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SUNDAY, JANUARY 6th.

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SPECIAL CONTENTS:

A. S. M. BUTCHINSON INTERVIEWED.

WHY OPERA SHOULD BE BROADCAST.
By Percy Pitt.

RADIO CONCERTS IN RUSSIA.

THE STORY OF "SOME DAY."

THE CHILDREN'S CORNER.
Conducted by Uncle Caractacus.

LETTERS FROM LISTENERS.

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.

LANT 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 continually, 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; overpeople in shorter cloth tunics, or the traditional Russian shirt, green, white, blue or pink. Many women were there, with their

highly 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 Pychley and The Helvoir.

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, in 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 since firmly than war and law, 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 hardly 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 stream 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 tragically 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 necessities 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 "Hambury 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 last 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 not 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 education 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 Richard Broughton, 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 subsidised 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 artists.



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 volutes into their holders, and where villainy, like dull 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 mass 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 pruned to death with a rolling-pin.

To my mind, the object of any art is to rediscover emotions that have their mainpring 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 pianissimo-set. The villain dashes away by the Scotch express. Our microphone must hang in the chimney, 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 (fitted 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 pump-organ; 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 Thessaly, 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 last, 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 recall 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 comes 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 crumky-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 enquired 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 me like me, take her. . . . How could I have this damsel in my night, 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 yearn for this."

ADMETUS reluctantly yields and looks. "O, ye Gods! what marvels this! A miracle 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 hides the other for a selfishness which is but the counterpart of his own, appears to-day very indecate. 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, Miss 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 these wires."

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

Some Pianos!

ONE of the first pianists 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 violinists, 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 Fausto!



MR. REGINALD WHITEHEAD.

MR. REGINALD WHITEHEAD, who sings at Manchester Station, once had a nerve-wrecking experience when performing the part of Fausto at a provincial theatre. "I had to wear a rubber sitting, 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 suit for the part I played, an old song, by Cellier (the composer of *Dorothy*), known as 'Old Dreams,' with new words by R. 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."

Artist and Athlete.



Photo: Charles Brown, 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 hang 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 TOSWILL.

A FAVOURITE with listeners who are football enthusiasts is Major Leonard R. Tossywill, 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 Tossywill 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 TOSWILL 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, zor, '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 'e Oli.' The full significance of the name," adds Major Tossywill, "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 recognised 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

- 2.0. 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. ANERS.
Overture, "Der Freischütz" Weber
Selection from the Ballet "Coppelia" Delibes
1. March of the Bell, 2. Walts 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" ("Tanquerai") Wagner
"Toreador's Song" ("Carmen") Bizet
CONSTANCE HOLT-PINNEY (Solo Pianoforte).
"The Jugglers" Moszkowski
Ronde Capriccioso Mendelssohn
R.A.F. Band.
Reminiscences of Tosti arr. Pugh
Petite Suite Delibes
4.0.—An Appeal for Books on behalf of the Red Cross Library.
William Michael.
"Largo al Factotum" ("The Barber of Seville") Rossini
Bouler Ballet Corelli
Constance Holt-Pinney.
"The Dance of the Elves" Hol. Finlay
Valse in E Minor Chopin
Octave Study Liszt
R.A.F. Band.
Suite, "The Miracle" Humperdick
Dance Suite from the Ballet "The Shoe" Ansell
Announcer: A. R. BROWN.
5.0. CHILDREN'S CORNER.
(Conducted by ARTHUR R. HURROWS.)
Including Children's Music by the R.A.F. Band.
S.B. in all Stations.
5.50. Close down.

SUNDAY EVENING.

- 8.20. Service relayed from St. Martin-in-the-Fields, Trafalgar Square.
8.30. "2LO" LIGHT ORCHESTRA.
Marche Héroïque Soloist, Susan Overton.
Overture, "Plymouth Hoe" Ansell
MARQUERITE DAVIS (Soprano).
"Ave Maria," adapted to the famous Intermezzo from "Cavalleria Rusticana" Mascagni
"The Swan Boat Low" Macdowell
"A Maid Kings Light" Macdowell
"2LO" Light Orchestra.
"Echo des Bassins" Klug
Cornet Solo, "I Know of Two Bright Eyes" Clifton
(Solo Cornet, C. Leggett.)
HAYDEN COFFIN (Baritone).
In selected items.
"2LO" Light Orchestra.
Selection, "Princess of Kensington" German
Marguerite Davis.
"The Jewel Song" ("Faust") Gounod
"Our 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 Bourgeoise Fantastique" Rossini-Mozzart

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, "Soul" Berlioz
8.45.—THE REV. S. D. MORRIS, Diocesan Missioner. Religious Address.
REPERTORY CHOIR.
Hymn, "Pleasant Art Thy Courts Above" A. and M. 240
Anthem, "He That Shall Endure" Mendelssohn
9.5. EDWARD ISAACS (Solo Pianoforte).
Prelude and Fugue in G Minor, No. 16. Bach
Impromptu in B Flat Schubert
"Rigodon" Raff
9.20. EVA HALFORD (Solo Cello).
Sonata Kreisler
(a) Largo; (b) Chorante; (c) Adagio; (d) Scherzo presto.
9.30. Orchestra.
Entr'acte, "Chanson de Printemps" Gullit
9.35. Edward Isaacs.
Caprice in the Style of Beethoven Paderewski
(Chant) Polonaise 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.
"Notturno" Berce
9.0. DORRIS EDGE (Solo Cello).
"Chanson de Nuit" Elgar
9.10. Marjorie Bran.
"Love's Coronation" Ayckford
9.15. Quartette.
Selection, "Eugene Onegin" Tchaikovsky
9.25. RITA HAMBERG (Solo Violin).
"Romance" Wieniawski

WAVE-LENGTHS AND CALL SIGNS.

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

- 9.35. E. WILTON AINSLEY (Solo Piano).
"Choral" Puccini
"Mélodie Romantique" Puccini
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" Broadbent
Anthem—(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.
Pianoforte 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. Valse for Pianoforte Duets, Op. 39.
6. Symphony No. 3 in D Major: (a) Allegro non troppo; (b) Adagietto Grazioso.
7. Lieder Selected.
8. Hungarian Dances 5 and 6.
NEWS BULLETIN.
Announcer: A. Corbett Smith.

MANCHESTER.

- 2.0-5.0.—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" Maren
"Sweet and Low" Bartoldy
PERCY HALL (Tenor).
"Kashmir Song" Woodford-Finden
"Flower of All the World" Woodford-Finden
FLORENCE GAUNT (Soprano).
"O Lord Correl Me" Handel
Creative Hymn Beethoven
The Melody Four.
"Passing By" Purcell
"Tiny Garden" Haydn Wood
Florence Gaunt.
Agnes Dei Bizet
"O Divine Recluse" Gounod
GEORGE DITCHBURN (Bass).
"Midnight" Oh! German
"Bois Epais" Lullu
The Melody Four.
"Somewhere a Voice is Calling" Marshall
"When Evening's Twilight" Hatten
10.0.—NEWS. S.B. from London.
Local News and Weather Forecast.
10.15.—Close down.
Announcer: Victor Smyth.
(Continued in col. 1, page 67.)

"THE EFFICIENT MIND"

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A BOOK has just been published which everyone who wishes to get on in life should read.

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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.

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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 Group. A Newspaper Story from "Whirligigs" by U. Henry.
 5.30.—CHILDREN'S STORIES: Songs by Cuckie 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" (Eustace Martin).... COLTON, TARRI, VIRGO, COPELAND
 Instrumental Trio, "Estase" (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" (Strauss)
 DOROTHY ALWYNNE
 Humorous Trio, "Willie Brewed a Peck o' Malt" (Burns).... VIRGO, HAYSMAN, COPELAND
 Humorous. Imitations on "Coal Black Mammy" (Suzette Tarr)
 SUZETTE TARRI
 Song, "On With the Mother" (Leticia Carillo)
 WILFRED VIRGO
 Cello Solo..... WALTER NUNN
 Anglo-Scottish Interlude. TOM COPELAND
 AND SUZETTE TARRI
 Song, "Love's a Merchant" EYA COLTON
 Piano Solo, Waltz Chromatic (Godard)
 JOAN DUFF
 Final Medley, Old Songs (arr. Suzette Tarr)
 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 Local 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 "BBM" 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: Ida Oliphant.

CARDIFF.

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

- 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. Scoble.

MANCHESTER.

- 3.30-4.30.—Concert by the "2ZY" Orchestra.
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.25.—Boys' Brigade News.
 6.40.—MR. FRANCIS J. STANFORD, 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. Haney.

NEWCASTLE.

- 3.45.—Florence Hicks (Soprano), Walter Fairgrieffs (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 anesthetic.

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 serial, five valves, and quarts and quarts of reaction, oscillation, and all the other impediments.

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 Waking.

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.: Sssssss! 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: Sssssssssss!

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 coats 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 old-downs, 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.

The first trans-Atlantic marconigram was published in the *Times* on March 30th, 1903. So communication with the New World was made surer and speedier than ever before.

In the latest development of Wireless—Broadcasting—the name "Marconi" fully maintains its unchallenged lead. The Marconiphone is the Receiver on which you can always rely implicitly, because it embodies everything for which the name "Marconi" stands in Wireless.

The Marconiphone

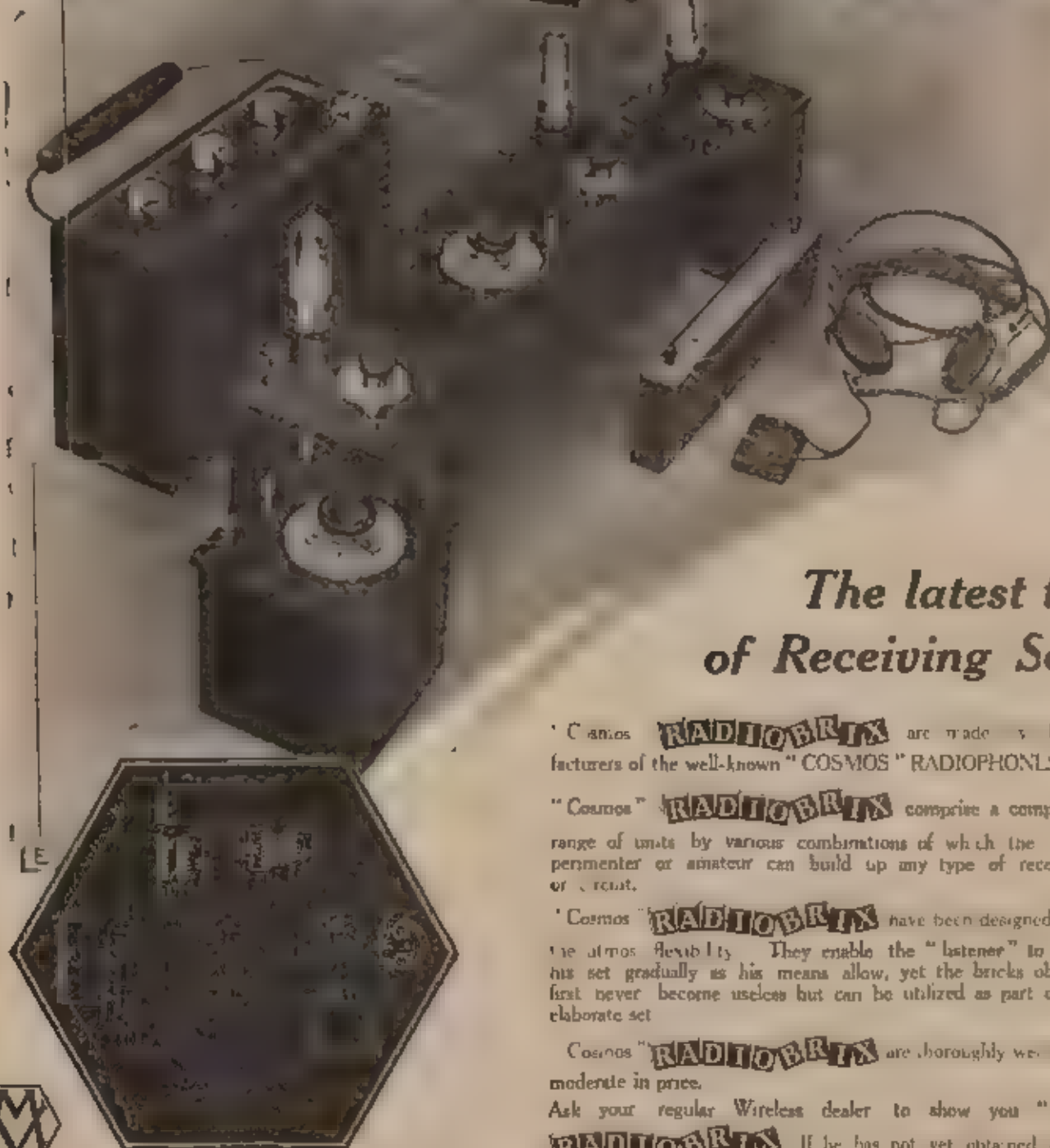
The Triumph of the Master Mind



To take advantage of the big public demand for the Marconiphone, and to ensure early delivery, place your order now. For particulars of terms and advice on all matters connected with Wireless apply to:

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MARCONIPHONE DEPT., MARCONI HOUSE, STRAND, W.C.2
Principality Buildings, Queen Street, CARDIFF; 101, St. Vincent Street, GLASGOW; 10, Cumberland Street, Deansgate, MANCHESTER; 33, Northumberland Street, NEWCASTLE-ON-TYNE

RADIOBRIX



The latest type of Receiving Set—

* Cosmos **RADIOBRIX** are made by the manufacturers of the well-known "COSMOS" RADIOPHONOLS

"Cosmos" **RADIOBRIX** comprise a comprehensive range of units by various combinations of which the radio experimenter or amateur can build up any type of receiving set or circuit.

* Cosmos **RADIOBRIX** have been designed to insure the utmost flexibility. They enable the "listener" to build up his set gradually as his means allow, yet the bricks obtained at first never become useless but can be utilized as part of a more elaborate set.

Cosmos **RADIOBRIX** are thoroughly well made and moderate in price.

Ask your regular Wireless dealer to show you "Cosmos" **RADIOBRIX**. If he has not yet obtained his stock, write, sending his name to the manufacturers—

METROPOLITAN
Vickers
ELECTROL CO. LTD.

TRAFFORD PARK · MANCHESTER.

AMATEURS REMINDED.

Their co-operation invited in relaying experimental American transmission, commencing New Year's Eve. See notices Radio Press.



The above illustration and diagram show a three-valve set made up with **RADIOBRIX**. Get a copy of the new book **BUILD YOUR RADIOBRIX** full of useful details with thorough and wiring diagrams obtainable everywhere for post free. 1/5

BUILD YOUR RADIO SET WITH R.A.D.I.O B.R.I.X.

WIRELESS PROGRAMME—WEDNESDAY (Jan. 9th)

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

LONDON.

7.0-7.15. Concert. The Wireless Trio and Dora Stevens. Singing.

7.15-7.30. WOMEN'S HOUR. The Making of a Poem, by Lewis Carroll. Orchestra.

7.30-7.45. CHILDREN'S STORIES. Lucie Jeffery. Read on the Orchestra. "Clever's Travel."

7.45-8.00. With the Brownings. Adapted by F. W. Lewis.

8.00-8.15. Interval.

8.15-8.30. M. ALDRA. President of the Modern Music Society. A French Talk. Paris.

8.30-8.45. TIME SIGNAL and 1ST GENERAL NEWS BULLETIN. S.B. from London.

8.45-9.00. ARCHIBALD HADDON. The B.B.C. Drama. News and Views of the Theatre.

9.00-9.15. News and Weather Forecast.

9.15-9.30. WIRELESS ORCHESTRA. Led by L. R. Jones. "The Younger Patrol." "Spring and Spring." "Wildflower."

9.30-9.45. KIM L. DRAYSON. (Continued).

9.45-10.00. HERE LUYER. (Continued).

10.00-10.15. Tell Me "Nightingale." "Sweetheart." "Lehmann."

10.15-10.30. "Orchestra." "Laudate."

10.30-10.45. "And Comedy Selection." Mr. M. M. M. M.

10.45-11.00. "M. ALDRA." S.B. from London.

11.00-11.15. "M. ALDRA." S.B. from London.

11.15-11.30. "M. ALDRA." S.B. from London.

11.30-11.45. "M. ALDRA." S.B. from London.

11.45-12.00. "M. ALDRA." S.B. from London.

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4.30-4.45. "M. ALDRA." S.B. from London.

4.45-5.00. "M. ALDRA." S.B. from London.

5.00-5.15. FAMILY HOUR.

5.15-5.30. ART ASSEMBLY.

5.30-5.45. JAMES HOWELL.

5.45-6.00. ALICE M. HAN.

6.00-6.15. NEWS. S.B. from London.

6.15-6.30. News and Weather Forecast.

6.30-6.45. "S. A.," "Ballet Egyptianne." "Long to the Abyssinian." "Tropics." "Allegretto." "Andante-Scherzo." "A last no Express."

6.45-7.00. "M. ALDRA." S.B. from London.

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2.45-3.00. "M. ALDRA." S.B. from London.

BOURNEMOUTH.

7.45. Concert. The "B.M." Trio.

7.45. WOMEN'S HOUR.

7.45. KID'S HOUR.

7.45. "S. A.," "Ballet Egyptianne." "Long to the Abyssinian." "Tropics." "Allegretto." "Andante-Scherzo." "A last no Express."

7.45. "M. ALDRA." S.B. from London.

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French Night.

7.45. "S. A.," "Ballet Egyptianne." "Long to the Abyssinian." "Tropics." "Allegretto." "Andante-Scherzo." "A last no Express."

7.45. "M. ALDRA." S.B. from London.

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CARDIFF.

7.45. Folkman and his Orchestra relays from the Capitol Cinema.

7.45. "S. A.," "Ballet Egyptianne." "Long to the Abyssinian." "Tropics." "Allegretto." "Andante-Scherzo." "A last no Express."

7.45. "M. ALDRA." S.B. from London.

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7.45. "M. ALDRA." S.B. from London.

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Pitman's School is calling to all ambitious young men and women to secure that specialized business knowledge which is so essential to success in the commercial world. For more than 50 years Pitman's School has been broadcasting commercial education, and tens of thousands of men and women owe their success in life to "listening in" at Pitman's School.

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GOLD LEAF MEDIUM TAVNY 1 per oz.
WHITE LABEL 101 per oz.



PLAYER'S NAVY CUT Tobacco

"EVERY dog has his day," says Jack, and he's a lucky dog that gets a treat at a box of **PLAYER'S NAVY CUT** Tobacco. It is an all-round consistent good and strong smoke with a fine bouquet of any tobacco's.



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PLAYER'S NAVY CUT CIGARETTES are a constant supply of the best quality tobacco.

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Established 1891

(Jon. 11th.)

LONDON.

- Announcer G. C. Battle

Plebiacite Programme

Special Request Item

- BOURNEMOUTH.**

- GARDIFF.**

- ### Choral Night

- [illegible]

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

- MANCHESTER.**

- 9.30-10.30.**—Lancet: Alex. Eastl (Entertainer),
Vivie Morley (Soprano), Miss Howarth
(Contralto), Douglas Ludgey (Baritone,
MUSICIENNE)
C. Farmers Weather Forecast
10.45 CHILDREN'S HOUR
NEW. S.B. from London
G. A. ATKINSON S.B. from London
Local News and Weather Forecast
BARNETT COHEN (Baritone)
JAMES WORSLEY (Dialect Entertainer)
Stuffed Monkey
T.A. COMWELL on "How Animals Young One"
If Love's Content," T. J. Jones
More, My Girl
James Worsley (Dialect Entertainer)
Billy and the Footpad.
9.15.—NEWS, S.B. from London.
Local News and Weather Forecast
9.30.—"ALLEGESIS." Act II moved from
The Opera House, Covent Garden, S.B. from
London.
Announcement: Victoria Street, London

- 9.45. Concert: Leonie Storm (Solo Piano),
 Forte, Jennie Gardener (Soprano), and Martin
 Henderson (Solo Concertina).
 9.15. WOMEN'S HOUR
 9.15. — CHILDREN'S HOUR
 9.0. — Saturday Half Hour Mr L. B. Coffey
 Talk on 'Stories of other Lands'
 9.35. Farmers' Corner. Mr R. W. Wheldon.
 7.0. NEWS. S.B. from London
 (A. V. KINSON. S.B. from London
 Local News and Weather Forecasts
 7.30. Programme. S.B. from London
 9.0. MR J. KEWLEY. S.B. from L.
 9.15. NEWS. S.B. from London
 9.30. — "ALBESTIS," Act II, relayed from T.
 Queen's House, Covent Garden. S.B. from
 L.

IMPORTANT TO READERS

The *Radio Times*, the official organ of the British Broadcasting Company, Ltd., is concerned solely with broadcasting programmes and the technical problems relating to their transmission.

Technical inquiries dealing with the reception of broadcast telephony, such as the types of sets to be employed, etc., etc should NOT be addressed to "The Radio Times." Letters from Readers concerning the Programmes and their transmission are welcome.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2

LETTERS FOR THE B.B.C. Month
be sent to 2, SATURDAY HILL, W.C.

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 animals tell the same story. You see how they illustrate the use of Nature's most wonderful work.

To begin with, look at our largest wild 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 hunt 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 reveals as largely 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 forests gave way to desert and scrubby 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 an red deer fawn is 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 secret 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 roaring tiger and zebra wear to secure invisibility of movement at dusk, so that a herd of zebras 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 descending,

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

Except the reindeer and a few relatives, who are equipped with large splay-feet for alpine shod travelling over wastes of snow or marsh, all kinds of deer have tapering limbs and neat feet, so that they are all denizens of woodland, or of places covered with scrubby vegetation. Here flat feet or splay feet would be out of place 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 into its burrow without delaying to turn round in order to look back, and with its flat feet and short legs it can move as quickly backward as forward 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 hanger 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? An enormous animal detect the smell of musk and whenever Nature gives to any creature a protective scent it is always a strong, sticky and, 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:—

My wife and I, aged nine and twelve years respectively, were using their wireless knowledge for the benefit of a group of admiring playmates.

Father says they've changed the wave lengths again, son. Gladys.

Oh, well," replied Elsie, "you can't expect the wave length to last for very long because you see there are many more people using them now." H. JONES, Gillingham.

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

From the Broadcasting 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. HAWTHORNE, Bourneville.

The fourth 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 fellow very seriously. "The man at the other end just said that we were to stand by for two minutes." G. W. RANBOLD, Wincoburn H. 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, Newton.

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 from H. N. Worthing."

At the conclusion of a vocal item the other night a humorous friend spoke into the loud-speaker as though it were a telephone, joking and criticizing the artists 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, Chislehurst.

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, Mr. Hall, had not said 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 round"—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 apparently heard, and decided to catch the "bird."—L. L. HORN, Cardiff 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 my own work is to be read by millions on "radio-casting," said the author of "If Winter Comes."

What do I most enjoy when listening? Not, 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. An international life, I should say, this thing has in it immense possibilities for making the nations of the world

Yes, NEWS. Take Election Night. Could anything be more comfortable and exciting than to sit by the fire listening to the driving 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 dramatic scenes of revels 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 but not afford their news being known? Why do they hit me in the eye with battle, murder and sudden death in their morning letters if they think that but in the evening I will be satisfied and will not buy their papers?

The Thrill of the Ball

They do it, of course, because they know that the exact opposite will be the result—that the thrill of the ball 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 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 favourite 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—yet you have just been testing 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 fact—as the first thing to which you turned after the morning paper. You were discussing your part in what is the first principle in making a readable newspaper. The first principle is to make a readable newspaper (I am a newspaper editor) readers what they have a ready need for themselves. Was everybody listening to the day-give me a good story on the principal page; was all London watching the royal wedding to-day? I saw the paper on the wedding day—was it not that or the broadcast this evening? I gave it the top of column with a good write-up. That is how a newspaper should be made.

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

And then such developments, for instance



Mr. A. S. M. Hutchinson.

can issue counsel hope or warning straight from his own lips to the masses and thus to the hearts of the nation.

Broadcasting, I have already told Mr. Reith, is the Ninth Wonder of the World when that statement is juxtaposed 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 want 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 Reith speaking! Yes, but in, 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 much for instance—and if my feeble opinion, too much in use. I would like to hear literature, I would like at least an equal division between the two in the night programme. Readings from the classics, I mean; and at once I can hear the lofty ones exclaim: Penny Readings! It's just about what I at chap A. S. M. would like. Correct. He would. An advertisement sample of what I suggest and when I listened to Mr. J. C. Square reading from

Dickens, the first chapter of "David Copperfield"—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 announcer of the B.B.C. if, no, when—he can say. "I mention now 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 interpretation. It is a delight to hear the fine, clear, strong, the correct pronunciation, the precise and often the beautiful diction of the official announcers. One of those Annals of things—but why single out when all are so admirable? (All the same, however 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 a 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. Addresses of the kind no Art may even originate 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 their superfluous room suite, but as companions of daily encouragement in that which is true and beautiful.

Aerials and Happy Fireplaces.

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 streets 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 fireplace and a diminished desire to get out of it. And not only to get out of it in the houses that are lived in two rooms, or three, or one. I have seen the academics have taught the scale dropped over homes from Plawton to Peckham and from Putney to Park Lane.

That is good, and I will tell you another thing that is good: the restoration and the popularity of the Sunday sermon and hymn programmes. If, as it is said, the people 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, that is not the most beautiful of all literature from which to choose.



Don't let this happen to you!

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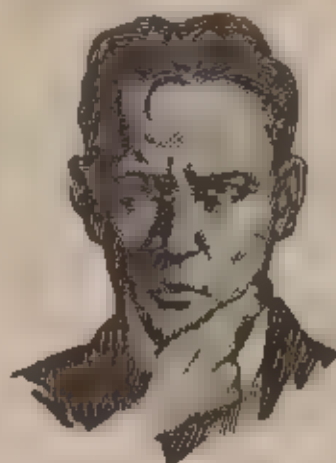
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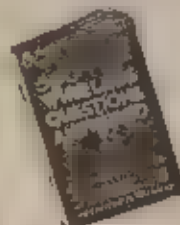
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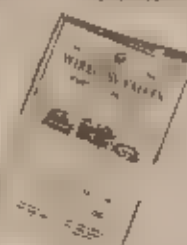
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WIRELESS PROGRAMME—ABERDEEN

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

SUNDAY.

[illegible]

MONDAY.

12.30-1.30. The Aberdeen Wireless Quarter.
5.0. CHILDREN'S CORNER.
5.4. Local News.
6.0. Weather and Farming.
6.5.—Talk on French Language, with simple
illustrations.
7.15. The Aberdeen Chamber of Commerce
M.C. County Commissioner, "The Founda-
tions of Scouting."
7.1. NEWS. S.E. from London.
JOHN STRACHEY. S.E. from London.
Radio Association Talk. S.E. from London.
Local News and Weather from
7.4. THE LONDON MAGNETIC FIELD
S.E. from London.
8.0. MP. GERMAN. S.E. from London.
8.15. NEWS. S.E. from London.
8.45. THE MOUNTAINSLICKERS, Act III.,
played 1894 in Orama House, Covent
Garden. S.E. from London.
11.15. Close down.
Announcer—H. J. McKee.

TUESDAY.

3.30-4.30. The Aberdeen Wireless Quartette.
 5.00.— WOMEN'S HALF HOUR.
 5.30 CHILDREN'S COLUMN.
 Weather Forecast for Farmers.
 6.40 NATIONAL PRACTICAL COLLEGE
 Agriculture Talk.
 7.0. NEWS, S.B. from London
 Local News and Weather Forecast.
 Classical Night.
 7.40 JULIAN ROSETT'S TRIO.
 7.55. WILLIAM ANDERSON of the B.N.J.C.
 (Beas).
 selected items.

Andants and ... from ...
\$6 JAMES FULTON
8.10. The Flying Dutchman Wagner
MARABET THAKRAY
O Mio Fernando Donizetti
8.30 ...
8.15 THE CHRYSLER CONCERT PARTY
...
9.40 ...
...
M... ..
Tchukovsky
B.55. William Anderson.
...
...
Dream Thyself ...
...
My ...
...
10.30 ...
...
Announcer R. E. Jeffery

WEDNESDAY.

3.30 4.30. The *London* *Weather* *Quarterly*.
3.0. WOMEN'S HALF HOUR.
3.0. CHILDREN'S CORNELL.
4. 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, "Owa pah Trot"; Waltz, "Whin's
New"; Fox trot, "Ding Dong."
7.45. W F GARDNER (Baritone)
Harlequin "(Sanderson)"; "To-morrow"
(Kiel).
Jazz Orchestra.
Fox trot, "Maracata"; Two-step, "Corona
Don Bells"; Waltz, "Shagging."
8.15. ELSA SUTHERLAND (Soprano)
Swedish March; A Song from
Sweden.
Jazz Orchestra.
Waltz, "Voice in My Heart"; One-step,
"Joe in Hero"; Fox-trot, "Turquoise."
8.35. W F Gardiner
"Lauden Lee" (Yonahus Williams); "See
You Again"
9.4. Jazz Orchestra
Fox trot, "Go On"; Waltz, "Swallow"
Fox trot, "Springtime Jump."
9.9-9.30. Interval.
9.30. NEWS. S.D. from London.
Local News and West air Forecast.
9.45. The Orchestra
Fox trot, "You Remind Me of My Mother";
Waltz, "Till-Till Twilight"; One-step,
"Well, I Am Surprised".
10.0. Elsie S. Cook
The Apple Blossom" (South African); "I Guess
You Are"
10.15. Jazz Orchestra
Waltz, "Nellie Kelly I Love You"; Fox
trot, "Song of Paris"; Waltz, "Arctic"
Fox trot, "A Little"
10.30. Close down.

THURSDAY.

3.30-4.30. The Aberdeen Wireless Quartette.
4.30-5.15. CHILDREN'S CORNER.
5.0. - Weather Report and Local News.
5.15. Boy Scouts' ask for Farmers.

[illegible]

FRIDAY.

7.30 A.M. - I. Atkinson's News Programme
8.15 WOMAN'S CLUB
9.15 THE HOUSE OF COMMONS
10.0 Weather Forecast for Europe
10.15 News from London
11.0 AMERICA
News from New York
11.25 Answers to Scholars' Queries
12.0 NEWS. S.H. from London
C.A. ATKINSON. S.B. from London
1.0 News and Weather from London
1.30 Programme. S.B. from London
2.0 - MR. J. KEWLEY. S.B. from London
3.15 - NEWS. S.B. from London
4.30 - "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. PHILIPPOUS'S CORNER
 6.0. W. J.
 7.0. NEWS & RECORD
 Latest News and Weather Forecast
Popular Night.
 7.20. ORCHESTRA
 "A Merry Hunting Day" Partridge
 "The
 7.40. ORCHESTRA
 Selection, "Sally" K
 7.55.—JOHN E. SUTHERLAND (Baritone)
 "Star of My Soul" J.
 "When the
 8.5. ORCHESTRA
 Selection, "The Bing Boys are Here" J.
 8.20. JESSIE DICKSON
 "Milling Cooon" (Kennedy Fraser) J.
 "Dowdless Maiden" Kennedy Fraser
 8.40. JESSIE DICKSON
 Selection, "The Bing Boys are Here" J.
 8.55. JOHN E. SUTHERLAND
 "The Rebel" (Wallace), "Box Man" Fisher
 9.10. ORCHESTRA
 Selection, "Whorled Into Happiness" J.
 9.10.—"PAOLIACCI," Act I. relayed from
 The Opera House, Covent Garden, S.B.
 from London
 9.30. NEWS & RECORD
 Latest News and Weather Forecast
 10.15. PHILIPPOUS'S CORNER
 The Opera House, Covent Garden, S.B.
 from London
 Announcer H. J. McKee.

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Abstract

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THE CHILDREN'S CORNER.

UNCLE WILL'S
FAIRY STORY.

Conducted by **UNCLE CARACTACUS.**

CHILD, CHARLES

At last I have got a story from the Uncle of Aberdeen. It is written by Uncle Wil and he seems to have had such a strange experience that I can hardly understand it all. I am you? Here it is -

Your Uncle's and Auntie from the Aberdeen
Studio - Oct. 14. P. M. 1894.

"It is 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

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

'The Goddess'

I had a very strange experience. It was wonderful when you came to think about it. Lulu Ronnie came into the trailer one evening when we, your Uncle and Auntie, were speaking to a friend of mine that would be a surprise to her. I saw you, of course. Uncle Will sat down in front of

For on good old time a
many many a mile from here. The
and were called the "Goodies" (peo-
They were known
and for the helping
than themselves. The portion of the
in which they lived was the
thick of all, and there in the midst of
a gorgeous wood and near to a my-
er they had built their village.

[illegible]

houses had a veranda, and there the ladies spent their afternoons in writing down all the good & bad of the day.

Queen Crystal's Court

They had a little government, the head of which was their Queen, her name being "Crystal," and she was liked by everyone. Her husband was a woman, but at the point of the sword and sword she struck him and he was dead and she was left all alone and alone in the land. She had her Court, in which was her Prime Minister. He was a boy, to be followed and always made his Court a very cheerful place to express his affection to her. His name was such a terrible one, now and everywhere could say what all the time for used for power, he is always at him and smile.

I was told that they thought that they were ready saluting him, but, of course, my mother-in-law was a little bit nervous for very little they saw him in the light of the day 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.

No orally in the 1960s were all st tickled every time the Prime Minister spoke, because he mangled up his words so much that I am afraid they even now 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 Wile's spirit which had somehow got loose from his body and came wandering

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 said: 'Would you lead me to this Queen o' yours, whom you call a Queen?'"

"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 fine.

The Fairies' Ear-phones.

"When I entered the village, to my shame, I found groups of little larvae sitting in a circle and every one had ear phones on! In was a spirit, I knew although I felt that I was still Uncle Will. I was walking yet I did not

as though I were standing. If I were standing, what was I standing on? Was it air, or was it this? Or was it? Was it? A peculiar feeling, and then to find such

"They were sitting, laughing, and all appearances seemed to be enjoying the scene. The centre of that circle was a most beautiful girl and I took care to be in Queen's circle.

"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 our fairies here and he knows nothing about it whatsoever!' 'Sit down, Jeriel,' commanded the Queen. Jeriel sat down

Went off to get some more food.
We had at Meigs D.C. and
Kila (L.A.) Kila (L.A.) Kila (L.A.)
- - - - -

not know, or, rather, he does not believe, that there are such people as fairies.⁷ Never mind for a moment the question of what he told 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 as much as I only wished that I had got away from the place and with a perfectly sober aspect I said, 'I should be glad to see every one of the fairies in the garden turned round and pointed at me.

[illegible]

But the W. must have had a terrible time
 how can you explain away the faint
 ear phones? I can't. **Cakactacus.**



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 was surprised at I was ~~very~~ together 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 Crystal?

Crystal? When did I hear that name before? And Crystal? Or so I? Ah, I remember. A while I was telling a story about a young girl named Queen, and who was Queen of a certain tribe of fairies—but why am I here? I should be at the called Mercedes and other names, aren't you?

"I, and one of our who are dressed as the maids, who I was under a pretence of resting upon a cushion, was a cousin of the fellow. He was dressed in green and had a white fairy bells hanging from the sleeves of his doublet, and every time he moved his arms the sweetest sound came from them. I addressed up to the fellow and said, 'Ward ye ye who speak a nation's secret to me so small a youth?' 'I am Two-Eyes,' he



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The description of all the long distance reception sets, with full instructions for their construction and use.

A further description of a good crystal set, which will give excellent signals.

The description of all the long distance reception sets, with full instructions for their construction and use.

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 candidate is well 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. Ramsey Balquith 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 minutes' 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 "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.

Pray 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 asked me: "She said: 'You were 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 gentle man said: "Oh! but there is not the least fear of your doing it, 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. 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 attention 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 electing members by radio upon which one could dwell, but the chief advantage of this system would be that the audience couldn't speak back to you!

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F. 2.

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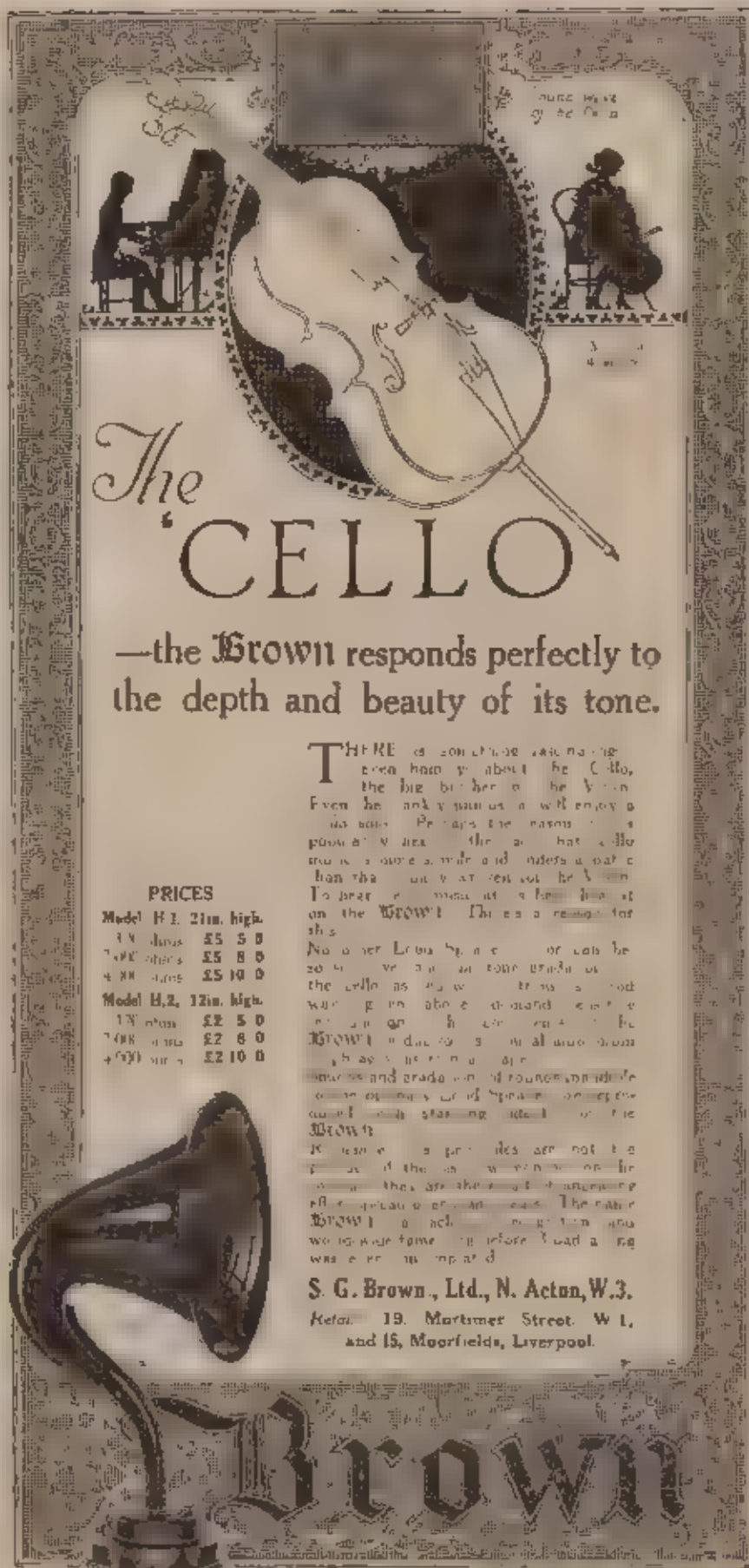
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I HAVE met the superwoman. Twice in a while I come across charming beings whose friends look to them in awe as real authorities on wireless. The first was a hollow fraud, but so pretty a fraud withal that no one probably had the heart to show her up.

The second is a sheer winner. 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 Morse.

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 insure 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 armory in that, — *Wireless Weekly*

TEACHING THE YOUNG IDEA.

OUR youngsters, who are entering the world at the early age of 14, are 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 daughter, who exclaimed: "Had that word do you no?" all turn "Cherkovskoy, like they do on the radio." *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 *Pastorals 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 recognised as one of the greatest musicians who have ever lived. These pieces will be played by the Kewey 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 scrapes 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 Concert, S.B. to all Stations.
6.30. Service relayed from St. Martin-in-the-Field.

CARDIFF, 8.45. *Irish Night*.

MONDAY JANUARY 7th.

LONDON, 8.45. "The Midsummer Night's Dream," Act 3. Wagner, relayed from The Opera House, Covent Garden, S.B. to all Stations.

TUESDAY, JANUARY 8th.

BIRMINGHAM, 7.15. The Gypsy Concert Party.
CARDIFF, 7.30. Shakespeare Night.
NEWCASTLE, 7.30. Irish Night.

WEDNESDAY, JANUARY 9th.

BIRMINGHAM, 7.30. "Cavalleria Rusticana" (Macagni).
BOURNEMOUTH, 8.15. French Night.

THURSDAY JANUARY 10th.

LONDON, 7.35. Music of the XVth and XVIth Centuries.
NEWCASTLE, 7.35. 54. High Colliers Band, S.B. to other Stations.
ABERDEEN, 7.45. The Passing of the Third Floor Back. Jerome.

FRIDAY JANUARY 11th.

LONDON, 8.30. "Athena," Act 2 (Bohannon), relayed from The Opera House, Covent Garden, S.B. to all Stations.

SATURDAY JANUARY 12th.

LONDON, 8.10. "Pagliacci" (Leoncavallo), relayed from The Opera House, Covent Garden, S.B. to all Stations.
GLASGOW, 7.30. Irish Night.

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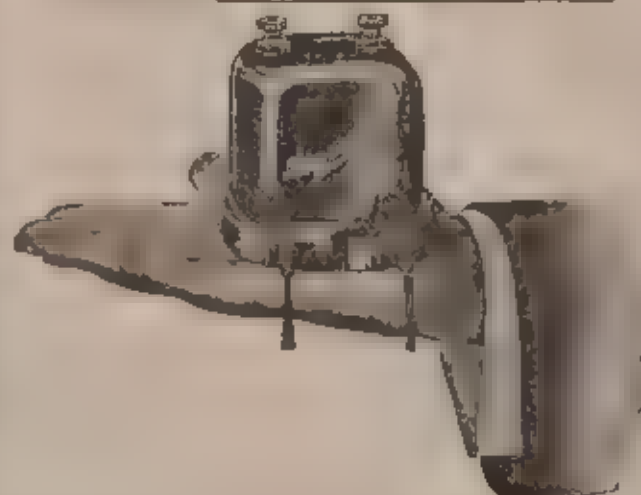
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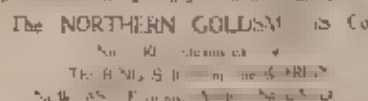
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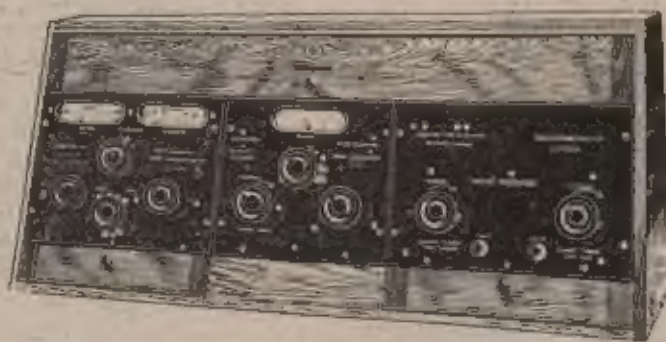
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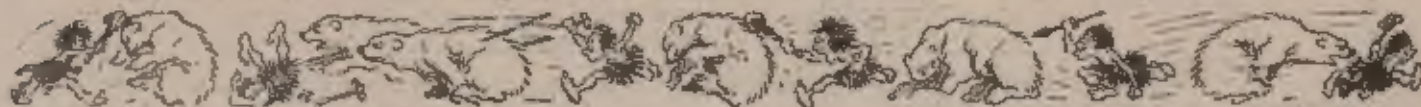


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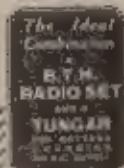
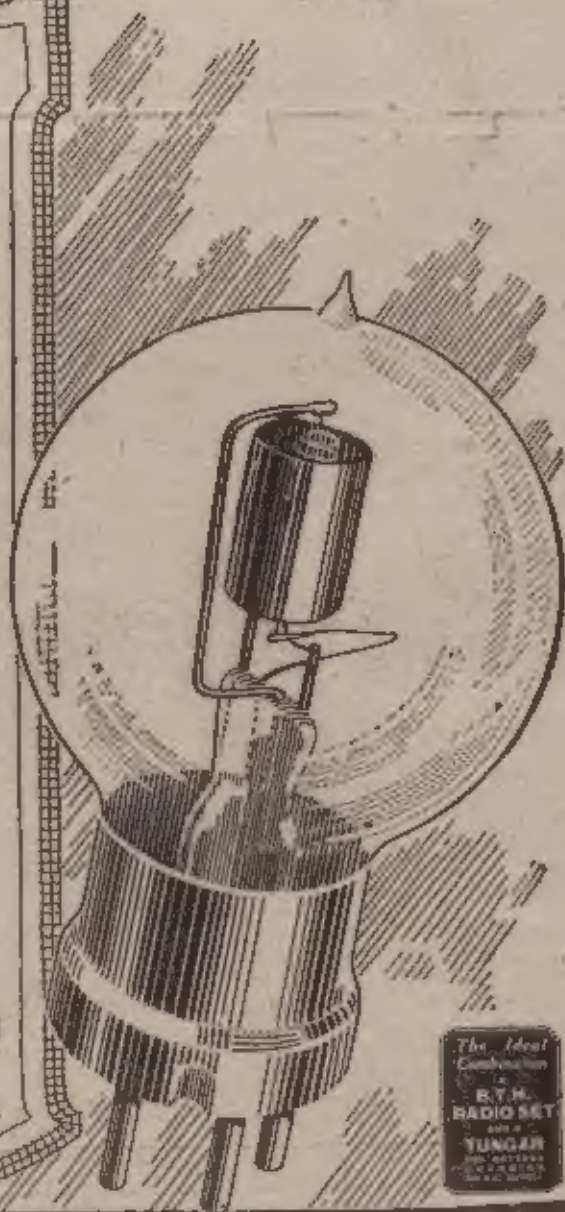
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