conversations."
 "2LO" Light Orchestra.
 Music to the "Conqueror" Romance and two Dances *Edward German*
 9.0.—MAJOR L. R. TOSSWILL, the Old Rugby International, on "England v. Wales Prospects."
 9.10.—"PAGLIACCI," Act I. (*Leoncavallo*). Relayed from The Opera House, Covent Garden. *S.B. to all Stations.*
 10.0.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 10.15.—"PAGLIACCI," Act II. (*Leoncavallo*). Relayed from The Opera House, Covent Garden. *S.B. to all Stations.*
 Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—KIDDIES' CONCERT by the Kiddies.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—ORCHESTRA.
 March, "God of Thunder" *Howgill*
 Overture from "William Tell" *Rossini*
 JANET JOYE (Songs at the Piano).
 "How Ashamed I Was"; "Neighbours"; "Orange Blossoms."
 Orchestra.
 Valse, "Gently Gliding" *Lincke*
 Selection, "Little Nellie Kelly" *Cohan*
 Entr'acte, "Harold and Mildred" *Finck*
 8.15.—MARGARET THOMAS'S LADIES' CHOIR.
 "Songs of the Sea" *H. Sharpe*
 "Wave Voices"; "Sea Flowers"; "Golden Sands"; "The Mermaids."
 Sea Chanties.
 "Coasts of High Barbary" }
 "In Frisco Bay" } *C. Sharpe*
 "Heave Away, My Johnny" }
 "Song of the Gale" *Foster*
 LIEUT. ARTHUR E. SPRY on "Sea Chanties and Ancient Sea Songs."

- 9.0.—Orchestra.
 Descriptive Piece, "Hunt in the Forest" *Voelker*
 Cornet Solo, "Roses of Picardy" *Wood*
 9.10.—"PAGLIACCI," Act I. Relayed from The Opera House, Covent Garden. *S.B. from London.*
 10.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 10.15.—"PAGLIACCI," Act II. Relayed from The Opera House, Covent Garden. *S.B. from London.*
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Concert: Arthur S. Tetlow, L.R.A.M. (Solo Piano), Claudia Thorney (Contralto).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., "Japan and the Japanese."
 7.0.—NEWS. *S.B. from London.*
 7.10.—E. RUSSEL OAKLEY, on "Smuggling in the 18th Century."
 7.25.—Local News and Weather Forecast.
Wagner Night.
 All Songs with Orchestral Accompaniment.
 7.30.—GRAND ORCHESTRA.
 (Conductor: Capt. W. A. Featherstone.)
 Overture, "The Flying Dutchman."
 7.45.—BERT KELLAWAY (Tenor).
 Walthur's Prize Song ("Die Meistersingers").
 Grand Orchestra.
 7.55.—Excerpts from "Die Meistersingers."
 8.10.—NORA READ (Soprano).
 Senta's Ballad ("The Flying Dutchman").
 8.20.—ARTHUR J. ENGLAND (Baritone).
 "Wotan's Farewell" ("Valkyrie").
 "Star of Eve" ("Tannhäuser").
 8.35.—Grand Orchestra.
 "Liebestod" ("Tristan and Isolde").
 8.45.—Bert Kellaway.
 "A Sword My Father Did Pledge Me" ("Valkyrie").
 9.0.—Grand Orchestra.
 Bridal Chorus ("Lohengrin"), Introduction to Act III.
 9.10.—"PAGLIACCI," Act I. Relayed from The Opera House, Covent Garden. *S.B. from London.*
 10.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 10.15.—"PAGLIACCI," Act II. Relayed from The Opera House, Covent Garden. *S.B. from London.*
 Announcer: Ian Oliphant.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
 5.0.—"5 WA'S" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artistes, the Station Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 7.0.—NEWS. *S.B. from London.* Local News.
 7.15.—MR. WILLIE C. CLISSET: Chat, "Sport of the Week."
Popular Night.
 7.30.—ORCHESTRA.
 Overture, "The Bronze Horse" *Auber*
 Suite, "Three African Dances" *Ring*
 7.50.—"THE BRISTOL SAVAGES."
 An Impromptu Programme.
 9.10.—"PAGLIACCI," Act I, relayed from The Opera House, Covent Garden. *S.B. from London.*
 10.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 10.15.—"PAGLIACCI," Act II, relayed from The Opera House, Covent Garden. *S.B. from London.*
 Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—Concert relayed from the Oxford Picture House.
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.30.—Organ Recital from the Piccadilly Picture House. Organist, Mr. J. Armitage, F.R.C.O.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—ORCHESTRA.
 March, "Under the Stars" *Weiss*
 Overture, "Morning, Noon, and Night" *Suppé*
 Waltz, "Seduction" *Cremieux*
 THE SIRFESSOR is here again.
 MARGARET VERITY (Soprano).
 "Noble Signors" *Meyerbeer*
 VICTOR SMYTHE and Algy.
 The Sirfessor is determined to stay.
 Margaret Verity.
 "Rosebuds" *Arditi*
 Orchestra.
 Suite, "Yankiana" *Thurban*
 Intermezzo, "On the Bosphorus" *Lincke*
 "Dance of the Hours" ("La Gioconda")
 *Ponchielli*
 Selection, "A Musical Switch" *Alford*
 9.10.—"PAGLIACCI," Act I, relayed from The Opera House, Covent Garden. *S.B. from London.*
 10.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 10.15.—"PAGLIACCI," Act II, relayed from The Opera House, Covent Garden. *S.B. from London.*
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Florence Farrar and William A. Crosse (Pianoforte Duets), Thomas Golder (Solo Cornet), Hilda Royal (Elocutionist).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Mr. L. L. Strong, A.L.C.M., "Musical Appreciation—Shakespeare the Musician."
 6.35.—Farmers' Corner. Mr. H. C. Pawson.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—MR. JOHN KENMIR: Talk on "Association Football."
 7.35.—ORCHESTRA.
 Suite, "Stars of the Desert" *Finden*
 7.45.—MAY GRANT (Contralto).
 "A Request" *Finden*
 "The Banks of Allan Water" *Horn*
 7.55.—CHARLES A. VINCENT JONES (Baritone).
 "Life and Death" *Coleridge-Taylor*
 Recit. and Aria, "She Alone Charmeth My Sadness" *Goumou*
 8.5.—Orchestra.
 Fox-trot, "I Love Me"; Valse, "Swing-time."
 8.15.—Charles A. Vincent Jones.
 "The Red Sarafan" *Warlamoff*
 "Mary of Argyle" *Nelson*
 "King Charles" *Whits*
 8.25.—Orchestra.
 One-step, "The Oom-Pah Trot"; Fox-trot, "Ding Dong"
 8.35.—May Grant.
 "Lass of Mine" *Phillips*
 "Three Fishers" *Hullah*
 8.45.—Orchestra.
 Intermezzo, "Happy Children" *Dickenson*
 Selection, Stephen Adams's Songs.
 9.10.—"PAGLIACCI," Act I, relayed from The Opera House, Covent Garden. *S.B. from London.*
 10.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 10.15.—"PAGLIACCI," Act II, relayed from The Opera House, Covent Garden. *S.B. from London.*
 Announcer: E. L. Odhams.

Animals in Disguise.

How Nature Protects
Her Charges.

A Talk from London, by E. Kay Robinson.

I HOPE to show you how some of our familiar British animals tell the same great story as the wild beasts of other lands; and even our commonest things become interesting when you see how they illustrate some of Nature's most wonderful work.

To begin with, look at our largest wild land animal, the red deer. Of course, he is not really red, but a bright khaki. Now, why should he and the hare be the only British animals that wear khaki, like the lions and antelopes of Africa? It is because he and the hare are the only ones which always live and fight for their lives out in the open, as the lions and antelopes do.

And in his changing colouring at different periods of his life the red deer repeats as large a chapter of the ancient history of our own country as the lion does of Africa.

The Lion's Camouflage.

The spotted fur of young lion cubs shows that ages and ages ago all lions were spotted, and this was because they hunted then in the vast primeval forests of Africa, where the sunlight, sprinkled through foliage overhead, dappled everything with light and dark spots, and made a spotted hide the only effective camouflage both for hunters and hunted. But when, with gradual change of climate, African forest gave way to desert and sunburnt plain, the lion had to give up hunting spotted woodland deer, and took to the open, where herds of khaki-coloured antelopes were multiplying, and for this life he had to wear khaki too; but his spotted cubs still tell us that ages ago he was a spotted beast of the woods.

So, when we now see that all red-deer fawns are conspicuously spotted all over with white, we know that a similar change must have occurred in Britain, and the gradual disappearance of primeval forest must have compelled our one-time spotted woodland deer to put on the khaki uniform of the open. The red-deer fawns, however, are still spotted, like the lion cubs, because in infancy they have to be left while their parent seeks food, hidden among undergrowth whose dappled shade still suits their spotted colouring.

Hidden by Stripes.

Thus the red deer tells us the same secrets of Nature that we learn from the lions and leopards of other lands; but where in Britain shall we find an explanation of the stripes which the roaming tiger and zebra wear to secure invisibility of movement at dusk, so that a herd of zebra passing on the veldt looks only like a mist?

We have no British animal completely striped; but in the face of the badger, with its distinct black and white stripes, we see the same clever device of Nature strikingly displayed. For the moment of peril in the wild badger's daily life comes at dusk in the evening, when he puts his head out of his burrow to reconnoitre before venturing forth upon his nightly prow. He does not know what enemy may be waiting outside with watchful eyes which would instantly notice the movement of his head, if it were all of one colour. But the badger, with his face boldly camouflaged in stripes, can turn his head this way and that without detection before venturing forth.

Thus, even the striped tiger has his parallel in British wild life, in which, indeed, very few, if any, of Nature's clever devices of evolution are unrepresented. Look at the red deer again and see how its bounding gait when disturbed,

its slender limbs and dainty, pointed hoofs contrast with the badger's flat feet, short legs, and shambling gait.

Except the reindeer and a few relatives, who are equipped with large splay-feet for slipshod travelling over wastes of snow or marsh, all kinds of deer have tapering limbs and neat feet, because they are all denizens of woodland, or of places covered with scrubby vegetation. Here flat feet or splay-feet would be entangled at every step.

Fur Made for Burrowing.

Very different is the difficulty which Nature has had to surmount in the case of the badger. It never needs to traverse the landscape at speed. Its skulking, evasive habits when abroad are its safeguard; but at home, it must be prepared to disappear at any moment down its burrow without delaying to turn round in the narrow passage, and with its flat feet and short legs it can move as quickly backwards as forwards in the burrow.

If you had never seen nor heard of a badger, but were shown a piece of its skin with the hair on, you should be able to tell that it is an animal which lives in a burrow and can run backwards and forwards in it.

It does not matter which way you stroke the badger or those other underground dwellers, the mole and the rabbit. Their fur has no "set" in any direction, because they all need to be able to run either backwards or forwards, through narrow passages; and for the same reason their fur has no particular colour.

Nature's Wonderful Care.

From all this it might seem that the funny old badger is in a sort of way Nature's favourite, considering what great pains have been taken to help him in his queer ways of life; but there is no wild British creature which you can intelligently examine without discovering equally remarkable evidence of Nature's care in its evolution.

How did the stag acquire his huge, branching antlers? Why must he drop them each spring and renew them each summer? Why do they grow in velvet? Why have they such a remarkable shape? Why has the stag so loud a bellow? Why, when stags are fighting, do they emit so strong a smell of musk that it is quite unpleasant to be near them?

I have not time to answer all these questions; but I will take the last. Why do stags when fighting emit a strong smell of musk? All carnivorous animals detest the smell of musk and whenever Nature gives to any creature a protective scent, it is always a strong, musky smell for use when necessary.

Fighting for Wives.

So lions and leopards and wolves are careful not to go near fighting stags; and the reason why Nature has given to stags this strong scent for use only when fighting is because for one fortnight in every year each stag is so absorbed in fighting for wives with other stags that, if he were not specially protected just then, he could easily be stalked and killed by any beast of prey; and the race would be exterminated. But, while fighting, the stags are doing Nature's work for the evolution of the race, so Nature protects them until the work is finished.

The answers to all the other questions are equally simple, and each links up the red deer to some principle of evolution which explains many other questions about other creatures; and by studying these, you learn to understand all Nature, including your own.

Readers' Humour.

Funny Stories Told by Listeners.

IN recent issues of *The Radio Times* readers were asked to send accounts of funny things they had seen and heard in connection with wireless. This week we print a further selection, for which payment will be made:—

Gladys and Elsie, aged nine and twelve years respectively, were airing their wireless knowledge for the benefit of a group of admiring playmates.

"Father says they've changed the wave-lengths again," said Gladys.

"Oh, well," replied Elsie, "you can't expect the wave-lengths to last for very long because, you see, there are many more people using them now."—H. JINNS, Oldham.

Two old ladies listening to a wireless concert asked me: "Where does this come from?"

"From the Bournemouth Station," I answered.

"Oh," exclaimed one to the other, "I wonder if it comes from the West or the Central Station?" (London and South Western Railway).—E. N. HEWITT, Bournemouth.

The small son of a friend of mine had the ear-phones on and was listening very intently.

His father, noticing his keen interest, remarked to him that he should sit down.

"I mustn't do that, daddy," replied the little fellow very seriously. "The man at the other end just said that we were to stand by for two minutes."—G. W. RANDALL, Winchmore Hill, N.

Not long ago I was fitting up a crystal set for a friend, and after a considerable time had passed with no results, his little girl innocently exclaimed, "Perhaps they don't know that we have got one yet!"—C. MASON, Royton.

While the wind was blowing strongly a few days ago, a piece of paper happened to lodge on our wireless aerial. A small boy, accompanied by his mother, looked up, saw it, and cried out: "Look, mother! Someone has just got a message through."—H. GOLDSMITH, Worthing.

At the conclusion of a vocal item the other night, a humorist friend spoke into the loud-speaker as though it were a telephone, joking and criticizing the artiste in a most amusing manner.

Imagine his astonishment when the announcer said in a very exasperated voice: "Would the people who are interrupting the programme stop it?"

He was, of course, referring to the use of reaction, but it was an extraordinary coincidence.—T. S. YOUNG, Glasgow.

My young brother had been listening for some time to the singing and orchestral music. At supper, on being asked how he had enjoyed himself, he said he liked the music very much, but was disappointed that the speaker, Sir Hall Caine, didn't say anything about cricket.

"But why should he have done so?" I asked, surprised.

"Well, isn't he the man who signed my new cricket bat?" he asked.

Inquiry elicited the fact that his cricket bat was marked with the words "All came!"—W. JONES, Cardiff.

While I was listening the other evening, my cat was lying with its head on my shoulder. As soon as Mr. Gourley began to whistle, it became very restless, and after walking round the head of the chair two or three times, it began clawing the ear-phones. It had evidently heard, and decided to catch the "bird."—L. LUSON, Catford, S.E.

A Novelist's Thoughts on Broadcasting.

A Special Interview with A. S. M. Hutchinson.

The Author of "If Winter Comes" and "This Freedom" talks on the present utility and future possibilities of Broadcasting—Exclusive to "The Radio Times."

"I ENTIRELY refuse to believe it when I am told that anyone will care to hear my opinions on broadcasting," said the author of "If Winter Comes."

"What do I most enjoy when listening? NEWS! I am convinced that that is the direction in which broadcasting should seek to develop and will ultimately find its real place in national life—in international life, I should say; this thing has in it immense possibilities for good in making the nations of the world neighbours."

"Yes, NEWS. Take Election Night. Could anything be more comfortable and exciting than to sit by the fire listening to the thrilling returns? It was a miserable, foggy night, one did not want to go out, and yet one longed to hear how the great fight was going."

An Effective Contrast.

"One put on the ear-phones. There were interludes of music, intermingled with hilarious noises of revellers at the Savoy, and I see that someone, writing to the papers, objected to this as being out of place in the midst of such great issues. To me, the contrast was rather effective—the grave and the gay, the momentous and the irresponsible. Life is like that."

"Yes, NEWS; and do I understand that the B.B.C. is restrained in the matter of news by the newspapers, jealous of their province and concerned for their sales? Why, what was the result on me of this exciting election news heard that night?—it was that I sent out first thing next morning for four newspapers additional to my customary one. I knew what had happened, so I wanted to know it again and know more. Isn't that the obvious and certain effect of broadcast news? Dash it! what are the newspaper contents-bills but elementary broadcasting? Why do they issue contents-bills if they are afraid of their news being known? Why do they hit me in the eye with battle, murder and sudden death in flaming letters if they think that, hit in the eye, I will be satisfied and will not buy their papers?"

The Thrill of the Bill.

"They do it, of course, because they know that the exact opposite will be the result—that the thrill of the bill will make my hard-earned pennies fly out of my pockets till I know the last word of the exciting affair. How much more so will broadcast news make the pennies fly? It will never, remember, tell me the *last* word, it will tell me the *first*—then, and because I know the first, all the papers, please!"

"At least, that is how I feel about it."

"Broadcasting can never injure the newspapers. On another aspect, the 'announcer' has, rightly, to be strictly impartial. He must not give his opinions on his news. But the newspaper reader likes opinions—whether on the toppling of kingdoms or the defeat of his favourite football team. He loves to know what his favourite newspaper thinks about it, and I, on big questions, love to know what my unfavourite paper thinks about it. Thus here again after a broadcast item—paper, please!"

"And on yet a third aspect of this point—What did you find of first interest in your paper this morning? Yes; the account of the Varsity Rugby Match. You had seen it (as you have just been telling me)—every turn and incident in the game. You knew more about it than any newspaper possibly could tell you;

but—no, not but, precisely because of that very reason—it was the first thing to which you turned in your paper this morning. You were displaying your part in what is the first principle in making a readable newspaper. The first principle in making a readable newspaper (I have been a newspaper editor) is to tell your readers what they have already seen for themselves! Was everybody cursing the fog to-day?—give 'em a good fog 'story' on the principal page; was all London watching the royal wedding to-day?—lead the paper on the wedding story; and so—was this, that or the other broadcast this evening?—give it the top of a column with a good write up. That is how a readable newspaper is made."

"Yes, NEWS. Just the announcement, the fact, that *hors d'œuvre*, the appetizer. The newspapers, I am sure, are standing in their own light if they restrict it; the B.B.C., I am sure, is delaying its own development if it neglects it."

"And then such developments, for instance, as to broadcast the King's Speech at the Opening of Parliament. *That's* the line! I cannot imagine anything more valuable to the Nation and to the Empire than that the King's own voice should reach millions of his subjects, straight to the ears of each. Imagine the possibilities here on great, solemn or auspicious occasions when the King or some lesser leader of the people can issue counsel, hope or warning straight from his own lips to the ears, and thus to the hearts, of the nation!"

"Broadcasting, I have already told Mr. Reith, is the Ninth Wonder of the World; when that stage is accomplished it will be more than a Wonder, it will be a Miracle Worker. The broadcasting of speeches delivered on great public occasions is already a move in this desirable direction; we ought to be switched on to some meeting or dinner every night—*every* night. The Lord Mayor's Banquet was a notable case in point. Fancy being able to shout to your family: 'Here, hurry up; here's Beatty speaking!' Yes, that is, unquestionably, the stuff to administer to them."

"Of course there is much more in broadcasting than news only. Man does not live by news alone, thank Heaven! There is music, for instance—and, in my feeble opinion, too much music. I would like to hear literature; I would like at least an equal division between the two in the nightly programme. Readings from the classics, I mean; and at once I can hear the lofty ones exclaim: 'Penny Readings! It's just about what that chap A. S. M. would like.' Correct. He would. An admirable example of what I suggest was given some time ago when I listened to Mr. J. C. Squire reading from

Dickens, the first chapter of 'Bleak House'—a masterly selection. It was a sheer delight. And now consider the literary value of such a reading. I will bet you that dozens, hundreds, of listeners got up from that reading to take down their Dickens, either to read newly or to recapture the old delicious enchantment."

"Broadcasting will do an incalculable amount for literary taste in this country if it will do that every night. Tennyson, Browning, Arnold, Ruskin, Milton, Chaucer—oh, back to Homer! My goodness! I would like to be the manager of the B.B.C. if—no, when—he can say: 'I reintroduced the vision and the beauty of those giants to the people.'"

Improving our Speech.

"Dash it, and forgive me, but that brings me to another point—the cultural value of the spoken word, as well as its interpretive value. It is a delight to hear the fine modulation, the correct pronunciation, the precise and often musical intonation of the official announcers. One of those Aunts of theirs—but why single out when all are so admirable? (All the same, her lovely speaking voice caused me to listen, blushing rather, to a Women's Talk on how to make my feet beautiful the other day).^{*} Speech is pretty dreadful nowadays, and can be so delightful. It is mainly a matter of imitation. The child speaks as its parents speak. I believe people are very ready and willing to take pattern by the best models. Your broadcasters can do that."

"Yes, all this side of the thing naturally must make for an improvement in public taste. As with literature, so with Art. Addressee of the right kind on Art may even bring about the day—I know I am much accused of exaggeration, but I believe this—may even bring closer the day when people will buy pictures, not as 'ornaments' thrown in with 'this superb dining-room suite,' but as companions of daily encouragement in that which is true and beautiful."

Aerials and Happy Firesides.

"And then the home. You know what I think about home life. I believe it to be the foundation of the British character. It is passing. I believe that this listening, properly developed, may delay its passing. It can make many a dull home, many a mean home, not dull, not mean. Walking about along the backs of sad streets, I am struck with the ubiquity of wireless installations. Well, I say to myself that every aerial means a happier and brighter fireside and a diminished desire to 'get out of it.' And not only 'to get out of it' in the homes that are lived in two rooms, or three, or one. I have seen the aerials and have thought the same thought over homes from Plaistow to Peckham and from Putney to Park Lane."

"That is good; and I will tell you another thing that is good: the institution and the popularity of the Sunday sermon and hymn programmes. If, as it is said, the people won't go to church, the B.B.C. does great work in bringing, on Sunday, the church to the people. And if, on Sunday, a beautiful speaker would read literature appropriate to the day, has he not the most beautiful of all literature from which to choose?"

^{*} Mine are fairly beautiful as it is, I may tell you, except that the little toes are mysteriously doubled up and lumpy, causing me to lie awake at night sometimes with gloomy apprehensions of gout.—A.S.M.



Mr. A. S. M. Hutchinson.

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WIRELESS PROGRAMME—ABERDEEN (Jan. (th to Jan. 12th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

SUNDAY.

- 3.0-5.0.—CONCERT (R.A.F. BAND). *S.B. from London.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
 8.30. WIRELESS QUARTETTE.
 "None but the Weary Heart".....*Tchaikovsky*
 "Serenata".....*Moszkowski*
 8.40. GWYNETH HOPKINS (Contralto).
 "But the Lord is Mindful".....*Mendelssohn*
 "King of Love".....*Gounod*
 8.50. MARIE SUTHERLAND (Solo Pianoforte).
 Polonaise in C Minor.....*Chopin*
 Etude in G Flat.....*Chopin*
 9.0.—THE REV. J. G. DRUMMOND, M.A.,
 Belmont Street Congregational Church. Religious Address.
 9.20. Quartette.
 Selection, "Madame Butterfly".....*Puccini*
 9.30. ANDREW WATSON (Solo Cello).
 "Musette".....*Offenbach*
 "Le Cygne".....*Saint-Saens*
 9.40. Gwyneth Hopkins.
 "O Rest in the Lord".....*Mendelssohn*
 "Praise of God".....*Beethoven*
 9.50. Quartette.
 "Three Dream Dances".....*Coleridge-Taylor*
 10.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 10.15. Quartette.
 Selection, "Tannhäuser," and "Lohengrin".....*Wagner*
 10.25.—Close down.
 Announcer: H. J. McKee.

MONDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette.
 5.0.—CHILDREN'S CORNER.
 5.45.—Boys' Brigade News.
 6.0.—Weather Forecast for Farmers.
 6.5.—Talk on French Language, with simple Illustrations.
 6.40.—Boy Scouts' Talk: Capt. J. H. Hall, M.C., County Commissioner, "The Foundations of Scouting."
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Radio Association Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35.—THE LONDON 8 CONCERT PARTY. *S.B. from London.*
 9.15.—MR. H. GERMAN. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"THE MEISTERSINGERS," Act III, relayed from The Opera House, Covent Garden. *S.B. from London.*
 11.15.—Close down.
 Announcer: H. J. McKee.

TUESDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 GEO. DONALD, B.Sc. (Marischal College): Agricultural Talk.
 7.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.

Classical Night.

- 7.20. JULIAN ROSETTI'S TRIO.
 Overture, "William Tell".....*Rossini*
 7.35.—WILLIAM ANDERSON of the B.N.O.C. (Bass).
 Selected items.

- 7.45. Trio.
 Andante and Scherzo from Trio in D Minor.....*Mendelssohn*
 8.0.—JAMES FIDDES on "Timber and the Packing Case Trade."
 8.10. Trio.
 "The Flying Dutchman".....*Wagner*
 8.20. MARGARET THACKERAY (Contralto).
 "O Mio Fernando".....*Donizetti*
 "Laughter and Dancing".....*Tchaikovsky*
 8.30-8.45.—Interval.
 8.45.—THE GREYS CONCERT PARTY. *S.B. from Birmingham.*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Trio.
 Movement from "Nut Cracker Suite".....*Tchaikovsky*
 9.55. William Anderson.
 Selected items.
 10.0. Margaret Thackeray.
 "Dream Tryst".....*Cadman*
 "Che Fara".....*Gluck*
 10.15. Trio.
 Movement from "Nut Cracker Suite".....*Tchaikovsky*
 10.30.—Dance Band. *S.B. from London.*
 11.0.—Close down.
 Announcer: R. E. Jeffrey.

WEDNESDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.

Dance Night.

- 7.30. JAZZ ORCHESTRA.
 One-step, "Own-pah Trot"; Waltz, "Who's Sorry Now?"; Fox-trot, "Ding Dong."
 7.45. W. F. GARDINER (Baritone).
 "Harlequin" (*Sanderson*); "To-morrow" (*Keel*).
 7.55. Jazz Orchestra.
 Fox-trot, "Marcheta"; Two-step, "Coronation Bells"; Waltz, "Snuggling."
 8.10. ELSIE S. COOK (Contralto).
 "Melissa" (*Trelawny*); "My Ships".....*Barratt*
 8.20. Jazz Orchestra.
 Waltz, "Voice in My Heart"; One-step, "Joe is Here"; Fox-trot, "Turque."
 8.35. W. F. Gardiner.
 "Linden Lea" (*Vaughan Williams*); "Sea Fever".....*Ireland*
 8.45. Jazz Orchestra.
 Fox-trot, "Tom Tom"; Waltz, "Swaying"; Fox-trot, "Straight laced Jane."
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Jazz Orchestra.
 Fox-trot, "You Remind Me of My Mother"; Waltz, "Tell-Tale Twilight"; One-step, "Well, I Am Surprised."
 10.0. Elsie S. Cook.
 "The Auld Hoose" (*Scottish Air*); "Castles in the Air" (*Ballantyne*).
 10.10. Jazz Orchestra.
 Waltz, "Nellie Kelly, I Love You"; Fox-trot, "Song of Persia"; Waltz, "Aroma"; Fox-trot, "Annabelle."
 10.30.—Close down.
 Announcer: W. D. Simpson.

THURSDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Girl Guides' News.
 6.40.—Boy Scouts' ast for Farmers.

- 7.0.—NEWS.—*S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35.—COL. EDWARD W. WATT, M.A., on "The Making of a Modern Newspaper."
 7.45.—"THE PASSING OF THE THIRD FLOOR BACK."
 A Play in three Acts by Jerome, under the direction of MISS JOYCE TREMAYNE.
 The Cast will include:—
 MISS DAISY MONCUR,
 MRS. FLOSSIE MILLER,
 MISS JOYCE TREMAYNE,
 MR. R. E. JEFFREY,
 MR. J. HARVEY,
 MR. FORBES KNOWLES,
 and Others.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—ST. HILDA COLLIERY BAND. *S.B. from Newcastle.*
 10.30.—Close down.
 Announcer: W. D. Simpson.

FRIDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.5.—Scholars' Half-Hour: Alec. Gardner, B.Sc., A.M.I.E.E., "An Electric Power Station from the Inside."
 6.25.—Answers to Scholars' Queries.
 7.0.—NEWS.—*S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—Programme. *S.B. from London.*
 9.0.—MR. J. KEWLEY. *S.B. from London.*
 9.15.—NEWS.—*S.B. from London.*
 9.30.—"ALKESTIS," Act II., relayed from The Opera House, Covent Garden. *S.B. from London.*
 Announcer: H. J. McKee.

SATURDAY.

- 3.30-4.30.—The Aberdeen Wireless Orchestra.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
Popular Night.
 7.20. ORCHESTRA.
 "A Merry Hunting Day".....*Partridge*
 7.30. JESSIE DAVIDSON (Contralto).
 "The Road to Lee" (*Rodgers*); "The Smile of Spring".....*Fletcher*
 7.40. Orchestra.
 Selection, "Sally".....*Kern*
 7.55.—JOHN E. SUTHERLAND (Baritone).
 "Star of My Soul".....*Jones*
 "When the Dream is There".....*D'Hardelot*
 8.5. Orchestra.
 Selection, "The Bing Boys are Here".....*Ayer*
 8.20. Jessie Davidson.
 "Milking Croon" (*Kennedy Fraser*); "The Dowerless Maiden".....*Kennedy Fraser*
 8.30. TRIO.
 Entr'acte, "Devotion".....*Partridge*
 8.35. John E. Sutherland.
 "The Rebel" (*Wallace*); "Bo a Man".....*Pither*
 8.45. Orchestra.
 Selection, "Whirled Into Happiness".....*Stolt*
 9.0-9.10.—Interval.
 9.10.—"PAGLIACCI," Act I, relayed from The Opera House, Covent Garden. *S.B. from London.*
 10.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 10.15.—"PAGLIACCI," Act II., relayed from The Opera House, Covent Garden. *S.B. from London.*
 Announcer: H. J. McKee.

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WIRELESS PROGRAMME—GLASGOW (Jan. 6th to Jan. 12th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

SUNDAY.

- 3.0-5.0.—CONCERT (R.A.F. BAND). *S.B. from London.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
 8.30. ROBERT ALLAN (Bass).
 Litany *Schubert*
 Psalm, "Behold How Good a Thing It Is" (Tune, "Eastgate")
 8.40.—THE REV. COLIN M. KERR, B.D., B.Sc., Ph.D., of St. George's-in-the-Fields Parish Church. Religious Address.
 8.50. NESSIE R. JEFFREY (Mezzo-Soprano).
 Psalm 84, "How Lovely Is Thy Dwelling Place" (Tune, "Hamilton")
 "Bless Thou the Lord, O My Soul" *Cranston*
 9.0. WILLIAM ROGERS (Solo Violin).
 Sonata for Violin and Piano in C Minor *Grieg* (First Movement.)
 (HERBERT A. CARRUTHERS at the Piano.)
 9.10. Robert Allan.
 "How Beautiful is the Rain" *Jackson*
 "Big Ben" *Pontet*
 9.20. William Rogers.
 Sonata for Violin and Piano in C Minor *Grieg* (Second and Third Movements.)
 (Herbert Carruthers at the Piano.)
 9.30. Nessie R. Jeffrey.
 "Mifanwy" *Dorothy Forster*
 "An Old Garden" *Hope Temple*
 9.40. William Rogers.
 Nocturne *Chopin-Sarasate*
 Gavotte *Gossec*
 9.50. Robert Allan.
 "Oh, Oh, Hear the Wild Winds Blow" *Mallet*
 "Be Thou Still" *Frank*
 10.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 10.15.—Special Announcements. Close down.
 Announcer: Herbert A. Carruthers.

MONDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.45.—Boys' Brigade News.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Radio Association Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35.—THE LONDON 8 CONCERT PARTY. *S.B. from London.*
 8.15.—MR. H. GERMAN. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"THE MEISTERSINGERS," Act III, relayed from The Opera House, Covent Garden. *S.B. from London.*
 11.15.—Close down.
 Announcer: A. H. S. Paterson.

TUESDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 7.15.—A. FULTON WRIGHT, F.Z.S., on "Poultry—The Intensive System."
 7.30. ORCHESTRA.
 Overture, "The Bohemian Girl" *Balfe*
 7.40. GEORGE BOSS (Character Actor).
 Musical Monologue, "The Hindoo's Paradise" *Bransby Williams*
 Musical Monologue, "The Difference" *Bransby Williams*
 7.50. Orchestra.
 Selection, "Sally" *Kern*
 8.0. GEORGE SIMPSON (Solo Concertina).
 Selection, "Il Trovatore" *Verdi*
 March, "Under the Stars" *Weiss*

- 8.12. George Ross.
 Musical Monologue, "Merchandise" *Milton Hayes*
 Musical Monologue, "The Night Watchman" *Bransby Williams*
 8.22. Orchestra.
 Suite from "The Samoan Isles" *Geech*
 1. By the Coral Reef. 2. Sovii Love Songs. 3. Festal Dance.
 8.32. George Simpson.
 Selection, "Scotch" *Godfrey*
 "Soldier's Chorus" *Gounod*
 8.42. George Ross.
 Musical Monologue, "Mebbe So, I Dunno" *Milton Hayes*
 8.47. Orchestra.
 Selection, "Oberon" *Weber*
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—PROFESSOR A. J. IRELAND. *S.B. from London.*
 10.0.—Dance Band. *S.B. from London.*
 11.0.—Special Announcements. Close down.
 Announcer: Mungo M. Dewar.

WEDNESDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.40.—M. AUDRA. *S.B. from London.*
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.
Classical Night with Herold.
 Born Paris, 1791.
 7.35. ORCHESTRA.
 Overture, "Zampa" *Herold*
 7.47. BESSIE MUIRIE (Contralto).
 "Fair Spring is Returning" *Saint-Saens*
 "The Dream" *Haydn*
 7.57.—HUGH BRENNAN, M.A., L.E.S.L., on "The New Economic Policy in Russia and British Interests."
 8.12. WILLIAM GILCHRIST (Tenor).
 "All Hail, Thou Dwelling" ("Faust") *Gounod*
 "Ichabod" *Tchaikovsky*
 8.22. Bessie Muirie and William Gilchrist.
 Duet, "The Sailor Sighs" *Balfe*
 Duet, "Home To Our Mountains" ("Il Trovatore") *Verdi*
 8.45. Orchestra.
 Selection, "Zampa" *Herold*
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Bessie Muirie.
 "Quand Tu Chantes" *Gounod*
 "Where Corals Lie" *Elgar*
 9.55. Orchestra.
 Suite, "Scenes Pittoresques" *Mosseur*
 10.5. William Gilchrist.
 "Phyllis Has Such Charming Graces" *Anthony Young*
 "On Wings of Song" *Mendelssohn*
 10.15. Orchestra.
 Overture, "Last Day of Missolonghi" *Herold*
 10.30.—Special Announcements. Close down.
 Announcer: Mungo M. Dewar.

THURSDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.45.—Boy Scouts' and Girl Guides' News.
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35.—MUSIC OF THE XVIIth AND XVIIIth CENTURIES. *S.B. from London.*
 8.30.—ST. HILDA COLLIERY BAND. *S.B. from Newcastle.*

- 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—ST. HILDA COLLIERY BAND. *S.B. from Newcastle.*
 10.30.—Special Announcements. Close down.
 Announcer: Mungo M. Dewar.

FRIDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
Dance Night.
 ORCHESTRA.
 7.30. Fox-trot, "Some Day"; Waltz, "Spring Time"; One-Step, "The Oom Pah Trot."
 7.48.—WILLIAM ANDERSON, M.A., F.R.S.E. (George Watson's College, Edinburgh), on "Science."
 8.3.—BEATRICE MIRANDA, of the B.N.O.C. (Soprano).
 "Jewel Song" ("Faust") *Gounod*
 8.13. Orchestra.
 Fox-trot, "Last Night on the Back Porch"; Waltz, "Eastern Love"; Lancers, "Going Up"; Fox-trot, "Broadway Blues"; Waltz, "Bright Eyes"; Fox-trot, "When Were You Born?"
 8.50. Beatrice Miranda.
 "Ocean, Thou Mighty Monster" ("Oberon") *Weber*
 9.0-9.15.—Interval.
 9.15.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.30.—"ALKESTIS," Act II, relayed from The Opera House, Covent Garden. *S.B. from London.*
 Announcer: A. H. S. Paterson.

SATURDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 7.15.—MR. WILLIAM CARSWELL, on "Youth and How to Retain it."
Irish Night.
 ORCHESTRA.
 7.30. Overture, "Shamus O'Brien" *Sturford*
 7.42. DAVID EDWARDS (Baritone).
 "Danny Boy" *Traditional*
 "The Little Irish Girl" *H. Lahr*
 7.52. Orchestra.
 Selection, "Gems of Ireland" *Sibold*
 8.2. ALEC KELVIN (The Topical Scoff).
 "The Night O'Rafferty's Pig Ran Away."
 "Phil the Fluter's Ball."
 8.15. Orchestra.
 Suite, "Two Irish Pictures" *Furacane*
 1. Mayday. 2. Jig.
 8.25. David Edwards.
 "The Snowy Breasted Pearl" *J. Robinson*
 "The Gentle Maiden" *arr. A. Somervell*
 8.35. Orchestra.
 Quadrilles, "Jig Time" *Bowland Hill*
 8.45. Alec Kelvin.
 "I Gave O'Hare the Hare."
 "Mulligan's Picture Show."
 8.55. Orchestra.
 Irish Reel, arranged for Orchestra by Percy Grainger.
 9.10.—"PAGLIACCI," Act I, relayed from The Opera House, Covent Garden. *S.B. from London.*
 10.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 10.15.—"PAGLIACCI," Act II, relayed from The Opera House, Covent Garden. *S.B. from London.*
 Announcer: A. H. S. Paterson.

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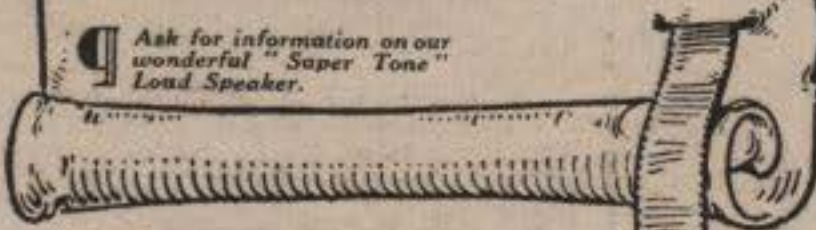
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SUNDAY'S PROGRAMME.

(Continued from page 47)

NEWCASTLE.

- 3.0-5.0.—CONCERT (R.A.F. BAND).
from London.
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
- 8.30. JOHN HARVEY AND THOMAS H. MEARIS.
Pianoforte Duet, Menuetto and Finale, Symphony No. 4 *Haydn*
- 8.40. DURHAM ROAD BAPTIST CHURCH CHOIR.
Hymn, "Pleasant are Thy Courts" *Gilbert*
- 8.45.—THE REV. C. F. KNYVETT. Religious Address.
- 9.0. Choir.
Hymn, "Hark! Hark, My Soul!" ... *Smart*
- 9.5. FLORENCE JOHNSON AND GEORGE SHEPHERD.
Duet, "Love Divine" *Stainer*
- 9.10. George Shepherd and Choir.
"O Come, Let Us Worship" ... *Mendelssohn*
- 9.15. John Harvey and Thomas Mearis.
Pianoforte Duet, Finale, "New World Symphony" *Devorak*
- 9.25. Choir.
"And the Glory" *Handel*
"Behold, I Bring You Good Tidings" *Goss*
- 9.30. ROBERT HOUNAM (Bass).
"Arise, Ye Subterranean Winds" ... *Purcell*
"Sea Fever" *Ireland*
- 9.35. MABEL SHEPHERD (Contralto).
"Sink, Red Sun" *Del Riego*
"A Brown Bird Singing" *Haydn Wood*
- 9.40. Isley Jackson, Mabel Shepherd, George Shepherd, and Robert Hounam.
Quartette, "Love is Meant to Make Us Glad" *German*
- 9.45. WILLIAM CLARK (Tenor).
"As You Pass By" *Russell*
"Lean from Your Window" *Atkinson*
- 9.50. Choir.
"Land of Hope and Glory" *Elgar*
- 10.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 10.15.—Close down.

Announcer: R. C. Pratt.

TUESDAY'S PROGRAMME.

(Continued from page 51.)

- 8.25. Orchestra.
"Holiday Sketches" *Lucas*
"On Jhelum River" *Woodforde-Finden*
- 8.40. Lambert Harvey.
"Maire, My Girl" *Aitken*
"Eily Mavourneen" *Benedict*
- 8.50. Orchestra.
"Serenade Miniature" *Ancliffe*
"Love Lilt" *Ancliffe*
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. Orchestra.
Suite, "Woodland Pictures" *Fletcher*
- 9.55. Evelyn Longstaffe.
"The Hills of Donegal" *Sanderson*
"The Rose of Tralee" *Glover*
- 10.5. Orchestra.
Irish Melodies (Various).
- 10.20.—Close down.

Announcer: E. L. Odhams.

WEDNESDAY'S PROGRAMME.

(Continued from page 53.)

- 7.55. ERNEST SHARP (Solo Violin).
"Ballade and Polonaise" *Vieuxtemps*
- 8.5. CATHERINE DUNCAN (Contralto).
"Flower Song" *Gounod*
"Del Mio Dolce Ardor" ("Paride ed Elena") *Gluck*

- 8.15. Orchestra.
"Albumblatt" *Wagner*
"Dreams" *Wagner*
- 8.25. John Olivere.
"Eri Tue" *Verdi*
"Oh, My Lords" ("Rigoletto") *Verdi*
- 8.35. Ernest Sharp.
"Zigeunerweisen" *Sarasate*
- 8.45. Orchestra.
Selection, "Faust" *Gounod*
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Orchestra.
Excerpts "William Tell" *Rossini*
- 9.55. Catherine Duncan.
"Che Faro" ("Orfeo") *Gluck*
"O Love! From Thy Pow'r" ("Samson and Delilah") *Saint Saens*
- 10.5. Ernest Sharp.
"Tarantelle" *Sainton*
- 10.10. Orchestra.
Selection, "La Fille du Régiment" *Donizetti*
- 10.30.—Close down.
Announcer: C. K. Parsons.

THURSDAY'S PROGRAMME.

(Continued from page 55.)

NEWCASTLE.

- 3.45.—Concert: Rosina Wall's Trio. Maud Greener (Soprano), Rosina Wall (Solo Violin), Doris Lear (Solo Cello).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. J. J. Todd, B.Sc., Talk on "Poets and Poetry."
- 6.30.—Boy Scouts' and Girl Guides' News.
- 6.45.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.

Concert.

S.B. to other Stations.

- 7.35. ST. HILDA COLLIERY BAND.
Overture, "Zampa" *Herold*
- 7.45. BEATRICE PARAMOR (Soprano).
"Sweet o' the Year" *Willeby*
"Spring" *Henschell*
- 7.55. DAVID McFADZEAN (Baritone).
"Had a Horse" *Korby*
"Shepherd, See Thy Horse's Foaming Mane" *Korby*
- 8.5. St. Hilda Colliery Band.
Cornet Solo, "Rule, Britannia!" *Hartman*
Soloist: Master Alwyn Teasdale.
- 8.15. Beatrice Paramor.
"Little Damsel" *Novello*
"Nightingale" *Batten*
- 8.25. David McFadzean.
"Young Dietrich" *Henschell*
"The Mistress of the Master" *Phillips*
- 8.35. ROBBIE ROMA (Entertainer).
- 8.45. St. Hilda Colliery Band.
"Symphonic Poem" (Les Préludes) *Liszt*
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. St. Hilda Colliery Band.
Part 2, "The Unfinished Symphony" *Schubert*
- 9.55. Robbie Roma (Entertainer).
- 10.5. Beatrice Paramor (Soprano).
"L'Eté" *Chaminade*
"Golden Bird" *Wood*
- 10.15. St. Hilda Colliery Band.
Selection, "The Lady of the Rose" *Gilbert*
- 10.30.—Close down.
Announcer: R. C. Pratt.

Foreign Stations.

WIRELESS TRANSMISSIONS FROM EIFFEL TOWER. (Wave-Length 2600 Metres.)

- 6.40-7.0.—Local Forecasts. Every day except Sunday.
- 11.0-11.15.—Talk on Fish from the Central Hall, Paris. Every day except Monday.
- 11.15-11.30.—Time Signal; General Forecast. Every day except Sunday.
- 3.40-4.0.—Financial Talk (French Rates, The Exchange and the "Beginning of the Stock Exchange"). Every day except Sunday.
- 5.30-5.55.—Closing Prices and the Stock Exchange. Every day except Sunday.
- 6.10-7.0.—Radio Concert or Lecture. Every day.
- 7.0-7.20.—Local Forecasts. Every day.
- 10.0-10.30.—General Forecast. Every day except Sunday.

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(Wave-Length 1780 Metres.)

- 12.30.—Talk on Textiles.
News of the Markets.
Talk on the Cafés.
Information. (News Bulletin.)
- 12.45.—Radio Concert.
- 1.45.—Talk of the Paris Stock Exchange.
- 2.0.—Close down.

Second Transmission.

- 4.30.—Talk of the Paris Exchange of Commerce.
Talk on Metals.
Talk on Cottons.
Talk on Paris Stock Exchange.
General Information. (News Bulletin.)
- 4.45.—Radio Concert.
- 5.45.—Results of the Races.
Parliamentary Information.
Musical News Summary.
- 6.0.—Close down.

Third Transmission.

- 8.30.—News Bulletin and Talk.
- 9.0.—Radio Concert and Talk.
- 10.0.—Close down.
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- TUESDAY, 8.15 p.m.—Course of Talks on the Morse Code.

- 8.30 p.m.—English Talk.
9.0 p.m.—Lecture.
9.25 p.m.—Concert.

- WEDNESDAY, 9.0 p.m.—Weekly review of literature.

- THURSDAY, 9.0 p.m.—Performance of a Classical Play. This performance alternates, the following Thursday, with a chat on the Evolution of French Poetry from the beginning of the 19th Century.

- FRIDAY, 9.0 p.m.—Musical Festival. On this day the Station will transmit an Opera or Comic-opera played at the studio.

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THE CHILDREN'S CORNER. UNCLE WILL'S FAIRY STORY.

Conducted by **UNCLE CARACTACUS.**

HULLO, CHILDREN!

At last I have got a story from the Uncles of Aberdeen. It is written by Uncle Will, and he seems to have had such a strange experience that I can hardly understand it all. Can you? Here it is:—

Your Uncles and Auntie from the Aberdeen Station send their very best greetings to you all. Isn't it nice to know that you have so many Uncles and Aunties, and everyone of them out to do their utmost to make all the boys and girls happy? Up here in Aberdeen you have three Uncles and one Auntie—Uncle Ronnie, Uncle Will, Uncle Harry, and Auntie Chris. All we four simply adore our young listeners, and it is because we love you so much that Uncle Ronnie came to me—Uncle Will—and said: "Uncle Will, I want you to write something in order that all the boys and girls who listen may know how much we in Aberdeen love them."

So here I am, feeling puzzled as to what I should really write about. What shall I say? I know.

"The Goodfees."

I had a very strange experience. It was wonderful when you come to think about it. Uncle Ronnie came into the studio one evening when we, your Uncles and Auntie, were speaking to the kiddies, and said that it would be very nice if I told a fairy story, and, of course, Uncle Will sat down in front of the microphone and began.

"There lived, once upon a time, a little band of people in a lovely country many, many a mile from here. This little band of people were really fairies and were called the 'Goodfees' (pronounced Good-fays). They were known throughout the whole land for their kindness to others and for the helping hand they gave to those less fortunate than themselves. The portion of the country in which they lived was the finest of all, and there in the midst of a gorgeous wood and near to a tiny river they had built their village.

"I really must say a few words about their village. Every house was made of the finest grasses, which were woven so closely that no cracks were to be seen or even holes where the cold evening winds could enter. Each of the houses had a veranda, and there the fairies spent their afternoons in writing down all the good deeds they had done.

Queen Crystol's Court.

"They had a little government, the head of which was their Queen, her name being 'Crystol,' and she was beloved by everyone. Her beauty was so great that all the poets in the land had written little sonnets to her; but no word could express what her beauty was really like. Of course, she had her Court, in which was her Prime Minister. He was a funny little fellow and always made the Court laugh every time he came to express his wishes to the Queen. His name was such a funny one, 'Goodwislaw,' and everywhere 'Goodwislaw' went, all the little fairies used to point their fingers at him and smile.

"I must tell you, children, that by pointing their fingers they were really saluting him, but, of course, they could not help smiling, for every time they saw him they thought of the funny way in which he said things to the Queen.

"This is how he used to do it. When he came into the presence of the Queen, he bowed very low and said: 'Your Majesty Gracious, I, myself, would you with have the speech,' and the Queen replied: 'Certainly, your Highship,' because she invariably entered into the spirit in which the Prime Minister came.

"Naturally, all the little fairies were greatly tickled every time the Prime Minister spoke, because he muddled up his words so much that I am afraid they sometimes thought that even the Prime Minister himself did not understand what he was speaking about.

"One day great happenings took place in the village—everybody seemed so excited about something and were in such a high pitch of nerves that they nearly tumbled over each other. What was it?

"It was Uncle Will's spirit which had somehow got loose from his body and came wandering into this strange land."

The spirit of Uncle Will now takes up the story and describes what it saw and heard.

replied, 'because with my two eyes I can see everywhere.' 'Oh, I certainly can see you have two eyes, but you do not speak with your eyes, do you?'

"I felt annoyed because I was not often addressed in the manner in which this little fellow called Two-Eyes spoke; still, I thought I would humour him, and, becoming very polite, I said: 'Would you lead me to this Queen of yours, whom you call Crystol?'

"'You follow me,' said the little fellow, and he commenced to run, and he ran so quickly that within half a second he was out of sight.

"I followed at my leisure, and soon I came to the village, which was very familiar.

The Fairies' Ear-phones.

"When I entered the village, to my dismay, I found crowds of little fairies sitting in a circle, and every one had ear-phones on! It was simply amazing. Here in a strange country was I, a spirit, I knew, although I felt that I was still Uncle Will. I was walking, yet I did not feel as if I were walking; I was now standing, yet I did not feel as though I were standing. If I were standing, what was I standing on? Was it air, or was it this grassy lawn, or what was it? Was I alive? It was a peculiar feeling, and then to find such dear little people with ear-phones on puzzled me completely.

"They were sitting, laughing, and nudging each other, chuckling, and, to all appearances, seemed to be enjoying themselves immensely. Sitting in the centre of this circle was a most beautiful fairy, and I took this to be their Queen Crystol.

"Suddenly one of the little fairies jumped up and threw down his ear-phones and said in a voice which seemed to be half-laughing and half-crying: 'I cannot stand this; here is a human being, speaking about us fairies here, and he knows nothing about it whatsoever!' 'Sit down, Jerbol,' commanded the Queen. Jerbol sat down. 'Now stand up, Jerbol,' said the Queen. 'What are you speaking about?' 'Well, your Majesty, please,' said Jerbol, 'it is like this: here is a human being called Uncle Will, telling somebody about all the fairies here, and he does

not know, or, rather, he does not believe, that there are such people as fairies.' 'Never mind, Jerbol,' responded the Queen, 'we will teach him one day that there are fairies.'

Trouble Brewing.

"Such a clamouring then arose, which was taken up by all the fairies, that really I was very startled, and I only wished that I could get away from all the trouble which apparently seemed about to commence. I suddenly coughed, and everyone of the fairies, including the Queen, turned round and pointed at me.

"'Look here, Uncle Will,' a voice suddenly said, 'what is the matter with you?' and the voice seemed like Uncle Ronnie's, and then I realized that I had been sitting in a chair in front of the microphone with my hand stretched out and my finger pointing. 'Oh, I'm all right,' I replied. 'I had just a very strange experience, but I will tell you about it some other time.'

Poor Uncle Will must have had a terrible time. I wonder if you can explain why the fairies had ear-phones? I can't. CARACTACUS.



A CLEVER YOUNG BROADCASTER.

Miss Phyllis White, of Blackheath, although only 11 years old, broadcasts stories written by herself and her sister Winifred (on left) from the London Station during the "Children's Hour."

"I walked slowly down the hill towards the little village which appeared so familiar to me, and, being rapt in thought, I was very startled when a little voice quite close to me said: 'Where go you, human mortal? Do you know that you trespass in the sacred grounds of Her Majesty Queen Crystol?'

"'Crystol? Where did I hear that name before? Crystol, Crystol, Crystol? Ah, I remember. I believe I was telling a story to some boys and girls about Queen Crystol, who was Queen of a certain tribe of fairies—but why am I here? I should be at a place called Aberdeen, and yet I am in a strange country.

"I turned round to see who addressed me in the manner in which I was addressed, and there, sitting upon a daffodil, was a quaint little fellow. He was dressed in green and had little fairy bells hanging from the sleeves of his dainty little jacket, and every time he moved his arms the sweetest sound came from them. I addressed the little fellow and said: 'Who are you, who speak in a manner unbecoming to so small a youth?' 'I am Two-Eyes,' he



The most remarkable shilling's worth ever offered!

THE standard of Radio Journalism set by *Modern Wireless* in the past has always been so extraordinarily high that regular readers may find it difficult to believe that the current issue can possibly be better.

But the fact is that our efforts to lift *Modern Wireless* out of the realms of the ordinary Radio Magazine have been so appreciated that we are spurred on to even greater ideals. Without hesitation we state that the January issue of *Modern Wireless* is the finest Radio Magazine that has ever been published in this country and probably in the world. There is certain to be a big demand for this issue as soon as the Contents become known—if you buy your copy to day you will be in time, otherwise you will probably be disappointed.

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First and complete Particulars of a Revolutionary Receiving Set.

The Set described and illustrated in this section has been designed in such a way that any circuit from a Crystal to a complete 3-Valve Receiver can be wired up and tried out within 5 minutes. Dual amplification circuits can be put into operation without making a single alteration to the Set.

The principle has been closely guarded while under exhaustive test and will only be released for the benefit of the Wireless public with this issue of *Modern Wireless*. Thousands of working circuits may be tried out and the Set always looks a finished instrument.

Long Distance Reception Section.

The thoughts of all enthusiasts are now turning towards picking up Continental and American Broadcasting Stations. Many secrets, which have

hitherto remained the property of a few more experienced experimenters, are being revealed in this issue.

You will readily understand how close you have been to success, had you only been able, perhaps, to turn that carrier wave into well modulated speech. If you read carefully the hints given in this issue you will be able to handle your Set so that long distance reception becomes pleasurable and certain.

Constructional Section.

Included in this are full details of a new One-valve Set for long-distance work employing one of the new Dull Emitter Valves working off dry batteries. If you are going to build a set for future use, this will be the one you should build, because it is so readily portable that you will be able to take it with you on your summer jaunts into the country. Other important constructional articles include full details of a new Cowper Circuit, a Circuit which enables several stages of high-frequency amplification to be used without self-oscillation.

The experimenter will enthuse over the wonderfully simple method described, and realise that another distinct milestone in Radio progress has been reached.

A further Set described is a really good Crystal Set which will give excellent signals.

By the way, even if you already have a good Set, a reliable Crystal Set is an excellent stand-by in case of emergency.

Modern Wireless

The largest wireless magazine

Parliament Calling!

My Humorous Experiences as a Candidate. By The Pressman.

The writer of this article is Press Representative of the B.B.C. At the recent General Election he unsuccessfully contested a Northern constituency, and in the following entertaining article he describes some of his experiences as a candidate.

I HAVE been asked to write a few words on the humours of being a Parliamentary candidate.

I was one of the "also-rans" at the recent Election, and the message to wax humorous about it in *The Radio Times* reached me when I was contemplating the result with feelings similar to those which were entertained by Napoleon when on his *Bellerophon* set he heard "St. Helena calling!"

I was fighting a Northern constituency of an industrial character where the candidates were subjected to an unparalleled strain. In Southern areas, outside of certain London boroughs, the general object of a question is to elicit information, but in the North, where heckling is a very fine art indeed, the questioner has a much more grim purpose. He does not wish for information, but he wishes to use the opportunity presented by an opponent's meeting of getting in some good propaganda work for his own side.

The Triumphant Heckler.

If your chairman happens to be a soft, good-natured kind of man, his one desire being to give everybody "fair play," as he terms it, the particular type of questioner I have in mind romps home an easy victor. He begins: "Seeing that Mr. Ramsay Balsquith was responsible for," then follows a highly-coloured series of statements regarding the unfortunate statesman's actions. There are shouts of "What's your question?" from all parts of the hall; but the heckler holds on and gets about a ten-minute's speech off and then finishes up with, "Seeing that that is so, how has the candidate the effrontery to attempt to dupe the electorate into voting for such a man!"

The unfortunate candidate begins to refute the mis-statements contained in the heckler's harangue and produces chapter and verse from official documents to prove the questioner wrong, when he is met by a simple, direct, but disconcerting statement from the heckler, or those who sympathize with him, "That's a lie!" Then, of course, there is a hubbub in all parts of the building and the question is departed from with the heckler triumphant he has done a good deal of spade work for his party.

More depends upon having a nimble-witted, strong-minded chairman at meetings of this nature than is generally understood.

Prey of Faddists.

The moment a man's name is published in the papers as standing for a constituency, he becomes the prey of all the cranks and faddists in the country. There seem to be hundreds of societies and leagues in this country whose main function is to worry Parliamentary candidates.

My most unusual experience was with a lady who called on me. She said: "You wish to put down drink, don't you?" I said I wasn't thinking of it so early in the day. She said: "What is the cause of drink?" I replied: "To the best of my knowledge, thirst"—to which her retort was: "And what causes thirst?" This was somewhat of a poser, and I said it was somewhat difficult to say, but it seemed to be a gift with a good many people.

Then she played her trump card. "I will tell you what causes thirst—it's the hot pepper, spices, sauces, etc., which men use with their foods. Will you pledge yourself, if returned to

Parliament, that you will bring in a Bill to prevent the manufacture of those spices, etc., which are the real cause of thirst?"

With considerable difficulty I preserved a straight face and informed her that her point was both novel and interesting, and that, if I should be so happy as to obtain the suffrage of the majority of the electors, I should endeavour to the utmost of my ability to give the problem suggested by her the consideration which it deserved.

Then you get all sorts of people who have only one idea: it may be a new form of burial, and they will ask you if you are in favour of this form in industrial areas. Of course, you say that you are in favour of this form, or any other, for those who are opposing you at the present time.

Cool Check.

Then, of course, the candidate is besieged by personal callers who want a favour. One man (who was violently opposed to me, by the way) had the nerve to ask me for £5 to tide him over a temporary pecuniary embarrassment. I replied that nothing would give me greater pleasure than to be able to hand over £5 notes to everybody, but I was prevented under about fifteen Acts of Parliament from doing such a thing. If I did so and it was found out, I would lose my seat; whereupon this gentleman said: "Oh! but there is not the least fear of you getting in, so you can lend me the £5 all right." Needless to say the answer was in the negative!

On polling day it so happened that all the illiterate voters supported one of my opponents and all the blind voters supported the other. I, of course, made the point that they were welcome to the illiterate and the blind—if I could get those who could see and read, it would be all right. Unfortunately, many thousands of those who could see and read did not vote for me.

A Wise Lunatic.

There was one incident in the campaign which my opponents did not get to hear about, otherwise they would have had the laugh on me. A patient in a mental home broke out in order to come and vote for me and was only captured when he had gone several miles on his journey. I naturally argue that the frustrated intention of this unfortunate man was a clear evidence of returning sanity—a man who had the sense to break out of a home in order to vote for me ought not to be in a mental institution at all. He had a great deal more sense than many of those who were outside.

There was one thing for which I was profoundly thankful and that was, I was not requested or expected to kiss the babies!

And so home, very tired and very merry, but thoroughly glad to be back to the B.B.C., where the politicians cease from troubling and the hecklers are at rest.

As I contemplate the experience of those hectic three weeks, I find my thoughts crystallizing in the direction of the following resolution, viz., that a Bill will be brought into Parliament to authorize the conducting of all Parliamentary elections by means of broadcasting. It would save such a lot of motor-car fares, to say nothing of the nervous energy of the candidate, if those entering Parliament could make their speeches through the microphone. Written questions could be sent to him, which they could deal with.

There are other advantages of electioneering by radio upon which one could discant, but the chief advantage of this system would be that the audience couldn't speak back to you!

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Letters From Listeners.

[All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.]

A Compliment.

DEAR SIR.—Will you please have one rotten programme at least once a week, so that I may have an opportunity of having a night out occasionally without regrets?

Yours faithfully,

London, W.

J. F.

[While thanking this correspondent for the compliment implied, we regret that we cannot accede to his request!]

Frightened "The Pirate."

DEAR SIRS.—After reading many humorous stories in *The Radio Times*, I thought that this little true story would be worth publishing.

A friend of mine has started an accumulator charging service, and called upon a stranger to see if he could do any business. He was shown into the drawing-room, offered a cigar and a drink, and made generally comfortable. The owner of the wireless receiving set then said: "I am sorry, old chap, but I have not got my licence yet; but if you will overlook this, I will apply for one the first thing in the morning."

My friend saw the joke, and said he would consider the matter and let the man know if he was going to take proceedings, but he never mentioned the fact that he was seeking business and let the pirate think he was a Post Office official.

Yours faithfully,

Huddersfield.

F. S.

American Broadcasting.

DEAR SIRS.—With reference to the programme of Foreign Stations published in *The*

Radio Times, could you not also publish some of the American stations of small wave-lengths, so that one might make arrangements as to what night to remain up for the hearing of same? For instance, on the night of December 8th I listened until 3.30 a.m., and received W.G.Y. quite plainly on a 3-valve set. I invited some friends again on the night of the 10th, and at 2 a.m. heard a pianoforte solo and the address of President Coolidge, followed by two items, when W.G.Y., at 2.15 a.m., announced that they were closing down until the following evening, which was most disappointing to all, as the programme had only lasted for about one hour.

Yours faithfully,

Neath.

W. E. B.

[Beginning with the next issue, we shall publish certain of the call signs and wave-lengths of the American stations.]

Charles Reade on "Robin Adair."

DEAR SIRS.—You recently published an interesting and romantic story of the song "Robin Adair."

In chapter V. of "Hard Cash" Charles Reade gives us a decidedly more racy—and possibly a more authentic one.

He says: "The song Julia sang . . . was a simple eloquent Irish song called 'Aileen Adoon,' whose history, by the bye, was a curious one. Early this century [19th] it occurred to somebody to hymn a son of George the Third for his double merit in having been born and going to a ball . . . this parasite

could not invent a melody; so he coolly stole 'Aileen Adoon,' soiled it by inserting sordid and incongruous jerks into the refrain and called the stolen and adulterated article 'Robin Adair.'

"An artisan of the same kidney was soon found to write words down to the degraded ditty; and, so strong is flunkeyism and so weak is criticism in these islands, that the polluted tune actually superseded the clean melody."

Good old Charles Reade always said what he thought in "CAPS"!

Yours faithfully,

Horachurch.

H. M. W.



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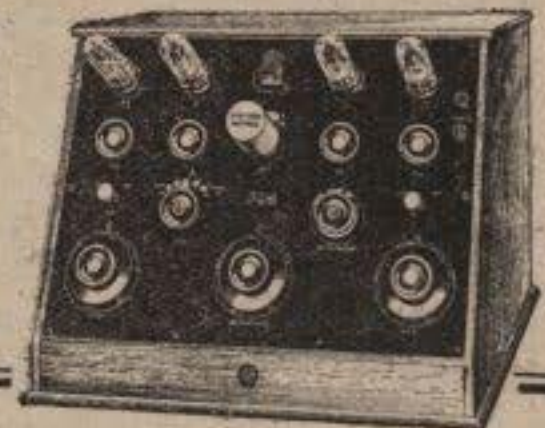
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THE RADIOWOMAN.

I HAVE met the superwoman. Twice have I come across charming beings whose friends held them in awe as real authorities on wireless. The first was a hollow fraud, but so pretty a fraud withal that no one probably had the heart to show her up. . . .

The second is a sheer wonder. She really does know the business, and I am ready to wager six to four in "peanuts" that she could give you points at reading Moree.

Would that more of her sisters would follow her excellent example; but I am afraid that there is little chance of women taking seriously to wireless, or, at any rate, of their admitting that they possess an intimate knowledge of its workings. If they did so, they could not resume that appealing look of pathetic helplessness whereby they entice mere men to do for them awkward little jobs that they are really perfectly capable of doing for themselves. Woman is not so foolish as to surrender one of the most effective weapons in her armoury like that.—*Wireless Weekly*.

TEACHING THE YOUNG IDEA.

OUR youngsters, who are enthusiastic listeners at the daily concerts, are already beginning to discuss classical music with the air of experts; and it is remarkable the ease with which they rattle off names like Rimsky-Korsakoff, Leoncavallo and other great foreign composers, sometimes to the discomfiture of their elders.

At lunch the other day I happened to refer to a famous composer, and in doing so displayed my weakness in the Russian tongue. This was too much for my youngest flapper, who exclaimed: "Dad, that won't do—you must call him 'Checkoskee,' like they do on the wireless."—*The Daily Chronicle*.

OLD ENGLISH MUSIC.

SPECIAL interest attaches to the London Station's programme of Thursday, which will consist of English Music of the sixteenth and seventeenth centuries.

Two Fantasia for Strings, by Byrd, are fine pieces that the public of to-day has as yet rarely had the opportunity of hearing, though doubtless they will soon become familiar. Byrd was the greatest British musician of the period, and is now recognized as one of the greatest musicians who has ever lived. These pieces will be played by the Kinsey Sextette.

The keyboard music of the English composers of the late sixteenth and early seventeenth centuries was always spoken of by the great pianist Rubinstein (as it has been since by every authority) as the very foundation of the existing piano literature of the world. The pieces by Giles Farnaby (the gentle Chopin of the day), John Bull (a more robust composer, and a famous performer, who got into some scrape and fled to the Continent, where he died organist of Antwerp Cathedral), and of Byrd, are all tuneful.

EVENTS OF THE WEEK.

SUNDAY, JANUARY 6th.

LONDON, 3.0.—R.A.F. Band. S.B. to all Stations.
5.0.—Children's Corner. S.B. to all Stations.
6.30.—Service relayed from St. Martin's-in-the-Field.
CARDIFF, 8.45.—Brahmi Night.

MONDAY, JANUARY 7th.

LONDON, 9.45.—"The Meistersingers," Act 3 (Wagner), relayed from The Opera House, Covent Garden. S.B. to all Stations.

TUESDAY, JANUARY 8th.

BIRMINGHAM, 7.15.—The Greys Concert Party.
CARDIFF, 7.30.—Shakespeare Night.
NEWCASTLE.—7.35.—Irish Night.

WEDNESDAY, JANUARY 9th.

BIRMINGHAM, 7.30.—"Cavalleria Rusticana" (Mascagni).
BOURNEMOUTH, 8.0.—French Night.

THURSDAY, JANUARY 10th.

LONDON, 7.35.—Music of the XVIth and XVIIth Centuries.
NEWCASTLE, 7.35.—St. Hilda Colliery Band. S.B. to other Stations.
ABERDEEN, 7.45.—"The Passing of the Third Floor Back" (Jerome).

FRIDAY, JANUARY 11th.

LONDON, 9.30.—"Alkestis," Act 2 (Boughton), relayed from The Opera House, Covent Garden. S.B. to all Stations.

SATURDAY, JANUARY 12th.

LONDON, 9.10.—"Pagliacci" (Leoncavallo), relayed from The Opera House, Covent Garden. S.B. to all Stations.
GLASGOW, 7.30.—Irish Night.

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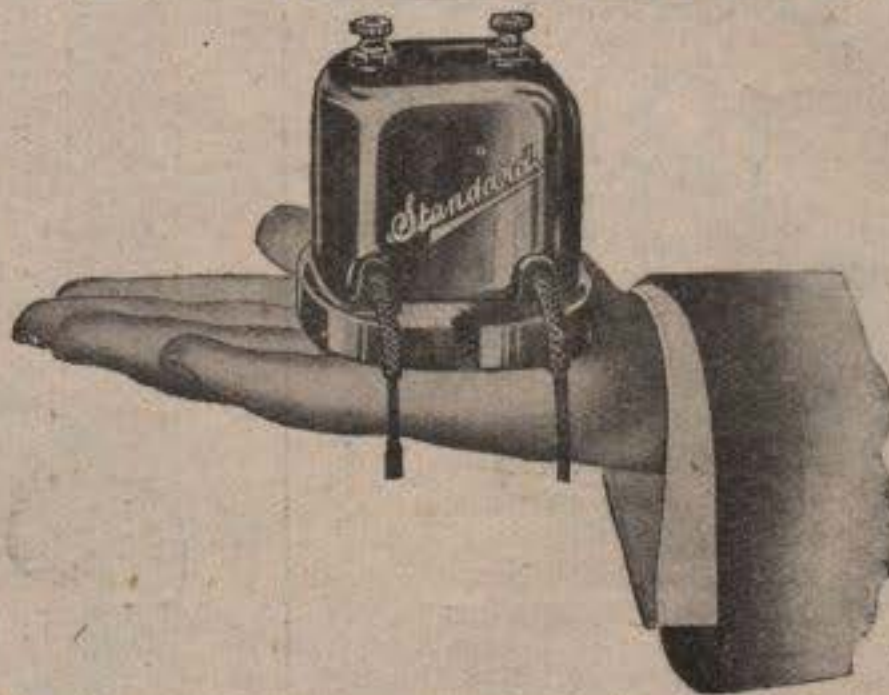
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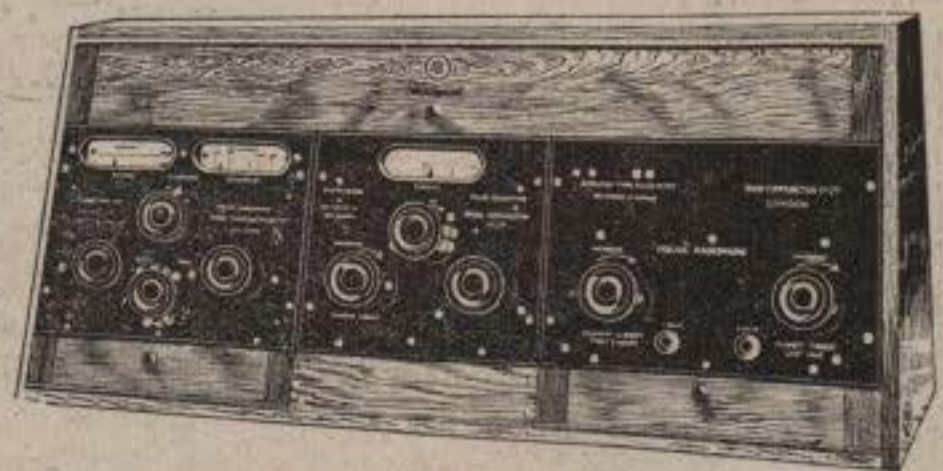
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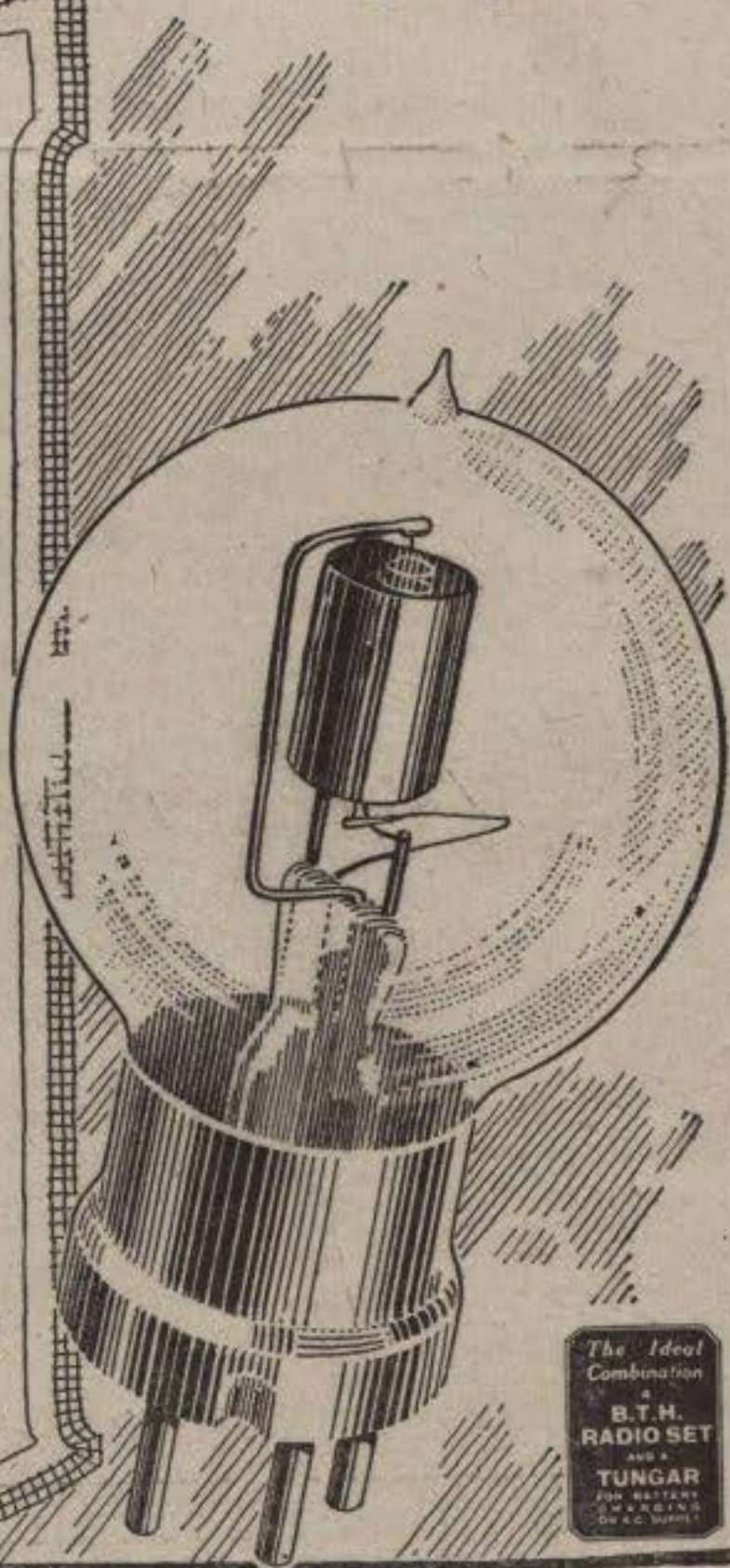
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